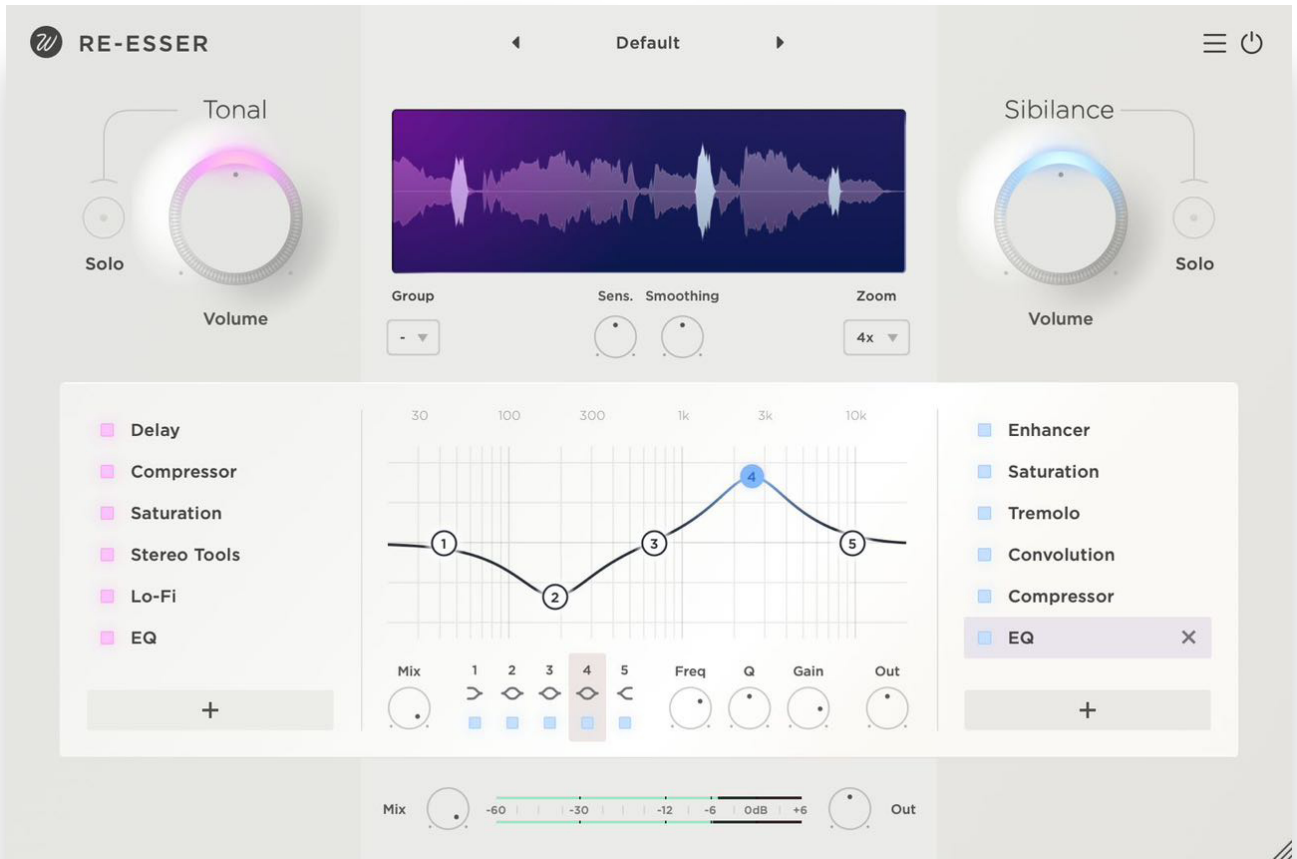


RE-ESSER

1.0.3



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INTRODUCTION

Re-Esser is an **advanced vocal processing audio plugin** that automatically detects and separates the **sibilant** and **tonal** parts of a voice, allowing you to process each one independently and then blend them back together seamlessly.

While traditional de-essers simply reduce the volume of a signal when sibilance is detected, **Re-Esser** gives you **complete control** over sibilance. You can attenuate it, enhance it, or even use it creatively — applying different effects or tonal shaping to each layer. Because both signals are fully separated and recombined, changes to one never affect the other.

Re-Esser includes a suite of 16 high-quality built-in effects that can be applied independently to the sibilant and tonal sections. You can also use **your own DAW effects** thanks to the **Group** function, which lets you synchronize multiple Re-Esser instances in your DAW — opening up limitless possibilities for creative and corrective work, within your preferred workflow.

Designed specifically for vocals, **Re-Esser** allows you to go far beyond de-essing: boost high frequencies of your voice without harshness, reduce the high frequencies of only the sibilance, add different reverb tails to the tonal and sibilance, or explore entirely new textures that weren't possible before... or use it like a traditional de-esser with a single knob (reduce volume on the sibilance).

We believe **Re-Esser** redefines what a vocal de-esser can be — a powerful, musical, and creative tool for every modern producer and mix engineer.

GETTING STARTED

SPECIFICATIONS

- ▶ Automatic high-quality sibilance detection with intuitive control via the Sensitivity knob.
- ▶ Real-time waveform display showing both signals.
- ▶ Individual and quick volume control for each part.
- ▶ Adjustable Sensitivity and Smoothing for fine-tuning the detection algorithm.
- ▶ Group function for using your own plug-ins into the sibilant or tonal chain.
- ▶ 16 built-in effects that can be used independently on each signal path.
- ▶ Global Mix and Output controls.
- ▶ Resizable graphical interface.
- ▶ Integrated preset system.
- ▶ Demo version available without time limitation.
- ▶ Built-in auto-updater.
- ▶ Plug-in formats: VST, VST3, AU, AAX (64-bit only).
- ▶ Platforms: macOS and Windows.

SYSTEM REQUIREMENTS

macOS 10.9 or later.

Windows 7 or later.

Architecture: 64-bit OS and 64-bit DAW/host required.

INSTALLATION

macOS

1. Double-click the PKG file downloaded from Wavesfactory (don't accept any installer that is not downloaded from our website).
2. Follow the on-screen instruction to install the plug-in.

The installer places the plugin files in the following default folders:

- **AU:** /Library/Audio/Plug-Ins/Components/Re-Esser.component
- **VST:** /Library/Audio/Plug-Ins/VST/Re-Esser.vst
- **VST3:** /Library/Audio/Plug-Ins/VST3/Re-Esser.vst3
- **AAX:** /Library/Application Support/Avid/Audio/Plug-Ins/Re-Esser.aaxplugin

A folder named Wavesfactory/Re-Esser will also be created in /Library/Application Support/, containing presets, the license file, and other support files.

Windows

1. Double-click the EXE file downloaded from Wavesfactory.
2. Follow the on-screen installation steps.

The installer places plug-in files in the following defaults directories:

- **VST (64-bit):** C:\Program Files\Steinberg\Vstplugins\
- **VST3 (64-bit):** C:\Program Files\Common Files\VST3\
- **AAX (64-bit):** C:\Program Files\Common Files\Avid\Audio\Plug-Ins

A folder named Wavesfactory\Re-Esser will be created in C:\Users\\AppData\Roaming\, containing presets, the license file, and other resources.

TROUBLESHOOTING

If Re-Esser doesn't appear in your DAW plug-in list you can try following steps:

- Re-scan all plug-ins.
- If you're on Windows make sure that the plug-in is in the correct folder as the installer will place it in the default VST location and your DAW may be using a custom one.
- Make sure that your OS version is 10.9 minimum on Mac and Windows 7 minimum on Windows.

If your DAW crashes when loading Re-Esser, remove the plugin file from its folder, reinstall the latest version from the Wavesfactory website, and try again.

If the problem persists, please contact support and include:

- Operating system version.
- DAW name and version.
- Crash report or screenshots (if available).

Contact: wavesfactory.com/support

DEMO EVALUATION

Re-Esser runs in **demo mode** by default.

In demo mode, an **audio watermark** will play every 180 seconds **only while the plugin is processing audio**. If there's no input signal, the watermark will remain silent, allowing you to test Re-Esser without interruptions during quiet passages.

While in demo mode:

- Preset saving and session recall are disabled.
- All of the features remain fully functional.
- There is no time limit, so you can evaluate the plugin as long as you wish.
- Audio watermark every 180 seconds.

Each time you open Re-Esser, the **authorisation panel** will appear.

If you wish to continue testing, simply click "**Continue Demo**" at the bottom of the panel.

AUTHORIZATION

When purchasing Re-Esser from Wavesfactory, you'll receive an email containing your **username** and **serial number**, formatted like this:

Username: my@email.com
Serial: 1234567890987654321

To activate the plugin:

1. Open Re-Esser in your DAW — the **authorisation panel** will appear automatically.
2. Copy your username and serial number from the email.
3. Click the **Paste** buttons to insert both fields automatically (recommended, as it avoids extra spaces).
4. Click **Activate**.

If the credentials are valid, your license will be stored in:

- macOS: /Library/Application Support/Wavesfactory/Re-Esser/License
- Windows: C:\Users<username>\AppData\Roaming\Wavesfactory\Re-Esser\License

You only need to activate once — the license will remain valid even after updating the plugin. To de-authorise, simply delete the license file from that folder.

If you experience any issue during activation, please contact wavesfactory.com/support[↗] with your username, serial number, and a brief description of the problem.

WHAT IS SIBILANCE?

Sibilance refers to the bright, high-frequency sounds that occur naturally in speech — typically the consonants “s,” “sh,” “t,” “ch,” and “z.”

These elements contain a lot of energy in the upper frequency range (usually between 4 kHz and 10 kHz) and are essential for intelligibility and presence in vocals.

However, depending on the effects chain, microphone, or performance, sibilance can easily become **harsh or piercing**, especially when the vocal is compressed or heavily equalized.

That’s why de-essers were invented — to control excessive high-frequency energy, reducing harsh high-frequency energy without affecting the rest of the mix.

Re-Esser takes a completely different approach — isolating these sibilant components from the rest of the signal, allowing you to treat them separately — with complete control and precision.

WHY IS SIBILANCE IMPORTANT?

Sibilance plays a crucial role in how we perceive clarity and brightness in a voice. It gives definition and articulation to words, helping vocals cut through a mix.

But when uncontrolled, it can quickly become distracting, fatiguing, or even unpleasant to the ear.

This is not only true for musical performances, but for all vocal recordings including dialogue for cinema, tv and radio — making Re-Esser useful on a lot of cases besides music.

Traditional de-essers simply **reduce** sibilance by applying dynamic EQ or compression on the high-frequency range — which works, but it’s very limited.

Re-Esser changes the game. Instead of suppressing frequencies, it **separates** the sibilant and tonal parts of the voice, letting you process each independently.

This means you can reduce harshness, brighten the tone, enhance air, or apply effects selectively to either part — achieving results that are natural, musical, and far more flexible than any conventional de-esser.

USE CASES

Re-Esser is not just a de-esser — it’s a **complete vocal sculpting tool**.

By separating the **sibilant** and **tonal** parts of the signal, you can shape your vocals in ways that were never possible before.

Below are some examples of how you can use Re-Esser in real-world scenarios:

Corrective Uses

- Natural de-essing: Reduce the sibilant level while keeping the tone bright and open.
- Tonal preservation: Tame harsh consonants without dulling the rest of the voice.
- Precision EQ: Apply EQ or compression or enhancement only to the sibilant part for more transparent control.
- Dynamics: Use different compressors for sibilance and tone. For example, a fast one for sibilants and slower one for the tonal path.
- Re-Esser can also recover natural sibilance from over-processed or overly de-essed recordings.

Creative Uses

- ▶ Enhance presence: Gently boost or saturate the sibilant layer to bring articulation and air to a dull vocal.
- ▶ Parallel effects: Add reverb only on the tonal, without the over-ringing artifacts on the sibilance.
- ▶ Sound design: Apply pitch/formant shifting only on the tonal, leaving the natural sibilance untouched and more natural sounding.
- ▶ Stereo control: Widen the tonal component while keeping sibilants centered and focused, yet spacious mix of the two.

Re-Esser gives you **total creative freedom**.

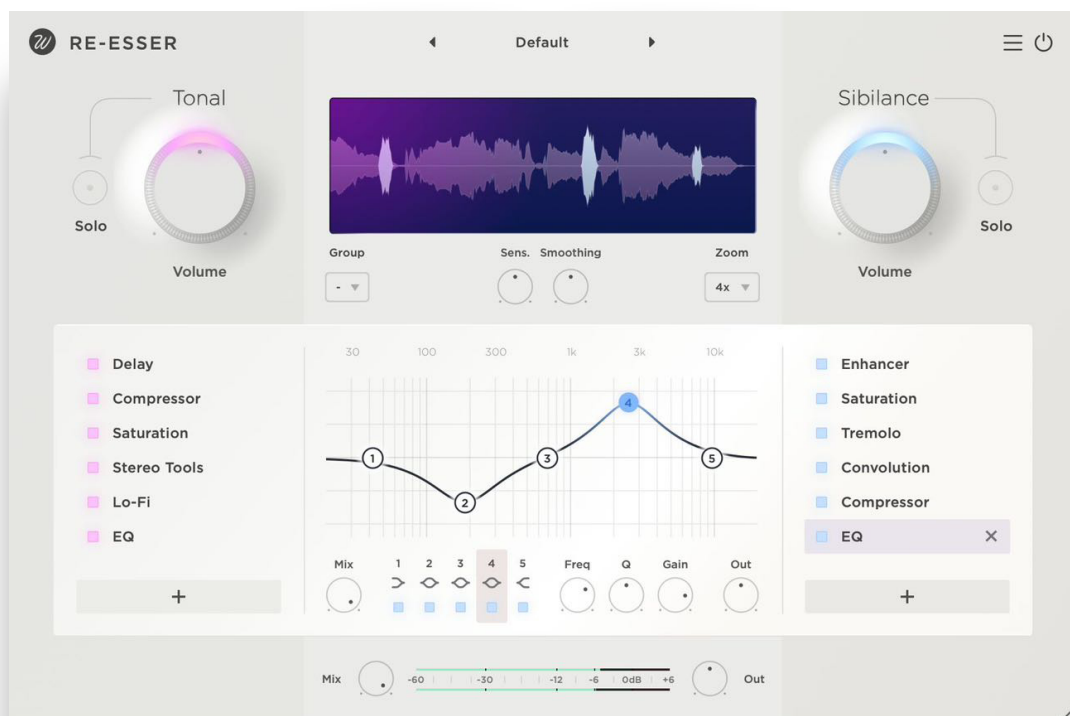
You can treat the sibilant and tonal components with any of the **included effects**, or route each path to external processors inside your DAW using the **Group** function.

It's not just about fixing sibilance — it's about **redefining** how you shape the top end of your vocals.

USER INTERFACE

MAIN VIEW

Re-Esser's interface is clean, intuitive, and designed for speed and clarity when working with vocals.



It's divided into **four main areas**:

Top Section

At the very top, you'll find the **preset browser** in the center, allowing you to quickly switch between factory and user presets.

On the right side are the **main menu**, **auto-updater** indicator, and the **power (bypass)** button.

Clicking the Wavesfactory logo on the top left opens the About panel.

Sibilant and Tonal Controls

On each side of the interface are the two main level controls:

- Tonal (left, pink).
- Sibilance (right, blue).

Each section has a large **Volume** knob that adjusts the gain of that specific component, and a **Solo** button that isolates it so you can hear what Re-Esser is detecting and processing.

These two knobs are the foundation of Re-Esser — adjusting just these controls can transform how your vocal sits in the mix.

Waveform Display

At the center, the waveform display shows both **tonal (purple/pink)** and **sibilant (light blue)** signals in real time, allowing you to visually monitor how the plugin separates and combines them.

Effects Section

Below the waveform display is the **effects area**, split into three sections:

- Left column: effects applied to the Tonal part (pink).
- Center: effect editor, showing the active effect's parameters.
- Right column: effects applied to the Sibilant part (blue).

You can add effects to either side by clicking the “+” button.

Each effect can be bypassed, reordered, or removed individually.

Re-Esser includes a full suite of built-in effects — from EQ and Compressor to Delay, Reverb, and Saturation — that can be applied independently to each signal path.

You can also use your **own DAW effects** via the **Group** function, creating endless possibilities for custom processing chains.

Bottom Section

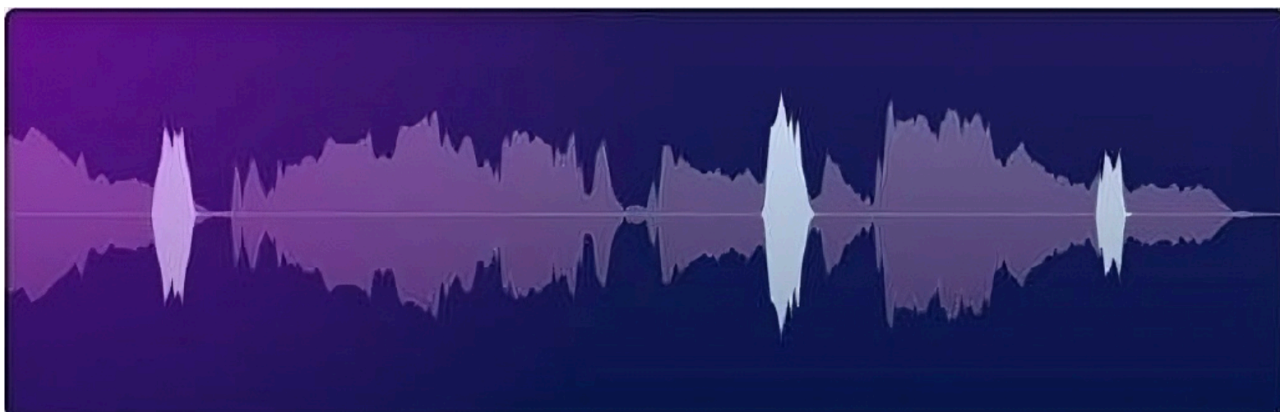
- The Global Mix control (blending dry and processed signals).
- The Output Meter, which displays the plugin's output level.
- The Out knob, controlling overall output gain.

The entire interface is **fully resizable** — just drag the lower-right corner to scale it.

Re-Esser will remember your preferred size automatically, and you can always restore the default dimensions from the main menu under “**Default size.**”

All parameters are fully automatable within your DAW.

WAVEFORM DISPLAY



The waveform display is the heart of Re-Esser.

It gives you real-time visual feedback of how the plugin separates the **sibilant** and **tonal** components of your signal.

Visualization

The waveform area shows two layers:

- Tonal signal is represented in purple-pink.
- Sibilant signal is shown in light blue.

This allows you to clearly see where sibilance is being detected and how it interacts with the rest of the vocal.

You'll notice that the tonal waveform provides a stable base, while sibilant regions appear as sharper, more defined peaks — typically during “S”, “T”, “SH” or “CH” sounds.

Watching the waveform as you adjust the **Sensitivity** and **Smoothing** controls helps you understand exactly how Re-Esser is reacting to the performance.

Controls

Located directly below the display are several key parameters that shape the detection and visualization behavior:

- **Group:** Allows you to assign this instance of Re-Esser to a Group. When multiple instances share the same group number, their detection is synchronized. You can then use your DAW's routing to insert your own effects into either the sibilant or tonal path. This makes Re-Esser not only a self-contained processor but also a flexible splitting hub for your vocal chain.
- **Sens.** (Sensitivity): Determines how much of the signal is considered sibilant. Increase this value if you want Re-Esser to catch more of the high-frequency transients, or reduce it if it's detecting too much. The waveform display will update in real time as you tweak this control.
- **Smoothing:** Applies temporal smoothing to the detection curve. Higher values make the transition between sibilant and tonal parts more gradual and natural, while lower values make separation sharper and more precise.
- **Zoom:** Adjusts the horizontal zoom of the waveform view. Choose between **1x and 16x** to see more or less detail depending on your editing preference.

Usage Tips

- Use the Solo buttons under Tonal and Sibilance to listen to each part individually and confirm the accuracy of detection.
- The waveform view is also a useful diagnostic tool — if you see continuous blue activity, try lowering **Sensitivity** or increasing **Smoothing**.
- When working with dynamic performances, use **Zoom 4×** to fine-tune the detection visually in greater detail.

MAIN PARAMETERS

Re-Esser gives you direct control over how the plugin separates, balances, and blends the **sibilant** and **tonal** elements of your vocal signal.

Each parameter is designed for musical precision and transparency.

Tonal Volume -96 dB – +12 dB

Controls the output level of the tonal (non-sibilant) part of the signal.

Raising it will make the vocal sound fuller and warmer; lowering it can create space and reduce body.

Tonal Solo

Solos the tonal part of the signal so you can hear only the non-sibilant material — useful for checking how much high-frequency energy remains in the main body of the vocal.

Sibilance Volume -96 dB – +12 dB

Controls the output level of the sibilant layer — the high-frequency consonant content.

Reducing it will de-ess the vocal naturally, while boosting it can enhance articulation and air.

Sibilance Solo

Solos the sibilant signal so you can monitor what the detection algorithm is isolating.

This is helpful for fine-tuning **Sensitivity** and **Smoothing** until only the intended consonants are being captured.

Mix 0 % – 100 %

Blends the dry (unprocessed) and wet (processed) signals.

At 0 % you hear the original vocal; at 100 % only the processed result.

Intermediate values allow for subtle parallel de-essing or creative tone blending.

Output -24 dB – +24 dB

Controls the final output level of the plugin after all processing.

Use it to match loudness when comparing processed and unprocessed signals.

Together, these parameters form the control center of Re-Esser — offering the flexibility to go from transparent, natural de-essing to bold, creative vocal reshaping.

EFFECTS

Re-Esser includes a complete suite of high-quality effects that can be applied independently to the **Tonal** and **Sibilant** parts of the signal.

This dual-path processing is what makes Re-Esser far more than a traditional de-esser — it's a creative vocal workstation.

Each signal path (Tonal on the left, Sibilant on the right) can host a separate chain of effects. You can combine, reorder, or bypass them freely to sculpt your sound with surgical precision.

Built-in Effects

Re-Esser includes a selection of **studio-grade effects** designed for both corrective and creative use:

- Chorus
- Compressor
- Convolution
- Delay
- Enhancer
- EQ
- Flanger
- Limiter
- Lo-Fi
- Phaser
- Vocal Transformer (Pitch / Formant shifting)
- Reverb
- Saturation
- Stereo Tools
- Tremolo
- Vibrato

Each effect has its own set of intuitive parameters displayed in the central editor.

You can **add** an effect by clicking the “+” button under either list, **bypass** it with the illuminated switch, **reorder** it by dragging, or **remove** it with the “x” icon.

Only one instance of each effect can be active per path — ensuring full compatibility with automation and consistent behavior across all DAWs.

Group Function

In addition to the built-in effects, Re-Esser allows you to use your **own external effects** directly inside the signal chain.

This is done through the **Group** function.

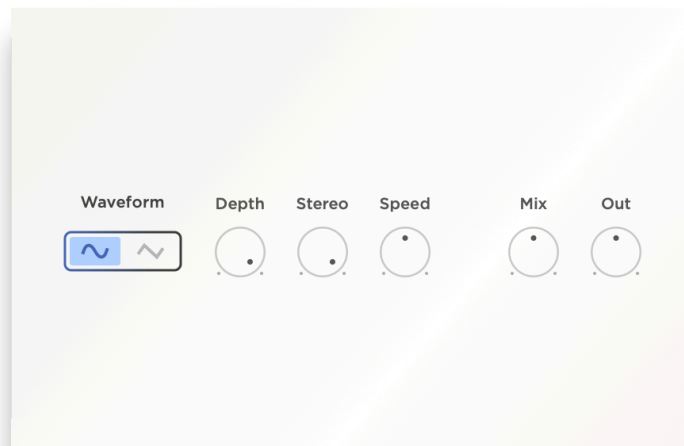
When multiple instances of Re-Esser share the same Group number, the separated **Tonal** and **Sibilant** signals can be routed to other tracks or plugin chains within your DAW.

This means you can, for example, use your favorite third-party reverb or EQ, or use effects that are not part of the built-in suite.

Workflow Tips

- Start by shaping the Sibilant path with the EQ that comes pre-loaded.
- Use **EQ** and **Compressor** on the **Tonal path** to stabilize the vocal body before adding creative effects.
- Experiment Experiment with different combinations — for example, **Lo-Fi** on sibilance for gritty air, or **Convolution** on tone for smooth ambience.

CHORUS



The chorus effect creates two copies of the main signal, delays them and modulates the pitch of each one using a delay line. The modulation can be controlled with the following parameters.

▸ **Waveform.**

Choose between a sine wave or a triangle wave to modulate the pitch of the delay lines.

▸ **Depth.**

Sets how much the pitch is changed in the delayed signals.

▸ **Stereo.**

Adjusts the phase of the modulation signal on the right channel so you can have them out of phase for a more pronounced stereo image.

▸ **Speed.**

Adjust in Hertz the speed of the modulation signal.

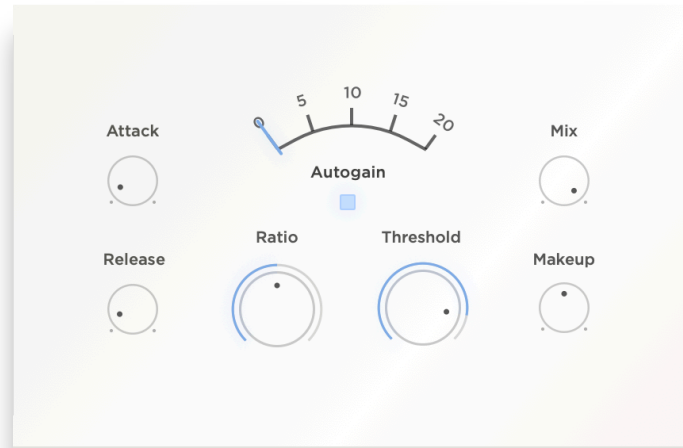
▸ **Mix.**

Set how much of the dry signal is mixed with the wet signal. For maximum effect, set at 50%.

▸ **Output.**

Adjusts the output volume from -24dB to +24dB.

COMPRESSOR



Compressors are used to reduce dynamic range. The compressor included in Re-Esser is based on VCA technology and it's designed to be used in a wide variety of scenarios, with special focus on transient heavy material.

- ▶ **GR display.**

See visually how much reduction is applied to the signal in dB. From 0dB (no effect) to -20dB.

- ▶ **Attack.**

Sets the amount of time in milliseconds it takes for the compressor to react to the incoming signal.

- ▶ **Release.**

Sets the amount of time in milliseconds it takes the compressor to recover once the signal has fallen below the threshold.

- ▶ **Ratio.**

The ratio parameter lets you specify how much compression is applied when the compressor starts working.

- ▶ **Threshold.**

Sets the value from which the compressor will start working. It's set in dB.

- ▶ **Makeup.**

It's effectively the output gain of the compression. It's meant to be used to compensate for the volume loss that audio compression inherently applies to the signal.

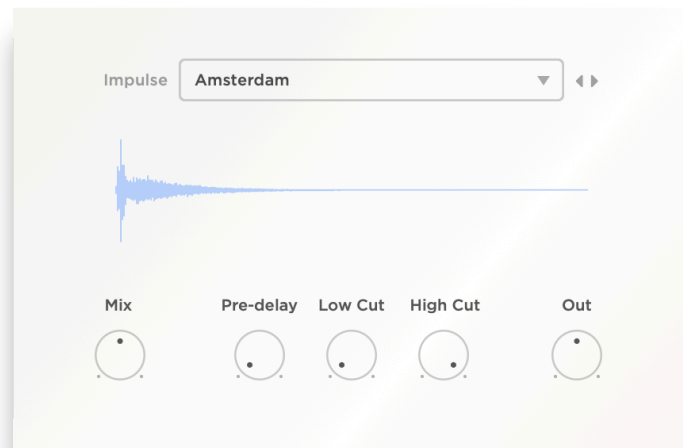
- ▶ **Auto-gain.**

Tell the compressor to auto-compensate for the volume loss.

- ▶ **Mix.**

Mixes the dry with the wet signal. Specially useful here to achieve that desired NY style compression easily and effectively.

CONVOLUTION



Convolution lets you choose an impulse response and convolve it with the input signal. Used widely for reverberation and space modeling, but also for capturing the frequency response of the desired medium or object. Re-Esser includes a set of impulses and you can also add your own.

▸ **Impulse.**

Select from the dropdown menu one of the included impulse responses, or use the left and right arrow for quick navigation. You can also drag and drop your own WAV directly in the waveform display, or click on the “Choose file...” button, and it will be automatically added to the list for future reference.

You can import all of your impulse response library by placing the impulses here:

- **Mac:** Library/Application Support/Wavesfactory/Re-Esser/Impulses/User
- **Windows:** C:\Users\YOUR_USERNAME\AppData\Roaming\Wavesfactory\Re-Esser\Impulses\User

▸ **Mix.**

Mixes the dry and wet signals. Both signals are at full volume when this parameter is set to 50%.

▸ **Pre Delay.**

Delays the wet signal in milliseconds.

▸ **Low Cut.**

Puts a low cut filter to the wet signal in order to remove excessive rumble in the low end.

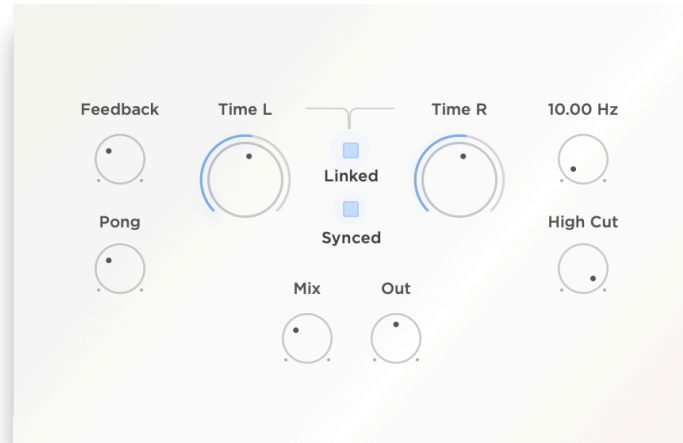
▸ **High Cut.**

Puts a high cut filter in the wet signal in order to remove the high end and make it sound duller and darker.

▸ **Out.**

Controls the output signal from -24dB to +24dB.

DELAY



Delay is an audio signal processing technique that records an input signal to a storage medium and then plays it back after a period of time. The delayed signal may be played back multiple times, or fed back into the recording, to create the sound of a repeating, decaying echo.

- ▶ **Time L.**

Adjusts the delay time of the left channel. If the channels are linked, this knob will also control the **Time R** parameter. This knob can be synced to the tempo or set free.

- ▶ **Time R.**

Adjusts the delay time of the right channel. If the channels are linked, this knob will also control the **Time L** parameter. This knob can be synced to the tempo or set free.

- ▶ **Linked.**

Links the Time L and Time R parameters. If this is not enabled you will be able to set different delay times for the left and right channels.

- ▶ **Synced.**

Makes the delay effect synced to the tempo so you can select delay times that are directly related to the BPM of your host.

- ▶ **Feedback.**

Sets how much of the output signal is fed back to the input. Increasing this will result in longer decay. When set at 100% the signal won't decay and will get easily out of control.

- ▶ **Pong.**

A ping pong delay is a stereo feedback delay where the delay signal bounces back and forth between the left and right channels.

- ▶ **Low Cut.**

Low cut filter in the delay signal path.

- ▶ **High Cut.**

High cut filter in the delay signal path. Useful to replicate the sound of an analog delay.

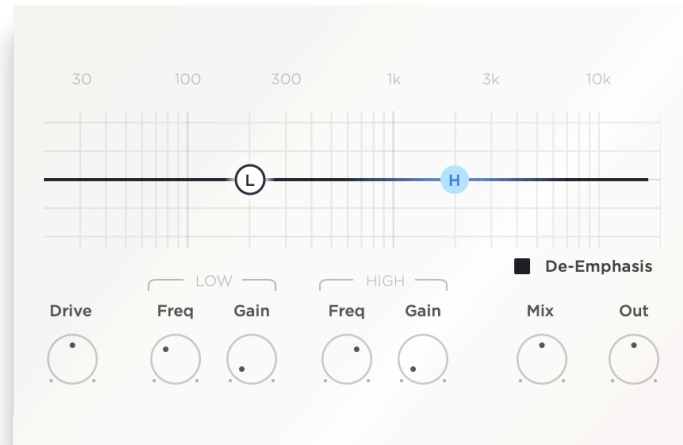
- ▶ **Mix.**

Mixes the dry and wet signals. At 50% both signals are at full volume.

- ▶ **Out.**

Controls the output volume of the effect from -24dB to +24dB.

ENHANCER



This effect will extract the difference between the dry and EQ'd signal, saturate that difference and mix it back with the dry signal. That way you will be applying saturation exactly where you want in the spectrum.

This effect is a stripped down version of [Spectre](#).

- ▶ **Graphical display.**

L controls the low shelf, **H** controls the high shelf. Moving the filters horizontally change the frequency and moving them vertically change their gain, just like a regular graphical EQ. Additionally, you can change their Q value with the mouse wheel.

- ▶ **Drive.**

Adjusts the amount of saturation in dB. Effectively, it works like an auto-compensated input volume.

- ▶ **Low Frequency.**

Frequency of the low shelf filter.

- ▶ **Low Gain.**

Gain in decibels of the low shelf filter.

- ▶ **High Frequency.**

Frequency of the high shelf filter.

- ▶ **High Gain.**

Gain in decibels of the high shelf filter.

- ▶ **De-Emphasis.**

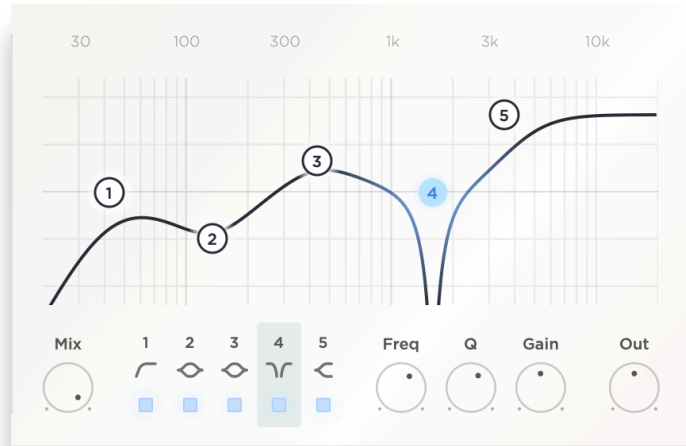
When enabled the Enhancer will automatically cancel the EQ boost so you only get the saturation without the extra gain.

- ▶ **Mix.**

Mixes the wet signal with the dry signal. At 50% both signals will be at full volume.

- ▶ **Out.**

Controls the output volume of the effect from -24dB to +24dB.



EQ

Equalization is the process of changing the balance of different frequency components in an audio signal. This EQ effect lets you graphically control five selectable filters.

- ▶ **Graphical display.**

The graphic display shows you the frequency range from 20Hz to 20KHz on the X-axis, and gain from -12dB to +12dB in the Y-axis. You can drag each one of the filters (labeled from 1 to 5) to set their frequency and gain value, adjust the mouse wheel to change their Q value, and double click for setting the default value. On right click, you will be able to select the filter type.

- ▶ **Frequency.**

Adjust the frequency of the filter from 20Hz to 20KHz.

- ▶ **Q.**

Adjusts the Q or bandwidth of the filter from 0.1 to 20.

- ▶ **Gain.**

Adjusts the gain of the filter from -12dB to +12dB. Bear in mind that some filter types won't accept a gain value, like the low cut.

- ▶ **Filter selector.**

Select between bell, low cut, low shelf, high cut, high shelf, notch and band pass filters.

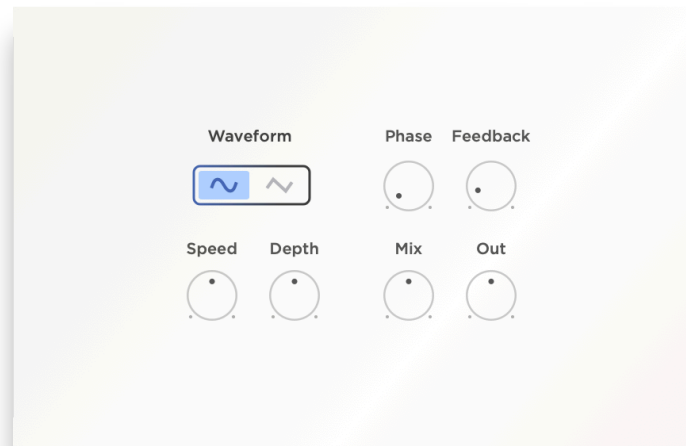
- ▶ **Mix.**

Mixes the dry and wet signals.

- ▶ **Out.**

Controls the output volume of the effect from -24dB to +24dB.

FLANGER



Flanging is an audio effect produced by mixing two identical signals together, one signal delayed by a small and gradually changing period, usually smaller than 20 milliseconds. This produces a swept comb filter effect: peaks and notches are produced in the resulting frequency spectrum, related to each other in a linear harmonic series. Varying the time delay causes these to sweep up and down the frequency spectrum.

▸ **Waveform.**

Lets you select the modulation waveform from sinusoidal to triangular.

▸ **Phase.**

Offsets the phase of the right channel by the desired amount, making a pronounced stereo effect.

▸ **Feedback.**

This parameter controls how much of the output signal is fed back to the input signal, resulting in a more pronounced flanging effect.

▸ **Speed.**

Controls the speed of the modulation signal, from 0.1Hz to 20Hz.

▸ **Depth.**

Sets the amplitude of the modulation signal.

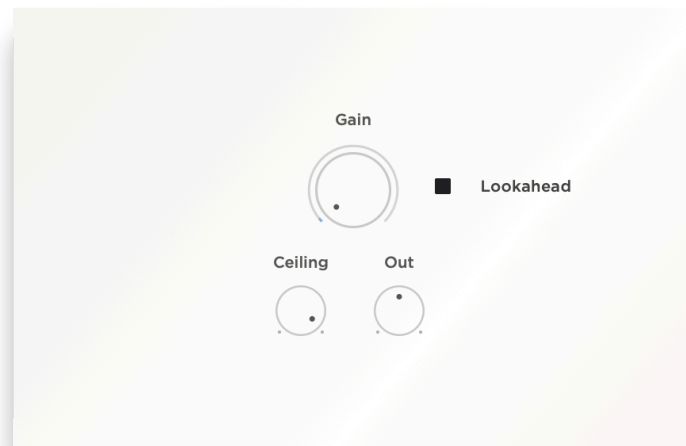
▸ **Mix.**

Mixes the dry and wet signals. For maximum flanging effect, this parameter should be at 50%.

▸ **Out.**

Controls the output volume of the effect from -24dB to +24dB.

LIMITER



Brickwall limiter that lets you boost the level of the audio signal without it surpassing the limit set by the ceiling parameter.

▸ **Gain.**

Boost of the signal level from 0dB to 12dB.

▸ **Lookahead.**

The effect will be much more smooth and responsive by catching peaks before they happen. This is done introducing 15 ms of latency, but it's auto-compensated. If you need 0 latency, leave this unchecked.

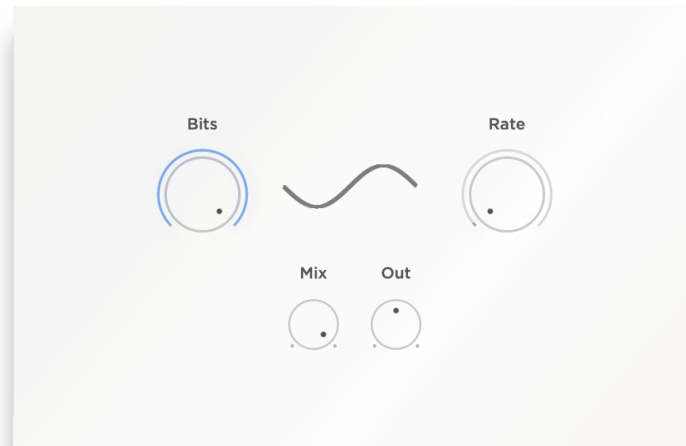
▸ **Ceiling.**

Sets the maximum allowed value for the signal to peak. Everything that exceeds this value shall not pass. Everything exceeding this value will be strictly limited.

▸ **Out.**

Controls the output volume of the effect from -24dB to +24dB.

LO-FI



This effect includes a sample rate reducer and a bit crusher.

▸ **Waveform display.**

See how the sample rate reducer and bit crusher affects the input signal. This is just for reference purposes and it's not directly related to the signal.

▸ **Bits.**

Creates distortion by reducing the resolution of the audio data. This parameter lets you set the amount of bits from 24 bit to 2 bit.

▸ **Rate.**

Reduces the sampling rate of the input signal from 1x (no reduction) to 50x. If the input signal is at 44.1KHz sampling rate and this parameter is set to 2x, the effective sampling rate is 22.05KHz.

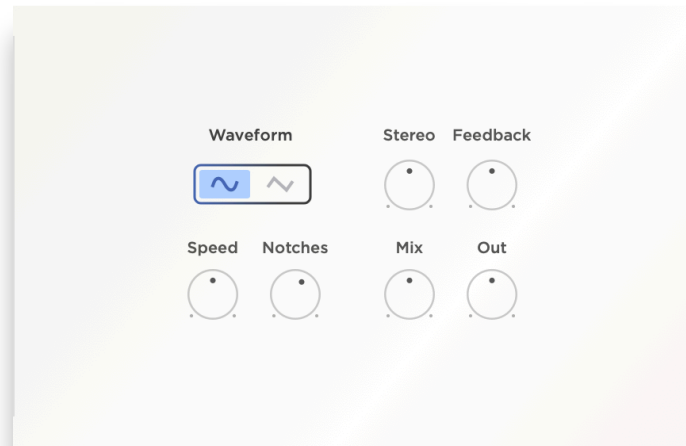
▸ **Mix.**

Mixes the dry signal with the wet signal.

▸ **Out.**

Controls the output volume of the effect from -24dB to +24dB.

PHASER



The phaser splits the incoming signal into two paths. One of the paths is filtered using modulated all-pass filters, and then both paths are mixed back together creating notches in the frequency spectrum due to the difference in phase.

▸ **Waveform.**

Lets you choose the waveform of the modulation signal between sine and triangle.

▸ **Stereo.**

Shifts the phase of the modulation signal on the right channel, creating a pronounced stereo effect.

▸ **Feedback.**

Sends back the output to the input, creating shaper peaks and changing their tonal quality.

▸ **Speed.**

Set the speed of the modulation signal in Hertz.

▸ **Notches.**

Set how many notches you want the phaser to produce from 2 to 12.

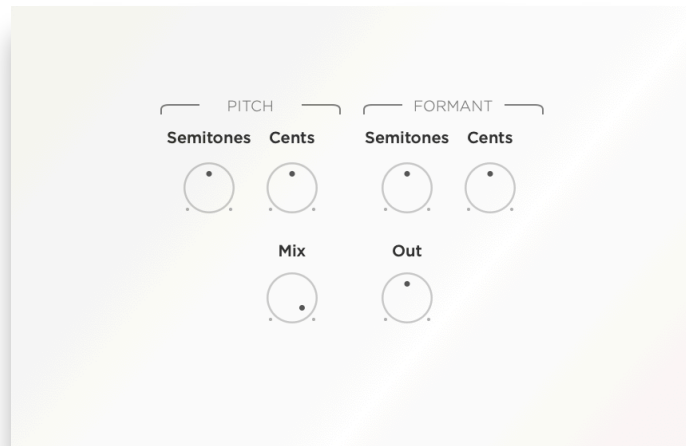
▸ **Mix.**

Mixes the dry signal with the wet signal. For full effect this parameter should be set to 50%.

▸ **Out.**

Controls the output volume of the effect from -24dB to +24dB.

VOCAL TRANSFORMER



This effect changes the pitch and formant of the incoming signal without affecting the length of it.

▸ **Semitones.**

Set how many semitones up or down you want the signal to be pitched. This value is then summed with the cents value.

▸ **Cents.**

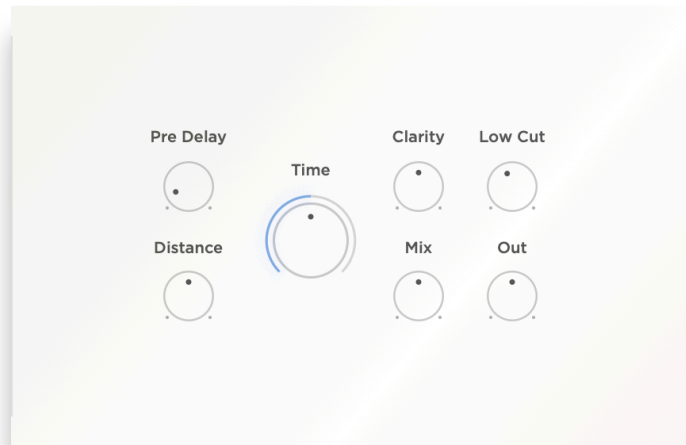
Set how many cents you want the signal to be pitched. This value is then summed with the semitone value.

▸ **Mix.**

Mixes the dry with the wet signal.

▸ **Out.**

Controls the output volume of the effect from -24dB to +24dB.



REVERB

This effect simulates the reflections of a room creating multiple filtered copies of itself that grow in density over time. It's designed to be a mixture between room and plate reverb.

▸ **Time.**

Sets the decaying time of the reverberation effect in RT60 value. That means that this is the time it will take the signal to reach -60dB.

▸ **Pre Delay.**

Sets the time that the wet reverb signal will be delayed.

▸ **Distance.**

This parameter is used to balance the early reflections with the late reflections. When set to 0% only early reflections will be heard. When set to 100% only the late reflections will be heard.

▸ **Clarity.**

Post-reverb high shelf filter on the reverb signal, making the reverb sound duller when turned down or brighter when turned up.

▸ **Low Cut.**

Pre-reverb low cut filter, that gets rid of the low-end rumbling before it happens, making the reverb sound cleaner.

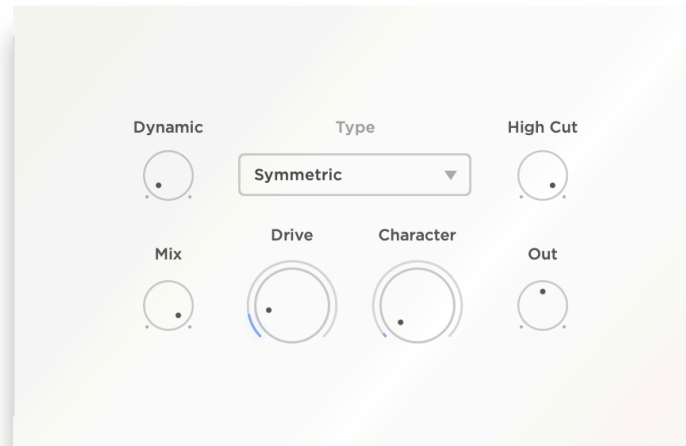
▸ **Mix.**

Mixes the dry signal with the wet signal. When set at 50% both signals are at full volume.

▸ **Out.**

Controls the output volume of the effect from -24dB to +24dB.

SATURATION



Toolbox for total saturation modeling.

▸ **Type.**

Select the type of saturation curve that is applied to the signal. **Symmetric** will create even harmonics; **Asymmetric** will create even and odd harmonics; **Hard Clipper** will limit the signal strongly; **Rectify** will make the negative values of the signal turn positive giving a higher pitched signal; **Half Rectify** will get rid of the negative values of the signal.

▸ **Dynamic.**

Special parameter that started as an experiment but it was kept in the final version of the plugin. At 0% the saturation is static, meaning that it doesn't have any memory and it behaves exactly the same in any situation. When increasing the value you'll hear how the saturation gradually changes, you've made it dynamic, now it has memory and acts differently depending on the input signal and past samples.

▸ **High Cut.**

High filter that acts on the signal after the saturation is applied. Use it to make the saturation less aggressive and harsh.

▸ **Drive.**

Boosts or cuts the input signal in dB so you get more or less saturation. It's auto-compensated so you don't notice a loss or gain in the output volume.

▸ **Character.**

This parameter lets you control how much more the low frequencies are saturated compared with the high frequencies. At 0% all frequencies are saturated equally. At 100% the low frequencies are much more saturated than the high frequencies.

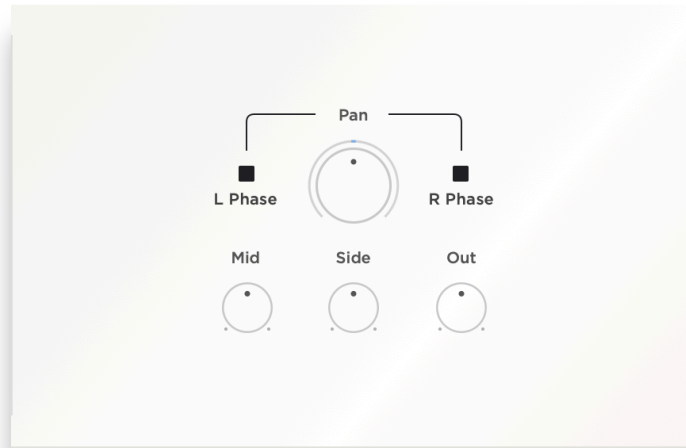
▸ **Mix.**

Mixes the input dry signal with the wet saturated signal.

▸ **Out.**

Controls the output volume of the effect from -24dB to +24dB.

STEREO TOOLS



Utility effect that lets you control the volume and phase of the different channels of the signal.

▸ **Pan.**

Adjust the balance between the left and right channels.

▸ **L Phase.**

Shifts the phase of the left channel by 180 degrees.

▸ **R Phase.**

Shifts the phase of the right channel by 180 degrees.

▸ **Side.**

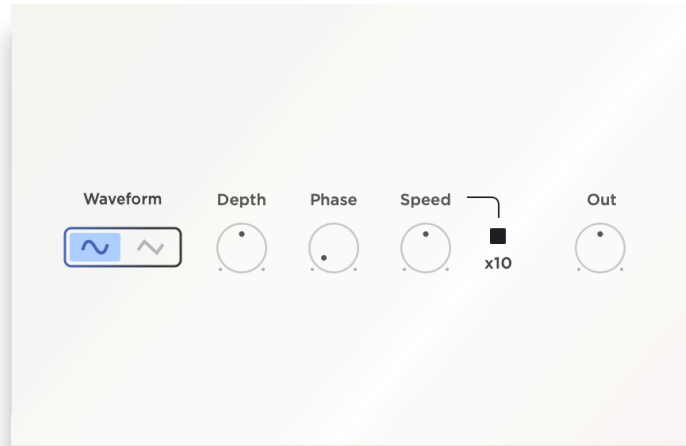
Changes the volume of the side channel (left - right) from -96dB (muted) to +12dB.

▸ **Mid.**

Changes the volume of the mid channel (left + right) from -96dB (muted) to +12dB.

▸ **Out.**

Controls the output volume of the effect from -24dB to +24dB.



TREMOLO

Effect that changes the amplitude of the incoming audio signal by modulating it using a low frequency oscillator.

▸ **Waveform.**

Sets the waveform of the modulation signal. You can choose between a sine wave and a triangle wave.

▸ **Depth.**

Sets the amplitude of the modulation signal. Effectively, sets amount of effect applied to the signal.

▸ **Phase.**

Offsets the phase of the right modulation signal relative to the left modulation signal. This increases the stereo feel of the effect.

▸ **Speed.**

Sets the speed of the modulation signal in Hertz from 0.1Hz to 20Hz.

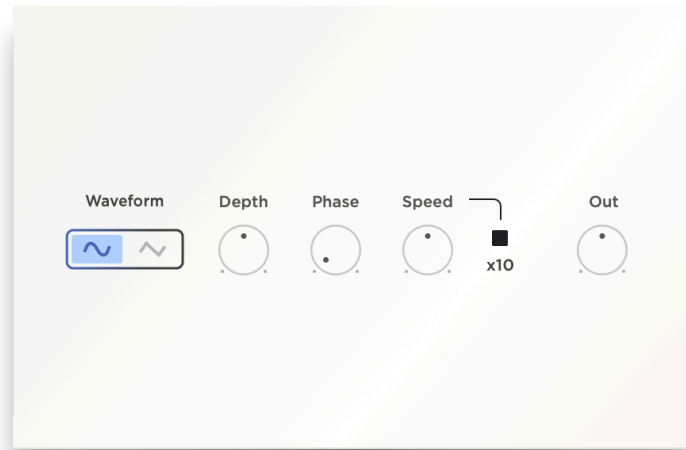
▸ **x10.**

Multiplies by 10x the speed, converting the tremolo effect into a ring modulator.

▸ **Out.**

Controls the output volume of the effect from -24dB to +24dB.

VIBRATO



Effect that changes the pitch of the incoming audio signal by modulating it using a low frequency oscillator.

▸ **Waveform.**

Sets the waveform of the modulation signal. You can choose between a sine wave and a triangle wave.

▸ **Depth.**

Sets the amplitude of the modulation signal. Effectively, sets amount of effect applied to the signal.

▸ **Phase.**

Offsets the phase of the right modulation signal relative to the left modulation signal. This increases the stereo feel of the effect.

▸ **Speed.**

Sets the speed of the modulation signal in Hertz from 0.1Hz to 20Hz.

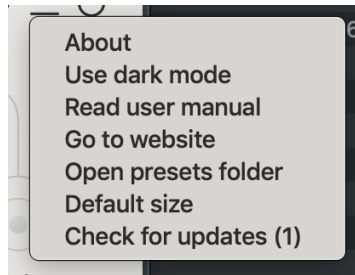
▸ **x10.**

Multiplies by 10x the speed, converting the tremolo effect into a frequency shifter.

▸ **Out.**

Controls the output volume of the effect from -24dB to +24dB.

MAIN MENU



The menu on the top right contains these elements:

- **About:** this will open a pop-up panel that shows the version number and credits.
- **Use dark/light mode:** switches between the dark and light UI color schemes.
- **Read user manual:** the folder containing the user manual will be opened.
- **Go to website:** this will launch <https://www.wavesfactory.com/audio-plugins/re-esser> in your default browser.
- **Open presets folder:** it will open the presets folder so you can manage the preset structure.
- **Default size:** selecting this option will reset the plug-in to the default size.

Extra:

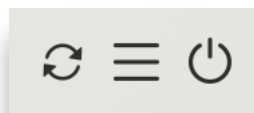
If an update is available the menu will also feature an option named “Check for updates (1)”. More on that in the next chapter.

AUTO-UPDATER

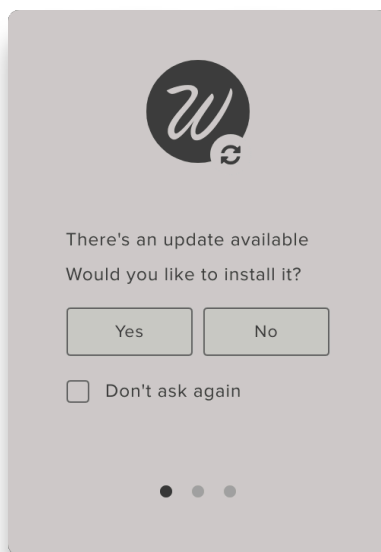
In order to make the plug-in easier to use and improve the user experience we’ve included a new method for updating it. Rather than sending an e-mail for letting you know that there is an update and tell you to go to the website and download it, we’ve thought of a better method.

The plug-in itself will warn you that there is an update available by displaying a red icon at the top right of the main GUI.

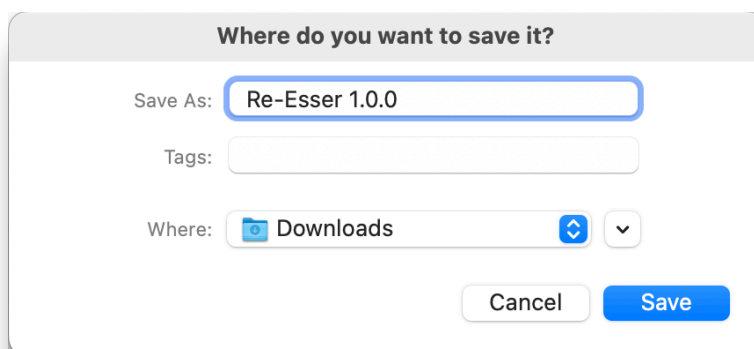
This icon will only appear if your computer is connected to the internet and if it’s possible to perform the update.



When clicking on this update icon this panel will appear:

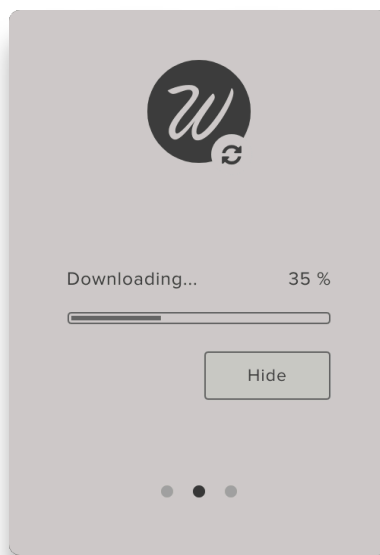


If you don't want to install the update you can postpone it by clicking "No". If you don't even want the plug-in to warn you again you can toggle the "Don't ask again" switch. Then, the icon will disappear but a new option will appear in the main menu named "Check for updates (1)". This menu option will trigger the same process as the yellow update icon. If you would like to perform the update (always recommended!) you have to click on "Yes". The plug-in will ask you where you want to download the installer in your hard drive using a native window. In this case, in a macOS system.



If you click on "Cancel" or if something goes wrong, an error message will appear indicating that there has been an error and you should try again.

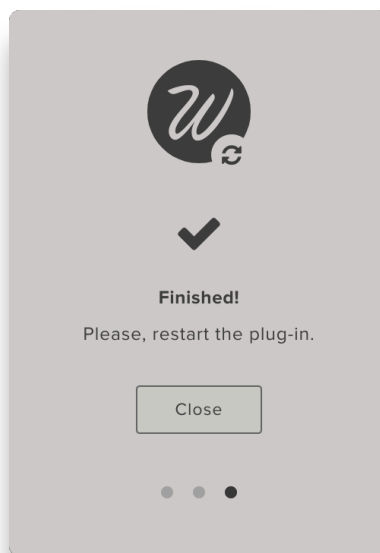
If a valid location has been set, the download will begin.



In this window you can see the download progress. Here we depend on the server speed and your own connection speed. Usually, it should be fine and the download should be ready in 1 minute (the installer's size is roughly 100MB).

You can always click on "Hide" so the plug-in downloads the installer in the background while you work in the main interface.

Once the download finishes the plug-in will launch the installer automatically, you should install the plug-in normally. Then, this message will appear.



Then, as you can read in the window, you should relaunch the plug-in and everything should be updated.

PRESETS

ABOUT

At the top centre of the plug-in you'll find the presets menu. It will be set to the "default" preset when you open the plug-in for the first time. It works like a regular preset manager where you have a list that it lets you pick any item and all parameters will be changed accordingly.

The presets are stored in .wfp (Wavesfactory Preset) format in:

- **Mac:** Library/Application Support/Wavesfactory/Re-Esser/Presets
- **Windows:** C:\Users\'username'\AppData\Wavesfactory/Re-Esser/Presets

You can directly manage the presets in this folder, if you create different sub-folders for drums, bass, guitars, mastering, each containing a set of presets, Re-Esser will take care of that structure and will show it accordingly using sub-menus.

To open the presets folder you can simply click on the top right menu and select "Open presets folder".

SAVE / LOAD / DELETE

The first three elements in the presets menu are: Default, Save and Save As.

Select the default preset for going back to the initial state. This default preset can't be changed or re-saved.

In order to save a new preset you first have to tweak the parameters to your taste, then open the presets menu and select "Save As". This will open a native OS window that will let you name the preset and save it in the presets folder.

When you have a preset loaded and you tweak it, the Save label will appear with an asterisk like this: Save*. This means that the preset has been modified and you can save it directly without going through the "Save As" dialog.

If you want to save a new preset based on a saved one you can select "Save As" and the save dialog will appear.

Deleting a preset is as easy as clicking "Delete..." or delete the file in your computer.

SUPPORT

If you find any bug or you have any questions please get in contact with us following this link:
<https://www.wavesfactory.com/support#contact>

FREQUENTLY ASKED QUESTIONS

Does Re-Esser have latency?

Yes and no — the amount of latency depends on the **Smoothing** parameter and the effects used. When **Smoothing** is increased, Re-Esser applies a short **crossfade** before and after each detected sibilant to ensure smooth transitions between the sibilant and tonal signals. This process introduces a small amount of latency that increases with higher Smoothing values. At low settings, the latency is negligible (close to zero). At higher settings, a few milliseconds are added to maintain transparent blending — especially important for natural-sounding vocals. At the highest setting, the plugin will introduce 50ms of latency. At default setting, 12.5ms of latency. **Pitch Shifter** and enabling **Lookahead** on the **Compressor** and **Limiter** will also add latency. Most modern DAWs will automatically compensate for this latency, keeping everything perfectly in sync.

What are the demo limitations?

The **demo version** of Re-Esser allows you to test all features without time limits.

The only restrictions are:

- An audio watermark is played every 180 seconds only while the plugin is processing audio.
- Preset saving is disabled.
- Session recall of parameters is disabled.

All other features are fully operational so you can evaluate the plugin in real-world conditions.

How many computers can I install Re-Esser on?

Each Re-Esser license allows installation on **up to three computers** that you personally own and use.

There is no need for online activation or dongles — your license file takes care of it automatically.

If you replace or decommission one of your computers and need to free up an activation, simply contact us through our [support page](#) and we'll reset your activations quickly.

Can I use Re-Esser on instruments?

Re-Esser is designed and optimized for **vocals**, where it excels at detecting and processing sibilance with surgical accuracy.

However, it can also be used creatively on other sources such as cymbals, acoustic guitars, or percussion, to isolate and manipulate high-frequency content.

Can I use my own effects inside Re-Esser?

Technically, no — you can't insert third-party effects inside Re-Esser itself.

However, you can easily use your own DAW effects thanks to the **Group** function.

Here's how it works:

1. Duplicate your vocal track in your DAW.
2. Insert Re-Esser on both tracks.
3. Set both instances to the same Group number.
4. On one instance, enable Sibilance Solo; on the other, enable Tonal solo.

Now you have two fully separated tracks — one containing only the sibilant part of the vocal, and the other containing only the tonal part.

From here, you can apply any effects, EQs, compressors, or reverbs you like directly within your DAW on each track.

This setup gives you complete freedom to treat the sibilance and tone independently, using your preferred tools and workflow.

This method offers complete flexibility while preserving perfect phase alignment between both tracks.

What's the difference between Re-Esser and a traditional de-esser?

Traditional de-essers simply reduce harshness by compressing the upper frequencies of the entire signal.

Re-Esser goes further — it **splits the vocal** into two fully independent layers: **Sibilant** and **Tonal**.

You can then process each part separately, blending them back together in perfect phase.

This lets you not only reduce sibilance but also shape it creatively: saturate, widen, brighten, or even effect it independently from the rest of the voice.

Can I use Re-Esser on mono or stereo tracks?

Yes.

Re-Esser works in both **mono** and **stereo**.

In stereo mode, detection and processing are applied in a way that preserves perfect phase coherence, ensuring the vocal remains natural and well-centered in the mix.

FINAL WORDS

A huge thanks to all people involved in this project. Beta testers, video creators, reviewers, artists, designers, composers, and coding friends!

We hope you like it as much as we do and it helps you take your mixes to the next level.

For video tutorials, news, and updates, visit wavesfactory.com ↗

Thank you very much for supporting Wavesfactory.

CREDITS

- **Production:** Wavesfactory.
- **Design:** Mikael Eidenberg, Jesús Ginard.
- **DSP:** Jesús Ginard, Ivan Cohen.

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CHANGELOG

All bug-fixes, additions and all relevant changes made to Re-Esser will be documented here.

- ✓ **Version 1.0.3** - 07/04/2026
 - ADDED: EQ spectrum analyzer.
 - ADDED: formant shifting effect.
 - IMPROVED: EQ filter values are shown while dragging the filter dots.
 - FIXED: user banned error.

- ✓ **Version 1.0.2** - 05/12/2025
 - ADDED: dark mode.
 - FIXED: crashes in Audacity, FL Studio and Bitwig.
 - IMPROVED: protection watermark now plays at a lower volume and with double the spacing (every 180 seconds).

- ✓ **Version 1.0.1** - 16/10/2025
 - FIXED: parameters were not saved in some hosts.

- ✓ **Version 1.0.0** - 14/10/2025
 - Initial release.