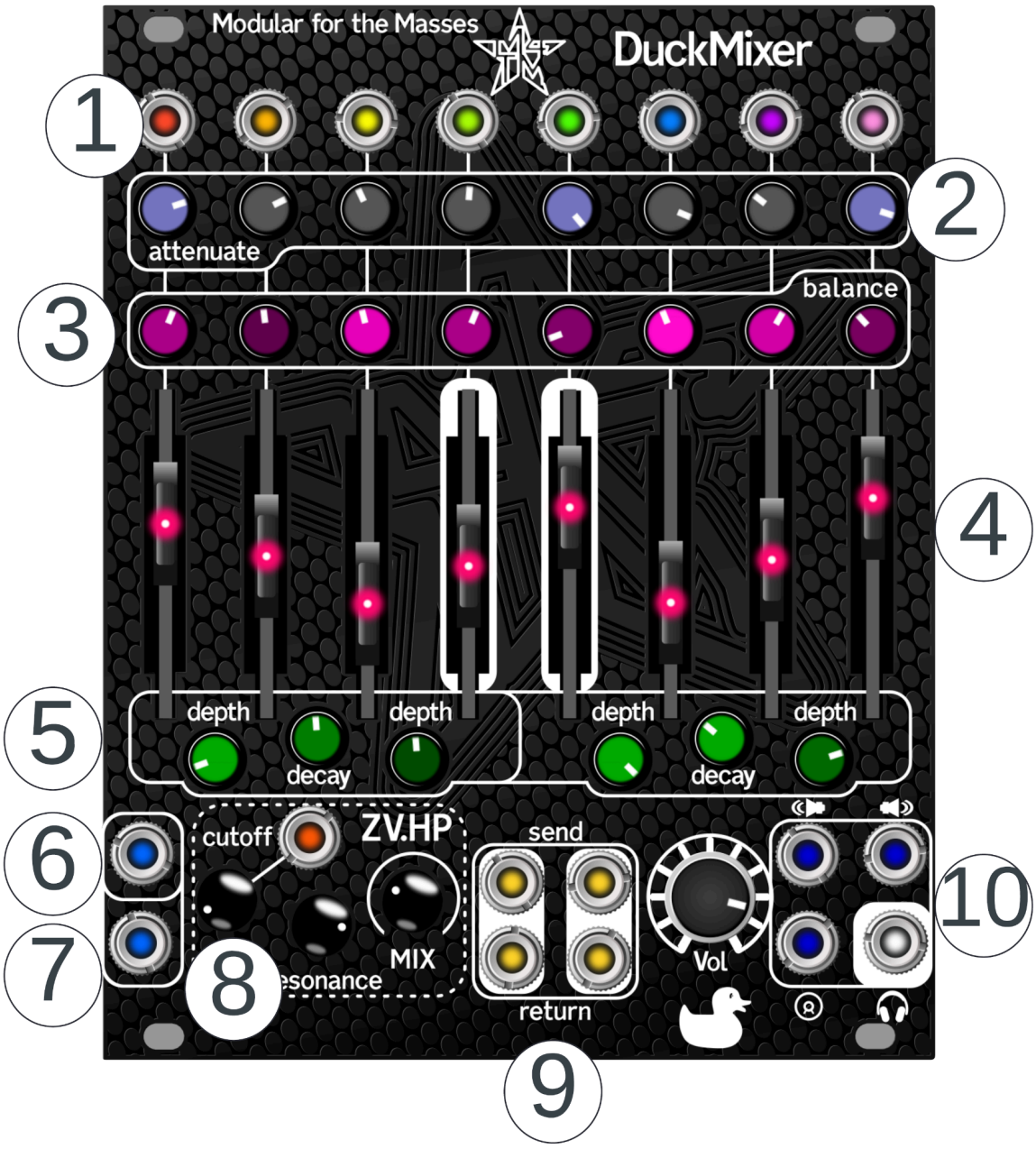

The Modular for the Masses DuckMixer allows you to duck multiple channels of audio around one source, while also providing pan, volume, filtering, and dual FX send/return channels.

1) Main Audio Inputs

These inputs are pretty simple, but have some hidden complexity - They correspond to the sliders and knobs below, as a mixer channel. Jacks 6 and 7 are normalled to each other, and jack 6 is normalled to channel 1, the channel 1 here is used as the ducking source.

2) Attenuation Knobs

These knobs set your level before it hits the sliders below (4) If these are bright there's a good chance you're peaking. The light under the attenuate knob is a clip indicator and the voltage needed to light this up is controllable with a trimmer on the back.

3) Balance Knobs

These pan each channel to the left and right

4) Volume Sliders

These sliders control the volume of their channel. You'll notice that the center two sliders are highlighted in white. By default, when nothing is plugged into the inputs of these two channels, they control the volume of the Send/Return channels.(9) However, you *can* change the route of the signal path using the jumpers on the back

5) Duck Controls

These knobs control the strength and shape of the ducking that takes place. The central "Decay" knob on each side corresponds to all 4 channels above, while the "Depth" knobs each control the two channels above it.

6) Duck Input (Mixed)

This input allows you to add a ducking source to the mix, independent of the rest of the mixer. If you insert something into this channel, main input 1 becomes a standard input and everything ducks around whatever you have plugged in here. Using this input also adds this signal to your output mix, and runs it through the ZV.HP filter (8)

7) Duck Input (Not Mixed)

Similar to input 6, but when something is plugged in here, the right half of the mixer ducks based on that signal. Unlike using input 6, this audio will NOT be added to your output/mix.

8) ZV.HP Filter

ZV.HP is named after one of Juanito's early synth friends named Konstantin, whose techno alias is Zvuko Processor. He said, in a Russian accent, "put your kick drums through a high-pass filter and THEN a low-pass filter," It was shocking how well this worked. The filter is basically half a Polyfusion high-pass filter, and carries the refined smoothness over from that excellent design.

Add even the most boring kick into the +1 channel, turn the resonance almost to the point of self-oscillation, and then turn the cutoff to a frequency just a couple half-steps above the kick fundamental, and you'll end up with a bouncy kick.

Turn the cutoff up and get "tic tic tic" for when you want to build tension.
Control the cutoff with a big slider CV generator somewhere else, and use it for bass drops, or just let the filter self-oscillate for a sub-bass drone under your mix.

We're fans of this filter!

9) Send/Return

These channels are used as a pair of send/returns. If nothing is plugged into the two central channels of the audio input row (1), the center two channels of the mixer (outlined in white) control these levels. If those central channels are in use, everything comes through these sends and returns at output volume, depending on the rear jumper configuration.

10) Output Section

This area includes all of your output options. A volume knob to the left gives you your global level control. This control is a final mixer gain control, so it will be possible to have the output signal clip hard, depending on incoming signals and mixer settings. If the output is clipping, turning this control down will eliminate clipping. The top two outputs give you left and right modular-level outputs, while the bottom left is a mono modular-level output. The bottom right output is a stereo output jack