Singtall Master

User manual



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Welcome

Singtall Master is one of four plugins built on the same EQ. Each one keeps every control of the one below it and adds more, so what you learn here carries straight over if you move up.

Singtall EQ Pro	Free. A clean, precise EQ: 7 bands plus high- and low-pass filters, Mid/Side on every band, three processing modes and up to 8× oversampling.
Singtall Engineer	Adds 8 EQ characters, SPEC and DYN on every band, and factory presets.
Singtall Producer	Adds Pre-EQ and Post-EQ zones (19 bands), compressor characters per band, a gate with a drum mode, and Input Harmonics.
Singtall Master	Adds Industry Target, the full mastering chain, Space, Tape, LUFS metering and the Assistant.

This manual covers Singtall Master only. Every control it describes is in your copy.

Install, trial and activation

Install

Run the installer. It places **Singtall Master.vst3** in your system VST3 folder. Open your DAW, rescan VST3 plugins, and add Singtall Master to a track.

> Upgrading from Singtall EQ Pro V2: the installer removes the old V2 plugin. Your saved sessions open in Singtall Master with every setting intact.

Free trial

Every feature works for 14 days from the first time you open the plugin. No card needed. A small **DEMO** badge shows the days remaining. When the trial ends, the plugin keeps working as a clean EQ: everything beyond the clean EQ switch off until you activate.

Activate

Click the badge (or the logo, then **License**) and press **Activate in browser**. Sign in to your Singtall Studio account in the browser window that opens; the plugin activates itself a few seconds later. Each license activates on two computers.

> Moving to a new computer? Open **License** on the old one and press **Deactivate this computer** to free its seat. **Refresh license** picks up anything you have bought since.

The screen



Toolbar

UI scale

Sizes the whole window, 100% to 200%. Remembered between sessions.

Auto Gain

Matches output loudness to input loudness so you judge EQ moves by tone, not volume.

A / B

Two complete settings slots. Left-click to switch. Right-click a slot to copy the other slot into it.

Processing mode

Zero Latency, Natural Phase or Linear Phase. See Processing modes.

OS

Oversampling: Off, 2x, 4x, 8x. Works in Zero Latency mode.

PRESETS

Factory presets. See Factory presets.

Target menu

Industry Target profile. See Industry Target.

IN / OUT

Input trim and output gain, each ±24 dB. Click the number to type a value.

Sidebar

Logo

Click it to open Settings (EQ display range, analyzer range and speed, Pre-EQ and Master chain order, and Assistant style) and your License.

Band list

One row per band with its frequency and gain. Click a row to select the band. Click the coloured dot to switch the band on or off. Double-click a frequency or gain to type a value.

Global EQ Type

The EQ character for every band set to Global. See EQ characters.

+ Band / – Band

Add a band, or remove the last one.

Display, tabs and meters

The display shows the live spectrum of the output with each band's curve and the combined EQ curve. Below it, the tab row reads left to right in signal order: **GATE**, **HARMONICS**, **FILTERS**, then one tab per band, sorted by frequency, and **MASTER** on the right. The meter column shows input and output level, stereo correlation, and gain reduction for the selected band.

Working with bands

On the display

Add a band

Double-click an empty spot. The new band appears at that frequency.

Move a band

Drag its node: left/right for frequency, up/down for gain. Hold Shift for fine moves.

Change width

Turn the mouse wheel over a node to change its Q.

Reset gain

Double-click a node to return it to 0 dB.

On the knobs

Drag up and down, or use the mouse wheel. Hold Shift for fine control while dragging or scrolling. Double-click a knob to reset it.

Band controls

ON

Bypasses the band.

S (solo)

Hear only what this band covers. On a SPEC band, solo plays what SPEC is removing, which is the quickest way to find a resonance.

SC

Keys this band's DYN detector from the sidechain input (channels 3/4) instead of the band itself.

TYPE

Bell, Hi Shelf, Lo Shelf, Notch, Full or Auto-Q. On a Notch, GAIN sets depth and Q sets width. Full covers the whole spectrum, mostly useful with SPEC, and is available in the Pre-EQ and Post-EQ zones. Auto-Q sets the width from the gain, wider for gentle moves.

M/S

Stereo, Mid or Side. Process only the centre or only the sides of the image.

STYLE

Global follows the Global EQ Type; or pick a character for this band alone.

EQ characters

Every band can take the filter shape of a different character. The same knob position sounds different in each, so a good workflow is to make your moves first, then step through characters and keep the one that sounds right.

Clean

Neutral, precise curves.

Tube

Smooth, broad curves; a favourite for adding air.

British

Classic console shapes: Q tightens as you boost.

American

Punchy proportional curves with firm shelves.

Console E and Console G

Two large-format console voicings; G is tighter on cuts.

Hybrid

Picks a character by frequency: shelves in the lows, proportional mids, airy highs.

Auto-Q

Proportional Q with no type changes: wide when gentle, narrow when deep.

SPEC: spectral dynamics

Press **SPEC** on a band and it becomes a resonance tamer. Within the band's range it looks for peaks that stand above the surrounding spectrum and notches them only while they are there. Your static EQ curve is untouched.

CUT

The most SPEC will cut at any one frequency.

SPEED

Left catches slow, broad build-ups; right catches fast, narrow resonances.

RANGE

How far a frequency must stick out above its surroundings before SPEC cuts it.

WIDTH

Left works across the full range; right stays narrow, around the band's frequency.

VOCAL TARGET

Compares the band with a built-in finished-vocal target instead of its own surroundings, so SPEC shapes a voice toward a finished vocal.

MIX TARGET

Compares the band with the Industry Target profile picked in the toolbar. Click a lit target again to switch it off.

> Use solo on a SPEC band to hear exactly what it is removing. For the whole mix, use a Full-type band in a Pre-EQ or Post-EQ zone.

DYN: dynamic EQ

Press **DYN** and the band's gain follows the level inside the band: it only cuts (or boosts) when that frequency range gets loud. SPEC and DYN are exclusive on a band; turning one on turns the other off.

THRESH
Level where the band starts to act.

RATIO
How hard it acts above the threshold.

ATTACK / RELEASE
How fast it reacts and lets go.

MAKEUP
Lifts the band back up after it compresses. On a Full band it is the band's only gain, so GAIN is greyed out.

COMP / BOOST
Cut when loud (de-essing, taming boom) or boost when loud (bringing out attack).

Compressor character
The menu under DYN chooses how the band compresses. See Compressor characters.

The GR meter at the right shows how much the selected band is cutting or boosting right now.

Compressor characters

Every DYN band has a character menu under the DYN button. The same THRESH, RATIO, ATTACK and RELEASE settings behave differently in each, so pick the character first, then dial the knobs. COMP / BOOST and the GR meter work with all of them.

Standard
Plain dynamic EQ. Hard knee, the exact ratio you set, attack and release exactly as dialed. Use it when you want the band to do precisely what the knobs say.

FET
Fast and assertive. It grabs peaks instantly, and its release stretches as it compresses harder, so it snaps on transients and rides sustained notes smoothly. The knee is soft at low ratios and turns hard at high ratios. Can pump on drums when pushed, which is often the point.

Opto
Smooth and forgiving. It reacts to the average level rather than every peak, starts gently (about 2:1 just over the threshold) and firms up toward your ratio as the signal gets louder. It lets go in two stages: a quick first drop, then a long slow tail at about three times your release setting.

VCA

Clean and exact. Hard knee, the precise ratio you set, and timing that follows the knobs closely. Fast attack controls punch; slow attack lets transients through and controls what follows them.

Vari-Mu

Gentle glue. A very soft 12 dB knee, a ratio that starts around 1.5:1 and rises toward limiting as the level climbs, and a slow detector whose attack and release stretch with the material. It rides the overall energy instead of chasing individual hits.

Starting points

De-essing a vocal	FET, COMP, band on the sibilance, fast release. Or a SPEC band for the same job automatically.
Evening out vocal body	Opto on the low mids, gentle ratio. Let the slow tail do the smoothing.
Controlling a kick or snare	VCA, slow attack so the hit gets through, medium release.
Taming boom on a full mix	Vari-Mu on a low band, low ratio. Barely moves until the low end builds up.
Bringing out attack	Any character set to BOOST, fast attack, band on the attack frequency.

Filters

The **FILTERS** tab holds a high-pass and a low-pass filter, both off by default. You can also drag their nodes on the display.

ON

Switches the filter in.

FREQ

Corner frequency.

SLOPE

6, 12, 18 or 24 dB per octave.

Q

Resonance at the corner (12 dB and steeper).

Δ

Delta listen: hear only what the filter removes.

Pre-EQ and Post-EQ zones

Bands live in three zones processed in order: **Pre-EQ** → **main EQ** → **Post-EQ**. The main EQ holds up to 7 bands; Pre-EQ and Post-EQ hold up to 6 each.

Open the zones with the **MASTER** tab, then **PRE-EQ** or **POST-EQ**. **MAIN EQ** takes you back. Inside a zone, + Band and double-click add bands to that zone, and you can drag rows in the sidebar to change their order. Bands work exactly as on the main EQ.

> A vocal chain in one instance: SPEC de-essers in Pre-EQ, a FET band and an Opto band for level, tone on the main EQ, and a full-range SPEC band in Post-EQ to catch anything left.

Gate and drum mode

The **GATE** tab opens a gate that runs first in the chain. While it is open, the display shows the signal and two draggable lines: **OPEN** and **CLOSE**.



ON / OFF

Switches the gate in.

OPEN / CLOSE

Level that opens the gate and the lower level that closes it. The gap stops chatter.

RATIO, ATTACK, HOLD, RELEASE

How hard and how fast the gate closes, and how long it stays open.

RANGE

How far the signal drops when closed.

Drum mode

Press **DRUMS** for a gate made for close-miked drums. It works on its own, so the gate does not need to be on, and it holds back bleed from the drums around it.



FIND

Loop one hit of the drum you want to keep and press FIND. It sets itself up from that hit and switches itself off when it is done. Press it again for a new drum.

THRESH

The softest hit that opens the gate. While DRUMS is on, this is the Open line on the display.

TIME

How long each hit is let through before the gate closes again.

> Start with FIND on a clean hit, then nudge THRESH until your softest wanted hits get through, and set TIME by ear so each hit rings naturally.

Input Harmonics

The **HARMONICS** tab adds harmonics before the EQ, in four sections: Low Warmth, Mid Warmth, High Edge and Presence Edge.



ON

Switches Input Harmonics in.

FREQ, DRIVE, MIX

Where the section works, how hard, and how much of it you hear.

M/S

Apply a section to the whole signal, the centre or the sides.

Δ

Hear only the harmonics being added.

In Settings, **Pre-EQ Order** chooses whether harmonics come before the filters, after them, or after the Pre-EQ zone.

The Master screen

Click **MASTER**. The bottom panel holds the mastering chain; the display shows the output waveform with gain reduction.

Tamer
Catches transient peaks before they reach the rest of the chain, with no distortion. LOOK sets lookahead; CEILING the peak level.

Harmonics
Warmth and Edge engines with drive and THD per engine, BALANCE between them and MIX. WOW recalls a finished-sounding setting; SOFT/HARD sets the character; Δ hears only what is added.

Compressor
Five models for the whole mix. See The master compressor below.

Limiter
3-band limiter with lookahead. CEILING is the output maximum; THRESH drives into it; TP turns on true-peak limiting.

LUFS
Integrated, short-term and momentary loudness plus true peak. Resets when playback starts.

In Settings, **Master Order** reorders Tamer, Harmonics and Compressor. The limiter is always last.

The master compressor

The compressor on the Master screen works on the whole mix. Choose a model from its menu; **MORE** opens the full controls for FET, Opto, VCA and Vari-Mu (threshold, ratio, attack, release, knee, makeup and mix).

Dual
A two-stage leveler rather than a classic compressor. LOW lifts quiet passages upward, slowly and gently, so soft parts come forward without the loud parts changing. HIGH brings loud passages down and adds the same amount back as automatic makeup, so pulling HIGH down makes the mix louder and denser while it stays just under full scale. The two stages listen to the input separately: setting LOW does not change what HIGH is doing. OUTPUT trims the result.

FET
Fast and forward. Here INPUT drives the mix into a fixed threshold, and the compressor reacts to its own output, which gives the quick, aggressive grab and the energy this model is known for.

Opto
Smooth, program-dependent and slow to let go. Easy to set and hard to make sound bad.

VCA
Precise bus compression with the classic punch: slow attack, fast release and a low ratio for glue that keeps the transients.

Vari-Mu
The gentlest: soft knee, rising ratio, slow timing. A dB or two of gain reduction holds a mix together without anyone hearing a compressor.

MIX
Blend the compressed and dry signal for parallel compression.

CAL
Press CAL and play your loudest section. After a couple of seconds the compressor sets its threshold from your material, so you start in the right place whatever level the mix arrives at.

Space and Tape

Space
Sits at the head of the master chain. IMAGE sets WIDTH and MONO BELOW (keeps the low end centred); STEREOIZE adds width to narrow material with AMOUNT and SIZE. LISTEN to MONO, SIDE or DELTA to check the result. The display shows a goniometer, correlation and side-to-mid level.

Tape
Sits just before the limiter. DRIVE, SPEED, DEPTH and MIX, with a VU meter. AUTO makes up the gain so you hear tape colour, not just more level. DELTA plays only what Tape adds.

Industry Target

Pick a profile from the target menu in the toolbar (Rock, Modern, Country, EDM, Hip-Hop, Orchestral, Bass-Heavy or Singtall). A shaded zone appears on the display, and a thick line shows your mix's long-term spectrum. Where the line leaves the zone, your mix is heavier or lighter than finished records in that style. The zone follows your level, so you are comparing shape, not volume.

Assistant

The Assistant gives you a starting master to shape from.

1. Pick an Industry Target profile.
2. Play the loudest part of the song.
3. Press **ASSISTANT**. It listens, then sets EQ, harmonics and the master chain toward the target and to a sensible loudness.

The result goes into the B slot and fades in over two seconds. Press A to hear where you started and B for the Assistant's version. A short note under the button explains what it changed. In Settings, **Assistant Style** chooses Clean or Analog moves.

Factory presets

Choose from **PRESETS** in the toolbar or your DAW's preset menu. Presets that depend on input level offer a quick calibration: press **START**, play your material, and thresholds adjust to your level.

> **VOCAL CHAIN** sets up a complete vocal chain in one instance. Its calibration listens to your singer and sets the EQ and harmonics to suit the voice.

Processing modes and Settings

Zero Latency
Minimum-phase EQ with no delay. The only mode that uses oversampling, which helps when boosting highs.

Natural Phase
Analog-style curves that hold their shape all the way to the top of the spectrum, with no pre-ringing and no added latency.

Linear Phase
No phase shift at all; adds latency, which your DAW compensates automatically.

Click the logo for Settings: EQ display range, analyzer range and speed, Pre-EQ and Master chain order, and Assistant style.

Troubleshooting

The plugin does not appear in my DAW
Rescan VST3 plugins. Hosts need a full rescan after installing.

The OS menu does nothing
Oversampling works in Zero Latency mode only.

The browser did not open, or activation timed out
Press Activate in browser again. The plugin waits up to ten minutes for you to finish signing in.

Activation limit reached
A license works on two computers. Deactivate the old computer from its License screen, or contact us to move it.

Questions: hello@singtallstudio.com · singtallstudio.com