

DDMF MagicDeathEye (stereo) Mastering Compressor & EQ (v1.0)

Thank you for demoing or purchasing the Magic Death Eye stereo plug-in! This compressor was designed with mastering and buss compression in mind. The original hardware took many years of development to become what it is today. Developed by a professional mastering engineer with input from many other mix and mastering engineers over a long period of time. So what is presented to you, is a well tested and tuned masterpiece meticulously modeled, labored over, and cared for by DDMF. We hope you enjoy it and love it as much as we do!



Most controls on the interface work just like a real hardware compressor.

Input knob controls the amount of signal that is fed to the compressor amplifier and side chain.

Threshold knob controls the amount of signal fed to the compression timing circuit producing more gain reduction with a higher threshold setting.

Output knob controls the amount of signal coming out of the plug-in.

Time knob controls the attack and release envelope of the compressor. (1) has the fastest attack and release, (4) has the slowest. (5) and (6) are dual release settings meaning there is an initial fast release then a slower release.

The attack switch allows the over all attack time to be modified for each time knob setting globally. Fast, medium, or slow.

The Thresh link switch combines left and right side chain information so both left and right compression behaves exactly the same. With the switch off, each side compresses according to what the program material is doing on each side. The music may sound tighter with the switch on but wider dynamically with the switch off.

The 200Hz filter switch cuts frequencies below 200Hz being sent to the side chain. So the compressor reacts less to low end with the switch up. The frequency response of the overall program remains flat. Try it out if a kick drum is pumping the compressor too much.

The side chain switch allows the compression to be controlled by an external “key input” signal.

Unique to the stereo version of the plug-in (and hardware) is the EQ knobs. These are medium wide bells for the high end at 5kHz, 12kHz, and 18kHz. They are somewhat tight bells for the 20Hz and 40Hz on the low end. 100Hz is a shelf. Frequencies are selectable with the switches to the right of the knobs.

The EQ knobs are boost only in 1dB steps. 5dB total boost available. These are meant for subtle augmentation of program material hence the 5dB maximum. But of course they sound great on all types of instruments as well.

The low cut switch is a 24db/octave high pass filter at 20Hz and 30Hz.

Now for some hidden functions.

These are additions not available on the hardware. Why not right?

Control click the input knob or output knob to link them.

There is clipping available at high input levels. A subtle rounding of the waveform allows some extra apparent level to be gained without audible distortion. Clipping is activated when the input is past around the 3/4 mark of the rotation depending on how much level is entering the plug-in, you may have to turn it up more or less than that. Naturally you will want to turn down the output knob to retain a constant level. A good way to easily turn up the input knob and turn down the output knob at the same time is to Ctrl click either the input knob or the output knob. A link arrow will show up under the threshold knob and the input and output knobs become linked together. Rotating either, rotates the other in the opposite direction. The input still effects the threshold so a little extra adjustment on the threshold knob may be necessary to retain a constant level. The meters will start to flash red when clipping has started effecting the signal.

Control click the high frequency boost knob

Ctrl clicking the high boost knob will engage the mid/side function. Ctrl click the knob once and “mid” will show up on the knob indicating only the mono portion of the music will be boosted at the selected frequency. Ctrl clicking again will show “side” on the knob and only the stereo portion of the music will be boosted. Ctrl click once more and you are back in stereo mode.

Control Clicking the low frequency knob

This will engage an elliptical filter for the low end. “Mono” will show up on the knob and the left and right low end below the selected frequency will be summed together. This is useful for tightening up the low end of a song that has “phase-y” synths or guitar under 100Hz. Or perhaps a kick isn’t centered in a drum sample. It will focus the low end and make things feel punchier if not so already.

Control click the Magic Death Eye logo tag.

This will engage X1 oversampling. Another click for 2X oversampling. A third click to get back to normal processing. The logo tag will turn colors and text below it will indicate the oversampling rate.

Click and drag the area above the word “balance”.

On the hardware the two adjust screws in this position balance the tube circuit for least distortion. Since this is a model of the compressor that function wasn’t needed. But we wanted to have some fun and allow the user to add harmonic distortion above and below the modeled distortion inherent in the hardware generated by the vacuum tubes and transformers.

When the area above “balance” is clicked a window pops up indicating the percentage of distortion added or taken away. The “status” lights will turn from green (0%) distortion to red (100%) distortion. They will only turn that color when signal is present, but it is a good way to know at a glance if your adding or subtracting harmonic content from the normal amount which is 50% and yellow.

It is a subtle effect and can be best described as “thickening” the sound as more harmonic content is added.

This effect is equal for both left and right program and cannot be separated.