

# ← ARTEMIS →

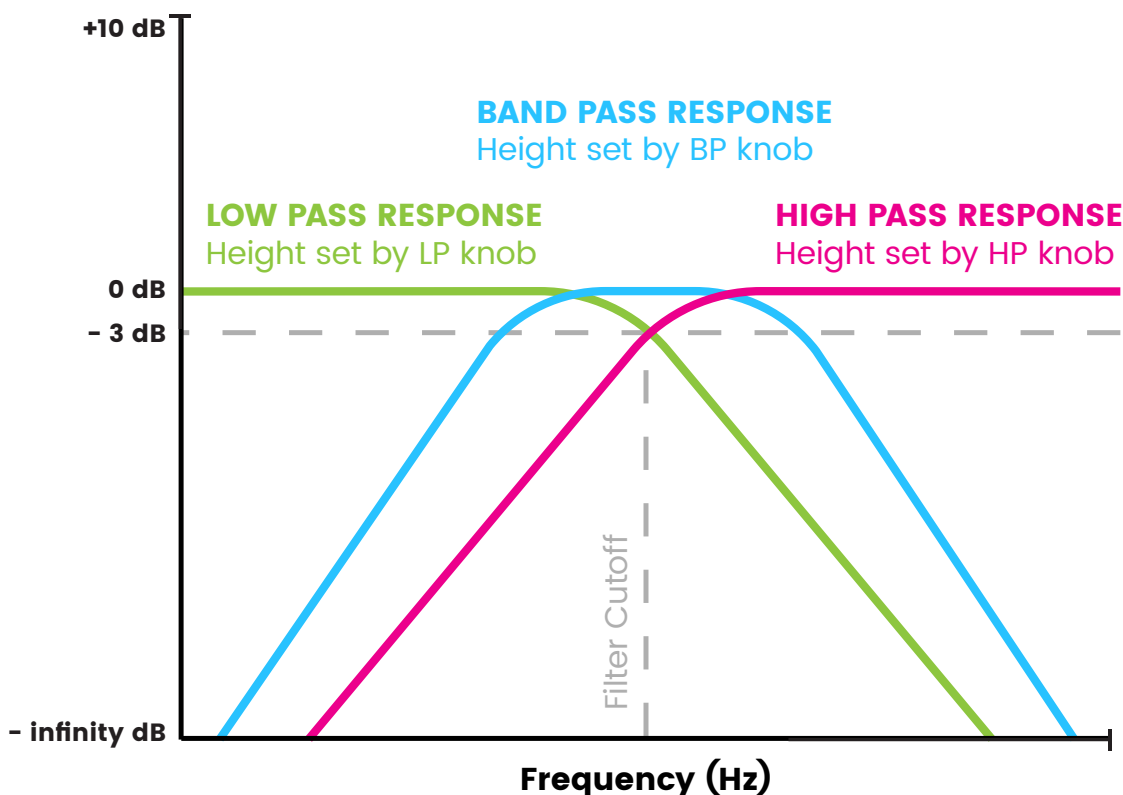
## Mixer Guide

4.0

The output mixer on the Artemis is an extremely powerful tone shaping tool. Here are some tips to help you get the most out of it.

### THE FILTER CORE

The Filter core has 3 outputs available: Low-pass, Band-pass, and High-pass. Normal filter pedals typically have a toggle switch to select between these one at a time. The Artemis allows you to mix, and blend any of them. With Artemis, the Low-pass output filters the highs in your signal, and PASSES lows, the Band-pass output filters the highs AND lows, and PASSES a chunk of frequencies in the middle and the High-pass output filters the lows, and PASSES highs.



Horizontal movement comes from the **FREQ** knob and/or modulation. The cutoff frequency is measured as the point in the slope where 3dB of attenuation happens.

Vertical movement comes from the **LP/BP/HP** knobs. The slope of the roll-off is constant, no matter how high or low the responses are on this axis.

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## THE FILTER CORE (CONTINUED)

**Q:** Great! So if I use all the filter outputs at the same time, the sound will be super-triple-filtery?

**A:** Well, not really; in certain instances using all of them will actually decrease the perceived filter depth because having ALL the mixer knobs UP means you're not really filtering ANY frequencies...but it can be beneficial if you want more subtle modulation.

Filtering is a subtractive process, and the variable outputs on the Artemis provide nearly infinite options. For the most drastic filtering effects you will want to have at least one band cut somewhat. Additionally, when using more than one band, the filtering effect will be more prominent when the mixer knobs are at unequal settings.

So, if the sweeps and LFOs just aren't cutting through the way you like, take a look at the mixer section to tailor exactly WHERE, and HOW MUCH you're actually filtering!

**Q:** Okay, so why bother having all 3 knobs available and not be able to fiddle with them except one at a time? That seems weird.

**A:** Well, this is where you can start to dig in and have some fun! The mixer knobs work great alone, and really starts to pay dividends in pairs:

Band-pass (at noon) not have enough bottom end? Bring up the Low-pass a little (9-11 o'clock). That thickens it up considerably.

Low-pass (at noon) not have enough attack? Bring up the Band knob a bit (9-11 o'clock). Adds a bit of honk to the sound.

High-pass (at noon) too watery and thin? Bring up the Band knob a ways (9-11 o'clock). Adds some meat back into the signal.

Want to have a swishy phasery tone? Blend Low and High knobs in various unequal proportions. This makes a notch filter.

This is obviously just a jumping off point, you can get great results pairing the knobs and pushing one higher up as well.



## HOW TO GET STARTED

We recommend designating a primary target area or frequency range, and use adjacent bands from there. A little goes a long way! It really, really does.

For High-pass, start with ONLY the High knob.  
For Band-pass start with ONLY the Band knob.  
For Low-pass start with ONLY the Low knob.

It's easiest to START with only one, and carefully add bits of the others. Unity gain on the mixer knobs is at noon, so that's a great place to begin tweaking from.

## USING THE ARTEMIS AS AN EQ

Once you turn off the modulation, it becomes very nice to have all 3 knobs available for EQ usage.

Start with the Band knob at noon.  
Dial in the Freq knob to a range that you like.  
Add highs with the High knob.  
Add lows with the Low knob.

From there you could boost the mids by bringing the Band knob up, or cut mids by lowering it. You can also add resonance with the Res knob to focus that range more narrowly.

