



CORSAC AUDIO

Spectra EQ

8-Band Console EQ with Spectrum, Spectrogram and Stereo Analysis



Eight bands, five console characters, and every meter you need on one screen.

Introduction

Version 0.1.0

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CORSAC AUDIO

INTRODUCING

Spectra EQ

Spectra EQ is an eight-band equaliser that combines surgical precision with the character of classic analog consoles. Shape a sound with draggable nodes on a large real-time analyzer, then give each band the curve and the colour of a legendary British or American console channel.

It is also a complete listening and measurement station. A spectrogram shows how your EQ changes the sound over time, a frequency-split Lissajous meter shows the stereo image of the lows, mids and highs, and a MONO BELOW control lets you tighten the low end exactly where you want. Per-band Mid/Side and dynamic EQ turn it from a tone-shaping tool into a mix and mastering problem solver.

Three phase modes

Zero Latency	Classic digital filters with no delay at all. Ideal for tracking and live use.
Minimum Phase	Filters designed from the true analog curves, so they keep their shape right up to the top of the spectrum, with the natural phase of an analog circuit and still no delay. This is where the console characters and saturation come alive.
Linear Phase	The same curves with no phase shift at all, for mastering and parallel processing. The latency (about 85–93 ms) is reported to your host and compensated automatically.

Five console characters

In Minimum Phase mode every band has its own CHARACTER. Each one changes both the shape of the EQ curve and the way the band saturates, so you can mix characters in one instance: a warm low shelf, a clean surgical cut and a sweet top-end lift side by side.

Clean	Textbook analog curves with no colour. Precise and transparent.
Brit N	Inspired by British inductor console EQs: broad, musical bells, a low shelf with the classic bump and dip, a soft top end, and rich second-harmonic transformer warmth.
Brit Pop	Inspired by British large-format console EQs: near-constant Q, clean shelves and the subtlest, cleanest saturation of the set.
Brit Rock	The later, punchier British console sound: Q that narrows as you boost, shelves that overshoot around the corner, and a slightly harder edge when driven.
USA A	Modelled from the schematic of a classic American three-band console EQ: proportional Q, boost and cut curves that are perfect mirror images, bands that interact like the hardware, and the punch of its discrete op-amp and output transformer.

Console saturation and 32 channels

The SATURATION control drives the bands that have a character. Saturation only acts on the part of the spectrum each band shapes, and boosting a band drives it harder, just like pushing a real console EQ. It runs at 4× oversampling and is level-compensated, so you hear the harmonics, not a volume jump. It is level dependent like hardware: subtle at typical mix levels, obvious when you push it.

Choose one of 32 console CHANNELS. Each has its own fixed component tolerances in frequency, gain, Q, drive and harmonic balance, so channels sound slightly different from one another, and always recall exactly the same way. The curve on screen shows the real response of the channel you picked.

Mid/Side and dynamic EQ on every band

Set any band to Stereo, Mid or Side: brighten only the centre, widen the top end of the sides, or clean up the low end of the side signal. When Mid or Side bands are in use, the display draws separate MID and SIDE curves.

Turn on DYNAMIC and a band reacts to the music. It listens to its own part of the spectrum and, above THRESHOLD, moves its gain by up to RANGE dB at the RATIO you set, with adjustable ATTACK and RELEASE. Tame harsh vocals only when they get harsh, control a boomy note only when it rings, or lift the air only in quiet passages. Dynamic bands work in every phase mode, and the display shows each band's live curve.

See what you hear

Analyzer	Real-time spectrum of the input and output behind the EQ curve, with every band's individual curve and the total response
Spectrogram	A scrolling waterfall of the output. While you adjust a band, the frequencies it affects light up in the band's colour, so you can see exactly what your move does
Lissajous / stereo spread	Stereo image split into low, mid and high ranges, with a width bar and correlation for each, so phase problems in the low end stand out at once
MONO BELOW	Sums everything below the chosen frequency to mono with phase-aligned crossover filters, while everything above keeps its full width

Fast to use

Drag a node to set frequency and gain, and scroll over it to change Q. Double-click a node to switch a band on or off, double-click empty space to add a bell, and right-click a node to change its type. The band panel shows every setting of the selected band, including the slope of cut filters from 12 to 96 dB/oct. Filter changes glide smoothly while you drag, with no clicks or zipper noise.

At a glance

Format	VST3 plugin and standalone application for Windows (64-bit)
Bands	8 bands: bell, low and high shelf, low and high cut (12–96 dB/oct), notch and band pass
Gain range	±30 dB per band, Q from 0.1 to 18
Phase modes	Zero Latency, Minimum Phase (both zero latency) and Linear Phase
Characters	Clean, Brit N, Brit Pop, Brit Rock and USA A, per band, with 32 console channels
Per band	Stereo, Mid or Side processing and dynamic EQ
Global	Input and output gain, console saturation, MONO BELOW
Window	Resizable from 1100 × 720 to 2400 × 1500

Surgical precision, console character and a clear view of your mix, in one equaliser. Crafted by Leen Muthukuda at Corsac Audio.