

Satori Channel User Manual

Platforms: macOS & Windows · Formats: VST3, AU (macOS), AAX

About Satori Channel

Satori Channel is an all-in-one channel strip for mixing. It brings together the tools most tracks need: console and DJ-style filters, a gate, nine analog saturation circuits, a two-stage compressor with transient shaping, a British-console-style EQ with an AIR shelf and two specialized filters, DE MUD and DE RES, a de-esser, stereo processing, conventional and psychoacoustic panning, a clipper, a limiter and loudness matching.

Choose a character, dial in the amount and shape the result. Each module is designed to make useful settings easy to find, with a single main control in most modules.

The gate, saturator, compressor, EQ, de-esser and clipper each have a dedicated **MIX** control. Blend processing or adjust its depth directly, without extra buses or duplicate tracks. Each module also has its own on/off button for quick before-and-after comparisons.

Satori Channel responds like classic analog equipment, with direct, hands-on control and no AI processing.

Signal flow

The modules are arranged in a fixed chain, in this order:

1. **Input**: input gain and input pan.
2. **Filters**: Lo Cut and Hi Cut.
3. **Gate**
4. **Saturator** and its FILTER.
5. **Stereoize**
6. **De-Esser**
7. **Compressor** with Slam and Transient Punch.
8. **EQ**: Low, Mid, High, Air, De-Mud and De-Res.
9. **Stereo**: Haas Pan, Phase Flip, Mono Bass, Width.
10. **Output pan**
11. **Clipper**
12. **Limiter**
13. **LVL Match** and the final **Output** level.

Top bar

POWER

Bypasses the whole plugin.

Preset browser	The folder icon opens the preset folder, where you can organize, rename or delete presets. The name field displays the current preset. Use the arrows to load the previous or next preset, and the save icon to save your current settings.
EXT → SC	Routes the external sidechain: OFF , GATE or COMP . Select GATE to open the gate from another track, or COMP to reduce this track's level in response to another track. With OFF, both processors respond to the signal in the current track. Set up the sidechain send in your DAW.
NO OS / OS X2 / OS X4 / OS X8	Oversampling for the Saturator and Limiter. See the CPU and latency section below.
ZERO LAT	Disables look-ahead to remove its latency. Oversampling still adds latency when enabled. Fast peaks can pass through the compressor and limiter more readily, which changes their response audibly. Use ZERO LAT for recording or live performance; leave it off when mixing.
TOOLTIPS	Shows or hides control descriptions at the bottom of the plugin when you hover over a control. Every control has a tooltip, and this manual expands on that guidance.
Book icon	Opens this manual.
Key icon	Opens the license window for online or offline activation and displays the plugin version.
Styx Audio logo	Opens the Styx Audio store page in your browser.

Input and Output

The **INPUT** fader sets the signal level before any processing. Set it first, because saturation, compression and limiting all depend on the incoming level. Aim for a healthy reading on the input meter without clipping. To automate input level adjustment, you can place our Zen Stage plugin before Satori Channel as the track's first insert. The **L / CENTER / R** slider below the fader pans the incoming signal.

The **OUTPUT** fader sets the final output level, after LVL Match. Use it to make the final level adjustment once the processing is set. The slider below it controls output panning.

Filters

LO CUT attenuates frequencies below the cutoff, with a range of 20 Hz to 20 kHz. Double-click the knob to restore the default of 20 Hz. **HI CUT** attenuates frequencies above its cutoff. Each filter has its own on/off button.

The **DJ** buttons switch the corresponding filter to **RES MODE**, adding a resonant peak at the cutoff frequency. The standard modes provide console-style high-pass and low-pass filtering; DJ mode adds emphasis at the cutoff for more pronounced filter sweeps.

Resonant filters are good for more than effects and automated sweeps: they can also add a very pleasant analog roundness. Set LO CUT to 40 Hz and switch on DJ mode, and you will hear the well-known low-end bump that, in a lot of analog gear, gives what people call warmth and roundness.

Gate

The gate attenuates the signal when it falls below the threshold. Use it to reduce noise, bleed from other instruments and unwanted tails.

SENS	Sets the gate threshold from –60 to 0 dB. Turn clockwise to raise the level required to open the gate.
MIX (D–W)	Sets how much the gate attenuates the signal when closed: D applies no gating; W allows attenuation down to –60 dB. Intermediate settings retain some bleed for a more natural result.
SHORT / NORM / LONG	How quickly the gate closes once the signal drops below the threshold.

With **EXT** → **SC** set to GATE, the external sidechain signal controls when the gate opens.

Saturator

The saturator adds harmonics and analog character. Enable it with the **SATURATOR** button. The LED next to DRIVE indicates saturation activity: a stronger red glow means more saturation.

DRIVE	Sets the amount of saturation. Increase DRIVE for more harmonics, coloration and distortion.
MIX (D–W)	Blends the saturated signal with the unprocessed signal.
Circuit selector (1 to 9)	Selects one of the nine saturation circuits, with the selected circuit displayed on the right. Each has its own character; higher-numbered circuits generally produce stronger distortion.
FILTER · FREQ	Filters only the saturated signal. Turn left for low-pass filtering or right for high-pass filtering; the center position leaves it unfiltered. Use FILTER to focus the saturation, from a darker texture on bass to bright grit on vocals.
FILTER · RES	Adds a resonant peak at the FILTER cutoff in both low-pass and high-pass modes.

Using the saturator filter

Use the low-pass side of FILTER to soften excess high frequencies in the saturated signal. You can then blend in warmth with MIX while keeping the added brightness under control.

Raise RES to emphasize the area around the cutoff. Adjust the resonance and the saturator's MIX control together to set how strongly that part of the spectrum stands out.

For movement, automate a resonant filter sweep and blend it with MIX. The filter affects the saturated signal while the dry portion remains unfiltered.

The nine circuits

1 • Ed	Solid-state preamp with large input and output transformers. The cleanest circuit, with subtle, smooth coloration for a wide range of sources.
2 • Bruce	Hybrid Class-A circuit using discrete transistors and op-amps. Clean, tight and punchy, with light coloration.
3 • Bob	Discrete germanium transistor preamp. Moderate saturation with soft, rounded lows and slightly hazy highs.
4 • Jack	Large iron-core transformer saturation. Clean at low DRIVE settings, with increasingly dense harmonics as you push it. Adds weight and punch to the low end.
5 • Dave	Reel-to-reel tape character: smooth warmth, softened peaks and a more cohesive sound.
6 • Andrew	Single-tube circuit with a choke and output transformer. Moderate, evenly distributed harmonics create a woody tone with a forward midrange. A prominent even-order harmonic adds warmth, making this a useful choice for bringing out presence.
7 • Andy	Three-tube stage with a high-voltage supply. Dense, full-bodied tube saturation with a rich harmonic texture that can work well on vocals.
8 • Joey	Preamp tubes driving a power tube. Strong, bright saturation with plenty of upper harmonics. The loudest and most aggressive of the tube circuits.
9 • Terry	Solid-state overdrive with diode clipping. The most aggressive circuit, with hard, gritty distortion across the spectrum. Useful for adding edge to drums and guitars.

Oversampling helps keep heavy saturation cleaner. When using high DRIVE settings, especially with the higher-numbered circuits, select OS X4 or OS X8 before rendering.

Compressor

Two main controls, **AMOUNT** and **MIX**, shape the response of a two-stage design that combines slow and fast compression. A sidechain filter and transient shaping provide further control. Enable the module with the **COMPRESSOR** button.

AMOUNT	Adjusts the thresholds of both internal compressors. Higher settings apply more compression.
---------------	--

MIX (D-W)	Blends the compressed and unprocessed signals. The default center position gives you parallel compression from the start.
ATTACK	Sets how quickly the compressor responds: FAST, NORM or SLOW.
RELEASE	Sets how quickly gain reduction recovers after the signal falls below the threshold: FAST, NORM or SLOW.
RATIO	Sets the main compressor's ratio: LOW = 2:1, MED = 4:1 and HIGH = 10:1. Higher ratios apply stronger gain reduction above the threshold. Parallel blending softens the overall effect.
SC HPF FILTER	Attenuates low frequencies in the compressor's detector signal. Range: 20 to 500 Hz. Raise the cutoff to reduce pumping caused by kick or bass.
TRANSIENT PUNCH	Turn counterclockwise to soften attacks or clockwise to emphasize them. Works independently of compression AMOUNT.
SLAM	Applies intense compression for a more forceful, energetic sound. Use MIX to blend it in parallel with the dry signal. SLAM works together with AMOUNT.
Gain reduction meter	Displays the compressor's gain reduction in dB.

With **EXT** → **SC** set to COMP, the external sidechain signal triggers gain reduction on this track.

EQ

The main EQ is modeled on a classic British console. AIR draws on the high shelf of another classic EQ known for its top-end character. Enable the module with the **EQ** button.

DE MUD and DE RES are static EQ bands for targeted cuts. Use them to reduce low-mid buildup or a specific resonance alongside the broader tonal shaping of the main EQ.

The entire EQ section operates in parallel, with MIX set to 50 % by default. Once you have shaped the tone, use MIX to increase or reduce the overall effect without readjusting the individual bands.

LOW	Low-band gain, ± 24 dB. The slider below selects the frequency, from 35 to 600 Hz.
MID	Mid-band gain, ± 24 dB. The slider below selects the frequency, from 360 Hz to 7.2 kHz.
HIGH	High-band gain, ± 24 dB.
AIR	Adds an open, silky top end. Inspired by the high shelf of a classic EQ.
MIX (D-W)	Blends the equalized and unprocessed signals. The default position is center.

DE MUD	Selects the low-mid frequency to attenuate. The switch below has three positions: OFF disables the band;  boosts the selected area to help you locate buildup with DE MUD; ON applies the cut. Leave  mode once you have found the frequency.
DE RES	Selects the resonance frequency to attenuate. The three-position switch works like DE MUD: OFF disables the band,  emphasizes the selected area while you locate the resonance, and ON applies the cut.

De-Esser

Dynamically tames sibilance and other harsh peaks. Turn it on with the **DE-ESSER** button.

SENS	Sets the threshold: moving from 0 to 100 % lowers it from 0 to –50 dB. Higher SENS settings make the de-esser respond to more of the sibilance and harsh peaks.
FREQ	Sets the frequency range the de-esser monitors, from 1 to 10 kHz.
 (Listen)	Solos the processed frequency range so you can hear the de-esser working. As you raise SENS, the peaks in this range are reduced. Turn Listen off when you have finished adjusting it.
MIX (D–W)	Sets the depth of de-essing: D applies no reduction; W allows attenuation down to –18 dB.
GR meter	Displays the gain reduction applied to sibilance and other harsh frequencies.

Enable  and adjust FREQ to find the sibilance. Raise SENS until the GR meter shows reduction on the unwanted peaks, then disable  and adjust MIX while listening to the full signal.

Stereo

PHASE FLIP	Inverts the polarity of the signal.
L-R SWAP	Swaps the left and right channels.
WIDTH	Turn counterclockwise toward MONO to narrow the stereo image, or clockwise toward WIDE to widen it. The center position preserves the original width.
MONO BASS	Sums frequencies below 120 Hz to mono for a more focused low end and more consistent playback on large sound systems.
STEREOIZE	Creates stereo width from the Mid channel using tape-like drift, adding Side content only in the midrange. Mono-compatible and suitable for both

mono and stereo sources. Use it to add space and movement to a mono source.

HAAS PAN	Uses the Haas effect to position a sound through short time differences between channels while retaining a spacious image. Five delay settings are available on each side: 3, 7, 12, 16 and 20 ms. C disables the effect.
-----------------	--

Use Stereoize with WIDTH to control the amount of space around a mono source. If the result is too wide, reduce WIDTH. This can add depth and movement to vocals or instruments. On bass, combine Stereoize and WIDTH with MONO BASS to widen the upper part of the sound while keeping the low end centered.

Haas Pan positions the source left or right without lowering either channel's level. Use the INPUT and OUTPUT pan sliders for conventional level-based panning.

Clipper

Catches sharp transients by cutting off peaks above the ceiling. Turn it on with the **CLIPPER** button.

CEIL	Sets the clipping threshold from 0 to -45 dB. Lower settings clip more of the signal's peaks.
-------------	---

MIX (D-W)	Blends the clipped and unprocessed signals. Below 100 %, some of the original peaks remain, making the effect less aggressive.
------------------	--

CLIP meter	Displays the amount of clipping.
-------------------	----------------------------------

Limiter and LVL Match

The limiter controls peaks near the end of the chain. Enable it with the **LIMITER** button. LVL Match and OUTPUT follow the limiter and can change the final level.

INPUT	Sets the level entering the limiter, from -12 to +12 dB. Increase it for more peak reduction and greater loudness.
--------------	--

Ceiling buttons	Sets the limiter's sample-peak ceiling in dB: 0, -0.1, -0.3, -0.4, -0.5 or -1.0. Inter-sample peaks can exceed this level, especially without oversampling.
------------------------	---

Gain reduction meter	Displays the limiter's gain reduction in dB.
-----------------------------	--

LVL MATCH

Matches output loudness to input loudness for level-matched comparisons. Enable it while a representative passage plays at its normal level. After changing the processing, switch LVL MATCH off and on to recalibrate; allow a few seconds for measurement. OUTPUT adjusts the level after matching.

Use LVL Match while adjusting and comparing the processing. Turn it off before rendering or setting the final level with OUTPUT: its calibration depends on the passage playing when you enable it.

CPU and latency

The oversampling buttons in the top bar apply to the Saturator and Limiter:

- **NO OS:** oversampling disabled. Lowest CPU load; heavy saturation or limiting may introduce more audible aliasing.
- **OS X2:** reduces aliasing, with increased CPU load and approximately 3 ms of additional latency.
- **OS X4:** removes most aliasing, with moderate CPU load and approximately 4 ms of additional latency.
- **OS X8:** the cleanest setting for the Saturator and Limiter, recommended for heavy saturation or limiting. Highest CPU load and approximately 4 ms of additional latency.

Use NO OS to conserve CPU in large sessions. For the final render, or when driving the saturator or limiter hard, select OS X4 or OS X8.

ZERO LAT disables look-ahead to reduce latency when recording. Oversampling still adds its own latency. Fast peaks can pass through the compressor and limiter more readily, so enabling ZERO LAT audibly changes their response.

Presets

Satori Channel includes more than 500 factory presets organized by instrument group, plus a separate Artist Presets folder with settings from music industry professionals. The library will expand with future updates.

Use a preset as a starting point, then adjust it to suit the source and the mix. Step through a folder with the arrows while the track plays, and save your own variations with the save icon.

Typical workflow

1. **Set the input.** Adjust INPUT for a healthy meter reading without clipping.
2. **Start from a preset** for the instrument, or from the default state.
3. **Clean up.** Set LO CUT and use the gate to reduce unwanted bleed. Locate low-mid buildup with DE MUD in  mode, then switch the band to ON to apply the cut.
4. **Add character.** Choose a saturation circuit, set DRIVE and blend it with MIX. Use FILTER to focus the saturation where it helps the source.
5. **Shape the dynamics.** Raise AMOUNT until the gain reduction meter responds to louder passages. Choose ATTACK and RELEASE, adjust TRANSIENT PUNCH for the desired attack, and set the parallel blend with MIX.
6. **Shape the tone.** Adjust LOW, MID, HIGH and AIR, then use DE RES to reduce any specific resonance.
7. **Control sibilance.** On vocals, enable  in the de-esser, use FREQ to find the sibilance and raise SENS. Disable  and adjust MIX in context.
8. **Set the stereo image.** Position the source with HAAS PAN or the pan sliders. Try STEREOIZE on mono sources and MONO BASS on material with substantial low end.
9. **Control peaks.** Use CLIPPER for sharp transients and LIMITER to set the sample-peak ceiling before LVL Match and OUTPUT.
10. **Compare.** Enable LVL MATCH, allow it to calibrate and use POWER to compare at matched loudness. Then disable LVL MATCH and set OUTPUT, checking the final output peaks.

Shortcuts

Double-click a control	Reset to default.
Alt/Option-click	Resets the control to its default value.
Hover	Displays a control's numeric value or a meter's level.
Double-click the number	Enter an exact value.

Installation and activation

Run the installer for your operating system. Then open your DAW and add Satori Channel to a track or bus. The activation window appears on first launch.

Online activation

Choose **Online Activation** and sign in to your account in the browser window that opens. Once activation completes, return to the DAW.

Offline activation

1. On the computer with the plugin, choose **Generate Machine File** and save the .dt file.
2. Move it to a computer with internet access.
3. Open audioloom.com/activate, upload the .dt file and download the license file.
4. Move the license file to the computer with the plugin and load it with **Load Activation**.

Activations and deactivation

Your license includes three activations. To free a slot, open the license window with the key button and choose **Deactivate this computer**.