Q SAHARA

INPUT-DRIVEN COMPRESSOR

User Guide

Version 2.0

Pulsar Modular

PULSAR™ MODULAR

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Preface

Sahara is a streamlined, musically responsive compressor designed for speed, intuition, and decision-making by feel. It is the first release in the Q-Series, a line of focused, affordable tools built around a single idea: remove distractions, keep what matters, and let sound guide the process.

At its core, Sahara is built around the custom Recoil compression circuit originally developed for the P19 Igloo, re-voiced here for immediacy and simplicity. Rather than offering a traditional threshold-based workflow, Sahara uses an input-driven compression topology with a fixed internal threshold. Dynamics are shaped by how hard you drive the input, much like classic analog compressors, encouraging an instinctive, hands-on approach.

Attack and Release in Sahara are program-dependent, not fixed time values. There are no milliseconds to interpret and no threshold to chase. Instead, the controls bias the compressor toward faster or slower behavior, allowing the dynamics to breathe naturally with the material. This makes Sahara particularly well suited to musical sources where groove, phrasing, and articulation matter more than numerical precision.

Sahara does not attempt to cover every possible use case. It focuses on compression, and only compression, delivering a fast, tactile, and musically grounded experience.

Like its namesake, Sahara shapes the landscape it touches, smoothing peaks, connecting phrases, and bringing flow and continuity to your sound.

Ziad Sidawi
Audio Equipment Designer & CEO, Pulsar Modular

A note on workflow

Sahara does not behave like a conventional compressor. Set the following habits aside:

- **There is no threshold to set.** Sahara has a fixed internal threshold. You shape compression by driving the Input control, not by lowering a threshold onto the signal.
- **Attack and Release are not time values.** They bias the compressor toward faster or slower behavior. There are no milliseconds to interpret; the response is program-dependent and adapts to the material.
- **Immediate gain reduction is expected.** Because of the fixed internal threshold, Sahara may apply gain reduction the moment it is inserted on modern, hot material. This is normal behavior, not a fault.
- **Ratio is not just strength.** Higher ratios progressively harden the knee as well as increasing compression. Even at its highest ratio, Sahara is not a limiter.

1. About Q Sahara

Q Sahara is an input-driven channel compressor. Rather than setting a threshold, you drive the Input control into a fixed internal threshold and let the compressor react to the material, much like a classic analog unit. Its feed-forward topology reads the input before gain reduction occurs, giving a precise, controlled response with an instinctive, hands-on workflow.

Core design philosophy

- **Fixed internal threshold:** fixed by design and not user-adjustable.
- **Input-driven compression:** the amount of compression is determined by how hard you drive the Input control.
- **Program-dependent attack and release:** time behavior adapts to the material.
- **Feed-forward topology with a musical workflow:** inspired by classic input-driven compressors.
- **Ratio controls knee hardness:** higher ratios progressively harden the knee. Sahara is not a limiter.

Because of this design, Sahara may apply gain reduction immediately when inserted on modern, hot material. This is expected behavior.

Getting started

After installation and authorization, insert Q Sahara on a track or bus and play a representative section. Select a preset, then set Input for the amount of compression you want, listening and watching the GR meter. Shape with Attack, Release and Ratio as needed. Finally, engage Match for a few seconds and switch it off: the level difference is written into Output, so you can compare with bypass without loudness bias (see 2.8). You can also hold Shift while dragging Input to move Output the opposite way — on iOS, enable Link Input & Output in the Settings menu instead (see 5.5).



Q Sahara at a glance.

For installation help, license activation, and system requirements, see the support pages at pulsarmodular.com.

Coming from version 1

Version 2 refines Sahara's voice rather than adding complexity. The low end has been redesigned: the static sub-bass emphasis of version 1 is replaced by a living low-end stage that responds to the material, governed by the Hammer switch (section 4.4), and the SUB button is gone. An always-on clarity stage now restores high-frequency and body detail in proportion to gain reduction, so heavy compression keeps its aggression without dulling the top. A Stereo Link control has been added (section 4.5), gain reduction is reported to compatible hosts and controllers (section 3.4), and oversampling is always engaged with a choice of HD or Eco quality (section 4.3).

Presets and sessions saved with version 1 load normally. A version 1 session saved in HD stays in HD; the old vintage and intel modes map to Eco and HD respectively — and since the vintage algorithm itself is gone, those sessions will sound different regardless. Because the low end and the Hammer control have been redesigned, version 1 settings will sound different by design — audition and adjust to taste.

2. Controls

2.1 Input

Input controls how hard the signal hits Sahara's fixed internal threshold. Think of Input as a drive control, not a trim.

- Turning Input up increases compression.
- Turning Input down reduces compression.
- Holding Shift links Input and Output in opposite directions. The link moves the two knobs by equal amounts — it does not measure loudness. For measured, automatic matching, use Match (2.8). On iOS, use Link Input & Output in the Settings menu instead (see 5.5).

2.2 Output

Output compensates for level changes caused by compression. Hold Shift while driving Input and Output moves the opposite way by the same amount — a quick first approximation. For measured loudness matching, use Match (2.8), which writes its result into this knob when disengaged.

2.3 Ratio

Ratio sets both compression strength and knee hardness. Available ratios from 1.5 to 40:1.

- Lower ratios are softer and more forgiving.
- Higher ratios tighten control and harden the knee.
- Even at high ratios, Sahara is not a true limiter.

2.4 Attack

Attack biases how quickly compression engages in response to the signal.

- **Negative values (fast):** the compressor engages sooner, tightening the entry.
- **Center (0):** neutral behavior.
- **Positive values (slow):** the compressor engages later, letting more of the initial transient through.

On delicate material like brushed drums or vocals, Attack influences tone as much as dynamics. The effect is program-dependent and often subtle — judge it by ear on your material rather than by rule.

2.5 Release

Release biases how quickly compression lets go.

- **Negative values (fast):** compression recovers quickly between hits — denser, more controlled.
- **Center (0):** balanced recovery.
- **Positive values (slow):** compression lets go gradually — preserves space and groove.

Release strongly affects groove and phrasing. Large positive values are normal and often desirable, especially on acoustic and bus material.

2.6 Mix

Mix blends the dry signal into the compressed signal; the readout shows the dry percentage (%D). At 0% D, you hear only the processed signal. The blend law keeps the combined level steady across the range.

2.7 Sidechain HPF

Applies a stepped high-pass filter to the signal feeding the compressor's detection circuit. It shapes only what the detector hears — the audio you hear is not filtered. This prevents low-frequency content from triggering unnecessary gain reduction. Useful for preserving punch and preventing pumping.

2.8 Match

Match holds the output at the loudness of the incoming signal so you judge compression, not volume. Engage it while audio plays — the button pulses while it is actively measuring — give it a few seconds to settle, then shape the compression freely: Match keeps compensating, measures the full output including your Mix blend, and follows a drive change within a few seconds. Percussive and sustained material are matched by the same logic, and silence is ignored.



MATCH engaged: the button stays lit and pulses while it is actively matching.

Switch Match off and the compensation is written into the Output knob seamlessly — what you heard is what you keep. While Match is engaged, leave Output alone (Match counteracts it); the written value is limited to Output's ±24 dB range, and the Match state is stored with the session. Match aims within about half a decibel of the input level. For a final check, watch the black and red needles over a passage and trim Output until they move together.

> **NOTE:** When the sound pleases you, disengage MATCH — that commits the compensation to the Output knob. MATCH is a dial-in tool, not a mixing state: left engaged, it keeps re-levelling as your mix evolves, and a bounce would print whatever compensation it happens to be applying at that moment.

3. Reading the Meters

Sahara's metering system is designed to support its input-driven workflow and to make gain staging and compression behavior immediately visible. The meter provides the following information:

- **Raw Input:** signal level before the Input control.
- **Trim-In:** signal level after the Input control.
- **Output:** final output level.
- **Gain Reduction:** amount of compression applied.

Compare the Output needle with the Raw Input needle over a representative passage — similar level, similar movement — then judge the compression against bypass. Match (2.8) performs this comparison for you and writes the result into Output.



The VU: black IN needle, red OUT needle, the curved RAW+IN meter and the GR LEDs above.

3.1 The VU meter

- **Red needle:** output signal (RMS).
- **Black needle:** raw input signal (RMS).
- **Curved white meter (labeled RAW+IN on the dial):** the raw input plus the Input knob's gain — what actually drives the compressor.

3.2 Level meters

- The thin vertical bars at the left and right edges of the VU glass show the real-time peak level of the in and out signal; the peak readings in dBFS sit at the top of each bar and turn red above −3 dBFS.
- The RMS readings sit under the IN and OUT labels.

3.3 GR meter (LEDs)

A 10-segment LED bar shows gain reduction (GR — how much the compressor is turning the signal down), with more display space given to the 0–6 dB range.

A numeric readout shows the current gain reduction in dB and briefly holds peak values before returning to real-time tracking.

3.4 SSL 360° and UC1 hardware metering

Q Sahara reports its gain reduction to compatible VST3 hosts and hardware controllers. When hosted in SSL 360° Link or SSL 360° Link Bus Compressor, Sahara's gain reduction is shown on the SSL UC1's moving-coil bus compressor meter and across the 360° ecosystem. The same gain reduction data is available to other VST3 hosts that display it natively, such as REAPER, Studio One, and Cubase, and to the Dynamics LED metering in Pro Tools. Reported gain reduction follows Sahara's own GR meter ballistics, so external meters move exactly as the on-screen display does, and reads 0 dB while the plugin is bypassed.

On Linux, gain-reduction reporting is available in the VST3 build; the LV2 format has no equivalent reporting mechanism, so LV2 hosts cannot mirror the GR meter.

4. Advanced Features

4.1 Bypass and polarity

- Bypass lives on the centre emblem: its power switch glows while Sahara is active and darkens when bypassed. The change crossfades over 20 ms, so bypassing is click-free, and the bypassed signal stays delay-compensated so it keeps time.
- Polarity flip inverts Sahara's output signal — the wet/dry blend together — switching click-free. Use it to check or correct polarity against another path carrying the same source, such as a parallel chain or a second microphone.

4.2 External sidechain

The external sidechain button enables the use of an external source as the signal feeding the compression detector circuit. A classic use: on a bass track, feed the kick to Sahara's sidechain so every kick hit compresses the bass. The external signal only triggers compression — it is never heard. Consult your DAW's documentation for routing instructions.

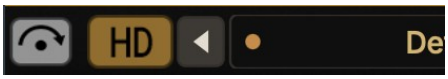
4.3 Oversampling

Oversampling applies to the whole signal path, including the detection circuit, and is always engaged — there is no off position. It improves low-end definition and reduces intermodulation artifacts under heavy compression. The selector offers two modes:

- **Eco (default):** 4X oversampling at 44.1 and 48 kHz and 2X at higher sample rates. The everyday mode — same voicing, lighter CPU.
- **HD:** 8X at 44.1 and 48 kHz, 4X at 88.2 and 96 kHz, and 2X at 176.4 and 192 kHz. The print pass — it digs deeper on dense, heavily compressed material. The 2 Bus factory presets load in HD by design; when HD is active the selector glows amber.

A version 1 session saved in HD stays in HD (see Coming from version 1). If Sahara ever feels less precise or punchy than expected on a dense mix, try the selector on HD.

Switching between HD and Eco takes effect with a brief, click-free blink: the audio dips for a few milliseconds while the engine reconfigures, and the selector fades with it. The reported latency is identical in both modes, so the switch never disturbs your DAW's delay compensation. When HD is active, the selector glows amber.



HD active glows amber; ECO is the calm default.

4.4 Hammer

Hammer is Q Sahara's weight switch. Off, the bottom end is lean and warm — a subtle, always-on low-frequency stage keeps it alive without adding weight. On, Sahara leans in as one gesture: a standing foundation lifts the sub around 25 Hz and the low-mid body around 200 Hz, the sub blooms harder with the bass content of the incoming audio rather than boosting statically, the compressor grabs the top a little firmer, and a touch of gloss rides up top so the balance never tips dark. Because the bloom is level-driven, the low end speaks when the material hits and stays controlled when it does not. Switch Hammer on when you want Sahara to hit harder.

4.5 Stereo Link

The LINK slider sets how much gain reduction is shared between the left and right channels. At 100%, the default, both channels receive identical gain reduction for a solid, anchored stereo image.

- **100% (linked):** both channels compress together. The image stays stable — the natural choice for buses, masters, and anything where the center must hold.
- **Lower values:** the channels compress increasingly independently, preserving side-to-side life on wide or unbalanced material at the cost of some image stability.

Low-frequency detection always works from the mono sum of both channels, so the low end stays anchored at any LINK setting. When the channels diverge, the GR meter shows the deeper of the two.

5. A/B and Settings

5.1 A/B comparison

A/B stores two settings snapshots for quick comparison; they are not part of the preset. Click on the A | B area to alternate between the two, with no need to move the mouse. The arrow button allows for copying the active side to the inactive side. Presets can also be loaded into either the A or B slot for comparison.

5.2 Settings menu

- **About:** displays the version number and, for time-limited licenses, the expiration date.
- **License Status:** authorize or deauthorize your plugin. Not shown on iOS.
- **User Guide:** opens the user guide, in Print or Dark mode.
- **Show Labels:** toggles the numeric value readouts on the controls (see 5.3).
- **Hover Help:** shows or hides the help strip along the bottom of the window (see 5.3).
- **Link Input & Output:** iOS only. iOS has no Shift key, so this switch links Input and Output in opposite directions, as holding Shift does on the desktop, until it is switched off (see 2.1 and 5.5).
- **Set Default Size:** this global setting defines the current GUI window size as the default for all new instances. Not shown on iOS.
- **Window Size:** resizes the GUI to a preset scale between 50% and 200%. Shown only in the Linux VST3 build; on other platforms the GUI is resized with the corner handle (see 5.3), and the Linux LV2 build is resized from the window frame (see 5.4).

5.3 Interface conventions

A few interactions are consistent across the interface:

- **Shift-linked drive.** Hold Shift while adjusting Input or Output to move the two in opposite directions, so drive changes stay loudness-matched (see 2.1). On iOS, enable Link Input & Output in the Settings menu instead (see 5.2).
- **Show Labels.** The Show Labels entry in the Settings menu toggles numeric value readouts on the controls.
- **Hover help.** A help strip along the bottom of the window describes the control under the mouse, with the current value. Switch it on or off from the Settings menu, or by clicking the strip itself; switched off, the strip disappears entirely.



The help strip describes the control under the mouse.

- **A | B.** Click the A | B area to switch comparison slots; the arrow button copies the active side onto the inactive side (see 5.1).
- **Window sizing.** Drag the handle at the bottom-right corner of the GUI; on Linux VST3 you can also pick a scale from Window Size in the Settings menu. The size is stored with the session, and Set Default Size makes the current size the default for new instances. On iOS the interface scales automatically (see 5.5).

5.4 Linux notes

- **Harrison Mixbus.** Prefer the LV2 build in Mixbus; the libraries Mixbus bundles can conflict with the VST3 GUI.
- **Window sizing.** The LV2 window is resized by dragging its frame edges, down to half of the design size; in REAPER the LV2 window also has a corner handle. When the frame is wider or taller than the panel, the panel keeps its shape and sits in the middle. The corner handle and the Window Size menu apply to the VST3 build; in Ardour and Mixbus the VST3 window follows the corner handle in both directions. In Ardour and Mixbus the LV2 window does not grow by itself when the preset browser opens; drag the frame wider for a larger browser.

- **Control surfaces.** Hosts read the LV2 build's parameters as plain numbers (for example, Ratio as steps 0–6); LV2 has no way for a plugin to supply formatted read-outs such as 40:1. The VST3 build reports formatted values, and also reports gain reduction (see 3.4).
- **File locations.** Presets and user guides live in ~/.local/share/Pulsar Modular/Q Sahara, the settings in ~/.config/Pulsar Modular/Q Sahara.
- **REAPER.** Use the VST3 build in REAPER: REAPER cannot automate the LV2 parameters of JUCE-based plugins.
- **License.** One activation covers both formats in every host, for your user account on this computer. It is tied to this Linux installation (/etc/machine-id): reinstalling or cloning the system counts as a new computer, so deactivate first in License Status (see 5.2). The license is stored in ~/.config/Pulsar Modular/Licensing, shared by all Pulsar Modular plugins.
- **New user accounts.** The .deb package sets Q Sahara up for the user accounts that exist when it is installed. For an account added later, run 'sudo dpkg-reconfigure q-sahara' once; the LV2 build already works there.
- **Audio dropouts.** Crackles at small buffer sizes usually mean missing realtime privileges: add your user to the 'audio' group with realtime limits, as your distribution's audio documentation describes, and log in again. On laptops, also switch to the 'performance' power profile.

5.5 iOS notes

- **Touch.** Drag a knob or slider up or down to change it, and tap wherever the desktop takes a click. With Show Labels on, touching a control shows its value under it; tap the value to type a new one on the numbers keyboard. The help strip (5.3) describes the control your finger rests on.
- **Link Input & Output.** iOS has no Shift key, so the Shift-linked drive lives in the Settings menu: switch on Link Input & Output, and dragging either knob moves the other the opposite way until you switch it off (see 5.2). The switch is kept on the device, for the app and the plugin alike.
- **Settings menu.** License Status and Set Default Size are not shown on iOS: the App Store handles installation and licensing, and the interface scales automatically to

fit the screen or the host's plugin window. Under Manuals, Quick Guides and User Guides open on pulsarmodular.com; inside a host the plugin cannot open a browser, so it copies the link for you to paste into one.

- **Screen.** Upright, the panel fills the screen; sideways, it sits in the middle. While the preset browser is open it is shown on its own, as large as the screen allows; tap outside it to close it.
- **Preset browser.** Tap a preset to load it; double-tap loads it and closes the browser. Touch and hold a preset or a folder for the menu a right-click opens on the desktop. A finger drag only scrolls the lists, so move presets and folders with Move to folder… in that menu. Delete removes a preset for good: iOS has no Trash. Export shares a preset as a file, and Import adds presets from the Files app.
- **Presets.** The standalone app and the AUv3 plugin share one preset library, stored inside the app's container and included in device backups. It is not visible in the Files app, and deleting the app deletes user presets with it. An update replaces only the factory presets you have not changed; a factory preset you edited, moved or deleted stays as you left it, and the Default preset is never replaced.
- **Oversampling.** Eco, the default, suits mobile CPU and battery budgets. HD is available from the selector at any time and behaves exactly as on the desktop (see 4.3).
- **Standalone app.** It starts with its audio input muted to avoid feedback; tap Unmute Input once headphones or an audio interface are connected.
- **Hosts and metering.** The AUv3 plugin runs in AUM, GarageBand, Logic Pro for iPad, Cubasis, Loopy Pro, and other AUv3 hosts. Gain-reduction reporting to hosts and controllers (see 3.4) is specific to the desktop VST3 and AAX formats and is not available in AUv3.

6. Advanced Workflows

The following techniques highlight deeper ways to use Sahara once you are familiar with its core workflow.

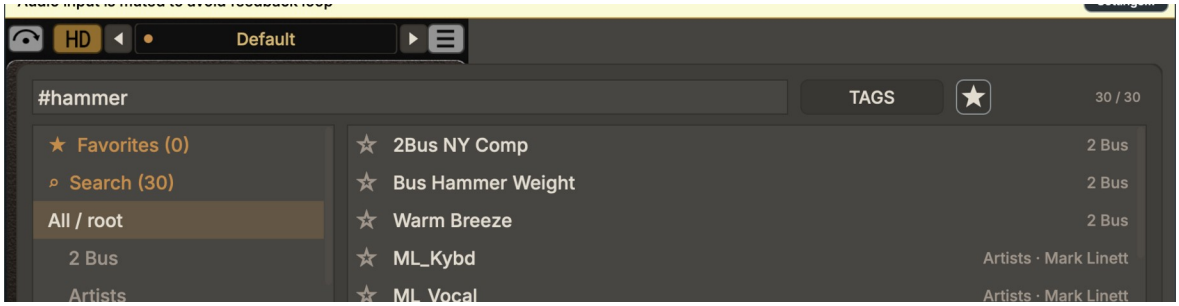
- **High ratios:** the highest ratios (20 and 40) do not act as limiters. Instead, they subtly harden the knee, increasing control and density without brickwall behavior. This can add firmness and focus without obvious limiting artifacts.
- **External sidechain:** using an external sidechain allows you to redefine what triggers compression. This can be used creatively for rhythmic interaction, ducking, or frequency-focused control, depending on your DAW's routing capabilities.
- **Automating Input:** automate Input to ride the amount of compression over time. The Shift link is a mouse gesture and does not act on automation playback, so write Output automation alongside if the level must stay put — or set the standing level first with Match (2.8), then ride Input around it.
- **Parallel and bus use:** Sahara excels on buses and parallel paths, where its program-dependent timing helps glue sources together naturally. Subtle Mix settings can enhance density while preserving groove and punch.

7. Using Presets Effectively

Sahara presets are designed as starting points, not static solutions. Each preset establishes a character and a calibration relationship between Input and Output; from there, drive the Input to taste and let the program-dependent timing follow the material.

7.1 Preset management

The preset browser. Click the preset name at the top of the plugin to open the browser. The arrows beside the name step through presets without opening it.



The preset browser: type #tag in the search box to filter - here, every preset tagged hammer.

Two panes. The left pane lists folders — the built-in Favorites folder and the factory Presets library, plus any folders you create. The right pane lists the presets inside the selected folder, with a star next to each name that toggles its Favorites membership.

Controls along the bottom of the browser. New Folder creates a folder for organising user presets. Save stores the current control values into the selected preset. Save As saves them as a new preset under a name you enter. Rename renames the selected preset. Delete removes the selected preset or an empty user folder; the Default preset cannot be deleted. Close dismisses the browser.

Factory and user presets. Updates may reinstall the factory Presets library (on Windows and macOS the installer's Presets component can be deselected). User presets are never affected. To protect changes made to a factory preset, save it under a new name with Save As before updating. On iOS an update replaces only the factory presets you have not changed (see 5.5).

Backing up presets. Presets are stored as files and can be backed up by copying them to any location:

- Windows: C:\Users\Public\Documents\Pulsar Modular\Q Sahara\Presets
- macOS: /Users/Shared/Pulsar Modular/Q Sahara/Presets
- Linux: ~/.local/share/Pulsar Modular/Q Sahara/Presets
- iOS: presets live inside the app and are included in device backups. Export in the browser shares a preset as a file; Import adds one from the Files app.

7.2 Pro Tools preset management

When using Q Sahara in Avid Pro Tools, note that Pro Tools handles plugin preset management differently from most other DAWs. To make Pro Tools recall and store Q Sahara settings predictably, set these two options.

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 Q Sahara recalls your most recent or user-defined settings instead of reverting to the factory default every time the plugin is inserted.

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 Q Sahara 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 Q Sahara settings will automatically travel with the session.

With both options set, Pro Tools recalls your latest settings and keeps plugin settings with the session, alongside Q Sahara's own preset browser.

8. Quick Reference

8.1 Diagnostic checklist

- **Gain reduction the moment Sahara is inserted:** expected — the internal threshold is fixed. Lower Input to reduce compression (2.1).
- **A preset sounds louder or quieter than bypass:** engage Match briefly and switch it off, or trim Output — change Input only if you also want different compression (2.2, 2.8).
- **Low end makes the compressor pump:** raise the Sidechain HPF (2.7).
- **Want more of the initial transient to come through:** move Attack toward positive — and judge by ear (2.4).
- **Want an earlier grab and a tighter entry:** move Attack toward negative (2.4).
- **Tails feel cut short, air is lost:** move Release toward positive (2.5).
- **Compression feels loose, tails ring on:** move Release toward negative (2.5).
- **Need density and control without limiting artifacts:** raise Ratio — the knee hardens, and Sahara still will not brickwall (2.3).
- **Parallel blend loses punch or low end:** increase the dry contribution with Mix (2.6).
- **Bottom end is lean:** engage Hammer. Bottom end is heavy or thick: switch it off (4.4).
- **Wide material loses side-to-side life:** lower LINK below 100%. The image wanders: return LINK to 100% (4.5).
- **Sahara feels less precise or punchy than expected:** confirm Oversampling is set to HD (4.3).
- **Hard to judge a setting without loudness bias:** engage Match while you dial in, then switch it off — the compensation is written into Output (2.8).
- **CPU load is high in a large session:** switch Oversampling to Eco (4.3).

8.2 Output safety

Sahara is a compressor, not a limiter. Even at the highest ratios it does not brickwall the output (2.3), and Output is a manual gain stage rather than a ceiling. Watch the peak output meters (3.2) and set Output so peaks sit within your target; for delivery-critical ceilings, place a dedicated limiter or clipper after Sahara at the end of the chain.

Editions and formats

Q Sahara installs in the following formats:

- **macOS:** AU, VST3, and AAX.
- **Windows:** VST3 and AAX.
- **Linux:** VST3 and LV2, distributed as .tar.gz and .deb packages.
- **iOS:** AUv3 plugin and standalone app for iPad and iPhone (iOS 15 or later), available from the App Store.

9. Uninstalling Q Sahara

9.1 Windows

- **VST3:** open 'C:\Program Files\Common Files\VST3\Pulsar Modular', locate the 'Q Sahara.vst3' folder and delete it.
- **AAX:** open 'C:\Program Files\Common Files\Avid\Audio\Plug-Ins\Pulsar Modular', locate the 'Q Sahara.aaxplugin' folder and delete it.
- **Shared:** open 'C:\Users\Public\Documents\Pulsar Modular', locate the 'Q Sahara' 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.

9.2 macOS

- **AU:** open '/Library/Audio/Plug-Ins/Components', locate the 'Q Sahara.component' file and delete it.
- **VST3:** open '/Library/Audio/Plug-Ins/VST3/Pulsar Modular', locate the 'Q Sahara.vst3' file and delete it.
- **AAX:** open '/Library/Application Support/Avid/Audio/Plug-Ins/Pulsar Modular', locate the 'Q Sahara.aaxplugin' folder and delete it.
- **Shared:** open '/Users/Shared/Pulsar Modular', locate the 'Q Sahara' 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.

9.3 Linux

- **Package install:** if Q Sahara was installed from the .deb package, remove it with 'sudo apt remove q-sahara'. This removes the LV2 from '/usr/lib/lv2' and the VST3 link from each user's '~/.vst3'.
- **Tarball install:** run './uninstall.sh' in the folder the tarball was unpacked into, or delete '~/.vst3/Q Sahara.vst3' and '~/.lv2/Q Sahara.lv2'.
- **Settings:** open '~/.config/Pulsar Modular', locate the 'Q Sahara' folder and delete it. The 'Licensing' folder next to it holds the licenses of all Pulsar Modular plugins on the computer.
- **Shared:** open '~/.local/share/Pulsar Modular', locate the 'Q Sahara' folder and delete it. This folder contains the user guide and presets.

9.4 iOS

- Touch and hold the Q Sahara app icon on your home screen, then choose Remove App and Delete App. Removing the app also removes its AUv3 plugin from host apps on the device, along with any user presets stored on the device.

Plugin Design: Ziad Sidawi

Plugin Development: Mesut Saygıoğlu

iOS & Linux Development: Burak Öztop

GUI Development: Max Ponomaryov / azzimov GUI design – www.behance.net/azzimov

User Guide: Ziad Sidawi

Page Layout: Burak Öztop

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

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