ADALET

DYNAMIC EQ



MODEL DQ-82

OWNER'S MANUAL

macOS and Windows

SUBVERSELAB

WELCOME

START HERE

> ADALET is a dynamic EQ with six bands and zero latency, and three helpers that do the finding, so you can do the deciding.

Any bell or shelf can be made dynamic, so it cuts or lifts only while the sound needs it. On top sit three helpers: **TARGET** cuts a named part of a sound, **COLLIDE** clears the room between two tracks, and **SELF** finds resonances in the track it sits on. Because ADALET has no latency, the dry and processed signals line up at any MIX setting.

INSTALL

SYSTEM	FORMATS	WHERE IT GOES
macOS 11 or later **Apple Silicon and Intel**	VST3 and AU, in one signed installer.	VST3: `/Library/Audio/Plug-Ins/VST3` AU: `/Library/Audio/Plug-Ins/Components`
Windows, 64-bit	VST3.	`C:\Program Files\Common Files\VST3`

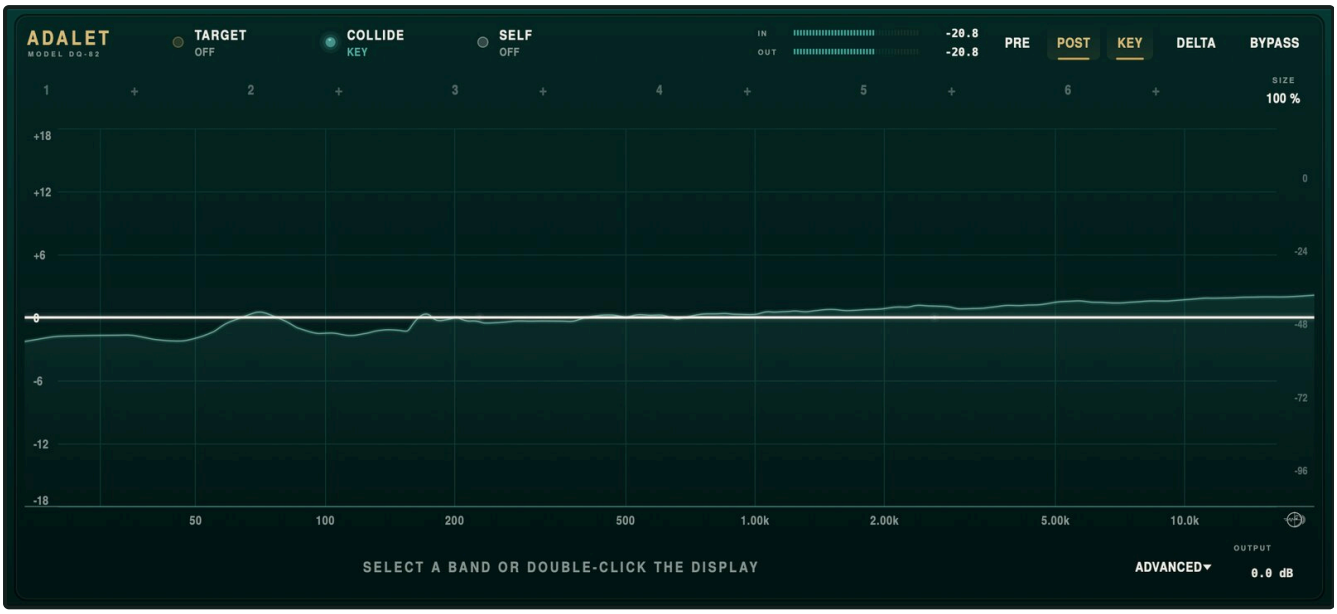
Download from **subverselab.com → Account**, signed in with the e-mail you bought with. After installing, let your DAW rescan its plug-ins; ADALET appears as an audio effect.

QUICK START

1. **Put ADALET on a track.** It opens with six empty band slots; an empty slot does not touch the audio.
2. **Add a band.** Double-click the display where you hear the problem, or select an empty slot and press ON. Drag the node: left and right is frequency, up and down is gain. The row under the display holds the selected band's settings.
3. **Make it dynamic.** On a bell or shelf, set RANGE (anything but OFF) and THRESHOLD: the band moves only while the sound passes the threshold.
4. **Let a helper find it.** Pick an instrument and a part in TARGET, or route another track to the sidechain and use COLLIDE.
5. **Check it.** Hold DELTA (or the D key) to hear only what is being cut; press BYPASS to compare at the same loudness.

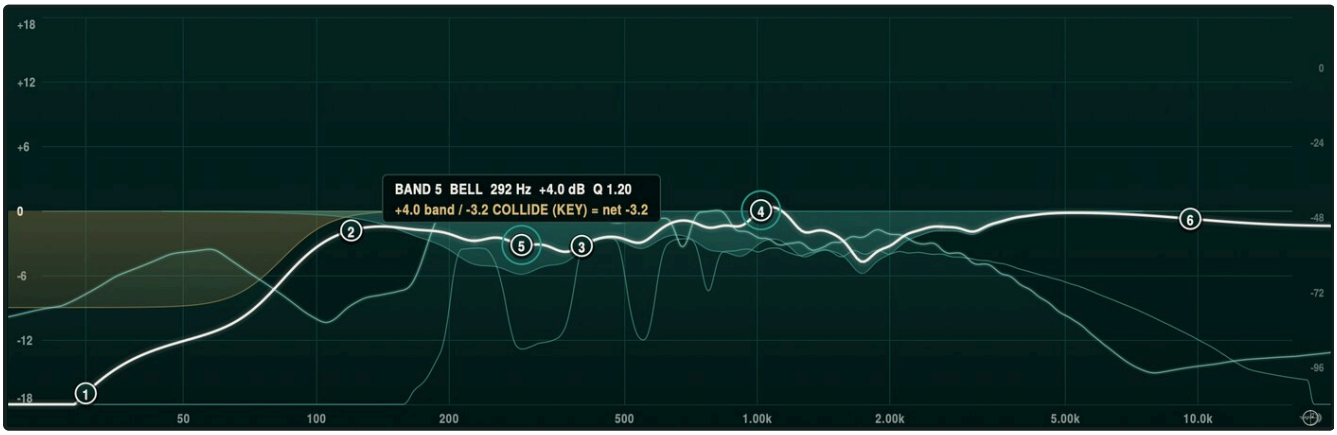
THE PANEL

ONE SCREEN



How ADALET opens: six empty slots above the display, TARGET and SELF off, COLLIDE lit (here with a KEY track routed).

AREA	WHAT IT HOLDS
Top row	The three helpers, each with its lamp and what it is doing (TARGET, COLLIDE, SELF); click one to open its settings. IN and OUT meters; PRE, POST and KEY for the analyzer; DELTA; BYPASS.
Band row	Six slots, numbered 1 to 6. A used slot shows its shape, frequency and gain or slope; an empty one shows **+**. SIZE at the right sets the window to 75, 85 or 100 %.
Display	The response curve the engine really applies, the nodes of the bands, the helpers' cuts and the analyzer. Point at a node to read what the band does now.
Control row	The selected band: ON, shape, SLOPE, FREQ, GAIN, Q, RANGE, THRESHOLD, the **…** key (ATTACK, RELEASE, TRIGGER) and DELETE. With no band selected it says what to do.
Bottom right	ADVANCED (focus, MIX, SWEET, TILING, LEVEL MATCH, BAKE) and OUTPUT. The SubverseLab mark opens subverselab.com.



Point at a node: band 5, a bell at 292 Hz set to +4.0 dB, reads −3.2 dB from COLLIDE with the KEY track playing, net −3.2 dB.

THE BANDS

SIX, ANY OF THEM DYNAMIC

A slot that has never been used is UNUSED and does not touch the audio; ON starts it as a bell at 0 dB. Each slot starts at its own frequency (80 Hz, 200 Hz, 500 Hz, 1.2 kHz, 3 kHz, 8 kHz), so a new band never hides under another.



Band 4, a bell at 1.02 kHz and +3.0 dB, made dynamic: RANGE −6.0 dB from THRESHOLD −30.0 dB; the … key shows ATTACK 10 ms, RELEASE 100 ms and TRIGGER SELF.

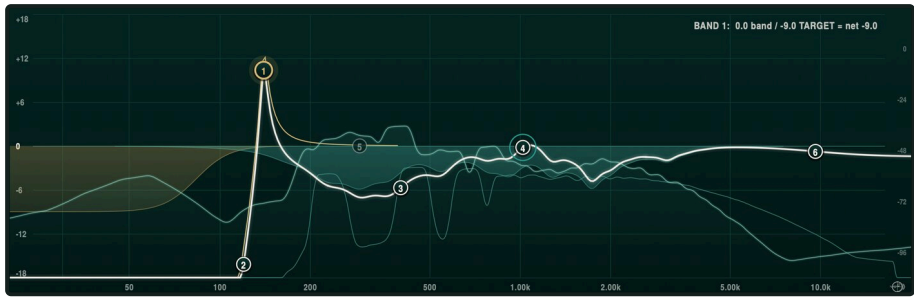
CONTROL	RANGE	DEFAULT	WHAT IT DOES
ON	on / off	off (unused)	Switches the band on or off without losing its settings. Alt-click on a node does the same.
Shape	Bell, low shelf, low cut, high shelf, high cut, notch	Bell	The filter shape. Picking a shape switches the band on.
FREQ	20 Hz to 20 kHz	80 Hz … 8 kHz	Centre or corner frequency (the default depends on the slot).
GAIN	−18 to +18 dB	0 dB	Static boost or cut (bell and shelves).
Q	0.1 to 18	1.0	Width of a bell or notch. On a cut, Q above 1 adds a resonant peak at the corner.
SLOPE	12, 24, 36, 48 or 72 dB/oct	12 dB/oct	Steepness of the low and high cuts.
RANGE	−12 to +12 dB	OFF (0 dB)	Anything but OFF makes a bell or shelf dynamic: how far it moves once the level is over the threshold. Negative cuts, positive lifts.
THRESHOLD	−60 to 0 dB	−30 dB	The level where the band starts to move.
ATTACK	1 to 100 ms	10 ms	How fast it moves in.
RELEASE	10 to 1000 ms	100 ms	How fast it returns.
TRIGGER	SELF or KEY	SELF	SELF: the band listens to its own range in this track. KEY: to the same range in the sidechain.
DELETE	–	–	Sets every value of the band back to its default; the slot shows + again. Cmd+Z brings it back.



A band's menu (right-click its node).

SHAPES AND SLOPES

The menu holds the six shapes, the five slopes of the cuts (12, 24, 36, 48 and 72 dB/oct), SWITCH OFF and DELETE. A switched-off band keeps its settings and its node stays on the display, dimmed.



Band 1 as a LOW CUT at 140 Hz, 72 dB/oct, Q 6.00: the resonant peak at the corner. Band 5 is switched off.

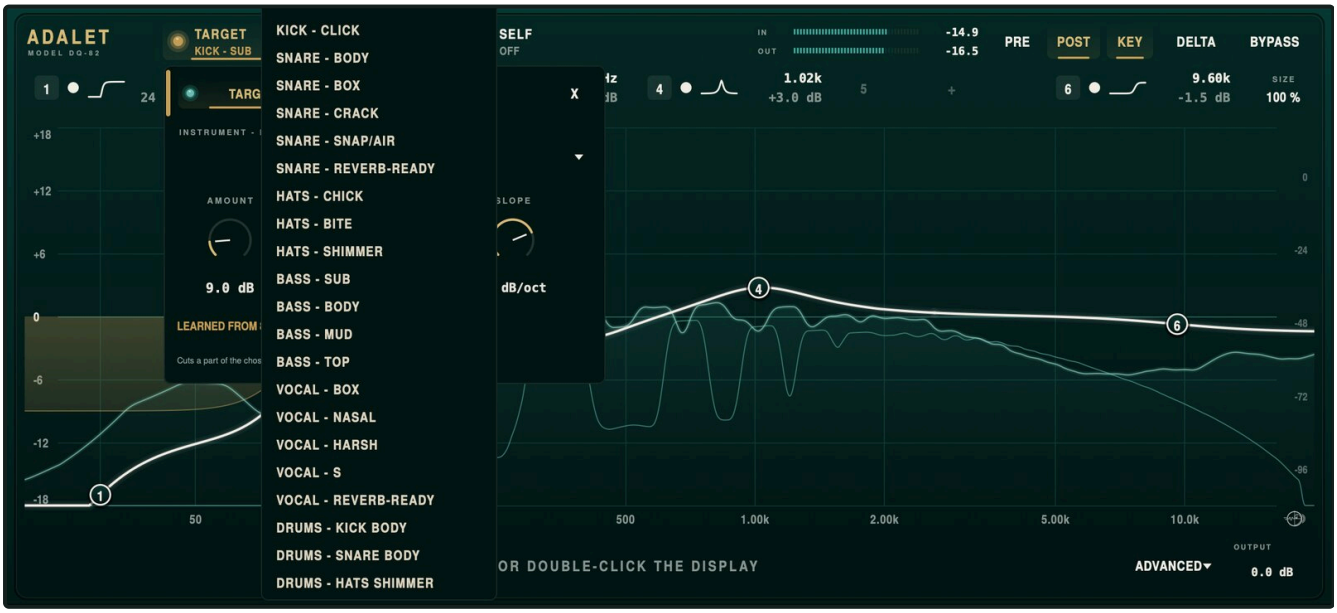
TARGET

Tell ADALET the instrument and the part, and it learns where that part sits in this material from the hits, then cuts it by AMOUNT. TARGET is static once it has learned, and needs no sidechain. To balance a kick against a bass, use COLLIDE with the kick on KEY instead (see *Kick and bass*).



TARGET on KICK · SUB, learned from 8 hits and cutting: AMOUNT 9.0 dB, WIDTH 1.00, SLOPE 48 dB/oct.

INSTRUMENT	PARTS
KICK	SUB, BODY, MUD, BOX, CLICK
SNARE	BODY, BOX, CRACK, SNAP/AIR, REVERB-READY
HATS	CHICK, BITE, SHIMMER
BASS	SUB, BODY, MUD, TOP
VOCAL	BOX, NASAL, HARSH, S, REVERB-READY
DRUMS	KICK BODY, SNARE BODY, HATS SHIMMER



The list, scrolled down past the KICK parts. REVERB-READY (snare, vocal) replaces the part cut by a static band-limit learned from the body.

CONTROL	RANGE	DEFAULT	WHAT IT DOES
TARGET ON	on / off	off	The lamp. Off leaves TARGET out completely.
INSTRUMENT · PART	OFF, or the list above	OFF	A new choice moves the cut at the next hit.
AMOUNT	0 to 60 dB	6 dB	How much of the part is cut. A bell stops at 18 dB; the top of the range is a real high-pass or low-pass on an edge cut.
WIDTH	0.5 to 2	1.00	How wide the cut is around the part.
SLOPE	12, 24, 36, 48 or 72 dB/oct	24 dB/oct	Steepness of the edge cuts (SUB, CLICK and REVERB-READY).

WHAT THE DISPLAY SAYS

While it learns, the status line says where it is: *LISTENING – PLAY THE TRACK: NO HIT HEARD YET*, then *LISTENING – N HITS HEARD, M OF 3 LEARNED*, then *LEARNED FROM N HITS – CUTTING*. Until three hits are learned it cuts nothing. When a hit cannot be used it says why: *HITS TOO CLOSE TOGETHER*, *HITS TOO SHORT*, *NO PITCHED BOOM FOUND* or *THE PART WAS NOT FOUND*. Play the part of the song where the instrument is clearest.

COLLIDE AND SELF

ONE ENGINE

COLLIDE and SELF share one engine: lighting one darkens the other. Click its name in the top row to open its settings; the lamp switches it off without losing them.

COLLIDE: TWO SOUNDS STOP MASKING EACH OTHER



COLLIDE with a KEY track routed: DEPTH 6.0 dB, MARGIN 3.0 dB, SPEED MEDIUM.

Route a KEY track (the kick, the vocal) to ADALET's sidechain input in your DAW. COLLIDE cuts this track only where the KEY track is loud, and only while it is. KEY LISTEN lets you hear the sidechain to check the routing; with no key routed the top row reads NO KEY.

KICK AND BASS: USE THE SIDECHAIN

Put ADALET on the bass, route the kick to KEY, turn COLLIDE on and set FOCUS LOW (in ADVANCED) to 40 Hz. Only the kick itself can tell ADALET where its low end sits, and it differs from kick to kick; with the kick on KEY the bass makes room where the two meet, and only while the kick plays. FOCUS LOW 40 Hz lets the cut reach down to the kick's fundamental. The KICK and BASS parts of TARGET shape one track on its own and do not know where the other one sits.

SELF: RESONANCES IN THIS TRACK



SELF on: DEPTH 6.0 dB, SENS 3.0 dB.

SELF needs no sidechain. It finds the resonances that stick out of the track it sits on and cuts them while they ring. In SELF the MARGIN knob becomes SENS: how far a peak must stand out before it is cut.

CONTROL	RANGE	DEFAULT	WHAT IT DOES
COLLIDE ON · SELF ON	one of the two	COLLIDE	Which helper listens all the time; its lamp turns it off.
DEPTH	0 to 12 dB	6 dB	The largest cut in any band.
MARGIN / SENS	0 to 12 dB	3 dB	COLLIDE: how far the KEY should lead this track. SELF: how far a peak must stand out.
SPEED	FAST, MEDIUM, SLOW	MEDIUM	How quickly the cut lets go: a release of 40, 120 or 300 ms.
KEY LISTEN	on / off	off	Plays the sidechain alone, to check the routing (COLLIDE).

ADVANCED AND BAKE

SET ONCE PER TRACK

ADVANCED, bottom right, opens a strip over the display with the settings you set once per track, and BAKE.



After APPLY: what COLLIDE cut over 6.0 s of playing is now three static bells, bands 1, 2 and 3, and COLLIDE is off.

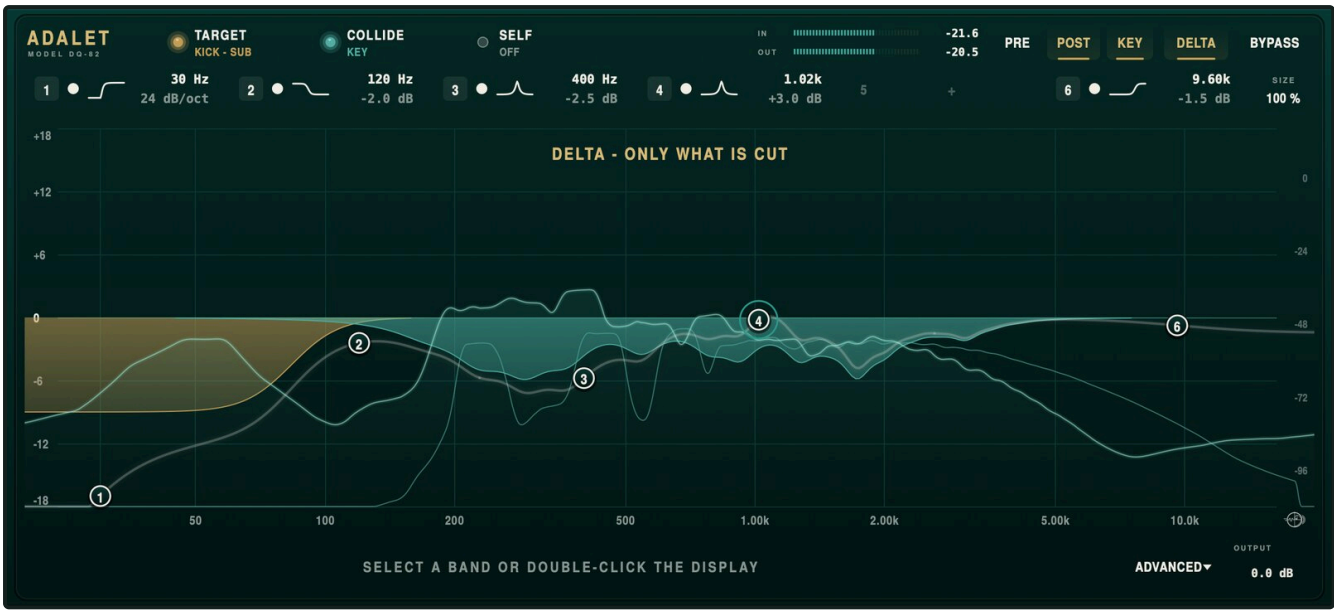
CONTROL	RANGE	DEFAULT	WHAT IT DOES
FOCUS LOW · HIGH	40 Hz to 16 kHz	120 Hz · 8 kHz	COLLIDE and SELF never cut outside the focus.
MIX	0 to 100 %	100 %	Dry and processed together; with zero latency there is nothing to align.
SWEET	20 to 400 ms	120 ms	Saved with the session; in this version it does not change the sound.
TILING	on / off	off	COLLIDE's analysis bands meet at −3 dB instead of −12 dB: harder carve edges. Off is soft.
LEVEL MATCH	on / off	on	BYPASS plays the unprocessed track at the loudness of the processed one.
BAKE ARM · RESET · APPLY	–	–	Freeze what COLLIDE cuts into static bells, below.

BAKE: FREEZE COLLIDE INTO STATIC BANDS

1. **BAKE ARM.** BAKE starts listening. While COLLIDE cuts (its lamp on, a key routed) and the track plays, it adds up where and how deep it cut. Arming again starts from zero; RESET forgets what it has heard without touching the bands.
2. **Play the part with the collisions.** The BAKE line counts the seconds heard and the bells ready, and names what APPLY will write.
3. **APPLY.** The bells go into the empty bands and COLLIDE switches off, so you hear the static EQ. Cmd+Z returns to the dynamic cut, Cmd+Shift+Z bakes again.

LISTENING

DELTA · BYPASS · ANALYZER



DELTA held: you hear only what is being cut.

CONTROL	RANGE	WHAT IT DOES
DELTA	hold	Hear only what is being cut. Holding the D key does the same.
BYPASS	on / off	With LEVEL MATCH on (the default) the dry signal plays at the loudness the processing has, so a comparison is not decided by loudness.
OUTPUT	−12 to +12 dB (0 dB)	A gain after everything.
PRE · POST	off, PRE, POST, both	The analyzer: the input, the output (POST, the default) or both. It never changes the sound.
KEY	on / off	Draws the sidechain as a thin line while COLLIDE is on and a key is routed.
IN · OUT	–	Level meters.

REFERENCE

MOUSE AND KEYS · SPECIFICATIONS · SUPPORT

MOUSE AND KEYS

DO	TO
Double-click the display	Add a band at that frequency and gain.
Drag a node	Frequency and gain (on a notch or cut: frequency and Q). Shift for fine moves, Alt for one axis, Cmd for Q.
Double-click a node	Type its frequency.
Alt-click a node	Switch the band on or off.
Right-click a node	Its menu: shape, slope, switch off, delete.
Wheel over a node	Q; on a cut, the slope (Shift + wheel for Q); Alt + wheel for RANGE.
Keys 1 to 6	Select a band. Esc closes a popover, then deselects.
Arrow keys	Left / right: frequency (Shift: a semitone); up / down: gain (Shift: 1 dB).
Delete or Backspace	Delete the selected band. B switches it on or off; Return types its frequency (or starts an empty slot); Tab steps through the row.
Hold D	DELTA.
Cmd+Z · Cmd+Shift+Z	Undo and redo (Ctrl on Windows, where Ctrl+Y also redoes).

SPECIFICATIONS

ITEM	ADALET
Formats	macOS: VST3 and AU (Apple Silicon and Intel). Windows 64-bit: VST3.
Latency	Zero
Bands	6: bell, low shelf, high shelf, notch, low cut, high cut; cuts 12 to 72 dB/oct
Dynamics	Per bell or shelf: range ±12 dB, threshold, attack, release, self or sidechain trigger
Helpers	TARGET (instrument parts, learned from the hits), COLLIDE (sidechain), SELF (resonances); BAKE freezes COLLIDE into static bells
Monitoring	DELTA, level-matched BYPASS, analyzer PRE / POST / KEY
Window	75, 85 or 100 %

HELP AND SUPPORT

Downloads and updates: **subverselab.com → Account**. Something wrong? Reply to your receipt e-mail, or use **Report a problem** on the Account page. Tell us your system, your DAW and what you did; we read every report.

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