User Manual

VCA with a bad temper.

Fast, punch-focused compression for tracks, buses, and parallel processing.

The Offline Promise: Mastino 60 processes audio locally. The plugin does not collect telemetry or send usage data. Website and support links only open when you click them.

01. INTRODUCTION

Mastino 60 is a compact VCA-style compressor built for firm level control, punch, and simple decision-making. The main workflow is intentionally short: set Threshold, choose how hard the compression should hold with Compress, then level-match with Output.

KEY FEATURES

- Six primary processing controls: Threshold, Compress, SC Filter, Mix, Output, and Quality.
- Gain reduction, input/output level, and correlation telemetry in the main window.
- Dry/wet Mix for parallel compression without extra routing.
- Stereo Link lives in Settings for linked or independent detector behavior.
- Fixed reported latency of 30 samples.
- VST3 and CLAP builds for supported hosts.

BASIC SIGNAL FLOW

STAGE	PURPOSE
`Input`	The incoming stereo signal feeds both the audio path and detector path.
`Detector`	Reads signal level and creates gain-reduction control movement.
`Gain Cell`	Applies compression and level-dependent color.
`Mix / Output`	Blends dry and compressed signal, then applies final output level.

02. INSTALLATION

Mastino 60 is available for Windows and Linux. Install only the plugin format your DAW supports.

SYSTEM REQUIREMENTS & PLUGIN LOCATIONS

REQUIREMENT	MINIMUM SPECIFICATION
Operating System	Windows 10+ or Linux
Plugin Formats	VST3 and CLAP
Sample Rates	44.1 kHz to 192 kHz
Latency	30 samples reported to the host

PLATFORM	FORMAT	TYPICAL LOCATION
Windows	VST3	`C:\Program Files\Common Files\VST3\`
Windows	CLAP	`C:\Program Files\Common Files\CLAP\`
Linux	VST3	`~/.vst3/ or /usr/local/lib/vst3/`
Linux	CLAP	`~/.clap/ or /usr/local/lib/clap/`

PACKAGE FILE NAMES

FORMAT	FILE NAME
VST3	Mastino60.vst3
CLAP	Mastino60.clap

03. INTERFACE OVERVIEW

The main window is organized into a header, telemetry strip, analysis area, parameter area, and footer. The parameter area can collapse so the compressor display has more room.

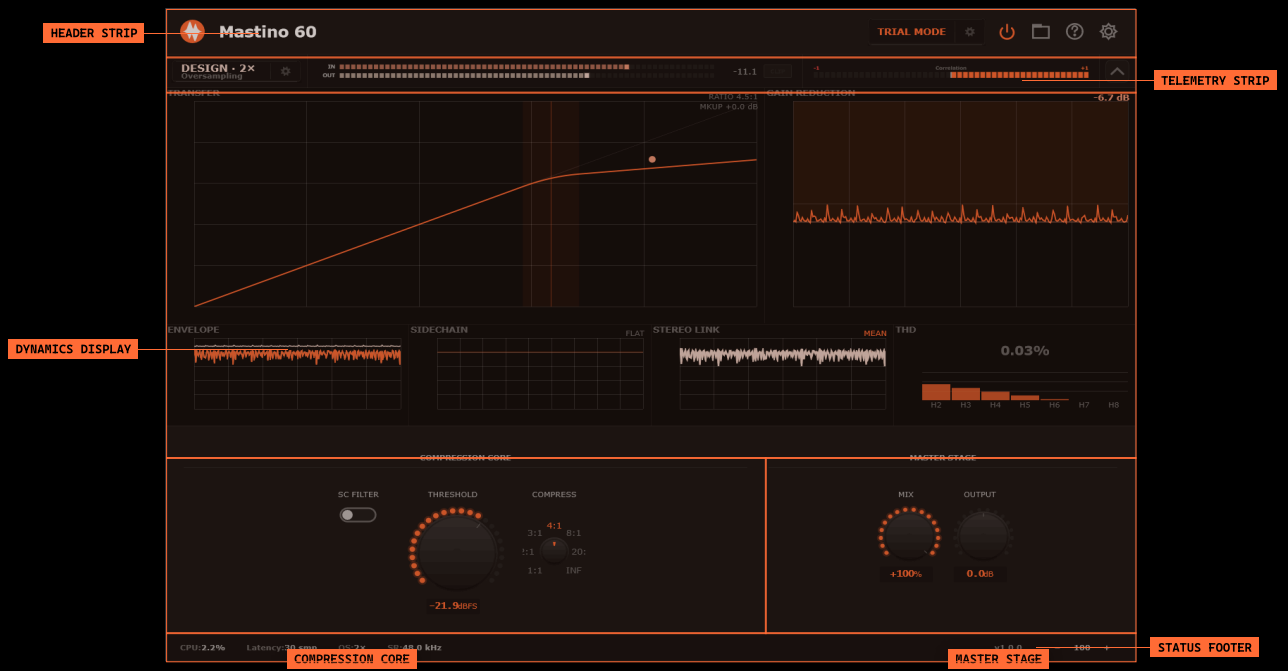

FIG. 1 – INTERFACE OVERVIEW: STRIPS, DYNAMICS DISPLAY, AND CONTROLS

AREA	DESCRIPTION
Header	Plugin name, power button, Presets, Settings, and Support buttons.
Telemetry Strip	Mode indicator, input/output meter, clip indicator, correlation meter, and collapse control.
Analysis Area	Compression telemetry and response display.
Parameter Area	Compression Core and Master Stage controls.
Footer	CPU, latency, sample rate, version, and zoom controls.

ZOOM

Use the footer zoom control to scale the interface. The selected scale is remembered with the DAW project.

04. COMPRESSION CORE

The Compression Core is the main operating section. It contains the SC Filter control, Threshold knob, and Compress selector.

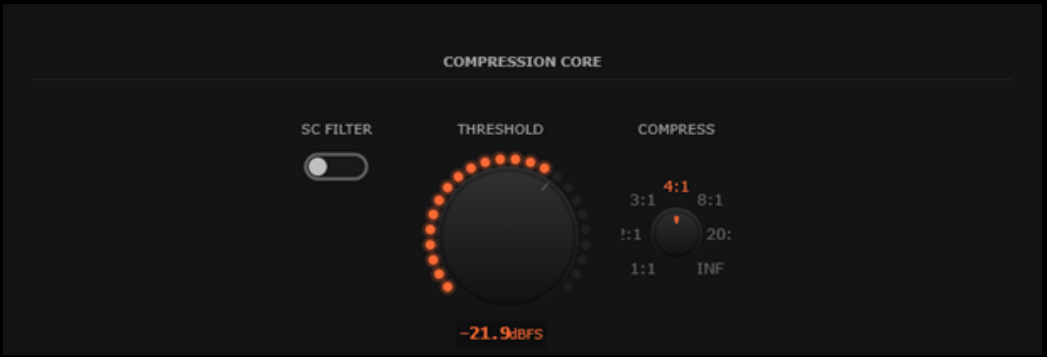

FIG. 2 – COMPRESSION CORE CONTROLS

THRESHOLD

Threshold sets the level where compression starts. Lower values create more gain reduction. Use the gain-reduction meter while adjusting it, and make the decision during the loudest section of the track.

COMPRESS

Compress chooses how firmly the signal is held once it crosses the threshold. The selector steps through practical ratio-style positions from light control to very firm limiting behavior.

SETTING AREA	TYPICAL USE
`Low`	Light control on vocals, bass, or full mixes.
`Medium`	General compression with clear movement and punch.
`High`	Harder hold for drums, parallel compression, and strong leveling.

SC FILTER

SC Filter reduces low-frequency influence in the detector path. Raise it when kick, bass, plosives, or low-end hits make the whole signal duck more than you want.

05. MASTER STAGE

The Master Stage contains Mix and Output. Use it after the compression behavior feels right.

FIG. 3 – MASTER STAGE CONTROLS

MIX

Mix blends the compressed signal with the dry input. At 100%, you hear the full compressed result. Lower values are useful when the compression shape is right but the source needs more original transient or openness.

OUTPUT

Output is final makeup gain. Use it to match bypassed and active loudness, or to avoid clipping the next plugin in the chain.

> **Level-match before judging:** Compression often changes loudness. Match Output before deciding whether a setting is better.

PARALLEL COMPRESSION WITHOUT EXTRA ROUTING

For parallel compression, push Threshold and Compress harder than normal, then lower Mix until the dry signal and compressed body sit together.

06. TELEMETRY & DISPLAY

The telemetry area is there to help you make faster decisions without guessing. Use the meters to confirm what you hear, not to replace listening.

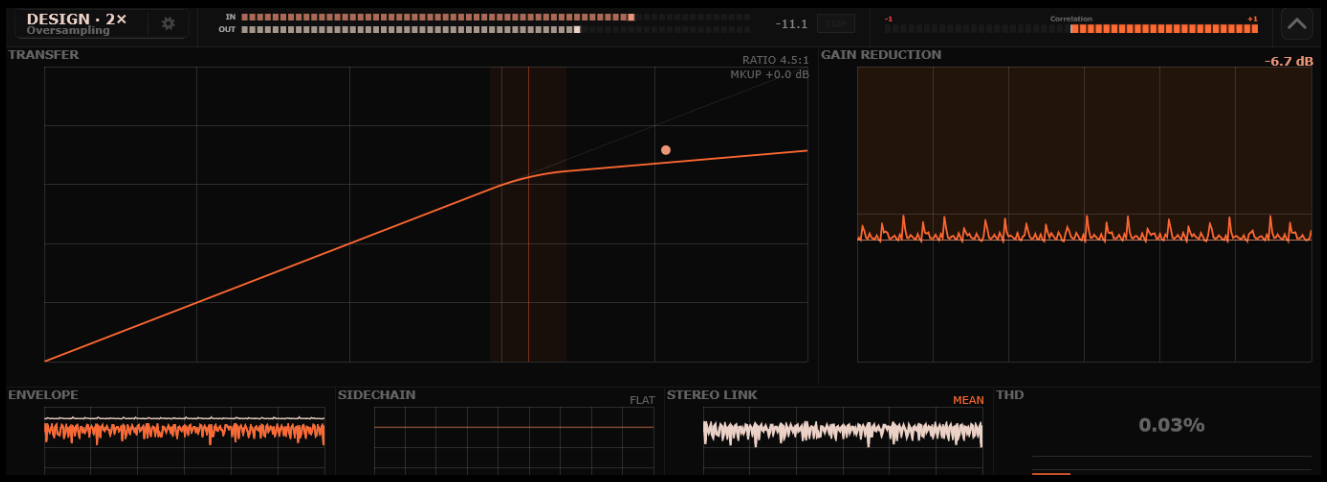

FIG. 4 – TELEMETRY STRIP AND ANALYSIS DISPLAY

ITEM	WHAT IT SHOWS
Quality	Current processing quality: Live (1x), Design (2x), Mix (4x), or Master (8x).
IN / OUT	Input and output level. Use these for rough level matching.
CLIP	Lights when the output approaches clipping.
Correlation	Left/right relationship. Useful when working with wide stereo material.
Collapse	Hides the parameter area and gives the display more space.
Transfer	Shows the compression transfer curve: how input level maps to output level at the current Threshold and Compress settings.
Gain Reduction	Shows current gain reduction over time so you can see how hard the compressor is clamping.
Envelope	Shows detector movement and release behavior, useful for judging whether the compressor is breathing with the source.
Sidechain	Shows what the detector is listening to after sidechain filtering.
Stereo Link	Shows left/right detector relationship and how linked the stereo gain reduction feels.
THD	Shows harmonic distortion distribution so added color stays visible while you work.

QUALITY CONTROLS

Quality chooses the CPU/accuracy point. Use Live while tracking, Design while shaping sounds, Mix for normal sessions, and Master for final renders.

07. SETTINGS, PRESETS & SUPPORT

The header opens slide-in panels. These are utility panels; the main compression controls stay in the main window.

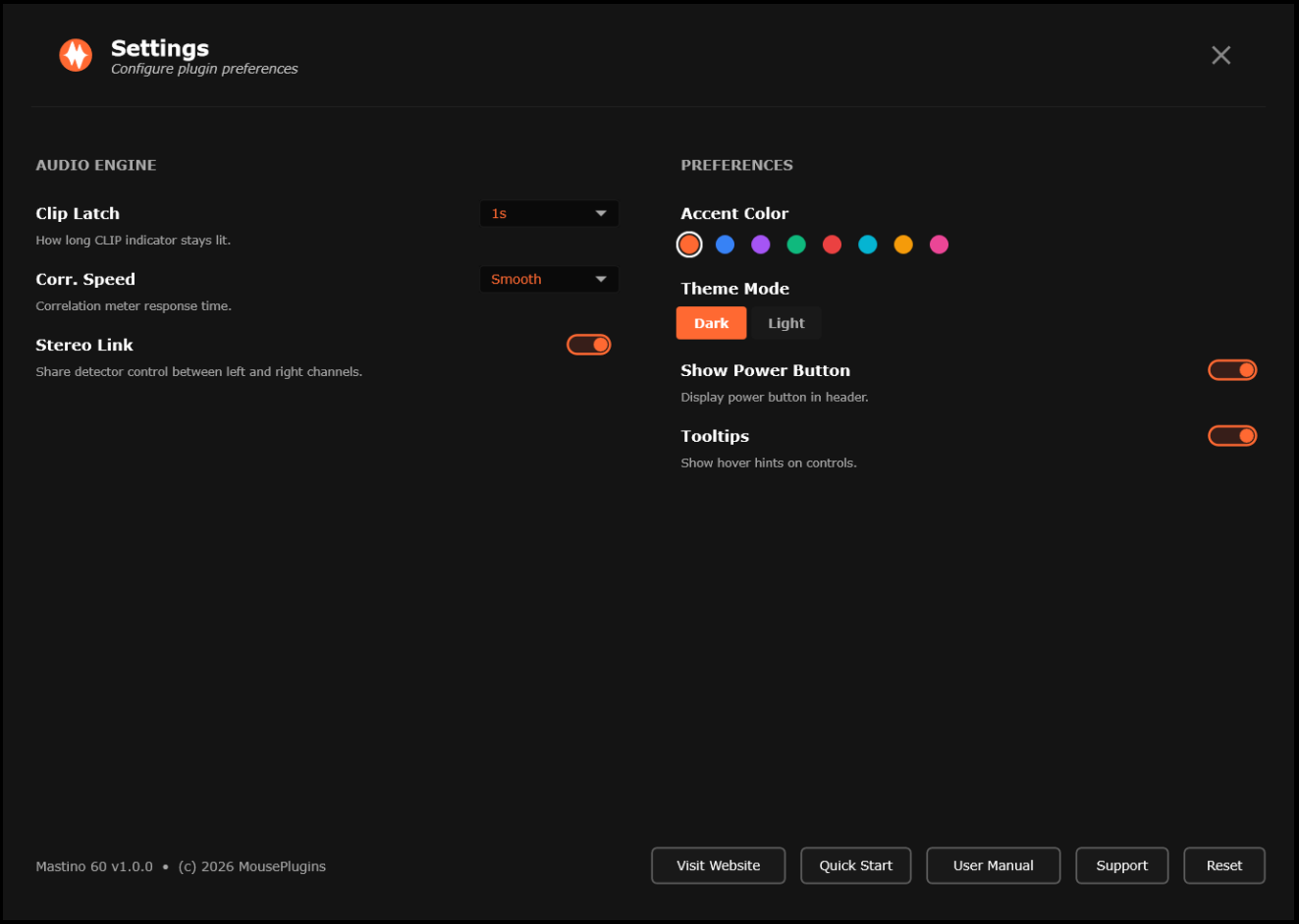

FIG. 5 – SETTINGS AND SUPPORT PANEL

SETTINGS

SETTING	DESCRIPTION
Clip Latch	Sets how long the CLIP indicator stays lit after an output peak.
Corr. Speed	Sets the response speed of the correlation meter.
Stereo Link	When enabled, left and right detector behavior is linked for shared gain reduction. When disabled, channels can react more independently.
Accent Color	Changes the UI accent color.
Theme Mode	Switches UI theme where supported by the shared UI shell.
Show Power Button	Shows or hides the header power button.
Tooltips	Enables or disables explanatory hover text.

PRESETS

The Presets panel opens from the header. If the package or host has no factory presets listed, start from the current controls or use your DAW's preset system.

SUPPORT

The Support panel shows build and system information that can help when reporting a problem. It also includes links for support and documentation.

08. LICENSING

OFFLINE LICENSING

Mastino 60 uses **offline cryptographic validation (Ed25519)**. After activation, the plugin does not require an internet connection for use. Click the license badge in the header to open the activation flow.

DEMO MODE

Fully functional with periodic **0.5s noise bursts** every 60 seconds. **Noise bursts will be printed in renders/exports.**

> **Important:** Use the **Paste** button in the licensing panel to enter your key. Ctrl+V is not supported in the key field.

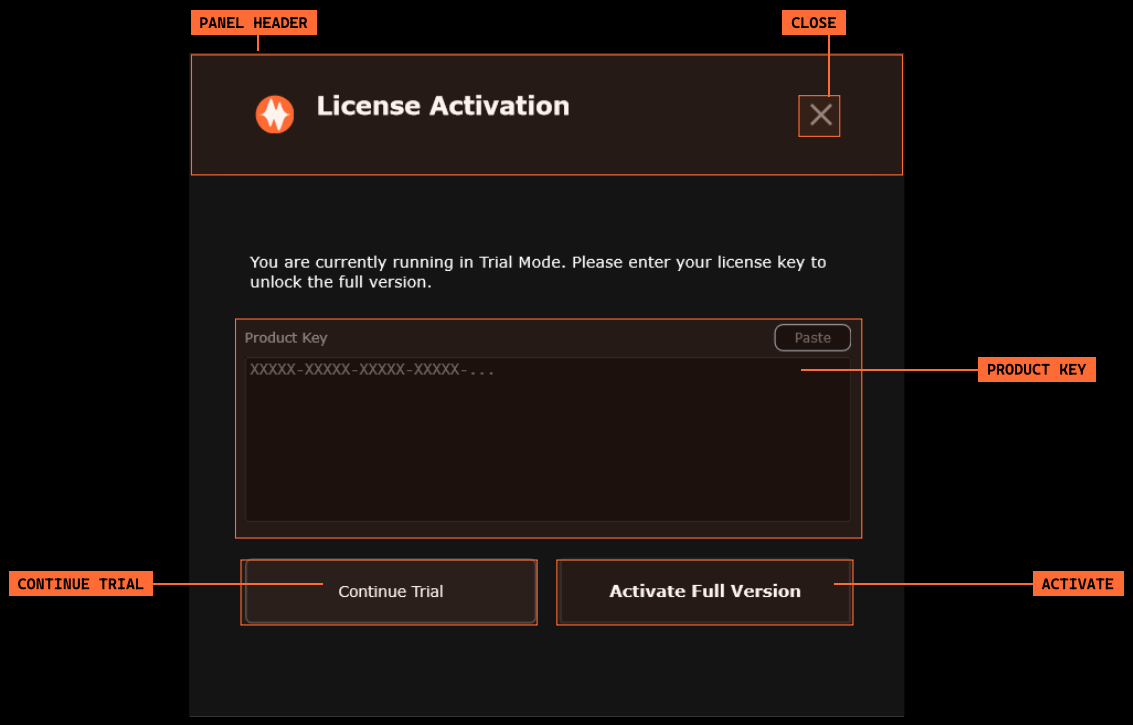

FIG. 6 – LICENSING PANEL (CLICK THE LICENSE BADGE IN THE HEADER)

09. PRACTICAL STARTING POINTS

These are starting points, not rules. Set Threshold by watching gain reduction, then level-match Output before deciding.

SOURCE	TARGET GAIN REDUCTION	COMPRESS	SC FILTER	MIX
Drum Bus	3–6 dB	Medium to High	Low, raise if kick dominates	70–100%
Bass	2–5 dB	Medium	Low, raise if lows pull too hard	100%
Vocal	2–4 dB	Low to Medium	Raise if plosives trigger too much	80–100%
Mix Bus	1–2 dB	Low	Raise if low end causes pumping	50–100%

COMMON MOVES

Drum bus grip: Set 3-6 dB of gain reduction on hits, use medium-high Compress, then lower Mix if the attack feels too controlled.

Bass leveling: Aim for steady 2-5 dB gain reduction, keep Mix at 100%, and adjust Output after the low end feels stable.

Parallel pressure: Use heavier compression than you would normally use, then pull Mix down until the source keeps its natural attack.

10. TROUBLESHOOTING

SYMPTOM	TRY THIS
Too much pumping	Raise SC Filter, raise Threshold, or reduce Compress.
Sound is smaller when active	Raise Output after level-matching carefully, or use less gain reduction.
Transients feel too clamped	Lower Compress, reduce gain reduction, or lower Mix.
Low end ducks the whole track	Raise SC Filter and listen again during the loudest bass/kick section.
Output clips	Lower Output or reduce upstream level before Mastino 60.
Plugin does not appear in DAW	Confirm the file is in the correct plugin folder and run a manual plugin rescan.

BEST PRACTICES

- Set compression using the loudest part of the song.
- Do not compare active and bypassed states without matching level.
- Raise SC Filter when low-frequency triggering is a problem.
- Use Mix for feel; use Output for level.
- Leave headroom for the next processor or the DAW channel.