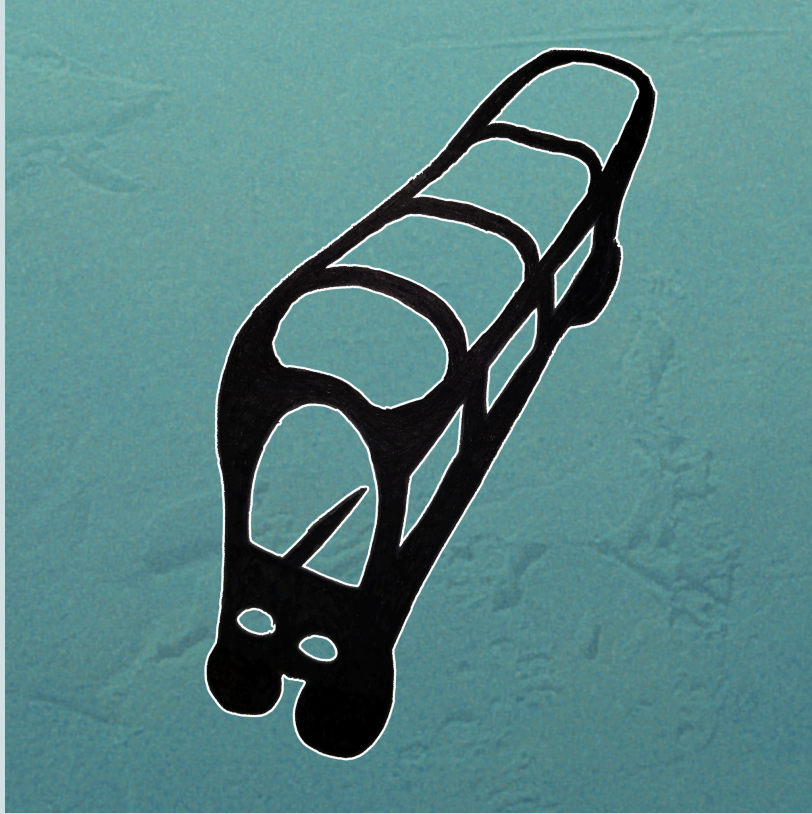


Bussification

Ableton Live Pack by PerforModule
User Manual



A series of channel strips designed to be placed on groups of tracks, auxiliary busses, and the main channel, each with their own specific set of parameter ranges.

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Device List

Nine Instrument Buss racks:

GroupBuss Bass.
 GroupBuss Bowed.
 GroupBuss Horn.
 GroupBuss Keys.
 GroupBuss Larynxical.
 GroupBuss MeLeady.
 GroupBuss Plucked.
 GroupBuss Strummed.
 GroupBuss Wind.

Two Drum Buss racks:

GroupBuss Kit Core.
 GroupBuss Kit Perc.

Two Aux Buss racks:

AuxBuss Dirt.
 AuxBuss Space.

Three Main Buss racks:

MainBuss Cassette Tape.
 MainBuss CD.
 MainBuss Vinyl Record.

<i>Buss Process Rack</i>	<i>Lo Cut Range</i>	<i>Tone Feature</i>	<i>Hi Cut Range</i>	<i>signal flow</i>
GroupBuss Bass	12-45	55-777	8k-15k	EQ > glue (clip)
GroupBuss Bowed	90-300	4.4k-13k	14k-19.8k	glue > EQ > limiter
GroupBuss Kit Core	26-40	44-14k	15k-20k	EQ > glue (clip)
GroupBuss Kit Perc	80-920	66-5k	16k-18k	glue (clip) > EQ
GroupBuss Larynxical	30-120	500-3k (sat dbl)	7k-19k	EQ > limiter > glue
GroupBuss MeLeady	248-396	400-8k	17k-19.2k	EQ > glue (clip)
GroupBuss Plucked	100-400	1.1k-7.7k	9k-16k	limiter > EQ > glue
GroupBuss Strummed	124-372	2.2k-8.8k	11k-17k	EQ > limiter > glue
GroupBuss Horn	110-440	600-12k	12.5k-19.4k	EQ > glue > limiter
GroupBuss Wind	132-528	700-11.1k	13k-19.6k	EQ > glue > limiter
GroupBuss Keys	20-100	234-15k	18k-21k	limiter > glue > EQ
Dirt Buss	40-320	1k-4k	5k-21k	sat > drive > EQ > comp
Space Buss	50-600	250-16k	2k-22k	glue > reverb > chorus (par) mb dyn > reverb

Instrument GroupBusses

The **Instrument GroupBusses** are each designed to be placed on a group of tracks in a mix which include similar types of instruments, to help glue them together.

The macros are consistent across them, but each has their own bespoke focus frequency ranges and custom signal flows.

GroupBuss Bass

For bass guitars, synths, and low-frequency sound effects.



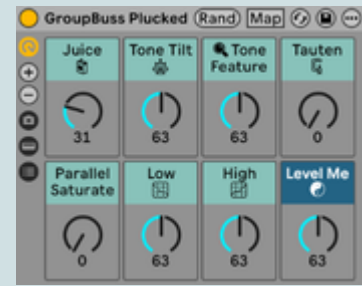
GroupBuss Keys

For full-range pianos & keyboards.



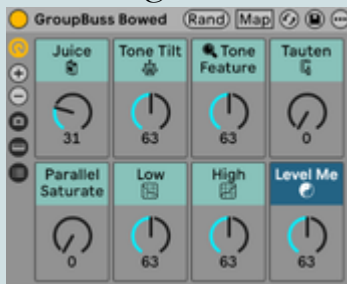
GroupBuss Plucked

For plucked acoustic instruments.



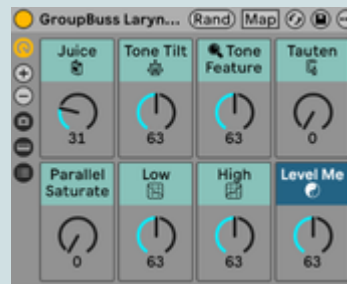
GroupBuss Bowed

For string instruments.



GroupBuss Larynxical

For vocals.



GroupBuss Strummed

For strummed acoustic instruments.



GroupBuss Horn

For brass instruments.



GroupBuss MeLeady

For melodic & lead lines.



GroupBuss Wind

For woodwind instruments.



Drum GroupBusses

The **Drum GroupBusses** come in two varieties: *Core* is for full-range, "all drums" routing, whereas *Perc* is meant more for supplementary percussion layers.

GroupBuss Kit Core

For a full drum kit.



GroupBuss Kit Perc

For percussion layers.



Aux Busses

AuxBusses are designed to be placed on return tracks with multiple individual tracks sent to them to various degrees.

These two racks can provide an astonishing degree of vitality to blend into your mix.

AuxBuss Dirt

Add dirt, crisp, and grit for increasing perceptible acuteness of raw lucidity in a mix.



AuxBuss Space

Pull up, enhance, and glue together the background spaciousness in a mix, without loss of punch.



MainBusses

The **MainBusses** are designed for being applied to the "twobuss" (aka main channel) during mixdown. They each emulate a different classic playback format.

MainBuss Cassette Tape

Gives the nuances and character of being printed and played back on a cassette tape during the golden era of the format including fidelity simulation, unique generative hiss, and source-reactive sub plus air distortion. What it avoids are the oft-overdone wow and flutter effects that are not generally so helpful in this context.



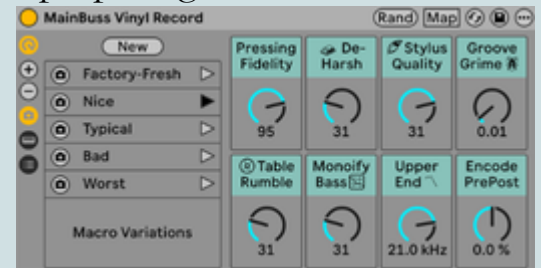
MainBuss CD

A pre-mastering channel strip to help prepare for replication with that "big production sound", harkening to the golden era of the CD format. Different macro controls are tied to the "Fundamental" parameter, which can be set to the root key of the song for ideal results.



MainBuss Vinyl Record


Gives the nuances and character of being printed and played back on a vinyl record, including unique generated table rumble. Also includes an encoder-style filter which could be useful for importing tracks directly from a turntable which is not routed through a proper phono preamp (i.e. if you plug your turntable directly into your audio interface) — or alternately, preparing a track for the lathe.





Macros

General Macros:


 **Juice** implements focused EQ boost + compression.

 **Tone Tilt** tilts the overall frequency balance by altering high and low cut filter resonances as well as parallel saturation envelope response.


 **Tone Feature** chooses which frequency to focus on for boosting.

 **Tauten** constricts low and high pass filters inwards and the juice-up highlight tone becomes more focused.


• **Parallel Saturate** saturates a select bandpass region, centered around the chosen highlight tone.


 **Low** boosts frequencies below the highlight tone.

 **High** boosts frequencies above the highlight tone.

 **Level Me** controls your final output level, not just by using output gain; it combines internal gainstaging and compression for a sophisticated automatable fader suited for reducing or increasing intensity in an arrangement.


• **Input Stage** alters the characteristics of the incoming audio in preparation for the subsequent processing. Fine-tune the input stage so that you get the exact desired coloration applied to your aux buss.

 **Flavor Boost** boosts the highlight tone via saturation focus.


 **Width** emphasizes the M channel while de-emphasizing the S channel (or the opposite) to subtly narrow or widen your mix, if need be.

AuxBuss Dirt Macros:


 **Muscle** increases punchiness of drive.

 **Press** blends into the compression circuitry while adjusting its parameters to accommodate increasing input levels.


AuxBuss Space Macros:

 **Movement** adds in subtle modulation for a less pristine, more organic-sounding end result.


 **Depth** adds burliness to the low end by sustaining resonant density.

 **Roomerb** increase the amount of signal passing through the room reverb engine, designed to draw out room tone without washing out, maintaining the integrity of attack.


MainBuss Cassette Tape Macros:


 **Fidelity** chooses the quality level for the tape.


Low values simulate very old cassette tape types. Moderate values simulate consumer cassette tapes. High values simulate high-end, later-era cassettes. It affects the EQ curve as well as the hiss intensity. Higher quality tapes have much less hiss and a crisper top end.


 **Hiss** is the amount of simulated tape hiss. This effect is entirely generated, and requires an input source to trigger. It is somewhat reactive to the the input signal, for a very organic sound. When the audio ceases, you'll notice the hiss fade away with a smooth tail. Low values will be subliminal while higher values will be more obvious (especially with low fidelity settings).

MainBuss CD Macros:


 **Guts** can be lowered to enhance the sub fundamental while scooping the next higher octave, or boosted to instead enhance the second octave while scooping between the first and second.


 **Power** enhances lo-mid frequencies in reaction to mid frequencies, for an organic manner of increasing thickness.


 **Sheen** enhances upper frequencies in reaction to high frequencies, for an organic manner of increasing brightness.

 **Tempo** can be used to match timings to the tempo; increase this for faster-tempoed songs; lower for slower.

• **Fundamental** can be set to match the root key of the song. Use the Macro Variations to quickly jump to a desired tonic note.


 **De-Mud** reduces muddiness with a combination of EQ and frequency-focus parallel compression.


 **De-Harsh** reduces harshness with a combination of EQ and frequency-focus parallel compression.


 **Limit Push** increases amount of signal being pushed into the limiter, plus the output gain (up to approximately 8dB). Note that this limiter is designed for flavor, and will not always necessarily keep all peaks below 0dB.


MainBuss Vinyl Record Macros:


• **Pressing Fidelity** Changing the quality setting will affect the frequency contour. Higher fidelity also results in less rumble and noise,


 **De-Sibilant** Implements a high-frequency de-esser to prevent too much concentration of high frequency loudness (which can result in vinyl record pressing errors due to the physical limitations of record grooves).

 **Stylus Quality** Simulates affecting the playback stylus type. Lower-quality styli will result in more tracing error and pinch distortion.

 **Groove Grime** Simulates miniscule accumulation of dust & grime on the playback surface.

 **Table Rumble** Blends in a simulated generated 20Hz rumble, as if from a turntable mechanism. It is more prevalent on the sides than on the center content (just like actual turntable rumble).

 **Monoify Bass** under ~100Hz (other than the generated turntable rumble). The lowest frequencies will always be "monoified" to a certain degree; this control merely determines the extent of it.

 **Upper End** to implement a low-pass filter (as sometimes applied during the cutting phase) and set its cutoff point, if desired.

• **Encode PrePost** provides a scalable standard encoder-style pre- or post-filter. The default neutral setting means no filtering. To apply pre-filtering (generally applied during the cutting process), turn the knob to the left. To apply post-filtering, turn it to the right. Due to the variance of individual records, you are given a percentage control. +/- 100% = +/- 20dB filtering.