

IMPERIAL CHANNEL QUICK START

GETTING STARTED

To get a sense of the signal flow and gain structure, you can start with the settings pictured, which uses the balanced LINE input, but the process is the same for MIC and INST.

PREAMP GAIN

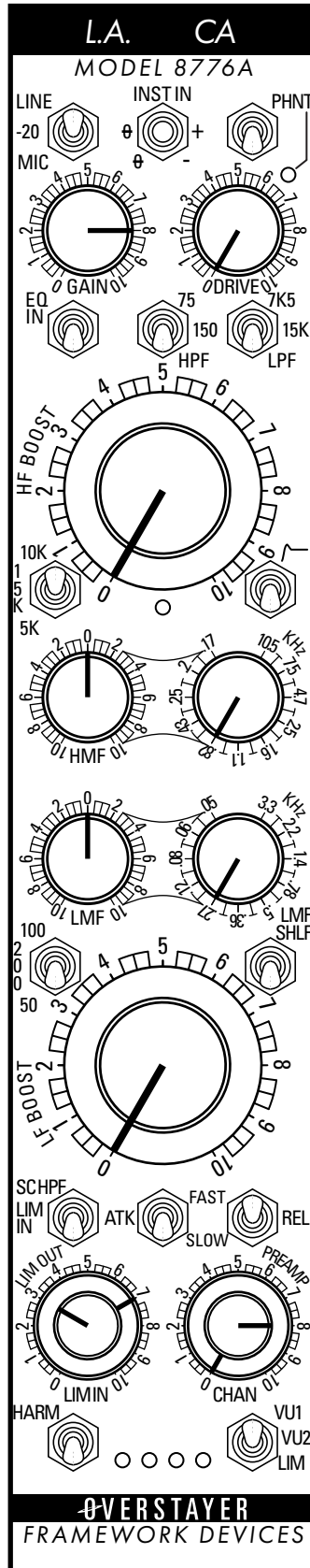
To set the preamp gain, adjust DRIVE to 0, CHANNEL fader (upper) to 10, and the meter switch to VU1. EQ, HPF, LPF, LIM, and HARM should all be bypassed. Adjust the GAIN control for roughly unity, which should fall between 1 and 3 leds on the meter (4 is at clipping).

EQUALIZER

Adjust the CHANNEL fader down to ~7/8 to give some headroom (especially for low boosts), and engage the EQ to the middle position (EQ IN). The EQ is capable of large boosts, so you may also need to adjust the GAIN to maintain headroom. You can sweep the shelves, which are passive and broad to get a feel. The bells are proportional Q and have a wide frequency and boost/cut range. This allows them to be used 'sensibly' but also in their extremes of gain approach self resonance. The EQ IN switch up position is a special mode that allows cleaner low boosts at higher DRIVE settings.

HARMONICS

Engage HARM (middle position is stronger 3rd, upper 2nd) to see how it interacts and can 'control' the eq boosts. Increase DRIVE, compensating with the CHANNEL fader to get it's feel, with and without HARM engaged. The threshold of the HARM circuitry is lower than the threshold of the DRIVE amplifier, so it can be driven somewhat cleanly if desired. The HARM smooths, rounds peaks, and generates low order harmonics, and is critical in that it allows all the blocks ahead of it (Filters, EQ, Limiter) to be used more broadly (somewhat of a safety net to get wild).



DRIVE

DRIVE is post shelves and pre bells, so you can shape tonally into it and after it. Increase DRIVE, compensating with the CHANNEL fader to get it's feel, with and without HARM engaged. DRIVE is post shelves and pre bells, so you can shape tonally into it and after it. The threshold of the HARM circuitry is lower than the threshold of the DRIVE amplifier, so it can be driven somewhat cleanly if desired. DRIVE can go deep into distortion, and experimenting with HARM settings has a dramatic effect on how raw or smooth this can sound.

LIMITER

Set DRIVE back close to 0, and engage the LIM IN, then adjust the LIM IN control to set the desired amount of limiting, and compensate with the LIM OUT control. Setting the LIM IN switch to the top SC HPF position engages the limiter with a hpf on the sidechain. Set the meter switch to LIM to show gain reduction on the meter. The limiter comes after the eq and DRIVE, and before the HARM circuits, so when it is engaged, DRIVE effects how hard the limiter is driven, and LIM OUT effects how hard HARM is driven.

PARALLEL MIXING

The PREAMP fader, which is essentially a dry signal (unless the GAIN is over-driven) allows the parallel mixing with the fully processed CHANNEL fader and the dry MIX fader. The faders are additive so they may require balancing to maintain headroom. The preamp fader has an access point on the rear panel, and any other signal from the unit (EQ, or LIMITER for example) can be patched here. An external signal (effects, pedal, etc.) can also be patched here.

**The Imperial Channel is as much an instrument as a classic channel. It has several gain stages that are collectively capable of massive amounts of gain. High and low frequency instability and noise are possible especially at high gain settings, extreme limiting, and LMF shelf boosts, so be aware to keep headphone and speaker levels in check at all times.*

OVERSTAYER
FRAMEWORK DEVICES