

# MLoudnessAnalyzer



## Presets

Presets button shows a window with all available presets. A preset can be loaded from the preset window by double-clicking on it, selecting via the buttons or by using your keyboard. You can also manage the directory structure, store new presets, replace existing ones etc. Presets are global, so a preset saved from one project, can easily be used in another. The arrow buttons next to the preset button can be used to switch between presets easily.

Holding **Ctrl** while pressing the button loads a random preset. There must be some presets for this feature to work of course.

Presets can be backed up by 3 different methods:

- A) Using "Backup" and "Restore" buttons in each preset window, which produces a single archive of all presets on the computer.
- B) Using "Export/Import" buttons, which export a single folder of presets for one plugin.
- C) By saving the actual preset files, which are found in the following directories (not recommended):

Windows: C:\Users\{username}\AppData\Roaming\MeldaProduction

Mac OS X: /Library/Application support/MeldaProduction

Files are named based on the name of the plugin like this: "{pluginname}.presets", so for example MAutopan.presets or MDynamics.presets. If the directory cannot be found on your computer for some reason, you can just search for the particular file.

Please note that prior to version 16 a different format was used and the naming was "{pluginname}presets.xml". *The plugin also supports an online preset exchange. If the computer is connected to the internet, the plugin connects to our server once a week, submits your presets and downloads new ones if available. This feature is manually maintained in order to remove generally unusable presets, so it may take some time before any submitted presets become available. This feature relies on each user so we strongly advise that any submitted presets be named and organised in the same way as the factory presets, otherwise they will be removed.*



### Left arrow

Left arrow button loads the previous preset.



### Right arrow

Right arrow button loads the next preset.



### Randomize

Randomize button loads a random preset.



### Channel mode

Channel mode button shows the current processing channel mode, e.g. **Left+Right (L+R)** indicates the processing of left and right channels. This is the default mode for mono and stereo audio material and effectively processes the incoming signal as expected. However the plugin also provides additional modes, of which you may take advantage as described below. Mastering this feature will give you unbelievable options for controlling the stereo field.

Note that this is not relevant for mono audio tracks, because the host supplies only one input and output channel.

**Left (L) mode and Right (R) mode** allow the plugin to process just one channel, only the left or only the right. This feature has a number of simple uses. Equalizing only one channel allows you to fix spectral inconsistencies, when mids are lower in one channel for example. A kind of stereo expander can be produced by equalizing each side differently. Stereo expansion could also be produced by using a modulation effect, such as a vibrato or flanger, on one of these channels. Note however that the results would not be fully mono compatible.

Left and right channels can be processed separately with different settings, by creating two instances of the plugin in series, one set to 'L' mode and the other to 'R' mode. The instance in 'L' mode will not touch the right channel and vice versa. This approach is perfectly safe and is even advantageous, as both sides can be configured completely independently with both settings visible next to each other.

**Mid (M) mode** allows the plugin to process the so-called mid (or mono) signal. Any stereo signal can be transformed from left and right, to mid and side, and back again, with minimal CPU usage and no loss of audio quality. The mid channel contains the mono sum (or centre), which is the signal present in both left and right channels (in phase). The side channel contains the difference between the left and right channels, which is the "stereo" part. In 'M mode' the plugin performs the conversion into mid and side channels, processes mid, leaves side intact and converts the results back into the left and right channels expected by the host.

To understand what a mid signal is, consider using a simple gain feature, available in many plugins. Setting the plugin to M mode and decreasing gain, will actually lower or attenuate the mono content and the signal will appear "wider". There must be some stereo content present, this will not work for monophonic audio material placed in stereo tracks of course. Similarly amplifying the mono content by increasing the gain, will make the mono content dominant and the stereo image will become "narrower".

As well as a simple gain control there are various creative uses for this channel mode.

Using a **compressor** on the mid channel can widen the stereo image, because in louder parts the mid part gets attenuated and the stereo becomes more prominent. This is a good trick to make the listener focus on an instrument whenever it is louder, because a wider stereo image makes the listener feel that the origin of the sound is closer to, or even around them.

A **reverb** on the mid part makes the room appear thin and distant. It is a good way to make the track wide due to the existing stereo content, yet spacey and centered at the same time. Note that since this effect does not occur naturally, the result may sound artificial on its own, however it may help you fit a dominant track into a mix.

An **equalizer** gives many possibilities - for example, the removal of frequencies that are colliding with those on another track. By processing only the mid channel you can keep the problematic frequencies in the stereo channel. This way it is possible to actually fit both tracks into the same part of the spectrum - one occupying the mid (centre) part of the signal, physically appearing further away from the listener, the other occupying the side part of the signal, appearing closer to the listener.

Using various **modulation effects** can vary the mid signal, to make the stereo signal less correlated. This creates a wider stereo image and makes the audio appear closer to the listener.

**Side (S) mode** is complementary to M mode, and allows processing of only the side (stereo) part of the signal leaving the mid intact. The same techniques as described for M mode can also be applied here, giving the opposite results.

Using a **gain** control with positive gain will increase the width of the stereo image.

A **compressor** can attenuate the side part in louder sections making it more monophonic and centered, placing the origin a little further away and in front of the listener.

A **reverb** may extend the stereo width and provide some natural space without affecting the mid content. This creates an interesting side-effect - the reverb gets completely cancelled out when played on a monophonic device (on a mono radio for example). With stereo processing you have much more space to place different sounds in the mix. However when the audio is played on a monophonic system it becomes too crowded, because what was originally in two channels is now in just one and mono has a very limited capability for 2D placement. Therefore getting rid of the reverb in mono may be advantageous, because it frees some space for other instruments.

An **equalizer** can amplify some frequencies in the stereo content making them more apparent and since they psycho acoustically become closer to the listener, the listener will be focused on them. Conversely, frequencies can be removed to free space for other instruments in stereo.

A **saturation / exciter** may make the stereo richer and more appealing by creating higher harmonics without affecting the mid channel,

which could otherwise become crowded.

**Modulation effects** can achieve the same results as in mid mode, but this will vary a lot depending on the effect and the audio material. It can be used in a wide variety of creative ways.

**Mid+Side (M+S)** lets the plugin process both mid and side channels together using the same settings. In many cases there is no difference to L+R mode, but there are exceptions.

A **reverb** applied in M+S mode will result in minimal changes to the width of the stereo field (unless it is true-stereo, in which case mid will affect side and vice versa), it can be used therefore, to add depth without altering the width.

A **compressor** in M+S mode can be a little harder to understand. It basically stabilizes the levels of the mid and side channels. When channel linking is disabled in the compressor, you can expect some variations in the sound field, because the compressor will attenuate the louder channel (usually the mid), changing the stereo width depending on the audio level. When channel linking is enabled, a compressor will usually react similarly to the L+R channel mode.

**Exciters or saturators** are both nonlinear processors, their outputs depend on the level of the input, so the dominant channel (usually mid) will be saturated more. This will usually make the stereo image slightly thinner and can be used as a creative effect.

**How to modify mid and side with different settings?** The answer is the same as for the L and R channels. Use two instances of the plugin one after another, one in M mode, the other in S mode. The instance in M mode will not change the side channel and vice versa.

**Left+Right(neg) (L+R-)** mode is the same as L+R mode, but the the right channel's phase will be inverted. This may come in handy if the L and R channels seem out of phase. When used on a normal track, it will force the channels out of phase. This may sound like an extreme stereo expansion, but is usually extremely fatiguing on the ears. It is also not mono compatible - on a mono device the track will probably become almost silent. Therefore be advised to use this only if the channels are actually out of phase or if you have some creative intent.

There are also 4 subsidiary modes: **Left & zero Right (L(R0))**, **Right & zero Left (R(L0))**, **Mid & zero Side (M(S0))** and **Side & zero Mid (S(M0))**. Each of these processes one channel and silences the other.

**Surround mode** is not related to stereo processing but lets the plugin process up to 8 channels, depending on how many the host supplies. For VST2 plugins you have to first activate surround processing using the **Activate surround** item in the bottom. This is a global switch for all MeldaProduction plugins, which configures them to report 8in-8out capabilities to the host, on loading. It is disabled by default, because some hosts have trouble dealing with such plugins. After activation, restart your host to start using the surround capabilities of the plugins. Deactivation is done in the same way. Please note that all input and output busses will be multi-channel, that includes side-chain for example. For VST3/AU/AAX plugins the activation is not necessary.

First place the plugin on a surround track - a track that has more than 2 channels. Then select **Surround** from the plug-in's Channel Mode menu. The plugins will regard this mode as a natural extension of 2 channel processing. For example, a compressor will process each channel separately or measure the level by combining the levels of all of the inputs provided. Further surround processing properties, to enable/disable each channel or adjust its level, can be accessed via the **Surround settings** in the menu.

**Ambisonics mode** provides support for the modern 3D systems (mostly cinema and VR) with up to 64 channels (ambisonics 7th order). Support for this is still quite rare among the DAWs, so this needs to be activated in all DAWs using the **Activate ambisonics** item in the bottom. This is a global switch for all MeldaProduction plugins, which configures them to report 64in-64out capabilities to the host, on loading. After activation, restart your host to start using the ambisonics capabilities of the plugins. Deactivation is done in the same way. Please note that all input and output busses will be multi-channel, that includes side-chain for example.

First place the plugin on an ambisonics track, supported are all orders from 1st (4 channels) to 7th (64 channels). Then select **Ambisonics** from the plug-in's Channel Mode menu. Finally select the **Ambisonics settings** in the menu and configure the Ambisonics order and other settings if needed. The plugins will regard this mode as a natural extension of 2 channel processing. For example, a compressor will process each channel separately or measure the level by combining the levels of all of the inputs provided.



## Copy

Copy button copies the current settings to the system clipboard. Other presets, oversampling, channel mode and other global settings are not copied.

Hold **Ctrl** to save the settings as a file instead. That may be necessary for complex settings, which may be too long for system clipboard to handle. It may also be advantageous when you want to send the settings via email. You can load the settings by drag & dropping them to a plugin or holding **Ctrl** and clicking **Paste**.



## Paste

Paste button pastes settings from the system clipboard into the current preset. Hold **Ctrl** to load the settings from a file instead. Hold **Shift** to paste the settings to all of the A-H slots at once.



## Panic

Panic button resets the plugin state. You can use it to force the plugin to report latency to the host again and to avoid any audio problems. For example, some plugins, having a look-ahead feature, report the size of the look-ahead delay as latency, but it is inconvenient to do that every time the look-ahead changes as it usually causes the playback to stop. After you tweak the latency to the correct value, just click this button to sync the track in time with the others, minimizing phasing artifacts caused by the look-ahead delay mixing with undelayed audio signals in your host. It may also be necessary to restart playback in your host.

Another example is if some malfunctioning plugin generates extremely high values for the input of this plugin. A potential filter may start generating very high values as well and as a result the playback will stop. You can just click this button to reset the plugin and the playback will start again.

## Settings

Settings button shows a menu with additional settings of the plugin. Here is a brief description of the separate items.

**Licence manager** lets you activate/deactivate the plugins and manage subscriptions. While you can simply drag & drop a licence file onto the plugin, in some cases there may be a faster way. For instance, you can enter your user account name and password and the plugin will do all the activating for you.

There are 4 groups of settings, each section has its own detailed help information: **GUI & Style** enables you to pick the GUI style for the plug-in and the main colours used for the background, the title bars of the windows and panels, the text and graphs area and the highlighting (used for enabled buttons, sliders, knobs etc).

**Advanced settings** configures several processing options for the plug-in.

**Global system settings** contains some settings for all MeldaProduction plugins. Once you change any of them, restart your DAW if needed, and it will affect all MeldaProduction plugins.

**Dry/Wet affects** determines, for Multiband plug-ins, which multiband parameters are affected by the Global dry/wet control.

**Smart interpolation** adjusts the interpolation algorithm used when changing parameter values; the higher the setting the higher the audio quality and the lower the chance of zippering noise, but more CPU will be used.



## WWW

WWW button shows a menu with additional information about the plugin. You can check for updates, get easy access to support, MeldaProduction web page, video tutorials, Facebook/Twitter/YouTube channels and more.

## Plugin toolbar

WAV

Plugin toolbar provides some global features, A-H presets and more.

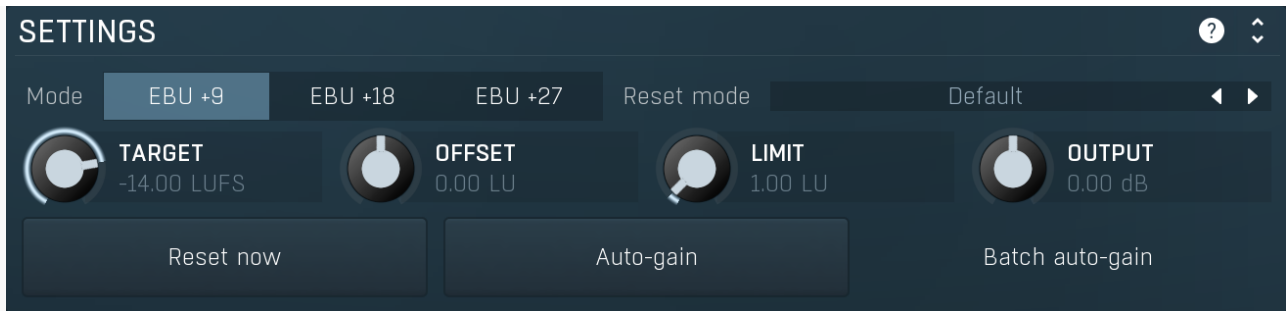
WAV

## WAV

WAV button lets you process a file using the plugin with current settings. You can either click the button and select a file, or drag & drop the file (or multiple files) onto the button. If you let the plugin process WAV files, these will be saved with the original settings. If you use a different file type (such as MP3), the plugin will create WAV files with 32-bit bits-per-sample floating point.

Please note that the files will be overwritten, so make a copy first if you want to keep the original.

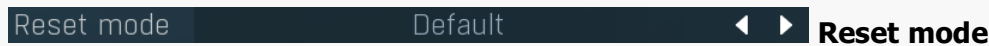
## Settings panel



Settings panel contains some global analysis settings and features.



Mode controls the current range. Please check the EBU standard reference for more information.



Reset mode controls when the plugin automatically resets the meters.

**Default** mode makes the plugin reset when the host asks for it by initializing the audio processing.

**No reset** mode makes the plugin ignore playback resets sent by the host. It may be handy when you want to process a whole file using rendering too - hosts tend to reinitialize the plugin after the rendering to ensure a consistent state, which would however reset the meters.

**Reset on playback** is similar to default mode, but additionally it resets the meters whenever the playback is enabled. It may be handy when you actually want to reset the meters every time the playback starts, but your host doesn't do that.



### Target

Target controls the target loudness for the LU meters. By default it is -23 LUFS (the EBU 128 standard), which converts the LUFS units into LU. With an appropriately-set target you can then focus on comparing your loudness to 0 LU.

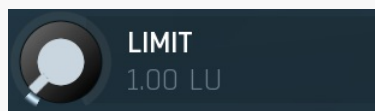
Range: -60.00 LUFS to 0.00 LUFS, default -23.00 LUFS



### Offset

Offset lets you move all loudness values up or down and adjust to different loudness standards, such as the K-System.

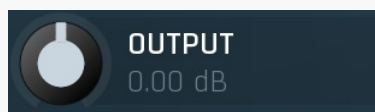
Range: -40.00 LU to +40.00 LU, default 0.00 LU



### Limit

Limit defines the green ('acceptable') range on the meter display, both up and down.

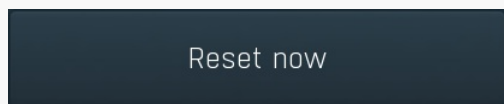
Range: 0.00 LU to 20.00 LU, default 1.00 LU



### Output gain

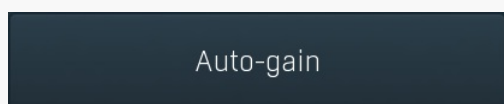
Output gain defines output gain.

Range: -40.00 dB to +40.00 dB, default 0.00 dB



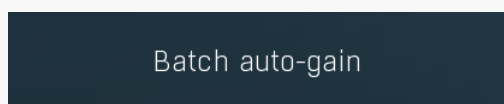
### Reset now

Reset now button resets the meters immediately. You can do the same thing by clicking on the numbers in the meter view.



### Auto-gain

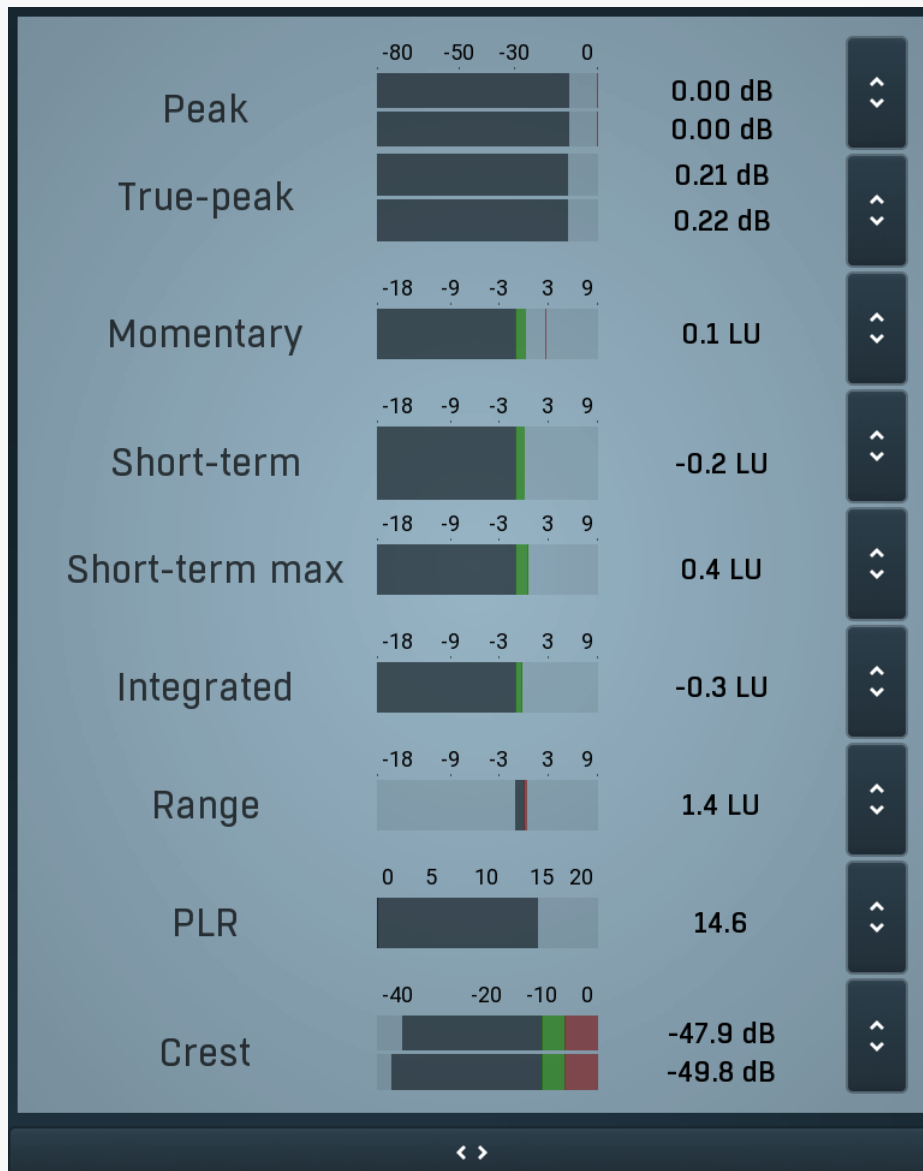
Auto-gain button takes the current integrated loudness value and sets the **Gain** to make the integrated loudness of the result match the specified **Target**. Note that you need to let the plugin spend some time analyzing the audio of course, ideally analyze the whole material.



### Batch auto-gain

Batch auto-gain button lets you batch process files and make the integrated loudness match the specified **Target**. You can either click the button and select a file to process, or drag & drop any set of files onto the button. Note that despite the plugin can read several audio file formats, it will always output WAV files.

# Meter view



Meter view shows several input measurements both as classic level meters and as time-graphs. The **Peak meter** measures the input peak level in a very similar way as any host does in its mixer.

**True peak meter** shows the true peak level. Most digital-to-audio (D/A) interfaces first convert the incoming audio into a higher sampling rate and then generate the output analog signal fed into the audio monitors. The filtering involved in this conversion can cause peaks higher than the original peak level.

True peak level simulates this conversion and displays level in this higher sampling rate. The goal is to avoid peaks over 0dB, otherwise the actual D/A convertor may get overloaded and produce mild clicks or distortion. The usual practice is to use a limiter as the last stage of your processing chain and set the ceiling to say -0.5dB, which is usually enough to avoid the overload. Note that since each convertor is different, the true peak level cannot be correctly measured and different software provides different true peak levels.

**3 loudness meters** are available. The loudness metering follows the ITU-R BS.1770-3 and EBU 3341 specifications. The metering units used are LU (Loudness Units) with 0 LU defined as -23 LUFS (LU Full Scale) and you should consider the LU values to be relative - using them to compare the loudness values between different signals. If the difference in loudness between 2 signals is 10 LU, it is approximately 10 dB as well.

Please note that you should still use your ears to judge loudness properly as there is still no accurate model of human loudness perception and every measurement is only an approximation. Loudness perception is also individual.

If you right click on the meter, additional settings will be displayed. Maximum value displays the maximum since the analysis started, rather than the recent maximum. Loudness pre-filtering uses EBU standard filters to simulate human perception. However, you may want to disable this to get more technical measurements.



There are 3 types of loudness measurements, all following the EBU specifications.

**Momentary loudness** uses an RMS sliding analysis window of 400 milliseconds; therefore it shows quick fluctuations in loudness.

**Short-term loudness** works in the same way, but uses a window of 3 seconds, therefore it provides more stable loudness measurements.

**Integrated loudness** shows the overall loudness, hence it is affected by the whole track from the beginning of the playback until you reset it by clicking on the value field. The host may reset it too; it depends on your host.

Please note that the **Integrated loudness** is NOT the same as an averaged loudness, as it ignores quiet passages. Imagine a track which is generally quiet but has a few loud sections. The averaged loudness will be less than the Integrated loudness. Its calculation uses gating to ignore those quiet passages (levels less than 10 LU less than the current ungated level) of the track. Essentially, **Integrated loudness** is a measure of the loudest sections of the track.

**Loudness range meter** shows the input loudness range. The loudness meter, **LU**, follows the ITU-R BS.1770-3 and EBU 3342 specifications, so 0 LU (Loudness Units) represents -23 LUFS. The loudness range meter, **LU-R**, essentially describes how dynamic the signal is, measured over a sliding analysis window of 3 seconds. Too low a dynamic range usually means the signal is over-compressed. You should compare the dynamic range of your material with other mastered recordings in the same style.

Green bars indicate that the loudness or range is in the preferred regions, red bars suggest that the levels or range need attention.

**PLR meter** displays the true-peak-to-loudness ratio. It's similar to the crest meters, but based on the modern EBU loudness standard. It ranges from 0 to 20 and the higher the value, the less compressed (more dynamic) is the audio material. It tells you the difference between the maximum peak level and the **Integrated** loudness.

This is very useful when submitting audio tracks to services such as Spotify or iTunes, which normalize the loudness of the audio. Let's show this with an example: You are going to submit a song which has the true peak level of -1 dBTP and integrated loudness of -16 LUFS (which is the usual recommended loudness), so the PLR is  $-1 - (-16) = 15$ . This means that the song requires 15 dB of headroom above the normalization level to play without clipping. The song will play without clipping in iTunes (normalization level -16 LUFS, maximum true-peak level -1 dBTP, hence 15dB headroom), but the song might be turned down (by e.g. Tidal and YouTube), limited (by e.g. Spotify) or clipped when played on a platform with less headroom.

As a different example, you may be working on a cinematic score, with target loudness of -26 LU, and you might have used all the headroom for the requested maximum true peak level of -1 dBTP. The PLR is therefore 25. If you try to submit such a file to iTunes, it will normalize it to -16 LUFS, which means increasing the loudness, but your song requires 25 dB headroom and iTunes provides only 15, therefore it will either be rejected or processed in some way (clipped, limited...). Neither of these options are "good", therefore you will need to provide a different master for this platform.

**Crest meter** shows the output crest factor (calculated as RMS divided by peak level), which essentially indicates how extreme the peaks are in the output waveform. The lower the value is, the more peaks there are in the output, the more dynamic it is. If the value reaches 0dB, then the output is over-compressed and flattened and you should consider going easier on the compressor and limiter.

The range from 0dB to -6dB is red and you should prevent your master output from remaining in this range as that would mean it is extremely over-processed. The green range from -6dB to -10dB is the range most that recordings are in, usually jumping below the -10dB.

Please note that others calculate the crest factor as the peak level of the waveform divided by the RMS value of the waveform, and the higher the value, the more peaks there are in the output, the more dynamic it is.



### Collapse

Collapse button minimizes or enlarges the panel to release space for other editors.



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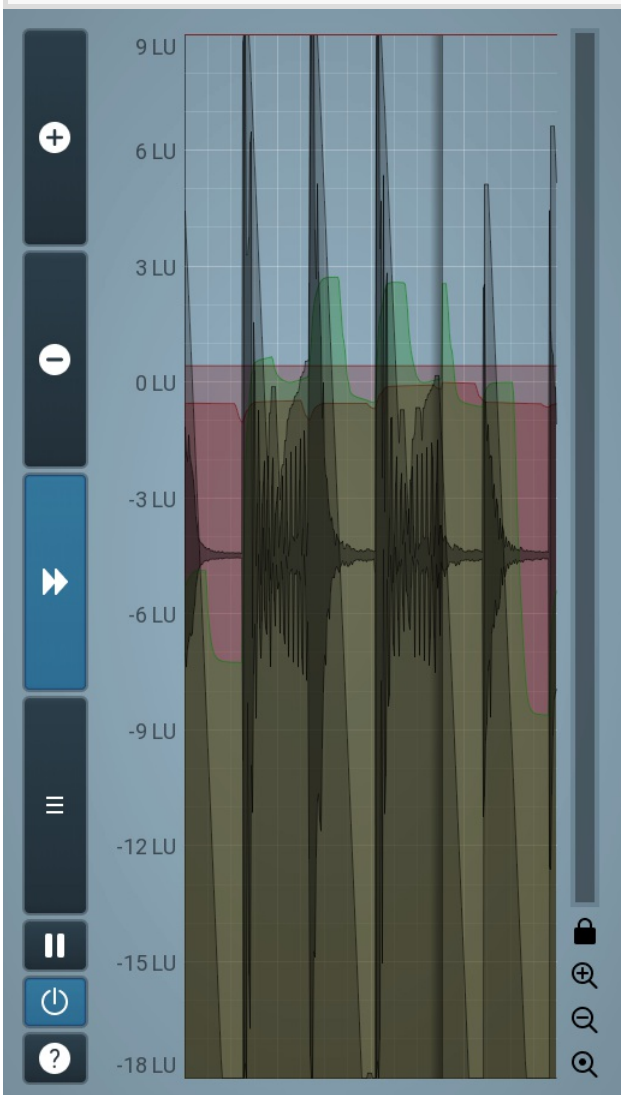
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### Time-graph view

Time-graph view displays the measurements in time.



### Plus

Plus button increases the time-graph speed (reduces the period that is displayed).



### Minus

Minus button decreases the time-graph speed (increases the period that is displayed).



### Rewind

Rewind button enables or disables the time-graph static mode. In static mode the graphs are fixed and the current position cycles from left to right; otherwise the graphs move from right to left and the current position is fixed (at the right-hand side).



### Menu

Menu button displays the time-graph settings. In this window you can control which graphs are displayed, the speed and other relevant parameters.

## Time-graph settings

Graph Type	Color	Visibility
Waveform	Black	50%
Peak	Black	50%
True-peak	Black	50%
Momentary	Green	50%
Short-term	Red	50%
Short-term max	Red	50%
Integrated	Blue	50%
Range	Teal	50%
PLR	Teal	50%
Crest	Black	50%



### Presets

Presets button displays a window where you can load and manage available presets. Hold **Ctrl** when clicking to load a random preset instead.



### Left arrow

Left arrow button loads the previous preset.



### Right arrow

Right arrow button loads the next preset.



### Randomize

Randomize button loads a random preset.

Static mode

### Static mode

Static mode stops the graph from scrolling to the left and makes the graph refresh from left to right instead.

When this is disabled, the entire graph is moving from right to left as the incoming audio is processed. This may make it hard to spot the actual details, which is where the static mode comes to the rescue. Static mode is the default state and in most cases is more practical.

Process hidden graphs

### Process hidden graphs

Process hidden graphs enables measurement of graphs which are actually disabled in the view. This may come handy if you need to repeatedly show and hide several graphs. With this mode disabled, which it is by default, the processor saves CPU resources by computing only those measurements that are actually visible. However, when you show a currently hidden graph, no measurements are available, so you will need to wait for the graph to be generated from the incoming signal. If you enable this option, the graph will be available immediately after you make it visible.



RESOLUTION

5.0 ms

### Resolution

Resolution controls the time it takes for the graph to move one pixel. Therefore this actually controls the display speed.

## Graphs panel

GRAPHS			
<input checked="" type="checkbox"/>	Waveform		50.0%
<input type="checkbox"/>	Peak		50.0%
<input type="checkbox"/>	True-peak		50.0%
<input type="checkbox"/>	Momentary		50.0%
<input type="checkbox"/>	Short-term		50.0%
<input type="checkbox"/>	Short-term max		50.0%
<input type="checkbox"/>	Integrated		50.0%
<input type="checkbox"/>	Range		50.0%
<input type="checkbox"/>	PLR		50.0%
<input type="checkbox"/>	Crest		50.0%

Graphs panel contains all available graphs and lets you show or hide each of them, and change their visual properties.



### Pause

Pause button pauses the processing.



### Enable

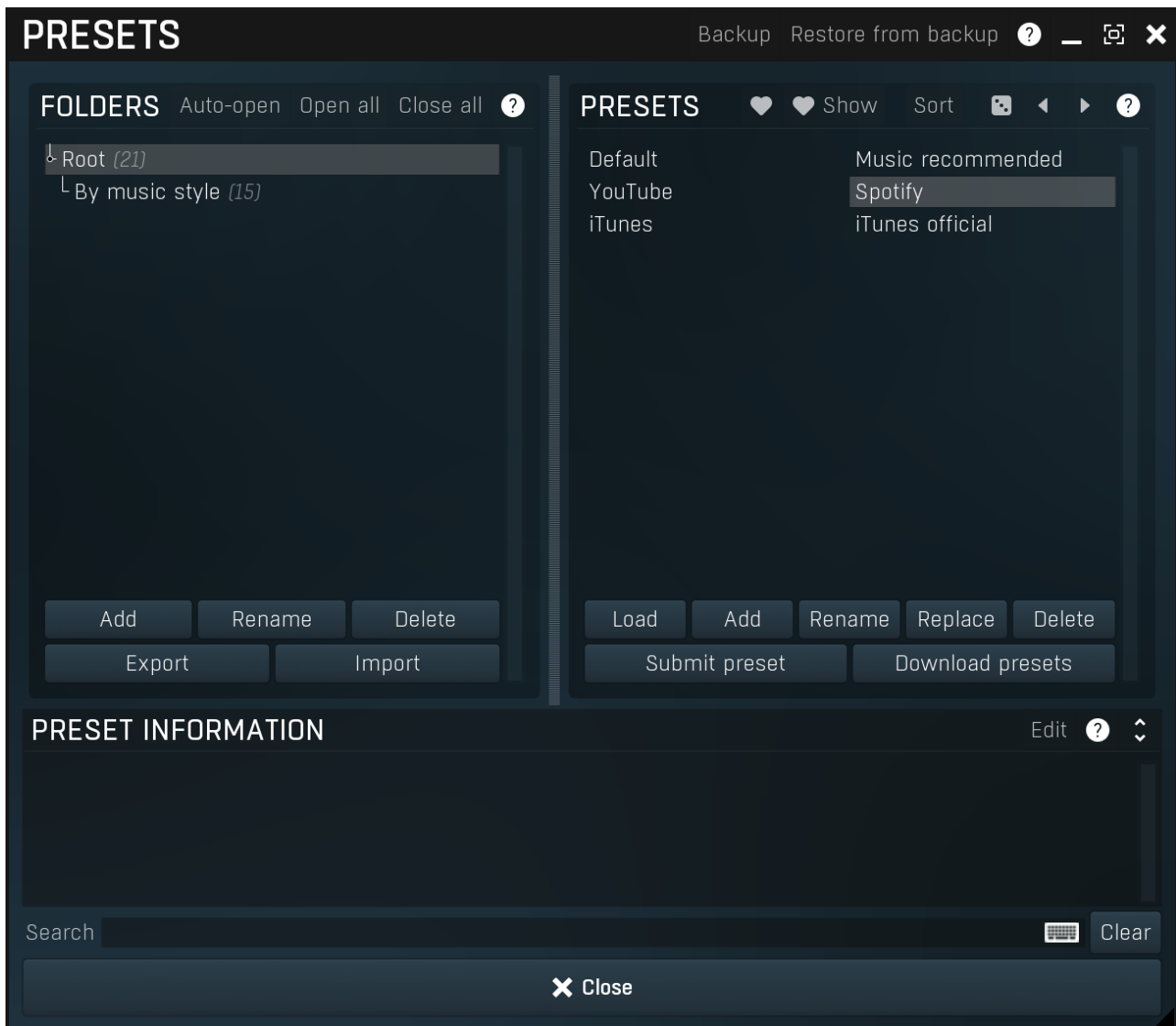
Enable button enables or disables the metering system. You can disable it to save system resources.



### Collapse

Collapse button minimizes or enlarges the panel to release space for other editors.

# Preset selector



Preset management window provides management for your presets.

**Backup**

## Backup

Backup button lets you backup presets for all MeldaProduction software into a single file, so you can transfer it to a different machine and restore the presets there for example.

**Restore from backup**

## Restore from backup

Restore from backup button lets you restore presets for all MeldaProduction software from a single file created by the **Backup** button.

## Folders tree



Folders tree lets you organize your presets into any number of folders. Use the buttons at the bottom of the window to create, rename or delete sub-folders. Note that these are not actual files & folders on disk, but are records in the preset database.

Auto-open

### Auto-open

Auto-open switch makes the tree automatically open selected items, so that all sub-folders are visible, whenever you select one. This makes it easier to browse through large structures containing many folders. The switch also makes the browser show all presets available in the selected folder including all sub-folders (except when you select the root folder).

Open all

### Open all

Open all button expands the whole tree, so you can see all of the folders. This may be handy when editing large preset structures.

Close all

### Close all

Close all button collapses the whole tree except for the root folder. This may be handy when editing large preset structures.

Add

### Add

Add button creates a new folder in the tree

Rename

### Rename

Rename button lets you rename the selected folder.

Delete

### Delete

Delete button deletes the folder including all the presets and subfolders in it.

Export

### Export

Export button lets you export the selected folder including all presets and sub-folders into a file, which you can then transfer to any computer. Or just use as a back-up.

Import

### Import

Import button lets you import a file containing presets and sub-folders and add it to the selected folder. The importer will ask you whether to destroy the original contents, so that the new presets replace previous ones, or to keep both.

# Presets list

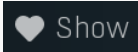


Presets list contains all presets available in the selected folder. **Double-click** on a preset or use **Load** button to load a preset. Use the buttons at the bottom of the list to perform additional changes. Please note that these are not actual files & folders on disk, but are records in the preset database.



## Favourite

Favourite button toggles the 'favourite' indicator for the selected preset.



## Show

Show button shows only the favourite presets and hides the others.



## Sort

Sort button shows the presets sorted alphabetically.



## Random

Random button selects and loads a random preset from the current folder. This way you can quickly browse the presets in the folder in a completely random order.



## Previous

Previous button selects and loads the previous preset from the current folder.



## Next

Next button selects and loads the next preset from the current folder.

Submit preset

## Submit preset

Submit preset button submits the selected preset to the online exchange servers and retrieves all the presets currently in the database. This feature serves as an online database of presets available for all the user community. Please do not submit garbage presets.

Download presets

## Download presets

Download presets button retrieves all the presets currently in the database. This feature serves as an online database of presets available for all the user community. Please consider participating by submitting your presets as well.

Load

## Load

Load button loads the specified preset. Please note that you can do the same thing by double-clicking the preset itself or pressing the Enter key.

Add

### Add

Add button creates a new preset using the current settings.

Rename

### Rename

Rename button lets you rename the selected preset.

Replace

### Replace

Replace button replaces the selected preset by one with current settings.

Delete

### Delete

Delete button deletes the selected preset.

Search



Search

Search filters the list of available presets to those containing the keywords in name or information.

Clear

### Clear

Clear button deletes all text in the search field.

PRESET INFORMATION

Edit



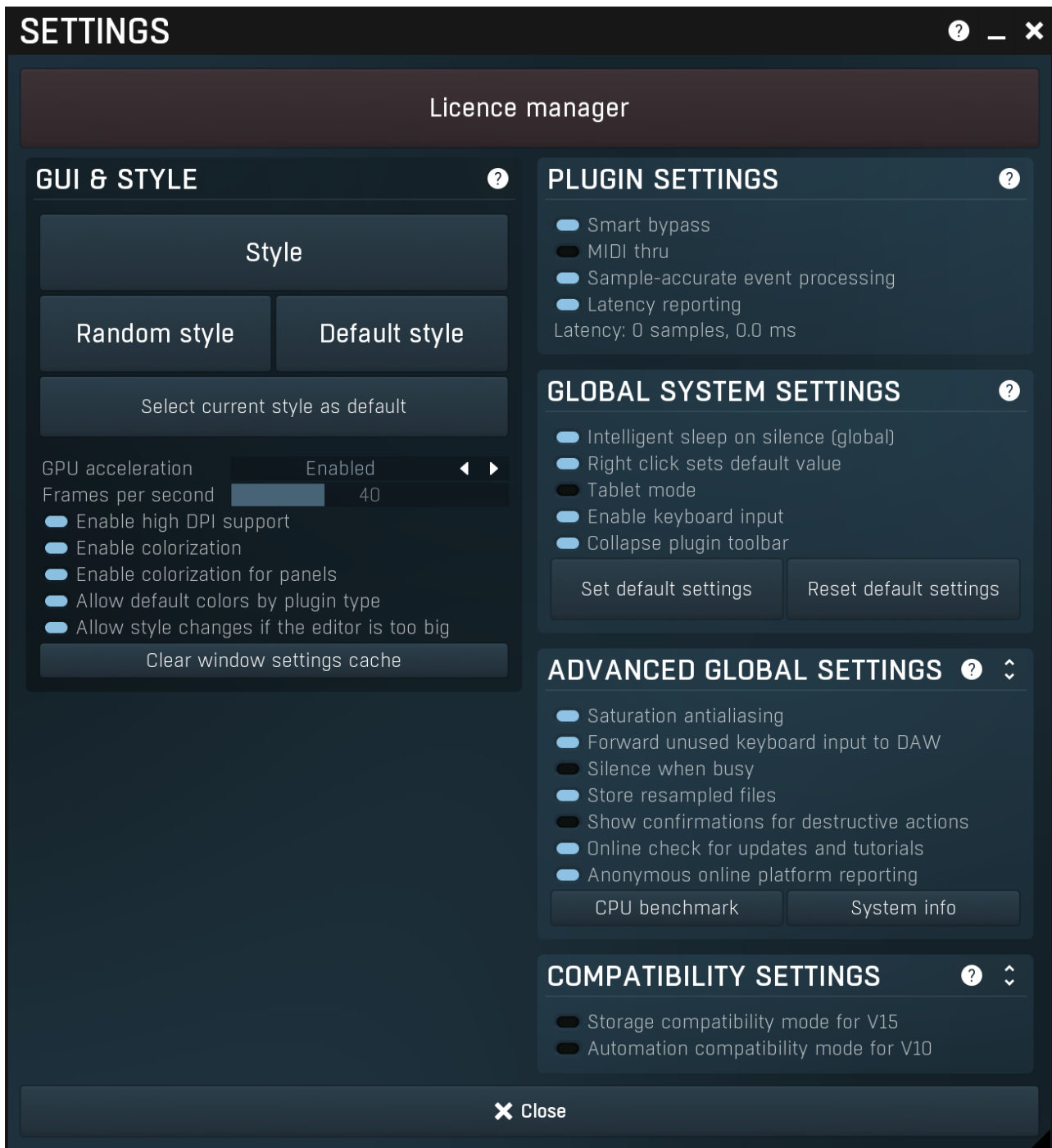
Preset

### information

Preset information field contains optional information about the preset, which you can edit when creating or renaming the preset.



# Plugin settings



Plugin settings window offers more advanced settings and is available via the Settings button.

## Licence panel

Licence manager

Licence panel lets you manage licences on this computer.

Licence manager

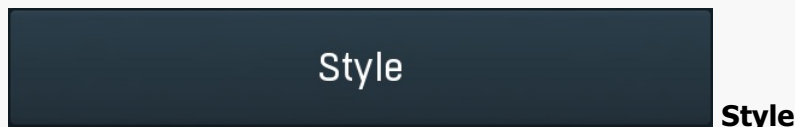
## Activate

Activate button lets you activate your licence for the plugin on this computer.

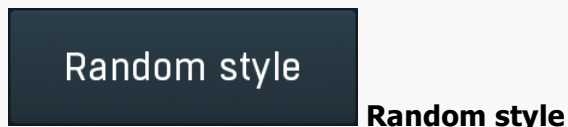
# GUI & Style panel



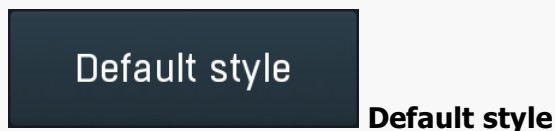
GUI & Style panel lets you configure the plugin's style (and potentially styles of other plugins) and other GUI properties.



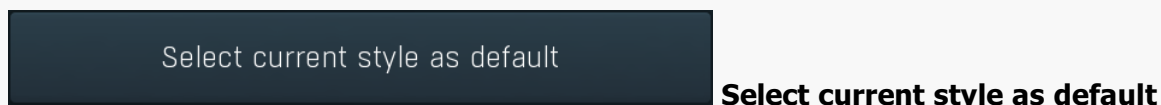
Style button lets you change the style for this particular plugin.



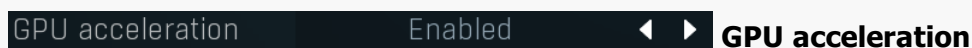
Random style button selects a random style with random editor mode.



Default style button reverts to the default style and default size of the GUI. Hold the Ctrl key while clicking to revert all MeldaProduction software products, not just the current plugin.



Select current style as default button stores the current style as the default for all MeldaProduction software. This is used for the other plugins that are currently using the default style; that is, those plugins for which you have NOT selected a specific style. Please note that if you have already selected a specific style for a particular plugin, then it won't be changed until you use the Default style button.



GPU acceleration controls how much the GPU is used for visual rendering to save CPU power.

**Enabled mode** provides maximum speed and lets the GPU perform as many drawing operations as possible.

**Compatibility mode** uses the GPU for drawing, but doesn't use modern technologies for maximum performance. Use it if you experience occasional problems with drawing, the usual case for older ATI graphics cards. With Pro Tools on OSX this mode is always

used instead of Enabled mode due to compatibility problems with this host.

**Disabled mode** disables GPU acceleration completely, drawing is then performed by the CPU. Use only if you experience technical difficulties.

A known problem may occur when using multiple displays with multiple graphical interfaces. When moving the plugin window from one display to another, it may stop displaying correctly until you move it back to the original display.

**Frames per second**

Frames per second controls the refresh rate of the visual engine. The higher the number is the smoother everything is, but the more CPU it requires. You might want to lower this value if your computer is running out of CPU power.

**Enable high DPI support** **Enable high DPI / retina support**

Enable high DPI / retina support enables the plugin to use the high resolution on high DPI (Windows) and retina (OSX) devices. It is enabled by default and detected automatically, if the host allows it. If you run into any problems, you can disable it using this option. It may be desired if you use multiple displays where only some of them feature the high resolution making the image on the low resolution ones look ugly.

If you disable this option, on Windows the high DPI device detection will be ignored and the plugin will probably appear very small. You can manually compensate for it by using a bigger style. On OSX disabling this option will disable the high DPI rendering, resulting in the classic blurry look of non-compliant applications. Changes take effect after you restart the host.

**Enable colorization** **Enable colorization**

Enable colorization enables the plugin to change the colors of certain elements overriding your style settings. Plugins use that to highlight different parts of the graphics interface for easier workflow. You may want to disable it if you just feel it's not for you. This particular option is relevant only for controls - knobs, sliders, checkboxes etc.

**Enable colorization for panels** **Enable colorization for panels**

Enable colorization for panels enables the plugin to change the colors of certain elements overriding your style settings. Plugins use that to highlight different parts of the graphics interface for easier workflow. You may want to disable it if you just feel it's not for you. This particular option is relevant only for containers - panels, graphs etc.

**Allow default colors by plugin type** **Allow default colors by plugin type**

Allow default colors by plugin type is on by default and makes the plugin select its default colors depending on the type of the Plugin. Hence for instance equalizer will always be green. This is done by selecting one of the first 8 color presets for the current style, so the actual colors depend on selected style and its presets. You may want to disable this if you for example want all plugins to look the same including the style and colors. It is necessary to restart your host for a change to this option to take effect.

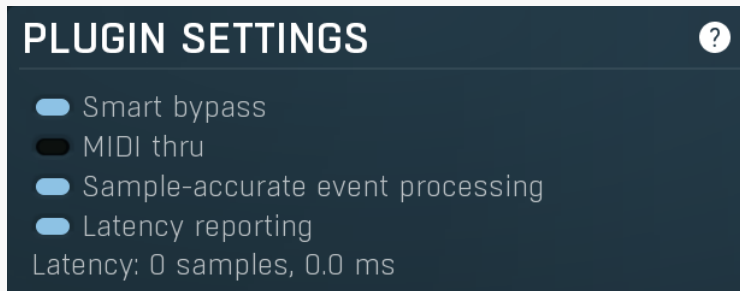
**Allow style changes if the editor is too big** **Allow style changes if the editor is too big**

Allow style changes if the editor is too big is on by default and makes the plugin change its style, editor mode and other settings if it finds out it is too big to fit the current screen resolution.

**Clear window settings cache**

Clear window settings cache button deletes stored states of all popup windows on all MeldaProduction software. The window settings mostly contain positions and sizes, but in some cases also the data inside the popup windows. You can use this feature if something goes wrong, a window doesn't appear at all, problems like that. While this shouldn't happen and it's generally better to contract our support, this button provides a potential quick fix.

## Plugin settings panel



Plugin settings panel contains settings that control the behaviour of this plugin instance. These are properties that rarely need to be changed, so they have been moved here.

**Smart bypass** **Smart bypass**

Smart bypass enables the high quality crossfading bypass system, which ensures a smooth transition between the processed and dry signals. You may want to disable it if you are using settings with latency on a plugin, which demands lots of CPU power, which would otherwise need to perform processing even when bypassed, which is pretty much the only downside of the smart bypassing algorithm.

## MIDI thru

### **MIDI thru**

MIDI thru makes the plugin pass all input MIDI through to its MIDI output. That is often advantageous in DAWs such as Reaper, which naturally pass MIDI from one plugin to the next.

## Sample-accurate event processing

### **Sample-accurate event processing**

Sample-accurate event processing makes the plugin schedule every event such as MIDI or automation to their accurate locations with sample accuracy, if the host allows it.

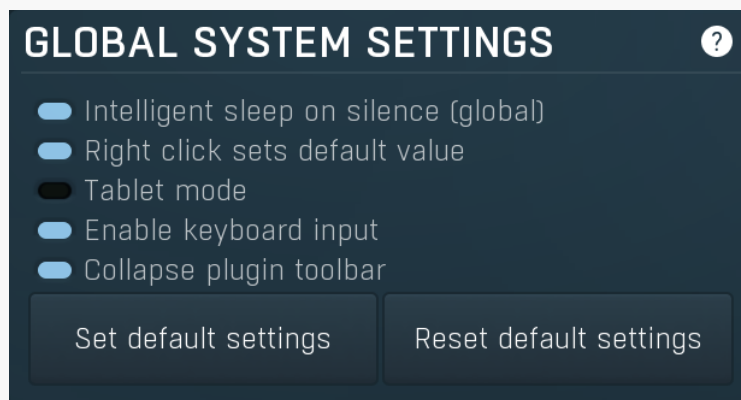
For example, if the block size in your host's audio settings is 1024 samples, this means the plugin is probably processing blocks of 1024 samples, in 44100 Hz sampling rate it is about 23ms. If this setting is disabled, any change in automation, MIDI, modulation etc. may then be granularized to 23ms (once per block), which means that you will not be able to recognize events that occur say 10ms apart from each other. When this setting is enabled however, the plugin divides processing blocks to sub-blocks and processes the events at their correct positions. This may, of course, require more CPU power.

## Latency reporting

### **Latency reporting**

Latency reporting makes the plugin report latency to the DAW, if any. Normally this is enabled, but in certain live situations you may want to disable this, so that the DAW stops compensating the latency on other tracks. It has no effect if the plugin is placed on master track.

## Global system settings panel



Global system settings panel contains settings which are applied to all plugins on this computer.

## Intelligent sleep on silence (global)

### **Intelligent sleep on silence (global)**

Intelligent sleep on silence (global) is a global switch, which disables the **Auto disable on silence** feature in all plugins on the system. It is provided "just in case" something goes wrong.

## Right click sets default value

### **Right click sets default value**

Right click sets default value makes the engine set default value to a parameter when you right click on it. By default, a menu is displayed instead, with an option to set the default value, but potentially with more features. When this is disabled, you can still set a default value by holding ctrl/cmd when right clicking the control.

## Tablet mode

### **Tablet mode**

Tablet mode enables better support for tablets at the expense of the mouse. Enable this if you are using a tablet to control the plugins and it is behaving incorrectly.

## Enable keyboard input

### **Enable keyboard input**

Enable keyboard input enables the keyboard input for the main plugin window. You may want to disable if the plugin intercepts spacebar key (often used by the host for playback enable/disable and your host doesn't allow for the problem itself).

## Collapse plugin toolbar

### **Collapse plugin toolbar**

Collapse plugin toolbar makes all plugins collapse the plugin toolbar containing more advanced features such as channel modes, A-H presets, oversampling, safety limiter etc. It is enabled by default to make the user interfaces cleaner and easier to grasp for beginners.

Set default settings

### **Set default settings**

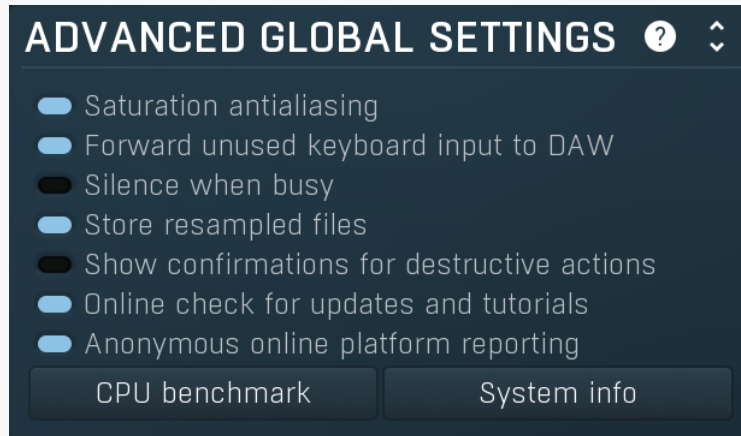
Set default settings button stores the current plugin settings as the defaults, so that when you open a new instance of the plugin, these settings will be loaded automatically.

Reset default settings

### Reset default settings

Reset default settings button removes the defaults that you set using **Set default settings** button, so that when you open a new instance of the plugin, the factory defaults will be loaded.

## Advanced global settings panel



Advanced global settings panel contains advanced settings which are applied to all plugins on this computer.

Saturation antialiasing

### Saturation antialiasing

Saturation antialiasing enables a global support for antialiasing in saturation algorithms available in many of the plugins. These require additional CPU processing, however significantly reduce aliasing artifacts without a need for oversampling.

Forward unused keyboard input to DAW

### Forward unused keyboard input to DAW

Forward unused keyboard input to DAW makes the plugin forward unused keyboard events to the DAW from its popups. If this is disabled, pressing say spacebar commonly used to start/stop playback won't work if a popup window is active. Enabling this makes this work and it is optional just in case your DAW does something unexpected.

Silence when busy

### Silence when busy

Silence when busy makes all plugins silence the output when something time consuming is being performed in background and the plugin needs to wait for it. For instance, in modular plugins such as MXXX, adding a module requires lots of changes in the entire engine, so it is performed in background and while the plugin is inconsistent state, it is temporarily bypassed. Sometimes however, when performing live, bypassing makes the dry signal go through and that may not be wanted. So you can enable this option, and the plugin will silence the output instead.

Store resampled files

### Store resampled files

Store resampled files allows the plugins create audio files for sampling rates being used if they differ from the original file sampling rate. It is used only by a few plugins, but it can improve the loading performance a lot at the cost of some additional storage on the hard drive. Disable this option if you are short on free space.

Show confirmations for destructive actions

### Show confirmations for destructive actions

Show confirmations for destructive actions makes the plugin display a confirmation window whenever you are going to change the plugin settings irreversibly when using a feature, for example: when resetting your settings.

Online check for updates and tutorials

### Online check for updates and tutorials

Online check for updates and tutorials lets the plugin ask about once a week if there is a new version or tutorial available so you can be easily kept up to date.

Anonymous online platform reporting

### Anonymous online platform reporting

Anonymous online platform reporting helps us maximize compatibility with your operating system and host. If enabled, our plugins will send information about the system and host that you are using. We can use this information to find out which plugins and platforms are used the most and maximize testing and support there. Platform reporting is completely anonymous and requires only minimal internet connection time (a few kB once a week).

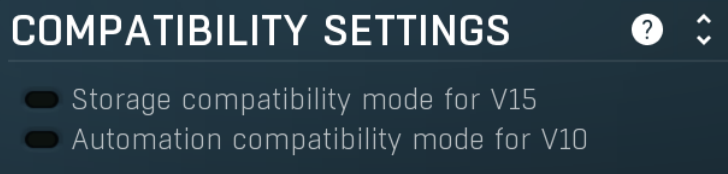
CPU benchmark

### CPU benchmark

CPU benchmark button calculates the performance of the plugin with the current settings.

System info button displays some technical information about the build and the machine.

## Compatibility settings panel



Compatibility settings panel contains advanced settings you rarely need unless you run into some problems when using multiple versions or old projects.

### Storage compatibility mode for V15

#### **Storage compatibility mode for V15**

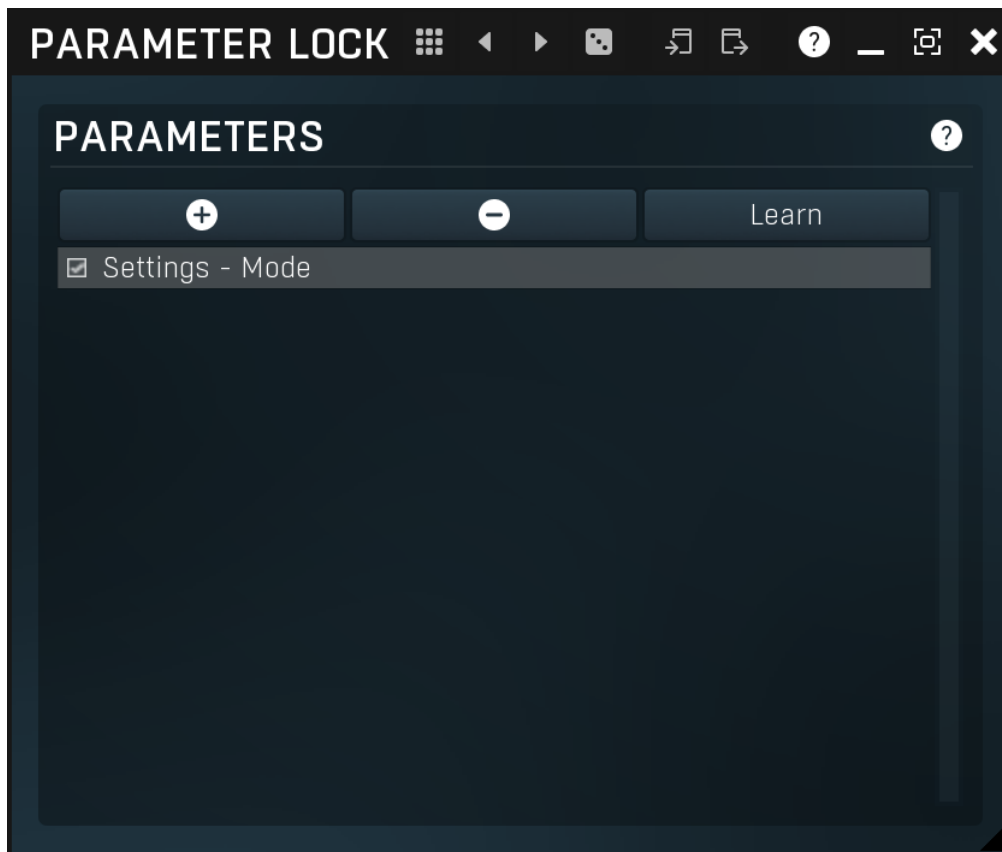
Storage compatibility mode for V15 reverts to the older and much slower storage system used by version 15 and older. Use this if you want to open your projects or presets on older version of MeldaProduction plugins.

### Automation compatibility mode for V10

#### **Automation compatibility mode for V10**

Automation compatibility mode for V10 reverts the set of automation parameters back to version 10 and earlier. Use this if you need the plugins to work with projects, which contain automation, made using version 10 or older. In version 11 the list of automatable parameters have been highly simplified and reorganized and multiparameters are provided for the vast number of hidden parameters. This should speed up loading, improve workflow with the plugins and improve compatibility with various hosts.

# Parameter lock editor



Lock provides a simple way to keep some parameters unchanged when using randomization or browsing presets. You can still change these locked parameters by adjusting the control directly. You simply use the learn feature (right click) in the same way you would with modulators or multiparameters, and touch every parameter you want to keep locked. You can also select them directly in the Parameter Lock window where you can also save them as presets, copy & paste etc. Learning mode is ended by clicking the button again. Please note that this list is not saved with global plugin presets for obvious reasons. The parameters can be locked or unlocked directly in the list or by clicking the lock button associated with the parameter on the Easy screen.



## Presets

Presets button displays a window where you can load and manage available presets. Hold **Ctrl** when clicking to load a random preset instead.



## Left arrow

Left arrow button loads the previous preset.



## Right arrow

Right arrow button loads the next preset.



## Randomize

Randomize button loads a random preset.



## Copy

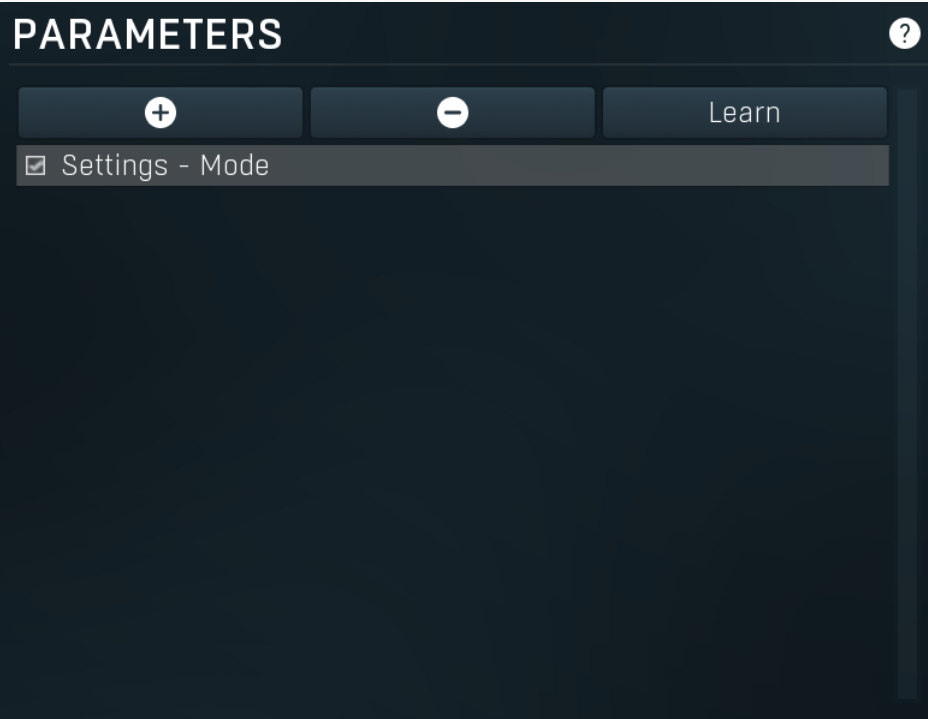
Copy button copies the settings onto the system clipboard.



## Paste

Paste button loads the settings from the system clipboard.

## Parameters panel



Parameters panel configures the list of the parameters which are locked.



### **Add**

Add button adds a parameter to the list of locked parameters. Alternatively you can use the learn feature available by right-clicking the paramlock button for example.



### **Delete**

Delete button deletes the selected parameter from the list of controlled parameters.



### **Learn**

Learn button starts or stops the learning. Click it, then move some parameters in the plugin, then click it again. Learning can also be accessed from the global parameter lock menu.



# Used controls

Here we discuss the general properties of all application controls. As a most important rule you should note, that you can always use any question mark button or F1 (or Ctrl+F1 or Ctrl+H) key with the mouse cursor over a specified control to get detailed information about what it does and how to use it.

## Switcher



Switcher is an alternative to a tracker or knob control, but it has a limited set of values.

- **Left mouse button** shows a menu with list of all possible values. This function might be unavailable in certain cases when the number of possible values is too high.
- **Right mouse button** shows a menu with additional options. Hold **ctrl/cmd** to select the default value.
- **Up** and **Down** arrow keys, **buttons** in the control and **mouse-wheel** increase or decrease the value.

## Zoomer



Zoomer provides a simple way to zoom and move in an enlargeable view.

- **Plus button** zooms-in.
- **Minus button** zooms-out.
- **Zoom default button** zooms to the default ratio, which typically means full zoom-out.
- **Lock button** locks the zoom ratio.

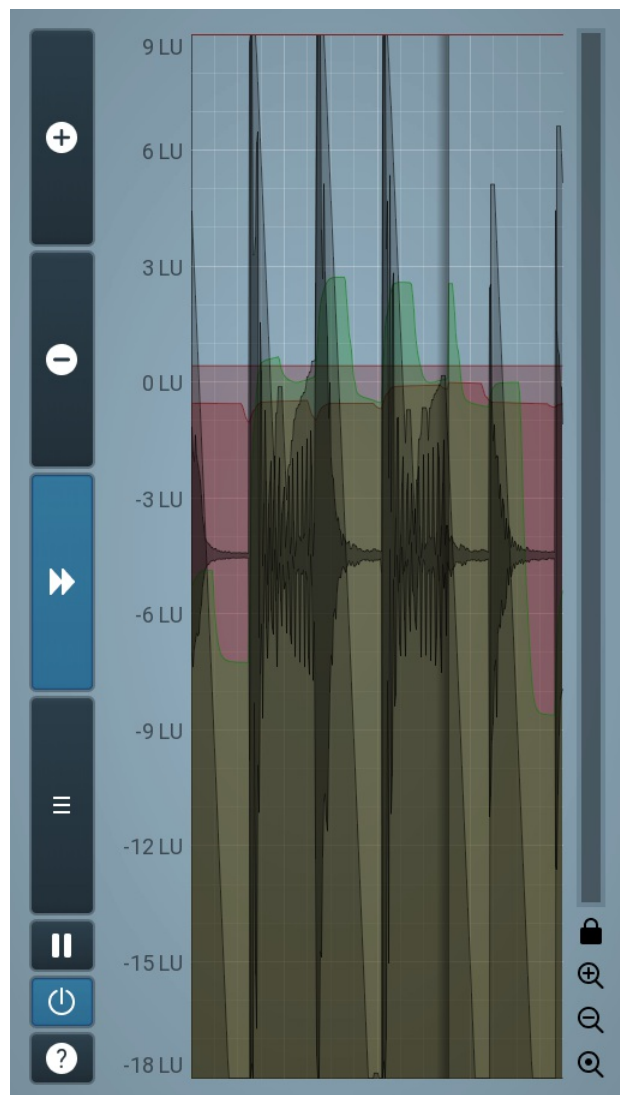
## Knob



Knob simulates physical knobs used to edit various values.

- **Click and drag using the left mouse button** to change the value.
- **Right mouse button** shows a menu with additional options. Hold **ctrl/cmd** to select the default value.
- **Mouse wheel, arrow keys** and vertical drag using **middle mouse button** or using **left mouse button while holding Ctrl** modifies the value more precisely.
- **Home key** configures the minimal possible value, conversely **end key** setups the maximal one.
- **Esc or Backspace keys** restore the original value when either one is pressed during dragging.
- **Shift + left mouse button** or **double-click using left mouse button** lets you edit the value as text. You can use the virtual keyboard or type on your computer keyboard. In some cases this shows a menu with all possible values instead.
- **Alt + press then release** measures the time between the press and the release and applies it as time/frequency tap. Usable only for certain values of course.

## Graph editor



Graph editor will show and edit one or more graphs.

- **Zoomers** below and on the right control the zoom amount and position of the view.

# Installation, activation, introduction to audio plugins

## Installation

All MeldaProduction plugins are currently available for Windows and Mac OS X operating systems, both 32-bit and 64-bit versions. You can download all software directly from our website. Since the installation procedures for the two operating systems are quite different, we will cover each one separately.

The download files for the effects include all the effects plug-ins and MPowerSynth. During the installation process you can select which plug-ins or bundles to install. If you have not licensed all of the plugins in a bundle then you just need to activate each plugin separately.

If you have multiple user accounts on your computer, always install the software under your own account! If you install it under one account and run it under a different one, it may not have access to all the resources (presets for example) or may not even be able to start.

## Installation on Windows

All plugins are available for VST, VST3 and AAX interfaces. The installer automatically installs both the 32-bit and 64-bit versions of the plugins.

**Note: Always use 32-bit plugins in 32-bit hosts, or 64-bit plugins in 64-bit hosts. 64-bit plugins cannot work in 32-bit hosts even if the operating system is 64-bit. Conversely, never use 32-bit plugins in 64-bit hosts. Otherwise they would have to be 'bridged' and, in some hosts, can become highly unstable.**

You can select the destination VST plugins paths on your system. The installer will try to detect your path, however you should check that the correct path has been selected and change it if necessary. In all cases it is highly recommended to use the current standard paths to avoid any installation issues:

32-bit Windows:

C:\Program files\VstPlugins

64-bit Windows:

C:\Program files (x86)\VstPlugins *(for 32-bit plugins)*

C:\Program files\VstPlugins *(for 64-bit plugins)*

If your host provides both VST and VST3 interfaces, VST3 is usually preferable. If a plugin cannot be opened in your host, ensure the plugin file exists in your VST plugin path and that if your host is 32-bit, the plugin is also 32-bit, and vice versa. If you experience any issues, contact our support via [info@meldaproduction.com](mailto:info@meldaproduction.com)

## Installation on Mac OS X

All plugins are available for VST, VST3, AU and AAX interfaces. Installers create both 32-bit and 64-bit versions of the plugins.

If your host provides multiple plugin interface options, VST3 is usually preferable. If you experience any issues, contact our support via [info@meldaproduction.com](mailto:info@meldaproduction.com)

Most major hosts such as Cubase or Logic should work without problems. In some other hosts the keyboard input may be partly non-functional. In that case you need to use the virtual keyboard available for every text input field. You may also experience various minor graphical glitches, especially during resizing plugin windows. This unfortunately cannot be avoided since it is caused by disorder in Mac OS X.

## Uninstallation on Windows

The Uninstaller is available from the Start menu and Control panel, in the same way as for other applications. If you don't have any of these for any reason, go to Program files / MeldaProduction / MAudioPlugins and run setup.exe.

## Uninstallation on OSX

The Uninstaller is available from Applications / MeldaProduction / MAudioPlugins / setup.app.

## Deleting all data, presets etc.

Even if you uninstall the plugins, some data will be left behind - because of potential crossdependencies or because these are your presets, settings, configurations etc. If you want to wipe out everything, please manually delete following folders:

Windows:

C:\ProgramData\MeldaProduction

C:\Users\{username}\AppData\Roaming\MeldaProduction

OSX:

Macintosh HD/Library/Application support/MeldaProduction/  
HOME/Library/Application support/MeldaProduction

## Performance precautions

In order to maximize performance of your computer and minimize CPU usage it is necessary to follow a few precautions. The most important thing is to keep your buffer sizes (latency) as high as possible. There is generally no reason to use latency under 256 samples for 44kHz sampling rates (hence 512 for 96kHz etc.). Increasing buffer sizes (hence also latency) highly decreases required CPU power. In rare cases increasing buffer sizes may actually increase CPU power, in which case you can assume your audio interface driver is malfunctioning.

You should also consider using only necessary features. Usually the most CPU demanding features are oversampling and modulation of certain parameters. You can reduce modulation CPU usage at the cost of lower audio quality in Settings/Settings/Modulator protection.

## Troubleshooting

The plugins are generally very stable, there are known problems however.

### GPU compatibility

The software uses hardware acceleration to move some of the processing (mainly GUI related) from your CPU (processor) to your GPU (graphics processing unit). It is highly recommended to use a new GPU, as it will provide higher performance improvements, and update your GPU drivers. Older GPUs are slower and may not even provide required features, so the software will have to perform all calculations in the main CPU. We also have had extremely bad experiences with GPUs from ATI and despite the fact that software is now probably bulletproof, it is recommended to use NVidia GPUs as there has not been a single case of a problem with them.

If you experience problems with your GPU (crashing, blank/dysfunctional GUI), and that you cannot disable the GPU acceleration from the plugin's Settings window itself, download this file:

<http://www.meldaproduction.com/download/GPU.zip>

And place the GPU.xml included in the zip into

Windows: C:\Users\{username}\AppData\Roaming\MeldaProduction  
Mac OS X: ~/Library/Application support/MeldaProduction

### Memory limits of 32-bit platform

Most hosts are now 64-bit ready, however some of them are not or users willingly choose 32-bit edition, because the required plugins are not 64-bit ready yet. All our software is 64-bit ready. Please note that you must NOT use the 64-bit plugins in 32-bit hosts, even if you have a bridge. If you are stuck with a 32-bit host for any reason, note that there is a memory limit (about 1.5 GB), which you may not exceed. This can happen if you load too many samples or different plugins for example. In that case the host may crash. There is no other solution than to use a 64-bit host.

## Updating

You can use "Home/Check for updates" feature in any of the plugins. This will check online if there is a newer version available and open the download page if necessary.

To install a newer (or even older) version you simply need to download the newest installer and use it. There is no need to uninstall the previous version, the installer will do that if necessary. You also do not need to worry about your presets when using the installer. Of course, frequent backup of your work is recommended as usual.

## Using touch-screen displays

Touch screen displays are supported on Windows 8 and newer and the GUI has been tweaked to provide a good workflow. Up to 16 connections/fingers/inputs are supported. Any input device such as touch-screens, mouse, tablets are supported. These are the main gestures used by the plugins:

- Tap = left click
- Double tap = double click
- Tap & hold and quickly tap next to it with another finger = right click. Tap & hold is a classic right-click gesture, however that doesn't provide a good workflow, so came up with this method, which is much faster and does not collide with functionality of some elements.

# Purchasing and activation

You can purchase the plugin from our website or any reseller, however purchasing directly from our website is always the quickest and simplest option. The software is available online only, purchasing is automatic, easy and instant. After the purchase you will immediately receive a keyfile via email. If you do not receive an e-mail within a few minutes after your purchase, firstly check your spam folder and if the email is not present there, contact our support team using [info@meldaproduction.com](mailto:info@meldaproduction.com) so we can send you the licence again.

To activate the software simply **drag & drop the licence file onto the plugin**. Unfortunately some hosts (especially on Mac OS X) either do not allow drag & drop, or make it just too clumsy, so you can use Home/Activate in any of the plugins and follow the instructions. For more information about activation please check the [online video tutorial](#).

You are allowed to use the software on all your machines, but only you are allowed to operate the software. The licences are "to-person" as defined in the licence terms, therefore you can use the software on all your computers, but you are the only person allowed to operate them. MeldaProduction can provide a specialized licence for facilities such as schools with different licence terms.

# Quick start with your host

In most cases your host will be able to recognize the plugin and be able to open it the same way as it opens other plugins. If it doesn't, ensure you did installation properly as described above and let your host rescan the plugins.

## Cubase

Click on an empty slot (in mixer or in track inserts for example) and a menu with available plugins will be displayed. VST2 version is located in MeldaProduction subfolder. However VST3 version is recommended and is located in the correct folder along with Cubase's factory plugins. For example, dynamic processors are available from the "Dynamics" subfolder.

To route an audio to the plugin's **side-chain** (if it has one), you need to use the VST3 version. Enable the side-chain using the arrow button in the Cubase's plugin window title. Then you can route any set of tracks into the plugin's side-chain either by selecting the plugin as the track output or using sends.

To route **MIDI** to the plugin, simply create a new MIDI track and select the plugin as its output.

## Logic

Choose an empty insert slot on one of your audio tracks (or instrument tracks for example) and select the plugin from the popup menu. You will find it in the Audio Units / MeldaProduction folder.

To route an audio to the plugin's **side-chain** (if it has one), a side-chain source should be available in the top of the plugin's window, so simply select the source track you want to send to the plugin's side-chain.

To route **MIDI** to the plugin, you need to create a new Instrument track, click on the instrument slot and select the plugin from AU MIDI-controlled Effects / MeldaProduction. The plugin will receive MIDI from that track. Then route the audio you want to process with the plugin to this track.

## Studio One

Find the plugin in the Effects list and drag & drop it onto the track you would like to insert the plugin to.

To route an audio track to the plugin's **side-chain** (if it has one), first enable the side-chain using the "Side-chain" button in the Studio One's plugin window title. Then you can route any set of tracks into the plugin's side-chain from the mixer.

To route **MIDI** to the plugin, simply create a new MIDI track and select the plugin as its output.

## Digital performer

In the Mixing Board, find an empty slot in the track you would like to insert the plugin to. Click on the field and select the plugin from the effects list.

To route an audio track to the plugin's **side-chain** (if it has one), choose the track you want to send using Side-chain menu, which appears at the top of the DP's plugin window.

To route **MIDI** to the plugin, simply create a new MIDI track in the Track view and select the plugin as its output.

## Reaper

Click on an empty slot in the mixer and a window with available plugins will be displayed. Select the plugin you want to open by double clicking on it or using Ok button.

*It is highly recommended to select all MeldaProduction plugins in the plugin window the first time you open it, click using your right mouse button and enable "Save minimal undo states". This will disable the problematic Undo feature, which could cause glitches whenever you change certain parameters.*

To route an audio track to the plugin's **side-chain** (if it has one), click on I/O button of the side-chain source track in the mixer. Routing window will appear, there you click "Add new send" and select the track the plugin is on. In the created send slot select the channels (after the "=>" mark) for the send, in stereo configuration 3/4 for example. Note that this way the whole track receives the side-chain signal and all plugins with it. It is possible to send it to a single plugin only, but it is more complicated, please check the Reaper's documentation about that.

To route **MIDI** to the plugin, create a new MIDI track and do the same thing as with side-chain, except you don't need to change output channels.

## Live

In Session view, select the track you would like to insert the plugin to. At the left top of Ableton Live's interface, click on the Plug-in Device Browser icon (third icon from the top). From the plug-ins list choose the plugin (from MeldaProduction folder), double click on it or drag & drop it into the track.

The X/Y grid usually doesn't provide any parameters of the plugin. This is because the plugins have too many of them, so you have to select them manually. Check Live's documentation for more information.

To route an audio to the plugin's **side-chain** (if it has one), select the track you want to send to the side-chain and in the 'Audio To' menu, choose the audio track that has the plugin on it. Then in the box just below that select the plugin from the menu.

NOTE: Live does NOT support any interface correctly, it doesn't use the reported buses properly, hence it doesn't work with surround capable plugins. Therefore you need to use VST version, which reports only stereo capabilities by default.

To route **MIDI** to the plugin, create a new MIDI track and in the 'MIDI to' menu, choose the audio track that has the plugin on it. Note that in Live only the first plug-in on any track can receive MIDI.

## ProTools

In the mixer click an empty slot to insert the plugin to and select the plugin from the tree. The plugin may be present multiple times, once for each channel configuration (mono->stereo etc.). As of now ProTools do not arrange them in the subfolders, which is a workflow dealbreaker, but we cannot do anything about it. The huge empty space on top of each plugin window, which occupies so much of the precious display area, is part of ProTools and every plugin window and again we cannot do anything about it. In some cases you may experience CPU overload messages, in which case please contact Avid for support. Note that ProTools 10 and newer is supported. RTAS compatibility for PT9 and older will never be added.

To route an audio to the plugin's **side-chain** (if it has one), open the plugin, click on the *No key input* button in the plugin title and select the bus you want the audio taken from. You might need to remember the bus number, unless your ProTools version supports bus renaming. ProTools doesn't support stereo (or surround) side-chains at all.

To route **MIDI** to the plugin, create a new MIDI track and in the mixer click the output field for that track and select the plugin, which should already be in the menu.

## FL Studio

First make sure plugins are scanned, either a full scan through the Plugin Manager or an automatic fast scan when you open the Plugin Database section of the browser in FL. The scanned plugins will show up in the Plugin Database > Installed section of the FL browser. The Effects and Generators sections in the Plugin Database will show all "favorite" plugins. These can be checked and unchecked in the Plugin Manager or added in some other ways. These favorites also show up in the Add menu, the menu for the "+" button in the channel rack, when you right click an existing channel button to replace or insert, in the plugin slot menu in the mixer and in the plugin picker (F8). The menus with favorite plugins also have a "More" choice that will show all scanned plugins. The full explanation is in our help file, on the page [Installing Plugins](#).

To route an audio to the plugin's **side-chain**, first set up the mixer: make sure the track you want to receive audio from is sent to the track the plugin as a sidechain ([help](#)). Then set up the plugin wrapper: choose the desired input on the **Processing tab** of the wrapper options.

To route **MIDI notes** to the plugin, first configure the sender: choose a MIDI port for the input device in the MIDI settings (for a hardware device), or an output port in the **wrapper options** (for a VST plugin that produces MIDI). For the receiving plugin, set the input port in the wrapper options to the same value you chose in step 1.

To route **MIDI controllers**, the procedure is different. The usual method in FL is to link CC messages to plugin parameters ([help file](#)). VST plugins will also have 128 CC parameters published (through the wrapper) that can be linked this way. Those will send the specified CC MIDI message to the plugin, instead of changing a published parameter.

## GUI styles, editor modes and colors

MeldaProduction plugins provide a state of the art styling engine, which lets you change the appearance to your liking. The first time you run the plugins a style wizard will appear and let you choose the style and other settings. It may not be available in ProTools and other problematic hosts.

By default each plugin has a certain color scheme, which differs based on what kind of plugin is that. Also, sections of some plugins are colorized differently, again, based on what kind of section is that (this can be disabled in global settings). Despite you can change the colors anyhow you want, it is advantageous to keep the defaults as these are standardized and have predefined meaning, so just by looking at a plugin's color you can immediately say what kind of plugin and section is that. Same rules apply when designing devices for easy screens. This is the current set of colors:

Dynamics = orange

Equalization, filtering = green  
Reverb, delay = brown/yellow  
Modulation = blue  
Distortion, limiting = red  
Stereo = cyan/yellow  
Time, pitch, unison... = purple/pink  
Tools = grey

Special colors:

Synchronization = grey  
Detection = blue/green  
Side-chain = green  
Effects = red  
Advanced stuff = grey



**MELDA** production  
*The only limit is your imagination*

## About MeldaProduction

The best sound on the market, incredible workflow and versatility beyond your imagination. We create the deepest and the most powerful audio plugins with unbelievable sound and tons of unique features you cannot find anywhere else.

## Innovative Thinking

At MeldaProduction, we make the most advanced tools for music production and audio processing. We get inspired by the whole range of tools from the ancient analog gear to the newest digital creations, but we always push forward. We've always felt the audio industry is extremely conservative, still relying on the prehistoric equipment making the job unnecessarily slow and complicated. That's why we invent new technologies, which make audio processing easier, faster, better sounding and more creative.

## Sound Matters

In the world full of audiophiles you just need superb audio quality. And that's why we spend so much time perfecting audio algorithms until they sound unbeatable. Everything from dynamic filters to spectral dynamic processing. Our technologies just sound perfect.

## Inspiring User Interface

Modern user interfaces must not only be easy and quick to use, but also versatile and the whole visual appearance should inspire you. MeldaProduction plugins provide the most advanced GUI engine on the market. It is still the first and only GUI engine, which is freely resizable and stylable. Our plugins can look as an ancient vintage gear, if you are working on old-school rock music. Or as super-modern

futuristic devices if you are working on modern electronic music.

## Easy to Use, Yet Versatile

The only limit is your imagination. Our plugins are with absolutely no doubt the most powerful and versatile tools on the market. Yet we managed to make the plugins easy to use via the devices and smart randomization system. But when you are ready, you are one click away from the endless potential the plugins provide.

## Never-Ending Improvements

Most companies create a plugin, sell it and abandon it. We improve our plugins, add features, optimize... until there is nothing left to improve and there are no more ideas. Unfortunately that hasn't happened yet :). And the best thing is that the updates are free-for-life!

*MeldaProduction was founded in 2009 by Vojtech Meluzin and is based in Prague, Czech Republic.*

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