



The whole channel, one plugin.

A console-style channel strip: input gain & polarity, high/low filters, a four-band EQ, and a compressor and gate/expander sharing one dynamics section, plus a global sidechain and output trim. Live EQ, compressor and gate graphs. Work in linked **Stereo**, or split into two independent lanes with **Left/Right** and **Mid/Side**.



FOUR-BAND EQ

COMPRESSOR + GATE/EXPANDER

STEREO / L-R / M-S

INTERNAL + EXTERNAL SIDECHAIN

VST3 / CLAP

V1.1: RECALIBRATED ENGINE

THE STRIP IN 60 SECONDS

1 SET THE LEVEL

Insert on a channel. Set **INPUT GAIN** so the signal sits at a useful working level with comfortable headroom, and check **PHASE** (polarity invert) when combining mics.

2 SHAPE & CONTROL

Turn on **EQ ON** and shape the four bands; turn on **COMP ON** for dynamics and dial **THRESHOLD / RATIO**; add **GATE ON** to clean the gaps.

3 MATCH & COMPARE

Set **OUTPUT GAIN** to match bypass, then A/B or bypass to check — louder is not the same as better.

Starting from Init, the processing is off. EQ, the dynamics block, and the filter destinations all start disabled — enable each block you want (EQ ON, COMP ON, GATE ON) or load a factory preset to hear something immediately.

What's new in v1.1. The full processing path was recalibrated, all 61 factory presets were recalibrated and renamed, the EQ gains a **TIGHT / BROAD** switch, and the comp/gate charts trace live activity.

01. FIRST MOVE

1 PICK A PRESET

Click the preset name in the header to open the browser. **61 factory presets**, freshly recalibrated and renamed for v1.1, cover vocals, guitars, bass, drums and buses — a fast starting point.

2 FILTERS FIRST

Sweep **LO CUT** up to clear rumble and **HI CUT** down to tame fizz. Enable **FILTERS TO INPUT** so the cuts reach the audio.

3 THEN TONE + DYNAMICS

Shape with the EQ, control with the compressor, clean with the gate, and finish with OUTPUT GAIN.

02. ANATOMY AT A GLANCE

HEADER

Power, INIT, preset selector, undo/redo, A/B, copy/paste, menu. Trial chip by the title until activated.

CHARTS

Live EQ curve (with draggable band nodes), plus compressor and gate transfer graphs with live attenuation/expansion traces, and a per-lane meter rail.

ROUTING BAND

Link, Mid/Side, lane selector, and the **EQ → DYN** order toggle.

CONTROL STRIP

INPUT, FILTERS, EQ, COMP, GATE, GLOBAL, OUTPUT panels, left to right.

GLOBAL

Plugin-wide sidechain: **EXT SC** (external key) and **LISTEN** (monitor the key).

FOOTER

Processing rate (1x), latency (0 ms), sample rate, IN/OUT meters, output mode, CPU, version.

03. THE SIGNAL ORDER

Input → Filters → EQ → Dynamics → Output. The **EQ → DYN** toggle in the routing band swaps the whole tone block (filters + EQ) with the dynamics, so you can compress or gate *before* tone-shaping instead of after. The chart parts reorder to match, so what you see follows what you hear.

04. FILTERS & EQ

Filters. **LO CUT** and **HI CUT** each carry their own **Off** position at the end of their travel. They act where you route them: enable **FILTERS TO INPUT** for the audio, and/or **SC** to shape only the dynamics detector — independent, so either or both can be on.

Four-band EQ. Turn on **ON**, then shape: **LOW** and **HIGH** are shelves that switch to bells (**BELL**); **LO MID** and **HI MID** are bells with **Q**. Drag a band node on the chart to move it. The **TIGHT / BROAD** button sets the overall EQ character — two independently calibrated response laws at the same knob settings; click to compare, the curve redraws instantly. **SC** routes the EQ into the sidechain (independent of **ON**).

05. COMPRESSOR & GATE

Two independent dynamics modules. **COMP ON** enables the compressor and **GATE ON** independently enables the gate/expander. Either module can be used without the other.

Compressor: **THRESHOLD** sets where it starts, **RATIO** how hard from 1:1 through Limiter, **RELEASE** how fast it recovers from 0.1 to 4.0 s, and **MAKEUP** restores level. **FAST ATK** catches transients; **PEAK** switches the compressor to peak detection.

Gate / expander: turn on **GATE ON** too. The **EXP** button toggles Expander (gentle) vs Gate (decisive). Set **THRESHOLD** so unwanted low-level material falls below it, **RANGE** for the maximum attenuation, and **RELEASE / HOLD** for the timing.

Reading the charts. Each dynamics chart traces live activity: red shows compressor/gate attenuation, while amber shows expander activity. Switch a module off (**COMP ON / GATE ON**) and its chart dims to a thin, subdued knee line with the activity trace hidden — a quick visual check that a section is actually engaged.

06. STEREO, L/R + M/S IN 30 SECONDS

Linked Stereo (default). **Link** on — one set of controls drives both channels together, single chart. Linked editing only exists in Stereo.

Independent L/R. Turn **Link** off — the strip drops straight into editing **Left** exclusively (never both at once), the chart stacks Left over Right, and the strip re-tints to the edited lane. Click the **Right** chart row (or the lane selector) to switch to Right; there is no third "linked" state to fall back into while unlinked — you are always editing exactly one lane.

Mid/Side. Turn **Link** off and **M/S** on. Same exclusive-lane model: edit **Mid** (centre) or **Side** (width) one at a time, picked from the selector or by clicking its chart row.

INPUT / OUTPUT while unlinked. In L/R mode each panel always shows **GAIN L / GAIN R**; in M/S it shows **GAIN M / GAIN S**. Each panel has its own gain-link control: linked gains move together, unlinked gains remain independently adjustable. Turning a gain link on copies Lane A's current gain to Lane B. These links affect gain only and do not change processing mode or the lane being edited.

Channel Listen. Use the centred dropdown to audition the processed domain: **L+R / Left / Right** in L/R mode or **M+S / Mid / Side** in M/S mode. Linked Stereo is fixed at **L+R**. This is an output audition control, not an edit-target selector.

07. SIDECCHAIN

Internal key. By default the dynamics react to the channel's own signal. Shape that key with **FILTERS** → **SC** and **EQ** → **SC** so the compressor/gate respond to a chosen frequency region.

External key. Route a source to the plugin's sidechain input in your host, then turn on **EXT SC** in GLOBAL — duck a bass from a kick, or a pad from a lead. Tap **LISTEN** to hear the key while you set the threshold, then turn it off.

08. COMPARE HONESTLY

A / B

The header has an **A / B** toggle carrying the full state. Tweak A, click B to switch, then flip between them to compare without committing.

POWER / BYPASS

The header **power** button bypasses the plugin processing and passes the signal through unprocessed. Match **OUTPUT GAIN** to the bypassed level first so the comparison is fair.

09. USEFUL STARTING POINTS

From Init, enable each block a recipe uses (EQ ON, COMP ON, GATE ON) and a filter destination (FILTERS TO INPUT / SC), or start from a factory preset.

GOAL	MOVE	TIP
Lead vocal	LO CUT ~100 Hz, HI MID lift, COMP 4:1, EXP on	Low RANGE on the expander tidies breaths.
Tight drums	COMP 4:1 or 10:1, FAST ATK + PEAK on	Use FILTERS → SC (LO CUT) so lows don't trigger it.
Bass control	LOW shelf, COMP 4:1, HI CUT for buzz	Switch LOW to BELL to target one note.
Duck under a lead	EXT SC on, key = lead, COMP threshold to taste	LISTEN to confirm the key, then off.
M/S polish	Link off, M/S on, air the SIDE HIGH band	Keep the Mid lane cleaner and controlled.

10. RECIPES

Vocal front-and-centre: LO CUT ~100 Hz (FILTERS TO INPUT on) · gentle HI MID lift · COMP ON, RATIO 4:1, RELEASE to taste · GATE ON in Expander with a low RANGE · match OUTPUT to the bypassed level.

Tight drum bus: COMP ON, RATIO 4:1 or 10:1 with FAST ATK + PEAK · firm HIGH shelf for air · FILTERS → SC with a LO CUT so the low end doesn't pump the compressor.

Bass weight and control: LOW shelf for weight (BELL to target a note) · COMP RATIO 4:1, RELEASE 0.1 or 0.3 s · HI CUT to remove buzz · MAKEUP to restore level.

Duck a pad under a lead: route the lead to the sidechain input · EXT SC on · set COMP THRESHOLD and RATIO for the dip · LISTEN to confirm, then off.

11. INSTALL

FORMAT	FILE	DEFAULT LOCATION
VST3	CambridgeChannelStrip.vst3	Linux <code>~/.vst3/</code> · Windows <code>C:\Program Files\Common Files\VST3\</code>
CLAP	CambridgeChannelStrip.clap	Linux <code>~/.clap/</code> · Windows <code>C:\Program Files\Common Files\CLAP\</code>
Standalone	CambridgeChannelStrip (Linux) · .exe (Windows)	Run from the extracted folder.

System: Windows 10+ 64-bit or Linux 64-bit (glibc 2.35+: Ubuntu 22.04+, Debian 12+, recent Fedora/Arch). Stereo in / stereo out with an optional stereo sidechain input. Sample rates 44.1 / 48 / 88.2 / 96 / 176.4 / 192 kHz. Reports **0 samples** latency. v1.1 processes at 1× with no oversampling. macOS is not supported in this version.

Activation: load the plugin, click the trial chip in the header, paste your licence key and activate locally — no internet needed. The full feature set, parameter reference and host notes are in the Cambridge Channel Strip **User Manual**.

COPYRIGHT + CONTACT

© 2026 MousePlugins. All rights reserved.

WEBSITE

mouseplugins.com

SUPPORT

support@mouseplugins.com

MANUAL

mouseplugins.com →
[Cambridge Channel Strip](#) →
[Manual](#)

LICENCE SUMMARY

This software, its documentation, graphics, presets, user interface and related materials are protected by copyright and other applicable laws. You may install and use Cambridge Channel Strip according to the licence supplied with the software. Except to the extent permitted by mandatory applicable law, you may not redistribute, resell, sublicense, rent, lease, modify, republish or make derivative works from the software or documentation, reverse engineer, decompile or disassemble it, bypass licence checks, or remove copy protection, without written permission from MousePlugins.