

# SONY

# Oxford Plugins



Press Info

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[www.sonyplugins.com](http://www.sonyplugins.com)

## SONY OXFORD - Background and History

Sony Oxford was originally set up in the late 80's to design a high end pro audio DSP system and bespoke software design tools. The strategy involved taking Sony into the high end recording studios, where they could already do virtually everything else.

The team that initiated the Oxford Group, most still heavily involved, combine a number of varied disciplines which include:

- Digital hardware design including DSP ASICs
- High Quality analogue audio and converter design.
- Software and specialized audio algorithm design.
- Mechanical and graphic design.
- User interface design.
- Record/mix engineering



The SONY OXF-R3 (Oxford) Digital Console

Our first product was the Sony OXF-R3, or Oxford, as it's often called. A high end digital mixer, greatly favoured by those who care most about their sound, and it's that technology that the Oxford Plug-Ins are based on. Our philosophy has always been to bring the highest quality audio to the pro market at an affordable price.

## **Team & Experience**

The Sony Oxford Team consists of a bunch of dedicated enthusiasts who care passionately about what they do. Most are musicians and all have worked in pro audio in various roles. These include design and production of high end sound mixers, and most importantly, recording and mixing music too. In other words sitting behind, in front of, and sometimes laying underneath whatever technology it takes to make the music happen! The total wealth of our experience is likely to be well in excess of 200 man years.

## **Philosophy**

In line with our philosophy, our aim is to position our products with an emphasis on quality first, combined with operational ease. We always take the time to make it right!

## **High End Quality Audio**

Our pedigree, for want of a better term, is the high end recording studio where quality is crucial. Our technology has won over many a 'golden ear' who previously maintained you could 'hear digital'. (That may have been the case in the past!) There are a number of Grammy Award winners who have bought the console, including George Massenburg, Peter Gabriel and Mick Guzauski, and many more prestigious names in the recording industry who rely on the quality of Oxford Plug-ins everyday to make professional sounding mixes.

## **Product Line Up**

- **Oxford EQ**
- **Oxford Dynamics**
- **Oxford Inflator**
- **Oxford Transient Modulator**
- **Oxford Reverb**
- **Oxford Restoration Tools**
- **Oxford Limiter**

## **Platforms.**

All products work with Digidesign ProTools TDM, ProTools LE and TC Powercore systems, with the exception of the Oxford Reverb and Restoration Tools which are currently ProTools only.

All plug-ins work on Windows XP, Mac OS9 and Mac OSX.  
(Powercore plug-ins are WinXP and Mac OSX only)

Please see detailed compatibility sections with each product.

## **Bundles**

There are many bundle options available, containing various combinations of plug-ins.  
These bundles may be purchased through retails outlets only.

## Sony Oxford Bundles

**Six Pack**  
EQ, Dynamics,  
Inflator, Trans Mod,  
Reverb, Limiter



**S-Ox Box**  
EQ, DYNAMICS,  
INFLATOR,  
TRANSMOD



**Trio A**  
EQ, DYNAMICS,  
INFLATOR



**Trio B**  
EQ, DYNAMICS,  
TRANMOD



**Trio C**  
EQ, INFLATOR,  
TRANMOD



**Trio D**  
DYNAMICS,  
INFLATOR,  
TRANMOD



## OXFORD LIMITER

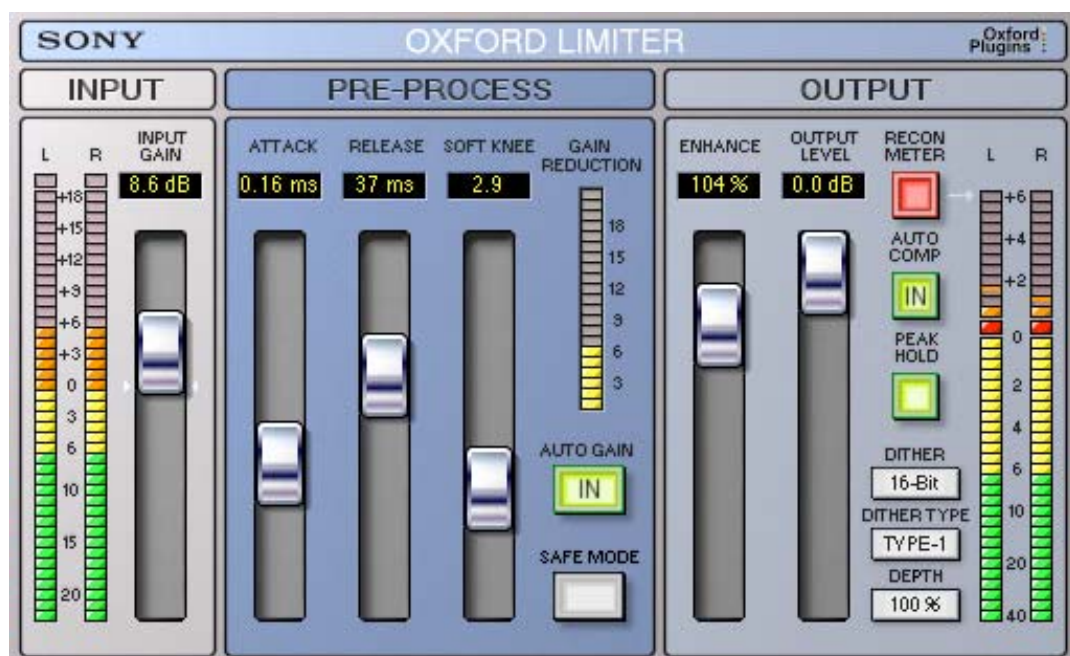
The Oxford Limiter is a very high quality programme limiter, which employs logarithmic side chain processing, with innovative adaptive timing functionality, using look ahead techniques.

Whether seeking general transparent level control, programme loudness maximisation or heavily applied artistic effects, the Oxford Limiter provides outstanding flexibility and world class performance.

The unique 'Enhance' function allows volume and punch to be applied to programme beyond that available from conventional limiting functions, without over-loading.

Comprehensive metering is provided which displays not only conventional peak sample value, but also inter-sample overloads allowing dynamic correction of reconstruction overloads in real-time, achieving maximum possible modulation levels without the risks of producing illegal signals.

Sophisticated dithering functionality with selectable and variable depth noise shaping ensures first class mastering output quality in either 24 bit or 16 bit modes.



Oxford Limiter

## Key Features

- Unique Enhance section – enhances perceived loudness
- Ability to add harmonic distortion, where artistic style requires
- Variable soft knee control
- Attack and Release controls
- Reconstruction Meter shows ‘actual’ signal rather than sampled signal
- Auto compensate feature – corrects recon errors without losing overall programme loudness
- 16 and 24 bit dithering with 5 selectable types
- User has control over variable depth noise shaping
- 16 presets – some quite extreme !

## OXFORD RESTORATION TOOLS

The Oxford Restoration Tools is a collection of three applications designed to improve the sound of audio recordings which are impaired by clicks, noise and buzz. Recordings with moderate damage can be restored with no trace of the original disturbances. Even severely damaged recordings, which would otherwise be un-useable, can be salvaged.

The aim of the Oxford Restoration Tools is to provide quick, high quality restoration with little need to change parameters, but also to provide the more experienced operator with enough control for optimum results.

There are three plug-ins, which control four restoration tools:  
DeClick, DeCrackle, DeBuzz and DeNoise.

### DeClick



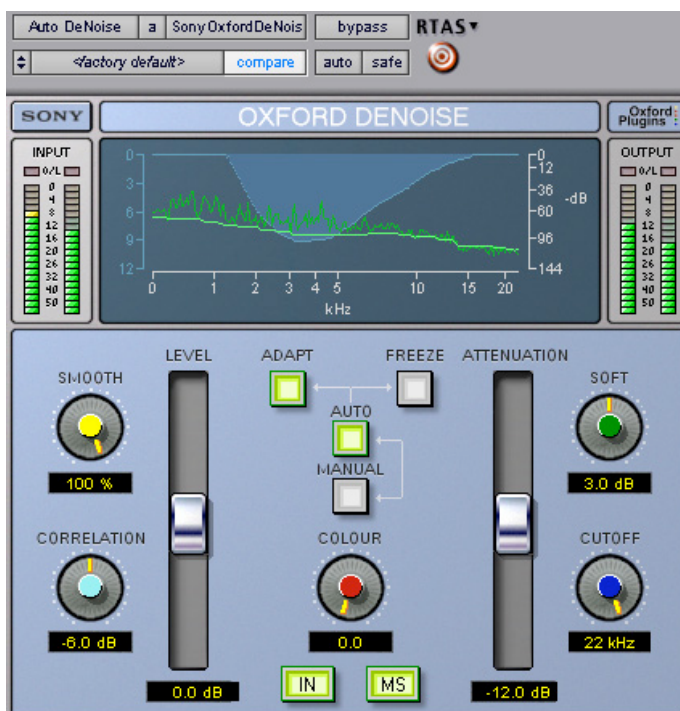
- High quality signal modeling allows clicks, pops and crackle to be removed in a single plug-in.
- Pops and crackle can be distinguished and removed separately
- Significant effort has been put into detection algorithms to distinguish between clicks and bright brass instruments; control available for preserving the tonal quality of brass and other bright instruments

## DeBuzz



- Automatically tracks buzz or hum
- Very narrow comb filters for buzz detection and removal
- 'Freeze' mode to create a snapshot of the noise fingerprint
- Indicator to evaluate detector 'confidence'
- 'Strong' and 'Weak' modes to distinguish if buzz is above or below signal strength.

## DeNoise



- 'Manual', 'Auto' and 'Freeze' modes for detection of noise
- Ability to draw attenuation onto graph for accurate profile of noise reduction vs frequency
- Cut off for band-limited source
- Mid/side mode for FM broadcast noise reduction
- Presets include Attenuation curve and Noise Fingerprint

## OXFORD REVERB

The Oxford Reverb plug-in is a highly flexible stereo reverberation generator, designed to complement existing Oxford applications in providing the user with the highest technical and sonic performance coupled with artistic and creative facility. As well as providing stunning presets, the user has full control over all of its many parameters, including a very comprehensive early reflections section, and integrated 5-band EQ. The Oxford Reverb provides the powerful facility to create virtual spaces freely, depending on artistic need, ranging from dry reflection ambiances, room and hall simulations, sound effects, all the way to wide open reverberant spaces with a very large range of possible texture and spatial character.



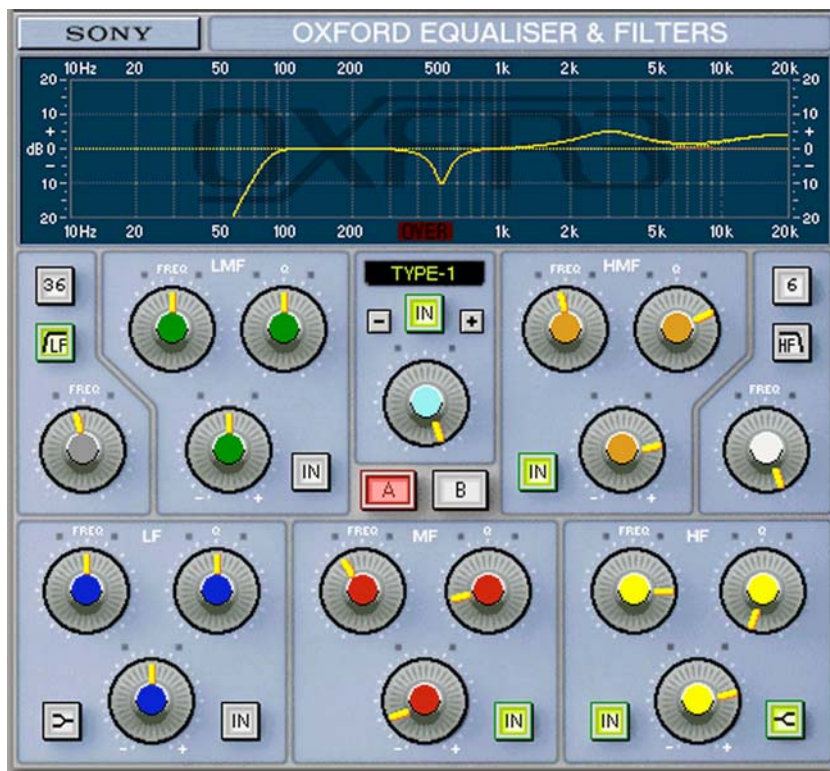
The Oxford Reverb

## Key Features

- Real-time continuous control of virtually all parameters.
- Dual independent paths for both 'Early Reflections' and 'Reverb Tail' function.
- Each reverb path type can be used independently or in combination.
- Fully controllable five band parametric EQ incorporated into the reverb.
- Early Reflections section includes:
  - Control of 4 virtual room shapes, all with continuously adjustable sizes.
  - Placement of listening position.
  - Control of stereo separation of room reflections.
  - Control of loudness of reflections in relation to path lengths.
  - Variable re-injection of distributed sound within simulated space, controlling reflection density.
  - Control of overall feedback where reflected signals are re-circulated.
  - Feedback phase control to set reflected diffusion characteristics.
  - Variable absorption control which sets the equivalent hardness/softness of the room space.
- Reverb Tail section includes:
  - Variable delay compensation to set the timing of the start of the reverb tail using the dry signal. (Can be fixed in 'track' mode)
  - Reverb tail source cross-fade mix between dry input signal and early reflections signal.
  - Final reverb tail source cross-fade mix between compensated dry signal and uncompensated dry / early reflections mix.
  - Reverb time control.
  - Delay size control which is independent of reverb time, sets the build-up and density of the reverb tail.
  - Dispersion control which sets the build-up rate, character and sonic texture over time.
  - Phase difference control which works in conjunction with dispersion in order to set the build-up of phase differences between left and right.
  - Phase modulation to add time related variance to the reverb character.
  - Variable absorption control which sets the equivalent hardness/softness of the room space.
  - Diversity function that provides front centre weighting to the reverb tail.
- High pass filter on the input and separate 'absorption' controls for each path.
- Over 100 realistic, useful presets divided into sub-categorized folders.
- Runs on ProTools HD Accel, ProTools HD and ProTools LE systems.

## OXFORD EQ

The EQ plug-in is based on the OXF-R3 EQ section. It is a fully functional 5-band application with selectable shelf settings on LF and HF sections. Additionally, separate variable slope low pass and high pass filters are provided. The EQ also features 4 different selectable EQ types that cover most of the EQ styles currently popular amongst professional users, including some legacy styles, which are renowned for their artistic capability. The use of novel coefficient generation and intelligent processing design provides unparalleled performance that surpasses analogue EQ in both sound quality and artistic freedom.



Full Version – 5 band EQ + Hi & Low filters

### Key Features

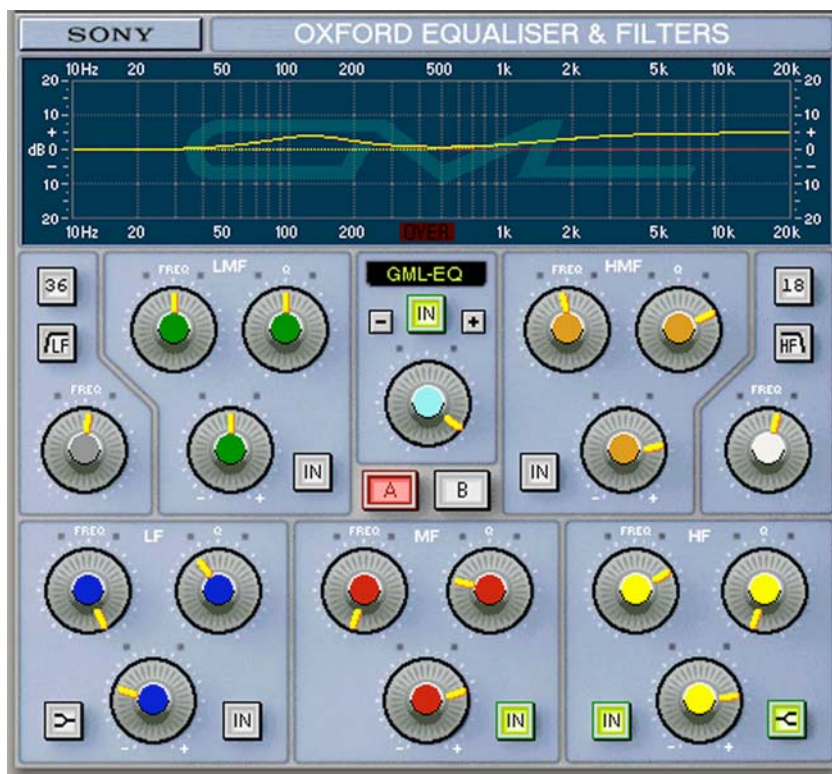
- Five band parametric design
- Selectable shelf settings on LF and HF sections
- LF and HF Filters providing up to 36dB/Octave slope
- Four selectable EQ types
- Fully de-cramped HF response
- Support for sample rates up to and including 192kHz (96kHz on Demo version)
- Fully automatable (including separate automation for A and B settings)
- Includes eight plug-ins in total for optimal DSP usage (Mono and Stereo versions of 5 & 3 Band EQs, Filters only, and full EQ & Filters)
- GML option (ProTools HD only)

## GML Option

The Sony Oxford / GML 8200 Option adds the GML 8200 EQ emulation to the Sony Oxford EQ plug-in. and is available as an optional extra for the Sony Oxford EQ plug-in.

The GML 8200 EQ, much loved for its sonic detail and sensitive musical character, has deservedly become regarded as indispensable amongst a great many professionals in the industry. This highly accurate emulation, designed in collaboration with GML for the OXF-R3 console, has all the finer characteristics of the classic analogue outboard unit, faithfully reproducing all the control ranges and responses of the original EQ, even to the point of producing centre frequencies up to 26KHz whilst running at 44.1KHz or 48KHz!

This plug-in, fully endorsed by GML, brings a vast wealth of experience and matchless lineage within the grasp of Pro Tools users.



EQ with GML option

### **GML Option key features**

- Enhances the Sony Oxford EQ plug-in by adding a GML-8200 emulation as an additional EQ type.
- Common control interface features with the built-in Oxford EQ types.
- Extremely accurate GML 8200 emulation with centre frequencies up to 26KHz.
- Highly accurate control range and law matching with GML 8200 to retain the operational character of the analogue unit.
- Extremely low noise and distortion of the Sony Oxford EQ processing, giving performance levels many times better than those attainable from the analogue unit.
- Includes mono and stereo version

### **LE version EQ**

Points to note with regard to the LE version of the Oxford EQ:

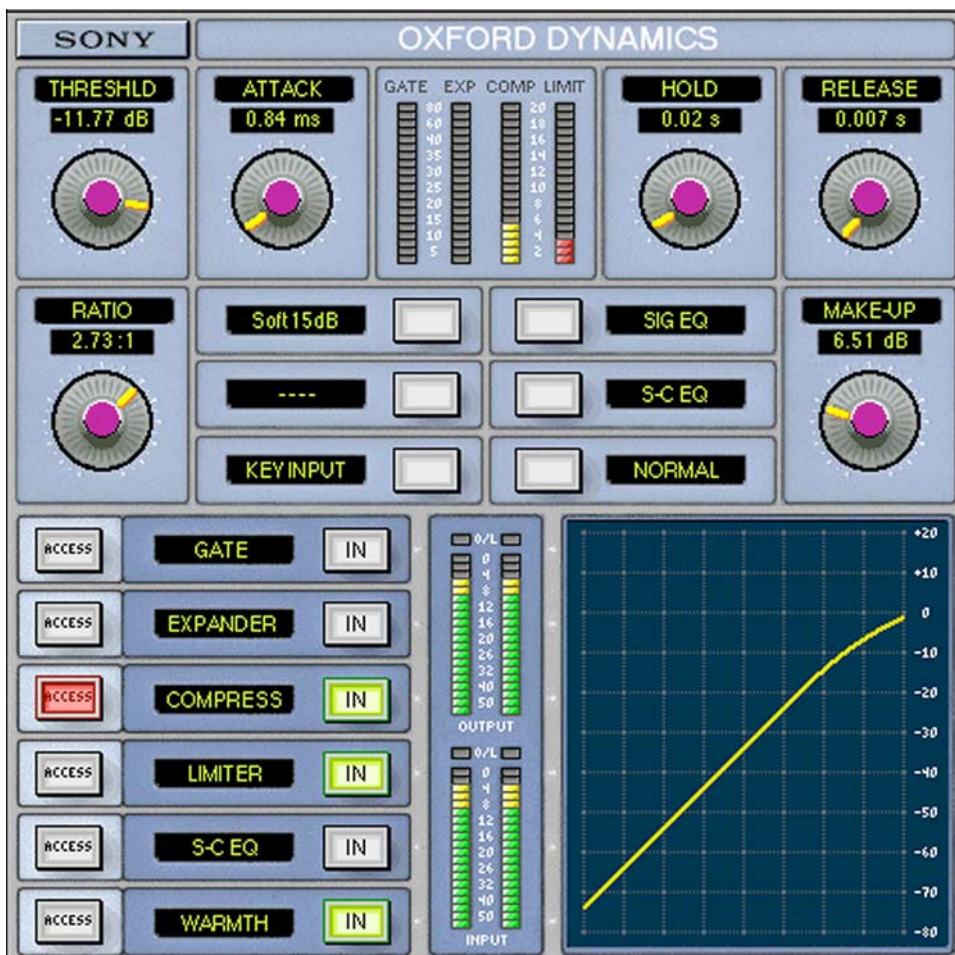
- The LE EQ comes as full versions for mono and stereo only. (No GML option)
- Since the EQ operates within native processing, the processing power needed is called up dynamically as required. In other words, If an EQ or filter section is switched out of circuit, the DSP power required reduces accordingly

## OXFORD DYNAMICS

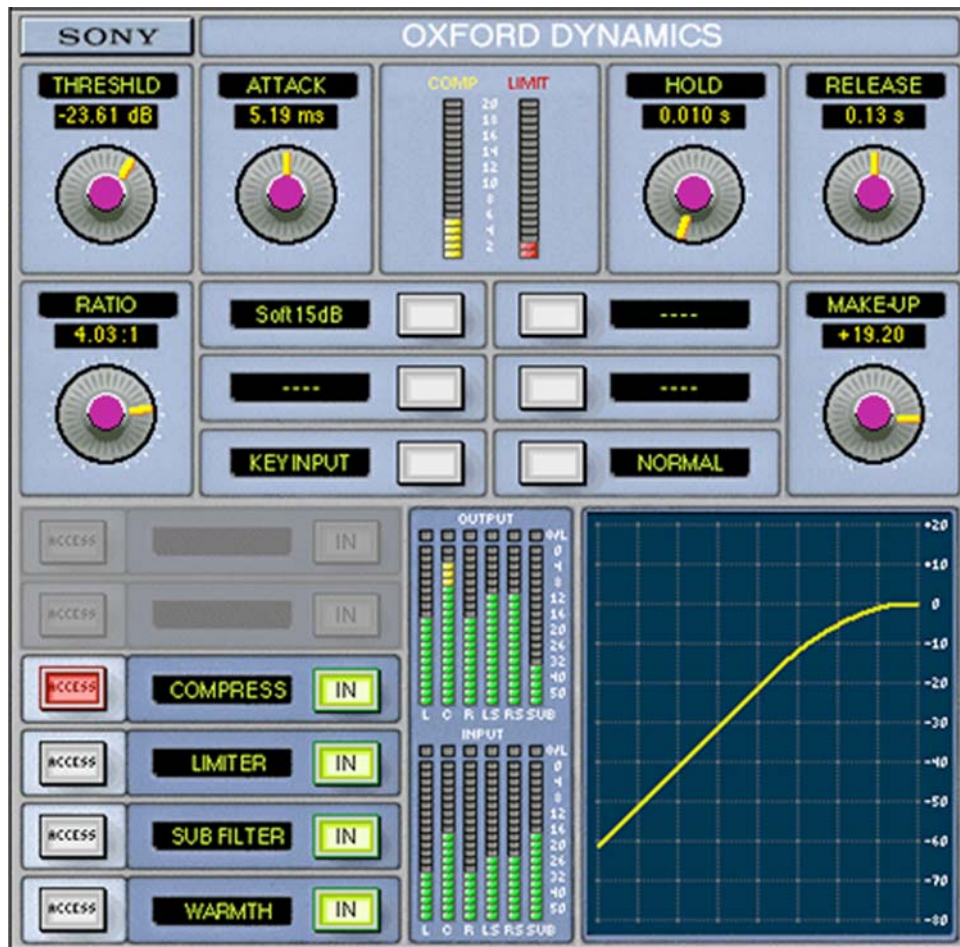
The Oxford Dynamics plug-in is modelled on the extremely flexible and capable unit used in the OXF-R3 console. Resulting from many years of research into professional dynamics applications, it offers separate Compress, Limit, Expand, Gate and side chain EQ functions, with full independent control of all parameters.

There are three configurations included:

- Mono which include Gate, Expander, Compressor, Limiter & Side-Chain EQ.
- Stereo which include Gate, Expander, Compressor, Limiter & Side-Chain EQ.
- 6 Channel Bus Compressor.



Stereo Dynamics



Bus compressor

## Key Features

- Channel Dynamics with separately controlled sections for Compressor, Limiter, Gate and Expander.
- Channel Dynamics includes fully featured 2 Band side chain EQ, which can also be used in signal path.
- Separate Bus Compressor / Limiter with surround multi-format support and selectable Sub channel filtering and gain contribution control.
- Selectable linear and exponential time constant curves.
- Highly accurate logarithmic side chain processing.
- Fully variable soft ratio function for extreme programme tolerance and highly musical compression.
- Variable harmonic enhancement for extra loudness, presence and 'punch'.
- Selectable re-dithering function for word length reduction in mastering situations.
- Extremely low signal path noise and distortion, below -130dBr.
- All functions are fully automatable.

## LE version Dynamics

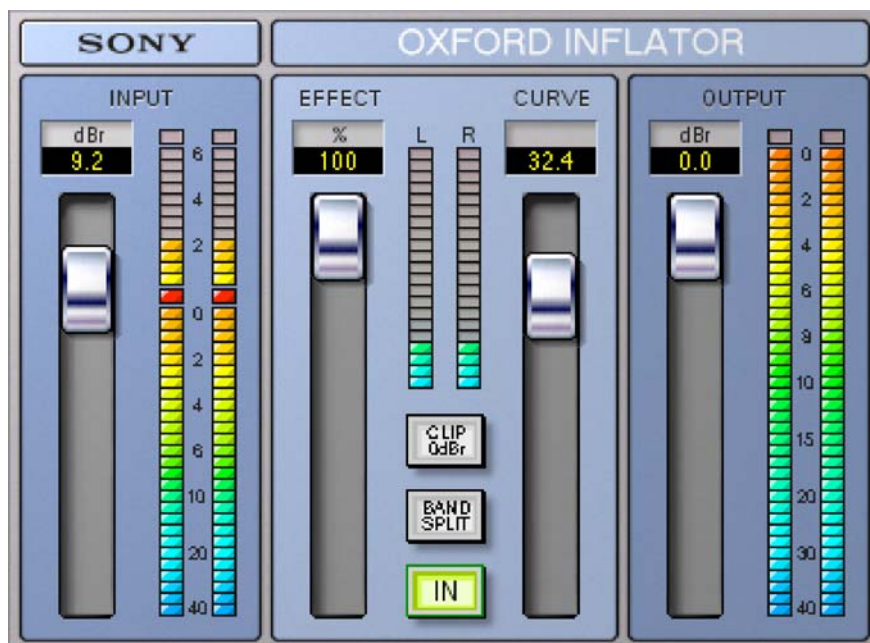
Points to note with regard to the LE version of the Oxford Dynamics:

- The LE Dynamics comes as full versions for mono and stereo only. (No 6 Channel Bus Compressor version)
- Since the Dynamics operates within native processing, the processing power needed is called up dynamically as required. In other words, If a dynamics section is switched out of circuit, the DSP power required reduces accordingly.

## OXFORD INFLATOR

The Oxford Inflator is a unique process that can provide an increase in the apparent loudness of almost any programme material, without obvious loss of quality or audible reduction of dynamic range, yet avoiding damaging increases in the peak level of the signal. The inflator process can also bring power, presence and warmth to programme material and even provide headroom overload margin above digital maximum with a subtlety and musical character reminiscent of tube systems.

The Inflator can be used to produce louder mixes than you thought possible without overloads or compression pumping, or it can be used it to add natural warmth and character to acoustic or jazz mixes. Use it on single instruments to add presence, softness and depth, or use it on percussion and drum tracks to produce amazing dynamic presence, tightness and volume.



The Oxford Inflator

## Key Features

- Increases the loudness of almost any programme material.
- Creates warmth, character and dynamic excitement, similar to that of analogue systems.
- Provides virtual headroom above digital maximum to allow percussive peaks to pass without causing signal overload.
- Creates artistic effects ranging from subtle tube-like harmonic characteristics for warmth, presence and 'in your face' fatness, to outright saturation distortion modelling.
- Features two modes of operation - direct and band split - for maximum flexibility and artistic creativity. These two modes also ensure optimal DSP usage.
- Digidesign ProTools HD, Mix compatible (RTAS version also included)

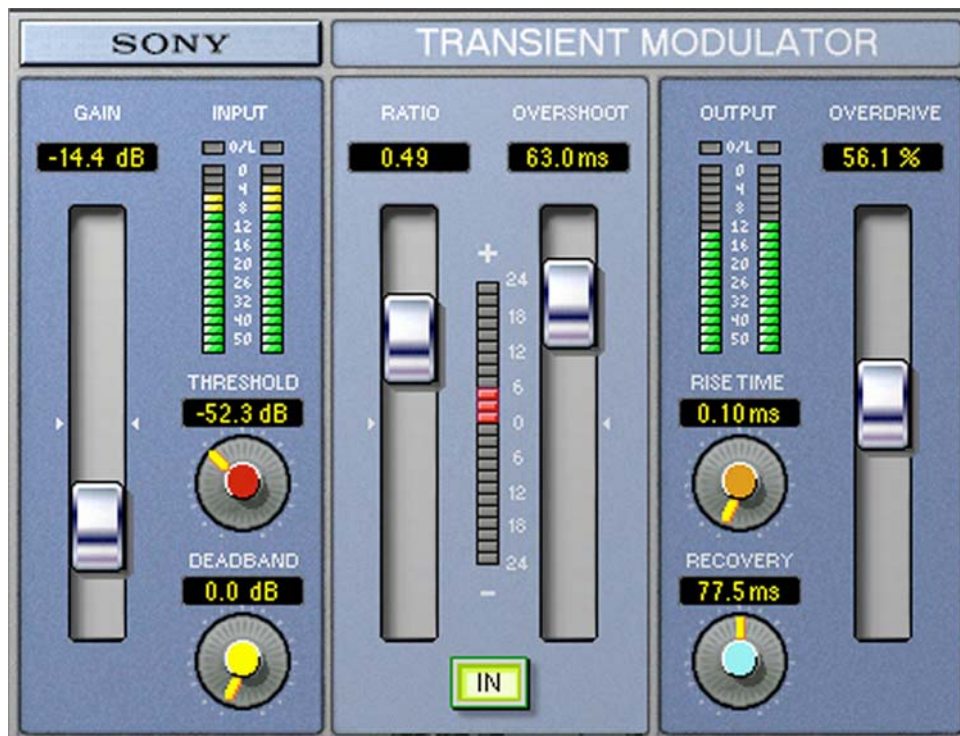
## LE version Inflator

Unlike the LE EQ and Dynamics, the LE Inflator has just a single version, functionally and operationally the same for all platforms.

## TRANSIENT MODULATOR

The Oxford Transient Modulator, or TransMod, is an application that allows the dynamic level of signals to be modified by transients in the programme material over time. The effect is to bring transient events in the programme forward, or push them into the background, such that the attacks of instruments can be accentuated or softened depending on settings.

The application was developed to address the common situation where there is a need to selectively tighten up percussive instruments or soften the unwanted percussive effects of acoustic musical instruments. Such effects are easily achieved with the TransMod because its purpose-designed adaptive processing acts on differential information in the programme so that the overall long-term programme level is minimally affected and sensitivity to control parameters is drastically reduced.



Transient Modulator

## Key Features

- Radically change the dynamics of instruments.
- Accentuate or flatten attacks and transients.
- Bring sounds forward or push them back.
- Increase or reduce the effects of ambience.
- Produce rounded and dynamic percussive effects.
- Harden up and give life to dull or flat-sounding recordings and mixes, without the unwanted changes in overall timbre associated with multi-band compression techniques.
- Increase overall modulation potential by the reduction of very short peaks.

## LE version Transient Modulator

Unlike the LE EQ and Dynamics, the LE Transient Modulator has just a single version, functionally and operationally the same for all platforms.

## SUPPORTED PLATFORMS

| Platform           | PRO TOOLS |       |       |       |                        | Key         |
|--------------------|-----------|-------|-------|-------|------------------------|-------------|
| Plug-in            | HD Accel  | HD    | MIX   | LE    | Drivers 1.9.5 & above. |             |
| EQ/EQ w/ GML       | ● ●       | ● ● ● | ● ● ● | ● ● ● | ● ●                    | ● Win XP    |
| Dynamics           | ● ●       | ● ● ● | ● ● ● | ● ● ● | ● ●                    | ● Mac OSX   |
| TransMod           | ● ●       | ● ● ● | ● ● ● | ● ● ● | ● ●                    | ● Mac OS9   |
| Inflator           | ● ●       | ● ● ● | ● ● ● | ● ● ● | ● ●                    |             |
| Reverb             | ● ●       | ● ●   |       | ● ●   |                        |             |
| Restoration Tools* | ● ●       | ● ●   | ● ●   | ● ●   |                        | * RTAS Only |
| Limiter            | ● ●       | ● ● ● | ● ● ● | ● ● ● |                        |             |



### Pro Tools TDM

#### Pro Tools HD and HD Accel Systems

- ProTools 6 and 7
- Approved Pro Tools CPU and hardware configuration
- Approved ProTools Mac operating system (depending on Mac) or Windows XP
- 1024x768 minimum display
- RAM 384Mb minimum (512Mb recommended)
- More Details: <http://www.digidesign.com/compato>

#### Pro Tools | MIX Systems

- ProTools 6 and 7
- Approved Pro Tools CPU and hardware configuration
- Approved ProTools Mac operating system (depending on Mac) or Windows XP
- 1024x768 minimum display
- RAM 384Mb minimum (512Mb recommended)
- More Details: <http://www.digidesign.com/compato>

## Pro Tools LE

- ProTools 6 and 7
- Approved Pro Tools CPU and hardware configuration
- Approved ProTools Mac operating system (depending on Mac) or Windows XP
- 1024x768 minimum display
- RAM 384Mb minimum (512Mb recommended)
- More Details: <http://www.digidesign.com/compato>

## t.c. electronic®

## TC Powercore

- Approved TC Works CPU and hardware configuration
- Mac OSX 10.2 (or higher) or WinXP
- 800x600 minimum display
- A VST or Audio Unit compliant host application
- One or more TC Works Powercore devices with driver version 1.7 or later

## USERS & COMMENTS

It must be said that user comments have been exceptionally complimentary. For example, we received an email which ends with a 'WOW' followed by a dozen exclamation marks, due to the immense pleasure from a mixing experience! Such a response is somewhat humbling, whilst at the same time extremely heartening.

### High Profile Sony Oxford plug-in users

Tony Maserati (Destiny's Child)  
Charles Dye (Ricky Martin)  
Gil Norton (Feeder)  
Howard Jones  
Simon Climie  
Ray Manzarek (The Doors)  
Geddy Lee (Rush)  
Gary Barlow  
Mutt Lange  
Trent Reznor (Nine Inch Nails)  
Mick Glossop  
Mick Guzauski  
Mike Skinner (The Streets)  
John Feldman (Good Charlotte)  
Neil Davidge (Massive Attack)  
Michael Cretu (Enigma)  
Lloyd Cole  
Martin Whiteman (Lo-Fidelity Allstars)  
Michael Mertens (Propaganda)  
Steve Walsh (Kansas)  
Sattie Clark (Indie Artist)  
Strongroom Studios, London  
Steve Levine  
Steve MacMillan (The Corrs, Toto, Cher)  
Ruff & Jam (Kylie remixes)

## User Comments

### Oxford EQ

"The Oxford EQ, is the cornerstone of ProTools mixing" – Steve MacMillan

(The Corrs, Toto, Seal, Cher)

"Oxford EQ, absolutely fantastic, I know nothing like it. ... The GML option is stunning."

"Your EQ sounds better than anything else in my plug-in folder ..."

"It's heaven for plug-in users... This is without doubt the best EQ plug-in there is !"

"This is the best EQ I have EVER heard, and that includes hardware !"

"Your Oxford EQ with the GML option is wonderful, I never expected digital EQ to sound so good!"

"My new album was made using Sony Oxford EQ, Inflator and Compressor ...and WE LOVE YOUR PRODUCTS!!! It's by far the best album I've ever made, thanks in a large part to your fabulous plug-ins".

### Oxford Dynamics

" In common with my feeling on first using the Oxford EQ, my immediate reaction was disappointment... Disappointed that I'd have to pay for 11 more copies - as there was absolutely no way our engineers were going to use anything else as a Pro Tools bus compressor !" (Strongroom Studios, London)

"..It really sounds amazing! Very classy sounding and wonderfully powerful compressor"

"The Dynamics works and performs beautifully. It is by far the best sounding, most transparent and most functional compressor/limiter plugin I have ever used!"

"The Oxford is "Pure Quality".

"..God bless you for what ever it is you do to your plug-ins, because they are without competition !"

## Oxford Inflator

"The results achieved with the Inflator are stunningly beautiful"

"I added it to an acoustic guitar track ... and to a Fender Rhodes track and it sounded SO SWEET ...  
WOW !!!!!"

"There is absolutely no doubt that you gentlemen produce the very best effects plug-ins in the world."

"The Inflator plug-in is exceptionally beautiful. It enhances a mix with warmth that far exceeds any of the other plug-ins I have used."

"I am spreading the word about the Inflator. It really is a great plug."

"Inflator is amazing – fantastic product."

## Oxford Transient Modulator

"This plug-in is actually incredible. In terms of dynamic control over a badly recorded drum track, this plug-in is the *Auto-Tune of the drum world*. It will probably become the standard for this kind of plug-in."

"The Trans-Mod is the most significant achievement in audio fidelity, since EQ and compression."

"It's very easy to achieve a fabulous gated overdriven drum kit in seconds."

"It's a very pleasing process to use in that every control affects the output dramatically ..."

"It can either increase or decrease dynamics subtly or drastically and it sounds VERY transparent, much like the Oxford EQ."

"The new Sony plug is truly great for anyone working with live drums, it's also fantastic at crushing a triggered sample to make it 'blend in'."

"I used to have to stack up a combination of compressors and expanders and have to fiddle around for quite a while to be able to get what I can get with the Oxford with just one fader, only better."

## Oxford Reverb

"The sonic quality is stunning. I have never heard a plug-in based on artificial reverb techniques that sound as natural as this. I had the impression of sitting in the room, being able to touch the walls of wood or stone!"

"This reverb excels at bright aggressive tails that speak in a mix. ... The 'Emulations' were particularly good. Very nice."

"I think the Oxford is going to be my favorite for bright obvious vocal verbs and snare tails."

"Really nice interface and sound !!"

## Oxford Restoration Tools

"This is the best DeClick yet! I opened a nasty sax solo with pops and clicks. With out touching a single knob I hit play I couldn't believe how clean it was. This IS my new click removal !"

"I hated the fact that when I needed to remove pops and clicks with other plug-ins I had to use two different plug-ins. The Oxford DeClick is an AWESOME all in one click/pop package."

"As with the interfaces of their previous plug-ins, the Oxford Restoration Tools follows Sony's clean easy to use theme."

## Oxford Limiter

"Wow, this thing sounds amazing! Everything just comes alive and sounds so 3D."

"This Limiter is just awesome! you can really push it very very hard and it still sounds good!! tried it on drums/guitar and of course the overall mix, and the mix just leapt out the speakers at me, far more than any other limiter i have ever experienced."