

User manual

Dual-channel tube equalizer | v0.4.1



A practical guide to the hardware controls, graph, spectrum, stereo routing and preset workflow. Use small moves first, compare at similar loudness, and leave output headroom.

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01 / Quick start

Start clean

Insert the plugin and choose Init - Clean Start. Fresh insertion is flat at unity, with SAT and Gain Match off. Oversampling defaults to 4x.

Make one musical move

For bass weight, select 60 Hz in LOW BOOST and add 1-3 dB. For less low-mid buildup, try a small MID CUT around 300-500 Hz. For more openness, try a modest HIGH BOOST with a broad HF Q.

Open the graph

Press GRAPH. Select the channel you want to inspect. The line shows the EQ response; the moving bars show the audio spectrum. Drag a node to make the same changes as the knobs.

Compare fairly

Use BYPASS, then enable GAIN MATCH if you want approximate loudness compensation. Give it around 1-2 seconds to settle. Save alternatives in A/B/C.

Leave headroom

VOLUME trims each row from -24 to +24 dB. Strong boosts can raise the output substantially. This plugin has no output limiter.

02 / EQ controls

Both rows have the same five sections. Frequency choices are stepped. Cut amounts are entered as positive attenuation values.

Section	Frequency choices	Amount / character
LOW CUT	30, 40, 100, 400 Hz	0-18 dB attenuation; low shelf
LOW BOOST	20, 40, 60, 100, 140 Hz	0-14 dB boost; low shelf
MID CUT	200, 300, 400, 500, 600, 700 Hz	0-18 dB attenuation; broad bell
HIGH BOOST	1.5, 3, 4, 5, 8, 10, 12, 16 kHz	0-14 dB boost; bell
HIGH CUT	1.7, 4, 10, 28 kHz	0-14 dB attenuation; high shelf
HF Q	0.6, 0.8, 1.0, 1.4, 1.7	Width of HIGH BOOST
VOLUME	Per row	-24 to +24 dB output trim

How the sections interact

LOW BOOST places almost the full selected gain at the chosen bass frequency. LOW CUT is a shelf, not a high-pass filter. Using both can reshape bass weight and slope. MID CUT becomes narrower as you increase its depth. Lower HF Q values make HIGH BOOST broader; higher values focus it.

The 28 kHz HIGH CUT setting extends above the displayed 20 kHz graph boundary. Its node stays at the right edge. High-frequency response also depends on sample rate and oversampling.

03 / Tube and stereo

SAT and INPUT TRIM

Click SAT or the amber lamp to enable the tube stage before the EQ. INPUT TRIM spans -24 to +24 dB and changes tube drive with inverse output compensation. It is not a conventional output gain control and has no effect when SAT is off.

6072A and 6N1P

6072A reaches soft asymmetric saturation earlier. 6N1P remains cleaner longer and becomes more assertive as drive rises. These are original musical models, not sampled or measured replicas of a particular hardware EQ.

L/R and M/S

In L/R, the upper row processes Left and the lower row Right. In M/S, the upper row processes Mid and the lower row Side, using energy-preserving encoding. Mid describes the centre; Side describes differences between left and right. Mono input uses the upper row.

LINK

LINK applies manual knob and node edits to both rows. It does not merge their settings immediately or link separately addressed host automation. Turn it off to shape the channels independently.

Oversampling

Choose 1x, 2x, 4x or 8x. Higher rates can reduce aliasing from saturation at greater CPU cost. The plugin reports a fixed latency across the choices, and the session remembers your setting. Change routing or oversampling between passages if a filter-state reset is audible.

04 / Graph and spectrum



Press GRAPH to expand or hide the display. Its frequency axis runs from 20 Hz to 20 kHz. The left gain axis is +/-24 dB and describes the EQ curve.

The curve combines the five linear filters for the selected row. It excludes tube harmonics, output trim and Gain Match. The moving spectrum measures actual post-processing audio, so it includes those effects. Its separate amplitude range is -90 to 0 dBFS.

LEFT / RIGHT changes to MID / SIDE when you select M/S. These display selectors do not solo or mute the audio. A centred mono source should show energy in Mid and little or none in Side.

Drag a node horizontally for frequency and vertically for amount. Frequency moves snap to the available settings. Wheel over HIGH BOOST to change Q. LINK also applies graph edits to the other row. Bars fall away after audio stops; the analyzer pauses when the graph is hidden.

The faceplate, curve, fill, nodes, spectrum and selectors share the chosen color theme.

05 / Presets and workspace

56 factory starting points

Open the preset name to search or browse categories. Click to select and press Load, or double-click a preset. The arrows step through the bank. Presets are starting points: adjust them to the source and level.

Your own presets

Use Save new, Rename and Delete for user presets. Factory entries are protected. The star marks favorites. Some factory categories use fictional engineer personas; they do not represent endorsements by named professionals.

A/B/C and undo

Choose A, B or C to compare alternatives. The outgoing state is retained before switching. Undo/redo keeps up to 100 edits in the current session. Host automation is not added to that history.

Bypass and Gain Match

BYPASS crossfades to latency-aligned dry audio. GAIN MATCH compares dry and processed RMS energy with compensation limited to +/-12 dB. Allow roughly 1-2 seconds to settle. It is not a LUFS measurement or peak limiter.

Control shortcuts

Drag knobs vertically; hold Shift for fine adjustment. Use the wheel or arrow keys to adjust. Double-click resets. Right-click or Enter opens numeric entry; enter frequencies in Hz and positive cut amounts in dB. Escape dismisses the entry.

Theme, size and fullscreen

Click the logo to cycle red, blue, green and purple. The menu offers zoom, manual and credits. The expand button opens the live interface fullscreen; Escape returns. Theme and zoom are recalled with the session.

06 / Setup and answers

Plugin setup

Use the supplied build or installer for your host and platform. The source project defines AU, VST3 and Standalone targets, with a macOS 12.0 deployment target. This guide does not establish the availability of a signed installer, Windows binary or AAX version.

The spectrum is not moving

Open GRAPH and play audio through the plugin. Check the chosen channel. In M/S mode a mono source can leave Side empty. Hiding the graph pauses analysis; stopping audio lets the bars decay.

A knob seems ineffective

INPUT TRIM only changes sound with SAT enabled. LOW CUT and HIGH CUT are shelves, not hard filters. Check the selected channel, LINK, BYPASS and source frequency content. Gain Match can reduce the apparent loudness increase from boosts.

The output is too loud

Lower VOLUME, reduce boost or drive, and check downstream meters. Gain Match is approximate RMS compensation and will not catch every peak. Use a separate limiter if your chain requires peak control.

CPU or switching issues

Try a lower oversampling setting and hide GRAPH when it is not needed. Stop playback before changing routing or oversampling if a brief transition is audible.

Support details

When reporting a problem, include the plugin version, DAW, operating system, sample rate, buffer size, oversampling choice and steps to reproduce it. Find the current support route at sharkplugins.com.