



Operations guide to Genesis



www.honeybadgeraudio.com

Genesis Version 7.1-9.1

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FOREWORD

Thank you for choosing the Genesis, and for believing in a small manufacturer with a very large idea. Your purchase means more than simply adding another piece of gear to your studio. It supports independent design, small-scale manufacturing, and the stubborn belief that there are still new sounds worth chasing. You get a rather special box of transformers, circuitry, relays, and blinking lights, while helping us keep the hits coming.

The Genesis took seven years to become a reality. Along the way, there were countless prototypes, redesigns, unexpected problems, questionable decisions, late nights, and moments when the finish line appeared to quietly move farther away. We did not always know exactly how we would get there, but we kept failing forward until the instrument in front of you finally became the one I had been hearing in my head.

I built the Genesis through sheer will and a very specific obsession: vocals should not merely sit politely inside a song. They should command it. They should feel immediate, powerful, dimensional, and impossible to ignore. Every part of the Genesis was shaped around that purpose, from the character of the preamp to the speed and attitude of the limiter.

My mission has always been to create equipment that makes you want to keep recording. I hope the Genesis gives you that feeling. I hope you put the same love, curiosity, and passion into the music passing through it that I poured into building it. Most of all, I hope it helps you capture performances that refuse to be forgotten.

Thank you

STOFFEL STORY

Stoffel wasn't just any honey badger at South Africa's Moholoholo Wildlife Rehabilitation Centre. He was an escape artist with a personal vendetta against fences.

It all started with a rake. He leaned it against the wall, climbed out, and forced the staff into an escalating arms race.

They took away the rake, so he stacked rocks.

They removed the rocks, so he cut down trees.

They gave him a girlfriend, Hammy, hoping she'd calm him down. Instead, he recruited her, climbed on her back, and taught her to escape too.

When it rained, he rolled mud into little bricks and built himself another staircase.

At that point, Stoffel was proving that containment was merely a suggestion.

The strangest part? He'd been raised in captivity. He wasn't trying to return to the wild.

Every time he escaped, he marched straight over to the lions... just to annoy them.

No one ever figured out why. He was smaller, outnumbered, and spectacularly unconcerned by either fact.

That's why Stoffel became the inspiration behind HoneyBadger Audio: resourceful, relentless, impossible to contain, and always finding another way over the wall.

Keep them guessing.

Be like Stoffel.



OVERVIEW

The Genesis is built to give vocals and lead sources the character, clarity, and control needed to command a mix.

Its discrete design keeps transients sharp and focused. The analog signal path delivers controlled low frequencies, present midrange, and a smooth top end that stays clear without becoming harsh.

An ultrafast FET limiter controls peaks without pumping, flutter, or smearing transients. Carefully matched active components keep the response fast, consistent, and musical.

The result is a channel strip designed not simply to help a source sit in the mix, but to make it lead.



Recording with the Genesis is a flexible and rewarding process. Its wide range of harmonic options allows you to discover something new with almost every control adjustment.

From clean, modern tones to more driven vintage character, the Genesis can be adapted to suit a wide range of sources and recording styles.

Genesis also offers what we call Non-Linear Harmonic Saturation. In simple terms, the harmonic saturation changes according to frequency, signal level, gain reduction, and ratio.

This approach allows the sound to respond naturally to the performance, giving recordings a lively and pleasing harmonic character.

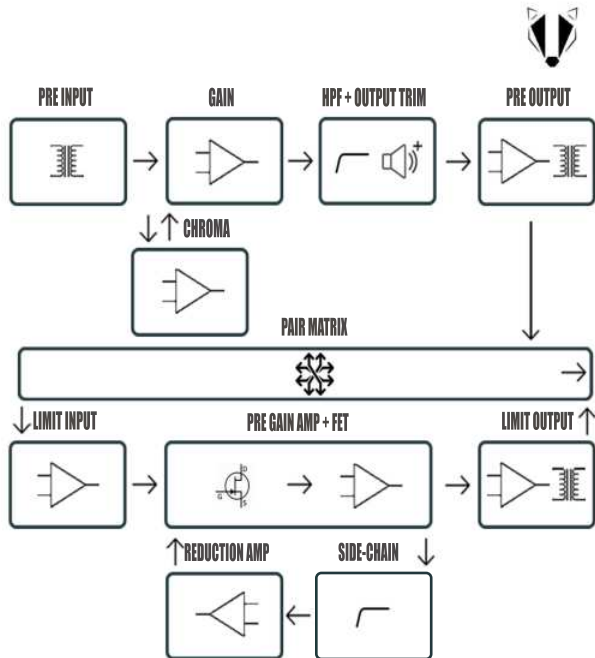
SIMPLIFIED ROUTING

The Genesis supports microphone, line, and DI connections.

Its separate design allows the preamp and limiter to be used independently. This means you can record one signal through the preamp while processing a separate signal through the limiter.

The Pair matrix allows you to switch easily between separate and Channel Strip modes. It also lets you use a single XLR output for quick and reliable A/B comparison.

GENESIS REAR PANEL



TOGGLE CONTROLS



1 INPUT SELECTOR

MIC: Selects the rear-panel microphone input and the front-panel XLR connector.

LINE: Selects the rear-panel line input. Use this for processing line-level signals from a DAW, mixer, or other audio equipment.

DI: Selects the front-panel 6.3 mm TS input for connecting a guitar, bass, or similar instrument directly. Synthesizers and other devices can also be connected without an external DI box. Because this is a low-level input, reduce the source output if necessary and adjust the Genesis gain accordingly.

2 IMPEDANCE SELECTOR

This sets the preamp primary windings of the input transformer. Useful for connecting Ribbon and Line signals.

3 PHANTOM POWER +48v

4 PREAMP PHASE INVERSION

5 PAIR MODE MATRIX (see section 15)

6 CHROMA ENABLE SWITCH (section 13)

PREAMP GAIN AND TRIM



1 PREAMP INPUT GAIN

Sets the input level of the mic pre

Adjusts incoming signal before the first gain stage. The gain control is before the mic preamp and sets the microphone sensitivity. This is control influences the saturation of the preamp.

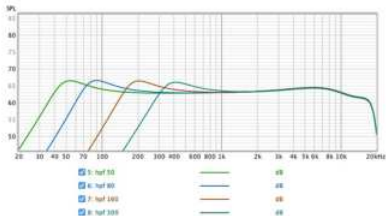
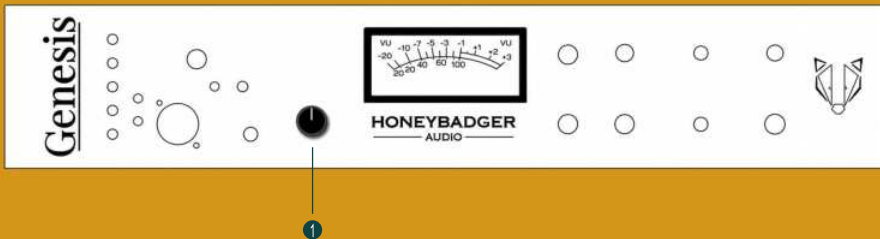
Increasing the gain while decreasing the preamp output gives more harmonics.

2 PREAMP OUTPUT TRIM

Sets the output level of the mic pre

This variable control allows you to adjust the output level to prevent clipping in your DAW. The output control Ranges from -60dBu to unity gain

HIGH-PASS FILTER



1 HIGH-PASS FILTER

Sets the preamp low frequency roll off.

This 5 step control is responsible for adjusting the low frequency cut in the preamp. The High-Pass is inductor based cutting low frequencies at -12dB/octave

- Step 1: Full pass
- Step 2: 50Hz
- Step 3: 80Hz
- Step 4: 160Hz
- Step 5: 300Hz

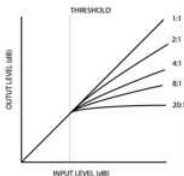
Each HPF setting adds a +2.5 dB crest at its target frequency, creating a passive Pultec-style push-pull response. For example, the 160 Hz setting can add weight to rhythm guitars while reducing mud below it. This effect is created entirely with passive components through Forced Magnetic Loading.



LIMITER INPUT + RATIO



- Step 1: 1:1
- Step 2: 2:1
- Step 3: 4:1
- Step 4: 8:1
- Step 5: 20:1



1 REDUCTION RATIO CONTROL

Sets the slope of reduction

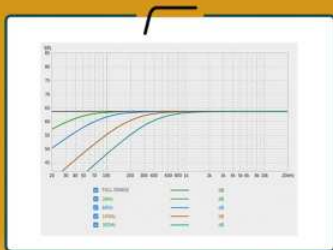
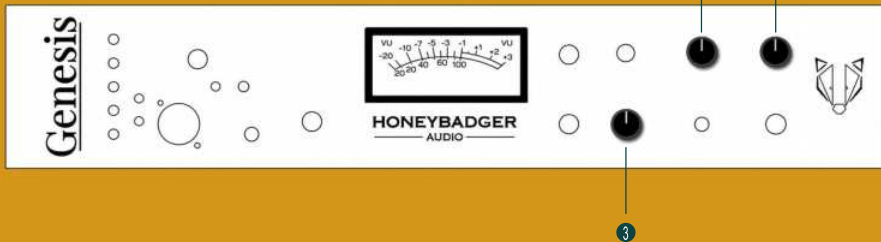
This 5 step control sets the fixed reduction ratio. Each selection exhibits a slightly different knee and amount of reduction.

2 LIMITER INPUT TRIM

Sets input and threshold of the limiter.

This variable control sets both the limiter's input level and the amount of gain reduction. The limiter uses a fixed internal threshold, so increasing the input level drives the signal across that threshold and produces more compression.

TIME CONSTANTS + SIDE-CHAIN FILTER



1 ATTACK

Sets the attack time of the limiter. This variable control ranges from 20 μ s to 750 μ s when clockwise.

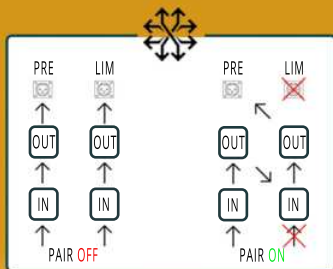
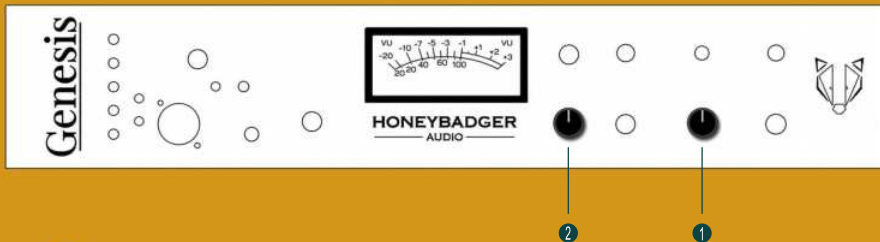
2 RELEASE

Sets the release time of the limiter. This variable control ranges from 50ms to 1.1s when clockwise.

3 SIDE-CHAIN FILTER

This five-step control rolls off low frequencies at 6 dB per octave before they reach the gain-reduction amplifier. This helps prevent unwanted low-frequency energy from triggering excessive gain reduction, particularly when processing bass-heavy sources or mix-bus signals.

LIMITER OUTPUT + METER MODE



1 LIMITER OUTPUT

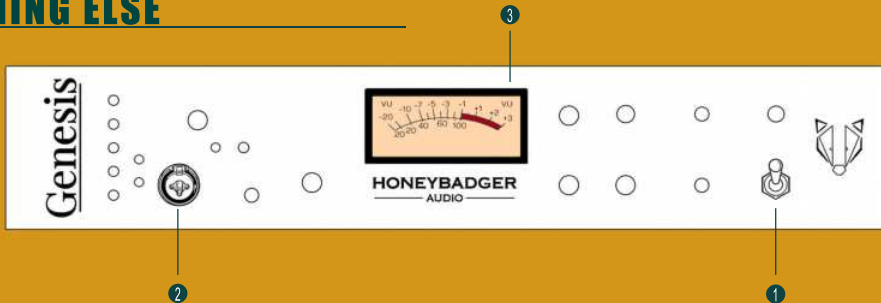
Sets the main level out of the Limiter. This control also serves as the main output level when the device is in Pair mode.

SEE PAIR MATRIX FOR MORE. (SECTION 15)

2 METER MODE

Sets the analog meter between preamp output, Gain Reduction, and Limiter Output.

EVERYTHING ELSE



1 POWER SWITCH

Powers on your beautiful Genesis!

2 MULTICONNECTOR INPUT

Connect you mic and DI

Use this input to connect either an XLR microphone or a 6.3 mm TS instrument. The front and rear XLR connectors share the same input. Do not use both at the same time, as this may cause signal loss, reduced high-frequency response, or ground-loop noise. The DI input is a high-impedance FET input designed for guitars, basses, synthesizers, and keyboards. Use a low output level to avoid clipping.

3 ANALOG VU METER + LED BACKLIGHT

DIAL IN YOUR SOUND



These are some starting positions,
experiment and find what the Genesis can do.

POP VOCALS



SPIT VOCALS



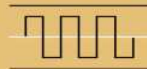
PRETTY VOCALS



The Genesis sounds pretty
good at every position.

As long as you aren't clipping,
but maybe you're into that.

No wrong answers.



Two key things:

a) Chroma adds saturation.

b) The more you compress, the more you saturate.

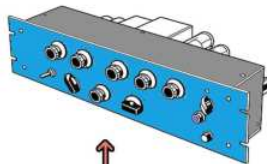


When you dive in, you'll see how quickly
Genesis can deliver results.

SEPARATE MODE



Separate mode is when PAIR is **OFF**.
This is the most straightforward way to operate
Genesis, both sonically and in terms of signal routing.



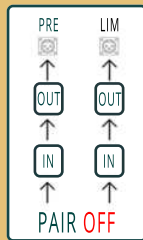
PAIR **OFF**



PAIR **ON**

PAIR **OFF** lets you connect
another effects processor
like an EQ between the pre
and limiter.

WHEN PAIR IS **OFF,
EACH INPUT GOES TO ITS OUTPUT**





CHROMA FLIPS BETWEEN 2 MODES.



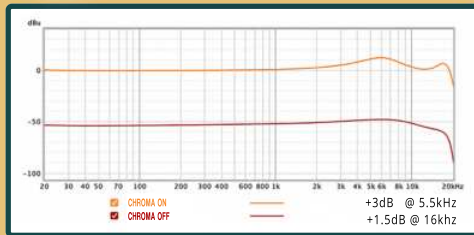
CHROMA increases harmonic saturation by 149%. Ideal for an in-your-face sound.



Overlays of NORMAL and CHROMA mode @1kHz.

NATURAL TONE BENDING

With the flip of a switch, Chroma adds air, harmonics, and extra dimension to your recording. It creates a natural EQ-style boost by carefully loading the input transformer and gain amplifier, without adding extra active circuitry.



NON-LINEAR HARMONICS

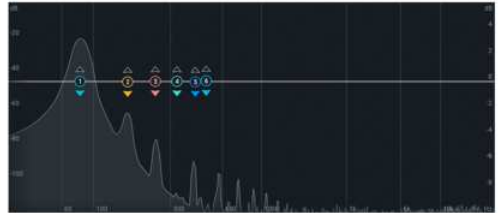
Building on the saturation character of the Genesis preamp, the limiter offers a different harmonic profile. Some describe it as warmth or vintage character, but whatever the name, its frequency response and behaviour provide a distinctly different tonal palette.

The amount of harmonic saturation depends mainly on the gain reduction and selected ratio. At 1:1, harmonic content remains minimal. As the ratio and gain reduction increase, the limiter produces a richer and more complex response. This allows it to act as a non-linear dynamic saturator, adding movement and character to otherwise flat recordings. In simple terms, the sound changes with the signal, rather than responding exactly the same way every time.

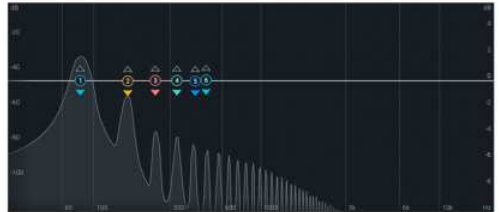
The FET responsible for gain reduction can also respond slightly differently depending on temperature and operating conditions. Warm-up time and the surrounding environment may therefore introduce small variations in the limiter's behaviour, all part of the natural character of analog circuitry.



LIMITER HARMONICS 1:1



20:1 @ 20dB REDUCTION



PAIR MATRIX

Because the preamp and limiter have separate inputs and outputs, we wanted to make signal routing through the Genesis simple and flexible.



PAIR MODE DOES 2 MAIN THINGS



PRE IN
TO
PRE OUT

LIMIT IN
TO
LIMIT OUT

PRE OUT
TO
LIMIT IN

LIMIT OUT
TO
PRE OUT

This removes the need of any patch cables.
A/B comparisons are a flip of a switch.

GENESIS REAR PANEL (PAIR MODE)



GENESIS REAR PANEL (SEPERATE)



METER TRIMMER



TOOLS YOU'LL NEED:



Phillips screw driver #2



Precision flat screw driver



SEVERE CAUTION

Trimmer R22 "ZERO"
adjusts for 0 when meter mode is
set at GAIN REDUCTION.

STEP 1

STEP 2

STEP 3

LOCATE THE TRIMMER



Open the top panel and find **R22**
Power **ON** Genesis.
BE CAREFUL, IT'S LIVE!

ADJUST AND OBSERVE



Adjust the trimmer and observe the VU.
Careful not to adjust the
wrong trimmer.

WAIT AND REPEAT



The Genesis is temperature
dependant, wait at least 30 minutes
to be sure it doesn't drift.

DO NOT adjust any of the other
trimmers. They set highly
sensitive biasing adjustments for
the limiter. If any of those are
adjusted, please contact us. A full
unit calibration will be necessary.



Grounding

A good studio grounding scheme helps the Genesis perform at its best. A solid chassis ground or isolated audio ground is recommended, although it is not essential in every installation.

Laptops and USB audio interfaces often use floating grounds. Where necessary, make sure they are properly referenced to the studio chassis ground to reduce hum and noise.

Ventilation

The Genesis produces minimal heat and is adequately ventilated. It can be installed directly between other rack-mounted devices without leaving additional space for airflow.



ELECTRICAL SAFETY

RFI and EMI Interference

The Genesis preamplifier may be affected by strong radio-frequency or electromagnetic interference because of its sensitive audio circuitry and internal magnetic components. Keep the unit away from equipment that produces strong magnetic fields, such as tube power amplifiers and unshielded power supplies. In some installations, nearby equipment may introduce noise or signal bleed into the audio path. The Genesis is carefully shielded, but interference can still occur. Try moving the unit to another rack position or installing a shielding plate between nearby devices.

Power Supply

The Genesis includes a universal 110–240 VAC power supply, allowing it to operate worldwide without changing any internal settings. The unit uses a 0.5 A fast-blow miniature glass fuse. The internal power supply also includes short-circuit protection, which shuts down the main power rail if a fault is detected on the low-voltage side. To replace the fuse, disconnect the power cable and remove the fuse holder. Replace it only with the specified 0.5 A fast-blow fuse. Never install a higher-rated fuse.

SPECS - AUDIO



PREAMP SPECS

Class A discrete topology
Preamp Gain: +45dB
stepped control: 20-45dB at 7.5 dB to 5dB steps
Chroma static gain: +20dB
Output trim range: -60dB - unity gain
Input and output balanced transformers
Inductor based HPF
Step control: full, 50Hz, 80Hz, 160Hz, 300Hz
3 way input switch: (mic, line and DI)
Input Impedance: 300-1200 Ω balanced
Output Impedance 600 Ω balanced
DI impedance: 1M Ω unbalanced
Phase inversion: Normal/inverted
Phantom power: 100mA +48vdc
Link routing matrix: links preamp and limiter internally
Self noise: -103.1dBu $\pm$ 1dB
Signal to noise maximum gain: -93.9dBu $\pm$ 1dB
Signal to noise maximum gain Chroma: -74dBu $\pm$ 0.15dB
Frequency response (non chroma): 20-20kHz $\pm$ 2dB
MAX output +18dBu
THD: 0.481%
THD chroma: 0.719%

LIMITER SPECS

Class A discrete topology
Matched JFET reduction element
Preamp Gain: +53.5dB
Output amplifier Gain: +66.5dB
Input de-balancing buffer amplifier
output balanced transformer
Ratio control
Stepped: 1:1, 2:1, 4:1, 8:1, 20:1
Passive side-chain filter
Selectable: full, 30Hz, 60Hz, 16Hz, 300Hz
Attack time: 20 μ s - 750 μ s
Release time: 50ms - 1.2s
Input Impedance: 20K Ω balanced
Output Impedance 600 Ω balanced
Self noise: -92.3dBu $\pm$ 3dB
Signal to noise "normal" operation: -80dBfs $\pm$ 3dB
Frequency response: 20-20kHz $\pm$ 0.5dB
THD: 0.273%
THD 20:1 @-20dB reduction: 7.40%



SPECS - EVERYTHING ELSE

POWER

Standard IEC power inlet with Fuse holder and mains switch.

Power consumption 100w MAX, typical 0.55w.

PSU CE certified PSU and UL listed.

0.5A 5x20mm fast blow fuse.

Star ground configuration for chassis and audio circuit.

PHYSICAL

Chassis body steel.

Chassis front panel 3mm extruded aluminum.

Standard high precision analog VU meter with LED backlight.

LxWxH: 315x482.6x88mm

2u height

Weight: 6.8kg net, 7.5kg shipped

WARRANTY

Genesis includes a 3 year manufacturer warranty on all parts excluding physical damage or neglect.

Warranty Process

Contact service@honeybadgeraudio.com and describe the issue. Please include your full name, product serial number, and any relevant details, photos, or videos.

If the issue cannot be resolved by email, we may arrange a WhatsApp video call to help diagnose the problem.

If service is required, we will provide the correct shipping address and issue a warranty ticket by email. You can follow the repair process at service.honeybadgeraudio.com.

Ship the Genesis using registered, tracked delivery and pack it extremely well. Please assume the parcel may be dropped, stacked, shaken, or enthusiastically launched from a third-floor window. Shipping can be a strange wilderness.

Once the repair is complete, we will contact you by email and arrange return shipping.

The customer is responsible for shipping costs to and from HoneyBadger Audio. HoneyBadger Audio covers all approved parts and labour for three years from the original delivery date, subject to the warranty terms.



Questions?
Drop us a line,

E-MAIL: service@honeybadgeraudio.com

WHATSAPP: +385 095 3940 063

We are based in the EU, so please allow a little extra time for a response if you are contacting us from outside the region.



Operations guide to Genesis

BIG THANKS

for believing in a small manufacturer!

If you have any inquiries, super cool ideas, or just wanna chat
gear,

give us a ring. We're here for all HoneyBadger adopters through
support, insight into future products, and studio advice.

www.honeybadgeraudio.com

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