



Contents

1. Mixing with a mouse is rubbish

4

2. Too much choice results in bad choices

6

3. Too much choice slows you down

8

4. Console 1 lets you build with character

10

**5. Computer mixing is a wilderness.
Console 1 is 'home'**

12

A large, white, stylized number '1' is centered in the upper half of the frame. The background is a solid teal color. Faint, light teal geometric lines, including a vertical line, a horizontal line, and a large arc, are visible behind the number.

1

**Mixing with
a mouse is
rubbish**



A mouse is an amazing thing – maybe even more important to the average computer-user than a Console 1 or a Console 1 Fader.

But you're not an average computer-user. You're a mix engineer.

A mouse is one simple controller for any number of different tasks. It's useful because of the variety of things it can just-about-do. But because it's so generic by design, it's not actually very good at any of them.

You can control your mixing functions with a mouse. Equally you can sketch a cat with a mouse in the drawing program that comes with your computer. But it's fiddly and slow and unsatisfying, and the results are rarely triumphant.

Serious digital artists use pen-like controllers on sketchpad-like surfaces. It's quicker, more enjoyable, and ultimately produces better results.

Console 1 and Console 1 Fader are the same. They're not generic controllers, designed for as many different tasks as possible. It's a focused design. The fastest, most intuitive, and most enjoyable way to control your mix: gain-staging, panning, EQ, gating, transient shaping, compression, saturation, relative levels, and more.

A mouse is an amazing thing. Some would say even more important to the average computer-user than a Console 1 or a Console 1 Fader.

But you're not an average computer-user. You're a mix engineer.



2

**Too much choice
results in bad
choices**



Imagine you're cooking a meal for a group of very important people, in a well-equipped, modern kitchen.

You set your main dish simmering on the top-of-the-line stove, which controls temperature perfectly and predictably, and offers every imaginable feature.

Now, seasoning. You open the spice cabinet. Every flavour is there in clear glass bottles; basil, paprika, nutmeg, cinnamon, lemongrass, tamarind, saffron, thyme, curry leaves, bayleaves, powdered garlic, powdered ginger, powdered celery, cumin, cardamom, chilli flakes, and so on ad infinitum.

Naturally, you take the opportunity to experiment. A dash of this, a pinch of that. Before you know it, you're serving an indescribable swill of nonsense to the King and Queen, wishing you'd had salt and pepper clearly laid out and labelled on top of the counter, right by the burners.

*For more information about DAW compatibility, please check the [Console 1 product page](#).

The Console 1 system puts the time-tested, use-them-every-mix, salt and pepper processes right where you need them: front-and-center every time.

Because the workflow integrates beautifully with the DAW* (your top-of-the-line modern kitchen) straight out of the box, Console 1 doesn't in fact deny you any of the flexibility and versatility of computer-based mixing. You can still reach for the fenugreek should you wish.

But the Console 1 system puts the time-tested, use-them-every-mix, salt and pepper processes right where you need them: front-and-center every time.



3

**Too much choice
slows you down**



If you have a lot of plug-ins, you want to use them. You'll audition fourteen different models of the same analog hardware on your barely-audible egg-shaker to find the one that suits.

Console 1 and its expansions give fast, satisfying results on all kinds of sound sources.

Virtuous as this process may sound, time is money. In the real world a mix engineer needs a tool they can rely on for the majority of basic, functional work. This frees up

time and creative energy to focus on the biggest gains at other points in the process. The Console 1 emulations are reliable and diversified, and give fast, satisfying results on all kinds of sound sources.

Of course sometimes a specialist sound is called for, but having such a great-sounding tool as your default saves you time and allows you to be wise and discerning; picking the most valuable places in your mix for those touches of added personality.



4

**Console 1 lets
you build with
character**



One of the double-edged swords of working in a potentially limitless digital studio is that it's easy to get distracted from your purpose.

True professionals know that making some rules can give a project personality.

An architect decides early to build predominantly with titanium, or using 14th Century Nordic aesthetics, or whatever. Perhaps they will break their own rules. Use a bit of glass for the windows. But clear, arbitrary limitations define the project and make the creative ideas cohere.

With unlimited time and resources a building could quickly become an ill-conceived mish-mash of styles, materials, and processes. So could a mix.

Whether American Class A, the British Class A, or any other emulations are the heart of your mix, that choice will necessarily result in a particular character, a recognisable charm, often absent from digital mixes.

With unlimited time and resources a building could quickly become an ill-conceived mish-mash of styles, materials, and processes. So could a mix.

5

**Computer
mixing is a
wilderness.
Console 1 is
'home'**



The goal of computer development for decades has been to open horizons and widen perceived possibilities. But be honest – do you regularly use more than 20% of the functions of your DAW?

Most people use the same small set of features vastly more often than all the rest.

The layout and visuals remain the same, and the knobs stay put and do what you expect them to, giving you structure you couldn't dream of on the open plains of the DAW.

DAW layouts try to prioritise, but nonetheless it's easy to get lost, peering over the next hill, or into the next canyon.

With its super-focused hardware and on-screen display, the Console 1 system doesn't end those adventures, but it puts them in a different space than the things you need every day.

It's like a wandering community finally putting down roots by building a village. Suddenly there's an inside and an outside; a clear concept of 'home'. You can bring everyday things inside, and leave the rest 'out there' until you want to go get them. All of a sudden you could grow some wheat and make some bread if you wanted to.

Even creating custom channel strips, bringing plugins from Softube or UAD into the shape, EQ, or compressor sections of

Console 1, the layout and visuals remain the same, and the knobs stay put and do what you expect them to, giving you structure you couldn't dream of on the open plains of the DAW.

Just as with the very development of humankind, the endless expansion of opportunity must eventually be book-ended and defined for the far greater magnificence of well-ordered society to emerge.

CONSOLE 1

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