

USER MANUAL

_EQ SITRAL-295

ARTURIA

_The sound explorers

Special Thanks

DIRECTION

Frédéric Brun Kevin Molcard

DEVELOPMENT

Samuel Limier	Kevin Arcas	Alessandro De Cecco	Marie Pauli
Loris De Marco	Baptiste Aubry	Geoffrey Gormond	Patrick Perea
Alexandre Adam	Timothée Béhéty	Rasmus Kurstein	Stéphane Albanese
Corentin Comte	Yann Burrer	Pierre-Lin Laneyrie	Fanny Roche
Francois Reme	Hugo Caracalla	Cyril Lepinette	
Vincent Travaglini	Raynald Dantigny	Mathieu Nocenti	

DESIGN

Martin Dutasta Clément Bastiat Shaun Elwood Morgan Perrier

SOUND DESIGN

Lily Jordy Clément Bastiat Victor Morello
Maxime Audfray Jean-Michel Blanchet

TESTING

Arnaud Barbier	Emmanuelle Le Cann	Aurélien Mortha	Adrien Soyer
Thomas Barbier	Florian Marin	Benjamin Renard	Christophe Tessa
Mathieu Bosshardt	Germain Marzin	Roger Schumann	

BETA TESTING

Paul Beaudoin	Ben Eggehorn	Mat Jones	Rodrigues
David Birdwell	Jam El Mar	Luca Lefèvre	Solidtrax
Gustavo Bravetti	Ken Flux Pierce	Terry Marsden	Tetuna
Andrew Capon	Tony Flying Squirrel	Gary Morgan	Peter Tomlinson
Chuck Capsis	Andrew Henderson	Paolo Negri	Bernd Waldstätt
Jeffrey Cecil	Mat Herbert	Mateo Relief vs. MISTER X5	George Ware
Marco «Koshdukai» Correia	Neil Hester	William «Wheeliemix» Robertson	Elliot Young
Raphael Cuevas	Guillaume Hernandez	Robertson	Chuck Zwicky
Dwight Davies	Jay Janssen	Fernando Manuel	

TUTORIALS

Gustavo Bravetti François Barrillon

MANUAL

Fernando M. Rodrigues (author) Jimmy Michon

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26 avenue Jean Kuntzmann
38330 Montbonnot-Saint-Martin
FRANCE
www.arturia.com

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Thank you for purchasing Arturia's EQ SITRAL-295...!

This manual covers the features and operation of the EQ SITRAL-295 plug-in.

Be sure to register your software as soon as possible! When you purchased EQ SITRAL-295, you were sent a serial number and an unlock code by e-mail. These are required during the online registration process.

Special Messages

Specifications Subject to Change:

The information contained in this manual is believed to be correct at the time of printing. However, Arturia reserves the right to change or modify any of the specifications or features without notice or obligation.

IMPORTANT:

The software, when used in combination with an amplifier, headphones or speakers, may be able to produce sound levels that could cause permanent hearing loss. DO NOT operate for long periods of time at a high level or at a level that is uncomfortable.

If you encounter any hearing loss or ringing in the ears, you should consult an audiologist.

Introduction

Congratulations on your purchase of Arturia's EQ SITRAL-295...!

Arturia's passion for synthesizers and sonic purity has given demanding musicians the best software instruments for professional audio production.

Arturia also has a growing expertise in the audio field, and in 2017 launched the [AudioFuse](#), a pro studio quality audio interface that features two proprietary DiscretePRO® microphone preamplifiers and a set of top-notch AD/DA converters. This line was recently expanded with the launch of the [AudioFuse Studio](#) and the [AudioFuse 8Pre](#). Arturia has also been busy making effect plug-ins, launching in 2018 the first Arturia effects bundle, which included the [Pre 1973](#), the [Pre TridA](#), and the [Pre V76](#). This was our first step in the field of audio effect processing plug-ins, and a logical one, considering all the experience gathered while programming the effects sections for our own synth plug-ins.

These also allowed us to take a first step in analyzing and reproducing retro and vintage analog audio processing units.

Other bundles followed, dedicated to compressors, filters, delays, and reverbs. More recently, Arturia added [three new effects](#) to the collection, this time dedicated to modulation, this way consolidating its position as a leader in audio effect plug-ins.

The ARTURIA EQ SITRAL-295 is part of a set of three new effects plug-ins, dedicated to one of the most important tasks in audio processing: bus sound processing.

ARTURIA has a passion for excellence and accuracy. This has led us to conduct an extensive analysis of every aspect of some of the most famous and iconic equalization units built in the 70s by a famous German manufacturer. We have carefully studied and reproduced the behavior of their electrical circuits and components. We also came up with the idea of combining them in a completely new equalizer, that would feature the best of each of these vintage units.

The result is an effects plug-in that, although inspired by these sought-after EQs, includes what may be considered our vision of what vintage equalization can be nowadays, suited for the modern studio environment.

EQ SITRAL-295 runs as a plug-in in all major formats inside your DAW.

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The Arturia team

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1. WELCOME

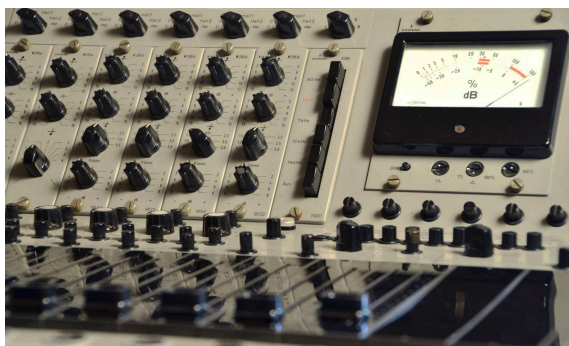
1.1. What is a bus effect?

As far as audio effects are concerned, bus or masterbus effects occupy a place of their own. These effects are used to polish a more complex, composite sound, be it a group sub-mix or even the final master bus output. Since their main goal is to perfect and balance the overall sound spectrum (and maybe add some color to it), they are specially tailored for and tuned to those tasks.

Therefore, their audio circuits are more carefully planned and usually more complex, their components are chosen with top quality in mind, and more expensive and retro components are used, like real tubes for example.

All in all, what one wants to achieve is a sound that's richer, fuller and with more body, maybe supplemented with the kind of saturation you don't usually get in today's pristine audio chains, where we aim for the cleanest sound possible. And why not add a touch of EQ to make the sound a bit more transparent and detailed in certain bands.

Traditionally, there are just a few types of these bus effects: Equalizers, compressors (usually called bus compressors, to differentiate them from the usual channel compressors), and maybe more complex units with complete audio channels, comprising several modules.



1.2. What about the EQ SITRAL-295?

Equalizers play a very important role in audio production. In fact, almost all mixing involves adjusting the tone and dynamics of the audio. For the dynamics, you have the compressor; for the tone, you have the equalizer.

By boosting or attenuating bands of frequencies, the EQ changes the overall spectrum, this way adjusting the tone of the mix. This may be important when working in channels, to better place a certain instrument in the mix, by creating space for it in the spectrum, reducing the bands that overlap.

In a mix bus, it is more a matter of sculpting the tone to what better suits your taste (or the taste of the author, if you are working for someone else), or of adapting to the style of music you are aiming for. All EQs are different and sound different. Some may be more neutral, others may have more character. The number of frequency bands available for processing, the ranges and EQ curves vary a lot from unit to unit. That's why you can never have too many EQs.



The Arturia EQ SITRAL-295 is an EQ unit inspired by classic designs of units built in the 70s by a famous German manufacturer. These classic vintage EQs were first used in German broadcast consoles. When broadcasters updated their setups, these modules found their way into the recording studios.

This plug-in is based on three different EQ modules, all made up of fully discrete class-A components. After a careful analysis in order to get perfect emulation models, these were merged into a single unit, with their ranges expanded, and complemented with some features that add extra possibilities for the user, while remaining faithful to the spirit of the originals.

This means you will get the richness given by the old analog discrete circuits coupled with a modern design and features adapted to the modern studio and the working environment of the computer. This is a true modern vintage stereo equalizer with character.

The distinctive sound of the devices this software is modeled after and their very gentle and musical EQ curves make them suitable for multiple types of sounds.

1.3. Where can you use a plug-in like this?

A plug-in like the EQ SITRAL-295 is so versatile that it can be used pretty much everywhere. Sure, due to its musicality, it shines as a bus EQ, but nothing prevents you from using it as a channel EQ.

As a matter of fact, some find it an incredible tracking and mixing tool which can be used for a wide variety of applications, from vocals to drums, to guitars, and bass.

Others love its silkiness and sweet character, and the way it can boost program material without ever sounding harsh.

It can be an excellent tool, which you can use as an alternative to or paired with the more commonly seen Neve and Pultec EQs, so it can add a different flavor and yet maintain the "polished/expensive record" sound you're aiming for.



2. ACTIVATION AND FIRST START

The Arturia EQ SITRAL-295 plug-in works on computers equipped with:

Windows 8 or later and macOS 10.13 or later.

You can use the EQ SITRAL-295 plug-in as an Audio Unit, AAX, VST2 or VST3 plug-in (64-bit only).



2.1. Activate the Arturia EQ SITRAL-295 license

Once the software has been installed, the next step should be to activate your license, so that you can use it without limitations.

This is a simple process that involves a different software program: the Arturia Software Center.

2.1.1. The Arturia Software Center [ASC]

If you have not already installed the ASC, go to this web page:

<https://www.arturia.com/support/updates&manuals>

Look for the Arturia Software Center at the top of the page, and then download the version of the installer that you need for your system (macOS or Windows).

Follow the installation instructions and then:

- Launch the Arturia Software Center (ASC)
- Log into your Arturia account
- Scroll down to the My Products section of the ASC
- Click the Activate button

That's all there is to it!

2.2. Working with plug-ins

The EQ SITRAL-295 can be used in all major digital audio workstations (DAWs), including Live, Logic, Cubase, Pro Tools and others, as it comes in all the main plug-in formats. Unlike what happens with hardware, you can load as many instances of the effect as you find useful. Using the software plug-in has two other big advantages over hardware:

- You can automate numerous parameters using your DAW's automation system;
- Your settings and current plug-in state will become recorded in your project, and you can pick up exactly where you left off the next time you open it.

3. EQ SITRAL-295 OVERVIEW

3.1. Arturia's EQ SITRAL-295 plug-in

Our goal was to give users the experience of a great tool, an EQ modeled after some classic units of the early seventies. The originals were initially used in broadcast consoles. Soon enough, recording studios found out that these broadcast modules had very high specifications and sounded amazing. The next step consisted in upgrading their recording equipment with cassette modules featuring these very same EQ units.



The user interface we created allies the simplicity and analog feel of the originals with a modern approach, more suitable for working in a computer environment. The Main panel has the controls for the three EQ bands, coupled with some buttons and switches on the right side, to control parameters such as Mid/Side, Auto Gain and channel linking, or to change the character (coloring) of the EQ.

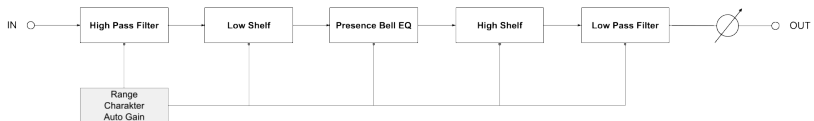
There is also an extra panel, as has become usual with almost all the effect plug-ins from Arturia. There, you have the visualizer. This is a very important add-on, which gives a touch of modernity to this classic unit. The visualizer displays the EQ curve, while allowing you to monitor the input and output sound spectra. The input spectrum is displayed in dimmed colors, while the output spectrum is shown with bright colors. Switches on the left allow you to turn On and Off any of the two spectra and to display both channels of the stereo or just one of them.

We will take a detailed look at all of these elements in the [Control Panel chapter \[p.14\]](#). Now, it's time to check out how it works and how it sounds. Let's go!

3.2. Understanding the EQ SITRAL-295 Signal Flow

The EQ SITRAL-295 is an EQ effect plug-in specially tailored for bus tasks. As we stated in the Introduction, bus effects tend to be a little more complex (both in functionalities as well as in their inner workings) than their channel counterparts. It is not the case with this EQ. Being inspired by classic units of the seventies, it keeps the simplicity of those units. As a consequence, although its musicality makes it suitable for bus processing, it is simple to operate and understand, and you can (and probably should) also use it in regular audio channels. This isn't an EQ for surgical tasks, but rather for overall sound sculpting.

Let's take a look at the inside to understand a little more about EQ SITRAL-295:



The EQ SITRAL-295 signal flow is very straightforward. When the audio signal enters the unit, it is directed through a first stage, with several switches that may change the way the audio circuit will work.

These are the switches on the right-hand side of the control panel: the "Charakter" switch, a range of three switches, (M/S, Auto Gain and Link), and the Range selector. We will see what these do in the next chapters.

After that stage, the audio enters the circuit and then is directed through the High Pass Filter, Low Shelf, Presence bell, High Shelf, and finally the Low Pass Filter, serially.

Each band and filter performs its own processing, and the final result is then routed to the final gain stage, where the Output knob will determine the final gain of the plug-in.

And that's it. This is the complete signal flow of the EQ SITRAL-295. It is simple, but nevertheless very powerful. Study the circuit carefully, spend some time with the controls of each band, try the different switches, and we're sure you'll fall in love with this unit and enjoy its incredible power. The following section will definitely help you with this.

3.3. Getting hands-on with EQ SITRAL-295

3.3.1. The basics



SITRAL-295 with the two channels unlinked and two completely different EQ curves, to emphasize the stereo image

- Load a stereo clip into an audio track in your DAW. A master out or group submix would be great, since this is more of a tone sculpting EQ than a surgical EQ;
- Load an instance of EQ SITRAL-295 as an insert in that track. Open the plug-in window;
- Ensure the Default preset is loaded. This way, all parameters assume their default values. Now click the Visualizer button in the right corner of the Upper Toolbar. This will open a graphical panel above the main EQ controls;
- Start playback. You will notice several things. First: there is no EQ being applied. That's because, with the EQ controls in their default positions, the EQ circuit of the plug-in is not processing the audio. If you look at the graphical window above them, you will see a flat line with just a slight curve on the right side, and the sound spectrum. A dimmed color fills the spectrum, while a brighter line surrounds it. That brighter line is the spectrum output;
- The second thing you may notice is that, because the audio is going through the "electronics" of the unit, they will add a slight coloration to it. This unit is very transparent, therefore the coloration is very, very subtle. But still, the audio is processed;
- Now press the small "In" button to the left of the display. You'll notice that the dimmed full-colored spectrum disappears, and only the brighter colored output line remains. This is because you turned off the In spectrum. Now press the In button to turn it on again, and press the Out button to turn it off. Now the brighter lined spectrum disappears, and only the dimmed color-filled spectrum remains. This is the Input spectrum. By using this, you can clearly see the effect of the EQ on the overall audio spectrum;
- You can also turn each of the two stereo channels on and off by pressing the L and/or R buttons to the bottom left of the display. This may be handy when there are very different spectra in each channel (unlikely for a mastering track, but not that uncommon for individual tracks);

- To the right, there is a VU meter. This displays the audio volume. When the audio reaches dangerous levels, the display turns orange and then red. When the audio is within safe levels, the display is green.

Now it's time to start EQing the audio:

3.3.2. The EQ

- With the audio playing, start testing the output volume (the small knob labeled "Output" on the right-hand side of the Main panel). You have probably noticed that there are two identical panels. The upper one is for the Left channel (or the Mid when in Mid/Side mode - more on that later on) while the lower one is for the Right channel. That's right - you can EQ each side differently. Move the Output knob for the Left channel. You'll notice that the Right knob moves exactly the same way. That's because they are "linked". The "Link" button is placed just a bit further to the right, below the M/S and Auto Gain buttons, and is pressed. To unlink the channels, click it. This turns it off, and the two channels are now unlinked. Try moving the Left Output knob again. This time, the Right Output knob remains in place.
- Press the link button again. We will process the stereo file as a whole (this is probably what you will want to do in a master bus). Now, let's start making changes to the bands;
- You have three EQ bands. The lower and upper bands are similar (shelf bands), while the middle band is a Peak or Bell band. These are the usual EQ bands. All have a fixed EQ curve, so you will only be able to change the frequency and the amount of gain or attenuation. There is another important element - by default, to remain faithful to the original units' behavior, the controls move in fixed steps. However, you may change this by pressing the "Stepped Controls" button in the Lower Toolbar. Do it now to change the behavior to continuous rather than stepped.
- Now, let's start by changing the middle band, labeled "Präsenz" - you might have guessed that this is German for "presence". Bands labeled Presence were very common in the sixties and seventies. They refer to frequencies in the middle of the spectrum, mainly between 1 kHz and 5 kHz, but you can extend these upwards and downwards a little. Since our hearing is very sensitive to these bands, any change made to them will immediately be noticed. When these bands are attenuated, the audio becomes muffled and loses clarity. When these bands are too strong, the audio becomes strident and may cause hearing fatigue. That's why you need to be very careful with these frequencies;
- Look at the spectrum. If you see it lacks frequencies in the 800 Hz to 2 or 3 kHz range, that's where Presence comes in handy. Even if it's OK in there, a little boost in that range may make the audio more clear and defined. Turn the "dB" knob a little to the right (+1.5 dB should be enough) and now turn the "kHz" knob until you are satisfied with the results. If the audio is too bright, you may try attenuating (turning the knob to the left, to -1.5 dB or -2 dB) to get a softer spectrum;
- Just for fun, and to see what this band can do, turn the "dB" button all the way to the left. You'll notice the audio loses clarity (becomes "muffled"). Now turn it back. You'll feel like a curtain has opened and let the audio come in;
- It will come as no surprise that the control to the left of Presence (labeled with a quarter note below a line) changes the behavior of the lower frequencies, while the control to the right of Presence changes the behavior of the higher frequencies. These are switchable bands, which means that the center frequency can only have certain pre-defined values, controlled by a switch. For the lower frequencies, the center may be 50 Hz, 100 Hz, or 300 Hz. For the higher frequencies, the center frequency may be 5 kHz, 10 kHz, or 30 kHz. Fear not: sometimes, less is more. Most of the time, you may leave the center frequency at the default value and simply adjust the gain button (labeled "dB", like for the Presence band). That's what you will do for now;
- Double click the Presence "dB" knob. This will get it back to 0. Double clicking a control will always get it back to its default value. Now turn the lower frequency dB knob up by +3 dB. To get a more precise movement, press control while turning the knob. This is a common way of getting more precise values in any continuous control;

- Now turn the higher "dB" knob up to +3 dB too. If you look at the EQ curve, you'll notice that its shape resembles the letter U (or a U curve). This is called a loudness EQ curve (again, this is because of the way we hear - since our ears are less sensitive to lower and higher frequencies, you sometimes need to boost these to get a more satisfying sound).



Now that we have seen how the EQ bands work, it's time to check the filters:

3.3.3. The filters

- Sometimes EQs have filters to remove unwanted frequencies at the extreme ends of the spectrum. It is the case of the SITRAL-295. You have a filter to cut the extreme lower frequencies, and another one to cut the extreme higher frequencies. The controls for these are conveniently and logically placed at both ends. That's what makes sense, since these are the last controls for those bands;
- These filters have a fixed slope, so you can only define the frequency where they start cutting. Let's start from where we left off - the loudness EQ curve -, but we will change the High and Low EQ bands first. Please click the Hz switch for the High band and change it to 10k. Now do the same for the Low band, changing it to 300. You'll notice that the U curve becomes more pronounced;
- Now turn the other High Cut knob until it displays something like 19000 Hz. Remember to use the Ctrl key together with your mouse to get a precise value;
- Then go to the other Low Cut knob and turn it up to 30 Hz. The display curve is now completely different, with round curves at then ends of the U;



- These filters may come in handy to cut extremely low and high frequencies. Frequencies below 30 Hz, for example, will not be heard, but they may push the volume higher and prevent you from giving more gain to the audio. On the other hand, very high frequencies may produce some audio artifacts and cause hearing fatigue. It's up to you to decide whether these filters are needed or not.

3.3.4. Other functionalities



- We have already mentioned that there are several buttons and switches on the right side of the Main Control Panel. The first one is M/S, which stands for Mid/Side. Mid/Side is another way to control the stereo image, used in different recording environments. For a more detailed explanation, please refer to the [Mid/Side mode \[p.17\]](#) explanation in the Control Panel chapter of this manual.
- Right below M/S, you have the Auto Gain button. This button compensates for changes in volume due to EQing, balancing the output level so that it is similar to the input level. You may try it yourself. Since what we've done has probably changed the output volume, pressing this button may change it back to something equivalent to the Input;
- We have already talked about the Link button, labeled with two interlocking rings. By default it is on, linking both channels. Unlinking them allows to process each channel independently;
- Range is a very important feature. We've already said that less can be more. This is a perfect example. By changing this control, you can soften the EQ curve. This way, you can start at more extreme values, and then soften them by simply turning Range. Give it a try!
- "Charakter" (another German word whose meaning is clear enough) changes the color of SITRAL-295. This is pretty subtle, so don't expect sudden and very noticeable changes. The original is the behavior of the main EQ unit modeled, while "Alternativ" gives a slightly different color, after another analog EQ unit. This alternative mode saturates the low frequencies when they are at a high level, which might add a nice touch. Please try both, and see if you can notice a difference (and, more importantly, if you like it).

And that's it. These are just a few examples of what you can do with EQ SITRAL-295. This is a very musical EQ, capable of some subtle (or not so subtle) tone sculpting. It has a lot to offer, and if you pay attention to detail and invest some of your time to learn how to use it, you will be able to get the most out of it. As always, use your ears and persevere, to find the best and more interesting ways of using it.

4. EQ SITRAL-295 CONTROL PANEL

The EQ SITRAL-295 plug-in can be used in Mono or Stereo configurations.

The Mono configuration is automatically loaded when you use the plug-in with mono tracks. When inserted in stereo tracks, the Stereo configuration is automatically loaded as well.

By default, the plug-in works according to the source material.



⚠ Not all DAWs work with mono tracks, in which case you will not be able to use the mono configuration.

4.1. Channel Configuration (Mono/Stereo)

In stereo mode, the plug-in loads in full, with two processing modules, one for each channel. When instantiated in stereo channels, the plug-in loads in stereo mode.

When instantiated in mono channels, the plug-in loads just one processing module. Also, the M/S switch and Link switches are absent, as they would not have any role to play in this mode. What's more, the Auto Gain switch changes place and appears under the Output control.



EQ SITRAL-295 Mono configuration with Visualizer opened. Notice the Auto Gain switch under the Output control knob.

4.2. Main Control Panel

The EQ SITRAL-295 Graphical User Interface presents both a retro look for the Main Panel and a modern look for the Advanced Panel (Visualizer). This way, you get a modern classic look, that is both inspired by the look of the original EQ units and adapted for working in a computer environment. This is a mixed approach that we feel works better with a computer, without losing the classic retro feel we love so much.

As is the case with the previous effects, as well as all current Arturia plug-ins, this GUI has an Upper Toolbar and a Lower Toolbar. The Lower Toolbar is very important because it gives you access to the Undo and Redo functions, lists the editing history, allows you to bypass the plug-in (the Bypass button mirrors the Power button on the Main control panel) and displays CPU consumption.

Of course, the Upper Toolbar is also very important, since it is where you access the main menus, perform important tasks like loading and saving presets and banks of presets, and where you can select a preset and see the name of the active preset. The toolbars and their features are covered in detail in the [User Interface chapter \[p.23\]](#).

We will now have a look at all the controls and discover their function, their ranges, and how to interpret the numbers.



EQ SITRAL-295 Main Panel in Stereo mode. In this panel, under the Output knob, there are small lights signaling Left and Right stereo channels. When in M/S mode, those lights read M and S

Notice that each time you click a control (knob or button), or simply hover the mouse over it, the Lower Toolbar displays the parameter name at the bottom left. Also, a small pop-up box displaying the current parameter value appears to the right of the control. This changes every time you move that control, updating the parameter value in real time.

Now, let's take a look at each control on the Main Control Panel.

4.2.1. Stepped Controls

There is a button in the Lower Toolbar labeled "Stepped Controls". By default, SITRAL-295 loads with Stepped Controls on, to be faithful to the original's behavior. The original unit didn't have continuous controls, but switches with predetermined values. For example, the gain controls changed in 3 dB intervals. This behavior is preserved when "Stepped Controls" is active; therefore, when you move a control, it jumps from one value to the other.

For a more modern behavior, (which is probably what you are used to) please press the Stepped Controls button in the Lower Toolbar. This will turn it off, and you will have the usual continuous values control behavior. Beware that this only applies to knobs. Switches and buttons will still just have predetermined values, as expected.

4.2.2. Right Section



4.2.2.1. Power

This switch turns on the plug-in. Turning it off has the same effect as pressing the Bypass button in the Lower Toolbar - it puts the plug-in in bypass mode. When in bypass, the GUI (Graphical User Interface) is grayed out and shows "Bypassed" in the middle.

4.2.2.2. Stereo vs M/S switch

This switch controls the way the plug-in works when instantiated in stereo channels. Default behavior is the stereo mode, where both channels are treated the regular way (Left and Right). When in Stereo mode, the small "lights" under the Output control knobs read L and R. When in M/S mode, those "lights" read M and S.

i: Beware that this switch is only present in the stereo version of the plug-in, as it needs two audio channels to work. Therefore, in the mono version the switch isn't present.

4.2.2.3. Mid/Side mode switch

Mid/Side (M/S) is an alternate mode to regular Stereo. This mode is a highly effective way of making adjustments to the spacialization of a mix or master. In Mid/Side, the Mid channel is the center of a stereo image, while the Side channel covers the edges of that same image. When you make adjustments in the Mid channel, this is perceived in the centered image of the stereo spectrum (think of it as the mono compatible image). For example, a boost in the Mid channel will make the sound more "mono" (both channels will sound more equal).

On the other hand, when you make adjustments in the side channel, this will have an impact on the width of the stereo image, and a boost in this channel will result in a more spacious (wider) stereo sound.

In M/S mode, the controls corresponding to the Left will affect the Mid channel, while the controls corresponding to the Right will affect the Side channel.



4.2.2.4. Auto Gain switch

This switch activates Auto Gain, which preserves the original audio volume after the changes made by the EQ settings, this way preventing drastic changes (either boost or cut) in volume. In mono instances, the Auto Gain switch is positioned on the left side panel.

It's a fact that, for our brains, louder is always better. Also, EQ is more effective when cutting (attenuating), but attenuating frequency bands leads to power loss, which may trick our hearing and lead us to increase volume and lose perception.

In that context, the auto-gain function may help us make sure that the chosen settings are indeed better. With auto-gain, you appreciate cutting way more, as it doesn't come with the frustration of power loss. You may really hear a different balance, as loudness is being automatically compensated.

4.2.2.5. Link Channels switch

This switch links both channels, which means that the values of each channel mirror those of the other channel. This way, when you edit ANY of the two channels, the other one changes in exactly the same way. By default, the switch is on, which means that the two channels are linked. To unlink, just click it and the Link button will turn off.

When link is off, each channel becomes independent, allowing you to set different values.

4.2.2.6. Range Control

This knob controls the amount of gain change applied to all active EQ bands. This feature allows the global tonal adjustment of the processed track.

Range 1 means that the EQ boost and cut are applied at 100% (default value);

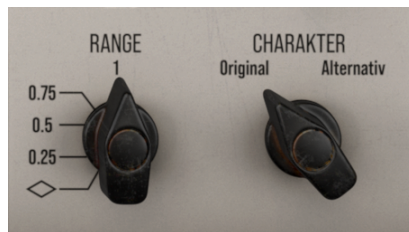
Range 0.5 means that the EQ boost and cut are applied at 50%;

Ranges 0.75 and 0.25 change the percentage in the exact same way, according to their values;

The range values are predetermined by default (0; 0.25; 0.5; 0.75; 1) but you can choose any value between 0 and 1 when 'Stepped Controls' is inactive.



This control has no effect on the Low Pass and High Pass filters.



4.2.2.7. Charakter switch

This controls the way sound is "colored" by the EQ. It is a very important feature. The SITRAL-295 equalizer being inspired by vintage electronic units, it induces some coloration of the sound. This is a natural coloration, due to THD (Trans-Harmonic Distortion, caused by the electric components). When distortion is harmonic-related (follows the natural harmonics of the sound), it is well received by our ears, and even desirable. Harmonic distortion has to reach very high levels to be considered unpleasant. It also contributes to a fuller and richer sound.

With this switch, you have two options. One is the emulation of the natural THD behavior of the original vintage EQ units. The other is a slightly different variation of the same behavior, which saturates the low frequencies more when they are at a high level.

By default, the switch is positioned in the original behavior position.

4.2.3. EQ Bands (Main Section)

This is the main section of the plug-in. Here, you control the three EQ bands and the two filters. Don't be fooled by the apparent simplicity of the EQ. It is capable of very powerful and musical results, despite the reduced number of bands and controls.



4.2.3.1. High-Pass [Low-Cut] Filter Frequency

This knob controls the low-cut frequency (high-pass filter) of the SITRAL-295. The low-cut filter cuts the lower frequencies, preventing interference or unwanted low frequencies from influencing the overall audio volume.

Lower frequencies have a string audio energy, which reflects in the overall audio volume (sometimes even without being heard, but simply "muffling" the audio). Filtering the lower frequencies can contribute to a clearer audio output and a lower overall output volume without perceived influence on the loudness.

The filter is off by default, but can be activated by simply turning the knob. It starts at 20 Hz and goes up to 320 Hz. The knob is continuous, but can also be stepped just like the other controls by pressing the "Stepped Controls" button in the Lower Toolbar.

4.2.3.2. Low Shelf Frequency switch

This switch controls the center frequency for the Low Frequency band. As this is a switch, the frequencies are not continuous. You can only choose between 50 Hz, 100 Hz and 300 Hz. By default, the LF band is set to 300 Hz.

4.2.3.3. Low Shelf Gain

This knob controls the boost/attenuation of the low frequency band of the EQ. The range, set globally for all frequencies, is very soft and broad. The frequency is switchable, with a choice of three values.

The gain knob allows for continuous values, contrary to the original behavior. For an extra touch of realism, you can switch on the "Stepped Controls" button in the Lower Toolbar and have the knob "jump" between the fixed values marked on the panel.

Gain changes between -15 dB and 15 dB. By default, it's 0 (no boost or attenuation).



4.2.3.4. Präsenz [Presence]

This is where you control the main equalization band, labeled Presence (Präsenz). This is a Bell Band with a very soft curve. You have controls for the Frequency (the left control knob) and for the Gain (the right control knob). Range (Q) is fixed, as in the other bands.

Presence is a term that first appeared in guitar amplifiers in the 50s. It also appeared in the most famous Neve equalizers and several graphic equalizers. This term usually refers to a range of mid-high frequencies between 1 kHz and 5 kHz, responsible for clarity and definition in most sound sources. Indeed, human hearing is particularly sensitive to that range and to any changes applied to it.

The original EQ units were intended for broadcast consoles, which primarily processed voice talent and speakers. Therefore, the original EQ is tailored to efficiently deal with vocals. This band allows to place any vocal in and out of a given mix.

You have two knobs under the label "Präsenz". The left knob controls the center frequency of the band, and may go from as low as 300 Hz (it picks where the Low Band stops) to as high as 8 kHz. This goes way beyond the usual range of this kind of band, therefore you have an extra dose of flexibility. Typically, this band is used between 800 Hz and 2 kHz, with 1.5 kHz as the default value.

The values are continuous, but you can switch on the "Stepped Controls" button in the Lower Toolbar and have the knob "jump" between the fixed values marked on the panel.

The right knob controls the amount of boost or cut (attenuation) of this EQ band. As this is the main EQ band, you have to be very careful. That's why this band only goes from -8 dB up to 8 dB. Default value is 0, as with the other band (no boost or attenuation of the frequencies in the band's range).

4.2.3.5. High Shelf Gain

This knob controls the boost/attenuation of the high frequency band of the EQ. The range, set globally for all frequencies, is very soft and broad. The frequency is switchable, with a choice of three values.

The gain knob allows for continuous values, contrary to the original behavior. For an extra touch of realism, you can switch on the "Stepped Controls" button in the Lower Toolbar and have the knob "jump" to fixed values.

Gain changes between -15 dB and 15 dB. By default, it's 0 (no boost or attenuation).

4.2.3.6. High Shelf Frequency switch

This switch controls the center frequency for the High Frequency band. As this is a switch, the frequencies are not continuous. We can only select between 5 kHz, 10 kHz and 30 kHz. By default, the HF band is set to 5 kHz.

4.2.3.7. Low-Pass [High-Cut] Filter Frequency

This knob controls the high-cut frequency (low-pass filter) of the SITRAL-295. The high-cut filter cuts the higher frequencies, preventing unwanted high frequencies from influencing the audio.

High frequencies may reflect in the overall audio volume (sometimes even without being very well perceived) by causing listening fatigue, or simply causing the audio to sound harsh and strident. Filtering the higher frequencies can contribute to a softer and more pleasant audio output, without compromising the final result.

The filter is Off by default, but can be activated by simply turning the knob. It starts at 1.4 kHz and goes up to 22 Hz. The knob is continuous, but can also be stepped just like the other controls by pressing the Stepped Controls* button in the Lower Toolbar.



SITRAL_295 High Cut Filter controls and Output Controls in a stereo environment.

Notice the L and R light indicators, meaning that it is in Stereo mode, as opposed to M/S mode

4.2.3.8. Output

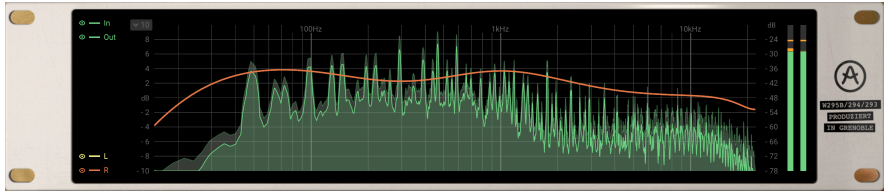
This knob controls the overall output volume of the EQ SITRAL-295 plug-in. It can attenuate the output down to -15 dB and boost it up to 15 dB. By default its positioned at 0 dB.

4.2.4. Visualizer [Advanced Panel]

The Visualizer (visualization display) only shows when you press the Visualizer button located in the right corner of the Upper Toolbar. It is closed by default, to offer you an experience that's true to the original.

This visualization was never a possibility in classic analog units, but we feel it greatly improves the user experience and is particularly well-suited to a graphical working environment like the computer. If you want a more modern and computer-optimized experience, feel free to use it.

It is made up of three parts:



4.2.4.1. Left buttons

On the left side of the display, you have two groups of buttons, one in the upper corner and another in the bottom corner. They don't exactly look like buttons, so they may be mistaken for simple indicators, but they really ARE buttons.

The first two are labeled In and Out, and they turn the display on and off for the Input and Output signal. By default, they are both on, which means you will see both the Input and the Output spectra.

The other two buttons are labeled L and R, and they logically turn the display on and off for the Left and Right stereo channels. As with the "lights" on the Main Panel, when in M/S mode, these labels change to M and S.

The Left channel is displayed in bright green, while the Right channel is displayed in brick orange.

4.2.4.2. EQ display

This displays both the filter curves and the global EQ curve. It also shows the spectrum signal before and after the EQ is applied.

The Input spectrum (before EQ) is displayed with a darker and fuller background, and a dimmed contour line. The Output spectrum (after EQ), on the other hand, has a much brighter contour line, and a lighter background. The Output spectrum appears at the front, while the Input spectrum appears dimmed and behind.

The user can change the EQ curve scale.

4.2.4.3. Spectrum Volume meters

These display the volume of the Left and Right spectrum channels (or Mid and Side channels).

5. USER INTERFACE


The Graphical User Interface of the EQ SITRAL-295 follows the Arturia paradigm developed in the most recent effect plug-ins.

The GUI is built around a main control panel based on the looks of the original controls present on the EQ "cassettes". It also features a collapsible Visualizer, an Upper Toolbar and a Lower Toolbar.

The Upper Toolbar contains the Preset Selection displaying the name of the currently active preset, preset selection filters and navigation arrows, plus the very important Main Menu on the left (the "hamburger" icon to the left of the plug-in name). It also has a button to access the Preset Library.

The Lower Toolbar displays the parameter names and brief explanations in the left-hand part. It also includes the Bypass button, a History button, Undo and Redo buttons, and a CPU consumption meter. Besides these, there is a very important button labeled "Stepped Controls". We have already mentioned this button in the [Control Panel chapter \[p.14\]](#), but we will reference it again in the proper place.

The parameter values appear in small floating window cells next to the parameter control. The values update in real-time when you move the controls.

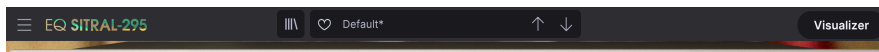
 To know a parameter's current value, position the mouse over the corresponding control for about one second, and a small window will appear next to it, revealing the value.

It is a very clear and straight-forward User Interface. That will always be the main focus of every Arturia product: to unleash your creativity while remaining easy to use.

We've already looked at the control panels. Now it's time to look at the toolbars.

5.1. The Upper Toolbar

The plug-in GUI (Graphical User Interface) has the usual Arturia toolbar that runs across the top, with the main menu / plug-in name on the left (the colored part), followed by the Library button and the Preset name, with arrows to navigate through the different presets stored in the library. To the right, there is a prominent "Visualizer" button, which opens and closes the collapsible visualization panel in the Main control panel.



Let's now take a look at the Main Menu options. Since these options are also common to all current Arturia plug-ins, you may already be familiar with them:

5.1.1. New Preset

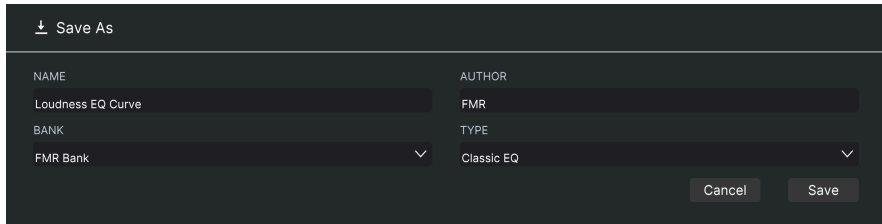
This option allows you to create a new preset based on the Default template.

5.1.2. Save Preset

This option will overwrite the active preset with any changes you have made, so if you want to keep the source preset too, use the Save As option instead. See the next section for information about this.

5.1.3. Save Preset As..

When you select this option, you are presented with a window where you can enter information about the preset. In addition to naming it, you can enter the Author name, and select a Type. You can even create your own Type by entering custom names in the Type field. This information can be read by the preset browser and is useful when searching for the preset later.



NAME	AUTHOR
Loudness EQ Curve	FMR
BANK	TYPE
FMR Bank	Classic EQ

Cancel Save

5.1.4. Import...

This command lets you import a preset file, which can be either a single preset or an entire bank of presets. Both types are stored in **.sitz** format.

After selecting this option, the default path to these files will appear in the window, but you can navigate to whichever folder you are using to store presets.

5.1.5. Export Menu

You can export presets in two ways: as a single preset or as a bank.

- **Export Preset:** Exporting a single preset is handy when you want to share it with someone else. The default path to these files will appear in the "Save" window, but you can create a folder at another location if you like. The saved preset can be reloaded with the import preset menu option.
- **Export Bank:** This option can be used to export an entire bank of presets from the plug-in, which is useful for backing up or sharing presets.

5.1.6. Resize Window options

The EQ SITRAL-295 window can be resized from 50% to 200% of its original size without any visual artifacts. On a smaller screen such as a laptop, you might want to reduce the interface size so it doesn't dominate the display. On a larger screen or a second monitor, you can increase the size to get a better view of the controls. The controls work the same at any zoom level, but they can be harder to see at the smaller magnification values, or when using high resolution monitors (like HD monitors or higher). The higher the resolution, the bigger the size you should use.

5.1.7. Tutorials

This option opens a panel on the right with Tutorials about the plug-in. Please try these to get more information and insights about the way this plug-in works.

5.1.8. Help

The Help section in this menu allows direct access to the User Manual (the document you are reading), as well as to the FAQ (Frequently Asked Questions).

5.1.9. About

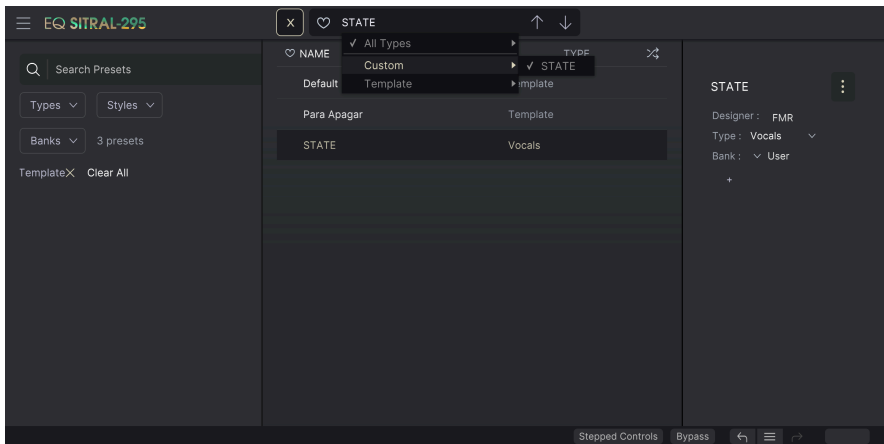
This opens the information window of the plug-in with the name, credits, and (more importantly) the number of the version installed. Don't forget to frequently check the Arturia Software Center for updates.

5.1.10. Preset Selection

The [Preset browser \[p.28\]](#) opens when you click the library symbol on the toolbar. The filter, name field and Up / Down arrows in the toolbar all assist with preset selection.

Select a preset by clicking the preset name field in the Upper Toolbar. This will open a list with all the presets available. The currently selected preset is marked with a ✓. Simply place the mouse over the name of the preset you want to select (the preset name will be highlighted) and click it.

Alternatively, you may use the Preset Up and Down arrows (the arrows to the right of the preset name field) to navigate through all the presets.

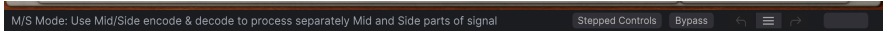


The Preset Selection list opens over the Preset Browser window. These are two complementary methods to look for and select presets.

5.2. The Lower Toolbar

When you hover the mouse over a parameter control, you will see a readout showing that parameter's name and a brief description in the left part of the lower toolbar.

Also, you will notice that a small popup window appears next to the parameter control, displaying its current value. This will also show the value changes when you move the control (edit the parameter). This is handy, because you don't need to touch the parameter control to read the current value, and you may also keep looking at the parameter while you read the value changes.



On the right side of the lower toolbar are several small windows and buttons. These are very important features, so let's take a closer look.

5.2.1. Stepped Controls

When 'Stepped Controls' is ON (default), you can only select the frequency and the gain found in the original unit: stepped controls.

When 'Stepped Controls' is OFF, you're not stuck to the values offered by the original unit and can choose any value in between: continuous controls.

5.2.2. Bypass

This one is obvious. Activating the bypass option will completely disable the EQ SITRAL-295 plug-in.

This action may also be performed via the Power switch, but bypassing the plugin that way does not bypass the analyzer, which will remain active.

When the plug-in is completely bypassed, the GUI is grayed out and shows the word 'Bypassed'.

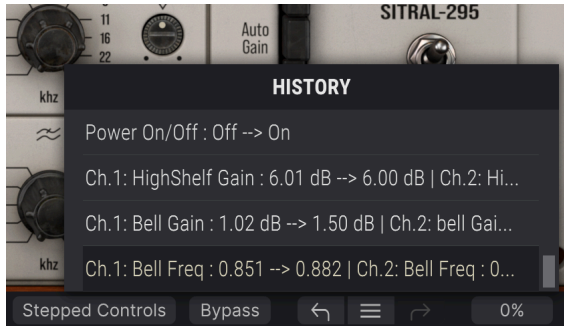


5.2.3. Undo

The Undo button is a curved arrow pointing to the left. This button reverts the last edit you performed. If clicked repeatedly, it will reverse the parameter changes in the order they were performed in the session, from the latest ones to the earliest ones.

5.2.4. History

This button lists all the latest parameter changes performed in the current session. You can always see the last four edited parameters, but using the mouse wheel or the navigation bar to the right allows you to access earlier edited parameters.



5.2.5. Redo

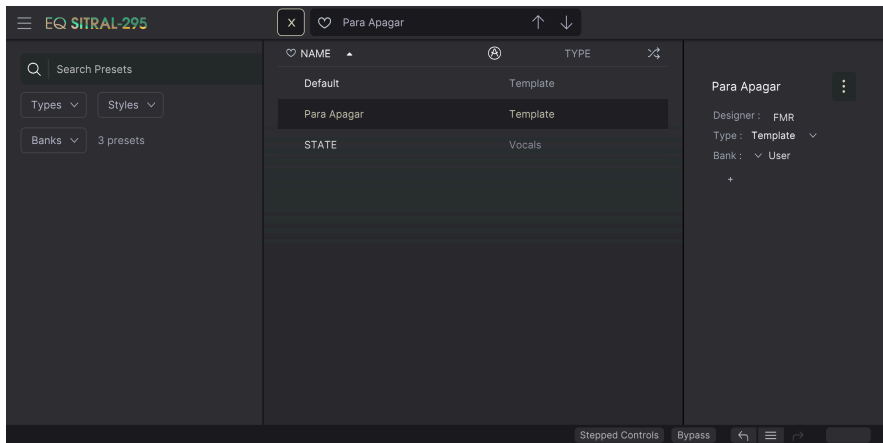
The Redo button is a curved arrow pointing to the right. This button works exactly the opposite way of the Undo button. It will restore the last undone edit. If clicked repeatedly, it will reinstate the parameter changes in the order they were undone (the latest ones first).

5.2.6. CPU meter

The CPU meter is used to monitor how much of your computer's CPU is being used by the plug-in. If you stress your computer too much, the global performance of your system and the audio may suffer.

5.3. The Preset browser

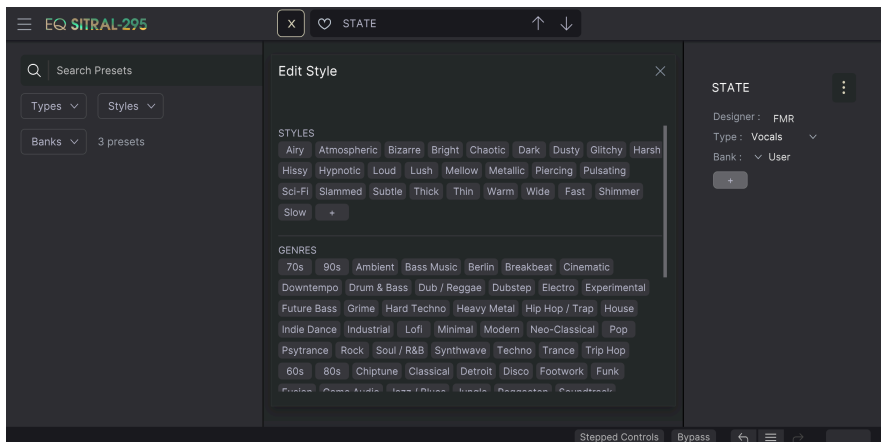
The preset browser enables you to search, load and manage preset configurations in EQ SITRAL-295. Although this is based on the usual Arturia Preset Browser, it is simpler and even easier to work with. You access the preset browser by clicking the library symbol next to the preset name field.



When you click the library symbol, you will see a screen with all the Presets you have saved. You can sort the list by several different criteria to make it easier to find the right preset. There are two columns. The first one can list the Presets by Name or by "Featured". The Featured presets were deemed of particular interest by Arturia, and are marked with the Arturia logo. The second one lists the Presets by Type.

There are other attributes you can use to filter the list. These are in the left column. There, you have the Types button, but also Styles, Banks, Genres, and Characteristics. If you click one of these buttons, a list opens in the middle column, where you can select the tag you want to search for. A button appears in the left column, showing how many results there are for the tag you selected. Clicking that button will open the presets that fall under that classification. You may filter by more than one tag, in which case only the presets that fall under ALL the tags will be displayed. Beware that you don't filter too much or you may get no results.

You can also simply type a word in the search box (the one on the top left, to the right of the magnifying glass), in which case all presets whose name contains the word you typed in will be displayed. For example, let's say you want to search for a preset containing the word "drum". Simply type "drum", and all the presets containing those letters (even if the word is "drums" and not "drum") will be displayed. If the word is the name of a style, you may opt to choose by that style.

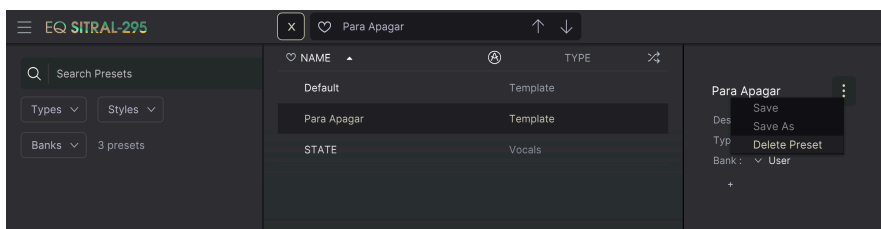


If you select Bank and choose a Bank, the Bank content will be immediately displayed.

When you click a preset name, that preset is selected, and you may see all the relevant information about it in the right column. There, you have the preset name, preset designer, type tag, bank it belongs to, and also all the other tags that have been added to it. If the preset belongs to a user bank, you also have a + sign, meaning you may add other tags. Tags are important, since they may help you quickly find what you are looking for, even among an extensive list of presets.

5.3.1. Delete Preset

If you want to delete a preset, first select it in the preset list. Next, click the library button to open the library. The Library window opens, with that preset still selected. In the right-hand column, you have the info for the preset, with the preset name. To the right of the name, you have a button with three dots. Clicking it opens a sub-menu with three options: Save, Save As and Delete Preset. Choose the "Delete Preset" option. A dialog box opens asking you to confirm. You may now confirm or cancel the operation. If you confirm, the preset will be deleted.



5.4. Fine-tuning parameters

Typically, to change values in the plug-in controls, just click the corresponding control and drag the mouse up or down. If the controls are switches, simply click them to toggle On or Off.

If you want finer editing values, you can use Ctrl+Drag (Cmd+Drag for macOS). Alternatively, you can Right-Click and Drag. With this technique, the values change more slowly, which enables you to edit them with greater precision.

5.5. Resetting your controls

Double-clicking a control automatically changes it to the default value.

And that's it. We have just finished describing all the controls you have at your disposal to process sound in your DAW using the EQ SITRAL-295 plug-in. We hope you'll enjoy your new plug-in (and the results you get with it!) as much as we enjoyed making it.

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