VITRIC



Bevel EQ

USER MANUAL | VERSION 1.3.6 | UPDATED NOVEMBER 18, 2026 | MUSEHUB EDITION

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Bevel EQ is a 24-band parametric and dynamic equalizer for mixing and mastering. Every band can be a bell, a shelf, a notch or a pass filter. It can work on the whole stereo signal, or on the left, right, mid or side alone. Bells and shelves can also react to the music, or to another track, as a dynamic EQ. It is built for anyone who wants to see a problem, fix it and move on.

This manual covers Bevel EQ 1.3.6 on macOS and Windows, in VST3, AU and AAX.

01 Quick start

1. Insert **Bevel EQ** on a track or bus. A new instance opens with six flat bands: a low shelf, four bells and a high shelf, all at 0 dB.
2. Press play. The analyzer draws the music under the curve.
3. Drag a numbered node up to boost, down to cut, and left or right to move its frequency.
4. Scroll the mouse wheel over a node to make the band narrower or wider (its Q).
5. Click a node to open its band plate, and pick a shape there. For example, set band 1 to **High Pass** to clear low rumble.
6. Double-click an empty part of the graph to add a band. To remove one, right-click its node and choose **Remove band**.
7. Click **BYPASS** to compare with and without the EQ.

For ready-made starting points, try the factory presets or the Recipes.

TIP

Want a blank canvas? Open the preset menu and choose **Empty**, then double-click wherever you want a band.

02

What's new in 1.3.6

On macOS 27, the Audio Unit and AAX versions now load. No change to the sound or features. On Windows this is a maintenance update.

03

What's new in 1.3.5

Your own default for new instances. Set Bevel up the way you want it to start, for example with Quality at 2x Oversampled, and choose **Use current settings as default** in the preset menu. Every new instance then opens that way, and **Clear my default** brings the factory settings back. A saved session still reopens exactly as you saved it. In VST3 and AU; in Pro Tools, use its own Set As User Default. See Your default for new instances.

04

What's new in 1.3.4

Undo while the host saves. Undo, redo, presets and A/B no longer risk a rare crash while the host saves or reloads the session.

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.

05

What's new in 1.3.3

Very low bands at high rates. Very low bands at 88.2 kHz and up, or at 2x/4x Quality, now follow their curve exactly and can no longer cut out the sound. Sessions that use these settings may sound different in the very low end, now matching the curve on screen.

A rare crash, fixed. Bevel no longer crashes when the host saves and restores settings at the same time.

Cleaner readouts. Gain readouts never show -0.0.

Filters follow your session. Filters are always set up at the sample rate your host starts playback at.

1.3.0 added the external sidechain for dynamic bands: a dynamic bell or shelf can listen to another track, so a kick can dip the bass only where the two fight. See Using an external sidechain.

06 The window

This chapter covers the top bar and the EQ display. The band plate, which floats over the display for the selected band, has its own chapter. Drag the bottom-right corner to resize the window, from 760 × 420 up to 2400 × 1400 pixels. Bevel remembers the size with your session; a new window opens at 1200 × 720.

The top bar

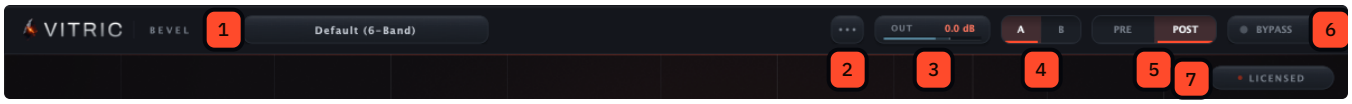

FIG. 1 The top bar, left to right, with the license chip below it.

1. **Preset menu.** Factory and user presets, Save current as, and your default for new instances.
2. **••• (Options).** Quality, curve and analyzer settings, the mono-maker and tooltips.
3. **OUT.** Output trim, with the output meter along its lower edge.
4. **A/B.** Two complete settings to compare.
5. **PRE/POST.** Picks the main analyzer trace.
6. **BYPASS.** Turns the whole EQ off and on.
7. **License chip.** Reads MUSEHUB. This edition opens unlocked, so the chip is a label and takes no clicks.

CONTROL	WHAT IT DOES	RANGE	DEFAULT
PRESET MENU	Shows the name of the preset you loaded or saved last. Click for the factory presets, your own presets, **Save current as...** and **Show presets folder** (available after your first save). In VST3 and AU the menu ends with **Use current settings as default** and **Clear my default**, which choose what a new instance opens with (see Your default for new instances). Until you save a default, a new instance reads Preset and has the Default (6-Band) layout loaded.	9 factory presets plus yours	Preset
••• (OPTIONS)	Opens the Options menu. See The Options menu.		
OUT	Output trim after the EQ. Drag to change it; double-click to reset. The thin line under the value is an output meter (peak and RMS of the louder channel, with a short peak hold).	-24 to +24 dB	0.0 dB

CONTROL	WHAT IT DOES	RANGE	DEFAULT
A/B	Two full copies of every setting, both saved with the session. Click the dimmed letter to switch: Bevel stores what you have now in the slot you leave and recalls the other one. In a new instance, B holds the layout Bevel opened with. Switching clears the undo history.	A or B	A
PRE/POST	Chooses which signal the analyzer draws as its main trace: before the EQ (PRE) or after it (POST). The PRE trace is drawn a little dimmer so you can tell at a glance.	PRE or POST	POST
BYPASS	Bypasses the whole EQ with a short crossfade, so it never clicks. Your DAW sees it as the plugin's own bypass.	On or off	Off
LICENSE CHIP	Reads MUSEHUB. This edition opens unlocked, so the chip is a label and takes no clicks. Updates come through MuseHub.		

NOTE

Switching between A and B does not match their loudness, and the louder one will sound better. Turn on **Auto gain** in Options, or match OUT by ear, before you judge.

To try a variation of what you have in A: save it with **Save current as...**, switch to B, and load your preset there.

The EQ display



FIG. 2

The EQ display: the summed curve in ember, each band in its own color, and the analyzer underneath.

1. **Summed curve.** What all the bands add up to. This is what you hear.
2. **Band node.** Each active band has a numbered node and a curve in its own color.
3. **Selected band.** It shows its name above the node; the band plate edits this band.
4. **D tag.** The band is dynamic, and its curve moves with the music. A small d means DYN STORED (see The DYN page).
5. **S tag.** The band works on the side signal only. Other tags: L (left), R (right), M (mid).
6. **Analyzer trace.** The live spectrum of the signal you pick with PRE/POST.
7. **Peak hold.** A faint line that holds the recent peaks and falls back slowly.
8. **dB scale.** Gain of the curve. Change the span in Options > Curve range.
9. **Frequency scale.** 10 Hz on the left to 30 kHz on the right, on a musical (log) scale.

The display is the main way to work:

Add a band: double-click an empty spot. The new band is a Bell at that frequency and gain (Q 0.71, Stereo). Keep holding after the second click to drag it into place. Up to 24 bands.

Move a band: drag its node. Left and right change frequency; up and down change gain. Gain catches lightly at each whole dB, a little more at 0 dB.

Change the width: scroll the mouse wheel over the node (Q, 0.1 to 40). Away from any node, the wheel edits the selected band. High Pass and Low Pass bands ignore Q; set their SLOPE on the band plate.

Type exact values: double-click a node to open the value bubble (below).

Band menu: right-click a node (see below). Right-click an empty spot for **Add band here**.

Read a frequency: hover. The display shows the frequency under the pointer and its nearest note name; over a node it shows that band's values.

Everything you do on a node can be undone, and DAW automation records every move. More gestures are in Keyboard and mouse.

A node can go up to just below half the sample rate (about 21 kHz in a 44.1 kHz session). With 2x or 4x Quality it can reach 30 kHz.

The band menu

Right-click a node for:

Shape and, on pass filters, **Slope**.

Stereo placement: Stereo, Left, Right, Mid or Side.

Dynamic: turns dynamics on for a bell or shelf (the same as DYN ON on the band plate).

Dynamic source: Internal (the band's own audio) or External sidechain. See Using an external sidechain.

Bypass band (reads **Enable band** when it is off), **Reset band** and **Remove band**.

Undo and **Redo**.

The value bubble



FIG. 3 Double-click a node to type exact values without leaving the graph.

1. **FREQ.** Type Hz, kHz or a note name.
2. **GAIN.** Type a value in dB.
3. **Q.** Type the width.
4. **The node.** Double-click it to open the bubble.

On a High Pass or Low Pass band the third field is SLOPE instead of Q. Frequency accepts plain numbers (`250`), units (`2.5k`, `500 Hz`) and note names (`A4`, `C#2`, `Bb1`; A4 is 440 Hz). `Tab` moves between the fields, `Return` applies, and `Esc` or a click on the graph closes the bubble without changing anything. Text Bevel cannot read leaves the value as it was.

07 The band plate

Click a node and the band plate appears over the display. It has two pages: **EQ** for the filter itself and **DYN** for the dynamics. Switching pages changes what you see, never the sound.

Move the plate out of your way by dragging its grip (the short lines at the top) or any empty part of it. It stays inside the display and keeps its place with your session. Double-click the grip to send it back to its automatic position. The **x** at the top right closes the plate; click any node to bring it back.

The EQ page



FIG. 4 The EQ page for band 1, a dynamic bell at 3.2 kHz.

1. **ON.** Turns this band on or off.
2. **EQ and DYN.** Switch between the two pages.
3. **Shape selector.** The curve icon over the shape name.
4. **FREQ.** The band's frequency.
5. **GAIN.** Boost or cut. On a dynamic band, the outer ring sets the range.
6. **Q.** The width. Pass filters show SLOPE here instead.
7. **Placement selector.** The two rings over the placement name.
8. **SOLO.** Listen to this band's region alone.
9. **DYN ON/OFF.** Turns dynamics on for this band; the range shows under it.

EQ

CONTROL	WHAT IT DOES	RANGE	DEFAULT
BAND N	The band's number. Bands are numbered in the order they were added (or the preset's order), not by frequency. Removing a band renumbers the ones after it, and a new band takes the first free number.		

CONTROL	WHAT IT DOES	RANGE	DEFAULT
ON	Turns the band on or off; the button reads OFF while the band is off. An off band keeps its settings and its node dims.	On or off	On
SHAPE SELECTOR	The filter shape; click it to choose. Bell boosts or cuts around a center frequency. Low Shelf and High Shelf lift or lower everything below or above the corner. Notch removes a narrow slice. High Pass and Low Pass remove everything below or above the corner.	Bell, Low Shelf, High Shelf, Notch, High Pass, Low Pass	Bell
FREQ	The center frequency (bell, notch) or corner frequency (shelves, pass filters). The mouse wheel moves it in semitone steps.	10 Hz to 30 kHz	1 kHz (new bands start where you double-clicked)
GAIN	How much the band boosts or cuts. Notch and pass filters have no gain, so the knob is dimmed for them.	-30 to +30 dB	0.0 dB
Q	The width of a bell or notch, and the shape of a shelf's corner. Higher Q is narrower.	0.1 to 40	0.71
SLOPE	Takes Q's place when the shape is High Pass or Low Pass. Steeper slopes cut harder past the corner.	12, 24, 48, 72 or 96 dB/oct	12 dB/oct
PLACEMENT SELECTOR	Where the band works: the full stereo signal, one channel, the mid (what both channels share) or the side (what differs between them).	Stereo, Left, Right, Mid, Side	Stereo
SOLO	Plays only the frequency region this band works on, filtered to match its shape, so you can find a problem by ear. Click again to hear everything. One band at a time.	On or off	Off
DYN ON/OFF	Makes a bell or shelf dynamic. When it is on, the range value appears under the button and a ring appears around GAIN: drag the ring, or scroll over it, to set how far the band can move (`Shift` for fine).	On or off	Off

Typing a value: click any value on the plate and type. `Return` applies and `Esc` cancels. FREQ takes `1k` or `A4`; times take `ms` or `s` (`0.2s` is 200 ms). Text Bevel cannot read is outlined in red and changes nothing. `Tab` moves to the next value but drops what you typed, so press `Return` first.

On a mono track, every band works on the mono signal whatever its placement, so a Side band still does something.



FIG. 5 A pass filter swaps Q for SLOPE, and its gain knob is dimmed.

1. **Shape selector.** High Pass is selected here.
2. **GAIN.** Dimmed, because pass filters have no gain.
3. **SLOPE.** 72 dB/oct on this band.

08 Dynamic bands and the sidechain

A dynamic band listens to its own part of the spectrum, not to the whole track. A bell listens around its frequency, a low shelf to everything below its corner, a high shelf to everything above it. So a dynamic bell at 6 kHz on a vocal reacts to the "s" sounds, not to the low notes of the voice. On the display, a dynamic band's curve moves in real time so you can see what it is doing.

The DYN page



FIG. 6 The DYN page for the same band: threshold, range, attack and release.

1. **DYN ON.** Dynamics on for this band.
2. **SOLO.** The same solo as on the EQ page.
3. **EQ and DYN.** Back to the EQ page.
4. **THR.** Threshold.
5. **RNG.** Range.
6. **ATK.** Attack.
7. **REL.** Release.

DYN

CONTROL	WHAT IT DOES	RANGE	DEFAULT
THR	The level, in the band's own frequency region, where the band starts to move. Lower it until the band moves on the moments you want to catch.	-72 to 0 dB	-24.0 dB
RNG	The most the band can move from its GAIN setting. Negative values cut when the region gets loud; positive values lift it. For every 2 dB the region goes over THR, the band moves 1 dB, up to this limit. At 0 dB the band does not move.	-24 to +24 dB	0.0 dB
ATK	How fast the band moves once the level crosses the threshold.	0.5 to 200 ms	10.0 ms
REL	How fast it returns when the level drops.	5 to 2000 ms	120 ms

IMPORTANT

Opening the DYN page does not turn dynamics on. Click **DYN ON** first; until then THR, RNG, ATK and REL are dimmed. A new dynamic band starts with RNG at 0 dB, so set RNG before you expect it to move.

If you change a dynamic band to Notch, High Pass or Low Pass, the button reads **DYN STORED**: the settings are kept for later but do nothing, because those shapes have no gain to move.

Using an external sidechain

A dynamic band can listen to another track instead of its own audio. The other track is never heard through Bevel; it only drives the band. This works in VST3 and AU. In Pro Tools (AAX), Bevel has no sidechain input, so the **Dynamic source** menu does not appear and every dynamic band uses its own audio.

1. Make the band a Bell, Low Shelf or High Shelf and turn on **DYN ON**.
2. Right-click the band's node and choose **Dynamic source > External sidechain**.
3. In your DAW, send the other track to Bevel's sidechain input:

   Logic Pro: choose the track in the **Side Chain** menu at the top of the plugin window.

   Cubase: turn on the plugin window's side-chain button, then route a send from the other track to Bevel's side-chain input.

   Studio One: click the side-chain button in the plugin window's header and add a send from the other track.

   REAPER: give Bevel's track 4 channels, then send the other track to channels 3/4 of Bevel's track.

   Other DAWs: look up "sidechain to a plugin" in your DAW's manual.

4. Set THR, RNG, ATK and REL on the DYN page as usual.

Each band picks its own source, so one band can follow the kick while another follows the track itself. The sidechain can be mono or stereo; with a stereo sidechain, a band set to Left, Right, Mid or Side listens to the matching part of it. If nothing plays into the sidechain, the band stays at its GAIN setting. To go back, choose **Dynamic source > Internal**.

09 The Options menu

Click ••• in the top bar. The processing settings (Quality, Proportional Q, Auto gain and the mono-maker) are saved with the session and can be automated. The view settings (Curve range and the Analyzer menu) are saved with the session but stay out of your DAW's automation list. Show tooltips and Check for updates apply to every Vitric plugin on this computer. In this edition Bevel never checks for updates itself, whatever **Check for updates** is set to.

CONTROL	WHAT IT DOES	RANGE	DEFAULT
QUALITY	Zero Latency processes at your session's sample rate. 2x and 4x Oversampled run the EQ at twice or four times that rate. This keeps bells and shelves near the top of the audio range closer to their intended shape, at the cost of CPU and a little latency.	Zero Latency, 2x Oversampled, 4x Oversampled	Zero Latency
PROPORTIONAL Q	Bells and shelves tighten as you push them harder, like many analog console EQs. At 0 dB nothing changes; at 30 dB of boost or cut the Q is about twice as high. The curve on screen always shows the real shape.	On or off	Off
AUTO GAIN	Turns the output down when the curve boosts on average, and up when it cuts, so louder never wins by accident. It follows dynamic bands as they move.	On or off	Off
MONO BELOW ... HZ	The mono-maker. Sums everything below the corner to mono (24 dB/oct), so the low end stays centered.	On or off	Off
MONO-MAKER FREQUENCY	Picks the mono-maker's corner, and switches the mono-maker on. **Other...** lets you type any value.	30 to 500 Hz from the list; 20 to 500 Hz typed	120 Hz
CURVE RANGE	How far the EQ display reaches above and below 0 dB. Use a small range for fine mastering moves.	3, 6, 12, 18 or 30 dB	18 dB
ANALYZER > SHOW PRE AND POST TOGETHER	Draws both traces at once, the main one on top.	On or off	Off
ANALYZER > FREEZE	Holds the current spectrum still so you can work against it.	On or off	Off
ANALYZER > RANGE	The analyzer's vertical span.	60, 90 or 120 dB	90 dB

CONTROL	WHAT IT DOES	RANGE	DEFAULT
ANALYZER > TILT	Tilts the display so a balanced mix looks flatter. 4.5 dB/oct suits most music.	None, 3.0, 4.5 or 6.0 dB/oct	4.5 dB/oct
ANALYZER > SPEED	How fast the trace reacts. Slow reads like an average; Fast shows transients.	Slow, Medium, Fast	Medium
ANALYZER > RESOLUTION	How finely the analyzer splits frequencies. Higher resolution separates low notes better.	Low (4096), Medium (8192), High (16384)	Medium (8192)
SHOW TOOLTIPS	Short help cards when you hover over a control.	On or off	On
CHECK FOR UPDATES	Used by the vitricaudio.com edition. This edition never checks for updates itself: MuseHub delivers them.	On or off	On
KEYBOARD SHORTCUTS...	Opens the shortcut sheet over the window. ? does the same.		

Quality, latency and CPU

Zero Latency (the default) adds no delay at all. Use it while recording and on most tracks.

2x and 4x Oversampled add a small delay: 49 samples at 2x and 60 samples at 4x (about 1 ms at 48 kHz). Bevel reports it to your DAW, which lines everything up, and BYPASS stays in time with the processed sound.

Changing Quality switches at once, so set it before you play back rather than during a take.

To have every new instance start at 2x or 4x, set Quality and choose **Use current settings as default** in the preset menu (see Your default for new instances).

Oversampling costs CPU roughly in proportion to the factor. Save it for buses and masters where you boost or cut near the top of the audio range.

The analyzer is drawn in the plugin window. Closing the window frees that work; the sound does not change.

Moving controls while audio plays is smooth: frequency, gain, Q, shape and slope glide, and turning bands on or off fades, so automation does not click.

10 Keyboard and mouse

Keys work when the Bevel window has keyboard focus: click the display once. While you type in a value field, the field keeps the keys.

ACTION	MAC	WINDOWS
Add a dynamic band	`Option` + double-click empty space	`Alt` + double-click empty space
Move frequency only (lock gain)	`Shift` + drag a node	`Shift` + drag a node
Move gain only (lock frequency)	`Option` + `Shift` + drag a node	`Alt` + `Shift` + drag a node
Fine drag on a node (a quarter speed)	`Cmd` + drag	`Ctrl` + drag
Band gain in 1 dB steps	`Cmd` + wheel over a node	`Ctrl` + wheel over a node
Dynamic range in 1 dB steps	`Option` + wheel over a node	`Alt` + wheel over a node
Fine wheel steps	Add `Shift`	Add `Shift`
Turn a band off or on	`Option` + click a node	`Alt` + click a node
Remove the selected band	`Delete`	`Delete` or `Backspace`
Select the next or previous band	`Tab` or `Shift` + `Tab`	`Tab` or `Shift` + `Tab`
Nudge gain by 0.5 dB	`↑` or `↓`	`↑` or `↓`
Nudge frequency by a tenth of a semitone	`←` or `→`	`←` or `→`
Fine nudge (0.1 dB, or about a cent)	`Shift` + arrow	`Shift` + arrow
Coarse nudge (3 dB, or a semitone)	`Cmd` + arrow	`Ctrl` + arrow
Close the bubble, then deselect the band	`Esc`	`Esc`
Undo	`Cmd` + `Z`	`Ctrl` + `Z`
Redo	`Cmd` + `Shift` + `Z` or `Cmd` + `Y`	`Ctrl` + `Shift` + `Z` or `Ctrl` + `Y`
Switch A/B	`A`	`A`
Bypass	`B`	`B`
Show the shortcut sheet	`?`	`?`

ACTION	MAC	WINDOWS
Fine drag on a plate knob or value	`Shift` + drag	`Shift` + drag
Reset a plate knob or value	Double-click a knob, or `Cmd` + click	Double-click a knob, or `Ctrl` + click
Reset OUT	Double-click it	Double-click it

In Pro Tools, the plate's knobs and values follow the Pro Tools habit: fine drag is `Cmd` + drag (`Ctrl` on Windows) and reset is `Option` + click (`Alt` on Windows). The node gestures on the display stay the same in every DAW.

11 Recipes

These are starting points. Every voice, mix and room is different, so adjust by ear and compare with **BYPASS** or A/B.

Clean up a muddy vocal

Low rumble and a boxy low-mid make vocals sound cheap. Remove the rumble, then find the box with SOLO.

START FROM	The **Empty** preset; double-click to add each band
BAND 1	High Pass, 80 Hz, 24 dB/oct
BAND 2	Bell, 300 Hz, -3 dB, Q 1.2

To find the box: turn on SOLO on band 2, sweep FREQ between 200 and 500 Hz, stop where it sounds worst, then turn SOLO off. Raise the high-pass until the voice thins, then back it off a little.

Add air to a vocal or mix

A gentle high shelf brings detail forward without making it harsh. The default layout already has one: band 6, a High Shelf at 12 kHz.

BAND 6 OF THE DEFAULT LAYOUT	High Shelf, 12 kHz, Q 0.71
GAIN	+2 to +3 dB
OPTIONS > QUALITY	2x Oversampled for a mix bus or master

If it makes "s" sounds sharper, add the band from the next recipe.

Tame harsh "s" sounds

A dynamic bell cuts sibilance when it happens and leaves the rest of the vocal alone. For a head start, load the **De-Ess (Dynamic)** factory preset.

SHAPE	Bell
FREQ	6 to 8 kHz (find it with SOLO)
GAIN	0 dB
Q	3
DYN	ON
THR	-30 dB, then lower until the band moves on the "s" sounds
RNG	-6 to -8 dB
ATK	2 ms
REL	60 ms

Watch the band's curve on the display: it should dip on each "s" and sit still between them.

Remove hum

Electrical hum sits at 50 or 60 Hz (depending on the country) and its multiples. Narrow notches remove it without thinning the sound.

START FROM	The **Empty** preset
BAND 1	Notch, 60 Hz (or 50 Hz), Q 30
BAND 2	Notch, 120 Hz (or 100 Hz), Q 30
BAND 3	Notch, 180 Hz (or 150 Hz), Q 30
ANALYZER	Options > Analyzer > Resolution > High (16384), and Freeze to read the peaks

Add more notches up the series while the hum is still audible. Bevel has 24 bands, so there is room.

Let the kick through the bass

With the external sidechain, the bass dips in the low end only while the kick hits. The rest of the bass stays full. Not available in Pro Tools.

INSERT BEVEL ON	The bass track
SHAPE	Low Shelf
FREQ	120 Hz
GAIN	0 dB
DYN	ON
DYNAMIC SOURCE	External sidechain (right-click the node)
SIDECHAIN INPUT	The kick track
THR	-30 dB
RNG	-6 to -12 dB
ATK	1 to 5 ms
REL	80 to 150 ms

A shorter release follows a busy kick pattern; a longer one suits a slow, heavy kick.

A light mastering touch

Mastering moves are small. Set a tight display, use broad shapes, and keep the low end centered.

START FROM	The **Empty** preset
OPTIONS > CURVE RANGE	6 dB
OPTIONS > QUALITY	2x Oversampled
BAND 1	High Pass, 25 Hz, 48 dB/oct
BAND 2	Low Shelf, 100 Hz, +0.5 to +1 dB
BAND 3	High Shelf, 10 kHz, +1 dB, placement Side
MONO-MAKER	Mono below 80 Hz
AUTO GAIN	On while you compare, so the louder version does not win

12 Presets, A/B and undo

Factory presets

Loading a factory preset replaces the bands. Bands that change fade in or out over 15 ms, so a preset change never clicks.

PRESET	WHAT IT SETS UP
Default (6-Band)	Six flat bands: low shelf 30 Hz, bells at 100 Hz, 500 Hz, 2.5 kHz and 8 kHz, high shelf 12 kHz
Empty	No bands. Double-click to add your own
Vocal Presence	High Pass at 80 Hz, a cut at 300 Hz, a lift at 3.5 kHz and a 12 kHz air shelf
Bass Tighten	High Pass at 30 Hz, a lift at 80 Hz and a cut at 250 Hz
Bright Master	A low-shelf lift at 40 Hz, a bell at 3 kHz and a high-shelf lift at 14 kHz
Warm	A low-shelf lift at 120 Hz, a dip at 3 kHz and a softer top above 9 kHz
Telephone	Cuts below 400 Hz and above 3 kHz, with a bump at 1.2 kHz
Wide Master	A side cut at 90 Hz, a mid lift below 200 Hz and a side lift above 9 kHz
De-Ess (Dynamic)	High Pass at 100 Hz and a dynamic bell at 7 kHz that cuts up to 8 dB

Your own presets

Choose **Save current as...** in the preset menu and give it a name. Your presets appear under **User** in the same menu, in every session. A user preset stores everything: the bands, OUT, Quality, the Options settings, the analyzer view and the plate position. Loading one clears the undo history. **Show presets folder** (available after your first save) opens the folder on disk, so you can back presets up or copy them to another computer. The files end in `.bvl`.

Your default for new instances

A new instance of Bevel normally opens with six flat bands and Quality at Zero Latency. You can make it open with your own settings instead, in VST3 and AU.

1. Set Bevel up the way you want new instances to start. For example, set Quality to 2x Oversampled in Options.
2. Open the preset menu and choose **Use current settings as default**.

The line above that entry now reads **New instances open with your default**. From then on, every new instance you insert opens with those settings. To change your default, set Bevel up again and choose the entry again; it replaces the old one without asking. To go back to the factory settings, choose **Clear my default**. The line then reads **New instances open with factory settings**, and the saved file goes to the Trash (the Recycle Bin on Windows).

Your default stores what a preset stores: the bands, OUT, Quality, the Options settings, the analyzer view, the window size and the preset name. Two things are left out on purpose: BYPASS is always stored off and the analyzer's Freeze is not stored, so a new instance never opens bypassed or frozen.

NOTE

Your default only decides how a brand new instance starts. A session you saved always reopens exactly as you saved it, and instances that are already open do not change when you set or clear your default.

A few things to know:

Pro Tools. The AAX version does not have these menu entries. Use Pro Tools' own **Set As User Default**, in the settings menu of the plugin window.

Logic Pro, GarageBand and MainStage. These apps keep a plugin's files in their own private area. A default you save in one of them applies only in that app, so save it once in each one you use. The same goes for your own presets.

A/B and undo

A and B each hold a complete copy of every setting, and both are saved with your session. Undo and redo (`Cmd` + `Z` on Mac, `Ctrl` + `Z` on Windows, or the band menu) cover your band edits. A whole drag, or a burst of wheel steps, undoes as one step. Switching between A and B, or loading one of your presets, clears the undo history.

13 Specifications

Bands: 24, each Bell, Low Shelf, High Shelf, Notch, High Pass or Low Pass.

Gain: -30 to +30 dB. **Q:** 0.1 to 40. **Frequency:** 10 Hz to 30 kHz, limited by the sample rate.

Pass-filter slopes: 12, 24, 48, 72 and 96 dB/oct.

Placement per band: Stereo, Left, Right, Mid, Side.

Dynamics per band (bells and shelves): threshold -72 to 0 dB, range -24 to +24 dB, attack 0.5 to 200 ms, release 5 to 2000 ms; internal or external (VST3, AU) detector.

Quality: Zero Latency, 2x or 4x oversampled. **Latency:** 0, 49 or 60 samples.

Analyzer: pre, post or both; 60, 90 or 120 dB range; tilt up to 6 dB/oct; FFT 4096, 8192 or 16384 points; freeze; peak hold.

Mono-maker: 24 dB/oct, 20 to 500 Hz.

Output: -24 to +24 dB trim with peak and RMS meter.

Sample rates: works at your session's rate; tested at 44.1, 48 and 96 kHz.

Window: 760 × 420 to 2400 × 1400, freely resizable.

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

Not included

There is no linear-phase mode.

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

There is no EQ matching and no freehand curve drawing.

You edit one band at a time; there is no multi-band selection.

14 Installation and updates

Install

1. Save your work and quit your DAW.
2. Install **Bevel EQ** from the MuseHub app. MuseHub downloads it and puts the plugins in place.
3. Open your DAW. If Bevel EQ 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.

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 chip at the top right of the window 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 Bevel 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 Bevel in the MuseHub app. Your sessions reopen exactly as saved after every update.

Bevel never checks for updates itself in this edition and shows no update notice, whatever the **Check for updates** option is set to.

Sessions and presets are the same as in the vitricaudio.com edition of Bevel EQ, so your projects open in either edition.

15 Troubleshooting

Bevel EQ does not appear in my DAW

Run your DAW's plugin rescan and restart the DAW.

Check that the format your DAW uses was installed (see the folders above). Pro Tools needs AAX, Logic Pro needs AU.

Logic Pro: open Logic Pro > Settings > Plug-in Manager, find Bevel EQ, and click **Reset & Rescan Selection**.

Windows: make sure your DAW scans `C:\Program Files\Common Files\VST3`.

It went silent

Check SOLO. A soloed band plays only its own region and can sound nearly silent on some material.

Check OUT. A very low OUT setting turns everything down.

A dynamic band does not move

Make sure **DYN ON** is lit, not DYN OFF or DYN STORED, and that RNG is not 0 dB.

Lower THR. The threshold is measured in the band's own frequency region, which is quieter than the whole track.

If the source is External sidechain, check that your DAW actually sends a signal to Bevel's sidechain input. With nothing playing into it, the band rests at its GAIN setting.

I can't find Dynamic source in the band menu

If the item is missing, you are in Pro Tools (AAX), where Bevel has no sidechain input. If it is grayed out, the band is not a bell or shelf: change the shape to Bell, Low Shelf or High Shelf.

Shortcuts do nothing

Click the display once so Bevel has keyboard focus. Some DAWs keep certain keys for themselves; use the mouse for those.

A new instance does not open with my default

Open the preset menu and read the line above **Use current settings as default**. If it says **New instances open with factory settings**, no default is saved for this app: choose **Use current settings as default** again.

If the menu has no such line, you are in Pro Tools. Use its own **Set As User Default**.

Logic Pro, GarageBand and MainStage each keep their own default. One saved in another DAW does not apply there.

A track that comes from a saved session, a template or one of your DAW's own presets opens as it was saved. That is on purpose: your default only applies to a brand new instance.

The sound jumps when I change Quality

Quality changes the plugin's latency, which your DAW then compensates. Set Quality before playback, not during a take.

16 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. Include your Bevel EQ version (your DAW's plugin information shows it), your operating system, your DAW and its version, the plugin format (VST3, AU or AAX), and the exact error message if there is one. A screenshot helps.

Bevel EQ user manual, MuseHub edition, version 1.3.6, updated November 18, 2026.

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