

Analog attitude. Illuminated.

The graphite edition: body, edge, movement and colour, with theme-matched VU lighting.



HYPER interface: purple theme.

A practical guide to HYPER

Learn the controls, build a useful starting point and compare at equal loudness. This edition documents the 0.20.4 source and its refreshed interface.

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Start with a small move.

HYPER combines parallel saturation, transient shaping and character processing. Listen in the arrangement.

01 Choose a starting point

Open the preset name and load INIT / CLEAN, or choose a mastering or mix-bus preset. Double-click a preset to load it and close the browser.

02 Set the attitude

Choose POLISH for subtle work. Raise HYPE gradually, then add Weight and Heat for body or Bite and Air for definition. PUSH and WRECK offer more intensity.

03 Shape the front edge

IMPACT turns left to soften attacks and right to emphasise them. SOFT is more restrained; PUNCH increases the transient effect.

04 Integrate and compare

Adjust MIX to reduce the parallel attitude contribution. CHARACTER remains after that blend, so MIX at zero is not a full bypass. Use BYPASS for the untreated input.

05 Match the level

Enable GAIN MATCH and allow it to settle. Set OUTPUT for the next processor. Store conservative and stronger alternatives in A/B/C before choosing.

Navigate

Drag a knob to adjust it; its value appears while editing. Double-click restores that control's default. Click the logo to change theme. The three-line menu contains interface size, manual and credits.

Build body and definition.

The facet controls shape the signal feeding the parallel attitude path. Their effect depends on HYPE and MIX.

WEIGHT / 0-100%

Reinforces the low-derived component. Use it for foundation and authority; listen for excess low-end density.

HEAT / 0-100%

Adds midrange excitation and slightly increases drive. Use it for warmth and harmonic body.

BITE + AIR / 0-100% each

Both increase high-derived excitation with different scaling. Add them sparingly when the source needs more presence or openness.

TONE / -100 to +100

Adjusts the excitation before nonlinear shaping. Move left or right while listening; this is not a conventional shelf EQ.

DENSITY / 0-100%

Blends an additional soft nonlinear term into the excited signal for a more compact texture.

LOW FOCUS / 20-500 Hz

Sets the low-state corner used by Weight and band separation.

HIGH FOCUS / 2-20 kHz

Sets the upper-state corner used to derive high-frequency excitation.

From polish to force.

HYPE sets the amount of parallel attitude. CHARACTER shapes the blended result afterwards.

HYPE / 0-100

The parallel contribution follows a squared curve, giving finer control at low settings. POLISH, PUSH and WRECK also change drive and maximum parallel intensity.

POLISH / PUSH / WRECK

POLISH is the smallest range. PUSH makes the effect more forward. WRECK has the largest range and an additional nonlinear term. Start low when changing modes.

TUBE / TAPE / TRANSFORMER

Select one colour at a time. TUBE uses rounded tanh shaping with bias compensation. TAPE uses a smooth symmetric transfer curve. TRANSFORMER uses atan shaping with an asymmetric term. These are digital colour models.

IMPACT + SOFT / PUNCH

IMPACT ranges from -100 to +100. It compares fast and slow level envelopes to soften or emphasise attacks. PUNCH increases its multiplier; SOFT reduces it.

CHARACTER / clean to vintage

The clean end uses envelope-controlled gain shaping. Towards vintage, the sound becomes darker and more rounded. At the extreme, a restrained random texture can appear. This stage follows MIX.

SIDECHAIN HPF / current behaviour

The 20-1000 Hz control is present and recalled, but the current processor does not apply it to the detector. It has no audible effect in this version.

Level, stereo and judgement.

Use comparison tools to decide whether the processing helps the music.

INPUT + OUTPUT / -18 to +18 dB

INPUT changes level entering the processing. OUTPUT sets delivery level. The link icon makes an Input move apply an opposite Output change while editing, until the output limit is reached.

MIX / 0-100%

Blends the input-gained dry signal and the parallel HYPE path before CHARACTER. Even at zero MIX, CHARACTER can affect the sound. Use BYPASS for a complete dry comparison.

GAIN MATCH

Compares input-gained reference energy with processed energy and applies a smoothed correction limited to +/-6 dB. It does not replace sensible trims and is disabled internally during DELTA monitoring.

DELTA + BYPASS

DELTA monitors the characterised result minus the internal input-gained dry path. BYPASS passes the untreated input. Avoid interpreting a quiet Delta signal as a fault.

STEREO / M-S

Choose conventional left/right processing or mid/side encoding around the processing path. Check the result in mono and observe the correlation display.

VU-style displays + correlation

The input/output needles use smoothed block-peak readings. They are visual level guides, not calibrated standard VU or true-peak meters. The filled correlation LEDs extend from zero towards the reading (-1 to +1). Negative readings call for a mono check.

Recall the sound. Set the mood.

Presets and comparison memories keep experiments recoverable. Themes only change the interface.

Factory browser

106 entries including INIT: 20 Mastering, 20 Mix Bus, 15 Professional and 50 instrument presets. The Professional names are fictional preset identities. Double-click or press Return to load and close.

Favourites and hidden presets

Star a factory preset to mark it as a favourite. The bin hides it from the working list; restore it through the Trash section or Restore hidden factory presets in the hamburger menu.

SAVE / LOAD

Save portable .hyperpreset files and load them again from disk. These files store audio parameter values. The visual theme belongs to plugin session state rather than the exported audio preset.

A / B / C + UNDO / REDO

Leaving a comparison slot stores its audio settings; choosing another recalls its settings. Undo and Redo let you revisit parameter edits.

Four illuminated themes

Click the Shark logo to cycle amber, purple, red and blue. Both VU faces now follow the chosen accent, with a small Shark fin, detailed scales, concealed lamp glow and glass highlights. The theme is recalled with saved plugin state.

Interface size and credits

The hamburger offers 75%, 100%, 125% and 150% sizes and the user manual. About / credits and License / build open the blue-accented metal Shark plaque. Click outside the credits plaque or press Escape to close it; the website text opens Shark Plugs.

Find the useful amount.

Suggested starting directions, not factory settings. Source level and arrangement change the result.

MASTERING

Try POLISH, HYPE around 8-20 and small facet moves. Enable Gain Match, keep Character near clean and check headroom in the next processor.

MIX BUS

Try POLISH or PUSH, HYPE around 10-30. Add Weight and Heat carefully, then adjust Mix while checking kick, snare and vocal balance.

DRUMS

PUSH and PUNCH can emphasise attack. Try positive Impact, then back it off if the front edge gets too sharp. Compare room energy at equal level.

VOCALS

Try TUBE or TAPE with a modest HYPE setting. Use Heat for body and small Bite/Air moves for presence. Check consonants in the complete mix.

BASS + GUITARS

Use Weight for foundation or Transformer for a firmer colour. Listen for excess low-end build-up and keep pick definition audible.

IF THE RESULT IS TOO MUCH

Reduce HYPE or Input first. For darkness, move Character towards clean. For sharpness, reduce Bite/Air or choose Soft. For an honest dry check, use Bypass.

Signal path and reference.

A compact reference for the current implementation.

Processing order

Input gain > optional M-S encoding > band-derived excitation and colour shaping > transient and density shaping > parallel HYPE blend > MIX blend > CHARACTER > Delta selection > M-S decode > Gain Match > Output.

The HYPE curve

With HYPE normalised to 0-1, parallel amount = HYPE squared x mode scale. The mode scales are 0.34 (Polish), 0.52 (Push) and 0.78 (Wreck).

The clean baseline

INIT zeros the main facet amounts, HYPE, Impact, Tone and Character, with MIX at 100. For a full untreated signal, use BYPASS: the clean Character stage can still apply gain shaping when active.

Delivery checks

Watch downstream peak and true-peak meters when finishing a master. HYPER is not a true-peak limiter. Compare quiet and loud sections and check mono compatibility.

Version and availability

This manual describes the 0.20.4 source edition. Current installers and supported platforms are listed on the product page.

Credits and support

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