

SplitEQ 2

User Guide

Eventide®

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Welcome

PART 1



1.1 About This Product

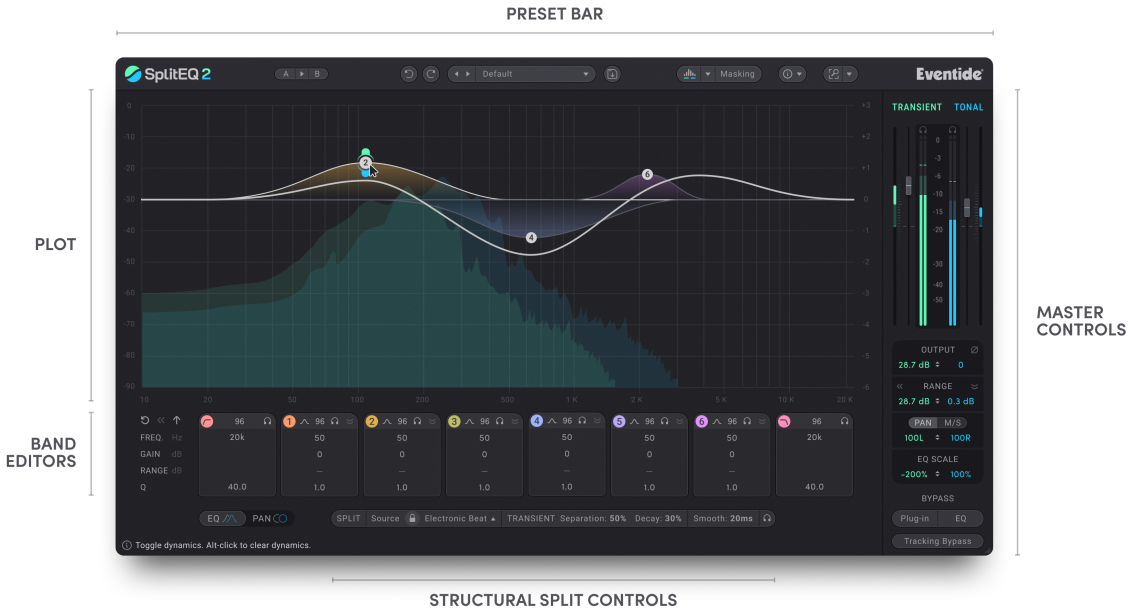
SplitEQ 2 is a mixing/mastering EQ that enables you to surgically address common equalization problems, even in a complex mix. Eventide's patented Structural Split™ technology splits the incoming audio into Transient and Tonal signals: the rapidly changing parts of the input signal are identified as Transient, while the remaining, sustaining elements are considered Tonal.

Once the signals are split, you can apply equalization, dynamics, and panning separately to each. This is useful because many tough EQ problems can be formulated as "I want to do X but without doing Y." For example: "I want to increase the low thud of the kick drum, but a low-shelf boost will also make the sound muddy." In SplitEQ 2, this problem is easy to solve: simply apply a low-shelf boost to only the Transient signal.

We think that as you learn to use SplitEQ 2, you will be delighted to discover how many common EQ problems it can solve, as well as new creative possibilities.

2.1 Introduction

The plugin window for SplitEQ 2 is divided up into five major sections:

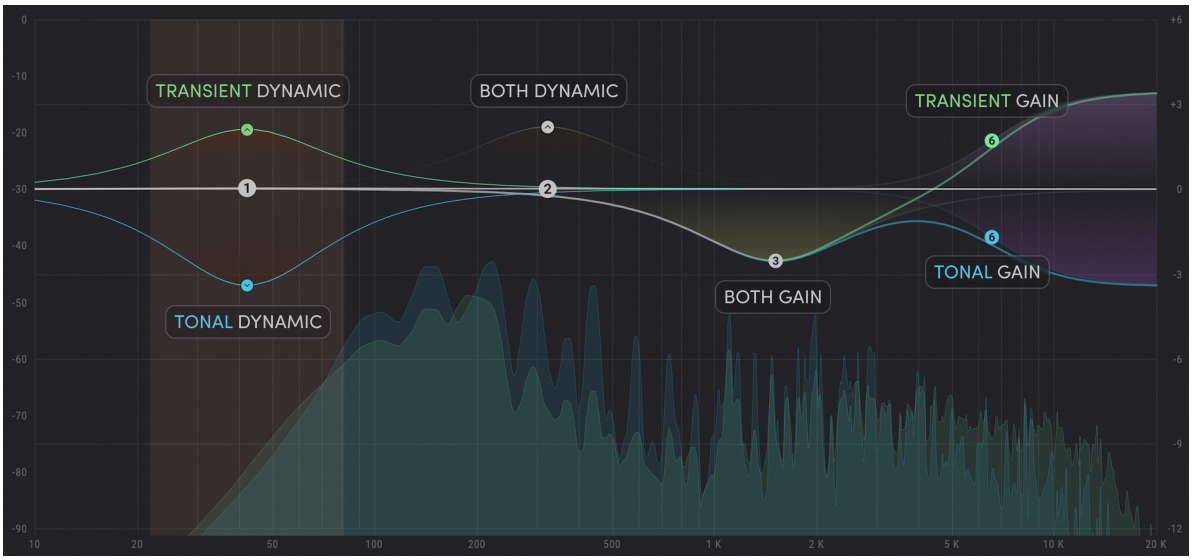


Preset Bar	A/B Comparison, Undo/Redo, Presets, Analyzer Options, Masking Detection, Info, and Zoom.
Plot	Graphical EQ and Dynamic Band curves editor.
Band Editors	Adjust EQ, Dynamics, and Pan controls.
Structural Split Controls	Fine-tune SplitEQ 2's Transient and Tonal detection algorithm.
Master Controls	Metering, Master Controls, Global Dynamics Controls, Plug-in Bypass, EQ Bypass, and Tracking Bypass.

Control Scheme

Under the hood, SplitEQ 2 operates two sets of EQs and two sets of Dynamic Band processors in parallel, one set each for the Transient and Tonal signals. Since they're run in parallel, this allows you to adjust the EQ or dynamics for the Transient or Tonal signals independently or together.

Because there are two sets of EQs and two sets of Dynamics, there can be up to four times as many controls and curves on the plot compared to a convention EQ. Consequently, SplitEQ 2 provides linked controls for adjusting Transient and Tonal values together and uses color-coding to show which signal a control affects.



- White controls apply to both signals for EQ Gain and Dynamics.
- Green controls apply only to the Transient signal for EQ Gain and Dynamics.
- Blue controls apply only to the Tonal signal for EQ Gain and Dynamics.

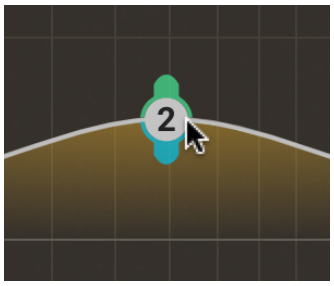
Similarly, green thick and thin curves indicate those for Transient EQ and Dynamics, respectively, while blue curves indicate the Tonal EQ and Dynamics. White indicates portions of the EQ curves where Transient and Tonal settings are the same. The color-coding scheme also applies to the metering and the spectrum analyzer.

> *Assignable Panning introduces additional control schemes and associated curves and colors to the plot.* *See p. 10 for more information.*

2.2 The EQ Plot

You can adjust the GAIN, FREQUENCY, Q, and Dynamic RANGE control for each band directly on the EQ Plot by clicking and dragging on the band's GAIN and RANGE handle(s) or on or near the band's highlighted area.

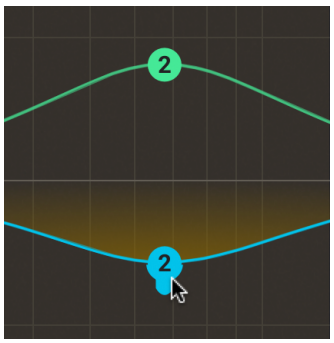
Enabling Bands



By default, all bands are set to off. Hovering over the plot area combined with clicking will activate a band's GAIN control over the desired frequency. GAIN handles are the larger, numbered circular handles and are tied to the thicker curves in the plot.

When TONAL and TRANSIENT gains are the same, a white (BOTH) handle is shown with colored pull tabs for the TRANSIENT and TONAL handles. When the handle is white, the band is behaving just like a normal parametric EQ band and dragging on the handle or band will adjust TRANSIENT and TONAL settings together.

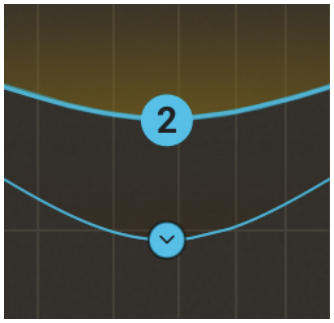
Splitting Bands



Dragging on one of the pull tabs splits the handle, so that you are now affecting only the TRANSIENT or TONAL portion. Separate handles are shown for TRANSIENT and TONAL, and the BOTH handle disappears.

The blue handle represents the TONAL settings, and the green handle represents the TRANSIENT settings. Dragging anywhere other than the TRANSIENT or TONAL handle will move both handles in parallel, maintaining their initial offset. To bring the handles back together, double-click on the TRANSIENT or TONAL handle, and the other handle will snap to it.

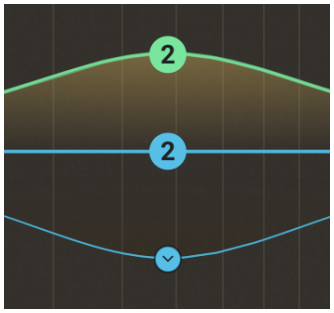
Enabling Dynamic Bands



Hovering on or near a GAIN handle and right-clicking shows options to ENABLE DYNAMICS or convert the GAIN to the RANGE control of the band.

Dynamic Band RANGE handles are represented by the smaller circles centered around up or down arrows indicating expansion or compression, respectively.

Converting EQ Gain to a Dynamic Band



Hovering on or near a GAIN handle and right-clicking reveals an option to CONVERT TO DYNAMIC GAIN for the band.

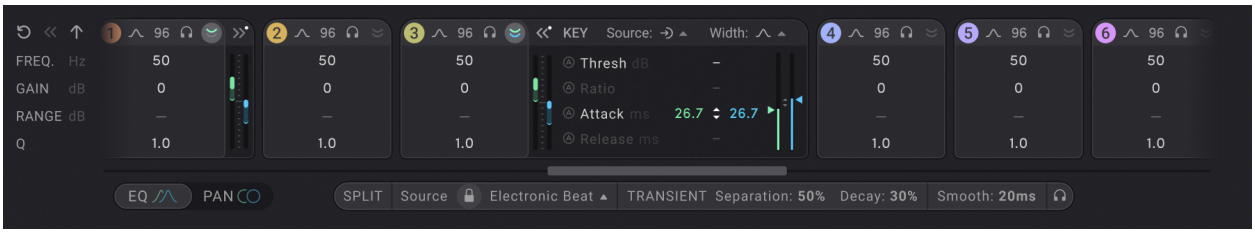
Converting a band activates the band's dynamics and sets the RANGE control using the current GAIN setting. In turn, the band's GAIN is set to 0.

Plot Mouse Interaction Modes

The following table shows the mouse interaction modes for SplitEQ 2's plot:

Action	Mac	Windows
Join handles	double-click	double-click
Band On/Off	⌥-click	Alt-click
Adjust Q	⇧ drag	⇧ drag
Precision Drag	⌘ drag	Ctrl drag
Momentary Solo	⌘ + ⌥ drag	Ctrl + Alt drag

2.3 Band Editors



The Band Editors section is located underneath the plot. It contains two panels, EQ and Pan, which can be accessed through the EQ and Pan buttons in the lower left corner. Similar to the plot, the controls in the Band Editors also support linked edits.

The following table shows the mouse interaction modes for SplitEQ 2's linked text sliders:

Action	Mac	Windows
Type In a Value	double-click	double-click
Reset Value	⌥-click	Alt-click
Repel Mode *(link arrows only)*	⇧ drag	⇧ drag
Precision Drag	⌘ drag	Ctrl drag

Controls

Reset All
↺

Resets all bands to their default state.

Collapse Dynamics
«

Closes all open Dynamic Band Popout panels.

Collapse / Expand
↓ / ↑

To reduce the size of the band editors, click on the collapse icon. When the band editors are collapsed, clicking the expand button will restore them to their original size.

EQ / Pan
(Mono/Stereo and Stereo instances only)

Switches view from EQ values to panning values, and vice versa.

EQ & Dynamics

Each band's EQ and dynamics parameters are displayed on each of the Band Editors.

The first band and last band are dedicated highpass and lowpass filters with independent Transient and Tonal cutoff frequencies. The numbered bands (1-6) use a single frequency for the Transient and Tonal filters and can be assigned to different filter types.

Band Controls

Active

Enables/disables processing for the band. Disabled bands will not be shown on the plot unless they are soloed.

Reset Band

Hovering over the Active band icon reveals its Band Reset to inactivate the band and return all controls to default.

Type

(bands 1-6 only)

Selects the type of filter for bands 1-6.

The available types are:

- Low Shelf
- Peak
- Notch
- High Shelf
- Tilt Shelf
- Bandpass

Slope

Selects the slope of the filter in dB/oct.

Solo

Solos the band. When you mouse over the headphone icon a popup appears which allows you to select the source for the solo: Transient, Both, or Tonal.

Dynamics Enable

(bands 1-6 only)

Activates the band's dynamics for Transient, Both or Tonal via a three way popup that appears on hover and exposes the gain range meters on the left of the Band Editor.

Frequency

Sets the frequency for the band. The Highpass and Lowpass bands have separate Transient and Tonal frequencies. The numbered bands (1-6) use a single frequency value which applies to Transient and Tonal.

Gain

For peaking and shelving filters, this sets the individual Transient and Tonal Gains of the band. These values can be moved together or separately. Linked adjustments preserve any offset between Transient and Tonal Gain.

Split Source
(Notch filter only)

Selects which signal the notch applies to: Transient, Both, or Tonal. This appears in place of gain controls for the Notch filter type.

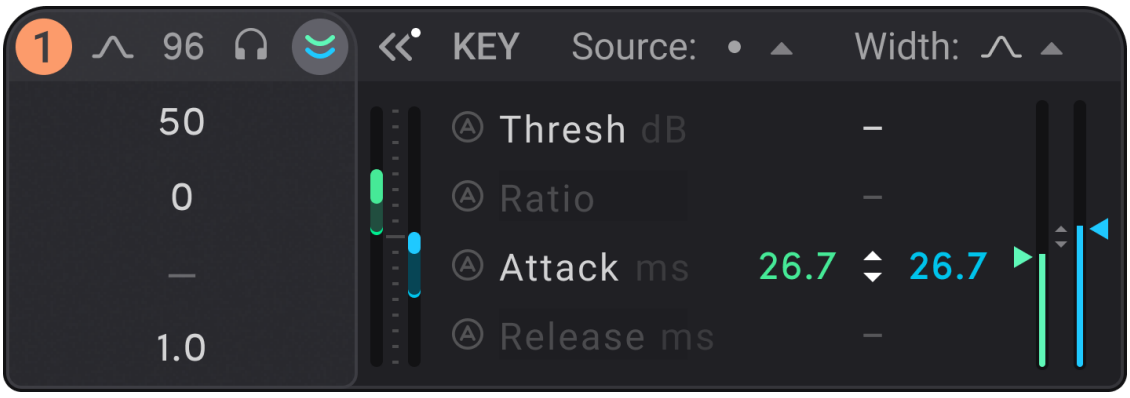
Range
(Bands 1-6 only)

Sets the band's compression or expansion limits for Transient and Tonal Dynamics and enables dynamics when adjusted from default ("-"). The control is bi-directional: Positive values indicate expansion and negative values indicate compression. Linked adjustments preserve any offset between Transient and Tonal Range.

Q

This sets the Transient and/or Tonal Q factor of the band. These values can be moved together or separately. Linked adjustments preserve the ratio between Transient and Tonal Q.

Dynamic Band Popout



Clicking the double arrow button on the top-right corner of a numbered band expands its popout panel for access to all dynamic controls.

By default, Dynamic Band controls are set to AUTO when first enabling a band's dynamics. In AUTO mode, each control is determined internally based on the incoming signal.

Controls

Thresh

-90 - 0 dB

Sets the thresholds of the band's Transient and Tonal dynamics. Signals above the Thresh levels will be expanded or compressed, depending on the setting of the Range Control. Linked adjustments preserve any offset between Transient and Tonal thresholds.

Ratio

1:1 - 20:1

Determines the amount of expansion or compression applied to the band once levels are above those set by the Thresh controls. A Ratio setting of 2:1 will either double (expand) or halve (compress) levels above the threshold up to the amounts set by the Range control. Linked adjustments preserve any offset between Transient and Tonal ratios.

Attack

Auto, 0.5ms - 500ms

Sets the amount of time it takes for gain changes to begin once input levels rise above those set by the Thresh controls. Linked adjustments preserve any offset between Transient and Tonal attacks values.

Release

Auto, 5ms - 5s

Sets the amount of time it takes for gain changes to end after input levels fall below those set by the Thresh controls. Linked adjustments preserve any offset between Transient and Tonal release values.

Key

The Source and Width dropdowns select the sidechain signal used for the band's Transient and Tonal dynamics processors.

Source Modes:

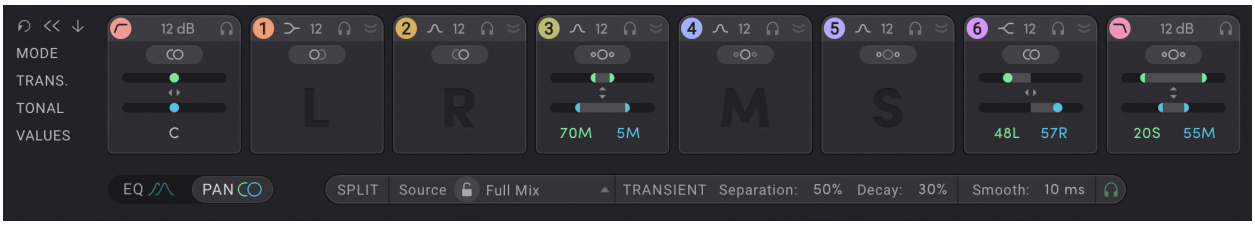
- Split: Transient and Tonal each use their respective signals.
- All: Transient and Tonal dynamics both use the un-split signal.
- External: Uses an external input for both Transient and Tonal.

Width Modes:

- Band: Sidechain frequency is limited to the bandwidth of the band.
- Full Spectrum: Sidechain uses the entire bandwidth of the signal.

Band Pan and Assignable Panning

(Available in Mono/Stereo and Stereo instances only.)



Change the Band Editor to the Pan panel for access to each band's continuous Left/Right panning and Mid/Side width controls for Transient and Tonal signals, or to assign any of the bands to a single channel only (Assignable Panning).

Assignable Panning

Assignable Panning dedicates the band to either the Left, Right, Mid, or Side channels for both the Transient and Tonal signal, leaving its complementary channel unaffected by the EQ and dynamic processors. For example, assigning the band as Left would leave the right channel's Transient and Tonal signals unaffected by EQ and dynamics.

Pan Mode Dropdown

Each Band uses a dropdown to select either continuous Transient and Tonal Left/Right Panning, Mid/Side adjustable width, or Assignable Panning for the band. Choose:

Pan (L/R) — Pans the effect of the band's EQ for both the Transient and Tonal signals. These values can be moved together or separately. Linked adjustments preserve any offset between Transient and Tonal Pan.

Left — Assigns the band to the left channel for both the Transient and Tonal signals. Only the left channel will be affected by EQ and Dynamics leaving the right channel unaffected in this band.

Right — Assigns the band to the right channel for both the Transient and Tonal signals. Only the right channel will be affected by EQ and Dynamics leaving the left channel unaffected in this band.

Width (M/S) — Adjusts the stereo width of the band's Transient and Tonal signals. These values can be moved together or separately. Linked adjustments preserve any offset between Transient and Tonal Mid/Side.

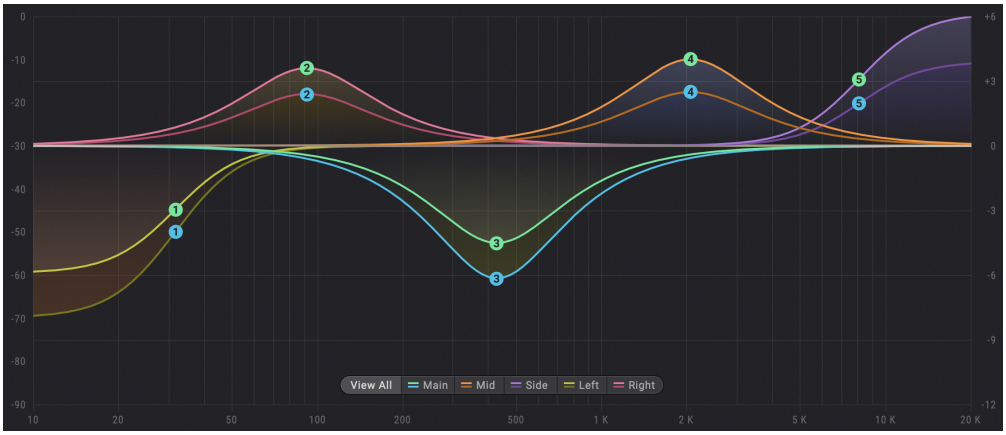
Mid Assigns the band to the middle channel for both the Transient and Tonal signals. Only the middle channel will be affected by EQ and Dynamics leaving the side channel unaffected in this band.

Side Assigns the band to the side channel for both the Transient and Tonal signals. Only the side channel will be affected by EQ and Dynamics leaving the middle channel unaltered in this band.

> *The Pan Mode and Mid/Side controls are only available in stereo instances of the plug-in. Mid/Side processing also requires a stereo input source.*

Assignable Panning Plot Curves

Assignable Panning introduces additional EQ and dynamics curves to SplitEQ 2's plot area to differentiate assigned bands from the L/R panned and M/S processed ones.

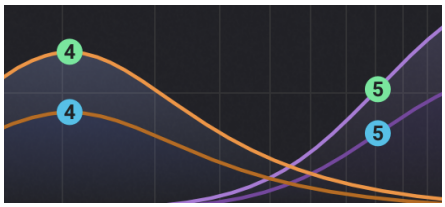


The assigned band curves are color coded as follows:

- Yellow curves represent the Left assigned bands.
- Pink curves represent the Right assigned bands.
- Orange curves represent the Middle assigned bands.
- Purple curves represent the Side assigned bands.

Curves for continuous L/R panning and M/S processing for Transient, Tonal, and Both signals will remain green, blue, and white, respectively.

EQ Gain and dynamic Range plot handles for assigned bands are color coded green, blue, or white if they represent Transient, Tonal, or Both curves, respectively, following the non-assigned color scheme of SplitEQ 2.

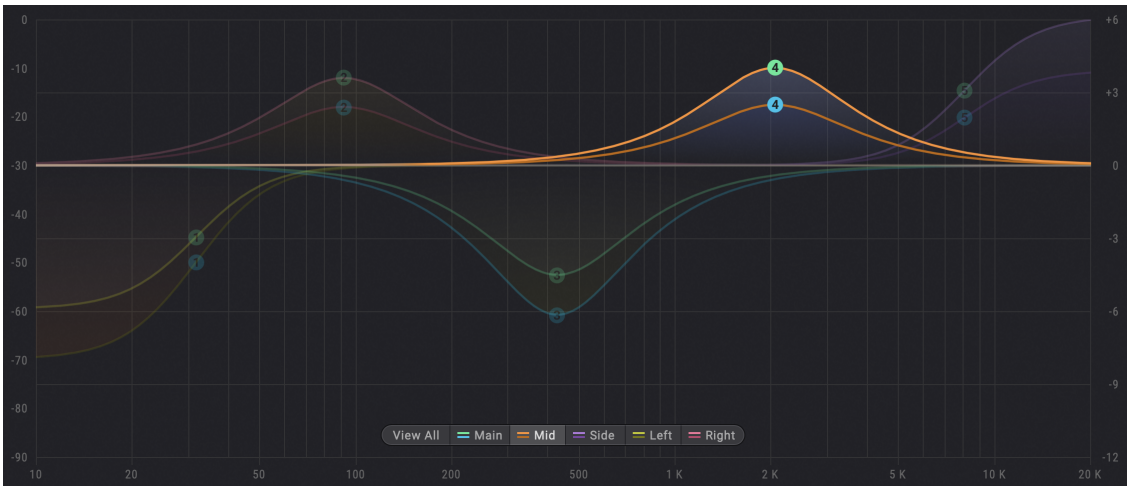


Curve Group Selector

Due to the possibility of up to 20 total curves occupying the plot area, when a band is assigned to a specific channel, the Curve Group Selector will appear at the bottom of the plot area and will be automatically set to dim all bands except the one just assigned.



Use the Curve Group Selector to highlight a specific curve for the Main, Mid, Side, Left, or Right channel to focus in on a particular plot curve.



Selecting Main highlights the L/R panned and M/S processed Transient, Tonal, and Both signals in the plot. Use View All to un-dim all curves to show the full EQ and dynamics picture.

> *The Curve Group Selector does not solo assigned bands. Use the Solo icons found in each band editor or in the Master Section for all soloing.*

2.4 Split



The Structural Split™ divides the incoming audio signal into Transient and Tonal signals. It does this by looking for regions of relative stability in terms of time and frequency and considers those to be Tonal. Subtracting those regions from the input, what remains is Transient. The advantage of this approach is that, unlike compressors or other dynamics-based tools, it is not level-dependent. After all, in the real world transients can be loud or soft.

The Transient and Tonal signals are complementary: if you sum them back together, they perfectly reconstruct the incoming signal. Put another way, any part of the sound that is not considered Tonal is Transient, and vice versa. The word "considered" here is important: the controls in the Split section simply affect which areas of the sound across time and frequency are considered Transient or Tonal, and do not alter the sound on their own.

SplitEQ 2 provides four controls for shaping the operation of the Structural Split: the Source and Transient Separation controls determine how the Split identifies regions, and the Transient Decay and Smooth controls allow you to shape the transitions between Transient and Tonal regions.

Additionally there is a master solo button on the right end of the Split controls which is provided to facilitate tuning, since it is often helpful to listen to the Transient and Tonal signals in isolation to hear the effects of these controls.

Controls

Source

This menu box includes "coarse" algorithmic tunings for different audio sources as suggestions for the separation engine. In general, you will see the best results by matching the Source to the input audio.

These coarse Source Type tunings essentially scale the internal algorithm parameters used by the Transient Separation control to split the input audio. Tunings for higher polyphony or complexity (full drums, electronic beat, piano, guitar, vocal) tend to split best on source material that has higher polyphony or complexity. That said, you may find interesting results with tunings which do not match the source.

Source Lock

Locks the Source control as you change presets.

Transient Separation

0-100%

Affects the isolation level for transients across the spectrum. This control sets the main transition region or decision point where audio splits (in time and frequency) into the separate Transient and Tonal streams. At higher values, Transient regions will be smaller and have sharper boundaries in terms of time and frequency.

This is the main control you will use to fine tune the Split. If you solo the Transient signal and increase Transient Separation, less of the sound will be classified as Transient.

Transient Decay

0-100%

Increases the release time of Transient regions, resulting in longer Transient areas and slower Tonal swells.

This control limits how quickly a region is allowed to transition (in time and frequency) from Transient to Tonal, thus increasing the decay on the Transient regions. Larger values of Transient Decay will limit the transition rate substantially. This control could equally be named "Tonal Swell", as larger values will also increase the auto-swell period in the Tonal Channel.

Smoothing

0-50 ms

This control essentially controls the speed of the decision-making process, preventing it from making too fast a decision either way. This is useful for trimming out unwanted transient chirps or smoothing rough transitions. It can also be musically useful for slowing the attack of Transient regions.

In general, turning this control up will reduce the differences between the EQ curves.

Tuning the Split

You can certainly get good results out of SplitEQ 2 without ever changing any of the Split section controls, but learning how to use them will allow you to more precisely target particular aspects of a sound. The following steps may be helpful in tuning the Split.

1. Choose an appropriate source in the Source popup for your program material.
2. Use the solo button to audition the Transient or Tonal signals in isolation. It is significantly easier to hear what the controls are doing with the solo engaged.

   The following settings can be useful for observing how the Split is working.

   - Transient Solo Active
   - EQ Bypass Active
   - Analyzer - Source: All, Routing: Pre + Post, Decay: Very Fast

   With these settings, the green curve represents the transient portion. The visible portion of the gray curve above the green portion effectively represents the portion of the signal which is tonal.
3. If necessary, adjust Transient Separation, Transient Decay, and Smoothing until you reach your desired results. The streams do not necessarily have to be completely distinct from each other.

After making some adjustments to the EQ curves in the plugin, you may find small adjustments in the Split settings useful for making global adjustments to the application of your EQ curves.



The Transient and Tonal audio streams automatically mix back together at SplitEQ 2's output to perfectly reconstruct the input signal.

You will not hear any change in audio as you adjust the controls in the Split section unless the Transient and Tonal EQ curves are different or you are soloing Transient or Tonal.

A Note About Latency

In order to effectively separate the incoming audio signal into Transient and Tonal audio streams, the Structural Split™ keeps a small running history of the audio signal. This introduces a significant bit of latency, which is expected.

Most modern DAWs will compensate for such latency, so SplitEQ 2 will not audibly delay the audio signal in your sessions. However, due to this inherent latency, SplitEQ 2 is not fit for real-time use.

For real-time use on DAW sessions that employ SplitEQ 2, enable Tracking Bypass to bypass all instances of SplitEQ 2, removing SplitEQ 2's latency contribution to the session. See p. 20 for more information on Tracking Bypass.

Sample Rate (Hz)	Latency (Samples)
44,100	3,592
48,000	3,592
88,200	7,176
96,000	7,176
176,400	14,344
192,000	14,344

2.5 Masking Detection

Masking Detection shows where any two tracks using SplitEQ 2 may be obscuring one another leading to loss of clarity in a mix. Its detection algorithm is based on how our ears and brain work together to perceive and process sounds to highlight the regions in the audio spectrum where this interference, known as auditory masking, may be taking place.

Since SplitEQ 2 cannot see post-fader levels of source tracks, use Masking Detection as a guide to making informed EQ decisions only.

Masking Controls



Clicking the Masking Enable button in the top header bar turns on Masking Detection and exposes all masking controls located at the top of the plot area:

Analysis Type

Selects which analysis tool(s) to display:

- Realtime: Displays instantaneous masking detection.
- Histogram: Displays accumulated masking over time.
- Both: Displays both the Realtime and Histogram analyzers.

Sensitivity

1 - 100%

Adjusts the range of masking shown for both the Realtime and Histogram detection algorithms. Use lower values to show less masking and higher values to show more masking.

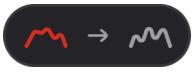
Reference Dropdown

Select which other instance of SplitEQ 2 to use for the detection algorithm. The selected track's audio spectrum will be displayed as a red line on the plot.

Masking Direction Toggle

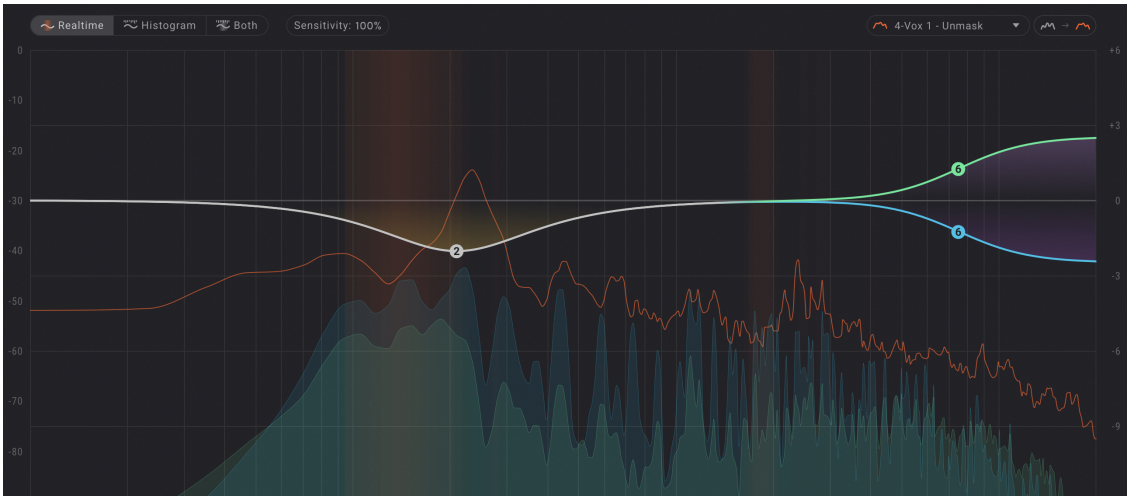


Masking Detection shows how the current instance's audio is masking the audio selected in the Reference Dropdown.



Masking Detection shows how the audio selected in the Reference Dropdown is masking the current instance's audio.

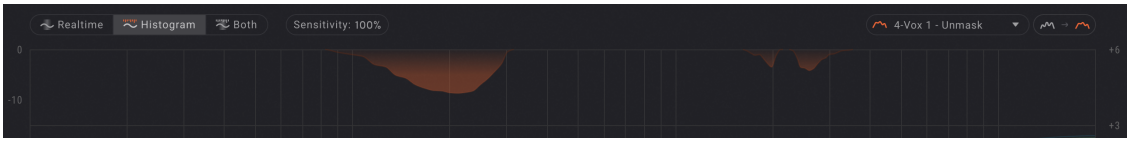
Realtime Analyzer



The Realtime Masking Analyzer uses vertical bands to highlight potential instantaneous masking issues between the current track and any other track using SplitEQ 2 across the frequency spectrum.

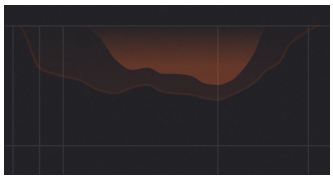
Use SENSITIVITY to increase or decrease the range of detection shown. Lower SENSITIVITY values focus in on the most troubling areas of masking and larger values show a bigger picture of all the masking taking place across the frequency spectrum.

Histogram



THe Histogram Masking Analyzer accumulates a history of detection, displaying the average amount over a window of time as growing and shrinking regions extending from the top of the plot.

Red outlines shows average detection *Pre* EQ, while solid red areas indicate *Post* EQ masking in the Histogram. Use these curves as guides to see the effects of SplitEQ 2 on masking between two tracks.



SplitEQ 2 cannot see post-fader levels of DAW tracks to use in the masking detection. Use masking detection as a guide to making informed EQ decisions.

2.6 Master

The Master section contains controls and metering for the post-EQ Transient and Tonal signals, controls for fully featured Global Dynamics processing for Transient and Tonal signals, and three Bypass states for the Plug-in.

The bar meters display the peak, peak hold, and RMS amplitude for the Transient and Tonal signals with the darker-colored bar representing the peak, a light-colored line indicating the highest peak, and a lighter-colored bar representing the RMS. Infinite-hold clip indicators appear above the meters. Click on the clip indicators to clear them.

When enabling Global Dynamics, meters will appear on the outside of the faders for Transient and Tonal levels showing both gain change and Range settings.

Controls

Solo
Solos the Transient or Tonal audio stream post-EQ and all Master section controls.

Output Gain
Amount of gain in dB (-30 to +30) to apply to the audio post-EQ. These values can be moved together or separately. Linked adjustments preserve any offset between Transient and Tonal Gain.

Phase Invert
Inverts the phase of the plugin's output.

Range
-30dB - 30dB
Sets the compression or expansion limits for Transient and Tonal Global Dynamics and enables dynamics when adjusted from default ("-"). The control is bi-directional: Positive values indicate expansion and negative values indicate compression. Linked adjustments preserve any offset between Transient and Tonal Range. See Global Dynamics p. 20.

Global Dyn
(ON/OFF)
Activates or Deactives Global Dynamics for Transient, Both, or Tonal signals. See Global Dynamics p. 20.

Global Dyn Controls
Toggles the Global Dynamics Popout for access to all available controls. See Global Dynamics p. 20.

Pan
(Mono/Stereo or Stereo only)
Adjusts the L/R balance of the entire Transient or Tonal audio stream. These values can be moved together or separately. Linked adjustments preserve any offset between Transient and Tonal Pan.

M/S (Mid/Side)
(Stereo only)

Adjusts the stereo width of the entire Transient or Tonal audio stream. These values can be moved together or separately. Linked adjustments preserve any offset between Transient and Tonal Pan. To switch from Pan to M/S mode, click the Pan label and select "M/S".

Scale

Scales the overall EQ curve for the Transient or Tonal audio stream. These values can be moved together or separately. Linked adjustments preserve any offset between Transient and Tonal Scale.

Plug-in Bypass

Bypasses the plug-in completely.

EQ Bypass

Bypasses the EQ section, but includes any alterations made in the Master section.

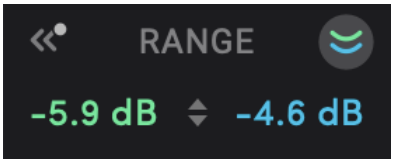
Tracking Bypass

Bypasses *ALL* instances of SplitEQ 2 across the DAW session completely removing its latency effect. Useful for overdubs and tracking session templates.

> ⚠ *Playback must be stopped in some DAWs after first engaging Tracking Bypass to remove latency caused by SplitEQ 2.*

Global Dynamics

Fully featured Global Dynamics can be applied pre or post EQ for both the Transient and Tonal signals via the Range control in the Master Section.

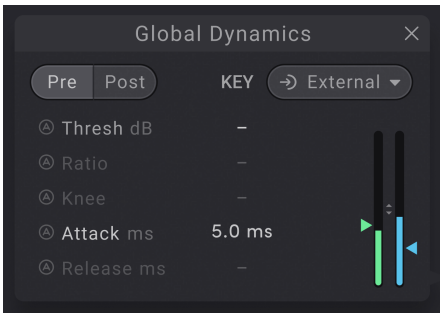


The Range control sets the maximum amount of expansion or compression available to the Global Dynamics Processor for the Transient and Tonal signals. Use positive values of Range for expansion and negative values for compression.

Adjust the Range controls from default ("-") or hover over the Dynamics icon to enable Global Dynamics. Linked adjustments preserve any offset between Transient and Tonal range.

Global Dynamics Popout

Clicking the double arrow icon on the top-left corner of the RANGE section expands the GLOBAL DYNAMICS POPOUT.



Access to all controls are found in the Global Dynamics Popout and output meters (Pre-Master output) are made available to aid in setting the thresholds for the TRANSIENT and TONAL processors.

Use the arrows on the sides of the meters to set the thresholds for TRANSIENT and TONAL signals or drag the center handle to make linked adjustments for the thresholds.

By default, all Global Dynamic controls are set to AUTO when first enabling dynamics. In AUTO mode, each control is determined internally based on incoming signal.

Controls

PRE/POST

Determines the placement of the Global Dynamics Processor. in PRE, Global Dynamics are applied before all bands. In POST, Global Dynamics are applied after all bands.

KEY

SPLIT, ALL, EXTERNAL

Use the dropdown to choose the sidechain signals used for the Global Dynamics Processors for TRANSIENT and TONAL signals.

Key Choices:

- Split: Transient and Tonal each use their respective signals.
- All: Uses the un-split original signal as the sidechain source for both Transient and Tonal processors.
- External: Uses an external input to drive the dynamics sidechain for both the Transient and Tonal Processors.

THRESH

-90 - 0DB

Sets the thresholds of the Global Dynamics Processor for TRANSIENT and TONAL signals. Signals above the THRESH levels will be expanded or compressed, depending on the setting of the RANGE Control. Linked adjustments preserve any offset between TRANSIENT and TONAL thresholds.

KNEE

0 - 30dB

Controls how dynamics transition from no expansion or compression to the full amount set by the RATIO control. A KNEE value of 0dB indicates dynamic changes will reach its full ratio immediately after going above threshold (hard knee).

A KNEE value of 12dB indicates dynamic changes will take that amount of input centered around the threshold to reach full ratio (soft knee). At -6dB below the threshold, ratio will start at 1:1 and steadily increase to the value set by RATIO as level increases to 6dB above the threshold. Linked adjustments preserve any offset between TRANSIENT and TONAL knees.

RATIO

1:1 - 20:1

Determines the amount of expansion or compression applied to the signals once levels are above those set by the Threshold controls. A RATIO setting of 2:1 will either double (expand) or halve (compress) the incoming audio levels above the threshold up to the amounts set by the RANGE control. Linked adjustments preserve any offset between TRANSIENT and TONAL ratios.

ATTACK

AUTO, 0.5MS - 500MS

Sets the amount of time it takes for gain changes to begin once input levels rise above the levels set by the THRESH controls. Linked adjustments preserve any offset between TRANSIENT and TONAL attacks.

RELEASE

AUTO, 5MS - 5S

Sets the amount of time it takes for gain changes to end after input levels fall below the levels set by the THRESH controls. Linked adjustments preserve any offset between TRANSIENT and TONAL releases.

Spectrum Analyzer



The Spectrum Analyzer displays the spectrum of one or more signals on the plot. SplitEQ 2's analyzer is especially useful because it can display the spectrum of the Transient and Tonal signals as well as the plug-in's input and output.

The controls for the Spectrum Analyzer are located in the top header of the plug-in next to the Masking Enable Button. The left-most button turns the Spectrum Analyzer on and off. The middle button displays a panel with additional settings for the analyzer.

Analyzer Options

Source

The spectrum analyzer has four source options:

- **All** – the summed Transient and Tonal signals.
- **Split** – separate views of Transient and Tonal signals. (pre or post)
- **Transient** – only the Transient signal.
- **Tonal** – only the Tonal signal.

Routing

Selects pre or post-EQ routing for the spectrum analyzer.

When Source is set to Split, the analyzer can be either pre or post, but not both.

Resolution

Adjusts the resolution of the analysis.

"Best for Frequency" and "Better for Frequency" will capture more detail about the frequency, but with less frequent updates.

"Better for Time" and "Best for Time" will show less frequency detail but update more often.

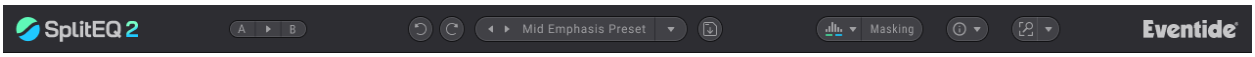
Decay

Sets the decay rate for the peaks of the analyzer.

Freeze

Enables infinite peak hold on the plot. When active, existing peaks will not decay, and new peak values will be held, allowing you to see the peak amplitude at any given frequency.

2.7 Preset Bar



Located at the top of the SplitEQ 2 plug-in, the Preset Bar lets you load and save presets, along with several other features.

When SplitEQ 2 is installed, a library of settings is placed into the **<user>/Music/Eventide/SplitEQ 2/Factory Presets** folder (Mac) or the **<user>/Documents/Eventide/SplitEQ 2/Factory Presets** folder (Windows). These presets have a **.tidex** extension and can be saved or loaded from the SplitEQ 2 preset bar in any supported DAW.

In many DAWs there is an additional generic preset bar that saves DAW-specific presets to a separate location. We recommend saving your presets using the Eventide preset bar to ensure that your presets will be accessible from any DAW. You can also create sub-folders inside the preset folders, if you wish.

Controls (from left to right)

A ► B

Switches between two temporary plugin states, A and B. This is useful for making A/B comparisons.

- Click A or B to switch states.
- Click ► to copy state A into B.
- Click ◄ to copy state B into A.

The A and B states are not saved in your DAW session. When you load a session, the current settings for the plugin will be loaded into A and B.

UNDO

The Undo button undoes the last change, and restores the plugin to the previous state. Pressing this button multiple times will move you backwards in the plugin's state history.

REDO

The Redo button reverses the last undo command, if any. Pressing this button multiple times will move you forwards in the plugin's state history.

PREVIOUS PRESET

Loads the preset before the current preset in the preset menu.

Next Preset	Loads the preset after the current preset in the preset menu.
Preset Chooser	Choose a preset from the Factory or User preset collections. • **Save as...** Save the preset with a new name or location. • **Load...** Open a preset from a location on disk. • **Import...** Copy a preset from a location on disk into the User preset collection.
Save	Saves the preset to disk.
Analyzer On/Off	Turns all of the Analyzer displays On or Off.
Analyzer Options	Opens the dropdown for all Analyzer Options. See p. 23
Masking	Turns Masking On and Off. On also brings down Masking controls and options at the top of the plot.

Info (i)

Opens a drop-down menu with various help topics and settings.

- **User Guide** – Open this document.
- **Tutorial** – Open the tutorial which was displayed the first time the plugin was loaded.
- **Webpage** – Launches the SplitEQ 2 webpage.
- **Scaling** – Select a scaling for the UI including text and graphical elements.
- **Theme** – Select a color theme for the whole UI.
- **OpenGL (Windows only)** – Enable or disable OpenGL for the analyzer. After changing this value, you must close and re-open the plug-in window for the change to take effect.

  (N.B. OpenGL is unavailable on certain systems lacking sufficient support. If this is the case, this setting will be hidden.)
- **Tooltips** – Shows or hides Tooltips at the bottom of the UI.
- **Invert Handle Tabs** – Invert the direction of the Transient and Tonal band handle tabs.

Zoom

Clicking the magnifying glass button will automatically zoom the plot to fit its contents. Click the drop-down menu to the right of the button to choose a zoom setting from a list.

Conclusion

PART 3

We hope you enjoy the SplitEQ 2 plug-in and put it to good use in all of your mixes. Please be sure to check out Eventide's other native plug-in offerings for more unique and interesting effects.

For further questions or support, head over to the user forums.