VITRIC



Burnish Vocal Chain

USER MANUAL | VERSION 1.2.4 | UPDATED NOVEMBER 18, 2026 | MUSEHUB EDITION

VITRICAUDIO.COM

Contents

01	Quick start
02	What's new in 1.2.4
03	What's new in 1.2.3
04	What's new in 1.2.2
05	What's new in 1.2.0
06	The window
07	PLAY: the screen and the macros
08	DESIGN and the stations
09	The reference, LEARN and MATCH
10	Keyboard and mouse
11	Recipes
12	Presets
13	Specifications
14	Installation and updates
15	Troubleshooting
16	Support

Burnish Vocal Chain puts a whole vocal chain in one plugin: input cleanup, pitch correction, EQ with de-harsh and de-ess, two compressors, color, a doubler, delay and reverb, and a level rider with a safety limiter. Use **PLAY** for six broad moves, then open **DESIGN** to work on any single station. Drop in a reference record and Burnish can fit the chain to it, after it has measured your voice. It is for anyone who records or mixes vocals and wants a finished chain fast, with every stage still in reach.

This manual covers Burnish Vocal Chain 1.2.4 on macOS and Windows, in VST3, AU and AAX. Burnish takes mono or stereo in and plays stereo out. Its tuner follows one vocal line, so give each singer their own instance.

01 Quick start

1. Insert **Burnish Vocal Chain** on your lead vocal.
2. Open **PRESETS** and pick a chain: **First Take** is a restrained start, **Glass Lead** a brighter pop treatment. A chain replaces your edits, so pick it first.
3. Recording through the plugin? Click **TRACK** for the lowest latency. Mixing? Leave it on **MIX**.
4. Open **DESIGN** and select **TUNE**. Set the song's **KEY** and **SCALE** (or leave Chromatic), and check the note keyboard.
5. Back in **PLAY**, finish by ear with the six macros. 12 o'clock (50 %) leaves the chain as it is; turn left for less, right for more.
6. Compare with **MATCH A/B**, which plays the dry voice at the chain's loudness. If the vocal is too loud or quiet in your mix, turn **OUT** on the LEVEL station.

TIP

To fit the chain to a record: drop a reference (an acapella, a vocal-only file, works best) on the REFERENCE tray, click **LEARN** and play your take. Then set **MATCH**. See The reference, LEARN and MATCH.

02

What's new in 1.2.4

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 1.2.3

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

Fixed a rare crash when you pick a chain, load a preset or LEARN a reference 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.

04

What's new in 1.2.2

With BYPASS on, the face shows only what reaches the output.

LUFS S is a true measurement in every state.

The SPACE scope draws the wet level in dB.

Clearer OPTO AMOUNT and DE-ESS tooltips.

A reopened session shows its preset's name.

05

What's new in 1.2.0

What changed since 1.1.11:

A new voicing. The input high-pass, breath control, compressor timing, delay and reverb ducking, reverb tail length, rider level and macro response were re-tuned. Sessions saved with 1.1.11 or earlier keep their original sound, even after you save them again. New instances, factory chains and your recalled presets use the new voicing.

LEARN measures your voice, so MATCH fits tone, dynamics and de-essing from your voice toward the reference.

Fixes, in old sessions too: the de-esser could boost esses; clicks, ghost sounds and crashes; results that changed with the buffer size.

06 The window

The window has the header, the screen with the station rail, and the deck along the bottom. Drag the corner to resize it, from 1000 × 610 up to 1770 × 1080 pixels; it opens at 1180 × 720 and keeps its proportions.

The header



FIG. 1 The header: TRACK and MIX, PLAY and DESIGN, presets, options and the latency readout.

1. **TRACK and MIX.** Recording or mixing.
2. **PLAY and DESIGN.** The two views.
3. **PRESETS.** Factory chains and your own.
4. **... (Options).** Tooltips, effects and shortcuts. Burnish never checks for updates itself in this edition.
5. **Latency readout.** The mode and its delay right now.

Markers 1 to 3 sit just left of their controls; 4 and 5 sit just right of theirs.

CONTROL	WHAT IT DOES	RANGE	DEFAULT
TRACK · MIX	**TRACK** is for recording through the plugin, with 4 samples of latency (see Latency). **MIX** is full quality. Key T.	TRACK, MIX	MIX
PLAY · DESIGN	**PLAY** shows the six macros; **DESIGN** turns the deck into the selected station's controls. Key V.	PLAY, DESIGN	PLAY
PRESETS	66 factory chains by style, and your own.	66 chains plus yours	
... (OPTIONS)	Opens a menu: Show tooltips, Check for updates, Reduce visual effects and the keyboard shortcut sheet. The first three apply to every Vitric plugin on this computer. In this edition Burnish never checks for updates itself, whatever **Check for updates** is set to.		
LATENCY READOUT	The mode and the latency it reports, for example MIX 12.5 MS.		

Latency

The readout at the right of the header always shows the current mode and latency.

TRACK: 4 samples (0.08 ms at 48 kHz; the header reads TRACK 0.1 MS). TRACK forces the Classic tune path and removes the gate's lookahead.

MIX: 12.5 ms at 48 kHz with the Natural tune path, or 4 samples with Classic; plus 5 ms with the gate on.

Mode switches fade over 10 ms, and your DAW is told the new latency at once. With the gate on, switching TRACK and MIX is click-free on a steady voice, but the reported delay moves by 5 ms.

07 PLAY: the screen and the macros

The screen in PLAY



FIG. 2 The pitch trace over the note lanes, the readouts, the time axis and the station rail with its meters.

1. **Note and cents.** The sung note and how far off it is, in cents (hundredths of a semitone); dashes between notes.
2. **GR and LUFS S.** How much the compressors turn the voice down, and its loudness over the last 3 seconds.
3. **Note lanes.** The legal notes, named on the right.
4. **Pitch trace.** Your voice after correction.
5. **De-ess sparks.** Esses the de-esser reduced.
6. **Time axis.** The last six seconds.
7. **Station rail.** The eight stations in signal order.
8. **Station meters.** Each station's work.

The bright white line is your voice after correction; the faint line under it is the pitch you sang; the lanes are the legal notes. Each station has its own color, and the trace borrows them: mint sparks mark de-essed esses, the line splits magenta when the doubler runs, and the trace dims as the compressors work. Each rail key carries a small meter of that station's work.

The deck



FIG. 3 BYPASS, MATCH A/B, the six macros and the REFERENCE tray.

1 **BYPASS.** The dry input.

2 **MATCH A/B.** The dry voice at the chain's level.

3 **Macros.** Six broad moves.

4 **REFERENCE tray.** Drop or click to load a reference.

5 **LEARN.** Measure your voice.

6 **Reference jewel.** Lit while your reference drives the match.

7 **MATCH.** How far the chain moves toward the reference.

8 **License chip.** Reads MUSEHUB. This edition opens unlocked, so the chip is a label and takes no clicks.

How the macros work. Each macro scales its part of the chain around the stored settings. The value under it reads 50 % at 12 o'clock, which leaves those settings as they are; 0 % takes them to zero and 100 % doubles them, up to each control's limit. The stored settings are not rewritten. A macro whose units are all off reads OFF beside its name.

CONTROL	WHAT IT DOES	RANGE	DEFAULT
BYPASS	Plays the input as it came in, aligned to the plugin's latency, with a 10 ms crossfade; only the OUT trim still applies. It is not level-matched: compare with MATCH A/B. Key B.	On or off	Off
MATCH A/B	Plays the dry voice at the chain's loudness, so you compare the chain, not the level. It settles to the chain's level within about 0.4 s of signal. Key M.	On or off	Off
TUNE	Scales pitch-correction strength. Above 50 % it also speeds the retune toward the hard-tune snap and lowers HUMANIZE.	0 to 100 %	50 %
CLEAN	Scales de-harsh and de-ess, plus breath control and cleanup (in sessions saved with 1.1.11 or earlier, de-harsh and de-ess only).	0 to 100 %	50 %
TONE	Scales the gains of the EQ bands that are on, and the air amount.	0 to 100 %	50 %

CONTROL	WHAT IT DOES	RANGE	DEFAULT
BODY	Scales the automatic compressor amounts and the saturation drive.	0 to 100 %	50 %
SPACE	Scales the delay and reverb mix together.	0 to 100 %	50 %
LEVEL	Scales how far the rider may move.	0 to 100 %	50 %
MATCH	How far the chain moves toward the reference (see The reference, LEARN and MATCH). 0 gives back the chain you had before the fit; above 100 % goes past the reference. Click its value in the tray to type one.	0 to 150 %	100 %

BYPASS and MATCH A/B keep the chain running, so a bypassed Burnish uses about as much CPU as an active one.

08 DESIGN and the stations

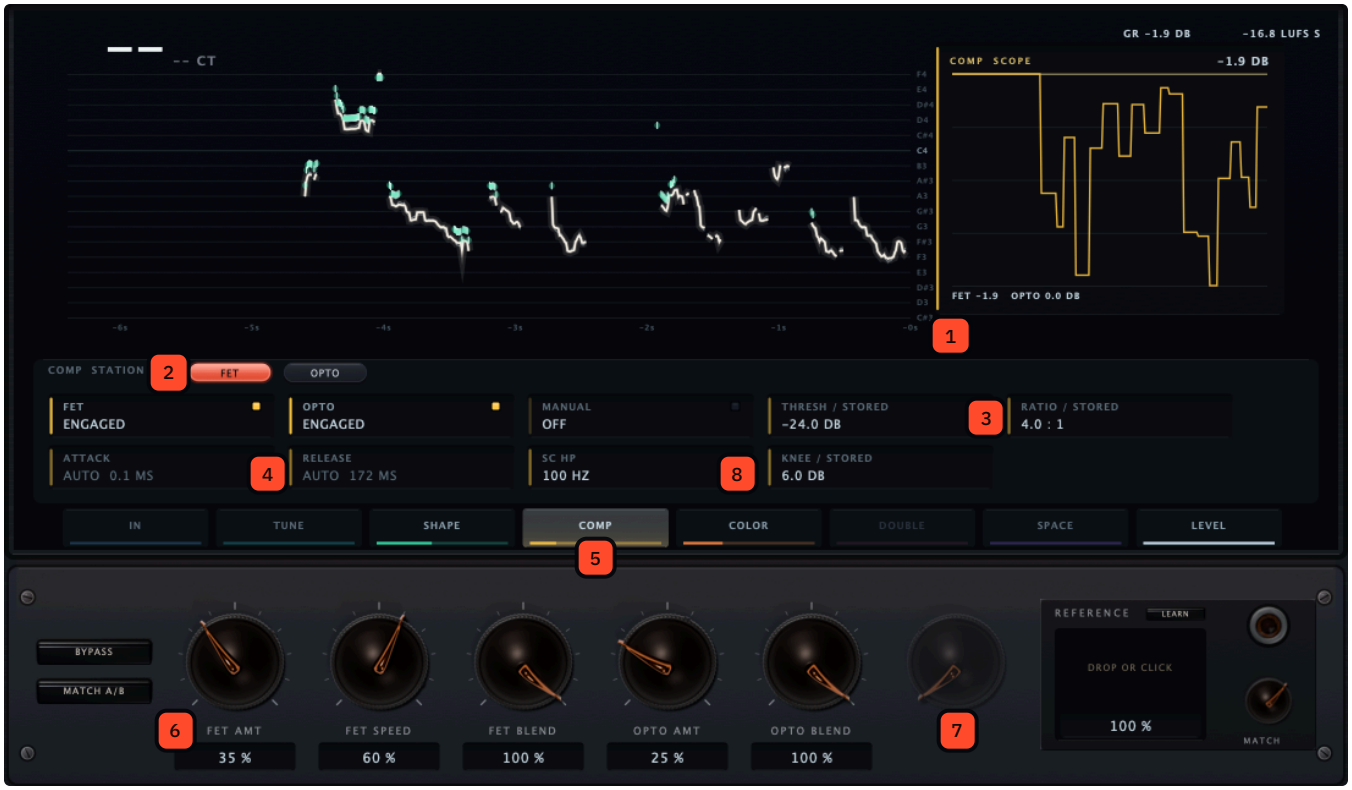

FIG. 4

DESIGN on the COMP station: its scope, its controls on the screen and the deck relit as FET AMT, FET SPEED, FET BLEND, OPTO AMT and OPTO BLEND.

1. **Station scope.** What this station is doing to your voice.
2. **Pages.** Some stations have more than one.
3. **STORED.** A value kept for another mode.
4. **AUTO readout.** A value the automatic control is choosing.
5. **Selected station.** Click a rail key to select it.
6. **Relit deck.** The knobs now set this station.
7. **Asleep knob.** Not used by this station.
8. **Cell.** A station control on the screen; click its value to type one.

In DESIGN the six deck knobs become the selected station's main controls, and the engraving under them relights to say so; a dark knob is asleep for this station. The station's other controls appear on the screen as cells, with its own scope. The signal runs through the stations in a fixed order:

STATION	KEY	WHAT IT HOLDS	PLAY MACRO
IN	1	Input trim, high-pass, gate, breath control, cleanup	CLEAN (breath control, cleanup)
TUNE	2	Pitch correction	TUNE

STATION	KEY	WHAT IT HOLDS	PLAY MACRO
SHAPE	3	Five-band EQ, de-harsh, de-ess	TONE (EQ), CLEAN (de-harsh, de-ess)
COMP	4	Two compressors: FET, then OPTO	BODY
COLOR	5	Saturation and air	BODY (drive), TONE (air)
DOUBLE	6	Doubler	None
SPACE	7	Delay and reverb	SPACE
LEVEL	8	Level rider, safety limiter, output trim	LEVEL (rider range)

Some names appear twice: TUNE, SPACE and LEVEL are both a macro and a station, and TONE, BODY and CLEAN are also a COLOR knob, an EQ band and an IN switch. This manual says "the TUNE macro" for the PLAY knob and "the TUNE station" for the DESIGN page.

Select a station on the rail, with keys 1 to 8 (from PLAY this opens DESIGN), or with ← and → when the rail has focus.

Double-click a rail key to switch every unit in that station off, and again to bring back what was running. TUNE and DOUBLE use their ENGAGE switch; IN has no station switch. With the rail focused, Return does the same. Switches fade over about 10 ms.

Type exact values: click a deck value or a cell's value. Return applies and Esc cancels. Values accept the unit shown (Hz or kHz, dB, ms, s, cents, ratio, percent); a wrong value stays in the field and changes nothing. Changing view, station or page drops an unfinished entry.

Step a cell with the mouse wheel (Shift for fine). Click a choice cell to pick from a list, or step it with the wheel or the arrow keys.

STORED after a name means the value is saved but not driving the sound in the current mode, so you can prepare it. **AUTO** shows a value the automatic control is choosing.

Moving an EQ band's gain knob on the deck switches that band on first, as a separate step in your DAW's undo. A knob that cannot act says why beside its name (for example LOW / OFF) and keeps its value.

In each station shot below, a marker sits at the right end of its own cell.

IN

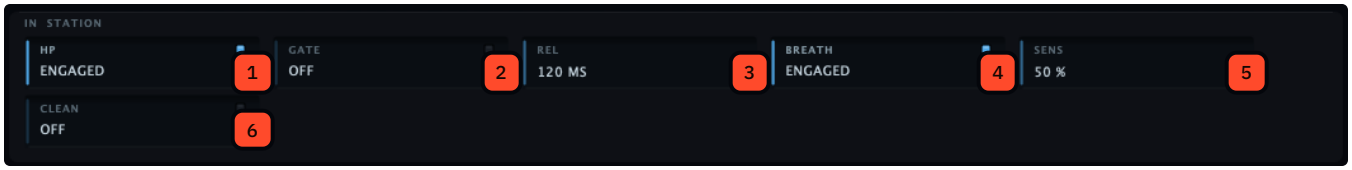

FIG. 5 IN: high-pass, gate, breath control and cleanup.

1. **HP.** The high-pass on or off.
2. **GATE.** The gate on or off.
3. **REL.** Gate release.
4. **BREATH.** Breath control on or off.
5. **SENS.** How readily breath control engages.
6. **CLEAN.** Cleanup on or off.

On the deck: IN GAIN, HP FREQ, THRESH, RANGE, BREATH, FLOOR.

CONTROL	WHAT IT DOES	RANGE	DEFAULT
IN GAIN (DECK)	Input trim.	-24 to +24 dB	0 dB
HP	A steep high-pass (24 dB per octave) that removes rumble and the thump of p and b sounds. It is 3 dB down at the frequency shown.	On or off	On
HP FREQ (DECK)	Where the high-pass sits.	20 to 400 Hz	80 Hz
GATE	Turns the level down between phrases, never to silence. In MIX it looks ahead 5 ms; TRACK removes that.	On or off	Off
THRESH (DECK)	Below this level the gate turns the voice down.	-80 to 0 dB	-55 dB
RANGE (DECK)	How far it turns it down.	0 to 40 dB	18 dB
REL	How fast the gate turns down once a phrase ends.	20 to 500 ms	120 ms
BREATH	Turns breaths between phrases down, never off; consonants and soft notes are left alone.	On or off	On
BREATH (DECK)	How far breaths drop, up to 14 dB at full.	0 to 100 %	40 %
SENS	How readily breath control engages; higher catches louder breaths.	0 to 100 %	50 %
CLEAN	Gently turns hiss down between phrases, below about -50 dBFS (a gentle 1:2 downward expander).	On or off	Off
FLOOR (DECK)	How much cleanup: more turns the hiss down further.	0 to 100 %	30 %

TUNE

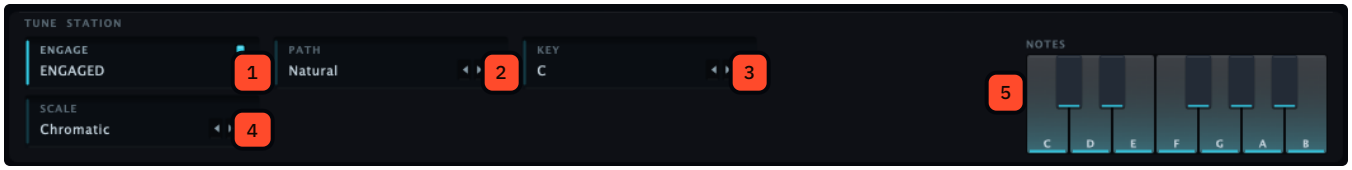

FIG. 6 TUNE: engage, path, key, scale and the note keyboard.

1. **ENGAGE.** Pitch correction on or off.
2. **PATH.** Classic or Natural.
3. **KEY.** The song's key.
4. **SCALE.** Which notes are legal targets.
5. **NOTES.** Allow or remove single notes.

On the deck: AMOUNT, SPEED, HUMANIZE, THROAT (the last two knobs sleep).

CONTROL	WHAT IT DOES	RANGE	DEFAULT
ENGAGE	Pitch correction on or off, with a 10 ms crossfade.	On or off	On
PATH	**Classic** is the hard-tune snap, with 4 samples of reported latency; while it corrects a note the sound runs about 3 ms late. **Natural** corrects without changing your vowels, with 12.5 ms at 48 kHz. TRACK always uses Classic.	Classic, Natural	Natural
KEY · SCALE	The target notes: Chromatic, Major, Minor, Harmonic Minor, Dorian, Mixolydian, Major Pentatonic or Minor Pentatonic.	12 keys, 8 scales	C, Chromatic
NOTES	The note keyboard. Lit keys are allowed targets; hatched keys are out of the scale. Click a key (or select it with ← → and press Return) to allow or remove it.		All on
AMOUNT (DECK)	Correction strength.	0 to 100 %	100 %
SPEED (DECK)	Retune speed: 100 % snaps to the note at once; 0 % glides there over about 400 ms.	0 to 100 %	50 %
HUMANIZE (DECK)	Leaves small deviations alone, so held notes keep their life.	0 to 100 %	30 %
THROAT (DECK)	Shifts the voice's character (its formants, the resonances that make a voice sound big or small) without changing the pitch. ±100 % is ±6 semitones. Natural path only.	-100 to +100 %	0 %

Clicking cannot remove the last lit note. If a KEY or SCALE change leaves none lit, the tuner lets the voice through uncorrected instead of dragging it to one note. On the Classic path, the delay while correcting can reach one pitch period plus 2 ms on low

voices. If a phrase lands on the wrong note, check KEY, SCALE and the note keyboard before raising AMOUNT.

SHAPE

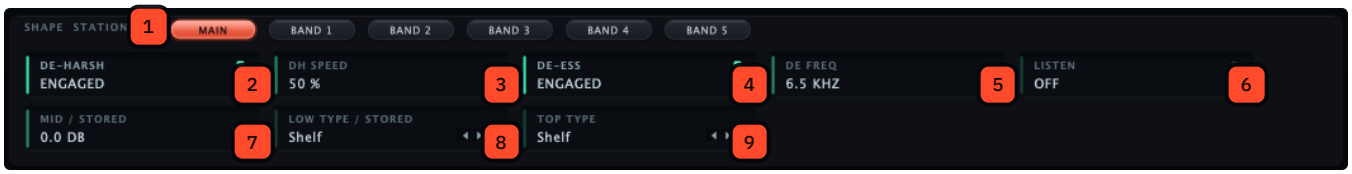

FIG. 7

SHAPE's MAIN page: de-harsh, de-ess, listen, the mid band and the outer bands' types, with a page for each EQ band.

1. **Pages.** MAIN and one per EQ band.
2. **DE-HARSH.** On or off.
3. **DH SPEED.** How fast it reacts.
4. **DE-ESS.** On or off.
5. **DE FREQ.** Where the ess band starts.
6. **LISTEN.** Solo what the de-esser hears.
7. **MID.** The 1.2 kHz band's gain.
8. **LOW TYPE.** Band 1's shape.
9. **TOP TYPE.** Band 5's shape.

On the deck: DE-HARSH, DE-ESS, LOW, BODY, PRESENCE, TOP.

In the audio path the five EQ bands come first, then the de-harsh, then the de-esser; the de-harsh and the de-esser listen to the voice as it enters SHAPE, before the EQ. Each band has a page (BAND 1 to BAND 5) with ENGAGE, FREQUENCY, Q and GAIN; bands 1 and 5 also have TYPE.

A shelf lifts or cuts everything below (LOW) or above (TOP) its frequency; a bell lifts or cuts a hump around its frequency, and Q sets how wide it is (higher is narrower). Cut is a filter that removes everything below (LOW) or above (TOP) its frequency, at 12 dB per octave. A band's gain reads STORED while that band is off; switch it on with ENGAGE on its BAND page.

CONTROL	WHAT IT DOES	RANGE	DEFAULT
LOW · BODY · PRESENCE · TOP (DECK), MID (CELL)	The five EQ bands' gains: a low shelf around 120 Hz, bells around 350 Hz, 1.2 kHz and 4 kHz, a high shelf around 10 kHz.	±15 dB	Bands off, 0 dB
FREQUENCY · Q (BAND PAGES)	Each band's frequency and width.	20 Hz to 20 kHz; Q 0.3 to 10	120 Hz, 350 Hz, 1.2 kHz, 4 kHz, 10 kHz; Q 0.9
LOW TYPE · TOP TYPE	The outer bands' shape.	Shelf, Bell, Cut	Shelf
DE-HARSH	Turns down harsh, ringing peaks between 2 and 9 kHz only when they stick out from your own voice, so the voice keeps its brightness. Up to 10 dB.	On or off	On

CONTROL	WHAT IT DOES	RANGE	DEFAULT
DE-HARSH (DECK) · DH SPEED	How deep it may cut, and how fast it reacts.	0 to 100 %	35 %, 50 %
DE-ESS	Turns down everything above DE FREQ only while an "s" is too loud for your voice, by up to 14 dB.	On or off	On
DE-ESS (DECK) · DE FREQ	How hard esses come down, and where the ess band starts.	0 to 100 %; 3 to 12 kHz	40 %, 6.5 kHz
LISTEN	Solos the band the de-esser hears (not what it removes). Turn it off before you judge the vocal.	On or off	Off

COMP

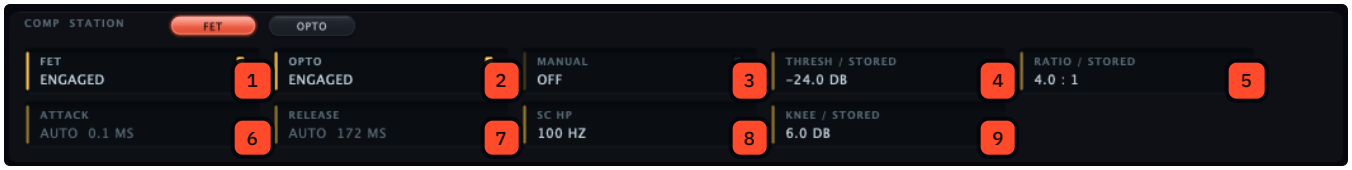

FIG. 8

COMP's FET page: the two compressors' switches, MANUAL, and the manual tier, with an OPTO page.

1. **FET.** The first compressor, on or off.
2. **OPTO.** The second compressor, on or off.
3. **MANUAL.** Unlocks the manual tier.
4. **THRESH.** Manual threshold.
5. **RATIO.** Manual ratio.
6. **ATTACK.** Shows AUTO times until MANUAL.
7. **RELEASE.** Shows AUTO times until MANUAL.
8. **SC HP.** Sidechain high-pass.
9. **KNEE.** Manual knee.

On the deck: FET AMT, FET SPEED, FET BLEND, OPTO AMT, OPTO BLEND.

FET is a fast compressor that catches peaks; **OPTO** is a slower, smoother one that evens out the level. The FET works first, then the OPTO. Each has its own page with its full set of controls; OPTO SPEED is on the OPTO page.

CONTROL	WHAT IT DOES	RANGE	DEFAULT
FET AMT · OPTO AMT (DECK)	How hard each compressor works.	0 to 100 %	35 %, 30 %
FET SPEED (DECK) · SPEED (OPTO PAGE)	Attack and release together; 100 % is fastest.	0 to 100 %	70 %, 30 %
FET BLEND · OPTO BLEND (DECK)	Parallel blend of each stage.	0 to 100 %	100 %

CONTROL	WHAT IT DOES	RANGE	DEFAULT
MANUAL	Replaces the automatic control with your own THRESH, RATIO, KNEE, ATTACK and RELEASE. The stage keeps its saturation color; AMT and SPEED do nothing while it is on.	On or off	Off
THRESH · RATIO · KNEE	The manual controls.	-60 to 0 dB; 1.5:1 to 20:1; 0 to 24 dB	-24 dB; FET 4:1, OPTO 2.5:1; 6 dB
ATTACK · RELEASE	The manual times; the times shown are the times you get.	0.1 to 100 ms; 20 to 2000 ms	FET 1 ms, 120 ms; OPTO 10 ms, 400 ms
SC HP	A high-pass on what drives the compressor, not on the vocal you hear.	20 to 500 Hz	100 Hz

Until MANUAL is on, the manual values read STORED; on the FET page, ATTACK and RELEASE show the times FET SPEED is choosing, marked AUTO. With MANUAL off, Burnish adds back a set amount of level for each AMT setting, not the amount actually taken, so harder compression sounds a little quieter. With MANUAL on it adds none. The rider on LEVEL brings the level back up.

COLOR

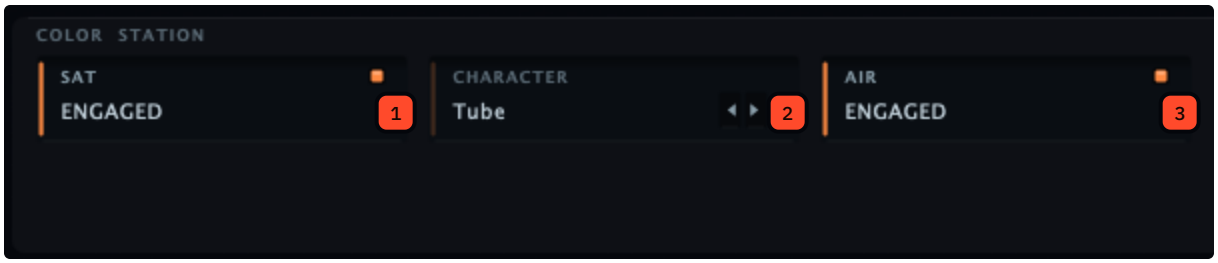

FIG. 9 COLOR: saturation, its character, and air.

1 **SAT.** Saturation on or off.

2 **CHARACTER.** Tape, Tube or Present.

3 **AIR.** The air shelf on or off.

On the deck: DRIVE, TONE, MIX, AIR, AIR FREQ.

CONTROL	WHAT IT DOES	RANGE	DEFAULT
SAT · CHARACTER	Harmonic color: Tape is gentle, Tube is warm, Present is forward.	Tape, Tube, Present	On, Tube
DRIVE (DECK)	How hard the color works.	0 to 100 %	25 %
TONE (DECK)	A tilt around 1.2 kHz on the colored path: ±100 % is ±3 dB.	-100 to +100 %	0 %

CONTROL	WHAT IT DOES	RANGE	DEFAULT
MIX (DECK)	Parallel blend of the colored path.	0 to 100 %	100 %
AIR · AIR (DECK)	A top shelf, up to +6 dB.	0 to 100 %	On, 30 %
AIR FREQ (DECK)	Where the air sits.	8 to 16 kHz	12 kHz

Recheck sibilance after adding air or drive: the de-esser comes earlier in the chain.

DOUBLE

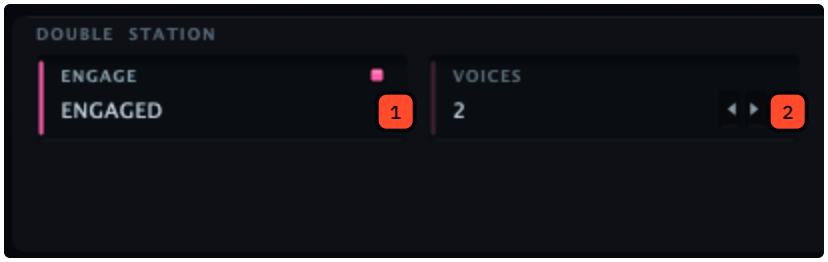

FIG. 10 DOUBLE: engage and the number of voices.

1 **ENGAGE.** The doubler on or off.

2 **VOICES.** Two or four.

On the deck: DETUNE, TIME, FORMANT, WIDTH, LEVEL.

CONTROL	WHAT IT DOES	RANGE	DEFAULT
ENGAGE · VOICES	Two or four detuned voices around the lead, mono-safe.	2 or 4	Off, 2
DETUNE (DECK)	Voice spread.	0 to 50 cents	12 cents
TIME (DECK)	Delay stagger between voices.	0 to 40 ms	15 ms
FORMANT (DECK)	Body difference between voices.	0 to 100 %	20 %
WIDTH (DECK)	Stereo spread.	0 to 100 %	80 %
LEVEL (DECK)	The doubles' level under the lead.	0 to 100 %	50 %

On a mono track in Cubase, Nuendo or Studio One the track stays mono after the insert, so the doubler's width collapses; use a stereo track.

SPACE

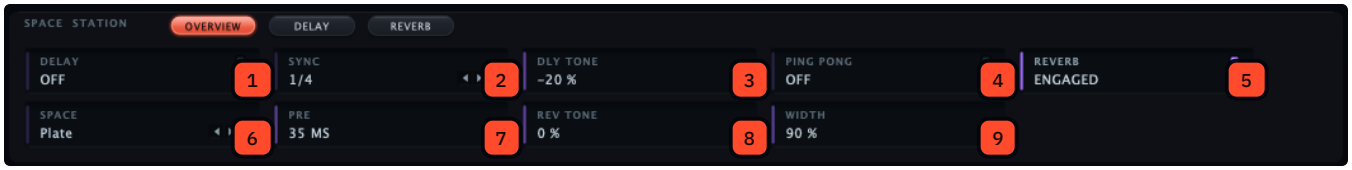

FIG. 11 SPACE's OVERVIEW page: delay and reverb settings, with DELAY and REVERB pages.

1. **DELAY.** On or off.
2. **SYNC.** Slap times or note values.
3. **DLY TONE.** Darker or brighter repeats.
4. **PING PONG.** Repeats alternate sides.
5. **REVERB.** On or off.
6. **SPACE.** Booth to Air.
7. **PRE.** The gap before the room.
8. **REV TONE.** Darker or brighter tail.
9. **WIDTH.** The reverb's stereo size.

On the deck: DLY MIX, FEEDBACK, DLY DUCK, REV MIX, DECAY, REV DUCK.

Delay and reverb both duck under your voice, so tails bloom between phrases instead of on top of them. DUCK from 0 to 100 % is 0 to 15 dB under the voice, whatever level you recorded at. The DELAY page adds FREE TIME; the REVERB page repeats the reverb's settings.

CONTROL	WHAT IT DOES	RANGE	DEFAULT
DELAY · SYNC	A delay locked to slap times or note values. Slap 80 and Slap 120 are single short echoes.	Slap 80, Slap 120, 1/8, 1/8 Dot, 1/4, 1/2, Free	Off, 1/4
FREE TIME (DELAY PAGE)	The delay time when SYNC is Free; STORED otherwise.	30 to 1200 ms	250 ms
DLY MIX (DECK)	Echo level.	0 to 100 %	18 %
FEEDBACK (DECK)	How many repeats.	0 to 90 %	35 %
DLY DUCK (DECK)	How far echoes drop while you sing.	0 to 100 %	60 %
DLY TONE · PING PONG	Repeat color; repeats alternating left, right, left on the chosen division.	±100 %; on or off	-20 %, Off
REVERB · SPACE	Vocal-tuned spaces: Booth, Plate, Room, Hall, Chamber, Air.	6 spaces	On, Plate
REV MIX (DECK)	Reverb level.	0 to 100 %	15 %
DECAY (DECK)	Tail length; the time you read is the time you get.	0.3 to 8 s	1.6 s
REV DUCK (DECK)	How far the reverb drops while you sing.	0 to 100 %	50 %

CONTROL	WHAT IT DOES	RANGE	DEFAULT
PRE · REV TONE · WIDTH	Pre-delay, tail color and stereo size.	0 to 200 ms; ±100 %; 0 to 100 %	40 ms, 0 %, 90 %

LEVEL

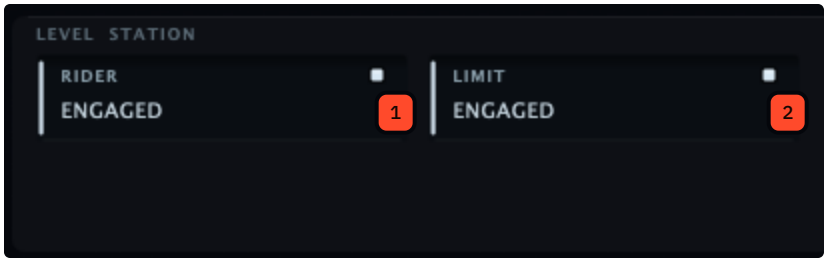

FIG. 12 LEVEL: the rider and the limiter.

1 **RIDER.** The rider on or off.

2 **LIMIT.** The limiter on or off.

On the deck: TARGET, SPEED, RANGE, CEILING, OUT.

CONTROL	WHAT IT DOES	RANGE	DEFAULT
RIDER	Moves the vocal's level like a hand on the fader, toward TARGET, only while you sing. It is a fader, not a compressor. It reads loudness in LUFS (the standard loudness unit, ITU BS.1770, channels summed) over the last 3 seconds.	On or off	On
TARGET (DECK)	The loudness the rider aims for.	-30 to -12 LUFS	-18 LUFS
SPEED (DECK)	How fast the rider moves.	1 to 8 dB/s	4.5 dB/s
RANGE (DECK)	How far the rider may move.	0 to 12 dB	6 dB
LIMIT	A safety limiter that keeps peaks under CEILING. It reads sample peaks, not true peak, so it is not a mastering limiter.	On or off	On
CEILING (DECK)	The limiter's ceiling.	-6 to 0 dB	-1 dB
OUT (DECK)	The final trim, after the limiter.	-24 to +24 dB	0 dB

The rider target is a level inside the vocal chain, not a target for your finished mix. -18 LUFS suits most sessions; set the vocal's place in the mix with your DAW fader.

09 The reference, LEARN and MATCH

To fit the chain to a record:

1. Pick a style chain close to the record (not a Learn chain).
2. Drop a reference on the REFERENCE tray, click the tray, or press 0. An acapella (a vocal-only file) works best.
3. Click **LEARN** and play about 10 seconds of your vocal. The tray reads VOICE LEARNED when it is done.
4. Set **MATCH**: 100 % moves the chain to the reference, 0 % gives back the chain you had, and up to 150 % goes past it.
5. Finish by ear with the macros, and compare with **MATCH A/B**.

With no reference loaded, a style chain's own built-in target takes its place, so LEARN alone lets MATCH fit the chain to your voice. When a fit runs, a reference card opens on the screen with what Burnish read; click it to collapse it to a chip, and again to open it.

Load a reference. Burnish reads WAV, AIFF, FLAC and MP3 (plus M4A, AAC and CAF on macOS), and the analysis runs on your computer. A reference needs at least 3 seconds of sound with a voice in it. Noise, a tone or a drum loop is refused with a message ("NO VOICE FOUND"), a file that is too short reads "TOO SHORT", and a refused file leaves your chain as it was.

Acapella or full mix. Burnish decides from the audio itself; only in a borderline case does the file name tip it (a name containing acap, vocal, vox or stem reads as an acapella). The tray and the reference card say which it found. A full mix is read through its center and a 90 Hz to 14 kHz band-pass, which is a rough vocal emphasis, not a separation: piano, bass and drums stay in the measurement. So a mix moves tone only, and only after LEARN. Use an acapella if you can.

LEARN measures your voice. Click **LEARN** (or press L) and play your take through the track. The tray shows LISTENING and counts up to 10 seconds of singing, then MEASURING and VOICE LEARNED. It needs 4 seconds of voice (otherwise it reads NOT ENOUGH VOICE) and stops by itself after 45 seconds. Press LEARN again to cancel. Your audio is never stored, only the measurements. Until a take is measured the tray says NO TAKE MEASURED, and a reference sets only how hard the tuning is (natural, tight or hard).

MATCH sets how far the chain moves from where it stood toward the reference. The same MATCH gives the same chain however you got there, and MATCH 0 gives back the chain you had before the fit. Changing MATCH runs the fit again; a control you

moved by hand afterwards is left alone. Set MATCH first, then finish by ear. It is not a wet and dry knob.

What a reference does not change: Burnish reports the space it reads in a reference but leaves your reverb as you set it, so set the reverb by ear. The chain aims to sit like the record; no tool can make one voice sound identical to another.

10 Keyboard and mouse

Keys work when the Burnish window has keyboard focus: click an empty part of the window once. While you type in a value field, the field keeps the keys. `Space` always reaches your DAW's transport; use `Return` to operate a focused control.

ACTION	MAC	WINDOWS
Switch PLAY and DESIGN	`V`	`V`
Switch TRACK and MIX	`T`	`T`
Select a station (opens DESIGN from PLAY)	`1` to `8`	`1` to `8`
BYPASS / MATCH A/B	`B` / `M`	`B` / `M`
Previous or next factory chain	`[` or `]`	`[` or `]`
Browse for a reference	`O`	`O`
LEARN (start or cancel)	`L`	`L`
Show or close the shortcut sheet	`?` / `Esc`	`?` / `Esc`
Fine drag on a knob	`Shift` + drag	`Shift` + drag
Step a knob or cell (`Shift` for fine)	Mouse wheel or arrow keys	Mouse wheel or arrow keys
Reset a knob or cell	Double-click, or `Cmd` + click	Double-click, or `Ctrl` + click
Switch a station's units off or back on (DESIGN)	Double-click its rail key	Double-click its rail key
Collapse or expand the reference card	Click it	Click it

In Pro Tools, fine drag is `Cmd` + drag (`Ctrl` on Windows) and reset is `Option` + click (`Alt` on Windows).

11 Recipes

These are starting points from the factory chains. Every voice and room is different, so adjust by ear and compare with **MATCH A/B**.

Start a pop lead

START FROM	First Take for a restrained sound, or Glass Lead for a brighter one
TUNE STATION	KEY and SCALE of the song
MACROS	TUNE until pitchy notes land but held notes don't sound robotic; BODY until GR reads about -3 to -6 dB on loud words; CLEAN until esses and breaths stop drawing attention

Hard-tune a vocal

PATH	Classic
KEY · SCALE	Those of the song
AMOUNT	100 %
SPEED	100 %
HUMANIZE	0 %

Tame esses

STATION	SHAPE
LISTEN	On, while you move DE FREQ to where the "s" is loudest; then off
DE-ESS (DECK)	Up from 40 % until esses sit level with the vowels

Track through the chain

MODE	TRACK (4 samples of latency)
CHAIN	Any; picking one keeps TRACK

The singer hears the chain with no noticeable delay; switch to MIX later for the Natural tune path.

Record a voice-over

START FROM	Broadcast Chair or Warm Narrator
TUNE STATION	ENGAGE off

Learn one station at a time

START FROM	A Learn chain, such as Learn 05 The Snap, Learn 08 The De-Ess, Learn 09 The Two Comps or Learn 11 The Space
VIEW	DESIGN, on the station the chain turns on

Each Learn chain turns on a single station (all keep the input high-pass on, and Learn 01 and 12 also keep the safety limiter on), so you hear exactly what that station does.

Match a record

START FROM	A style chain close to the record
REFERENCE	An acapella of the record, dropped on the tray
LEARN	Play 10 seconds of your take
MATCH	100 %, then lower it if it went too far or raise it to 150 %

12 Presets

66 factory chains, by style:

STYLE	CHAINS
Pop	Glass Lead, Warm Center, Ceiling Wide, Radio Print, Whisper Close, Open Sky, Duet Bed, First Take, Prism Cut, Undertow, Festival Lift, Paper Thin, Choir Glass, Master Take
RnB	Silk Run, Velvet Low, Falsetto Air, Night Drive, Two AM, Stacked Silk, Gold Hour, Neon Run
Rap	Dry Punch, Radio Bounce, Grit Mid, Booth Classic, Ad-Lib Wide, Hook Print, Cold Read
Drill	Snap Lock, Auto Glide, Basement Dark, Icy Wide, Pain Tune, Triplet Cut, Stadium Trap, Concrete Verse
Rock	Tape Front, Grit Belt, Glass Ballad, Garage Slap, Shout Floor, Harmony Bloom, Stage Left
Country	Porch Light, Big Sky Duet, Dust Road, Chapel Still, Fiddle Row
Voice	Broadcast Chair, Warm Narrator, Field Report, Two Mics, Trailer Weight
Learn	Learn 01 The Trim, 02 The High Pass, 03 The Gate, 04 The Breath, 05 The Snap, 06 The Natural, 07 The De-Harsh, 08 The De-Ess, 09 The Two Comps, 10 The Color, 11 The Space, 12 The Rider

A chain plays exactly as authored.

MATCH: each style chain carries a measured target, so once LEARN has measured your voice, MATCH can adapt the chain to it; MATCH 0 gives the authored chain back. Learn chains carry no target, so MATCH does nothing on them.

What a chain keeps: TRACK or MIX, BYPASS and MATCH A/B. The trims and macros go back to 12 o'clock (Learn 01 The Trim sets IN GAIN to +3 dB).

During playback: picking a chain dips briefly to the level-matched dry voice (10 ms down, held for the chain's latency, 10 ms back up; about 35 ms on the Natural path at 48 kHz), so it never clicks.

Your own presets

1. Open **PRESETS** and choose **Save preset...**, then type a name.
2. Your presets appear under **User** in the same menu, after the factory chains. Choose one to recall it; the PRESETS button shows its name.
3. **Rename preset** and **Delete preset** manage the list; **Show preset folder** opens the folder on disk.

What it holds: the whole chain, including the tune path, key and macros, but not TRACK or MIX, BYPASS or MATCH A/B; recalling one keeps those as they are.

A reference: the preset keeps its analysis (not the audio), and recalling it does not run the fit again.

Where: `~/Library/Application Support/Vitric Audio/Presets/Burnish Vocal Chain` on macOS and `%APPDATA%\Vitric Audio\Presets\Burnish Vocal Chain` on Windows. `[` and `]` step through the factory chains only.

13 Specifications

Stations: IN, TUNE, SHAPE, COMP, COLOR, DOUBLE, SPACE, LEVEL, in that fixed order.

Tuning: Classic and Natural paths, 12 keys, 8 scales, per-note targets.

EQ: 5 bands (±15 dB, 20 Hz to 20 kHz), de-harsh, de-ess (3 to 12 kHz).

Compression: FET into OPTO, automatic or manual, with parallel blend and sidechain high-pass.

Space: delay (7 sync settings, free 30 to 1200 ms) and 6 reverb spaces (0.3 to 8 s), both ducked.

Level: rider (-30 to -12 LUFS, up to 12 dB) and a sample-peak limiter (-6 to 0 dB).

Reference: WAV, AIFF, FLAC, MP3 (plus M4A, AAC and CAF on macOS); MATCH 0 to 150 %.

Latency: TRACK 4 samples. MIX at 48 kHz: 12.5 ms with the Natural path or 4 samples with Classic, plus 5 ms with the gate.

Channels: mono or stereo in, stereo out.

Window: 1000 × 610 to 1770 × 1080.

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

Not included

The tuner follows one vocal line; it is not for chords or groups.

A full-mix reference is not separated; it moves tone only.

There is no external sidechain.

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

14 Installation and updates

Install

1. Save your work and quit your DAW.
2. Install **Burnish Vocal Chain** from the MuseHub app. MuseHub downloads it and puts the plugins in place.
3. Open your DAW. If Burnish Vocal Chain 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 bottom left 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 Burnish 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 Burnish in the MuseHub app. Your sessions reopen exactly as saved after every update.

Burnish 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 Burnish Vocal Chain, so your projects open in either edition.

15 Troubleshooting

Burnish 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`.

It went silent, or I hear no change

BYPASS or MATCH A/B is on. Turn it off.

The station's switch is off: check the cell, or in DESIGN double-click the rail key to bring its units back.

The vocal sounds thin

LISTEN is on in SHAPE: you hear only the band the de-esser listens to. Turn it off.

MATCH does nothing

LEARN has not measured your voice yet (the tray says NO TAKE MEASURED), or a Learn chain is loaded; Learn chains carry no target. Click LEARN and play 10 seconds of your vocal, or pick a style chain.

The tuning sounds robotic or picks wrong notes

Set KEY and SCALE on the TUNE station and check the note keyboard. Then lower SPEED, raise HUMANIZE, or turn the TUNE macro down.

The singer hears a delay while recording

Click **TRACK** in the header. Switch back to **MIX** to mix.

A control does nothing

It may read STORED (waiting for another mode) or its unit may be off; the name says why. An EQ gain works once its band is on.

The reference was refused

It needs at least 3 seconds of sound with a voice in it. Try an acapella or a section with singing.

Shortcuts do nothing

Click an empty part of the Burnish window once so it has keyboard focus. Some DAWs keep certain keys for themselves; use the mouse for those.

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 with your Burnish version, operating system, DAW and version, plugin format and the exact error if there is one.

Burnish Vocal Chain user manual, MuseHub edition, version 1.2.4, updated November 18, 2026.

© 2026 Vitric Audio. vitricaudio.com