

RODIN MBC

SpaceF Devices



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RODIN MBC DESIGN INTENT AND FIRST EAR

- **Powerful on single instruments** (which is what it was originally designed for).
 - **Mastering:** Rodin MBC is a kind of dynamic equalizer and sits probably best at the beginning of your mastering chain. **The Rodin Eq is easier to use in a mastering context**, because you do not have to deal with band volumes and compression and works like any other equalizer. **Rodin MBC** integrates a 3 band compressor for further sound editing.
 - **Sound enhancement (live PA etc)** : yes.
 - **Speaker simulation:** many presets of the “Music” banks can act as simulators of undefined and varied “speakers”. It can simulate the response of car radio, old radios or HiFi.
-
- Check the **presets of the “Music” factory bank**, in the factory presets.

and audition them using this YouTube Playlist:

https://www.youtube.com/watch?v=cNRC-ypVMMA&list=PLqC7n1UIDPDKt82SzcLA_kuBV_OGCrYIy

The playlist contains the correct version of each track, in the same order as the preset list.

- Play the playlist with YouTube’s volume set to maximum and Rodin MBC input at -6dB Trim (0dB Boost).
- Adjust the output gain to +3/+6dB.
- Use the bypass button (top right) to compare the original with the transformed version.



P	0	Alma Mia For Gio C
P	1	Alma Mia For Gio C
P	2	AnnaRF-All Istanbul
P	3	AnnaRF-Days and Ni
P	4	AnnaRF-SAGA
P	5	AnnaRF-Weeping Ey
P	6	AnnaRF-WeepingEyr
P	7	Baschung-Osez José
P	8	Ennio Morricone-Ecta
P	9	EnnioMorricone-Exct.
P	10	EnnioMorricone-Exta:
P	11	FonkyCheffe-Reggae
P	12	Henri Mancini-Moonri
P	13	JohnBarry-Midnight C
P	14	JohnBarry-Girl w Sun
P	15	JohnBarry-Goldfinger
P	16	JohnBarry-Goldfingerl
P	17	JohnBarry-Goldfingerl

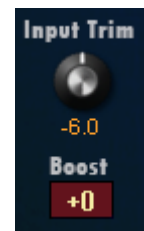
The bypass includes a **level attenuator**, allowing a true comparison between the input (“dry”) signal and the processed (“wet”) signal. You will also find bypass buttons for each EQ section and for the compressors.

You will find presets for movies and podcasts (improving dialogues, removing background noise or high level effects dynamically),.

Bypass + level attenuator (-9/-12 is typical):



For the “Music” presets, set the input Trim at -6dB with 0dB Boost.



The purpose of the “Music” presets is to demonstrate a **shift in focus**—on specific instruments, on the voice, or simply to offer a different tonal character to the track.

Compare the processed signal with the original to clearly understand what has been done (and make your ears understand what is going on), and then adapt the settings to better suit your own listening environment.



Note that some presets may have to be adapted to your own speakers, because they are applied to commercial recordings and so it compensates for my own speakers. Some presets bring vocals forward, others focus on certain instruments, add clarity to movie soundtracks, or help remove resonances in live recordings.

[Why Tempered Multiband ?](#)

Everything is harmonically coherent inside the device. The result is a relevant, musical sound with presence and clarity, even when sources or instruments which are tuned differently (some presets of the “Music” playlist use quarter tones). You could also say that it is grounded in the real-world listening: listeners (us) may unconsciously relate to these frequency ranges that are present everywhere and in particular in modern recorded music.

[Differences between Rodin Eq and Rodin MBC](#)

Rodin EQ follows a linear signal flow, where multiple EQ stages are applied serially, one after the other. FATs are placed in various places inside the circuit, where they create a specific sound.

Rodin MBC, on the other hand, applies each EQ section to its own frequency band, paired with compression. It is a deep redesign: every section was rethought to provide a more refined sound palette, while remaining faithful to the tonal intentions of the original Rodin EQ.

- The former **double FAT** system has been replaced by **three independent engines**, one for each band (bass, mids, highs). This design saturates less easily and delivers a more sophisticated, less aggressive character. Additional processing has been added to adapt it to each band (different drive, different sound on mids and highs).
- **High-Shelf 2 can now be linked** to the High Trim potentiometer (also in Rodin Eq Rev2) (**UPDATE:** function added in Rodin Eq Rev2).
- The **High Parametric and Shelf 2 Ratios** now range from **-200% to +200%** (previously limited to $\pm 100\%$ on the High Para, and was not available on Shelf 2). (**UPDATE:** function added in Rodin Eq Rev2).
- The **“Add Pre” Q** is now constrained to 11 instead of extending up to 20 previously (**UPDATE:** function added in Rodin Eq Rev2).
- The **maximum Q** for all equalizers of Rodin MBC can be set to **5, 7, or 11**, allowing more precise shaping according to each one’s taste. This setting is stored in presets.

- The **High Cut** in the *Circuit Damper* is significantly stronger in Rodin MBC, with a variable roll-off of **-6 / -9 dB instead of -3 dB**. Its range has been lowered to **11 kHz**, making its effect more audible on all speaker systems. It can begin to behave like a low-pass filter, but it was not designed to function as a traditional low-pass filter, but as a kind of frequency damper above 11Khz, “in the manner” of vintage equipment.

Audio Flow in Rodin MBC

Input → Add Pre EQ → Band Separation → Bass / Mid / High EQ + FAT → Compression → Mix & Output

Each band is processed independently, with its own equalization and compression, before being recombined into a stereo signal at the output.

The **Add Pre EQ** operates on the unprocessed (dry) signal *before* multiband separation, Eqs, FAT, and Compression, allowing tonal shaping on the whole frequency range.

THE TOP BAR (FROM RIGHT TO LEFT)



On the far right, you will find the standard **Scope device controls**, including the **Close** button and the **Stay on Top** button.

Next is the **Bypass** control. The bypass includes a **level attenuator**, which is essential for making meaningful comparisons between the dry and wet signals. Note that this input level attenuator is **not stored in presets**, only in projects, as it is highly dependent on the current material. Values between **-9 dB and -12 dB** (or even more) are typical. It also depends on what frequency you have boosted and the gain output of Rodin MBC.

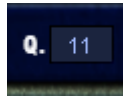


This is followed by the **Stereo / Mono input selector**, and the **main preset list button**..



The “**F.**” **preset list** restores **only the equalizer frequencies**, without affecting gain, Q, custom ratios, or any other parameters. This allows you to keep your current settings while quickly auditioning different frequency “tunings.” (remember to save your current settings first, preferably in the main preset list). There is also “F.Presets” for each equalizer section. All “F.” preset lists can import the main preset list of the device, but only frequency values will be applied.

The “Q.” **drop-down menu** lets you define a **maximum Q value** for all parametric EQs, except for the “Add Pre” which remains unaffected.



Available options are **11, 7, or 5**. The reason is to be able to limit the equalizers at lower values to give more resolution to the potentiometers. 11 produces a great resonance to modulate. That’s why the “Add Pre” is never affected by the “Q Max”, to make that effect available all the time. In most cases however, the most used Q values are below 5.

The selected Q max value is **stored in presets**.

Next, you will find a display for the preset name, the **MIDI channel selector** along with the standard **MIDI activity LED**.



The “**F. Table**” is built directly into the device and provides an overview of the **10 tempered octaves covering the 20 Hz – 20 kHz range**. It is included so you do not need to search online or open external reference documents while working. The colors are arbitrary. Generally accepted convention would put the Mids between 110 and 1760 Hz, but this does not always work.

Note	Octave 0	Octave 1	Octave 2	Octave 3	Octave 4	Octave 5	Octave 6	Octave 7	Octave 8	Octave 9	Octave 10
C		32,70	65,41	130,81	261,63	523,25	1046,50	2093,00	4186,01	8 372,02	16744,04
C#/Db		34,65	69,30	138,59	277,18	554,37	1108,73	2217,46	4434,92	8 869,84	17739,68
D		36,71	73,42	146,83	293,66	587,33	1174,66	2349,32	4698,63	9 397,26	18794,52
D#/Eb		38,89	77,78	155,56	311,13	622,25	1244,51	2489,02	4978,03	9 956,06	19912,12
E	20,60	41,20	82,41	164,81	329,63	659,25	1318,51	2637,02	5274,04	10 548,08	
F	21,83	43,65	87,31	174,61	349,23	698,46	1396,91	2793,83	5587,65	11 175,30	
F#/Gb	23,12	46,25	92,50	185,00	369,99	739,99	1479,98	2959,96	5919,91	11 839,82	
G	24,50	49,00	98,00	196,00	392,00	783,99	1567,98	3135,96	6271,93	12 543,86	
G#/Ab	25,96	51,91	103,83	207,65	415,30	830,61	1661,22	3322,44	6644,88	13 289,76	
A	27,50	55,00	110,00	220,00	440,00	880,00	1760,00	3520,00	7040,00	14 080,00	
A#/Bb	29,14	58,27	116,54	233,08	466,16	933,33	1864,66	3729,31	7458,62	14 917,24	
B	30,87	61,74	123,47	246,94	493,88	987,77	1975,53	3951,07	7902,13	15 804,26	

THE EQUALIZER SECTIONS



All equalizers are located at the **top of the device**.

Bass Section

The **Bass** section includes:

- **One low shelf**
- **One “Root” section**, containing **three bands**,
- A **“Sculpt” parametric equalizer**, designed for precise refinement of low-frequency or low mediums content

Each section features:

- A **Bypass** button (disables the specific EQ section)
- A **frequency-only preset**, allowing you to save/load frequencies independently (for example, setting the Bass to **A** while tuning the Mids to **D** with presets, without changing your Q and Gain). It can also be interesting to save instrument specific frequencies. The presets simply save you the need to dial similar values each time or try things.

The **Root** section frequencies are **harmonically pre-set**, but also include standard “atonal” values such as **50 Hz** and **60 Hz**. More on this later in this manual.

Mediums and Highs Sections

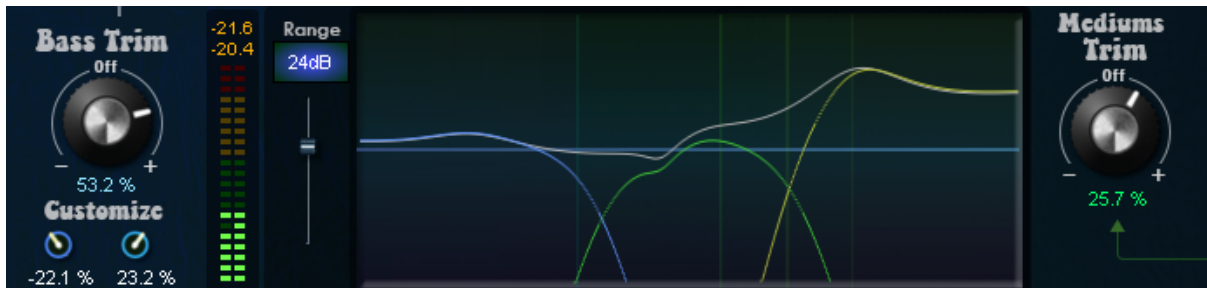
The **Mediums** section consists of **four parametric equalizers**, while the **Highs** section includes **two shelving EQs** and **one parametric equalizer**.

Add Pre EQ

The **“Add Pre” EQ** operates in **full-range mode** and is positioned at the **input**, allowing it to affect all frequency bands before multiband processing.

EQ Trims

You can adjust the overall level of each EQ group using the **Bass, Mid, and High Trim controls**. These controls are both enjoyable to use and highly effective for fine-tuning the tonal balance. All Trim functions are explained in detail later in this manual.



THE COMPRESSOR, CROSSOVER & MIXER SECTION



This section provides control over the **compressors, crossover frequencies, and band mixing**. It includes **VU meters** at key input and output points to detect clipping, as well as access to internal **Trims and Levels**, allowing precise control and a clear understanding of what is happening inside the device.

CONTROLLING LEVELS & COMPARING SIGNALS

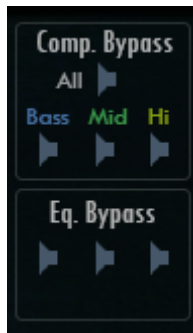
Rodin MBC includes numerous **VU meters** and **level controls** to help you manage signal levels throughout the processing chain.

Each **EQ section** and **compressor** can be bypassed independently, allowing precise **A/B comparisons** between processing stages.

- **EQ section bypass buttons** are available at the top of the device.



- **Compressor and EQ bypass buttons** are also available near the multiband mixer.



For a clean signal, the **Input** and **Bass** levels should not reach the red LEDs. A **white LED** indicates the recommended maximum peak level.



Output Level

When recording into a DAW, aim for an output peak around **-6 dB**. When used inside an effects chain (e.g. mastering), follow the peak level recommended by the next processor.

When the **main Bypass** button (top right) is engaged, the **final output gain is also bypassed**, allowing a true comparison between dry and wet signals—*provided the bypass attenuation is set so that levels closely match*.



Comparing the processed and original signals is the best way to identify improvements. When something feels wrong, bypassing immediately reveals problematic frequencies.

Vu meters

Main VU Meters

- **Orange LEDs:** -12 to -6 dB
- **White LED:** -3 / -2 dB

- **Red LEDs:** above -2 dB (avoid)

If the **Bass VU meter** is too loud, you can:

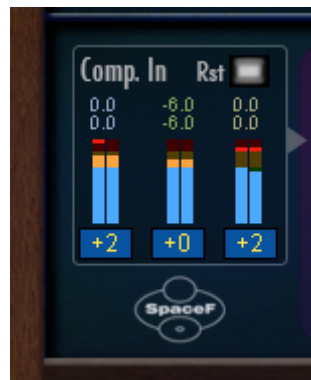
- Lower the **Input Trim**
- Reduce the **Bass Trim**
- Adjust **Customize ratios**
- Lower individual **Bass EQ gains**

The **orange LED** at the top of the *Input* section mirrors the **Bass FAT clip LED**.

In most cases, it is preferable to lower the **Input Trim** or **Gain Boost** rather than limiting the Bass Trim range, but there is no rule.



Comp. In VUs



Located at the bottom left, the **Comp. In VU meters** display the signal entering each compressor (i.e. after EQ & FAT). They indicate whether a band is clipping *before* compression. Avoid red LEDs, and orange LEDs whenever possible, stay “in the blue”.

Below each VU, a **gain correction selector** allows preset gain adjustments:

- **-9 to 0 dB** in 3 dB steps
- **0 to +6 dB** in 1 dB steps

These 3 gain controls are stored in presets, and are designed for **coarse level correction**, **then you fine tune with the Compressor Gains**. They are a bit like going inside the device to change gains, and that's why they are inside a menu, "less accessible" than regular potentiometers, otherwise it would be very confusing to set the gains in and out of each compressor.

Game: find the 6 Compressors in/out Gains in the images below.



Note that compression may sometimes *mask* frequencies.

When you don't hear your modifications on the Eqs, it has two causes:

- The Trims are set too low (e.g. 3% ... which is not much).
- The band is so compressed that there is no room to hear new frequencies, which are lowered so much that they simply vanish. Change the threshold value to compress less, and lower the Compressor Gain. Now you will hear your Eq work.

Recap: ways to Control Levels at this Stage (before compressors)

- **Input Trim:** lowers all bands equally (best if you don't want to change EQ balance)
- **Bass / Mid / High Trims:** affect individual bands proportionally. You keep inter-band balance while changing the gain of all eqs in the section.
- **Individual EQ gains.**
- **FAT processing.**

MultiBand Mixer VUs.

Located at the bottom right, these VUs monitor levels before all bands are summed into the final stereo output.

- A faint horizontal line marks the recommended maximum (**-6 dB**)
- A yellow LED appears at **-6 dB**
- Red LEDs indicate levels above **-5 dB**



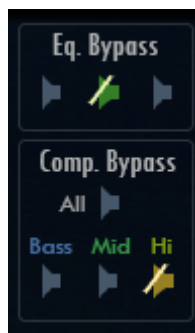
The **Mix Trim**, at the left of the three VUs, attenuates all bands equally **after compression**, preserving both compression and band balance.

The **Mute buttons** can be used to mute a band. It can be used to cut highs or lows instead of using additional filters.

[Eq and Comp Bypass](#)

The **EQ and Compressor Bypass** section (bottom right) allows quick comparison of each band.

- You can bypass **all compressors at once** using “All” (compressor only)
- When “All” is pressed, individual bypass buttons have no effect (all compressors are bypassed).
- Note that the gain of the compressor is bypassed too, allowing you to notice level differences.
- The Eq bypass is the same as the bypass found above each Eq section. Due to the complexity of the equalizer, it is not possible to bypass all Eqs at once with one button (too much DSP would be required for a non-vital feature that is available through the 3 bypasses).



Finding the right balance between EQ and compression is key. For example, if the Highs seem insufficient even with maximum EQ boost, too much compression on the High band may be attenuating them. In that case, raising the **threshold** will restore high-frequency presence.

FAT 6



SpaceF FAT is a vintage-inspired algorithm that dates back to the middle 2000s and is still available as a standalone effect on the Sonic Core webshop.

This **FAT 6** version is a refinement of the multiband FAT implementation seen inside the *Neodyne* synth (BlackBox III) specifically for multiband processing in mixing and mastering situations.

FAT can be applied independently to **Bass, Mid, and High** bands.

- **Mid and High FAT** include a **Drive amplifier** with four modes: *Off, Soft, Mild, Hard*.
- **Bite** is the amount of FAT effect.
- The drive is not available on the Bass FAT, because it drives easily enough already.

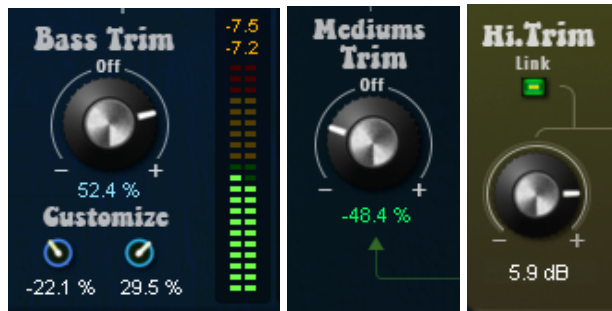
The **2x button** is typically left on but it can be too much. Disabling it lets you hear FAT at half intensity with touching your other settings. Some level compensation is applied internally, but full gain compensation is intentionally avoided to preserve DSP resources, so there will be level differences depending on the amount of FAT Bite and/or Drive.

Note that you can bypass each FAT, and you can **bypass them all at once using the “Bypass All FATs”** button next to the FAT 6 label.



USING THE EQUALIZER “TRIMS”

The **EQ Trims** adjusts all gains within an EQ section simultaneously in relation to a Ratio. The High Trim has two modes (linked/un-linked) which makes it different from the other Trims.



They all enable:

- “Negative gain” comparisons,
- Rapid detection of frequencies that build up too quickly or remain insufficient, and easy fine-tuning.

Bass and Medium Trim

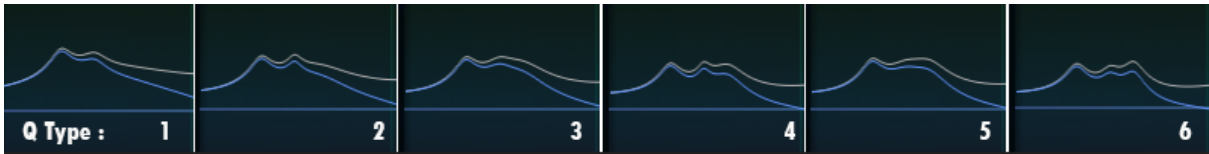
These act as **global gain controls** for their respective EQ sections. A good starting position is around **75%**, leaving headroom for boosts after shaping individual bands. The percentage shown is a percentage of the dB Value of each equalizer Gain. For example, 50% of 12dB is 6dB. If your Eq gains are loud, but do not seem to have much effect, it can be the Trim which is set too low. The negative values will reverse the Equalizer gains.

An important component of the Bass section is the Root Curve, which is made of 3 frequencies.



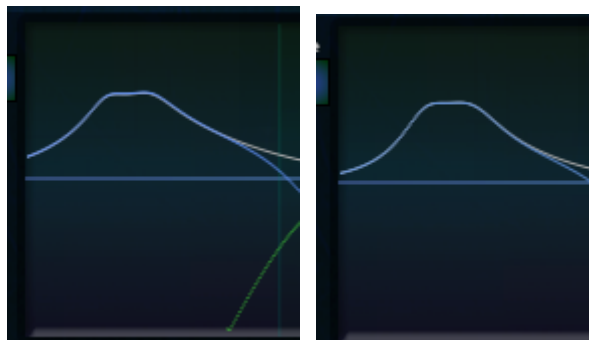
- Blue value = reference frequency
- White values = relative frequencies (octave & fifth or seventh).
- The fader allows you to disable the second or third frequency without using the “customize” values (allows quick comparisons).
- “Customize Ratio” affects secondary Root frequencies gain in relation to the reference.
- A ratio of 0% disables that frequency
- If both Customize Ratios are 0%, and only the reference can be heard).

The **Q Type** modifies the Q relationships between the three Root frequencies. Each Q Type is displayed directly on the EQ curve. There are 6 curves available, from Type 1 (original Rodin Eq curve) to Type 6 (all Q at 100%, i.e. the same Q value on all 3 frequencies).

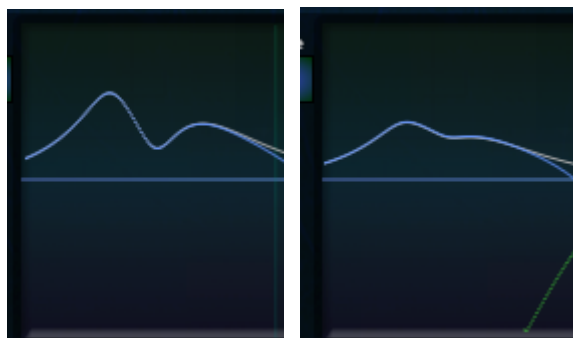


Type 1 (Rodin default) is designed to emphasize the root and its octave while creating a broad plateau across the octave range. The curve is steeper on the low end and smoother toward the low mids. The plateau can be carved or rounded by adjusting the second frequency “Customize” parameters. Then the Sub and Sculpt equalizer allow you to modify the shape of the whole bass curve and the steepness of the sides.

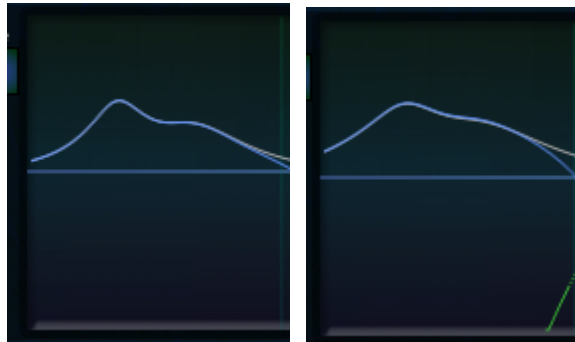
Typical Type 1 curves:



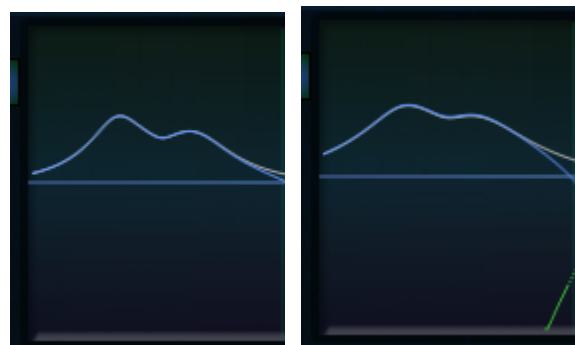
Type 2 has a narrower Q on the second frequency.



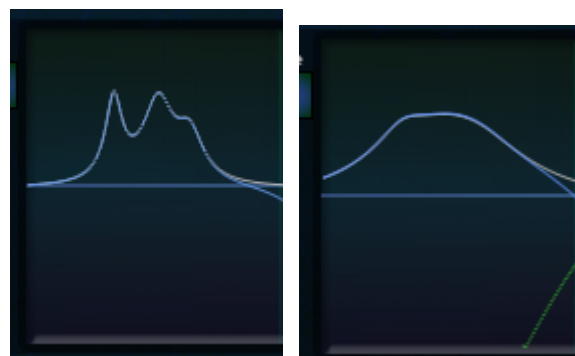
Type 3 is variation of Type 1 to produce smoother results, perceived as a softer bass response, due to an effect on the gain of each frequency.



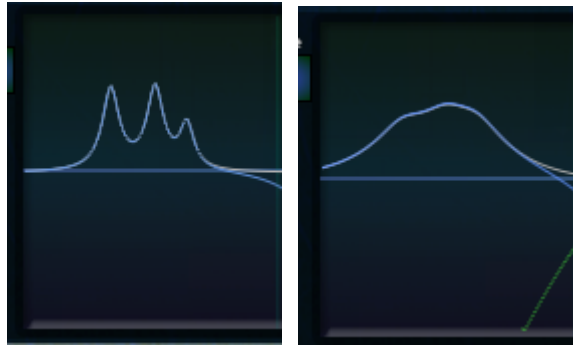
Type 4 is more aggressive than Type 3, but less than Type 2 (pictured with the same values as the pic above).



Type 5 sets both Q2 and Q3 to 50% of the main Q value.

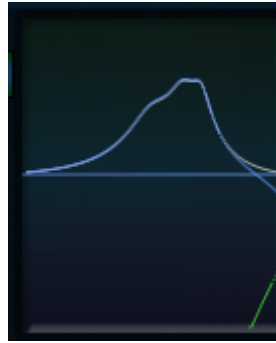


Type 6 sets both Q2 and Q3 to 100% of the main Q value (all three Root frequencies share the same Q).



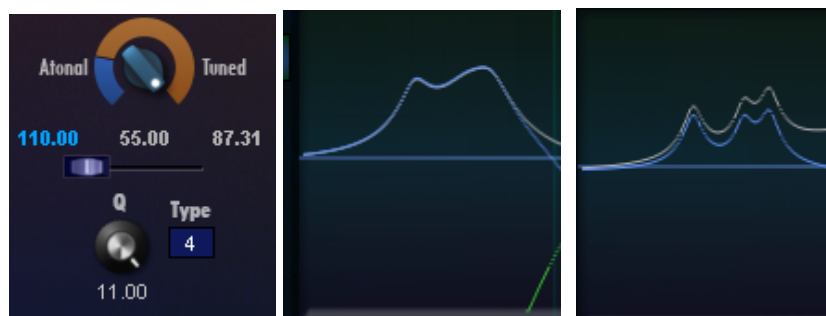
Behavior at Higher Root Frequencies

At higher Root frequencies, the curve shape will change “direction” when secondary frequencies (F2 and/or F3) fall below the reference frequency (F1). This results in a “reverse” stepped curve shape.



This behavior is intentional to limit the Root to frequencies below 130 Hz, which marks the transition into low-mid territory. Above this range, the Sculpt EQ takes over, covering frequencies up to 330 Hz (329.63 Hz), but it is generally the lower Mid Equalizers that are used in this range.

For example, a 110 Hz Root with Type 4 or Type 6 produces a curve comparable to a 55 Hz Root, but shifted upward.



A “Type 4 “ curve with different “Customize” settings:



In practice, Q Type is rarely used with extreme Q values like those shown in illustrations.

Typical Q values on the Root equalizer range between 0.7 and 3, and differences in sound will be more subtle.

Type 1 is generally the easiest starting point. Other types can then be auditioned to determine whether they provide a better tonal balance for the material. The best results are often with Type 1 or 3, but this also highly depends on the audio material and personal preferences.

Mediums Trim

The medium Trim is more straightforward than the Bass and High Trims. It simply acts on all Mid Equalizers gains at once. In the picture below, the Trim is at 100% and all Mid Gains are set at +12dB. At 50% Trim, the mid gains will all be +6dB only. Reversing the Mid Trim to negative values will reverse those values.



Going slowly from minimum position (-100%) to maximum (+100%) is a great way to detect quickly which frequency needs a boost or an attenuation.

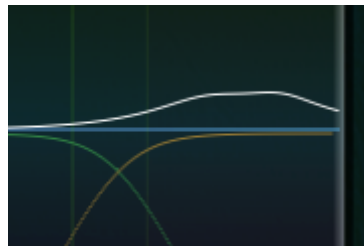
High Trim (Shelf 1)



Shelf 1 is called the “**High Trim**” because it is typically set lower than other high-frequencies and influences them continuously, because it is a shelf equalizer that boosts/attenuates everything above its frequency.

Example:

- A Shelf 1 at +3 dB does boost the **High Para** and **Shelf 2** by +3 dB (when they are above Shelf 1 frequency), in a constant way.



- When the High Para and Shelf 2 are linked, they will be boosted in relation to the link Ratio. So if the Shelf1 is zero, the other bands will also be zero. The gain is not constant anymore and the sound is very different.

Shelf 2 is often used as a corrective EQ like a subtle lowpass filter, but can also be used to boost the curve. It can be linked to the High Trim.

High Para Ratio

When linked, the **High Para Ratio** ranges from **-200% to +200%**. Examples:

- +200%: Shelf 1 +3 dB → Para +6 dB
- -200%: Shelf 1 +6 dB → Para -12 dB
- +200%: Shelf 1 +12dB → Para +12dB (maximum effective gain is ± 12 dB.)

See by yourself:

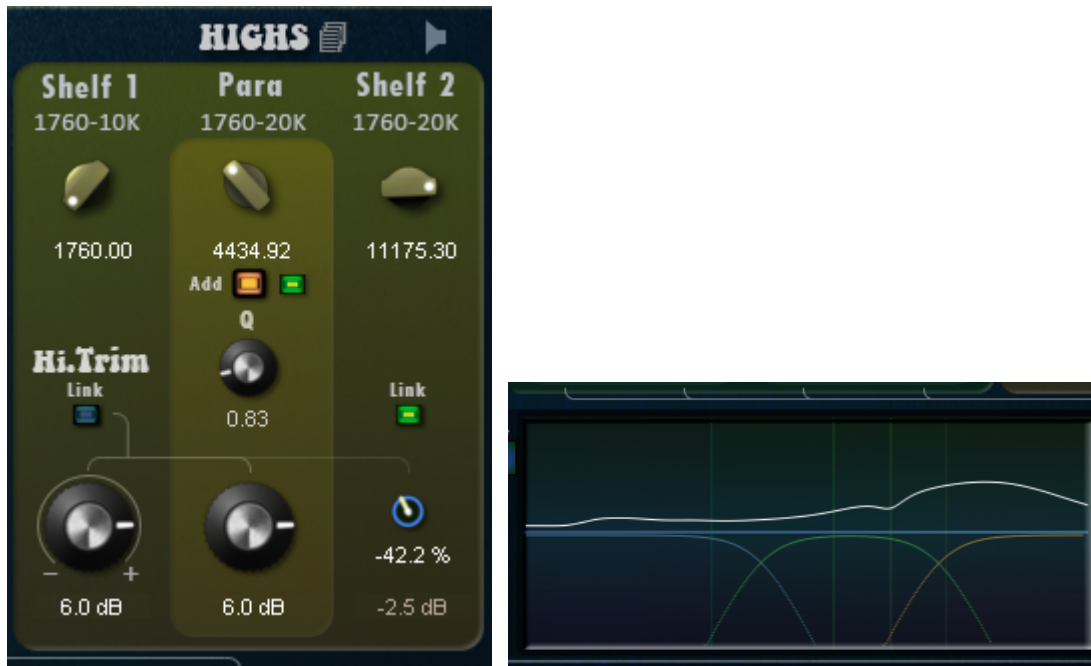
- Activate the Link button and set the High Para Ratio to -120%
- On the High Para, enable *Add* and set interval to **12th** (green button “On”) and $Q \geq 4$ so the 2 frequencies appear on the display.
- Now adjust **High Trim** and observe how the curve moves above and below 0 dB across roughly one octave.
- The two peaks of the High Para are above zero, because we used a Ratio above +/- 100%. As we used -120%, the peaks will be +2.4 dB (-20% of -12dB).



[Shelf 2 Link](#)

Shelf 2 can also be linked ($\pm 200\%$) in Rodin MBC. It is also relative to the gain of the Shelf 1. Unlinked use is more predictable, but linked mode can be very expressive too.

A typical use is to set it to a negative ratio to remove high frequencies in proportion to the High Trim (a low pass that is proportional to the gain of the Highs).



Tip : The Eq Display shows the curve of the equalizer to show you what you have boosted/removed, but the final gain of these frequencies is controlled by the gain of the compressor.

CROSSOVERS (XFADE 1 & 2)



These define where each band starts and ends. Although controls are placed between compressors for comfort, band separation happens before each EQ section. Typical crossover placement lies between adjacent EQ frequencies.

If both crossovers are set to the same frequency, a band will still exist but will require significant gain to be audible. It is also possible to overlap the crossovers and make the Mids almost disappear.

In general the chosen frequency is set between the frequencies of the equalizers. For example, if 185 is the highest frequency of the bass section, and 369 the lowest of the medium sections, a crossfade around 261 makes sense.



In the picture below, the high and low crossover are both set to 933.33 Hz. You will still hear the Mids, but will have to boost the levels a lot, with the compressor gain, or the medium equalization Gains (like on the pic).



Important:

Frequencies outside a band's crossover range are attenuated or muted. Since EQs operate *after* band separation, they cannot boost frequencies that no longer exist in that band.

COMPRESSORS



Each band has its own compressor placed **after each EQ section**. Compression response depends heavily on its **input level**, not just threshold and ratio. That's why there are Vu-meters at the "pre-compressor" stage ("Comp. In").

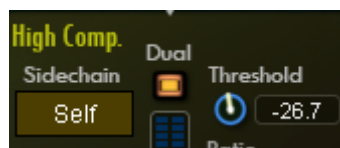


The “Comp.In” Vu shows the signal just before the compressors, after the Eqs and FATs. The Threshold and the Ratio of each compressor have an effect on the output sound of course, but the level of audio at the input of the compressors will change how each compressor responds for the same settings.

Compressor “Dual”

The Dual button will compress the Left and Right channels independently (dual mono). When “Off”, a sum of the left and right sidechain will be used to compress both channels the same (linked L/R mode, but with the sum of both channels rather than either left or right).

With a stereo source like a mix, you may use linked mode (Off) on the Bass channel, while activating “Dual” on the Mids and Highs, to keep more stereo feel on the mids and highs. On older recordings, where instruments are hard-panned, even the bass, “Dual” should be “On” on all bands.



Typical use for centered bass:

- Bass: Dual Off
- Mids & Highs: Dual On

The Compressor Sidechain

The “sidechain” designates the signal that modulates the compressor. The most desired value is “Self”, i.e. the signal is modulated/compressed by itself, as expected.



You can also use the other bands as a sidechain source, as well as the full dry Input, or the Audio In. For example, by using the Mids to compress the Highs, you make the Mids more apparent when there are more Mids (a kind of expander). This is because the Mids will lower

the highs. It can be used to focus on the voice in a documentary, by lowering other bands when someone is speaking.

⚠ Changing sidechain routing creates new DSP connections and may trigger DSP allocation warnings. If so, the best is to assign Rodin MBC to a dedicated DSP, then save the project as default, then quit and reload Scope. Rodin MBC uses around 3100 cycles (make it 3500 to be comfortable).

In other situations, it is more a special effect that gives good and bad results. For example, you can remove the mids and highs with the bass frequencies. This creates a rhythmic effect when the bass of the track is a kick drum (of course, this is a special effect).

You can use a source connected to the " A.in " inputs (audio in) to modulate one or all bands in relation to an external signal (for example, pumping only the highs of a rich pad with a kick drum). It makes EDM pumping pads sound very easy and sounds very professional.

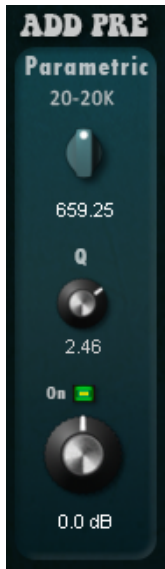
Tips: a Compression Ratio of 1.8 or 2 is a good start for compression. The compression "feel" will be a balance between the Threshold and Ratio, and incoming levels. Also, fast Attack and Release give more compression. Everything plays a role, but some parameters have more effect than others.

For the Attack time, fast values are between 10 and 30 ms approximately while slower values are between 60 and 150 or more. Very fast values (2 to 10 ms) are perfectly usable too and do not cause clicks or noise.

For the release time, a value around 20/30 ms (0.031) is fast enough to avoid pumping in most cases. It is also perfectly possible to use very fast values below 10ms.

If it pumps too much, check the Threshold first, then the Attack and Release, and then the Ratio.

THE “ADD PRE” PARAMETRIC EQUALIZER.



Although placed at the input (before multiband split), **Add Pre** is shown at the end of the equalizer sections because it is usually used last.

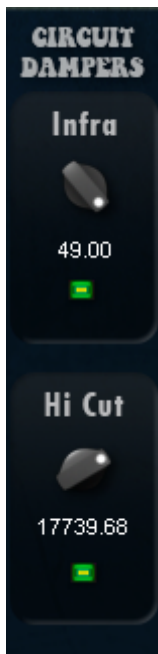
It is ideal for sweeping the whole spectrum and making final tonal refinements on any band.

Try using it only after the other equalizer. If you still feel something is missing, Add Pre is usually the answer.

Use the “on/off” button to Bypass the Add Pre equalizer and compare the sound with and without it.

Addendum: as a latest addition, the “Add Pre” lights up when “on”. It makes it easier to notice when it is activated or not. As said before, it is better to edit the equalizer with the “add pre” Off, and then use it as the cherry on the cake to finish your design.

THE CIRCUIT DAMPERS



Circuit Dampers are not shown in the EQ display because they are circuit-level “safeguards”, not creative EQs. Low end speakers will not really let you hear those frequencies.

- **High Cut** simulates vintage roll-off (Rodin MBC: up to ~9 dB, down to ~11 kHz)
- **Infra Cut** removes subsonic energy

If unsure:

- High Cut: leave between **14–20 kHz**
- Infra: **~24.5 Hz** is a personal favorite value (below 30 Hz is often cited as a standard mastering practice for tracks that will be played in powerful club sound systems). I find that 24.5 gives the best basses on my system.

Cutting infra-bass protects speakers and improves headroom without affecting perceived bass.

In Rodin MBC, the High Cut is much more obvious than on Rodin Eq. Rodin Eq simulates a vintage roll-off of 3dB, while Rodin MBC is around 9dB max approximately. It goes as low as 11kHz, and begins to have an effect on the hearable sound. If you do not hear anything, just leave it somewhere between 14 080 Hz and 19 912 Hz, or switch the Circuit Dampers off for a more “transparent” sound.

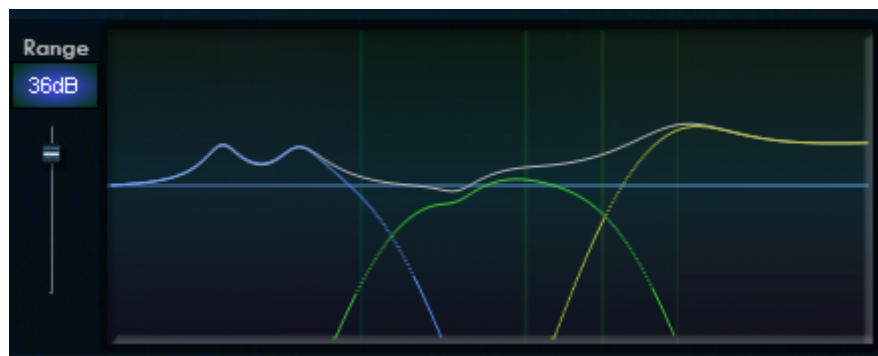
ADDENDUM 3 : The EQ DISPLAY

The equalizer display has been upgraded after writing most of this manual.

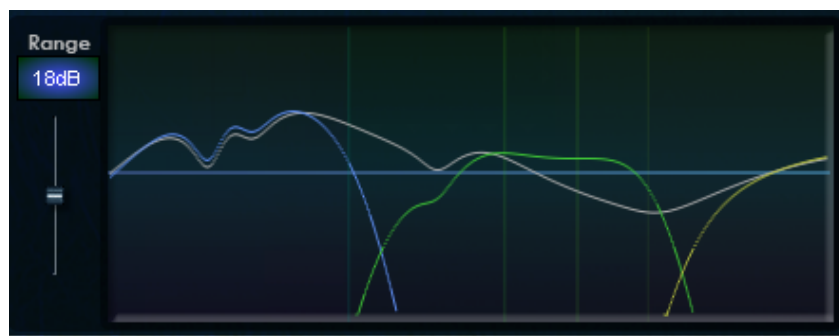
The three bands now follow the EQ curve, clearly showing the influence of each equalizer on its respective band. The display also indicates when a band is outside its effective frequency range, in which case it has little or no audible impact.

The white line is the signal without band separation, showing the overall EQ curve like in Rodin Eq. The colored lines show the equalizers applied to the separated bands.

The display may also indicate gain differences or crossover errors. For example, in the illustration below, the Mid band sits slightly below the white line. This suggests that a small gain boost may help restore balance relative to the other bands.



There are situations where the white line appears below the Bass and Highs, as shown in this example :



This can have different meanings:

- For the High band, it indicates that one or more equalizers are outside the band's frequency range. In the example shown, Hi-Shelf 1 is set to -12 dB at 1760 Hz, while the High band only starts at 4000 Hz, so 1760 Hz is in fact in the Medium Band (green) and does not exist in the Highs. As a result, the Hi-Shelf has no effect on 1760Hz because it is in the Mids (green). This frequency will have to be dealt with in the Medium section, or by changing the crossover frequency.

- For the Bass band, this is typically the combined result of the Customize ratios, Q Type, Sub-Bass level, and band range (Xfade 1). In this case, it usually does not mean much except that the multiband curve is louder than the full band white curve. In summary, it is not a display error, but an exact reflection of the differences between a full eq curve (white line) and multiband curves (colored lines).

Tip: Out-of-range values can actually be useful. Placing an Eq frequency “at the edge” of the crossover is a way to attenuate the sound frequency through a filtering behavior rather than by applying gain reduction. It uses the crossover filter in addition to the Eq gain.

Trust your ears rather than trying to achieve a “visually-perfect curve”.

Is that all folks ?

For any further questions, please refer to the **SpaceF support forums** in the user area: <https://spacef-devices.com/community/> or feel free to contact me directly by email.

The forum has **restricted access** and requires you to be logged in. This is a protection against bots, spam, and unwanted traffic.

Recap “Music” Presets

Rodin MBC includes several banks designed as **creative starting points** rather than final solutions. All presets can be used on **any type of music**. “*The Doors*” works well with “*Bob Marley*”, which can be fun to try on “*AC/DC*”, and “*Youthie*” often delivers excellent bass results on a wide range of tracks.

The presets and the accompanying playlist are ideal for gradually discovering how Rodin’s parameters interact, using the bypass button to compare with the original.

Because your speakers are different and most likely newer than mine, you may need to slightly adjust the compressor Gains to adapt the balance to your speaker.

Approximative list

World / Acoustic

=====

Anna RF-Aji - Istanbul

AnnaRF-Days and Nights

Anna RF-Saga

Anna RF-Weeping Eyes

Anouar Brahem - Astrakan Café

Loreena Mckennitt - Marco Polo

Youthie - Inna Ud

Youthie - Makam Dub

Folk - Lomo lomo Lomo (for percussions, high mids, and sidechain pumping examples).

Vintage Soundtracks

=====

Ennio Morricone - Ecstasy Of Gold
Henry Mancini - Moon River
John Barry - Midnight Cow Boy
John Barry - Girl with Sun in her Hair
John Barry - Goldfinger
John Barry - Lullabying
Mantovani - Exodus
Maurice Jarre - Lawrence d'Arabie
Philippe Sarde - Quest for Fire

Latin

=====

LA LOM - Alacran
LA LOM - Cumbia Arabe
Los Angeles Azules - Cumbia Coqueta
Los Mirlos - Lamentos en la Silva

Rock / classics:

=====

ACDC - Thunderstruck
Bashung - Osez Joséphine
Bob Marley - Could you be loved
Bob Marley -
Bob Marley -
The Cure- A forest
The Doors - Riders on the Storm
The Doors - Love me two times
The Doors - Love her Madly
Heart - Barracuda
Jimmy Cliff - I can see clearly now
Noir Désir - Un Homme Pressé
Noir Désir - Aux Sombres Héros de l'Amer
Morcheeba - The Sea
Pink Floyd - Shine on You
Runaways - Cherry Bomb
U2 - Magnificent