

GraphEQ

GRAPHIC EQUALIZER · AU + VST3 · macOS

ZEROPINK
USER MANUAL



A graphic equalizer tuned to the song's key — bands on the notes, not between them.

We all want the perfect mix.

What GraphEQ is

01

A graphic equalizer with one idea the classics never had: the bands sit on **your song's notes**. Set TUNE to the key of the track and all eleven bands land on that note's octaves — from the lowest playable instance up through the air band. Boost a band and you are boosting the root, an octave of it, every time.

Eleven octave bands, ± 12 dB each, drawn as nodes on the glass over a live analyser reading against the **pink reference** — so you can see what the programme is doing at each band while you move it. Solo or mute any band from the deck below the glass to hear exactly what you are shaping.

Under every EQ band sits a matching **saturation slider** — per-band drive with a selectable 2nd or 3rd harmonic. Tone and colour live on the same octave ladder, band by band.

The frame is familiar. IN and OUT needles calibrated to 0 VU, input and output Zero Detent gain knobs beneath them, HP/LP cut filters, phase mode, and a GLUE stage after the EQ. Stage your level first; shape second.

GOOD AT

Musical, broad-stroke tone shaping that stays in key — lifting the root of a bass line through the octaves, opening the top of a mix, adding per-band harmonic weight where the song lives.

NOT FOR

Surgical notching or de-essing. Octave bands are broad by design — reach for a parametric when you need a scalpel.

THE GLASS — eleven bands on the key

02



THE BAND LADDER

Each column is one octave of the song's key — note name and exact frequency printed at the top. Drag a node ± 12 dB; double-click returns it to 0. The pink line at centre is the **0 dB pink reference** — flat against pink, not flat against silence.

Change KEY or PITCH in the footer and the whole ladder retunes — labels, frequencies, analyser columns, and the saturation deck all move together.

THE ANALYSER

The live spectrum draws behind the nodes, one column per band. DISPLAY in the footer picks the signal (IN, OUT, or both — input in white, output in pink) and the drawing (BAR, CURVE, or both). AVERAGING sets the ballistics: MOM for what is happening now, SHORT for phrases, INT for the whole programme; the  button restarts the average.

The bays, and the saturation deck

03

GET TO ZERO FIRST

The needles are calibrated to 0 VU (−18 dBFS by default, adjustable per meter under each VU). Bring the IN needle to ride around 0 VU with INPUT, shape, then trim OUTPUT until the OUT needle matches — so you judge tone, not loudness. Both knobs are Zero Detent: they snap to unity and the centre figure reads 0 when you land on it.

HP / LP — cut filters outside the band deck, for rumble below and hiss above the music. **PHASE** — Minimum, Natural or Linear filter behaviour. **GLUE** — a gentle compression stage after the EQ, with an amount fader.

SATURATION, BAND BY BAND

Below each EQ band: a metal slider setting how hard that octave is driven, and a small selector choosing the **2nd or 3rd harmonic**. ⌘-drag any slider to move all eleven together; ⌘-click an order button to set them all.

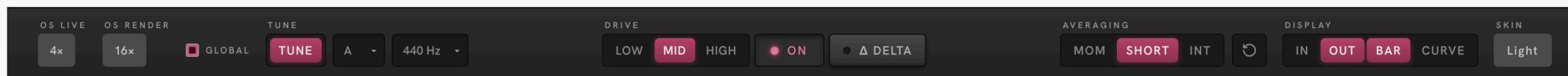
The footer DRIVE switch (LOW · MID · HIGH) scales the whole stage; ON engages it and **Δ DELTA** monitors only what the saturation adds — the honest way to judge colour.

Working against the analyser: when a band reads over the pink reference, cut it with the EQ node; when it reads under, reach for that band's saturation drive first — the added harmonics fill the octave with weight a boost alone can't give. Cut with EQ, fill with drive.

S and M under each band solo or mute that octave in the monitor path — never printed to the output.

The footer, and everything else

04



TUNE — the heart of the plugin. The TUNE cap engages key-tracking, KEY picks the note, PITCH sets the concert reference (440 or 432 Hz). Every stepped ladder on the plate follows.

OS LIVE / OS RENDER — oversampling while you play and for offline bounces. **GLOBAL** applies the choice to every ZEROPINK plugin in the session.

AVERAGING · DISPLAY — analyser ballistics and drawing, described with the glass.

SKIN — graphite or satin-metal. Cosmetic parity; nothing else changes.

Help — the ! cap in the nameplate latches hover tooltips over every control; the ? cap opens this manual.

Starting points

05

BASS THAT SITS IN KEY

TUNE to the song's key. Lift the two lowest bands +2 to +3 dB, add 2nd-harmonic saturation on the same bands. Solo them to hear the root breathe.

MIX-BUS SMILE, HONESTLY

±1.5 dB at the extremes, flat in the mids, AVERAGING on INT and DISPLAY on OUT — watch the curve settle against pink before you commit.

COLOUR WITHOUT EQ

Bands flat. Raise saturation density across the low mids, 3rd harmonic, DRIVE MID, Δ DELTA to audition what it adds. Weight with no boost.

SPECIFICATIONS

AU + VST3 · macOS 11+ · Apple silicon native.

Eleven octave bands, ±12 dB, key-tracked 20 Hz–20 kHz.

Per-band saturation, 2nd/3rd harmonic, oversampling to 16× live, 128× render.

Window 1440 wide — size the host view to the panel; never scale the artwork.

LICENSING

Every install starts a **30-day trial** — nothing held back, no account needed.

To buy: the checkout opens in your browser and your license key arrives by email. To activate: paste the key into ENTER LICENSE. The wordmark opens zeropink.net.

Analog Sounds in a Digital World