

LOTM

Lord of the Mastering

by Cranky Man

The Main Concept

Why I Built This

I created LOTM because I wanted a self-contained mastering reference, that, stands up on its own two feet. Or ears. Whatever it is that mastering references stand on. The app ended up with two proper temperaments, because one was not going to cover the whole business.



The first is the fast path: Apprentice. Load a track, choose your Lore (point of reference), move a few controls (mostly just make the mastering more or less dramatic), listen, commit. No fuss. No ceremony. If the song only needs a firm hand and decent taste, that is often enough, and there is no shame in taking the direct road when the direct road works. Quite the opposite, really. A good quick decision is still a good decision, even if it does not arrive wearing a waistcoat and carrying a clipboard.

The second is the deep-dive path: Maester. Same engine, same reference, same destination, but with the chain opened up so you can actually see what is going on and intervene with intent. If the track needs more than broad strokes, this is where the real

craft begins. Not because depth is automatically noble, but because some songs are awkward creatures and insist on being handled properly.

Part of the Maester process is Codex, which exists because a good graph can stop you from lying to yourself with unusual confidence.

First Real Workflow

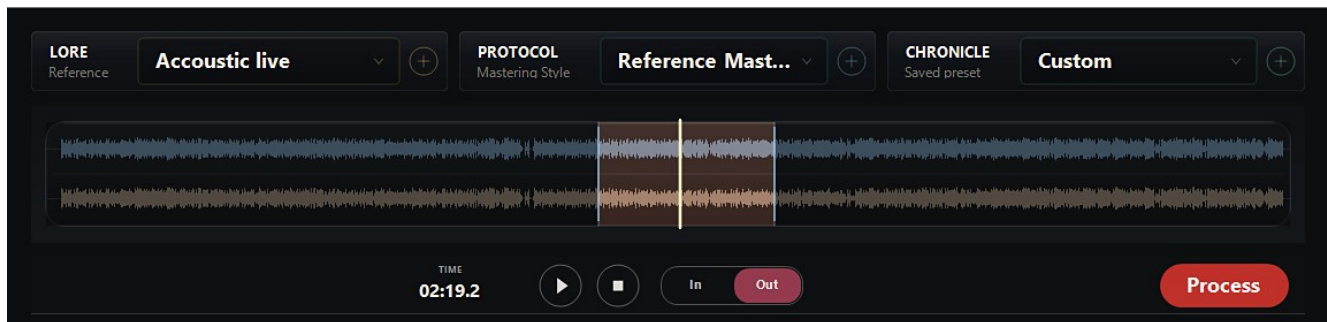
The Fastest Honest Way In

To get a feel for LOTM, run through it once before you start dissecting every corner of the kingdom.

- Load a source track.
- Choose a Lore profile.
- Pick a useful preview segment.
- Listen to the input and output
- Tweak a few settings.
- Process the full file.

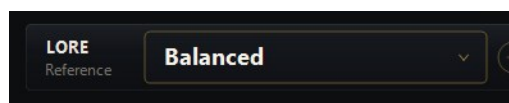
Step 1: Load A Track

Start by bringing in the song you actually want to master. Once the track is loaded, the waveform appears. That is where you will choose the part of the song used for preview.



Step 2: Choose Your Lore

Next, select a reference profile. The choice steers the engine toward its target master: tone, stereo behavior, loudness, and dynamics all stem from here. Whether aiming for gentle mastering or a loud, punchy pop sound, or a specialized profile like classical music that deliberately leaves much bigger dynamic headroom, the reference defines the direction. If you already have a favorite profile, use it. If not, start with a factory profile that is close to the track in genre, weight, density, and attitude.



When you select a profile, the reference view shows you what you have just chosen. We will get into reading that properly later. For now, it is enough to understand that Lore is the reference sound you are borrowing from.

The default Reference is called Balanced. It is a good start that produces punchy and clear mastering.

The favorites:

Balanced

Working title: *Evenflow*. Wide where the ear wants space, centered where the mix needs trust

At -13 LUFS and 6.6 LU LRA, it lands in a superb practical zone:

- streaming friendly
- dynamic enough to breathe
- controlled enough to feel polished
- versatile across genres
- not timid
- not aggressive

Best for:

- modern pop
- indie rock
- acoustic tracks
- singer-songwriter
- remasters
- YouTube releases
- streaming singles
- balanced soundtrack cues

Horizon Drive

(My favorite) Expansive electronic width with full-spectrum bloom, moving lows, and cinematic harmonic lift. It embraces scale, motion, and spectacle.

- huge top-end atmosphere
- wide synth harmonics
- stereo rhythmic propulsion
- bass that moves with the music
- sub that stays cinematic instead of mono-locked
- panoramic immersive field

The tone shape is beautifully musical:

- energetic 80-200 Hz punch
- harmonic movement in the 600-1.5k zone

- smooth but active presence
- elegant top-end slope
- no harsh modern treble edge
- width remains strong across almost the full spectrum

Clarity and Focus

When you don't need or want loudness. make it clearer, not louder; more precise, not just brighter. At -17.3 LUFS and 2.3 LU LRA, it's:

- restrained
- highly stable
- consistent
- polished
- non-fatiguing
- mix-safe

That is incredibly useful as a day-to-day mastering choice.

- controlled upper articulation
- excellent center intelligibility
- disciplined bass mono focus
- restrained loudness
- very low macro swing
- smooth top-end openness without harsh push

Tonal identity:

- strong 80-120 Hz body
- stable low-mid warmth
- controlled 1-4 kHz presence support
- no exaggerated air hype
- smooth downward treble slope
- clear mid-over-side dominance for focus

So the result should feel:

- defined, articulate, and easy to trust

Deep Drift

The first thing that jumps out is the reversed spatial emphasis: the low end is wider than the top. That is rare, bold, and musically very intentional. At -9.6 LUFS and 7.2 LU LRA, this is:

- immersive
- modern

- not brickwalled

This profile is built around:

- immersive low-frequency atmosphere and moving bass architecture
- warm, floating, physical, and cinematic
- It's almost like the listener is inside the low-frequency environment.

Best for:

- ambient bass music
- cinematic drones
- dreamwave
- headphone-first electronic music
- slow synth scores
- sub-led atmospheres
- immersive game environments
- low-frequency sound design beds

Depth Staging

Organic cinematic profile with extreme spatial storytelling. This profile was based on more than 30 min of recordings. Excellent for organic spectral-balance matching without modern brightness inflation.

It has bias towards:

- lower broadband compression
- slower bus glue
- peak preservation
- transient respect
- minimal limiter aggression
- larger short-term LU contrast

In simple language:

- Preserve drama over loudness

This makes it an excellent profile family for:

- acoustic detail retrieval
- transient realism
- macro-dynamic preservation
- unusual spatial movement
- narrative tension arcs

It is not ideal as a loudness target reference.

Immersive

The entire spectrum blooms almost evenly into widescreen space. The listener sits inside the mix instead of in front of it.

The tone curves are almost mirrored:

- mid and side move together
- no strange stereo exaggeration
- natural bass support
- elegant treble slope
- smooth top taper
- coherent translation

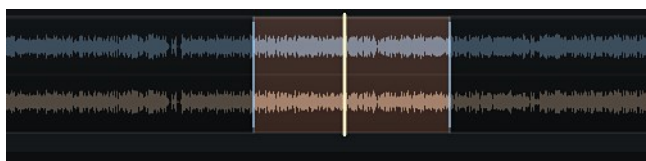
It should feel:*

- expensive
- cinematic
- emotional
- smooth
- physically surrounding

A flagship spatial philosophy. At -11.9 LUFS, it sits in a premium zone for immersive long-form listening.

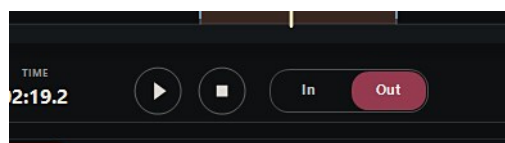
Step 3: Pick A Useful Preview Section

Pick a section of the song to serve as a preview. Choose a part likely to suffer from poor mastering, like loud sections. As a general rule, select a portion that represents the song's actual core. You can drag the preview around, resize it by the left and right handles or you can zoom in/out with your mouse wheel.



Step 4: Listen To Input And Output

Before altering anything, listen to the source. Then, listen to the processed preview. For that we have IN/OUT button.



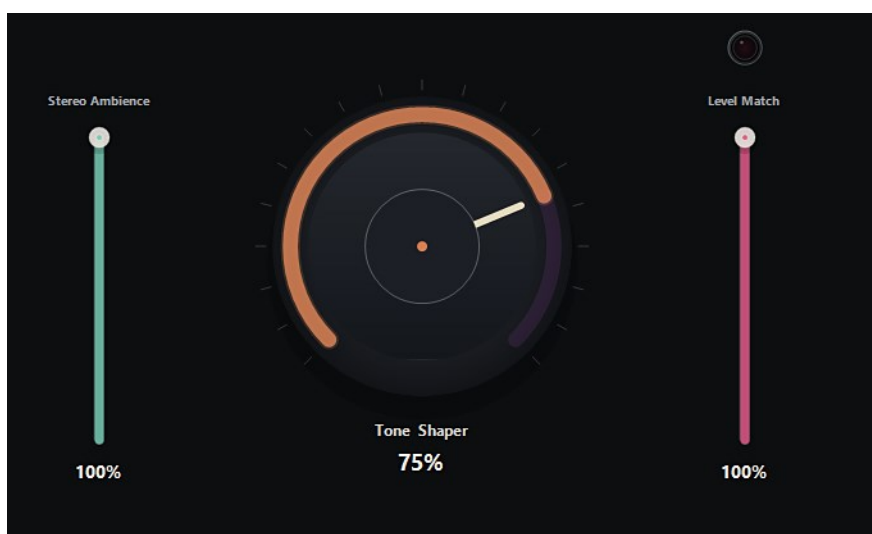
There are subtle shifts in tone, entire sections vanishing into the background, or entire sections appearing. Don't assume that just swapping the profile will transform your drum

and bass into a jazz master. it doesn;t work that way. Try different profiles and listen carefully. The difference lies in exactly what each profile does to the entire section of instruments. Listen to the new stereo field - the profile will almost certainly change the feel of volume or space.

Step 5: Make A Few Useful Changes

Use Apprentice for this first pass. It hides the full signal chain behind a few essential controls, with the One Big Knob macro (Tone Shaper) as the centerpiece. Turn it clockwise to push your track toward the reference space; adjusting frequency, dynamics, and stereo field; turn it counter-clockwise to pull back. It defaults around 75 %; if the profile colors the tonality too much, dial the knob down. The goal is to make the song sit tighter, breathe easier, and feel more finished without draining its life. The other two sliders in the Apprentice are:

- Stereo Ambience (reduce it if the stereo field feels suddenly too wide) and Level Match.
- Level Match adjusts the gain (or reduction) toward the reference. It can have less audible impact with higher Tone Shaper. It is not a loudness slider; rather, it determines how close the loudness of your track is to the reference. And yes, in some cases, moving it down might actually make the sound louder. (Example: when the reference is for a quiet mastering but your song is already too loud)

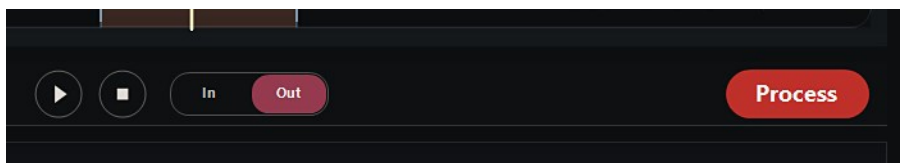


Note: The little LED blinks when the limiter is engaged. Important: This is not the same as an LED on your audio interface indicating music is too loud and might clip. The limiter is an integral part of the entire mastering chain and there is no actual clipping involved.

Step 6: Process The Full File

Once the preview section feels right, process the full file. Choose the export settings that make sense for the job, let it run, and then listen to the processed file. While the preview drops some of the settings (like oversampling) to a more reasonable values for

speed, the full preview uses the maximum quality settings. If it works, splendid. Save the Chronicle if the combination is worth keeping.



What This First Workflow Teaches You

If this first pass lands properly, you already understand the spine of the app:

- Lore gives you the target sound
- Protocol shapes the method (adds DSPs to the chain)
- Apprentice gives you the fast way in

Everything in the guide builds on that. Get this bit straight, and the rest of the kingdom stops looking mysterious and starts looking workable.

Working With Lore

What Lore Means

In LOTM, `Lore` is the reference side of the work. If the app has a CORE, this is probably where it is hiding. Lore defines the target sound for the finished track and adjusts a multitude of parameters to achieve it. In other words, Lore is the most musically significant component of the chain.

What A Reference Profile Actually Is

A reference profile is a saved fingerprint of a mastered sound, or if you prefer, a snapshot of a mastered sound. It carries the parts of the reference that matter for this engine:

- tonal balance
- stereo behavior
- loudness target
- dynamics character

It is not just an EQ curve in a fancy waistcoat. Tone is part of it, certainly, but only a very small part. Two references can look broadly similar on the graph, and still lead the engine in very different directions once stereo spread, density, and loudness behavior get involved.

This matters for two reasons. First, it explains why choosing Lore is such a powerful decision. Second, it explains why a wrong reference cannot usually be bullied into "working" through sheer stubbornness further down the chain. One can try, of course. People do. It generally ends in a lot of unnecessary effort and a result that still feels off.

What Happens When You Select A Profile

When you choose a profile, the app does two things at once. The obvious part is that it makes that profile the active Lore for the session. The more useful part is that it also shows you the reference view. That view is not there merely to decorate the screen or make the software look worth your money. It is there to tell you, in plain sight, what sort of target you have actually chosen.



And for the later: there is a small Edit button on the reference graph that allows you to shape the reference long after it was captured.



Reading The Reference View

Tone Map

The tonemap is a graphical representation of the spectral shape of the reference profile and it's mid and side components.

- Mid as the pink curve
- Side as the blue curve



Practically, it helps you read:

- whether the reference is dark, bright, or mid-forward
- whether the top end is mostly in the center or spread to the sides
- whether the low end is tight/centered or wide
- whether the overall tone is smooth, scooped, tilted, dense, or airy

Important distinction: it is not just "the EQ that will be applied." It is the reference profile's stored tonal fingerprint.

How to read common shapes:

Interpreting Mid-Side Curve Shapes

- **Mid curve high, side curve low in the lows** - The low end is tight and centered. This shape often indicates a controlled mastering target.
- **Side curve rising in the high end** - Adds air and sparkle; the reference may sound open, glossy, or spacious at the top.
- **Mid curve strong from 1 kHz to 4 kHz** - Provides forward presence in the center. Common on vocal-lead, dense, or aggressive mixes.
- **Both curves tilt downward from bass to treble** - Results in a darker or warmer overall balance.
- **Both curves tilt upward toward treble** - Produces a brighter, leaner, more modern or "hyped" top end.
- **Broad low-mid hump around 150 Hz-500 Hz** - Gives a thick, warm body. Over-emphasis can become cloudy or congested.
- **Scoop in the mids with stronger lows and highs** - Yields a "smiley" balance. Depending on depth, the sound may be polished, hi-fi, or slightly hollow.
- **Very smooth curves** - Indicate a broad tonal balance; usually more natural and less resonant.
- **Jagged or peaky areas** - Reveal narrow resonances, strong character, or

less-smoothed spectral emphasis.

- **Mid and side curves close together across much of the range** - Energy is distributed similarly between center and width, giving a broad, cohesive feel.

- **Mid much higher than side almost everywhere** - The reference is center-dominant, sounding more mono, focused, and less wide.

- **Side much higher than mid in upper mids or highs** - Adds strong stereo sheen or width in those bands; can feel expensive and spacious, but may become unstable if extreme.

- **Side present in low bass** - Extends the low end laterally. This can risk translation; when prominent, it usually reflects an intentionally roomy or loose low-frequency presentation.

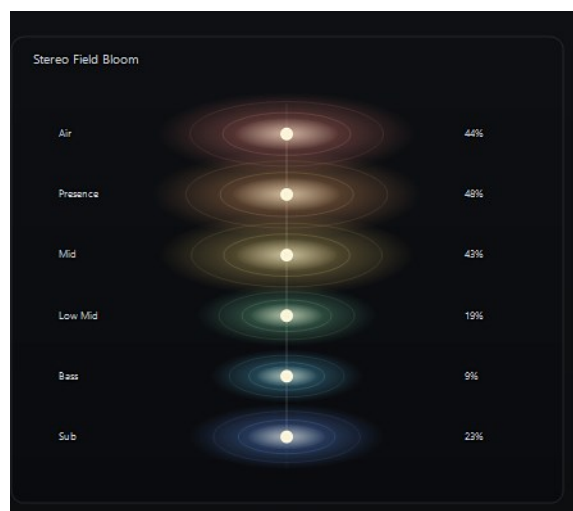
Practical Shortcut for Quick Analysis

Frequency Range	What to Observe
20 Hz - 120 Hz	Low-end focus and mono discipline
200 Hz - 800 Hz	Thickness versus mud
1 kHz - 4 kHz	Presence and bite
5 kHz - 20 kHz	Air, polish, and width

Use these bands as checkpoints to assess the overall balance before delving into detailed curve analysis.

Stereo Field

The Stereo Field view tells you how the reference distributes width across the spectrum. It is the companion view to the Tone Map and is meant to show where the profile is narrow, wide, centered, or spread by frequency band, derived from the profile's Mid/Side spectral data



How to read it:

- **Narrow in the lows** - mono discipline keeps the kick and bass anchored near the center.
- **Wide in the highs** - air, shimmer, ambience, and edge detail fan outward, a hallmark of polished modern masters.
- **Wide almost everywhere** - creates a big, enveloping image that can impress or become vague and unstable.
- **Very centered almost everywhere** - yields a focused, punchy, controlled image that feels solid but sometimes smaller.
- **Width blooms in the upper mids and highs** - vocals may stay centered while guitars, reverbs, cymbals, synths, and spatial gloss spread outward.

- **Width in the low mids** - adds richness and immersion; excess can turn into haze or loss of focus.
- **Width extending deep into the bass** - often signals translation issues unless kept very restrained.
- **Smooth width contour** - a coherent stereo design that shifts gradually across the spectrum.
- **Jagged or uneven width contour** - pushes specific bands outward selectively, adding character-or suggesting imbalance.

What it helps you infer

- Determine if the reference feels "big" because of its width or its central density.
- Decide whether the top end sounds airy-bright, wide, or both.
- Check if the low end stays disciplined.
- Ask yourself whether the image comes across as cinematic, club-focused, intimate, or aggressive.

Practical listening guide

- **20 Hz-120 Hz** - usually stays fairly narrow.
- **150 Hz-800 Hz** - reveals thickness versus smear in the image.
- **1 kHz-5 kHz** - shows where presence begins to widen.
- **5 kHz-20 kHz** - indicates how much "air width" the reference uses.

What it doesn't tell you alone

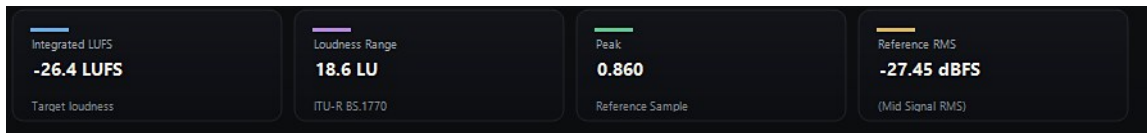
- Phase quality.
- Mono compatibility.
- Transient punch.
- Whether copying that width pattern will suit your track.

Loudness And Summary Data

Loudness metrics and summary data show how loud the reference is overall, how much crest and headroom it keeps, and how stable or variable its level is over time.

Integrated LUFS: the average loudness across the full piece.

- Around -9 LUFS usually means a loud modern master: pop, rock, EDM, hip-hop, dense commercial material.
- Around -14 LUFS usually means a more restrained or dynamic master: acoustic music, jazz, some film/game material, some streaming-conscious releases.
- Around -18 to -23 LUFS usually points to highly dynamic material such as classical, broadcast-oriented, or cinematic work.



How to read it

- More negative is quieter overall (-14 is quieter than -9 and -8 is louder than -12)

What it means in practice

- **-8 to -10 LUFS** - loud, dense, limited, modern; little spare headroom.
- **-11 to -14 LUFS** - moderately loud, more breathing room, often a more natural punch.
- **Below -14 LUFS** - usually more dynamic, but not automatically better; it can be a deliberate choice or simply under-driven.

Important caveat

- Integrated LUFS alone doesn't capture dynamics. Two tracks can share the same integrated LUFS yet feel very different: one may be flat and pinned, another may have punchy transients and greater short-term movement.

When you read the loudness summary, pair Integrated LUFS with:

- **True Peak** - how close the master gets to the ceiling.
- **Loudness Range / short-term spread** - how much the level moves over time.
- **RMS / percentile data** - how dense or sustained the energy feels.

Choosing A Good Reference

The best reference isn't always the one that sounds most impressive on its own. That's one of the oldest traps in this line of work. "Impressive" isn't the same as "appropriate," and a costly mistake can slip in between those two words.

What you need is a profile that solves a similar musical problem. Look for closeness in:

- Genre
- Arrangement density
- Low-end weight
- Vocal placement
- Overall aggression or restraint
- How polished and modern the target really ought to be

"Close" is a more useful word than "best" here.

Start from a reference that belongs to the same family as the song you are mastering.

What Makes A Poor Reference

- A huge modern pop master applied to a gentle, sparse arrangement
- A dark, thick record used in a mix that really needs openness
- A very bright, exciting reference placed on material that's already brittle and thin
- A reference chosen for its fame rather than its relevance

Factory Profiles Versus Your Own Profiles

Factory profiles are there to get you moving quickly. They are useful when:

- You want a fast starting point.
- You are learning the app.
- You have a rough idea of the target you want.

Your own profiles become useful when:

- You know exactly which record to borrow a fingerprint from.
- You have a mastering house style in mind.
- You need repeatable results across related material.

Creating Your Own Lore

When you create a reference profile from audio, you are borrowing a sonic fingerprint from an actual finished piece of work. What usually makes a strong source for a profile:

- A properly finished master.
- Material that lives in the same general world as the songs you plan to process.
- A track without obvious technical problems that you'd never want to copy.

What usually makes a weak source:

- A rough mix passed off as a master.
- A song chosen for emotional attachment rather than sonic suitability (just because you like Enya doesn't mean it's right for you).
- A file that is already fatiguing, brittle, muddy, or oddly pinched.

To create your own Lore:

- Click the **+** sign next to the Lore Selector.
- In the "Load Reference" window, drag a WAV file onto it or browse for one on your disk (other formats work, too).
- Press **Analyze** - it may take a moment.
- When the analysis finishes, you'll see a Profile Graph with a Tone Map and Stereo Field Bloom.

Note: The profile is initially labeled "**Unsaved_Profile**," so you can preview how it processes your track right away. If you like the result, click **Save Profile**.

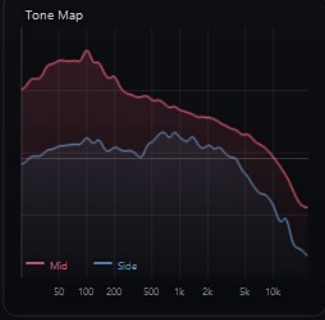
Create Profile

E:\input_processed_gentle.wav

Analyze

Save Profile

Cancel



Integrated LUFS
-15.0 LUFS
Target loudness

Loudness Range
3.1 LU
ITU-R BS.1770

Peak
0.870
Reference Sample

Reference RMS
-15.06 dBFS
(Mid Signal RMS)

Apprentice Workflow

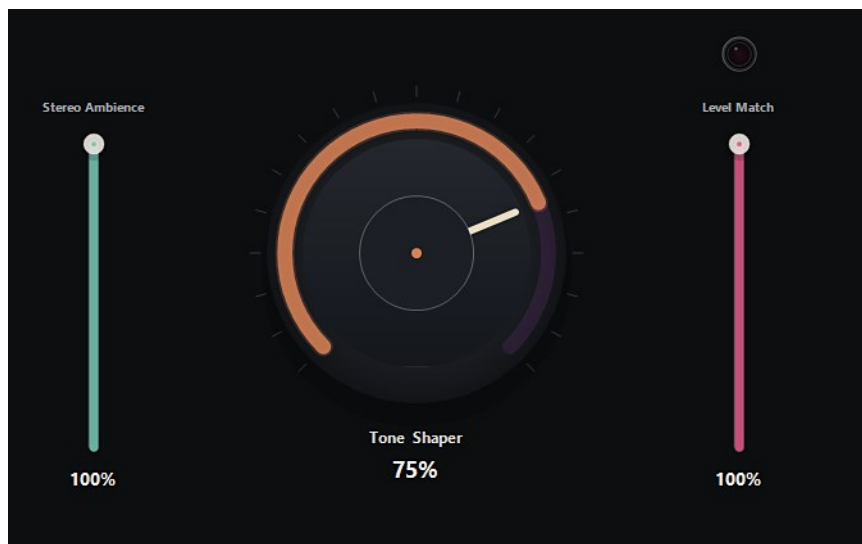
What Apprentice Is For

Apprentice Mode - Quick-Start Mastering

What it is Apprentice provides a streamlined path through LOTM. It bypasses the full processing chain, the detailed Protocol steps, and optional add-ons, letting you apply a single, coherent mastering direction to a track.

When to use it

- You need a fast preview of how the song will sound after basic mastering.
- You want to make an initial loudness or tonal decision before diving into fine-grained controls.
- You are working on a rough mix and prefer to hear the result quickly.



Tone Shaper (One-Big-Knob) The primary macro control for tonal matching. It sets how tightly LOTM forces your track to follow the reference profile's spectral balance, tilt, and EQ. Turning the knob toward "right" yields a close, precise match; moving it toward "left" retains more of the source's original character.

Stereo Ambience Limits the processed stereo image. Activate this when both your mix and the reference already occupy a wide field, to avoid unnecessary widening that could reduce mono compatibility or introduce phase instability.

Level Match Defines the target loudness for the master (integrated LUFS). The control expresses a percentage of the reference's level: at 100 % the output matches the reference loudness, even if that means lowering the signal when the reference is quieter. Use this knob to set a consistent loudness target or to intentionally keep the master below the reference level.

The Main Apprentice Controls

Tone Match

The One-Big-Knob macro mainly controls how much of the reference profile's tonal fingerprint and spectral shape is applied to the source audio. It's the first knob you should be tweaking.

Spectral Shaping Amount

Increasing the **Spectral-Shaping** knob doesn't automatically improve the sound.

- **Observation:** Raising the knob can tighten tonal cohesion and give the track a more authoritative presence.
- **Interpretation:** Too much shaping pushes frequencies beyond what the source naturally supports, creating a "spilled bloom" that pulls the mix away from its core character.

Auto-Adaptive Spectral Shaping (Accessible in Measeter)

When **Auto-Adaptive Spectral Shaping** is turned on, LOTM automatically clamps the knob to a safe range. The limit derives from the current spectral distance between your track and the selected reference profile, ensuring any boost stays within a mastering-safe boundary. This protects against over-processing.

Stereo Match And Width Behavior

This narrows stereo width (by sliding it down) as the song widens. This behavior is ideal for mixes that start with a broad stereo image, helping to prevent the width from becoming overly exaggerated.

Level Match

This question is how much the track should shift toward the reference's dynamic behavior. Listen for the contour of transients, the sense of impact, the breathing room between events, and the overall musical intent-not just the final volume.

Note: If your reference has headroom, a 100% Level Match setting will attempt to replicate that headroom on your track as well (making it quieter).

You can check the actual effect in the **Maester Final Limiter** section - it mirrors the Level Match slider and displays the two numbers next to it, **Gain/Reduction** and **Peak Reduction**.

- Some reference tracks barely affect your audio, showing only a few dB of gain or reduction.
- That's why the Level Match slider can feel mute: it's operating within a very limited gain/reduction range because your mix and the reference are already close in dynamics.

What To Listen For

When working in Apprentice, listen for:

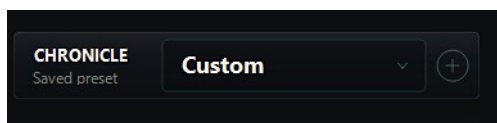
- whether the low end becomes more stable or just larger
- whether the vocal sits better or gets boxed in
- whether the mix feels more finished or more forced
- whether impact improves or merely gets denser
- whether brightness turns into clarity or simply glare (or shimmering bloom)

Protocol And Chronicle In Apprentice

Apprentice still sits atop of the full Protocol-it isn't some different process.

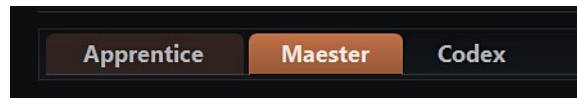
- Selecting a different protocol (other than Reference Master) can add DSPs or tweak settings that are available in Maester
- Those changes and DSPs remain part of the process whether you're in Apprentice or Maester mode.

If you discover a Lore-and-Protocol combination that reliably handles a certain type of material, save it as your user preset. That's what Chronicle is for.



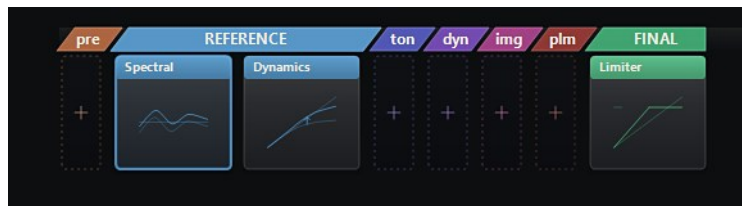
Maester Workflow

Maester gives you the full access to the Protocol and the DSP chain.



The Stage Flow of the Chain

In Master view, you see the DSP chain that links the processing stages together.



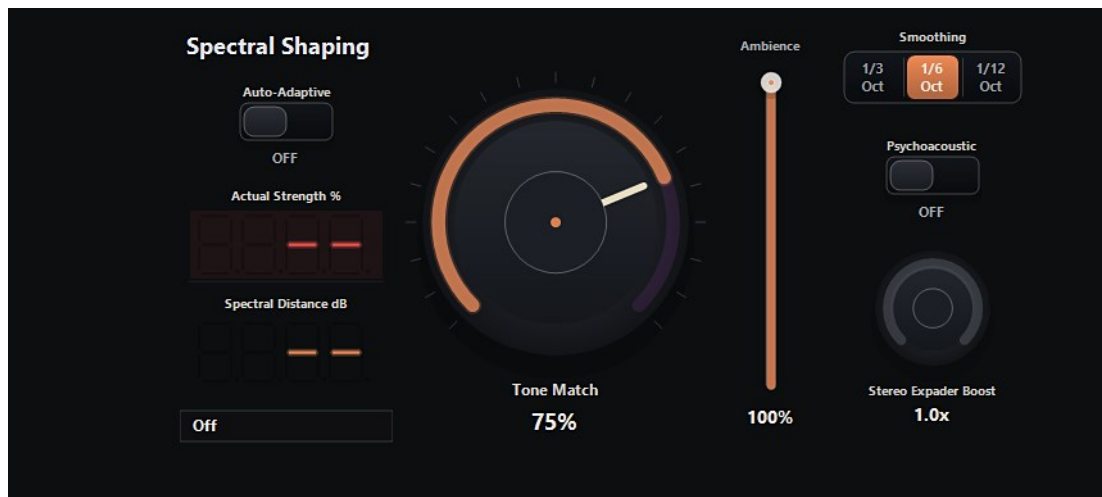
Reference

This is where the engine selects the chosen Lore to build the track's primary relationship with the reference. You have Spectral and Dynamics parts. The Spectral part hosts a Tone Match (the Tone Shaper found in Apprentice), offering more options, while the Dynamics part controls both long-term and short-term changes in dynamics.



Tone Shaping

- Like the Apprentice One Big Knob (displayed as the Tone-Match knob), the **Stereo Ambience** control shapes ambience in Apprentice view.
- Enabling **Auto-Adaptive spectral shaping** caps the upper limits of Tone Match and calculates them based on how far your audio deviates from the reference track.
- You can also push the stereo field beyond the default 100 % ambience.



Dynamics Shaping

Long and short define the dynamic:

- **Long** works in seconds; it's usually set to zero and represents shifts over a few seconds.
- **Short** works in milliseconds.

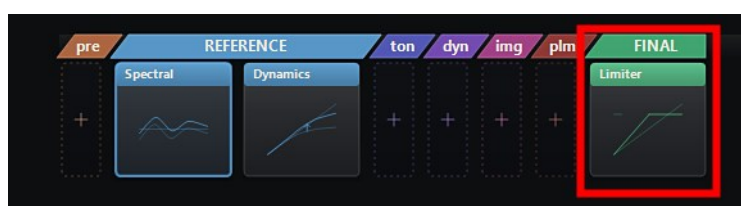
The Target RMS and Reference RMS indicate how much gain this step adds-often very little.

If you don't see the numbers, play the preview first.

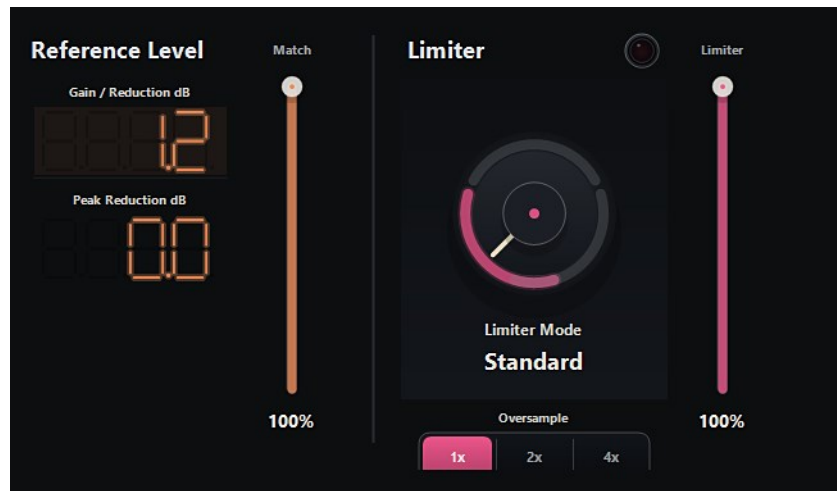


Final Drive / Pre-Limiter

We skip four extra slots to reach the final pre-limiter gain reduction (the **Match** slider, which works just like the Level match in Apprentice) and then the actual limiter.



- Pick an algorithm: **Standard, True Peak, or Lookahead.**
- Set the oversampling amount you need.
- Adjust the limiter strength-usually I leave it at **100 %**.



What Add-Ons Are For

Add-ons let you solve a specific kind of problem inside the right part of the chain before the Limiter.

What Add-Ons Are Not For

Add-ons are not there to rescue a bad Lore choice, excuse a weak mix, or create a false sense of mastery. If the track needs a better reference, choose a better reference.

How To Work With Add-Ons

- **Add an add-on** when you know the problem you're solving-click **+** in any of the Tone, Dynamic, Image, or Pre-limiter slots.
- **Remove it** (click the **?** on the add-on).
- **Disable it** when you want to compare its effect (double-click the add-on box).

The Add-On Groups

The add-on groups are fixed on purpose. They correspond to distinct jobs in the mastering flow. That fixed structure is useful because it keeps you from solving every problem with the same hammer.'



PREPARATION

Corrective or preparatory work on your audio Typical use:

- balance correction
- low-end cleanup
- phase or alignment issues
- removing obvious rubbish



Add-ons such as:

- **Balance Corrector** - fixes stereo lean
- **Phase Align**
- **Hum Notch**
- **De-reverb**
- Various spectral tools for sound restoration

These utilities address issues like clipping by rebuilding the distorted waveform, and so on. Most of them include built-in help notes.

TONE

This is where we shape the tone after the main reference tone has already done its work.

Typical uses:

- add air
- clean low mids
- shift presence
- refine color
- add saturation when the result needs more body or edge

Dynamics

Typical use:

- de-essing
- compression
- transient shaping
- density control
- restoring or emphasizing detail

There are several compressors added, including:

- Vintage
- Glue
- Wild ideas like **Cranky-Loc**, which can add a slight JFET distortion.

IMAGE

This is where additional stereo space is handled. Typical use:

- Tighten the center.
- Widen the right side.
- Control width with a band.
- Keep the low end sensible.

Width is one of the easiest things to overdo.

PRELIMITER

This is the last shaping ground before the final limiter stage. Typical use:

- Clipping
- Driving
- Adding the final edge and pressure
- Preparing the signal for the final level push

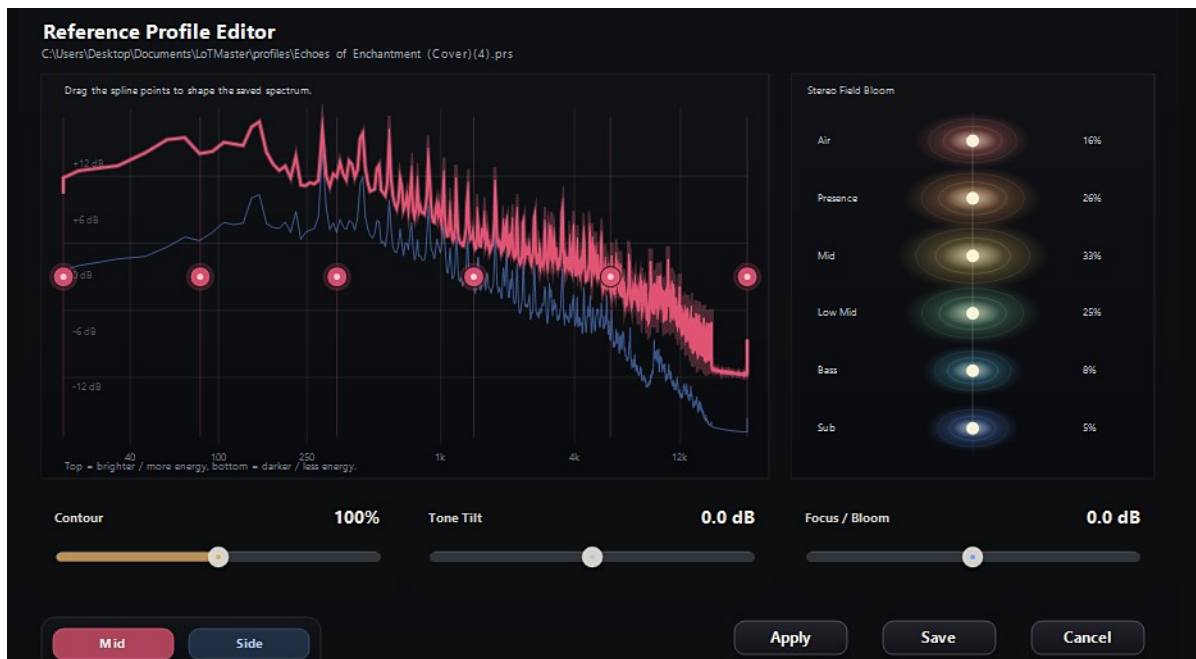
Editing The Reference Profile

When you're in **Reference Profile Preview**, click the *Edit* button to open the Profile Editor. That lets you nudge the profile itself.



The editor offers three main controls in addition to the curve-editing tools:

- **Contour** - determines how strongly the drawn curve influences the sound.
- **Tone Tilt** - tilts the overall tone from darker to brighter across the profile.
- **Focus / Bloom** - a stereo-posture knob that shifts the image toward a tighter center on one side and a wider spread on the other.



You can use the 6 curve editing sliders to push up or down either mid or side (the selector is on the bottom)



When you're editing the profile, it's temporarily set as **Unsaved_profile** so you can test it right away on the preview without saving.

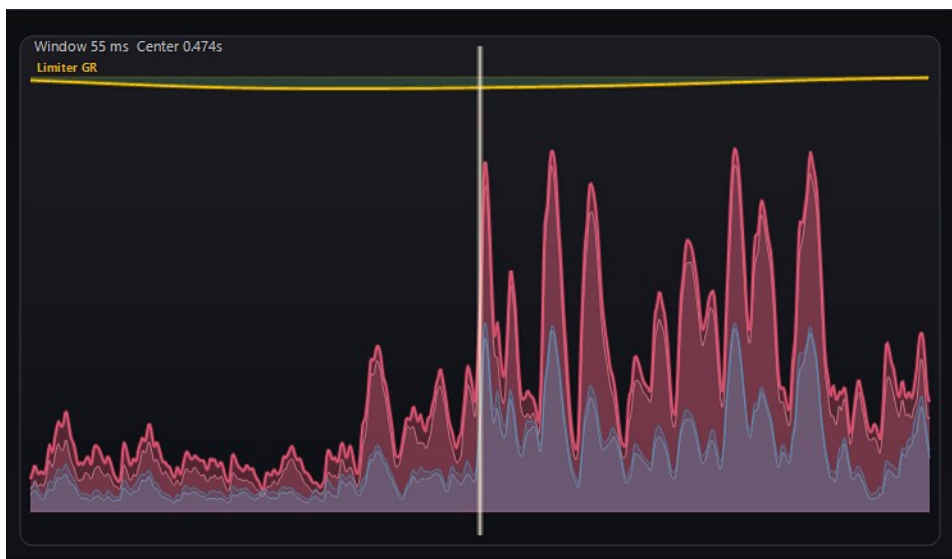
Reading Codex

The Main Views

Codex gives you several ways to inspect the preview.

Reference

The output combines three elements: the input signal, the output signal, and the Limiter's gain reduction shown as a yellow line. Adding an add-on in the Dynamics section creates a new line labeled (Dynamics); verify this by testing, for example, how a compressor functions.



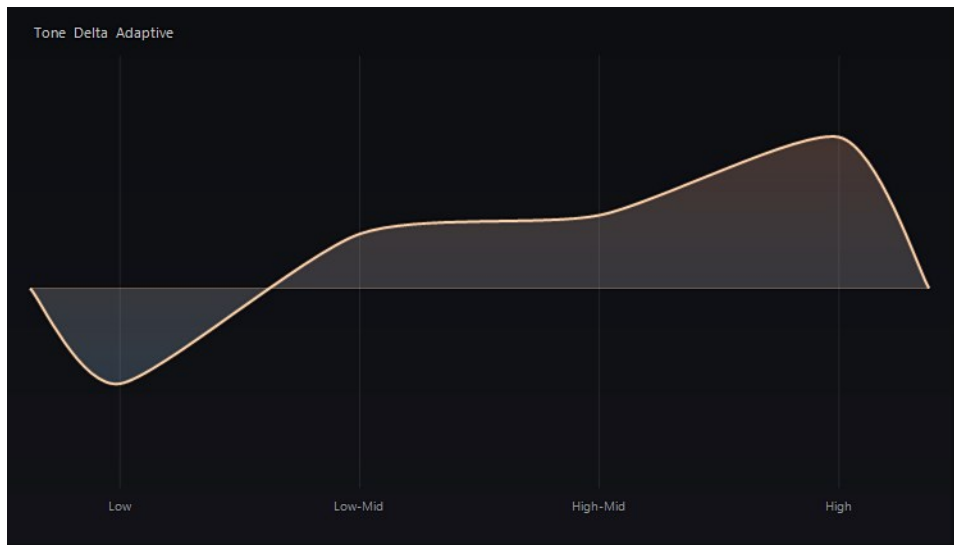
Energy

Various spectral bands show if they are increasing energy or lowering energy.



Spectrum

Shows overall spectrum curve.



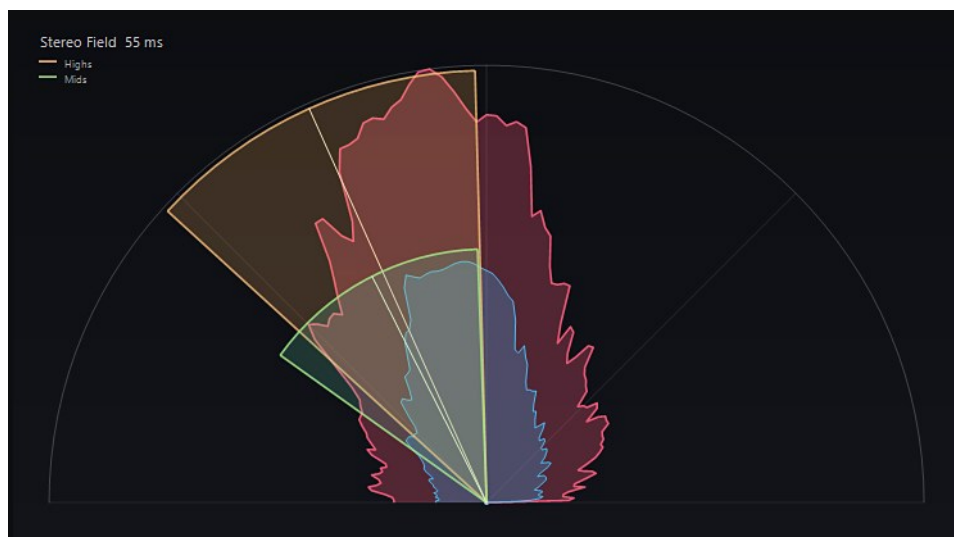
Stereo

Input/Output Stereo Field

- **Red** shows the original signal.
- **Blue** shows the output.

Two additional scales illustrate the stereo spread:

- **High-range stereo** - yellow "pizza slice."
- **Mid-range stereo** - greenish "pizza slice."



These slices represent cumulative stereo angles. Use them to see if your mix leans too far left or right. Ideally, the pizza-slice graph sits on the vertical center line; if it tilts left or right, that's the bias you introduced while mixing. **Fixing a Stereo Bias**

- At the source (your original mix): add **Balance Corrector** or **Band Balance Corrector**.
- After applying a reference profile: use **Stereo Band Rebalance** in the Image addon slot.

ACTIVITY

A static graph displaying numerous overlays on the waveform-similar to the Reference, but offering a bird's-eye view here.

Energy View Is Good For

- seeing broad movement and weight changes
- checking whether a result became more forceful or merely denser



Spectrum View Is Good For

- broad tonal drift
- low-mid buildup
- over-brightening
- comparing tonal direction rather than just tonal intensity

Stereo View Is Good For

- width changes
- low-end stereo discipline
- whether "bigger" is really width or just tonal lift

Appendix

`meta.json`

Comments and descriptive metadata for profiles live here. Profile names are not always enough on their own. A good comment often saves you from reopening the wrong thing six months later and wondering what past-you thought was so obvious at the time. Past-you is often less helpful than he seems to think.

