



PRO · USER MANUAL

Keep the kick you chose.
Let it find the bass.

Pro edition · Development version 0.1.0

Updated 28 September 2026

User manual · Musical Creation





Lite & Pro

Complete sidechain-driven tuning in Lite. Pro adds three dedicated modules for shaping the kick's tone and envelope.

Features	Lite	Pro
Sidechain-driven pitch tuning Tune Coverage, pitch wheel and Follow/Freeze	✓	✓
Sub Retain Compensates for low-end loss during upward pitch shifts	✓	✓
Global Gain Match, Peak Guard and Undo/Redo	✓	✓
Adaptive EQ Follows the kick's tuned pitch	—	✓
Four-point Envelope Shapes attack, body and tail, adapting to each kick's timing	—	✓
Saturation Adds harmonics to the whole kick or only its tuned portion	—	✓

Both tiers use the same tuning engine and sound quality. Tuning includes Amount, pitch hints and analyzer readouts; Sub Retain includes all advanced controls.

One installation. Upgrade in place.

The Lite interface places a quiet **UNLOCK PRO** ↗ link below the logo. It opens Pro feature information and serial entry. Pro displays a plain **PRO VERSION** label there instead. Fresh Lite projects unlock neutral Pro modules. If your project contains saved Pro processing, activation restores it.

One desktop installation supports both tiers. Lite serial availability and online purchasing will be announced separately.

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Get started

Insert on the kick track, then send the bass to the external sidechain.

- 1 **Activate.**
Open the header key and enter your email and serial.
- 2 **Route the bass in your DAW.**
Select it as the plugin's external sidechain. If the DAW has a sidechain Mix control, normally set it to 100% external. The bass is analysed, never mixed into the output.
- 3 **Play both tracks.**
Check the sidechain status and KICK, TUNED and BASS frequency readouts.
- 4 **Set the tuning.**
Start with Follow, 0 st and 100% Pitch Amount. Drag the white seam to choose where tuning begins. Add an interval or Freeze the target if needed.
- 5 **Shape and compare.**
Use Sub Retain for lost low-end weight. Pro also offers EQ, saturation and envelope shaping. Compare with ACTIVE/BYPASSED and GAIN MATCH; leave GUARD on.

Read the interface

DISPLAY	MEANING
Red / purple kick	Red shows the protected portion; purple marks the tuned body. A matching target can turn purple without needing a pitch shift.
Blue curve / amber curve	Blue shows bass evidence; amber shows the EQ response.
White seam	The Tune Coverage boundary in the PITCH waveform.
HOLD / HELD	HOLD briefly reuses a recent bass reference. HELD keeps the analyzer visible while playback is stopped. Neither selects pitch Freeze.

The lower waveforms show the source hit, with controls overlaid. Click manual images to enlarge them. Resize the plugin from its lower-right corner; click the company logo for About.

TAME TUNE: the reference blend

The header KICK⇌BASS control chooses the tuning reference. **100% BASS** follows the sidechain; **0% KICK** uses the kick itself. Intermediate settings can suggest different targets. This changes the reference, not correction strength or audible bass level. Double-click restores 100% BASS.

Playback latency

Kick Tune Pro reports **310 ms** latency. Use your DAW's plugin-delay compensation; it is best suited to compensated playback rather than live tracking.

Pitch

Choose when tuning starts, how far it moves and which pitch it follows.



The white seam sets coverage; AMOUNT sets correction strength.

Coverage and Amount

Drag the white seam **right** to protect more of the onset, or **left** to tune more of the hit. Right-click the waveform to enter a coverage percentage. **0%** protects the whole hit from pitch processing; **100%** gives maximum coverage while retaining the built-in onset protection.

Pitch AMOUNT controls correction strength: 0% keeps original pitch; 100% requests the target plus your offset in Follow. Drag or type a value; double-click restores 100%. Other enabled shaping can remain audible at zero Amount or coverage.

Follow, Freeze and offset

The **triangle** means Follow: each kick follows a usable bass reference. Click it to capture the currently corrected pitch. The **pause icon** means Freeze: subsequent kicks keep that target even as the bass changes. Click again to resume Follow.

Freeze needs a valid target, some tuned coverage and active processing. It remembers the applied pitch and current Amount; keeping Amount unchanged holds that destination. Changing Amount adjusts correction strength relative to the capture.

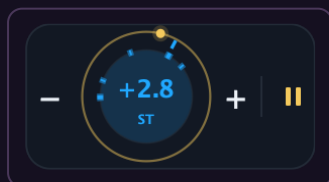
The wheel offsets the target by **-12 to +12 semitones**. Drag vertically or use -/+; +7 st is a fifth up. Both modes remain adjustable. In Freeze, moving from the captured +3 st to +5 st raises the captured target by two semitones.

Double-click the centre or inner ring to reset only the offset. Pitch edits apply to subsequent hits; they do not retune a tail already sounding.

LIMIT

Targets must remain within **30–120 Hz** and no more than an octave above or below the original kick. An out-of-range request leaves pitch unchanged. Reduce the offset or choose another target.

Read the wheel



Blue indicates a remembered-pitch match.

Pointer and number: your chosen semitone offset.

Inner blue marks: recently heard bass pitches. The pointer turns blue near a match. Hints are temporary and do not snap the pitch.

Moving outer dot: the applied target; purple in Follow, amber in Freeze. It shows target pitch, independently of your offset pointer.

Adaptive EQ

Shape the tone with filters that follow the kick's tuned pitch.



Amber nodes and the amber curve control EQ.

Hover empty graph space to reveal a +, then click to add a filter. Up to **eight filters** are available. Choose Bell, Low Shelf, High Shelf, High-pass or Low-pass from the selected node's card or right-click menu.

- Drag horizontally for frequency and vertically for gain, or resonance on pass filters.
- Scroll over a selected node to adjust Q. Use its floating card for precise values; double-click a value to type.
- Double-click a node to remove it; Undo restores it.
- Click **EQ** for module bypass and **GAIN MATCH** for a level-matched comparison.

Bell and shelf gain spans -48 to $+48$ dB. Pass filters offer 12 or 24 dB/octave slopes. Frequency spans 18 Hz–16 kHz, subject to sample rate; Q spans 0.38–2.5.

The filters follow the tuned pitch and keep their last position when no new target is available. You can still edit them during playback or over a HELD analyzer. Hover a node to bring back its detail card.

Whole-kick shaping

EQ also affects the attack, regardless of Tune Coverage. Large boosts can cause Guard to reduce the level.

Saturation

Add harmonics to the whole kick or only its tuned portion.

SATURATION

Add harmonic colour.

ON

GAIN MATCH

TUNED

DRIVE

28%

SOFT

PRE EQ

MIX

100%

Choose the scope, character and position relative to EQ.

CONTROL	USE
ON / OFF	Bypass saturation while retaining its settings.
DRIVE	Set intensity from 0–100%. At 0%, saturation is neutral.
WHOLE / TUNED	Process the whole kick, or add harmonics only to its tuned portion.
SOFT / WARM / HARD	Choose rounded, warm or sharper distortion. Open the dropdown, or right-click Drive.
MIX	Blend the saturation effect from none at 0% to full at 100%.
GAIN MATCH	Compare with and without saturation at a matched level.
PRE EQ / POST EQ	PRE EQ puts saturation before EQ, so EQ shapes its result. POST EQ puts it after EQ, so EQ shapes what drives the distortion.

Drag Drive or Mix vertically. Their readouts show whole percentages; fine adjustments are retained. Double-click Drive to reset to 0%, or Mix to reset to 100%.

If TUNED sounds unchanged

It needs an audible tuned portion. Check pitch coverage and whether the target requires a pitch shift. WHOLE can also affect the original kick.

Envelope

Shape attack, body and tail, adapting to each kick's timing.



Move amber points to shape level over time.

Drag points horizontally for timing and vertically for level, from mute to +12 dB. A flat **0 dB** curve leaves the level unchanged.

- Hold **Shift** while dragging for fine adjustment.
- **Option**-click resets a point's level without moving it.
- Double-click restores the point's default position and level.
- Use **ON/OFF** to bypass only the envelope.

The envelope shapes the whole kick, including when pitch correction is inactive. Your gain shape adapts to each hit's timing; edits take effect on subsequent hits, leaving the current tail unchanged.

The waveform shows the source hit; the amber line shows your gain shape. Use the main analyzer and your ears to judge the result.

Sub Retain

Compensate for low-end loss during upward pitch shifts.



The graph shows the recovery actually being applied.

Raise **AMOUNT** to recover more of the lost weight. At 100%, Sub Retain requests the full available recovery within its boost limit. It applies only when upward tuning causes a measurable loss; it does not force a constant bass boost.

Advanced controls

Right-click the graph. Drag a value up/right to increase it or down/left to decrease it. Double-click resets that value; click outside or press Escape to close.

CONTROL	RANGE / DEFAULT	USE
Detect Hz	60–100 Hz / 60 Hz	Choose the low-frequency region used to assess weight loss.
Max Boost	+3–12 dB / +3 dB	Limit the maximum recovery boost.
Q	0.45–1.40 / 0.72	Adjust the recovery shelf’s broadness.

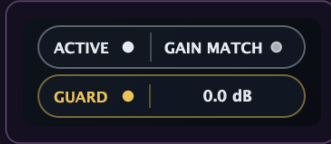
A flat graph can be correct

Downward tuning, no pitch shift, complete pitch protection or little low-end loss may need no recovery—even at 100% Amount. Raising Max Boost does not force a lift.

The frequency badge follows the applied target. ZOOM changes the display magnification, not the boost. All Sub Retain controls belong to both tiers.

Gain Match, Guard and Undo

Compare levels and keep control of added peaks.



Guard displays reduction in dB.

ACTIVE/BYPASSED switches the complete effect. The header **GAIN MATCH** makes the overall comparison; EQ and saturation have their own local matching controls.

Gain Match

A filled dot means enabled, a hollow/dim dot means disabled, and a pulsing dot means learning. Allow a few usable kicks to settle before comparing. New instances start all three matchers On.

With global matching On, the bypassed original may be attenuated to match the processed result. With it Off, internal bypass returns the original at its unprocessed level. Later processing and Guard can affect the final level after a local match.

Guard

GUARD reduces peaks added by processing. **0.0 dB** means no reduction; the readout shows attenuation when needed. Click to toggle it. Right-click and choose **Reset learned reduction** to clear the held value.

Guard is not intended to repair an already-clipping source or replace a mastering limiter.

Undo / Redo

Use the header arrows or $\text{⌘} + \text{Z}$ / $\text{⌘} + \text{Shift} + \text{Z}$. Undo covers control edits, survives closing the editor, and clears when a project state is loaded. It is not saved as project history.

Activation and saved settings

Manage your license from the header key.

About and help

The blue **By Musical Creation** credit opens the company website. Click the separate Musical Creation company logo to open About. It shows your edition, version and license status. **Open user manual** opens this bundled guide offline; **Visit website** opens Musical Creation. **Manage license** opens the same panel as the header key. PRO VERSION sits below the logo; Undo and Redo sit to the right, vertically centered with the logo.

Activate or move a license

Enter your email and serial to activate. The panel shows license status and computer capacity. Use **Deactivate this computer** before moving an activation. Offline use is available only while your cached authorization remains valid; use Refresh when the panel offers it if verification needs retrying.

Demo and unauthorized use

The current **RUN IN DEMO MODE** option previews the interface only. It does not unlock processed audio. Without authorization, the plugin passes dry audio with its normal latency.

Project recall

Your project saves control settings, including the frozen pitch target. Saved values take precedence over new-instance defaults. Temporary pitch hints and Undo history are not saved; Gain Match may need to settle again after reopening.

Only **Transient Preserve** and **Tame Tune** have host automation. Preserve uses the inverse coverage value: **Tune Coverage = 100 – Transient Preserve**. For example, 70% Preserve means 30% coverage. Other settings save with the project but have no automation lanes.

Edition and formats

This manual covers Pro development version 0.1.0. Current Mac development builds include AU, VST3 and AAX for Apple Silicon and Intel; host qualification is ongoing. Windows x64 VST3 is planned.

Opening a Pro project in Lite preserves its EQ, Envelope and Saturation settings, but leaves those stages inactive. A dismissible notice explains this. Activating Pro restores the saved processing automatically.

Quick reference

Defaults apply to new instances; saved projects keep their settings.

CONTROL	DEFAULT
TAME TUNE	100% BASS
Tune Coverage	30% visible (70% host Transient Preserve)
Pitch mode / offset / Amount	Follow / 0 st / 100%
EQ / local Gain Match	Enabled, no nodes / On
Saturation On / Drive / scope	On / 0% / TUNED
Character / Mix / order / Gain Match	SOFT / 100% / PRE EQ / On
Envelope	On; four points at 0 dB
Sub Retain Amount	0%
Detect Hz / Max Boost / Q	60 Hz / +3 dB / 0.72
Global state / Gain Match	Active / On
GUARD	On; 0.0 dB before learning

Useful shortcuts on macOS

ACTION	GESTURE
Fine pitch / envelope edit	Shift while dragging; Shift + arrows where supported
Reset pitch offset	Double-click centre/inner ring, or Home
Follow / Freeze	Triangle/pause control, or Space with wheel focus
Numeric coverage	Right-click PITCH waveform, enter value, press Enter
Fine EQ / saturation edit	⌘ while dragging; ⌘ + scroll for fine EQ Q
Delete EQ node	Option-click or double-click the node
Bypass EQ node	Option + Shift-click
Toggle whole EQ with focus	⌘ + Option + Shift + B
Reset envelope point	Option-click: gain only; double-click: gain and time
Sub Retain advanced	Right-click graph; Shift or ⌘ for fine value edits
Reset Guard learning	Right-click GUARD → Reset learned reduction
Undo / Redo	⌘ + Z / ⌘ + Shift + Z

Context menus and on-screen controls provide alternatives where a DAW intercepts keyboard shortcuts.

Troubleshooting

Check the controls below before changing your sound.

No audible tuning

Check sidechain routing, activation, ACTIVE, Pitch Amount and Tune Coverage. Follow needs a usable reference; offset alone is not standalone transposition. If LIMIT appears, reduce the offset. Pitch controls →

Freeze will not engage

Play a measurable kick with a usable target, active processing and some tuned coverage. Capture after the corrected pitch is audible. Changes apply to subsequent hits. Follow and Freeze →

Sub Retain stays flat

It only recovers low-end weight lost through upward tuning. A flat graph at 100% can be correct. Sub Retain →

Saturation seems inactive

Check ON/OFF, Drive and Mix. TUNED needs an audible tuned portion; try WHOLE to include the original kick. Saturation →

The level is lower than expected

Check Guard's reduction and allow Gain Match to settle. Global matching can also attenuate the bypassed original. Matching and Guard →

A reopened project sounds dry

Check the license panel, host/plugin bypass and sidechain routing. The current Demo option does not authorize processing. Activation →



Kick Tune Pro · Musical Creation

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Native interface captures use illustrative settings; displayed values vary with your audio.

www.MusicalCreation.com · Creation is what it's all about.