



Pulsar Poseidon

User Manual



Table of contents

Introduction.....	3
Welcome.....	4
Our experience.....	4
Sound and science.....	4
Our user interfaces.....	4
The search for the right equipment.....	4
A final word.....	4
The Trident A-Range Console.....	5
Quick start.....	6
Installation.....	6
Activation.....	6
First Steps.....	8
The user interface.....	9
Use of parameter controls.....	10
Parameter locking.....	10
Control surface and multi-channel parameter edition.....	11
Using the GUI resize control.....	11
The Toolbar.....	11
Undo / Redo.....	12
Preset Selection.....	12
Save / Save As.....	12
A / B.....	13
Menu Button.....	13
Oversampling settings.....	13
Other options.....	14
The control panel.....	15
The control rack.....	16
Drive Section.....	16
High-Pass Filter.....	17
The LF, LMF, HMF and HF Bands.....	18
Low-Pass Filter.....	20
Output Transformer.....	21
Scale.....	22
Auto-gain.....	22
Volume.....	23
Power.....	23
The curve display rack.....	23
Equalization using the curve display.....	23
Spectrum visualization.....	25
Level visualization.....	26
Minimum Configuration.....	27
License agreement.....	28
License.....	28
Updates.....	28
License transfer.....	28
Activation.....	28
Trial.....	28
Third-Party Software.....	28
Disclaimer.....	29

Introduction

This manual describes the features and operation of the Pulsar Poseidon effect processor. To be sure you understand how to use your plugin and understand all its subtleties, please read it completely.

The information contained in this manual is believed to be correct at the time of publication. However, if an error has unfortunately crept into its contents, please let us know.

IMPORTANT: The prolonged use of amplified instruments, speakers or headphones may cause permanent hearing loss. Ensure you monitor your exposure level, and take regular breaks. In case of tinnitus or suspected hearing loss, please consult an ENT specialist.

Welcome

Our experience

Thank you for choosing Pulsar Audio quality!

With more than 15 years' experience in plugin development for the biggest names in the industry, we decided to create Pulsar Audio to push the quality requirements of our products even further.

For each product, our quest for excellence requires us never to rest on our technical achievements, and to expand our knowledge ever further.

Sound and science

With solid expertise in audio signal processing, but also in electronics, sound techniques and music practice, we take great care in modeling all the small details and imperfections of analog equipment that make the difference between a « mathematical » exact sounding algorithm and a rich, living and musical processing, and we produce this famous « 3rd dimension » sound so much sought after.

In addition, our close collaboration with music production professionals requires us to be rigorous in order to produce professional quality tools.

Our user interfaces

The user interface of a plugin is the link between the creative drive and the technical implementation; it must therefore be clear, intuitive, and as pleasant as possible to use. We take great care to create the most beautiful and fluid interfaces possible, with an emphasis on intuitiveness.

The search for the right equipment

Rarely do you find two analog machines that sound exactly the same. It is therefore important, when developing an emulation, to carefully choose the hardware units to be used as models. We only use units in perfect condition and measure them with the best recording equipment.

A final word

We hope you will enjoy this plugin as much as we enjoyed creating it. Be sure to visit our website www.pulsar.audio and find out about updates, new products, tips and other resources. There, you will also be able to contact us to ask for help or simply to tell us about your experience!

The Pulsar Team

The Trident A-Range Console

What engineer has never heard of the Trident A-Range console? This legendary piece of studio equipment, of which only 13 units were ever produced, stands as a testament to the golden era of analog recording. Its four-band equalizer is renowned for its musicality, featuring inductors in the upper and lower mid bands that contribute to its distinctive sound. The EQ sections, which include peaking filters for the mid bands and shelf filters for the high and low bands, allow for both broad or focused adjustments, and have a unique interdependence in their behavior. Another unique characteristic of the A-Range EQ is the use of faders for level adjustment instead of rotary potentiometers, providing visual feedback on the amount of gain added or removed.

The A-Range console has been at the heart of many iconic recordings. Artists like David Bowie, Queen, Elton John, and Metallica have all laid down tracks that were shaped by its exceptional EQ. Producers and engineers have sought out the A-Range for its ability to impart a warm, punchy sound that stands out in a mix. The console's preamps and EQ have left an indelible mark on the music industry, making it a coveted item for those who value the unparalleled sound of analog gear. The Trident A-Range console is not just a piece of history – it's a piece of art that continues to influence music production to this day.

Today, the color and equalization curves of this iconic EQ are still highly sought-after. However, its distinctive curves and band interactions come at a cost: adjusting the settings can be tricky and unpredictable. So far, we believe that no digital recreation has adequately addressed this issue, and so we decided to make our dream emulation of this EQ – one with just the right modifications to make it usable in a modern music production context, with a much gentler learning curve, while retaining the mojo of the original.

In Pulsar Poseidon, a visual display of the EQ curve demystifies how the bands interact, providing a clear understanding of how each control shapes the overall sound. In addition, beyond accurately emulating the original EQ's internal saturation and its iconic output transformer, Pulsar Poseidon expands the sonic possibilities with alternative modes, mid/side features, automatic gain compensation, and more. Ultimately, we pay tribute to the machine that has made history by propelling it into modern workflows.

Quick start

Installation

Pulsar Poseidon is available as a plugin in VST2, VST3, AU and AAX formats for use with all major DAW software such as Live, Cubase, Logic, Pro Tools, etc.

Installation from the supplied installer is automatic. The installer takes care of copying the different plugins as well as presets, manual, etc. into the appropriate locations.

Note: If you are using the VST2 format in Windows, you will be asked by the installer to specify the installation folders for the 32-bit and 64-bit VST2 plugins respectively. The paths that seem most appropriate for your computer will be recommended by default, but we advise you to check them before completing the installation. If the plugin is not installed in the same folder as your other possible plugins, your DAW software may not detect it.

Activation

All our plugins are protected by PACE's iLok system. For correct operation, we recommend you ensure that you have the latest version of the « iLok License Manager » software, available for free download at www.ilok.com .

You can choose between three activation methods:

- Activation on a hardware USB dongle such as iLok 2 or iLok 3, which will enable you to use your plugin on several machines (you can order a dongle online at www.ilok.com or buy it from your music retailer)
- iLok Cloud activation which will enable you to use your plugin on several machines but requires a permanent internet connection
- Machine activation, which does not require a dongle or a permanent internet connection, but only activates your plugin on one machine

Important: If you choose the iLok Cloud system, you have to open a Cloud session on your computer by going to the « File > Open Cloud Session » menu of your iLok License Manager. If you choose an iLok 2 or 3 dongle, you have to connect it to your computer before any operation.

When you purchase your software, you will receive:

- Either a license deposited directly onto your iLok account. Just go to the « Available » tab and drag it to the destination of your choice (here CLOUD for a cloud license, or iLok_Pulsar for an iLok 2 or 3 dongle)
- Or an activation code. Simply paste it into the « Licenses > Redeem Activation Code » menu to receive the license on your account, and drop it off at the destination of your choice (CLOUD or iLok 2 or 3 dongle)

iLok License Manager

All Licenses (126) Available (5) All Activations (1) Unavailable (72) Hidden (0)

pulsar
126 Licenses

Local

- CLOUD
35 Activations
- MacBook Pro de
0 Activations
- iLok_Pulsar
42 Activations

Valid Locations	Product Name	Publisher Name	Subtype	Expiration Date	Deposit Date	Type	Activ
	Pro Tools	Avid	Product	04/01/2019 19:59	04/01/2018 19:59	Subscription	0 of 1

ZERODOWNTIME INFORMATION

Export CSV

Show Details

iLok License Manager's "available" license tab

First Steps

Load Pulsar Poseidon onto a track of your choice in your DAW. A good starting point is to load a basic preset that matches the type of channel (vocals, guitar, bass, drums...). From there:

- Adjust the gain and frequency of each band to get closer to a specific desired result
- Start playback, compare with and without the EQ using the Power button (bottom-right). Activate the Auto-Gain mode to maintain the same signal level at output as entered at input, focusing on only the spectral changes
- If you like the frequency balance you've achieved but want to reduce the overall strength of equalization, you can decrease the Scale setting down from 100
- Try out the Drive setting to change the amount of saturation and transformer colouration in order to get the desired warmth

Operating this way, you can quickly review many of the factory presets for inspiration without getting into technical considerations.

The user interface



The user interface

The user interface consists of 2 separate panels:

- The toolbar, common to all Pulsar Audio plug-ins (top)
- The control panel, specific to the Pulsar Poseidon plug-in

Note that in all Pulsar Audio plug-ins, you will find a resizing control in the bottom right corner of the plugin interface.

Use of parameter controls

The parameter control knobs have several modes of use:

- The normal editing mode (use a classic mouse drag, or the mouse wheel)
- The fine editing mode (hold the Ctrl or Cmd key while dragging or while using the mouse wheel, or drag with the right mouse button)
- The « reset to default » action (double-click, or click while holding the Alt key)
- The « menu » action (right-click, or click while holding the Ctrl key)
- Only for some controls, the alternate edition mode (hold Shift while dragging), which can have various functions, for example to temporarily link two parameters

Parameter locking

It is possible to lock certain parameters, so that they are not changed when loading a preset. For example, one possible use of this feature is to set the input and output gains of a compressor to achieve the desired amount of gain reduction, lock these parameters, and then scroll through the list of factory presets to find the most appropriate tone.



Locking the Dual Input knob

To lock a control, right-click it with the mouse, or click while holding down the Ctrl key on the keyboard. If the control can be locked, a menu will appear offering to lock it. When a parameter is locked, a small padlock icon appears next to the control.

Control surface and multi-channel parameter edition

If you are using a control surface such as AVID S1/S6, Mackie HUI, so on. to control your plug-in, and in the case of a plug-in whose L/R or M/S channels can be controlled independently:

- When the "link" option for the controls of the two channels is deactivated, the reading/writing of automations and the control of parameters by the surface function "normally" (each control is controlled independently, as expected).
- When the link option is activated, only channel A parameters are used (which corresponds to the Left or Mid channel, depending on the stereo mode selected). By controlling channel A parameters from the control surface, or reading automations from channel A, the link automatically synchronizes channel B parameters. **Automations on channel B parameters are ignored, as are changes to channel B parameters from control surface** . Channel B automations are not written.
- **Caution:** in Pro Tools, automations are written to both channels A and B, and even with the link option enabled, playing an automation on A does not synchronize channel B (it is assumed that channel B's automations have been recorded at the time of writing, and that channel B's automation tracks are being replayed independently of channel A's).

Using the GUI resize control

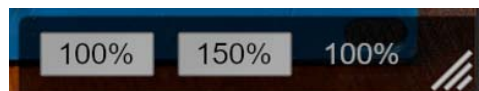
Located at the bottom right of the interface of all Pulsar Audio plugins, this control allows you to resize the plugin's interface to your liking. It comes in the form of three lines, like a classic resizing handle:



Resizing handle

Note that in some DAWs, this resizing can be problematic, depending on how the DAW developer has designed its windowing.

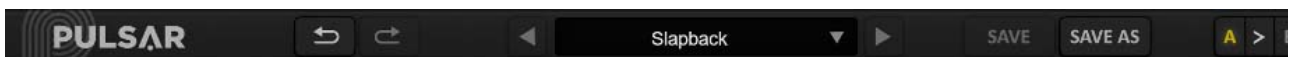
It is also possible, by clicking in the corner, to open a small popup window with buttons offering a choice of fixed size resizing (100% - 150%):



Resizing window

The Toolbar

Located at the top of the plugin interface, it contains all the functions relating to parameters, presets, communication with Pulsar Audio, etc.



The toolbar

Undo / Redo

The two arrow buttons on the left of the toolbar have the function Undo and Redo, i.e. respectively the cancellation and restoration of the last action. All parameter changes and more generally the state of the plugin are stored in a history. You can click on « Undo » at any time to return to the previous state (or to the nth previous state) and on « Redo » to return to the current state.

Note: a right-click on one of these buttons gives access to the list of stored operations.

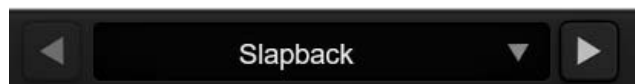


Undo / redo buttons

Preset Selection

The preset selection area, located in the center of the bar, allows you to:

- Read the name of the current preset. If an asterisk appears after the preset name, it means that the state of the plugin no longer matches the saved preset
- Select a preset from the list of available presets, arranged in sub-banks
- Delete the current preset (« Delete Preset » option)
- Rename or move a preset to another sub-bank (« Move / Rename Preset » option)
- Set the current preset as the one that will be loaded by default when creating a new instance of the plugin (« Set This Preset As Default » option)
- Open the presets directory. This can be handy for making backups of your preset files and restoring them. Note that renaming and reorganizing presets must be done from the plugin menu, not by using your system's file explorer.
- Restore factory presets. This will also overwrite any changes you have made to your factory presets
- Quickly navigate between the presets to find inspiration, using the left and right arrows



The preset selection area

Save / Save As

The Save button saves the current preset.

The Save As button saves the current state of the plugin under a new preset name.



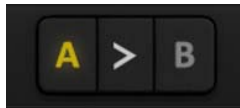
Save and Save As buttons

A / B

This section allows you to compare 2 different states of the plugin, or 2 different presets. Slots A and B, accessible through these 2 buttons, represent 2 completely independent states.

For example, when state A is active, you can load a preset and/or make settings from the interface, then click on button B; then load another preset and/or make other settings; buttons A and B now allow you to quickly switch between the two states and easily compare the 2 presets or sets of settings.

It is also possible to copy the state A to B or vice versa using the > or < buttons located between A and B.



A, B and Copy buttons

Menu Button

The button located on the far right of the bar encompasses various options.



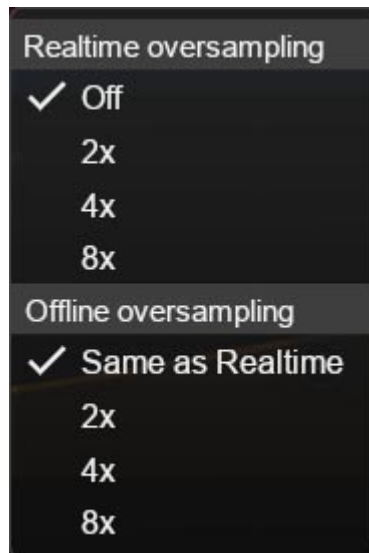
The Menu button

Oversampling settings

The first menu item is used to set the oversampling. Oversampling allows the sound to be processed at a higher sampling rate within the plugin, in return for higher latency and CPU consumption. Oversampling is disabled by default, as all Pulsar Audio products use advanced technologies that allow in most cases to process the sound without oversampling, with no compromise on quality. This makes oversampling useful mainly when you saturate a lot.

The maximum available oversampling rate is not the same in all Pulsar Audio plug-ins and depends on a trade-off between the need for oversampling and the CPU consumption induced by oversampling in this plug-in.

Please note that Pulsar Audio products use very high-quality linear phase upsampling and downsampling filters. This means that the x2 oversampling will generally be of higher quality than the x2 setting in a competitor's product, but will also be more CPU intensive.



Oversampling options

The "Offline oversampling" option allows you to choose an oversampling setting for final rendering (and other non-real-time processing) independent of the setting applied in real time. This enables to reduce the CPU consumption during the use of the plugin, while having the best quality during the final rendering.

Other options

Other functions accessible through this menu are:

- Enabling / disabling the help balloons
- Access to the website
- Access to social media
- Access to communication with technical support
- Link to this user manual

The control panel



The Poseidon's control panel

The Poseidon's control panel consists of two racks:

- The main control rack at the bottom. Here the layout is inspired by the famous hardware console, but the placement of the bands has been changed in favor of a more traditional ordering: the low (LF) and low-mid (LMF) bands can be found on the left, and the high-mids (HMF) and high (HF) bands are on the right
- The curve display rack, which also includes a spectrum analyzer and a metering section

The control rack

This rack contains the main controls for adjusting the equalizer in the style of the original hardware.

Unlike most ordinary EQs, here the gain of each band is controlled by a horizontal fader, while the frequency is controlled by a rotary knob as usual. The high-pass and low-pass filters each have a vertical fader to select their cutoff frequency.



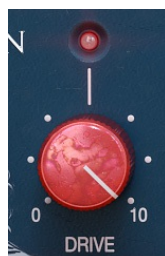
The control rack

Drive Section

The Drive section consists of the Drive knob, the Drive LED and three saturation mode buttons.

Drive Knob

The Drive knob adjusts the amount of saturation introduced by the modeled electronic components on the input and/or added transformer stages of the signal flow. Increasing the Drive has the same effect as increasing the input level on the analog equalizer while compensating for the increase in gain with a complementary reduction. The fact that this gain compensation is done automatically means the Drive knob increases only saturation effects.



Drive Knob

Note: If the Saturation Mode and the Transformer Mode are both set to Off, then the Drive knob will have no effect.

Saturation Mode

The Saturation Mode buttons let you choose which analog saturation circuit is emulated. The top-most mode, represented by the Greek letter Phi that resembles a trident, activates a faithful emulation of the analog circuitry of the console from which this plugin is inspired. This produces a rather soft saturation. The second mode, whose symbol is the Pulsar logo, is an original circuit designed by us for this EQ, giving it a slightly more modern and aggressive character. Finally, the bottom button deactivates saturation, for more transparent processing.



Saturation Mode Buttons

Drive LED

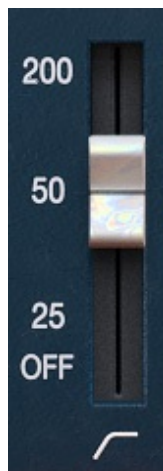
The Drive LED indicates the amount of saturation introduced by the selected saturation mode. Depending on the input signal level and the current Drive setting, the LED lights up more or less. When the LED is off, the input signal level or Drive setting is too low for saturation to be audible.

Note: If the Saturation Mode and the Transformer Mode are both set to Off, then the Drive LED will remain off.

High-Pass Filter

The High-Pass filter cuts low frequencies. On the analog EQ this plugin is based on, there were several buttons that could be pressed in different combinations to achieve different cutoff frequencies. For Pulsar Poseidon, all the original shapes of the filter's various positions have been modeled, and any shape in between has been interpolated, making for a modern continuous experience but one that has an authentic response.

Note that non-continuous 'Stepped' frequencies are selectable by activating Stepped HP/LP in the plugin menu, but by default the plugin's high-pass filter cutoff is continuous.



High-Pass Slider

The table below shows the exact high-pass filter setting in the Pulsar Poseidon plugin corresponding to each button combination from the original hardware EQ :

Trident A-Range

25 Hz
50 Hz
25 + 50 Hz
100 Hz
25 + 100 Hz
50 + 100 Hz
25 + 50 + 100 Hz

Pulsar Poseidon

26 Hz
32 Hz
40 Hz
60 Hz
90 Hz
160 Hz
200 Hz

The LF, LMF, HMF and HF Bands

Pulsar Poseidon offers four EQ bands: Low Frequency (LF), Low Mid Frequency (LMF), High Mid Frequency (HMF), and High Frequency (HF). Each of these bands has the same controls: a gain slider, a frequency knob, an on/off button, and M/S selection. The LF and HF bands are shelving filters, while the LMF and HMF bands are bell filters.

A special feature of this EQ is that the two bells (LMF and HMF) share the same circuitry, as do the two shelves (LF and HF). This means that the response of one bell depends on the settings of that bell, but also on the frequency of the other bell, and the same applies to the shelves. These band interactions make it possible to obtain a wide variety of EQ shapes, but these were difficult to predict in the analog equalizer on which this plugin is based. Here, the display of EQ curves in the curve display rack makes it easier to observe the exact effects.



The LF, LMF, HMF and HF Bands

Differences with the hardware

The four frequency positions of each band in the hardware analog EQ do not align with the same positions in Pulsar Poseidon's continuous frequency knob.

To ensure Pulsar Poseidon accurately replicates the distinctive equalization shapes of the original Trident console, we meticulously recreated its analog response. Additionally, we enhanced the plugin by incorporating continuous frequency settings, covering all intermediate frequencies. This required renaming the frequencies for each position to maintain a seamless response when adjusting the frequency knobs or moving the band handles on the screen.

Note that non-continuous 'Stepped' frequencies are selectable by activating Stepped Frequencies in the plugin menu, but by default the plugin's frequency selections are continuous.

The table below provides a correspondence guide to match the exact Pulsar Poseidon settings with each position of the original hardware:

Band	Trident A-Range	Pulsar Poseidon
LF	50 Hz	42 Hz
LF	80 Hz	95 Hz
LF	100 Hz	100 Hz
LF	150 Hz	150 Hz
LMF	250 Hz	267 Hz
LMF	500 Hz	460 Hz
LMF	1 kHz	980 Hz
LMF	2 kHz	1.75 kHz
HMF	3 kHz	3 kHz
HMF	5 kHz	5 kHz (<i>see note</i>)
HMF	7 kHz	7 kHz
HMF	9 kHz	9 kHz
HF	8 kHz	2.1 kHz
HF	10 kHz	3.3 kHz
HF	12 kHz	6.2 kHz
HF	15 kHz	9.9 kHz

Note: The 5 kHz position of the HMF band is the only instance where Pulsar Poseidon deviates from the original EQ. In this case, the EQ curve is slightly wider in the plugin. This deliberate adjustment enhances the consistency of the band settings and improves overall usability.

Frequency Knob

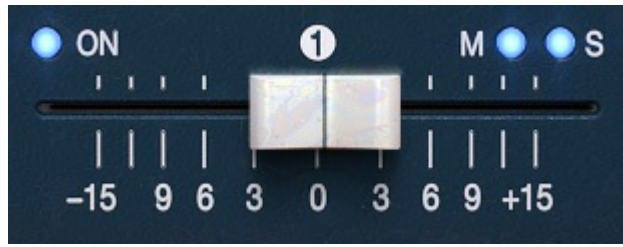
The frequency knob adjusts the frequency of an individual EQ band. Because of the phenomenon of band interaction described above, the LMF band frequency knob affects the shape of the LMF band, but also that of the HMF band, and vice versa. The same applies to shelves: the LF band frequency knob affects the shape of the LF band, but also that of the HF band, and vice-versa. Not every interaction is large enough to be visible on the graphical curve editor.



Frequency Knob

Gain Slider

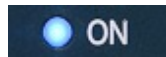
This slider adjusts the gain of each band. Note that there is no interaction between the gains of the different bands, which are therefore independent.



Gain Slider

On/Off Switch

Each band has a button, labeled ON on the interface, which enables to quickly deactivate then reactivate a band. Deactivating a band using this button is equivalent to setting its gain to 0dB, but this method can be more convenient as it can be easily reactivated retaining the previous gain setting. Please note that, due to band interactions, a band's frequency knob can have an audible effect even when that band is deactivated.



On/Off Button

M/S Switches

The M and S buttons (Mid and Side) are present only when the plugin is loaded on a stereo track. They control whether the band operates on only the Mid signal (only mono information), only the Side signal (only stereo information), or on both. By default, both buttons are activated, meaning that the band processes both channels in the same way. It's possible to deactivate Mid or Side processing by switching off the corresponding button.



M/S Buttons

Low-Pass Filter

The Low-Pass filter cuts high frequencies. On the analog EQ this plugin is based on, there were several buttons that could be pressed in different combinations to achieve different cutoff frequencies. For Pulsar Poseidon, all the original shapes of the filter's various positions have been modeled, and any shape in between has been interpolated, making for a modern continuous experience but one that has an authentic response.

Note that non-continuous 'Stepped' frequencies are selectable by activating Stepped HP/LP in the plugin menu, but by default the plugin's high-pass filter cutoff is continuous.



Low-Pass Slider

The table below shows the exact low-pass filter setting in the Pulsar Poseidon plugin corresponding to each button combination from the original hardware EQ :

Trident A-Range	Pulsar Poseidon
9 + 12 + 15 kHz	4 kHz
9 + 15 kHz	4.5 kHz
9 + 12 kHz	4.8 kHz
12 + 15 kHz	5.85 kHz
9 kHz	8 kHz
12 kHz	10.6 kHz
15 kHz	14.5 kHz

Output Transformer

The Trident A-Range console channels featured a clean input transformer but lacked a dedicated output transformer in their circuit design. For Pulsar Poseidon, we have introduced the option to add an output transformer at the end of the signal path, which enables a subtle saturation to the very low frequencies, a characteristic often found in analog gear. The three TRANSFO buttons on the interface allow you to select from three modes:

- The bottom button disables the transformer emulation entirely
- 1 activates a transformer emulation inspired by the Marinair transformers found in vintage Neve preamplifiers
- 2 engages a Pulsar custom transformer algorithm that enhances and introduces subtle harmonics in the very low end

Note that the Drive knob also controls the level at which audio is sent to the transformer, so the higher the Drive, the greater the effect of the transformer.



Transformer Buttons

Scale

Lowering the Scale lowers the amount of gain applied in all four EQ bands simultaneously, bringing both positive and negative settings towards zero. This can be useful for reducing the amount of overall EQ without changing the band settings

Note: The High-Pass and Low-Pass filters are not affected by Scale.



Scale Knob

Auto-gain

When the Auto-Gain switch is on, a compensatory gain, derived from the settings of the different bands, is applied. This helps keep the sound power constant while adjusting the EQ controls, so that your judgment isn't fooled by level changes.

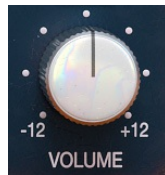
Note: the algorithm used does not perform real-time sound power measurements but estimates based on the EQ settings only. This means that it is not a dynamic effect, and so it will work on a larger range of musical sources. Depending on the source, you may need to make small adjustments with the Volume knob.



Auto-Gain Switch

Volume

This knob adjusts the plugin's output gain. It can be used to compensate for the difference in sound level introduced into the signal by the EQ. If Auto-Gain is enabled, this setting can be used, for example, as a fine adjustment to this.



Volume Knob

Power

This switch enables or disables the entire plugin. When the plugin is deactivated (ie, bypassed), the plugin output is equal to the input.



Power Switch

The curve display rack



Curve display rack

This curve display rack allows you to:

- View and edit the frequency response of the equalizer (overall and in both mid and side if active)
- Visualize the spectrum of the output signal on multiple time scales
- Analyze the input and output levels, as well as the level difference between input and output

Equalization using the curve display

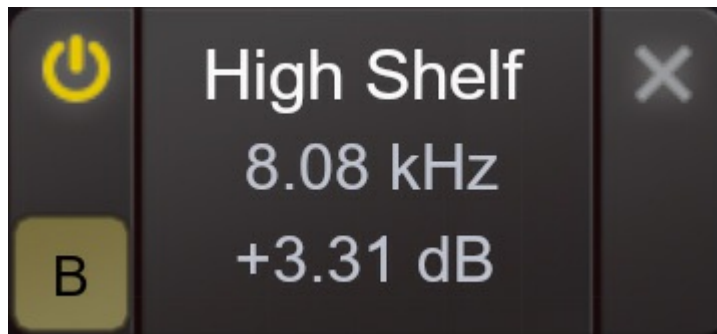
Here you can see the frequency response curve of the Mid channel (in yellow) or the Side channel (in blue, if any band is in Side mode), as well as the individual frequency responses of each EQ band.

The selector at the top left of the screen, which by default displays "auto", lets you choose the

range of the gain axis for displaying the EQ curve. The default behavior is to switch automatically between a range of +/- 12dB and a range of +/- 24dB, depending on the EQ settings, but the selector allows you to choose a more precise display range if required.

Different actions can be performed with the mouse:

- In the same way as for all other controls, hold down the **Ctrl / Cmd** key or use the **right mouse button** to make fine adjustments
- A right button click or a click with the **Ctrl** key pressed on a band allows to activate or deactivate the band
- Hold down the **Shift** key on your keyboard while moving a band to activate the Band Solo function, which allows you to audition the effect of only that band on the input signal



Parameter window of an EQ band

The band parameters window appears when a band is hovered over with the mouse cursor.

- The **power button** (top left) switches the band on and off
- The **letter button** (bottom left) switches the band between Mid (M), Mid/Side (B) and Side (S)
- The **X** (top right) resets the band parameters to their default values
- You can click on the frequency and gain values to enter values manually

Spectrum visualization

The spectral content of the signal processed by the EQ is displayed behind the frequency response curve. There are a few options to customize what is displayed:

- Fast and Slow modes determine the analysis window size, leading to faster or slower visual feedback
- Infinite Spectrum allows the user to view the integrated spectrum from the beginning of playback. This will appear as grey-shaded information behind the real-time white lines. If this mode is activated, you can click on the screen to reset the infinite spectrum display

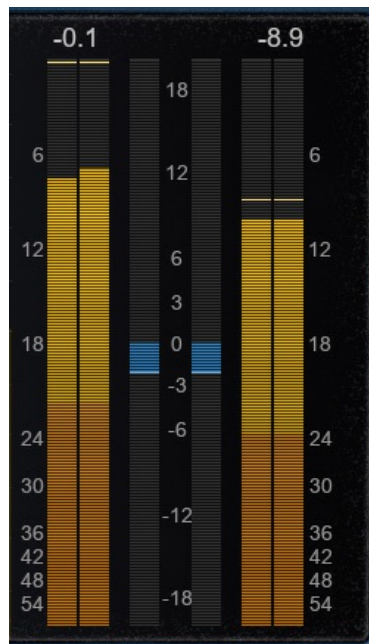
While in Infinite Spectrum mode, changes made in the EQ can be seen immediately, despite the long time window of analysis. This is thanks to FFT measurements for the visualization being taken before the EQ, and the EQ curve being applied to that measurement.

Level visualization

The vertical meters on the right of the interface are used to measure the input and output levels of each channel (left/right, or mid/side in M/S mode). There is a peak level reading (yellow); an RMS average level reading (white), a "Peak Hold" bar that holds the highest peak level for a few seconds (thin yellow bars), and a reading of the "Peak Hold" level in dBFS above each meter.

In addition, a red light comes on when the peak level exceeds 0dBFS, and remains on until it is manually turned off by clicking on the indicators.

The top central indicator (blue) displays the difference in RMS level between the input and output of the equalizer, to provide assistance in adjusting the output level. It should be noted that the human ear does not have a uniform sensitivity curve, so even with a level close to 0 dB displayed, there may be a slight difference in perceived volume.



Level visualization section

Minimum Configuration

This plugin is compatible with all major sequencers on the market (Cubase, Nuendo, Pro Tools, Logic Pro, FL Studio, Ableton Live, Bitwig, Digital Performer, Studio One, Reaper, Adobe Audition...)

Available formats:

- VST 2.4 (Windows: 32/64-bit, Mac: 64-bit)
- VST 3 (Windows: 32/64-bit, Mac: 64-bit)
- AAX (Windows: 64-bit, Mac: 64-bit)
- Audio Unit (Mac: 64-bit).



Windows

- CPU: Intel Core i3 / i5 / i7 / Xeon
- Memory: 4 GB RAM / 1 GB free disk space
- Operating system: Windows 7 and higher
- Screen resolution: minimum 1024×768 / recommended 1280×1024 or 1600×1024

MacOS

- CPU: Intel Core i3 / i5 / i7 / Xeon / Apple Silicon (M1, M2, etc.)
- Memory: 4 GB RAM / 1 GB free disk space
- Operating system: 10.9 and higher
- Screen resolution: minimum 1024×768 / recommended 1280×1024 or 1600×1024

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