



# Magnetic memory with teeth.

Two-lane hysteresis saturation with history-dependent magnetic character. Drive into the loop, set how wide the loop runs, decide how much the past influences the present, and shape the upper end with saturation, coupling and Barkhausen-style grain.



STEREO / MID-SIDE

OVERSAMPLED 1X / 2X / 4X / 8X

AUTO GAIN IN &amp; OUT

VST3 / CLAP / STANDALONE

## 01. FIRST MOVE

### 1 LINKED STEREO

Leave **LINK L/R** on for normal stereo work. v1.1.0 collapses both lanes into a single **STEREO** lane with one knob row and one full-height hysteresis loop.

### 2 DRIVE A LITTLE

Push **DRIVE** into the model. Around **0 to +6 dB** is the gentle zone; the loop in the chart starts to open. Higher drives produce a wider loop and more harmonics.

### 3 LET IT LEVEL

Flip **OUTPUT AUTO GAIN** on so bypass comparisons stay closer in level while you compare. The plugin aims for a nominal **0 VU / -18 dBFS RMS** reference.

## 02. ANATOMY AT A GLANCE

### HEADER

Title, presets, undo/redo, A/B compare, copy/paste, menu. Trial chip on the right of the title until activated.

### LANE CHART

Hysteresis loop in the centre, spectrum behind it. Lane title **STEREO** when linked, **LEFT/RIGHT** when independent, **MID/SIDE** in M/S mode.

### MAGNETIC DETAIL

Bias - Saturation - Memory. Asymmetry of the loop, where the loop tips clip, how much the past influences the present sample.

### HYSTERESIS CORE

Drive - Hysteresis. Input gain into the model and how wide the loop opens. The shaping knobs that do the heavy lifting.

### TEXTURE

Coupling - Barkhausen. Inter-sample magnetic coupling and a touch of Barkhausen-style magnetic grain for the top end.

### GLOBAL + I/O

Master Bypass, Link L/R, M/S Mode, Mix on the right. Input and Output sections below with their own Auto Gain toggles.

### 03. USEFUL STARTING POINTS

GOAL	MOVE	TIP
Glue on a bus	DRIVE -3 to 0 dB, HYSTERESIS 40 %	Output Auto Gain on. MEMORY ~60 % for cohesion.
Drum colour	DRIVE +6 dB, HYSTERESIS 60 %	SATURATION 55 % for tip-rounding. COUPLING 20 %.
Bass body	DRIVE +3 dB, BIAS -10 %, MEMORY 65 %	BIAS adds even-harmonic body without obvious distortion.
Vocal grit	DRIVE +9 dB, HYSTERESIS 70 %, BARKHAUSEN 8 %	QUALITY Mix (4x). Watch the output meters.
Low-end control	DRIVE 0, SATURATION 65 %	Use as a soft level ceiling before a limiter.
Parallel destruction	DRIVE +18 dB, HYSTERESIS 80 %, BARKHAUSEN 15 %	Use MIX at 15-30 % for parallel blend.

### 04. STEREO + MID/SIDE IN 30 SECONDS

**Linked Stereo (default).** **LINK L/R** on, **M/S MODE** off. Both lanes collapse into a single **STEREO** lane with one knob row and one full-height hysteresis loop. Input and Output meters use the linked-Stereo orange so the whole view reads as one.

**Independent L/R.** Turn **LINK L/R** off. Two lanes appear, each with their own knob row and loop chart - use it to shape an asymmetric stereo image, or push one side harder than the other.

**Mid/Side.** Turn **LINK L/R** off and **M/S MODE** on. Upper lane becomes **MID** (magenta), lower becomes **SIDE** (red). Push MID for vocal/bass/centre weight; push SIDE for width and air.

### 05. AUTO GAIN

Each of **INPUT** and **OUTPUT** has an **AUTO GAIN** toggle (centred under the gain knob). When on, that stage automatically targets **0 VU / -18 dBFS RMS** and the matching manual gain knob is hidden so the section has one clear gain mode. Available in linked Stereo, Independent L/R, and Mid/Side workflows.

Habit: switch **OUTPUT AUTO GAIN** on while you compare to bypass. It reduces loudness bias in tone decisions. Switch it off and reach for the **OUTPUT** knob when you want a deliberate level.

## 06. QUALITY MODES

The **QUALITY** pill in the footer telemetry strip selects the oversampling factor. Click it to cycle through:

MODE	FACTOR	WHEN
Live	1x	Lowest CPU. Tracking and rehearsal. Use higher modes for high-drive material.
Design	2x	Default. Good balance for mixing.
Mix	4x	Recommended for high-drive moves and bus work.
Master	8x	Mastering and final renders. Highest CPU.

Quality changes affect reported latency. The host re-syncs automatically; long-form transports may briefly stutter when switching modes.

## 07. COMPARE HONESTLY

### A / B

The header has an **A / B** toggle. A and B start as the same snapshot. Make a move on A, click B to start a fresh path; flip back and forth to compare.

### MASTER BYPASS

**BYPASS** in the GLOBAL panel is for honest comparison. Always level-match with **OUTPUT** first - louder almost always feels better.

## 08. RECIPES

**Mix glue:** DRIVE -3 dB · HYSTERESIS 40 % · MEMORY 60 % · QUALITY Design. Output Auto Gain on. Linked Stereo.

**Drum body:** DRIVE +6 dB · HYSTERESIS 55 % · SATURATION 55 % · COUPLING 25 % · QUALITY Mix.

**Bass weight:** DRIVE +3 dB · BIAS -10 % · HYSTERESIS 50 % · MEMORY 65 %. Output Auto Gain on.

**Width grit:** M/S mode · SIDE DRIVE +6 dB · SIDE HYSTERESIS 60 % · SIDE BARKHAUSEN 8 %. Leave MID untouched.

**Parallel destruction:** DRIVE +18 dB · HYSTERESIS 80 % · BARKHAUSEN 15 % · MIX 25 %. QUALITY Mix or Master.

## 09. INSTALL

FORMAT	FILE	DEFAULT LOCATION
VST3	HysteresisShaper.vst3	Linux ~/.vst3/ · Windows C:\Program Files\Common Files\VST3\
CLAP	HysteresisShaper.clap	Linux ~/.clap/ · Windows C:\Program Files\Common Files\CLAP\

HysteresisShaper processes audio locally on your computer. No cloud audio processing is used. Visit [mouseplugins.com/en/products/hysteresisshaper](https://mouseplugins.com/en/products/hysteresisshaper) for support and updates. The full User Manual covers every control in depth.

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