VITRIC



Colorfield Mix Stage

USER MANUAL | VERSION 1.0.13 | UPDATED NOVEMBER 18, 2026 | MUSEHUB EDITION

Contents

01	Quick start
02	What's new in 1.0.13
03	What's new in 1.0.12
04	What's new in 1.0.11
05	What's new in 1.0.10
06	What's new in 1.0.9
07	The window
08	Placing tracks
09	Rooms and the listener
10	Plots and roles
11	Scenes and undo
12	Collisions
13	Keyboard and mouse
14	Recipes
15	Parameters
16	Hosts and limits
17	Specifications
18	Installation and updates
19	Troubleshooting
20	Support

Colorfield Mix Stage puts your whole mix on one stage, in one room. You put one Colorfield on every track, and every Colorfield window shows all of those tracks standing in the same lit room. Drag a track forward or back, left or right, and it sounds as if it stood there. Further back means quieter and more distant, with more of the room's reflections and tail, softer highs from the air, and less close-mic warmth.

Every Colorfield runs the same room tail, so the whole mix sounds like one room. No audio passes between them: each one renders its own track.

This manual covers Colorfield Mix Stage 1.0.13 as MuseHub installs it: AU, VST3 and AAX on macOS, VST3 and AAX on Windows.

01 Quick start

1. Name your tracks with clear words (Lead Vocal, Kick, 808, Bass, Gtr, Keys, Pad). Colorfield reads the names to guess each track's role, and plots place tracks by role (see Roles).
2. Insert **Colorfield** on every track you want in the mix, as an insert effect on mono or stereo audio tracks. It is not an instrument and takes no MIDI. Its output is always stereo: on a mono track in Logic Pro, choose the Mono → Stereo version. Keep every Colorfield in your DAW's main plugin process, not bridged or sandboxed, or the stage shows only some tracks (see Hosts and limits).
3. Open any Colorfield window. Every track with Colorfield on it stands on the stage. A Colorfield you just inserted places itself after a moment, at the spot for its role or at the nearest clear spot.
4. Choose a room in the header.
5. Play the song, then choose a plot under **PLOTS** to place every track by its role in one step.
6. Drag tracks where you want them: left and right for the stereo place, forward and back for distance. A track moved back gets quieter, up to 10 LU. To keep its level, start dragging, then hold `Shift`.
7. Click the **COLLISIONS** chip at the lower left to see which tracks mask each other, and click **APPLY** to make a suggested move.

TIP

Added a Colorfield after choosing the room? It takes the stage's room settings by itself, about a second after it opens, in Pro Tools too. One loaded from a preset, a track template or a paste keeps the settings it was saved with and joins the stage it's opened on; if its settings differ from the stage's, the room window reads **SETTINGS DIFFER · SYNC**.

How the stage works

One stage: every Colorfield in your session joins one stage. Any Colorfield window shows all of them and edits all of them. In REAPER, each open project has its own stage (see Hosts and limits).

Every edit belongs to its track: an edit always lands on the Colorfield that owns the track, as that track's own setting. It is saved with that track and your DAW can automate it (all but the array), even when you make it from another track's window. SOLO and ROOM ONLY are listening aids and are not saved.

One room: the room settings (Room, Room Size, Brightness, Room Amount, Listener Seat and Listener Array) are copied into every Colorfield on the stage, so each one holds its own copy.

No delay: the direct sound is never delayed. Moving a track changes its level, tone, stereo place and room, never its timing. Colorfield reports 0 samples of latency to your DAW.

02

What's new in 1.0.13

On macOS 27, the VST3 version now loads. No change to the sound or features. On Windows this is a maintenance update.

03

What's new in 1.0.12

One stage per REAPER project. REAPER can open several projects in tabs. Each project now has its own stage: its window lists only its own tracks, a room change in one project leaves the others alone, and closing a tab no longer takes tracks off another project's stage. Projects you saved with 1.0.11 separate by themselves when you open them. This works with the VST3 version of Colorfield; see Hosts and limits.

Lock every level at once. Choose **MORE > Lock every track's level** to turn on LEVEL LOCK for every track in one undo step, and **MORE > Unlock every track's level** to turn it off again. A small padlock beside a track's glass shows that its LEVEL LOCK is on. Use it when you add Colorfield to a mix you have already balanced: the tracks keep their loudness while you stage them. See Move without changing the level.

Solo a selection. With several tracks selected (`Shift`-click them on the stage), SOLO plays all of them. In the collisions list, click a pair's two lamps to hear just those two tracks. See LISTEN.

Scenes say when the stage isn't stored. A scene key is lit while the stage stands as that scene stores it. When the stage as it stands is in no scene, the first click on a scene key shows NOT STORED under the keys instead of recalling, and a second click recalls. See Scenes A to D.

Collisions over the whole song. The collisions list has two views. NOW is the list you know: what masks what in the last few seconds. SONG gathers every collision while the song plays, so a pair that masks only in the chorus, or with a part that comes in later, stays on the list, and its suggested moves are checked against every other track over the song. See Collisions.

04

What's new in 1.0.11

A collision list you can read. The list is redesigned: it opens from the COLLISIONS chip, and each row shows the pair, the band where they fight, the move, and a channel of light in the pair's colors for how much they mask, with a full-size APPLY key. It averages each track's sound over about a second and a half and ranks the pairs by that average, so pairs no longer flicker in and out with every beat. A pair stays listed for about 4 seconds after it stops masking. While the pointer is over the open list, its rows stay where they are. When you stop playback, the last list stays, and APPLY still works on it. See Collisions.

The right band. The band named for a pair is where both tracks really carry their sound, not the loudest low band they share, and a kick and a bass on one spot now show up as a pair.

Every track's label. Choose **MORE > Show every track's labels**, or press L, to show every track's name, distance and DRR at once. It is off until you turn it on.

You can see a solo. The SOLO key stays lit on the soloed track, whichever track you select and whichever Colorfield window you soloed it from. The ROOM ONLY key works the same way. While a solo is on, the stage dims every muted track, so the soloed track stands out. See LISTEN.

05

What's new in 1.0.10

Stability improvements when the host reloads a session.

Fixed a rare crash when the host saves and restores settings at the same time.

On Windows, the plugin window now draws and updates on computers whose display gives it no refresh signal, such as virtual machines and some remote desktops. Closing the window there no longer freezes the host.

06

What's new in 1.0.9

Stability improvements.

07 The window

The header runs across the top. The stage fills the window below it, with the selected track's deck floating at the right and the **COLLISIONS** chip at the lower left. Each window opens at 1440 × 900 with its own track selected and the deck open. Drag the lower right corner to resize it from 1152 × 720 to 2560 × 1600; it keeps its 16:10 shape.

The header



FIG. 1 The header: the room with its track count, SEAT, the array, scenes A to D, PLOTS, undo and redo, STAGE and PLAN, MORE and the license window.

1. **Room.** The room every track shares.
2. **SEAT.** Where the mix is heard from.
3. **Array.** The stereo pair that hears the room.
4. **Scenes A to D.** Four stored stages.
5. **PLOTS.** Place every track by its role.
6. **Undo and redo.** Step through your changes.
7. **STAGE and PLAN.** The two views.
8. **MORE (···).** Reflections, labels and LEVEL LOCK for every track.
9. **License window.** Reads MUSEHUB. It is a label and takes no clicks.

Each marker sits just left of its control.

CONTROL	WHAT IT DOES	RANGE	DEFAULT
ROOM	The arrows step to the previous or next room; click the room window for the list. Every track on the stage moves into the room you choose, and the change crossfades. The window also shows how many tracks are on the stage, or SETTINGS DIFFER · SYNC when they disagree (see One room).	6 rooms	Tracking Room
SEAT	Where the mix is heard from, from the front row to the back of the room, for every track at once. Drag the fader or click where you want it; double-click for 30 %.	0 to 100 %	30 %
ARRAY	The stereo pair that hears the room. Click the window to choose ORTF, Spaced pair or XY; it reads ORTF, SPACED or XY.	3 arrays	ORTF

CONTROL	WHAT IT DOES	RANGE	DEFAULT
A · B · C · D	**Shift-click** a key to store the stage in it. **Click** it to recall the scene, gliding there over 1 second. A key is lit while the stage stands as it stores. When the stage as it stands is in no scene, the first click shows NOT STORED and the second recalls (see Scenes A to D).		
PLOTS	Opens the eight factory plots.		
UNDO · REDO	Step through your stage edits. Hold the pointer over UNDO to see what it will undo.	100 steps	
STAGE · PLAN	STAGE shows the room in three-quarter view; PLAN shows it from above, for exact placement. P switches.		STAGE
MORE (···)	Opens a menu with **Show every track's reflections** and **Show every track's labels** (L also shows or hides the labels), then **Lock every track's level** and **Unlock every track's level** (each one undo step).		Off
LICENSE WINDOW	Reads MUSEHUB. This edition opens unlocked, so the window is a label and takes no clicks. Updates come through MuseHub.		

The stage



FIG. 2

The stage in STAGE view: every track stands in the room as a lit glass shard over its pool of light; the selected Lead Vox shows its label, its ring and its reflection paths to the listener.

1. **The selected track.** Lit in its color.
2. **Its label.** Name, distance and DRR.
3. **Ring and pool.** The light on the floor.
4. **Every other track.** Lit by its own level.
5. **The listener.** The array at the seat.

Each track stands in the room as a glass shard, lit by its live level. It takes its host track color when the host sends one with a clear hue, or else its role's color (a track with no recognized role gets a color of its own). Its pool of light on the floor widens with WIDTH.

The selected track carries a ring around its pool and a label with its name, its distance and its DRR (direct-to-room ratio, in dB: higher means drier and closer), the same value as DIRECT / ROOM in the deck. The selected track, or the one under the pointer, shows its reflection paths: lines from the track to the points where its sound strikes a wall, and on to the listener. Choose **MORE > Show every track's reflections** to draw them for every track.

To label every track at once, choose **MORE > Show every track's labels** or press L. Each label stands beside its track, clear of the other labels. Press L again to go back to the selected track's label only.

While a solo is on, the stage dims every track it mutes: its glass and its pool of light stay faint and its reflection paths go, so the soloed tracks stand out (see LISTEN).

A small padlock beside the foot of a track's glass means its LEVEL LOCK is on: it keeps its loudness wherever it stands.

The listener is the array you chose in the header, standing at the SEAT position.

STAGE and PLAN



FIG. 3 PLAN view: the room from above, every track where it stands, the Lead Vox's ring and the listener's lines.

1 **The selected track.** Its ring, from above.

2 **The listener.** Where the reflection paths meet.

STAGE shows the room in three-quarter view. **PLAN** shows it from above, for exact placement. Everything works the same in both. Press P to switch.

The deck



FIG. 4

The deck of the selected Lead Vox: its name and role, the four readouts, PLACEMENT, ROOM and LISTEN.

1. **Name window.** The track's name and role.
2. **CLOSE.** Hides the deck.
3. **Readouts.** Where the track stands.
4. **PLACEMENT.** WIDTH, AIM and AIR.
5. **Value windows.** Click one to type.
6. **ROOM.** REFLECTIONS, ROOM SEND, OUTPUT.
7. **LISTEN.** LEVEL LOCK, SOLO, ROOM ONLY.

The markers sit at the deck's left edge; CLOSE's sits at its right.

The deck belongs to the selected track. Its name window shows the track name (Track, when the host sends none) and its role, beside a lamp lit in the track's color. **CLOSE** hides the deck. To open it again, click another track or press `Tab`; clicking the track that is already selected does not reopen it.

The readouts show what Colorfield made of the track's place: **DISTANCE** (meters), **ANGLE** (degrees; 0 is straight ahead, negative is to the left), **DIRECT / ROOM** (dB) and **FIRST REFLECTION** (ms).

PLACEMENT

CONTROL	WHAT IT DOES	RANGE	DEFAULT
WIDTH	How far apart a stereo track's two sides stand, from one point to its full spread. It reads MONO on a mono track.	0 to 100 %	100 %
AIM	Turns the track from facing you (0 %) to facing away (100 %): less top end straight to you, more room.	0 to 100 %	0 %
AIR	How much the air dulls the track's highs over its distance: 0 % none, 100 % the room's own, 200 % twice as much.	0 to 200 %	100 %

ROOM

CONTROL	WHAT IT DOES	RANGE	DEFAULT
REFLECTIONS	Trims the track's early reflections.	OFF to +6 dB	0 dB
ROOM SEND	Trims how much of the track reaches the shared room tail.	OFF to +6 dB	0 dB
OUTPUT	The track's level after the stage.	-24 to +12 dB	0 dB

LISTEN

CONTROL	WHAT IT DOES	RANGE	DEFAULT
LEVEL LOCK	Keeps the track's loudness as it moves, so distance changes only the space around it. In our tests it held the loudness within 0.33 LU at every place we measured.	On or off	Off
SOLO	Hear this track alone, still in its room. With several tracks selected, hear all of them. Click it again to hear the band.	On or off	Off

CONTROL	WHAT IT DOES	RANGE	DEFAULT
ROOM ONLY	Hear only the room this track makes: its reflections and tail, no direct sound.	On or off	Off

SOLO and ROOM ONLY are listening aids. They are not saved with your session and undo leaves them alone.

NOTE

SOLO plays the selected track, or every selected track when you have selected several (`Shift`-click them on the stage). Click a pair's lamps in the collisions list to solo those two. A solo stays on when you select another track. The SOLO key is lit whenever the deck shows a soloed track, whichever Colorfield window you soloed it from, and the stage dims every muted track. Click SOLO on another track to move the solo there. Click a lit SOLO key to hear every track again; that also turns off ROOM ONLY. The ROOM ONLY key is lit whenever the deck shows a track set to ROOM ONLY.

Working the knobs: drag to adjust, hold `Shift` for fine control, and use the mouse wheel to step (`Shift` for fine steps). Double-click a knob, or `Cmd`-click (`Ctrl`-click on Windows), to reset it, and click a value window to type a value. Each knob turn, wheel burst, reset, typed value or LEVEL LOCK press is one undo step.

08 Placing tracks

Moving tracks

Click a track to select it and open its deck.

Shift-click adds a track to the selection, or takes a selected one out.

Drag to move the selection. Left and right set its place in the stereo picture; forward and back set its distance. A selection moves together, stops at the edge of the stage and keeps its shape.

Cmd-drag (Ctrl-drag on Windows) moves at a quarter of the speed, for fine placement.

The arrow keys move the selection 10 cm; with Shift, 1 cm; with Cmd (Ctrl on Windows), 50 cm. Up moves it away from you.

Tab and **Shift-Tab** select the next and the previous track.

Depth is distance

Depth is spaced so that equal moves back sound like equal steps further away from the front row. As a track moves back, its direct sound gets quieter, the room around it grows, the air softens its highs, and its close-mic warmth fades. Without LEVEL LOCK, a track at the back of the stage can be up to 10 LU quieter than at the front.

Move without changing the level

Start dragging, then hold Shift to keep the track's loudness from that moment: Colorfield adjusts its OUTPUT as it moves, so only the space around it changes. The whole drag is still one undo step. (Shift as you click adds a track to the selection or takes it out.) To hold the level on every move, turn on **LEVEL LOCK** in the deck.

Adding Colorfield to a mix you have already balanced? Choose **MORE > Lock every track's level** first. Every track keeps the loudness it has at the front of the stage wherever you put it, so your balance holds while you stage the band, and a padlock beside each track shows it. **MORE > Unlock every track's level** lets distance change the level again. Each is one undo step. LEVEL LOCK is off on a new Colorfield, so a track moved back gets quieter, as in a real room.

Movement and your DAW

A move writes the track's own Position X and Depth parameters. Colorfield sends drags and scene glides to your DAW as automation gestures, so you can record them with your DAW's automation. Automating a room setting on one track moves the whole stage; see One room.

09 Rooms and the listener

The rooms

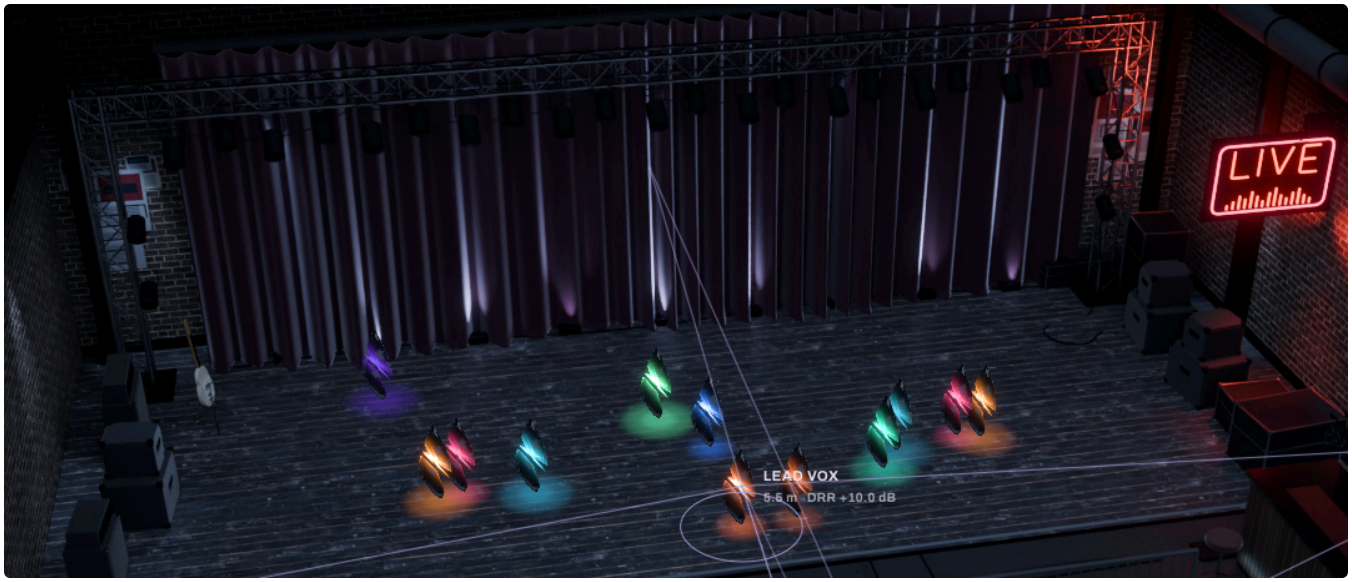


FIG. 5 The same band moved into the Club: brick walls, a curtained stage under a lighting truss and a LIVE sign, with the Lead Vox 5.5 m from the listener.

Choose a room with the arrows either side of the room window, or click the window for the list. Sizes are at Room Size 100 %.

ROOM	SIZE	WHAT IT IS	USE IT FOR
Tracking Room	9 × 11 m, 3.5 m ceiling	Wood floor and diffusers: the room records are made in.	A studio room for most mixes.
Drum Room	8 × 10 m, 4.5 m ceiling	Brick and timber, live and punchy.	Drums and bands that want energy.
Club	14 × 20 m, 4.2 m ceiling	A low ceiling, brick and a crowd: close and physical.	Dance and hip-hop mixes that should feel close.
Echo Chamber	7.0 m deep, 3.6 m wide behind the band and 5.0 m wide at the listener's end, 3.2 m ceiling	A trapezoid chamber in hard plaster: long, smooth and bright.	Vocals, snares and effects that want a long, bright tail.
Loft	12 × 16 m, 4.5 m ceiling	Exposed brick, a timber floor and tall windows.	A large, open room.
Concert Hall	Fan-shaped, up to 28 m wide and 38 m deep, 16 m ceiling	A fan-shaped hall in timber and plaster, full of people.	Orchestras and wide, spacious mixes.

Three room settings have no control in the window. Reach them through automation or your DAW's parameter view:

Room Size, 70 to 140 % (default 100 %): scales the room.

Brightness, -100 to +100 % (default 0 %): tilts the room's surfaces brighter or darker.

Room Amount, 0 to 100 % (default 20 %): from a dry studio to a live room. At 0 % the reflections and the tail are off. It is set relative to each room, so the same amount gives the same wetness at the front of the stage in any room.

To change one, set it on any one Colorfield, then click **SETTINGS DIFFER · SYNC** in any window to copy it to every track.

One room

The tail is identical in every Colorfield only while they share the same Room, Room Size and Brightness, and the stage keeps them matched. If the tracks disagree on any of the six room settings (Room, Room Size, Brightness, Room Amount, Listener Seat or Listener Array), the room window reads **SETTINGS DIFFER · SYNC**. Click it to give every track the settings that were changed most recently. It is one undo step.

A Colorfield you add to a stage takes the stage's room settings by itself, about a second after it opens: the most recently changed ones, as SYNC would. This works in every DAW, Pro Tools included. One loaded from a preset, a track template, a paste or a saved session keeps the settings it was saved with, so a session reopens exactly as you left it, and it joins the stage it's opened on. If its settings differ from the stage's, the room window reads SETTINGS DIFFER · SYNC, and SYNC gives every track the most recently changed settings.

Automate a room setting on one track, or change it in your DAW's own view of the plugin, and the whole stage follows once the change holds for a moment (about a quarter of a second). If two tracks automate the same setting differently, nothing follows: each track keeps its own automation, and the room window reads SETTINGS DIFFER · SYNC, so the room never jumps back and forth between them.

SEAT and the array

SEAT sets where the mix is heard from, from the front row (0 %) to the back of the room (100 %). The seat moves for every track at once.

The array (the window that reads ORTF, SPACED or XY) sets the stereo pair that hears the room:

ORTF (default): two cardioids 17 cm apart at 110 degrees. Natural width with time and level cues.

Spaced pair: two omnis 60 cm apart. The widest, most spacious picture.

XY: two coincident cardioids at 90 degrees. Level cues only, the most solid in mono.

The array changes how the reflections and the tail are picked up. The direct sound is panned the same way with every array, so it stays mono-safe.

10 Plots and roles

Plots

PLOTS places every track by its role in one step. There are eight factory plots:

PLOT	WHAT IT DOES
Club EDM	Kick and bass in the center and close, the lead above them, hats and percussion spread, pads and effects wrapping the back.
Hip-hop: vocal up, 808 center	The vocal up front, the 808 and kick locked in the center close behind it, the sample and pads wide and back, ad-libs on the sides.
Jazz trio	Piano left, bass center, the kit right and a little back.
Orchestra	Strings across the front in a wide arc, winds and brass behind them, percussion at the back, a soloist on the front edge.
Pop: vocal forward	The lead vocal up front with its tail in the room, harmonies wide behind it, the band in a tight arc at mid-stage, pads on the back wall.
Rock band	The singer front and center, guitars hard left and right, bass beside the kit, the kit across the back.
Singer-songwriter	The voice closest, the acoustic guitar just beside it, piano and strings behind.
Wide pop wall	The vocal centered and close, doubles, guitars and keys pushed to the edges, pads and strings filling the back wall.

What a plot sets: each track's position, depth and width. In every plot, the vocal's spot also sets its REFLECTIONS to -6 dB and its ROOM SEND to +4 dB: up front, with its tail in the room.

What it leaves: the room, the seat and the array.

Who goes where: within a role, the loudest track takes the most important spot, so play the song before you choose a plot. A track with no recognized role takes the plot's spare places.

A plot is one undo step.

Roles

Colorfield guesses each track's role from whole words in its track name. For example, "Vox" or "Lead Vocal" is a vocal, "808" is an 808, "Kick" or "BD" is a kick, "Gtr" is a guitar and "Pad" is a pad. A track with no recognized word is Other.

When several words match, the longest one wins, so "Lead Vox" is a vocal and "Bass Drum" is a kick. Upper or lower case does not matter.

ROLE	WORDS IT RECOGNIZES
Vocal	vocal, vocals, vox, vx, voc, singer, lead vocal, lead vox, verse vox, hook vox
BGV	bgv, bgvs, bv, bvs, backing, backings, harmony, harmonies, harm, choir, adlib, adlibs, ad-lib, ad-libs
Kick	kick, kik, bd, bassdrum, bass drum
Snare	snare, snr, sn, rim, rimshot
Hats	hat, hats, hh, hihat, hi-hat, hihats, hi-hats
Overheads / Room	oh, ohs, overhead, overheads, room, rooms, amb, ambience, drum room
Toms	tom, toms, floor tom, rack tom
Bass	bass, bassline, sub, db, upright
808	808, 808s
Keys	keys, key, piano, pno, rhodes, wurli, organ, ep, epiano, clav
Pad	pad, pads, atmos, texture, drone
Lead	lead, synth lead, pluck, arp, synth
Guitar	gtr, gtrs, guitar, guitars, acoustic, ac gtr, elec, strat, tele
Strings	strings, string, violin, violins, viola, cello, celli, vln, vc
Brass	brass, trumpet, tpt, horn, horns, sax, trombone, tbn
Perc	perc, percussion, shaker, tamb, tambourine, conga, congas, bongo, clap, claps, cowbell
FX	fx, sfx, riser, sweep, impact, whoosh, noise
Other	anything else

Track names come from hosts that pass them to plugins. Many VST3 hosts send the track name and color. AU hosts can send only the name. A track with no name is Other. There is no control to set a role by hand: rename the track in your DAW to change its guess.

11 Scenes and undo

Scenes A to D

Store: Shift-click a scene key. Storing replaces what the key held, and undo cannot bring it back.

Recall: click it. Every track glides to its stored place over 1 second.

Which scene you are in: a key is lit while every track stands where that scene stores it.

Not stored: when the stage as it stands is in no scene, the first click on a scene key does not recall it. The key glows and NOT STORED shows under the keys for a few seconds; click the key again to recall, or `Shift`-click a key to store the stage first. Undo after a recall also brings the stage back.

What a scene holds: each track's position, depth, width, aim and LEVEL LOCK. The room, the seat, the array, AIR, REFLECTIONS, ROOM SEND and OUTPUT are not part of a scene.

Each Colorfield keeps its own scenes, saved with your session. A track you add after storing a scene stays where it is when you recall it.

A recall is one undo step. Undo puts back each track's position, depth, width and aim, but not LEVEL LOCK.

Undo and redo

Use the UNDO and REDO keys in the header, or `Cmd` + `Z` to undo and `Cmd` + `Shift` + `Z` or `Cmd` + `Y` to redo (`Ctrl` on Windows). Hold the pointer over UNDO to see what it will undo.

One step each: a drag or an arrow-key move, a knob turn, a typed value, a LEVEL LOCK press, Lock or Unlock every track's level, a plot, a scene recall, a room, seat or array change, a suggested move and a SYNC.

Not on the list: storing a scene, and SOLO, ROOM ONLY and a pair's LISTEN in the collisions list, which are listening aids.

Per window: each open Colorfield window keeps its own undo history, up to 100 steps. Closing the window clears it.

12 Collisions

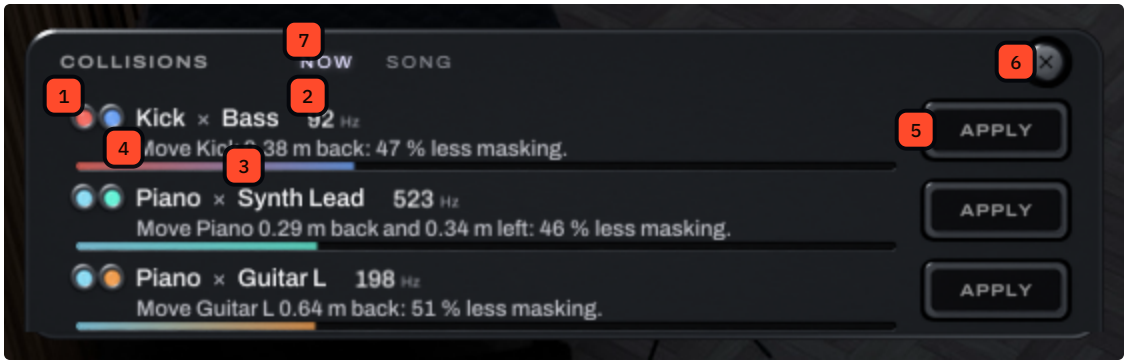


FIG. 6 The collisions list open in NOW with three pairs: Kick and Bass mask each other around 92 Hz, with the move Kick 0.38 m back for 47 % less masking; under each pair a channel of light in the two tracks' colors shows how much.

1. **The pair.** Its lamps: click to hear the two.
2. **Where.** The band where they fight.
3. **How much.** The further it burns, the more.
4. **The move.** A move that clears it.
5. **APPLY.** Makes the move.
6. **CLOSE.** Folds the list back.
7. **NOW and SONG.** The two views.

Each marker sits above or just left of its item.

The **COLLISIONS** chip at the lower left counts the pairs of tracks that mask each other where they stand now. Click it and it opens into the list from its corner; CLOSE folds it back to the chip. The list is as tall as the pairs it shows, up to four. Click **NOW** or **SONG** in its head to switch views (see The whole song).

What it measures: how much two tracks fill the same frequencies at similar levels (40 bands from 50 Hz to 12 kHz, read from each track's own input), weighed by where each track carries its own sound, times how close they stand. A step in depth separates two tracks more than the same step across.

Each row: the pair and the band where they fight most, with the move under it. The band is where both tracks carry real energy of their own: the low end for a kick and a bass, the body of two guitars, the top for hats and a snare. Under the row, a channel of light burns in the pair's two colors: a short run is a mild pair, a full run a bad one.

The list: up to four pairs, worst first. It averages each track's sound over about a second and a half, so a pair is listed for what the two tracks play over a few seconds, not for one beat. A pair stays listed for about 4 seconds after it stops masking. When more pairs mask than fit, the head reads TOP 4 OF and the count. While the list is open, the stage draws a thread between each pair, in their colors.

Reading it: while the pointer is over the open list, its rows stay in place and only their channels move. APPLY lights up under the pointer. After you click it, the key reads MOVED and the row reads "Moved. Undo puts it back." until the pointer leaves the list.

The suggestion: a move for the less important track of the pair, in meters, for example "Move Hats 0.69 m back: 47 % less masking." A move under 0.1 m reads "a step".

Which track moves: the less important one, in this order, most important first: Vocal, Lead, Bass, 808, Kick, Snare, Keys, Guitar, BGV, Strings, Brass, Hats, Toms, Overheads / Room, Perc, Pad, FX, Other. Between two tracks of the same role, the quieter one moves.

Where it goes: the nearest spot, within a short distance, that cuts the pair's masking by at least 40 % while adding little or no masking with the other tracks.

APPLY: makes the move. It is one undo step, named "Suggested move".

"No nearby place clears it.": no spot close by helps, and the row has no APPLY key. Move one of the tracks yourself, or change its sound.

Play the song: the list reads the live audio, so loop a busy section. When you stop playback, the last list stays, the head reads HELD WHILE STOPPED, and APPLY still works on it. Tracks that are bypassed, muted by a solo, set to ROOM ONLY or quieter than -70 dB are left out. "Nothing on this stage masks anything else where it stands." means no pair masks enough to list.

Hear a pair: click a row's two lamps to solo just those two tracks, still in the room. Their lamps glow, the other rows' lamps dim, and the list holds still while you listen. Click the lamps again to hear the band. Like SOLO, this is a listening aid: it is not saved and undo leaves it alone.

The whole song

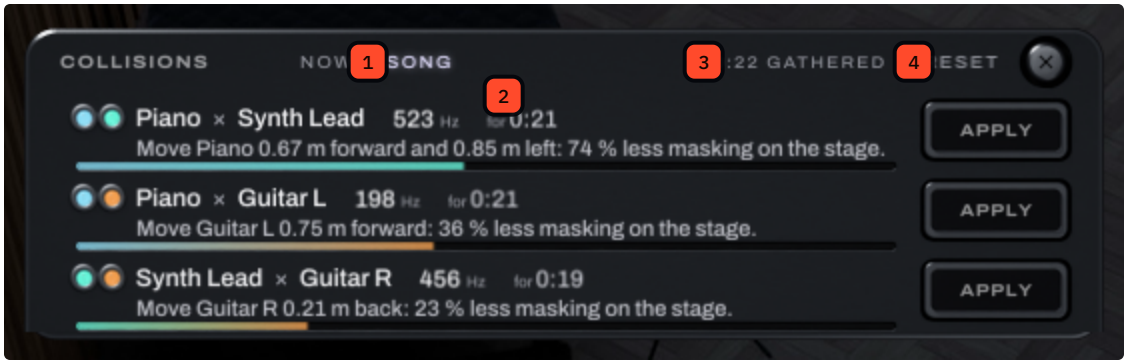


FIG. 7

The collisions list in SONG after 22 seconds of the song: Piano and Synth Lead mask each other around 523 Hz for 21 seconds of it, with a move that cuts the masking on the whole stage by 74 %; the head shows how much of the song it has gathered and RESET.

1. **SONG.** Lit while you see the whole song.
2. **How long.** Their time together, masking.
3. **Gathered.** How much of the song it has heard.
4. **RESET.** Starts gathering again.

Each marker sits above or just left of its item.

NOW shows what masks what in the last few seconds, so a part that comes in later is not on it yet: move the vocal clear of a guitar in the verse, and nothing tells you it now stands in front of a bass that only plays in the chorus. SONG keeps listening while the song plays and lists every pair that masked anywhere in it.

What it gathers: while the song plays, for every pair, how long the two played together and how badly they masked each moment, and each track's long-term sound. Nothing is gathered while playback is stopped. Solos and bypass don't interrupt it: it reads each track's input.

Where they stand now: a pair is scored at the places the tracks stand now, not where they stood when the song played, so a move shows in the list at once, over the whole song.

Each row: the pair, the band, and how long they masked each other over the song (for 1:12). The channel burns for how badly they masked over that time. A pair is listed when it masked for 3 seconds or more.

The order: worst first: how badly they mask, weighed by how much of the song they mask over.

The moves: a SONG move is checked against every other track over the whole song. It must cut the pair's masking by at least 60 % and start no new collision with any other track, and the move that cuts the masking on the whole stage the most, for a short distance, wins. Its words say how much less the whole stage masks: "Move Piano 0.67 m forward and 0.85 m left: 74 % less masking on the stage." APPLY makes it, as in NOW.

The head: how much music it has gathered (2:41 GATHERED) and **RESET**, which forgets it and starts again from the music playing now. Loop a section and SONG fills with that section; RESET before you play the whole song to get the whole song.

It keeps going: SONG gathers whether the list is open or not, and closing or reopening a Colorfield window keeps it. It starts again when you reopen the session.

"Play the song: every collision is gathered as it plays." means nothing has played yet. "Nothing has masked anything else over the song where they stand." means no pair masked enough to list.

13 Keyboard and mouse

Keys work when the Colorfield window has keyboard focus: click the stage once. Some DAWs keep certain keys for themselves.

ACTION	MAC	WINDOWS
Select a track and open its deck	Click it	Click it
Add a track to the selection, or take it out	`Shift` + click	`Shift` + click
Move the selection	Drag	Drag
Move and keep the level	Drag, then hold `Shift`	Drag, then hold `Shift`
Move finely (quarter speed)	`Cmd` + drag	`Ctrl` + drag
Move the selection 10 cm (Up is away from you)	Arrow keys	Arrow keys
Move 1 cm / 50 cm	`Shift` / `Cmd` + arrow keys	`Shift` / `Ctrl` + arrow keys
Select the next / previous track	`Tab` / `Shift` + `Tab`	`Tab` / `Shift` + `Tab`
Switch STAGE and PLAN	`P`	`P`
Show or hide every track's label	`L`	`L`
Solo several tracks	Select them (`Shift` + click), then SOLO	Select them (`Shift` + click), then SOLO
Hear a collision's pair	Click its lamps in the list	Click its lamps in the list
Undo	`Cmd` + `Z`	`Ctrl` + `Z`
Redo	`Cmd` + `Shift` + `Z` or `Cmd` + `Y`	`Ctrl` + `Shift` + `Z` or `Ctrl` + `Y`
Recall / store a scene	Click / `Shift` + click its key	Click / `Shift` + click its key
SEAT to 30 %	Double-click SEAT	Double-click SEAT
Fine drag on a knob	`Shift` + drag	`Shift` + drag
Step a knob (`Shift` for fine)	Mouse wheel	Mouse wheel
Reset a knob	Double-click, or `Cmd` + click	Double-click, or `Ctrl` + click
Type an exact value	Click the value	Click the value

With VoiceOver, each track on the stage reads its name, distance and angle. Press it to select it, then move it with the arrow keys.

14 Recipes

These are starting points. Every mix is different, so adjust by ear.

Stage a pop mix fast

ROOM	Tracking Room
SONG	Playing, so the loudest track in each role takes the main spot
PLOTS	Pop: vocal forward
THEN	Open COLLISIONS and APPLY the suggestions you like

Push a vocal back without losing it

TRACK	The vocal, selected
LEVEL LOCK	On
MOVE	Drag it back until it sits in the room

The vocal keeps its loudness while more of the room surrounds it.

Put the band in a bigger space

ROOM	Loft or Concert Hall
SEAT	50 to 70 %, further from the band
ARRAY	Spaced pair, for the widest room

Compare two stagings

SCENE A	Shift-click A with the first staging
SCENE B	Rearrange the band, then Shift-click B
COMPARE	Click A and B while the song plays; each recall glides over 1 second

Lighten a big session

TAIL MODE	Eco on tracks that need little room (hats, percussion, effects)
KEEP FULL	On the tracks that carry the room
WINDOWS	Close the Colorfield windows you are not using

15 Parameters

Every parameter your DAW sees. "(room)" marks the six room settings, which are copied to every Colorfield on the stage.

PARAMETER	RANGE	DEFAULT	AUTOMATABLE	IN THE WINDOW
Position X	L 100 % to R 100 % (C is the center)	C	Yes	Drag on the stage
Depth	0 to 100 %, front of the stage to the back	10 %	Yes	Drag on the stage
Width	0 to 100 %	100 %	Yes	WIDTH (stereo tracks)
Aim	0 to 100 %	0 %	Yes	AIM
Level Lock	Off or On	Off	Yes	LEVEL LOCK
Air	0 to 200 %	100 %	Yes	AIR
Reflections	OFF (-30 dB) to +6 dB	0 dB	Yes	REFLECTIONS
Room Send	OFF (-30 dB) to +6 dB	0 dB	Yes	ROOM SEND
Output	-24 to +12 dB	0 dB	Yes	OUTPUT
Tail Mode	Full or Eco	Full	No	None
Monitor	Normal, Mono, Room Only, Direct Only, Mute	Normal	No	SOLO and ROOM ONLY
Room (room)	The six rooms	Tracking Room	Yes	The header
Room Size (room)	70 to 140 %	100 %	Yes	None
Brightness (room)	-100 to +100 %	0 %	Yes	None
Room Amount (room)	0 to 100 %	20 %	Yes	None
Listener Seat (room)	0 to 100 %	30 %	Yes	SEAT
Listener Array (room)	ORTF, Spaced Pair, XY	ORTF	No	The array window
Bypass	Off or On	Off	Yes	Your DAW's bypass

Monitor is a listening aid and is not saved: every Colorfield opens in Normal. Mono and Direct Only are reached only through this parameter.

Bypass is the same switch as your DAW's bypass. Bypassed, Colorfield crossfades to your dry track over about 21 ms (at 48 kHz) while its room keeps running underneath, so turning bypass off never restarts the room.

Extra steps. Some DAWs list more steps than these for Room, Listener Array, Tail Mode and Monitor. Use only the named steps. An extra Room step plays the Tracking Room while the window shows the Concert Hall; an extra Listener Array step plays ORTF, an extra Tail Mode step plays Full and an extra Monitor step plays Normal.

Tail Mode: Full and Eco

Each track has a Tail Mode.

Full (default): the track sounds in the room completely, with its direct sound, its early reflections and its share of the room's tail.

Eco: the direct sound and the early reflections only. The track still stands in the room and reflects off its walls, and its reflections play a little louder so it keeps the same amount of room, but it adds nothing to the room's tail, and the tail's processing does not run for it.

Use Eco on tracks that need little room, or when your computer runs short. Keep Full on the tracks that carry the room. Tail Mode has no control in the window: set it per track in your DAW's generic parameter view for the plugin, where your DAW offers one. It cannot be automated.

16 Hosts and limits

Each Colorfield always renders its own track correctly. Its sound depends only on its own track and its own settings. Nothing from another Colorfield reaches its audio.

Several projects open at once. REAPER can open several projects in tabs, in one process. With the VST3 version, each project has its own stage: REAPER tells each Colorfield which project it is in. REAPER tells the AU version nothing, so on a Mac use the VST3 version when you keep several projects open. Other DAWs that can keep several projects open at once (Cubase, Studio One, Bitwig Studio) don't tell a plugin which project it is in, so tracks from another open project can appear on its stage: close the projects you are not working on.

The shared stage is certain only with every Colorfield in one host process. Some DAWs can run plugins in separate processes: a plugin run bridged, or each plugin in its own sandbox. A Colorfield in another process may not appear on this stage, so the stage is only partial. Its sound is unaffected, but edits you make on the stage (room, seat, plots, scenes) do not reach it. Host every Colorfield in the same process, then reload the session.

Inputs and outputs. One input, mono or stereo; stereo output. No sidechain and no MIDI. On a mono track in Logic Pro, choose the Mono → Stereo version; in a DAW whose mono tracks stay mono, put mono sources on stereo tracks.

Latency. 0 samples, reported to your DAW. The direct sound is never delayed; the room's reflections arrive after it, as in a real room.

A Colorfield that finds itself alone

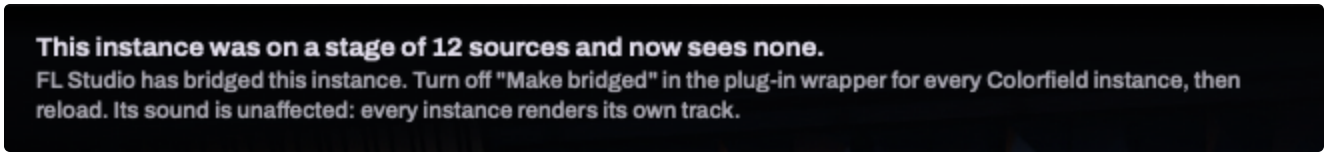


FIG. 8 The note at the upper left of the stage, here in FL Studio: the Colorfield was saved on a stage of 12 tracks and now sees none, and the note names the setting to change.

If a Colorfield was saved on a stage with other tracks and opens with none of them in sight, its window shows a short note at the upper left of the stage. The note says how many tracks it was with, names the fix for your DAW and says that its sound is unaffected. It goes away as soon as the Colorfield finds the others. A Colorfield left alone because you deleted the other tracks shows no note.

A Colorfield loaded from a preset, a track template or a paste can carry the stage of the project it was saved in. A few seconds after it opens alone, it joins the stage it's opened on, with its own settings unchanged. In REAPER (VST3) it joins only a stage of

its own project. If your DAW has two projects open in one process, each with its own stage, and can't say which project is its own, it stays where it is and shows the note.

DAW	WHAT TO CHANGE
FL Studio	Turn off "Make bridged" in the plug-in wrapper for every Colorfield, then reload.
REAPER	Run every Colorfield in the same process, not a separate or dedicated one, then reload the project.
Bitwig Studio	Set the plug-in hosting mode so all Colorfield instances are hosted together, then reload the project.
Other DAWs	Load every Colorfield in the same process, then reload the project.

17 Specifications

Inputs: mono or stereo. **Output:** stereo.

Latency: 0 samples.

Tail: the longest tail any room can ring, reported to your DAW.

Rooms: six (47 MB of room pictures), in one shared folder on a Mac and inside each plugin on Windows. The sound of every room is built into the plugin.

Sample rates: 44.1 to 192 kHz.

Buffer size: does not change the sound.

Memory: about 1 MB per Colorfield at 48 kHz.

Processing: Eco skips the room tail's processing for its track. A Colorfield also rests once its input is silent and its room has died away for a quarter second, and wakes on the next sound, so a stopped song costs little.

Window: 1152 × 720 to 2560 × 1600, 16:10; 1440 × 900 when it opens.

Formats: AU, VST3 and AAX on macOS, VST3 and AAX on Windows.

Not included

There is no control to set a track's role, name or color by hand; they come from your DAW.

Colorfield works on mono and stereo tracks. It does not support surround or Atmos formats.

Credits

Interface type: Archivo, copyright 2020 The Archivo Project Authors, used under the SIL Open Font License, Version 1.1.

Room absorption data: the pyroomacoustics materials database (MIT License), from M. Vorländer, *Auralization*, Springer 2008.

The full license texts are in the open source notices. The open source page at vitricaudio.com lists them.

18 Installation and updates

Install

1. Save your work and quit your DAW.
2. Install **Colorfield Mix Stage** from the MuseHub app. MuseHub downloads it and puts the plugins in place.
3. Open your DAW. If Colorfield Mix Stage is not listed, run your DAW's plugin rescan.

Use AU in Logic Pro, AAX in Pro Tools and VST3 in other DAWs. On a Mac the plugins go in the standard folders:

AU: `/Library/Audio/Plug-Ins/Components`
VST3: `/Library/Audio/Plug-Ins/VST3`
AAX: `/Library/Application Support/Avid/Audio/Plug-Ins`

On Windows, MuseHub installs the VST3 and AAX versions.

MuseHub also installs the six rooms, the pictures of the stage (about 47 MB). On a Mac they go in `/Library/Application Support/Vitric Audio/Colorfield/Stage`; on Windows they are inside each plugin. If they are missing, the stage says "The rooms are not installed." Your tracks still sound right, because the sound of every room is built into the plugin; reinstall Colorfield from the MuseHub app to put the pictures back.

Nothing to enter

This edition opens and runs as soon as it is installed. Your MuseHub purchase is your license: there is no key, code or account to enter, and nothing to unlock. The license window at the top right of the header reads MUSEHUB. It is a label, not a button, so clicking it does nothing.

MuseHub handles the purchase, any trial and any payment question under its own terms. Vitric sets no limit of its own on the number of computers: install Colorfield on the computers you personally use, within MuseHub's terms.

Updates

Updates to this edition are free and come through MuseHub. When a new version is out, save your work, quit your DAW and update Colorfield in the MuseHub app. Your sessions reopen exactly as saved after every update.

Colorfield never checks for updates itself in this edition and shows no update notice, whatever **Check for updates** is set to in your other Vitric plugins.

Sessions and presets are the same as in the vitricaudio.com edition of Colorfield Mix Stage, so your projects open in either edition.

19 Troubleshooting

Colorfield does not appear in my DAW

Rescan plugins and restart the DAW. In Logic Pro, use Logic Pro > Settings > Plug-in Manager and **Reset & Rescan Selection**. On Windows, make sure your DAW scans `C:\Program Files\Common Files\VST3`. In Pro Tools, quit and reopen Pro Tools so it scans the AAX folder.

The stage says "The rooms are not installed."

Reinstall Colorfield from the MuseHub app. Your tracks still sound right; only the pictures of the rooms are missing.

A track is silent

A solo or ROOM ONLY is still on: a solo stays on when you select another track. The stage dims every muted track, and the SOLO key is lit on the soloed one. Click that lit SOLO key, or click SOLO on and off on any track: every track plays normally again, ROOM ONLY included. Reopening the session does the same.

Some tracks are missing from the stage

Your DAW is probably running them in another process (bridged or sandboxed); see A Colorfield that finds itself alone. Host every Colorfield in the same process and reload the session. Their sound is unaffected meanwhile. A track that is disabled or offline in your DAW has no running Colorfield, so it is missing from the stage too.

The room window reads SETTINGS DIFFER · SYNC

The tracks disagree on a room setting, usually because a Colorfield was loaded from a preset or a saved track with other room settings, or two tracks automate a room setting differently. Automation on one track alone moves the whole stage. Click it to give every track the most recent settings. It is one undo step.

The collisions list stays empty

Play the song: the list reads live audio and fills within a second or two. In NOW, tracks that are bypassed, muted by a solo, set to ROOM ONLY or very quiet are left out, so a solo empties the list. "Nothing on this stage masks anything else where it stands." means no pair masks enough to list. SONG lists only pairs that masked for 3 seconds or more of the music it has gathered, so play more of the song.

Tracks from another open project appear on the stage

In REAPER, use the VST3 version: from 1.0.12 each project has its own stage. With the AU version in REAPER, or in another DAW with several projects open, the open projects' Colorfields can share one stage. Close the projects you are not working on; your saved projects are not changed.

The mix got quieter after a plot or a move

Tracks further back are quieter, as in a real room: up to 10 LU at the back of the stage. Raise OUTPUT on the tracks you want louder, or bring them forward. To move a track without changing its level, turn on LEVEL LOCK, or start dragging and then hold Shift.

A plot puts tracks in odd places

Plots place tracks by role, and roles come from track names. Name tracks with clear words (Vocal, Kick, 808, Bass, Gtr, Keys, Pad), then choose the plot again. Undo takes back a plot in one step.

My computer runs short

Set Tail Mode to Eco on tracks that need little room, and close Colorfield windows you are not using.

Shortcuts do nothing

Click the stage once so the Colorfield window has keyboard focus. Some DAWs keep certain keys for themselves; use the mouse for those.

20 Support

MuseHub provides first-line support for this edition and passes anything it cannot solve, such as a plugin fault, on to Vitric. You can also write to support@vitricaudio.com with your Colorfield version (it is in your DAW's plugin manager), operating system, DAW and version, plugin format and the exact error if there is one.

Colorfield Mix Stage user manual, MuseHub edition, version 1.0.13, updated November 18, 2026.

© 2026 Vitric Audio. vitricaudio.com