JustAnother Audio

USER MANUAL

JustAnother EQ

A fully parametric equalizer, with dynamic EQ, spectral processing and split — transient and body separation, and per-band saturation.

Contents

01 Introduction

JustAnother EQ is a high-resolution equalizer for mixing and mastering and other audio engineering. It combines a familiar drag-to-shape EQ workflow with additional four core features that are usually kept in separate plug-ins: per-band dynamics, per-band spectral resonance control, split signal EQ'ing and per-band saturation.

Every band lives on a single interactive graph. You add a band by double-clicking the curve, drag its node to set frequency and gain, and scroll to change its Q. From that same node you can turn the band into a dynamic band that reacts to the music, switch it into a spectral suppressor that tames only the resonances that stick out, route it to the Mid or Side channel, or drive it into saturation — without ever leaving the curve graph.

Key features

- **Up to 24 bands**, each with nine filter shapes and slopes up to 96 dB/oct (plus a true Brickwall option on the cuts).
- **Dynamic EQ** per band, with downward and upward action, auto or manual threshold, and full attack/release control.
- **Spectral dynamics** that target protruding resonances inside the band region — like a focused, surgical de-harsher.
- **Split EQ:** route any band to act only on the *transient* or only on the *body* (sustained) part of the signal, powered by a built-in transient/body separation engine with instrument presets.
- **Per-band saturation** (up to three bands) with four saturation models, pre/post placement and an optional HQ oversampling mode.
- Full **Mid/Side** and Left/Right processing on any band.
- A real-time **channel & split focus** that lets you concentrate the entire interface on one channel and — optionally — one signal split layer.

Formats & requirements

JustAnother EQ ships as VST3 and Audio Unit (AU), for compatible 64-bit/ARM hosts on macOS and Windows. All sample rates supported by your host are handled; band frequencies are automatically limited to just below the Nyquist frequency at the current rate.

> New to dynamic EQ? Read Quick start below, place a few static bands first, and only enable dynamics on a band once you can hear what the static version does. Dynamics is always optional and per-band — a band with dynamics off behaves exactly like an ordinary EQ band.

02 Quick start

Five steps to your first curve.

1 · Insert the plug-in

Load JustAnother EQ on a channel, bus or master. The display opens with the live spectrum running and no bands placed yet.

2 · Create a band

Double-click anywhere on the curve display. A new band appears at the frequency and gain you clicked, shown as a coloured node with a matching curve. An insertion preview follows your cursor before you click so you can see where the band will land.

3 · Shape it

Drag the node horizontally to set **frequency** and vertically to set **gain**. **Scroll** over the node to widen or narrow the **Q,** or scroll with **alt/option modifier** to change the slope. On cut filters, scrolling without modifiers changes the **slope** instead.

4 · Change the filter type

Use the **details card** that shows up when the band is selected to change the filter type or alternatively **Right-click** the node to open its menu, where you can pick the filter type (Bell, shelf, cut, notch, etc.), set the channel (Stereo / L / R / Mid / Side), enable dynamics or saturation, choose a colour, or remove the band.

5 · Listen to your changes

Click **Delta** in the top bar to hear only the difference the plug-in is making — a fast way to confirm a move is doing what you think. Toggle **Bypass** to A/B against the dry signal, and enable **Auto Gain** so level changes don't fool your ears.

03 The interface

JustAnother EQ centres on one large interactive graph. A slim top bar holds global controls; the curve graph and analyzer fill the rest. When you select a band, a floating card appears with that band's detailed controls.

The top bar

From left to right, the top bar holds the title, the preset name (click to open the preset menu), **Undo**/**Redo**, the **Split** settings button, the global **HQ** saturation toggle (only visible if saturation is enabled), **Bypass**, **Delta**, and the **Output** gain knob. An **A** indicator on the output knob shows when Auto Gain is active. If you are on a trial, a small badge shows the days remaining.

The curve display

The horizontal axis is frequency (logarithmic), the vertical axis is gain. The shaded shape behind the curve is the spectrum analyzer. The total vertical range shown is adjustable so you can zoom the curve in for delicate moves or out for broad ones.

The floating card

Selecting a band brings up its details card with numeric readouts and the band's switches. When you enable dynamics, a secondary panel slides out to the side of the card with the dynamics controls for that band; the saturation controls appear the same way. Cards only ever show controls relevant to the current band, so a simple static band stays simple.

04 Working with EQ bands

Everything in JustAnother EQ revolves around band nodes on the display. There are up to 24 bands available.

Creating bands

Double-click any empty spot on the display to create a band there. The new band's frequency and gain follow the click position; an insertion preview shows the colour and position before you commit.

Selecting bands

Click a node to select it and open its card. Drag a **rubber-band rectangle** across the display to select several bands at once — scroll and drag edits then apply to all of them together.

Editing bands with the mouse

Action	Result
Drag node horizontally	Frequency
Drag node vertically	Gain (disabled on gain-less types — see §5)
Scroll over node	Q (bell/shelf/notch/band-pass); slope on cut filters
`Alt` / `Option` + scroll over node	Continuously blends slope between steps (bells & shelves)
Right-click node	Opens the band's context menu
Double right-click node	Removes the band
Double-click numeric readout	Type an exact value

> **Precise typing.** Any numeric field on the card can be double-clicked and typed into. Frequencies accept values like `1.25k` or `440`; the display rounds sensibly to the resolution that matters at that frequency.

Removing bands

Double right-click a node, or use **Remove** from its context menu. With several bands multi-selected, a double right-click removes the whole selection.

Colours

Each band carries a colour used for its node and curve. Assign one from the band's context menu — pick from the palette or set a custom colour. Colours are saved with the plug-in state and with presets, so your visual organisation travels with the project.

Band Listen (solo)

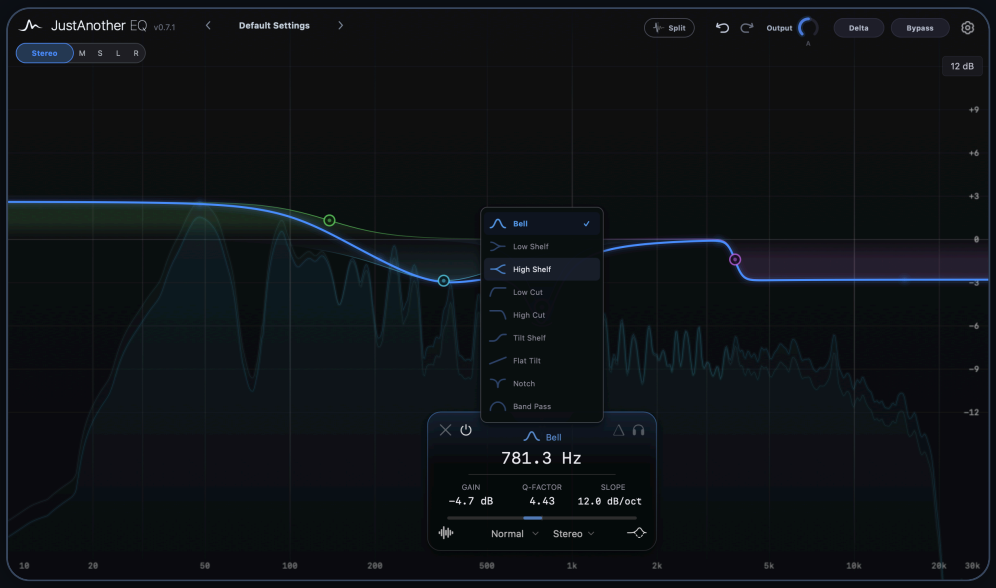
Most band types support a **Listen** mode (headphone icon) that solos the audio passing through that band's filter, so you can hear exactly what you are targeting before committing a move. While any band is in Listen mode the output gain is held so soloing doesn't change your monitoring level. (Tilt Shelf and Flat Tilt do not support Listen.)

Undo & redo

Every edit — moves, type changes, colour assignments, removals — is fully undoable with the **Undo**/**Redo** buttons in the top bar. The undo history is stored with the plug-in instance, so it survives closing and reopening the editor.

05 Filter types, slopes & controls

Each band can be one of nine filter shapes. Set the type from the band's context menu.



The nine filter types

Bell

Symmetrical boost or cut around the centre frequency. The everyday tone-shaping filter.

Low Shelf / High Shelf

Boost or cut everything below / above the corner frequency. Support steeper slopes for a more focused shelf.

Low Cut / High Cut

High-pass / low-pass filters. Offer the widest range of slopes, including a true **Brickwall** setting for surgical removal.

Notch

Very narrow, deep cut for removing a single problem frequency (hum, resonance, feedback).

Band Pass

Passes only a band around the centre frequency — useful for isolating or for sound-design sweeps.

Tilt Shelf

Tilts the whole spectrum around a pivot: lifts one side while lowering the other in a single gesture.

Flat Tilt

A broad, gentle spectral tilt with a flat response character, for subtle overall balance shifts.

Core parameters & ranges

Parameter	Range	Notes
Frequency	`10 Hz – 30 kHz`	Auto-limited to just under Nyquist at the current sample rate. For example up to 24khz at 48khz sample rate.
Gain	`−24 to +24 dB`	Not available on Low Cut, High Cut, Notch, Band Pass (their node sits at 0 dB).
Q	`0.025 – 40`	Controls bandwidth / resonance. No effect on first-order (6 dB/oct) shelves or on Flat Tilt.
Slope	`6 – 96 dB/oct`	Available steps depend on filter type — see below.
Output gain (global)	`−36 to +36 dB`	Top-bar Output knob.

Slopes by filter type

The Slope control sets how steeply the filter acts. The available steps differ per type:

Filter type	Available slopes
Bell	Continuous slope between 12-96 db/oct with 12, 24, 36, 48, 72, 96 dB/oct choices
Low / High / Tilt Shelf	Continuous slope between 12-96 db/oct with 6, 12, 18, 24, 30, 36, 48, 72, 96 dB/oct choices
Low Cut / High Cut	6, 12, 18, 24, 30, 36, 42, 48, 54, 60, 66, 72, 78, 84, 90, 96 dB/oct + **Brickwall**
Band Pass	12, 24, 36, 48, 72, 96 dB/oct
Notch / Flat Tilt	Fixed — no slope control

> **Smooth slope morphing.** On bells and shelves you can hold `Alt` / `Option` and scroll to blend continuously between adjacent slope steps, rather than jumping. Cut filters step directly between their many slope values as you scroll.

06 Stereo placement — L/R and Mid/Side

Every band can be placed on the full stereo signal, on one side, or on the Mid/Side components — independently of every other band.

Set a band's channel from its card or context menu. The five modes are:

Stereo | Left | Right | Mid | Side

Stereo

The default — the band processes both channels equally.

Left / Right

The band acts only on the chosen channel.

Mid

Acts on the mono (centre) component — vocals, kick, bass, snare.

Side

Acts on the stereo-difference component — width, ambience, reverb tails, cymbals.

> **Typical mastering move.** Place a gentle high-shelf boost in **Side** to open up the top end without smearing the centre image, and a low cut in **Side** to keep the low end mono and tight.

Because each band has its own channel setting, you can build a complete mid/side and stereo chain inside one instance — for example a Mid bell to scoop boxy vocal energy alongside a Side shelf for air, plus ordinary Stereo bands for everything else.

07 Dynamic EQ — Broadband mode

Dynamics is optional and lives on the selected band only. Enable it and a secondary panel slides out with the dynamics controls. Broadband mode behaves like a classic dynamic EQ: the band's gain rides up or down as energy in its region crosses a threshold.

A dynamic band moves its own gain in response to the signal instead of staying fixed. Dynamics is available on **Bell, Low Shelf, High Shelf, Tilt Shelf** and **Flat Tilt** bands. The detector listens mainly to the region defined by the band's own **frequency and Q**, so where you point the band is where it reacts.

Enabling dynamics from the node

When a supported band (Bell, Low Shelf, High Shelf, Tilt Shelf, Flat Tilt) is selected, a small **dynamics handle** appears on the graph at the band's node. It is a direct shortcut for switching dynamics on and dialling in the range — without opening the band card.

Drag the handle to enable dynamics instantly and set the Range in a single gesture: the further you drag from the node, the larger the range. If you drag past the current display range, the graph auto-zooms to follow. The first drag from an off state enables Broadband mode. **Double-click** the handle to toggle dynamics on and off without dragging — a plain double-click uses Broadband, and `Alt` / `Option`-double-click uses Spectral. Switching dynamics off from the handle resets the mode back to Broadband.

> **Gesture cheat-sheet —** Drag = enable + set range · `Alt` / `Option`-drag = enable in Spectral · Double-click = toggle on/off (Broadband) · `Alt` / `Option`-double-click = toggle in Spectral

Controls

Direction — Downward / Upward

Downward reduces the band's gain when the region gets loud (taming peaks, harshness, plosives). **Upward** increases the band's gain when the region falls quiet (adding back detail, lifting sustain).

Threshold `-60 to 0 dB`

The level at which the dynamic action begins.

Auto Threshold

On by default. The band derives a usable threshold from the incoming signal so dynamics feels right the moment you enable it — no threshold hunting. There is also a **manual trim** for the auto threshold so you can either make it more or less sensitive. Turn it off to dial the threshold in fully by hand.

Range `0 to 24 dB`

The maximum amount of dynamic movement allowed, applied around the band's static gain. The static gain stays the anchor; Range is how far the band can travel from it.

Attack `0 – 100%`

How quickly the band reacts when the threshold is crossed. Lower values are faster. The behind timings in ms are frequency dependent.

Release `0 – 100%`

How quickly the band returns once the signal falls back. The behind timings in ms are frequency dependent.

Sidechain

Source — Internal / External

Internal listens to the audio passing through the plug-in. **External** listens to the host sidechain input, so the band can react to a different track (classic ducking-style moves).

Sidechain channel

Choose which part of the detector signal to listen to: Stereo, Left, Right, Mid or Side.

08 Dynamic EQ — Spectral mode

Switch a dynamic band's mode to **Spectral** and it stops behaving like a compressor and starts behaving like a focused resonance suppressor — taming only the peaks that stick out above their neighbours, inside the band's region.

Where broadband mode moves the whole band's gain, spectral mode works in the frequency domain. It compares narrow peaks against the surrounding spectral energy and pulls down only those that protrude — the resonances, ringing and harshness — while leaving the rest of the sound intact. It is the tool to reach for when an ordinary cut would dull the source.

Controls

Threshold & Auto Threshold

As in broadband mode — the level above which protruding energy is acted on, with an automatic mode for instant results.

Range `0 – 24 dB`

The maximum suppression applied to resonances that exceed the threshold.

Smoothness `0 – 100%` **(default 25%)**

How smoothly the suppression is spread across neighbouring frequencies and time. Higher values are gentler and more natural; lower values are tighter and more surgical.

Selectivity `0 – 100%` **(default 50%)**

How narrowly the engine focuses on protruding peaks. High selectivity targets only sharp resonances; low selectivity acts more broadly across the region.

Transient Focus

A toggle that biases the spectral detector toward transient content, useful for taming attack-related harshness without softening the body of the sound.

Attack & Release

Shape how quickly suppression engages and recovers, per spectral bin.

An internal psychoacoustic tilt keeps the detector from being dominated by low-end energy, so upper-mid and high-frequency harshness is caught rather than masked. Per-bin temporal smoothing keeps the result free of chirping or "musical noise" artifacts.

> **Latency note.** Because spectral mode processes in the frequency domain, enabling it on any band introduces a processing latency. The plug-in reports this latency to your host for automatic delay compensation, and aligns all of its other (non-spectral) paths to match — so your timing stays correct.

Broadband vs. Spectral — which to use

Use Broadband when…	Use Spectral when…
You want the whole band to duck or lift with the music (de-essing a wide region, controlling a boomy bass note, dynamic shelf).	A single cut would dull the source, but specific resonances or harshness keep poking through (ringing snares, harsh vocals, resonant guitars).
You need a classic dynamic-EQ or ducking behaviour, including via external sidechain.	You want surgical, self-targeting resonance reduction without manually hunting each frequency.

09 Split EQ — transient / tonal processing

Split EQ lets any band act on only the **transient** part of the signal, or only the **body** (sustained) part — powered by a built-in separation engine that splits the incoming audio into its transient and tonal layers in real time.

Per-band Signal Mode

Each band has a **Signal Mode** setting:

Normal

The band processes the full signal (the default).

Transient

The band acts only on the attack/transient layer — e.g. add bite to drum hits or pick attack without affecting the sustain.

Body

The band acts only on the body (the tonal/sustained layer) — e.g. shape the ring and tone of a snare while leaving the attack untouched.

The separation engine & presets

How the audio is split into transient and tonal layers is controlled globally from the Split settings (top bar). Start from a preset, then refine if needed:

Full Mix | Drums | Bass | Vocal | Keys | Guitars | Custom

Each preset tunes the detector's crossover frequencies and sensitivity for that source. The exposed controls are:

Depth `0 – 100%` **(default 70%)**

How aggressively the transient and tonal layers are separated. Higher depth makes the split more extreme.

Transient Selectivity — Low & High

How readily low-frequency and high-frequency content is classified as transient. Tune these to match the source.

Decay — Low & High

How quickly the transient layer gives way back to the tonal layer after a hit, set independently for low and high content.

Smoothness `1 – 6` **(default 3)**

The recovery curve of the separation — higher values let the tonal layer recover faster after transients.

Detection — Ultra / Fast

The detection resolution. **Ultra** is the finest; **Fast** (default) is lighter on CPU.

10 Channel & Split Focus

A view and monitoring aid in the top bar that lets you concentrate the entire interface on one channel and — optionally — one signal split layer. It does not alter any processing; it changes what you see and what you hear through the monitor path.

Channel focus

The **Channel Focus** control is a segmented selector in the top bar with five options:

All | Left | Right | Mid | Side

All is the default — no focus is active and the full stereo signal is shown. Selecting any other option tints the control with that channel's colour and visually emphasises it throughout the interface.

Split focus

In addition to a channel, you can narrow the focus to a specific signal layer:

Transient | Body

Channel and split combine into a single focus state — for example **Mid · Transient** or **Side · Body**. The split layer is optional; you can focus a channel without specifying a layer.

What focusing does

Visual emphasis

Every band and curve that does not belong to the focused channel and signal mode is dimmed, so only the relevant bands stand out. The analyser also switches to display the focused channel, giving you an accurate spectral view of exactly the part you are working on.

New bands inherit the focus

While a focus is active, any new band you create automatically inherits that channel mode and signal mode. This is a fast way to build a set of, say, Mid-only or Transient-only bands — set the focus first, then double-click to add bands and they all land in the correct mode.

Listen

Whenever any focus is active (i.e. the channel is not **All**, or a split layer is selected), a **Listen** button appears next to the control. Enabling it auditions — solos — exactly the focused channel + split combination of the *processed* output, so you can hear precisely what your bands are doing to that layer.

Mutually exclusive with per-band Listen

Focus Listen and the per-band Listen (headphone icon on individual bands) are mutually exclusive — enabling one clears the other.

Clears automatically

If you return the focus to **All** with no split selected, the Listen button disappears and auditioning stops automatically.

> **Latency note.** Auditioning a **Transient** or **Body** split via Listen engages the transient/tonal separation engine for the monitoring path. This introduces a latency while Listen is active, which the plug-in reports to your host for automatic delay compensation.

Focus Listen vs. per-band Listen

Use Focus Listen when…	Use per-band Listen when…
You want to monitor a whole channel or signal layer across *all* your bands — e.g. hear everything the Mid chain is doing, or evaluate all Transient-routed bands together.	You want to audition the frequency region targeted by a *single band* — zooming in on one node's area to confirm what is there before or after shaping it.
You are building or reviewing a set of related bands (all Side, all Body) and want to hear them as a group in context.	You are fine-tuning one band's frequency or Q and need to check you are targeting the right pocket.

11 Per-band saturation

Add analog-style harmonic colour to a band's frequency region. Saturation can be enabled on up to three bands at once.

Saturation is available on **Bell, Low Shelf** and **High Shelf** bands, and is enabled per band from its card. Because each saturator runs on the band's own region, you can warm up just the low end, add presence to just the upper mids, or thicken a single resonance — independently. A maximum of three saturated bands can be active in one instance; if a preset or saved state asks for more, the extras are switched off automatically.

Controls

Drive `0 – 12 dB`

How hard the signal is pushed into the saturator — more drive, more harmonics.

Compansion `0 – 100%` **(default 25%)**

Sets how much pre saturation compression and post saturation expansion is applied. Higher values preserve transients and dynamic range even under heavy drive, while lower values allow the peaks to saturate and squash fully.

Style — Warm / Tape / Soft / Crush

Four voicings, from gentle tube-like warmth, through tape-style compression and roll-off, to softer asymmetric drive and harder "crush" character. (The Tape model is derived from the Airwindows ToTape algorithm.)

x2 Boost

A toggle that pushes the saturator harder for a more obvious effect.

Placement — Pre / Post

Whether the saturation happens **before** the band's EQ shaping (Pre) or **after** it (Post), changing how the EQ and harmonics interact.

HQ Saturation (global)

The **HQ** button in the top bar switches all active saturators to a high-quality, heavily oversampled processing mode (FIR oversampling — up to 8× at standard sample rates) for the cleanest harmonics and the least aliasing. Standard mode uses lighter, near-zero-latency oversampling; HQ trades a little latency and CPU for maximum fidelity. Use HQ when printing or mastering; standard mode is fine while tracking.

12 Analyzer & display

A real-time spectrum analyzer runs behind the curve so you can see what you are hearing.

Pre & Post

The analyzer can show the spectrum **before** the EQ (Pre), **after** the EQ (Post), or both overlaid — so you can watch the effect of your curve directly on the spectrum.

Speed

The **Speed** control sets how quickly the analyzer's display responds and decays. Faster settings track transients tightly; slower settings give a smoother, more averaged view that's easier to read for tonal balance.

Tilt

The **Tilt** control rotates the spectrum display around a pivot so it matches a chosen reference slope (for example a 3 or 4.5 dB/oct tilt that makes a well-balanced mix look roughly flat). This makes it far easier to spot frequencies that are genuinely too loud or too quiet relative to a target.

Display range

The vertical zoom of the curve graph is adjustable, letting you switch between a wide view for big moves and a zoomed-in view for fine, fraction-of-a-dB adjustments. The current range is saved with your session and presets.

> **Read the room with Delta.** Pair the analyzer with **Delta** mode (next section) to literally see and hear the signal the plug-in is adding or removing — invaluable when setting up dynamic and spectral bands.

13 Output, Auto Gain, Bypass & Delta

Output gain

The **Output** knob in the top bar sets the overall output level, from `−36 to +36 dB`. Scroll over it for fine adjustment, or double-click to type a value.

Auto Gain

With **Auto Gain** on, JustAnother EQ automatically compensates for the level changes your EQ moves introduce, so boosts and cuts don't trick you into thinking a curve sounds "better" just because it's louder. An **A** indicator on the Output knob shows when it's active.

Bypass

Bypass takes the plug-in out of circuit for a true A/B against the unprocessed signal.

Delta

Delta plays only the *difference* between the processed and the (delay-aligned) input — i.e. exactly what the plug-in is adding or removing. It's the fastest way to confirm that a cut is only removing the problem frequency, or to hear precisely what a dynamic or spectral band is catching.

> **Workflow tip.** Set up a dynamic or spectral band with **Delta** on and the analyzer visible: solo the difference signal, raise the Range until you clearly hear/see the resonance being caught, then back off to taste and switch Delta off to check it in context.

14 Presets

Save and recall complete plug-in setups, including band colours and display settings.

The preset menu

Click the preset name in the top bar to open the preset menu. From here you can return to **Default Settings**, load any of the default presets or your saved user presets, save the current setup, or reveal the preset folder on disk.

Saving a preset

Choose **Save**, type a name, and confirm. The preset stores the full parameter state of every band (including dynamics, spectral, split and saturation settings), plus your band colours and display range.

Where presets live

User presets are stored as `.JAEQ` files in your user application data, under `JustAnother / JustAnother EQ / Presets`. Use **Reveal preset folder** from the menu to open this location — handy for backing up or sharing presets. To install presets you've received, drop the `.JAEQ` files into that folder.

15 Automation & host integration

Every band parameter is exposed to your host for automation and remote control.

JustAnother EQ publishes a full set of host parameters: the global controls (Output, Auto Gain, Bypass, HQ, and the Split settings) plus, for each of the 24 bands, its enable, type, frequency, gain, Q, slope, channel, signal mode, the complete dynamics set (enable, mode, direction, threshold, auto-threshold, range, attack, release, spectral smoothness/selectivity/transient focus, sidechain source & channel) and the saturation set (enable, drive, compansion, style, boost, placement).

This means you can automate anything from a simple frequency sweep to the threshold of a dynamic band or the drive of a saturator, and you can map controls to a hardware surface via your host's standard parameter learn. Parameters are grouped per band in the host's parameter list (Band 1, Band 2, …) so they're easy to find.

Sidechain input

To use a band's **External** sidechain, route the source track to the plug-in's sidechain input using your host's normal sidechain routing, then set that band's dynamics source to External and pick the channel to listen to.

> **Latency & delay compensation.** When any band uses Spectral dynamics, split processing or HQ saturation, the plug-in reports its processing latency to the host so automatic delay compensation keeps everything in time. No manual offset is needed in hosts that support PDC.

16 Purchasing & activation

JustAnother EQ can be evaluated on a trial and then activated with your licence.

Trial

During the trial period the plug-in is fully functional. A small badge in the top bar shows how many days remain; as the trial nears its end the badge changes colour to remind you.

Activating your licence

Open the activation panel from the plug-in (the licence/settings entry in the top bar) and follow the prompts to enter your licence and activate. Once activated, the trial badge disappears and the plug-in is unlocked permanently on that machine.

> **Lost your licence or changing computers?** Visit justanother.audio or contact support for help with deactivation and re-activation.

17 Support & about

Getting help

If something isn't working as described here, or you have a question this manual doesn't answer, get in touch:

Resource	Where
Website	justanother.audio
Support email	support@justanother.audio
Formats	VST3 · Audio Unit (AU)

A few parting tips

- Build your curve with static bands first; reach for dynamics and spectral only where a fixed move isn't enough.
- Use **Mid/Side** bands to fix problems on one component without touching the rest of the image.
- Keep **Auto Gain** on while you experiment so loudness doesn't bias your decisions, and check moves with **Delta**.
- Reserve **HQ** saturation and **Spectral** mode for mixdown/mastering where their extra CPU and latency are worth it.
- Save your favourite chains as presets — colours and display zoom come along too.

> **About**
> This manual describes JustAnother EQ's controls and behaviour; the exact appearance of your version may differ slightly as the product evolves.