

MIX

EZMIX LINE

# EZMIX2

MULTI EFFECT MIXING TOOL

OPERATION MANUAL

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## 1 - INTRODUCTION

EZmix is a simple, yet powerful mixing tool that gives you access to a huge array of mix presets for the whole gamut of mixing needs. Whether you need to mix drums, vocals, guitars, bass or keyboards this is your tool.

Simply insert EZmix on a channel strip in your sequencer, and pick a preset to apply to your audio source. Done.

In addition, EZmix comes with a standalone host that you can use to practice your guitar with using the included amplifiers and cabinets simulations. Of course, those are available when using your recording application too!



EZmix includes the following effect types:



**Amplifiers + Cabinets:** Amp simulators are used to feed a raw signal from a guitar (straight into your sound card, from the DI output on the back of your amp, or via a dedicated pre-amp unit) and emulate past and cutting edge guitar sounds (or bass, or whatever source you fancy trying for that matter!).

Combined with one or more of the stomp boxes, pedals and rack effects described below, the variety of sounds you can produce with EZmix presets and simple controls is just jaw-dropping. Plug in your axe and try it!



**Chorus:** a chorus is a type of modulation of the source signal that simulates the effect of identical instruments playing the same part (for example, 3 violins playing in unison). It results in a shimmering and thickening of the sounds.



**Compressor:** a compressor is used to reduce the dynamic range of the audio signal, typically with a ratio of 2:1 to 9:1. A compressor ratio of 9:1 means that for every 9dB the input signal increases beyond a given threshold, the output signal will only increase by 1dB. Limiters are similar to compressors but with a ratio of 10:1 or higher and usually applied to full mixes.



**De-Esser:** a de-esser is a tool intended to reduce (and preferably eliminate) the excess sibilant consonants produced by a singer. The de-esser monitors the signal in the 2-10 kHz frequency range and attenuates it if it exceeds the threshold set for it as a trigger.



**Delay:** There are several types of delays. For example a tape delay produces an echo-type of effect, typically resulting in echoes that get increasingly more distorted with each echo. On the other hand, filter delays produce an echo effect where the frequency of the echoes can be adjusted. This allows the echoes to react to different frequencies from the original signal.



**Distortion:** Adds overtones to the input signal resulting in the 'overdrive' sound associated with amplifiers, effects pedals, and clipped audio. This can add richness or fullness to the sound. In extreme settings, distortion can sound 'thin' or 'buzzy'.



**Equalizer (EQ):** The equalizers in EZmix include a 5-band parametric EQ, a HPF, a LPF and a creative filter. A High-Pass Filter allows through high frequencies while attenuating low frequencies. Conversely, a Low-Pass Filter passes low frequencies while attenuating high frequencies. The creative filter can produce very complex sounds and can be modulated by different sources: an LFO (free running or synched to the host's tempo), an envelope follower or a programmed sequence (free running or synched).



**Exciter:** an exciter uses various enhancement tools such as EQ and phase manipulation as well as harmonic distortion to add 'sparkle' to and 'brighten' dull or very old recordings.



**Flanger:** a flanger is an effect that splits and then recombines two identical audio signals with one signal delayed by a small amount (typically below 25 ms). It is characterized by the classic 'jet airplane' sound.



**(Frequency) Gate:** a frequency gate is used to control the level of the audio by passing signal above the specified threshold only. It typically involves High or Low pass filters as part of the process.



**Overload:** an overload is a hybrid tone processor which adds warmth and vibrance by applying a combination of compression, EQ and a composite of harmonic generation.



**Octaver:** an octaver is a classic guitar effect where the input is synthesized to produce a signal that is one and two octaves below the original. This is then mixed back with the original signal, with each tone level adjusted to taste.



**Phaser:** a phaser is an effect that splits the incoming signal and alters the phase of one signal via a frequency filter. The two signals are then combined and the result will cancel some frequencies out, creating a 'swirling' effect.



**Reverb:** reverbs produce an 'echo' type of effect that simulates the reflections of the sound waves in an enclosed space. There are 5 types of reverbs in EZmix - Room, Spring, Plate, Hall, and an Inverse reverb, which produces a sound that fades into the original sound.



**Rotary Speaker:** a rotary speaker effect is an emulation of a classic organ speaker, producing a 'Doppler Effect' type sound similar to a chorus and tremolo combined. The speaker comprises of a stationary treble unit with spinning horns, a stationary woofer and spinning rotor. These speakers, along with adjusting the speed of the spinning horns/rotor, produce the unmistakable sound.



**Stereo Enhancer:** a stereo enhancer is an effect that alters the imaging of the stereo signal using filters and phase adjustments. It can be used to broaden or narrow the stereo image.



**Tape Simulator:** a tape simulator simulates the effects of a tape recorder including bias, tape speed, and wow and flutter.



**Transient:** a transient unit shapes the signal by exaggerating or attenuating the transient (attack) and the tail (sustain) of the signal.



**Tremolo:** a tremolo is a modulation effect commonly found on guitar amps and produces a 'pulsing' sound as the volume of the input signal is automatically lowered and then brought back to the original level. The speed and depth of the effect can be adjusted. Of course, stomp box versions are highly popular too.



**Vibrato:** a vibrato effect produces a slight (or not-so-slight) change in pitch of the input signal. The speed and depth of the effect can be adjusted and is used to great effect on a variety of sources including guitars and electric pianos.



**Wah-Wah:** a wah-wah pedal effect produces a 'crying' type sound that mimics the human voice as well as that of a muted trumpet. The wah-wah pedal treats the input signal with a peak filter that can be swept through frequencies using the foot pedal rocker.

## **2 - INSTALLATION**

### **2.1 System requirements**

- Windows XP SP3 or newer, Pentium IV / Athlon 1,8 GHz with 512MB RAM (32 and 64-bit versions of Windows are supported as per host application)
- Mac OS X 10.5 or higher, G5 or Intel processor with 512MB RAM (32 and 64-bit hosts are supported on the Mac Intel platform)

Audio Unit, VST or RTAS host application and professional sound card recommended.

### **2.2 Installing EZmix on your PC**

Run the *EZmix Installer* included with the DVD or electronic download and follow the instructions. Please make sure to read the additional information included in the 'readme' file.

The installer will attempt to install the EZmix plug-in in the appropriate location for the currently installed host program. You should however verify that this is the case and perform a custom install to change the destination target if this is not adequate for your host program (see your host manual for details).

To uninstall simply re-run the installer located on the media that came with your product or use your operating system's removal facility.

### **2.3 Installing EZmix on your Mac**

Run the *EZmix Installer* included with the DVD or electronic download and follow the instructions. Please ensure you are logged in as an administrator before proceeding.

The plug-in will be installed in the default location for your operating system and should not be moved, to remain available to all users and programs.

To uninstall simply run the *Uninstaller* provided.

## 2.4 Authorizing EZmix online

On first launching EZmix from within your host application (or standalone EZmix application), you will be presented with an authorization screen. If your computer is connected to the Internet, simply follow the instructions presented to you:



**AUTHORIZE EZMIX 2 ONLINE**

EZmix 2 Serial Number:

Computer Description:

Email:

Password:

☒ Remember me

1) Type in the serial number found on the DVD packaging or paper/electronic receipt for your purchase. The serial number normally starts with 'EZM2'.

2) Add a description for your computer. This is only used for your convenience managing your authorization through the Toontrack website so it can be anything you like.

3) Type your Toontrack login and password. If you do not yet have a Toontrack account, click 'Create Account' and follow the instructions.

4) Click 'Authorize'.

You should receive a message telling you that EZmix has been authorized successfully.

Should the authorization process fail for whatever reason, please review the Authorization FAQ located at [http://www.toontrack.com/support\\_portal.asp](http://www.toontrack.com/support_portal.asp)

If you are still unable to authorize your Toontrack product, please use the support embedded into the FAQ, making sure to specify your serial number and the Computer ID found on the 'offline' screen (see the directions on opposite page).



## 2.5 Authorizing EZmix offline

On first launching EZmix from within your host application (or standalone EZmix application), you will be presented with an authorization screen. If your computer is not connected to the Internet, click the 'Offline' button and follow the instructions presented to you:

**AUTHORIZE EZMIX 2 OFFLINE**

1. Enter or  your EZmix 2 serial number ▶
2.  or write down this Computer ID ▶ XXXXX-XXXXX-XXX
3. Go to [www.toontrack.com/register](http://www.toontrack.com/register) and follow the instructions.
4.  your authorization code here ▶

1) Type in the serial number found on the DVD packaging or paper/electronic receipt for your purchase. The serial number normally starts with 'EZM2'.

2) Copy the Computer ID exactly as shown in the interface onto a piece of paper.

3) Using a different computer or a smart phone, go to <http://www.toontrack.com/register/> (you will need to create a user account if this is your first Toontrack product) and, after registering your product, type your Computer ID and a short description for your computer for easy identification at a later date (this can be anything you want, for example 'Studio B computer').

4) After generating the Authorization Code at the Toontrack site, as per step-by-step instructions outlined on the website, you will receive a confirmation email containing the authorization code. Type the code in your Toontrack product and click 'Authorize'.

You should receive a message telling you that EZmix has been authorized successfully.

Should the authorization process fail for whatever reason, please review the Authorization FAQ located at [http://www.toontrack.com/support\\_portal.asp](http://www.toontrack.com/support_portal.asp)

If you are still unable to authorize your Toontrack product, please use the support embedded into the FAQ, making sure to specify your serial number and your Computer ID.

### 3 - EZMIX IN OPERATION

EZmix is an effect plug-in that can be loaded into your projects as an effect insert within your host program. The exact procedure on how to add EZmix instances will depend on your host, but you should be able to load as many as you need, including several on the same track, assuming your host is featured with full support for multi-insert effect chains. Please refer to your host application operation manual for details.

The EZmix standalone version however only allows a single instance of the plug-in as it is primarily designed as an effect box to try out guitar tones, at low latency. See the instructions later in this manual in respect to operating the standalone version.

In both cases however, before you start you should ensure that your system is configured for basic audio playback. If using virtual instruments, make sure they are set up for monitoring as per your host's instructions. Should you be unable to hear the result of your experimentations, first check that your program is correctly set up and that you are able to audition your tracks when EZmix is not part of the effect chain.

When you first load EZmix into your host program, you will be presented with the graphical interface pictured below:



The left side of the plug-in window features the *Preset Filters* section with *Free Search* input field at the top, the presets *Browser* in the middle, and, at the very bottom, the *Control* section. To the right, convenience graphics allow you to identify the effects at play at a glance, as well as the pack the currently selected preset is part of (see 'Expanding EZmix' later in this manual).

### 3.1 Browsing the presets

Let's take a closer look at the *Browser* and *Preset Filters* sections.

When no filters are applied in the upper section of the interface, all available presets will be visible in the *EZmix Browser*. Use the vertical scroll bar located on the right side of the *Browser* to scroll through the presets. Alternatively, you can use your mouse wheel to scroll through the list.

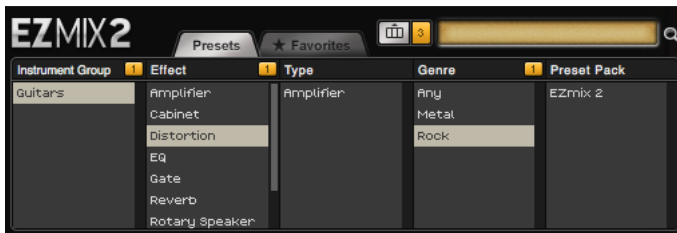
When you have found a preset entry of interest, based on name, type, genre or whatever else may have caught your attention, you can apply it directly by clicking anywhere on its row. Presets load instantaneously and it is therefore very easy to go through a few until you find what you are looking for by 'mousing around' in the *Browser*.

You may also use the up/down arrows next to the preset name located in the *Control* section to scroll through the presets. Apply them to your source signal as you scroll. Be careful, however! The output level may vary from preset to preset, so lower the volume on your speakers to a safe level if you wish to browse through presets in that manner!

Once you have found a close match to what your track requires, you may make changes to the preset by using the straightforward *Controls* available (see section 3.8 for details).

### 3.2 Filtering the presets

Besides browsing for the presets in the manner outlined here above, a very useful method to find the perfect effect to apply to your source material is to make use of the *Preset Filters* in the top part of the interface:



In the example above, we are trying to locate all the presets that might be suitable for rock guitars, with a distortion pedal as part of the effect stomp boxes. Clicking 'Guitars' in the *Instrument Group* column restricts our search to presets that were originally designed to affect that type of instrument.

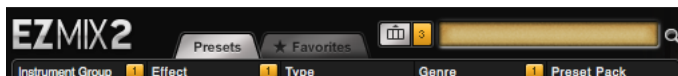
Of course it does not mean that only those presets are suitable, just that this was the intended source instrument when the presets were made. This is therefore a natural choice to filter the selection in this manner in the first instance, but by no means a requirement.

Clicking 'Rock' in the *Genre* column, then 'Distortion' in the *Effect* column further narrows the possibilities. Depending on the expansion packs that may be installed on the system, the result of the above selection might look similar to this:

Name	Preset Pack	Instrument	Type	Genre	FXs
Dog Drive	EZmix 2	Guitar Electric	Amplifier	Rock	5
Fuzz Drive Stack	EZmix 2	Guitar Electric	Amplifier	Rock	4
Old-School Fuzz Stack	EZmix 2	Guitar Electric	Amplifier	Rock	4
Rotary Guitar	EZmix 2	Guitar Electric	Amplifier	Rock	3
Rotary Guitar2	EZmix 2	Guitar Electric	Amplifier	Rock	3
Wah Wah Madness	EZmix 2	Guitar Electric	Amplifier	Rock	5

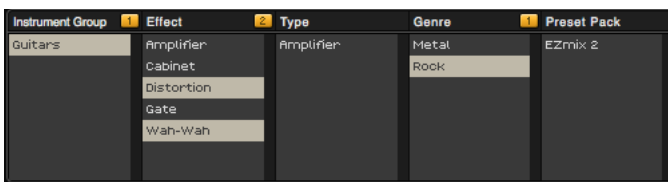
As you can see from the above, our fictional user just had a 'eureka' moment and a hazy feeling that a 'Wah' effect is what he was looking for and selected the 'Wah Wah Madness' preset by clicking on it... let's give him a few minutes to indulge himself and try it out at full volume! Right... let's get back to our EZmix workflow example, shall we?

As you can see at the top of the *Preset Filters* section, the number of filters, both global (the yellow box to the left of the Free Search field) and by column (the numbers to the far right of each filtered column) is tracked at all time. This visual aid is there as a reminder that the Browser is being filtered and is not displaying the full preset library at that time.



If you wish to re-expand your selection, just click on the filter names again, just as you did to enable them in the first place. Or, hover over the yellow box at the top of the column until the 'x' icon appears and click to clear all filtering for that column. You may also clear the filtering for all columns by clicking the global filter summary box:

For now however, let's say we just want to narrow our selection further and list only the presets with Wah-Wah effects. Click 'Wah-Wah' in the *Effect* column:



Note the multiple highlighting and updated filter count for the *Effect* column.

Click again on 'Distortion', then 'Rock', then 'Guitars' (the highlighted selections in reverse order of step 1 of our example). As you can see, the filters have varying impact depending on how specific they are and in which order they are applied.

### 3.3 The Free Search field

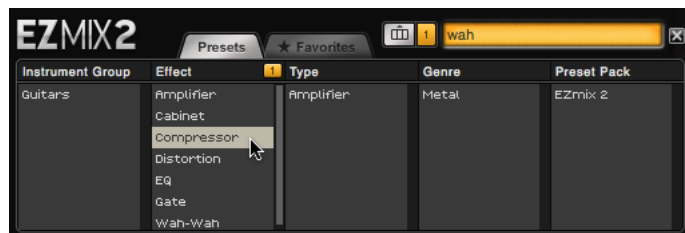
Filtering presets using the top section of the interface is highly effective, but sometimes you may prefer a more direct approach. Let's use the *Free Search* field. For example, typing 'wah', as per screenshot below, would yield a fairly similar result compared to using the previous method:



In fact the result will likely be identical to using the *Preset Filters* section but do not take this as a rule that is true no matter the input text. For example typing 'guitar' could possibly return presets intended for other instruments just because their name includes that word (try it!).

Not so surprisingly, generic terms will return a bewildering number of presets, while fairly specific ones will narrow down the possibilities more adequately. Multiple words will return results that match all of the words specified.

You may, of course, combine both methods in searching for presets, for example by using the *Free Search* field to expose all the 'wah' results and clicking one or more filter in the *Preset Filters* section, for example 'Compressor':



You may also use the *Preset Filters* section first and refine the selection using the *Free Search* field to the same effect. It really comes down to what the best workflow is for you!

### 3.4 Managing the column display

The *Browser* and *Preset Filters* section can be customized to suit your needs. You may elect to show or hide any column and reorder them. In the *Browser*, you may also resize, and sort the running order of the presets as you see fit.

To show/hide a column, Right <sup>PC</sup> / Control <sup>MAC</sup> click on any column header and check or uncheck the appropriate entry:

Name	Preset Pack	Type	Genre	FXs
-None	EZmix 1			0
12Bit Delay	EZmix 2	Insert	Any	2
12Bit Delay Aux	EZmix 2	Aux	Any	2
12Bit Reverb with Filter Dela...	EZmix 1	Insert	Any	3
12Bit Room	EZmix 2	Insert	Any	2
12Bit Room Aux	EZmix 2	Aux	Any	2
1kHz Ctrl	EZmix 1	Any	Any	1

☒ FXs  
☒ Genre  
☒ Instrument  
☒ Preset Pack  
☒ Producer  
☒ Type

To reorder the columns, click on a header and drag where desired:

Name	Instrument	Preset Pack	Type	Genre	FXs	P
-None		EZmix 1			0	
51-Carve	Guitar Electric	x 2	Amplifier	Metal	5	
51-DVM	Guitar Electric	x 2	Amplifier	Metal	5	
51-VH	Guitar Electric	x 2	Amplifier	Metal	5	
MarsJC9-DVM	Guitar Electric	x 2	Amplifier	Metal	5	
Recto-Bogie	Guitar Electric	x 2	Amplifier	Metal	5	
Recto-L6th	Guitar Electric	x 2	Amplifier	Metal	5	

To resize, position your mouse at the intersection of two columns in the headers area, and, when the pointer changes to the icon below, click and drag to adjust the column's width:

Name	Preset Pack	Instrument	Type	Genre	FXs
-None	EZmix 1				0
12Bit Reverb with Filter Dela...	EZmix 1	Any	Insert	Any	3
1kHz Ctrl	EZmix 1	Any	Insert	Any	1
40Hz Ctrl	EZmix 1	Any	Insert	Any	1
8Bit Reverb with Filter Delay1	EZmix 1	Any	Insert	Any	3
Acoustic Guitar	EZmix 1	Guitar Acoustic	Insert	Pop	2
Acoustic Guitar with Reverb	EZmix 1	Guitar Acoustic	Insert	Any	3

Lastly, to sort the presets using a specific column, click on its header. Click the active column a second time to reverse the listing order of the presets:

Name	Preset Pack	Instrument	Type	Genre	FXs
-None	EZmix 1				0
12Bit Reverb with Filter Dela...	EZmix 1	Any	Insert	Any	3
1kHz Ctrl	EZmix 1	Any	Insert	Any	1
40Hz Ctrl	EZmix 1	Any	Insert	Any	1
8Bit Reverb with Filter Delay1	EZmix 1	Any	Insert	Any	3
Acoustic Guitar	EZmix 1	Guitar Acoustic	Insert	Pop	2
Acoustic Guitar with Reverb	EZmix 1	Guitar Acoustic	Insert	Any	3

### 3.5 The Controls section

As mentioned earlier in this manual, the *Controls* section allows you to modify the presets shipping with EZmix and create your own variations.

As you selected presets during the workflow exercise presented at the start of this chapter, you may have noticed that the *Info Boxes* in the lower part of the interface updated with info that seemed particular to the preset selected.

This is indeed what was happening and the info included in those areas indicate what parameter (or more usually combination of parameters) the two large rotary *Controls* affect:



Going back to our 'Wah Wah Madness' example, the left knob controls the overall presence aspect of the preset, while the right knob controls the tone. Note that if you hover with your mouse over the info areas for a few seconds additional information will appear on screen.

EZmix knob functions are variable depending on the preset selected. It can, at times, be controlling more than one preset parameters and act like an 'X-fader' which can emphasize a different effect at each end of its range while providing a combined effect in between.

The exact changes occurring when you rotate a knob take place 'behind the scenes', so to speak, and can't be adjusted at the individually parameter level. This greatly simplifies your workflow and allows you to get great sounds into your mix quickly.

Both *Control* knobs function in mostly the same manner, however, the right *Control* is often used as a Wet/Dry balance control for 'Send' type of effects. Send effects include reverb, chorus, delays, among others.

Send effects are best loaded on dedicated FX or Aux channels in your host application, and set for 100% effect or 'wet' signal. Twisting the right knob *Control* fully in the clockwise direction will yield a 100% wet signal, with no amount of the original signal bypassing the effect.

That said, you can insert send type effects on your source channel and use the knob to control the balance between the effect and dry signal, if that is your preferred way of working. Control <sup>PC</sup> / Command <sup>MAC</sup> click the knob to return it to its default position for the preset.

On a side note, you may notice that the right knob is not available for some presets. This just means that the *Control* has no function for that particular preset.

### 3.6 Automation and Levels control

The EZmix Controls, including Input and Output levels, can be automated in your host application. They will appear there as 'shape 1' and 'shape 2' or 'shape' and 'blend' depending on your application. See your host's manual for detail on automation of plug-ins parameters. In the Controls section, you also have the ability to manually control the Input (source) and Output levels for each individual preset:



Set the Input so that the signal enters EZmix at an adequate level i.e. a high gain but not to the point of clipping. If the signal is already 'hot' at the default level you may want to reduce the volume earlier in the audio path. Once set, it is recommended you 'lock' the Input Control to retain the level in place from preset to preset.



The Output level is best set after you have made all your changes to the available parameters. Again, set it so that the returned signal into your host is high, but not to the point of clipping. The Output level is saved with the Preset so make sure you save it as a Favorite (see section 3.8 Managing Favorites).

### 3.7 A note on Presets types



For the purpose of mixing it is often useful to understand where and how EZmix should be inserted in your sequencer to achieve the intended result. The following is a brief overview:

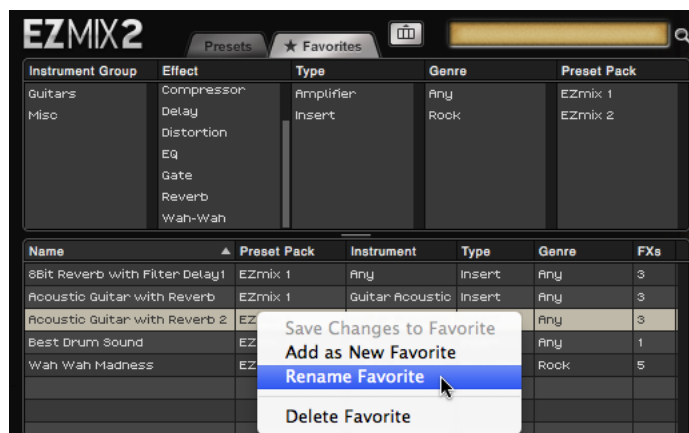
- Amplifier: The 'Amplifier' presets are those that simulate an amp setup such as a guitar or bass rig. A particular 'Amp' preset may contain controls for the amplifier modeled itself or some stomp pedal included in the effect chain with the amp. Inserted on a channel, typically.
- Aux: 'Aux' presets (short for auxiliary) are useful for those times where you want to feed multiple source tracks to the same effect. Reverbs and delays are often used on aux sends as a result. This will allow, for example, all vocal tracks to feed a single reverb effect without the need to insert a reverb effect on each individual channel.
- Group Bus: A 'Group Bus' is similar to an aux in that multiple channels are fed to a single group channel and an effect is then applied to this group bus. Setting up a drum group channel in your host and then applying compression to the entire drum kit is a typical use.
- Insert: An 'Insert' preset is used when you want to apply an effect to a single mixer channel in your host. Typical insert effects are eq, compression, and gating.
- Master: A 'Master' preset is one that is intended to be used on the entire mix and inserted to the master bus in your host. Classically speaking, master effect included gentle compression and eq that was intended to 'glue' the mix together. In more recent times, master effects have grown to encompass brick-wall limiting and tape machine effects that not only 'glue' the mix together but also prepare the audio for final delivery to the consumer.



### 3.8 Managing Favorites

After using EZmix for a while you may find yourself using some of the same presets over and over, entirely unchanged, or modified. You will obviously want to keep these presets handy.

Adding presets to your Favorites is extremely easy: click the Favorites button next to the preset name in the *Controls* section: . As a result, the preset will be marked as a Favorite, identifiable as such by the lit up star on the button . You can reveal all your favorites by clicking the Favorites tab at the very top of the interface:



From here, Favorites can be deleted, renamed or duplicated for further experimentation, by Right <sup>PC</sup> / Control <sup>MAC</sup> clicking their entry in the Browser (Favorite tab). Favorites can be sorted, searched and filtered in the same way as in the factory presets.

You can also modify a Favorite preset at a later date. Making changes to any of the *Controls* position will cause the preset's name to appear with a \* in front of it. Upon selecting another preset, the changes will revert to their default values, so make sure to save these changes if you want to retain them for later review!

Once a change has been made to a Favorite, the 'Save Changes to Favorite' selection will be made available in the contextual menu brought up by Right <sup>PC</sup> / Control <sup>MAC</sup> click on the preset name, as per illustration on the previous page.

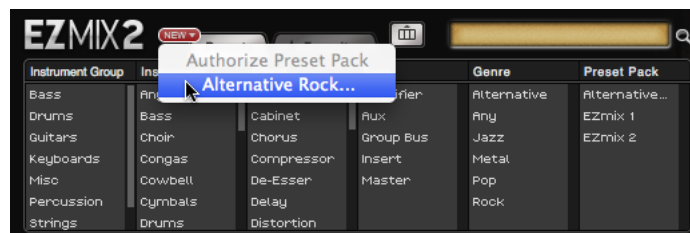
You can save over the existing Favorite preset or you can make a copy first by selecting 'Add as New Favorite'. The latter option will create a new version with your changes applied while leaving the other Favorite intact. This is a handy way to A/B (compare) two Favorite presets with slight adjustments made to any of the *Controls*.

Keep in mind that the original preset will always remain unchanged in the Preset Browser so any changes made to a Favorite won't alter the original preset, even if the original name has been retained after transferring it to your list of Favorites. In other words, Favorites are more than just a list of factory presets short-listed for convenience, they are copies ready for you to tweak, if you wish to do so.

### 3.9 Expanding EZmix

EZmix can be expanded with preset packs, adding a number of options suitable for specific styles or types of instruments. Check Toontrack Music's website at <http://www.toontrack.com> regularly for new releases that may be of interest to you.

To add a preset pack to the core set, you will need to run the installer(s) provided with those purchases, referring to the instructions included with them. Upon starting EZmix on completion of the packs installation, a 'NEW' tag and menu will indicate that additional presets are available.



Click 'NEW' and proceed to authorize the pack as per instructions at the beginning of this manual.

# EXPAND YOUR EZMIX 2

Enjoy the ever-growing assortment of EZmix Packs for different genres and mixing needs, designed by professional engineers and artists



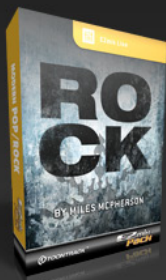
Songwriters Tools



Chuck Ainlay



Mark Needham



Rock



Modern Pop/Rock



Electronic



Metal



Metal Essentials



Alternative Rock