



# SYBIL

USER GUIDE

# Contents

<b>Introducing Sybil</b>	<b>2</b>
What is Sybil?	2
How Does it Work?	3
<b>Quick Start</b>	<b>4</b>
Loop Playback in Your DAW	4
Set the High Pass Frequency and Threshold	4
Set the Compression Ratio	4
Set the Attack and Release Times	4
<b>Controls</b>	<b>5</b>
High Pass Frequency	5
Threshold	5
Compression	5
Attack Time	6
Release Time	6
Gain Reduction Meter	6

# 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.

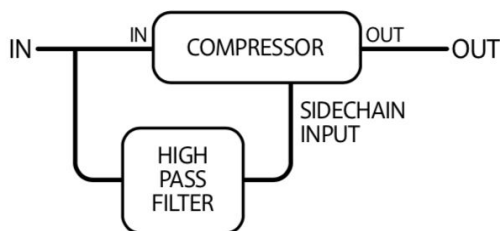
With Sybil, everything you need to get control of vocal sibilance is right at your fingertips.

## 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.

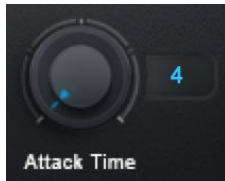
Choose a setting that causes most of the gain reduction to happen during audible sibilance and not during vowels or soft consonants.

## 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.