



## WELCOME TO BLYSS

Blyss Mastering Channel is a 3-stage processor designed specifically to make busses — both mix and instrument — sound “prettier”. It also happens to sound incredible on individual tracks too. While it has multiple cascading Saturations, a 6-band EQ and a mastering grade Compressor, all sections have been greatly simplified to reflect Kush’s old-school approach to processing: less is more, choices are limited but comprehensive, and all sections are designed to work together, making it nearly impossible to produce a bad sound.

Blyss’ Saturation is far and away Kush’s most lush color circuit to date, leaning towards “delicate” with a sensitivity and voicing that stays mellow and rich even when driven to extremes.

When first launching Blyss, it’s tempting to grab the big EQ knobs and go to town, but be aware: the heart of this machine is really the unassuming Saturation section, which integrates painstakingly modeled Input, Interstage, and Output transformers plus 3 discrete op-amp stages into one knob with one meter. You can do a lot for your sounds with the Saturation alone!

# BLYSS

## DEEPER INTO THE CONTROLS

### THE EQUALIZER



**THE BIG KNOB: FILTER GAIN** Turn clockwise for up to 9dB of boost of the selected filter's frequency, or counter-clockwise for up to 9dB of attenuation. Blyss' filters are extremely forgiving, so you may want to try boosting or cutting some frequencies a bit more than you normally would, just to see what happens.

**THE SMALL KNOB: FREQUENCY** Use this control to select one of three center frequencies for each of the 4 main filters -- from deep bottom to shimmering highs.

**THE BUTTON: FILTER BYPASS** All 4 main filters, the HPF, and the LPF can be individually bypassed by toggling the small button beneath the frequency selection knob. If the light is green, the filter is on!



**HPF** The highpass filter (aka 'low cut') has a gentle 6dB/octave slope, with the option to corner it at 30, 40, or 50Hz.

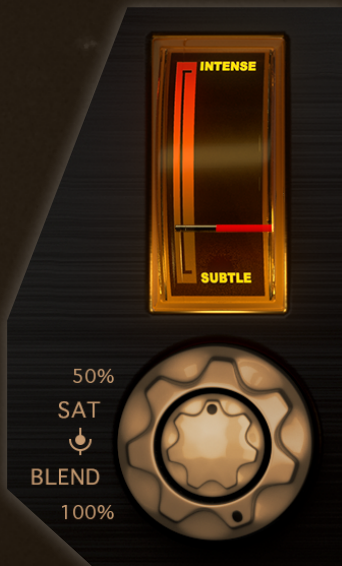
**LPF** The low pass filter (aka 'high cut') has a gentle 6dB/octave filter, with corner frequencies of 16k, 18k, or as high as 20kHz.



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### THE SATURATION



**SAT** This unassuming little knob is actually the heart of what makes Blyss's EQ tone so special. The higher you turn the SAT knob, the more of Blyss' unique, six-stage pre-EQ saturation you get.

For a sense of what Blyss' Saturation can really do, put it on your mix buss, set Blend to 100%, then slowly dial up this control until you hear very obvious distortion and the Sat meter begins to bump up against Intense. It might be too much for your mix, but it'll give you a sense of just how smooth, articulate, and detailed Blyss' saturation is even at extreme settings on complex program material.

**BLEND** Blend is a wet/dry mix for the Saturated section, and blends the raw input with the saturated signal before sending it along to the EQ and, if enabled, Compressor. 0% = Dry / unprocessed Input, 100% = Wet / saturated Input.

**METERING** Keep an eye on the Sat meter for a visual cue as to the amount of saturation the engine is providing at any given moment. The higher the meter, the more saturation being applied.

### INPUT/OUTPUT

**INPUT** Allows you to fine tune the level of your input signal coming into the Saturator. Blyss, like all analog gear of its ilk, has a nominal (i.e., ideal) input level labeled as 0Vu, and Blyss' 0Vu is calibrated to -18dBFS.

**OUTPUT** Adjust the level of the signal as it leaves the plugin, after all processes have been applied to the signal.

**METERING** The green needle reflects the Input, and responds to the level of the signal entering the plugin before it hits the 'input level' adjustment control. In other words, the green needle is an untrimmed reference to the original input volume, and does not change its behavior when adjusting the 'input' control. This allows for foolproof a/b'ing of the output vs. the input signal.

The Red needle is output, which reflects the actual output level of the plugin and therefore *does* change behavior as you adjust the output control, which allows for dead-simple i/o level matching and easier A/B Comparison.



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### THE FINISHING COMPRESSOR

We call the compressor in Blyss a ‘Finishing Compressor’ partly because it’s the last processor in the chain, but mostly because it is designed to skew towards gentle, transparent dynamics control rather than highly textured, aggressive, or overtly colorful compression. With Fast timing and deep threshold it can impart a creamy, thickening vibe to the sound, but it still tends to respect the tonality and energy of the original signal.



**THRESHOLD** From 0db (no compression) to -50dB (Lots of compression), adjust the threshold to dial in the amount of post-EQ, post-SAT compression Blyss applies to your signal.



**GR METER** Shows in real-time, via a classic reversed VU-style, how much Gain Reduction is being applied to the signal at any given moment.



**MAKEUP** The more you compress a signal, the lower its level is post-compression. Use the Makeup control to restore the lost gain (or more) in 0.5dB increments, up to +10dB.



**IN/OUT** Use to toggle the Compressor on and off for easy a/b'ing of the sound the comp brings to the table.



**TIMING** Blyss’ compressor eschews discrete attack/release controls in favor of a simple flavor choice: “Fast” mode, with a 3ms attack and program-dependent (dual) release averaging 80-200ms, or a more leisurely “Slow” mode, with 10ms attack and program-dependent release averaging 250-500ms.

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## DEEPER INTO THE CONTROLS

### TIPS AND NOTES

**LOW PASS FILTERING AT LOWER SAMPLE RATES** It's important to note that while the corner of the LPF is the same at all session sample rates, the slope may by necessity be steeper when operating in sessions with lower sample rates (44.1k or 48k).

**I/O METERING** The Input/Output meter on Blyss is a continued evolution of the simultaneous i/o metering found in our Novatron and SILIKA compressors. These meters allow you to very easily identify the smallest differences in level between your input and output signals, allowing for precise level-matching and a/b comparison between the processed and bypassed signals.

The meter's vertical orientation, high-contrast color scheme, and carefully modeled VU ballistics make it dead-simple to understand not only the relative RMS levels of the signals, but also their relative 'movements'. In other words, this meter allows you to visually analyze how Blyss processing has changed the groove of your sound.

In most everyday situations you'll want to trim the signal before it hits blyss such that the 'Input' needle in Blyss occasionally bumps up against 0VU on the meter — this is the optimum level for Blyss' saturation and compression circuits. From here, if you're getting too much Sat even at low 'Sat' levels? Turn the input down! Not enough sat, no matter how you crank it? Turn the Input up!

### DSP / AUXILIARY CONTROLS



**BYPASS** Bypasses Blyss (Surprise!)

**PARAMETER DISPLAY (#)** Toggles Blyss's parameter display on or off. ON shows the precise values of each control and allows for direct input of the values. OFF removes the visual clutter and lets you mix with your ears instead of your math skills.

**POLARITY (Ø)** Toggle this switch to invert the polarity (aka "flip the phase") of the Blyss Output.

**HELP** Press this button to go directly to this manual page at [thehouseofkush.com](http://thehouseofkush.com), where you can find links for downloading updates, contacting support, and more!

**BLYSS INFO** Click to view a handy reminder of what all these fancy controls are for.

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### PRESET MANAGEMENT



**BANK** Banks are handy ways to organize groups of presets into categories you create. To select a bank, click directly on the current bank name and a drop-down list will appear. Select New to add a new bank to this list. Select Rename to rename the current bank, editing directly on the name itself. Select Delete to delete the current bank. **WARNING** deleting a bank deletes ALL of the presets within that bank, and cannot be undone. A warning dialog will appear to confirm you wish to do this, please choose carefully!

**PRESET** A preset stores the state of every knob and switch on the main GUI, as well as the state of the Sidechain select, Polarity switch, and detector Link. Use this to save and recall your favorite settings, trade settings with other Blyss users, and import new banks from UBK whenever he can remember to do such things.

To select a preset, click directly on the current preset name and a drop-down list will appear. Select Save As to create a new preset in the current bank. Select Save to overwrite the current preset.

**STATUS LED** This light indicates whether the current state of Blyss's controls is identical to the settings in the currently active preset. Green indicates that the Blyss's settings and the preset are identical, Red indicates that controls have been changed since the preset was loaded. **WARNING** If you load a different preset when the Status LED is Red, you will lose the changes you've made to the current preset.

**PRESET MANAGEMENT TIP** It's common practice to organize presets by Instrument type, such as Drums, Guitars, Mix Bus. But consider organizing some by tone, attitude, or theme. UBK's preset folders contain banks named 'fast and aggressive', 'smooth and open', 'slow but dirty' etc. These allow you to explore textures regardless of what instrument you're focusing on, and can promote a different state of mind when mixing, namely one that thinks in terms of color and personality.

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### WHAT'S NEXT?

#### GOT QUESTIONS?

We've got answers! Head to [www.thehouseofkush.com/support](http://www.thehouseofkush.com/support) for all your plugin support needs.

#### INTO ANALOG?

Ready to pull the trigger on some of Kush's Analog options? Head to [www.thehouseofkush.com/analog](http://www.thehouseofkush.com/analog) to read up on all the latest Kush has to offer. Watch videos, hear demos, and drool over the fantastic warmth and detail only Analog can bring to your sound.

#### WANT TO WIN A FREE PLUGIN?

Learn to mix while Gregory Scott (UBK) of Kush Audio and ITB Mixing pro Nathan Daniel answer listener questions about all things mixing and music.! Search "UBK Happy Funtime Hour" on iTunes and Stitcher, or visit...

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