# CLARION

SONIC CLARITY PROCESSOR · WHITE RIVER AUDIO

User Guide
Version 0.4.3

Clarion brings out clarity and definition. It lifts the high band a little all the time and more on each attack, firms up the lows, and lines up the timing of lows and highs, so a track sounds clearer without simply turning up the treble. It works on single tracks, on instrument and vocal buses, and on the mix bus. It adds no latency and never rides the level on its own.




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## Quick start

1. **Insert Clarion** after level control on a vocal (for example after Laminar), on an instrument or group bus, or on the mix bus.
2. **Choose the Mode** 10 : Track for a single track, Bus for a group or the whole mix.
3. **Set Process** 5 by ear. The default 35% is a good start; watch the LIFT meter to see how much it adds.
4. **Compare with the plugin bypassed.** Clarion makes a track a little louder (about +0.6 dB at the defaults). Lower Output by the same amount for a fair comparison.

## What you see

**1 Tone curve**

**Bright line:** the live tone, moving with each attack. The dim curve under it is the steady setting.

**2 Time alignment**

How far the lows arrive behind the highs at each frequency, with the largest delay written on the right.

**3 Lift meter**

The current high-band lift in dB, with a peak marker.

**4 Status light**

Glows with the lift and the signal level.

## The controls

**5 PROCESS**
default 35%

The main control. Lifts the band above 3 kHz a little all the time and more on each attack (a pick, a consonant). It backs off on material that is already bright.

**Change it:** higher for a dull or distant track; lower if it starts to sound edgy.

**6 LO CONTOUR**
default 25%

A firmer, less muddy low end: a bass shelf around 75 Hz with a gentle dip around 300 Hz.

**Change it:** higher for a thin track or a loose low end; lower or off on a track that is already full.

**7 DEFINITION**
default 100%

Time alignment. The lows arrive slightly behind the highs (about 2.6 ms at 30 Hz, nearly nothing above 5 kHz), as in classic clarity hardware. It changes only timing, never the tone.

**Change it:** lower if a bass-heavy source loses punch; it is subtle by design.

**8 MIX**
default 100%

Blends Clarion with the dry signal. The dry signal is time-aligned too, so blending never causes comb filtering.

**Change it:** lower for a gentler, parallel effect, especially on the mix bus.

**9 OUTPUT**
default 0 dB, −18 to +12 dB

A fixed level trim. Clarion never matches the level automatically; use Output for an exact A/B.

**10 MODE**
default Track

**Track** reacts quickly to every pick and consonant. **Bus** reacts more slowly and keeps more of its lift steady, so a group or a mix doesn't flicker.

**Change it:** Bus on buses and the mix bus, Track everywhere else.

## Good to know

### Where it goes

On a vocal, after Laminar: Clarion then works on an even level. On instruments, anywhere after the track's EQ and compression. On the mix bus, early in the chain, before any final limiting.

### On buses and the mix bus

Use Bus mode, and start low: 15–25% Process with Mix at 50–100% is often plenty. A little Clarion on several buses adds up.

### Level

Clarion makes a track a little louder: about +0.6 dB at the defaults, +2.1 dB at Process 100%. It never rides the level itself, so the result stays exactly as you set it.

### With everything at zero

With every control at 0 Clarion passes the signal through untouched.

### What it isn't

Clarion is not an EQ for cutting problems or a de-esser.