



Cambridge Channel Strip

A complete, console-style channel strip in one plugin: input conditioning and phase, high- and low-pass filters, a four-band EQ, a compressor and a gate/expander sharing one dynamics section, a global sidechain, and output trim — with a live EQ curve, compressor and gate transfer graphs, and per-channel metering. Work in linked **Stereo**, or split into two independent lanes with full **Left/Right** and **Mid/Side** routing. 61 factory presets, user presets, A/B compare and undo/redo throughout, all in a fully offline plugin.



FOUR-BAND EQ

COMPRESSOR + GATE/EXPANDER

STEREO / L-R / M-S LANES

INTERNAL + EXTERNAL SIDECHAIN

VST3 / CLAP

This manual is practical: what each control does, why you would reach for it, and how to compare changes without being fooled by loudness. Pages are organised by panel — header, input, filters, EQ, compressor, gate, global, output, footer — plus full sections on the dual-lane routing, presets, automation, and licensing.

One signal path, your order. The EQ and the dynamics section (compressor + gate) can be swapped with a single **EQ → DYN** toggle, so you decide whether tone shaping happens before or after dynamics. The chart panels reorder to match, so what you see always follows what you hear.

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SYSTEM REQUIREMENTS

REQUIREMENT	SPECIFICATION
Operating system	Windows 10+ 64-bit or Linux 64-bit (glibc 2.35+). macOS is not supported.
Plugin formats	VST3, CLAP (Standalone where included in the package)
Plugin category	Effect — Dynamics / EQ
Sample rates	44.1 / 48 / 88.2 / 96 / 176.4 / 192 kHz
Reported latency	0 samples — no added latency in v1
Channel layout	Stereo in / stereo out, with an optional stereo sidechain input

INSTALL LOCATIONS

PLATFORM	FORMAT	DEFAULT LOCATION
Windows	VST3	C:\Program Files\Common Files\VST3\
Windows	CLAP	C:\Program Files\Common Files\CLAP\
Linux	VST3	~/.vst3/ or /usr/local/lib/vst3/
Linux	CLAP	~/.clap/ or /usr/local/lib/clap/

PACKAGE FILES

FORMAT	FILE NAME
VST3	CambridgeChannelStrip.vst3
CLAP	CambridgeChannelStrip.clap
Standalone	CambridgeChannelStrip.exe (Windows) · CambridgeChannelStrip (Linux)

Demo mode. Until a licence key is entered, Cambridge Channel Strip runs in demo mode: every control is active and there is no time limit, but a 2-second silence interruption occurs every 60 seconds and is printed into renders and exports. Activation removes it.

ANATOMY OF THE WINDOW



FIG. 1 – CAMBRIDGE CHANNEL STRIP IN LINKED STEREO, WITH THE NUMBERED REGIONS DESCRIBED IN THE TABLE BELOW.

#	AREA	PURPOSE
1	Header	Brand, plugin title + tagline, power, INIT, preset selector, undo/redo, A/B compare, copy/paste, hamburger menu. A trial chip sits by the title until the plugin is activated.
2	EQ chart (Live Correction)	Live spectrum with the four EQ band nodes drawn on the exact EQ response curve. Drag a node to move its band.
3	COMP / GATE charts	Compressor and gate/expander transfer curves, each with a draggable KNEE marker and live input/output history.
4	Meter rail	One RMS level meter per lane, on the far right of the chart area.
5	Routing band	Link, Mid/Side, lane selector, and the EQ → DYN order toggle.
6–12	Control strip	INPUT, FILTERS, EQ, COMP, GATE, GLOBAL, OUTPUT panels, left to right.
13	Footer	Processing rate (OS), latency, sample rate, input meters, output meters, output mode, CPU, version.

The charts follow the controls. The three chart parts sit in the same order as the EQ, COMP and GATE panels below them. Flip the EQ → DYN order toggle and both the panels and the chart parts reorder together, so the picture always matches the path.

SIGNAL FLOW

The channel strip runs as one path per lane. Input (gain + phase) always comes first and Output (gain) always comes last. The EQ → DYN toggle in the routing band swaps the whole tone block (filters + EQ) with the dynamics block, so you can compress or gate *before* tone-shaping instead of after.

Default order — **INPUT** (gain + phase) → **FILTERS** (HPF / LPF) → **EQ** (four bands) → **DYNAMICS** (compressor + gate) → **OUTPUT** (gain)

With EQ → DYN engaged — **INPUT** (gain + phase) → **DYNAMICS** (compressor + gate) → **FILTERS** (HPF / LPF) → **EQ** (four bands) → **OUTPUT** (gain)

The filters travel with the EQ as one tone block — engaging the order toggle moves both to the far side of the dynamics, not just the EQ bands.

SIDECHAIN TAPS

The dynamics detector can listen to a shaped version of the signal rather than the audio you hear. The following routing controls determine the audible path, the detector signal and sidechain monitoring:

SWITCH	PANEL	EFFECT
FILTERS → INPUT	Filters	Applies the HPF/LPF into the main signal path (the audio you hear).
FILTERS → SC	Filters	Sends the filtered signal to the dynamics sidechain, so cuts and boosts change what the compressor/gate reacts to without colouring the output.
EQ → SC	EQ	Routes the EQ-shaped signal into the dynamics sidechain — e.g. boost the vocal presence range so the compressor leans on sibilance. Independent of EQ ON; with EQ ON off it steers only the detector.
EXT SC	Global	Keys the dynamics from the external sidechain bus instead of the channel's own signal.
LISTEN	Global	Monitors the sidechain/key signal at the output so you can hear exactly what the detector hears.

Remember to turn LISTEN off. While LISTEN is on you are monitoring the key signal, not the processed channel. It is a setup aid, not a mix state.

HEADER TOOLBAR



FIG. 2 – THE HEADER: BRAND, TITLE + TAGLINE, POWER, INIT, PRESET SELECTOR, UNDO/REDO, A/B, COPY/PASTE, MENU.

ELEMENT	PURPOSE
Brand mark	MousePlugins logo + name. Decorative.
Plugin title	Centred plugin name + tagline ("ANALOG CHANNEL").
Power	The power button is the plugin's active state — lit when the strip is processing, dark when bypassed. It is the inverse of the host bypass parameter.
Trial chip	Only visible while unlicensed. Click to open the licence panel.
INIT	Reset every parameter to its default in a single undoable step.
Preset selector	Current preset name with prev / next arrows. Click the name to open the browser.
Undo / Redo	Every parameter change is undoable, including preset loads and INIT.
A / B compare	Two snapshot slots holding the full plugin state; click the inactive slot to flip.
Copy / Paste	Copy the full plugin state and paste it back within this instance — e.g. into the other A/B slot.
Hamburger menu	License (while in trial), Reset to Init, User Manual, Quick Start, Website, EULA, About.

A / B COMPARE

Two snapshot slots, both starting from the state at plugin instantiation. Clicking the inactive slot saves the live state into the previously-active slot, then loads the other slot's snapshot. Use it to compare two settings without committing to either.

POWER VS. HOST BYPASS

The header power button and your host's bypass control are the same state. Turning the plugin off passes audio through unprocessed; the strip keeps its settings so you can toggle back instantly to compare.

INPUT & PHASE

FIG. 3 — THE INPUT PANEL: GAIN AND PHASE.

The INPUT panel sets the level going into the strip and the polarity of the signal. It is the first stage in the path, so set it before you shape anything else.

GAIN

RANGE -20 dB ... +20 dB · **DEFAULT** 0.0 dB

Trims the level going into the strip. Use INPUT GAIN to drive the filters, EQ and dynamics at a sensible level; use OUTPUT GAIN (page 13) for the final loudness match against bypass, since changing the input level also changes how hard the processing is driven. Double-click the knob to return it to 0 dB.

PHASE

VALUES Off (normal) / On (invert) · **DEFAULT** Off

Inverts the polarity of the channel. It is most useful when combining correlated versions of the same source — two mics on one instrument, a mic and a DI, or a re-amped and a direct take — where an inverted copy can be cancelling low end. Flip it and keep whichever polarity sounds fuller.



In the two-lane modes (see page 14) the INPUT panel edits the lane you have selected. Turn on Link in the routing band to collapse back to one shared Stereo setting. While unlinked, an input gain-link button appears on the INPUT panel (not shown in the linked-mode figure above) to tie the two lanes' input trims so they move together.

FILTERS (LO CUT / HI CUT)

FIG. 4 — THE FILTERS PANEL: LO CUT, HI CUT, AND THE ROUTING BUTTONS.

Two sweepable filters clean the top and bottom of the signal. Each carries its own **Off** position at the far end of its travel, so there is no separate in/out switch to forget.

LO CUT (HIGH-PASS)

RANGE 16 Hz ... 500 Hz · **OFF** fully anticlockwise · **DEFAULT** Off

Removes low-frequency rumble, handling noise and stage sub-energy. Turned fully down it reads **Off** and passes everything.

HI CUT (LOW-PASS)

RANGE 3 kHz ... 22 kHz · **OFF** fully clockwise · **DEFAULT** Off

Tames fizz, hiss and harsh air. Turned fully up it reads **Off** and passes everything.

FILTERS TO — INPUT / SC

These two buttons decide *where* the filters act, and they are **independent destinations** — either one, both, or neither can be on. **INPUT** applies the filters to the audio you hear. **SC** sends the filtered signal into the dynamics sidechain, so the cuts shape only what the compressor and gate react to — a classic way to stop a compressor pumping on kick-drum energy without thinning the output.



Pick a destination. Both switches are off by default, so the LO CUT / HI CUT knobs have no effect until you enable **INPUT** and/or **SC**. Turn on INPUT to hear the filtering on the channel.

FOUR-BAND EQ



FIG. 5 – THE EQ PANEL: SC / TIGHT / BROAD / ON AT THE TOP, THEN THE LOW, LO MID, HI MID AND HIGH BANDS.

Four bands cover the whole range. The two outer bands (LOW, HIGH) are shelves that can switch to bells; the two inner bands (LO MID, HI MID) are bells with adjustable Q. The live EQ curve and its draggable band nodes appear on the chart above the strip (page 15).

BAND	GAIN	FREQUENCY	Q / SHAPE
LOW	-16.5 ... +16.5 dB	40 ... 600 Hz (def. 185 Hz)	Shelf, or BELL when engaged
LO MID	-20 ... +20 dB	200 Hz ... 2 kHz (def. 800 Hz)	Bell, Q 0.5 ... 2.5 (def. 1.5)
HI MID	-20 ... +20 dB	600 Hz ... 7 kHz (def. 2.5 kHz)	Bell, Q 0.5 ... 2.5 (def. 1.5)
HIGH	-20 ... +20 dB	1.5 kHz ... 22 kHz (def. 7.5 kHz)	Shelf, or BELL when engaged

ON

Master enable for the EQ block. When off, the four bands are bypassed but keep their settings.

TIGHT / BROAD

Two voicings for the EQ curves. **TIGHT** gives a more focused, narrower response; **BROAD** opens the curves out for a wider, gentler shape. Switch between them to match the material — tight for surgical moves, broad for musical tone-shaping.

SC (EQ TO SIDECCHAIN)

Routes the EQ-shaped signal into the dynamics sidechain. This is independent of EQ **ON**: use **SC** alone to shape only what the compressor/gate react to, or enable both to apply the EQ to the main path and the sidechain at once.

Drag on the chart. Each band has a node on the EQ curve above the strip. Drag a node to change that band's frequency and gain directly, and watch the curve update against the live spectrum.

COMPRESSOR

FIG. 6 – THE COMP PANEL.

The compressor and the gate share one dynamics section. The **ON** button at the top of COMP is the master enable for that whole dynamics block — it must be on for either the compressor or the gate to work.

THRESHOLD

RANGE -30 ... +20 dBFS · **DEFAULT** -8 dBFS

The level at which compression begins. Lower it to compress more of the signal.

RATIO

VALUES 1 · 2 · 4 · 10 · Limiter · **DEFAULT** 10

How hard the signal is compressed above the threshold, from gentle (2:1) to firm (10:1) to brick-wall (Limiter).

RELEASE

VALUES 0.1 · 0.3 · 0.6 · 1.2 s · Auto · **DEFAULT** 0.1 s

How quickly gain recovers after the signal drops below threshold. **Auto** adapts the release to the programme.

MAKEUP

RANGE -20 ... +20 dB · **DEFAULT** 0 dB

Adds back level lost to compression so you can compare like-for-like against bypass.

FAST ATK / PEAK

FAST ATK switches to a faster attack for catching transients. **PEAK** switches the detector to peak sensing for tighter transient control; with it off the detector responds more to average level for a smoother feel.



GATE / EXPANDER

FIG. 7 – THE GATE PANEL. THE EXP BUTTON TOGGLES EXPANDER / GATE.

The downward processor cleans up low-level noise between phrases. Its **ON** button enables the gate within the shared dynamics block (which must itself be on — see the compressor page). The **EXP** button toggles between two behaviours and shows the current one as its label.

EXPANDER VS. GATE

Expander gently reduces level below the threshold for a natural clean-up. **Gate** clamps harder for a more decisive cut. Choose Expander for vocals and acoustic sources, Gate for tight drum and percussive work.

THRESHOLD

RANGE -60 ... 0 dBFS · **DEFAULT** -60 dBFS

Signal below this level is attenuated. At the default -60 dBFS the gate is effectively open; raise it until only the noise is caught.

RANGE

RANGE 0 ... 40 dB · **DEFAULT** 0 dB

How much the signal is attenuated when closed. Small values give a subtle clean-up; larger values silence the gaps.

RELEASE / HOLD

RELEASE 0.05 ... 4.0 s (def. 0.20 s) · **HOLD** 0 ... 4.0 s (def. 0 s)

Release sets how quickly the gate closes; **Hold** keeps it open for a set time after the signal drops, preventing chatter on sustained tails.

FAST ATK

Opens the gate faster so quick transients are not clipped at the front.



GLOBAL — SIDECHAIN

FIG. 8 — THE GLOBAL PANEL: EXT SC AND LISTEN.

The GLOBAL panel holds the plugin-wide sidechain controls. Unlike the lane-scoped panels, GLOBAL keeps its fixed orange accent in every mode.

EXT SC (SIDECHAIN SOURCE)

VALUES Internal / External · DEFAULT Internal

With **EXT SC** off, the dynamics key off the channel's own signal (shaped by the FILTERS/EQ sidechain switches). With it on, the detector keys off the external sidechain bus — feed a kick to duck a bass, or a lead to duck a pad. Route audio to the plugin's sidechain input in your host to use it.

LISTEN

VALUES Off / On · DEFAULT Off

Monitors the sidechain/key signal at the output so you can hear exactly what the detector is reacting to while you set thresholds. Turn it off to return to the processed channel.



Filters and EQ into the sidechain. The FILTERS → SC and EQ → SC switches (pages 8–9) shape the *internal* key. Combine them with a tuned threshold to make the dynamics respond to a specific frequency region.

OUTPUT

FIG. 9 – THE OUTPUT PANEL: GAIN.

The final stage of the strip.

GAIN

RANGE -20 dB ... +20 dB · **DEFAULT** 0.0 dB

Sets the level leaving the plugin. Use it to gain-match the processed signal against bypass so your comparisons are fair, or to hit the next plugin in the chain at the right level. Double-click to return to 0 dB.



Gain staging. Between INPUT GAIN, compressor MAKEUP and OUTPUT GAIN you have three points to manage level. A good habit: set INPUT so the dynamics behave, use MAKEUP to recover compressed level, and use OUTPUT to match the bypassed loudness before you judge the sound.

DUAL-LANE ROUTING

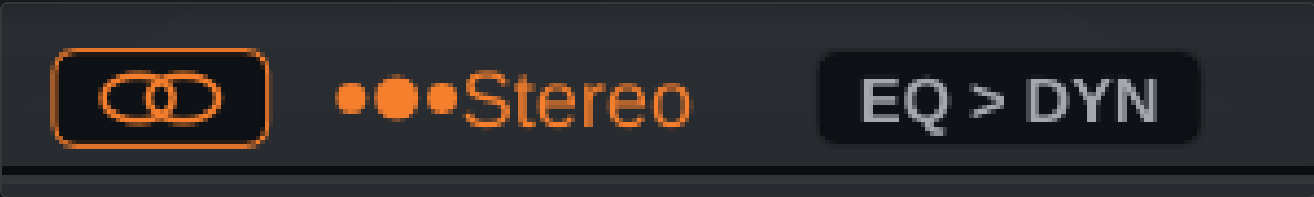


FIG. 10 — THE ROUTING BAND: LINK, LANE SELECTOR, AND THE EQ → DYN ORDER TOGGLE.

The strip can process as one linked stereo channel or as two independent lanes. The routing band above the control strip controls this.

MODE	HOW TO GET THERE	WHAT IT DOES
Stereo (linked)	Link on	One set of controls drives both channels. The chart shows a single lane.
Left / Right	Link off, M/S off	Edit the Left and Right channels independently. The chart stacks the two lanes.
Mid / Side	Link off, M/S on	Edit the Mid (centre) and Side (width) signals independently.

SELECTING A LANE

With the lanes unlinked, pick which lane the panels edit from the lane selector, or click a lane's row on the chart. The selected lane carries a subtle colour wash, and the whole control strip re-tints to that lane's accent so you always know what you are editing. The GLOBAL panel keeps its orange accent because the sidechain is plugin-wide.

LINK BEHAVIOUR

Turning Link on collapses back to a single linked Stereo channel. When you unlink, the two lanes start from matched settings, so you can diverge them from a known-equal state.

EQ → DYN ORDER

The order toggle swaps the whole tone block (filters + EQ) with the dynamics in the path (page 5). Each lane keeps its own order, so diverged lanes render truthfully — the chart parts reorder per lane to match.

CHARTS & METERS

The upper half of the window is one chart with three parts, in the same order as the panels below.

PART	SHOWS
EQ (Live Correction)	A live spectrum with the exact EQ response curve on top. Each band has a draggable node; the axis runs 20 Hz–20 kHz across and roughly ± 12 dB vertically.
COMP	The compressor transfer curve with a draggable KNEE marker, plus live input/output history. Vertical axis 0 to –30 dB.
GATE	The gate/expander transfer curve, using the same chrome as the compressor with the gate law drawn in.
Meter rail	One RMS level meter per lane on the far right. In the two-lane modes the lane charts stack and the rail shows both.

FOOTER

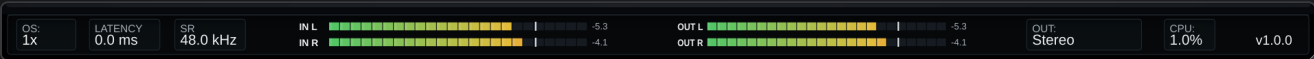


FIG. 11 – THE FOOTER TELEMETRY STRIP.

READOUT	MEANING
OS	Internal processing rate. Cambridge Channel Strip v1 runs at the host sample rate (1x) with no oversampling.
LATENCY	Reported latency in milliseconds. v1 reports 0 samples — no added latency.
SR	Current sample rate.
IN L / IN R	Input peak meters with a numeric dB read-out.
OUT L / OUT R	Output peak meters with a numeric dB read-out.
OUT	Detected output format (mono / stereo / multi).
CPU	Approximate processing load for this instance.

PRESETS & STATE

Cambridge Channel Strip ships with **61 factory presets** covering common sources — vocals, guitars, bass, drums and full buses. Open the browser by clicking the preset name in the header, or step through with the prev / next arrows.

FACTORY VS. USER PRESETS

Factory presets are read-only starting points. Anything you save becomes a **user preset**, listed below the factory bank in the browser. User presets are stored as **.mppreset** files on disk and can be renamed, duplicated, deleted, imported and exported from the browser's action buttons.

ACTION	RESULT
Save / Save As	Write the current state to a new user preset.
Rename	Rename the selected user preset.
Duplicate	Copy the selected preset to a new user preset.
Delete	Remove the selected user preset from disk.
Import / Export	Bring in or share .mppreset files.

PROJECT STATE

The full plugin state — every parameter, both lanes, the current preset name and the A/B slots — is saved with your host project and restored when you reopen it. The **INIT** button in the header returns everything to defaults in one undoable step.

The A/B slots (page 6) and the copy/paste buttons also carry the full state. To move a setting to another plugin instance, save it as a user preset (or export a **.mppreset**) and load it there.

AUTOMATION

Every processing and routing parameter is exposed to your host for automation. Write it the usual way — touch a control while recording, or draw it in your host's automation lane.

LANE PARAMETERS

Each lane-scoped processing control exists as a lane-A parameter and a matching lane-B twin (for example `low_gain_db` and `lane_b_low_gain_db`). Global controls and editor/routing state do not have twins. In linked Stereo you normally automate the lane-A parameters; the lane-B twins take effect when you unlink into Left/Right or Mid/Side. Automate the twin only when you want a channel to diverge.

ENUM CONTROLS

Stepped controls — `RATIO`, `RELEASE`, the gate mode, EQ style, processing mode — automate as discrete steps rather than a continuous sweep, so recorded moves land exactly on a value.

Tip. To automate the whole strip in and out cleanly, automate the header **power** / host bypass rather than muting the track — the settings are preserved and the transition is handled inside the plugin.

HOST NOTES

CHANNEL LAYOUT

The plugin runs stereo in / stereo out, with an optional stereo **sidechain** input as a second bus. To use the external sidechain, enable the plugin's sidechain input in your host and route a source to it, then turn on **EXT SC** in the GLOBAL panel.

LATENCY

Cambridge Channel Strip v1 introduces **no latency** — it reports 0 samples to the host and runs at the host sample rate with no oversampling. The footer confirms this (LATENCY 0.0 ms, OS 1x).

BYPASS

The header power button and host bypass are the same state. Bypassing passes audio through unprocessed while preserving all settings.

FORMATS

VST3 and CLAP are provided (plus a Standalone application where included in your package). Sidechain routing and automation behave the same across formats; only the host UI for enabling the sidechain differs.

RECIPES

Starting from Init, the EQ, dynamics and filter destinations are off. Enable each processing block (EQ ON, COMP ON, GATE ON) and filter destination (FILTERS TO INPUT / SC) that a recipe uses, or start from a factory preset.

LEAD VOCAL, FRONT AND CENTRE

LO CUT around 80–120 Hz · gentle HI MID lift for presence · compressor THRESHOLD to taste, RATIO 4, RELEASE Auto · expander on with a low RANGE to tidy breaths · match OUTPUT to bypass.

TIGHT DRUM BUS

Compressor RATIO 4:1 or 10:1 with FAST ATK and PEAK on for grip · a firm HIGH shelf for air · use FILTERS → SC with a LO CUT so the low end does not trigger the compressor · gate in Gate mode for the room mics if needed.

BASS WEIGHT AND CONTROL

LOW shelf for weight (switch to BELL to target one note) · compressor RATIO 4, RELEASE 0.1–0.3 s · HI CUT to remove fret buzz · MAKEUP to restore level.

DUCK A PAD UNDER A LEAD (EXTERNAL KEY)

Route the lead to the plugin's sidechain input · turn on **EXT SC** in GLOBAL · set the compressor THRESHOLD and RATIO for the amount of dip · use **LISTEN** briefly to confirm the key, then turn it off.

MID/SIDE POLISH

Unlink and switch to M/S · add air to the Side lane's HIGH band for width · keep the Mid lane cleaner and more controlled · watch both lane meters on the rail.

TROUBLESHOOTING

SYMPTOM	LIKELY CAUSE / FIX
The compressor or gate does nothing	Turn on COMP ON to enable the dynamics block. For the gate, also turn on GATE ON — both are needed for the gate to act.
External sidechain has no effect	Enable the plugin's sidechain input in your host and route a source to it, then turn on EXT SC in GLOBAL.
You only hear the key signal	LISTEN is on in GLOBAL. Turn it off to return to the processed channel.
A filter seems stuck	Move the knob away from its Off endpoint (LO CUT fully anticlockwise, HI CUT fully clockwise), then enable INPUT and/or SC as the destination — the filter does nothing until a destination is on.
The gate never opens or closes	Check the gate THRESHOLD (raise it until only the noise is caught), the detector source (EXT SC) and the sidechain routing — the gate keys off whatever the detector is fed.
Only one channel changes when I edit	The lanes are unlinked (L/R or M/S). Turn Link on to edit both together, or select the other lane.
Audio bursts periodically	The plugin is in trial. Activate a licence to remove the trial interruption (page 21).

LICENSING

Until it is activated, the plugin runs in trial mode: fully featured, but it periodically interrupts the audio with a short burst so it cannot be used unregistered in a finished mix. A **trial chip** sits by the title in the header while you are in trial.

ACTIVATING

Click the trial chip, or choose **License** from the hamburger menu, to open the licence panel. Paste the licence key you received and confirm. Once activated, the trial chip and the interruption disappear and the License menu item is hidden.

OFFLINE

Activation is handled entirely within the plugin from your licence key — the plugin does not need an internet connection to run, and it sends no data out.

Keep your licence key somewhere safe. You can re-activate the plugin on a new machine with the same key.

APPENDIX A — PARAMETER REFERENCE

Lane-scoped controls (input, filters, EQ, compressor, gate, output) also have an independent `lane_b_...` counterpart for the unlinked Left/Right and Mid/Side modes, with the same range and default. Global controls and editor/routing state — bypass, sidechain source and listen, quality mode, processing mode, edit target — do not have lane-B twins.

CONTROL	PARAMETER ID	RANGE / VALUES	DEFAULT	UNIT
Power / Bypass	<code>bypass</code>	Off / On	Off (active)	state
Input GAIN	<code>input_trim_db</code>	-20 ... +20	0.0	dB
Phase	<code>phase_invert</code>	Normal / Invert	Normal	polarity
LO CUT (HPF)	<code>hpf_hz</code>	16 ... 500 (+ Off)	Off	Hz
HI CUT (LPF)	<code>lpf_hz</code>	3000 ... 22000 (+ Off)	Off	Hz
LOW gain	<code>low_gain_db</code>	-16.5 ... +16.5	0.0	dB
LOW freq	<code>low_freq_hz</code>	40 ... 600	185	Hz
LOW bell	<code>low_bell</code>	Off (shelf) / On (bell)	Off	state
LO MID gain	<code>low_mid_gain_db</code>	-20 ... +20	0.0	dB
LO MID freq	<code>low_mid_freq_hz</code>	200 ... 2000	800	Hz
LO MID Q	<code>low_mid_q</code>	0.5 ... 2.5	1.5	Q
HI MID gain	<code>high_mid_gain_db</code>	-20 ... +20	0.0	dB
HI MID freq	<code>high_mid_freq_hz</code>	600 ... 7000	2500	Hz
HI MID Q	<code>high_mid_q</code>	0.5 ... 2.5	1.5	Q
HIGH gain	<code>high_gain_db</code>	-20 ... +20	0.0	dB
HIGH freq	<code>high_freq_hz</code>	1500 ... 22000	7500	Hz
HIGH bell	<code>high_bell</code>	Off (shelf) / On (bell)	Off	state
EQ enable	<code>eq_in</code>	Off / On	Off	state
EQ style	<code>eq_style</code>	Tight / Broad	Tight	style

APPENDIX A — PARAMETER REFERENCE (CONT.)

CONTROL	PARAMETER ID	RANGE / VALUES	DEFAULT	UNIT
Comp threshold	comp_threshold_db	−30 ... +20	−8	dBFS
Comp ratio	comp_ratio	1 / 2 / 4 / 10 / Limiter	10	ratio
Comp release	comp_release	0.1 / 0.3 / 0.6 / 1.2 / Auto	0.1	s
Comp makeup	comp_makeup_db	−20 ... +20	0.0	dB
Comp fast attack	comp_fast_attack	Off / On	Off	state
Comp peak mode	comp_peak_mode	Off / On	Off	state
Dynamics enable	dynamics_in	Off / On	Off	state
EQ → DYN order	dynamics_pre_eq	Off / On	Off	routing
Gate threshold	gate_threshold_db	−60 ... 0	−60	dBFS
Gate range	gate_range_db	0 ... 40	0	dB
Gate release	gate_release_s	0.05 ... 4.0	0.20	s
Gate hold	gate_hold_s	0 ... 4.0	0	s
Gate mode	gate_mode	Expander / Gate	Expander	mode
Gate enable	gate_in	Off / On	Off	state
Gate fast attack	gate_fast_attack	Off / On	Off	state
Filters to input	filters_to_input	Off / On	Off	routing
Filters to sidechain	filters_to_sidechain	Off / On	Off	routing
EQ to sidechain	eq_to_sidechain	Off / On	Off	routing
Sidechain source	sidechain_source	Internal / External	Internal	source
Sidechain listen	sidechain_listen	Off / On	Off	routing
Output GAIN	output_trim_db	−20 ... +20	0.0	dB
Processing mode	processing_mode	Stereo / Left-Right / Mid-Side	Stereo	routing
Edit target	edit_target	Linked / Lane A / Lane B	Linked	routing
Quality mode	quality_mode	Live / Design / Mix / Master	Live	mode

quality_mode is host-automatable but has no dedicated on-screen control in this version; v1 runs at 1x with no added latency in every mode.

APPENDIX B — UI STATE REFERENCE

STATE	SET BY	EFFECT
Bypass / active	Header power (host bypass)	Strip processes or passes through; settings preserved.
Stereo (linked)	Link on	One set of controls; single chart lane.
Left / Right	Link off, M/S off	Two independent lanes; stacked charts; L/R accents.
Mid / Side	Link off, M/S on	Two independent lanes; Mid/Side accents.
Edit target	Lane selector / chart click	Chooses which lane the panels edit; selected lane washed in its accent.
EQ → DYN order	Order toggle	Swaps the tone block (filters + EQ) with the dynamics; panels and chart parts reorder (per lane).
EQ shelf / bell	LOW / HIGH BELL	Outer bands switch between shelf and bell shapes.
EQ voicing	TIGHT / BROAD	Narrower vs. wider EQ curve character.
Gate vs. Expander	Gate EXP button	Softer expansion vs. harder gating; button shows the current mode.
Dynamics master	COMP ON	Enables the shared compressor + gate block.
Sidechain source	EXT SC	Internal (own signal) vs. external bus key.
Sidechain listen	LISTEN	Monitors the key signal at the output.
Trial / licensed	Licence panel	Trial chip and audio interruption present until activated.



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SUPPORT

Questions, licence help and bug reports: support@mouseplugins.com

Website: <https://mouseplugins.com>

User manual: <https://mouseplugins.com/en/products/cambridge-channel-strip/docs/manual>

Quick start: <https://mouseplugins.com/en/products/cambridge-channel-strip/docs/quick-start>

VERSION

This manual documents Cambridge Channel Strip v1.0.0. Controls, ranges and defaults are taken from the plugin build; if a future release changes them, an updated manual accompanies it.

Thank you for using Cambridge Channel Strip. Set your input, shape with the filters and EQ, control with the compressor and gate, and match your output — then trust your ears.