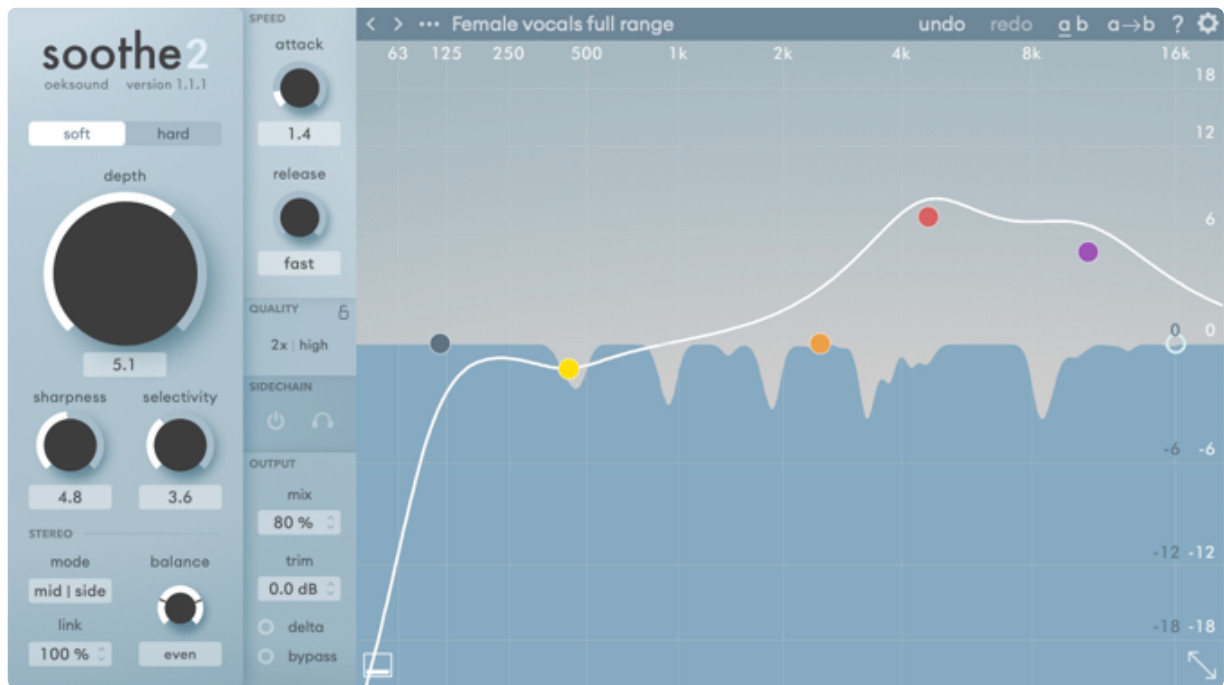


oeksound



# soothe2

dynamic resonance suppressor

user manual

## Contents

### 1. Introduction

Quick start

### 2. Basic workflow

### 3. Parameters

3.1. Main section

3.2. Stereo section

3.3. Speed section

3.4. Quality section

3.5. Sidechain

3.6. Output section

### 4. Frequency and reduction graph

4.1. Band types

4.2. Band controls

4.3. General features for all EQ nodes

4.4. Other features of the graph

### 5. Toolbar

5.1. Preset menu

5.2. Undo/redo

5.3. Comparing settings with A/B switching

5.4. Help menu

5.5. Configuration menu

### 6. Miscellaneous

6.1. Input trim

6.2. Version update checks

### 7. Paths for presets and uninstallation

7.1. macOS

7.2. Windows

FAQ and support

Appendix: Diagram of the processing pipeline

# 1. Introduction

---

**soothe2** is a dynamic resonance suppressor. It automatically detects resonances across the whole frequency range and applies reduction only to harsh and resonant parts of the signal, where and when needed. It can find its uses on individual channels as well as on busses and in mastering. You can use it to reduce harshness from close mic'd sources, clean up low-mid muddiness, be a transparent de-esser, or even out poking bass build-ups.

## Quick start

Start with the default factory preset and turn up the depth until you notice that **soothe2** attenuates a bit too much. Then, back off the depth setting slightly. Adjust the sharpness to suit the input material - less sharpness for more general processing and more sharpness to target more specific resonances. Use the frequency graph along with the delta monitoring feature to focus the processing on the problematic frequency range. Turn off delta monitoring and find a sweet spot for the depth. Use bypass to evaluate the result of the processing.

## 2. Basic workflow

---

**soothe2** has been designed with ease-of-use in mind, and in most cases, should be quick to set up, saving your time and ears for the creative work. By default, the plug-in loads up the factory default preset, which serves as a good starting point. Let's look at how to use the main features of the graphical user interface (GUI).

The GUI of the plug-in is divided into sections to group together similar parameters. The main section houses the most important parameters: **soft and hard mode**, **depth**, **sharpness** and **selectivity**.

The processing algorithm of **soothe2** comes in two flavours: soft for touchier adjustments and hard for more drastic measures.

In most cases, we'd recommend starting out in **soft mode** and using **soothe2** as a channel insert for tasks like general harshness removal and de-essing. It is usually faster to set up and harder to overuse. In some other situations **hard mode** might be more suitable. For example, in hard mode, you could tame an otherwise great sounding but little too boomy double bass take or isolate an edgy 2.5 kHz peak from the lead vocalist buried in a busy mix.

**depth**, **sharpness** and **selectivity** are the core settings of the plug-in. **depth** adjusts the overall amount of the reduction - more depth leads to deeper cuts. **sharpness** controls the width (or Q) of the individual cuts. **selectivity** changes what kind of cuts to make, i.e. whether to focus less on overall resonances (less **selectivity**) or to focus just on individual resonances (more **selectivity**).

With the *factory default preset* as the starting point, you can soften most vocals just by turning up the **depth** setting to your liking.

The EQ nodes on the **frequency graph** control the weighting curve that is used to focus the processing on specific frequency areas. Clicking on a node on the graph selects the corresponding EQ band. Dragging the node horizontally shifts the band's frequency, and dragging it vertically affects the band's reduction sensitivity (higher sensitivity results in more reduction in that frequency area).

In the **output section**, you can toggle **delta mode**, which will have **soothe2** output the difference between the input and the processed output when turned on. This lets you hear what is being removed.

On a stereo instance, i.e. when **soothe2** is used on a stereo track, you can change stereo settings from the [stereo section](#) below the main controls. In this section, you can toggle between **left/right** or **mid/side stereo modes**, control the **stereo link** of the resonance detection, and focus the processing towards either one of the channels with the **stereo balance** setting.

With **soothe2**, you can adjust the speed with which the processor reacts to resonances. The [attack parameter](#) lets you slow down the reaction time, and the [release parameter](#) slows down the speed with which the notches disappear after they are no longer needed.

Slowing down the attack can be very useful when working with material that has sharp transients, for example, with drum overheads, as the snare drum attack can be let through while cleaning away the nasty resonances from the cymbals.

To gently even out energy build-ups with, for example, orchestral material or a lot of close-mic'd acoustical instruments with too prominent fundamentals, you can slow down both **attack** and **release**, and set **sharpness** and **selectivity** low.

**soothe2** has a set of quality settings, including oversampling and time resolution options. Higher quality settings make the processed output sound smoother but use up more CPU. You can open the [quality controls](#) by clicking the labels presenting the selected quality settings.

[Oversampling](#) sets the spectral oversampling amount, offering a better frequency resolution for the processor to distinguish resonances when increased. Using high oversampling settings is necessary for the accurate handling of low frequencies.

The [resolution option](#) affects the temporal resolution. With the resolution set on high or ultra, **soothe2** will more often refresh the reduction filter it internally uses, which can be audible with material that is abundant of transients or with complex waveforms. High-resolution settings result in a smoother time-domain response, especially with fast attack and release settings.

With the offline rendering quality settings, the plug-in will switch to different quality settings when doing an offline render or bouncing to a file. This depends on how the DAW interprets offline rendering, e.g., freezing the track is not considered offline rendering by some DAWs.

The utility toolbar sits on the top of the graph. From there, you can open the [preset menu](#), access the [configuration menu](#) for global settings, [a/b test plug-in settings](#), undo or redo changes or open up the tutorials.

Next, this manual delves into the details of all of the parameters, their effects and side effects, and some potential use cases. Alternatively, you could also check out the interactive tutorials in the plug-in. These let you experiment with a handful of clips provided by us with a guided tour through the features by use-case.

## 3. Parameters

### 3.1. Main section



The main section gathers together the essential parameters that affect the resonance detection: soft and hard mode, depth, sharpness and selectivity.

#### Soft / hard mode

**soothe2** defaults to the **soft mode**. Of the two modes, the **soft mode** is more autonomous, easier to use and faster to set up. It is more transparent on most sources, preserves transients better, and in general, causes fewer artefacts, but with the trade-off of tending to avoid very drastic moves. Soft mode is also less level dependent and often better suited for very dynamic performances.

Hard problems require hard tools, however. **Hard mode** is the more active of the two and can be argued to be more powerful and tweakable. It can be easier to overuse and may take more time to set up.

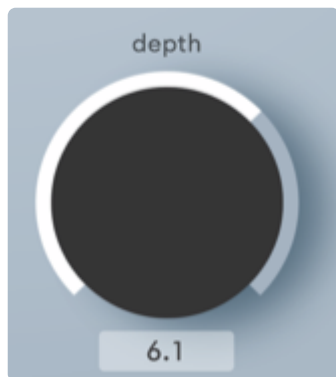
If the problem can be solved using **soft mode**, that is generally the way to go since it will be faster to set up and will cause less damage even if not optimally set up. However, there are cases where **soft mode** just won't cut it, and more control over the process is needed. Perhaps the material is very complex, or the amount of required reduction is more dependent on the dynamics of the material, such as with close mic'd guitar cabs. Trying to isolate the edgy 2.5kHz peak from the lead vocalist buried in a busy mix? Being presented with a poorly recorded violin and 18dBs of excess mid-range, or perhaps trying to tame that cymbal whistling from the overheads? **Hard mode** is your pal.

NOTE: Choosing the mode changes everything, as all other controls are relative to the mode i.e. a **depth** of 3.0 in **soft mode** will not behave like **depth** of 3.0 in **hard mode**.

The main controls – **soft/hard mode**, **depth**, **sharpness** and **selection** – are especially interdependent, so changing any of them might require checking

some of the others.

## Depth



You can adjust the general level of reducing harshness with the **depth** setting – more **depth** means more reduction. You may think of it as a sensitivity or drive of the process. Depth should be adjusted according to the input level, even when using a preset. In some cases, it sounds better to turn the **depth** a little over the top and use the mix setting to blend it with the dry signal.

The **depth** is shown in dB (-18 to 18) for convenience. Please note that the dB value displayed is referential to make it more familiar and intuitive to use, but it does not represent the absolute amount of changes the processing does. The reduction graph shows what is being reduced, so you can use that to indicate how much the **depth** setting is affecting the processing.

The **depth** control has way more range than what is usually needed to open up possibilities for creative abuse. Cranking the **depth** all the way up can result in up to 60dB notches that will mangle the source beyond recognition.

## Sharpness

**Sharpness** controls how sharp cuts the processing attempts to make, i.e. more **sharpness** leads to deeper and narrower cuts. For example, with the **sharpness** cranked up all the way to 10, the cuts become very deep, narrow and specific frequency-wise.



If high **sharpness** in **soft mode** doesn't reduce the harshness to satisfaction, try easing the **sharpness** and switching to hard mode for a more aggressive combination. Decreasing **selectivity** can further improve this approach, especially when dealing with sibilants. Beware, though, that overly high **sharpness** runs the risk of sounding distorted, as the process removes all the resonant frequencies in a very surgical manner. The produced distortion is actually noise and non-resonant residue in the sound material.

A high **sharpness** can be a beneficial setting for drum overheads, for example. In contrast, low settings for **sharpness** and **selectivity** might help address energy build-ups with orchestral material.



## Selectivity

**Selectivity** defines how selective **soothe2** is about the frequencies suppressed, allowing you to fine-tune the responsiveness together with the depth control. Higher **selectivity** cuts only the stronger and more prominent resonances. With **selectivity** all the way up to 10 applies the processing only to the most prominent resonances. If you dial the **selectivity** all the way down to 0, **soothe2** will be less selective and more general with the reduction, i.e. “everything must go”. This is a great way to treat uneven material to sound more balanced.

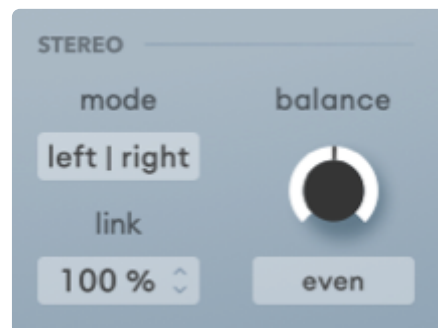
For de-essing, the optimal value of **selectivity** varies depending on the sibilance. For noisy, more broadband esses, a lower **selectivity** is recommended. If the esses are more of the whistling or lisping type, a higher **selectivity** may cut it better.

## 3.2. Stereo section

The stereo section is only enabled when running **soothe2** as a stereo instance. It will be greyed out in mono instances.

### Stereo mode

**Stereo mode** toggles between mid/side and left/right, and all related stereo controls will follow this setting.



Left/right mode, combined with a low link setting, usually works well on source material with hard-panned elements. Mid/side mode with the link set to 100% is a good starting point for any complex stereo material. When lowering the link setting on mid/side mode, the stereo image typically gets wider.

### Stereo link

With **stereo link** on 100% **soothe2** will sum the channels for analysis and apply the same correction to both channels. When stereo link is set to 0%, **soothe2** will act as dual mono.

### Stereo balance

By adjusting the **balance**, you can set **soothe2** to react more to either channel depending on the selection of the **mode** setting. When you want to focus the processing to the left channel, you can turn the balance rotary to the left, and the text box below shows 100% for the left side and less for the right side – and vice versa. This works equally for the mid/side **stereo mode**.

**Note:** For more thorough background information concerning the different balance settings, see the [diagram for the processing pipeline](#).

### 3.3. Speed section

#### Attack

The **attack** setting determines how quickly the notches reach their full extent - lower values result in a faster response and higher values in a slower response. The **attack** settings' value is displayed as a referential constant, although actual response times are frequency-dependent. This is why specific time values such as milliseconds don't make sense here. The **attack** speed is always relatively faster on high frequencies.

#### Release

**Release** control determines how quickly the notches disappear after the corresponding resonances have been disappeared. Like the **attack** control, the **release** value is displayed as a constant, but is frequency-dependent and similarly low values result in a fast **release** and high values in a slow **release**.

The **release** speed can be used to further reduce the artefacts of the processing, as fast-moving adapting filters can create audible phase distortion if doing drastic cuts.



### 3.4. Quality section



When you need more precision than the default configuration allows, you can increase spectral oversampling and time resolution. The quality section differs from the other sections in that it shows the currently selected values and hides the actual controls. The left-hand side value refers to the selected real-time oversample value and the right-hand side value to the selected real-time resolution value. An asterisk indicates that the offline settings differ from the real-time settings. You can open the quality controls by clicking the labels presenting the selected quality settings.

#### Oversample

Oversampling sets the amount of spectral oversampling. Higher values offer better frequency resolution for the processor to distinguish resonances. This can be imperative, especially when working with low frequencies. Oversample calculates the reduction filter in higher frequency resolution. A higher oversample setting gives you smoother results when using high sharpness values. However, this is at the expense of higher CPU usage.

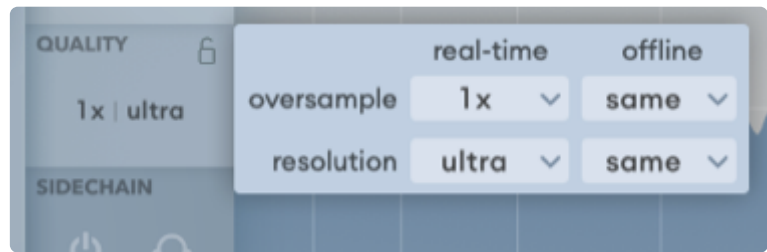
#### Resolution

Resolution adjusts the refresh rate of the resonance detection and filter updates. This results in a smoother time domain response. Higher settings can be especially useful with complex material, such as on a bus and/or when processing material with lots of transients, such as drums.

With the resolution on high or ultra, soothe2 will more often refresh the reduction filter it internally uses. This can be easily audible with material with lots of transients or very complex waveforms such as harpsichord or even a grand piano. With the resolution on eco, soothe2 uses the least amount of CPU. This roughly halves the CPU power needed but may start to introduce more artefacts if the frequency content of the source varies a lot over time.

## Offline rendering quality settings

On the right-hand side column of the quality controls popup menu, you can override the real-time settings with their offline



counterparts. These

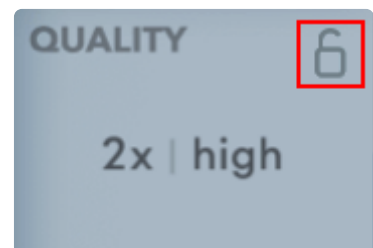
settings are used when the plug-in host reports that it is doing an offline render. The functionality should be supported by all major DAWs. You can first adjust soothe2 with higher quality settings, and when you're happy with the results, you can drop the quality of the real-time rendering to save CPU while still doing the bounce at the desired higher quality.

In the offline settings dropdown menu, a small indicator shows which option is selected. In addition to the options available for real-time quality settings, the offline settings include "same as real-time" (default) and "copy to all plug-in instances". The first of these refers to using the real-time setting for offline rendering. With the latter option, you can set all of the project's soothe2 instances to use the same offline settings as the current instance.

Note that offline rendering settings go together with the preset, and because of that, loading a preset might change the instance's offline rendering settings.

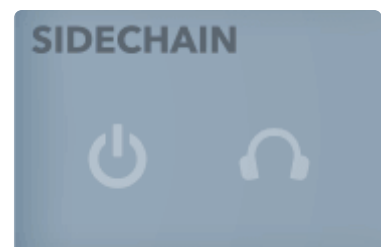
## Lock quality settings between presets

You can lock the quality settings to keep them unchanged when changing presets. This way you can control CPU usage by setting your preferred quality settings, but still browse through different presets easily.



## 3.5. Sidechain

You can route a secondary input into **soothe2**, and by toggling on the sidechain it can be used as the input for resonance detection. The little headphones icon can be toggled to listen to the sidechain input. Sidechain is only in use when the on/off icon is lit. The details of how to route a sidechain key signal for a plug-in depends on the DAW you are using.



You can, for example, use a hi-hat channel as the sidechain input to a snare track to control hi-hat bleed to the snare channel. You could also set your session up with the lead vocals going to a separate bus than the rest of the material and essentially carve out space for the vocals by using them as the sidechain key to the rest of the material before summing these two up. This could also be adjusted to settle the vocals in the stereo image by combining the sidechain settings with the mid/side stereo mode and experimenting with the balance.

When a sidechain key signal is routed to **soothe2** and with sidechain enabled, **soothe2** will always visualise the reduction based on the sidechained signal.

### Delay compensation of the sidechain input

To work as intended, **soothe2** requires the main and sidechain inputs to arrive in sync, properly delay compensated if necessary. The delay compensation of bus routings is handled by the DAW.

You can find up-to-date information about per-DAW delay compensation from our website <https://oeksound.com/support/daw-delay-compensation>

## 3.6. Output section

### Mix

You can moderate the wet-dry ratio with the **mix** setting. With wet on 100%, only the processed signal comes through the output, and with 0%, you'll only hear the dry signal.

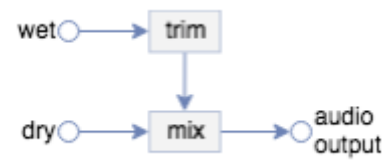
You could, for example, apply heavy processing with **soothe2** and then mix some dry signal back in for more natural results.

Note that the reduction graph visualises the processed output so that changing **mix** will show shallower notches in the graph. A tooltip will show the maximum reduction when changing or hovering over the **mix** control to clarify this process.

Sometimes it sounds nicer to drive the processing a little hot and mix the dry with the output slightly. You might want to experiment with different levels of depth with the **mix** setting to find an optimal balance between **depth** and **mix** for the occasion.

## Trim

Trim regains volume. Use it for the output gain compensation, for example, to do A/B comparison and to compensate for the gain reduction caused by the processing. Trim only adjusts the wet audio, as shown in the diagram.



## Delta

Toggle delta on will allow you to hear the difference between the wet and dry signals. This is useful for listening to the part of the audio that **soothe2** removes. With this, you can get an insight into which frequencies are affected by the current settings and adjust accordingly - much the same way as you might boost a frequency with EQ to know what to cut.



In the band solo listen mode, you can listen to the **delta** of an individual band. This feature is explained in the frequency and reduction graph section.

In some special cases, you can use the **delta** mode as an effect by leaving it on.

While toggling **delta**, the blue graph switches sides in relation to the horizontal line - that is, on top of the middle line or under it - to further indicate whether **delta** is on or off. When **delta** is on, the blue graph shows what is being reduced from the audio.

You can right-click the **delta** toggle to lock or unlock your **delta** setting. Locking the **delta** setting keeps it unchanged when changing presets. This can be helpful if you want to quickly compare the

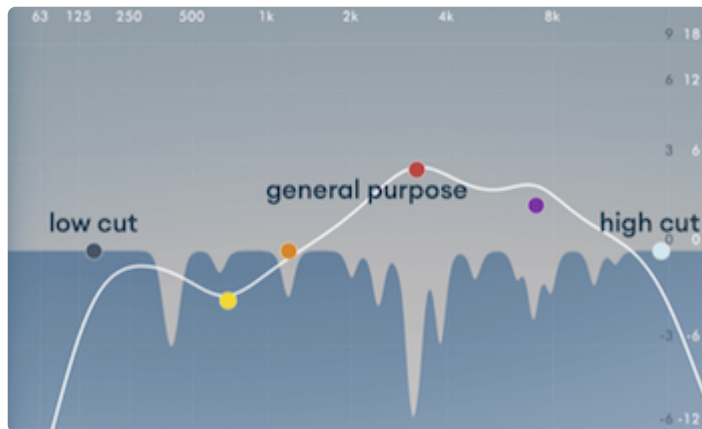


**delta** of different presets. You can also lock the **delta** setting when it's toggled off.

### **Bypass**

The bypass toggle is a soft bypass for quick A/B comparison without glitches that some DAWs might introduce when bypassing the signal from the host. Please note that **soothe2** continues to compute the output, so bypassing from this control won't save you any processing power. To disable the plug-in, you should always deactivate it from the host.

## 4. Frequency and reduction graph



Using the coloured EQ nodes, you can shape the EQ-like curve – shown in white in the figure – to adjust the frequency areas to be processed. ‘Boosting’ specific frequency areas, or a **band**, **reduces resonances more in this area**. So think of the curve as an **inverse EQ**

or a **sidechain EQ**. The process won’t strictly follow the curve, but rather, it is more sensitive to the frequency areas that are ‘boosted’, and less sensitive to the frequency areas that are ‘cut’.

### 4.1. Band types



The EQ has low and high cut bands and four general-purpose bands. The low and high cut bands offer different steepness slopes from which to choose, and the general-purpose bands can be switched from peaking type to several different band types: low/high/band shelf, band reject, or tilt.

**soothe2** has a real-time **reduction graph** – in blue in the picture above – showing the parts of the signal that are being reduced.

You can click and drag the nodes and use the **mouse wheel** or **scrolling gestures** to adjust the nodes and knobs. In conjunction with modifier keys, different adjustment options are available. A thorough run through these can be found later on.



## 4.2. Band controls

When selecting a node, a band-specific control area slides from the bottom of the graph. This panel can also be permanently hidden by clicking the button to the left of the panel. For power users, all of the settings in the panel can be controlled either from the right-click context menu for each node or by using different keyboard modifier combinations together with mouse drag or wheel.

### Hide band controls button

You can disable the band controls from showing by toggling the square icon at the bottom left corner of the **frequency graph**.



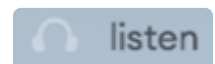
### Band on/off

Toggles the node on or off. When on, the node will show as a solid, filled circle, and this band will affect the white curve. When off, it will be shown as a hollow circle, and the band will not affect the processing.



### Band listen

By toggling the headphones icon located at the bottom left corner of the band controls area, you can switch on the band solo listen mode for playing back the delta of the specific band.



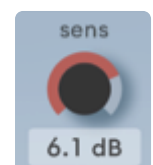
### Freq

**freq** setting controls which frequency is affected by the band. The frequency is shown in the textbox in Hertz with a custom 3 character format, where k signifies 1000s and the subsequent number 100s, i.e. 6k3 = 6300.



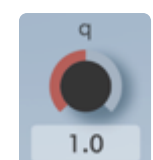
### Sens

**sens** controls the weight of processing of the band. The scale shows an estimated dB for convenience but does not convey an accurate reduction value as the resulting processing is largely interdependent with the depth and mix settings.



### Q

You can set the q value or the bandwidth of the band.



## Balance

The band-specific stereo balance control lets you specify the balance of a specific band according to the main stereo mode. If the plug-in is in mid/side mode, the per-band adjustments will be made in mid/side mode as well. This allows you to rebalance the emphasis of the process for a specific frequency range.



When the band's balance setting is offset from the even position, a second curve much like the white curve, appears with a legend indicating the corresponding colour of the curve for each channel. This visualises the difference between the resulting EQ curves for each channel.

For more thorough background information concerning the different balance settings, see the [diagram for the processing pipeline](#).

## Curve types

You can select a different curve type for the band depending on the type of band you're adjusting. These can also be found from the node's context menu.



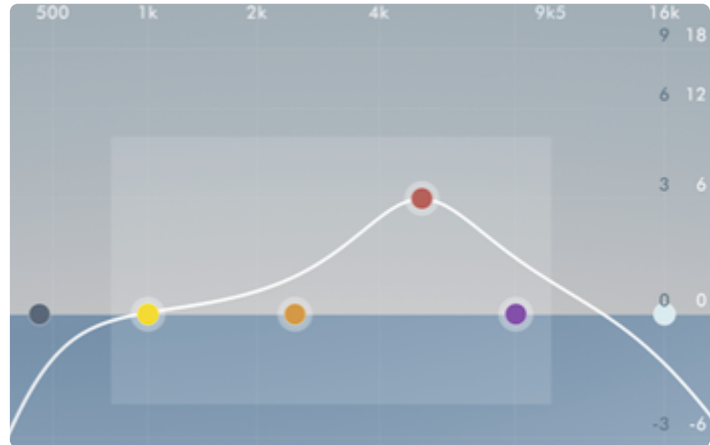
Hovering the mouse on the type's icon will show you the name of the type or steepness of the cutoff.

## 4.3. General features for all EQ nodes

### Selection

You can select a node by clicking on it. Unselecting nodes works by clicking anywhere on the graph area other than on a node.

Dragging by starting from anywhere in the graph area apart from nodes draws a selection rectangle - a lasso selection - allowing you to select a group of nodes at once. The group remains unchanged when clicking nodes included in the group. This way, you can select the primary band within the



group and move them around by dragging from any selected node without having to press any modifiers. The latter feature allows easier access to the modifier presented next while having a group of nodes selected. Shift-click also adds or removes nodes from the multi-selection group.

### Enabling and disabling a node

Double-clicking a node toggles the band between disabled and enabled. When disabled, the band that the node controls is bypassed and changes to it will not affect anything unless enabled again.

### Disabling all nodes - flat EQ for reduction

You can disable multiple nodes by selecting all of them and opening the context menu by right-clicking any of the nodes and toggling the option from the menu. The context menu enable-disable item applies to all selected nodes. This is a quick way to create a flat frequency graph starting point for settings.

## Modifiers

For power users, there are shift, ctrl, command and option modifier keys for macOS and shift, ctrl, alt for Windows. Ctrl-click on macOS opens a context menu, which is also available with the right mouse click.

The shift modifier is an all-around fine adjustment modifier slowing down the speed of the change. This also works for the rotaries, both for mouse drag and wheel scroll motions.

Command on macOS or ctrl on Windows changes mouse drag changes the Q-value, and wheel scroll changes the band-specific stereo balance.

Alt-click or dragging and pressing alt engages band solo listen mode, playing the **delta** of the specific band. Alt-click and drag motion allows you to stay in the listen mode if you release the alt key after activating the listen mode.

## Band specific curve

Selecting a band shows a guiding curve of the node's colour to indicate what the band's individual frequency range looks like. When all of the individual band-specific curves are summed, they form the curve shown in white.

## 4.4. Other features of the graph

### Frequency display

A frequency display follows the mouse cursor at the top of the frequency graph. When dragging a node, it snaps to the band's frequency.



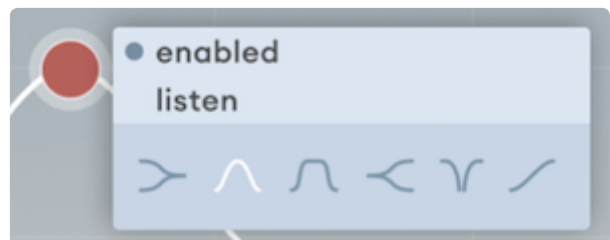
## Editor size button



You can select a different GUI size from the dropdown menu that opens by clicking the double-ended arrow icon at the bottom-right corner.

## Context menu

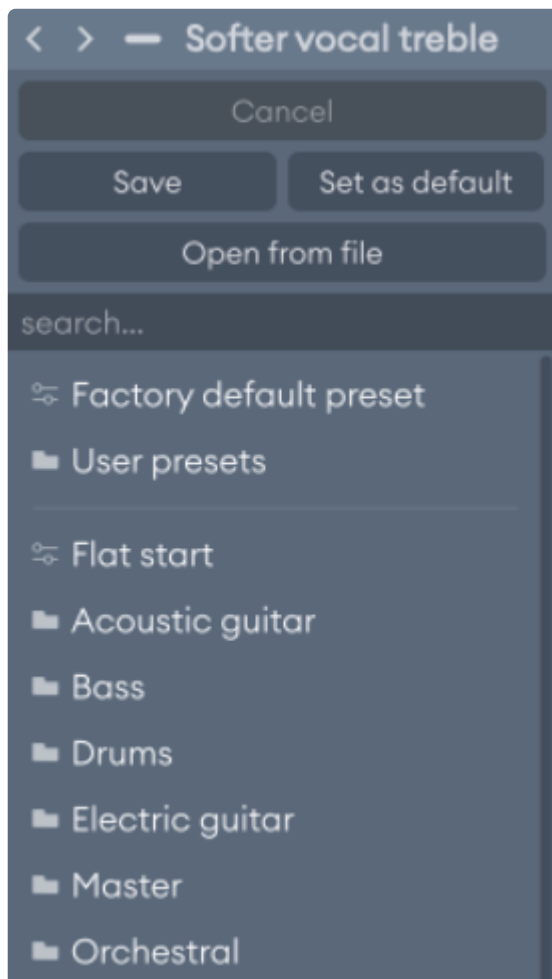
Right-clicking on a node opens a context menu, in which you can select some of the choices presented in the band-specific controls area. Only the enable/disable option applies to all nodes in a selection.



## 5. Toolbar



### 5.1. Preset menu



**soothe2** comes with a selection of factory presets. By clicking the preset's name, a menu opens with an additional container for your own presets. Clicking on a preset or navigating to one with the arrow keys instantly loads it, but you can return to your previously selected settings by pressing the "Cancel" button at the top of the menu. You can also navigate to the next and previous presets using the arrow buttons on the left side of the preset name in the toolbar.

Please note that for compatibility reasons, **soothe2** doesn't reveal its presets to the host's native preset menu in some DAWs.

#### Set your default starting point

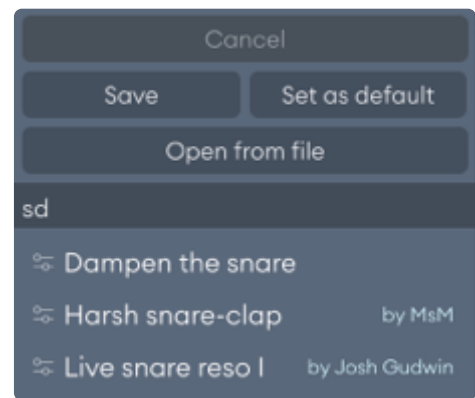
If you want to use a custom preset for

when you open a new instance of **soothe2** instead of the *factory default preset*, the **preset menu's** "save as default" will do just this. Please note that the option to load a *user default preset* is not present before it's saved for the first time.

## Searching presets

You can search for presets either by name or by tags. The provided factory presets have tags added to them to describe use cases that the presets could apply to.

For example vocal presets can be searched with "voc", "bgvoc", "bv", etc. and others for example with "drs", "gtr", "sd", "keys", "fx", etc.



We've also included by use or by characteristic type of tags such as "reso", "edge", "box", "mud", "nose", "high/low", "bleed", "bus", etc.

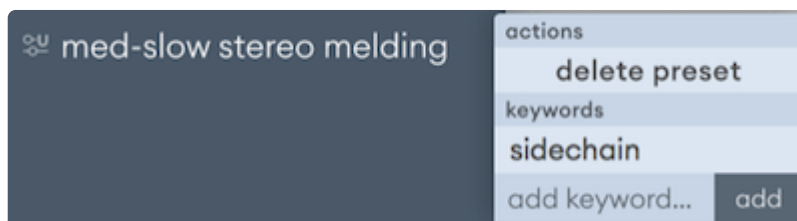
Also, the artist presets can be searched using only the artist's initials.

## Loading presets

Presets can be loaded from the preset menu (on the right) by either clicking a preset or by navigating with the arrow keys. Clicking outside the menu closes it. By clicking **Cancel** while the **preset menu** is open, you can reset the parameters to the initial state before opening the menu discarding the loaded preset. The preset menu only displays factory presets and presets in the user's preset folder, but presets can also be loaded from an arbitrary location on your computer by clicking on the "Open from file" button on the top of the menu.

## Saving presets and adding tags

You can save presets that are useful to you by opening the **preset menu** and clicking "Save". This will let you choose a location and a name for the preset to save. Use [the default location](#) for the plug-in to find your presets!



You can add **custom tags** to your saved presets by clicking with the right mouse button on the preset name and using the

context menu that opens. Write the tag to be included in the user preset where it says "add keyword" and click on **add**.

## Deleting presets

Presets can be deleted via the context menu, which can be opened by right-clicking on your saved preset. Alternatively, you can use a file explorer and navigate to the plug-in [default location](#) and remove the files.

## Importing presets

The presets are saved as .preset files in the default location for the application (see [the section describing paths](#)). All **soothe2** presets work on both macOS and Windows and can be shared between users by putting the files into the aforementioned default location.

## Grouping user presets

You can group your own presets by navigating to [the default location](#) with a file explorer and grouping the preset files into folders. These are parsed into the preset menu when the menu is opened.

## 5.2. Undo/redo

Undo has a predetermined number of maximum steps exclusive to both A and B states.



**Note:** If you're using Logic Pro, please only use the undo/redo system of soothe2. Using Logic's built-in one might yield unexpected results, especially when used together with A/B states.

## 5.3. Comparing settings with A/B switching

On the toolbar, in the right corner, there are three buttons as shown on the right. These buttons are from left to right:

### A/B Switch, A/B Copy and Configurations

You can compare two different sets of settings by clicking the **A/B switch** button. All changes in the settings are set for the highlighted and underscored state (a or b).



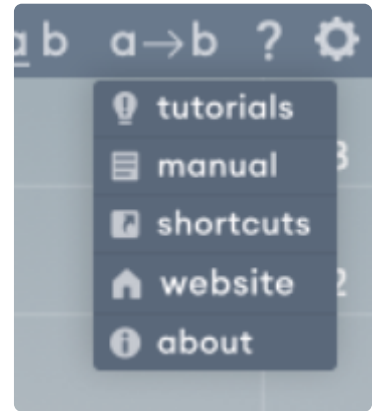
You can copy the settings in the current state to the other by clicking the **A->B** copy button.



## 5.4. Help menu

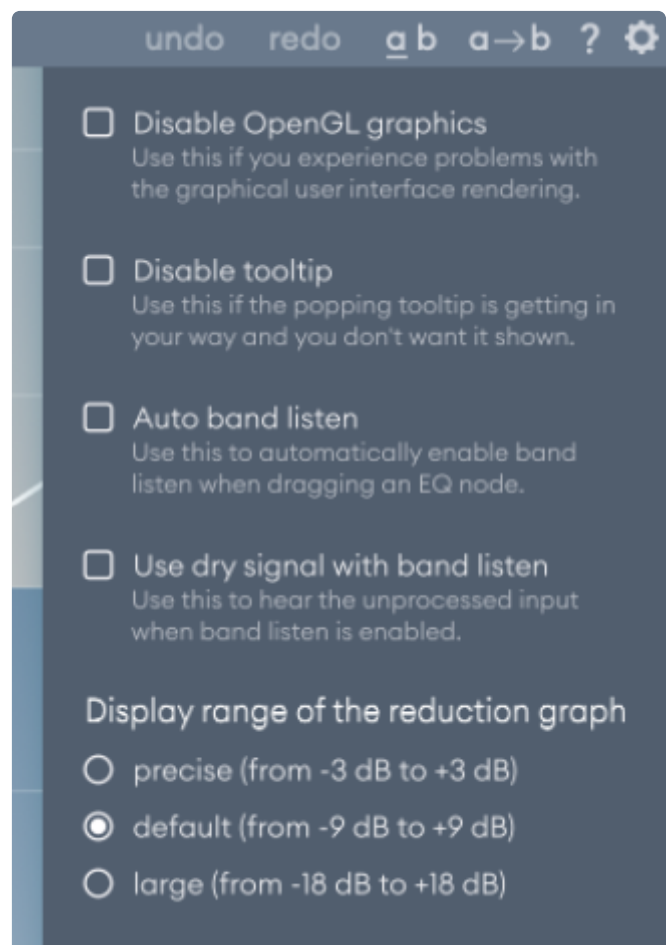
The help menu contains various useful resources and is accessed by clicking on the question mark icon in the toolbar. The different options in the menu are summarised below:

- **tutorials**  
Leads to a set of interactive tutorials that guide you through the plug-in features with the help of demo audio material.
- **manual**  
Opens this manual as a PDF file.
- **shortcuts**  
Displays a window containing a reference of all the different keyboard shortcuts that are supported in the user interface.
- **website**  
Opens the oeksound website in the default web browser.
- **about**  
Displays a window with information about the plug-in, including its version and format.



## 5.5. Configuration menu

You can open the global **configuration menu** by clicking on the cogwheel icon at the right end of the **toolbar**. From this menu, a bunch of settings can be configured that affect all instances of **soothe2**. The different settings are explained in detail next.



## Disable OpenGL graphics

OpenGL graphics mode is the fastest and prettiest option for most computer setups. Disabling it is intended as a fallback feature for only an unfortunate few that might have issues with the graphics rendering. For example, those that run *soothe2* on specific older hardware with Windows 7 and their unrepaired driver issues.

## Disable tooltip

By default, a tooltip is displayed in the top left corner of the graph area showing relevant information about the interface according to what is under the mouse cursor. This function can be turned off, however, by enabling the "Disable tooltip" setting.

## Auto band listen

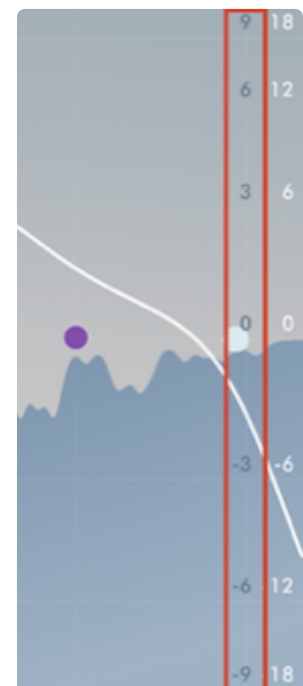
When enabled, the band listen mode will automatically turn on when dragging one of the EQ nodes. This is useful if you always want to hear the delta or dry signal when moving EQ nodes around to know exactly which frequencies your change is affecting.

## Use dry signal with band listen

By default, *soothe2* will output the delta signal of a band's frequency range when band listen mode is engaged. However, when this setting is enabled, the dry signal will be passed through instead.

## Display range of the reduction graph

*soothe2* offers three options for the reduction graph's (in blue) display range. This changes the range of visualising the effective reduction between precise and large. Changing this setting sets the blue dB labels accordingly - shown in the figure on the right.



## 6. Miscellaneous

---

### 6.1. Input trim

**soothe2** includes a hidden **input trim** parameter intended for some special cases, such as voice over mixing when the processing can't be driven hot enough, and it's more convenient to trim the input directly in the effect before processing.

While it is a requested feature, we prefer not to use this by default as the **soft-hard mode**, **depth** and **selectivity** settings should suffice. This parameter is thus hidden from the GUI and can be discovered through your DAW. For example, you could select **input trim** from the automation parameters and amplify it in the automation view. In some DAWs, you can disable the default GUI, opting for a parameters-only view of the plug-in, in which the **input trim** will also be present. After tweaking the parameter, you can return to the plug-in GUI, and the parameter value will stay set in the background.

This parameter gets saved with presets.

## 6.2. Version update checks

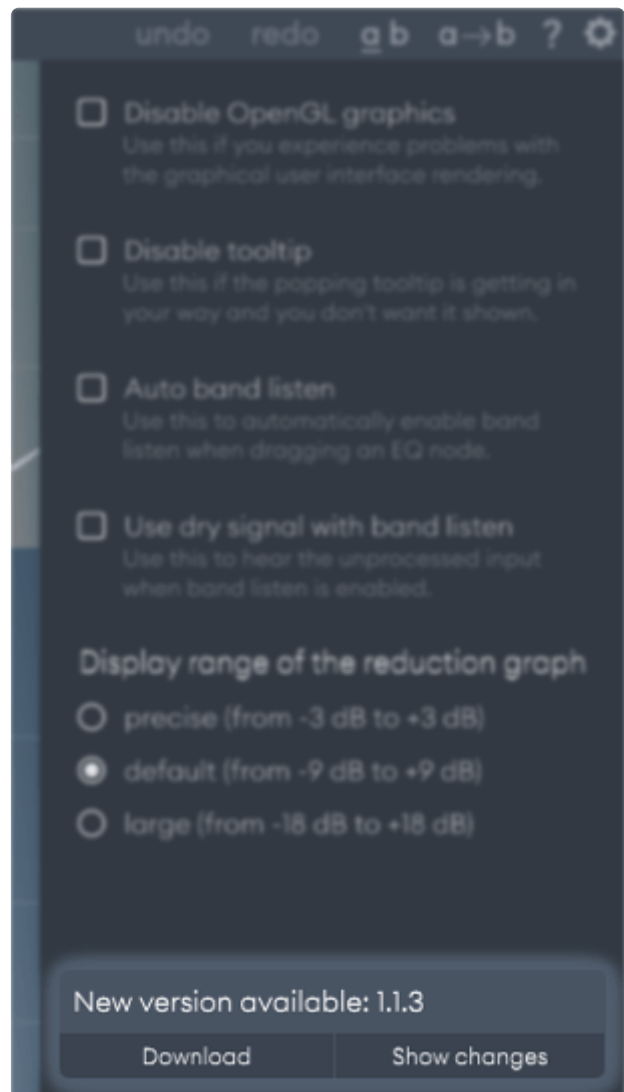
**soothe2** automatically checks for new plug-in versions in the background.



A little exclamation mark will be displayed on the configuration menu

button when a new version is available. Information about a possible update is shown at the bottom of the configuration menu.

Updates are provided for good reasons, such as bug fixes and performance improvements. We always ensure that presets are backwards compatible for all **soothe2** versions to come. We take great care to procure that things don't break between updates.



## 7. Paths for presets and uninstallation

---

### 7.1. macOS

User presets:

/Users/<username>/Documents/oeksound/soothe2/Presets

Configuration file:

/Library/Application Support/oeksound/soothe2/config.xml

The uninstaller comes within the downloaded .dmg file.

### 7.2. Windows

User presets:

C:\Users\<username>\Documents\oeksound\soothe2\Presets

Configuration file:

C:\ProgramData\oeksound\soothe2\config.xml

Uninstaller:

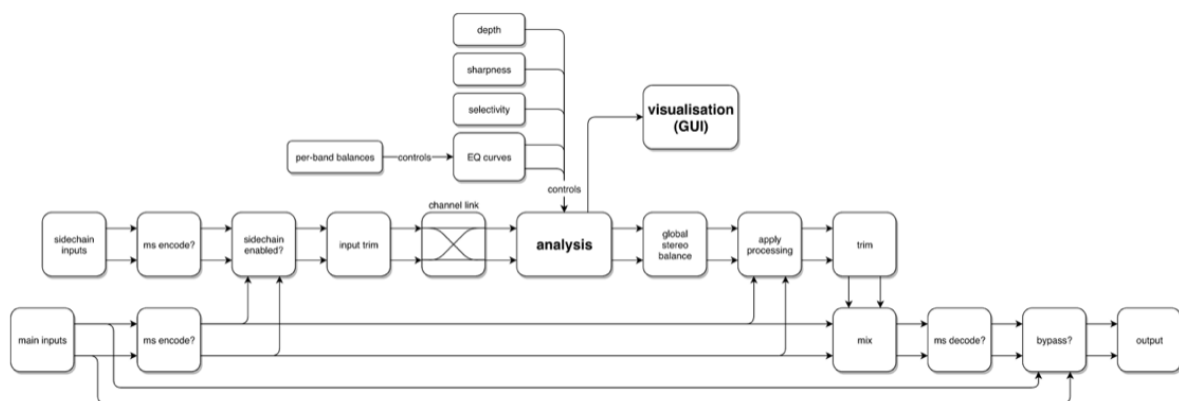
C:\ProgramData\oeksound\soothe2\unins000.exe

# FAQ and support

You can find our FAQ section on our website: <https://oeksound.com/support>

If our FAQ doesn't answer your question, or if you find a bug, don't hesitate to email us at: [support@oeksound.com](mailto:support@oeksound.com)

## Appendix: Diagram of the processing pipeline



## Copyright and acknowledgements

Copyright oeksound Ltd 2021. All rights reserved.

VST is a trademark and software of Steinberg Media Technologies GmbH.

VST PlugIn Technology by Steinberg Media Technologies