SonicWorld Plugins Telsie S

SonicWorld, known for over 20 years as a german based vintage equipment specialist, releases its first plugin with Telsie S, a 3-band equalizer plugin based on the famous Siemens W295b Class-A equalizer from the 1970s. The discretely constructed W295b is known for its wonderfully airy highs and voluminous bass. Like the original hardware device, Telsie S features a low-shelf filter at 40 Hz and a high-shelf filter at 15 kHz. The midband is a presence/absence filter with 6 selectable center frequencies.

The plugin stands out from the hardware with some very useful additional features:

- Low Band Filter with additional frequencies: As an alternative to the 40 Hz low shelf filter of the original device, there is a peak filter with center frequencies at 40, 60, 100, 160, and 220 Hz. These peak filter frequencies have a proportional Q factor. Compared to the original shelving filter at 40 Hz, these additional peak filter frequencies offer significantly more sonic possibilities.
- High band filter with additional frequencies and AIR switch: The high band features the original 15 kHz high-shelf filter of the W295b with its wonderfully airy highs that enhance (almost) any signal. Alternatively, two additional peak filters with center frequencies at 12 kHz and 14 kHz are

available, which also allow a maximum boost or cut of 15 dB in 3 dB steps. The AIR switch significantly extends the frequency response of the high frequency range. The higher the sample rate of the session, the more pronounced the AIR effect becomes.

- X-Over Low Band/Mid Band and Mid Band/High Band: With the analog W295b, a boost or cut in the 40 Hz shelf band has a tonal influence up to the midrange of about 2 kHz. With the 15 kHz shelf band, on the other hand, a boost or cut has a tonal influence starting at about 200 Hz. The developers behind SonicWorld never liked this feature, as it often leads to unwanted boosts or cuts in frequency ranges, even when you only want to edit much higher or lower frequencies. This is where the two crossover frequency controls come into play. The factory default setting for the crossover frequencies of the two crossover frequency controls is 500 Hz and 7 kHz. This avoids the above-mentioned effect, and the low and high shelves work in an optimal range that makes sense in terms of sound.
- Harmonics function: Each of the three equalizer bands has its own harmonics function with two parameters: “Drive” and “Out.” The “Drive” control adjusts the strength of the added harmonics. The “Out” control adjusts the amount of harmonics mixed into the clean signal. Both parameters are linked to each other. However, “Drive” and “Out” can also be adjusted separately if the link is deactivated.
- Low Cut/High Pass and High Cut/Low Pass Filters: The two continuously variable “Low Cut” and “High Cut” filters are used to clean up the frequency range of the signal. For example, you can use the Low Cut to reduce low-frequency rumble in an acoustic guitar or vocal track, or you can lower the high-frequency range to remove unwanted frequencies. The cutoff frequency is freely selectable, and both filters have a musical-sounding slope of -12 dB per octave.
- Master Gain and Parameter Bar: The Master Gain is used to compensate for level differences caused, for example, by boosting or cutting the equalizer or by adding harmonics. Clicking on the control resets the Master Gain to 0 dB. The parameter bar displays the settings for the three harmonic bands, the low and high cut filters, the crossover frequencies of the two X-Over controls, and the master gain.

The following platforms are supported:

- Windows: Windows 11, 64-bit, VST3, AAX Native, and AudioSuite
- MacOS: macOS 10.13 or newer (64-bit only), AU, VST3, AAX Native, and AudioSuite
- Apple Silicon or Intel processor

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