



Preset Guide

Quint Audio loudspeaker presets and system presets

Preset Guide: Quint Audio loudspeaker presets

What a preset does, how to read its name, and how to choose the right one.

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About this document

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Applies to the loudspeaker presets and system presets for Quint console 4.6.6 (library of 15 October 2026)

1 What a preset is

1.0 Two kinds of preset

Loudspeaker preset the factory correction for **one cabinet**, a `.spa` file. Chapters 2 and 3 of this guide are about these.

System preset a complete configuration for a **common setup**: the routing, which output drives which cabinet, and the right loudspeaker presets already in place. A `.qpr` file. Chapter 4.

A loudspeaker preset makes a cabinet correct. A system preset saves you from building a familiar setup from scratch.

1.1 What a loudspeaker preset is

A Quint Audio loudspeaker preset is the correction that makes a cabinet behave the way it was designed to: **flat in frequency response, and aligned in phase and level**.

THE PRINCIPLE

Every Quint Audio preset targets the same response curve.

Because every cabinet is corrected to that same target, cabinets can be used together and stay matched in frequency, in phase and in gain. A top and a sub carrying the same crossover number sum correctly at the crossover, without you having to align anything.

The work of matching has been done in the presets.

1.2 What a loudspeaker preset contains

For the cabinet it belongs to, a preset provides:

- the **crossover** between the ways of the cabinet;
- **correction** of that cabinet's amplitude and phase response to the common Quint Audio target curve;
- **alignment**: the time and phase relationship between the ways of the cabinet, and of the cabinet within the system;
- **protection** of the drivers, thermally and mechanically.

A preset occupies **one processor channel per driver section**. A three-way cabinet occupies three.

NOTICE

The loudspeaker section is **not visible** in the Quint console. Those settings arrive only by loading a loudspeaker preset (a `.spa` file). There is no screen that shows them, so this guide is the place to find out what a preset does.

NOTICE

The factory limiters are calculated for a power-amplifier voltage gain of **32 dB**, which is the fixed gain of every Quint Audio amplifier. With an amplifier of another brand the thresholds no longer correspond to the driver limits and **loudspeaker protection is void**.

Third-party amplifiers are not supported. There is no recalculation procedure, and Quint Audio accepts no liability for damage arising from use with amplifiers of another make.

1.2a Where to get them

The loudspeaker presets and the system presets are published on **quintaudio.com**.

The download is password-protected. The password is **Quintaudio** : one word, capital Q.

Use the presets for Quint console 4.6.6. They carry the date 15-10-2026 or a later date in their name (§2). System presets from Quint console 4.6.3 have to be converted first (§4.6).

Keep the whole library in one place on your computer and take it with you. A processor in a rack somewhere without network access still needs the files, and the console imports them from disk, not from the internet.

1.3 One file is one cabinet

A **.spa** file holds **the whole cabinet**, not one way of it. Open a two-way preset and the console offers you two entries, a low and a high, and asks which loudspeaker channel each one should go to. A three-way cabinet gives three.

	quint audio demo system	change preset name	wiring diagram
1	Lsub_80_07-01-2025		
2	Llow_80_07-01-2025		
3	L10_80_low_07-01-2025		
4	L10_80_high_07-01-2025		
5	Lsub_80_07-01-2025		
6	Llow_80_07-01-2025		
7	L10_80_low_07-01-2025		
8	L10_80_high_07-01-2025		

Figure 1. The presets page with the system name quint audio demo system filled in, the eight loudspeaker channels loaded, and the buttons import speaker / import wiring diagram / import preset / save preset.

That means two things when you are loading a system:

- **You choose the channel assignment yourself.** Nothing is decided for you, so a cabinet can sit on any pair of channels as long as you keep the amplifier patch in step.
- **One file at a time.** The console takes a single `.spa` per import; a system with four different cabinet types is four rounds of *import speaker*.

The step-by-step procedure is in the Software Manual §7.4. A system preset (chapter 4) does all of this in one import.

1.4 The wiring diagram travels with the preset

A preset can carry a **wiring diagram**: a picture of how that system should be connected, stored with the preset. Every system preset of Quint Audio has one: its setup card (§4.5). For a system of your own you build it with the **wiring diagram tool** on quintaudio.com.

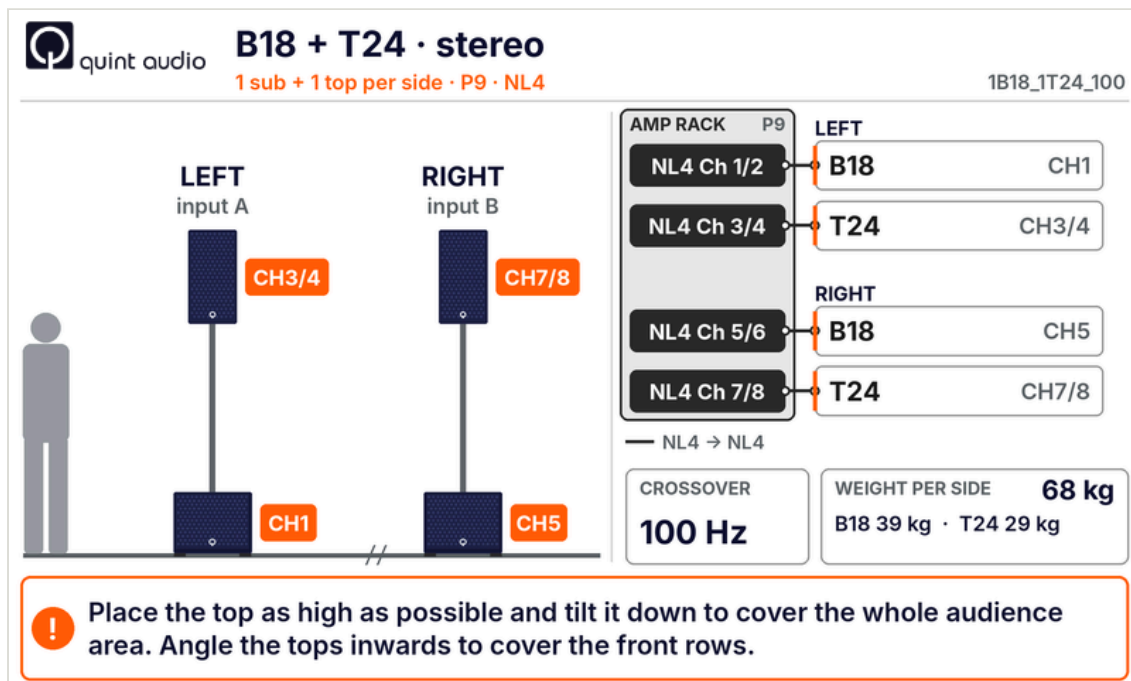
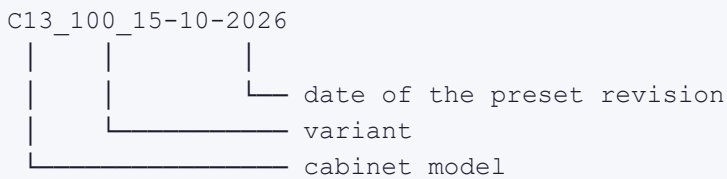


Figure 2. The setup card of the system preset `1B18_1T24_100` : where each cabinet stands and on which channel, the cables from the amplifier rack, the crossover, the weight per side and how to place the system.

It shows each cabinet with the channel it belongs on, which input feeds each side, and the cable from the amplifier rack to every cabinet.

Two reasons it matters here. It is the fastest check that the system in front of you is the system the preset was written for. And it survives the journey: recall the preset on site, months later, and the connection map is still with it, on the console and on a D5 touch panel that has been synchronised.

2 Naming and variants



Some model names contain a hyphen or a letter of their own: **V36-80** and **V36-110** are the 80° and 110° versions of the V36, and **M14A** and **M14P** the active and passive M14.

2.1 The variants

Variant	Meaning
FR	full range: the cabinet runs on its own
60 / 80 / 100 / 160	crossover at the named frequency
OV	overlap: sub and top work together between 50 and 80 Hz (§2.3)
MON	monitor preset with minimal delay (§2.4)
cardio V / H + n-n	cardioid subwoofer setup, with orientation and cabinet count (§2.5)
2box / 3box / 4box	that number of identical cabinets, compensated so the group again matches the target curve (§2.6)
_PhaseSteering	Low-Mid Phase Steering: the low end of a vertical array is aimed at the audience instead of radiating everywhere (§2.7)

2.2 The crossover rule

MATCH THE NUMBERS

On a top, the crossover number is the high-pass. On a sub, the same number is the low-pass.

C13_100 and **Lsub_100** are two halves of one crossover and belong together. Match the number on the top to the number on the sub; mixing numbers will lead to a phase and frequency mismatch.

Not every cabinet has every number. **160** is for the small tops and the subs that go with them, **60** for the V36 with the C42. Many tops come in 100 only, without an 80. Chapter 5 shows which numbers exist per cabinet, and §3.2 which pairs go together.

2.3 OV: overlap

In an overlap configuration the sub runs up to 80 Hz and the top down to 50 Hz. Between 50 and 80 Hz the two therefore work together, and that shared band is the point: **it gives extra headroom between 50 and 80 Hz**, because two sources carry the load instead of one.

OV presets exist for the subwoofers and for the 15-inch tops. Chapter 5 shows exactly which. Use the OV preset on both halves: a sub on OV with a top on 80 or 100 is not an overlap but a mismatch.

NOTICE

OV only works if the top has enough headroom of its own to support the sub down to those lower frequencies. That is why it is offered on the 15-inch tops and not on the smaller ones. It is not something to improvise by mixing crossover numbers.

2.4 MON does not match the rest of the system

NOTE

A **MON** preset is built for minimal delay, which means it does **not** share the delay of the other presets. A monitor on a MON preset is therefore not time-aligned with the rest of the system.

Use MON for wedges, which are heard on their own. Do not use a MON preset for a cabinet that has to combine with the main system.

This is the one place where the "everything matches everything" rule does not hold, and it is deliberate: a wedge in front of a performer needs low latency more than it needs alignment with a PA it is not heard alongside.

MON presets exist for the C4 and T4, C13 and T15, M6, M14A, M14P, R12 and T12.

2.5 Cardioid setups

A cardioid arrangement uses one or more cabinets facing backwards to cancel energy behind the array. The preset name tells you the orientation and how many cabinets face which way.

Name	Orientation	Arrangement
cardioH2-1	horizontal	left to right: front, rear, front
cardioV1-1	vertical	top to bottom: front, rear
cardioV2-1	vertical	top to bottom: front, rear, front
cardioV2-0	vertical	B16C only: two cabinets stacked, both facing front

NOTICE

In a **horizontal** arrangement the **middle cabinet is always the rear-facing one**.

The numbers are the cabinet count, front–rear: **2-1** means two cabinets facing front and one facing rear.

Use the preset that matches the arrangement you have actually built. A cardioid preset applied to a different physical arrangement does not produce a cardioid pattern.

A cardioid preset has two channels: *front* and *rear*. When you load it with *import speaker*, the console asks which loudspeaker channel each one goes to, just as it does with the low and high of a two-way cabinet. Put *front* on the output that drives the cabinets facing the audience, and *rear* on the output that drives the reversed cabinet. Swap them and the arrangement no longer cancels behind the array.

Every cardioid preset comes with a setup card in the library, next to the preset file, showing how the cabinets must stand and which cabinet goes on which channel. Chapter 6 shows how to read one.

B16C is a cardioid cabinet in itself. Its stacked preset is called `cardioV2-0`: two cabinets on top of each other, both facing front, none turned round. Here *front* drives the front drivers of both cabinets and *rear* the rear drivers of both.

2.6 Array variants

`2box`, `3box` and `4box` are for that number of identical cabinets used as one source.

Cabinets standing together couple: their combined response is not the sum of the individual responses. **The array preset compensates for that coupling**, so the group again lands on the target curve and stays matched with the rest of the system.

Use the variant that matches the number of cabinets you actually have flown or stacked.

Where the array preset stops. The `box` variants cover small groups of two to four cabinets, in which every cabinet gets the same correction. **A line array of eight or more cabinets is always a system preset** (chapter 4): there, each pair of cabinets gets its own setting, and those settings are left where you can adjust them on site.

Array variants exist for the **L10, L16 and L20**, as `2box`, `3box` and `4box`. The same presets serve a group that is flown and a group that is stacked on a sub or a stack frame. The ready-made stack sets in chapter 4 (`2L10_FR` to `4L20_FR`) use them.

2.7 Low-Mid Phase Steering

A line array aims its high frequencies where you point them; its low-mid spreads in every direction, which is why the front rows get too much of it and the back of the room too little. EQ cannot fix that, because it works on the whole system at once.

`_PhaseSteering` **presets aim the low end at the audience.** Every cabinet in the hang gets its own calculated phase adjustment; together they redirect the low-frequency wavefront.

It costs nothing: no EQ change, no level shading, no added latency, no other hardware. Response and latency are identical to the standard preset, so you can **A/B the two in the room** and hear only where the low end goes.

Phase steering comes as a system preset, because it is a property of the whole hang. It is offered for the **L10, L16 and L20**, as eight cabinets at 30 m and as twelve cabinets at 30 m and at 50 m: for the L10 and L20 in FR, 80 and 100, for the L16 in FR and 100. Every one has a standard twin without `_PhaseSteering`.

NOTE

Adding subwoofers to a phase-steered array. The phase steering is made with all-pass filters on the *output control* pages of the array. If you add subwoofers to the system, look up the all-pass filter with the **lowest frequency** on the tops, and set the same all-pass (frequency and bandwidth) on the *output control* of every subwoofer channel. Only then do the subs stay in phase with the hang through the crossover. Do this on each processor that drives subs.

3 Choosing a preset

3.1 Five questions

1. **Does the cabinet run on its own, or with a sub?**

On its own → **FR**. With a sub → the crossover variant, or **OV** where offered.

2. **If with a sub: which crossover?**

Use the same number on the top and on the sub. §3.2 gives the number for each pair.

3. **How many identical cabinets are working as one source?**

Two to four → the matching `2box` / `3box` / `4box` variant. Eight or more in a line array → a system preset (chapter 4).

4. **Is it a cardioid sub arrangement?**

Then take the cardio variant for that orientation and cabinet count (§2.5), and set the cabinets up as its setup card shows (chapter 6).

5. **Is it a vertical array, and do you know the throw distance?**

If a `_PhaseSteering` version exists for that array length and that distance, take it. It costs nothing and it aims the low end at the audience (§2.7).

And separately: a wedge → **MON**, with §2.4 in mind.

Is there a system preset for your setup? Then start there. It answers all five questions for you, and it puts the loudspeaker presets on the right outputs.

3.2 Which top with which sub

This table lists the **ready-made system presets in the preset library**: every pair below is available as a complete system preset, with the crossover it uses. Any pair in this table also works with the loudspeaker presets of the same number, whether or not you use the system preset.

A ready-made system preset already has some system sound added, set for the average user. You can adjust it to taste on *input control*.

Sub	160	100	80	OV
B10	T4 · M6 · U6 · U26	U8		
B15	M6 · U6 · U26	L10 · L16 · T12 · T16 · M14 · U8 · U10 · U12 MK2		
B16C		L10 · L16 · T12 · T16 · T24 · M14 · U10 · U12 MK2	R12	T15
B18		L10 · L16 · T12 · T16 · T24 · M14 · U10 · U12 MK2	R12	T15
B21		L10 · L16 · T12 · T16 · T24 · M14 · U12 MK2	R12	T15
Lsub		L10 · L16 · L20		
Lbass		L10 · L16 · L20		
Lsub + Llow		L10 · L16 · L20		
Rsub			R12	

How many of each. The B-series pairs are one sub to one top. With the L-series the system presets use two subs to three L10, or two subs to two L16 or L20; **Lsub + Llow** is two Lsub and one Llow with the same tops.

NOTICE

The **Lsub-Llow-combi** preset needs EQ and a gain change on the system to sound right. They are on the card `Lsub-Llow-combi_read-before-use` next to the preset. Read it before you load the combi on its own. The system presets with Lsub + Llow already contain those settings.

4 System presets

A **system preset** configures a complete, commonly used setup in one go: the routing, which output drives which cabinet, and the matching loudspeaker presets already in place. Where a loudspeaker preset makes one cabinet correct, a system preset saves you from building a familiar rig from scratch.

System presets are `.qpr` files for Quint console 4.6.6. Load one with *import preset* (Software Manual §7.1).

4.1 Three families

Family	What it is	Example
Sub with top	one or more tops with their subwoofers, stereo, at the crossover of §3.2. 55 presets	<code>1B18_1T24_100</code>
Tops and monitors	a top without a sub, stereo; a stack of two to four L10, L16 or L20 per side; or a set of four monitors, each on its own mix. 33 presets	<code>1T15_FR</code> · <code>3L16_FR</code> · <code>4M14P_MON</code>
Line array	a flown hang of eight or twelve L10, L16 or L20 per side, for a throw of 30 m or 50 m, with or without phase steering. 80 presets	<code>L10_100_8box_30m_PhaseSteering</code>

The full list is in appendix A.3.

4.2 What a system preset sets for you

- **Inputs.** Each input takes the analog and the AES signal with the same letter.
- **Routing.** The matrix and output select are set for the system, so each cabinet sits on the output shown on its setup card (§4.5).
- **Loudspeaker presets.** The newest presets from the 4.6.6 library, unchanged, on the right outputs.
- **System sound.** The sub-with-top presets and the tops (stacks included) start at **+4 dB** system sound on the inputs. Monitor sets and line arrays start at 0. A system preset you build and save yourself keeps whatever you set.
- **Line arrays only:** the EQ for the hang, the contour of the low and high end, a lower level on the bottom pair of a twelve-box hang, and in the `_PhaseSteering` versions the phase adjustment per pair of cabinets. These sit in *output control*, where you can still reach them.
- **The setup card.** A picture of the system, stored in the preset (§4.5).

4.2a Inputs and outputs

System	Inputs	Outputs
Sub with top, P5 or P9	input A left, input B right	left on outputs 1 and 2 (sub on 1, top on 2), right on 3 and 4
Sub with top, P9 only	input A left, input B right	left on outputs 1 to 4, right on 5 to 8. The sub is on output 1 (right: 5), a two-way top on outputs 3/4 (right: 7/8)
Top without sub	input A left, input B right	left top on output 1 (two-way: 1/2), right top on output 3 (two-way: 3/4). A stack of four L10, or three or four L16 or L20: left on outputs 1 to 4, right on 5 to 8
Monitor set	inputs A to D feed mix 1 to 4	each monitor has its own input and mix; the setup card shows which output each monitor uses
Line array	mono, on input A	each side has its own P9 for eight cabinets, or two P9's for twelve cabinets (§4.4)

Outputs a system does not use show *no configuration loaded*. They are not muted.

4.2b P5 or P9

The P5 has four outputs, so a system preset works on the P5 only when it uses outputs 1 to 4. The setup card says **P9 / P5** when the system runs on both, and **P9** when it needs a P9. A twelve-cabinet line array always needs two P9's per side. Appendix A.3 marks which presets run on the P5.

4.3 What stays yours

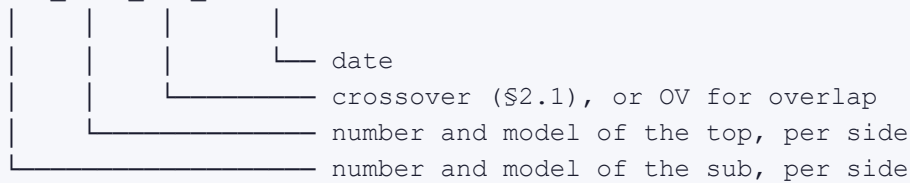
Everything a system preset sets is a starting point, not a lock. Input level, system sound, the EQ and delay in *output control*, and the balance between sub and top are all yours to adjust for the room. The loudspeaker section underneath is not: that remains the factory preset (§1.2).

Subs with a phase-steered line array. The line-array system presets have no subwoofers. If you add them, copy the all-pass with the lowest frequency from the tops to the subwoofer channels first (§2.7).

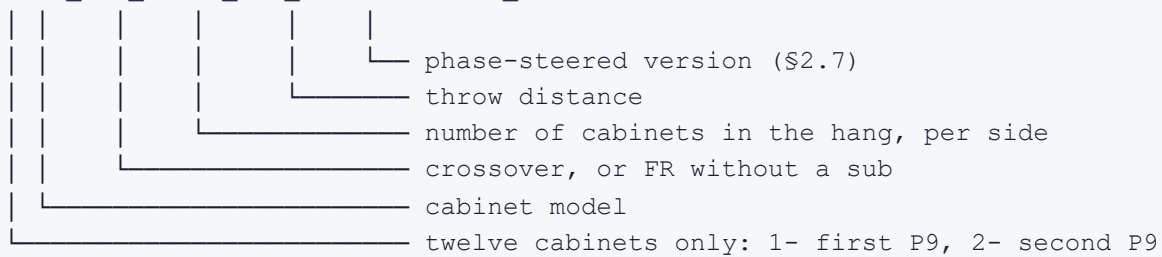
If you change a system preset for a venue, save it under a name of your own (Software Manual §7.1a) so that the original stays available.

4.4 How a system preset is named

1B18_1T24_100_15-10-2026



2-L16_100_12box_30m_PhaseSteering_15-10-2026



Tops without a sub end in `_FR` (`3L16_FR` is three L16 per side), monitor sets in `_MON` (`4M14P_MON` is four M14P). The name shown in the console is the same, without the date.

Stereo or mono. Sub-with-top systems, tops and stacks are **stereo**: one processor drives left and right. A line array is **mono per side**: left and right each load the same system preset on their own processor. Eight cabinets fit on one P9. A twelve-box hang needs two P9's per side: load the `1-` preset in the P9 for cabinets 1 to 8 and the `2-` preset in the P9 for cabinets 9 to 12.

4.5 The setup card

Every system preset contains a setup card: one picture that shows how to place the loudspeakers, how to connect them to the amplifiers and which channel each cabinet gets. You see it in the Quint console with the *wiring diagram* button (Software Manual §7.1), and on a D5 touch panel that has been synchronised. The same card is in the library as a PNG file with the name of the preset.

- **Header:** the system, the number of cabinets per side, the processor (P9 / P5) and the connector type (NL4 or NL8). The preset name is on the right.
- **Drawing:** the front view with LEFT (input A) and RIGHT (input B). The orange labels give the amplifier channel of each cabinet. A line array is drawn from the side, with the angle between the cabinets and the direction of each cabinet relative to the horizon.
- **AMP RACK:** the amplifier outputs and the cable chain to each cabinet. A solid line is a straight cable, a dashed line a cross cable.
- **Boxes:** the crossover frequency or preset type, and the weight per side. On a line array: the total weight including the frame, and the pick point.
- **Orange bar:** how to place and aim the system.

Figure 2 in §1.4 is the card of a sub with top. A line array looks like this:

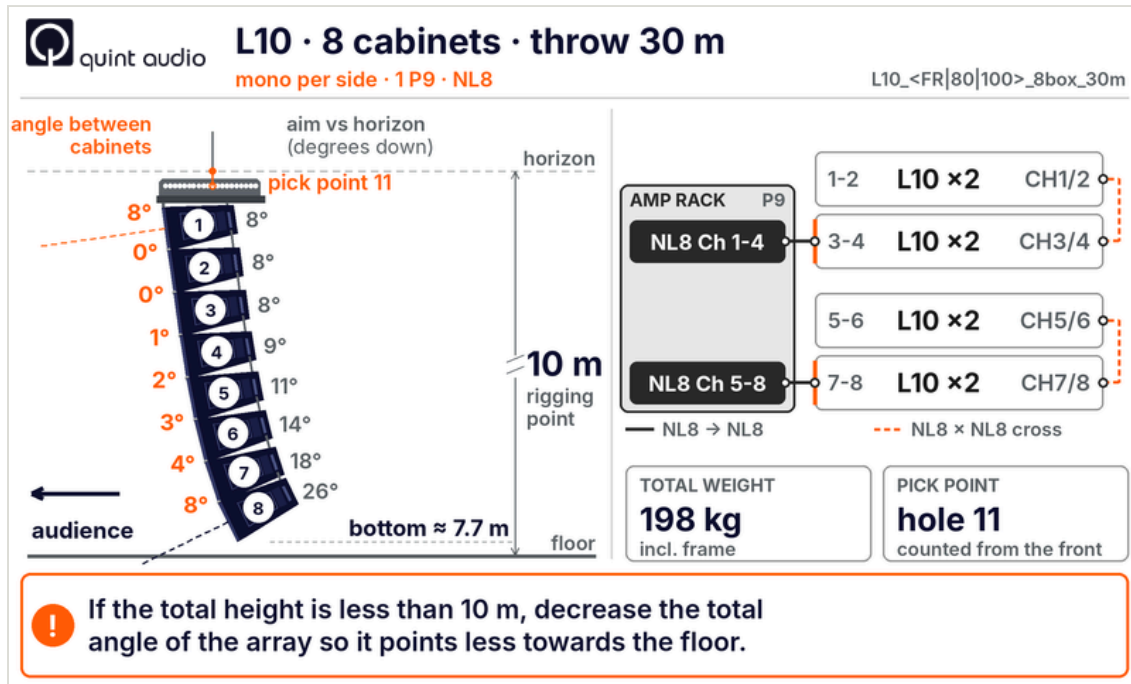


Figure 3. The setup card of the line array `L10_100_8box_30m`: the hang from the side with the angles, the pick point, the amplifier outputs per group of cabinets and the total weight.

4.6 System presets from Quint console 4.6.3

Quint console 4.6.6 reads `.qpr` files only. A system preset you saved with Quint console 4.6.3 is a `.dpr` file and has to be converted first. Do this with the **Preset Upgrade** tool on quintaudio.com:

1. Open the tool in your browser and drop your `.dpr` files on it, or choose them with **Choose files**. Your files are not uploaded: the tool runs in the browser.
2. For every loudspeaker in the preset the tool checks whether the library has a newer version. If so, it asks: *Would you like to upgrade ... loudspeaker preset?* and says whether the newer version has an updated frequency response, updated speaker protection limiters, or both. Choose **Upgrade** (the default) or **Keep**.
3. Change the preset name if you like, and add or replace the wiring diagram (a PNG image).
4. Choose **Download preset**. The converted file is called `<original name>_4.6.6.qpr`; several files come as one `.zip`.
5. Load the new file in Quint console 4.6.6 with *import preset*, and check it as described in Software Manual §7.5.

NOTICE

Do not rename a `.dpr` file to `.qpr`. Quint console 4.6.6 then loads it without a warning, but the output mutes and polarity of the previous system stay as they were and the preset gets no name. Always convert with the Preset Upgrade tool.

5 Coverage: which presets exist

A mark means the variant exists for that cabinet. The file names are in appendix A.

5.1 Tops and full-range cabinets

Cabinet	MON	FR	60	80	100	160	OV	Also
C4 · T4	•	•			•	•		
C5		•			•	•		
C6		•			•	•		
C13 · T15	•	•		•	•		•	
C14		•		•	•		•	
C15		•		•	•		•	
C16				•	•		•	
M6	•	•			•	•		
M14A · M14P	•	•		•	•			
R12	•	•		•	•			
T6		•			•	•		
T12	•	•		•	•			
T16		•			•			
T24		•			•			
U6 · H6		•			•	•		
U8		•			•	•		
U10		•			•			
U12		•			•			
U12 MK2		•			•			
U26 · H26		•			•	•		
L10		•		•	•			2box · 3box · 4box, at FR, 80 and 100
L16		•			•			2box · 3box · 4box, at FR and 100
L20		•		•	•			2box · 3box · 4box, at FR, 80 and 100
V36-80 · V36-110		•	•					

5.2 Subwoofers

Cabinet	FR	60	80	100	160	OV	Cardioid
B10			•	•	•	•	V1-1 · V2-1 · H2-1, at 80 and 100
B15			•	•	•	•	V1-1 · V2-1 · H2-1, at 80 and 100
B16C			•	•		•	cardioV2-0 (stacked, all facing front), at 80 and 100
B18			•	•		•	V1-1 · V2-1 · H2-1, at 80 and 100
B21			•	•		•	V1-1 · V2-1 · H2-1, at 80 and 100
C30-ANC	•		•			•	
C30-FF	•		•			•	
C42		•	•	•		•	H2-1, at 60, 80 and 100
Lbass			•	•		•	V1-1 · V2-1 · H2-1, at 80 and 100
Llow			•	•			
Lsub			•	•		•	V1-1 · V2-1 · H2-1, at 80 and 100
Lsub-Llow-combi	one preset for the pair, with its read-before-use card (§3.2)						
Rsub			•	•		•	V1-1 · V2-1 · H2-1, at 80 and 100
S12			•	•	•	•	V1-1 · V2-1 · H2-1, at 80 and 100
S15			•	•	•	•	V1-1 · V2-1 · H2-1, at 80 and 100
S18			•	•		•	V1-1 · V2-1 · H2-1, at 80 and 100
S221			•	•		•	

The **C30** has two sets of presets. **C30-ANC** is tuned for minimal noise pollution around the system; **C30-FF** (front fire) is tuned for maximum output to the front. Choose the set that fits the venue and use it for every C30 in the system.

6 Cardioid setup cards

Every cardioid preset has a **setup card**: one picture that shows how the cabinets stand and which cabinet goes on which channel. The cards are in the preset library, next to the presets. This chapter shows how to read them, with one example.

6.1 How to read a card

- **The title** names the cabinet and the arrangement code from §2.5. The orange line under it says how many cabinets face which way, how they stand, and where the reversed cabinet goes.
- **The front view** shows the arrangement as the audience sees it. Every cabinet carries a **1** or a **2**.
- **The side view or top view** shows which way each cabinet faces. A vertical arrangement has a side view, a horizontal one a top view. The orange cabinet is the reversed one.
- **1 · Channel 1, FRONT**: the cabinets facing the audience. They go on the preset channel *front*.
- **2 · Channel 2, REAR**: the reversed cabinet. It goes on the preset channel *rear*.

A card has no crossover number. The arrangement is the same for every cardio preset of that cabinet, whatever its crossover.

For the Lbass, Lsub, Rsub and C42 the card also says whether the cabinets **stand upright** or **lie on their side**. Follow the card: the preset is made for that position.

THREE CHECKS ON EVERY CARD

Cabinets aligned, edges flush.

Cabinets touching, no gaps.

At least 1 m (3 ft) clear behind the arrangement and at the sides.

A cardioid arrangement only works when it is built exactly as drawn. A gap between the cabinets, or a wall close behind them, spoils the cancellation.

6.2 Example

The card of the B18 in the horizontal arrangement `cardioH2-1`. The cards of the other cabinets and arrangements are built the same way.

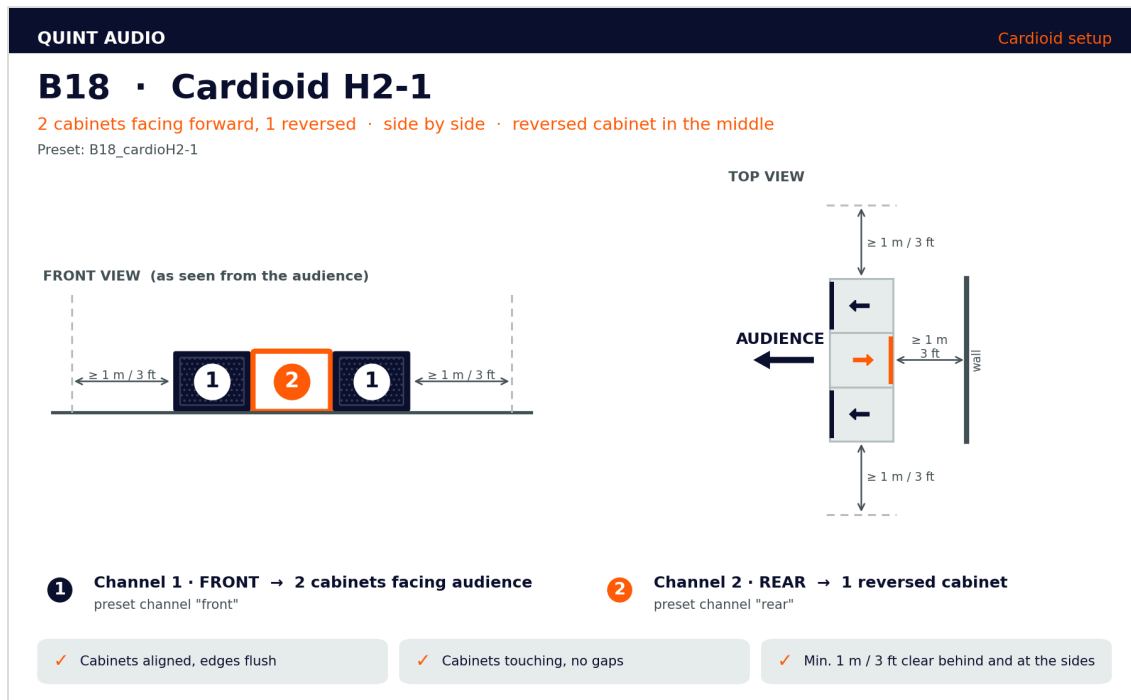


Figure 4. B18, cardioid H2-1.

A Library contents

Every loudspeaker preset and system preset in this release, by cabinet. All files are for Quint console 4.6.6 and carry the date `_15-10-2026` or a later date.

A.1 Tops and full-range cabinets

File name starts with	Presets
C4-T4	MON · FR · 100 · 160
T4	MON · FR · 100 · 160
C5	FR · 100 · 160
C6	FR · 100 · 160
C13	MON · FR · 80 · 100 · OV
T15	MON · FR · 80 · 100 · OV
C14	FR · 80 · 100 · OV
C15	FR · 80 · 100 · OV
C16	80 · 100 · OV
M6	MON · FR · 100 · 160
M14A	MON · FR · 80 · 100
M14P	MON · FR · 80 · 100
R12	MON · FR · 80 · 100
T6	FR · 100 · 160
T12	MON · FR · 80 · 100
T16	FR · 100
T24	FR · 100
U6 · H6	FR · 100 · 160
U8	FR · 100 · 160
U10	FR · 100
U12	FR · 100
U12 MK2	FR · 100
U26 · H26	FR · 100 · 160

File name starts with	Presets
L10	FR · 80 · 100 L10_2box , L10_3box , L10_4box : each FR · 80 · 100
L16	FR · 100 L16_2box , L16_3box , L16_4box : each FR · 100
L20	FR · 80 · 100 L20_2box , L20_3box , L20_4box : each FR · 80 · 100
V36-80 · V36-110	FR · 60

A.2 Subwoofers

A cardioid preset adds the arrangement after the crossover number: B18 · 80_cardioV2-1 is B18_80_cardioV2-1_15-10-2026.spa .

File name starts with	Presets
B10	80 · 100 · 160 · OV 80 and 100, each with cardioV1-1 · cardioV2-1 · cardioH2-1
B15	80 · 100 · 160 · OV 80 and 100, each with cardioV1-1 · cardioV2-1 · cardioH2-1
B16C	80 · 100 · OV 80 and 100, each with cardioV2-0
B18	80 · 100 · OV 80 and 100, each with cardioV1-1 · cardioV2-1 · cardioH2-1
B21	80 · 100 · OV 80 and 100, each with cardioV1-1 · cardioV2-1 · cardioH2-1
C30-ANC	FR · 80 · OV
C30-FF	FR · 80 · OV
C42	60 · 80 · 100 · OV 60, 80 and 100, each with cardioH2-1
Lbass	80 · 100 · OV 80 and 100, each with cardioV1-1 · cardioV2-1 · cardioH2-1
Llow	80 · 100
Lsub	80 · 100 · OV 80 and 100, each with cardioV1-1 · cardioV2-1 · cardioH2-1
Lsub-Llow-combi	one file: Lsub-Llow-combi_15-10-2026
Rsub	80 · 100 · OV 80 and 100, each with cardioV1-1 · cardioV2-1 · cardioH2-1

File name starts with	Presets
S12	80 · 100 · 160 · OV 80 and 100, each with cardioV1-1 · cardioV2-1 · cardioH2-1
S15	80 · 100 · 160 · OV 80 and 100, each with cardioV1-1 · cardioV2-1 · cardioH2-1
S18	80 · 100 · OV 80 and 100, each with cardioV1-1 · cardioV2-1 · cardioH2-1
S221	80 · 100 · OV

No longer in the library: the **C36**, which the V36-80 and V36-110 replace.

A.3 System presets

Every name below ends in the date and `.qpr`, and has a setup card with the same name as a PNG file. **P5** marks the presets that also run on a P5; all others need a P9.

Family	Presets
B10	1B10_1M6_160 P5 · 1B10_1T4_160 P5 · 1B10_1U26_160 P5 · 1B10_1U6_160 P5 · 1B10_1U8_100 P5
B15	1B15_1L10_100 · 1B15_1L16_100 · 1B15_1M14_100 P5 · 1B15_1M6_160 P5 · 1B15_1T12_100 P5 · 1B15_1T16_100 P5 · 1B15_1U10_100 P5 · 1B15_1U12 MK2_100 P5 · 1B15_1U26_160 P5 · 1B15_1U6_160 P5 · 1B15_1U8_100 P5
B16C	1B16C_1L10_100 · 1B16C_1L16_100 · 1B16C_1M14_100 · 1B16C_1R12_80 · 1B16C_1T12_100 · 1B16C_1T15_OV · 1B16C_1T16_100 · 1B16C_1T24_100 · 1B16C_1U10_100 · 1B16C_1U12 MK2_100
B18	1B18_1L10_100 · 1B18_1L16_100 · 1B18_1M14_100 P5 · 1B18_1R12_80 · 1B18_1T12_100 P5 · 1B18_1T15_OV P5 · 1B18_1T16_100 P5 · 1B18_1T24_100 · 1B18_1U10_100 P5 · 1B18_1U12 MK2_100 P5
B21	1B21_1L10_100 · 1B21_1L16_100 · 1B21_1M14_100 P5 · 1B21_1R12_80 · 1B21_1T12_100 P5 · 1B21_1T15_OV P5 · 1B21_1T16_100 P5 · 1B21_1T24_100 · 1B21_1U12 MK2_100 P5
L-sub	2Lbass_2L16_100 · 2Lbass_2L20_100 · 2Lbass_3L10_100 · 2Lsub_2L16_100 · 2Lsub_2L20_100 · 2Lsub_3L10_100 · 2Lsub_1Llow_2L16_100 · 2Lsub_1Llow_2L20_100 · 2Lsub_1Llow_3L10_100
Rsub	1Rsub_1R12_80
Tops	1H6_FR · 1H26_FR · 1M14A_FR · 1M14P_FR · 1M6_FR · 1R12_FR · 1T4_FR · 1T6_FR · 1T12_FR · 1T15_FR · 1T16_FR · 1T24_FR · 1U6_FR · 1U8_FR · 1U10_FR · 1U12_FR · 1U12 MK2_FR · 1U26_FR, all P5. 1T4_FR, 1M6_FR, 1M14A_FR and 1M14P_FR use the MON loudspeaker preset of that cabinet.
L-series tops and stacks	1L10_FR P5 · 2L10_FR P5 · 3L10_FR P5 · 4L10_FR · 1L16_FR P5 · 2L16_FR P5 · 3L16_FR · 4L16_FR · 1L20_FR P5 · 2L20_FR P5 · 3L20_FR · 4L20_FR

Family	Presets
Monitor sets	4M14A_MON · 4M14P_MON P5 · 4M6_MON P5
Line arrays	For each of L10 , L16 and L20 , at FR, 80 and 100 (L16: FR and 100): ..._8box_30m · ..._8box_30m_PhaseSteering · ..._12box_30m · ..._12box_30m_PhaseSteering · ..._12box_50m · ..._12box_50m_PhaseSteering for example L20_80_8box_30m . The twelve-box presets come as a pair, 1- and 2- : 1-L10_100_12box_50m and 2-L10_100_12box_50m . Like every system preset, each one has its own setup card with the same name as a PNG file.



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