



Sonnox

**Oxford
Plugins** 

Press Info

**Musikmesse
2007**

www.sonnoxplugins.com

Background

The origins of Sony Oxford date from the late eighties, when a group of experienced digital audio designers were tasked by Sony to design a high end pro audio DSP system and bespoke software design tools. The end result was the Sony Oxford OXF-R3 digital mixing console, better known as 'The Oxford Console', which, even with its high price tag, was installed in 50 studios in the 1990s. It is the technology in this console that most of the Oxford plug-ins are based on.

In fact many share the exact same algorithms, so unlike emulation software it really is like buying a channel from a \$1m console.



The SONY OXF-R3 (Oxford) Digital Console

Sonnox is the new trading name for the company (formerly: Sony Oxford Plugins), which, with the same passionate team of individuals who created the console and the original plug-ins, will continue to develop high quality audio processing tools for the today's digital audio workstations.

Plug-in Range










































- Oxford EQ
- Oxford Dynamics
- Oxford Inflator
- Oxford Transient Modulator
- Oxford Reverb
- Oxford Limiter

Platforms

NEW ! NATIVE: Audio Units, VST, RTAS (Pro Tools LE and M-Powered)

Pro Tools TDM

TC Powercore

Platform				Key
Plug-in	ProTools HD	Native	Drivers 2.0 or higher.	
EQ w/ GML	 			 Win XP  Mac OSX
EQ	 	 	 	<u>Native</u> RTAS Audio Units VST
Dynamics	 	 	 	
TransMod	 	 	 	
Inflator	 	 	 	
Reverb	 	 		
Limiter	 	 	 	 iLok Required



Flexible Bundling

Sonnox offers flexible bundles of Oxford plug-ins allowing the customer to choose which plug-ins to customise the bundle.

Savings of up to 40% can be obtained for bundles of 6 plug-ins (or more).

plugins	discount
2	20%
3	25%
4	30%
5	35%
6+	40%



OXFORD LIMITER

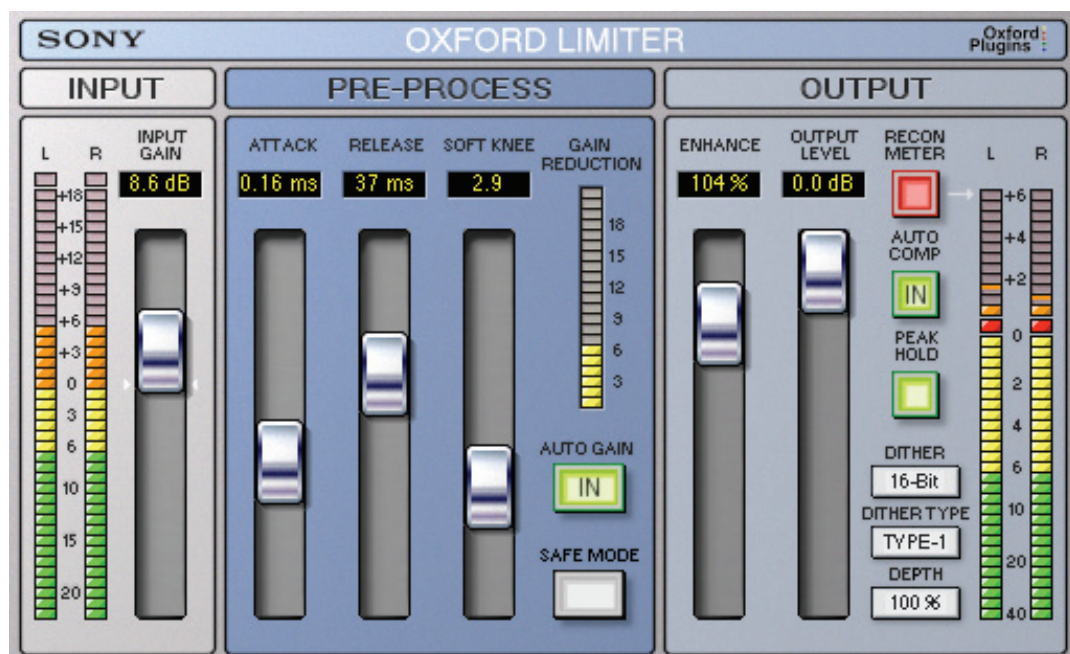
The Oxford Limiter is a very high quality programme limiter, which employs logarithmic side chain processing, with innovative adaptive timing functionality, using look ahead techniques.

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 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 Oxford 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.



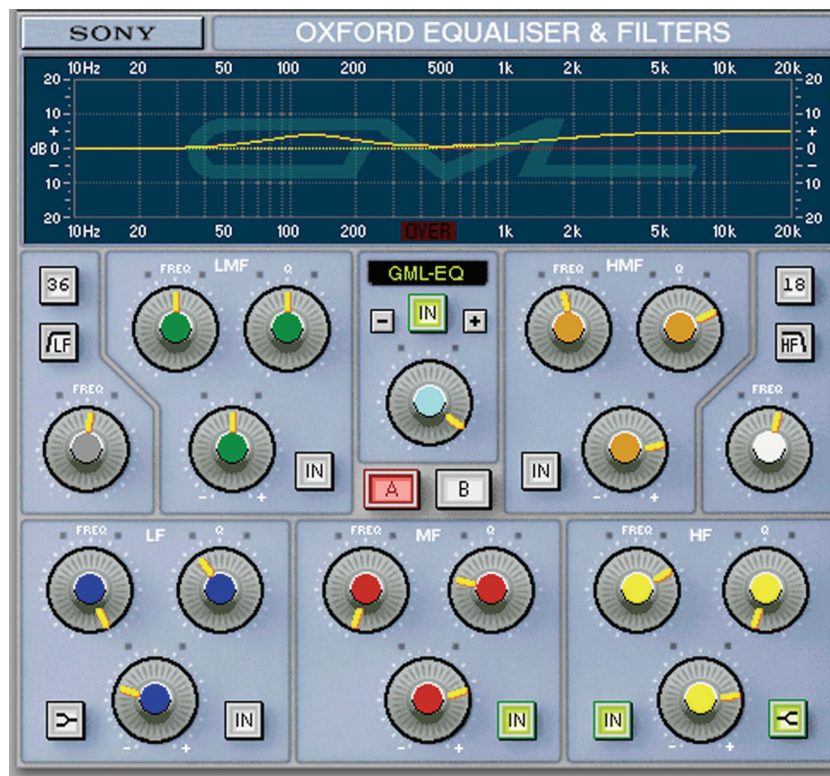
Full Version – 5 band EQ + Hi & Low filters

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)

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.



Oxford EQ with GML option

GML Option key features

- Enhances the 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 Sy Oxford EQ processing, giving performance levels many times better than those attainable from the analogue unit.
- Includes mono and stereo version

Native version EQ

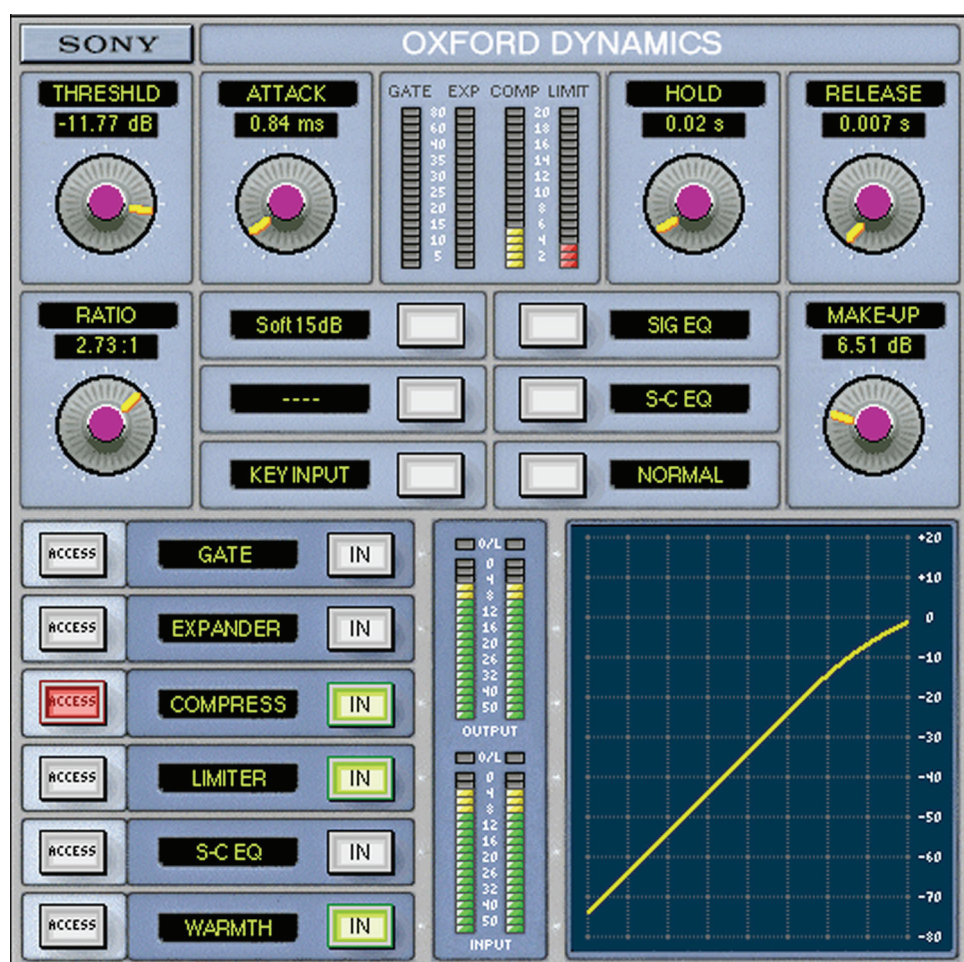
Points to note with regard to the Native version of the Oxford EQ:

- The Native 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

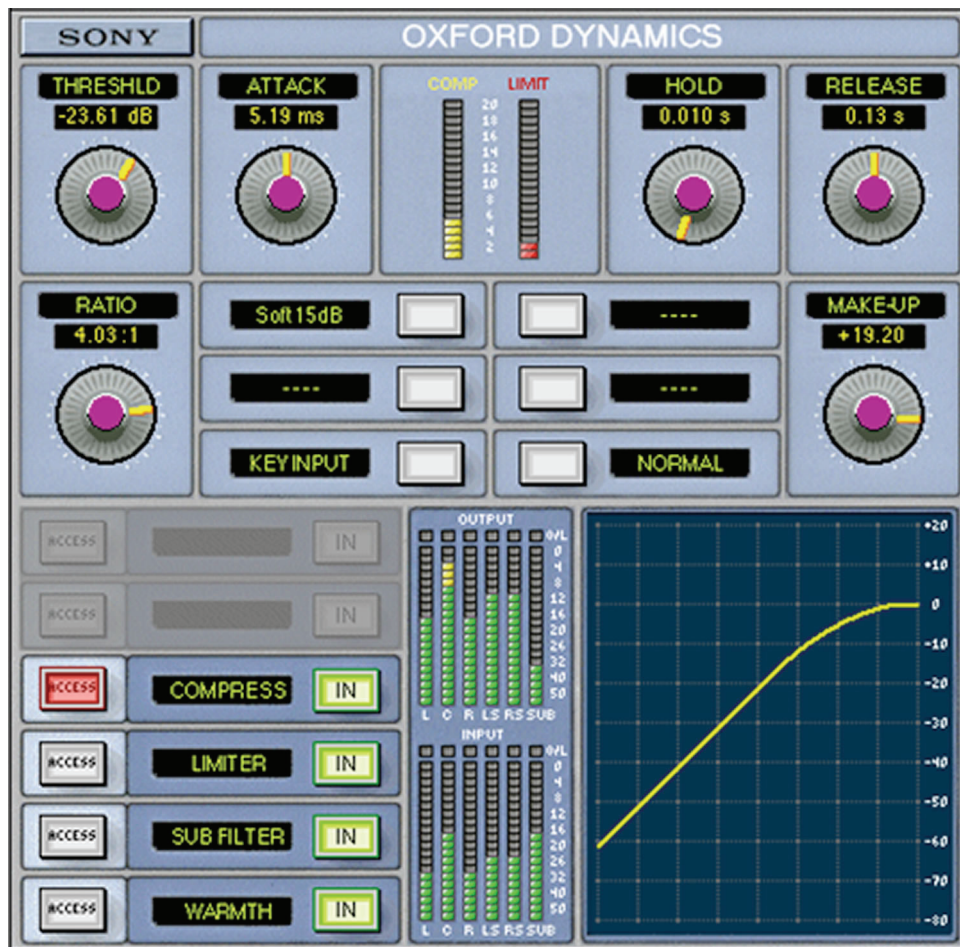
The Oxford Dynamics plug-in is modeled on the extremely flexible and capable unit used in the OXF-R3 console. Resulting from many years of research into professional dynamics applications, it offers separate Compress, Limit, Expand, Gate and side chain EQ functions, with full independent control of all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

Native version Dynamics

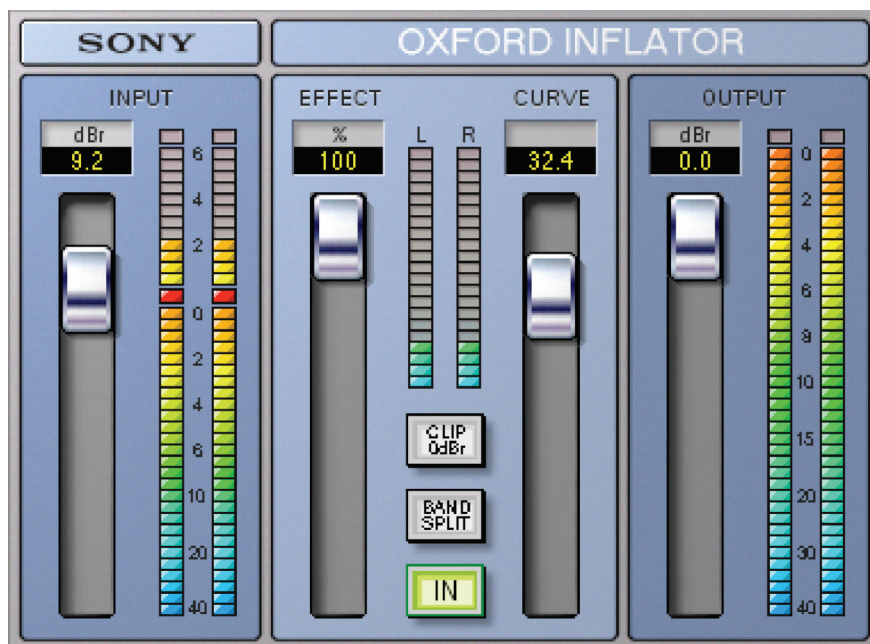
Points to note with regard to the Native version of the Oxford Dynamics:

- The Native 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

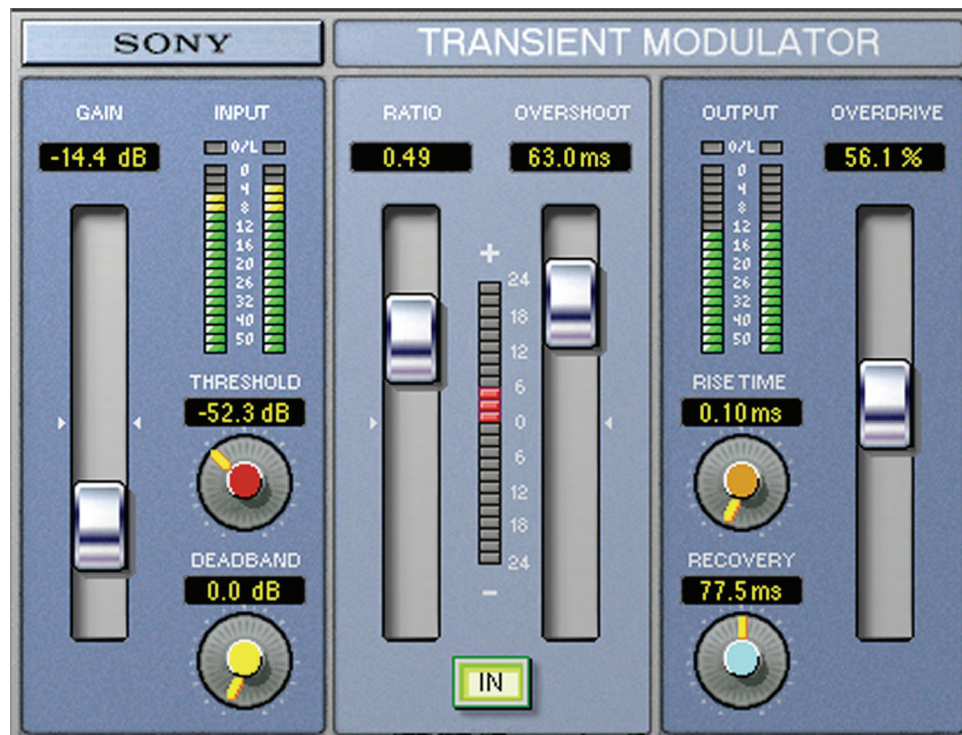
Key Features

- 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)

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.

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 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 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 TransMod 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 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."