CARVE AUDIO

BUSBOY

Tone, clarity, and glue — all in one simple tool.

What is Busboy?

Busboy was designed to serve your mix. It pairs rich, musical high and low shelves with precise high- and low-pass filters, then brings everything together with a compressor that delivers the warmth and cohesion of a classic bus chain. A final limiter adds clean peak control, helping your mixes feel finished, balanced, and under control.

Whether it's tightening up your master bus, adding punch to drums, or polishing vocals, Busboy gives you pro-sounding results without the endless tweaking. The controls are simple, the response is musical, and the workflow makes mixing feel effortless — the way it should

Busboy was built for busses such as master, drum, or guitar groups, but it also works well on individual tracks. It's equally effective for adding weight to a bass, clarity to vocals, or extra punch to guitars. Wherever you need tone shaping, cleanup, and glue, Busboy is ready to serve.

Controls

HPF (High-Pass Filter)
Removes low-end rumble and sub-bass mud so your mix feels tighter. Useful for cleaning up energy that can make compressors pump or cloud your low end.

LPF (Low-Pass Filter)
Rolls off harsh highs or digital fizz so your mix feels smoother and more balanced.

Low Shelf (Frequency + Cut/Boost)
Dial in warmth, punch, or low-end weight with smooth, musical shelves. Great for drums, bass, and mix busses that need body without mud.

High Shelf (Frequency + Cut/Boost)
Add polish, air, or sparkle to the top end — or tame brightness if things feel too sharp. Perfect for vocals, guitars, and overall mix sheen.

EQ Output
Adjusts the output level of the EQ section before it hits the compressor and limiter. This makes it easy to level-match after EQ moves so you can judge tonal changes without being fooled by volume differences.

Compression On/Off
Enables compression for classic glue and cohesion

Pre/Post Switch
Choose whether EQ shapes your sound before or after compression.

- **Pre-EQ:** Compressor reacts to a flatter signal; EQ polishes after.
- **Post-EQ:** Compressor reacts to your boosts and cuts, creating more glue and character.

Ratio (2:1 / 4:1 / 10:1)
Controls how firmly the compressor reduces peaks. Use 2:1 for subtle bus glue, 4:1 for more control, and 10:1 when you need strong limiting.

Threshold
Sets how much compression is applied. Lower settings add gentle glue and smoothness; higher settings bring more punch, tightness, and attitude.

GR (Gain Reduction Meter)
Shows how much compression is being applied in real time.

Makeup Gain
Restores volume lost to compression so your track stays balanced.

Comp SC (Sidechain Filter)
Toggles between different internal high-pass filter settings that control how the compressor reacts to low-end energy. This helps keep the compressor from overreacting to big kicks or sub-heavy material.

Available settings: Off, 30 Hz, 60 Hz, 80 Hz, 100 Hz, 120 Hz, 150 Hz

Lower settings let a bit more low end through for natural glue. Higher settings tighten things up by focusing compression more on the mids and highs.

Comp Mix
Blends the compressed signal with the EQ'd signal, giving you true parallel compression control. Turn it up for more glue and punch, or back it off for a lighter touch that keeps your transients and dynamics intact.

Limiter On / Off
Turns the limiter on or off. Use it as a final safety net or finishing stage when you want extra control over peaks.

Limiter Input
Controls how hard the signal hits the limiter. Turning this up increases limiting and peak control, while lower settings keep things more transparent.

Limiter Release
Sets how quickly the limiter recovers after reducing gain. Faster releases feel more transparent and responsive, while slower releases can sound smoother and more controlled.

Limiter Ceiling
Sets the maximum output level the limiter will allow. This helps prevent clipping and keeps levels consistent when using Busboy on busses or the master bus.

Limiter Gain Reduction Meter
Shows how much gain reduction the limiter is applying. Use this to keep limiting subtle and musical rather than heavy-handed.

Input
Adjusts the level going into Busboy. Push it higher to drive the EQ and compressor harder, or pull it back for a cleaner response.

Oversampling
Reduces digital aliasing for a cleaner, more natural sound. Keep it off to save CPU; switch it on for mastering or when quality is critical.

Power Icon
Allows you to quickly bypass the plugin.

Special Functions

- **Click Carve Audio logo** → Opens licensing info.
- **Click Busboy logo** → Opens this manual.
- **Resize** → Click and drag the bottom-right corner to resize the plugin window.

Quick Start & Pro Tips

Not sure where to start with Busboy? Here are some quick recipes to get you going:

On the Master Bus

- Try a gentle high-pass around 25–30 Hz to clear rumble.
- Add a touch of low shelf weight (+1 dB, around 114 Hz) and high shelf sparkle (+1 dB, 19-27 kHz).
- Set compression for 1–2 dB of gain reduction with the mix at 100%.
- Flip between Pre and Post to hear what feels more glued.
- Set the limiter ceiling to -0.1 to prevent any clipping
- Adjust the Limiter Input knob for additional volume

On Drums

- Boost the low shelf for extra thump in the kick.
- Add a high shelf lift for cymbal shimmer.
- Set compression around 3–4 dB of reduction to bring the kit together.

On Vocals

- Use the high-pass to clean out unwanted low-end.
- Add a small high shelf boost for clarity and air.
- Use light compression (2–3 dB) to keep things smooth without squashing.

On Bass or Guitars

- Low shelf boosts can make bass fuller without getting muddy.
- High shelf cuts tame sharp guitars and make them sit better.

Pro Tip:
Don’t be afraid to play with the Pre/Post switch. Pre is smoother and transparent. Post lets the compressor react to your EQ boosts for extra glue and character. Both are useful — your ears will tell you which is right.