

# HELL PRESSURE

HARMONIC PRESSURE - SOFT CEILING - PARALLEL DENSITY

Gentle Pressure

PRESSURE

CLEAN

CRUSH

1.5

DENSITY

LIGHT

HEAVY

35

CEILING

OPEN

LIMIT

-1.0

LEVEL

LOW

HOT

-1.0

BLEND

DRY

WET

100

STORE A

STORE B

A/B

SAVE

LOAD

BYPASS

HELL YES LOOP LAB

?

1.0.0

# HYLL Pressure

## User Manual

- ★ **Harmonic Pressure** ★
- ★ **Soft Ceiling** ★
- ★ **Parallel Density** ★

HYLL Pressure is an audio plugin for saturation, soft peak control and parallel density.

It was made for producers, beatmakers, musicians and sound designers who want to push audio harder without going straight into ugly digital clipping.

Use it lightly to smooth peaks, add loudness and bring a track forward.

Push it harder to thicken drums, light up synths, make bass heavier, crush loops or add controlled damage.

# 1. What HYLL Pressure Is

HYLL Pressure is not only a soft clipper.

It combines five simple controls:

**Pressure**

**Density**

**Ceiling**

**Level**

**Blend**

Together, they let you push the sound, shape the harmonics, catch the peaks, match the volume and mix the processed signal with the dry one.

It can be clean, warm, dense, aggressive or completely over the top depending on how far you push it.

HYLL Pressure can be used on drums, bass, synths, vocals, guitars, loops, buses and even gently on a master.

## 2. The Main Idea

The signal moves through HYLL Pressure like this:

**Input sound ► Pressure ► Density ► Ceiling ► Level  
► Blend ► Output ► sound**

Pressure pushes the signal.

Density changes how thick and harmonically loaded the saturation feels.

Ceiling catches the peaks after the tone has already been shaped.

Level controls the final output volume.

Blend mixes the processed sound with the original dry sound.

The result can be subtle peak smoothing, obvious saturation, parallel weight or heavy creative pressure.

## 3. Controls

### PRESSURE

Pressure controls how hard the signal is pushed into the plugin.

Low Pressure keeps the sound more open and natural.

Higher Pressure creates more saturation, more harmonic edge, more loudness and more peak rounding.

Use Pressure when you want:

- more energy,
- more forward sound,
- more edge,
- more loudness,
- more saturation,
- more transient control,
- more attitude.

On a full mix or master, small moves are usually enough.

On drums, synths, bass and loops, you can push it much harder.

### DENSITY

Density controls how thick the saturation feels.

Low Density is cleaner and more transparent.

High Density is heavier, firmer and more compressed-sounding.

Density does not simply make the sound louder. It changes the weight of the processed signal.

Use Density when you want:

- thicker drums,
- heavier bass,
- more solid synths,
- more body,
- more harmonic weight,
- more compression-like density.

If the sound becomes cloudy, flat or too packed, lower Density.

## CEILING

Ceiling controls how much the processed peaks are allowed to move after the saturation stage.

The control moves between OPEN and LIMIT.

Toward OPEN:

more peak movement,  
more natural dynamics,  
less peak catching,  
a more open sound.

Toward LIMIT:

more peak control,  
more compact loudness,  
more transient smoothing,  
a denser and more controlled output.

Use Ceiling when you want to catch peaks after Pressure and Density have already shaped the tone.

Ceiling is not a final mastering limiter. It is part of the sound of HYLL Pressure.

## LEVEL

Level controls the final processed volume.

Use it to match the plugin level with the bypassed level.

This is very important. Louder usually feels better at first, even when the processing is too much.

A good habit:

turn the plugin on,  
shape the sound,  
then lower or raise Level until bypass and processed feel close in loudness.

That makes it easier to judge the actual tone, density and movement.

## BLEND

Blend mixes the processed signal with the original dry signal.

100% means fully processed.

Lower values bring back more of the original sound.

Use Blend when you want:

parallel saturation,  
more natural punch,  
density without losing clarity,  
aggressive processing mixed under the dry sound.

Blend is especially useful on drums, bass, loops and buses.

If the effect feels too strong, try lowering Blend before changing everything else.

## BYPASS

Bypass turns the plugin processing on or off.

Use it often.

For a fair comparison, match the Level first.

## STORE A / STORE B / A-B

Store A and Store B let you save two temporary settings while working.

A/B switches between them.

Use this when comparing:

cleaner vs heavier,  
open vs controlled,  
subtle vs aggressive,  
louder vs more natural.

This is for quick comparison inside your session.

## SAVE / LOAD

Save and Load let you store and recall your own presets.

Factory presets are starting points. They are not fixed rules.

Always adjust Pressure, Ceiling, Level and Blend for the actual sound you are processing.

## 4. Factory Presets

### Factory Presets

HYLL Pressure includes 11 factory presets. They are not rules, final answers or “correct” settings. They are starting points with different levels of pressure, density, control and attitude.

Some presets are subtle and useful for buses, vocals or mastering-style peak control. Others are intentionally pushed hard for creative sound design, drums, synths, bass and 808s.

Always adjust Level after choosing a preset. A louder preset may feel better at first only because it is louder.

### Gentle Kiss

A soft starting point for light saturation, subtle peak smoothing and gentle harmonic pressure.

Good for:

vocals, synths, acoustic sounds, mix bus, master bus, soft tone shaping.

Settings:

Pressure 1.0 dB, Density 30%, Ceiling -1.0 dB, Level -1.0 dB, Blend 100%.

### Master Glue

A controlled preset for adding a little density and cohesion without pushing the sound too hard.



Good for:

mix bus, master bus, full loops, final polish, subtle loudness shaping.

Settings:

Pressure 1.8 dB, Density 42%, Ceiling -1.0 dB, Level -1.2 dB, Blend 100%.

## **Warm Density**

A warmer and thicker starting point with more harmonic body.

Good for:

vocals, bass, synths, guitars, loops, buses.

Settings:

Pressure 2.6 dB, Density 55%, Ceiling -1.0 dB, Level -1.8 dB, Blend 100%.

## **Loud Control**

A stronger but still controlled preset for pushing material forward while keeping peaks organized.

Good for:

drum bus, mix bus, loud loops, synth groups, controlled clipping.

Settings:

Pressure 3.6 dB, Density 50%, Ceiling -1.0 dB, Level -2.5 dB, Blend 100%.

## **Parallel Pressure**

A parallel-style preset with more drive and density, blended back with the dry signal.

Good for:

drums, vocals, bass, loops, parallel bus processing.

Settings:

Pressure 6.0 dB, Density 65%, Ceiling -1.0 dB, Level -2.5 dB, Blend 55%.

## **Drum Crush**

A punchy preset for making drums feel tighter, heavier and more forward.



Good for:

drum bus, breakbeats, loops, percussion, aggressive transient shaping.

Settings:

Pressure 5.5 dB, Density 38%, Ceiling -1.0 dB, Level -3.0 dB, Blend 75%.

## **Tape Push**

A warmer, saturated preset with a pushed tape-like attitude.

Good for:

synths, vocals, bass, guitars, loops, full textures.

Settings:

Pressure 4.5 dB, Density 72%, Ceiling -1.0 dB, Level -2.5 dB, Blend 80%.

## **Drum Destruction**

An intentionally extreme preset for heavy drum damage and crushed sound design.

Good for:

drums, breakbeats, industrial loops, parallel destruction, transitions, experimental processing.

Settings:

Pressure 19.0 dB, Density 100%, Ceiling -15.0 dB, Level -6.0 dB, Blend 100%.

## **Bass Punisher**

A brutal low-end preset designed to hit the processor hard while keeping some dry movement through the blend.

Good for:

bass, distorted bass, low synths, aggressive parallel low-end processing.

Settings:

Pressure 24.0 dB, Density 33%, Ceiling -20.0 dB, Level +0.2 dB, Blend 30%.

## Synth Ignition

A high-pressure preset for lighting up synths with strong density and controlled output.

Good for:

lead synths, arps, pads, aggressive electronic textures, sound design.

Settings:

Pressure 13.0 dB, Density 100%, Ceiling -12.0 dB, Level -15.2 dB, Blend 58%.

## 808 Wallbreaker

A heavy preset for making 808s hit harder, thicker and more aggressively.

Good for:

808, bass hits, trap drums, low-end pressure, heavy electronic production.

Settings:

Pressure 12.4 dB, Density 100%, Ceiling 0.0 dB, Level -3.7 dB, Blend 100%.

# 5. Practical Starting Points

## DRUMS

Start with:

Pressure: medium to high

Density: medium

Ceiling: slightly controlled

Blend: 60-100%

For parallel drum pressure, push Pressure and Density harder, then lower Blend.

Listen for cymbals. If the top end gets too crispy, lower Pressure or Density.

## BASS / 808

Start with:

Pressure: medium  
Density: medium to high  
Ceiling: moderate  
Blend: 70-100%

This can make bass feel more solid and more audible.

If the low end starts to distort too much, lower Pressure or Density.

## SYNTHS

Start with:

Pressure: low to medium  
Density: medium  
Ceiling: open or slightly controlled  
Blend: 70-100%  
Use it to add weight, color and forward movement.  
For aggressive synths, raise Pressure and lower Blend.

## VOCALS

HYLL Pressure can work surprisingly well on vocals, especially when used with small moves or in parallel.

Use it to add presence, density, warmth and a slightly pushed character without necessarily making the vocal sound distorted.

*Try:*

Pressure: low to medium  
Density: low to medium  
Ceiling: open or lightly controlled  
Blend: 30-80%

For lead vocals, start gently. For backing vocals, ad-libs, distorted hooks or experimental vocal layers, push it harder.

*Good starting presets:*

Gentle Kiss,  
Warm Density,  
Parallel Pressure,  
Tape Push.

If the vocal becomes too sharp, lower Pressure or Density. If it loses natural movement, reduce Blend.

## **MIX BUS**

*Start with:*

Pressure: low  
Density: low  
Ceiling: open or slightly controlled  
Blend: 80-100%

On a full mix, small moves are usually enough.  
Match Level carefully.

## **MASTER**

HYLL Pressure can be used on a master, but gently.

*Start with:*

Pressure: very low to low  
Density: low  
Ceiling: slightly below the loudest peaks  
Blend: 80-100%  
Level matched to bypass

The goal is usually soft peak control, density and harmonic polish.

Do not judge only by loudness.

## CREATIVE DAMAGE

*Start with:*

Pressure: high

Density: high

Ceiling: controlled

Blend: 30-80%

*Good for:*

drums,

loops,

808,

synths,

sound design,

transitions,

parallel destruction.

Push it until it breaks, then use Blend and Level to place it.

## 6. Useful Listening Tips

These are not rules. HYLL Pressure can be used cleanly, heavily, carefully or completely abused. The ideas below are only starting points for judging what the plugin is doing.

If it sounds better only because it is louder:

Use Level to match the bypassed volume. After that, decide if the tone, density and movement still feel better.

If a full mix feels too pushed:

Try less Pressure, less Density or a lower Blend amount. Small moves can be enough on a mix bus or master.

If the sound feels too flat:

Open the Ceiling toward OPEN, reduce Density, or bring some dry signal back with Blend.

If the top end gets crispy:

Try lowering Pressure or Density before changing everything else. Cymbals, vocals and bright synths usually reveal this first.

If the low end gets too heavy or fuzzy:

Reduce Pressure, reduce Density, or use Blend to keep more of the original low-end shape.

If the effect feels exciting but too obvious:

Keep the aggressive setting, then lower Blend. This is often better than making every control safer.

If the processed version feels smaller:

Back off Density, open the Ceiling, or use more dry signal through Blend.

None of this is mandatory. If the sound works in the track, it works.

## 7. Quick Workflow

A simple workflow:

1. Load a preset.
2. Set Blend to 100%.
3. Raise Pressure until the sound reacts.
4. Adjust Density until the tone feels right.
5. Move Ceiling toward LIMIT only if peaks need more control.
6. Use Level to match bypass.
7. Lower Blend if the effect feels too strong.
8. Use A/B to compare two different settings.
9. Save your own preset if the setting works.

## 8. Listening Checklist

Before deciding if the plugin is helping, check:

Is the processed version only louder?

Did the low end stay solid?

Did the top end become harsh?

Did the drums lose punch?

Did the vocal get edgy?

Did the mix become smaller?

Does the loudness-matched version still feel better?

If the answer is yes, HYLL Pressure is probably adding useful tone, density or control.

If the answer is no, reduce Pressure, Density, Ceiling or Blend.

## 9. What HYLL Pressure Does to the Sound

HYLL Pressure can:

round sharp peaks,

reduce spiky transients,

add harmonics,

increase density,

make sounds feel louder,

make drums more compact,

make bass more solid,

make synths more forward,

add warmth,

add edge,

create parallel saturation,

control peaks after saturation.

In one analysis example, the processed signal became louder, the true peak was reduced and the crest factor became lower, showing a denser and more controlled signal shape. This does not mean every sound should be pushed hard. It means the plugin is able to reshape peaks and density in a measurable way.



## 10. Final Notes

HYLL Pressure is a creative audio tool.

It can be subtle.

It can be heavy.

It can be useful.

It can be abused.

Use your ears, match your levels, and do not be afraid to push it.

**Download updates and read the online manual at:**

[\*https://www.hellyeslooplab.com/hyll-pressure-manual\*](https://www.hellyeslooplab.com/hyll-pressure-manual)

**Hell Yes Loop Lab**

[\*https://www.hellyeslooplab.com\*](https://www.hellyeslooplab.com)

