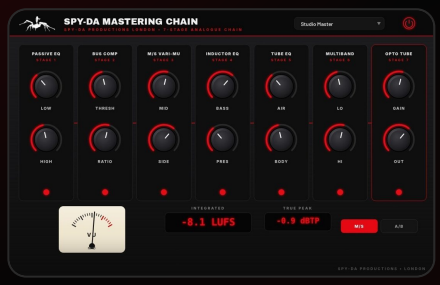
SPY-DA AUDIO

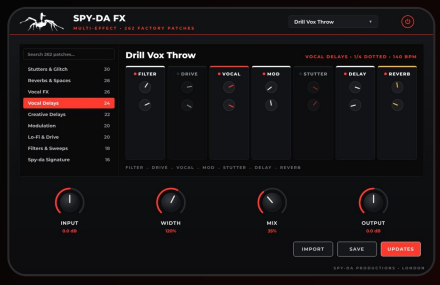
Plugins User Manual

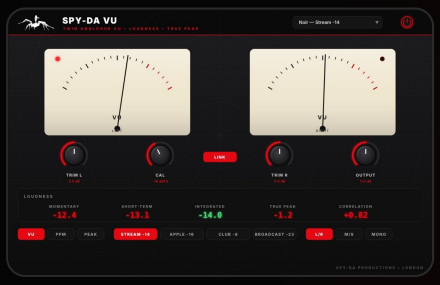
44 plugins for mixing, vocals, mastering, sound design and beat-making, built at our West London studio. From install to the last knob.













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Welcome to Spy-da Audio

Spy-da Audio is the in-house plugin range from Spy-da Productions, the West London recording, mixing and mastering studio. Every tool here was built for the studio's own records and runs in Logic Pro X 10.4.8 on macOS 10.13 High Sierra and later. Every plugin runs natively on both Intel and Apple Silicon Macs. Full details are on the Compatibility & known issues page.

This manual covers all 44 plugins: what each one is for, how to set it up, and what every control does. Each chapter opens with a quick start so you can get sound out of it in a minute, then goes deeper.

The line-up

PRODUCT	WHAT IT DOES	RANGE	FORMATS	RUNS NATIVELY ON	WHERE IT GOES IN LOGIC
Spy-da Channel Strip	Full console channel: filters, gate, EQ, compressor, drive	Mixing	AU, VST3	Intel + Apple Silicon	Audio FX insert
Spy-da EQ	8-band parametric EQ with Mid/Side and analyser	Mixing	AU, VST3	Intel + Apple Silicon	Audio FX insert
Spy-da Compressor	Five-character compressor (VCA, FET, Glue, Opto, Vari-Mu)	Mixing	AU, VST3	Intel + Apple Silicon	Audio FX insert
Spy-da Limiter	True-peak mastering limiter with streaming targets	Mixing / Mastering	AU, VST3	Intel + Apple Silicon	Last insert on the Stereo Out
Spy-da Reverb	Room, Chamber, Hall and Plate reverb	Mixing	AU, VST3	Intel + Apple Silicon	Aux send or insert
Spy-da Delay	Digital, Tape and Analog delay with ping-pong	Mixing	AU, VST3	Intel + Apple Silicon	Aux send or insert
Spy-da Stereo Imager	Width, rotation, shuffle and mono bass	Mixing	AU, VST3	Intel + Apple Silicon	Any insert, often the mix bus
Spy-da Channel A	Console channel: filters, 4-band EQ, compressor, gate/ expander	Studio	AU, VST3	Intel + Apple Silicon	First insert on a track
Spy-da Channel A2	Channel A plus transformer drive and a second EQ voice	Studio	AU, VST3	Intel + Apple Silicon	First insert on a track
Spy-da Channel B	Smooth console channel with proportional-Q EQ	Studio	AU, VST3	Intel + Apple Silicon	First insert on a track
Spy-da Console EQ	Channel B's 4-band EQ with ÷3 and ×3 ranges	Studio	AU, VST3	Intel + Apple Silicon	Audio FX insert
Spy-da Class-A EQ 3	Three-band Class-A inductor EQ with drive	Studio	AU, VST3	Intel + Apple Silicon	Audio FX insert
Spy-da Class-A EQ 4	Four-band Class-A EQ with Hi-Q mids and drive	Studio	AU, VST3	Intel + Apple Silicon	Audio FX insert

PRODUCT	WHAT IT DOES	RANGE	FORMATS	RUNS NATIVELY ON	WHERE IT GOES IN LOGIC
Spy-da Tube EQ	Passive tube program EQ	Studio	AU, VST3	Intel + Apple Silicon	Audio FX insert, bus or master
Spy-da Tube Mid EQ	Tube midrange EQ	Studio	AU, VST3	Intel + Apple Silicon	Audio FX insert
Spy-da Bus Comp	Stereo VCA bus compressor	Studio	AU, VST3	Intel + Apple Silicon	Mix bus, drum bus
Spy-da Diode Comp	Diode-bridge compressor with limiter and gate	Studio	AU, VST3	Intel + Apple Silicon	Audio FX insert
Spy-da Vocal Tuner	Real-time pitch correction, Graph editing and 4-voice harmony	Vocal	AU, VST3, Mac app	Intel + Apple Silicon	First insert on a vocal
Spy-da Pitch	Note-by-note vocal editor	Vocal	AU	Intel + Apple Silicon	First insert on a vocal
Spy-da De-Esser	Split or wideband de-esser with listen modes	Vocal	AU, VST3	Intel + Apple Silicon	After EQ and compression on a vocal
Spy-da Mastering Chain	The studio's seven-unit mastering rack in one plugin	Mastering	AU, VST3, Mac app	Intel + Apple Silicon	Stereo Out
Spy-da Multiband	Four-band compressor with phase-aligned crossovers	Mastering	AU, VST3	Intel + Apple Silicon	Stereo Out, buses
Spy-da Level 1	Peak limiter / maximiser	Mastering	AU, VST3	Intel + Apple Silicon	Last insert on the Stereo Out
Spy-da Level 2	Maximiser with auto release	Mastering	AU, VST3	Intel + Apple Silicon	Last insert on the Stereo Out
Spy-da Level 3 Ultra	Five-band maximiser with styles	Mastering	AU, VST3	Intel + Apple Silicon	Last insert on the Stereo Out
Spy-da Level 3 Multi	Five-band maximiser with per-band control	Mastering	AU, VST3	Intel + Apple Silicon	Last insert on the Stereo Out
Spy-da Level 3-16	Sixteen-band maximiser with four zones	Mastering	AU, VST3	Intel + Apple Silicon	Last insert on the Stereo Out
Spy-da Level 3 Multi LL	Level 3 Multi with 0.5 ms look-ahead	Mastering	AU, VST3	Intel + Apple Silicon	Last insert on the Stereo Out
Spy-da Level 3 Ultra LL	Level 3 Ultra with 0.5 ms look-ahead	Mastering	AU, VST3	Intel + Apple Silicon	Last insert on the Stereo Out
Spy-da Level 4	True-peak maximiser with transient clipper	Mastering	AU, VST3	Intel + Apple Silicon	Last insert on the Stereo Out
Spy-da 432	Retunes finished masters from 440 Hz to 432 Hz	Mastering	AU, Mac app	Intel + Apple Silicon	Last insert on the Stereo Out
Spy-da VU	Twin analogue VU meters with a loudness strip	Metering	AU, VST3	Intel + Apple Silicon	Any insert, usually last

PRODUCT	WHAT IT DOES	RANGE	FORMATS	RUNS NATIVELY ON	WHERE IT GOES IN LOGIC
Spy-da Goniometer	Stereo field scope, phase correlation and mono check	Metering	AU, VST3	Intel + Apple Silicon	Last insert on the Stereo Out
Spy-da FX	Multi-effect with 262 factory patches	Creative	AU, VST3, Mac app	Intel + Apple Silicon	Audio FX insert
Spy-da Mash Up	Turns any audio into MIDI and replays it on 555 instruments	Creative	AU instrument, Mac app	Intel + Apple Silicon	Software Instrument track
Spy-da Rack	Hosts up to 8 of your instruments: layer, split, save sets	Instrument	AU instrument	Intel + Apple Silicon	Software Instrument track
Spy-da Spin Drive	Saturation that stays level-matched as you turn	Spin	AU, VST3	Intel + Apple Silicon	Audio FX insert
Spy-da Spin Fat	Low-end weight, body and warmth	Spin	AU, VST3	Intel + Apple Silicon	Audio FX insert
Spy-da Spin Filter	Resonant low-pass, high-pass or band sweep	Spin	AU, VST3	Intel + Apple Silicon	Audio FX insert
Spy-da Spin Bright	Top-end lift with harmonic sparkle	Spin	AU, VST3	Intel + Apple Silicon	Audio FX insert
Spy-da Spin Loud	Louder in one move, never over −1 dBFS	Spin	AU, VST3	Intel + Apple Silicon	Last insert on a bus or the Stereo Out
Spy-da Spin Press	Compressor with automatic make-up	Spin	AU, VST3	Intel + Apple Silicon	Audio FX insert
Spy-da Spin Pump	Tempo-synced sidechain-style pumping	Spin	AU, VST3	Intel + Apple Silicon	Audio FX insert on pads, chords or bass
Spy-da Spin Wet	Room, plate or hall reverb	Spin	AU, VST3	Intel + Apple Silicon	Audio FX insert or an aux

The **Mix Suite** plan bundles the six mixing plugins with Spy-da VU and Stereo Imager, the **Vocal Suite** bundles the vocal tools, and **Spy-da Complete** includes all 44 plugins. See Plans, licences and your account.

Getting started

Installing takes about two minutes: download from My Plugins, run the installer, open Logic.

What you need

ITEM	REQUIREMENT
macOS	10.13 High Sierra or later
Mac	Intel or Apple Silicon (M1 and later). Every plugin runs natively on both (see Apple Silicon Macs)
Logic	Logic Pro X 10.4.8 or later (Logic Pro 11 on macOS 15)
Other hosts	Any Audio Unit or VST3 host on a Mac, for the plugins that ship in that format. No Windows or Pro Tools (AAX) versions

1. Get Spy-da Installer

1. Sign in at My Plugins. There's no password: enter your email and click the sign-in link we send you.
2. Click **Download Spy-da Installer**, open the zip and drag **Spy-da Installer** into **Applications**.
3. Open it. The first time, macOS may say it can't check it for malicious software:
   - **macOS 15 Sequoia or later:** click **Done**, open **System Settings › Privacy & Security**, scroll down to the message about Spy-da Installer and click **Open Anyway**.
   - **macOS 14 Sonoma or earlier:** right-click Spy-da Installer, choose **Open**, then click **Open** again.

2. Install

1. Quit Logic.
2. In Spy-da Installer, type the email you bought with. We email you a 6-digit code; type it in. You stay signed in on that Mac.
3. You'll see every plugin you subscribe to or own. Tick the ones you want (or **Select all**) and click **Install**.
4. Each plugin is downloaded, checked, and copied to `Library/Audio/Plug-Ins/Components` (Audio Unit) and `Library/Audio/Plug-Ins/VST3`. Products with a standalone app also go in **Applications**.
5. Spy-da Installer activates each plugin on that Mac for you and clears Logic's plugin cache, so Logic finds them on its next start.
6. When we release an update, the plugin shows **Update** in Spy-da Installer. Click **Update all** to get every new version.

Have a second studio Mac? Install Spy-da Installer there too and sign in with the same email. Each licence works on 3 Macs.

3. Open in Logic

1. Start Logic. It scans and validates the new plugins, which takes a few seconds per plugin the first time.
2. Click an **Audio FX** slot and choose **Audio Units › Spy-da Audio › [plugin name]**.

3. Spy-da Mash Up and Spy-da Rack are instruments: create a **Software Instrument** track and pick them from **AU Instruments › Spy-da Audio**.

If a plugin doesn't appear, see Troubleshooting.

Apple Silicon Macs (M1 and later)

Every Spy-da plugin is a Universal build: it runs natively on Intel Macs and on Apple Silicon Macs, so there's no need to open Logic using Rosetta. If you already run Logic using Rosetta for other plugins, Spy-da plugins load there too.

4. Activate your licence

If you installed with Spy-da Installer, your plugins are already activated — skip this step. The steps below are for activating by hand.

Every Spy-da plugin has **Spy-da Guard**, our licence check, built in. Until a Mac is activated the plugin runs in **demo mode**: everything works, but the sound drops out for about 2.5 seconds every 45 seconds.

1. Copy your licence key from My Plugins. It looks like `SPYDA-XXXX-XXXX-XXXX-XXXX`.
2. Open any Spy-da plugin and click the licence badge in its corner (it reads **DEMO - ACTIVATE**). The Mix Suite plugins, Stereo Imager, De-Esser and Multiband open their own licence screen instead.
3. Paste the key and click **ACTIVATE**. The Mac needs to be online for this step.

One key unlocks every plugin in your plan on that Mac, so you only enter it once per Mac. The badge then reads **LICENSED**. Click it any time to see who the licence belongs to, how long the plugins can run offline, or to **DEACTIVATE THIS MAC**.

RULE	DETAIL
Macs	Up to 3 Macs at once. To move to a new Mac, deactivate an old one from its plugin badge, or ask us to sign it out
Working offline	Plugins check in about once a day when online. Subscriptions keep working offline for up to 14 days; owned and complimentary licences for up to 90 days
Payment problems	If a subscription payment fails, the plugins keep working while the payment is retried and show **PAYMENT DUE** with an **UPDATE PAYMENT** button. If the subscription ends unpaid, they go back to demo mode until you renew

Keep your key private: it is tied to your account. The full licence terms are in section 6 of our Terms & Conditions.

Working with any Spy-da plugin

The range shares one design language: black and charcoal panels, Spy-da red, the Spy-da logo and the same control gestures. Learn them once and every plugin feels familiar.

Knobs and sliders

GESTURE	RESULT
Drag up / down	Change the value
Shift + drag	Fine adjustment
Double-click	Reset to default
Right-click (Vocal Tuner)	Assign a MIDI controller

Every control can be automated in Logic: set the track's automation mode to Latch or Touch and move the control.

Presets and A/B

- **Factory presets** load from the preset menu in the plugin. In the Spy-da Studio and Level plugins, click the preset name in the footer, or use **<** and **>** to step through. Most also appear in Logic's own preset menu at the top of the plugin window.
- **A/B compare** keeps two complete settings in memory. Click **A** or **B** to switch; **Copy** (**A**→**B** in the Studio and Level plugins) duplicates one side to the other.
- **Save Preset…** stores your own preset (see below).

My presets and genre presets

Every plugin's preset menu also has the Spy-da preset tools:

ITEM	WHAT IT DOES
My Presets	Your own saved presets for that plugin
Save Preset…	Saves the current settings under a name you choose
Delete Preset	Removes one of your presets
Save as Default	New copies of the plugin open with these settings. Projects you've already saved still open exactly as saved
Load My Default / Clear Default	Go back to your default, or back to the factory start-up settings
Open Presets Folder	Shows the preset files in Finder

Your presets are kept in **Music › Spy-da › Presets › [plugin name]** (Vocal Tuner's folder is still called *Spy-da AutoTuner*). To use them on another Mac, copy the **Spy-da** folder from Music across.

Genre presets give you a starting point for 25 genres: Hip-Hop, Rap, Trap, UK Drill, US Drill, Grime, UK Rap, Boom Bap, Lo-Fi Hip-Hop, R&B, Contemporary R&B, Neo Soul, Soul, Funk, UK Garage, Bassline, Drum & Bass, Jungle, Dancehall, Reggae, Afrobeats, Amapiano, Afro Swing, Reggaeton and Urban Pop. Each plugin turns the genre into its own settings:

- **Mix bus and master:** Channel Strip, EQ, Compressor, Limiter (club genres use the Club target), Stereo Imager, Multiband, every Spy-da Studio plugin and Level 1–4.
- **Lead vocal:** Reverb, Delay, De-Esser, Diode Comp, Vocal Tuner (tuning speed) and Spy-da FX (the *Genres* category).
- **Spy-da VU:** calibration and loudness target. **Goniometer:** bass-mono split and width target. **Mash Up:** a sound set per genre, from its **Presets** button. **Mastering Chain:** its own 58 genre presets.
- Spy-da Rack and Spy-da 432 have My Presets and Save as Default only. Spy-da Pitch is an editor and has no presets.

In the Mix Suite and Spy-da Studio plugins the genres also appear in Logic's own preset menu, named *Genre - Trap* and so on.

Window size and power

- Most plugins resize from 75% to 150%. Spy-da VU, Spy-da Goniometer and the Spy-da Studio, Level and Spin plugins have a **SIZE** button for 100, 125 and 150%. The size is saved with the project.
- The **power** button in the header (**BYPASS** in the footer of the Studio and Level plugins) bypasses the plugin, the same as Logic's bypass.

Latency

Some plugins need to look ahead: the Limiter, the Level maximisers (0.5–3 ms), De-Esser (1.5 ms, can be switched off), Vocal Tuner, Spy-da 432, and Spy-da Mastering Chain at higher oversampling. The Spy-da Studio plugins run at 2x oversampling, which adds a tiny delay. Each reports its delay to Logic, which compensates automatically on playback. When recording through one of them, switch on Logic's **Low Latency Mode** or use the plugin's own low-latency setting.

Saving

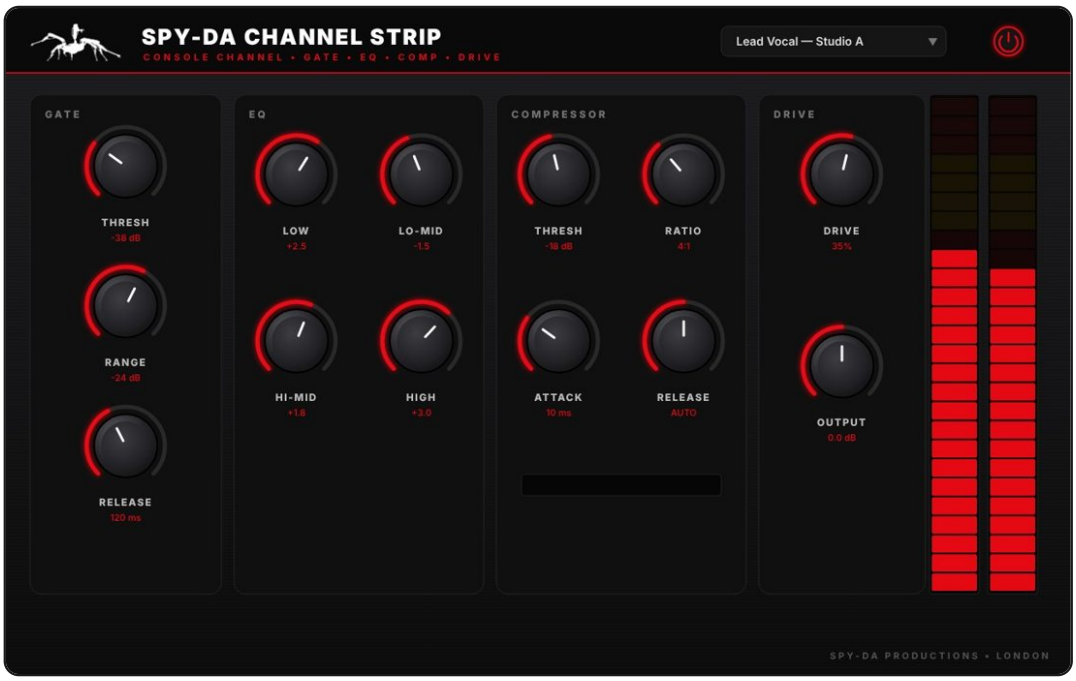
All settings, presets in use and edits (such as Spy-da Pitch notes or Vocal Tuner Graph edits) are saved inside your Logic project. Nothing needs saving separately.

The Mix Suite

Six plugins cover a full mix: Channel Strip for every track, EQ and Compressor for detail, Reverb and Delay for space, and the Limiter to finish. Each has its own accent colour so you can tell them apart at a glance. **Spy-da Stereo Imager** takes care of width.

Spy-da Channel Strip

A complete console channel in one insert. Put it first on every recorded track for clean-up, tone and control.



Spy-da Channel Strip.

SECTION	CONTROLS
Input	Trim, phase invert
Filters	High-pass and low-pass, 18 dB/octave
Gate	Threshold, range, attack, release
EQ	4 bands: low and high bands switch between shelf and bell, plus two mid bells; live curve
Compressor	Four characters, threshold, ratio, attack, release, makeup
Order	**DYN > EQ** puts the compressor before the EQ (default is EQ first)
Drive	Console saturation, from subtle warmth to obvious colour
Output	Output trim and meters

> **Quick start:** high-pass around 80 Hz on vocals, gate only if there's spill, 2–4 dB of compression, then drive to taste.

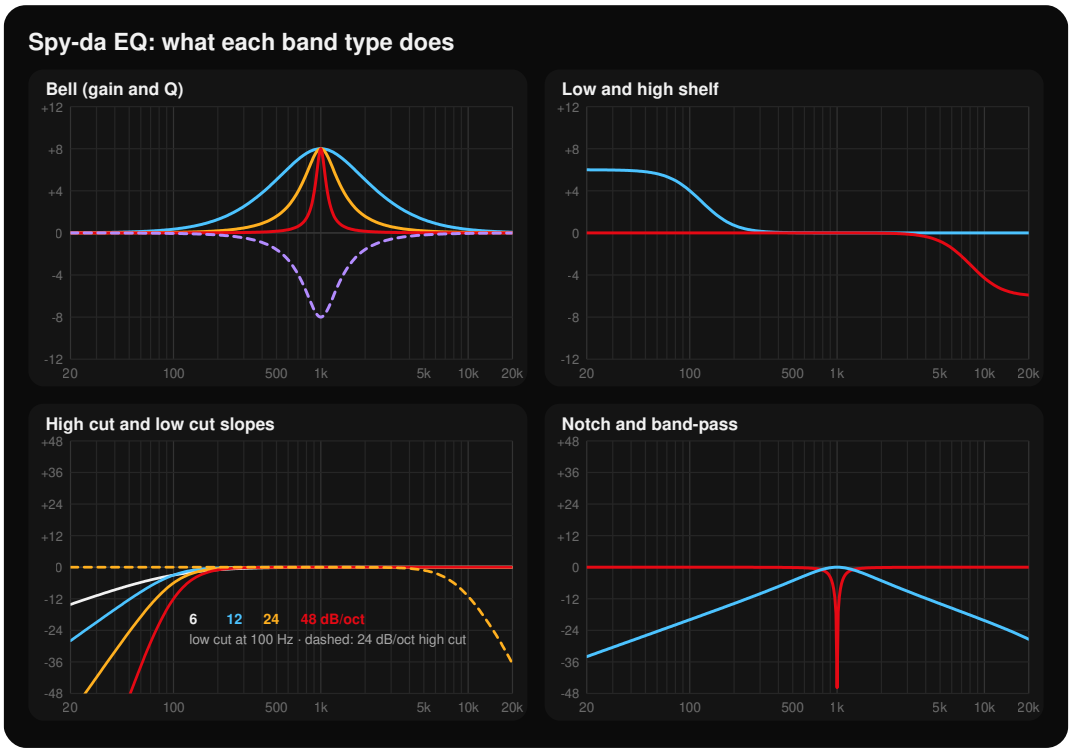
Spy-da EQ

An 8-band parametric EQ for surgical cuts and broad tone shaping.



Spy-da EQ with the analyser running.

- **Bands:** bell, low and high shelf, high and low cut (6, 12, 18, 24, 36 or 48 dB/octave), notch and band-pass.
- **Drag the nodes** on the curve: left/right for frequency, up/down for gain, scroll for width (Q).
- **Stereo / Mid / Side** per band. Example: a Side-only boost at 10 kHz widens the top without touching a centred vocal.
- **Clean / Analog** character. Analog adds gentle curve interaction and colour.
- **Analyser** shows the signal before and after the EQ.

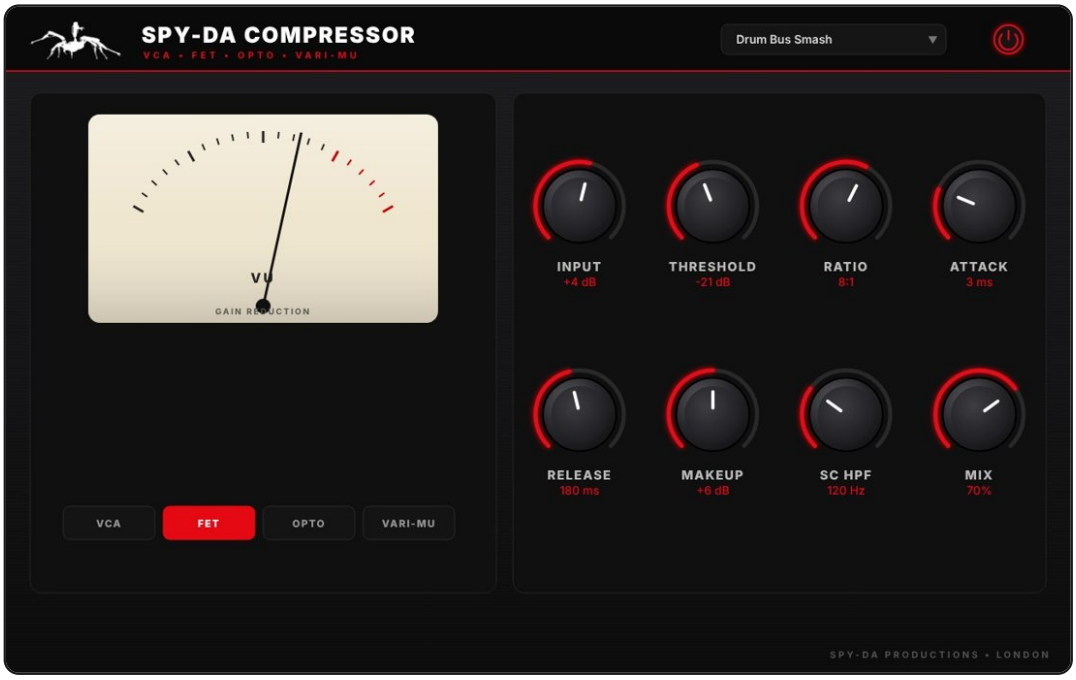


The band types. Bell: wider or narrower with Q (dashed is a cut). Cuts: 6, 12, 24 and 48 dB/octave at 100 Hz.

Quick start: sweep a narrow boost to find a harsh frequency, then flip it to a cut.

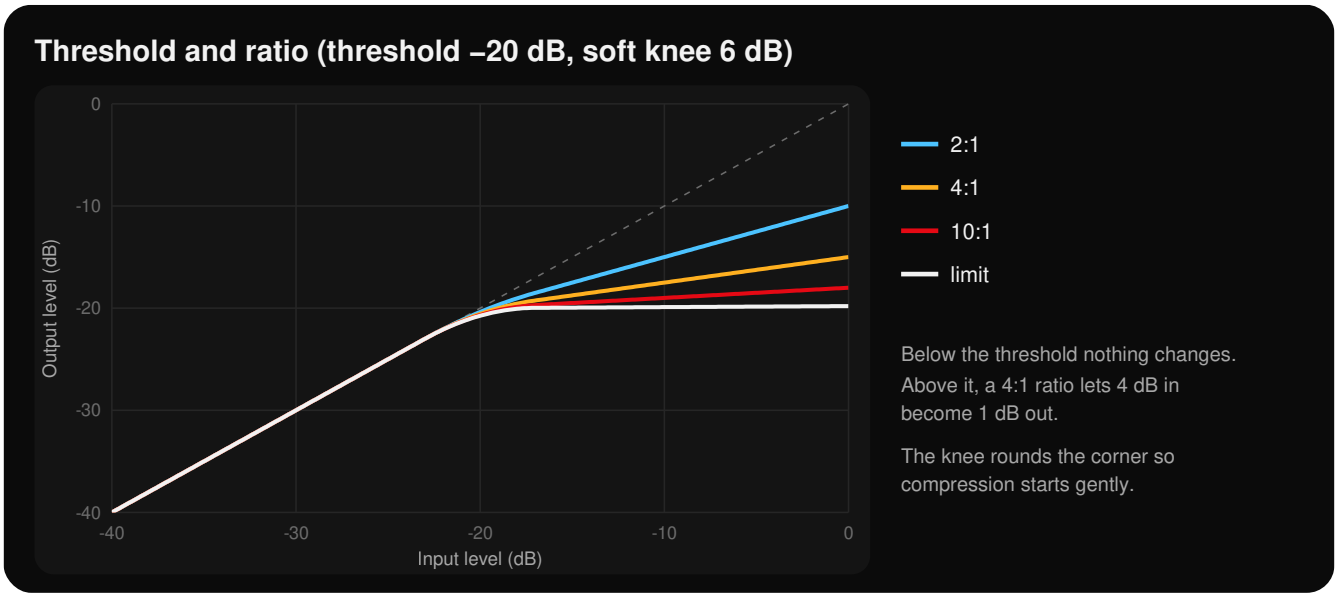
Spy-da Compressor

Five compressor characters in one plugin.



Spy-da Compressor.

MODE	CHARACTER	USE IT ON
VCA	Clean, precise	Anything that needs control without colour
FET	Fast, punchy, aggressive	Drums, rap vocals, bass
Glue	Bus-style, programme-dependent release	Drum bus, mix bus
Opto	Smooth, slow memory release	Vocals, bass, acoustic
Vari-Mu	Soft tube knee, warm colour	Mix bus, mastering, vocals



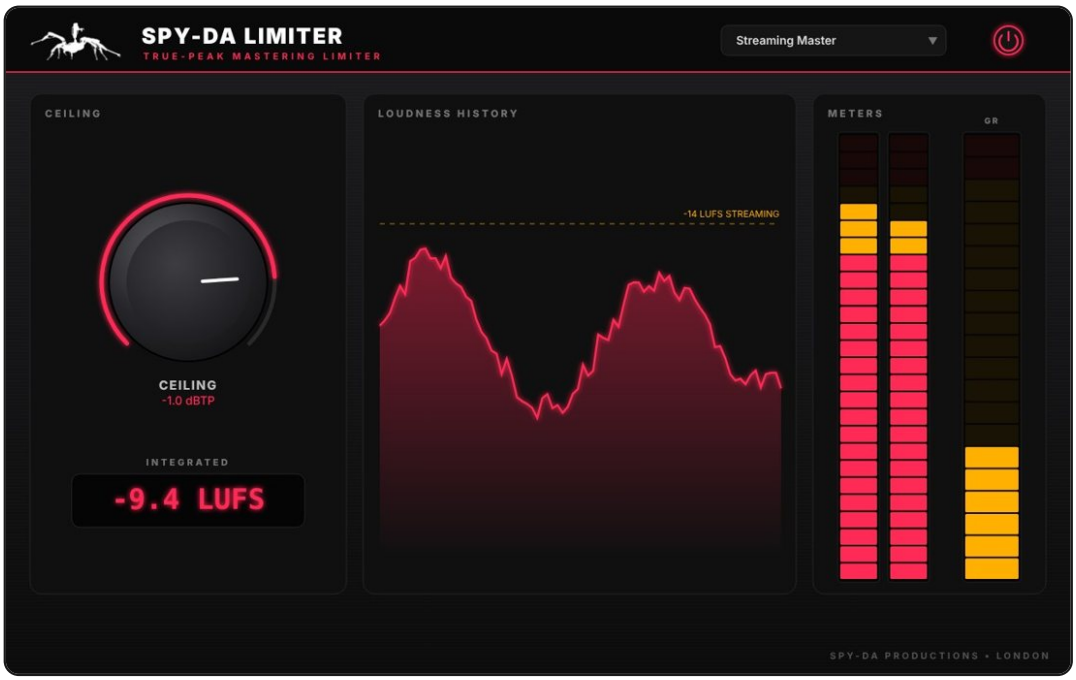
How threshold and ratio work. Below the threshold nothing changes; above it, the ratio decides how much the level is held back.

Also: threshold, ratio, attack, release, soft knee, **sidechain high-pass** (stops bass pumping the compressor), **Mix** for parallel compression and **Auto makeup**. The transfer curve and scrolling gain-reduction history show exactly what it's doing.

> **Quick start:** Opto at 3:1 on a lead vocal, aiming for 3–6 dB of gain reduction on the loudest words.

Spy-da Limiter

A look-ahead brickwall limiter for the end of the master bus. Nothing passes the ceiling.



Spy-da Limiter.

CONTROL	WHAT IT DOES
Gain	Drives the mix into the limiter

CONTROL	WHAT IT DOES
Ceiling	Maximum output, measured as true peak (−1 dBTP is the safe streaming value)
Release	How fast gain recovers
Style	Transparent, Punchy or Loud
Stereo link	Same gain on both sides, or independent
Oversampling	Off, 2x, 4x or 8x. Higher catches more inter-sample peaks and uses more CPU
Target	Spotify, Apple Music, YouTube, Club and others. The meter shows how far you are from that loudness

The meter shows momentary, short-term and integrated LUFS, plus the highest true peak. Factory presets include Spotify, Apple Music, YouTube and Club masters.

> **Quick start:** set ceiling to −1 dB, pick your target, raise Gain until the integrated reading matches it.

Spy-da Reverb

An algorithmic reverb with four spaces: **Room, Chamber, Hall** and **Plate**.



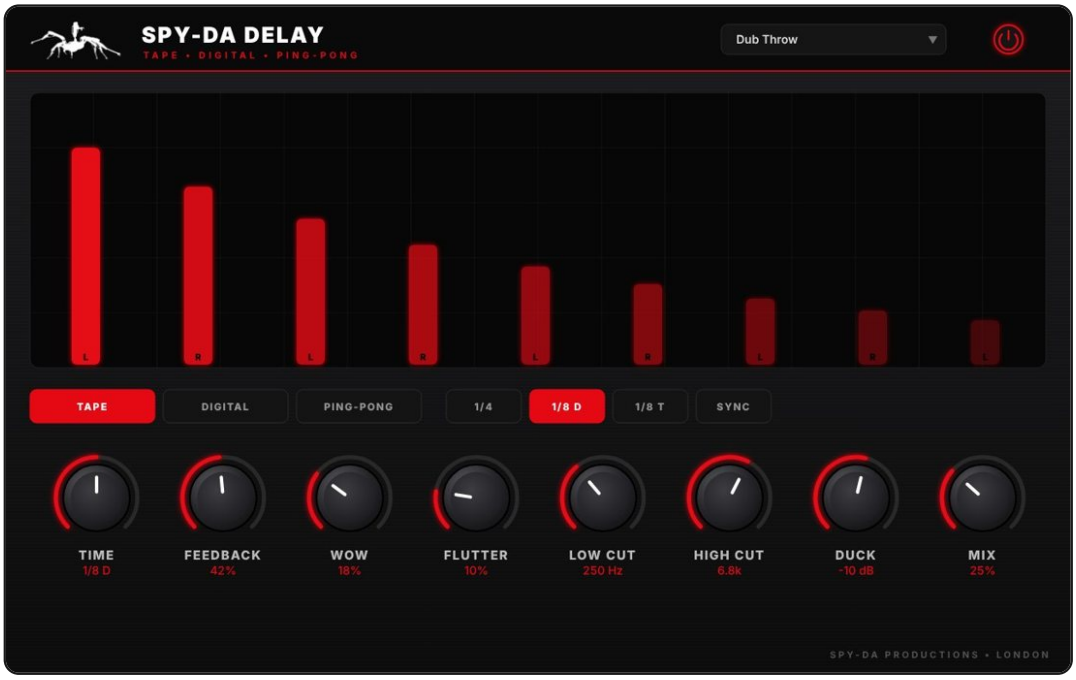
Spy-da Reverb.

- **Pre-delay** in milliseconds, or synced to tempo.
- **Size, Decay, Damping** shape the space; **Modulation** adds movement to the tail.
- **Early** sets the level of the first reflections.
- **Low cut** and **High cut** EQ the tail so it sits behind the mix.
- **Width** from mono to wide stereo.
- **Ducking** pulls the tail down by up to about 11 dB while the vocal is singing, then lets it bloom in the gaps.
- **Freeze** holds the current tail indefinitely for pads and transitions.

Quick start: on an aux send, Plate, pre-delay at 1/16 note, low cut at 200 Hz, ducking on.

Spy-da Delay

A stereo delay with three characters: **Digital** (clean), **Tape** (warm, with wow and flutter) and **Analog** (darker repeats).



Spy-da Delay.

- **Time** in ms or synced: straight, dotted or triplet.
- **Ping-pong** bounces repeats left and right; **Offset** pushes one side later for width.
- **Feedback** with low/high filters and saturation inside the loop, so each repeat gets darker and dirtier.
- **Wow & flutter** for tape-style pitch wobble.
- **Ducking** keeps repeats quiet while the vocal sings.
- **Width** and **Mix**.

Quick start: Tape, 1/4 dotted, feedback 30%, high cut at 4 kHz, ducking on.

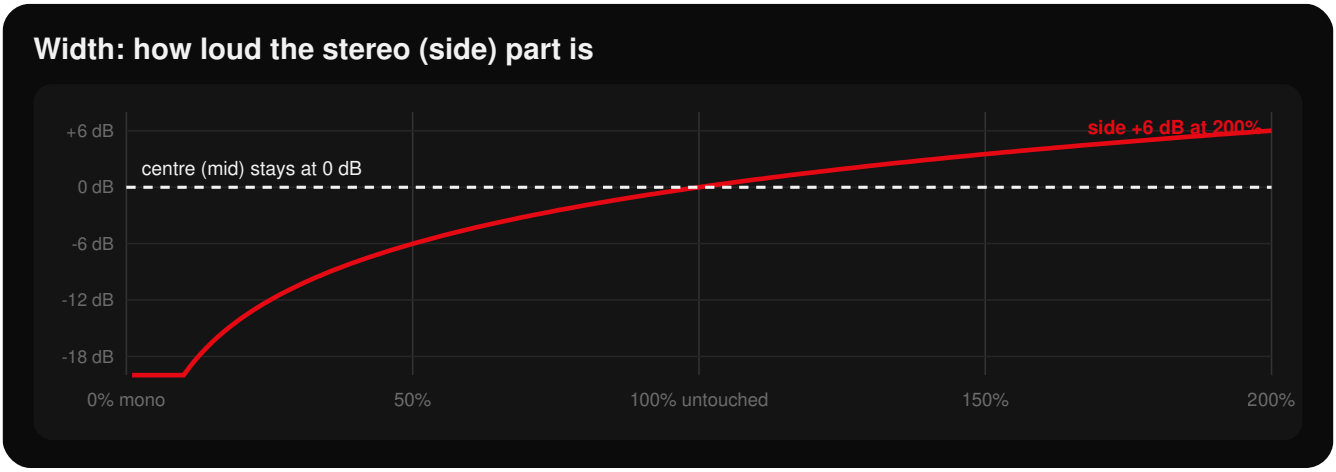
Spy-da Stereo Imager

Widen, narrow, rotate and re-centre the stereo image of a track, bus or master. At its default settings it passes audio through untouched.

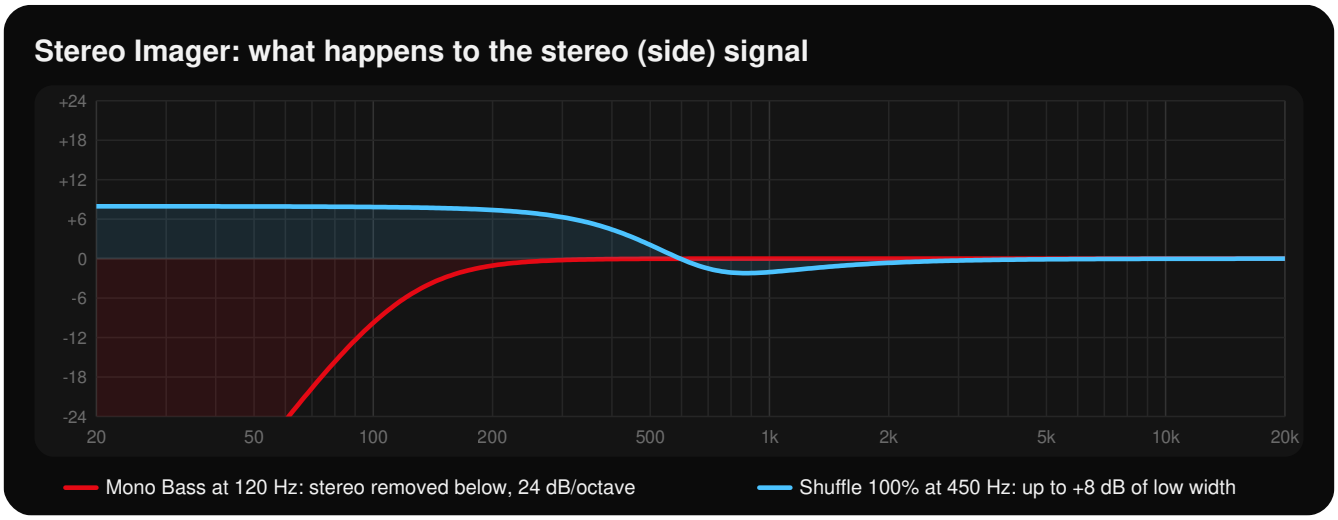


Spy-da Stereo Imager with its half-moon stereo display.

CONTROL	WHAT IT DOES
Width	0–200%. 0% is mono, 100% is untouched, 200% doubles the side signal
Rotation	±45°. Turns the whole stereo field to fix a lopsided mix; +45° puts a centred sound hard right
Asymmetry	Moves the centre image left or right while the edges stay where they are
Shuffle	Lifts the width of the low frequencies (up to about +8 dB of side signal), so the low end sounds bigger without widening the top
Shuffle Freq	60 Hz–1.5 kHz: the shuffler works below this frequency
Mono Bass	On/off, with **Mono Below** 40–400 Hz. Removes stereo below the frequency (24 dB/octave), so kick and bass stay centred for clubs
Output	±18 dB
Display	Half-moon stereo field with a width/rotation fan, plus correlation and balance meters



Width only changes the stereo (side) part of the sound. The centre stays exactly as it was.



Mono Bass removes stereo below its frequency; Shuffle adds width to the low end.

Presets: Wide Master, Super Wide Pads, Mono Bass Master, Club Ready, Tight Vocal, Drum Overheads Wide, Mono Check, Centre Fix Left and Centre Fix Right, plus the genre presets.

> **Quick start:** on the mix bus, switch Mono Bass on at 100–140 Hz, then raise Width to 110–125% while the correlation meter stays on the positive side.

Spy-da Studio: consoles, EQs and compressors

Ten plugins with the character of classic studio hardware: three console channels, five equalisers and two compressors. They share one layout, so once you know one you know them all.

The Studio layout

- **Screen:** the EQ plugins and channels show a live curve of what the EQ is doing; the compressors show a gain-reduction meter.
- **INPUT** and **OUTPUT** (±24 dB) sit either side, with level meters.
- **ANALOG** adds the colour of the console or transformer stage; switch it off for a clean signal. The two tube EQs have a **TUBE DRIVE** knob instead.
- **EQ IN** switches the EQ section in and out for comparison. **PHASE** flips the polarity.
- Controls marked with values (frequencies, ratios, times) are **stepped**, like the hardware: they click between fixed positions.
- **Footer: A**, **B** and **A→B**; **<** and **>** step through presets; the preset name opens factory presets, genre presets and My Presets; **BYPASS**; **SIZE** 100/125/150%.

The Studio plugins run at 2x oversampling inside, which adds a tiny delay that Logic compensates. Bypass is delay-matched, so switching it never shifts the track in time.

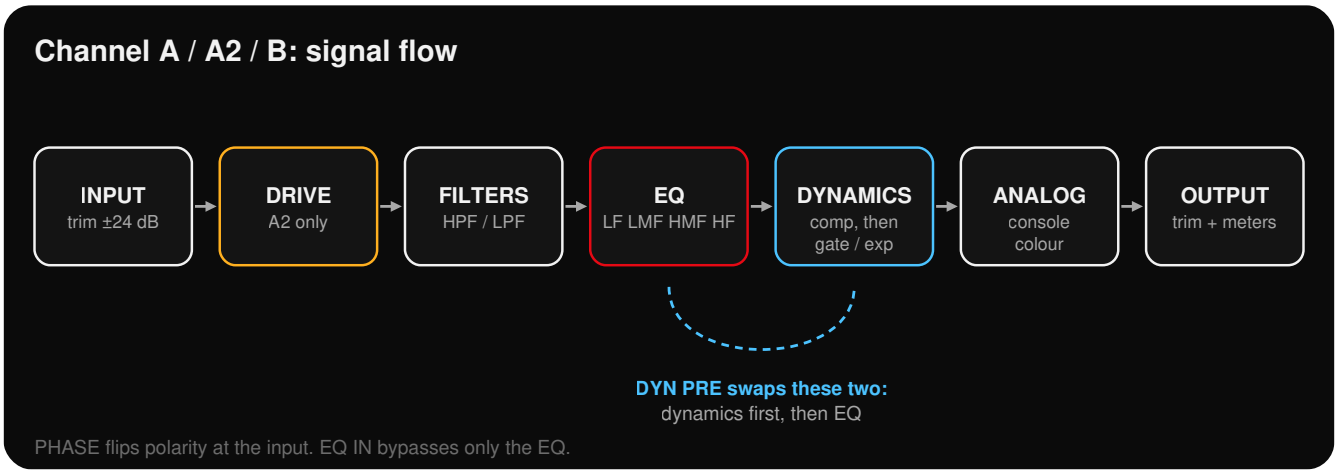
Spy-da Channel A

A full console channel in one insert: filters, four-band EQ, compressor and gate/expander.

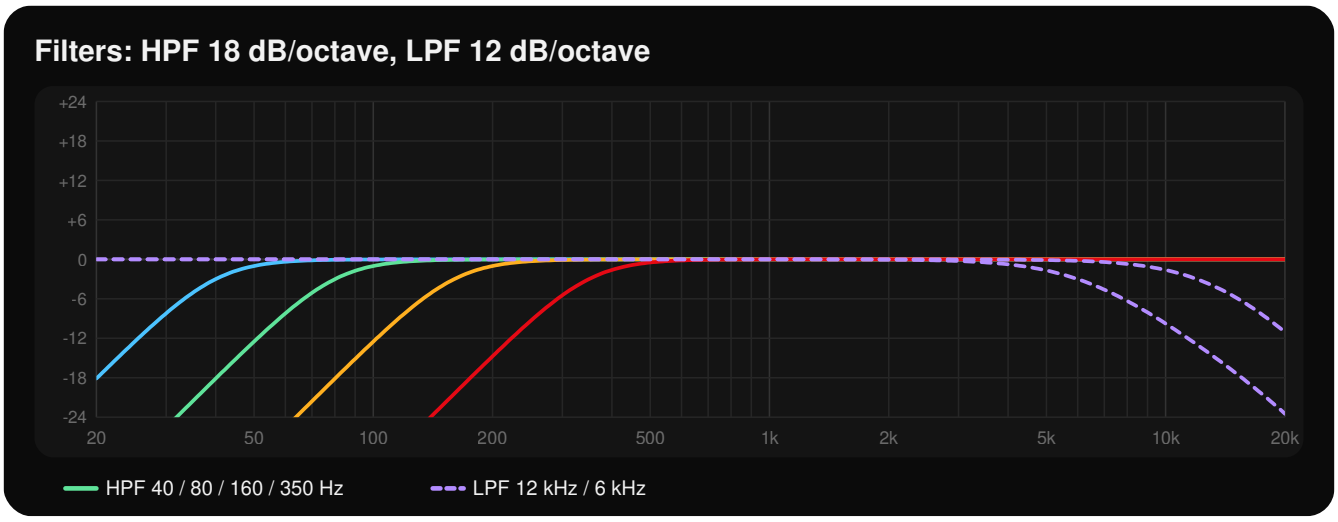


Spy-da Channel A.

SECTION	CONTROLS
Filters	**HPF** 16–350 Hz (fully left is off), **LPF** 3–22 kHz (fully right is off), **EQ IN**, **DYN PRE** (puts the compressor and gate before the EQ), **ANALOG**, **PHASE**
LF	Gain ±16.5 dB, frequency 30–450 Hz, **BELL** (otherwise a shelf)
LMF	Gain ±16.5 dB, frequency 200 Hz–2.5 kHz, Q 0.5–2.5
HMF	Gain ±16.5 dB, frequency 600 Hz–7 kHz, Q 0.5–2.5
HF	Gain ±16.5 dB, frequency 1.5–16 kHz, **BELL** (otherwise a shelf)
Compressor	**RATIO** 1:1 (off) to 20:1 (fully right limits), **THRESH** −40 to 0 dB, **RELEASE** 100 ms–4 s, **FAST ATK** for a very fast attack. Gain-reduction meter
Gate / Exp	**RANGE** 0–40 dB (0 is off), **THRESH** −80 to 0 dB, **HOLD** 1 ms–4 s, **RELEASE** 100 ms–4 s, **EXPAND** (gentler expansion instead of a hard gate), **FAST ATK**



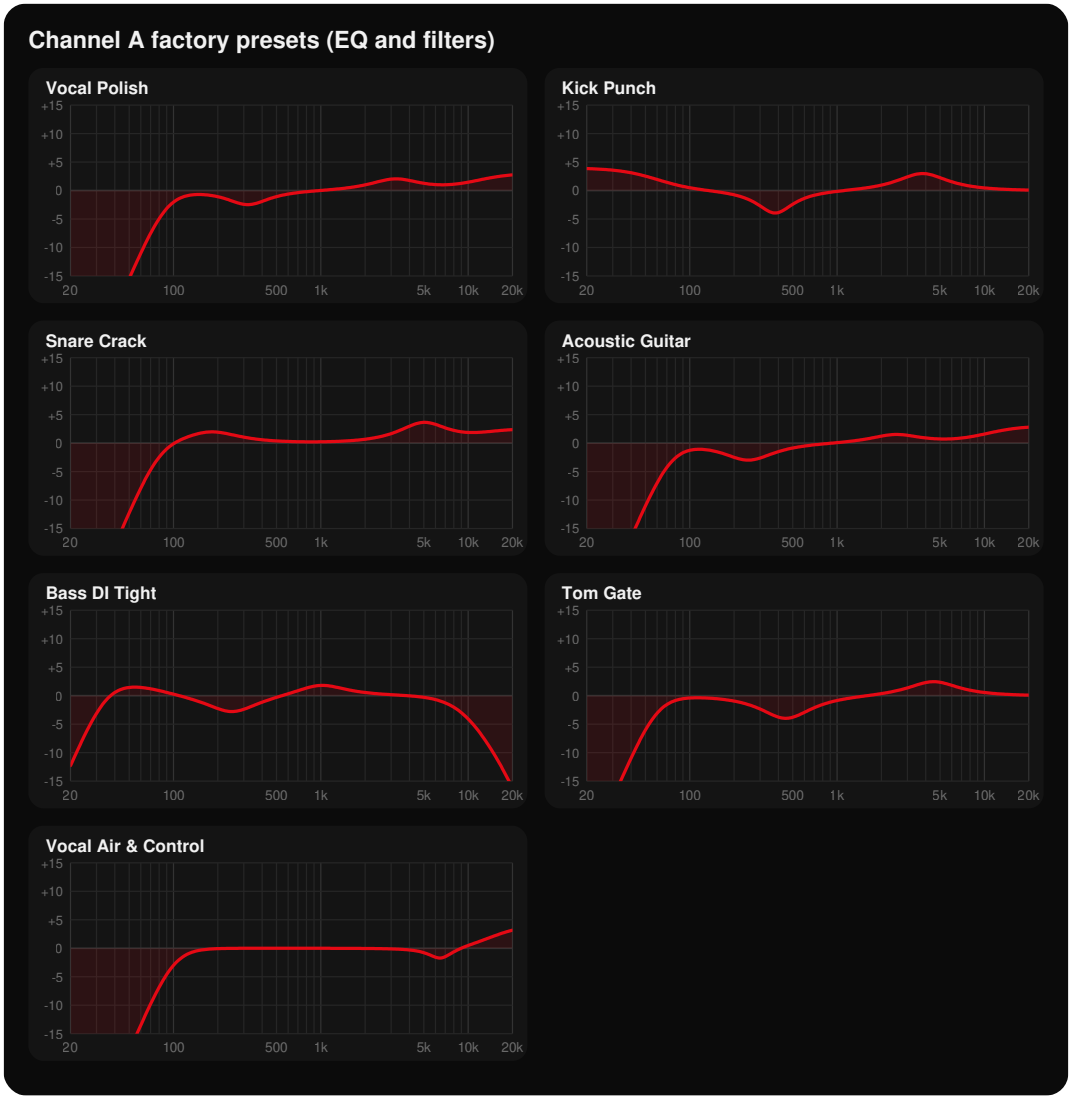
The order the audio runs through Channel A, A2 and B.



The filters at a few settings: the HPF falls at 18 dB per octave, the LPF at 12.

Presets: Vocal Polish, Kick Punch, Snare Crack, Acoustic Guitar, Bass DI Tight, Tom Gate and Vocal Air & Control, plus the genre presets.

Quick start: HPF around 80–100 Hz on a vocal, a small LMF cut around 300 Hz, RATIO about 4:1 with THRESH set for 3–5 dB of gain reduction.



What each factory preset does to the frequency response (filters and EQ; compressor and gate settings not shown).

Spy-da Channel A2

Everything in Channel A, with a **PRE / FILTERS** section that adds two things:



Spy-da Channel A2 with the PRE / FILTERS section on the left.

- **DRIVE** 0–24 dB: a transformer stage before the EQ, from warmth to obvious grit. Turn OUTPUT down as you push it.
- **BLACK**: switches the EQ to a second voice with proportional-Q curves (bands narrow as you boost or cut harder) and shelves with a slight overshoot.

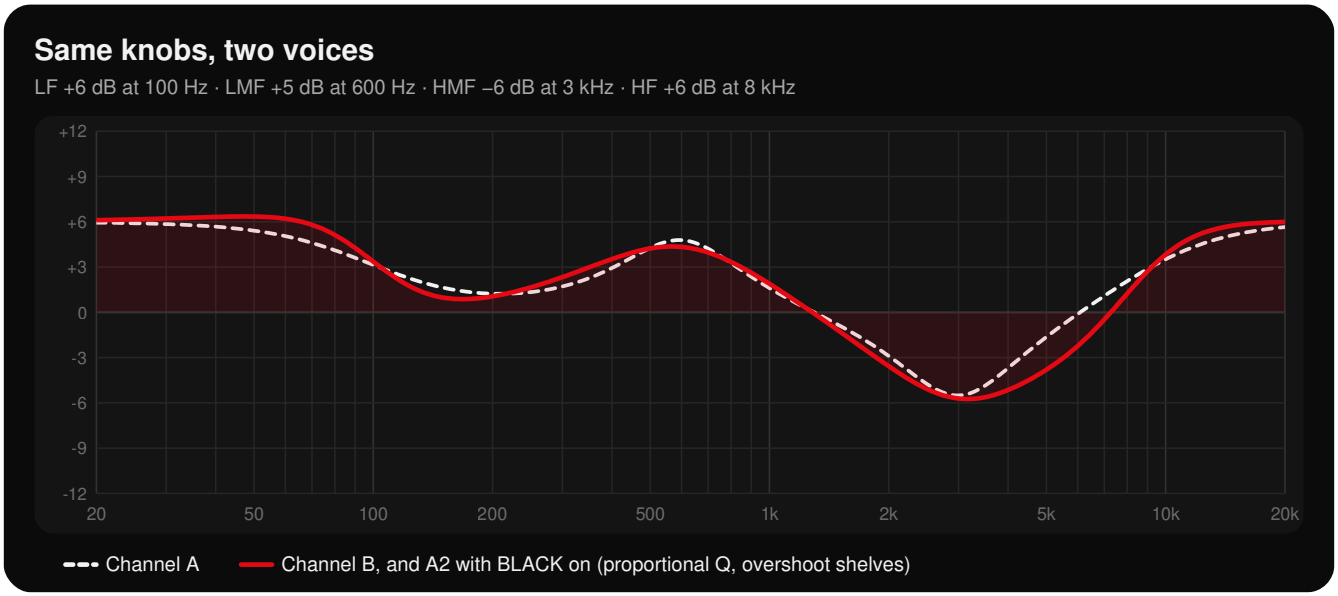
The presets match Channel A's, with drive added, plus **Hot Pre Grit**.

Spy-da Channel B

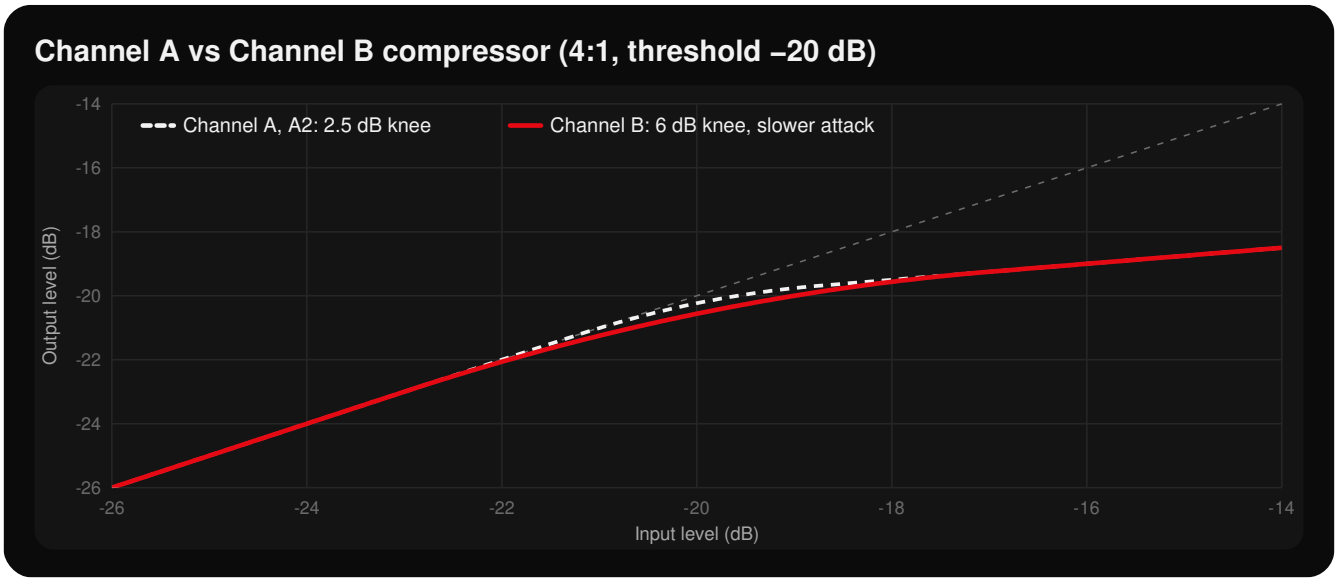
The same layout and controls as Channel A, voiced for smooth, polished mixes: the EQ always uses proportional-Q curves and overshoot shelves, and the compressor has a softer knee and a slightly slower attack. Reach for it on full mixes, buses and anything that should sound expensive rather than aggressive.



Spy-da Channel B.



The same knob settings on Channel A (dashed) and Channel B (red). Channel B's bands are broad at small settings and tighten as you push them.



Channel B's compressor eases in over a wider knee than Channel A's.

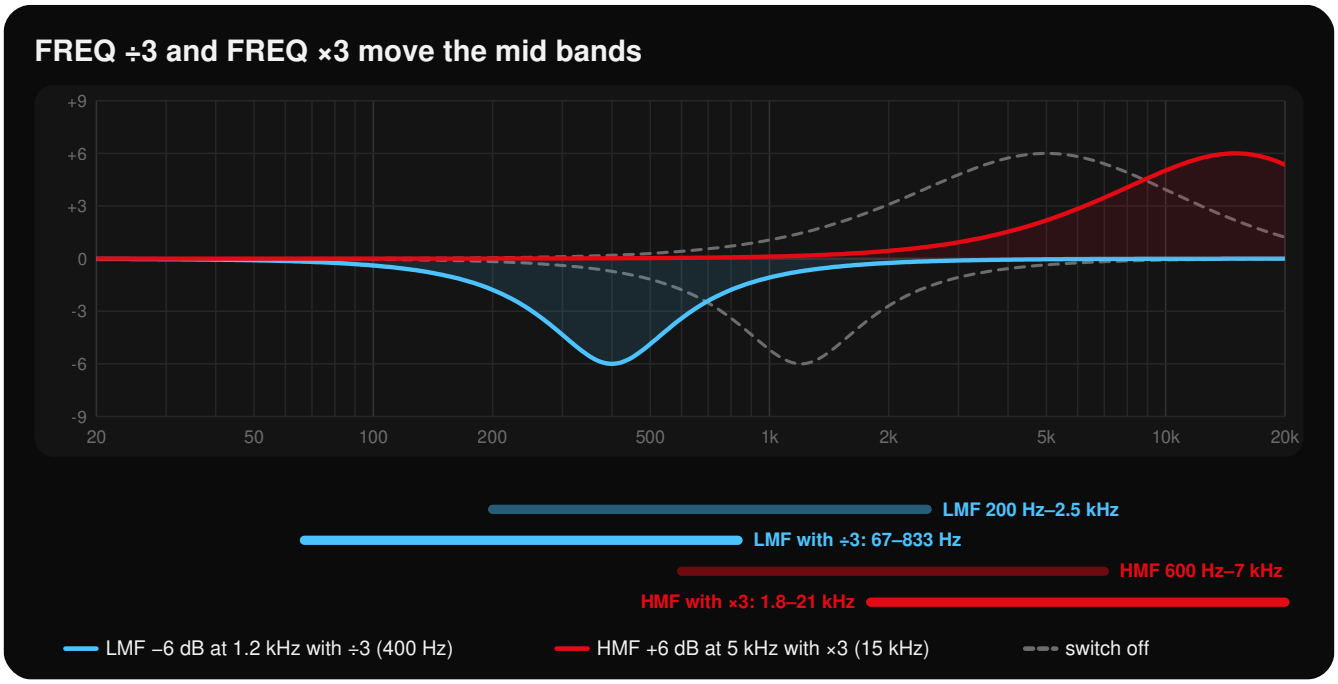
Spy-da Console EQ

Channel B's four-band EQ on its own, with two range switches.



Spy-da Console EQ.

SECTION	CONTROLS
Filters	HPF 16–350 Hz, LPF 3–22 kHz
LF / HF	Gain ±16.5 dB, frequency (LF 30–450 Hz, HF 1.5–16 kHz), BELL or shelf
LMF	Gain, frequency 200 Hz–2.5 kHz, Q. **FREQ ÷3** moves the range down to about 67–830 Hz for low-mid work
HMF	Gain, frequency 600 Hz–7 kHz, Q. **FREQ ×3** moves the range up to about 1.8–21 kHz for air
Master	EQ IN, ANALOG, PHASE



FREQ ÷3 and FREQ ×3 move the mid bands to new ranges.

Presets: Vocal Presence, Drum Bus Snap, Mix Bus Smile, Guitar Bite, Bass Weight, Low-Mid Clean Up and Air Shelf x3, plus the genre presets.



Console EQ factory presets.

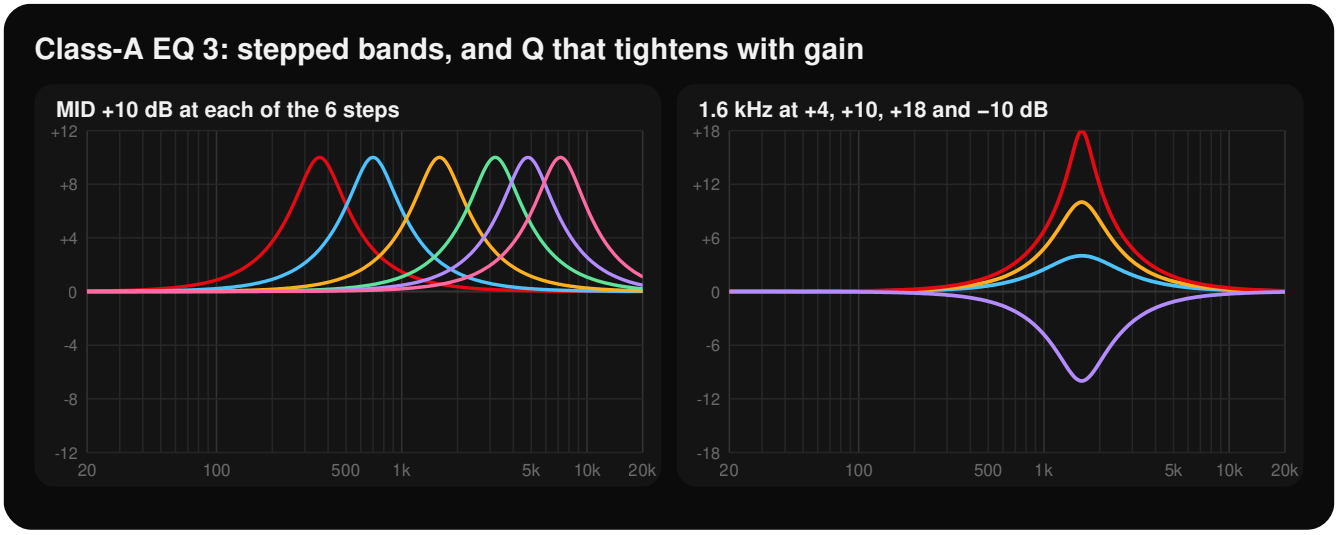
Spy-da Class-A EQ 3

A three-band Class-A equaliser with inductor curves and stepped frequencies. Few controls, a lot of colour.



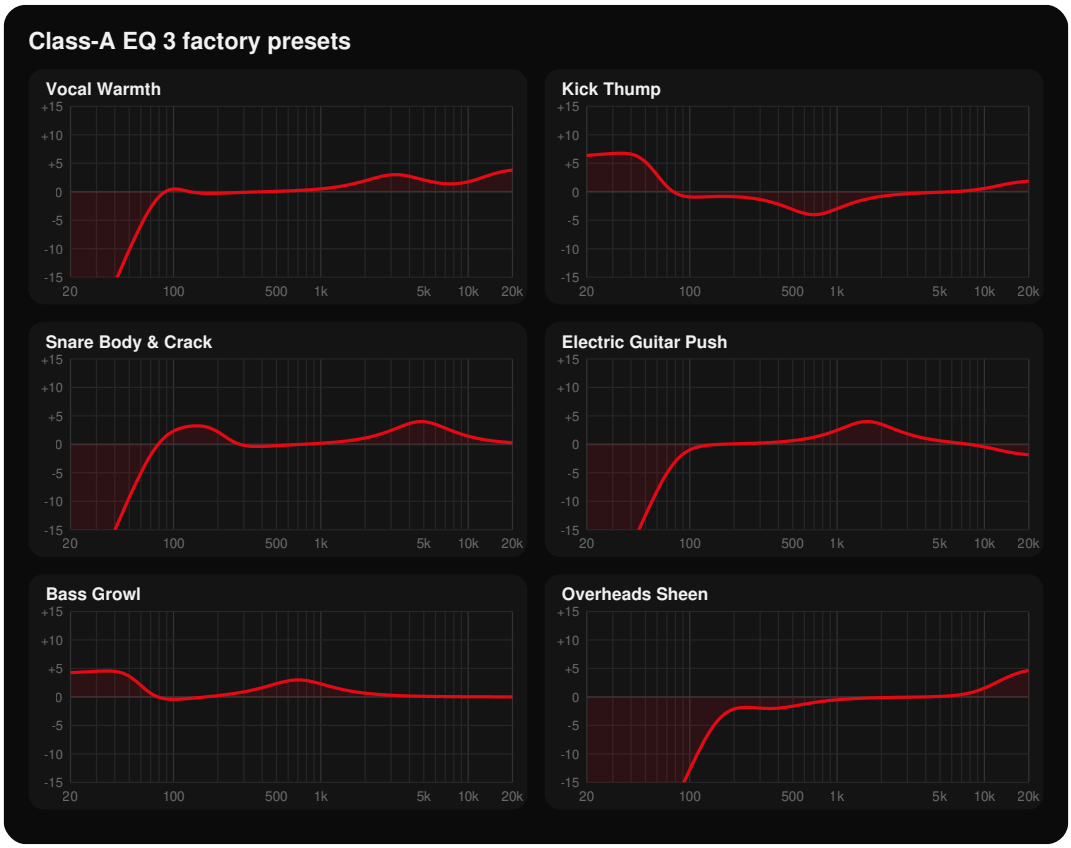
Spy-da Class-A EQ 3.

SECTION	CONTROLS
High pass	Off, 50, 80, 160 or 300 Hz (18 dB/octave)
Low	Shelf at off, 35, 60, 110 or 220 Hz; gain ±16 dB
Mid	360 Hz, 700 Hz, 1.6, 3.2, 4.8 or 7.2 kHz; gain ±18 dB
High	Shelf fixed at 12 kHz; gain ±16 dB
Pre / Out	**DRIVE** 0–24 dB (transformer), EQ IN, ANALOG, PHASE



Left: the six mid frequencies. Right: the harder you boost or cut, the narrower the mid band gets.

Presets: Vocal Warmth, Kick Thump, Snare Body & Crack, Electric Guitar Push, Bass Growl, Overheads Sheen and Pushed Pre Only (drive with the EQ out), plus the genre presets.



Class-A EQ 3 factory presets (Pushed Pre Only has the EQ switched out, so it isn't shown).

Spy-da Class-A EQ 4

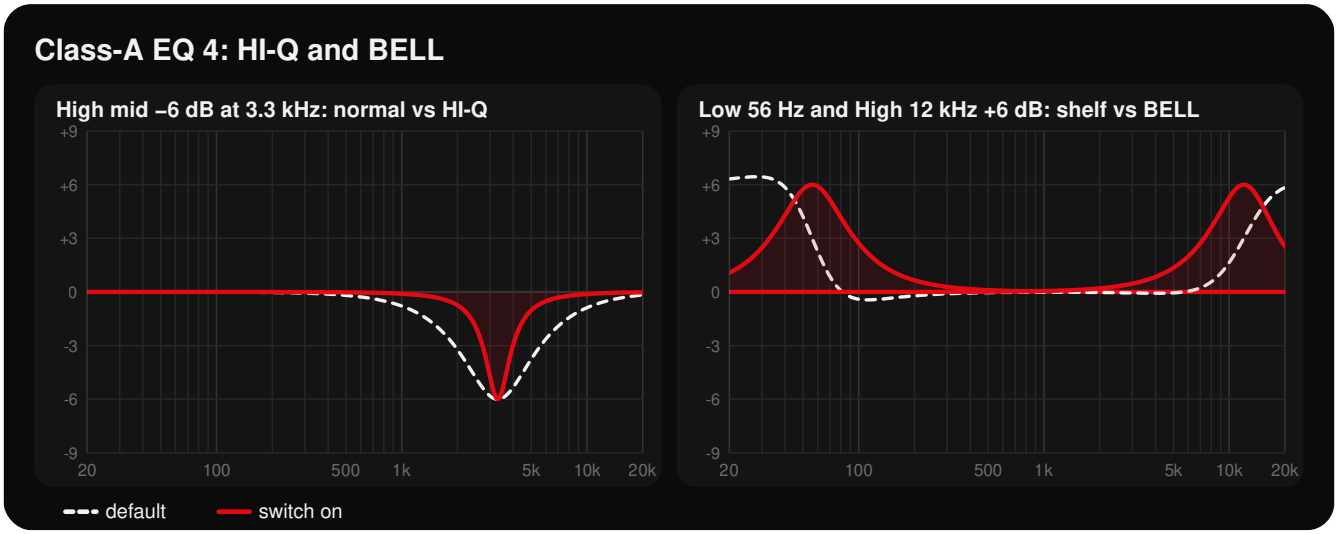
A four-band Class-A equaliser with stepped filters, switchable outer bands and Hi-Q mids.



Spy-da Class-A EQ 4.

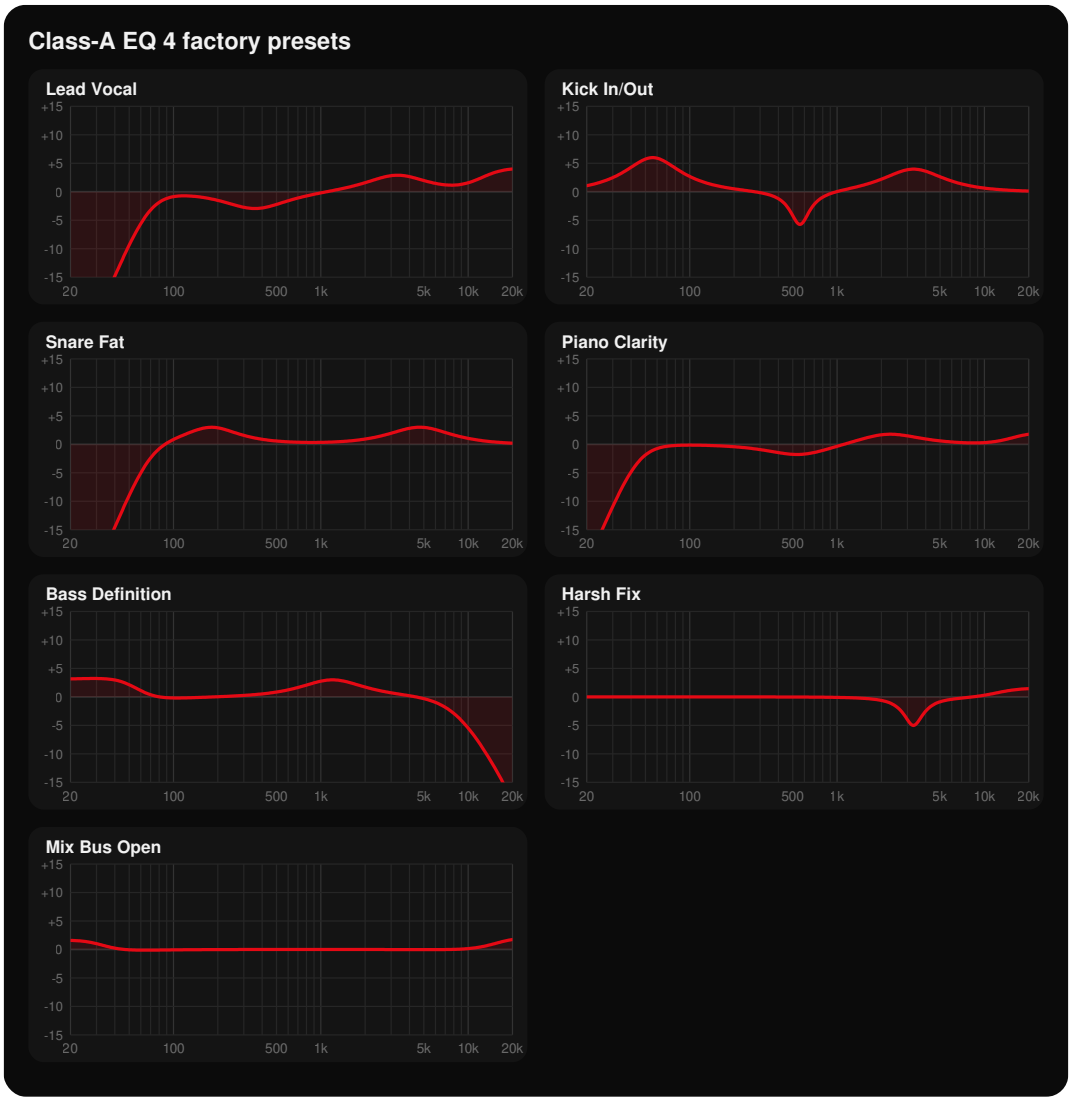
SECTION	CONTROLS
Filters	HPF off, 45, 70, 160 or 360 Hz; LPF off, 18, 12, 8 or 5 kHz

SECTION	CONTROLS
Low	33, 56, 100, 180 or 330 Hz; gain ±18 dB; **BELL** (otherwise a shelf)
Low mid	220 Hz–1.8 kHz in six steps; gain ±18 dB; **HI-Q** for a narrower band
High mid	1.5–10 kHz in six steps; gain ±18 dB; **HI-Q**
High	8, 10, 12, 15 or 18 kHz; gain ±18 dB; **BELL** (otherwise a shelf)
Pre / Out	DRIVE 0–24 dB, EQ IN, ANALOG, PHASE



HI-Q narrows the mid bands for surgical cuts; BELL turns the outer shelves into bells.

Presets: Lead Vocal, Kick In/Out, Snare Fat, Piano Clarity, Bass Definition, Harsh Fix and Mix Bus Open, plus the genre presets.



Class-A EQ 4 factory presets.

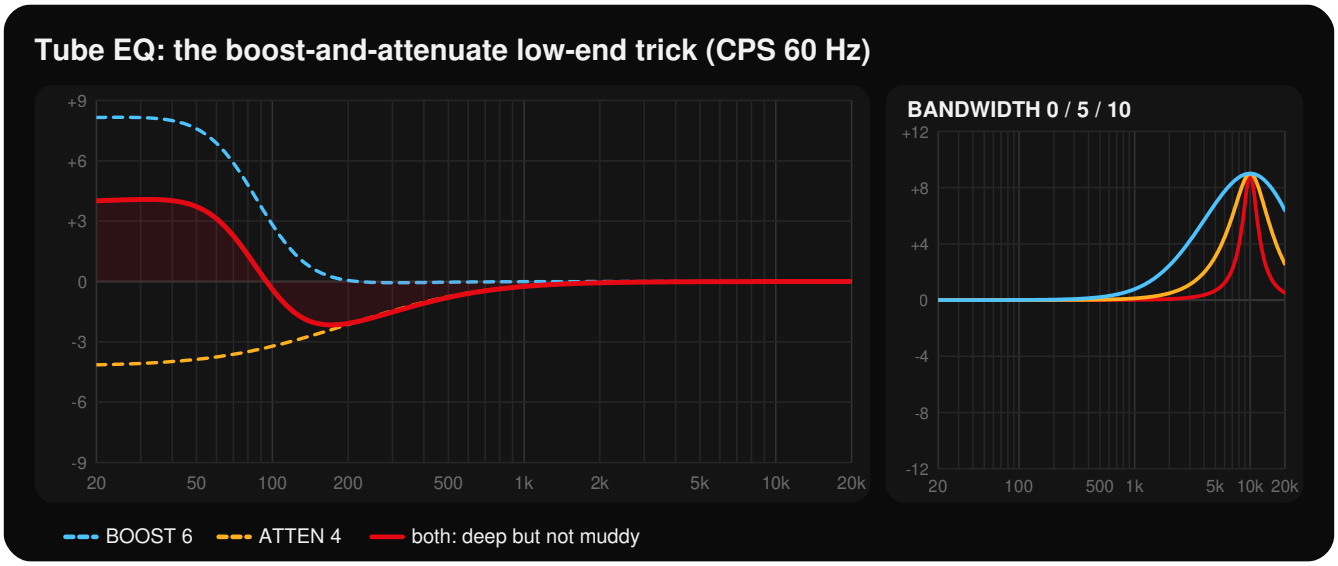
Spy-da Tube EQ

A passive tube program equaliser. Its famous trick: boost and attenuate the same low frequency at once for a tight, deep low end without mud.



Spy-da Tube EQ.

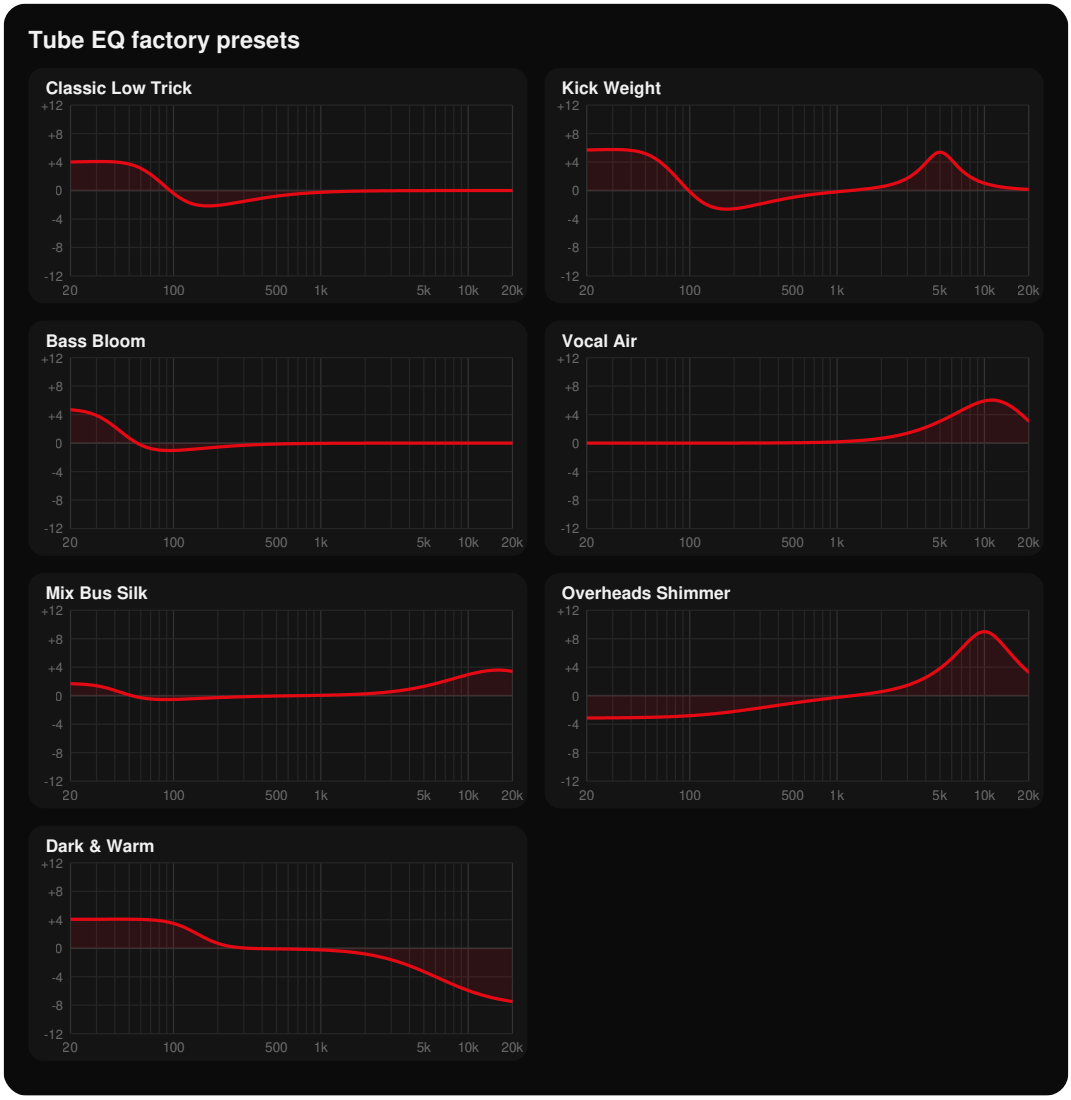
SECTION	CONTROLS
Low frequency	**CPS** 20, 30, 60 or 100 Hz; **BOOST** 0–10; **ATTEN** 0–10
High frequency	**KCS** 3, 4, 5, 8, 10, 12 or 16 kHz with **BOOST** 0–10 and **BANDWIDTH** (sharp to broad); **ATTEN** 0–10 at the **ATTEN SEL** frequency (5, 10 or 20 kHz)
Tube	**DRIVE** 0–10 for the valve make-up stage, EQ IN



The low-end trick: the boost sits slightly below the attenuation, so you get depth with a gentle dip in the mud above it. Right: BANDWIDTH from sharp to broad.

Presets: Classic Low Trick, Kick Weight, Bass Bloom, Vocal Air, Mix Bus Silk, Overheads Shimmer and Dark & Warm, plus the genre presets.

Quick start: CPS 60 Hz, BOOST 6, ATTEN 4 on a kick or bass, then a little high BOOST at 10–12 kHz with a broad bandwidth on the mix bus.



Tube EQ factory presets.

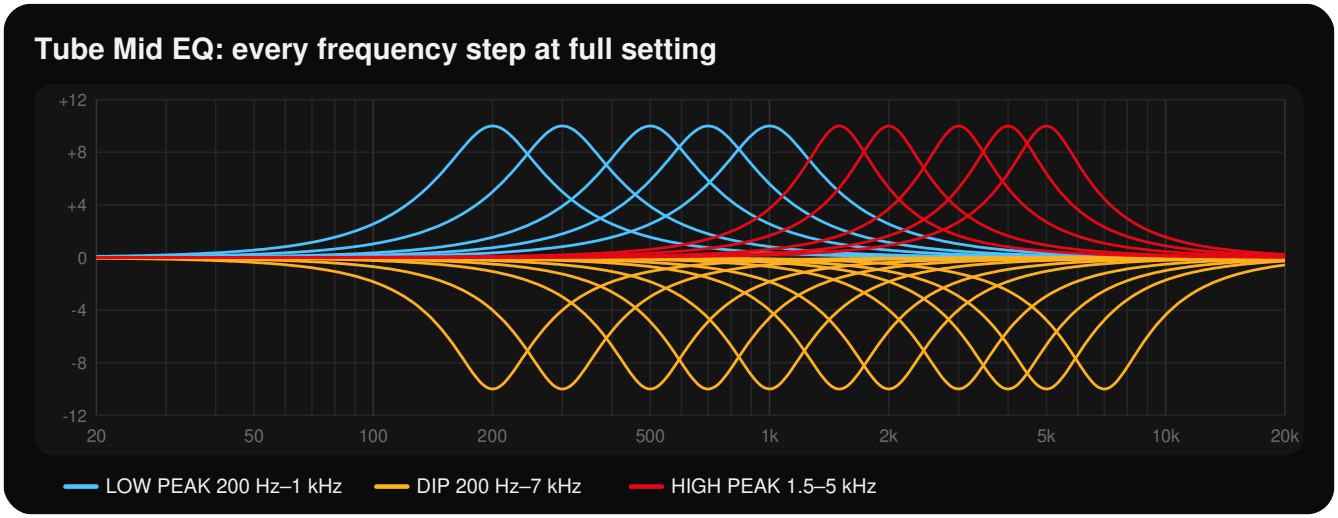
Spy-da Tube Mid EQ

A tube midrange equaliser for bringing vocals, guitars and snares forward or pushing them back.



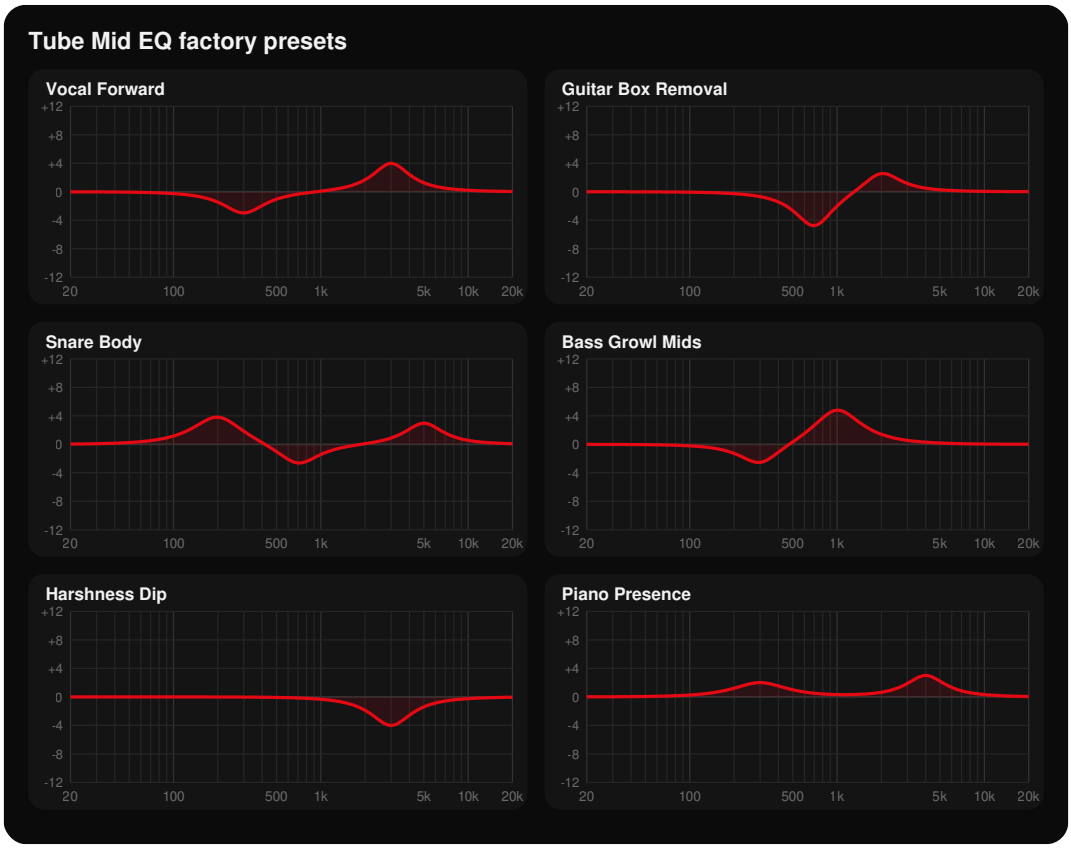
Spy-da Tube Mid EQ.

SECTION	CONTROLS
Low peak	200, 300, 500, 700 Hz or 1 kHz; boost 0–10
Dip	Eleven frequencies from 200 Hz to 7 kHz; cut 0–10
High peak	1.5, 2, 3, 4 or 5 kHz; boost 0–10
Tube	DRIVE 0–10, EQ IN



Every frequency step of the three bands at full setting.

Presets: Vocal Forward, Guitar Box Removal, Snare Body, Bass Growl Mids, Harshness Dip and Piano Presence, plus the genre presets.



Tube Mid EQ factory presets.

Spy-da Bus Comp

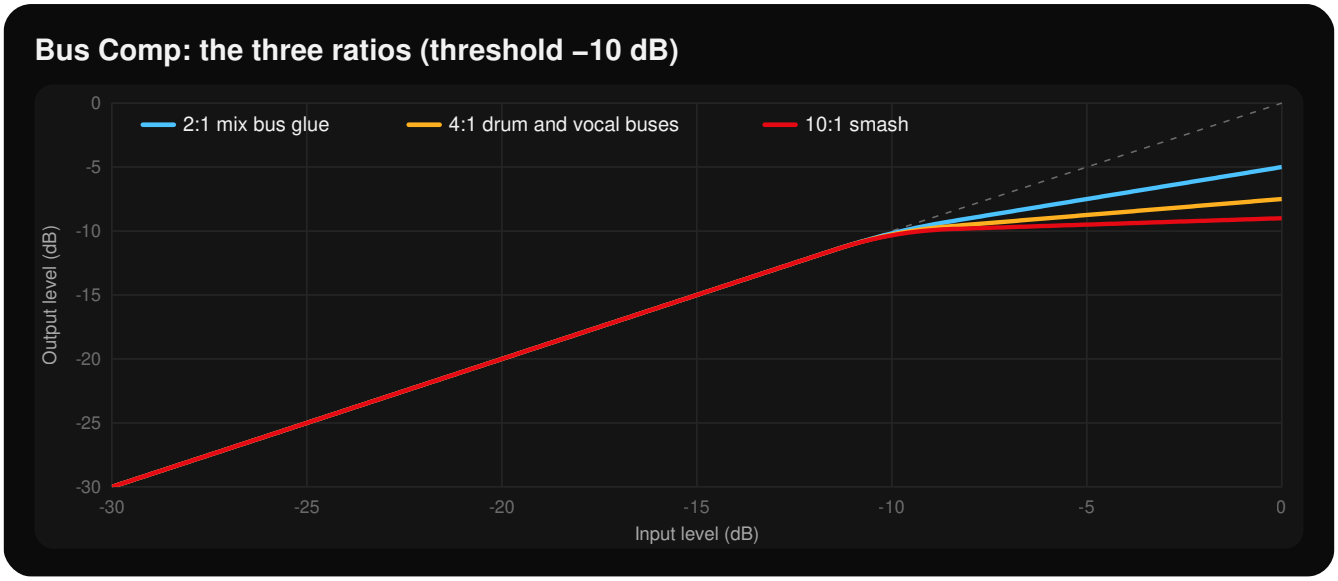
A stereo VCA bus compressor: the glue on a mix bus or drum bus.



Spy-da Bus Comp.

CONTROL	SETTINGS
Threshold	−30 to 0 dB

CONTROL	SETTINGS
Ratio	2, 4 or 10:1
Attack	0.1, 0.3, 1, 3, 10 or 30 ms
Release	0.1, 0.3, 0.6, 1.2 s or **AUTO** (follows the music)
Make-up	0–20 dB
Mix	0–100% for parallel compression
Sidechain HPF	Off, 60, 90, 150 or 250 Hz, so the low end doesn't pump the compressor
Analog	Console colour on or off



The three ratios, with the gentle knee that makes it glue rather than squash.

Presets: Mix Bus Glue, Drum Bus Smash, Drum Bus Punch, Master Gentle, Vocal Bus Level, Parallel NY and Pumping Beat, plus the genre presets.

> **Quick start:** on the mix bus, ratio 2:1, attack 10 ms, release AUTO, sidechain HPF 60 Hz, and threshold for 1–3 dB of gain reduction.

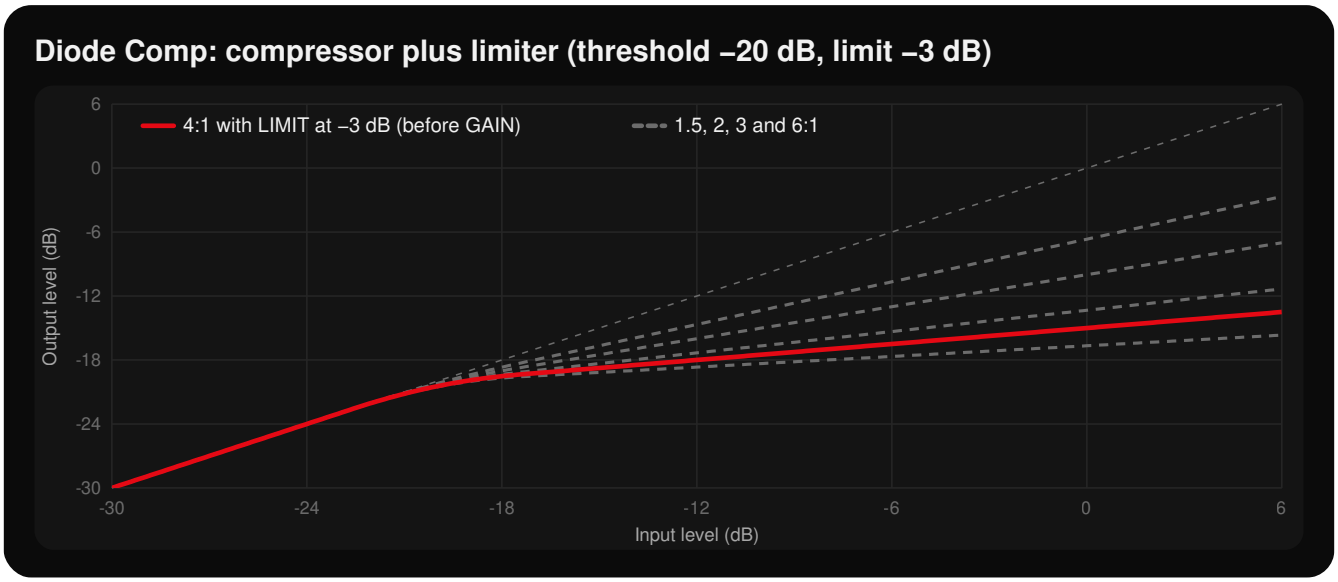
Spy-da Diode Comp

A diode-bridge compressor with bite, plus a separate limiter and gate.



Spy-da Diode Comp.

SECTION	CONTROLS
Compressor	**THRESHOLD** −40 to 0 dB; **RATIO** 1.5, 2, 3, 4 or 6:1; **RECOVERY** 100, 400, 800 ms, 1.5 s, or **A1** / **A2** (automatic, fast and slower). Gain-reduction meter
Limiter	**LEVEL** −20 to 0 dB, switched on with **LIMIT**
Gate	**THRESHOLD** −80 to −20 dB, switched on with **GATE**
Output	**GAIN** 0–20 dB, **MIX** 0–100%, ANALOG



The compressor at 4:1 with the limiter catching anything above −3 dB.

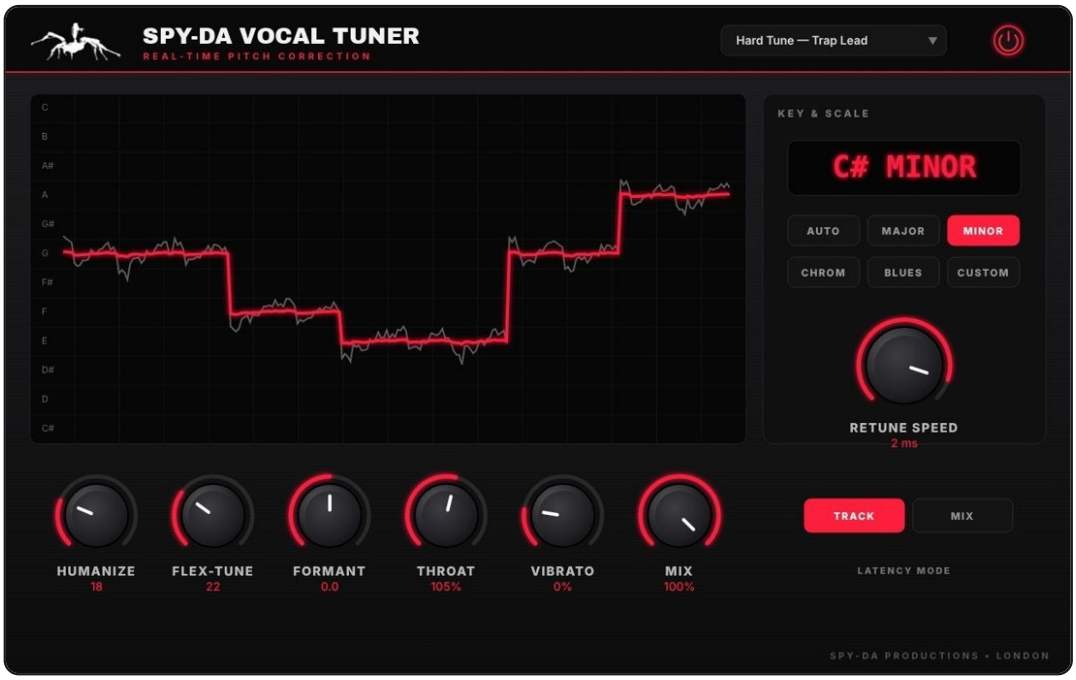
Presets: Vocal Smooth, Bass Even, Drum Bus Crush, Mix Bus Gentle, Room Mic Gated and Safety Limit, plus the genre presets.

Vocal tools

Use **Spy-da Vocal Tuner** for real-time tuning and the hard-tune effect, and **Spy-da Pitch** for detailed, note-by-note editing of a finished take. Both work on one voice at a time: lead, backing vocal or bass, not chords. Finish with **Spy-da De-Esser** to smooth the esses.

Spy-da Vocal Tuner

Pitch correction laid out the way Auto-Tune users expect, with three ways to work: **Auto** mode for real-time correction, **Graph** mode for hand-editing notes, and a four-voice **Harmony** section.



Spy-da Vocal Tuner in Auto mode.

Quick start

1. Insert it as the first plugin on the vocal track.
2. Set **Input Type** closest to the singer (Soprano, Alto/Tenor, Low Male, Bass).
3. Set **Key** and **Scale**, or press **Detect key** and play the song.
4. **Retune Speed** around 20–40 ms sounds natural; 0 ms gives the classic hard-tuned effect.

THE WINDOW

AREA	WHAT'S THERE
Top bar	Auto / Graph, presets with A/B and Copy, Low Latency, Advanced view, Bypass
Global strip	Input Type, Key, Scale, Sync (shares the key with other instances), Detect key, Formant on/off and Link, Formant shift, Throat, Transpose, Detune, Tracking
Auto mode	Retune Speed, Humanize, Flex-Tune, Natural Vibrato, Classic, Ignore vibrato, live pitch display with Hold
Keyboard tab	Click notes to remove or bypass them; Latch or Momentary

AREA	WHAT'S THERE
Harmony tab	Four voices (interval, level, pan, formant) with Humanize, low and high cut, width, and harmony/lead balance
Advanced view	Vibrato designer, per-note scale detune, MIDI options

AUTO MODE CONTROLS

- **Retune Speed:** how fast notes are pulled to pitch. 0 ms is the hard effect.
- **Humanize:** relaxes correction on long, held notes so they don't sound frozen.
- **Flex-Tune:** only corrects notes that are already near the target, keeping the singer's expression.
- **Natural Vibrato:** 0–200% of the singer's own vibrato.
- **Classic:** a harder, stepped character. Flex-Tune and Humanize switch off while it's on.
- **Ignore vibrato:** picks the note from the overall pitch so a wide vibrato doesn't flip between notes.
- **Scales:** 31, including major and minor modes, pentatonics, blues, Hijaz, Maqam Rast and Bayati (quarter tones), Slendro, Pelog and historical tunings.

GRAPH MODE

Graph mode uses ARA, the same link Melodyne uses in Logic (Logic Pro X 10.4.2 and later), so your regions appear without recording them in first.

1. Switch to **Graph**. The track's regions appear and are analysed in a second or two.
2. **Make Notes** turns the singing into notes snapped to your key; **Make Curve** turns it into an editable line.
3. Edit with the tools:

TOOL	WHAT IT DOES
Select	Drag notes up or down, resize their edges, drag empty space to select. Hold Alt to move in cents
Line	Click points to draw straight pitch lines; double-click to finish
Curve	Draw pitch freehand
Note	Draw a new note
Split	Cut a note in two

With notes selected, the inspector sets Retune, Vibrato and Formant for just those notes. Shortcuts: Delete, Cmd+Z / Shift+Cmd+Z, Cmd+A, Up/Down to nudge, Space to play. Edits save in the Logic project and are included when you bounce or freeze.

In the standalone app, use **Open file** in Graph mode to tune a WAV, AIFF, FLAC or MP3, then **Export** the tuned WAV.

HARMONY

- **Scale:** intervals stay in key, so a 3rd above is major or minor as the key needs.
- **Semitones:** fixed intervals.
- **MIDI:** each note you hold becomes a harmony voice. Route a MIDI track to the plugin with the **Side Chain** menu in the plugin header.

Harmonies follow the corrected lead, including its scoops and vibrato. Humanize gives each voice its own slight drift so they sound like separate takes.

MIDI CONTROL

Create a software instrument track, play or draw the notes you want, choose that track in the plugin's **Side Chain** menu, then set **MIDI mode** to *Target notes* or *Learn scale*.

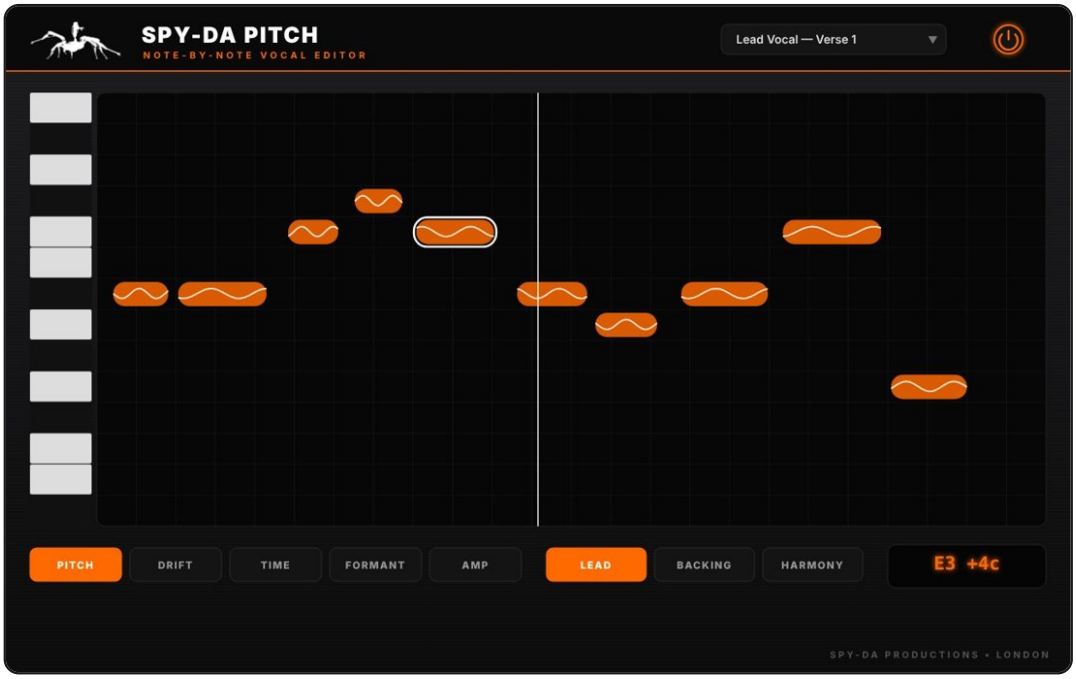
LATENCY

INPUT TYPE	NORMAL	LOW LATENCY
Soprano	22 ms	10 ms
Alto/Tenor	29 ms	13.5 ms
Low Male	40 ms	19 ms

Switch on **Low Latency** when the singer is recording through the plugin.

Spy-da Pitch

A note-by-note vocal editor in the style of Melodyne. Sung notes appear as blobs on a piano roll; you can move them, straighten them, reshape them and retime them.



Spy-da Pitch with a transferred vocal.

Quick start

1. On the vocal track, add **Audio Units › Spy-da Audio › Spy-da Pitch**.
2. Click **TRANSFER** (it turns red), put the playhead before the vocal, press **Play** and let the part play through. Press **Stop**. TRANSFER switches itself off.
3. The notes appear a moment later. From then on, Logic plays the edited vocal.

The captured audio for each transfer is kept in **Music › Spy-da Pitch › Transfers**. Don't delete those files while a project still uses them.

TOOLS (KEYS 1–7)

TOOL	DRAGGING	DOUBLE-CLICK
1 Main	Up/down changes pitch (snaps; hold Alt for free); sideways moves in time	Snap to the nearest note
2 Vibrato	Up deepens, down flattens vibrato	Remove / restore vibrato
3 Drift	Up straightens slow pitch drift within the note	Straighten fully / restore
4 Formant	Changes the tone of the voice without changing pitch	Reset
5 Level	Changes the note's volume	Reset and unmute
6 Time	Drag the middle to move, an edge to stretch	Reset timing
7 Split	Click inside a note to split it; click a join to merge	—

OTHER CONTROLS

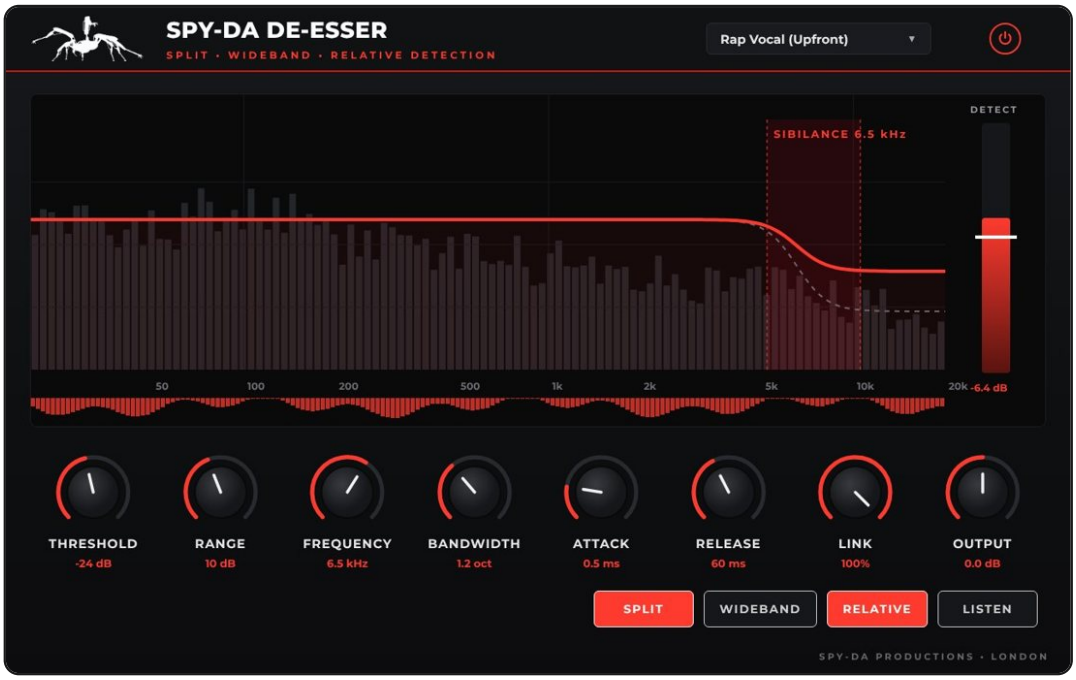
- **Correct Pitch…** tunes the selected notes (or all notes) in one go. *Pitch centre* pulls each note to the nearest semitone; *Pitch drift* straightens it. Start around 80% / 40% for natural, 100% / 100% for hard-tuned. *Leave notes within* skips notes that are already close.
- **Key / Scale / Snap:** with **Snap: Key / scale**, dragged notes only land in key. Out-of-key notes are shaded darker.
- **Original:** compare against the untouched vocal.
- **Follow:** scroll with Logic's playhead.
- **Zoom:** Fit, +, –. Shift+scroll moves left/right, Cmd+scroll zooms time, Alt+scroll zooms pitch.
- **Clear…** removes all transfers in this instance.

Keys: Cmd+A select all · Up/Down transpose a semitone (Alt: 10 cents) · Left/Right next note · Delete mutes · Esc deselects · Cmd+Z / Shift+Cmd+Z undo and redo. With Logic stopped, click a note with the Main tool to hear it.

Backing vocals: use one Spy-da Pitch per backing track and set Snap to Key / scale to tighten harmonies quickly. If you re-record, comp or move a region, transfer that part again; edits on unchanged audio are kept.

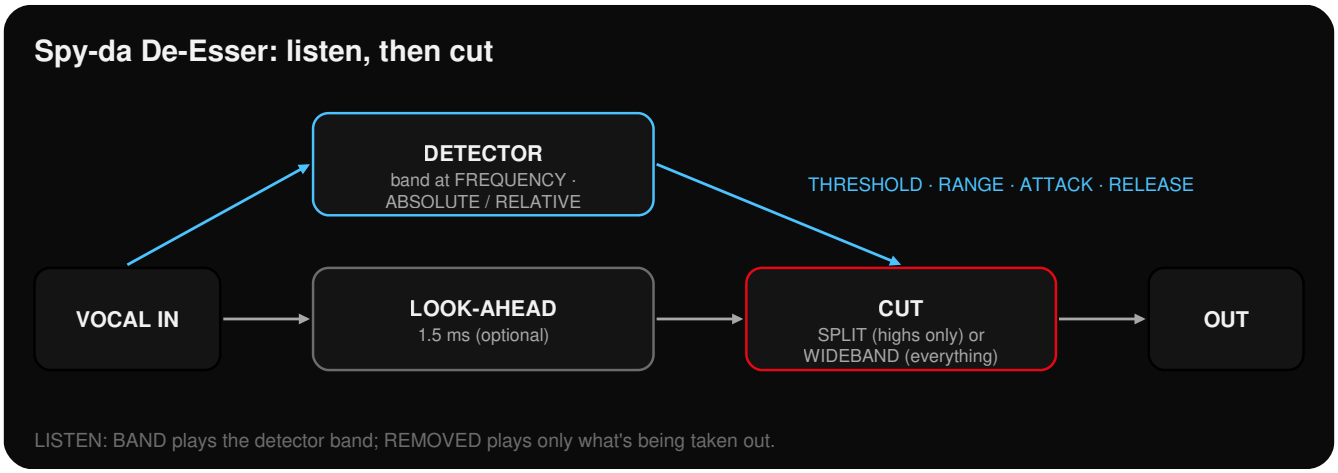
Spy-da De-Esser

Tames harsh *s*, *sh* and *t* sounds without dulling the voice. Put it after EQ and compression on a vocal, or on a vocal bus. Below the threshold it doesn't touch the sound.

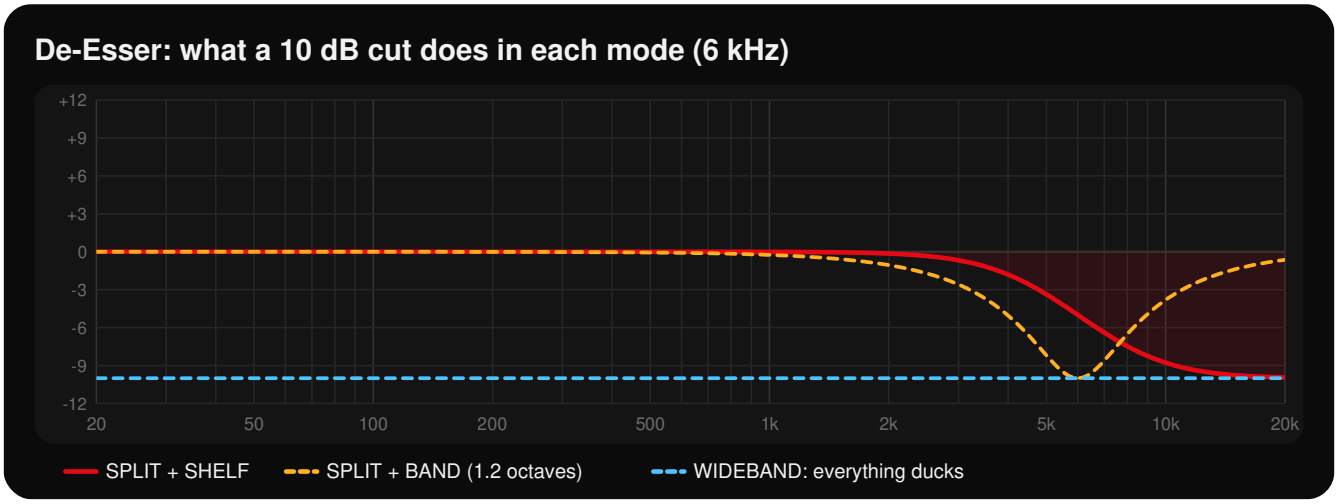


Spy-da De-Esser with the live cut display.

CONTROL	WHAT IT DOES
Mode	**SPLIT** turns down only the highs; **WIDEBAND** ducks the whole signal
Shape	**SHELF** works on everything above the frequency; **BAND** works on a bell around it, with **Bandwidth** 0.3–3 octaves
Detection	**ABSOLUTE** reacts to the level of the esses. **RELATIVE** compares them with the rest of the voice, so it works the same whether the singer is loud or quiet
Channels	**STEREO** (with **Stereo Link** 0–100%), **MID** or **SIDE**
Listen	**BAND** lets you hear the detection band; **REMOVED** lets you hear only what's being taken out
Threshold / Range	Where it starts working, and the maximum cut (0–24 dB)
Frequency	2–16 kHz. Male voices usually sit around 4–6 kHz, female voices 6–8 kHz
Attack / Release / Output	Attack 0.05–10 ms, release 5–250 ms, output ±12 dB
Look-Ahead	1.5 ms so it catches the start of each ess. Logic compensates; switch it off for zero latency while recording



How the De-Esser decides when and how much to cut.



What gets turned down in each mode when the De-Esser cuts 10 dB.

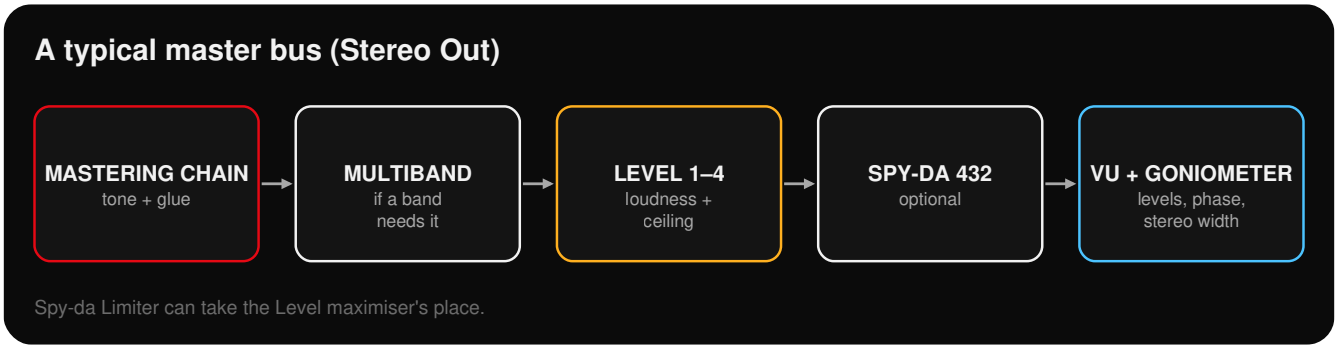
Display: spectrum, the sibilance band and a live cut curve (dashed line = maximum range). Drag the band to set the frequency, drag the DETECT meter to set the threshold; gain-reduction history runs underneath.

Presets: Male Vocal, Female Vocal, Rap Vocal (Upfront), Gentle Polish, Hard Sibilance, Relative (Any Level), Narrow Band 'S', Wideband Classic, Backing Vocal Bus, Mix Bus (Mid Only), Hi-Hat Tamer and Podcast Voice, plus the genre presets.

> **Quick start:** load Male Vocal or Female Vocal, switch Listen to BAND and move the frequency until the esses are loudest, then Listen OFF and set the threshold for 3–6 dB of cut on the worst ones.

Mastering tools

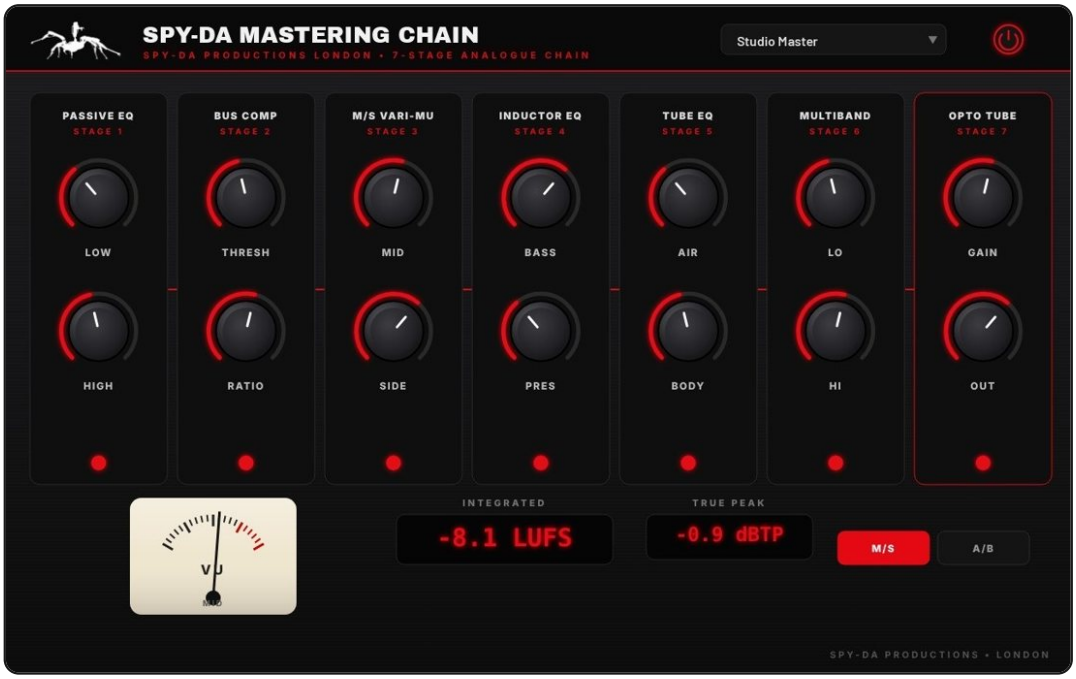
A typical Spy-da master bus runs **Spy-da Mastering Chain** → **Spy-da Multiband** (if a band needs control) → **a Spy-da Level maximiser** or the Spy-da Limiter → **Spy-da 432** (if you want 432 Hz), with **Spy-da VU** and **Spy-da Goniometer** last to watch levels, loudness, phase and stereo width.



A typical master bus. Each plugin is covered below.

Spy-da Mastering Chain

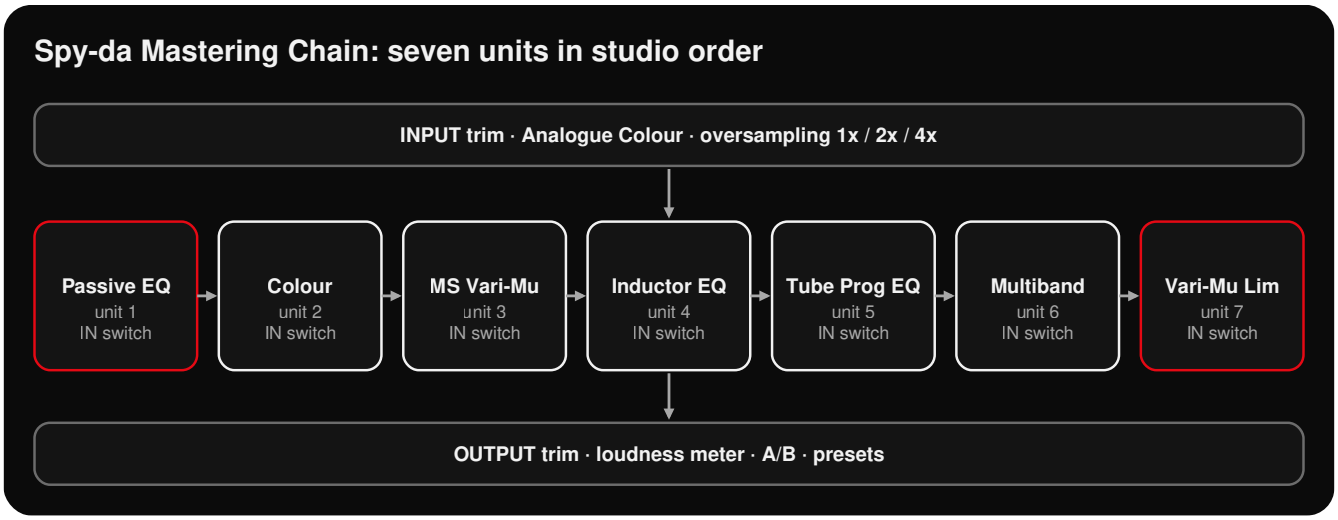
The Spy-da Productions mastering rack in one plugin: seven units in the studio's own order, each with its own **IN** switch.



Spy-da Mastering Chain.

#	UNIT	CHARACTER	CONTROLS
1	Passive EQ	Broad, musical passive tone shaping	4 bands: Boost/Out/Cut, 0–20 dB, 11 stepped frequencies, bandwidth, shelf/bell; HPF 12–39 Hz, LPF 52 Hz–12 kHz; output
2	Colour	Console colour, density and width	Input, HPF 30/40/50, Drive and Density (even ↔ odd harmonics), shelf EQ (30–90 Hz, 8–20 kHz, ±9 dB), HF compressor, Space and Width ±6 dB, transformer, output

#	UNIT	CHARACTER	CONTROLS
3	MS Vari-Mu	Tube compression, stereo or mid/side	L/R or M/S, Link; per channel Gain, Threshold, Attack 0.1–30 ms, Release 0.1–4 s, Output, Mix, sidechain HPF 60/120
4	Inductor EQ	Punchy, focused inductor EQ	Sub shelf 28–300 Hz, Bass 280 Hz–3 kHz, Mid 2.2–12.5 kHz, High shelf 8–25 kHz; Q 0.3–6, ±10 dB; per-band in
5	Tube Program EQ	Sweet tube-stage top and weighty bottom	Low boost/atten 20–240 Hz, high boost 5–16 kHz with bandwidth, high atten 6/10/20 kHz, two-stage valve amp
6	Multiband	Two-crossover, three-band control	Crossovers 60–300 Hz and 1.2–6 kHz; per band threshold, ratio 1.5–10:1, attack, release, gain −1 to +10 dB; output, balance
7	Vari-Mu Limiter	Classic vari-mu levelling, last in the chain	Input, threshold, time constants 1–6 (5 and 6 adapt to the material), DC bias, Linked / Dual / Lat-Vert, output, mix; two needle meters



The seven units in studio order. Each one has its own IN switch.

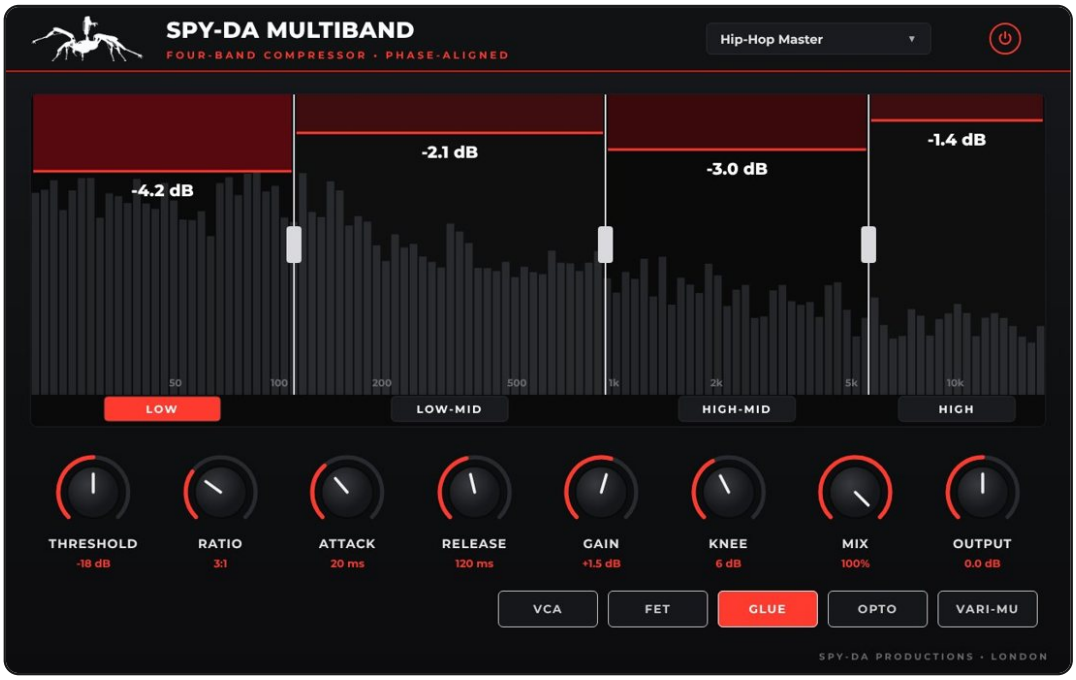
Across the whole plugin: input and output trim, **Analogue Colour** (0% is fully clean), oversampling 1x/2x/4x, A/B compare, presets and a loudness meter.

Presets: 9 starter presets and 58 genre presets in groups: Hip-Hop & Rap, R&B, Soul & Gospel, Pop, Electronic & Dance, Afro, Caribbean & Latin, Rock & Metal, Acoustic, Jazz & Orchestral, and More (including Spoken Word & Podcast). They are level-matched to within about 3 LU and peak near −1 dBFS, so switching presets compares tone, not loudness. My Presets and Save as Default are in the same menu.

> **Quick start:** load the genre preset closest to the track, switch units in and out with their IN buttons to hear what each adds, then trim to taste. With every unit out, the output is identical to the input.

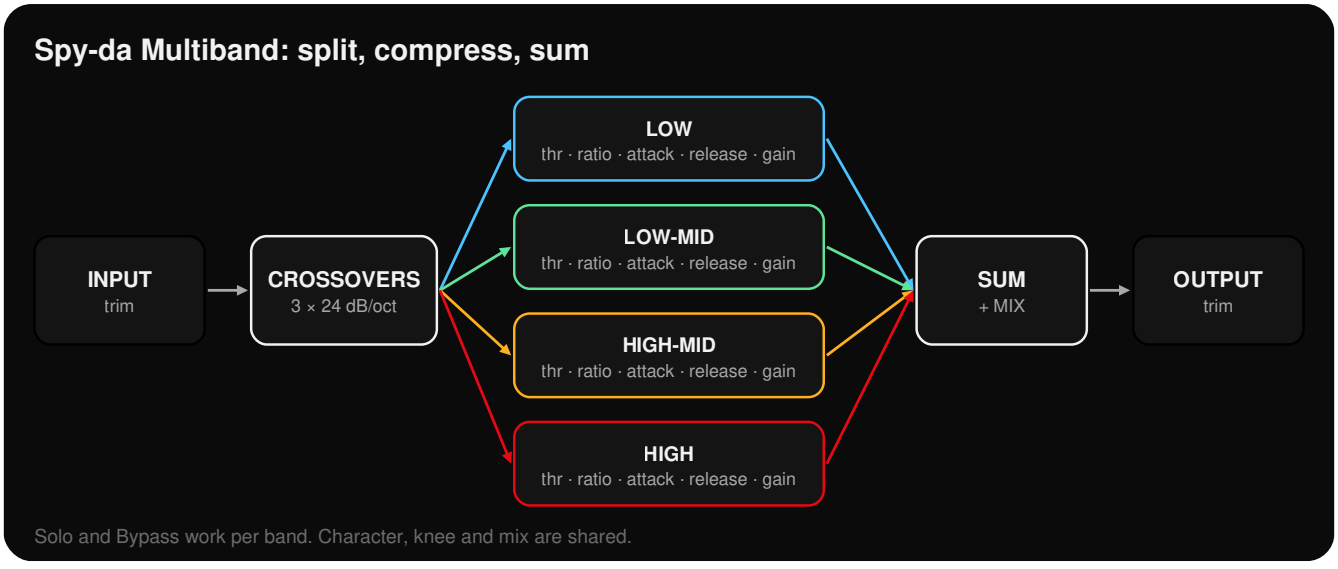
Spy-da Multiband

A four-band compressor for controlling the low end, mids and top separately. The phase-aligned crossovers sum perfectly flat, so nothing changes until a band starts compressing. Zero latency.

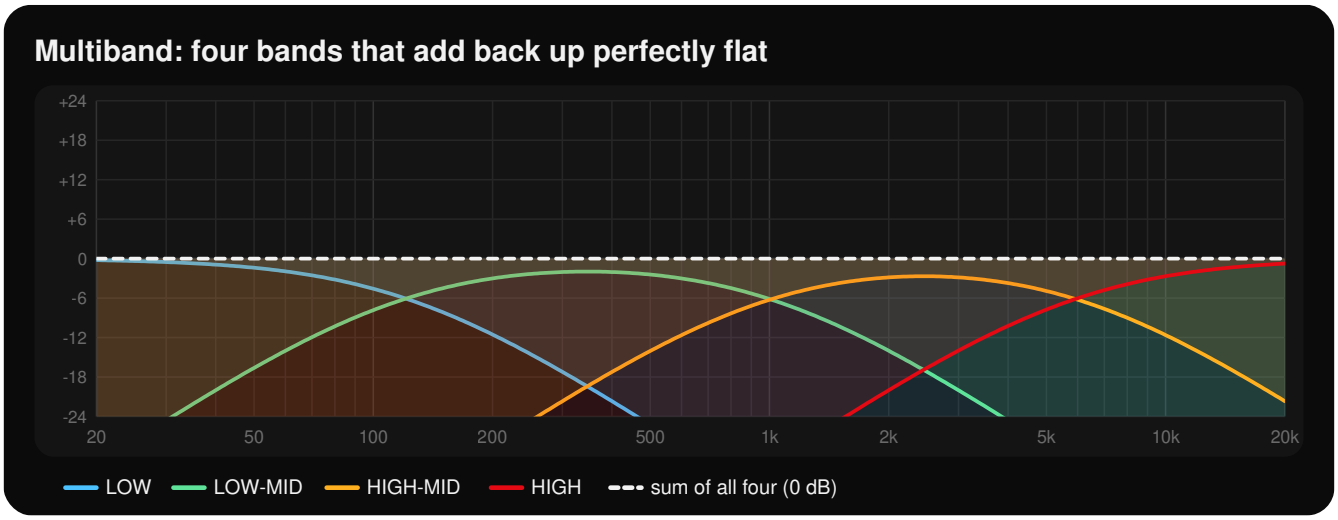


Spy-da Multiband with the gain-reduction curtain.

CONTROL	WHAT IT DOES
Bands	LOW, LOW-MID, HIGH-MID and HIGH, split by 24 dB/octave crossovers
Crossovers	40–600 Hz, 300 Hz–5 kHz and 1.5–16 kHz (defaults 120 Hz, 1 kHz, 6 kHz). Drag them on the display; double-click to reset. They always stay in order
Per band	Threshold, Ratio 1–20:1, Attack, Release, Gain ±12 dB, **Solo** and **Bypass**. Click a band (or its chip) to edit it
Character	VCA, FET, GLUE, OPTO or VARI-MU, the same engines as Spy-da Compressor
Global	Knee, Input, Mix (0% is exactly the dry signal) and Output
Display	Spectrum with the four bands and a live gain-reduction curtain and readout for each



How Multiband splits, compresses and recombines the signal.



The four bands at the default crossovers. Added together they are perfectly flat, so nothing changes until a band compresses.

Presets: Mastering Gentle, Mastering Loud, Hip-Hop Master, Vocal Control, De-Mud, Tame Harsh Highs, Bass Tightener, Drum Bus Punch, Parallel Multiband, Broadcast and Warm Vari-Mu Glue, plus the genre presets.

> **Quick start:** solo each band to hear what's in it, then compress only the band that's misbehaving: 2–3 dB of gain reduction on the LOW band tightens a boomy mix.

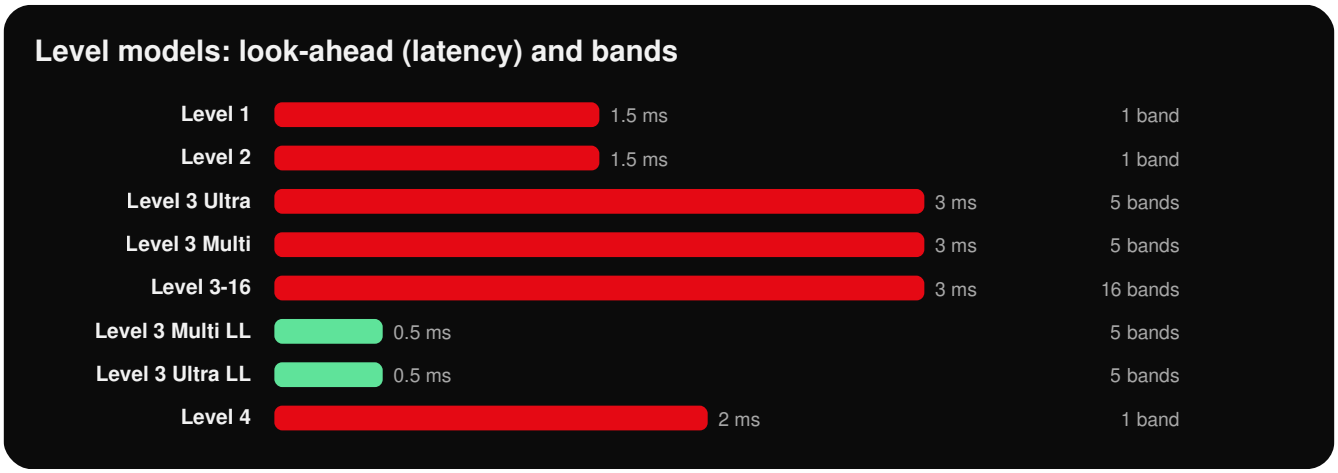
Spy-da Level 1–4

Eight look-ahead brickwall maximisers that make a master louder while guaranteeing no sample goes over the ceiling. Put one last on the Stereo Out, or on a bus to shave peaks. They run at Logic's own sample rate so the ceiling is exact.



Spy-da Level 2 (left) and Level 3 Multi (right).

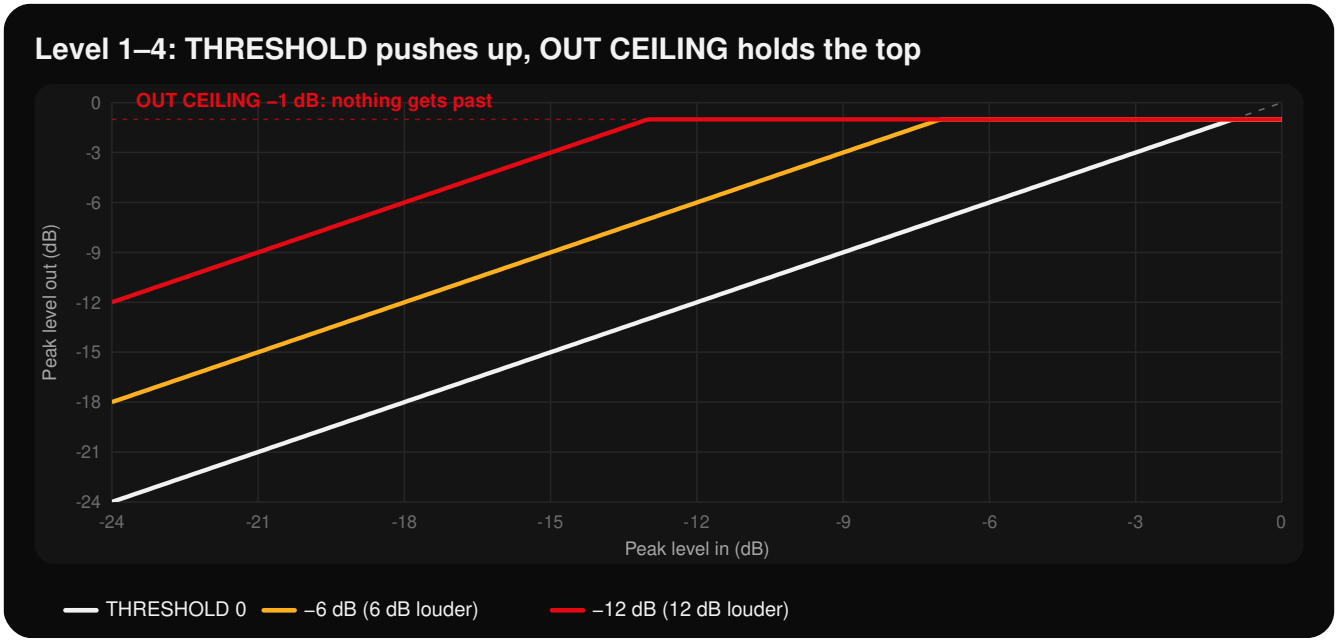
PLUGIN	BANDS	LOOK-AHEAD	EXTRA CONTROLS	PICK IT FOR
Level 1	1	1.5 ms	Manual release only	Simple, transparent peak control
Level 2	1	1.5 ms	ARC auto release	Everyday mastering
Level 3 Ultra	5	3 ms	STYLE	Loud masters with a chosen character
Level 3 Multi	5	3 ms	Gain and priority per band, four crossovers	Deciding which bands take the limiting
Level 3-16	16	3 ms	STYLE, four zone gains	The loudest masters with the fewest side effects
Level 3 Multi LL	5	0.5 ms	As Level 3 Multi	Use while recording or playing live
Level 3 Ultra LL	5	0.5 ms	As Level 3 Ultra	Use while recording or playing live
Level 4	1	2 ms	TRUE PEAK, TRANSIENT CLIP, STEREO LINK	Streaming masters



Look-ahead (the delay Logic compensates for) and band count for each model.

CONTROLS ON EVERY LEVEL PLUGIN

CONTROL	WHAT IT DOES
THRESHOLD	−30 to 0 dB. Lowering it pushes the mix into the limiter; the output rises by the same amount
OUT CEILING	−12 to 0 dB (default −0.1 dB): the highest level any sample can reach. Use −1 dB for streaming
RELEASE	0.5 ms–1 s: how fast the gain recovers. Short is louder, long is smoother
ARC	Every model except Level 1. Automatic release that follows the music, with RELEASE as its base. Leave it on unless you want exact manual control
QUANTIZE: BITS and DITHER	BITS off, 24, 20 or 16 with TPDF or SHAPED dither. Set it to the bit depth you export at; leave it off for 32-bit float bounces or if another plugin comes after
Meters	Gain-reduction meter; the multiband models also show a meter for each band



Lowering THRESHOLD makes everything louder by the same amount until it reaches OUT CEILING, which nothing can pass.

STYLE (LEVEL 3 ULTRA, ULTRA LL AND 3-16)

- **BASIC:** every band treated the same.

- **WARM:** the lows are protected and the highs take more of the limiting.
- **CLEAR:** the highs are protected and the lows take more, for a brighter, cleaner master.
- **PUNCH:** protects the low end and upper mids, where kick and snare punch lives.
- **LOUD:** pushes every band harder for maximum density.

Level 3-16 adds four zone gains, **LOW**, **LOW-MID**, **HIGH-MID** and **HIGH** (±6 dB), to tilt the tone going into its sixteen bands.

BANDS (LEVEL 3 MULTI AND MULTI LL)

- **GAIN 1–5** (±12 dB) shapes the tone of each band.
- **PRIORITY** (±12 dB) decides who takes the limiting: a positive value protects that band, a negative value makes it take more. Example: +6 on band 3 keeps a vocal upfront while the master gets louder.
- **XOVER 1–4:** 30–200 Hz, 150–800 Hz, 600 Hz–3 kHz and 2.5–12 kHz.

LEVEL 4

- **TRUE PEAK** (on by default) also catches peaks between samples, so the ceiling still holds after MP3 or AAC conversion on streaming services.
- **TRANSIENT CLIP** (0–100%) clips the sharpest transients before the limiter for extra level with less pumping.
- **STEREO LINK** (0–100%): 100% applies the same gain to both sides; lower values let each side limit on its own for a wider sound.

Presets on every model: Transparent -3, Streaming Master, Hip-Hop Loud, Club Loud, Gentle Peak Catch, CD Master 16-bit and Drum Bus Peak Shaver. Models with STYLE add Warm & Wide Master and Punchy Pop; Level 3 Multi adds Protect The Vocal, Tame Harsh Top and Heavy Bass Control; Level 3-16 adds Bright & Loud and Big Low End; Level 4 adds True Peak -1 (Streaming), Loud With Clip and Wide Independent. The genre presets set a −0.3 dB ceiling for club genres and −1 dB for the rest.

> **Quick start:** load Streaming Master, keep the ceiling at −1 dB, and lower THRESHOLD until Spy-da VU's integrated reading reaches your target.

Spy-da 432

Retunes finished masters from A = 440 Hz to A = 432 Hz (−31.77 cents), or to any pitch you choose.



Spy-da 432.

LIVE TAB

Put it last on the Stereo Out. It retunes the whole mix in real time without changing tempo.

- **Target:** 432 Hz by default, or anything from 400 to 480 Hz.
- **Semitones** (±12) and **cents** (±100) for further pitch up or down.
- **Source reference:** if the master wasn't tuned to 440, set what it was.
- **Loudness match** keeps the level the same so you compare fairly.
- At zero shift it passes audio untouched. Latency is about 150 ms, which Logic compensates.

BATCH TAB

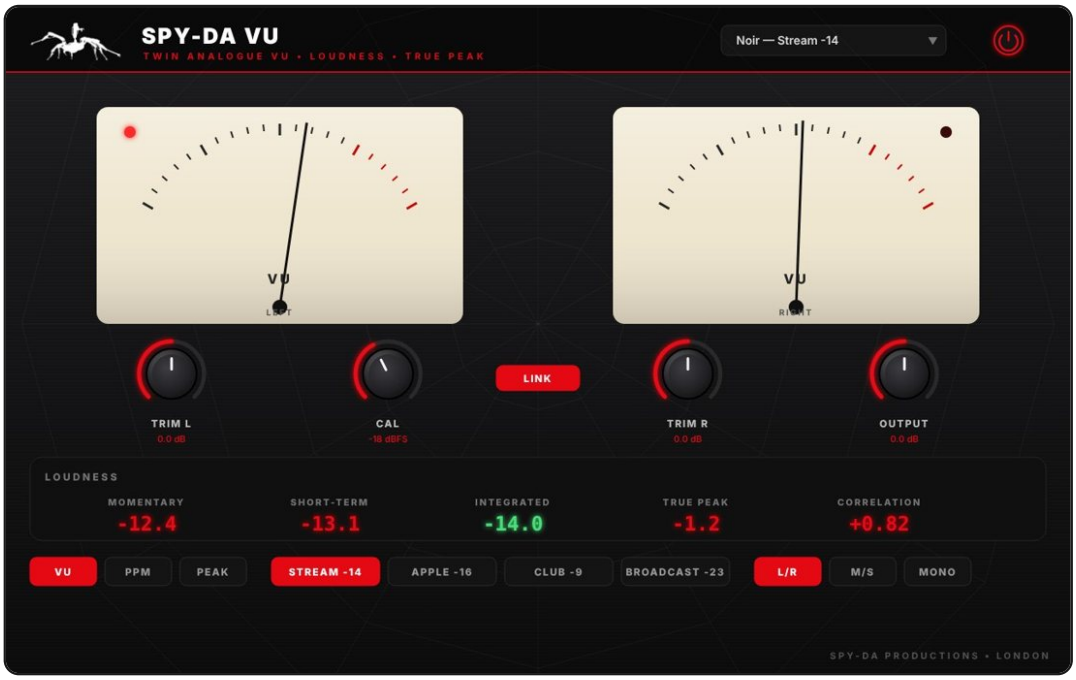
Drop in finished masters or whole folders and press **Render**. You get `Song (432Hz).wav` copies in a **Spy-da 432** folder next to the originals, with the same sample rate, bit depth and format. Originals are never changed.

MODE	WHAT HAPPENS	BEST FOR
Keep tempo (default)	Pitch changes, length and timing stay exact	Songs with video, anything synced
Tape	Pitch and speed change together, like slowing a tape	Purest sound; the track runs about 1.85% longer

> **Peaks:** re-pitching a loud, limited master can push a few peaks over the original ceiling. Batch catches this automatically. If a very hot master needs more than 3 dB of protection, it's flagged in red; Tape mode avoids the issue.

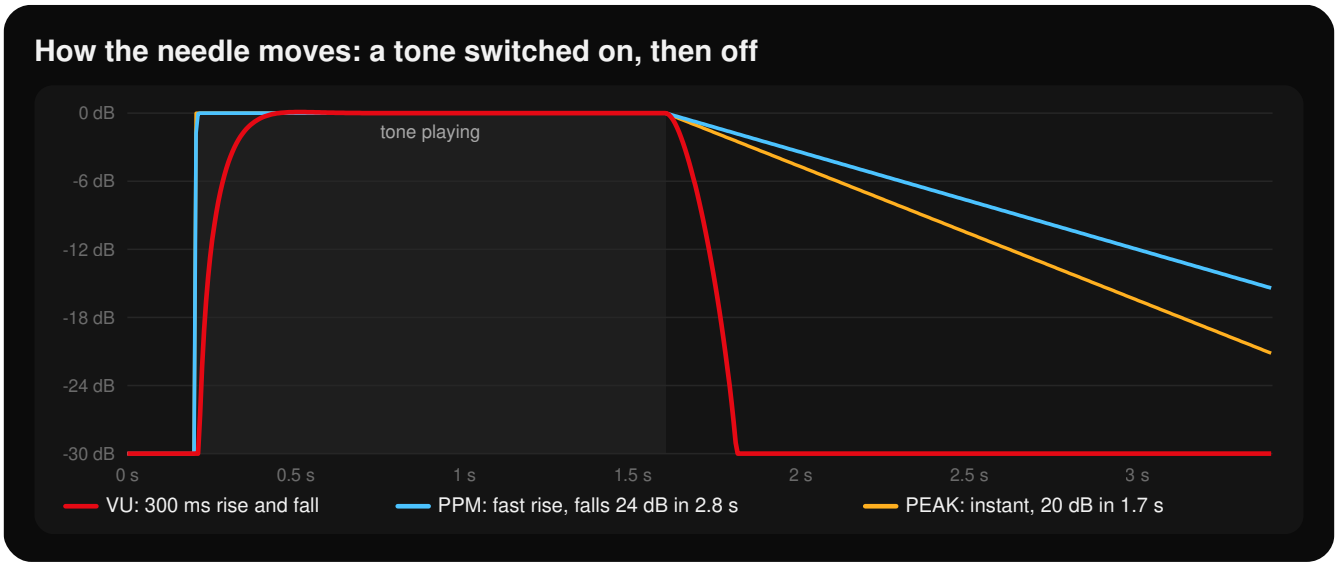
Spy-da VU

Twin analogue VU meters on the Spy-da web face, with a loudness strip underneath. Use it on any track, bus or the master.

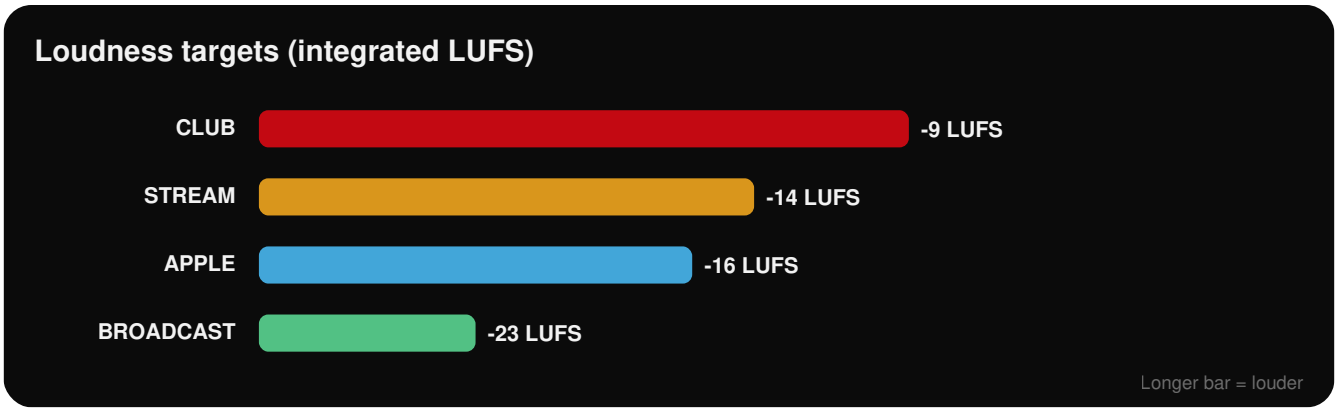


Spy-da VU with the Noir skin.

CONTROL	WHAT IT DOES
Ballistics	**VU:** classic 300 ms needle. **PPM:** quick rise, slow fall (24 dB in 2.8 s), dBFS scale. **PEAK:** instant, falls 20 dB in 1.7 s
Calibration	Which level reads 0 VU (default −18 dBFS). VU mode only
Trim L / R	Output gain ±18 dB for gain staging. Shift for fine, double-click for 0
Link	Moves both trims together
Display	L/R or M/S
Mono check	Sums what you hear to mono
Hold peaks	Peak readings and red eyes stay until you click a peak box
Red eyes	Light when that side goes over −1 dBTP
Loudness strip	Momentary, short-term and integrated LUFS, true peak and correlation. Integrated restarts each time Logic plays, or press RESET
Target	STREAM −14, APPLE −16, CLUB −9, BROADCAST −23 LUFS. Integrated turns green on target, red when louder, blue when quieter
Skin / Size	Noir, Ivory, Crimson; 100 / 125 / 150%



How the needle responds in each BALLISTICS mode to a tone that starts and stops.

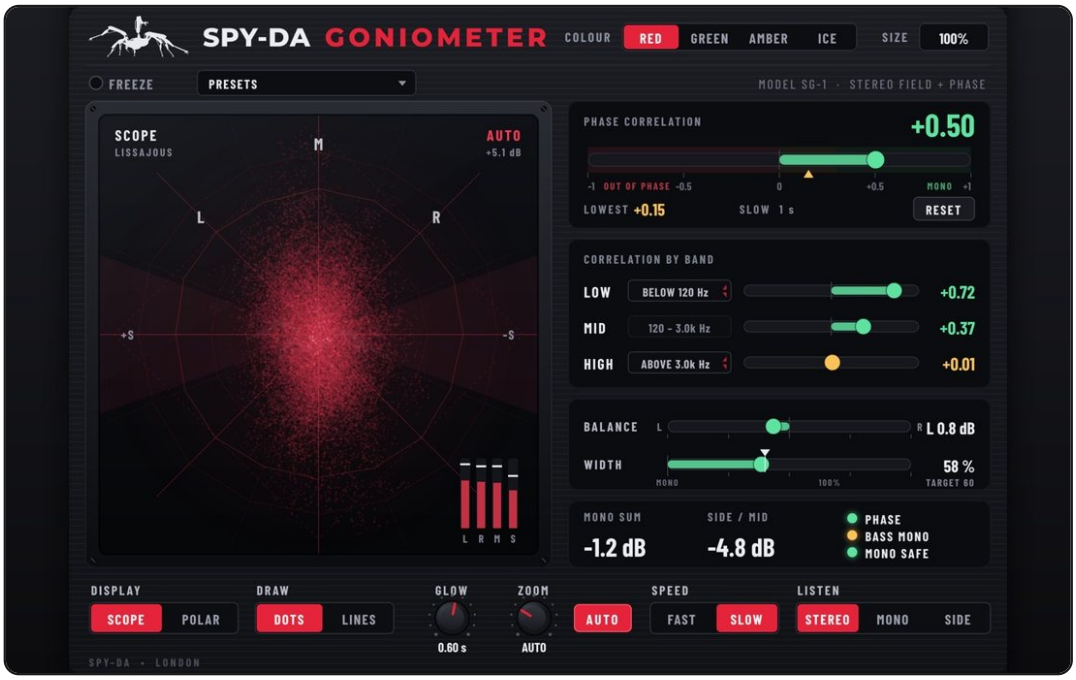


The four loudness targets. The integrated reading turns green on target, red when louder, blue when quieter.

Accuracy: VU ballistics follow IEC 60268-17; loudness follows ITU-R BS.1770 / EBU R128; true peak is 4x oversampled.

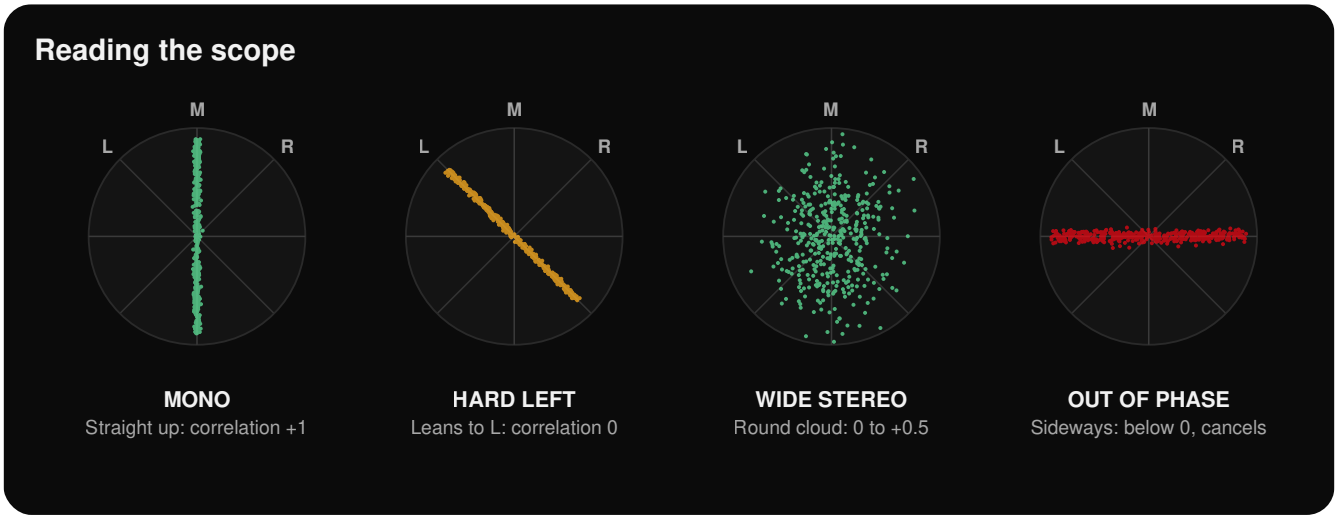
Spy-da Goniometer

Shows your stereo field and checks it for mono: a glowing scope of the mix, phase correlation for the whole mix and for low, mid and high separately, balance, width and how much level the mix loses when it's played in mono. Put it last on the Stereo Out. It never changes the sound: with LISTEN on STEREO the output is exactly the input.



Spy-da Goniometer in Scope mode with the red trace.

Quick start: insert it after your maximiser, play the loudest part of the song and watch three things: the PHASE CORRELATION stays above 0, the LOW band stays close to +1 (bass in mono), and MONO SUM stays above about −4 dB. All three lamps green means the mix will hold up on phones, clubs and mono speakers.



Reading the scope: what mono, panned, wide and out-of-phase material look like.

PART	WHAT IT SHOWS
Scope	**SCOPE** is the classic Lissajous view: mono points straight up (M), the left channel leans to L, the right to R. **POLAR** folds it into a half-moon. Anything stretched towards ±S, the red zones, cancels in mono
Phase correlation	+1 mono, 0 unrelated (very wide), below 0 out of phase. **LOWEST** holds the worst moment until you press RESET
Correlation by band	LOW, MID and HIGH on their own (24 dB/oct splits). Drag the LOW box (40–400 Hz) and the HIGH box (1–8 kHz) up or down to move the splits; double-click resets them
Balance	Left against right energy. “L 0.8 dB” means the left side is 0.8 dB louder

PART	WHAT IT SHOWS
Width	Side level divided by mid level: 0% is mono, 100% is fully uncorrelated stereo. The white marker is your target; drag it along the bar
Mono sum	How much level the mix loses when folded to mono. 0 dB for mono, about −3 dB for very wide material; much lower means parts are cancelling
Side / Mid	The width as a dB figure
Lamps	**PHASE** (correlation above +0.2 green, 0 to +0.2 amber, below 0 red), **BASS MONO** (LOW band above +0.8 green, below +0.5 red) and **MONO SAFE** (mono sum above −4 dB green, below −6 dB red)
L R M S bars	RMS level with a peak line for left, right, mid and side, −48 to 0 dBFS. The peak line turns red above −1 dBFS

CONTROL	WHAT IT DOES
Display	SCOPE or POLAR
Draw	DOTS draws every sample; LINES joins them up like an analogue scope
Glow	How long the trace stays lit, 0.05 to 3 seconds
Zoom / Auto	AUTO keeps the trace filling the screen. Switch AUTO off for a fixed zoom from −12 to +30 dB; at 0 dB the dashed diamond is full scale (0 dBFS)
Speed	How the meters average: FAST (0.15 s) or SLOW (1 s, steadier for mastering)
Listen	STEREO (normal), MONO (left + right) or SIDE (only what's different between the sides). MONO and SIDE flash and a red banner reminds you to switch back. The switch is click-free
Freeze	Holds the picture so you can look at it
Colour / Size	Red, Green, Amber or Ice trace; 100 / 125 / 150%. Saved with the project

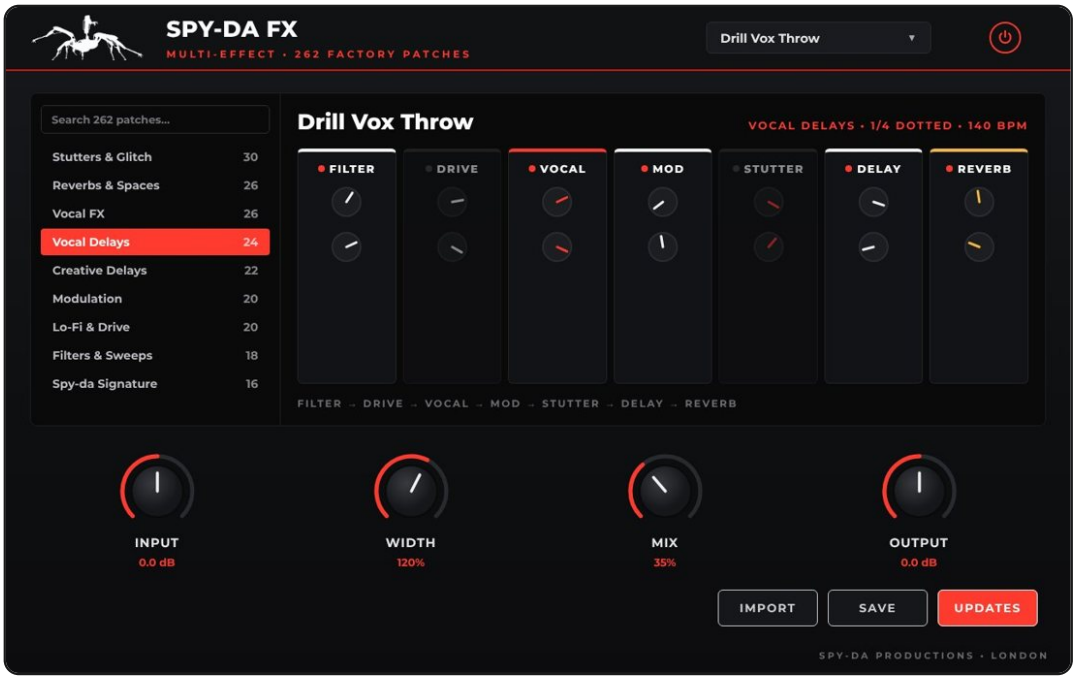
Presets: My Presets and Save as Default, plus the 25 genre presets. Each genre sets the LOW band split to where that genre keeps its bass mono and puts the width target where its masters usually sit. The display settings are left as you have them.

> **Tip:** if BASS MONO goes amber or red, the low end has stereo or phase problems. Spy-da Stereo Imager's Mono Bass, set at the LOW split frequency, fixes most of them.

Creative tools and instruments

Spy-da FX

A multi-effect with **262 factory patches**: delays, reverbs, vocal effects, stutters, gates, filters, modulation and lo-fi. New patch packs arrive straight from the Spy-da server.

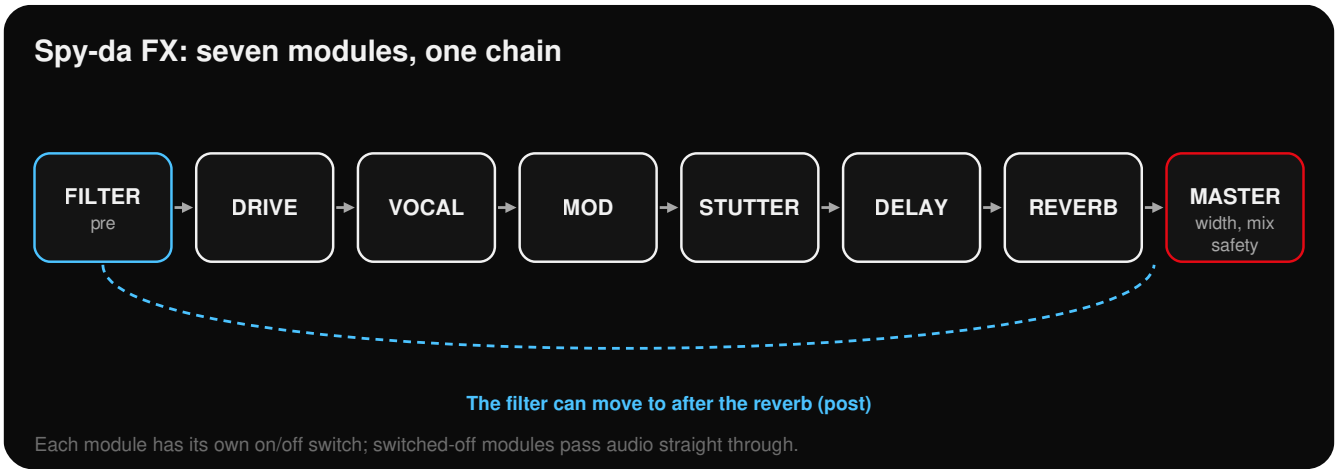


Spy-da FX with the patch browser on the left.

THE SIGNAL CHAIN

Seven modules run in this order. Each has its own on/off switch, and every control can be automated.

MODULE	WHAT IT DOES
Filter	Low-, high-, band-pass and notch with resonance. Tempo-synced LFO in six shapes plus envelope follow; can sit before or after the other effects
Drive	Tape, Tube, Fuzz, Bitcrush and Rectify, with tone, bit depth and sample-rate reduction
Vocal	Two pitched voices for octaves and harmonies (pitch, fine, level, spread), doubler, ring mod, and a robot resonator tuned to a note
Mod	Chorus, Flanger, Phaser, Vibrato, Tremolo and Auto-Pan, free or tempo-synced
Stutter	Repeat, Gate (16 patterns), Tape Stop, Reverse, Glitch and Half-Speed, locked to Logic's tempo, with chance, pitch-per-repeat and smoothing
Delay	Stereo, Ping-Pong, Mono, Tape and Reverse; separate L/R times; filters, drive, wobble, ducking and width in the feedback
Reverb	Size, decay up to 30 s, pre-delay, damping, diffusion, modulation, shimmer at a chosen pitch, Freeze, gated mode, ducking, width



The seven modules in order.

Master: Input, Width, Mix and Output, plus a safety stage so feedback-heavy patches can't clip.

PATCHES

CATEGORY	PATCHES
Stutters & Glitch	30
Reverbs & Spaces	26
Vocal FX	26
Vocal Delays	24
Creative Delays	22
Modulation	20
Lo-Fi & Drive	20
Filters & Sweeps	18
Gates & Chops	16
Spy-da Signature	16
Instrument FX	16
Builds & Transitions	14
Ambient & Shimmer	14

The browser on the left has search, categories, favourites (★) and **< >** to step through patches. Right-click a patch for more options.

YOUR OWN PATCHES AND PACKS

- **SAVE** stores the current settings under *My Patches*.
- **EXPORT** writes *My Patches* to a `.splfx` pack file to share.
- **IMPORT**, or drag a `.splfx` onto the window, adds a pack under its own name. Packs contain settings only, never code; anything invalid is rejected with a message.

UPDATES

The **UPDATES** button checks the Spy-da server once a day (you can switch this off) or on demand with **CHECK NOW**. It lists new patch packs with **INSTALL** / **UPDATE** buttons, offers new versions of Spy-da FX, and shows news from Spy-da. A red dot on the button means something new is waiting. Packs and your patches are stored in `~/Library/Application Support/Spy-da Audio/Spy-da FX/`.

Spy-da Mash Up

> **Coming soon.** Spy-da Mash Up isn't on sale yet. It will be included in Spy-da Complete when it launches.

Drop in any audio and hear it back as any sound. Mash Up finds the melody, chords, bassline and beats, turns them into editable MIDI and plays them on **555 instruments**.



Spy-da Mash Up.

> **Quick start**

1. Create a **Software Instrument** track and choose **AU Instruments › Spy-da Audio › Spy-da Mash Up**.
2. Choose **Single part** or **Full song**.
3. Click **Load audio**, or drag a WAV, AIFF, MP3, M4A or FLAC onto the window.
4. Press play in Logic. Mash Up plays in time with your session.

LOAD AS	USE IT FOR	WHAT YOU GET
Single part	A vocal, riff, melody, bassline or loop	One clean MIDI track
Full song	A finished, mixed track	Splits it into Vocals, Bass, Music and Drums, with a MIDI track for each

STARTS AT BAR: if the original audio starts later than bar 1, set that bar so the notes line up.

CHANGING THE SOUND

- **Instruments panel:** 555 sounds in 22 categories, with search, category filter, favourites and **Surprise me**. 484 are sampled (pianos, keys, guitars, basses, strings, choirs, brass, woodwind, world, percussion, drum kits) and 71 are built-in **Spy-da Synths** (leads, basses, pads, plucks, keys, bells, brass, FX).
- **Layer A / Layer B** stacks two sounds on a track; **A / B blend** mixes them.
- **Track sound:** octave shift, pan, volume, mute and solo per track.
- **Original** blends the source audio back in so you can check the line-up.
- **Reverb** and **Output** for the overall sound.

EDITING THE NOTES

- **Piano roll:** Select mode moves and resizes notes (double-click empty space to add one); Draw mode draws notes. Press **D** to switch. The bottom lane edits velocity.
- **Quantize** to the **Grid** at a strength you set (100% is tight).
- **Snap to key** moves out-of-key notes into the detected key and scale.
- **−12, −1, +1, +12** transpose the selection. **More** has humanize, legato, melody only, remove short notes, velocity tools and duplicate.
- **Tempo** is detected for you; use **/2** or **x2** if it read half or double time, or **Tap**.
- **Note detection** (left panel) re-runs on the selected track: **Sensitivity**, **Note split**, **Shortest note** and **Melody only**. Re-detecting replaces your edits on that track; Undo brings them back.
- Undo / Redo: Cmd+Z and Shift+Cmd+Z.

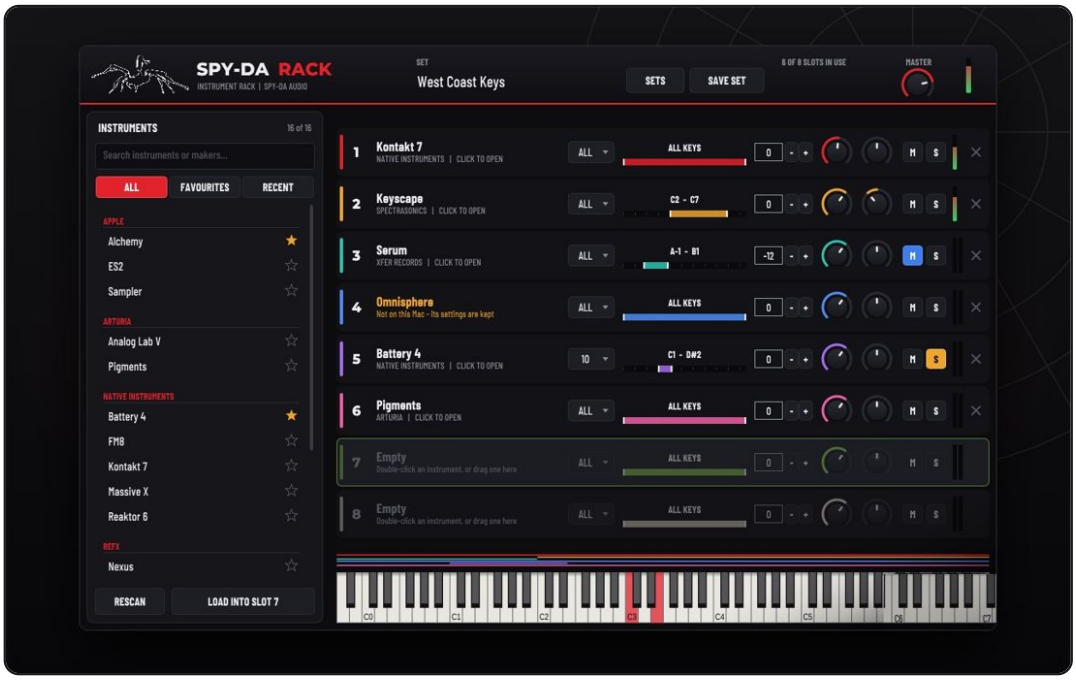
GETTING MIDI AND AUDIO OUT

Drag **Drag MIDI** (all tracks) or **Drag track** (selected track) onto Logic's arrange window. The **Export** menu also writes a MIDI file of all tracks, the selected track, or a WAV of the new sounds.

> **Tips:** a single vocal or instrument converts most accurately. For vocals, turn on **Melody only** and lower **Sensitivity** if you get stray notes. Drums become kick, snare and hi-hat MIDI on a drum kit.

Spy-da Rack

One instrument that holds up to 8 of your others: Kontakt, Omnisphere, Keyscape, Serum, Logic's own and the rest. Layer them, split them across the keyboard and save the whole rack as a set.

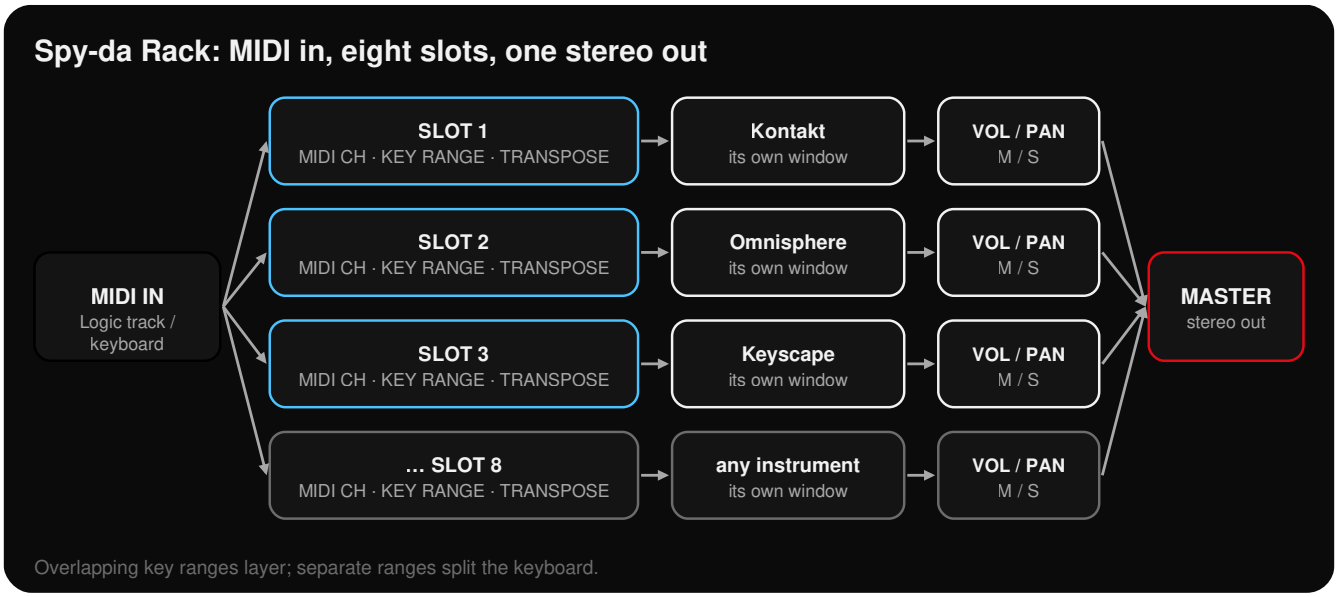


Spy-da Rack with three instruments loaded.

Quick start

1. Create a **Software Instrument** track and choose **AU Instruments › Spy-da Audio › Spy-da Rack**.
2. Double-click an instrument in the list on the left. It loads into the first empty slot.
3. Load a second one and play: by default both slots cover every key, so they layer.

WHERE	WHAT IT DOES
Instruments list	Every instrument plugin on this Mac, grouped by maker. Double-click, drag onto a slot, or select and press **LOAD INTO SLOT n**. Search box to filter; stars add to **FAVOURITES**; **RECENT** shows the last 8; **RESCAN** after installing something new
Slot name	Click to open that instrument's own window (Kontakt's browser, Omnisphere's patches and so on). Right-click for more options
MIDI CH	Which MIDI channel the slot listens to; **ALL** is every channel. Use it for multi-timbral parts, such as drums on channel 10
KEY RANGE	Drag the two ends to choose which keys play the slot: bass on the left, keys on the right. Double-click to reset. Middle C is C3, as in Logic
TRANSPOSE	±48 semitones per slot
VOL / PAN / M / S	Level, pan, mute and solo per slot, all automatable
MASTER	Overall output level
Keyboard	Click the keys to play. Coloured lines above the keys show each slot's range
SETS / SAVE SET	SAVE SET stores every instrument, its full sound (such as the Kontakt libraries loaded) and the slot settings in **Music › Spy-da Rack › Sets**. Open a set from **SETS** in any project



How MIDI reaches each slot and how the slots are mixed.

- **Everything is saved with the Logic project**, as well as in any sets you save.
- **Each Mac uses its own installed instruments.** If a project uses one that isn't on this Mac, its slot name shows in amber and keeps all its settings, so the sound comes back on the Mac that has it.
- **Replacing an instrument** asks first, because the old sound is lost unless it's saved in a set.
- **Outputs:** each slot uses its instrument's main stereo output and the rack mixes everything to one stereo out. For separate Kontakt outputs, use Kontakt's own multi inside one slot.
- **Licences:** Rack only opens instruments you've installed and licensed, and each instrument checks its own licence as usual. On an Apple Silicon Mac, Rack can only load instruments that match how Logic is running (natively or using Rosetta).

Spy-da Spin

Eight quick plugins for the jobs you do on every session: drive, low end, filter sweeps, brightness, loudness, compression, pumping and reverb. Each has a big knob from 0 to 10 and a small CHARACTER switch. At 0 every Spin plugin leaves the sound exactly as it was, so a new one never changes your mix until you turn it.

The Spin layout

PART	WHAT IT DOES
Big knob	The amount, 0 to 10. Drag up or down, or use the mouse wheel; double-click to go back to 0. It can be automated in Logic
CHARACTER	The flavour of the plugin (TYPE, FOCUS, COLOUR, STYLE, FEEL, RATE or SPACE). Click a label or drag the switch
Screen / needle	Spin Fat, Filter and Bright show their EQ curve; Spin Loud, Press and Pump show gain reduction on a needle
Input / Output	Level into and out of the plugin, ±24 dB, with meters
Footer	A/B compare, factory and genre presets, My Presets, Save as Default and Copy / Paste (in the preset menu), BYPASS and SIZE (100, 125 or 150%), the same as the Spy-da Studio plugins

Spy-da Spin Drive

Saturation from a warm glow to a blown speaker. It level-matches itself as you turn (two slow level followers compare what goes in with what comes out), so turning it up adds character, not volume, and you can judge it fairly against bypass.



Spy-da Spin Drive with the Warm Glow preset.

Quick start: Put it on a bass, a drum bus or a vocal, set TYPE to WARM and turn up until it just starts to thicken (2 to 4). For an obvious effect, try CRUNCH or FUZZ at 6 and above.

TYPE	WHAT IT DOES
WARM	Tube-style, mostly even harmonics; rounded top (16 kHz roll-off). Up to 24 dB of drive
CRUNCH	Asymmetric diode clipping with a mid push that grows with the knob (up to +6 dB at 1.4 kHz). Up to 30 dB of drive
FUZZ	Near-hard clipping with the lows tightened (110 Hz) and the fizz tamed (7 kHz). Up to 40 dB of drive

Spy-da Spin Fat

Adds low-end weight, a little body and transformer warmth together, with a gentle top roll-off so the result sounds fuller rather than just louder in the bass. The screen shows the exact curve you hear.



Spy-da Spin Fat with the Thicker Mix preset.

Quick start: On an 808, bass or kick, pick the FOCUS that matches where the weight should sit and turn up to 4 to 6. On a full mix, LOW at 2 to 3 is plenty.

FOCUS	WHAT IT DOES
SUB	Weight shelf at 55 Hz, body at 130 Hz: 808s and sub bass
LOW	Weight shelf at 90 Hz, body at 210 Hz: kicks, bass guitar, whole mixes
BODY	Weight shelf at 140 Hz, body at 320 Hz: vocals, snares, keys and guitars

Spy-da Spin Filter

A resonant 24 dB/octave filter for sweeps, intros and breakdowns. At 0 it is completely out of the signal; turning up closes it. It is a state-variable design, so it stays smooth and stable however fast you automate it.



Spy-da Spin Filter with the Intro Muffle preset.

Quick start: For a muffled intro, choose LOW-PASS, set the knob around 6.5 and automate it back to 0 where the drop lands. For a riser, use HIGH-PASS and automate it up over the last bars.

TYPE	WHAT IT DOES
LOW-PASS	Sweeps down from 20 kHz (at 0+) to 150 Hz (at 10)
HIGH-PASS	Sweeps up from 20 Hz to 6 kHz
BAND	High-pass and low-pass close in together, to about 700 Hz–1.6 kHz at 10: radio and telephone

Spy-da Spin Bright

Lifts the top end and adds harmonic sparkle. The tone change is exactly the curve on the screen; on top of it an exciter adds only the harmonics a gentle saturator creates above 2 kHz, so loud, bright parts sparkle more than quiet ones.



Spy-da Spin Bright with the Expensive Air preset.

Quick start: On a vocal or a full mix, choose AIR and turn up to 3 to 5. Use PRESENCE when a vocal needs to come forward rather than get airier.

COLOUR	WHAT IT DOES
AIR	Shelf at 11 kHz (up to +8 dB) with a light 4.5 kHz lift
BRIGHT	Shelf at 5.5 kHz (up to +7 dB) and a touch less 300 Hz
PRESENCE	Bell at 3.2 kHz (up to +6 dB) plus a little 10 kHz shelf

Spy-da Spin Loud

Makes a mix or bus louder in one move: it pushes the signal (up to 9, 12 or 16 dB depending on STYLE) into a glue compressor, a soft clipper and a true-peak limiter. The output never goes above −1 dBFS, including between samples, so it stays safe for streaming. The needle shows the total gain reduction.



Spy-da Spin Loud with the Demo Loud preset.

Quick start: Put it last on the Stereo Out of a demo or beat, choose PUNCH and turn up until it is as loud as you want without the drums losing their snap (usually 4 to 6).

STYLE	WHAT IT DOES
GENTLE	Softest compression, no clipper, up to 9 dB of push
PUNCH	Slower attack keeps transients, soft clipper from about −2.7 dBFS, up to 12 dB of push
MAX	Firmer compression and an earlier clipper, up to 16 dB of push: club and beat-tape loud

Spy-da Spin Press

A compressor where threshold, ratio and make-up gain all move together on the big knob. A high-pass on the detector (80 Hz) stops the bass from pumping everything else, and automatic make-up keeps the level about the same as you turn up.



Spy-da Spin Press with the Vocal Level preset.

Quick start: On a vocal, choose SMOOTH and turn up until the needle moves 3 to 6 dB on the loud words. On drums, use PUNCH.

FEEL	WHAT IT DOES
SMOOTH	Slow (25 ms) attack, program-dependent release, soft knee, up to 3.5:1: vocals, bass, mix bus
PUNCH	12 ms attack lets the hit through, 120 ms release, up to 5:1: drums and percussion
SQUASH	Very fast (0.8 ms) attack, up to 12:1, with a touch of console saturation: room mics, parallel crush

Spy-da Spin Pump

The ducking, breathing feel of a kick-triggered sidechain, without routing a sidechain. It locks to Logic's tempo and to the beat position, so the dips land on the grid whenever you start playback. When Logic is stopped it keeps going at the last tempo.



Spy-da Spin Pump with the Classic Sidechain preset.

Quick start: On pads, chords or a bass, set RATE to 1/4 and turn up to 5 or 6 for the classic sidechain feel. The needle shows each duck.

RATE	WHAT IT DOES
1/2	One duck every two beats
1/4	One duck per beat: the classic four-to-the-floor pump
1/8	Two per beat
1/16	Four per beat, a fast flutter

Spy-da Spin Wet

A reverb where more means bigger, longer and wetter at the same time: the knob sets the mix, the decay and the pre-delay together. An eight-line modulated reverb gives a smooth, wide tail; the low end going into it is cleaned up at 140 Hz so the mix stays tight.



Spy-da Spin Wet with the Vocal Plate preset.

Quick start: On a lead vocal, choose PLATE and turn up to 3 to 4. For drums use ROOM; for pads and ambient parts, HALL at 6 and above.

SPACE	WHAT IT DOES
ROOM	Short and tight: decay about 0.35–1.3 s
PLATE	Bright and smooth for vocals and snares: about 0.8–3 s
HALL	Big and darker: about 1.2–4.8 s

Plans, licences and your account

Every plugin can be rented monthly or bought outright; bundles are subscription only. Current prices and any launch offers are on spy-daproductions.com/shop.

Single plugins

43 of the 44 plugins in this manual are sold on their own, monthly or to own for life. Spy-da Mash Up is coming soon and will be included in Spy-da Complete when it launches.

Bundles

PLAN	WHAT'S IN IT
Mix Suite	Channel Strip, EQ, Compressor, Limiter, Reverb, Delay, VU, Stereo Imager
Vocal Suite	Vocal Tuner, Pitch, De-Esser, Channel Strip, Reverb, Delay
Spy-da Complete	All 44 plugins in this manual, plus every new release

Paying yearly works out at about two months free.

How licences work

- **One key per account.** Your key unlocks everything in your plan, and new plugins appear automatically when your plan includes them.
- **Up to 3 Macs** can use your licence at once. To move to a new Mac, click the licence badge in any Spy-da plugin on the old Mac and choose **DEACTIVATE THIS MAC**, or ask us to sign it out.
- **Subscriptions** stay active while payments go through. If a payment fails, the plugins show **PAYMENT DUE** and keep working while you update your card.
- **Owned licences** never expire, and include updates for that plugin.
- See Activate your licence for offline limits and demo mode.

Managing your account

At My Plugins you can see your keys, download installers and click **Manage billing** to update your card or cancel. Cancelling stops the next payment; you keep access until the end of the period you've paid for.

Questions about orders or licences: shop@spy-daproductions.com.

Troubleshooting

Most problems are fixed by making Logic rescan its plugins. Start there.

PROBLEM	FIX
A plugin doesn't appear in Logic	Quit and reopen Logic. Still missing: **Logic Pro X › Preferences › Plug-in Manager**, select the plugin, click **Reset & Rescan Selection**
Still missing after a rescan	Quit Logic, run `killall -9 AudioComponentRegistrar` in Terminal, reopen Logic and rescan
The sound drops out for a moment every 45 seconds	The plugin is in demo mode. Click its licence badge and activate it (see Activate your licence). If it was activated before, connect the Mac to the internet so it can check in: subscriptions need to every 14 days, owned licences every 90
"That doesn't look like a Spy-da key"	Copy the whole key from My Plugins, including `SPYDA-`, and paste it without extra spaces
Activation refused because of the Mac limit	Deactivate a Mac you no longer use (licence badge › **DEACTIVATE THIS MAC**), or email us to sign it out
The badge says PAYMENT DUE	Click **UPDATE PAYMENT**, or go to My Plugins › **Manage billing** and update your card
Logic shows old names (Console E, G-EQ, V-Comp, Max 1, AutoTuner, SPL Mastering Chain)	These plugins were renamed (Channel A, Console EQ, Diode Comp, Level 1, Vocal Tuner, Mastering Chain…). Install the latest versions; they remove the old copies. Saved projects open with the renamed plugins and keep their settings
Plugin is in a different maker folder	Earlier builds of Spy-da Pitch, Vocal Tuner (formerly AutoTuner) and Mash Up may be listed under **Spy-da** or **Spy-da Productions**. Install the latest version; the range now lives under **Spy-da Audio**
Two copies of a mixing plugin (e.g. "Verb" and "Reverb")	Run the latest installer; it removes the old short-named versions
macOS says the installer can't be opened	macOS 15 or later: **System Settings › Privacy & Security › Open Anyway**. macOS 14 or earlier: right-click it, choose **Open**, then **Open** again
A plugin doesn't appear on an Apple Silicon Mac	Check it's installed (see Install), then in Logic choose **Logic Pro › Settings › Plug-in Manager**, select it and click **Reset & Rescan Selection**. Every Spy-da plugin runs natively on Apple Silicon
Vocal sounds late when recording through Vocal Tuner	Turn on **Low Latency** in the plugin, or Logic's Low Latency Mode
Spy-da Pitch shows no notes	Make sure TRANSFER was on while the part played through, and play from before the vocal starts
Spy-da Pitch notes look wrong on a breathy take	Use the Split tool (7) to separate or merge notes by hand
Vocal Tuner Graph mode shows no regions	Put Vocal Tuner first on the track, switch to Graph and press play once
Spy-da 432 file flagged red in Batch	The master is very hot; re-render in **Tape** mode or lower its level first
Mash Up shows only 71 instruments, or "Note detector not found"	The sound banks didn't install. Reinstall Mash Up from My Plugins

PROBLEM	FIX
Mash Up MIDI is messy on a full song	Load a single part instead, or use Quantize, Snap to key and Melody only
A Spy-da Rack slot name is amber	That instrument isn't installed on this Mac, or doesn't match how Logic is running (natively or using Rosetta). Its settings are kept; open the project on a Mac that has it
A new instrument is missing from Spy-da Rack's list	Press **RESCAN** in the instruments list
Vocal sounds late when recording through De-Esser or a Level plugin	Switch De-Esser's Look-Ahead off, or use Level 3 Multi LL or Ultra LL (0.5 ms)
A streaming service reports peaks over −1 dB	Use Spy-da Level 4 with TRUE PEAK on and the ceiling at −1 dB, or Spy-da Limiter with a −1 dBTP ceiling
Spy-da FX can't reach updates	Check your internet connection, then press CHECK NOW again
Integrated loudness looks wrong	It restarts each time Logic plays. Play the whole song from the start, or press RESET

Current known issues are listed on the Compatibility & known issues page.

Still stuck? Email shop@spy-daproductions.com with your Mac model, macOS version, Logic version and a description or screenshot of the problem.

Credits and legal notices

Spy-da Audio plugins are designed and built in-house by Spy-da Productions. The Spy-da logo, product names and artwork belong to Spy-da Productions.

Open-source and licensed components

COMPONENT	USED IN	LICENCE
JUCE	All plugins	JUCE licence
Monocypher	Spy-da Guard licence check (all plugins)	BSD 2-clause / CC0
ARA SDK (Celemony)	Spy-da Vocal Tuner	Apache 2.0
Rubber Band Library	Spy-da 432	Commercial licence
Basic Pitch (Spotify), rewritten in C++	Spy-da Mash Up	Apache 2.0
Spleeter 4-stem model (Deezer)	Spy-da Mash Up	MIT
GeneralUser GS (S. Christian Collins)	Spy-da Mash Up	GeneralUser GS licence
FluidR3 Mono	Spy-da Mash Up	MIT
TinySoundFont, stb_vorbis	Spy-da Mash Up	MIT / public domain
Chakra Petch typeface	Most plugins	SIL Open Font Licence
Barlow Condensed, Montserrat typefaces	Spy-da VU, Spy-da Rack, Spy-da Goniometer	SIL Open Font Licence

Full licence texts ship inside each plugin bundle.

Trademarks

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Need help?

Email shop@spy-daproductions.com with your Mac model, macOS version, Logic version and a screenshot.

The latest version of this manual is always at spy-daproductions.com/shop/manual.php.