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Introducing Sybil

What is Sybil?

Sybil is designed to tame excessive vocal sibilance (ess, tsss, ch, and sh sounds), with a flexible compressor and a variable-frequency high pass filter to ensure optimum de-essing for any vocal performance.

The compressor section includes Threshold, Compression, Attack Time, and Release Time controls, and the High Pass Frequency control lets you adjust which high frequency content will get compressed, to ensure that the sibilance is reduced while the rest of the voice remains pristine.

With Sybil, everything you need to get control of vocal sibilance is right at your fingertips.
How Does it Work?

When recording vocals, the sibilant sounds (ess, tsss, ch, and sh sounds) can sometimes appear louder than the rest of the signal.

Sybil solves this problem by compressing only the sibilants, and lowering their level relative to the rest of the vocal track.

The diagram below shows how it does this.

A high pass filter is used to isolate the sibilant sounds from the rest of the vocal track.

The isolated sibilant signal is then used to control a compressor which is applied to the entire vocal track.

When a peak in the sibilant signal is detected, gain reduction is applied to the main vocal signal. The result is that gain is reduced only during peaks in sibilance, leaving the rest of the vocals intact.

Sybil lets you adjust the Frequency of the high pass filter, and the Threshold, Compression Ratio, Attack Time, and Release Time of the compressor, so you can dial in exactly the settings you need for your vocals.

**Note**: the technique of using one signal to control a compressor applied to another signal is known as “sidechaining,” but in this case the process takes place entirely within the Sybil plug-in, so you don’t have to worry about any special sidechain configuration in your DAW.
Quick Start

Follow these steps to get started with Sybil.

**Loop Playback in Your DAW**

Choose a short segment of your vocal track that has audible sibilance, and set it to play back in a continuous loop while you dial in the settings in Sybil.

**Set the High Pass Frequency and Threshold**

Experiment with the High Pass Frequency and Threshold controls and watch the Gain Reduction Meter. Choose a setting that causes most of the gain reduction to happen during audible sibilance and not during the vowels or soft consonants.

*Note: The specific frequency of problematic sibilance can vary depending on the singer, the microphone, microphone placement, and various other factors, but typically it will be somewhere in the area of 5000-9000 Hz.*

**Set the Compression Ratio**

The Compression control determines how much gain reduction is applied when the sibilant signal exceeds the threshold. Higher compression ratios result in more gain reduction.

The ideal setting will depend partly on how loud the sibilance is in your track as compared to the rest of the vocal. Experiment with different settings until you find the one that works best for your track.

**Set the Attack and Release Times**

The Attack Time control determines how quickly gain reduction is applied when the sibilance exceeds the threshold. Release Time determines how quickly the gain will go back up after it drops below the threshold.

Set the Attack and Release Time controls so that gain reduction is being applied for the duration of the sibilance, and does not affect subsequent vowel or soft consonant sounds.
**Controls**

**High Pass Frequency**

The **High Pass Frequency** control sets the frequency of the high pass filter, which is used as a sidechain input to the compressor.

Set it in combination with the Threshold control and watch the Gain Reduction Meter.

Choose a setting that causes most of the gain reduction to happen during audible sibilance and not during vowels or soft consonants.

**Threshold**

The **Threshold** control sets the threshold level of the compressor.

Set it in combination with the **High Pass Frequency** control and watch the Gain Reduction Meter.

Choose a setting that causes most of the gain reduction to happen during audible sibilance and not during vowels or soft consonants.

**Compression**

The **Compression** control sets the ratio of the compressor, which determines how much gain reduction is applied when the sibilant signal exceeds the threshold. Higher compression ratios result in more gain reduction.
**Attack Time**

The **Attack Time** control determines how quickly gain reduction is applied when the sibilant signal exceeds the threshold.

**Release Time**

This **Release Time** control sets the time it takes the compressor’s gain to increase 6 dB after the sibilant signal drops below the threshold.

**Gain Reduction Meter**

The **Gain Reduction Meter** shows the amount of gain reduction taking place.

Once you’ve dialed in the correct settings for your audio, it should show little gain reduction during vowel sounds and soft consonants, and substantial gain reduction during sibilance.