

VtekQ
CLASSIC

VTEK AUDIO PLUGINS

VtekQ

VINTAGE PARAMETRIC EQ

USER MANUAL · VERSION 1.0.0

CRAFTED BY VTEK

Vtek Speaks...

Before the tools begin, a word from Vtek.

Writing this note is surreal for me because this journey started from a thought (as do all things, really) and then, a very awful first run of a compressor plugin that sounded great but the UI needed a world of work.

June 22nd 2026 was the day I decided to make a tool that can tell a sonic story from the mixing and mastering perspective of me. From the first day I opened an audio editing software in 2004 called **AUDACITY** all the way to 3 **GRAMMYS** nods, over 12 years of consistency and evolution, it has all led to this moment where my scalpel can become yours.

The fastest way to learn is through practice. Well, I might have a remix to that saying. The fastest way to learn is to **GET THE RIGHT TOOLS** and the journey becomes great almost automatically plus you never had to be measured by your “level” in terms of years of experience but simply by the quality of your sound and your ability to deliver quick and yet, efficiently - my story in a short form.

And so, I introduce to you the **VTEK CLASSIC BUNDLE**, three of the fundamental plugins that will instantly improve your work flow, reduce the mental clutter of having to tinker with knobs, buttons, toggles and nodes and allow you have fun while doing it.

These plugins were fitted with features you would not see often on plugins of its kind (the EQ comes with a de-esser). All you have to do is load it up, get cracking and make that sound come alive I trust you will find these plugins are not just another set of plugins but are the ones made **FOR MUSICIANS BY A MUSICIAN** for the most common needs that a musician would need without the clutter of a 1000 advanced techniques and a great deal of second guessing.

*Great sound is not just about knowing more.
It's about having the right tools and using them well.*

Cheers.

Vtek.

WELCOME

AN EQ BUILT AROUND A FIXED CONSOLE LAYOUT

VtekQ is an eight-section equaliser: high-pass, low-pass, four bands of EQ, plus AIR and a de-esser. Every control has a printed face and a permanent home, so you reach for a frequency range rather than hunting for a band to add.

Underneath the panel sits a live display — spectrum, RTA, and an EQ curve whose nodes you can drag directly, so the same plugin works equally well by ear on the panel or by eye on the curve.



WHAT MAKES IT DIFFERENT FROM A SURGICAL EQ:

the layout is the point. LOW MID is always LOW MID. You learn the panel once and stop thinking about it.

Signal passes through the sections in a fixed order — the filters and bands first, then AIR and the de-esser, then the stereo and level utilities last, so stereo work always happens on the finished tone rather than before it.

SIGNAL FLOW

How the eight sections chain together



SIGNAL FLOW

How the eight sections chain together

1 FILTERS & EQ BANDS



2 HIGH FREQUENCY CONTROL



3 STEREO & LEVEL UTILITIES



Audio moves through filters, four EQ bands, AIR and the de-esser, then the stereo and level stage — in that order, always.

Two things worth knowing: the de-esser sits after the EQ, so it reacts to what you have already done to the top end. MONO LOW END and WIDENER are last, so stereo shaping happens on the finished tone.



Work from top to bottom. Each stage feeds the next — small decisions early make the biggest difference.



Use the analyzer to guide, not guess. What you see is what you shape. Trust your ears to decide.

Every control, numbered



- | | |
|--|---|
| 1 HPF — 20 Hz–1 kHz, 12/24/36/48 dB/oct | 7 Air — fixed above 10 kHz, 0–12 dB |
| 2 LPF — 2–20 kHz, 12/24/36/48 dB/oct | 8 De-esser — split-band, 12–+6 kHz |
| 3 Low shelf — 20–400 Hz, ± 15 dB | 9 Display — spectrum/RTA and the draggable EQ curve |
| 4 Low mid — 100 Hz–1.2 kHz bell, ± 15 dB | 10 Meters — input and output, peak-hold |
| 5 Mid — 500 Hz–7 kHz bell, ± 15 dB | 11 Stereo utilities — mono low end, widener, AGC |
| 6 High shelf — 4–20 kHz, ± 15 dB | 12 Toolbar — presets, A/B, copy/paste, power |

THE PANEL, UP CLOSE

THE PANEL, UP CLOSE

The eight sections

Brushed brass, printed faces, a permanent home for every control.



SECTION	RANGE	DEFAULT	NOTES
HPF	20 Hz–1 kHz	Off	12 dB/oct often sounds more natural on vocals than steeper slopes.
LPF	2–20 kHz	Off	Same slope options as HPF.
Low shelf	20–400 Hz, ± 15 dB	On	Weight and body without the abruptness of a high-pass.
Low mid	100 Hz–1.2 kHz, ± 15 dB, Q 0.1–10	On	Where boxiness and mud live
Mid	500 Hz–7 kHz, ± 15 dB, Q 0.1–10	On	Presence and honk
High shelf	4–20 kHz, ± 15 dB	On	Adds brightness
Air	0–12 dB	Off	Level control, not frequency — the corner never moves.
De-esser	12 kHz–6 kHz	Bypassed	Dial runs backwards: right is gentle, left works harder.



Q and dB/oct are not the same control. Q sets how wide the bell is. dB/oct multiplies that Q — a coarse and a fine adjustment of the same thing. Gain stays put either way.

THE DISPLAY

Spectrum, curve, and draggable nodes

The fastest way to use VtekQ — drag directly on the curve.



ACTION	RESULT
Drag a node	Frequency left/right, gain up/down
Scroll over a node, or $\mathbb{H}$ + drag	Q
$\hat{u}$ + drag	Fine adjust — 8× slower
Drag empty space	Marquee-select several nodes
Drag a selected node	Moves the whole group, keeping intervals

HPF and LPF nodes travel sideways for frequency and up/down for slope, since they have no gain. Group moves keep their intervals — select bands at 100, 200 and 400 Hz, drag right, and you get 200, 400 and 800.

GETTING STARTED

Four moves, from flat

- 1 Load a VTEK SIGNATURE preset close to your source — LV Male, LV Female, or Default.
- 2 Sweep LOW MID with a boost to find boxiness, then flip it to a cut.
- 3 Use MID for presence — a small boost around 2–5 kHz brings a vocal forward.
- 4 Dial in the DE-ESSER last, once the tonal balance is set.

SPECIFICATIONS

Formats and install

FORMATS	Audio Unit, VST3 (macOS) · VST3 (Windows)
MACOS	10.13 or later · Universal (Intel + Apple Silicon)
WINDOWS	64-bit
AUTOMATION	All 35 controls, named in host
LATENCY	None

PLATFORM	PATH
macOS AU	/Library/Audio/Plug-Ins/Components
macOS VST3	/Library/Audio/Plug-Ins/VST3
Windows VST3	C:\Program Files\Common Files\VST3



Quit your DAW before installing on either platform.

THANKS

First, all thanks to God. The one who was, is and is to come who has fearfully and wonderfully made us to do exceedingly more than we can ask or imagine through Christ.

Then, my lovely wife, “Pamper Baby”. You allowed me run with the knowing that, when we fly, we fly together. You made the journey of learning, unlearning, relearning, experimenting and implement so much easier but just being there with me + you helped me with design because you are awesome like that. I love you.

Big thanks to everyone who reviewed the plugins, also. More than anything, the feedbacks provided the needed perspective that would further expand the value of the plugins that became the plugin you loved and love, still.

Thanks to everyone who has supported me from the start of my professional career in 2007 till date. God bless y’all and keep y’all in good success.

...and so, the story continues