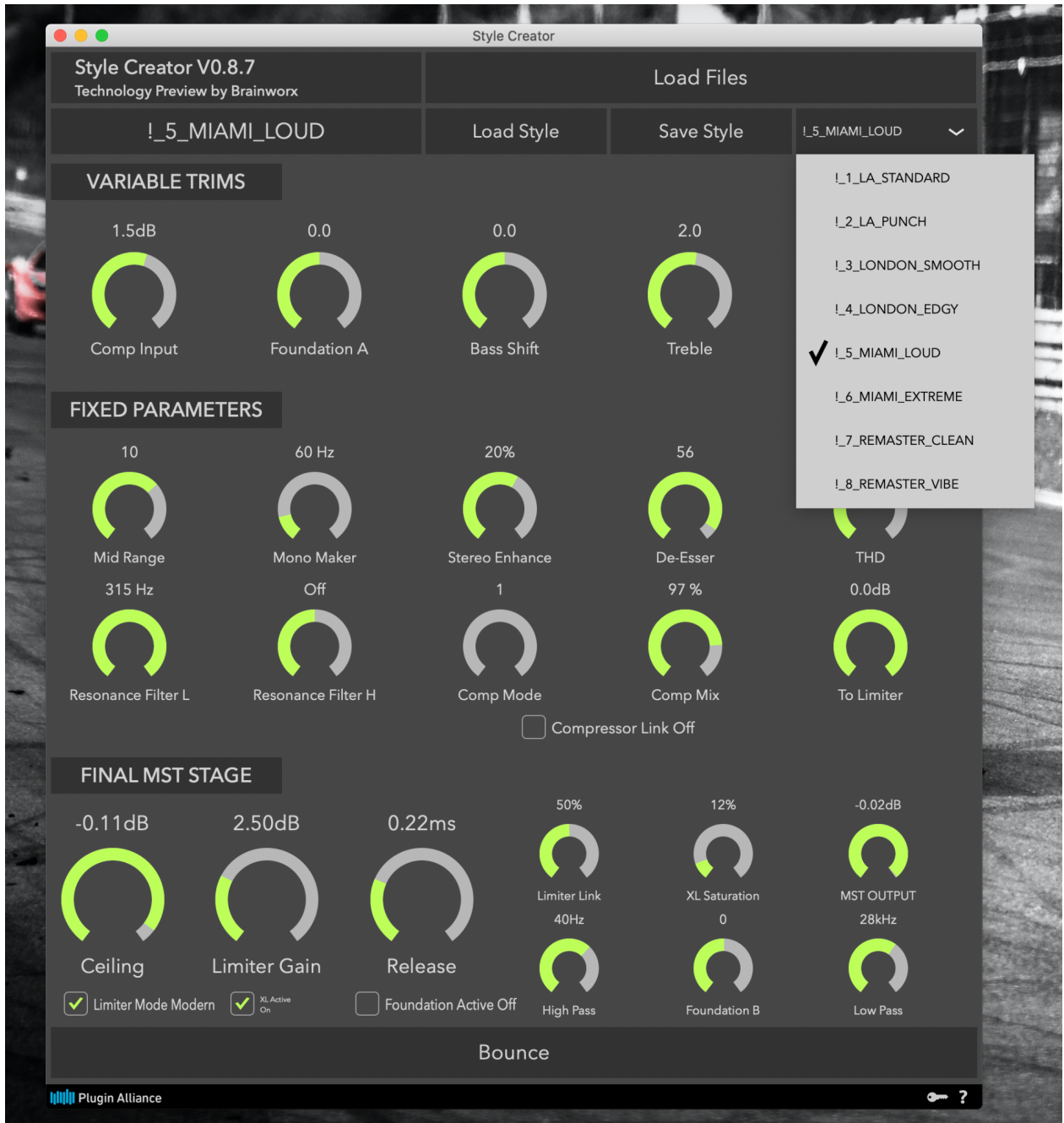


PRELIMINARY MANUAL

MASTERING STUDIO DESKTOP APP

by Brainworx | August 26, 2021



BX STYLE CREATOR APP V0.8.7

(Public Computer-Guided Mastering Tech Demo)

1. **Download** the BX STYLE CREATOR V0.8.7 Installer from the PA product page:
https://www.plugin-alliance.com/en/products/style_creator.html (scroll down the page)
2. **Install** the BX STYLE CREATOR APP
(Mac Only! PC Version coming soon, please stay tuned)
3. **Start** the BX STYLE CREATOR APP
The 8 Main Styles (known from www.mastering.studio) are INCLUDED in the app!
See dropdown menu on the upper right side of the app.
4. **Activate** your PA license, just like you do with our plugins
(enter PA Email and Password)
5. Once the BX STYLE CREATOR is running, do THIS:
 - a. Click on **LOAD FILES** and load one or even a few mixes (WAV only, any sample-rate and bit rate. Mixed sample rate formats are ok in one session)
We recommend you start with 3 to 12 songs for your first tests
 - b. Wait for the analysis to be done, then click **BOUNCE** at the bottom, select a folder, and all your mixes will be mastered / bounced into that folder in one go in ! LA STANDARD Style.
 - c. CHANGE STYLE: select a DIFFERENT STYLE from the **Style selector** drop-down menu (upper right side of the app).
YOU DON'T HAVE TO LOAD THE SONGS AGAIN!
YOU DON'T HAVE TO ANALYSE THE TRACKS AGAIN
 - d. Click **BOUNCE** again, and you already master/bounce the same tracks in a different style
- repeat that with as many styles as you want or even create your own styles by tweaking the Trims & Parameters of the Style Creator! (see below)
 - e. Listen to your masters in various styles, pick your favorites! **DONE.**
6. **CREATE YOUR OWN STYLES!**
 - a. Based on the presets that come with the app (LA, MIAMI, LONDON, CD REMASTER etc.), you can tweak any TRIM or PARAMETER, and create your own styles! Save and load these custom styles with the dedicated buttons (LOAD STYLE / SAVE STYLE). I recommend you start the names with an " ! ", as the style name goes into the mastered files names. This way it's easy to select a whole album (a group of files) in one style and copy it somewhere else.

some general thoughts - DO READ THIS - PLEASE!

The BX Style Creator App (SC) gives you access to a powerful tool for Computer-Guided Stereo Audio-Mastering, locally on your Mac computer. Faster than anything you have ever experienced, and with an almost addictive fun factor.

It is important to read and understand a few things, that's why I am asking you to continue reading here:

- This app is a TECH DEMO. It sounds amazing already (that's why we released it), but it's not a full-blown Mastering DAW yet
- Think of it as an automated or computer-guided batch-processor on a new quality level for now.
- As of now you can't listen to the music while you're tweaking settings.
- It's MAC ONLY for now, but a PC version is in the making!

- The standard workflow is:
 - 1. Load some mixes & bounce some masters in a few styles (LA, MIAMI etc.)
 - 2. Listen to the masters from your Mac FINDER (or import into any audio player, but FINDER works great)
 - 3. Adjust some settings and bounce again if needed
 - 4. Listen to the new masters / styles
 - Repeat 3 and 4 as often as needed or as you like!
DONE.

Core Features and Workflow:

You can use the various styles that we are giving you, and you can create your own styles with the app. It is CRUCIAL you understand how the app works:

- All songs that you load will be auto-analysed and internally adjusted to a certain DEFAULT style, as soon as you click LOAD. Every song has CUSTOM settings in the background! They are not just running through the same "mastering chain"!
- This means all the songs are now ready to be bounced already in the DEFAULT style, and will be balanced in terms of frequency range, dynamics, loudness etc.

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If you want to make changes to the standard styles you need to understand that we have **TRIMS** and **PARAMETERS** to tweak the styles:

VARIABLE TRIMS

In the TONE section you will find 5 TRIM knobs.

TRIMS will add or subtract a certain value to/from WHATEVER THE ANALYSIS HAS ADJUSTED IN THE BACKGROUND.

Every song has saved ITS OWN UNIQUE SETTING in the background, right after the mixes have been loaded and analyzed. The app will auto-adjust all its dozens of internal parameters automatically to convert them into a ! LA - DEFAULT Style master. Just like a mastering engineer, who will adjust all the knobs in his/her studio to present a compilation of several songs in a cohesive style.

The trims are designed similarly to our popular bx_masterdesk plugin, so you can easily adjust the dozens of parameters and processors that run in the background, in a musical and fast way.

- **COMP INPUT**

Think of this as your INPUT GAIN to the whole mastering chain. How hot do you want to hit the chain of EQ, compression, THD, Saturation etc. The Default setting will give you a decent input level to create dynamic masters. A setting of 1.0 will add 1.0dB of input gain to all songs on the way into the mastering chain (12.0 is 12dB / max). A setting of -2.0 will reduce the input gain by 2dB on the input stage.

- **FOUNDATION A**

(Range -30.0 to +30, which represents -3dB to +3dB in 0.1dB steps)
Positive values will make your Master more bass-heavy and reduce harsh frequencies. Negative values will make your Master less bass-heavy and brighter.

- **BASS SHIFT & PRESENCE SHIFT**

(Range -30.0 to +30, which represents -3dB to +3dB in 0.1dB steps)
These are our famous Shifter EQs, that simultaneously boost low-end and reduce muddy mids (Bass Shift), or add sheen and reduce harsh treble (Presence Shift).

- **TREBLE**

(Range -30.0 to +30, which represents -3dB to +3dB in 0.1dB steps)
Positive values add bite / treble in addition to whatever value the automated analysis has called for internally. Negative values reduce the bite / treble, deducted from whatever value the automated analysis has called for internally.

FIXED PARAMETERS

Unlike the TRIMS, which will add to or subtract from a certain individual value in the analysis and auto-adjustment stage, **Parameters will set certain processors in the mastering chain to actual, fixed values.** Think of parameters like knobs on certain processors in a mastering chain that will be set to fixed values, based on a certain gain-staging and style-building that has already happened at the earlier analysis and sound-shaping stage.

MID RANGE

(Range -30.0 to +30, which represents -3dB to +3dB in 0.1dB steps)

Mellow or In-Your-Face? Cut or boost a very classy mid-band to shape the tone of your masters in a very specific way.

MONO MAKER

At 60Hz your Master will be mono-ed all the way from 20 Hz to 60 Hz, at 300 Hz your master will be all mono up to 300 Hz (for example). The rest of your master will be full stereo - or even wider, depending on your Stereo Enhance setting (see below). I recommend a Mono Maker setting of 60 Hz to 120 Hz for most styles.

STEREO ENHANCE

This is the most musical and natural-sounding stereo enhancement style that BX has ever created. Plus 20% should be a great starting point. Negative values reduce stereo width and make your master less wide / more mono than the original mix.

DE-ESSER

Reduce harsh sibilance effectively. There is always a chance that mixes contain some harsh frequencies, from vocals or cymbals for example. During the mastering process these signals often get more obvious, while the whole mix is made louder and driven into limiters and compressors etc. Higher values reduce more harsh frequencies, and I personally love settings around 56 for most styles.

THD

Add some Rock'n'Roll vibe and extra glue to your masters... vibe for days. I prefer settings between -60dB and -46dB. Higher values can create audible distortion, which may sound cool for some types of music, but may be too much for other styles. I guess let's use our ears here...

RESONANCE FILTER L(ow)

Activate one of two Resonance Filters (160 Hz or 315 Hz) to shape the overall tone of your masters, or leave them OFF for a more neutral sound. I find myself using the 315 Hz setting most of the time, it has become one of my signature sounds!

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RESONANCE FILTER H(igh)

If your masters sound too harsh you can filter some nasty 3.15 kHz or some 6.666 kHz, but most of the time I find myself NOT using these High Freq filters. They are an optional tone-shaping tool, nothing less and nothing more.

COMP MODE

Select between 4 analog-modeled TMT-enabled master buss compressor styles!

1 is the most aggressive and most snappy compressor, 4 is the easiest and least aggressive compressor. You can also adjust the Compressor Mix or even switch the compressor OFF completely (see COMP MIX). I enjoy compressors 1 & 2 on rock and pop and EDM and Hip Hop etc., and 3 & 4 are great for jazz, classical music, or any styles that don't need to be mastered extra loud. Please note that a LOT of the clean loudness you can achieve with the BX STYLE CREATOR app comes from the compressor stage rather than the Limiter stage.

COMP MIX

The % MIX is very sensitive and ranges from 86% to 100%, and it offers an OFF setting as well (in case you want to create a mastering style only based on Limiters, without added compression). Compressor 2 at 95% mix sounds different than Comp 1 at 90% (etc.). The Comp Mode and Comp Mix section to me is one of THE most important style-shaping factors in the whole app! There is an audible difference between 88% or 93% Comp Mix on the more aggressive comps (1&2), so it's worth experimenting here a bit and saving a few "similar but different" styles!

To Limiter

Here you can reduce the output level that hits the final mastering limiter stage, but I usually leave this at 0.00dB

COMPRESSOR LINK ON/OFF

With this switch you can LINK / UNLINK the stereo buss compressor. I strongly recommend using the compressor in UNLINKED MODE as it will give you the most transparent results with the least pumping artifacts, especially if you try to deliver fairly loud / competitive masters.

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FINAL MST STAGE

The final limiter stage is based on the Brainworx True Peak Limiter Technology, which can effectively control Overs and Intersample Peaks, while delivering loud and proud masters. This stage also gives you some nice sounding and effective tone-shaping tools and filters.

CEILING

Adjust the threshold for the True Peak Limiter. I recommend setting this to -0.12dB to be extra safe and avoid unwanted overs.

LIMITER GAIN

Here you can increase or decrease the Limiter gain. Higher values give you louder masters. Since most of the loudness in our mastering chain is being achieved by the more aggressive compressor modes (1 & 2), I recommend not overdoing the limiter gain! Keep in mind that the auto gain-staging already dials in pretty competitive masters, and for most styles 0.5dB to 1.5dB should be plenty. Some music genres and release formats (Dance CDs, for example) require very loud masters, and at settings of more than 2dB you can get some pretty very loud masters out of our system...

RELEASE

Here you control the release timing of the final mastering limiters in our chain. The total chain contains more than one limiter(!), so this one can be set to pretty short settings. I tend to use settings between 0.2ms (yes, 0.2ms...) to 5ms for modern, loud masters.

MODE (Modern vs Classic)

You can select between 2 styles of limiters. I personally much prefer the faster, punchier MODERN mode, but there is a slightly softer CLASSIC mode available which may be preferred for some softer music styles than what I usually work on. :-)

XL ON/OFF

This switch enables or disengages the XL SATURATION (see below) circuit. If this switch is set to OFF there won't be any Saturation active, EVEN IF THE SATURATION PARAMETER IS SET TO A VALUE HIGHER THAN 0%! The Saturation circuit in this mastering chain is modeled after some analog processor, and it introduces a coloration as soon as the circuit is engaged (even at 0%!), so we made this whole section switchable.

FOUNDATION ON/OFF

Just like the SATURATION circuit, the 2nd FOUNDATION circuit in the limiter introduces some coloration as soon as the circuit is engaged, so we made it switchable. Make sure to activate it if you want to use the 2nd Foundation in the Limiter Stage!

LIMITER LINK

The LINK behavior of the last (of several) limiter stages can be linked from 0% to 100%. I prefer values around 50%.

XL SATURATION

Add some spices to your mastering... but don't overcook things here! I prefer values between 1% and 7% for most styles.

MST OUTPUT

The last gain stage in the whole mastering chain. I prefer to leave it at -0.02dB as it will prevent Overs and Intersample Peaks effectively when used in combination with a Ceiling of -0.12dB

HIGH PASS

A smooth, analog-style HP filter that helps clean up the low end in your masters. I like values around 40 Hz, but for some more extreme styles I go down to 26 Hz or up to 60 Hz as well.

FOUNDATION B

Another analog-style tone shaper that will make you masters sound bass-heavier and darker (positive values) or less bass-heavy and brighter (negative values). I prefer to keep it at 0 for most styles. **MAKE SURE TO SWITCH OFF THE FOUNDATION SWITCH** (see above) if you don't want to use this processor, as it colors the master by just being activated!

LOW PASS

A smooth, analog-style LP filter that helps clean up the high end in your masters. I like values between 22 Khz to 30 kHz , but for some more extreme styles I go down to 18 kHz or up to 3 kHz as well.

TOP TOOLBAR

LOAD FILES

Click here to start loading one or many WAV files.
WAV ONLY!!

LOAD STYLE

After copying the styles that I have created onto your Mac you can load these styles and use them. You can also load your own styles here after you have created some. I recommend storing ALL of your presets / styles in ONE folder on your Mac.

SAVE STYLE

Click here to save your own style after you have tweaked some knobs...

LA STANDARD Tab / STYLE Dropdown Menu

Here you can select the 8 main styles that come with the app. You can alter them and save your own variations, or create completely new styles using SAVE STYLE / LOAD STYLE as well.