

DDMF ColourEQ manual

ColourEQ is somewhat of a novelty in the software equalizer regime. Its audio algorithm is different from what you are used to from ordinary parametric EQs. For you as a user this means that it will sound differently and that there are more ways of shaping the response curve. Furthermore, there are some features built into the GUI which you definitely should learn about. To get the most out of this software, it is thus advisable to read through the manual before using it. So here we go..

Installation: Simply run the installer and let it do its thing. If you are on Windows and want to use the plugin in VST2 format instead of the newer VST3 format, you'll have to specify your desired VST plugin folder. For all other formats, the plugin will go into default directories that are automatically scanned by your DAW on the first startup after installing ColourEQ.

Usage: ColourEQ uses very low CPU and can therefore be used on every track of your project. Of course nothing speaks against using it in the main bus or even as a mastering EQ as well. Let's go through the GUI from top to bottom and see what it has in store:

Top row:

- The 'Colour' Button: ColourEQ will not only change the colour of your music, it will also let you change the colour of itself! By clicking on this button you will be shown a popup menu from which you can choose whether you want to change the foreground, the background, the display or the text colour. Once you have made a decision by clicking on one of the choices a colour selector will be shown. Select the colour you want and simply close the colour selector when you are done.
- The 'SaveGUI' button: you can change the colours of this effect as well as its size (with the resize element in the lower right corner). If you want to make the current appearance your default one, press this button and the settings will be used whenever a new instance of ColourEQ is opened.
- The 'A|B' button: this EQ supports two independent parameter sets. Click on this button to switch between the two settings in order to compare two different mixing approaches.
- The 'Copy' button: this button is used to copy the setting from the current parameter set to the other one (from A to B or vice versa).

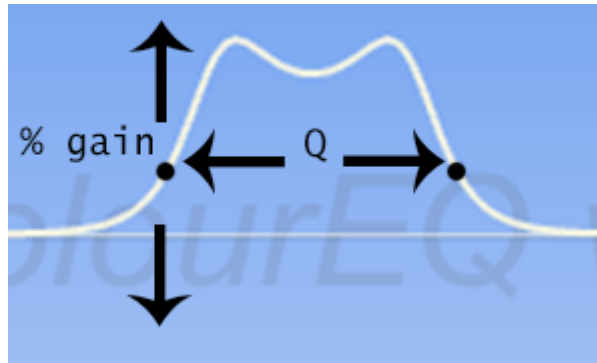


The user interface, in one of it's many appearances...

Next, the display: it shows the current frequency response, which will help you in the mixing process. Note that the scale of the dB axis will adjust automatically to reach from -5:5, -10:10 or -20:20 dB, depending on your gain settings. Right of the display is the outgain fader, which controls the overall level leaving the plugin.

The controls: ColourEQ is made of six bands (one standard lowcut/lowshelf filter, five 'superparametric' peaking bands of which the fifth can also be used as a highcut or highshelf filter). Parameters are controlled by knobs with vertical mouse moves; pressing "shift" on the keyboard while moving the mouse switches from ordinary to velocity-dependent response, which allows for fine-tuning. In almost all hosts the values can furthermore be entered directly (Ableton Live before version 7.0.12 and Cubase are unfortunate exceptions at the moment). The first row of the knobs are the gain controls for the peaking bands (no knob for the highpass filter). You can change the gain of each band from -20 dB to +20 dB. In the next row you

find the frequency settings for each band. Third row contains the 'Q' controls which let you adjust the width of the filter responses. And finally, the fourth row (only available for the peaking filters) contains an additional control per band which is only available in super-parametric EQs. This knob lets you adjust how much gain you want relative to peak gain at the 'bandwidth points' specified by the 'Q' value. A small graphic will make this more clear:



Influence of 'Q' and '% gain' on the bandwidth points (Type B filter type chosen)

In traditional parametric EQs the gain at the bandwidth points is fixed (usually at half peak gain or 3 dB less than peak gain). In ColourEQ it is a continuous variable, offering more control over the response of the filters.

Below the knobs you can choose between two filter types for the peaking bands, 'Type A' and 'Type B'. 'Type A' has a more traditional shape but with clearly steeper slopes and a flatter top than a parametric peaking filter. The frequency range that is boosted or cut is therefore more defined than in other EQs. 'Type B' has two maxima and a minimum at the center frequency, which leads to an interesting coloring effect.

Finally, there are bypass buttons for each band in the last row. And of course the GUI resizer in the lower right corner. That's it!