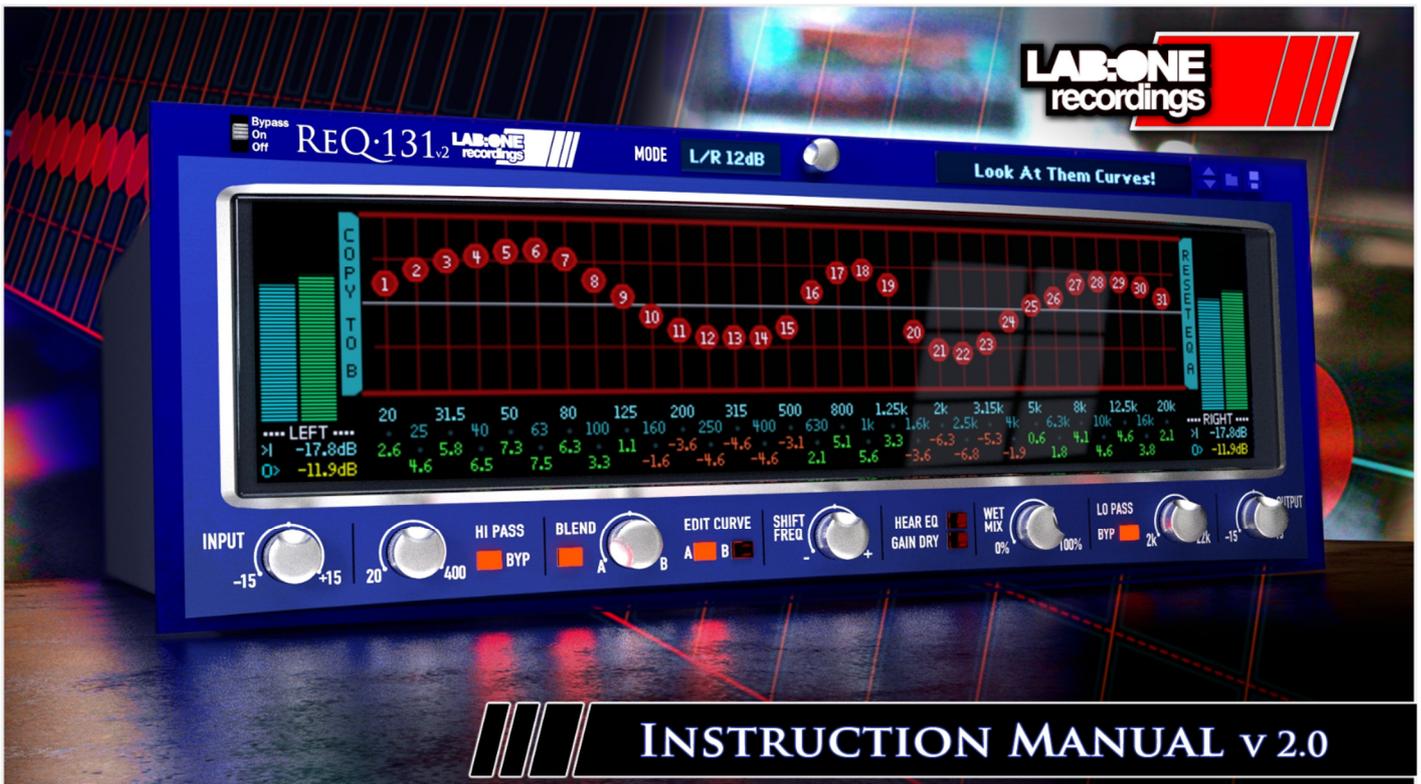


REQ.131 v2

31 ISO BAND GRAPHIC EQUALIZER



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THANK YOU

We thank you for expressing your confidence by purchasing one of our equalizers; ReQ·131. This 2-channel high-quality equalizer was designed with our experience of both filtering capabilities in the digital realm as well as the crafting of audio for all types of users; producers, engineers and artists alike.

We hope you continue to enjoy using the ReQ·131 in your projects for now and for future.

Lab:One Recordings © 2015

ACKNOWLEDGEMENTS

Thanks to all of the Lab One Alpha and Beta Teams for all the testing, comments, suggestions and feedback, as well as rootling out the erroneous bugs (which should be totally eradicated)

Thanks to Juan Pablo (aka synclab) for his hard work with the marketing design collaboration (and the front page image in conjunction with LB3DStudios)... Keep it up!

Propellerhead Software (for Reason, the SDK and the concept of the Re)

Presets designed by:

<u>Key</u>	<u>User</u>	<u>Preset type</u>
[LB1]	djfresha c/o LAB:ONE Recordings	ReQ·131 presets
[SE]	ScuzzyEye	Combinator presets, within ReQ·131 RE
[GVB]	vernon22	ReQ·131 presets
[aE]	alterEe	Combinator & ReQ·131 presets
n/a	AnatomyMonster	ReQ·131 presets

DEDICATIONS

This Re is dedicated to all the Propellerhead Reason users & forum threaders, friends & colleagues we have spoken to over the years.

DjFresha: Thanks goes out to my studio buddies; Dos aka Ocro, Dj EQ, for the support & feedback, shouts go out to all who know me; Ben 'Devious', Andy 'Ruthless', Scott 'Sniper', DJ D + Mrs C, Jayeye and Mrs I, the REBIRTH massive & head honcho Aybee, and good long-time friends Kealey 'Keels' & Chris 'Drope'.

Also not forgetting my family for the support, and last but by no means least, my wife Alicia who after waiting for me to code this up is now a happy bunny :D

Now let's get into the ReQ·131 v2....



INTRODUCTION

ReQ·131 31 ISO band graphic equalizer is a dedicated rack unit, built as a Rack Extension for the Propellerhead Reason environment. This device has a maximum of what would be 4U space in the real world. Being a Rack Extension (Re), this gives you various options of versatility within your projects.

ReQ·131 features at a glance:

- 31 stereo-linked bands**
- 3 processing modes (stereo linked, mid, side)**
- 5 dB ranges in each processing mode**
- 2 EQ memory banks***
- Blending between EQ curves***
- Frequency shifting of all bands***
- Separate Input and Output gain* controls**
- Separate High Pass and Low Pass filters**
- Dry/Wet mixing control**
- Hear EQ function & Hear EQ dedicated audio sockets***
- Gain Dry function***
- EQ fader CV sockets, with routable EQ curve destinations****
- Additional CV sockets for master controls***
- Curve drawing, copying of curves, resetting of curves and bands***
- Input and Output meters with dB readouts****
- Loading and saving of presets**

* new additions to ReQ·131 v2

** Revised and advanced upgrades from ReQ·131 v1

All these controls are adjustable to suit your application, and these settings can be stored as your own presets, so you can recall them again and again at a later time (see 'How to save and load presets' section).

ReQ·131 features two audio inputs and four audio outputs, which are processed independently; this allows you to have two totally separate signals being processed together at the same time using one set of controls. Mono operation is also an option (see 'How to connect audio' section). Be aware that Mid and Side processing of audio works primarily on a stereo source, but can be used artistically to create differential effects on your signals.

ReQ·131 has progressed somewhat from version 1, including some other controls which have been developed over time with the audio engineer and the musician in mind. Version 2 allows the user to 'swipe' across the main display to create EQ curves – a real time saver so you can be more creative and speed up workflow.

For reference, the 31 ISO bands are:

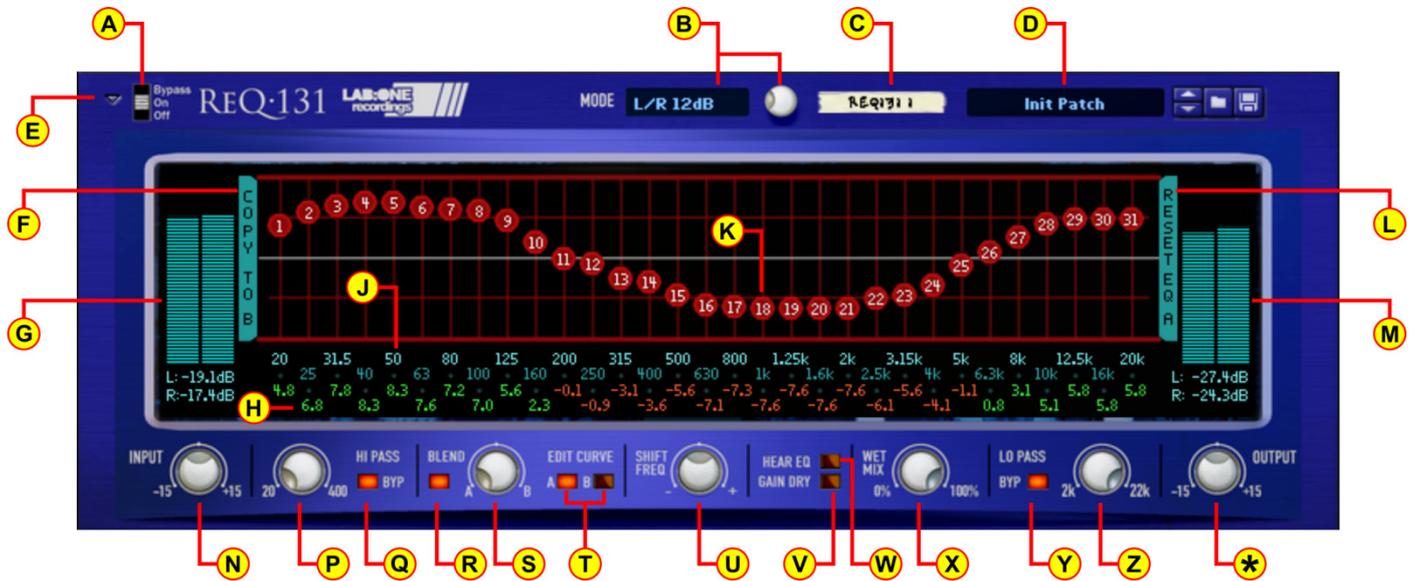
20Hz, 25Hz, 31.5Hz, 40Hz, 50Hz, 63Hz, 80Hz, 100Hz, 125Hz, 160Hz, 200Hz, 250Hz, 315Hz, 400Hz, 500Hz, 630Hz, 800Hz, 1kHz, 1.25kHz, 1.6kHz, 2kHz, 2.5kHz, 3.15kHz, 4kHz, 5kHz, 6.3kHz, 8kHz, 10kHz, 12.5kHz, 16kHz, & 20kHz.

On a 31 band graphic equalizer, each band covers one third of an octave. However, ReQ·131 goes further by allowing you to shift the frequencies as a group up and down 1/6th octave approximately, which allows you to 'tune' the EQ to your desire and needs – creating a more 'musical' device rather than the regular 'sterile' default ISO frequencies.

ReQ·131 is designed to be a transparent effect, meaning that if no adjustments are made on the device, the audio passing through the effect is 'clean' and has not been affected by the equalisation filters or the Low Pass or High Pass filters. This is the ideal, so that no coloration is applied to the sound.

A BRIEF GUIDE TO REQ-131 v2

REQ-131 is based on most hardware 31ISO band equalizer units.



The Front Panel

- A] Bypass / Enable / Disable toggle
- B] Process Mode & dB Range Selector
- C] Device Label
- D] Preset Browser
- E] Fold / Unfold Device
- F] Copy to [other] EQ curve
- G] Input Meters and dB readings
- H] EQ Band dB level reading
- J] EQ Band frequency value
- K] EQ Band fader handle
- L] Reset active EQ curve
- M] Output Meters and dB readings
- N] Input Gain control
- P] High Pass Frequency control
- Q] High Pass Bypass
- R] Blend EQ Enable
- S] Blend Amount control
- T] Edit Active curve
- U] Shift Frequencies control
- V] Gain Dry Enable
- W] Hear EQ Enable
- X] Wet Mix control
- Y] Low Pass Bypass
- Z] Low Pass Frequency control
- *] Output Gain Control

The Input Gain [N] & Output Gain [*] controls can attenuate between -15dB through to +15dB. This allows you to drive more input into ReQ-131 before EQ processing, and then rebalance the final output after EQ processing (see 'Working the ReQ-131 in practice').

The Low Pass [Y] and High Pass [P] controls are Low Pass and High Pass 2-pole filters. These attenuate certain frequencies depending on the setting at a rate of -12dB per octave. These are used to 'cut away' the high frequency content (Low passing) of the audio and the low frequencies (High passing). If you set the Low Pass dial to 10 kHz, this would mean that at 20 kHz the audio signal at that point in the frequency range would be reduced by 12dB (think simply using the dials as precise 'bass' and 'treble' reducers). The Low Pass Bypass and High Pass Bypass buttons indicate if the filters are bypassed (on) or processing (off).

The Frequency Band Fader Handles [K] are used so they can manipulate the specific frequencies they are set to. They can be used to attenuate the set frequency between minimum and maximum dB range, set by the Signal Path and dB Mode dropdown. The bandwidth (known as 'Q' in equalizer terms) is specifically set at 1/3rd Octave. This allows you to create 'curves' with the faders, without 'overlapping' of frequency bands (prevents possible phase shifting or other undesired audible side effects). If you push two bands side by side on the ReQ-131, then the combination of both bands would make a wider 'band'. This is how equalizers of this design should work.

The Shift Frequencies control [U] allows manipulation of all 31 band centre frequencies; this means that you can tune the 31 bands together to become more musical. The shifting amount is 1/6th octave width (upwards and downwards), which means you can shift between the default ISO frequency ranges. EQ Band Frequencies readings [J] will update based on the setting of the Shift Frequencies control.

The Process Mode and dB Range Selector [B] allows the user to select between 15 options; these are a combination of 3 signal paths and 5dB modes. See the 'Selecting the Signal Path and dB ranges' for more information. Additionally, each of the 3 processing modes (L/R, Mid, Side) will re-colour the Frequency Band Fader Handles so visually the user understands what is being processed intuitively (red, green and blue respectively). The EQ Band dB level readings [H] update according to the mode selected.

The Wet Mix control [X] can be used to mix between wet and dry affected signals. This can be used creatively, to scale the amount of unprocessed signal with the processed signal (pre-filter mix control).

The Hear EQ [W] button is a new approach to equalisation for ReQ-131, in that you can hear the effect of your equalisation settings by turning this feature on. See the 'Hear EQ mode and how it works' section for a more in-depth explanation.

The Copy To EQ [curve] button [F] will copy the current values on the active band over to the other memory slot in ReQ-131. Used in conjunction with Edit EQ Curve buttons [T], the Copy To button will copy the active curve over to the inactive curve, making a duplicate which can be further edited.

The Reset EQ Curve button [L] will reset the currently active editable curve (used in conjunction with Edit EQ Curve buttons) so that all faders are reset to default (0dB).

NOTE: To reset individual faders, simply left click on that specific band's frequency or dB values to reset. Drag-swiping of multiple frequency numbers / dB values will reset a collective of EQ bands.

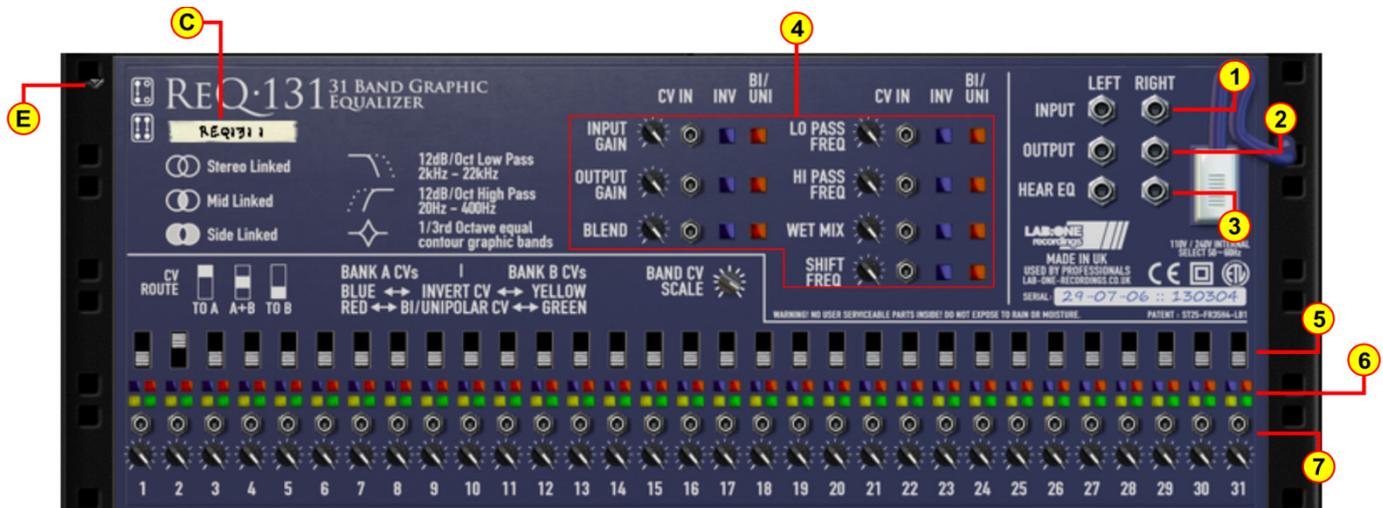
The Bypass toggle [A] is used to enable / disable / bypass ReQ-131.

The Preset Browser [D] is used to save, load and browse presets for ReQ-131

The Device Label [C] is used to show the name of the device. Double click to rename the device.

The Fold / Unfold arrow [E] is used to minimize or maximize the Rack Extension.

The Input & Output Meters & dB Readings [G & M] are used to assess initial input levels pre-EQ, and final output levels post-EQ and post-Filters. See 'Working with the ReQ·131' for more details on usage.



The Back Panel

- C] Device Label
- E] Fold / Unfold Device
- 1] Audio Inputs
- 2] Main Audio Outputs
- 3] Hear EQ Output
- 4] Main Control CV sockets, Invert CV signal buttons, Bi/UniPolar Mode buttons
- 5] EQ Band CV Destination switch
- 6] EQ Band Invert CV signal buttons, Bi/UniPolar Mode buttons
- 7] EQ Band CV Inputs and trim controls

The AUDIO INPUTS & OUTPUTS [1,2 & 3] are used to connect your ReQ·131 to various modules within the Propellerhead Reason environment, in a form of either an insert or a send effect (see 'Working the ReQ·131 in practice').

Connecting up the audio sockets can be done automatically by Reason, or can be manually done to your own requirements. Mono devices, when connecting a new ReQ·131 to them, can automatically route their mono signal in to the left channel, and the left output of the ReQ·131 is connected to the originally wired socket of the mono device, closing the audio loop. Stereo devices can automatically connect their outputs to the left and right inputs of the ReQ·131, and the ReQ·131 completes the audio chain by connecting its outputs to the originally connected stereo pair sockets.

Each audio socket processes the audio separately from each other within the ReQ·131. Left and right channels never mix within the ReQ·131. This ensures that if you have two separate mono devices connected to the ReQ·131, the audio coming out of each channel is simple a "ReQ'd" signal, using the settings on the ReQ·131 to affect both channels at the same time with the same amount of equalization effect.

NOTE: If using MONO signals whilst ReQ·131 is in MID or SIDE mode, the result would be the same as L/R mode, due to MONO signals have no stereo content naturally.



HOW TO CONNECT AUDIO

To connect the ReQ-131 you can use Reason's own auto-connection system, and the ReQ-131 will decide the best way to auto-wire; if you have a mono-output device (Subtractor, for example), and you wish to add a ReQ-131 to it, the ReQ-131 will auto-connect the Subtractor output to the Left input, and then continue to route the Left output of the ReQ-131 to the Left input of the mix-channel (or next device in your processing chain).

You can do any of the following to create the ReQ-131;

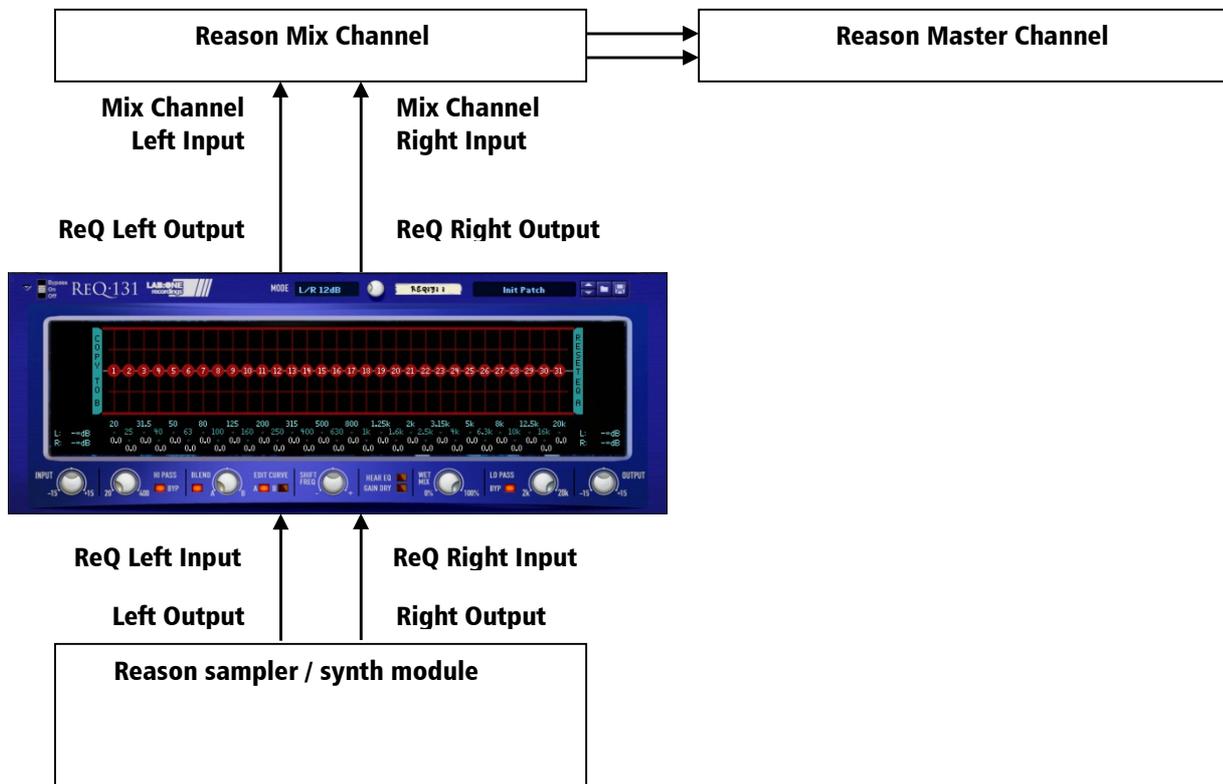
a) right-click (Win) / CTRL-click (Mac) on the rack, select 'Effects', choose sub-menu 'LAB ONE Recordings', and select 'ReQ-131 (31 Band EQ)' from the final listing.

b) using the Tool Palette in Reason (F8), select 'Studio FX' when in the 'Devices' tab, and locate the 'ReQ-131 (31 Band EQ)' device, double-click on the icon or drag it to the device you wish to add it to.

WORKING WITH REQ-131

The ReQ-131 is designed to be a flexible device, allowing it to be used however you see best fit. Only typical applications will be listed in this manual.

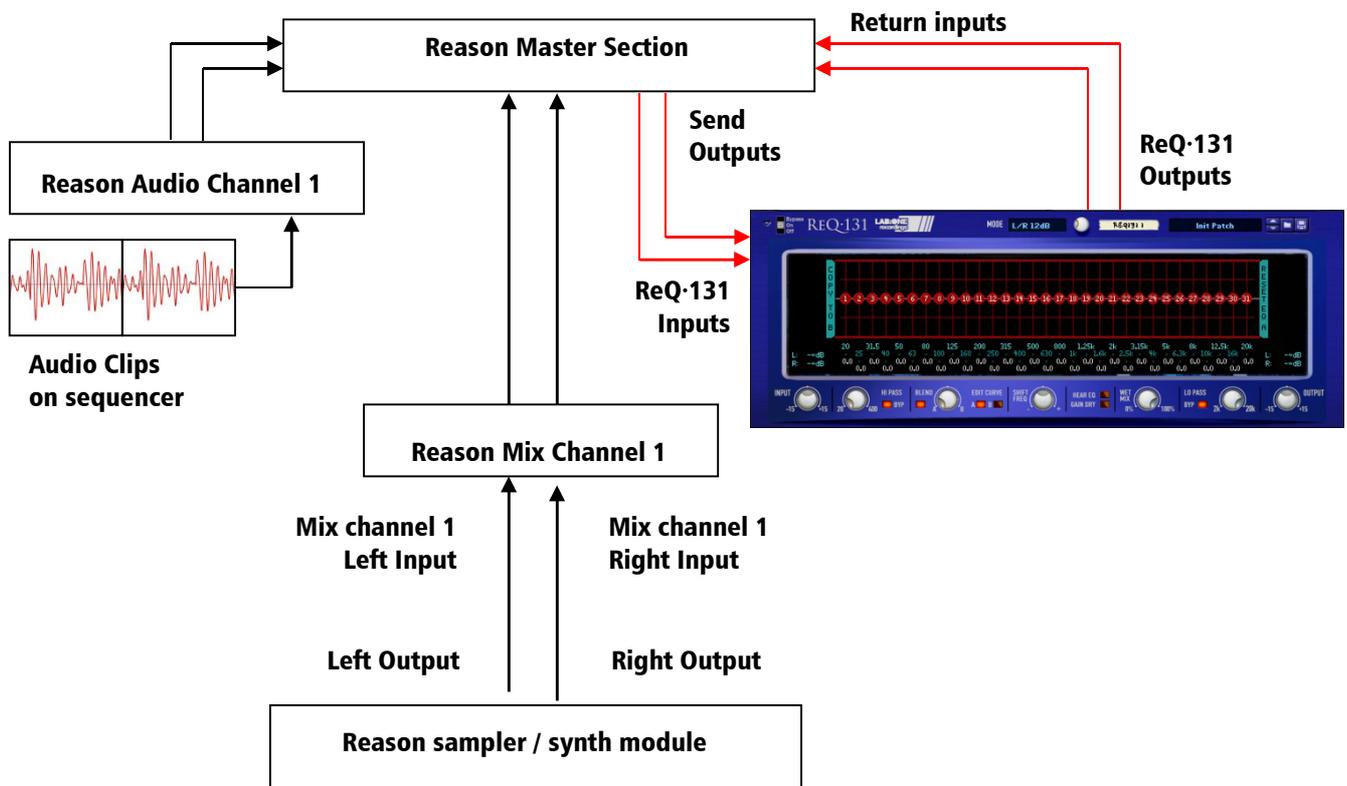
A) Using the ReQ-131 as an insert (mix channel setup).



In setup (A), this would use the ReQ-131 as an insert effect. This means that whatever control you adjust on the ReQ-131, it will affect the total sound coming out of the sampler / synth module. If the ReQ-131 is in bypass mode or has the 'Factory Settings' preset loaded, the audio playing would still sound 'clean' and unaffected.

To affect the sound, begin with adjusting the INPUT GAIN dial if you have a low signal (or alternatively, raise the signal on the sampler / synth module). Low Pass and High Pass dials to taste (not compulsory). Low passing will 'dull' the sound by suppressing the higher frequencies, while High passing would remove some 'body' from the lower end of the frequency spectrum. Adjust the faders on the graphic equalizer to compliment the sounds you wish to 'bring out'. To help you, refer to Appendix 1: Frequency Band 'character' descriptions. To finalise the adjustments, use the OUTPUT GAIN dial to return the audio back to the same level pre-equalization. What this allows you to do is to be more subjective with your eqing decisions, to see if improvements have occurred. If you leave the level higher after equalization, the natural 'boost' in level gives a false pretence to the ear, making you believe it is better sounding (purely because of being at a slightly higher level). Remember to equalize carefully, so not to make wrong decisions too quickly.

B) Using the ReQ-131 as a send effect (mix / audio channel setup).



In setup (B), this would use the ReQ-131 as a send effect. This means that whatever control you adjust on the ReQ-131, it will affect the sound coming from the Master Section at a set amount, determined by the Send Effect dial on that specific Mix / Audio channel. This means you can have a clean sound mixed with an altered equalized sound. This is known as Parallel Processing, and may be desired in some cases.

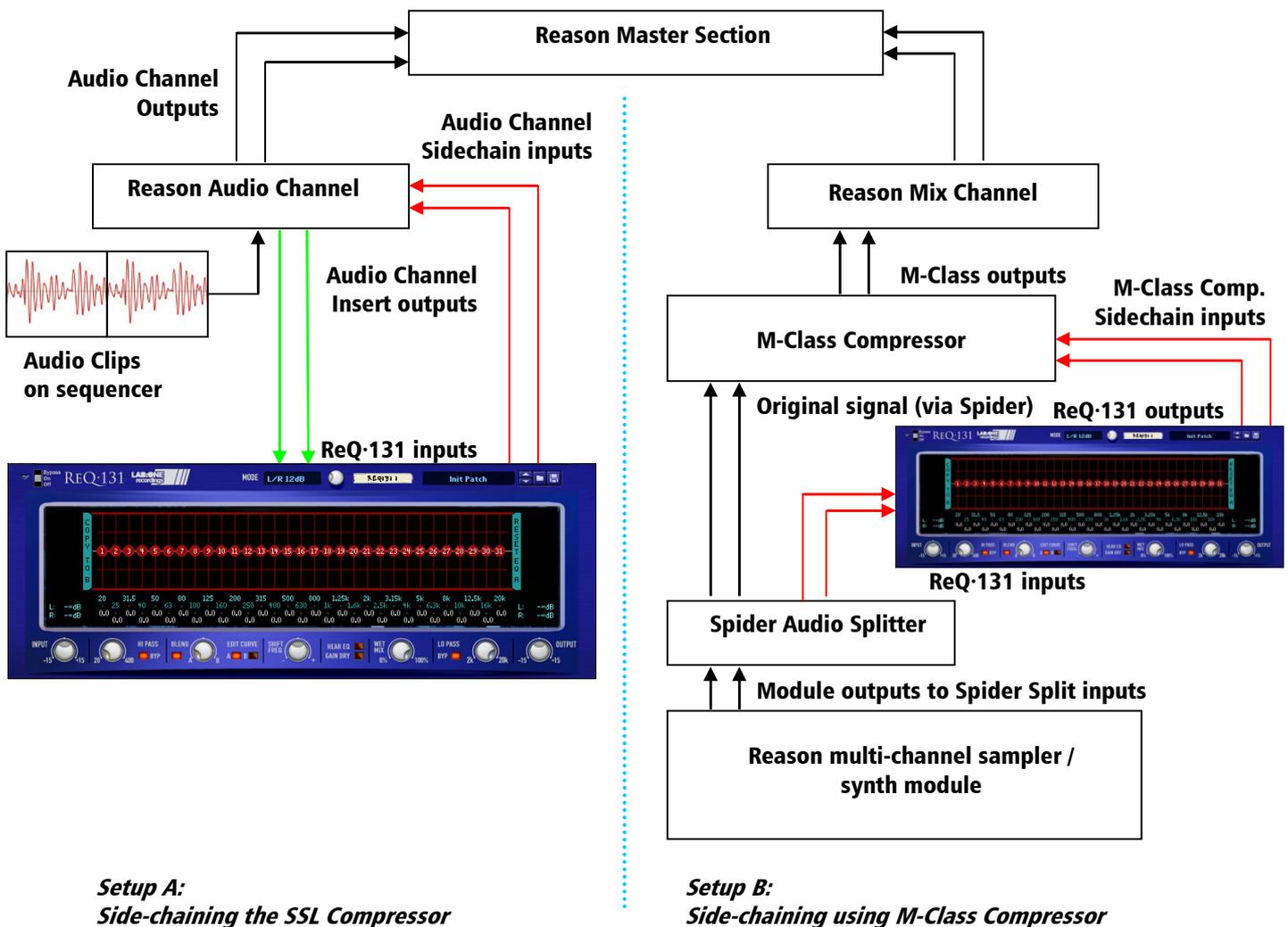
Again you can adjust the ReQ-131 as mentioned in setup (A) above, with the addition of the Send dial located on the Main Mixer in Reason. Full left setting of the Send dial has no effect on the sound, while full right setting of the Send dial will send a maximum level possible to the ReQ-131. This means you can have one ReQ-131 as a send device for all your audio channels. However, latency may have a side effect of cancellation of audio (aka phasing), due to the processing time needed to perform the filtering of the ReQ-131, when used as a Send effect.

Alternative setups

For devices which have multiple outputs (ie NN-XT, Redrum, Thor, Spider Audio), then if required additional ReQ-131's could be added as either mono devices (only connecting left audio input & output sockets), or as stereo devices. This in turn allows you to edit specific sounds within a preset if you so wish (ie split zone instrument patches may have a bass guitar for one half of the keymap, while a synth lead is using the other half, and you wish to effect the sounds independently). See the next page for more examples of setups.

Another possible option would be to use one instance of ReQ-131, and have 2 mono devices linked into it, and process both inputs in parallel, and output the two signals to two separate mixer channels. This may be desired to help use the same eqing settings on two mono devices at the same time.

C) Using the ReQ-131 as an insert to a side-chain (mix / audio channel setup)



Above you will see two alternative setups using the ReQ-131 as part of a side-chain effect signal path. The method on the left utilises the Audio Channel insert sockets, to send signal from the audio clips on the sequencer through the SSL desk channel strip. The insert sockets send the original signal to the ReQ-131, which then can alter the signal by using the 31 band faders, the gain knob and the Low Pass & High Pass filters, to 'exaggerate' the signal more. Reason for doing this may be to use the ReQ-131 to help with sibilance and plosive sounds which can be found in vocal recordings. From the ReQ-131 the outputs are then fed into the channel strips own side-chain sockets, and the 'KEY' button will become active on the SSL desk, indicating that the side-chain functionality of the compressor found on the SSL desk is in operation.

Method 2 on the right shows a similar setup, but using a Spider Audio Splitter unit to divide the original signal / sound source into two parallel pairs of signals, one set is sent to the M-Class Compressor unit audio inputs, while the second pair from the Spider is sent to the audio inputs of the ReQ-131, and the outputs of the ReQ-131 are connected to the side-chain input of the M-Class Compressor. This frees the side-chain of the SSL compressor, so another sound source could be used to control the main SSL dynamics for that channel strip.

Experiment with setups to your own way of working, use these as a guide, but not necessarily as the be-all-and-end-all approach.



USING THE METERS WITH REQ·131

The **INPUT AND OUTPUT METERS** can be used to assess initial audio signal levels and processed final output levels. The best way to use the meters is as follows;

- 1) Set the output of the sound module (synth / sampler / insert effect) so that the input meter on the ReQ·131 is around the highest green LED and the lowest yellow LED – this aids your decisions later in and also helps to prevent any clipping if any louder signals come through the signal chain into the ReQ·131.
- 2) Use the filters and the EQ faders to your desired choice, be it boosting or cutting of frequencies.
- 3) Whilst affecting the signal within the ReQ·131, you will notice the Output meters may vary above or below the input levels. This is due to signal spectrum & frequency changes in relation to the adjustments you have made. To compensate, use the **OUTPUT GAIN** dial to reduce the output level (if the output meters are higher than the input meters, commonly due to boosting) or raise the output level (if you have cut some key frequencies from your signal chain, the output level overall would be reduced); ideally aim to match the level of the input meters signal, so that you can do a direct comparison (as close as possible) when you bypass the ReQ·131. For even better comparisons, ensure **GAIN DRY** is disabled, so that you can match your audio signal levels better and so that volume is not a bias to your decisions.

NOTE: The **INPUT AND OUTPUT METERS** at maximum will show a **RED CLIPPING** at the top of the meter. This may be subject to clipping, so reducing the input / output audio levels will help ensure you get a cleaner sound without digital distortion. However, if this is the desired effect there is nothing stopping the user from over-driving the inputs / outputs if desired.

This method will help you to determine if your decisions relating to filter use and / or EQ band filtering are good or bad, without raising or lowering the level too much, which would be bias towards whether your EQing is right or wrong.

Human nature determines louder sounds as 'better', even as little as 3dB gain can give the listener a 'false' pretence that a 3dB louder mix sounds better than a 0dB mix of the same material.

This is why using the levels as well as the gain dial, filter dials and EQ faders can help the producer / artist / musician make better equalisation decisions while using the ReQ·131.

SELECTING THE SIGNAL PATH AND DB RANGES

ReQ-131 has a built in dropdown menu listing which is dedicated to signal path choices with dB range choices. The options available are:

Signal Path:	Affects	dB ranges
L/R :	Total content of the stereo signal	3dB 6dB
MID:	Mid content of the stereo signal, does not affect the Side content	12dB 18dB
SIDE:	Side content of the stereo signal, does not affect the Mid content	24dB

There are a total of 15 options available, 3 signal paths and 5 dB ranges. This gives ReQ-131 more flexibility into what can be equalised.

The benefits of this can be useful, in respect to audio engineers, musicians and producers alike.

The 3 signal paths available are L/R (corresponds to left and right audio signals), MID (the same audio found in both left and right signals) and SIDE (the difference between left and right audio signals. Mid and Side processing can be daunting to start with for new users, so there is a further explanation below regarding reasons for the options in ReQ-131, and to help gain further understanding. More confident users and professionals would appreciate the addition of Mid and Side control to ReQ-131 to aid more clinical tasks when final mixing and mastering is a concern.

To select any of the possible signal paths and dB ranges, click the Process Mode and dB Range Selector to reveal a popup with the available options. On selecting your specific path and range, the display will update as well as the maximum / minimum scale displays on the device front.

A brief explanation of MID and SIDE signals: What are they?

So some users new to this may think that left and right equalization is the only approach, without any knowledge of Mid and Side information. So what is Mid and Side?....

In simple terms, Mid/Side processing is when a recorded stereo signal, consisting of a left and right channel (representing what will be played through the left and right speaker), is encoded to a mid and a side channel (using sum and differences of the left and right channel; mid = left + right, side = left – right), then processed as desired, then decoded back to left and right.

That means you can process on the middle or side, rather than left or right. This allows you, amongst other things, to EQ centre panned signal portions differently from portions that are wide in stereo. For example, with Mid/Side processing, you could add some high frequency sparkle to some wide stereo piano, while hardly affecting the centre panned hi hat. Or you could add some low end to the centre panned bass, while hardly affecting it to the wide stereo synth pads.

This in turn makes ReQ-131 a dedicated device to help control all aspects of your productions in regards to equalization.



HEAR EQ AND HOW IT WORKS

ReQ.131 has the option to listen to the effect of the EQ itself, via the HEAR EQ button, without the original content. This can be beneficial to help identify if certain instruments or sounds should be brought forward or sent to the back of the mix, in any of the signal path modes.

In L/R mode;

- When you turn HEAR EQ on with all faders set to zero, you should hear no signal at all. This is because the EQ is having no effect on the final audio
- If you raise any of the faders above the zero line, you will hear portions of audio based on that specific frequency centre; this will indicate what you are ADDING to the final signal.
- If you lower any faders below the zero line, you will hear portions of audio based again on that specific frequency centre, with the difference that this will be the audio REMOVED from the final signal. NOTE: This will invert audio frequencies whilst in HEAR EQ mode, so even though it sounds alike the original, the phase relationship with the original is an inversion.
- This can be very convenient to tell what you are adding or removing, giving you more insight to what the equalization is doing to your final signal.

In MID or SIDE mode;

- when you turn HEAR EQ on with all faders set to zero, you should hear only the signal of your chosen path, either MID signal or SIDE signal only, without any equalization effect applied. This can be useful to aid with better decisions to decide what will be equalized in your chosen mode. It works very much like standard L/R mode with HEAR EQ off, except you are listening to an EQ'd version of the MID or the SIDE signal.
- Raising any of the faders will increase the level of the specific frequency centre on the chosen signal path only, without affecting the unprocessed side (ie boosting MID while leaving SIDE alone).
- Lowering any of the faders will decrease the level of the specific frequency centre on the chosen signal path only, without affecting the unprocessed side (ie boosting MID while leaving SIDE alone).
- When you turn HEAR EQ off, you will hear your EQ'd signal path put back with the unprocessed signal.

Whichever mode you are using, when you use the WET MIX control as a balance, you will be either:

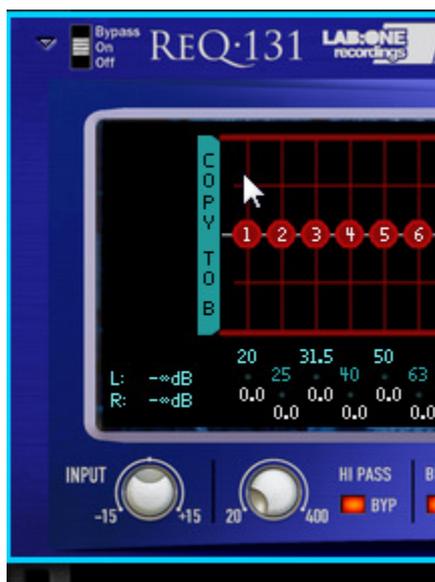
- Mixing original stereo signal with equalized stereo signal
- Mixing original MID signal + unprocessed SIDE signal with equalized MID signal + unprocessed SIDE signal
- Mixing original SIDE signal + unprocessed MID signal with equalized SIDE signal + unprocessed MID signal

HEAR EQ can also be used creatively if you so desire, especially useful for sound design

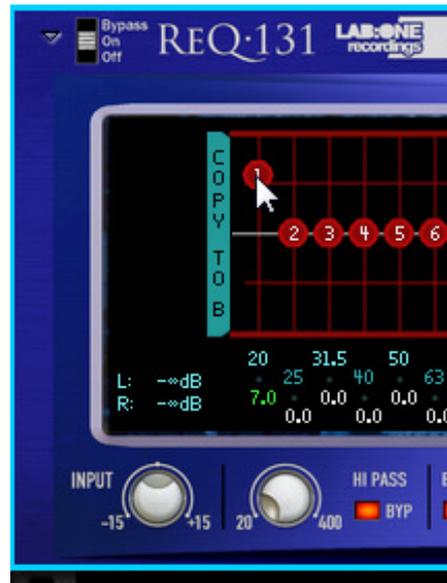
DRAWING EQ CURVES IN REQ-131

ReQ-131 v2 now allows the user to draw EQ curves across the display, much alike the stock BV512 device. This means instead of using individual handles in v1, you can quickly shape your EQ curve to how you want it a lot faster in v2.

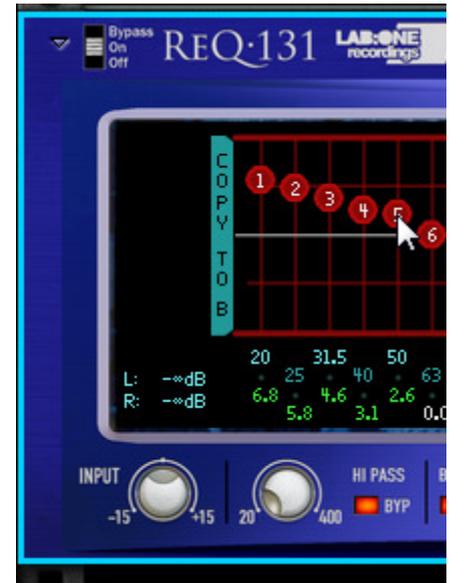
To draw your curve, simply click anywhere in the display with the left mouse button; whilst still holding drag across the display.



EQ at default, ready for the first edit point



Click where you want the first handle to be



Keep holding... drag.. and draw. Release when done!

Simple as that!! To edit each curve, select the respective **EDIT CURVE** button. The handles will update accordingly.

You can **COPY TO A/B** memory slot so you can draw one curve, copy it over, and then edit further. The **COPY TO** button will update to tell you where you are copying the EQ curve to. This can also be undone via the **Edit/Undo** menu option.

You can **RESET EQ A/B** by using the **RESET EQ** button. The **RESET EQ** button resets the active EQ curve (selected with the **EDIT CURVE** buttons). This can also be undone using the **Edit/Undo** menu option.

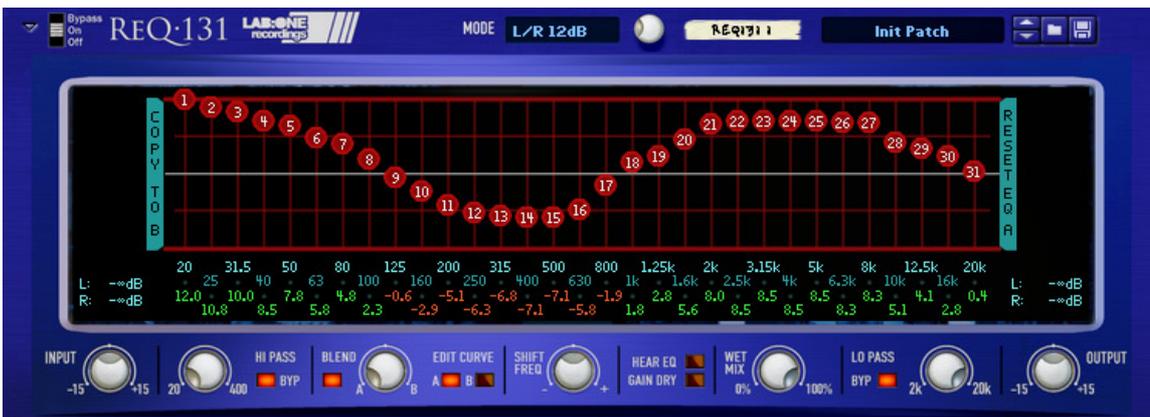
To reset any specific band, simply click on the band frequency or band dB level – this will return that specific band to the zero centre point. You can also click-drag-swipe across multiple EQ band frequencies / dB levels to reset groups of bands, instead of resetting the whole curve. This also can be undone using the **Edit/Undo** menu option.

NOTE: When editing one curve while the **BLEND** control is on the opposite setting (ie: editing B but **BLEND** is pointing to EQ A curve), you will see additional handles in the display. To find out more, read the next section 'Blending EQ Curves in ReQ-131'.

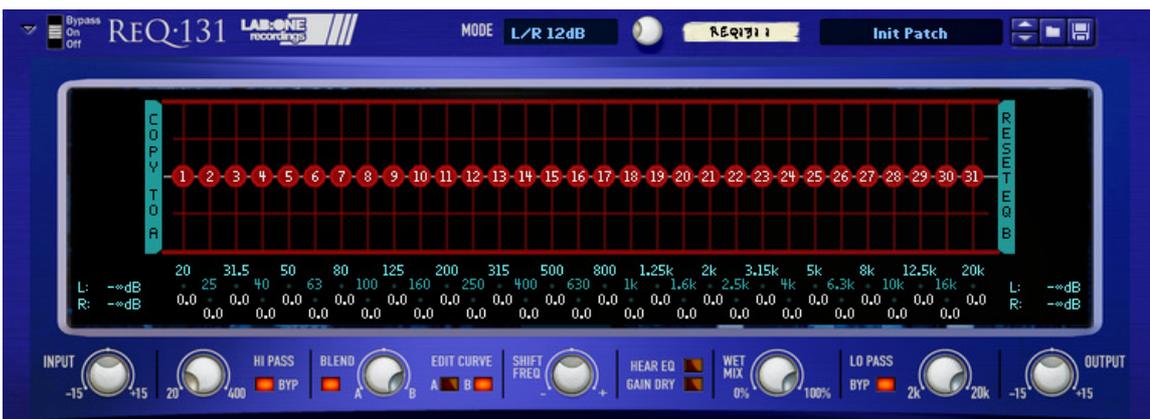
BLENDING EQ CURVES IN REQ-131

Req-131 v2 also allows a very special function to blend your EQ curves from EQ A to EQ B. This will interpolate between the two memory banks, so you can have the option to choose one curve over the other by blending between the two curves, as well as wet mixing with the dry signal.

To blend, ensure that both EQ curves are not the same as each other (for example, EQ B as a flat EQ curve). Turn BLEND on, and with the BLEND A/B control turn towards the curve you want to get to.

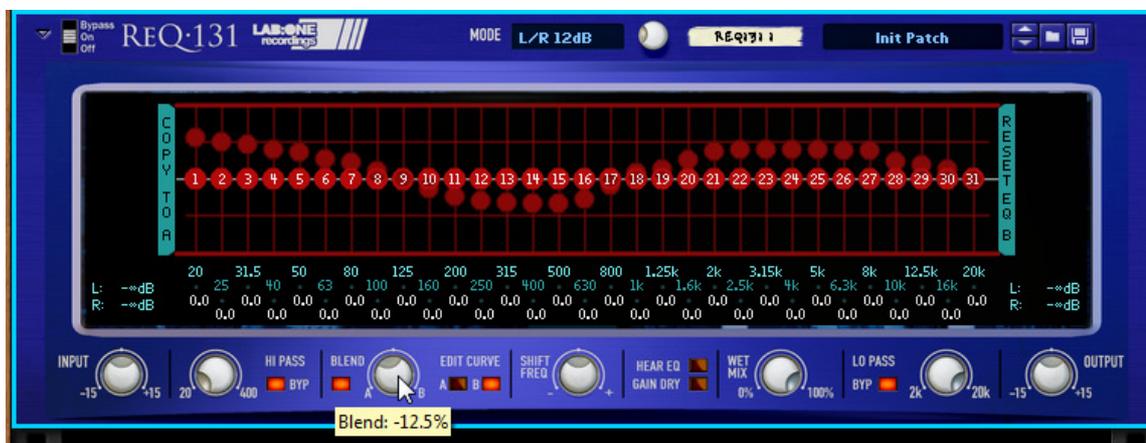


EQ curve A active, and the BLEND control fully at -100% (= pointing at EQ A)



EQ curve B, and the BLEND control fully at +100% (= pointing at EQ B)

Now the fun part... using the BLEND control, move towards the opposite band. Additional handles will appear – these are the actual EQ handle positions (adding your two EQ curves together by a set amount, governed by the BLEND control). Now you can decide easier between two EQ curves which one is better.



BLEND set to -12.5%, more towards EQ curve A, but still with a good amount of EQ B added in.

You can disable blending by turning off the BLEND button. The BLEND control can be used as a simple A/B switch instead (solid handles = active EQ curve)

CV INPUTS AND CONTROLS

ReQ-131 has a total of 31 CV inputs, trim knobs (to scale CV input signals) and two toggle buttons for each CV input (bi-polar/uni-polar mode, and Invert CV signal). Each of the 31 CV sockets connect to the 31 faders on the front of ReQ-131, giving more creative use of the equalizer where the user sees best fit. On top of this is an extra CV trim control, which will scale all CV trim controls to a set about (between Off and 100%), so even finer CV input control can be possible.

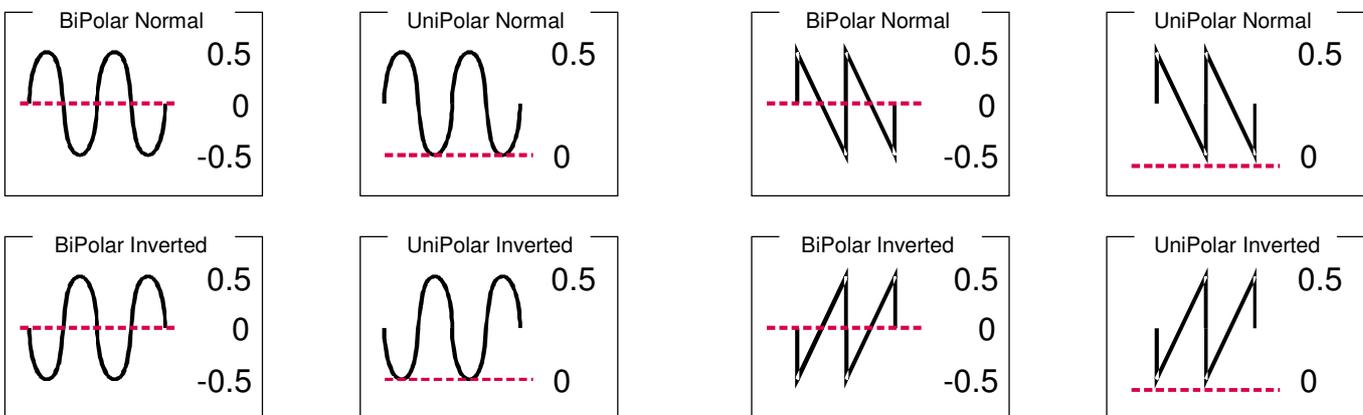
Each CV input has a frequency number noted underneath it, to distinguish which filter it is paired with.

To use the CV inputs, simply connect a CV output from another device. Default settings for CV trim knobs are at maximum, so be aware of possible loud signals if using CV inputs whilst in 18 or 24dB modes.

To change the polarity of the CV input signal, turn on the corresponding RED CV INVERT buttons above the CV input socket. This will convert all positive CV numbers to negative, and negative to positive.

To change the signal type from bi-polar (default) to uni-polar, turn on the corresponding BLUE CV POLAR buttons above the CV input sockets. This will convert any bi-polar signals (between -0.5 and 0.5 CV) to uni-polar (0 and 0.5 CV).

In relation to the fader controls when using CV inputs, polarities and inversions please see the illustration below



From the example above, we can see the effect of changing the polarity and bi-polar / uni-polar modes has on CV input signals.

NOTE: CV signal patching will remain only within Mixer / Audio Channel effect chains or within a Combinator, and of course your template rack setups. ReQ-131 will not save CV input chains, but will keep bi-polar / uni-polar and CV trim scale settings within the presets.

HOW TO LOAD AND SAVE PRESETS

ReQ-131 comes with a collection of basic presets as a 'starting' point. Depending on your application may depend on how you wish to use the ReQ-131. Listed within the presets are some general application setups which may help guide you to the type of sound you want and you may adjust them to suit accordingly.

As default, every time you create a ReQ-131, the 'Factory Startup' preset will load (if set in the Preferences within Reason to 'Load default patch'), initializing all the settings ready for you to use from scratch. To browse the bundled presets, simply use the browser up & down buttons to activate the next preset in the listing, or alternatively you can click and hold on to the preset name to show a popup windows for faster section.

To save your own presets, simply click the 'save' button located next to the preset name display, and select where to save the preset (ideally create a new folder and keep it as a favourite in the Reason browser window, for easier finding and retrieval at a later date). The presets are saved as a .repatch name, and can only be used with that specific Rack Extension.

To load alternative presets, click the 'browse patch' button to locate presets (which are not part of the bundled pack within the ReQ-131). To preview the patch, simply play the sequencer with the ReQ-131 setup so it is in use, and select the 'load patch' button, and select within the browser the specific preset. The ReQ-131 will update whilst you are previewing, so you can hear the effect before finally committing to the chosen patch. If you cancel browsing the ReQ-131 will reset back to its prior state before patch browsing.

MIDI Implementation table

Below is a listing of all MIDI Control Change (CC) numbers, which can be applied to your choice of device.

MIDI CC	CONTROL	Range	MIDI CC	CONTROL	Range	MIDI CC	CONTROL	Range
82	Input Gain	+/-15 dB	12	EQ A Band 1	-100% / 100%	48	EQ B Band 1	-100% / 100%
4	Output Gain	+/-15 dB	13	EQ A Band 2	-100% / 100%	49	EQ B Band 2	-100% / 100%
5	High Pass Freq	20Hz - 400Hz	14	EQ A Band 3	-100% / 100%	50	EQ B Band 3	-100% / 100%
46	High Pass Bypass	Off / On	15	EQ A Band 4	-100% / 100%	51	EQ B Band 4	-100% / 100%
6	Low Pass Freq	2kHz - 22 kHz	16	EQ A Band 5	-100% / 100%	52	EQ B Band 5	-100% / 100%
45	Low Pass Bypass	Off / On	17	EQ A Band 6	-100% / 100%	53	EQ B Band 6	-100% / 100%
7	Wet Mix	0% - 100%	18	EQ A Band 7	-100% / 100%	54	EQ B Band 7	-100% / 100%
47	Hear EQ	Off / On	19	EQ A Band 8	-100% / 100%	55	EQ B Band 8	-100% / 100%
81	Gain Dry	Off / On	20	EQ A Band 9	-100% / 100%	56	EQ B Band 9	-100% / 100%
83	Blend	-100% / 100%	21	EQ A Band 10	-100% / 100%	57	EQ B Band 10	-100% / 100%
84	Blend On	Off / On	22	EQ A Band 11	-100% / 100%	58	EQ B Band 11	-100% / 100%
85	Shift Frequencies	-100% / 100%	23	EQ A Band 12	-100% / 100%	59	EQ B Band 12	-100% / 100%
			24	EQ A Band 13	-100% / 100%	60	EQ B Band 13	-100% / 100%
			25	EQ A Band 14	-100% / 100%	61	EQ B Band 14	-100% / 100%
			26	EQ A Band 15	-100% / 100%	62	EQ B Band 15	-100% / 100%
			27	EQ A Band 16	-100% / 100%	63	EQ B Band 16	-100% / 100%
			28	EQ A Band 17	-100% / 100%	65	EQ B Band 17	-100% / 100%
			29	EQ A Band 18	-100% / 100%	66	EQ B Band 18	-100% / 100%
			30	EQ A Band 19	-100% / 100%	67	EQ B Band 19	-100% / 100%
			31	EQ A Band 20	-100% / 100%	68	EQ B Band 20	-100% / 100%
			33	EQ A Band 21	-100% / 100%	69	EQ B Band 21	-100% / 100%
			34	EQ A Band 22	-100% / 100%	70	EQ B Band 22	-100% / 100%
			35	EQ A Band 23	-100% / 100%	71	EQ B Band 23	-100% / 100%
			36	EQ A Band 24	-100% / 100%	72	EQ B Band 24	-100% / 100%
			37	EQ A Band 25	-100% / 100%	73	EQ B Band 25	-100% / 100%
			39	EQ A Band 26	-100% / 100%	74	EQ B Band 26	-100% / 100%
			40	EQ A Band 27	-100% / 100%	75	EQ B Band 27	-100% / 100%
			41	EQ A Band 28	-100% / 100%	76	EQ B Band 28	-100% / 100%
			42	EQ A Band 29	-100% / 100%	77	EQ B Band 29	-100% / 100%
			43	EQ A Band 30	-100% / 100%	78	EQ B Band 30	-100% / 100%
			44	EQ A Band 31	-100% / 100%	79	EQ B Band 31	-100% / 100%

HOW TO 'LATCH' YOUR OWN MIDI VIA REMOTE OVERRIDING

Reason allows the user to re-define certain controls via MIDI devices by using the Remote Override configuration. This means that a control on the ReQ.131 can be mapped by any MIDI controller you have connected to your DAW. However, you can only map one specific control to any of the available Remote 'receiving' controls on the Rack Extension. Also, Remote Override controls are only saved within each independent Reason song file. Ideally, if you use a dedicated piece of MIDI equipment for the ReQ.131, a template start-up file would be a better option, so that the Remote Override template is pre-defined on each new song from the off.

All the controls on the ReQ.131 are Remote Override-able. To access the override editor, select from the 'Options' menu 'Edit Remote Overrides'. The Rack will now display the specific device selected, with either pre-defined Remote control indicators (the Remote symbol), yellow lightning bolts (overridden Remote controls pre-defined) or blue arrows (unassigned Remote controls)

You can right-click one of the controls (except for the main EQ handles) and select 'Edit Remote Override Mapping'. This will open a new popup window, with some available options, and to show you which MIDI controller is currently set to that specific Remote Override.



By moving one of the controls on your MIDI device (already pre-defined in Reason), you should then see MIDI activity indicator display that a MIDI message was received. Note also the control surface and the control itself on the MIDI device that was adjusted relays to the new Remote Override.

Once you are happy with the control being set, you can click 'OK' to continue with the new setting, or 'Cancel' to abort the mapping. Also note that if you accept this mapping, the control (if already linked to another) will be fixed to the new mapping. Any previously set mappings will be 'moved' to the new mapped control. This should be used with care if you already have pre-defined Remote Override Mappings.

This Remote Overriding method can be handy if you don't know how to set up your own MIDI controller to the dedicated MIDI controls mentioned in the previous chapter. For speed, you can simply double click a blue arrow, and the arrow will turn into a spinning yellow lightning bolt, indicating that Reason is awaiting a MIDI signal to that control. You can then adjust a MIDI control on your MIDI device, and the control will map automatically without the need to use the popup previously mentioned. Double-click each specific control you want to map to save time and to use the mapping in a faster method.

All Remote Overrides can then be used to record automation within Reason, which can be fine-tuned using the sequencer and the clips (see the Reason Operating Manual for more information on how to edit & record automation).

Remote templates (which are currently in use by supported manufacturers) can be amended to allow ReQ-131 v2 to be fully Remote Controlled

APPENDIX 1: INSTRUMENT FREQUENCY RANGES

To understand EQ and its intricacies you need hands-on experience, but through practice and use of the ReQ-131 you will start to become accustomed to certain 'ranges' of the frequency spectrum.

Also, every sound that you use may sound different to someone else, even if you use the same sound – different variables come into play (amplitude, pitch, envelope, bit rate,.. etc.), so you need to keep in mind that the below listed frequency settings can be used with 'a pinch of salt'; EQing is like seasoning of your sound, it adds flavour (and can also take it away too).

The Kick Drum

Any apparent muddiness can be rolled off around 300Hz. Try a small boost around 5-7kHz to add some high end.

50-100Hz ~ Adds bottom to the sound
100-250Hz ~ Adds roundness
250-800Hz ~ Muddiness Area
5-8kHz ~ Adds high end presence
8-12kHz ~ Adds Hiss

The Snare

Try a small boost around 60-120Hz if the sound is a little too wimpy. Try boosting around 6kHz for that 'snappy' sound.

100-250Hz ~ Fills out the sound
6-8kHz ~ Adds presence

The Hi Hats, The Cymbals, The Rides & The Other High-End Percussive sounds

Any apparent muddiness can be rolled off around 300Hz. To add some brightness try a small boost around 3kHz.

250-800Hz ~ Muddiness area
1-6kHz ~ Adds presence
6-8kHz ~ Adds clarity
8-12kHz ~ Adds brightness

The Bass

Try boosting around 60Hz to add more body. Any apparent muddiness can be rolled off around 300Hz.

If more presence is needed, boost around 6kHz.

50-100Hz ~ Adds bottom end
100-250Hz ~ Adds roundness
250-800Hz ~ Muddiness Area
800-1kHz ~ Adds beef to small speakers
1-6kHz ~ Adds presence
6-8kHz ~ Adds high-end presence
8-12kHz ~ Adds hiss

The Vocal

This is a difficult one, as it depends on the microphone that was used to record the vocal.

Apply either cut or boost around 300hz. Apply a very small boost around 6kHz to add some clarity.

- 100-250Hz ~ Adds 'up-frontness'
- 250-800Hz ~ Muddiness area
- 1-6kHz ~ Adds presence
- 6-8kHz ~ Adds sibilance and clarity
- 8-12kHz ~ Adds brightness

The Piano

Any apparent muddiness can be rolled off around 300Hz. Apply a very small boost around 6kHz to add some clarity.

- 50-100Hz ~ Adds bottom
- 100-250Hz ~ Adds roundness
- 250-1kHz ~ Muddiness area
- 1-6kHz ~ Adds presence
- 6-8kHz ~ Adds clarity
- 8-12kHz ~ Adds hiss

The Electric Guitar

Again this depends on the mix and the recording. Apply either cut or boost around 300hz, depending on the song and sound. Try boosting around 3kHz to add some edge to the sound, or cut to add some transparency. Try boosting around 6kHz to add presence. Try boosting around 10kHz to add brightness.

- 100-250Hz ~ Adds body
- 250-800Hz ~ Muddiness area
- 1-6 kHz ~ Cuts through the mix
- 6-8 kHz ~ Adds clarity
- 8-12 kHz ~ Adds hiss

The Acoustic Guitar

Any apparent muddiness can be rolled off between 100-300Hz. Apply small amounts of cut around 1-3 kHz to push the image higher. Apply small amounts of boost around 5 kHz to add some presence.

- 100-250Hz ~ Adds body
- 6-8kHz ~ Adds clarity
- 8-12kHz ~ Adds brightness

The Strings

These depend entirely on the mix and the sound used.

- 50-100Hz ~ Adds bottom end
- 100-250Hz ~ Adds body
- 250-800Hz ~ Muddiness area
- 1-6kHz ~ Sounds crunchy
- 6-8kHz ~ Adds clarity
- 8-12kHz ~ Adds brightness

**APPENDIX 2: EQ TABLES**

Below is a general guide to what specific frequencies may do to your sounds / mix.

50 Hz

1. Increase to add more fullness to lowest frequency instruments like kicks, toms, and the bass.
2. Reduce to decrease the "boom" of the bass and will increase overtones and the recognition of bass line in the mix. This is most often used on bass lines in Rap and R&B.

100 Hz

1. Increase to add a harder bass sound to lowest frequency instruments.
2. Increase to add fullness to guitars, snare.
3. Increase to add warmth to piano and horns.
4. Reduce to remove boom on guitars & increase clarity.

200 Hz

1. Increase to add fullness to vocals.
2. Increase to add fullness to snare and guitar (harder sound).
3. Reduce to decrease muddiness of vocals or mid-range instruments.
4. Reduce to decrease gong sound of cymbals.

400 Hz

1. Increase to add clarity to bass lines especially when speakers are at low volume.
2. Reduce to decrease "cardboard" sound of lower drums (foot and toms).
3. Reduce to decrease ambiance on cymbals.

800 Hz

1. Increase for clarity and "punch" of bass.
2. Reduce to remove "cheap" sound of guitars

1.5 KHz

1. Increase for "clarity" and "pluck" of bass.
2. Reduce to remove dullness of guitars.

3 KHz

1. Increase for more "pluck" of bass.
2. Increase for more attack of electric / acoustic guitar.
3. Increase for more attack on low piano parts.
4. Increase for more clarity / hardness on voice.
5. Reduce to increase breathy, soft sound on background vocals.
6. Reduce to disguise out-of-tune vocals / guitars

5 KHz

1. Increase for vocal presence.
2. Increase to add attack on low frequency drum (kick/toms).
3. Increase for more "finger sound" on bass.
4. Increase attack of piano, acoustic guitar and brightness on guitars.
5. Reduce to make background parts more distant.
6. Reduce to soften "thin" guitar.

7 KHz

- 1. Increase to add attack on low frequency drums (more metallic sound).**
- 2. Increase to add attack to percussion instruments.**
- 3. Increase on dull singer.**
- 4. Increase for more "finger sound" on acoustic bass.**
- 5. Reduce to decrease "s" sound on singers.**
- 6. Increase to add sharpness to synthesizers, rock guitars, acoustic guitar and piano.**

10KHz

- 1. Increase to brighten vocals.**
- 2. Increase for "light brightness" in acoustic guitar and piano.**
- 3. Increase for hardness on cymbals.**
- 4. Reduce to decrease "s" sound on singers.**

15KHz

- 1. Increase to brighten vocals (breath sound).**
- 2. Increase to brighten cymbals, string instruments and flutes.**
- 3. Increase to make sampled synthesizer sound more real.**

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