StageThemAll

One-press gain staging — free, for Windows, macOS and Linux.

Press **Capture** and play the part. StageThemAll listens to a few seconds of *sound*, decides whether it is percussive or sustained, and sets **one gain** so the track reaches the level the next plugin in your chain was made for.

Every StageThemAll on your machine is listed in every window. Set a track's mode from there, capture it, or press **Capture all** and play the song once: every track stages itself in the same pass.

Each instance measures **only its own input**, against **its own target**. Nothing is ever adjusted from another track's level — the list is a remote control, not a mixer.

Installation

StageThemAll ships as **VST3**, **CLAP** and (on macOS) **Audio Unit**.

- **Windows 10/11 (64-bit)** — run the installer. The plugins go to the standard folders every DAW scans: `C:\Program Files\Common Files\VST3` and `C:\Program Files\Common Files\CLAP\StageThemAll`.
- **macOS 10.13 or later (Intel and Apple Silicon)** — open the `.dmg` and run the installer package. By default it installs for the current user in `~/Library/Audio/Plug-Ins/` (`VST3`, `CLAP`, `Components`); choose *Install for all users of this computer* to write to `/Library/Audio/Plug-Ins/` instead.
- **Linux (x86-64)** — copy `StageThemAll.vst3` to `~/.vst3` and `StageThemAll.clap` to `~/.clap`.

Restart your DAW and rescan plugins after installing.

Quick start

1. Insert StageThemAll on a track, **before** the plugin whose input level matters (a compressor, an amp model, an analogue-style emulation).

2. Press **Capture**.
3. **Play the part** — the whole range of what the track really does. The progress bar fills as sound is heard.
4. When the bar is full, the staged gain is shown (*STAGED −6.2 dB*) and the track is at its target. You are done.

To stage the whole session at once, press **Capture all** in any window, then play the song through once. Every unlocked instance listens at the same time.

How it listens

- StageThemAll measures the **RMS** level of the track's input, in 10 ms frames.
- **Silence does not count.** Anything quieter than −70 dBFS is ignored, and the capture clock **stops** while nothing plays. Gaps longer than 200 ms that sit far below the loudest part (a breath, the end of a phrase) are left out too. A part that plays rarely simply takes longer: keep playing.
- Once it has heard enough sound (**Length**, 4 s by default), it decides:
  - **Percussive** — drums, plucks, anything made of hits. Staged to the *Percussive* target.
  - **Sustained** — pads, bass, voices, anything that holds. Staged to the *Sustained* target.
- It then sets **one gain** that brings the measured level to that target, **never pushing the measured peak above the Peak ceiling**. When the ceiling holds the gain back, the panel says so (*HELD BACK BY THE PEAK CEILING*, and *staged (peak held)* in the list).
- If the sound sits near the line between percussive and sustained, the panel warns you (*close call*). Listen, and force the mode if the choice is wrong.

What was **measured** is stored in the project, along with the previous capture: nothing is re-measured when you reopen a session. The gain itself is worked out again from the measurement and the targets and ceiling you have *now*, so a project reopened after you moved a target stages to the new target.

Staging a part that plays rarely

If a track has little material — sparse hits, long rests — you do not have to play the whole song. **Loop a region** where the part plays, press Capture and let the loop run: the clock only advances on sound, so the capture keeps listening to the part as it returns until it has enough. You choose the region; StageThemAll never guesses it.

Controls

Control	Range	Default	What it does
Trim	−24 – +24 dB	0 dB	Your own offset on top of the staged gain. **Automatable.**
Sustained	−30 – −6 dB RMS	−18 dB	Target level for sustained sources. −18 is the usual 0 VU of analogue-modelled plugins.
Percussive	−40 – −10 dB RMS	−25 dB	Target level for percussive sources. Lower than sustained: hits need headroom for their peaks.
Ceiling	−12 – 0 dBFS	−1 dBFS	A capture never sets a gain that puts the measured peak above this.
Length	1 – 10 s	4 s	Seconds of *sound* to listen to. Silence pauses the clock.

The staged gain itself is **not** a host parameter: it comes from the measurement the plugin saves with the project. Use **Trim** for anything you want to automate.

The track panel

- **Mode** — *Auto* decides from what it hears; *Percussive* and *Sustained* force the choice.
- **Capture** — starts listening. Press again while it listens to cancel.
- **Revert** — back to the gain you had before the last capture (or to none, after the first one). Press again to come back to the capture.
- **Lock** — freezes this track (see below).
- **Name** — the name shown in every window’s list. Double-click a name in the list to rename it: *Enter* keeps the name, *Escape* cancels, and an empty name gives you the host’s track name back.
- **Hints** — hover any control and a one-line description appears.
- **Resize** — drag the bottom-right grip. The window keeps its aspect ratio and the size is saved with the project. (On Windows, the grip is inactive under

Cubase and Nuendo; use the host's own window controls there.)

The list (every instance on this machine)

Each row shows a track's name, mode, state (*listening*, *staged*, *staged (peak held)*), its staged gain, and buttons to **Capture** (or **Cancel**) and **Lock** that track from any window.

Button	What it does
Capture all	Every **unlocked** StageThemAll listens at once. Then play the song.
Cancel all	Cancels every capture still listening.
Revert all / **Redo all**	Every unlocked track staged by the last *Capture all* goes back to its previous gain; press again (*Redo all*) to bring the captures back. Locked tracks keep theirs.
Lock all / **Unlock all**	Locks or unlocks every track on this machine in one click.

Lock

A **locked** track is finished: its capture, its mode and its Revert stop, and *Capture all* and *Revert all* skip it. Use it for the tracks you have already staged by ear. Renaming and *Cancel* still work.

Trim, the targets and the ceiling still apply on a locked track, and the lock is saved with the project: it is still locked when you reopen the session.

Tips

- **Stage before the plugin that cares.** Gain staging matters for plugins that react to their input level. Put StageThemAll first on the chain.
- **Capture the real part.** Play the loudest passage and the quietest, not one note. The measurement is only as good as what it hears.
- **Mixed material?** Force the mode: Percussive for loops dominated by hits, Sustained for pads and bass.
- **Lock what you like.** After staging, press *Lock all*, then unlock the one track you want to redo.
- **A hot target on purpose?** Raise the targets or use **Trim**; the ceiling still protects the peak.

Good to know

- **The list only sees instances your host runs together.** Some hosts load each plugin in its own protected process; there, *Capture all* cannot reach the other tracks and the panel says so. Capturing the current track still works.
- **Up to 64 instances** appear in the list at once.
- **Automation can move the knobs of a locked track.** The lock stops *capture, mode and revert*; the five parameters follow the host.
- StageThemAll adds no latency and changes only the **level** of the track: no filtering, no dynamics.

Support

Visit https://xeni-audio.com or contact support@xeni-audio.com.

StageThemAll is free. If it earns a place in your sessions, the rest of the Xeni-Audio range is one click away.