



Mastino 60

A VCA-style multiband bus compressor with a hardware-inspired response. THRESHOLD picks where compression starts, RATIO sets how hard, GAIN makes up the level — per band, per lane. Now with **GR Intelligence**: pick a source profile, set the gain reduction you want, and let Mastino move the threshold to reach it. Linked Stereo, full Mid/Side routing, parallel MIX, per-band CLIP, global sidechain hi-pass, Input/Output Auto Gain, A/B compare and a preset library — all in a fully offline plugin.



GR INTELLIGENCE (V2.0.0)

THREE-BAND MULTIBAND

PER-BAND CLIP (V2.0.2)

STEREO / L/R / M/S

VST3 / CLAP / STANDALONE

This manual is practical: what each control does, why you would reach for it, and how to compare changes without being fooled by loudness. Pages are organised by panel — header, compression controls, GR Intelligence, chart, global, input, output, footer — with full sections on the preset, licensing and support panels.

New in v2.0.2 — Per-band Clip. Each active band now has its own **Clean**, **Soft** or **Hard** clipping mode, applied after that band's compression and Gain, before the band's parallel Mix. Use **Soft** for density and rounded peaks, **Hard** for deliberate edge, or **Clean** for unchanged compression. See page 11 for the full description.

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SYSTEM REQUIREMENTS

REQUIREMENT	SPECIFICATION
Operating system	Windows 10+ 64-bit or Linux 64-bit (glibc 2.28+). macOS is not supported in this version.
Plugin formats	VST3, CLAP, Standalone
Sample rates	44.1 kHz to 192 kHz
Reported latency	Fixed, low, host-compensated (internal 2x oversampling)
Channel layout	Stereo in / stereo out

INSTALL LOCATIONS

PLATFORM	FORMAT	DEFAULT 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 FILES

FORMAT	FILE NAME
VST3	Mastino60.vst3
CLAP	Mastino60.clap
Standalone	Mastino60.exe (Windows) · Mastino60 (Linux)

Upgrading from v1.x. v2.x reads your existing presets and project state. Sessions saved with v1.x open with the same compression settings; the new GR Intelligence controls start from their defaults (Profile *Drum Bus*, TARGET 3 dB, AUTO off) so nothing changes in the audio until you use them.

ANATOMY OF THE WINDOW



FIG. 1 – MASTINO 60 IN LINKED STEREO, WITH THE NUMBERED REGIONS IN THE TABLE BELOW.

#	AREA	PURPOSE
1	Header	Brand, plugin title, INIT, preset selector, undo/redo, A/B compare, copy/paste, hamburger menu. Trial chip by the title until activated.
2	Big graph	Live input + output traces with the transfer curve and KNEE marker. Splits into one, two or three panels to match the active bands, with crossover handles between them and per-band Mix, Mute, Solo and Clip controls on each band. STEREO / L/R / M/S watermark top-left; GR meter on the right edge.
3	INPUT	Pre-compressor gain with an AUTO (auto-gain) toggle.
4	GR INTELLIGENCE	Profile selector, live AVG / PEAK GR and CREST read-outs, a target meter, a TARGET gain-reduction control, an AUTO toggle, and a plain-language guidance line.
5	COMPRESSION CONTROLS	THRESHOLD , RATIO and GAIN for the band and lane you are editing, plus the lane (Stereo / L / R / M / S) and active-band indicators and the LINK toggle.
6	GLOBAL	MIX (parallel blend), with master bypass, sidechain hi-pass and stereo routing reachable from here.
7	OUTPUT	Post-compressor make-up gain with an AUTO toggle.
8	Footer	Oversampling rate, latency, sample rate, INPUT meters, OUTPUT meters, output mode, CPU, version.

One band at a time. Unlike a row of side-by-side band strips, Mastino 60 edits the band you select on the graph. COMPRESSION CONTROLS and GR INTELLIGENCE always show the values for the currently active band and lane — shown by the indicators in the COMPRESSION CONTROLS header (e.g. **Stereo** · **Mid Band**).

LANE COLOUR CODE

Mastino 60 has three editor states and each carries its own accent colour, used on the graph watermark, the band curves and the output meters. The colour identity is shared across the editor so each processing mode stays easy to recognise. Within a lane, the three bands run as a **colour ladder** — the MID band uses the lane's base hue, with LO one step below and HI one step above, so you always know which band and which lane you are editing.

MODE	CHANNEL A ACCENT	CHANNEL B ACCENT
Linked Stereo (LINK on)	Orange #f67f2d — STEREO	Not user-visible
Independent L/R (LINK off, M/S off)	Green #4cd964 — LEFT	Blue #3e87f5 — RIGHT
Independent M/S (LINK off, M/S on)	Magenta #e674ff — MID	Red #ff7668 — SIDE

With **LINK off**, the palette follows the M/S MODE state: green vs blue in L/R, magenta vs red in M/S. With **LINK on**, both channels share the same detector and apply the same gain reduction, with the orange linked-Stereo accent.

HEADER TOOLBAR



FIG. 2 — THE HEADER: BRAND, TITLE + TAGLINE, INIT, PRESET SELECTOR, UNDO/REDO, A/B, COPY/PASTE, MENU.

ELEMENT	PURPOSE
Brand mark	MousePlugins logo + name. Decorative.
Plugin title	Centred plugin name + tagline ("VCA WITH A BAD TEMPER.").
Trial chip	Only visible while unlicensed. Click to open the licence panel.
INIT	Reset every parameter to its declared default in a single undoable step.
Preset selector	Current preset name with prev / next arrows. Click the name to open the browser. Double-click a row to load it.
Undo / Redo	Every parameter change is undoable, including preset loads.
A / B compare	Two snapshot slots; click the inactive slot to flip and save the live state into the previous slot.
Copy / Paste	Copy the full plugin state, paste it into another instance or slot.
Hamburger menu	Help (F1), Quick Start, User Manual, Support, Website, EULA, About — plus License while in trial.

A / B COMPARE

Two snapshot slots. Both start as the current state at plugin instantiation. Clicking the inactive slot saves the live state into the previously-active slot, then loads the inactive slot's snapshot. Use it to A/B between two settings without committing.

HAMBURGER MENU

Items depend on licence state. **In trial:** *Help (F1), License, Quick Start, User Manual, Support, Website, EULA, About.* **Once registered:** the License item is hidden and the *About* row (a non-clickable info line) shows the plugin name, version, and your registered email-id hash. *Support* opens the diagnostics + self-rescue panel.

CONTEXTUAL HELP (NEW IN V2.0.0)

Turn on **Help (F1)** — from the menu or the **F1** key — to enter help mode. While it is on, **click any control or area of the plugin** for a short explanation of what it does: knobs, buttons, the header tools, the GR INTELLIGENCE panel, and the chart itself. On the graph you can click the compression curve, the integrated meters, a band region, a crossover handle, or the band Mix / Mute / Solo / Clip area for help on that specific element. Press **F1** again (or **Esc**) to leave help mode.

COMPRESSION CONTROLS (ACTIVE BAND)



FIG. 3 — COMPRESSION CONTROLS. 1 LINK / UNLINK TOGGLE (HIGHLIGHTED) · 2 LANE + ACTIVE-BAND INDICATORS · 3 THRESHOLD · 4 RATIO · 5 GAIN.

COMPRESSION CONTROLS edits the band and lane you select on the graph; the panel re-binds to whichever band is active. The five elements, numbered as in Fig. 3:

1 LINK / UNLINK TOGGLE

The chain icon at the top-right (highlighted in Fig. 3) is the stereo **LINK** — the same link as in GLOBAL. On = one stereo compressor. **Click it to UNLINK** and edit the two lanes independently: the lane indicator switches from **Stereo** to **L / R** (or **M / S**) and a second chart appears.

2 LANE + ACTIVE-BAND INDICATORS

The two indicators read the current **lane** and **active band** (Low / Mid / High) — exactly what THRESHOLD / RATIO / GAIN are editing.

3 THRESHOLD

RANGE -60 dBFS to 0 dBFS **DEFAULT** -18 dBFS **DOUBLE-CLICK** reset

Where compression starts for the active band. Pull it down to compress earlier. Use the GR read-outs as your gauge: **1 to 3 dB** is glue, **3 to 6 dB** is control, **more than 6 dB** becomes a sound rather than a corrective move. When **AUTO** in GR INTELLIGENCE is on, the threshold is steered toward your target gain reduction and this control shows the live value; dragging it turns AUTO off (see page 8).

4 RATIO

POSITIONS 1:1 · 2:1 · 3:1 · 4:1 · 8:1 · 20:1 · INF **DEFAULT** 4:1 **DOUBLE-CLICK** reset

How hard the active band squeezes once its THRESHOLD is exceeded. Continuous knob, readout snaps to seven ratios: **2:1** gentle glue, **4:1** solid control, **8:1** heavy hand, **20:1 / INF** hard peak control (not a true limiter — use a final limiter for a strict ceiling).

5 GAIN (PER-BAND MAKEUP)

RANGE -40 dB to +40 dB **DEFAULT** 0 dB **DOUBLE-CLICK** reset

Makeup level for the active band only, applied after its compression and before the bands recombine. Use it to rebalance bands — lift a compressed low end back to weight, or pull a controlled high band down — without touching the global OUTPUT (which trims the whole lane).

GR INTELLIGENCE (NEW IN V2.0.0)

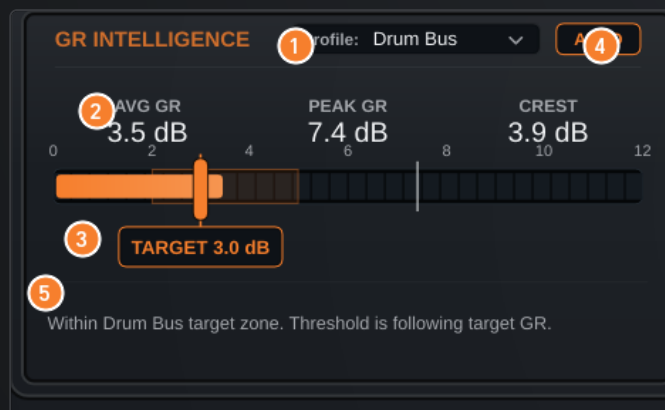


FIG. 4 — GR INTELLIGENCE. 1 PROFILE · 2 LIVE AVG / PEAK GR + CREST · 3 TARGET · 4 AUTO · 5 GUIDANCE LINE.

GR Intelligence reframes the compressor around the result you want — the amount of **gain reduction** — rather than only the threshold. It reads how hard the active band is working, lets you set a target, and (optionally) steers the threshold to reach it.

1 PROFILE

A starting point for common sources: **Kick** · **Snare** · **Drum Bus** · **Bass** · **Vocal** · **Mix Bus** · **Master** · **Custom** (default **Drum Bus**). Each profile sets a sensible default target and a recommended range that the guidance line reads against. **Custom** lets you store your own target. Choosing a profile does not change your audio while **AUTO** is off; with **AUTO** on, the new target can steer the threshold. Either way, it sets the reference the panel measures you against.

2 AVG GR · PEAK GR · CREST

Three live read-outs for the active band. **AVG GR** is the average gain reduction, **PEAK GR** is the loudest moment of reduction, and **CREST** is the difference between them — a quick read of how peaky the reduction is. Use **AVG GR** for steady "how much am I compressing" decisions and **CREST** to tell glue (low crest) from transient-catching (high crest).

3 TARGET

RANGE 0 dB to 12 dB **DEFAULT** 3 dB **PER** band + lane

The gain reduction you are aiming for on the active band. Drag the target marker on the meter, or use the **TARGET** read-out. It is the goal that **AUTO** works toward and the value the guidance line compares your live **AVG GR** against.

4 AUTO

When on, Mastino steers the band's **effective THRESHOLD** toward your **TARGET** and nudges the make-up **GAIN** to hold the level; the **THRESHOLD** knob and the transfer-curve **KNEE** follow the live steered value, and **dragging the THRESHOLD turns AUTO off**. **AUTO** is per band and per lane, and it leaves any **idle** band alone (for example **LO** or **HI** while you run a single full-range band), so an unused band's threshold holds instead of drifting.

5 The guidance line. Below the meter, a short sentence reads your live reduction against the profile's range — e.g. "Within Drum Bus target zone. Threshold is following target GR." It is a plain-language confidence check: below range, within range, or above range.

MULTIBAND CHART + CROSSOVERS

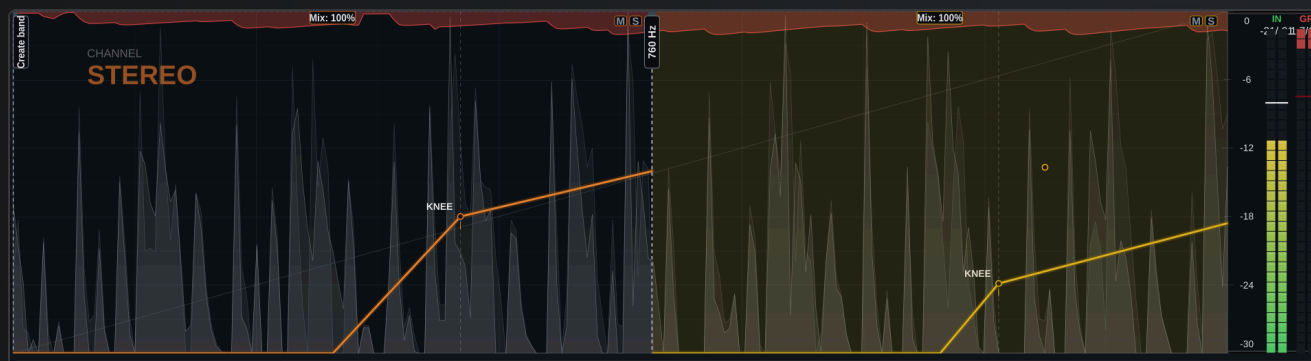


FIG. 5 – THE GRAPH DIVIDED INTO LO / MID / HI PANELS, EACH WITH ITS OWN TRANSFER CURVE AND PER-BAND **MIX**: LABEL. CROSSOVER HANDLES SIT ON THE DIVIDERS BETWEEN PANELS.

The large graph shows the live input and output, the transfer curve and the gain reduction for each active band. It splits into one, two or three panels to match the bands that are switched on, and it is also where you select the band you want to edit.

BANDS (LO · MID · HI)

MID is always on and, on its own, keeps the familiar single-band Mastino behaviour across the full signal. **LO** and **HI** switch on and off. When an outer band is off, its range folds back into MID, so the active bands always cover the whole signal. With both LO and HI off you have a single full-range band — the default, and how older presets load.

CROSSOVERS (LO/MID · MID/HI)

RANGE 20 Hz to 20 kHz PER lane DOUBLE-CLICK reset

Two crossover handles on the graph set where the bands split: **LO/MID** between low and mid, **MID/HI** between mid and high. Moving a handle inward off its end-stop activates that outer band; moving it back to the edge folds the band away again. A handle parked at the edge is labelled **Create band** — drag it inward to bring the band in, and it then reads the crossover frequency (e.g. **760 Hz**).

PER-BAND MIX, MUTE / SOLO + GAIN REDUCTION

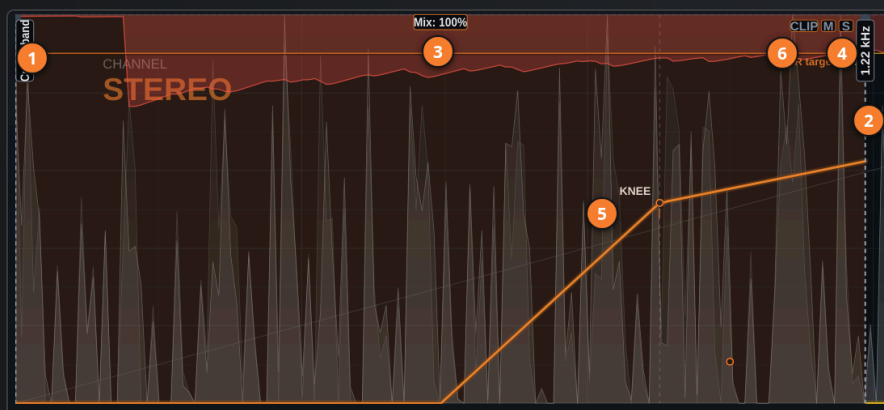


FIG. 6 — A BAND'S DETAIL ON THE GRAPH. 1 LO/MID CROSSOVER (PARKED HERE, READS "CREATE BAND") · 2 MID/HI CROSSOVER HANDLE · 3 PER-BAND MIX LABEL · 4 PER-BAND MUTE / SOLO (THE M AND S BUTTONS) · 5 TRANSFER-CURVE KNEE · 6 PER-BAND CLIP SELECTOR.

PER-BAND MIX (PARALLEL BLEND)

RANGE 0% (dry) to 100% (wet) DEFAULT 100% PER band + lane

Each band carries its own parallel **MIX**, shown as a **Mix: 100%** label on that band's panel in the graph. It blends the band's compressed signal with the band's own dry signal *before* the bands recombine. Pull a band's MIX down for parallel ("New York") compression on that band alone — for example, hammer the LO band and blend it back under the dry lows for weight without losing punch, while the MID and HI bands stay at **100%**. This is separate from the global **MIX** in GLOBAL, which blends the whole processed signal against the dry input at the very end of the chain.

PER-BAND MUTE / SOLO (NEW IN V2.0.0)

When two or more bands are active, each band shows a small **M** (mute) and **S** (solo) button in the top-right corner of its panel on the graph — just like a mixer channel. **M** silences that band in the output; **S** solos it, leaving only soloed bands audible. **Solo overrides Mute**, and Solo is *additive* — solo several bands to audition them together. Muted bands (and, while anything is soloed, the non-soloed bands) are **dimmed** on the graph, so you can see at a glance which bands you are hearing. Use them to isolate a band while you dial it in, or to A/B a band against the rest. A per-band **CLIP** selector sits in the same top-right cluster, next to M and S — see page 11.

The Mute/Solo buttons are **hidden when only one band is active**, where muting or soloing has no meaning — and the host-automatable Mute/Solo parameters are deliberate no-ops in that state. Their stored values apply again the moment two or more bands are active. Clicking M or S does not change the active band or start a crossover/mix drag, and it affects monitoring only — the band keeps compressing and detecting exactly as set; Mute/Solo just gate its contribution to the recombined output.

PER-BAND GAIN REDUCTION

Each active band shows its own gain reduction, and the GR meter on the right edge of the graph shows the lane peak. An inactive band reads zero. The AVG / PEAK / CREST read-outs in GR INTELLIGENCE always follow the band you have selected.

Selecting a band. The active band is always the one drawn in **colour** on the graph — the other bands are dimmed. Click a band's panel to make it active; COMPRESSION CONTROLS and GR INTELLIGENCE re-bind to it, and the active-band indicator updates.

PER-BAND CLIP (NEW IN V2.0.2)

VALUES Clean · Soft · Hard DEFAULT Clean PER band + lane

Every active band carries its own **CLIP** selector, in the band's top-right corner next to the **M / S** buttons (marked **6** in Fig. 6 on the previous page). It sets how that band's output is clipped — a fast way to add density or drive to one band without touching the others. Click it to choose a mode:

MODE	WHAT IT DOES	REACH FOR IT
Clean (default)	No clipping. The band passes through untouched, exactly as before.	Transparent multiband compression.
Soft	A smooth ceiling that rounds peaks into 0 dBFS. It only shapes material already near the top, so quieter parts of the band pass through unchanged.	Density and glue without an obvious “clipped” edge.
Hard	A firm clip at 0 dBFS. More aggressive, with an audible edge.	Kick and snare weight, or deliberate drive.

WHERE IT SITS

CLIP acts on each band's **processed (wet) signal** — after that band's compression and make-up GAIN, before the bands recombine and before the per-band MIX blend. Because it is driven by the band's own level, a band that never reaches the ceiling is never affected. The selector is shown for **every active band**, so it is available even on a single full-range band.

No hidden clipping. CLIP only ever acts through this visible per-band selector. **Clean** means no clipping, a band with MIX at 0 is not clipped, and bypass (plugin or host) is never clipped. The invisible output safety net is unchanged and exists only to catch a genuine runaway — never as tone shaping. Factory presets are unchanged and still open **Clean**.



FIG. 6A — THE PER-BAND CLIP MENU, OPENED FROM A BAND'S **CLIP** BUTTON: CLEAN (DEFAULT), SOFT OR HARD.

STEREO BEHAVIOUR + PARALLEL BLEND

The GLOBAL section carries the parallel blend and the controls that decide how the two channels relate — stereo link, M/S mode, master bypass and the global sidechain hi-pass.

MIX

RANGE 0% (dry) to 100% (wet) DEFAULT 100% DOUBLE-CLICK reset

Blends compressed and dry. At **100%** you hear the fully processed signal. Lower to 30-60% for parallel ("New York") compression: a heavy ratio + low threshold + reduced MIX so the squashed signal sits under the original transients without crushing them.



LINK

When on (default), Mastino runs as a single stereo compressor: both channels share the same detector and the same gain reduction, and the compression controls act on the whole stereo program. Turn LINK off to treat the two channels independently.

M/S MODE

Toggles between L/R and Mid/Side processing when LINK is off. With LINK *off* and M/S *off*, the two lanes process LEFT and RIGHT. With LINK *off* and M/S *on*, the two lanes process **MID** (mono sum) and **SIDE** (stereo difference). Compressing only SIDE shapes width while leaving MID alone; compressing only MID gives centre-focused control. M/S MODE is hidden while LINK is on.

MASTER BYPASS

Bypasses the whole plugin; the dry input passes through unchanged. Use it for honest A/B — use **OUTPUT AUTO** as a level-staging aid, then bypass to confirm the loudness is close and trim OUTPUT manually if needed, because loudness changes will bias your judgement. Master bypass also skips both Auto Gain stages, so bypass stays a strict comparison path.

SC FILTER (SIDECHAIN HI-PASS)

A high-pass filter on the detector signal only, not on the audio. Engaging it keeps low-frequency content from triggering the compressor — useful on full-range mixes where the kick / bass should not pump the compressor every time it lands. As in v1.2, this is a single **global** control applied for the whole plugin rather than per lane.

SIGNAL FLOW

L/R mode (or linked Stereo): input → INPUT GAIN L/R (*manual or AUTO-controlled*) → SC FILTER (global, detector only) → band split (LO/MID/HI) → per-band compression (threshold steered by GR Intelligence AUTO if on) + per-band GAIN + per-band CLIP + per-band MIX → recombine → OUTPUT GAIN L/R (*manual or AUTO-controlled*) → MIX (wet/dry blend) → output

M/S mode: input → M/S encode → INPUT GAIN M/S (*manual or AUTO-controlled*) → SC FILTER (global, detector only) → band split (LO/MID/HI) → per-band compression + per-band GAIN + per-band CLIP + per-band MIX → recombine → OUTPUT GAIN M/S (*manual or AUTO-controlled*) → M/S decode → MIX (wet/dry blend) → output

Each active band is split out, compressed against its own threshold/ratio, given its per-band GAIN, optionally clipped by its per-band CLIP, blended with its own dry signal by the per-band MIX, and summed back before the output stages. With both outer bands off, the split collapses to a single full-range band. Input and output **AUTO** gain, when on, drive the corresponding GAIN stage in place of the manual knob (pages 14-15); both are skipped when MASTER BYPASS is on, so bypass remains a strict A/B path. In linked Stereo the L/R flow is used and both channels share the same detector and gain reduction.

WHERE GR INTELLIGENCE SITS

GR Intelligence is a **control** layer, not an extra audio stage. When **AUTO** is on, it watches the active band's measured gain reduction and steers that band's **effective THRESHOLD** toward your **TARGET**, nudging the band's make-up GAIN to hold the level. The THRESHOLD and GAIN controls reflect the live values, and dragging the THRESHOLD turns AUTO off. The audio path above is unchanged — GR Intelligence simply drives the threshold and make-up you would otherwise set by hand.

PRE-COMPRESSOR INPUT GAIN

The INPUT panel applies before the compressor, so changing INPUT gain changes how hard the signal hits the THRESHOLD. It has one or two **GAIN** knobs (depending on mode) and an **AUTO** (auto-gain) toggle.

INPUT — GAIN

RANGE -40 dB to +40 dB **DEFAULT** 0 dB

DOUBLE-CLICK reset

Pre-compressor gain. Use it to drive harder into the compressor (more THRESHOLD crossings), or to pull a hot source down. In linked Stereo one knob is shown; with LINK off you can set the two lanes independently (or keep them linked).

INPUT — LINK

When the lanes are independent (stereo LINK off), this keeps both INPUT GAIN knobs moving together. Turn it off to trim L / R (or M / S) independently.

INPUT — AUTO

TARGET 0 VU / -18 dBFS RMS **DEFAULT** Off **AUTOMATABLE** yes

When on, the plugin stages the input to **0 VU / -18 dBFS RMS** before the compressor. While AUTO is engaged the manual GAIN knob is **shown inactive (greyed)**, since the plugin is setting the level for you; switch AUTO off and the knob becomes live again from the current value. The same computed gain is applied to both channels so stereo balance is preserved. The target is currently fixed and is not user-configurable.



POST-COMPRESSOR OUTPUT GAIN

The OUTPUT panel mirrors INPUT but acts on the post-compressor signal — after the lanes are summed back to stereo, before the MIX blend.

OUTPUT — GAIN

RANGE -40 dB to +40 dB **DEFAULT** 0 dB

DOUBLE-CLICK reset

Post-compressor make-up gain. Use it to **level-stage against bypass** — flip OUTPUT AUTO on as a staging aid, then bypass to confirm the loudness is close and trim manually if needed — so your decisions are not biased by loudness; louder almost always feels better at first, then you commit to a worse setting. Linked Stereo shows one GAIN knob; with the lanes independent you get one per lane. Mastino's output is a normal floating-point level — it is free to go above 0 dBFS, so set it where you want and let the rest of your chain handle final ceilings. An invisible safety net sits far above any musical level and only ever catches a genuine runaway; it never shapes tone.



OUTPUT — LINK

When the lanes are independent, keeps both OUTPUT GAIN knobs moving together; turn it off to trim each lane separately.

OUTPUT — AUTO

TARGET 0 VU / -18 dBFS RMS **DEFAULT** Off **AUTOMATABLE** yes

When on, the compressed (wet) signal is staged to **0 VU / -18 dBFS RMS** after the lanes are summed back together. While AUTO is engaged the manual OUTPUT GAIN knob is **shown inactive (greyed)**, since the plugin is setting the output level; switch AUTO off and the knob is live again — turn it down and the level drops, all the way through and past 0 dB. It sits before the MIX blend, so when MIX is below 100% the final output is a blend of the dry input and the auto-gained compressed path. Master bypass is honoured. Because it stages the wet path to a fixed reference, bypass loudness matches most closely when your input already sits near that level — if it does not, trim OUTPUT to match.

Habit to internalise: set THRESHOLD + RATIO (or a GR Intelligence target) → flip **OUTPUT AUTO** on (or trim OUTPUT) until compressed and bypassed sound the same loudness → then judge whether the compression sounds good.

FOOTER STRIP



FIG. 7 — THE FOOTER: OVERSAMPLING RATE · LATENCY · SAMPLE RATE · INPUT + OUTPUT METERS · OUTPUT MODE · CPU · VERSION.

OVERSAMPLING

Mastino 60 runs a fixed internal oversampling of **2x**; it is not user-adjustable in this version. The footer simply shows the active rate as a read-out. Internal higher-rate processing reduces aliasing-related artefacts at the cost of a little CPU and a few samples of (host-compensated) latency.

LATENCY · SAMPLE RATE

Reported plugin latency in milliseconds (a fixed, low, host-compensated value from the internal 2x oversampling) and the current host sample rate.

INPUT + OUTPUT METERS

Two-bar peak meters for the pre- and post-compressor signal (left = L or M, right = R or S in M/S mode), with a numeric peak read-out. Output bar colour follows the lane palette.

OUT (OUTPUT MODE) · CPU · VERSION

The output-mode readout (Stereo in this version), live CPU usage of this instance, and the plugin version read from the bundled **manifest.json** at build time.

USER PRESETS

User presets are saved as `.mppreset` files in your per-user application data folder:

PLATFORM	PATH
Linux	<code>~/.config/MousePlugins/Mastino60/presets/</code>
Windows	<code>%APPDATA%\MousePlugins\Mastino60\presets\</code>

Each file stores the full sound state plus a name, description, and creation timestamp — but Mastino deliberately preserves your current **LINK** and **M/S MODE** when loading a preset, so the editor layout does not silently flip. Files survive DAW restart and can be copied between machines or shared.

FACTORY PRESETS

Mastino 60 ships with a set of **factory presets** as starting points for common sources. They appear in the preset browser alongside your own saved presets; load one, tweak it, then *Save As* to start your own library.

PRESET MANAGEMENT

ACTION	WHAT IT DOES
Load	Single-click a row to select; double-click to load. Loading a preset preserves your current LINK and M/S MODE so the editor layout does not flip.
Save / Save As	Overwrite the active user preset, or write a new <code>.mppreset</code> file capturing the live state.
Rename / Duplicate / Delete	Standard management of user preset files.
Import / Export	Copy a <code>.mppreset</code> file into the user folder, or write the current state to any chosen location.

Presets are compression recipes — they do not carry your stereo mode. Your **LINK** and **M/S MODE** stay where you left them when a preset loads, so the editor layout never silently flips.

AUTOMATION

Every persistent audio-processing parameter in Mastino 60 — including per-band Mute, Solo and Clip — is exposed to your host as an automation parameter; header utilities (preset load/save, A/B, copy/paste, menu items) are not. Automate them the way your DAW normally does — an automation lane, a write pass, or a right-click “add automation / MIDI learn” on the control. Anything you automate moves the on-screen control in real time, and the change is recalled with the session.

WHAT IS AUTOMATABLE

GROUP	PARAMETERS
Per band + lane	Threshold, Ratio, Gain, Target GR, Auto GR, Band Mute, Band Solo, Band Clip — separate parameters for Low / Mid / High on each lane.
Per lane	Crossover LO/MID + MID/HI, Band Mix Lo / Mid / Hi, Input + Output gain.
Global	GR Profile, Mix, Stereo Link, Stereo Mode, SC Filter, Input/Output Link, Input/Output Auto Gain, Bypass.

GR INTELLIGENCE + AUTOMATION

When a band's GR-Intelligence **AUTO** is on, Mastino steers that band's **effective threshold** toward your **TARGET**. To automate a threshold by hand, leave AUTO off for that band; with AUTO on, automate **TARGET** instead and let Auto GR follow. TARGET and AUTO are themselves automatable, per band and per lane.

NOTES

- Per-band / per-lane parameters automate independently — the three bands and the two lanes are distinct parameters.
- **BYPASS** is automatable; automating it skips both Auto Gain stages, so it stays a clean A/B.
- **Auto Gain** (in / out) is automatable and keeps re-staging while it is on.
- **Lane A / Lane B bypass** exists as an automatable parameter with no on-screen control, for host-side per-lane processing bypass: the lane passes dry instead of being processed.
- Host parameter names follow the on-screen labels, prefixed by band and lane. Exact host-side display names and grouping depend on your DAW.

HOST NOTES

RESIZING THE EDITOR

The window is freely resizable — drag any edge or corner. It keeps its **aspect ratio** as you drag, so the layout always stays in proportion instead of stretching; **maximizing** the window is the exception and fills the screen. There is no fixed “UI scale” setting, and the size you choose is saved with the session.

PLUG-IN SCAN

After installing, rescan plug-ins in your host if Mastino 60 does not appear (install locations are on page 3). VST3 and CLAP are separate entries — install only the formats your host uses.

LATENCY + DELAY COMPENSATION

Mastino 60 reports a fixed, low latency to the host (from its internal 2x oversampling), so plugin-delay compensation keeps your tracks aligned. The footer shows the current latency in ms.

KEYBOARD + MOUSE

Double-click any knob to reset it to its default. **Esc** (or clicking the dimmed background) closes the preset, support and licence panels. On the graph, drag a crossover handle to move a band split, and click a band to make it the active one.

OFFLINE + PRIVACY

Mastino 60 processes audio entirely on your machine and makes no network requests in normal use. Licence activation is verified locally (page 23).

CHANNEL LAYOUT

Stereo in / stereo out only. On a mono track, use your host's mono-to-stereo handling before the plugin if you need the L/R or M/S lanes.

Specific host behaviours — parameter naming, automation-lane layout, resize quirks — vary by DAW. The notes above describe Mastino's side of the contract.

STARTER SETTINGS

GOAL	MOVE	NOTE
Mix bus glue	MID THR -18, RATIO 2:1, MIX 100%	Single band is plenty. Aim for 1-3 dB GR on louder sections.
Target-driven glue	Profile Mix Bus, TARGET ~2 dB, AUTO on	Let GR Intelligence find the threshold; trim with OUTPUT AUTO.
3-band master	LO + HI on, ~150 Hz / 4 kHz, ~2:1 each	Gentle GR per band; rebalance with per-band GAIN.
Drum bus punch	Profile Drum Bus, RATIO 4:1, MIX 60%	Parallel blend keeps transient snap.
Hard peak control	THR -3, RATIO 20:1 / INF	Firm peak catch; not a true limiter.
Width control (M/S)	LINK off, M/S, SIDE THR -12, RATIO 4:1	Compresses the SIDE lane only.

WORKFLOW RECIPES

Bus polish with GR Intelligence: Profile *Mix Bus*, TARGET ~2 dB, AUTO on. Watch AVG GR settle near target and the guidance line read "within range", then flip OUTPUT AUTO on and bypass to confirm.

Manual bus glue: MID only, THR -18, RATIO 2:1, MIX 100%. Pull THR down until GR sits at 1-3 dB on chorus, flip OUTPUT AUTO on, bypass to confirm.

3-band master glue: Switch LO and HI on (drag the crossover handles inward), crossovers ~150 Hz / 4 kHz, gentle 2:1 on each band, very low GR. Select each band to read its GR, then rebalance with each band's GAIN before comparing with OUTPUT AUTO.

Side-only width control: LINK off, M/S on, select the SIDE lane: THR -10, RATIO 4:1. Compresses SIDE while MID stays uncompressed.

TROUBLESHOOTING

NO SOUND CHANGE?

Check MASTER BYPASS and that a band is active. Lower THRESHOLD or raise RATIO until GR moves — or set a TARGET and turn AUTO on.

PUMPING WITH THE KICK?

Engage **SC FILTER** so the kick stops driving the detector, or raise THRESHOLD so only louder peaks trigger compression.

SOUNDS CHOKED?

Drop MIX to 60-80% for parallel feel, or lower RATIO to 2:1 / 3:1. With AUTO on, lower the TARGET.

SOUNDS LOUDER, NOT BETTER?

Trim OUTPUT, or use **OUTPUT AUTO** as a staging aid, then bypass and adjust until loudness is close. Decide on tone, not on level.

AUTO NOT REACHING TARGET?

AUTO steers the threshold but cannot exceed the band's range. If it cannot reach the target, the band may not contain enough level, the target may be too high, or the material may be too inconsistent.

EDITING THE WRONG BAND?

Check the active-band indicator in COMPRESSION CONTROLS. Click the band's panel on the graph to re-bind the controls.

SUPPORT PANEL

Open from the **Menu > Support** item. The panel shows the diagnostics most often needed when contacting support (plugin / system / licence info) plus a set of self-rescue actions. Press **Esc**, click the scrim, or use **Close** to dismiss.

CARDS

CARD	CONTENTS
About	Plugin name + version, format, architecture, type.
System	OS, CPU, RAM, host name, sample rate, buffer, channel count.
Licence	Status pill (green "Activated" when registered, orange "Trial" otherwise), and the email-id hash tail if registered.
Privacy	Reminder that diagnostics are built locally and never include your licence key or email address.

ACTIONS

ACTION	WHAT IT DOES
Copy / Save Diagnostics	Copy the system-info report to the clipboard, or save it as a timestamped .txt file.
Contact Support / Copy Email	Open the product support page, or put support@mouseplugins.com on the clipboard.
Reset DSP	Return every parameter to its declared default. Equivalent to the header's INIT button.
Open Config Folder	Reveal the per-user config folder in your file manager.
User Manual / Quick Start	Open the latest hosted documentation.

Support diagnostics are built locally on demand. The plugin makes no automatic network requests. Diagnostics never include your full licence key or your email address.

TRIAL MODE + ACTIVATION

Mastino 60 runs in **trial mode** until activated with a valid licence key. In trial, the plugin processes audio normally but inserts **2 seconds of exact digital silence every 60 seconds** as a reminder. Activating with a valid key removes the interruptions permanently and unlocks the full version across all plugin formats (VST3, CLAP, Standalone) with a single activation.

TRIAL CHIP + LICENCE PANEL

While unlicensed, a small **TRIAL** chip appears in the header beside the title. Click it — or use **Menu > License** — to open the licence panel. When the demo enforcer is inserting trial silence the chip turns red: if the audio drops out and the chip is red, the plugin is reminding you it is unlicensed. Activate to clear it.

LICENCE PANEL

ELEMENT	PURPOSE
Key field	Paste your licence key. Auto-formats into 5-character groups.
Status line	Validation feedback — red on failure, green on success.
Continue Trial	Dismisses the panel without activating.
Activate Full Version	Validates and persists the key. Enter does the same while the field has focus.

Activation is offline only. The key is verified locally against an embedded public key and saved to your per-user application data folder; nothing is sent to MousePlugins servers. If you reinstall or move machines, paste the same key again.

APPENDIX — PARAMETER REFERENCE

Per-band / per-lane controls exist as Low / Mid / High variants for each lane; the active band and lane select which one the on-screen control edits. Values from the plugin's parameter layout.

CONTROL	RANGE / VALUES	DEFAULT	UNIT
Threshold (per band/lane)	-60 to 0	-18	dBFS
Ratio (per band/lane)	1:1, 2:1, 3:1, 4:1, 8:1, 20:1, INF	4:1	ratio
Gain (per band/lane)	-40 to +40	0	dB
Target GR (per band/lane)	0 to 12	3	dB
Auto GR (per band/lane)	Off / On	Off	—
Band Mute (per band/lane)	Off / On	Off	—
Band Solo (per band/lane)	Off / On	Off	—
Band Clip (per band/lane)	Clean, Soft, Hard	Clean	choice
GR Profile	Kick, Snare, Drum Bus, Bass, Vocal, Mix Bus, Master, Custom	Drum Bus	choice
Crossover LO/MID, MID/HI (per lane)	20 to 20000	20 / 20000	Hz
Band Mix Lo / Mid / Hi (per lane)	0 to 100	100	%
Input / Output Gain (per lane)	-40 to +40	0	dB
Input / Output Gain Link	Off / On	On	—
Input / Output Auto Gain	Off / On	Off	—
Mix	0 to 100	100	%
Stereo Link	Off / On	On	—
Stereo Mode	L/R, M/S	L/R	choice
SC Filter	Off / On	Off	—
Bypass	Off / On	Off	—
Lane A Bypass (no on-screen control)	Off / On	Off	—
Lane B Bypass (no on-screen control)	Off / On	Off	—

Lane A / Lane B Bypass have no dedicated on-screen control but are exposed for host automation and saved with state (see page 18). Every other parameter maps to a visible control.

APPENDIX B — UI STATE REFERENCE

How the editor changes with each mode or state.

STATE	TRIGGER	WHAT THE EDITOR SHOWS
Linked Stereo	LINK on	One chart; orange STEREO accent; lane indicator Stereo ; M/S MODE hidden; one set of compression controls drives both channels.
Independent L/R	LINK off, M/S off	Two charts; green LEFT / blue RIGHT accents; lane indicator L / R ; controls edit the selected lane.
Independent M/S	LINK off, M/S on	Two charts; magenta MID / red SIDE accents; lane indicator M / S ; controls edit MID or SIDE.
Active band	click a band	The coloured band is active, the others dimmed; COMPRESSION CONTROLS + GR INTELLIGENCE bind to it; the active-band indicator updates.
One vs three bands	LO / HI off or on	A single full-range panel, or up to three panels with crossover handles between them.
Per-band CLIP	band CLIP selector	Clean = no clipping; Soft rounds peaks into 0 dBFS; Hard clips firmly at 0 dBFS — on that band's wet signal only. Shown for every active band.
Auto GR on	per-band AUTO	Threshold steered toward TARGET; the threshold and gain controls reflect the live values; guidance line live; dragging the threshold turns AUTO off.
Auto GR off	per-band	Manual threshold control; guidance line reads measured vs target only.
Auto Gain on	INPUT / OUTPUT AUTO	The signal is staged to 0 VU / -18 dBFS RMS; the matching manual gain knob is shown inactive (greyed) and becomes live again when AUTO is switched off.
Bypass on	MASTER BYPASS	Dry passthrough; both Auto Gain stages are skipped.
Trial	unlicensed	TRIAL chip by the title (red during a demo interruption); License item in the menu.
Licensed	activated	No trial chip; License item hidden; About shows the registered id hash.

ABOUT

FIELD	VALUE
Name	Mastino 60
Version	2.0.2
Vendor	MousePlugins
Plugin formats	VST3, CLAP, Standalone
Bus layout	Stereo in / stereo out
MIDI	Not used in this version

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WEBSITE

mouseplugins.com

SUPPORT

support@mouseplugins.com

PRODUCT PAGE

mouseplugins.com/en/products/mastino-60

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Mastino 60 processes audio locally. No internet connection is required for activation or normal use.