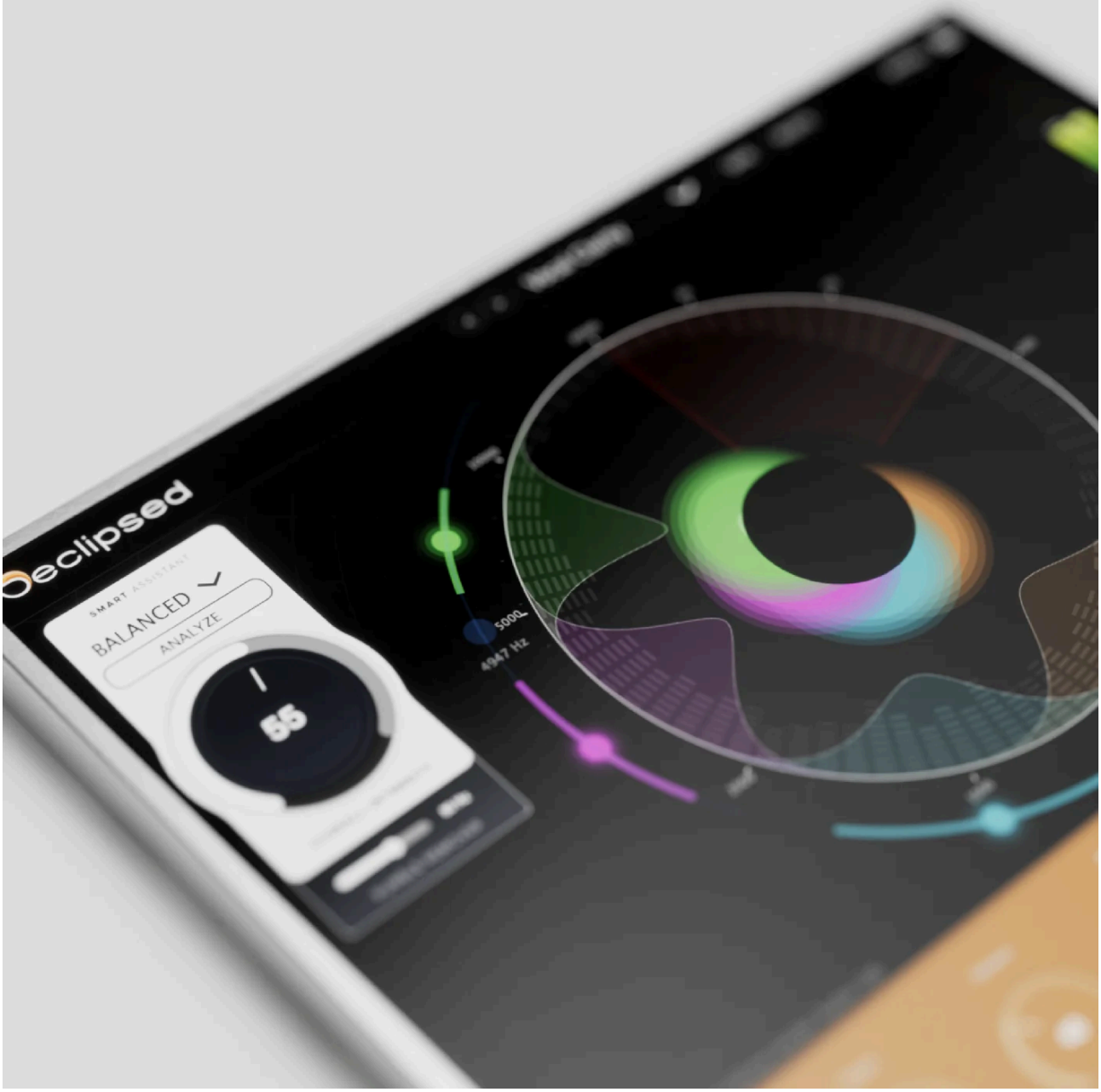
Declipsed

ander audio™

USER GUIDE



Contents

Introducing Declipsed

We are happy to announce the release of Declipsed — an intelligent dynamic EQ designed to solve the frequency problems that plague every mix.

Intelligent Frequency Detection

Declipsed uses multi-resolution FFT analysis to detect problem frequencies in your audio. Whether it's muddy low-mids, harsh resonances, or frequency collisions between instruments, Declipsed finds them automatically and places dynamic EQ bands precisely where they're needed.

Dynamic Processing

Unlike static EQ cuts that affect your audio all the time, Declipsed's bands only engage when problem frequencies become too loud. Your transients stay intact, your tone stays natural — you just lose the mud.

One-Knob Simplicity

The Overall Intensity knob scales all processing proportionally. At zero, no processing. Turn it up to engage the bands more strongly. Find your sweet spot in seconds, then fine-tune if needed.

Full Manual Control

When you know exactly where the problem is, click anywhere on the circular display to add a band manually. Full control over Attack, Release, Amount, Threshold, Q, and Frequency gives you surgical precision when you need it.

Collision Detection

Route a kick drum (or any instrument) to the sidechain input, and Declipsed will detect frequency collisions between your sidechain and main input. It places bands that duck the main signal at precisely the frequencies where the two signals clash — frequency-specific sidechain ducking that lets both elements breathe.

Custom DSP

Declipsed uses custom-built SVF (State Variable Filter) algorithms that respond quickly without phase smearing or artifacts. The multi-resolution FFT analysis looks at the right frequency resolution across the entire spectrum, from sub-bass to air.

Quick Start

Getting great results with Declipsed takes seconds:

1. Insert Declipsed on your track or bus.
2. Select a mode from the dropdown (Balanced is a great starting point).
3. Click **ANALYZE** and let your audio play for 4-8 bars.
4. Declipsed places dynamic bands at problem frequencies automatically.
5. Adjust the **Overall Intensity** knob to taste.

That's it. For most mixing tasks, this workflow gets you 90% of the way there. Fine-tune individual bands if needed, or leave it and move on.

For Kick & Bass

1. Insert Declipsed on your bass track.
2. Route your kick drum to the sidechain input.
3. Select **Heavy** mode (or another mode suited to your genre).
4. Click **ANALYZE** and let both kick and bass play for 4-8 bars.
5. Declipsed detects collision points and creates ducking bands automatically.
6. Adjust **Overall Intensity** until the kick punches through without losing bass weight.

> **TIP:** Try the demo before committing to settings. Bypass the plugin frequently to ensure you're making improvements, not just changes.

The Controls

Declipsed was designed to have a minimal yet powerful control set. Here's an overview of every control in the interface.

The complete Declipsed interface

Top Bar

Preset Navigation (< >)
Cycle through presets without opening the dropdown menu.

Preset Dropdown
Click to open the preset browser and select, save, or delete presets.

SAVE
Save your current settings as a new preset.

DELETE
Delete the currently selected preset.

BYPASS
Bypass all processing. The plugin passes audio through unchanged.

Menu (☰)
Access the settings menu, check for updates, report bugs, and view plugin information.

Output Section (Right)

VU Meter (L/R)
Stereo output level metering. Monitor your levels to ensure you're not clipping.

Output Gain
Adjust the output level after processing. Use this to match bypassed and processed levels for accurate A/B comparison.

Window Size (Bottom Right)

Click to resize the plugin window:

- **Small (70%):** Compact view for smaller screens.
- **Medium (80%):** Default size, balanced for most displays.
- **Large (100%):** Full size for detailed work.

Smart Assistant

The Smart Assistant panel is where Declipsed's intelligent analysis lives.

The Smart Assistant panel

Mode Selector

Available analysis modes

Click the dropdown to select an analysis mode. The mode affects how Declipsed analyses your audio and the default parameters for learned bands. See **The Modes** section for detailed descriptions of each mode.

ANALYZE Button

Click to start frequency analysis. Let your audio play for 4-8 bars while Declipsed listens. When analysis completes, bands appear at detected problem frequencies.

If a sidechain input is connected, Declipsed analyses both signals and detects collision points between them.

Overall Intensity Knob

The master control for all processing. This knob scales every band proportionally.

- **0:** No processing. All bands are effectively bypassed.
- **50:** Moderate processing. A good starting point for most material.
- **100:** Full processing. Bands engage at their maximum learned or user-set values.

The Intensity knob works with both learned bands and manually placed bands. When you adjust band parameters manually, your settings become the new baseline that Intensity scales from.

Rumble Remover

A high-pass filter designed specifically for cleaning up sub-bass mud — those inaudible low frequencies that eat up headroom and make your low end woolly.

Slide to set the cutoff frequency (displayed in Hz). A subtle resonance boost just above the cutoff helps maintain the perceived weight of your bass while removing the rumble below.

TYPICAL SETTINGS

- **25-30 Hz:** Gentle cleanup, preserves sub-bass content.
- **35-45 Hz:** Standard cleanup for most mixes.
- **50-80 Hz:** Aggressive filtering for muddy recordings or when sub-bass isn't needed.

The Modes

Each mode in Declipsed changes the analysis behaviour and default parameters for learned bands. Choose the mode that best fits your material before clicking ANALYZE.

BALANCED

The default mode. Balanced provides musical, transparent processing that works on virtually any source material. It uses moderate Q values and response times that clean up problems without calling attention to the processing.

Best for: General mixing, vocals, acoustic instruments, full mixes.

AGGRESSIVE

When Balanced isn't doing enough, Aggressive steps up the processing. Wider bands and more gain reduction tackle stubborn problems.

Best for: Dense mixes, heavily layered productions, sources with multiple problem areas.

SURGICAL

Tight, precise bands that target specific frequencies without affecting the surrounding spectrum. Surgical mode is ideal when you can hear a specific resonance that needs removing.

Best for: Removing ring from drums, taming resonant synths, precise de-essing, targeting specific problem frequencies.

HEAVY

Designed for modern bass music. Heavy mode uses slower attack times to preserve the punch of 808s and bass hits, while providing substantial ducking to create space for kicks and other elements.

Best for: Hip-hop, trap, EDM, dubstep, any genre with prominent sub-bass.

INVISIBLE

Maximum transparency. Invisible mode processes so gently that you may not consciously hear it working — but your mix will feel cleaner and more open. The bands engage subtly and release smoothly.

Best for: Mastering, pristine acoustic recordings, any situation where transparency is paramount.

EXTREME

When a mix needs serious help, Extreme mode delivers. Maximum gain reduction, aggressive detection, and fast response times carve space and clean up even the most problematic sources.

Best for: Mix rescue, heavily distorted sources, extreme de-mudding, creative sound design.

Band Controls

The bottom panel displays controls for the currently selected band. Click a band marker on the circular display to select it, or use the navigation arrows.

The band controls panel — colours match the selected band

ON Button
Enable or disable the selected band. Disabled bands pass audio through unchanged but retain their settings.

Attack
Controls how quickly the band responds when the signal exceeds the threshold.
Fast (0.1-5ms): Quick response, catches transients.
Medium (5-30ms): Lets transients through, then engages. Good for drums.
Slow (30-100ms): Preserves punch and attack. Good for bass.

Release
Controls how quickly the band recovers after the signal drops below the threshold.
Fast (20-80ms): Quick recovery, can sound pumpy on sustained material.
Medium (80-200ms): Natural recovery for most sources.
Slow (200-500ms): Smooth, gradual recovery. Good for mastering.

Amount
The gain reduction (or boost) applied when the band engages. Displayed in dB.
Negative values: Cut frequencies when they exceed the threshold.
Positive values: Boost frequencies (dynamic boost/expansion).
Typical settings range from -3dB to -12dB for corrective work.

Threshold

The level at which the band begins to engage. Displayed in dB.

Lower threshold: Band engages more easily, more processing occurs.

Higher threshold: Band only engages on loud peaks, more transparent.

Q

The bandwidth of the band. Higher Q values create narrower bands.

Low Q (0.5-2): Wide bands affecting a broad frequency range.

Medium Q (2-5): Moderate bandwidth, good for general problem-solving.

High Q (5-10): Narrow bands for surgical work.

Frequency

The centre frequency of the band in Hz. Drag the knob or drag the band marker on the circular display to adjust. Range: 20 Hz to 20,000 Hz.

Band Navigation (< X >)

< Select the previous band.

X Delete the currently selected band.

> Select the next band.

TIP: Scroll your mouse wheel while hovering over a band marker to adjust Q directly on the circular display.

Circular Display

The circular spectrum display is the heart of Declipsed's interface. It provides real-time visual feedback and direct interaction with your bands.

Frequency Layout

Frequencies are arranged around the circle:

- **Right side (3 o'clock):** Low frequencies (20-100 Hz)
- **Bottom (6 o'clock):** Low-mids to mids (100-1000 Hz)
- **Left side (9 o'clock):** Upper-mids (1000-5000 Hz)
- **Top (12 o'clock):** High frequencies (5000-20000 Hz)

Spectrum Ring

The outer ring displays real-time frequency content of your audio. Brighter segments indicate more energy at those frequencies.

Band Markers

Coloured dots on the spectrum ring represent your dynamic EQ bands. Each band has a unique colour for easy identification.

- **Click** a marker to select that band.
- **Drag** a marker to change its frequency.
- **Scroll** while hovering over a marker to adjust its Q.

Q Arcs

Coloured arcs extending from band markers show each band's bandwidth visually. Wider arcs indicate lower Q (broader bandwidth). Narrower arcs indicate higher Q (tighter bandwidth).

Eclipse Centre

The black centre "eclipse" pulses with the energy of your audio. This provides visual feedback that audio is passing through the plugin.

Adding Bands Manually

Click anywhere on the spectrum ring to add a new band at that frequency. The band appears with default parameters based on the current mode and frequency range.

Presets

Declipsed includes factory presets to help you get started quickly. You can also save your own presets.

The preset browser

Browsing Presets

Click the preset name in the top bar to open the preset dropdown. Click any preset to load it.

Use the **<** and **>** arrows beside the preset name to cycle through presets without opening the dropdown.

Factory Presets

- **Init:** Default starting state with no bands.
- **Vocal Clarity:** Optimised for cleaning up vocal tracks.
- **Kick & Bass Sculptor:** Pre-configured for kick/bass sidechain work.
- **Guitar De-Mudder:** Targets common guitar muddiness frequencies.
- **Mix Bus Glue:** Gentle full-mix processing for cohesion.
- **Drum Bus Tightener:** Tightens up drum busses and room mics.
- **Piano Resonance Control:** Tames piano resonances without losing tone.
- **Harsh Cymbal Tamer:** Controls harsh cymbal frequencies.
- **Mastering Polish:** Subtle polish for mastering applications.
- **EDM Production Suite:** Aggressive settings for electronic music.

Saving Presets

To save your current settings as a preset, click the **SAVE** button in the top bar. Enter a name for your preset and click OK.

Deleting Presets

To delete a preset, first load it, then click the **DELETE** button. Factory presets cannot be deleted.

Working with Sidechain

Declipsed's sidechain input enables intelligent frequency collision detection between two signals. This is perfect for creating space between kick and bass, or any two elements fighting for the same frequencies.

Setting Up Sidechain

1. Insert Declipsed on the track you want to process (e.g., bass).
2. In your DAW, route the conflicting element (e.g., kick) to Declipsed's sidechain input.
3. Select an appropriate mode (Heavy works well for kick/bass).
4. Click ANALYZE while both signals are playing.
5. Declipsed detects where the two signals collide and places bands at those frequencies.

How It Works

When a sidechain signal is detected, Declipsed compares the frequency content of both signals in real-time. Where significant overlap occurs, it places dynamic bands that duck the main signal when the sidechain signal is present.

The result is frequency-specific ducking — your bass ducks only at the exact frequencies where the kick hits, preserving the bass's weight and presence everywhere else.

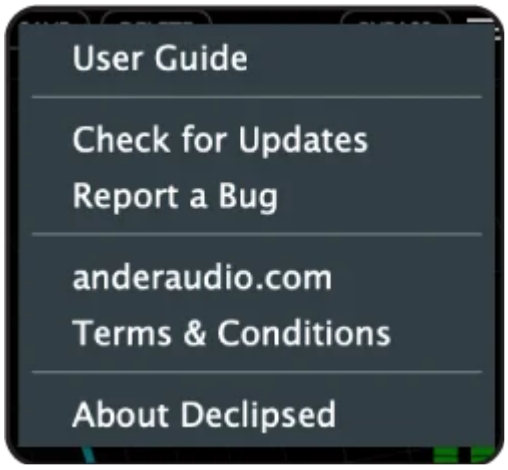
Sidechain Tips

- Use **Heavy** mode for kick and bass — it's designed for this.
- Let analysis run for at least 4-8 bars to capture the full frequency interaction.
- Adjust **Overall Intensity** to control how much ducking occurs.
- Fine-tune individual band thresholds to control when ducking engages.

> NOTE: Sidechain routing varies by DAW. Consult your DAW's documentation for how to set up sidechain routing to plugins.

Menu & Settings

Click the menu icon (☰) in the top right corner to access additional options.



The menu options

User Guide
Opens this user guide document.

Check for Updates
Checks if a newer version of Declipsed is available for download.

Report a Bug
Opens a form to report issues or bugs to Ander Audio support.

anderaudio.com
Opens the Ander Audio website in your browser.

Terms & Conditions
Opens the Terms & Conditions document.

About Declipsed
Displays version information and credits.

Installation

Mac Installation

1. Download the installer (.dmg file) from your Ander Audio account.
2. Double-click the .dmg file to mount the disk image.
3. Double-click the installer package (.pkg) to launch the installer.
4. Follow the on-screen instructions to complete installation.
5. The plugin will be installed to the standard plugin folders.

Plugin locations (Mac):

- **AU:** /Library/Audio/Plug-Ins/Components
- **VST3:** /Library/Audio/Plug-Ins/VST3

Windows Installation

1. Download the installer (.exe file) from your Ander Audio account.
2. Double-click the installer to launch it.
3. Follow the on-screen instructions, selecting which plugin formats to install.
4. Choose your VST3 plugin folder if different from the default.
5. Click Install to complete the installation.

Plugin locations (Windows):

- **VST3:** C:\Program Files\Common Files\VST3

Authorization

After installation, open your DAW and insert Declipsed on a track. Enter your license key when prompted to authorize the plugin.

Your license key was sent to you via email after purchase and is also available in your Ander Audio account.

System Requirements

Mac

- macOS 10.13 (High Sierra) or later
- Intel or Apple Silicon processor
- 4 GB RAM minimum (8 GB recommended)
- AU, VST3, or AAX compatible host

Windows

- Windows 10 or later
- Intel or AMD processor with SSE2 support
- 4 GB RAM minimum (8 GB recommended)
- VST3 or AAX compatible host

Supported Plugin Formats

- VST3
- Audio Units (Mac only)

End User License Agreement

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