P915 MEDUSA

Quick Guide

Version 2

FOCUS
Rebalances overall tonal weight across the spectrum; not a conventional tilt EQ

FOUNDATION
Establishes perceived weight & grounding across the low spectrum, without targeting a specific frequency

DEPTH
Expands dimensional reach and distance in the lower spectrum

DENSITY
Increases cohesion and solidity of the contribution without overt distortion

Band Gain Knobs
Reinforce specific spectral regions; bands are designed to be used together and interact musically

AIR
Extends openness and air in the high spectrum without brightness emphasis.

HIGH BLOOM
Lifts openness and bloom in the upper spectrum without sharpness or hype

PARALLEL
Routes the original signal together with Medusa's contribution

Band Mute
Mutes the band's contribution

DEPTH EDGE
Defines firmness and contour at the boundary of the DEPTH range

PERFORMANCE
Recall variations of the current preset for quick comparison & morphing. Hold for 1 sec to store. R icon to reload the current preset

MORPH
Blends between two assigned states for smooth variation and exploration

SPLIT Alternates half-octave bands between left and right channels, increasing decorrelation and perceived width
L and R icons turn on/off

TIME
Introduces time-based interaction that produces smearing, extension, and creative texture rather than delay

AIR EDGE
Shapes firmness and articulation at the boundary of the AIR range

BLEND
Sets the level of Medusa's contribution at the output; 0–100 is fully usable in any listening state

DELTA
Routes only Medusa's contribution to the output

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TIPS

- **DELTA + TIME**
  → Enables intentional flanging and comb-filter textures.

- **Low BLEND (5–10%)**
  → Reference listening while shaping the contribution.

- **PARALLEL, BLEND 30–40%**
  → Musical context listening and final balance.

- **High BLEND (50–100%)**
  → Fully valid when the source needs heavy reweighting or creative texture, level-match with MAIN OUT and judge by feel.

- **Decisive band moves**
  → Push one band clearly, listen for benefit, reset if it does not improve balance.

- **Multiple bands are expected**
  → Using several bands together redistributes energy rather than stacking gain.

First-Use Workflow

1. Start in DELTA (Discovery)

- Switch to DELTA to hear only Medusa's contribution.
- Begin with BLEND at 5–10% to retain rhythmic and tonal reference if needed.
- Make broad band moves; interaction between bands is intentional.

2. Shape with Global Controls

- Use FOUNDATION and HIGH BLOOM to set weight and openness first.
- Refine with AIR / DEPTH and their EDGE controls.
- Add DENSITY for cohesion if needed.
- Use TILT to rebalance overall tonality, not as a corrective EQ.

3. Explore TIME (Optional)

- Engage TIME for smearing, extension, or texture.
- In DELTA, with BLEND set high, TIME can produce flanging and comb-filter effects.
- Do not expect delay or chorus behavior.

4. Return to PARALLEL (Context)

- Switch to PARALLEL to hear the result in context.
- Increase BLEND to ~30–40% for typical context evaluation, or push higher (50–100%) when the track needs decisive reweighting.
- Adjust bands and globals while listening to the integrated signal.

5. Final Check

- Set BLEND where the result is right, the full 0–100 range is valid. Level-match and judge balance, not peak level.
- Judge balance and integration, not peak level or analyzer shape.

Common Mistakes to Avoid

- Treating Medusa like a parametric EQ.
- Matching curves visually.
- Expecting TIME to behave like delay.
- Using single bands in isolation.

Bypass allows the unaffected raw audio signal to pass through without being processed.

Inverts the contribution signal to explore alternative interaction and balance.

Adds fine texture to Medusa's contribution signal.

Transformer selection changes the characteristics of the low end. Set to Low for more bottom end, set to High for tighter Bass. Options are Low, Low Mid, Mid, High Mid and High. The default is LM (Low Mid).
Left click cycles forward, right click cycles backward.

Oversampling options allow P915 to optionally operate at a multiple of the host sample rate. With OS off, P915 operates with zero latency at the host sample rate (x1). When oversampling is on, different options are made available. See the descriptions of VINTAGE mode, INTEL mode and HD mode

VINTAGE mode operates at double the host sample rate (x2). It applies smooth filters to upper frequencies to maintain a classic rolled-off characteristic and allows any aliasing signals to remain unfiltered. This provides the ability to creatively combine a smooth, vintage top end with modern inharmonic distortion. This is most effective when oversampling at a 44.1 kHz or 48 kHz host sample rate.

INTEL (intelligent) mode operates at double the host sample rate (x2). It scans the full frequency spectrum and attenuates any aliasing signals. The amount of processing applied by this advanced filtering is highly dependent on the signal and the degree to which P915 is being pushed.

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HD mode operates at an internal sample rate of 384 kHz. It utilizes the same full frequency scan filtering strategy as INTEL mode. The high sample rate and filtering mechanism make this a pristinely high-quality option at a surprisingly efficient CPU load.

To achieve HD oversampling, P915 applies the following logic:

- 44.1 and 48 kHz oversamples at x8.
- 88.2 and 96 kHz oversamples at x4.
- 176.4 and 192 kHz oversamples at x2, thereby enabling INTEL and VINTAGE options.
- 384 kHz disables oversampling options.

Q Variations are slight differences in Q that are applied to each of the band pass filters to simulate analog component tolerance, leading to distinct resonant characteristics.

Temporarily stores two states for quick comparison; arrow copies the active state to the other.

Δ VOL controls the output level of Medusa's contribution signal.
It adjusts how strong the contribution is relative to the dry signal, without changing the balance defined by BLEND.

The MAIN OUT slider features -12 dB to 12 dB of clean gain, applied at the final output stage for overall control.

Options Menu About – Check the version number or demo expiration date.
License Status – Manage your license.
User Guide – Open the user guide.
Set Default Size – This is a global setting. Sets the current GUI window size as the default for new instances.

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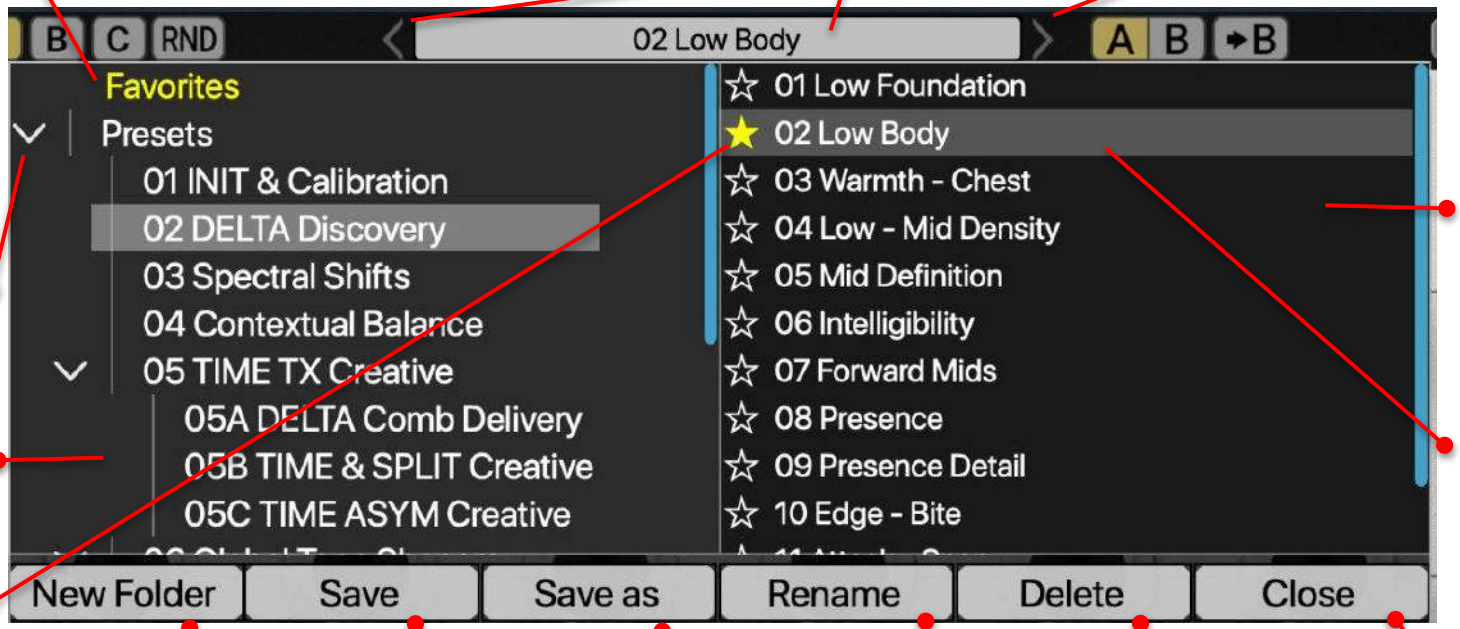
The Preset Manager

You can drag and drop presents between the different folders/subfolders/root. Click to load a preset, and double-click to load and close the preset manager window.

Favorites Folder Automatically shows your favorite presets

Preset Name Field – Displays the currently loaded preset name and opens the Preset Manager when clicked.

Arrow Buttons – Navigate to the previous or next preset within the same folder.



Expand/Collapse Arrow – Opens or closes the folder/subfolder.

Left Panel (Tree View) – Displays folders and subfolders

★ **(Active Star):** The preset is also in your favorites.

Right Panel (List View) – Shows presets contained in the selected folder.

Selected Preset – Single-click loads it; double-click loads and closes the Preset Manager.

Close: Close the Preset Manager window.

New Folder: Create a new folder.

Save: Overwrite the selected preset.

Save As: Save current settings as a new preset.

Rename: Change the preset or folder name.

Delete: Remove the selected preset/folder.

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Global Library Rules

Numbering

All preset folders use a numbered order. Preset names begin with a two-digit index (01, 02, 03...) to enforce a consistent browsing sequence.

Outcome-first naming

Preset names describe the audible outcome and interaction behavior, not instruments or sources. Medusa is a parallel frequency balancer, so names reflect balance and perception rather than corrective EQ tasks.

Intensity suffixes

When intensity is relevant, presets use explicit suffixes: (Subtle), (Moderate), (Bold).

Disclosure rules for mode changes

If a preset engages a routing or time-domain mode, the name must explicitly include it:

- DELTA (contribution-only audition intent)
- TIME (time circuit engaged)
- TIME ASYM (TIME Left and Right differ)
- SPLIT (upper bank to Left, lower bank to Right)
- POL INV (contribution polarity inverted)

Disclosure rules for mode changes

A folder is either a container (holds subfolders) or a leaf (holds presets), not both. This prevents ambiguity and keeps browsing predictable.

How to Audition Presets Properly

DELTA vs Parallel Blend

- DELTA lets you hear the contribution only. It is the best way to identify what a preset is adding, and to understand interaction behavior.
- Parallel Blend is the intended listening mode for musical decisions, because the contribution is mixed under the dry signal.
- Practical rule: Find behavior in DELTA, then judge musical results in Parallel Blend.

Why TIME can sound like delay in DELTA

In DELTA, TIME is exposed as an audible delay or slapback because you are hearing only the delayed contribution. In Parallel Blend, the dry signal anchors perception, so the same TIME settings often translate as openness, depth, or space rather than a literal repeat.

Category Overview

1. INIT & Calibration

Purpose: Establish neutral baselines and calibration states, and provide utility presets used as references for other categories.

Use: Start here when learning Medusa, troubleshooting behavior, or when you want known, stable starting points. This is also where utility states belong (for example, broadband anchors and controlled reference setups).

2. DELTA Discovery

Purpose: Teach what different regions and contribution behaviors sound like when isolated.

Use: Audition in DELTA first to understand what is being added, then switch to Parallel Blend to hear how that contribution integrates musically. This category is education-oriented and helps users build intuition quickly.

3. Spectral Shifts

Purpose: Broad tonal direction moves that shift perceived spectral center without behaving like a traditional corrective EQ.

Use: Use in Parallel Blend for fast, global “tilt-like” decisions. This category is for direction and mood, not detailed balance.

4. Contextual Balance

Purpose: Everyday mixing and bus-safe balancing moves, tuned for musical use with minimal disruption.

Use: Designed specifically for Parallel Blend in a conservative range (typically around 25–35 percent BLEND). This folder is the main “daily driver” set for general mixing, 2-bus, and mastering-adjacent work.

5. TIME TX Creative

Category 05 is a container with subfolders. It focuses on time-domain interaction and stereo routing behavior.

5.1 DELTA Comb Discovery/Delivery

Purpose: Lab and education set for comb interaction.

Use: Primarily explored in DELTA for discovery and demonstration. It may include extreme states and controlled comb examples. This folder is intended to teach and to provide deliberately pronounced interaction behaviors.

5.2 TIME & SPLIT Creative

Purpose: Musical application set for TIME and SPLIT behaviors in a controlled, repeatable way.

Use: Designed to be evaluated in Parallel Blend, with DELTA used to identify what is happening.

SPLIT definition: Upper bank contributes to Left channel and lower bank contributes to Right channel.

- Upper bank frequencies: 125, 250, 500, 1k, 2k, 4k Hz.
- Lower bank frequencies: 175, 350, 700, 1.4k, 2.8k, 5.6k Hz.
- Naming rule: Presets that use SPLIT include SPLIT in the name. Presets that use TIME include TIME in the name.

5.3 TIME ASYM Creative

Purpose: Creative asymmetric time-domain presets where TIME Left and TIME Right are intentionally different.

Use: Asymmetric TIME can introduce stereo skew as well as width and depth. For clarity and safety, these presets live in their own subfolder and must be labeled TIME ASYM in the name. Start with modest asymmetry and build upward in intensity.

6. Global Tone Shapers

Purpose: Macro-style global contour presets that shape foundation, depth, and top balance without behaving like a band-by-band EQ.

Use: Finishing moves and broad contour corrections after you establish the main balance with Categories 03 and 04. These are intended to be broadly applicable on buses and full mixes.

Polarity Invert (Contribution Polarity)

The contribution polarity flip affects the contribution signal only, not the entire output. It changes how the contribution interacts with the dry signal in Parallel Blend, and its effect is program-dependent. For that reason:

- Polarity-inverted states should be explicitly disclosed in the name using POL INV.
- In general, keep polarity invert contained to clearly labeled utilities or a dedicated mini-set, rather than scattering it throughout musical categories.

Modifier keys

Tab navigation (band values)

- Press **Tab** to commit the current band value and move to the next band.

Fine adjustment of knobs, sliders, and other controls

- **macOS:** Hold **Control (^)**, then left click and drag
- **Windows:** Hold **CTRL**, then left click and drag
- Alternative: **Right click and drag** (no modifier)

Return controls to their default state

- **macOS: Option (⌥) + left click**
- **Windows: ALT + left click**

Alternative: **Double click** (no modifier)

Enable parameters for automation (Pro Tools only)

Control + command + option (^ + ⌘ + ⌥) on macOS or CTRL + ALT + START () on Windows.

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Medusa-Specific Shortcuts

Filter band knobs

Single band

- **Double click:** reset **this band** to **0**
- **Shift + double click:** set **this band** to **50**

All 12 bands (values only)

- **macOS:** ⌘ + ⌥ **+ double click** on any band knob
- **Windows: Ctrl + Alt + double click** on any band knob
  Action: set **all 12 band values to 0**, everything else stays the same

M buttons (Mute)

Single band

- **Click M:** toggles mute for **that band** only.

Row mute (based on clicked M's current state)

- **macOS:** ⌘ + ⌥ **+ left click** on an M button
- **Windows: Ctrl + Alt + left click** on an M button
  Action: apply the clicked M's intent to **that row:**
- If clicked **M is OFF,** set all M in that row **ON** (mute the row)
- If clicked **M is ON**, set all M in that row **OFF** (unmute the row)

All 12 mute (based on clicked M's current state)

- **macOS:** ⌘ + ⌥ **+ right click** on an M button
- **Windows: Ctrl + Alt + right click** on an M button
  Action: same intent rule as above, but applied to **all 12** M buttons.

Managing Presets

Installation

If you keep the *Install Presets* option selected during installation, factory presets will be overwritten. Your own presets will remain intact. To keep any edits to factory presets, simply deselect “Install Presets” during updates.

Saving Presets

Use Save As in the Preset Manager to create your own presets. This prevents them from being replaced in future updates. You can also organize presets into folders and subfolders within the Preset Manager.

Your presets are stored here:

- Windows: C:\Users\Public\Documents\Pulsar Modular\P915 Medusa\Presets
- macOS: /Users/Shared/Pulsar Modular/P915 Medusa/Presets

You can organize, rename, or create folders and subfolders, and all changes will appear automatically in the Preset Manager.

Pro Tools Preset Management

When using P915 Medusa in Avid Pro Tools, note that Pro Tools handles plugin preset management differently from most other DAWs. To ensure P915 Medusa's internal preset system works seamlessly with Pro Tools' own preset management, follow these steps:

1. Set Plugin Default Behavior
    - In the plugin's header bar (top of the plugin window), open the Preset drop-down menu in Pro Tools.
    - Navigate to Settings Preferences ➜ Set Plug-In Default to ➜ User Setting.
    - This ensures that P915 Medusa recalls your most recent or user-defined settings instead of reverting to the factory default every time the plugin is inserted.
2. Save Presets to the Session Folder
    - Again, open the Preset menu and go to Settings Preferences ➜ Save Plug-In Settings to ➜ Session Folder.
    - This ensures all custom P915 Medusa settings are stored within the current Pro Tools session folder, rather than the global root settings directory.
    - This is especially useful when collaborating or moving sessions between systems, as your P915 Medusa settings will automatically travel with the session.

Tip: Enabling both options allows Pro Tools and P915 Medusa's internal preset browser to work hand in hand, ensuring consistent recall and smooth preset workflow across sessions.

Uninstalling P915 Medusa

For Windows

- VST3: 'C:\Program Files\Common Files\VST3\Pulsar Modular', locate the 'P915 Medusa.vst3' folder and delete it.
- AAX: 'C:\Program Files\Common Files\Avid\Audio\Plug-Ins\Pulsar Modular', locate the 'P915 Medusa.aaxplugin' folder and delete it.
- Shared: 'C:\Users\Public\Documents\Pulsar Modular', locate the 'P915 Medusa folder and delete it. This folder contains the user guide and presets. If no other folders exist under 'Pulsar Modular', this can be deleted as well.

For macOS

- AU: '/Library/Audio/Plug-Ins/Components', locate the 'P915 Medusa.component' file and delete it.
- VST3: '/Library/Audio/Plug-Ins/VST3/Pulsar Modular', locate the 'P915 Medusa.vst3' file and delete it.
- AAX: '/Library/Application Support/Avid/Audio/Plug-Ins/Pulsar Modular', locate the 'P915 Medusa.aaxplugin' folder and delete it.
- Shared: '/Users/Shared/Pulsar Modular', locate the 'P915 Medusa' folder and delete it. This folder contains the user guide and presets.

If no other folders exist under 'Pulsar Modular', this can be deleted as well.

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Please kindly report any errors or omissions in this user guide to psupport@pulsarmodular.com.

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