PLUGIN MANUAL · UPDATED FOR 1.5.1

PowerEQ: Quick Start

One-click voice cleanup, EQ and loudness for **DaVinci Resolve** and **Premiere Pro** on the **Mac** (VST3 + Audio Unit: the AU also runs in Final Cut Pro and Logic). Play a few seconds, press Analyze, and it shapes the voice for you; every control stays available for fine-tuning. macOS only. A Windows version is in the works.

Install & load

Run the installer: it places both plugin formats into the system folders every host scans:

- **VST3** → /Library/Audio/Plug-Ins/VST3/PowerEQ.vst3
- **Audio Unit** → /Library/Audio/Plug-Ins/Components/PowerEQ.component

Then **restart your editor**: hosts scan for new plugins at launch.

Final Cut Pro

1 Find it
Effects browser (⌘5) → **Audio → PowerAudio → PowerEQ** (or just search "PowerEQ") → drag it onto your dialogue clip.

2 Open the panel & Analyze
In the **Audio inspector**, click PowerEQ's **controls icon** to open the panel. Play a few seconds of speech, press **Analyze & Shape Voice**. The mic is detected for you on **Auto**.

3 Ideal: one compound clip
Select the finished section → right-click → **New Compound Clip** → apply PowerEQ to the compound. One continuous pass: identical sound across every cut inside.

Why the compound clip? Final Cut renders every cut as its own fresh start, while PowerEQ adapts to the voice over time: on a cuts-heavy timeline (multicam especially) that can mean small level or tone differences from cut to cut. Applied to a compound clip, PowerEQ hears the whole piece as one take. Alternative: keep the plugin inside the multicam and switch **Adaptive EQ off** (Shape tab) so every cut locks to your saved Analyze profile.

DaVinci Resolve

1 Enable the plugin
DaVinci Resolve → **Preferences → Audio Plugins** → tick PowerEQ (or **Enable All**) → **Save** → restart Resolve. New plugins stay hidden until enabled here.

2 Fairlight page → Mixer
On your dialogue track's channel strip, click an **Effects slot** → VST3 (or AU) → **PowerEQ**, then open its panel from the slot's controls icon.

3 Track, not clip
Use the **track** insert. Clip FX work too, but Resolve pre-renders them, so the analyzer can't meter live.

Premiere Pro

1 Effects panel
Audio Effects → **Audio Units → PowerAudio → PowerEQ**, drag onto the clip or track.

2 Edit button
In Effect Controls, press **Edit** to open the PowerEQ panel.

3 Not listed?
Settings → Audio → Audio Plug-In Manager → **Scan for Plug-Ins**, enable, restart.

Use the Audio Unit in Premiere. Premiere has a long-standing bug reopening VST3 plugin windows (the window comes back empty, an Adobe view-handling issue that affects many plugins). The Audio Unit version behaves perfectly, so pick PowerEQ from the **Audio Units** folder there.

Logic Pro

The Audio Unit appears under **Audio FX → PowerAudio → PowerEQ** on any channel strip.

Analyze & auto-shape

PowerEQ continuously listens to the last 10 seconds passing through it. So the flow is:

1 Play the clip
A few seconds of typical speech is enough.

2 Press Analyze & Shape Voice
Results are instant: no waiting, no arming.

3 Pick your mic
The YOUR MIC menu biases the shaping to your recording chain.

After Analyze you'll see detection chips (**voice type, loudness (LUFS), signal-to-noise, pitch**) and, with **Auto-shape** on, the controls set themselves: de-esser from measured sibilance, noise cleanup from SNR, boom/clarity/brightness from the spectral balance, rumble filter and room controls from your mic choice. Everything it sets, you can override.

> **Tip:** re-Analyze whenever the material changes: a new speaker, a new location, a different mic. Analysis (including the learned noise profile) is saved with your project and with presets.

> **Don't know which mic was used?** That's fine. You don't need to. All the heavy lifting (EQ matching, leveling, de-essing, cleanup) is driven by *measuring your actual recording*, not by the mic label. Leave the mic on **Auto** (the default) and press Analyze: PowerEQ detects the mic and applies the matching profile for you ("Auto detected & applied"). If you've picked a mic yourself, Analyze only ever *suggests* an alternative. The mic menu is a head start, never a requirement.

> **Multiple voices in one clip?** Handled. The **Leveler** rides gain word-by-word toward your loudness target, so a quiet guest gets lifted and a loud host tamed, no separate vocal-rider or auto-gain plugin needed in front (two auto-levelers just fight each other; if speakers sit very far apart, raise **Extra Leveling** and lower the **Leveler Threshold**). With mixed voices (say one male, one female), the **Adaptive EQ** keeps re-measuring as the clip plays and gently glides to fit whoever is talking, and the de-esser senses sibilance relative to the current voice. Press Analyze over a stretch that contains both. For interviews recorded on *separate tracks*, the pro move is one PowerEQ per track, so each voice gets its own mic pick and profile.

Voice Isolation (Final Cut Pro)

Voice Isolation cleans the recording before PowerEQ shapes it. You find it at the top of the **Shape** tab, with two choices: **Off** and **Standard**.

- **Off**: PowerEQ as before. In Final Cut Pro, on a Mac that meets the needs below, the sound reaches the timeline half a second later inside the plugin, and Final Cut moves it back, so clips stay in sync.
- **Standard**: the voice isolation built into macOS. **Amount** sets how much of the isolated voice you hear. 100 percent is fully isolated.

Good to know. Switching from Off to Standard while a clip plays is heard from the next play; the panel says "Stop and play again to hear this change." **Bypass** plays the original recording. With Standard, the controls Voice Isolation replaces are dimmed and keep their values. Loading a preset keeps Voice Isolation as it is.

Exports. After an export the panel may say that parts of it were without Voice Isolation. Export again: the line clears when an export is clean.

Needs: Final Cut Pro, a Mac with Apple silicon, macOS 14 or later and a 48 kHz project.

In DaVinci Resolve, Premiere Pro, Logic and other apps the Voice Isolation row is dimmed and PowerEQ plays exactly as before. If Voice Isolation is already switched on for the clip in Final Cut Pro, leave it off in one of the two places.

Spectrum & meters

- **Spectrum display**: the processed output, 20 Hz to 20 kHz, synced to the playhead so it shows what you're hearing (NLEs render audio ahead of playback; PowerEQ compensates).
- **On/Off button (top-left of the analyzer)**: switches the spectrum and meters off entirely; the panel greys out and shows ANALYZER OFF. Use it when PowerEQ sits somewhere the host doesn't feed live audio (e.g. a Resolve clip effect). The setting is saved with your project.
- **LUFS readout**: live loudness of the output; dialogue on the YouTube preset should hover near −14, Podcast near −16.
- **L/R peak meters**: with the −1 dBFS ceiling marked. PowerEQ's limiter never lets the output pass it.
- **Red dot**: the chain is hitting the limiter hard (risk of audible distortion). Back off Extra Leveling or the preamp.

Presets

Picking a preset also moves the **Loudness Target** slider (Advanced tab) to the level that preset was tuned for. Adjust it from there and the leveler follows.

Neutral
Clean, transparent polish, a balanced starting point.

YouTube
Bright, present, forward. Targets −14 LUFS.

Podcast
Warm, even, easy on the ears. Targets −16 LUFS.

Radio DJ
Deep, dense, produced broadcast sound.

Studio
High-end podcast: warm, rich, very level.

Bro
Larger-than-life; Analyze morphs the voice to its own curve.

Where the loudness targets apply: the preset targets are delivery levels for the track the plugin is on. If your video also has music and sound effects, the finished mix lands louder than the voice alone, so set the **Loudness Target** a few dB lower (dialogue around −18 to −16) and let the full mix arrive at your platform's number. Keep the preset value when the voice is the whole program, like a podcast or a voiceover delivery.

Your own presets

The **Presets** button (top-right) saves the complete state (every control *plus* the current analysis and noise profile) as a .pqpreset file:

- **Save Preset…**: defaults to ~/Library/Audio/Presets/PowerEQ, shared by all hosts.
- Saved presets are listed right in the menu for one-click loading.
- **Load Preset…**: browse manually (use this inside DaVinci Resolve if the menu list appears empty: Resolve's sandbox can hide the folder listing, the dialog always works).
- **PowerEQ Studio bridge**: presets you saved in the EQ Studio app appear in their own section of the menu, and **Export to Studio…** sends the plugin's current settings back to Studio's *My Project Preset* menu.

Controls

Shape tab

- **Voice Isolation** (Final Cut Pro): Off / Standard, with Amount. See Voice Isolation.
- **Preset**: the six voice styles above.
- **Voice**: Auto (from Analyze) / Male / Female; sets the rumble filter and presence range.
- **Boost Low End**: Off / Warm / Deep / Big for extra body.
- **Warmth**: Off / Subtle / Warm / Rich low-mid roundness.
- **De-esser**: Off / Low / Med / High sibilance taming (stacks on the preset's own).

- **Noise Cleanup**: Off / Light / Med / Strong spectral cleanup. *Needs an Analyze first* so it can learn your noise floor.
- **De-Reverb**: Off / Low / Med / High spectral de-reverb; removes room reflections under and between words.

Advanced tab

- **Clarity / Brightness / Reduce Boom / Tame Sibilance**: dB trims on top of the preset.
- **Extra Leveling**: stronger gain-riding for very uneven speakers.
- **Remove Rumble**: high-pass frequency (0 = automatic from voice type).
- **Volume / Loudness Target**: output trim and the leveler's LUFS goal.
- **Room & character**: Remove Ambience, Isolate Voice, Compress, Preamp (+ Tube/Tape/Transformer character), Air/Exciter, Tilt, Tame Harshness, Doubler/Width, Breath Remover, Pop Filter.

Bypass (bottom-left) A/Bs against the original; Reset buttons restore each tab or everything.

Noise removal

PowerEQ's **Noise Cleanup** is the real-time spectral engine: it learns your noise floor from Analyze and subtracts it cleanly. For tough noise, try Voice Isolation (Final Cut Pro) or EQ Studio.

Trial & license

Updates & ownership. Your license is permanent. Every 1.x update is free, including macOS compatibility fixes. A future major version will be a paid upgrade, always discounted for existing owners. If this product is ever retired I will say so rather than go quiet: the final version stays downloadable and your license keeps working.

- The **7-day free trial** starts the first time the plugin runs: full functionality, no account.
- Enter your license key in the **Setup tab** and press Activate (internet required once).
- When the trial ends, audio passes through unprocessed until a key is added. Your projects and settings are untouched.
- Keys come from payhip.com/b/Zwtiv; a key covers about two machines.
- **Updates:** PowerEQ checks quietly in the background and shows a banner in the panel when a new version is out, or press **Setup tab → Check for Updates** any time. Updating is just running the new installer; licenses, presets and projects are untouched.

Host notes & troubleshooting

Final Cut Pro

- **Multicam & cut-heavy timelines:** cuts of the same voice can sound slightly different from each other, sometimes only in the exported video. See Timelines with many cuts for the two fixes: Cuts-Safe mode or a compound clip.
- **Installing an update:** quit Final Cut Pro first. After the update from 1.4.2, Final Cut may render PowerEQ clips once more, because the effect's version and its delay changed.
- **Two copies of PowerEQ?** If PowerEQ.component or PowerEQ.vst3 sits in your own ~/Library/Audio/Plug-Ins as well as in /Library/Audio/Plug-Ins, remove the one in your own Library, so Final Cut loads the current version.

DaVinci Resolve

- **Plugin not showing up at all?** Resolve keeps new plugins disabled until you approve them: **DaVinci Resolve → Preferences → Audio Plugins** → tick PowerEQ (VST3 and AU) or press **Enable All** → **Save** → restart Resolve.
- **Insert on the track, not the clip.** Fairlight page → Mixer → track **Effects slot** → PowerEQ. Resolve pre-renders clip FX into a cache, so no plugin can meter clip audio live. Track inserts run in the live mix engine and the analyzer stays perfectly in sync.
- **Must use it as a clip effect?** The audio processing works fine. Just click the analyzer's **On/Off button** (top-left of the spectrum) to Off, since the display can't represent pre-rendered audio truthfully.
- **Tweak on the Fairlight page.** Resolve's Edit page pauses every plugin panel while the transport runs (a Resolve behavior, affects all plugins); the Fairlight page stays live.
- The App Store version of Resolve loads plugins from /Library only. The installer puts them exactly there.

Premiere Pro

- **Use the Audio Unit version** (Audio Effects → **Audio Units** → PowerEQ). Premiere has a long-standing bug reopening VST3 plugin windows (the window comes back empty, an Adobe issue affecting many plugins); the AU behaves perfectly.
- **Plugin missing or greyed out?** Check the Audio Plug-In Manager: **Settings → Audio → Audio Plug-In Manager** → confirm /Library/Audio/Plug-Ins is listed → press **Scan for Plug-Ins** → make sure PowerEQ's **Enabled** checkbox is ticked → OK, then restart Premiere.

General

- **Latency:** PowerEQ reports one constant latency (~35 ms at 48 kHz) that your host compensates automatically, so dialogue stays in sync no matter which features are on. In Final Cut Pro on a Mac that runs Voice Isolation it is half a second, also with Voice Isolation Off, and Final Cut compensates it the same way.
- **Uninstall:** delete PowerEQ.vst3 and PowerEQ.component from the two folders under /Library/Audio/Plug-Ins.
- **Something crashed or misbehaved?** Setup tab → **Report a Problem**: it opens a pre-filled email and the crash-log folder. (Manual route: attach the newest file starting with your editor's name from ~/Library/Logs/DiagnosticReports to apps@rafaelludwig.com.)
- Stuck? Write to apps@rafaelludwig.com.

Timelines with many cuts

Hearing small loudness jumps, fade-ins, or tone shifts between the cut parts of a timeline, often only in the exported video? Nothing is broken: Final Cut treats every cut as its own fresh copy of the effect, so PowerEQ's auto-leveler starts listening from scratch at each one. During playback the instances stay warmed up, but an export renders each cut from a cold start, which is why a timeline that sounded fine while editing can misbehave in the export. Since version 1.1.3 these fresh starts settle much faster, so the effect is far less audible; on heavily cut timelines the two setups below are still the way to get every cut identical.

- **Quick fix: switch on Cuts-Safe (Multicam)** on the Shape tab. It locks the leveler and Adaptive EQ to your Analyze profile, so every cut starts at the right level from its very first frame instead of settling in. Set up one clip the way you like it, then select the other clips and use **Edit → Paste Attributes…** to give them the same settings.
- **Best fix: apply PowerEQ once to the whole passage.** Select the dialogue clips, right-click → **New Compound Clip**, and put PowerEQ on the compound instead of the individual pieces. One instance of the effect then runs across all the cuts as if they were one continuous recording, which also keeps the tone perfectly consistent from cut to cut.

Live streaming apps (Ecamm Live & friends)

PowerEQ runs happily inside streaming apps that host Audio Unit plugins. Ecamm Live is the one we test. One switch adapts Analyze to a world with no playback:

- Add PowerEQ to your microphone source in the streaming app.
- Open the panel → **Setup** tab → switch **Live Input Mode** On. (Leave it Off inside editing apps: playback there already feeds Analyze.)

- Click **Analyze & Shape Voice** and speak normally. The button counts down while it listens, up to ten seconds of actual speech. If it says *Waiting for audio*, sound isn't reaching the plugin: check that your source is live and unmuted in the streaming app.
- Done: your voice is shaped for the stream. The profile saves with the app's document, and **Presets → Save Preset…** keeps it as a named profile ("Streaming Mic") you can load anywhere, any day. One listen per mic and room.

Tip: use your streaming app's audio monitoring to hear the processed voice in headphones while you dial anything in.

Report a problem

Something crashed, froze, or just sounds wrong? The fastest way to get it fixed:

1 Setup tab → Report a Problem
Opens a pre-addressed email (with your plugin version, host and macOS details already filled in) and a Finder window showing the crash-log folder.

2 If your editor crashed
Attach the newest file from that folder whose name starts with your editor's name, e.g. **Resolve…**, **Adobe Premiere Pro…** or **Final Cut Pro…** (they end in .ips).

3 Describe what happened
What you clicked, what you expected, what you got. Screenshots help. Send. Every report gets read.

No Report button (older version)? Email apps@rafaelludwig.com and attach the newest editor-named file from ~/Library/Logs/DiagnosticReports (in Finder: Go → Go to Folder). Crash logs contain technical information only: no personal data or audio.

Workflow with EQ Studio

Both products share one verified DSP engine, so a voice dialed in one sounds the same in the other, and presets travel between them automatically:

- **PowerEQ (this plugin)**: real-time on the timeline in Resolve, Premiere, FCP and Logic.
- **EQ Studio**, the standalone app: batch processing, clip matching, watch folder and AI noise cleanup.

Uninstall

There are **two different products** that have carried the PowerEQ name, and each has its own uninstaller. Check which one you have first; the two can also be installed side by side.

CURRENT PLUGIN

PowerEQ (VST3 + Audio Unit)

- You installed it with an **installer package** (PowerEQ-Plugin.pkg).
- It works in **Final Cut Pro, DaVinci Resolve and Premiere Pro**.
- In Final Cut's effects browser it sits in the **PowerAudio** folder, and its panel header reads ⚡ **PowerEQ**.

Open it and follow the prompts. It removes the plugin and asks whether to keep your presets and license. Signed and notarized.

Remove it by hand instead

1. Quit your editor (Final Cut Pro, DaVinci Resolve, Premiere Pro).
2. In Finder choose *Go → Go to Folder…*, paste /Library/Audio/Plug-Ins/VST3 and move **PowerEQ.vst3** to the Trash (macOS asks for your admin password).
3. Do the same in /Library/Audio/Plug-Ins/Components for **PowerEQ.component**.
4. If you also have a copy in your own ~/Library/Audio/Plug-Ins (VST3 or Components), move it to the Trash too.
5. Restart the editor: it drops PowerEQ from its effects list on the next plugin scan.

Optional: your presets live in ~/Library/Audio/Presets/PowerEQ and your license in ~/Library/Application Support/PowerEQ. Leaving the license means a future reinstall is activated instantly.

LEGACY APP

⚡ EQ for Final Cut Pro

- It is an **app called PowerEQ in your Applications folder**, not a package install.
- It works in **Final Cut Pro only** (an AUv3 effect that lives inside that app).
- In Final Cut's effects browser it sits in the **PowerEQ** folder, and its panel header reads ⚡ **EQ**.

Open it and follow the prompts. It removes the app and asks whether to keep your settings. Signed and notarized.

Remove it by hand instead

1. Quit Final Cut Pro.
2. Drag **PowerEQ** (the ⚡ EQ app) from Applications to the Trash.

3. Open Final Cut again. The old effect is gone from the browser.

Timelines that used the old effect keep their audio; re-apply the current PowerEQ where you want the processing. Its manual is still available: ⚡ EQ legacy manual.

Moved from the legacy app to the current plugin? Once your projects use the effect in the **PowerAudio** folder, you can retire the old one with the legacy uninstaller. After removing either product, timelines that used it show a "missing effect" notice in the host; the rest of the project is unaffected. Your license key stays in your Payhip receipt email either way.