

Your tone, in view.



Pugi M1 combines broad passive-style EQ shaping with an expandable, interactive digital display. Shape bass weight, upper-bass contour and high-frequency openness with the hardware-style controls or the graph.

Quick start

1. Insert Pugi M1 on a track or bus and load Init - Clean Start.
2. Choose a source preset or raise a boost gently. Keep Bypass off and EQ IN on.
3. Open SHOW EQ DISPLAY to watch and edit the curve.
4. Use Gain Match or Output to compare at similar levels; leave output headroom.

The low end & the top end

Low Boost / Low Atten

Independent 0-10 amounts for broad bass lift and reduction. Their different curves let you boost and attenuate together. These amounts are not dB values.

Low Frequency

20 / 30 / 60 / 100 Hz. One selector is shared by both low bands. These are nominal shaping frequencies, not a pair of identical filter corners.

High Boost / High Frequency

A bell-shaped boost with a 0-10 amount. Select 3 / 4 / 5 / 8 / 10 / 12 / 16 kHz for presence or air.

Bandwidth

0-10, from SHARP at the left to BROAD at the right. It changes the width of the high boost. Broader settings spread the lift over more of the spectrum.

High Atten / Atten Freq

A separate 0-10 high-shelf reduction. Select 5 / 10 / 20 kHz independently of High Frequency. Combine with High Boost to shape brightness and soften the uppermost range.

Output

-18 to +18 dB final gain. Reduce it when strong boosts raise the level. The processor has no limiter; watch the downstream signal for clipping.

Use the digital display

SHOW EQ DISPLAY opens the panel below the analog controls without changing their scale. HIDE EQ DISPLAY collapses it. The frequency axis covers 20 Hz to 20 kHz.

Four linked nodes

1 = Low Boost, 2 = Low Atten, 3 = High Boost, 4 = High Atten. Drag vertically for amount and horizontally for frequency. Frequency choices snap to the selectors. Moving either low-frequency node changes their shared selector. The low nodes sit at their different shelf corners; readouts show the nominal selected frequency.

Precise graph control

Click a band card to select it. Left/right arrow keys change frequency; up/down change amount. Shift makes amount steps finer. NARROWER / BROADER adjusts High Boost bandwidth. The mouse wheel also changes bandwidth when High Boost is selected.

Read the colors

The red curve shows the configured steady-state EQ response calculated from the audio filters, before Output and Gain Match. Grey and blue spectra show actual input and output audio. Their -90 to 0 dBFS scale is separate from the EQ gain grid. The spectrum is frequency content over time, not an oscilloscope waveform.

Edit while bypassed

EQ OUT and Bypass show EDIT PREVIEW. The curve and nodes remain editable, but the audio follows the actual switch states. Enable EQ IN and disable Bypass to hear the preview.

Metering

Four digital meters show input/output L/R sample peaks. The analog-style output meter uses RMS-style smoothing: 0 VU corresponds to -18 dBFS RMS. Neither display is a true-peak or loudness-compliance meter.

Compare, recall & navigate

EQ IN, Bypass and Gain Match

EQ IN removes only the EQ curves when off; Output remains active. Bypass bypasses the whole processor, including Output and Gain Match. Gain Match compares input/output power and slowly compensates level, within approximately +/-18 dB. Allow a few seconds to settle. It assists listening comparisons rather than guaranteeing a target loudness.

A/B/C and Undo / Redo

Three slots hold complete parameter snapshots, including EQ IN, Bypass and Gain Match. Switching slots preserves the outgoing values. The selected slot is softly backlit. Undo/Redo tracks parameter edits, preset loads and recalled comparison values; the slot label itself is not an undoable audio parameter.

Knob gestures

Drag vertically to turn a knob; Shift-drag is finer. Double-click resets it. Right-click or Enter opens numeric entry; frequencies use the displayed Hz or kHz and snap to the nearest choice. Arrow keys adjust a focused knob. Mouse-wheel changes on hardware knobs are disabled.

Window and session recall

The hamburger menu offers 60%, 75%, 100%, 125% and 150% zoom, Quick manual, About / License and the website. Corner resizing is available. Menu-selected zoom, display visibility, parameters, comparison slots and preset title are recalled with the DAW session. Manual corner resizing is not persisted as the zoom preference.

Favorites and the badge

The star marks the current preset as a favorite. Hover over the heart-and-shark badge to see Made with love. Close popup panels by clicking outside them or pressing Escape.

Find your starting point

The factory bank contains 100 presets: START HERE (9), Drums (14), Bass (9), Guitars (9), Vocals (10), Keys (8), Mix Bus (7), Mastering (9), plus five Guest collections of five presets each.

Audition quickly

Click the preset bar and search or choose a category. Single-click auditions without closing the browser. Double-click or Load applies the preset and closes it. The top arrows navigate factory presets. Most presets preserve EQ IN, Bypass and Gain Match, so check those switches if a new preset seems unchanged.

Return to neutral

Init - Clean Start resets the EQ amounts and Output, enables EQ IN, and disables Bypass and Gain Match. The preset title records the last loaded preset; it does not certify that you have left its settings unchanged.

Your own presets

Use the browser to save, rename and delete user presets. Deletion asks for confirmation, and factory presets cannot be deleted. User presets are stored in the platform application-data folder under Shark Plugs/Pugi M1/Presets.

The Guest collections

Mara Venn, Theo Calder, Nico Arlen, Elia Soren and Rowan Kest are themed, Shark-authored preset personas. These collections are not represented as presets supplied or endorsed by outside engineers.

Choose by musical purpose

Try Bass Boost & Dip for the characteristic low contour, Air Without Bite for a smoother top-end direction, or Master - Micro Polish for subtle work. Presets are starting settings: adjust amount, frequency and output for your recording.

Practical recipes & support

Bass lift with a dip above it

Start with Low Frequency at 60 Hz, Low Boost at 4 and Low Atten at 4. Listen to the bass foundation and the upper-bass region together. Adjust each amount independently, then compare at similar output level.

Open a vocal or acoustic track

Try High Frequency at 10 or 12 kHz, High Boost around 2 and a broad Bandwidth around 7. If the top becomes too bright, introduce a small High Atten amount at 10 or 20 kHz. These values are illustrative starting points, not included preset definitions.

Gentle mix-bus shaping

Begin with small amounts. Add a little low boost if the mix needs foundation, or a broad high boost if it needs openness. Use A/B/C for alternatives and check transients and output headroom after each change.

If something seems unresponsive

For no audible EQ change, check EQ IN and Bypass first. For no spectrum, start audio playback and open the display. For an unexpected level change, check Output and allow Gain Match to settle. For a narrow or harsh high boost, move Bandwidth toward BROAD.

Version and compatibility

This guide describes source version 0.1.7. The project targets AU and VST3 on Mac; distribution availability and supported systems should be checked on the website. The engine supports mono/stereo and reports zero latency. This guide does not claim an exact hardware circuit model or universal host certification.

Help and credits

Visit <https://sharkplugs.com> for product information and support.

Plugin Creator: Alex Raven. Product Design & Production: Sharky.

Pugi M1 is a Shark Plugs product. Third-party hardware names, when used for context, do not imply affiliation or endorsement.