USER MANUAL · UPDATED FOR 1.2.3

EQ Studio: Quick Start

Everything you need to turn a raw recording into a polished, broadcast-ready voice. Works the same for audio files and the audio inside video files.

Quick start

Four steps from raw file to finished export:

1 **Drop in audio or video.** Drag a file onto the window, or click **Open audio...** (⌘O). The audio of a video file (MP4, MOV, M4V) is pulled out automatically.

2 **Pick a preset.** Choose a voice style in the preset menu at the top of the Shape tab: Neutral, YouTube, Podcast, Radio DJ, Studio or Bro.

3 **Preview.** Press **Space** to play. Hold **Before / After** to hear the original, or switch **Effect ON / OFF**.

4 **Export.** Click **Export...**, choose WAV, AIFF, M4A or MP3, then **Export...** again and save.

> Everything is non-destructive. Press **Reset All** any time to return every control to default, and use **Effect ON / OFF** or **Before / After** to A/B against the untouched original.

The interface

EQ Studio works in one window. From the top:

File and commands

- The **file name** (or the number of clips), with its length, channels and sample rate under it. **Export...** sits on the right.
- **Open audio...**, **Batch Match...** and **Watch Folder...** sit in the row below. On its right, the analysis of the imported file: the voice (Male or Female), the **INPUT** loudness, the **SNR** and the **PITCH**. The analysis runs by itself when you import.
- While EQ Studio works (importing, analyzing, exporting, isolating the voice), a progress line under that row says what it is doing, with **Stop**.

Waveform and Channel EQ

- **SOURCE WAVEFORM**: click to move the playhead, or drag across it to audition just a section; drag the edge handles to resize, or **Clear Selection** to play the whole file. The yellow line is the output **Volume**: drag it, or double-click it for 0 dB.
- **CHANNEL EQ**: six bands drawn over the live spectrum of the processed output, with the **EQ** switch above it (see Fine-tuning).
- Drag the line between the Play row and the tabs to give the Channel EQ more or less room; double-click it to go back to the default.

Meters

- **OUTPUT · dBFS**, on the right, shows the level of each channel with peak-hold, auto-sizing to mono or stereo, with **M** and **S** under each bar. **CLIP** lights red at the top if the processed signal overdrives.
- Below the meters: **LUFS · MOMENTARY** (momentary loudness), **LEVELER** and **LIMITER** (how much they are working, in dB) and **MONITOR** (Processed, or Original while you hear the original).

Play row

- **Play / Pause**, or press **Space**. Hold **Before / After** to hear the original and release it for the processed sound (**B** switches too). **Loop** repeats playback. The **timecode** shows the playhead position and total duration.
- On the right: **Analyze for Issues** (see Audio Health check) and **Auto-Fix**, which scans for problems, applies every suggested repair and shapes all controls from the analysis in one click.

Tabs and controls

- **Shape**, **Advanced** and **Setup** are boxed tabs, each with an icon (⌘1, ⌘2, ⌘3). **Effect ON / OFF**, on the right, bypasses all processing and plays the clean original. The waveform redraws to match whatever you're hearing.
- The row under the tabs holds the preset menu; **Auto-shape**, which sets the controls from the analysis and your microphone (turn it off to set everything by hand); the **i** beside it says what it does and describes the chosen preset; **Undo** and **Redo**; **Reset All**, which clears every control back to default; your saved presets; and **Save...** for a preset of your own.
- **YOUR MICROPHONE**, at the bottom of every tab: leave it on Auto and Analyze picks the profile, or choose what you recorded with. When Analyze has a guess it did not apply by itself, **Use This Mic** applies it.
- Choices are rows of buttons that fill their card: click one to pick it. Hover a control's name for a short explanation. Where a control has an **i** button (Auto-shape, Voice Isolation, the Listen switches), click it to read more.
- The **Setup** tab holds three cards: **License**, **Updates and support** (Check for Updates..., Report a Problem..., User Guide) and **About**.

- The **status line** at the very bottom says what just happened; click it to read a long message in full. On its right: the export format.

Keyboard

- **Space** play / pause · **B** Before / After · **←** **→** move the playhead by 2 seconds
- **⌘O** open audio · **⌘S** save the session · **⌘Z** / **⇧⌘Z** undo / redo
- **⌘1**, **⌘2**, **⌘3** Shape, Advanced, Setup · **⇧⌘L** license · **⌘?** this manual

While you type a value, Space, B and the arrows go to the field, and Undo and Redo wait until you press **Return** or click elsewhere (keep) or press **Escape** (take back). While a sheet is open, Space, B, the arrows, Undo, Redo and ⌘1 to ⌘3 change nothing behind it.

Audio Health check

Click **Analyze for Issues** (in the Play row) and EQ Studio scans the file for the problems that ruin voice recordings, listing each with its severity. Hum, rumble and sibilance are judged from about the first half minute of audio; the other checks read the whole file.

- **Clipping / distortion** and **very hot peaks**
- **Background noise** (with loud noise flagged separately)
- **Mains hum** (50 / 60 Hz) and **low-frequency rumble**
- **Harsh sibilance**, **clicks / pops**, **DC offset**
- **Recorded quietly**

The result appears beside the button: the number of issues, or *"No major audio issues detected."* Click the issues to open the **Audio Health** list; it also opens by itself when a scan you started finds something. Every finding comes with a suggested remedy, and **Apply suggested fixes** sets the matching controls for you in one click, non-destructively, so you can still adjust or undo anything afterwards. **Done** closes the list. The scan reads the original recording, so your settings do not change its result; **Re-scan Issues** runs it again.

Presets

Six voice styles in the **preset menu** at the top of the Shape and Advanced tabs. Each re-balances tone, levels and dynamics for a different target sound. The menu says what each one does, and the **i** beside Auto-shape shows the chosen style's description:

Neutral
Clean, transparent polish, a balanced starting point.

YouTube
Bright, present and forward for talking-head video.

Podcast
Warm, intimate and even, easy on the ears for long-form.

Radio DJ
Big, bold low end with broadcast punch and density.

Studio
Refined, full-range studio vocal character.

Bro
Deep, larger-than-life voice (uses its own analysis target).

Your own presets

Dialed in a sound you'll want again? **Save...** (at the top right of the tabs) stores the current settings under any name you like (emoji allowed ⚡). Your saved presets are in the menu beside it ("No saved presets" until you save one): **Load**, **Delete**, **Share**, **Import Preset...**, **Send to PowerEQ Plugin...** and **Reveal in Finder**. Saved presets also appear in the PowerEQ plugin's Presets menu. A shared preset is a file named "*name* - EQ Studio Preset.json".

> Preset loudness targets follow platform standards: YouTube −14 LUFS, Podcast −16 (the Apple Podcasts standard), Radio DJ −12, Studio −16, Bro −13. Neutral follows the Advanced **Loudness Target** slider.

Fine-tuning

Beyond the preset, the **Shape** tab holds the one-tap controls and the **Advanced** tab the sliders. The **Preamp** sets drive and auto-compensates the output level so things don't jump in volume.

Shape

- **Voice Isolation** comes first (see Voice Isolation).
- **Tone:** Voice (Auto / Male / Female), Boost Low End, Warmth, Preamp.
- **Detail:** De-esser, Adaptive EQ, De-Reverb. With the De-esser on, a **Listen** switch appears under it: it plays just what is being removed (playback only, never in exports). Its **i** explains it.
- **Restoration:** Breath Remover, Noise Cleanup.

Advanced

- **Level and dynamics:** Volume, Mix (Original-Processed), Loudness Target, Extra Leveling, Leveler Attack, Leveler Release, Leveler Threshold, Compress.
- **Tone and presence:** Add Clarity, Add Brightness, Reduce Boominess, Tame Sibilance, Air / Exciter, Tilt (dark↔bright), Tame Harshness, Doubler / Width, Preamp Character (Tube / Tape / Transformer).
- **Repair:** Remove Rumble, Remove Ambience, Isolate Voice (classic), Pop Filter, De-Hum, De-Click, De-Clip, De-Rustle. With De-Rustle on, **Band**, **Width** and a **Listen** switch appear under it, so you can solo the band while you sweep it.

Click a slider's value to type a number: **Return** keeps it, **Escape** takes it back. Double-click a slider's name, or right-click it and choose **Reset to Default**, to reset it. The dot before a slider's name sets that control to neutral for a quick A/B; click it again to get your value back. (De-Rustle's Band and Width sliders have none of these: you set them by dragging.)

Channel EQ

Six bands on the spectrum: Low Cut (the scissors), Low Shelf, three peaks and High Shelf, numbered on the curve. Drag a handle to shape the EQ; select a peak to drag its width grips; double-click a handle to reset its band. With a band selected, type its values in the fields under the EQ: the frequency (2k works too), the gain (not for Low Cut) and, for the three peaks, the Q; **Reset Band** resets it. The arrows under the EQ step from band to band. The **EQ** switch turns all bands off and on.

Voice Isolation

Voice Isolation is the first card on the Shape tab, above the Tone, Detail and Restoration groups. It prepares the recording before the rest of EQ Studio works on it. There are two choices: **Off** and **Standard**. There is no Apply button. Voice Isolation runs by itself when you choose Standard, and again when you open a session that was saved with it.

Standard

Standard removes background noise and room sound and leaves your voice as it was recorded. It uses the voice isolation built into macOS, so there is nothing to install. Use it when the recording is noisy or roomy but the voice itself is fine.

Amount is shown when Standard is chosen. It sets how much of the isolated voice you hear. 100 percent is fully isolated. Lower it to let some of the original recording through.

With Standard, four controls have no effect, because Voice Isolation has already done their work: **Noise Cleanup**, **De-Reverb**, **Remove Ambience** and **Isolate Voice (classic)**. They are dimmed and keep their values, and a line at the top of their group says "Off while Voice Isolation is on." They work again when you set Voice Isolation to Off.

Clean Pauses

Clean Pauses turns down the gaps between phrases, so breaths, hiss and room tail do not sit under the pauses. Words and quiet consonants are kept. It is a switch of its own and also works with Voice Isolation set to Off.

Clean Pauses is worked out in the background. It starts about one second after your last change to a control, and the Voice Isolation card reads "Updating Clean Pauses..." while it runs. An export that you start meanwhile waits for it.

How long it takes

Measured on a MacBook Pro with an M1 Max chip and 32 GB of memory. Other Macs will differ.

- Standard, 5 minutes, stereo: about 14 seconds.
- Standard, 1 hour, stereo: about 3 minutes.
- Clean Pauses, after a change: about 2 minutes per hour of audio.

You can keep working while Voice Isolation runs. Until it has finished you hear the original recording, and the other controls work as usual. **Stop**, in the progress line at the top, stops it.

What the status line means

The line in the Voice Isolation card says what it is doing. It is empty when there is nothing to say.

- **"Isolating the voice..."** Standard is working.
- **"Updating Clean Pauses..."** Clean Pauses is being worked out again after a change.
- **"Applied. ..."** Voice Isolation has finished and is what you hear. The sentence after "Applied." says what was done.
- **"Applied. The top end of 1 clip could not be cleaned and is unchanged."** The highest frequencies of that clip were left as Standard returned them.
- **"Waiting for the watch folder to finish a file..."** A watch folder file is using Voice Isolation. Yours starts after it.
- **"Stopping..."** You pressed Stop and the work is ending.
- **"Voice Isolation was stopped. The original sound is playing."** Nothing was changed. **Try Again** starts it once more.

- **"Voice Isolation could not finish: … The original sound is playing."** Something went wrong; the line names the reason. Nothing was changed. **Try Again** starts it once more.
- **"The Standard setting is not available on this Mac."** This Mac's system has no voice isolation.

Export

"Export starts when Voice Isolation has finished." and "Export starts when Clean Pauses is up to date." mean that your export is waiting and will start by itself. If Voice Isolation could not run, EQ Studio does not export a file that would differ from what you chose. It says "Not exported. …" instead; try again, or set Voice Isolation to Off.

Watch folder, Batch and presets

A watch folder uses Voice Isolation when its preset or your current settings have it on. The watch folder sheet then shows "Voice Isolation: Standard". If Voice Isolation cannot run on this Mac, the watch folder does not start and says why.

Voice Isolation is saved in sessions and in your EQ Studio presets. It is not part of the preset shared with the PowerEQ plugin yet: in the plugin such a preset plays with the tone controls on. The Save Preset sheet says so.

With Final Cut Pro

If Voice Isolation is already switched on for the clip in Final Cut Pro, leave it off in one of the two places.

AI Cleanup (legacy)

The older AI Cleanup is shown only when a session or preset uses it. It will be discontinued in a future version. Choosing Standard switches it off.

Working with multiple clips

Drop several files at once (or use **Add clip**) to build a timeline. Clips sit side by side on the waveform, each labelled with its name, and play and export as one continuous file.

Arranging

- **Reorder** by dragging a clip's name left or right on the waveform, or with the left / right arrows on its card (the cards sit under the waveform). Reordering is instant: no re-analysis.
- **Remove** a clip with the × on its card.

Linked vs. unlinked

- **Linked** (default): one set of controls drives every clip.

- **Unlinked**: each clip keeps its own preset and settings. Click **Linked** (it then reads Unlinked), then click a clip (its card, or its name on the waveform) to select and edit it, even after matching. Voice Isolation, Amount and Clean Pauses stay the same for the whole timeline.

Matching clips

Recorded on different gear? **Match Audio** evens out their tone. First set a reference by clicking the star on a clip, then choose:

- **To Selected Reference**: match every clip to the starred clip's character.
- **Average of All Clips**: match them all to the average of the set.

The matched audio is baked into each clip, so it survives reordering. The separate **Batch Match...** sheet matches a whole folder of files to one reference and exports each with a *-matched* suffix. Files that share a name (say, two *REC001.wav* from different cards) get numbered outputs (*-matched-2*, *-matched-3*...) so files of one run never overwrite each other. A file with the same name from an earlier run is replaced, so pick an empty output folder to keep both.

Multichannel files & channel groups

Production WAVs with more than two channels (field recorders, camera cards with a mix pair plus iso mics) import with **every channel preserved**. A **CHANNELS** strip appears above the waveform with one chip per channel group, and if the file carries track names (the iXML data recorders write: "Mix L", "Boom", "Lav 1"), those names appear right on the chips.

Groups: separate processing paths

- **Each group is its own processing path.** A 6-channel file starts as six mono groups. Analyze measures every group separately, detects each channel's mic, and shapes each one on its own: the boom and the lav get different, correct treatment.
- **Click a chip (or a meter bar) to select a group.** Every control (Shape, Advanced, Channel EQ, mic pick) edits just that group, and the waveform and spectrum switch to show it. Voice Isolation, Amount and Clean Pauses are the exception: they apply to the whole file.
- **Link a stereo pair:** right-click a chip → **Link with** → its partner. Linked channels share one set of controls and are analyzed together (link Ch 1 and Ch 2 when they're really a stereo mix). **Split** breaks a group apart again. Linked channels show a chain icon.

Mute, Solo and FX

- **M / S buttons live under each meter bar.** Mute silences a group everywhere, including export (it exports as silence, keeping the channel layout). Solo is a listening aid only. It never changes what exports.

- **FX badge on each chip:** teal means the group is processed; click it and the group passes through completely untouched (playback, waveform and export) while other groups keep their own processing, perfect for "clean the lav, leave the mix pair as delivered".

Exporting multichannel

- **WAV, AIFF and M4A keep all channels**, each processed by its own group.
- **MP3 is stereo**, so multichannel timelines fold down by group: linked pairs keep left/right, mono groups feed both sides, muted groups drop out. The Export sheet shows a warning whenever this will happen.
- Channel groups and per-clip settings can't combine: a multichannel timeline keeps its clips linked.

Exporting

- Click **Export...** (top right). The **Export audio** sheet shows the **Format**, **WAV**, **AIFF**, **M4A** or **MP3** (256 kbps), and the **Bit depth**, 16 or 24-bit for WAV and AIFF (16-bit exports are dithered; it does not apply to M4A and MP3).
- With several clips, choose **One combined file** or **Individual clips** (one processed file per clip, into a folder you choose).
- A line shows what you will get: length, channels, sample rate and loudness target. **Export...** then asks where to save; Cancel there brings you back to the sheet.
- Exports carry your processing: per-clip settings when unlinked, Voice Isolation and Clean Pauses, and AI Cleanup (legacy) when applied. Export with **Effect ON**: with Effect OFF the file leaves out the effects (Voice Isolation and Clean Pauses stay). Solo and the Listen switches only change what you hear.
- After an export to one file a **Delivery check** line above the status line shows the file's name (click it to show the file in Finder), its integrated LUFS, true peak and loudness range, with pass / fail checks for **Your target**, YouTube, Apple Podcasts, Spotify and EBU R128. Each platform is checked against its own published number. EQ Studio aims 1.5 LU under your Loudness Target and keeps the true peak at or under -1 dBTP, so "Your target" is checked against that level. A session saved with an earlier version keeps its old level, so there "Your target" is checked against the Target itself. All figures are measured on the processed audio as it goes to the file, before 16-bit dither and before MP3 or M4A encoding. In a narrow window the checks open from "*5 checks*". Hover anything for an explanation.

Watch Folder: hands-free processing

The Watch Folder turns EQ Studio into an automatic processing station: drop audio into one folder, and finished broadcast-ready files appear in another: no clicks, no exporting, no babysitting. Record, drag, done.

Setting it up

- Click **Watch Folder…** in the row under the file name (the eye icon).
- Choose a folder to **Watch** and a folder to **Output to** (they must be different).
- Pick what to **Process with**: one of your saved project presets, or *Current settings*, the controls exactly as they're dialed in when you press Start.
- Choose the output format (WAV, AIFF, M4A or MP3) and bit depth, and press **Start Watching**. **Close** closes the sheet and keeps watching; **Stop**, in the same sheet, ends it.

How it behaves

- **Only new files are processed** (by default). Anything already in the folder when you press Start is left alone, so you can point it at a folder you already use without triggering a surprise bulk run.
- **Catch-up mode (1.1.2):** turn on *"Also process files already in the folder when watching starts"* and anything waiting is processed too, perfect for files dropped in while the app was closed. Files that already have their processed copy in the output folder are skipped, so restarting never re-does finished work.
- **It waits for copies to finish.** A file is picked up once its size is the same on two checks two seconds apart, so normal copies are safe. A copy that stalls for longer can be read too early: copy into another folder first, then move the file in.
- **It keeps working in the background.** Hide the app, minimise it, work in your editor. Files keep processing at full speed. The row under the file name shows *"Processing 2 of 5"* with a live progress bar, or *"Watching · 3 done"*; click it to open the sheet with the log.
- **It survives restarts.** Folders, format and preset are remembered, and if the app quits (or crashes) while watching, it resumes automatically the next time you open it.
- Each file is **analyzed individually** (its own noise profile and voice detection), then processed and named yourfile-processed.wav (numbered if the name already exists).
- Every file is measured on the way out and logged to PowerEQ-Watch-Report.csv in the output folder: integrated LUFS, true peak and loudness range per file, your delivery receipt.
- Accepted inputs: WAV, AIFF, CAF, MP3, M4A/AAC, FLAC, and video files (MP4, MOV, M4V), whose audio track is extracted automatically. AI Cleanup is skipped in watch mode (it's too heavy for unattended runs).

Ideas

- **The classic Levelator workflow:** save a preset with your loudness target (say, Podcast at −16 LUFS), point the watch at a "To Process" folder on your Desktop, and every raw recording you drop in comes out leveled, cleaned and report-logged.
- **Recorder hand-off:** watch the folder your field recorder, Zoom call or audio-transfer app saves into: episodes are processed before you even sit down.

- **Team dropbox:** point it at a shared/synced folder and let collaborators drop raw voice tracks; they get back processed files plus the loudness report.

Trial, license & updates

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.

- **Free trial.** The first launch starts a **7-day trial** with the full feature set, no key needed. The trial is kept in the macOS Keychain, so reinstalling does not start a new one.
- **Buying.** Get a license key from Payhip and paste it into the license window: **Enter License Key…** on the Setup tab, or ⇧⌘L. Activation covers **2 devices**; paid keys unlock permanently. During the trial a line at the top of the window shows the days left, with **Buy License** and **Enter License…** beside it.
- **Updates.** EQ Studio checks for updates automatically and installs them in place, or use ⚡ **EQ Studio → Check for Updates…** (also on the Setup tab) any time. Your license and settings carry over.

Tips & help

- **Too hot / clipping?** If the CLIP indicator lights (at the top of the meters), lower **Preamp** or **Extra Leveling**, or nudge **Volume** down.
- **A/B often.** Use **Effect ON / OFF**, or hold **Before / After**, to make sure you're improving, not just changing.
- **Audition a section** by dragging a selection on the waveform before committing.
- **New file?** EQ Studio offers a quick reset so a fresh clip starts clean.

Looking for the plugin? The same engine is available as PowerEQ for Final Cut Pro, DaVinci Resolve, Premiere Pro and your DAW.

Uninstall

One click: download the EQ Studio Uninstaller, open it and follow the prompts. It removes the app and asks whether to keep your settings and presets. (Signed & notarized, like everything else here.)

Prefer to do it by hand? ⚡ EQ Studio is a normal drag-installed app: no installer, no background services. To remove it:

- Quit ⚡ EQ Studio (if the Watch Folder is running, press **Stop** first).
- Drag **PowerEQ Studio** from your Applications folder to the Trash.

That's it. If you also want to remove every trace of settings and data:

- **Presets & sessions:** in Finder choose *Go → Go to Folder…* and delete ~/Library/Application Support/PowerEQStudio. *Careful:* this folder also holds the presets the **PowerEQ plugin** reads. If you use the plugin, keep it.
- **Preferences:** delete ~/Library/Preferences/com.powereq.PowerEQStudio.plist.
- **License:** your activation is stored safely in the macOS Keychain and does *not* need to be removed: leaving it means a future re-install is instantly activated. To remove it anyway, open **Keychain Access** and delete the items for com.powereq.PowerEQStudio.license. Your license key can always re-activate later.