USER MANUAL / V0.5.0

MASTERMIND EQ

Five bands. Three looks. One musical workflow.

Shape a complete mix, refine the center of a vocal, clear low-mid buildup or open the top end. Mastermind EQ puts two five-band banks, stereo shaping and level comparison in one interface.

TONE	WORKFLOW	APPEARANCE
Five bands per bank	66 factory presets	Regular
Bell and shelf shapes	A/B/C comparison	Vintage
Independent filters	Favorites and user presets	Digital

This guide describes version 0.5.0. Screenshots show the working interface. Download availability and platform requirements are listed on the product page.

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Shark Audio | Shark Plugs

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01 / QUICK START

Start with the music

1. Load Init - Clean Start. Start with Input and Output at 0 dB. Leave Gain Match and Harmonics off while establishing your baseline.

2. Pick a useful starting point. Open the preset-name field. Search or choose START HERE, Mastering, Mix Bus or a source category. Double-click a row to load and close.

3. Shape one area. Top knobs adjust gain, middle knobs adjust Q and bottom knobs adjust frequency. Start with a small boost or cut.

4. Adjust the whole curve. Turn EQ Amount down for a gentler version, or up for more of the same EQ shape.

5. Compare at a fair level. Enable Gain Match and give it a few seconds to settle. Compare with Bypass and your A/B/C slots.

6. Check level and mono. Watch the output and correlation meters. Reduce Output if the level approaches overload; check the result in mono in your DAW.

02 / EQUALIZER

Two banks, five overlapping bands

BAND	FREQUENCY	GAIN / Q
Low	15-620 Hz	+/-12 dB or +/-6 dB Q 0.4-4.0
Low Mid	15-620 Hz	Same
Mid	120 Hz-6.8 kHz	Same
High Mid	400 Hz-25 kHz	Same
High	400 Hz-25 kHz	Same

Gain, frequency and Q

Gain sets the boost or cut. Frequency chooses its center or shelf region. Lower Q is broader; higher Q is more focused. The Low and High bands switch between bell and shelf; the three middle bands use bells. Click a band's small enable light to switch that band on or off.

6 dB / 12 dB range

6 dB mode halves that band's nominal gain range for finer shaping. The gain readout shows the effective band value before EQ Amount. For example, a +2 dB band at 100% Amount becomes approximately +1 dB at 50% Amount. Printed gain scales show the full range.

High-pass and low-pass filters

Each bank has separate filter switches: HPF 20 Hz-20 kHz and LPF 20 Hz-30 kHz, both 12 dB/octave. EQ L or EQ R switches its bank's bands and filters. These switches do not bypass global width, Harmonics or level controls.

At lower sample rates, frequencies above 45% of the sample rate are internally capped. This keeps processing within the available audio bandwidth.

03 / ROUTING AND STEREO TOOLS

Choose what each bank shapes

MODE	BANK ASSIGNMENT	EDITING
Stereo	Left / Right	Interface edits follow across banks.
Dual	Left / Right	Turn Link off for independent edits.
M/S	Mid / Side	Left bank = Mid, right bank = Side. Turn Link off for different shapes.

Link

Link makes an edited bank control set the corresponding control in the other bank to the same value. Enabling Link alone does not copy every setting. Stereo mode always couples interface edits. Host automation can still address the parameters separately.

Bass Mono and Width

Click the value area below Bass Mono to enable it, then choose a frequency from 20 Hz to 2 kHz. The control progressively removes low-frequency Side content. Width scales Side from 0% (mono) through 100% (unchanged) to 200% (expanded). Mid is preserved. Check wide settings in mono.

Solo M / Solo S

Solo M lets you hear the center. Solo S lets you hear the difference between channels. Turn both off for normal playback. Both active at once produce silence. A mono source has little or no Side signal.

Signal order

Input gain > optional M/S encoding > HPF > five EQ bands > LPF > optional M/S decoding > Bass Mono and Width > Mid/Side solo > Harmonics > Output gain > Gain Match > Bypass blend.

04 / TONE AND LEVEL

Set the amount, then compare

Input / Output

Both range from -12 to +12 dB. Input sets the level entering the EQ and follows on the input meter. Output sets the processed level before Gain Match. Neither control is a limiter.

EQ Amount / Invert

EQ Amount scales all ten band gains from 0-200%, with 100% as the default. It does not change HPF/LPF, width or other global controls. Invert reverses the EQ boosts and cuts; it is not a polarity-invert switch.

Auto Listen

Enable Auto Listen, then drag a band's frequency or Q knob to audition its region through a bandpass. Release the mouse to return to the full signal. It is an audition aid, not a permanently isolated band output.

Harmonics

Adds progressive nonlinear coloration from 0-100%. Zero is clean. This version uses a non-oversampled saturation blend; use subtle amounts and listen for level and high-frequency changes.

Gain Match

Compares the original input energy with processed energy and applies a smoothed correction. Allow several seconds to settle. Use it to make comparisons fairer, then confirm by ear; it does not measure LUFS.

Bypass

Fades to the original incoming signal. The input meter can still reflect the Input knob while bypass is active because its measurement point remains after Input gain.

05 / METERS

Read the whole picture

DISPLAY	WHAT IT SHOWS
Input	Sample peak after Input gain, before EQ.
Output	Sample peak after processing, Gain Match and bypass blend.
Green / orange / red	Lower range / near -6 dBFS / final dB below 0 dBFS. The display tops out at 0 dBFS.
Upper correlation strip	Center toward +1: green. Center toward -1: red. Amber center. Unlit segments remain visible.
Lower balance strip	Amber fill from center toward the louder side.

Positive correlation usually indicates shared content between channels. Negative readings suggest a phase relationship worth checking in mono. Balance measures relative left/right energy; it does not identify individual instruments.

These meters are not LUFS, true-peak or an overload-prevention system. Reduce Output when needed and use a dedicated meter for final delivery checks. Silence leaves the correlation/balance strips unlit.

06 / PRESETS

Find a sound worth keeping

The bank contains 66 factory presets: 41 general starting points and 25 original presets organized under five fictional engineer personas. All five personas are invented for this collection; no real engineer is represented.

FICTIONAL PERSONA	CREATIVE FOCUS	PRESETS
Juno Vale	Natural detail	5
Cass Rowan	Broad album polish	5
Mara Voss	Texture and openness	5
Niko Slate	Weight and focus	5
Elian North	Electronic contour	5

Browse, load and favorite

Click the preset-name field to open the browser. Use search, the category list or Fictional engineers. Double-click a row to load it and close the browser. Load applies a selected row without closing. Click outside to dismiss. The header star toggles the current preset in Favorites; it does not open the browser.

Make it yours

Enter a name and choose Save new to create a user preset. Rename and Delete apply only to user presets; factory entries are protected. Favorites can also be changed inside the browser. A/B/C and theme choices are separate from user sound presets.

User files: .mmeq in your operating system's application-data folder under Shark Plugs/Mastermind EQ/Presets. Back up this folder.

07 / INTERFACE AND COMPARISON

Recall your decisions

Three appearances

Click the top-left or center Shark logo to cycle Regular > Vintage > Digital > Regular. The look changes; sound settings do not. Theme and zoom are stored with the DAW session.

A/B/C comparison

Each slot holds an independent sound state. Selecting another slot saves the state you are leaving. Use A for the starting point, B for a subtle change and C for a stronger alternative.

Undo / Redo

Ordinary control edits can be undone or redone with the header arrows. Loading a preset or switching A/B/C clears the current undo history.

Fine control and reset

Drag vertically to adjust a knob. Hold Shift for fine control. Double-click a knob to reset it. Typed numeric entry is not available in this version.

Resize and help

The hamburger offers 50-100% zoom, Quick Start, Credits / About, Website and license information. The default size is 70%. Open credits from the menu or bottom credits strip; click outside to close.

Session recall

Your DAW session stores the current sound, A/B/C states, active slot, theme, zoom, preset name and favorites. Save the DAW session after making changes.

08 / REFERENCE

Troubleshooting and installation

No output

Switch Solo M and Solo S off. Check your DAW routing and track mute state. On a mono source, Solo S may be silent.

The sound changes at 0% EQ Amount

Amount only scales band gains. Filters, Input/Output, width, Bass Mono and Harmonics may still be active. Use Init for a neutral start.

A bank changes unexpectedly

In Stereo, edits follow across banks. Choose Dual or M/S and turn Link off for independent changes. Also check automation in the DAW.

Output approaches red

Reduce Output, EQ Amount or the boosts that are adding level. There is no built-in limiter. Check the result with an external delivery meter.

Installation

Use the AU or VST3 package supplied for your DAW and operating system. Follow the download's installation notes, then rescan plugins or restart the DAW if necessary. A source ZIP is a developer project, not an installer. Check the product page for current download availability.

When requesting help

Include plugin version, operating system, DAW/version, sample rate, mono/stereo routing and steps to reproduce. A screenshot and a short description of the setting that triggers the issue are useful.