Learn vocal mixing from the ground up.

Step by step with Voxune Live

Prepare your recording. Balance your voice. Keep its character.



7-DAY FREE TRIAL

Beginner level • Real interface images • Worksheets

What will you learn?

Opening a vocal recording and seeing dozens of controls can make it difficult to know where to begin. Throughout this book, you will answer one question at a time: Which control can solve the problem I hear, and how much should I use? All processing exercises take place inside Voxune Live, so you can spend more time listening and making decisions.

The goal: a clear, balanced vocal that belongs in the song

Mixing is more than making a vocal impressive on its own. The real task is to make it audible over the instrumental, keep the words clear, and preserve the feeling of the performance. Sometimes that means adding brightness. Sometimes it means reducing the reverb you just added.

What you need

A computer, a recording program (DAW), Voxune Live, headphones or speakers, a clean vocal recording, and preferably its instrumental. Use the DAW to open recordings, organize tracks, balance levels, and export files. The vocal processing described in this book happens inside Voxune Live.

How to use this book

Follow the basic sequence first. Use the same 15-30-second recording for each lesson, ideally including a low phrase, a strong phrase, and a sharp s sound. Change one control, listen, and move on only when you understand the result. You can skip advanced details on your first pass.

> **A NOVEN AUDIO learning guide**
>
> This guide is designed around Voxune Live. Numerical examples are starting points, not universal settings. Use the 7-day free trial to practice with your own voice.

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Your learning route

Read the chapters in order the first time. Later, return directly to the page that addresses your problem. Click a section in this contents page to jump to it.

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The same method in every chapter

Hear the problem → find the relevant Voxune control → make a small change → compare at similar loudness → check with the instrumental.

What should you listen for?

A common beginner mistake is searching for settings that look professional. A better starting point is learning to describe your sound. Instead of saying the vocal sounds bad, say that words disappear, the tone is muddy, s sounds are sharp, or the voice feels too distant.

What you hear	Where to look first
Some words are too quiet; others jump out	Vocal Lift and Compression
A cloudy or rumbling low end	Clean, Low cut, and Tone
A dull or excessively sharp vocal	Tone, Shiny, and Sibilance
A voice that seems far away	Reverb send, Decay, and Delay send
Processing only makes it louder	Level Match, Output, and Bypass

Three listening perspectives

Listen to the vocal alone to spot clicks, noise, and harsh consonants. Listen with the instrumental to judge placement and intelligibility. Listen quietly to check whether the words remain easy to follow. Make your final decisions in the context of the song.

Change one thing at a time

If a vocal is muddy, avoid turning Clean, Low, High, and Shiny together. First reduce a little Low-mid energy and listen. You will know which change helped, and you can easily undo it if the voice becomes thin.

> **First exercise**
>
> Listen without processing and write down the two most obvious problems. Focus on those two before making other changes.

A good mix starts with the recording

Voxune Live is your workspace for shaping vocal tone and balance. A clean recording allows you to use its controls more effectively and often more gently. Severe digital distortion, strong room reflections, or a flawed performance may not be fully recoverable later.

Microphone technique

As a starting experiment, use a pop filter and stand about 15-20 cm from the microphone. This is not a rule: adjust for your voice and microphone. For explosive p and b sounds, try singing slightly across the microphone rather than blowing directly into it. Keep your distance reasonably consistent throughout the performance.

Listen to the room

Before recording, stay silent for a few seconds. Can you hear a computer fan, an open window, or room reflections? Reduce the noise at its source first. Recording far from the microphone in an empty, reflective room captures more room sound. Adding reverb later can make that recording even more distant.

Recording level

Rehearse the loudest passage and watch the audio interface or DAW input meter. Leave room for unexpected peaks. Peaks around -12 to -6 dBFS can provide useful margin in many beginner sessions, but this is not a mandatory target for every setup. Turn down the recording input if it clips.

> **Remember**
>
> Pre Gain cannot restore a recording that was already distorted during capture. Recording the passage again may be faster than trying to repair it.

Set up your first session

A DAW is the program where you open recordings and arrange your song. The basic signal-flow logic is the same in FL Studio, Studio One, or another DAW, even when menu names differ. Follow the sound rather than memorizing one program’s buttons.

01 Put the instrumental on one track and the lead vocal on another. Start with only these two tracks.

02 Insert Voxune Live on the vocal track, rather than on the output of the entire song.

03 Name the tracks Instrumental and Lead Vocal. Disable any previous vocal processing to avoid applying the same treatment twice.

04 Loop 15-30 seconds from the chorus or busiest section. You will check the quieter section later.

05 Lower the instrumental enough to leave room for the vocal. Do not begin by pushing up the master output.

Verify the signal path

While the vocal plays, you should see activity on Voxune’s Input display. If not, check the DAW track routing and Input > Source. If the input moves but you hear nothing, check Output, track mute, and the DAW output routing.

Keep a starting version

Save the project with a clear name such as Song_Vocal_01. Keep the unprocessed recording intact. It is both your recovery point and the source you will use to judge progress.

> **Ready to continue?**
>
> You can hear both tracks independently, see the vocal entering Voxune, and play a short section on repeat.

Meet the Voxune Live workspace

The main screen is designed for quick decisions. Detail panels let you refine the same processes. Open them with the settings icons beside the relevant sections. The screenshot values are examples; you do not need to copy every number into your own recording.



The supplied Voxune Live main interface. Control names are used consistently throughout the guide.

Area	Purpose
Input / Level	Input level, Vocal Type, and Vocal Lift
Tone	Clean for cleanup; Low, Mid, and High for quick tonal balance
Dynamics	Compression for dynamics; Sibilance for sharp consonants
Color / Space	Character, brightness, reverb, delay, and chorus
Bottom bar	Safe Output, Level Match, Output, Chain, and Bypass

A simple starting approach

Learn the main controls first. Open the detail panel when you need a more specific adjustment. You do not need every control in your first session.

Start neutral; use presets for direction

A preset is a starting sound containing several saved settings. It cannot listen to the level and character of your particular recording. After selecting one, ask whether it works for this recording and this song.

Your first learning pass

Save the project first. Reset to neutral in Settings provides a neutral starting point and changes your current settings, so save any sound you want to keep as a user preset beforehand. Bringing processes in one at a time makes it easier to hear what each one does.

Your preset pass

On your next pass, choose a preset close to the mood of the song. If it is too bright, reduce Tone or Shiny; if it is too distant, reduce Reverb and Delay sends. Then adapt Compression and Sibilance to the actual recording. Recheck input and output levels after switching presets.

01 Select a preset and listen to a short passage with the instrumental.

02 Write down two obvious differences, such as too bright and reverb too long.

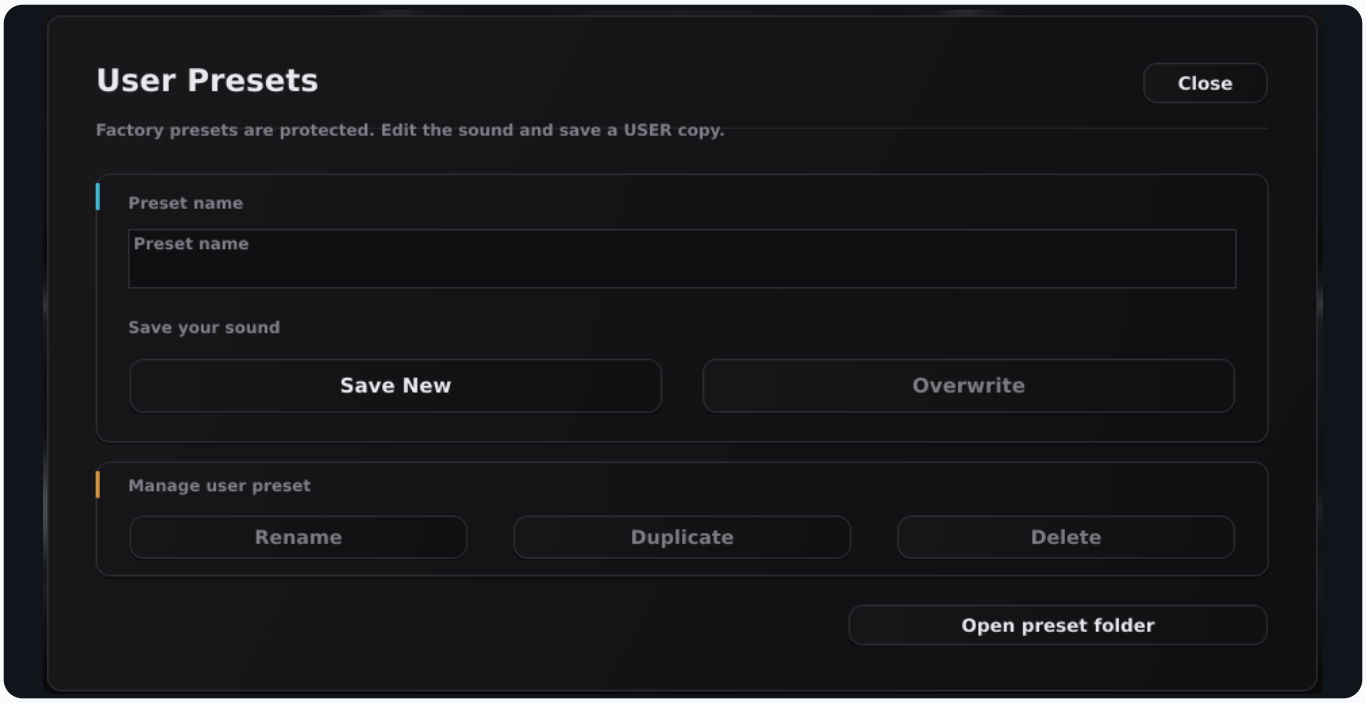
03 Adjust only those areas, then compare using Level Match and Bypass.

04 Open the user preset panel from the save icon and choose Save New with a clear name.

> **A useful preset name**
>
> My Voice - Rap - Close - 01 is more useful than Best Mix. It reminds you what recording and purpose the settings were made for.

Build your own preset collection

Saving a sound that works for your voice helps you start faster next time. The user preset panel lets you organize your settings with meaningful names. Create a user copy instead of trying to replace a protected factory preset.



User Presets: Save New creates a new entry; Overwrite updates the selected user entry.

01 Open User Presets using the save icon at the top. Enter a recognizable name in Preset name.

02 Use Save New for a new user preset. To update an existing user preset, confirm the selected name before using Overwrite.

03 Make a separate copy before trying a different direction. Rename and Duplicate help keep your collection organized.

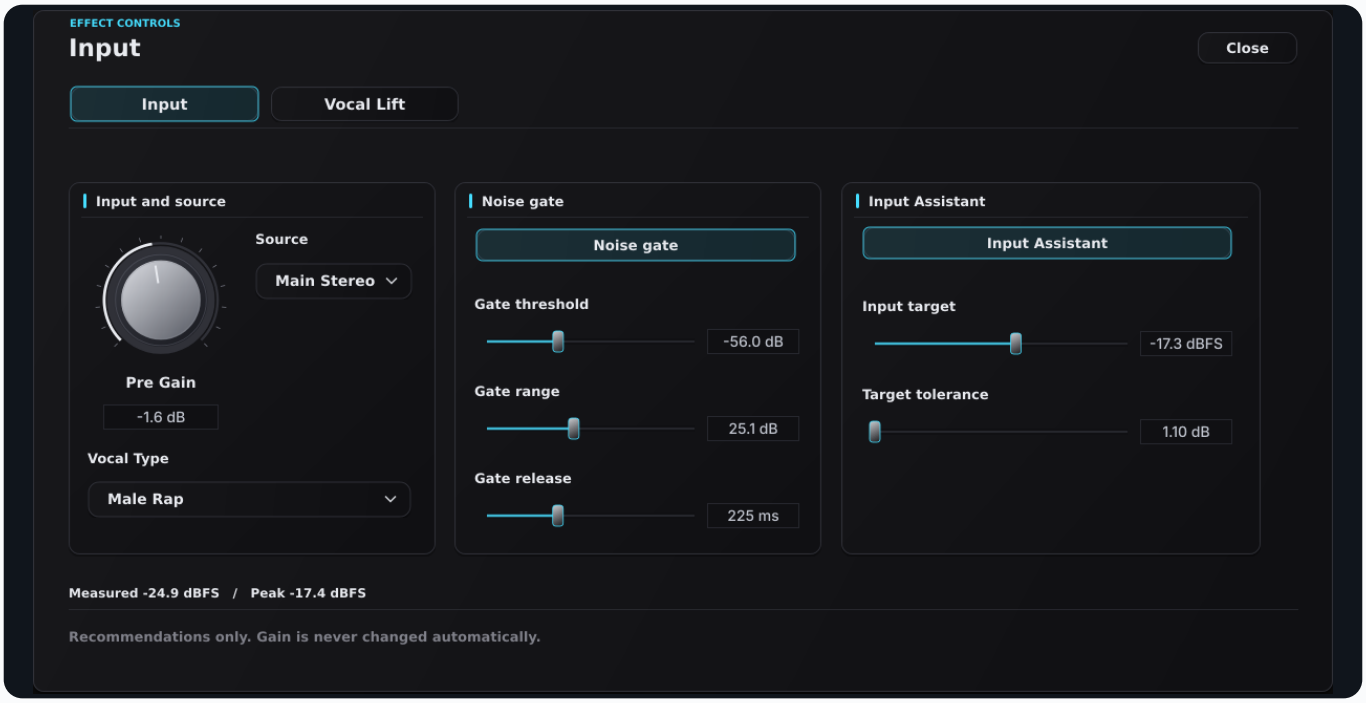
04 When opening a preset on a new recording, recheck Source, Pre Gain, quiet words, and Sibilance. The previous settings may not match the new performance.

A small, useful collection

Start with three personal starting points: Close Rap, Natural Melodic, and Clean Speech. Adapt them to each song instead of forcing the same settings onto every recording.

Input: establish the right level

Pre Gain changes the level before the sound enters Voxune’s processing chain. It can therefore change the response of level-sensitive processes, not just the final loudness. Set the input before making Compression and Vocal Lift decisions.



Input panel: Pre Gain, Source, Vocal Type, Noise gate, and Input Assistant.

01 Loop the strongest part of the vocal and confirm that Source receives the correct signal.

02 Adjust Pre Gain in small steps for a consistent input without clipping.

03 Select a suitable starting Vocal Type. The Male Rap example is not a universal choice for every voice.

04 Check the quiet passage too. If the difference is large, learn Vocal Lift and dynamics control rather than continuously changing Pre Gain.

Two different level controls

Pre Gain establishes the level before processing. Output adjusts the level afterward. If you want to change final loudness without changing the processing response, look at Output first.

Input Assistant: measure, then decide

Input Assistant helps you assess input level. As the supplied interface states, it makes recommendations and does not change gain automatically. Read the suggestion and decide how to adjust Pre Gain yourself, keeping track of the change.

Measure a representative passage

Avoid judging from one word, a breath, or a silent introduction. Play several sentences containing normal delivery and stronger syllables, then check a quieter passage. Read Measured and Peak together: an acceptable average can still contain very high short peaks.

Control / display	Plain-language meaning
Input target	The reference level used by the assistant.
Target tolerance	The acceptable variation around that target.
Measured	Information about the measured input level.
Peak	Helps you monitor short, high-level moments.

Do not copy the screen blindly

The preview shows a -17.3 dBFS target. That does not mean every vocal must reach that exact number. Raise a very quiet recording gradually; do not add unnecessary gain to a recording that is already healthy. Never create clipping just to approach a target.

Mini exercise

Play the same sentence while adjusting Pre Gain slightly. Watch the measurement and the response of dynamics processing. Once you find a sensible input level, leave it stable and move on.

Noise gate: quieter gaps

Think of a noise gate as a door that can turn down the background when the voice stops. It does not fully separate a fan or room echo from words while someone is singing. Understanding that limitation helps prevent you from cutting off the performance.

Three main controls

Gate threshold sets the level at which the gate reacts. A higher threshold may remove more quiet details. **Gate range** determines how much reduction occurs when the gate closes. **Gate release** affects how quickly it closes; very short closing times can cut off word endings unnaturally.

01 Listen to a gap, then to the quietest word.

02 Begin with a low threshold and raise it gradually. The background should settle while quiet words remain intact.

03 Use only as much range as needed. A little background can be less distracting than missing syllables.

04 If endings disappear, lower the threshold and try a longer release. Check a quiet sentence again.

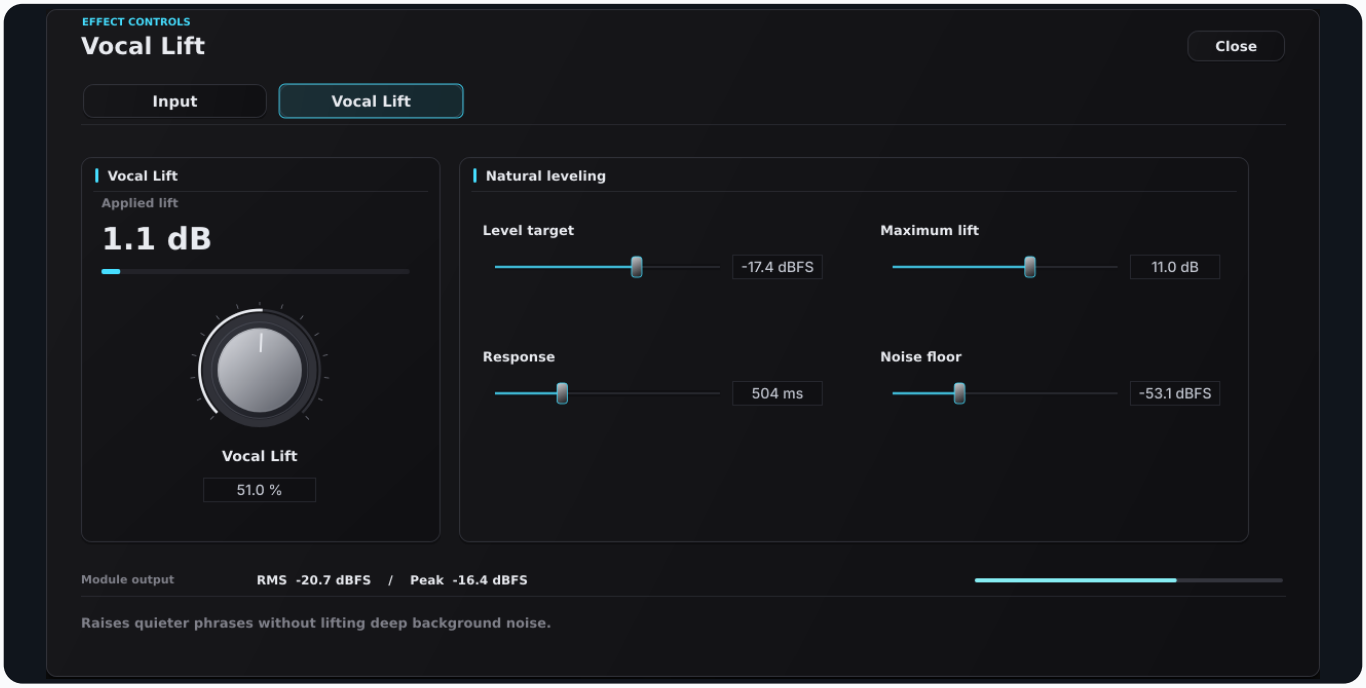
Keep natural breathing

Breaths can carry rhythm and emotion. Completely silent gaps can sound artificial. If the background audibly swells as the gate opens and closes, use gentler reduction. Editing a specific click in the DAW may be more precise than gating the entire performance aggressively.

> **The right result**
>
> The gaps are quieter, while word beginnings, endings, and natural breathing still flow. Once you achieve that, stop adding more gate.

Vocal Lift: recover quiet phrases

Vocal Lift supports phrases that fall too low in level. As you increase the main control, listen for quiet words becoming easier to follow. If breaths and room noise also become too prominent, you may be lifting too much.



Vocal Lift: watch Applied lift and listen to background detail while supporting quieter phrases.

Control	What to listen for
Level target / Maximum lift	The target and permitted lift. Larger increases are not automatically better.
Response	The timing of level adaptation. Keep the phrase flowing naturally.
Noise floor	A boundary related to low-level background. Make sure quiet words survive.

01 Start with a small increase on the main Vocal Lift control.

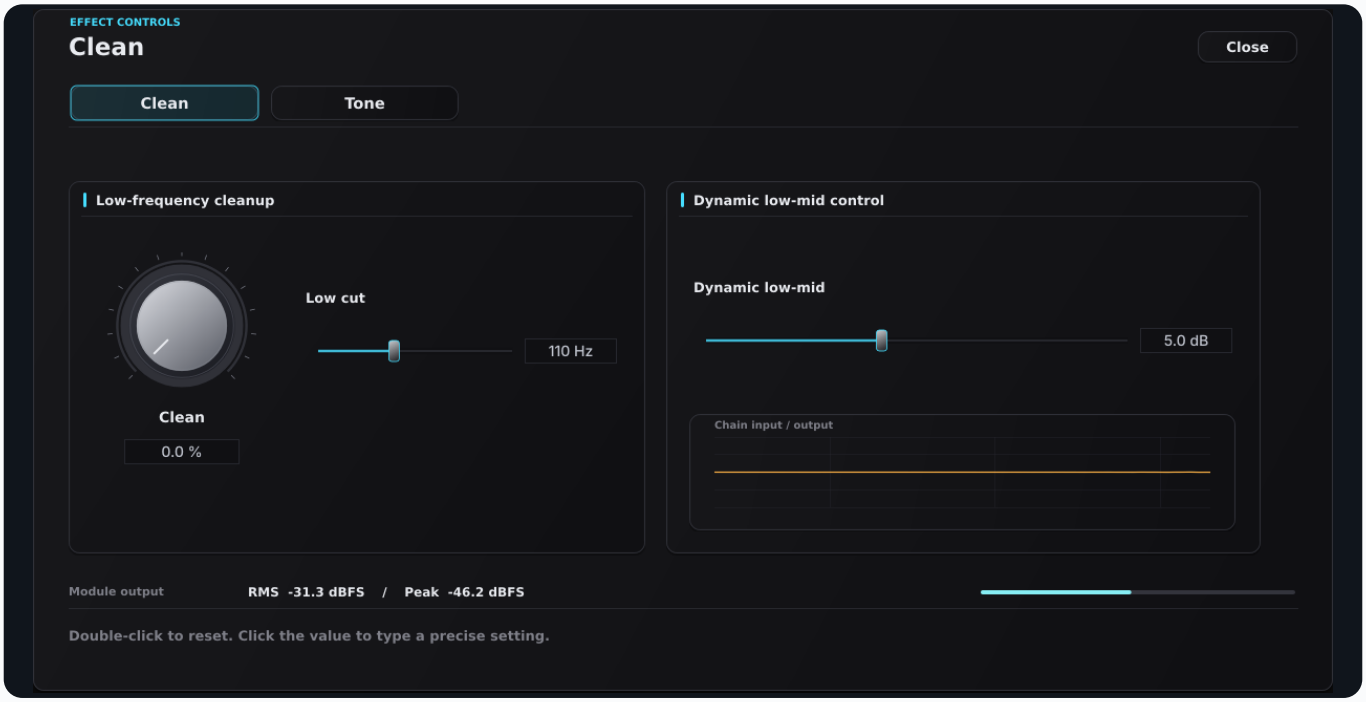
02 Follow words that disappear behind the instrumental and watch Applied lift.

03 If breaths and gaps become too loud, reduce the amount or Maximum lift.

04 Then control stronger syllables with Compression. Listen to the two roles separately.

Clean: remove excess, keep the body

Your vocal may contain unwanted low rumble or a thick buildup on certain syllables. Clean is an early stop for controlling that low region. The aim is not to remove all weight, but to reduce excess that interferes with clarity. Listen especially carefully to the difference between cleaning and thinning a deep voice.



Clean: Low cut and Dynamic low-mid. The displayed 110 Hz and 5.0 dB are not universal recommendations.

01 Begin with a low Clean amount. Check whether unwanted low movement decreases while the body remains.

02 Raise Low cut gradually. Around 70-100 Hz can be an experimental starting area, but your voice may need a lower or higher setting.

03 Back off when the vocal starts losing weight. Find the boundary in your own voice rather than memorizing a number.

04 Try a little Dynamic low-mid if only certain thick syllables bloom. Avoid using it heavily just to make the entire voice thinner.

Two low cuts require two checks

Both Clean and Tone have low-cut controls. Aggressive settings in both places can thin the voice excessively. Adjust one first, then check the other.

Learn frequencies by listening

Frequency relates to how high or low a sound is. It is measured in Hz and kHz; 1 kHz equals 1000 Hz. EQ changes tonal balance by raising or reducing frequency regions. In Voxune, use Tone. The ranges below are approximate listening areas, not fixed locations for every problem.

Approximate region	What you might hear	Voxune approach
Below 80 Hz	Rumble and plosives; fundamental energy in some deep voices	Reduce with Clean / Low cut only as needed.
100-250 Hz	Body and warmth; too much can sound thick	Make small Low and Low-mid decisions.
250-600 Hz	Muddiness or a boxy quality	Listen to Low-mid and Dynamic low-mid.
700 Hz-1.5 kHz	Midrange character; sometimes nasal	Try small Mid reductions.
2-5 kHz	Word definition; too much can sound hard	Check Presence and Mid balance.
5-9 kHz	S sounds, brightness, and sharpness	Target problem moments with Sibilance.
10-16 kHz	Air and openness; noise can rise too	Raise Air and Shiny cautiously.

Cutting and boosting

Negative Gain reduces a region; positive Gain boosts it. Small changes such as 1-2 dB are easier to understand when you are learning. If a cut makes the whole vocal seem quieter, match loudness before deciding it sounds worse.

A useful listening habit

Learn the result, not just the frequency name: less muddy, clearer, sharper, or thinner. These descriptions make decisions easier.

Tone: six regions, one purpose

The Low, Low-mid, Mid, Presence, High, and Air tabs in the Tone detail panel let you work on different regions. The main-screen controls provide fast balance; this panel allows more specific adjustments. Describe the problem before selecting a band.



Tone detail panel. The illustrated curve is an example; a flat graph alone does not indicate a good or bad mix.

Use the controls in sequence

Frequency determines the region; **Gain** determines how much you boost or cut. Shape controls such as Q or Slope affect the spread or filter shape, and labels can vary by band type. Begin with small Gain changes while keeping the existing width. Very narrow, deep adjustments can damage natural tone.

01 Keep EQ character and Character amount stable at first.

02 Choose a band near the problem, such as Low-mid for muddiness.

03 Try a 1-2 dB reduction with the instrumental, adjusting Frequency slightly if needed.

04 If it improves the sound, stop. Move to another region only when there is another need.

Dull, thin, nasal: diagnose first

If the vocal sounds dull

Separate excess low-mid energy from missing top end. If a small Low-mid reduction reveals the words, buildup may be the problem. If the voice is already thin, try a little High, Air, or Shiny instead of removing more lows. Listen for noise and s sounds becoming louder too.

If the vocal sounds thin

Return to the Clean and Tone low cuts. A cut set too high may have removed the body. Undoing excess filtering can sound more natural than adding a large Low boost. If the microphone was too far away, extra bass will not always restore a sense of closeness.

If the vocal sounds nasal or boxy

Try small Mid or Low-mid reductions. Avoid removing a wide area at once. After examining one syllable in a loop, listen to the full sentence again. Do not weaken every other word to perfect one syllable, and do not erase the voice’s distinctive midrange character.

If the vocal sounds sharp

Is the harshness present throughout, or only on s and sh sounds? For continuous hardness, check Presence, High, and Shiny. For individual sharp consonants, start with Sibilance. Cutting the entire top end can reduce clarity unnecessarily.

> **Decision test**
>
> Are the words clearer? Does it still sound like the same person? Does it fit the instrumental better? Reduce the change if any of these become noticeably worse.

Compression: control stronger syllables

Compression helps manage the difference between louder and quieter moments. Start with Voxune's Compression control. Gain reduction shows how much attenuation is occurring at that moment. More reduction does not automatically mean a more professional result.



Compression: Gain reduction, character selection, Compression, Mix, Attack, and Release.

01 Set a stable input level, then play a sentence with strong and quiet words.

02 Increase Compression from a low amount. Strong syllables should become controlled without losing emphasis.

03 For an initial listening exercise, around 2-4 dB of reduction on stronger syllables can make the comparison clear. This is not a mandatory target.

04 Compare using Level Match and Bypass. If you have only made the voice louder or flatter, reassess the amount.

How it differs from Vocal Lift

Vocal Lift supports quieter phrases; Compression controls louder moments. Excessive use of both can emphasize breaths, room noise, and a flattened performance.

Attack and Release: the movement of words

Compression amount addresses how much control you apply. Attack and Release shape its timing. Explore them when the main control does not give you the result you want. Hear an obvious difference first, then return to a usable amount.

Attack: how quickly should control begin?

A shorter attack can catch fast beginnings earlier. Too short, and the initial impact and life of words can fade. A longer attack allows more of the beginning through, which may feel more energetic, but can leave sharp peaks less controlled. Compare 5 ms and 20 ms as an exercise, not as two universally correct settings.

Release: how quickly should control let go?

A very short release can make level movement obvious. A very long release can keep attenuation active into the next word. Watch the gain reduction trace while listening. Comparing 60 ms with 150 ms can help you find timing that suits the phrase.

Mix: processed and dry balance

Reducing Mix can blend more dry voice with the processed signal. Do not simply hide badly adjusted compression with Mix. Establish Compression, Attack, and Release first, then experiment with a more natural blend.

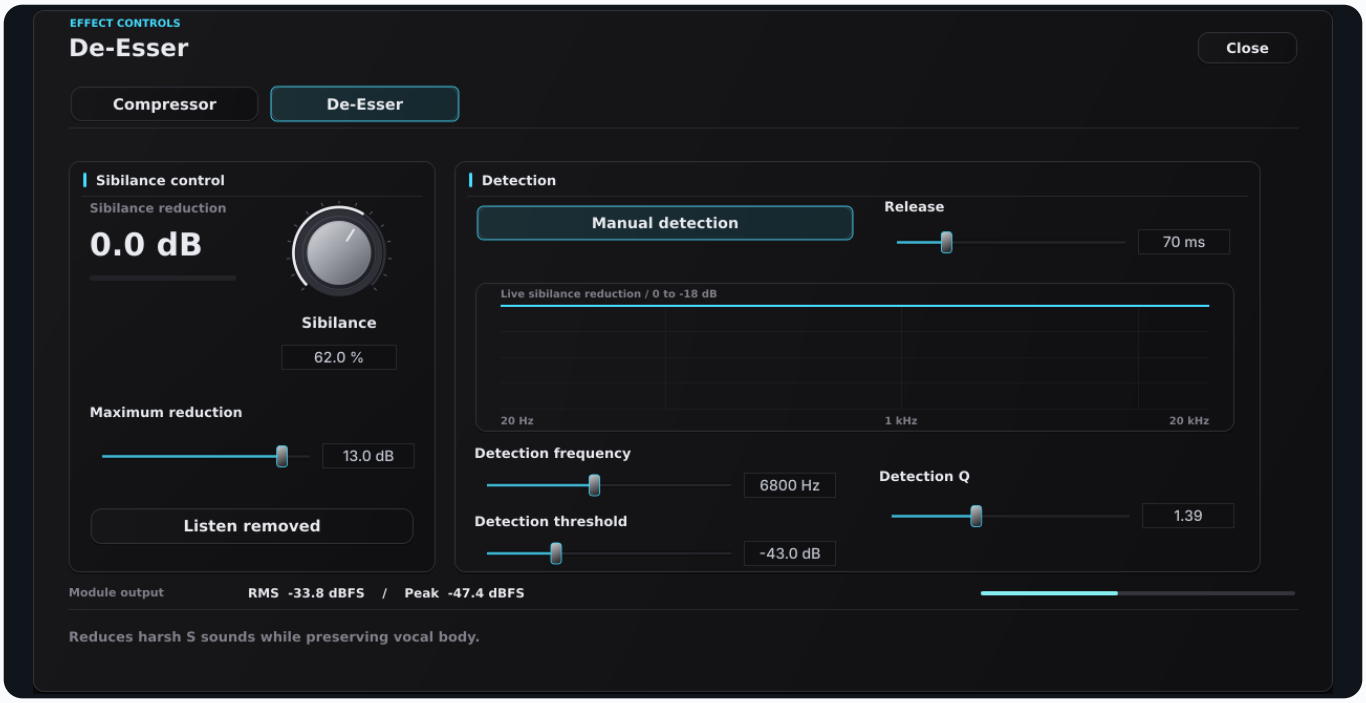
Black and Blue

Compare the two visible characters at similar loudness. Neither is automatically better. Choose according to syllable attack, body, and phrase flow. You do not need the Advanced settings for your first mix.

> **A sign of too much compression**
>
> If every word feels equally intense, breaths are too obvious, and the vocal is tiring, reduce Compression first.

De-Esser: soften sharp s sounds

Sharp s and sh sounds are called sibilance. Use the main Sibilance control and De-Esser detail panel to manage them. The goal is to keep the consonant, making it as comfortable as the surrounding words.



Judge reduction by how naturally the consonants sound, not only by the meter.

01 Loop a sentence containing several s and sh sounds. Increase Sibilance gradually.

02 Briefly use Listen removed to hear the attenuated component. You should mostly hear the troublesome consonants. If too much body or vowel content appears, review detection.

03 If needed, use Manual detection, Detection frequency, and Detection threshold to target the problem. An excessively low threshold may trigger unnecessarily.

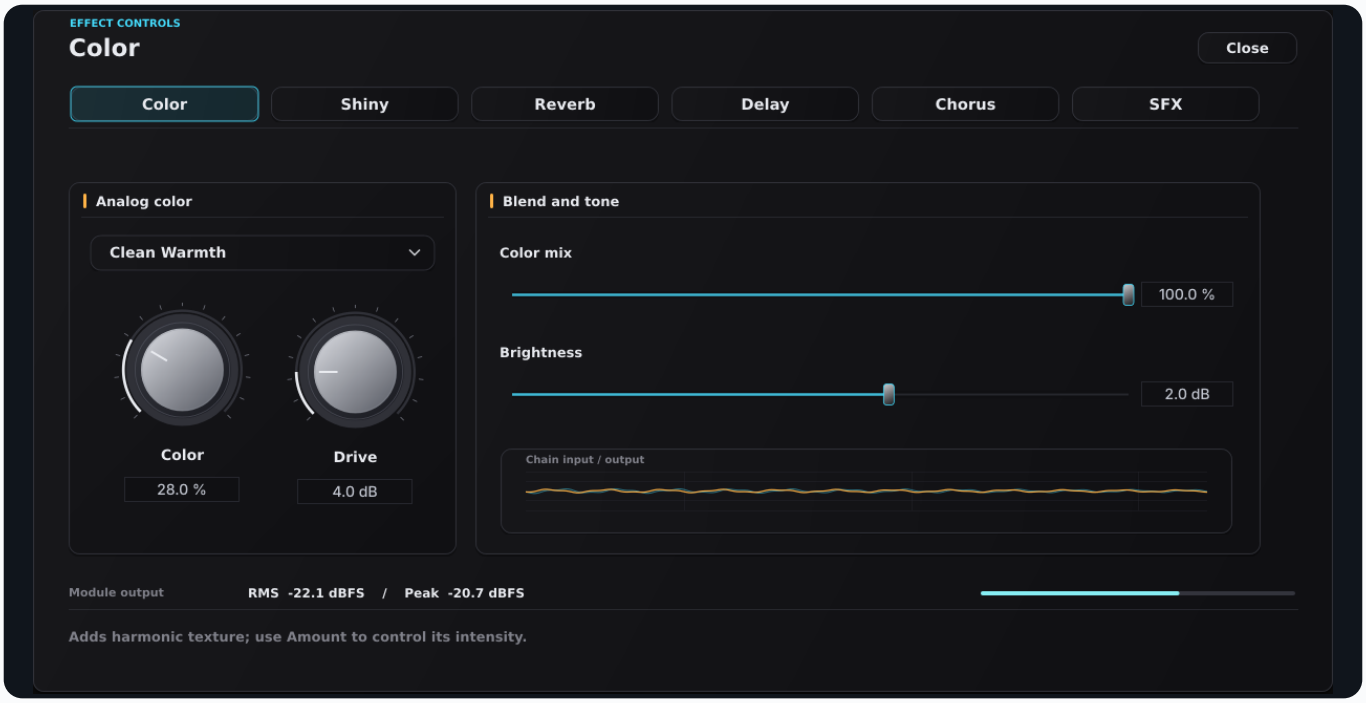
04 Keep Maximum reduction no higher than needed. Turn off Listen removed and check the complete sentence with the instrumental.

If the voice starts lisping

Reduce Sibilance or Maximum reduction if consonants lose their natural shape. If the entire vocal becomes dark, recheck detection frequency and threshold.

Color: add character to the body

Color adds harmonic texture. Harmonics are components related to the main sound; we may perceive the result as warmth, density, or stronger character. At higher amounts, audible distortion can appear. Establish basic tone and level before adding color.



Color: character, Color, Drive, Color mix, and Brightness. Adding color is optional.

Color, Drive, and Color mix

Color and Drive help shape the texture’s intensity. Color mix adjusts its share of the blend. Change one at a time rather than raising all three together. Check Brightness too: what seems like more body may actually be extra top end.

01 Try the visible Clean Warmth character at a low amount.

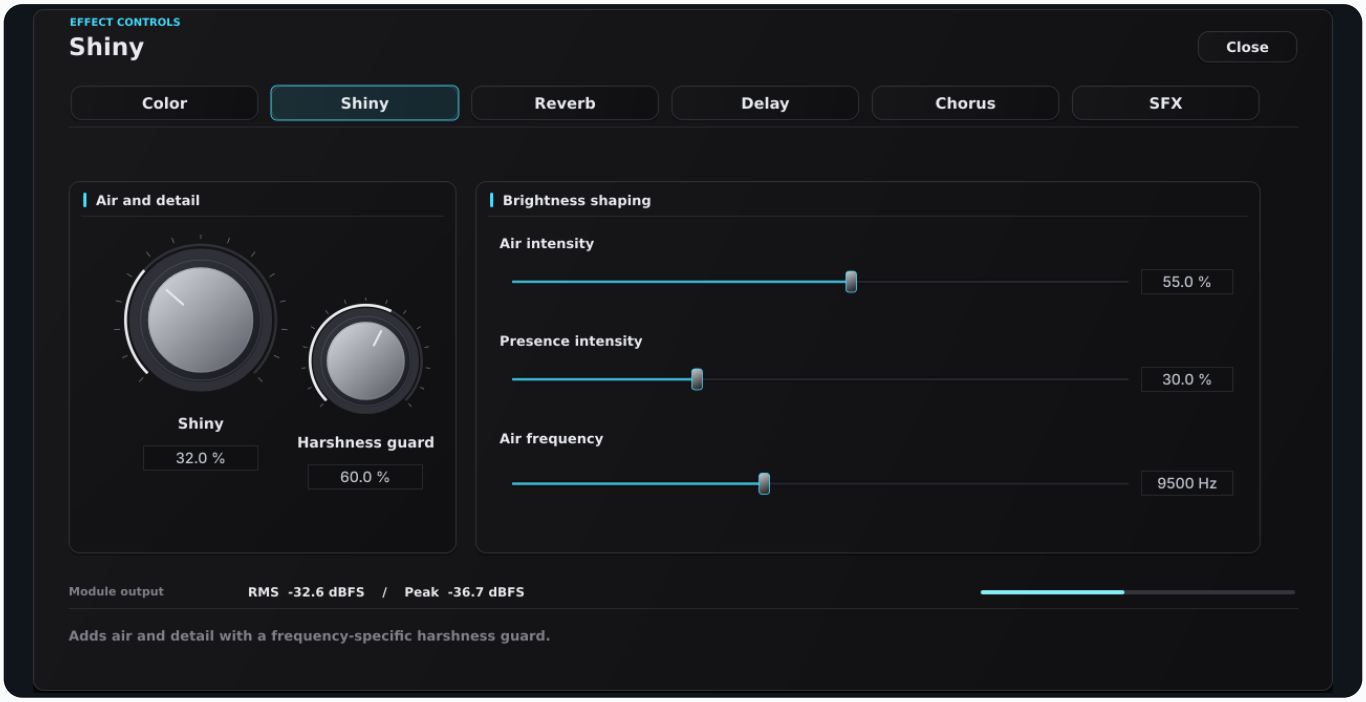
02 Increase and decrease Color while listening to word density and hardness.

03 If more texture is needed, raise Drive gradually. Back off from roughness unless distortion is intentional.

04 Compare at similar loudness using Output or Level Match, then check with the instrumental.

Shiny: add openness without harshness

Shiny shapes air and detail. It can open a dull recording but may add unnecessary sharpness to an already bright voice. Control muddiness with Tone first, then listen for any missing openness.



Shiny: check harshness alongside brightness. A brighter vocal is not always a clearer one.

Presence and Air are different

Presence relates to bringing words forward; Air creates a higher-frequency sense of openness. Compare Air intensity and Presence intensity separately before increasing both. Air frequency determines the upper region you emphasize. Start gently and listen for hiss.

01 Raise Shiny from a low amount and check whether details become clearer in a dark phrase.

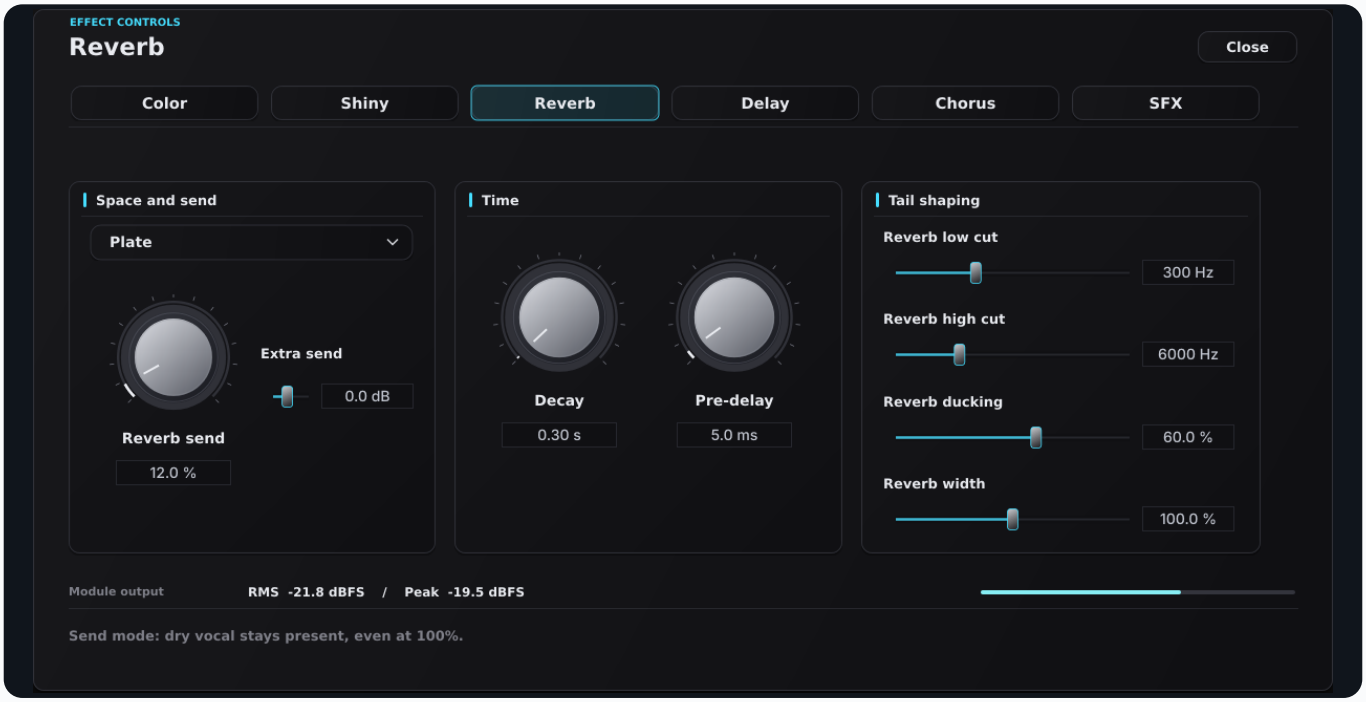
02 If hardness increases, audition Harshness guard and also try reducing the main Shiny amount.

03 Recheck Sibilance afterward. Extra brightness can bring sharp consonants back.

04 A vocal that is already clear in the instrumental does not need more brightness.

Reverb: give the vocal a space

Reverb creates a decaying tail resembling sound in a physical space. A little can connect a vocal to the instrumental; too much can push words away and blur them together. Reverb send controls the amount sent to the effect. In the send behavior described by the interface, the dry vocal remains present: 100% does not mean reverb alone.



Reverb amount, timing, and tail shape are separate decisions. Preserve intelligibility first.

Your first adjustment

Start with a low send. Use Decay to set tail length and Pre-delay to set the gap before the reverb begins. A 0.5-1.0-second decay and 15-30 ms pre-delay can be useful experiments, but phrase speed and the song’s gaps determine the right result.

01 Raise only Reverb send until the effect becomes audible.

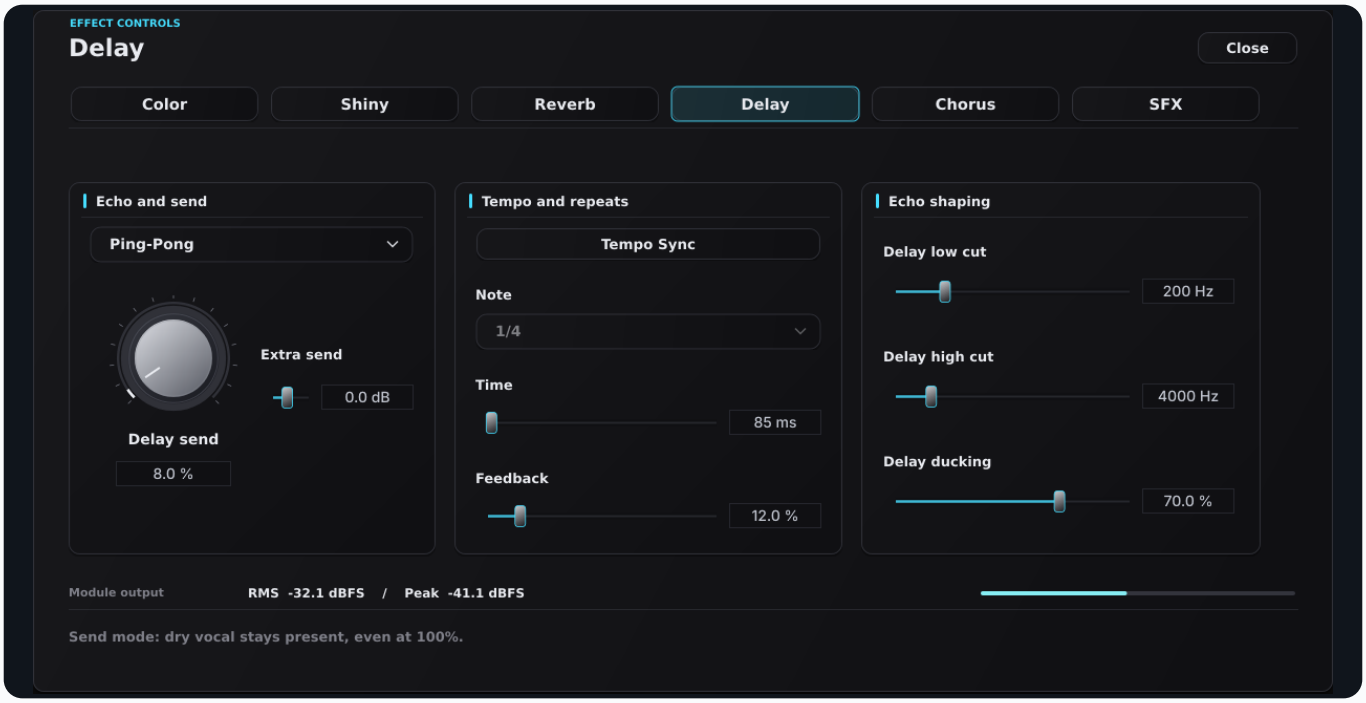
02 If words run together, reduce the send or Decay.

03 Shape tail thickness and brightness with Reverb low cut and high cut.

04 Try ducking to keep the tail behind the voice during delivery. Leave Extra send stable initially.

Delay: repetitions that fit the rhythm

Delay repeats sound at intervals. Reverb suggests a space; delay creates more distinct repeats and can fill gaps after phrases. Use Delay send for amount, Feedback for continuation, and Time or Tempo Sync for timing.



With Tempo Sync off, follow Time rather than the inactive Note field.

Tempo Sync on and off

With Tempo Sync on, set the correct DAW tempo and choose a rhythmic Note value. With it off, Time works in milliseconds. A quarter note lasts 60,000 / BPM milliseconds: at 100 BPM, that is 600 ms. This explains the relationship, not a setting to copy into every song.

01 Begin with low Send and Feedback. Listen to repeats at phrase endings.

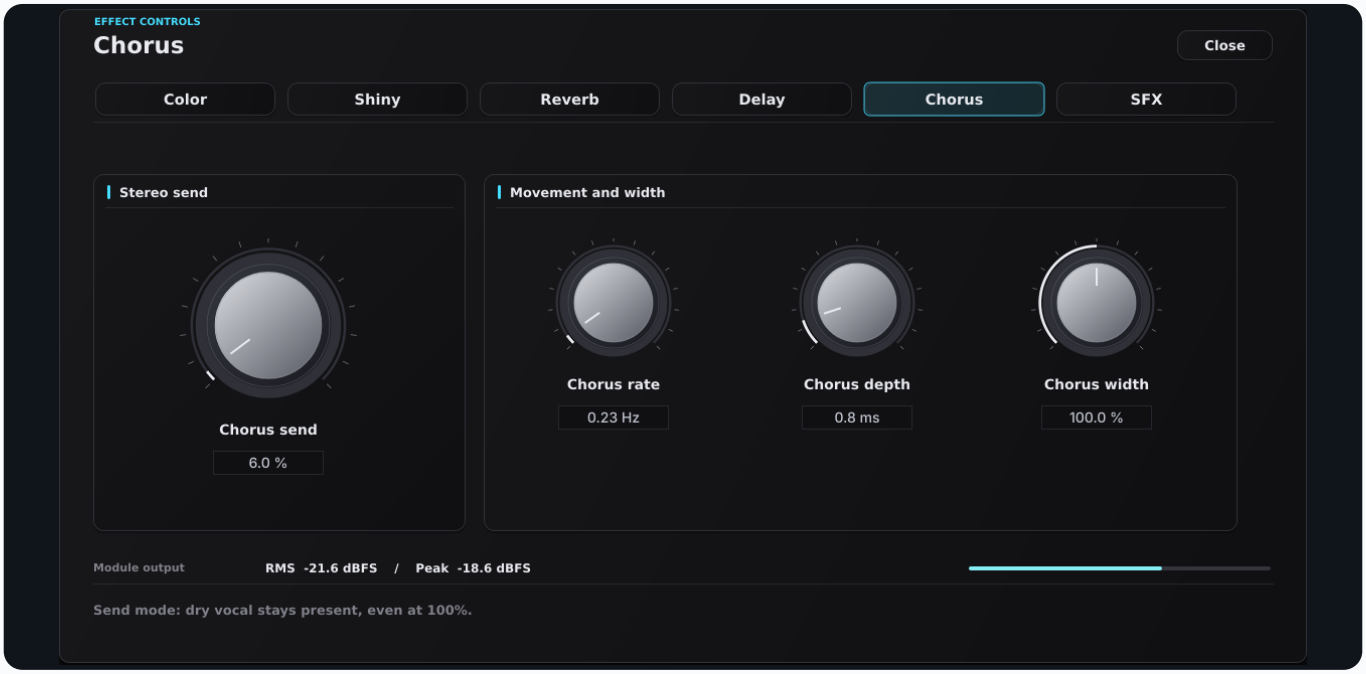
02 Try roughly 80-120 ms in free-time mode for a short sense of proximity, or use Tempo Sync for rhythmic echoes.

03 Use low cut and high cut to make repeats lighter than the lead voice.

04 Try Delay ducking to push repeats back during delivery. If the words blur, reduce the send first.

Chorus: use width in moderation

Chorus uses small timing and pitch movements to create a wider or layered impression. Try a little on the lead and potentially more on supporting voices. Too much can weaken focus and the solidity of the center.



Chorus: Send, Rate, Depth, and Width. Mono checking is part of the width decision.

Three details

Rate shapes movement speed, **Depth** its depth, and **Width** the stereo spread. Chorus send controls the effect amount. Its send behavior preserves dry voice; do not interpret the percentage as a conventional dry/wet balance.

01 Listen to the lead centered, with Chorus off or very low.

02 Raise Send slightly. Once you clearly hear the effect, back it off a little.

03 If the movement is distracting, try less Rate and Depth.

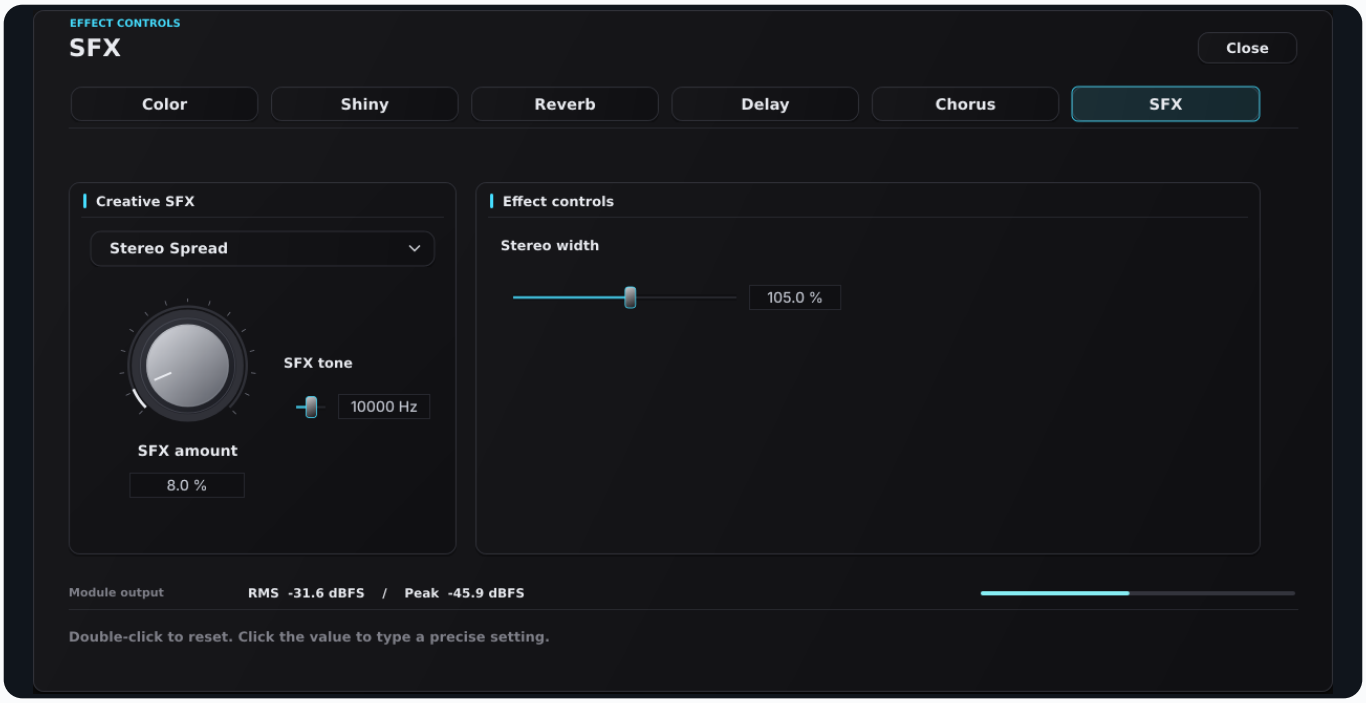
04 Check using your DAW’s mono monitoring. Reduce Send and Width if the voice becomes thin or disappears.

The lead comes first

If width makes the words harder to understand, reduce it. Lead-vocal focus matters more than an impressive stereo effect.

SFX: character for selected moments

SFX is a creative decision rather than basic correction. The supplied screen shows Stereo Spread. Shape the sound using SFX amount, SFX tone, and the selected effect’s controls. Establish a stable lead vocal before trying special effects.



The visible Stereo Spread example provides a starting point for width and tone decisions.

Choose a purpose

You might want a wider chorus entrance or an ad-lib that stands apart from the lead. Decide that first. Using every control does not prove the mix is better. If you cannot explain what disappears when the effect is off, leaving it off is a valid choice.

01 Save your basic mix as a user preset.

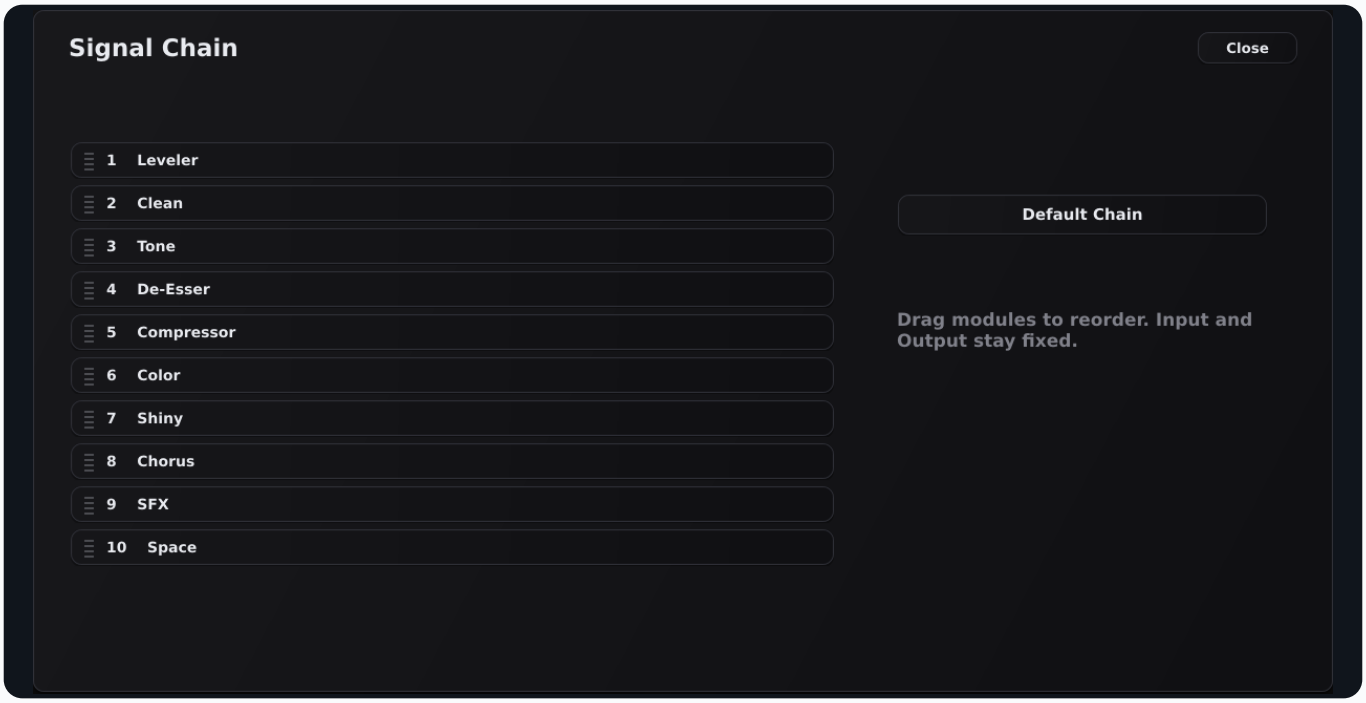
02 Bring in a small SFX amount and listen to the intended passage.

03 Judge brightness using SFX tone. With Stereo Spread, avoid excessive Width.

04 Check mono. If the center weakens or the words blur, reduce the amount or try the effect on a supporting voice instead.

Chain: understand processing order

The output of one process becomes the input of the next, so changing the order can change the result. Voxune’s Chain panel allows module reordering while Input and Output stay fixed. Keep Default Chain initially to make learning easier.



Chain: keep the initial order while learning, then make controlled comparisons.

The displayed starting order

Leveler → Clean → Tone → De-Esser → Compressor → Color → Shiny → Chorus → SFX → Space. This is the sequence shown in the supplied Chain preview. Think of Leveler as the level-balancing stage. The order in which you learn the controls does not have to match the internal signal path.

Why does order matter?

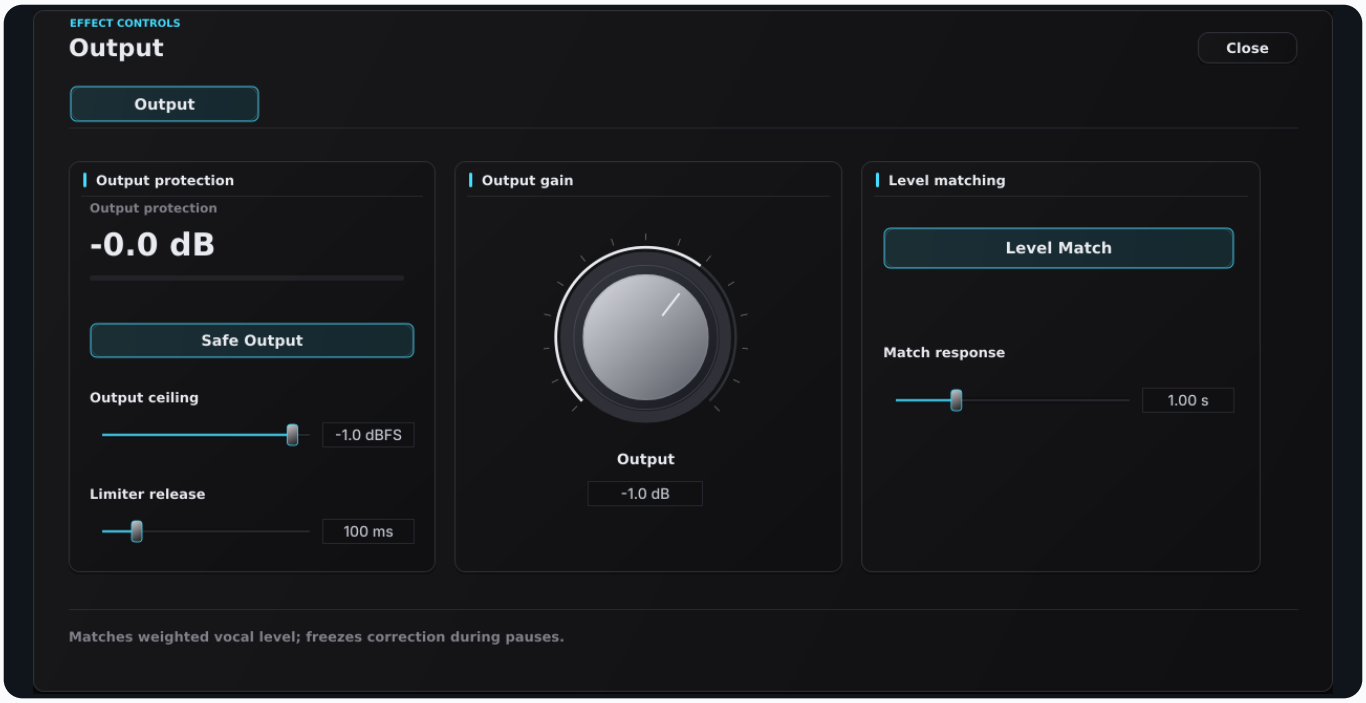
Placing De-Esser before the compressor can control sharp consonants before they reach compression. If later brightness processing emphasizes s sounds again, compare a different De-Esser position. Adjust amounts first, experiment with order later. Move only one module at a time and compare at similar loudness.

Keep a return point

Save a preset before experimenting. If the routing becomes confusing, use Default Chain to restore the starting order and review your saved settings.

Output: is louder really better?

We can mistake louder sound for greater fullness or quality. Compare processed and unprocessed vocals at similar loudness. Level Match helps with that comparison; Bypass lets you hear processing on and off. Judge several phrases rather than a brief switching transition.



Output protection, output gain, and level matching have different roles.

Output and Safe Output

Output adjusts final gain. Safe Output provides output protection; it should not constantly compensate for excessive gain. If Output protection works frequently or heavily, lower Output and review earlier gain increases. A displayed -1.0 dBFS ceiling does not guarantee a whole-song true-peak value or delivery standard.

01 Compare the same passage with processing and Bypass, using Level Match for assistance.

02 If processing only sounds louder, reduce Output and listen again.

03 Check whether word balance, tone, and space actually improved.

04 Check both Voxune and the DAW master for clipping. Once tone is settled, set the vocal's song balance with the DAW track level.

Place the vocal inside the instrumental

If the vocal sounds good alone but disappears when the beat starts, do not immediately add more Shiny or Compression. Establish the relative levels first. An overly loud instrumental can leave no room for the voice, especially when the beat is already heavily limited.

01 Set the instrumental to a comfortable level and leave master-output margin.

02 Raise the vocal track gradually until the words are clear. Do not aim for the loudest possible vocal.

03 Monitor quietly. Can you still follow the lyrics?

04 If only individual words disappear, try Vocal Lift or DAW volume automation.

05 If the voice always feels distant, reduce Reverb/Delay sends. If it is consistently muddy, revisit Clean and Tone.

Masking: sounds competing in the same region

A dense instrumental midrange can obscure the voice. Raising Presence excessively eventually adds hardness rather than clarity. First shorten reverb tails, reduce unnecessary Low-mid buildup, and reconsider track balance. Vocal processing alone cannot remove every conflict in a crowded arrangement.

Closeness and connection

A disconnected vocal may be too dry or too wet. Try a tiny amount of Reverb send to create a connection, then back off if the words lose focus. Listen to how both sounds work together rather than trying to showcase the effect.

> **The real test**
>
> Check the chorus, verse, and quietest transition. The mix must work throughout the song, not just in your chosen loop.

Backing vocals and ad-libs: leave room

Backing vocals support the lead. Ad-libs are short interjections or reactions between phrases. They can add size, but competing level and brightness can obscure the words. Define each layer’s role before processing it.

Lead vocal

Keep it centered and clear. Establish Tone, Compression, and Sibilance around this recording first. Use space effects without overwhelming the words. Adding support layers before balancing the lead makes diagnosis harder.

Backing vocals

Open a separate Voxune instance on the backing track. You can begin from the lead preset, but recheck levels and consonants because the recording differs. Keep backing vocals lower. If needed, reduce some competing body or presence with Tone. Try gentle Chorus and space effects for a more distant supporting role.

Ad-libs

Let an ad-lib be heard without covering the main phrase. Try more distinct Delay or SFX in its own Voxune instance. Keep the tail from spilling over the next important word. Turning down the track can be faster than changing every tone control.

Duplicating the same recording

Copying an identical recording and panning it does not create the same result as a separate performance. Use a real additional take when available. Chorus and Stereo Spread can create width, but are not complete replacements for performance differences.

> **Checking order**
>
> Start with lead plus instrumental, then add backing vocals, then ad-libs. If a new layer blurs the lyrics, revisit that layer’s level and effects.

Automation: different sections, different needs

Automation records how a control changes over time. You might lift one quiet sentence or add delay only to a final word. You create those moves in the DAW. If the relevant Voxune parameter is exposed to your DAW’s automation system, you can automate it directly.

Learn track-volume automation first

Instead of adding more Compression to the entire song for one quiet sentence, raise that passage slightly. Smooth the transitions to avoid sudden jumps. This complements Voxune’s general level control. Automation may occur before or after processing depending on the DAW; if you change the input level, recheck dynamics response.

Delay on the final word

First establish a useful delay sound. If Delay send is available for automation, raise it on the final word and reduce it afterward. Avoid leaving automation recording enabled accidentally: otherwise unexpected control movement can become confusing on the next playback.

Make the chorus grow

Try a drier verse and slightly more Chorus width or Reverb in the chorus. You do not need to raise every parameter. A small change can communicate a section transition. Recheck mono and intelligibility afterward.

> **If a control is not available**
>
> You can complete the basic mix with fixed settings if a particular Voxune control does not appear in your DAW’s automation list. Automation is optional; establish a balanced sound first.

Example 1: a close, clear rap vocal

Scenario: fast lyrics, disappearing lines, thick syllables, and noticeable s sounds. The aim is a close, controlled, intelligible lead. This is a decision-making exercise, not a universal preset recipe. Do not fix a problem your own recording does not have.

A. Establish input and word balance

01 Insert Voxune on the vocal track. Start neutral or choose a suitable preset with low space effects.

02 Set Pre Gain using the strongest line. Read the Input Assistant recommendation and Peak value; apply any gain change yourself.

03 Support quiet words with a little Vocal Lift. Back off if breaths become too prominent.

04 Use gentle Noise gate only if the gaps need it. Make sure word endings remain intact.

B. Clear the muddiness

Raise Clean low cut gradually until unnecessary low energy falls away. Keep the body of a deep rap voice. Try a small Dynamic low-mid amount for blooming syllables. If the whole line sounds cloudy, compare a 1-2 dB Tone Low-mid reduction and undo it if the voice becomes thin.

C. Bring the words forward

After cleaning up the low mids, try a small Presence or High increase if the voice remains closed. Do not raise both together with Shiny. Make a short comparison after each change to hear what helps.

> **This page’s goal**
>
> A consistent basic vocal with preserved body and minimal effects. It does not need to sound huge yet.

Rap example: dynamics to final checks

D. Control stronger syllables

Increase Compression gradually until stronger syllables settle without losing emphasis. A few dB of reduction can be useful for an initial exercise; do not chase the number. If word attacks become dull, compare a slightly longer Attack. If attenuation does not recover naturally between phrases, review Release.

E. Consonants and color

Use Sibilance to manage sharp consonants. Check Listen removed for mostly troublesome consonants, then return to normal monitoring. Add a little Color if you need density. If you later try Shiny, check Sibilance again because brightness may bring harshness back.

F. A little space, a clear center

Try a low Reverb send and short Decay. Keep long tails from joining fast words together. Add Delay only if needed, starting with low Send and Feedback. Try ducking to keep repeats behind the active voice. You can finish this exercise without Chorus or SFX on the lead.

G. Confirm in the song

01 Compare at similar loudness using Level Match and Bypass. Are the words easier to follow?

02 Set the track balance against the instrumental instead of competing through excessive brightness.

03 Check both quiet verse and loud chorus. Adjust a single disappearing line locally rather than compressing everything harder.

04 Check Safe Output and the DAW master. Save a user preset such as Rap - Close - 01.

> **Completion check**
>
> The vocal is centered, lyrics are clear, emphasis survives, and effect tails stay behind the next word.

Example 2: a natural melodic vocal

Scenario: long notes and quiet phrases. The vocal is clean but sometimes falls behind. Preserve emotion while adding openness and depth. The tighter control used in the rap example could reduce this performance's breathing room.

01 Listen to the strongest note and quietest phrase. Set Pre Gain for the loud passage, then support quiet phrases gently with Vocal Lift.

02 Use Clean only for unnecessary low excess. Reduce Low cut or Dynamic low-mid if sustained notes lose body.

03 Make small Tone corrections. Add Shiny only if needed, checking that breaths and consonants do not jump forward.

04 Increase Compression carefully. Preserve the feeling at the beginnings and ends of notes. Reduce the amount if a sustained note feels excessively held down.

05 Use Sibilance without changing word shapes. Judge long, breathy consonants within the full sentence.

Fit the space to the gaps

Begin with low Reverb send. Listen to the gaps before choosing a long Decay. A little Pre-delay can separate the first part of the word from the tail. If the tail pushes the voice away, lower Send or Decay rather than assuming more Pre-delay will fix everything.

Build the chorus

Try gentle Chorus and space on separate backing tracks, keeping the lead centered. Delay at phrase endings can leave more room around sustained notes than continuous repeats. Make the final decision with the instrumental at a quiet listening level.

> **Know the boundary**
>
> This example concerns tone and dynamics. If pitch or timing is wrong, assess the performance and recording first. These steps are not pitch correction.

Example 3: speech and voice-over

Scenario: uneven speech, sharp consonants, and a faint fan between sentences. Aim for natural, clear, consistent delivery. Obvious reverb, delay, and chorus may not be needed for a close spoken recording.

First pass: intelligibility

Check Pre Gain on the strongest sentence. Support low phrases gently with Vocal Lift. With Noise gate, pay particular attention to sentence beginnings and endings: missing quiet consonants damages intelligibility. Local DAW edits may handle small mouth clicks more precisely than aggressive gating across the whole recording.

Second pass: tone and dynamics

Remove unnecessary low excess with Clean. Try a small Low-mid reduction if the voice is muddy. Presence can bring words forward, but too much becomes tiring. Use Compression only to improve consistency. Overly loud breaths suggest reviewing both Lift and Compression.

Third pass: consonants and space

Soften sharp s and sh sounds with Sibilance. Turn off Listen removed after checking it. Begin with Reverb, Delay, Chorus, and SFX off or ineffective. Add space only when the scene or delivery calls for it, not simply to make the voice more impressive.

Delivery

Compare against the dry recording with Level Match. Check the recipient’s or platform’s technical requirements. Do not automatically apply music-style loudness decisions to dialogue. Clean file boundaries and complete word endings are part of a good delivery.

> **A successful result**
>
> The listener follows the sentence comfortably instead of noticing the processing.

Example 4: a difficult room recording

Scenario: room echo, background noise, and changing microphone distance. The goal is a more usable recording. Some problems are embedded in the source; more processing does not always produce a cleaner result.

01 Listen without processing. Separate noise in the gaps from reflections that continue through words.

02 Quiet the gaps gently with Noise gate. It does not separate room reflections from an active word.

03 Use Vocal Lift cautiously: quiet words may rise together with room sound and breathing.

04 Use Clean and Tone for unnecessary thickness. Start with small Low-mid changes if the voice sounds boxy.

05 Keep Compression controlled. Heavy compression can make room tails more noticeable.

06 Leave additional Reverb and Delay off initially. Establish clarity within the existing room sound first.

When should you record again?

If room reflections swallow word endings, clipping is obvious, or correction destroys the natural voice, record the sentence again under better conditions. More consistent microphone distance and less source noise can improve the result more than extensive adjustments.

> **A realistic target**
>
> Manage cleanup, level, and tone inside Voxune, while recognizing the source’s limits. Cleaner but still slightly roomy can be more useful than an unnaturally overprocessed recording.

Troubleshooting: tone and clarity

Check the most likely cause before resetting everything. Try the suggested moves one at a time, comparing the same sentence at similar loudness.

Problem	Check first	First Voxune adjustment
Very dull vocal	Excess low mids or missing openness?	Reduce Low-mid slightly; try a little Shiny only if needed.
Thin vocal	Are Clean and Tone low cuts too high?	Undo excessive filtering before boosting Low.
Constant sharpness	Too much Presence, High, Brightness, or Shiny?	Reduce the brightness process added most recently.
Only s sounds are sharp	Does the problem happen on consonants?	Target with Sibilance and Detection controls.
Lisping sound	Is De-Esser working too hard?	Reduce Sibilance and Maximum reduction.
Body fluctuates	Too much gate, Lift, or dynamics control?	Compare processes separately and reduce the main cause.
Roughness with Color	Drive or Color mix too high?	Lower Drive, match output, and listen again.
Brightness raises noise	Is Shiny or Air lifting the noise too?	Reduce the amount; brightness cannot repair a noisy source.

Isolate the control

If you do not know what thinned the voice, reduce Clean and listen, then restore it and inspect Tone low cut. Testing processes separately is easier to understand than changing many controls in opposite directions.

A stable reference

Use the same audio passage for every test. Otherwise you may mistake performance differences for processing differences.

Troubleshooting: levels and effects

Problem	Check first	Next move
Some words disappear	Is the instrumental too loud?	Try gentle Vocal Lift; use DAW volume automation for one passage.
Word endings are cut off	Gate threshold too high?	Lower it and try a longer Gate release.
Breaths are too loud	Too much Lift or Compression?	Reduce Maximum lift and Compression separately.
The voice is too distant	High Reverb send or long Decay?	Reduce Send first, then shorten the tail if needed.
Words overlap	Long reverb/delay tails?	Reduce Decay or Feedback; try ducking.
Delay feels off-beat	Correct Tempo Sync and DAW BPM?	Adjust Note with Sync on, or Time with it off.
Stereo is good; mono is weak	Excessive Chorus/SFX width?	Reduce Send, Amount, or Width.
Output protection works heavily	Excess Output or earlier gain?	Reduce gain rather than continuously driving protection.
No plugin input signal	Correct track routing and Source?	Verify connections instead of changing tone.

If you hear two versions of your voice

During recording, interface direct monitoring and the processed DAW path may both be audible. Check the monitoring path. Extra reverb, chorus, or EQ will not solve double monitoring or latency.

Stop and return

Load your last useful user preset if the settings become confusing. Choose the single most obvious problem and start again. You do not have to keep turning more controls.

References and honest comparisons

A reference is a direction check, not a voice you must copy exactly. Choose a familiar track in a similar genre. Compare vocal proximity, effect amount, and intelligibility. Do not try to replace your own vocal character with another artist’s.

Match listening loudness

A mastered release may be louder than your project. Turn the reference down in the DAW for a comfortable comparison. Voxune Level Match helps compare processed and dry vocals; it does not mean automatic matching between your complete song and a reference.

01 Listen to a short reference passage. How close and how wet is the vocal?

02 Play a similarly dense section of your song and describe one difference.

03 Try the relevant Voxune control, such as Reverb send and Decay for an overlong tail.

04 Return to the reference. Aim for balanced placement, not simply more brightness or volume.

Three listening environments

Establish the overall balance on your main system. Use headphones to inspect consonants, breaths, and tails. Check whether lyrics remain clear on a phone speaker. Do not add excessive Low just because a small phone cannot reproduce the full bass range.

Take a short break

You can become accustomed to a repeated loop. After a few minutes away, play the song from the beginning and note the first issue you notice. Avoid unnecessary listening-volume increases.

> **The reference question**
>
> Ask whether your words are similarly easy to follow, rather than whether you sound like that artist.

Final checks and exporting

Finishing is not about reaching specific knob positions. It means confirming that the vocal works throughout the song. Save your project and user preset, then listen from start to finish without stopping.

01 Check that the vocal entrance, sentence endings, and final effect tail are complete.

02 Check intelligibility in both quiet and strong passages. Do not recompress the entire mix for one quiet line.

03 Make your final comparison with Level Match and Bypass, then set the vocal track's song balance.

04 Check Voxune Output and the DAW master for clipping. Safe Output does not guarantee protection against clipping from the sum of other tracks.

05 Check mono if you used Chorus or SFX. Width may narrow, but vocal body and lyrics should remain.

06 Export from the DAW. WAV is useful for a working copy; choose sample rate and bit depth according to the project or delivery requirements.

Mixing and mastering are different

This guide focuses on placing a vocal in an instrumental. Whole-song loudness, codec behavior, and final delivery need separate assessment. A vocal-channel -1 dBFS ceiling or Safe Output does not establish a specific whole-song LUFS or true-peak value.

Reopen the exported file

Listen to the actual export. Is it the correct version? Are both channels present, with complete beginnings and endings? Confirm that it matches playback in the project. Use versioned names such as Song_Mix_01 to avoid sending the wrong file.

> **Before delivery**
>
> The words are clear, the character remains, effects are controlled, and the output is clean. Verify that statement before finishing.

7-day practice plan: days one to three

Use the Voxune Live 7-day free trial to focus on one skill each day. The times below are practice suggestions. Check the official site for current activation conditions and when the trial period begins. Save the project and user preset at the end of every session.

Day 1 / Understand your recording • about 25 minutes

Open the vocal and instrumental on separate tracks. Confirm that Voxune receives the vocal. Listen dry and write down three problems. Set Pre Gain using the strongest passage. Today is about a clear, organized starting session, not impressive effects.

> **Day 1 check**
>
> I can control the vocal and instrumental separately. The input is not clipping. I can describe the main problems.

Day 2 / Level and cleanup • about 30 minutes

Read Input Assistant and decide whether to apply its recommendation. Try Vocal Lift on quiet words and gentle gate if gaps need it. Find the Clean low-cut boundary by hearing where the body starts becoming thin. Compare the same sentence before and after.

> **Day 2 check**
>
> Quiet words are easier to follow. The gate does not cut syllables. Low excess is reduced without losing body.

Day 3 / Shape the tone • about 30 minutes

Make only two small Tone changes, such as a slight Low-mid cut and a little Presence if needed. Compare at similar loudness each time. Briefly audition Shiny and keep it low if it adds useful openness. You do not have to move on to Color or space effects today.

7-day practice plan: days four to seven

Day 4 / Dynamics • about 30 minutes

Increase Compression gradually and watch Gain reduction. Hear how Attack affects word beginnings and Release affects phrase flow. Target sharp consonants with Sibilance, turning off Listen removed after checking. Success means a more consistent performance that still feels alive.

Day 5 / Space and character • about 30 minutes

Compare Color on and off at similar loudness. Build space with low Reverb send. Try Delay separately instead of increasing both together. Check mono if using Chorus on the lead. Success means effects surround the words without covering them.

Day 6 / The complete song • about 35 minutes

Check verse, chorus, and quiet transitions. Give backing vocals or ad-libs their own Voxune instances and roles. Use DAW volume automation for an isolated quiet sentence. Compare your reference at similar loudness. Success means the settings work across the song, with small local adjustments where needed.

Day 7 / Finish and compare • about 30 minutes

Return to the dry recording using Level Match and Bypass. Write down what changed in word balance, tone, and space. Check Safe Output and the master, export, then listen again. Success means you can briefly explain why you made each decision.

> **At the end of the week**
>
> Keep both the original recording and completed mix. Note the three Voxune controls that helped most. Start there next time, rather than copying every old setting automatically.

Trial and product information: novenaudio.com • Instagram: @novenaudio

Six short ear-training exercises

These exercises teach you to recognize changes rather than memorize a perfect setting. Hear a clear difference, then return to a practical amount. Change one group of controls at a time and return to your saved preset afterward.

1 / Find the body boundary

Raise Clean low cut gradually and note when the voice becomes thin. Back off to where rumble falls away while body remains. The boundary can change on another voice.

2 / Recognize muddiness

Make a small Tone Low-mid reduction and compare the same word dry and processed. Describe the difference between cleaner and weaker. Learn to stop instead of cutting more.

3 / Hear emphasis

Keep Compression stable and compare two Attack settings. What happens to the first syllable? Change Release to hear phrase flow. Do not let output loudness bias the result.

4 / Find the removed consonant

Use De-Esser Listen removed and seek detection that mostly catches harsh s sounds. Then return to normal monitoring and listen to the complete sentence.

5 / Notice an effect’s absence

Listen with a low Reverb send, then turn it down to zero. Does the voice feel incomplete or simply clearer? Add back the smallest amount of space you need.

6 / Spot the brightness trap

Compare two Shiny amounts without immediately choosing the brighter one. Judge consonants, breaths, and long-term comfort in the instrumental. Is it a real improvement or just a strong first impression?

Worksheet: plan your own mix

Print this page or recreate the fields in a notes app. Write the problem and goal before the numbers, so you remember why you changed each control.

Song / project name • date

Vocal role • lead / backing / ad-lib / speech

The two most obvious problems in my recording

The feeling I want: close, natural, wide, hard, soft...

The first Voxune control I will change, and why

The second control and the change I expect

Did the correction introduce another problem?

The name of my saved user preset

> **A one-sentence goal**
>
> Instead of Make the vocal better, write a listening goal such as Quiet words should not disappear behind the beat, and s sounds should not hurt.

Worksheet: evaluate the result

Evaluate every item on the same short passage. Tick a box only when you can hear that it is true. This is a way to choose the next correction, not a score of professionalism.

- [ ] The input is clean, including the strongest passage.
- [ ] Quiet words remain clear without excessively loud breaths.
- [ ] The gate preserves word beginnings and endings.
- [ ] The voice has body, with less unnecessary rumble or low-mid buildup.
- [ ] Brightness helps without creating constant harshness.
- [ ] Compression preserves emphasis and emotion.
- [ ] S and sh sounds are comfortable and do not lisp.
- [ ] Reverb and delay tails do not cover the next word.
- [ ] The lead remains clear in mono.
- [ ] I compared the processed and dry vocal at similar loudness.
- [ ] I checked the verse, chorus, and quiet transition.
- [ ] I reopened the export and confirmed the correct version.

The three most useful controls

What I will improve in the next recording

How I would describe today’s mix in one sentence

Quick glossary: the words on screen

Term	Plain-language meaning
DAW	The program used to open, arrange, and export recordings.
Plugin	An audio processor inside a DAW; Voxune Live in this guide.
Preset	A saved collection of settings; a starting sound.
Gain / dB	A level change / the unit used to express it.
dBFS / Peak	The digital level scale / a short-term maximum. 0 dBFS is full scale.
Hz / kHz	Frequency units. 1 kHz = 1000 Hz.
EQ / Low cut	Frequency shaping / filtering that reduces low frequencies.
Q / Slope	Controls that shape bandwidth or filter steepness.
Compression / Gain reduction	Dynamic control / the attenuation applied.
Attack / Release	Timing for control to engage and let go.
Sibilance / De-Esser	Sharp s-like sounds / processing that controls them.
Send	The amount sent to an effect alongside the main signal.
Decay / Pre-delay	Reverb tail decay / the interval before the tail starts.
Feedback / Ducking	Continuation of delay repeats / effects receding during the voice.
Mono / Stereo	A single-channel perspective / a left-and-right sound field.
Bypass / Level Match	Disable processing for comparison / assistance comparing at similar loudness.
Clipping / Headroom	Exceeding a level limit / the margin before that limit.
Automation	Recording changes to a control over time in the DAW.

You do not need every term at once

Begin with Pre Gain, Clean, Tone, Compression, Sibilance, Reverb send, and Output. Learn the remaining details when you need them.

Your Voxune workflow on one page

This is a decision sequence, not an instruction to change the internal order in Chain. You do not need every stage for every recording. Stop when the problem is solved.

Step	Problem / purpose	Look here in Voxune
01	Correct signal and clean input	Input > Source, Pre Gain, Input Assistant
02	Gaps and quiet words	Noise gate, Vocal Lift
03	Unnecessary low excess	Clean, Low cut, Dynamic low-mid
04	Body and intelligibility	Tone: Low, Low-mid, Mid, Presence, High, Air
05	Strong syllable balance	Compression, Gain reduction, Attack, Release
06	Sharp consonants	Sibilance, De-Esser, Listen removed
07	Optional texture and openness	Color, Drive, Shiny, Harshness guard
08	Space that fits the song	Reverb / Delay send, Decay, Feedback, ducking
09	Optional width	Chorus and SFX; check mono
10	Honest comparison and output	Level Match, Bypass, Output, Safe Output

Three rules

01 Make small changes and listen to the same sentence.

02 Compare at similar loudness.

03 Make final decisions with the instrumental and across the complete song.

> **Decisions matter more than control count**
>
> You do not have to activate everything in Voxune. A good mix applies enough processing to the right problem while preserving the performance’s character.

Now start with your own voice.

You now have more than a screen full of knobs. You know how to establish input, support quiet words, clean up tone, control strong syllables, and place effects around the voice. These skills become familiar through repeated practice on your own recordings.

Keep learning in one workspace

Voxune Live lets you follow level, tone, dynamics, character, and space decisions within the same interface. Save a user preset that suits your voice and open it as a starting point next time. Listen again for changes in recording level, performance, and the song’s needs.

Try it free for 7 days

Use the Voxune Live 7-day free trial to practice these lessons on your own recordings. Visit novenaudio.com for trial and download information. Check the official site for current license and compatibility conditions.

VOXUNE LIVE

Your voice. Your own starting preset.

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About this guide

This NOVEN AUDIO guide is written around Voxune Live. Interface images come from the supplied Voxune v1.0.1 UI previews; appearance and labels may change with updates. Screenshot settings and numerical experiments are not universal factory recipes. Adjust them by listening to your voice.

DAW track organization, local volume changes, and export are part of the learning process. This book is not a complete guide to pitch correction, detailed audio restoration, or whole-song mastering.

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