VITRIC AUDIO · MUSE HUB EDITION

Bevel EQ

User guide · version 1.2.0

What it is

A freeform parametric EQ with 24 bands, any of them dynamic, any of them placed in mid, side, left or right. Slopes to 96 dB/oct and an analyzer that draws pre and post at the same time. Zero latency by default, 2x or 4x oversampling when you want it. VST3, AU and AAX for Windows and macOS. Free.

Every one of the 24 band slots can be a bell, low shelf, high shelf, notch, high pass or low pass, with slopes of 12, 24, 48, 72 or 96 dB/oct on the pass filters, gain of ±30 dB and Q from 0.1 to 40. Any gain shape can be switched to dynamic: threshold from -72 to 0 dB, a signed range of ±24 dB so the same band can duck or lift, attack from 0.5 to 200 ms and release from 5 to 2000 ms, with a detector filtered to the band's own frequency region. Every band can sit in Stereo, Left, Right, Mid or Side, and a mono-maker sums everything below 20 to 500 Hz at 24 dB/oct.

The display is the whole interface. The spectrum analyzer draws the pre and post traces together under the summed curve, with a 60, 90 or 120 dB range, 0 to 6 dB/oct tilt, three speeds, FFT sizes of 4096, 8192 or 16384, freeze and a peak-hold trace. Per-band solo is filtered to match the band's shape, so you audition exactly what a band hears. The floating bar reads the selected band with typeable frequency, gain and Q. Arrows nudge, Shift gives a fine drag, Cmd or Ctrl locks one axis, Alt-click bypasses a band. A and B snapshots travel with the session, undo and redo live inside the plugin, and bypass, band edits and preset recall are click-free while audio runs.

Zero Latency is the default and really is zero. 2x and 4x oversampling report their latency to the host and delay-compensate the dry path, so bypass stays phase-aligned. Proportional Q and auto-gain are optional. Nine factory presets, user presets saved to disk, output trim with peak and RMS metering, and a freely resizable window from 760x420 up to 2400x1400. The analyzer is drawn on the interface thread and never touches the audio path.

Bevel EQ is stereo only, has one phase mode with no linear-phase option, and no EQ match or masking view. If your work needs those, this is not the EQ for that part of it.

Built and used at a working recording studio. Support: support@vitricaudio.com

Key features

- 24 freeform bands: bell, shelf, notch, high pass or low pass in any slot, no fixed layout
- Dynamic bells and shelves with a signed ±24 dB range that duck or lift on their own region
- Per-band placement in Stereo, Left, Right, Mid or Side, plus a 24 dB/oct mono-maker
- Filter slopes from 12 to 96 dB/oct, with gain of ±30 dB and Q from 0.1 to 40 per band
- Analyzer draws pre and post spectra together under the curve, with freeze and peak hold
- Zero latency by default, 2x or 4x oversampling, click-free edits, A/B, undo and redo

Working the display

Double-click on the display to add a band where you click; drag a node to move it, drag vertically for gain and horizontally for frequency. The wheel changes Q. Select a band to open its plate: shape, frequency, gain, Q, placement, solo, and the Dynamics page with threshold, range, attack and release. Every value on the plate can be typed: click it, enter a number, press Enter. Shift gives a fine drag, Cmd or Ctrl locks one axis, Alt-click bypasses a band, Delete removes it, Tab steps through bands, and Cmd/Ctrl-Z undoes inside the plugin.

PRE and POST switch which analyzer trace leads; both are drawn together under the summed curve. A and B hold two full snapshots. The OUT trim, the preset menu and the options menu (tooltips, reduce visual effects, the keyboard shortcut sheet) sit in the top bar.

Typical uses

- **Vocal chains.** High-pass the rumble, notch the honk, shelf the air. One instance covers the whole corrective and tonal chain, with per-band solo to find the harshness fast.
- **Resonance hunting.** Narrow bells, the analyzer under the curve, and solo per band. See the ringing snare frequency, grab it, watch it die on the same display.
- **Mix bus tone.** Broad, gentle shelves and a truthful pre/post analyzer make half-dB bus decisions honest instead of hopeful.
- **Mastering moves.** Surgical cuts at 96 dB/oct next to wide musical lifts, a side-only air lift beside a mid-only cut, and a dynamic band to hold one resonance down only when it sings. A/B snapshots and auto-gain keep the comparison honest.

Full specification

- 24 band slots, each freely assignable
- Bell, low shelf, high shelf, notch, high pass and low pass per slot
- Filter slopes: 12, 24, 48, 72 and 96 dB/oct, cascaded Butterworth
- Gain range ±30 dB, Q from 0.1 to 40
- Per-band placement: Stereo, Left, Right, Mid or Side
- Per-band dynamic mode on the gain shapes: bell, low shelf, high shelf
- Dynamics: threshold -72 to 0 dB, signed range ±24 dB to duck or lift
- Dynamics: attack 0.5 to 200 ms, release 5 to 2000 ms
- Band-filtered detection, so a dynamic band reacts to its own region
- Oversampling: Zero Latency, 2x or 4x, delay-compensated dry path
- Proportional Q, optional: bandwidth narrows as a band is pushed harder
- Auto-gain, optional: compensates the curve's overall boost or cut
- Mono-maker: sums to mono below 20 to 500 Hz at 24 dB/oct
- Spectrum analyzer showing pre and post at the same time
- Analyzer range 60/90/120 dB, tilt 0/3/4.5/6 dB per octave, three speeds
- FFT resolution 4096, 8192 or 16384, with freeze and a peak-hold trace
- Per-band solo, filtered to match that band's shape
- Summed response curve rendered over the analyzer
- Typeable frequency, gain and Q readouts
- Output trim with peak and RMS metering, peak-hold
- A/B snapshot slots that persist with the session
- Undo and redo inside the plugin
- Keyboard: delete a band, arrow nudge, Tab through bands, Cmd-Z
- Shift for a fine drag, Cmd to lock one axis, Alt-click to bypass a band
- Frequency and nearest note name under the cursor
- Nine factory presets plus user presets saved to disk
- Freely resizable window, 760x420 up to 2400x1400
- Click-free bypass, band edits and preset recall
- Full parameter automation in every DAW
- Analyzer drawn on the UI thread, never in the audio path
- State saved and recalled exactly with your session
- Passes pluginval at strictness level 5
- VST3, AU and AAX, Windows and macOS

Installation on Muse Hub

This Muse Hub edition is free and needs no license key, account, activation or trial: it opens and runs directly, and the status chip in the plugin reads MUSE HUB. Muse Hub installs and updates it for you. On

Windows the plugin installs as a VST3. On macOS the installer places VST3, AU and AAX builds in the standard system plugin folders. If the plugin does not appear in a host, rescan plugins, confirm the host is 64-bit, and in Audacity enable it in the Plugin Manager.

Requirements: Windows 10 or later (64-bit) or macOS 11 or later, Intel or Apple Silicon. Settings and presets are the same as the edition sold at vitricaudio.com, so projects open in either edition.

Frequently asked questions

Is Bevel EQ an alternative to FabFilter Pro-Q?

It is built for the same seat: a do-everything parametric EQ with freeform bands, steep filter slopes, per-band dynamics, per-band Mid/Side and an analyzer you work on directly. Bevel EQ covers that ground with 24 bands, slopes to 96 dB/oct, dynamic bells and shelves, five placement options per band, and pre and post spectra drawn together. It is not the same feature list. Bevel EQ has one phase mode with no linear phase option, it is stereo only with no surround or Dolby Atmos, and it has no EQ match, no draw-a-curve spectrum grab, no masking view between instances and no group editing across bands. If your work needs those, this is not the EQ for that part of it.

Can a band be dynamic?

Yes, on the gain shapes: bell, low shelf and high shelf. Each dynamic band gets a threshold from -72 to 0 dB, a range of plus or minus 24 dB, an attack from 0.5 to 200 ms and a release from 5 to 2000 ms. The range is signed, so the same band can duck when content arrives or lift when it falls away. The detector is filtered to the band's own frequency region, so it reacts to its own content rather than to the overall level of the track.

Can I EQ the mid and the sides separately?

Yes. Every band has a placement: Stereo, Left, Right, Mid or Side. A boost in the sides only and a cut in the mid only can sit on the same curve in one instance. There is also a mono-maker that sums everything below a chosen frequency, 20 to 500 Hz, at 24 dB/oct. Bevel EQ is stereo only, so there is no surround or Dolby Atmos support.

Does it add latency?

Not in the default Zero Latency quality, which really is zero. Choose 2x or 4x oversampling and the plugin reports its latency to the host and delay-compensates the dry path, so bypass stays phase-aligned.

Does the analyzer cost CPU in the audio path?

No. The spectrum is computed and drawn on the interface thread at frame rate. The audio thread only runs the filters.

Can I automate bands without zipper noise?

Yes. Every parameter is smoothed, and bypass, band changes and preset recall are click-free while audio runs.

What formats and DAWs does Bevel EQ support?

VST3, AU and AAX on Windows 10+ and macOS, Intel and Apple Silicon. That covers Pro Tools, Logic Pro, Ableton Live, Cubase, Studio One, FL Studio, REAPER and every other major host.

Support: support@vitricaudio.com · Product page: https://vitricaudio.com/bevel-eq · Vitric Audio, Cleveland, Ohio. This guide describes Bevel EQ 1.2.0 as distributed on Muse Hub.