



## Welcome to AAMS

Get your music to sound good without a hassle with AAMS V3!  
The introduction to Automatic Audio Mastering.

As a musician working on music, you need the best sound possible when releasing material to the public and a good commercial sound for all audio speaker systems is a difficult and time consuming task.

Take control over your music sound. Process any kind of music or audio, process your own music or mixes!

AAMS is Windows software for Audio Mastering, all audio corrections are done automatically. Process your Mix to a commercial great sounding Master with ease. Use the Reference Database or create your own personal sound. Featuring 100 Band Equalizer, 8 Multiband Compression, Balancing and Loudness. AAMS

V3 is easy and less time consuming, having a good overall commercial sound quality on all kinds of listening systems.

Now you can listen to what you expect!



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# AAMS Auto Audio Mastering System V3 Manual

## AAMS Auto Audio Mastering System V3

As a musician or technician working on music sound material, you need the best sound possible when releasing material to the public. How do you know when audio material is equalized, compressed and maximized correctly and plays loud and evenly on all audio systems when it has been mastered ? To master a mix in general takes a lot of time and the procedure is mostly done after the mix is polished enough to go through the mastering process. To make a master that sounds alike on all speaker systems and also sounds like a real professional commercial recording is a difficult and time consuming task.

This is where AAMS steps in and takes control!

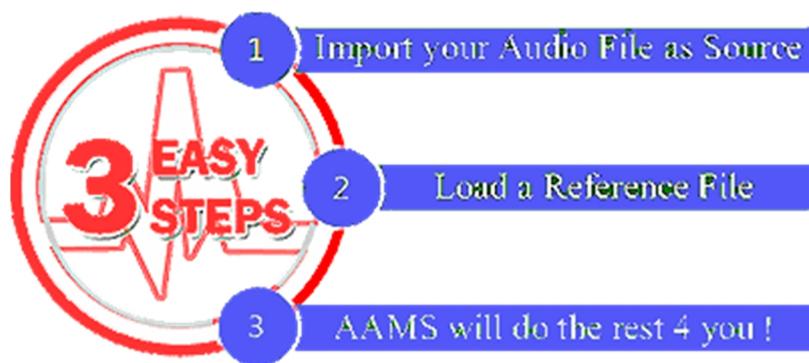
AAMS is a Limited Freeware software package that provides suggestions for Equalizer, Multi-Band Compression and Loudness settings with internal DSP Processing to make all such audio corrections within the AAMS Program and creates a final mastered audio file. This makes the Audio Mastering Process easy and by far less time consuming and turns your mix into a great sounding commercial quality Audio Master.

Now you can listen to what you expect!

AAMS Auto Audio Mastering System is an all-in-one solution for mastering and a good learning tool for mixing and mastering audio in general. If you need a great sounding master with a minimum of effort, AAMS does automatically create a master out of your stereo mixes in minutes of time! With easy to learn automatic features the end result is a good sounding master fit for commercial release. AAMS V3 is a software program that inputs audio files, masters the audio file according to a reference style with its own processing tools and outputs the mastered audio file to disk. The easy part is that the user does not have to know about audio mastering but can master an audio file by just supplying a reference sound. With only a few button clicks, the user can master any audio file with AAMS!

The user interface is quite simple, once you understand the main functions of AAMS, it is always very easy.

Your own music audio files are called 'Source'. As Source Material, these files you will deliver and import to AAMS as your own made music / audio / stereo mixes, these files are placed into a directory. The AAMS V3 database of reference styles is supplied with AAMS software to give the user a great starting point for a good sound. But also the user can create their own sound with reference styles or by analyzing and combining reference files and re-use them for audio mastering projects. You can copy and create styles from other sources like other artists, bands or any other audio material that compares to the sound you need! With the source file and reference audio file selected and loaded, AAMS will process the mastering for you automatically. Your mastered audio is processed to a stereo WAV file inside the same directory.



## AAMS is easy to Use!

Whenever you are inexperienced or experienced with Audio Mastering, AAMS works 4 you!

3 Easy steps! The most common way to use AAMS is with all options (by default set on installation) directed to Full Automatic Mastering.



**Auto Master Audio File**

### Step 1:

You have your own Source audio material ready to import into AAMS (Pop Song). Load a Source File On the Quick Start Tab click the button 'Auto Master Audio File'. A pop-up window will ask for an Audio File (or \*.aam or \*.afd file). You can select an Audio file for import now (.aiff, .flac, .mp2, .mp3, .mp4, .m4a, .ogg, .voc, .vorbis, .w64, .wav, .waveaudio, .wavpcm, .wv.). This Audio file represents your own audio or music material you need to be mastered.

### Step 2:

You have made a decision on what this source represents (as what style) and you can select @PopRMS.aam out of the database. Load a Reference File Then you will be asked to load a Reference \*.aam file. The reference files are found in the AAMS Database of more than 200 Style Presets provided with the AAMS installation (AAMS will redirect you to this directory). The reference file you choose is important, because the reference will reflect the style your music will be mastered against. You can select a reference file out of AAMS Reference Database or create your own references.

For starters select a reference file from AAMS Database. If you are a beginner select 'Mastering\_RMS.aam'.

### Step 3 :

You are then ready to start AAMS Mastering! Wait until AAMS is finished mastering! That is basically all you have to do, Load a Source Audio File and Load a Reference. The status bar below will show the progression status of AAMS Analysis, calculations and processing. Do not use AAMS until analyzing and processing is finished! After processing is complete, a Stereo file is mastered and written with the extension 'Master\_wav' inside the same directory as your own source file is placed. Your audio master from is finished! Now go to that directory and double click the AAMS mastered file and listen.

That is all!

Now you can listen what you expect!

The most common way to use AAMS is with all options (by default set on installation)directed to Full Automatic Mastering (Single Files). Basically the mentioned 3 steps of Auto Mastering are the main use of AAMS, to make audio mastering easy for all users. For users who like more freedom when mastering, a mix of automatic and manual functions can help you get used to get the desired result. The rest of this manual will explain more professional and edit features of AAMS. How you can use AAMS to master and to have a better mix.

How to learn more about AAMS easy mastering ?

Most likely you will be using an audio sequencer or computer software to create, compose, mix, edit and make your own music. You can import or use any music track as source. As you are using a multitrack software sequencer, you must output your song or audio track to one stereo file (2 channels, 1 left and 1 Right), before mastering. Or you can have recordings you already have on your computer, just like MP3 or WAVE (WAV) files that you need to master. Anyway a finished track that is outputted as stereo will do. This is your Source Material. Inside the AAMS software the Source is always your own audio material that you have imported into AAMS. Let's say you have your own Source material ready for AAMS Mastering. Let's say this audio material refers to a standard pop song. Then your Source Pop Song needs to be mastered as a Pop Song Track. So you need a Reference Style out of AAMS Reference Database that represents Pop Songs! Lucky for you we have pre-made an AAMS Reference Style Database with 200 Styles that refers to all kinds of musical styles. And @Pop RMS.aam is one of those database files! So selecting @Pop RMS.aam as a reference against your own source material would be very wise.



# AAMS Mastering LUFS for Streaming Services

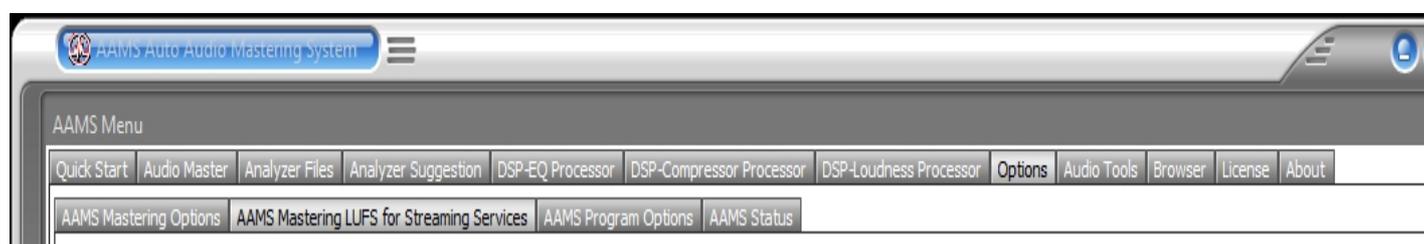
Back in the wild days of the internet many streaming services arose. At the same time, there were loudness wars ramping up on Tv and video streaming. Along the way, we had a massive range of loudness per platform. If you had your headphones in and listened to a song and then flipped to another you might hear a huge difference in volume. So some really smart people made a standard of tracking loudness. There are two main ones LUFS and LKFS. But LUFS and LKFS are in practice the same thing.

This standard helped make volumes of songs or video be pretty close to each other. It has helped a lot in ending the loudness wars. The different streaming services have different loudness standards and algorithms to take measurements and apply the normalization. When mastering songs we want to keep the LUFS range to be the final range by that particular streaming service. Otherwise, if we go over then the service might lower the volume to get the LUFS they have decided to keep as a standard.

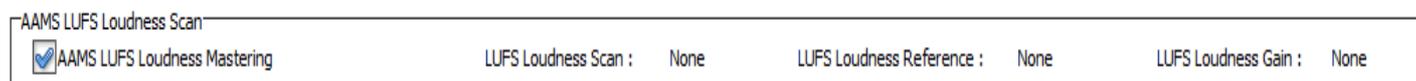
I also like to remind engineers of the art of mastering as well. The rule of thumb has been the same since the 90s, make it as loud as possible as long as it still sounds good. You want to make it loud, but not distort the sound. AAMS will first create a normal audio master. Then applies the LUFS of the streaming services to the outputted AAMS Master.

Having said this, it makes sense to know the LUFS standard of the platform you are releasing on. You can change the default setting for all streaming services, if you need to. There is no reason to push the sound louder and degrade the sound further if the platform you are releasing on is going to lower it anyways, resulting in the same volume and worse quality. You want to balance the art of making it sound good with the science of the standard of each platform.

The latest addition to AAMS is mastering for streaming services, found in the Options Tab.



Here you can find all options for AAMS Mastering for Streaming Services alike AAMS LUFS, Spotify, YouTube, Apple Music or Apple iTunes, Tidal and Soundcloud. For each service the will be an AAMS Master. So if you enable all, you will have more AAMS Mastered files.



Standard by default AAMS LUFS Loudness Mastering is Enabled. AAMS will perform a LUFS Loudness scan under R128 (Loudness Normalization and Permitted Maximum Level of Audio Signals ) and the recommendation ITU-R BS.1770-3 (Algorithms to Measure Audio Programme Loudness and True-Peak Audio Level), these are standards for Loudness Normalization and is fully implemented into AAMS. These standards are mostly also implemented by Streaming Services. When you disable this setting AAMS will not master any outcome for streaming services, also the AAMS loudness scan LUFS is disabled.

## LUFS Loudness Scan

The outcome of the Audio that has been Scanned by AAMS Loudness Scan. Measured in LUFS. This is the last scanned audio file that passed through AAMS. That can be either by AAMS Mastering or the user by using the buttons placed below the streaming services settings.

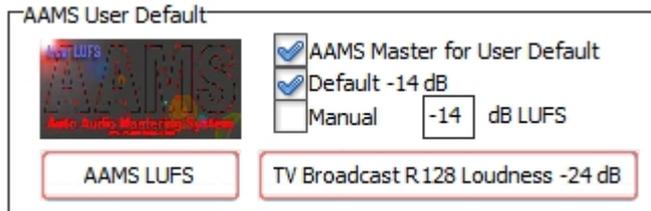
## LUFS Loudness Reference

Measured in LUFS, this is the last reference used. That can be either by AAMS Mastering or the user by using the buttons placed below the streaming services settings.

### LUFS Loudness Gain

Measured in dB, this is the last gain of volume used . That can be either by AAMS Mastering or the user by using the buttons placed below the streaming services settings.

### AAMS User Default



The AAMS User Default is basically done after AAMS has mastered your audio file and you want to bring the AAMS Mastered audio toward a LUFS level. Standard for AAMS LUFS mastering is -14 dB LUFS. You can also change the value by using the manual setting.

### AAMS Master for User Default

This is standard enabled. Disable and you will not get a saved audio file for AAMS LUFS.

### Default -14 dB

This is standard enabled. Standard for AAMS LUFS mastering is -14 dB LUFS.

### Manual

This is standard disabled. When manual is enabled, you can fill in a target (reference) in dB LUFS for AAMS LUFS mastering. You need to disable Default and enable Manual.

Remember when needed for a longer permanent time, use save options!

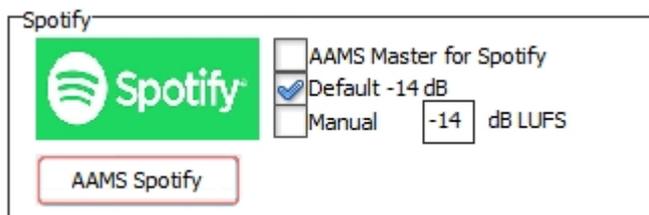
### AAMS LUFS Button

Using this button you can import an audio file and that will be brought to the AAMS LUFS target and is saved.

### TV Broadcast R128 Loudness -24 dB

Using this button you can import an audio file and that will be brought to the Television target -24 dB LUFS and is saved.

### AAMS Master for Spotify



### AAMS Master for Spotify

Standard this is Disabled. Enable when you need an AAMS Audio Master that fits the Spotify LUFS target. When enabled, AAMS will save an audio master for Spotify.

### Default -14 dB

This is standard enabled. Standard for Spotify LUFS mastering is -14 dB LUFS

## Manual

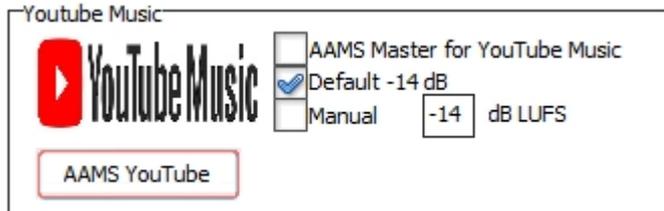
This is standard disabled. When manual is enabled, you can fill in a target (reference) in dB LUFS for Spotify LUFS mastering. You need to disable Default and enable Manual.

Remember when needed for a longer permanent time, use save options!

## AAMS Spotify Button

Using this button you can import an audio file and that will be brought to the Spotify LUFS target and is saved.

## AAMS Master for YouTube



## AAMS Master for YouTube

Standard this is Disabled. Enable when you need an AAMS Audio Master that fits the YouTube LUFS target. When enabled, AAMS will save an audio master for YouTube.

## Default -14 dB

This is standard enabled. Standard for YouTube LUFS mastering is -14 dB LUFS

## Manual

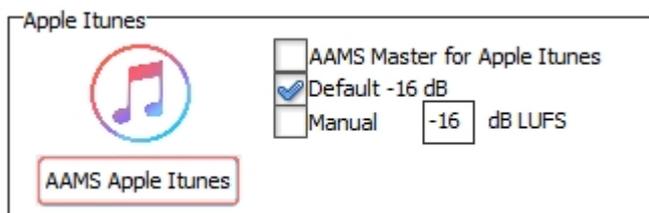
This is standard disabled. When manual is enabled, you can fill in a target (reference) in dB LUFS for YouTube LUFS mastering. You need to disable Default and enable Manual.

Remember when needed for a longer permanent time, use save options!

## AAMS YouTube Button

Using this button you can import an audio file and that will be brought to the YouTube LUFS target and is saved.

## AAMS Master for Apple



## AAMS Master for Apple

Standard this is Disabled. Enable when you need an AAMS Audio Master that fits the Apple LUFS target. When enabled, AAMS will save an audio master for Apple.

## Default -16 dB

This is standard enabled. Standard for Apple LUFS mastering is -16 dB LUFS

## Manual

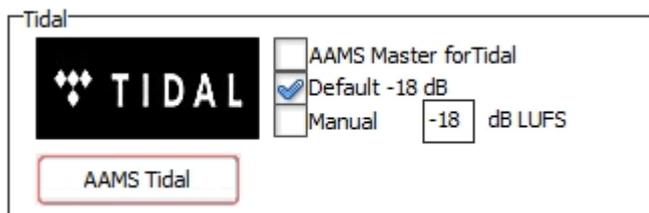
This is standard disabled. When manual is enabled, you can fill in a target (reference) in dB LUFS for Apple LUFS mastering. You need to disable Default and enable Manual.

Remember when needed for a longer permanent time, use save options!

## AAMS Apple Button

Using this button you can import an audio file and that will be brought to the Apple LUFS target and is saved.

## AAMS Master for Tidal



## AAMS Master for Tidal

Standard this is Disabled. Enable when you need an AAMS Audio Master that fits the Tidal LUFS target. When enabled, AAMS will save an audio master for Tidal.

## Default -18 dB

This is standard enabled. Standard for Tidal LUFS mastering is -18 dB LUFS

## Manual

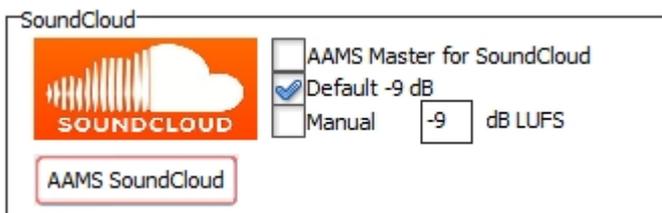
This is standard disabled. When manual is enabled, you can fill in a target (reference) in dB LUFS for Tidal LUFS mastering. You need to disable Default and enable Manual.

Remember when needed for a longer permanent time, use save options!

## AAMS Tidal Button

Using this button you can import an audio file and that will be brought to the Tidal LUFS target and is saved.

## AAMS Master for SoundCloud



## AAMS Master for SoundCloud

Standard this is Disabled. Enable when you need an AAMS Audio Master that fits the SoundCloud LUFS target. When enabled, AAMS will save an audio master for SoundCloud.

## Default -18 dB

This is standard enabled. Standard for SoundCloud LUFS mastering is -18 dB LUFS

## Manual

This is standard disabled. When manual is enabled, you can fill in a target (reference) in dB LUFS for SoundCloud LUFS mastering. You need to disable Default and enable Manual.

Remember when needed for a longer permanent time, use save options!

## AAMS SoundCloud Button

Using this button you can import an audio file and that will be brought to the SoundCloud LUFS target and is saved.

## LUFS Output

LUFS Output

Output as Wav 16 Bit 44.1 kHz Stereo     Output as Wav 24 Bit 44.1 kHz Stereo     Output as Wav 32 Bit 44.1 kHz Stereo     Output as Mp3 320 kbps Stereo

The AAMS Mastering process will save LUFS, Spotify, YouTube, Apple, Tidal or SoundCloud with the following formats. Or when you use one of the buttons for the streaming services.

Output as Wav 16 Bit 44.1 kHz Stereo

Standard enabled, will save the LUFS file(s) to Wav Format 16 Bit 44.1 kHz Stereo.

Output as Wav 24 Bit 44.1 kHz Stereo

Standard enabled, will save the LUFS file(s) to Wav Format 24 Bit 44.1 kHz Stereo.

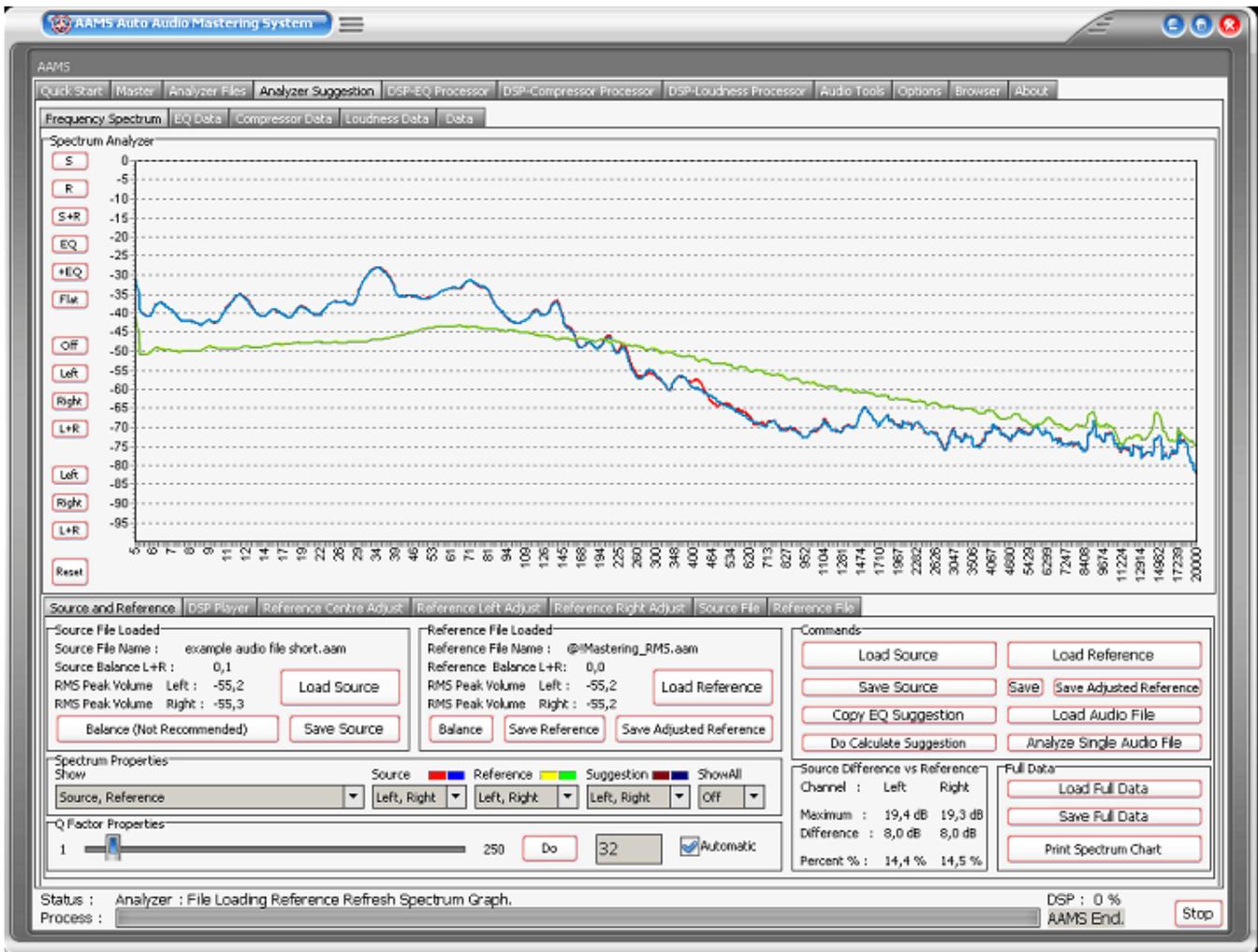
Output as Wav 32 Bit Float 44.1 kHz Stereo

Standard enabled, will save the LUFS file(s) to Wav Format 32 Bit Float 44.1 kHz Stereo.

Output as MP3 320 kbps Stereo

Standard enabled, will save the LUFS file(s) to MP3 Format 320 kbps Stereo.

Remember when needed for a longer permanent time, use save options!



## Evaluate your Mix and Learn

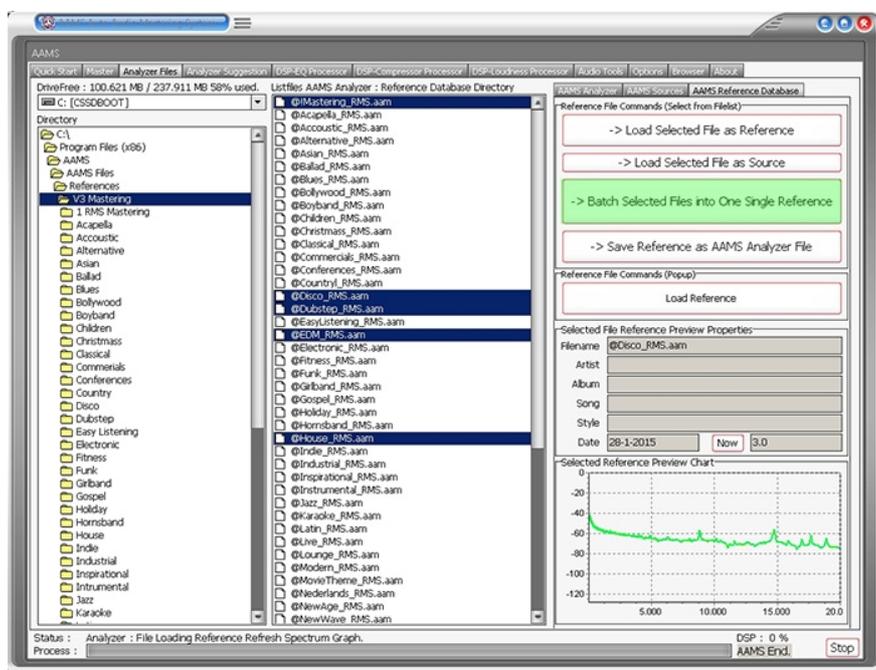
AAMS is mainly a mastering tool, but the outcome (a mastered mix or track) can help you to listen and evaluate your mix better. This helps most users to understand their mix problems better and most users therefore can handle the mastering process better. You might go back to your mix and do single tracks adjustments and the re-evaluate again with AAMS. The main focus of AAMS is automatic and easy, but AAMS can be setup for Full Automatic Mastering for Single Files, as well as Albums or Collections. AAMS also can be setup for Semi-Automatic Mastering and Manual Mastering. So for every user there is a way to master with AAMS. AAMS offers endless possibilities for analyzing, mixing and mastering audio, all functions are included and made simple with ease in mind. For the amateur the Automatic features are easy as clicking a few buttons. For the more professional users AAMS can be a helpful learning and viewing tool. Previously mastered material can be re-analyzed, viewed, processed and re-processed.



## How to get the sound you want and re-use it ?

With AAMS V3 there are several ways to get to your own sound, the sound you like! First we want to explain that with AAMS V3 standard references, you can get very close to a good general sound on your mastered audio file. But you need to EQ the outcome if you are not satisfied yet ? Well that is one possibility. The other possibilities are explained below.

AAMS V3 uses Reference Files to define a complete frequency spectrum from 5 Hz to 20.000 Hz, it also contains compression, loudness scans and other sound analyzed settings found by AAMS analyzer. These files can be found in AAMS V3 Database of Styles (References). For example the 'Mastering\_RMS' is a general reference preset for a beginning user to start from. This general mastering preset is a good point to start from, but however maybe will not result into what you want to hear. So that will fix a lot, maybe it will not get you exactly the sound with accuracy 100%. This is because maybe you use speakers or an environment room that is not linear and maybe you hear some more bass or less high ? Anyway, try to listen on as many speaker systems you can find, even headphones, even in your car or even somebody else audio setup. Before you decide what you want or need to change (into the frequency spectrum), to make you happy. Anyway, if you know you are right about the sound you want, how do you get there exactly ? With AAMS V3 it is now possible to get very close or exactly there! Read about the solutions below. And watch the Video!



### Combining out of the Reference Database of Styles

Until now we have only used the 'Mastering\_RMS' single reference preset out of the AAMS V3 Database of Musical Styles. But we can also combine several references out of the database and batch them into one new single reference. For this we only have to select multiple references with the 'CTRL' key pressed and use the batch function. See the blue selected references out of the database and press the green 'Batch Selected files into One Single Reference'. You can name the file and save it to disk with the file manager

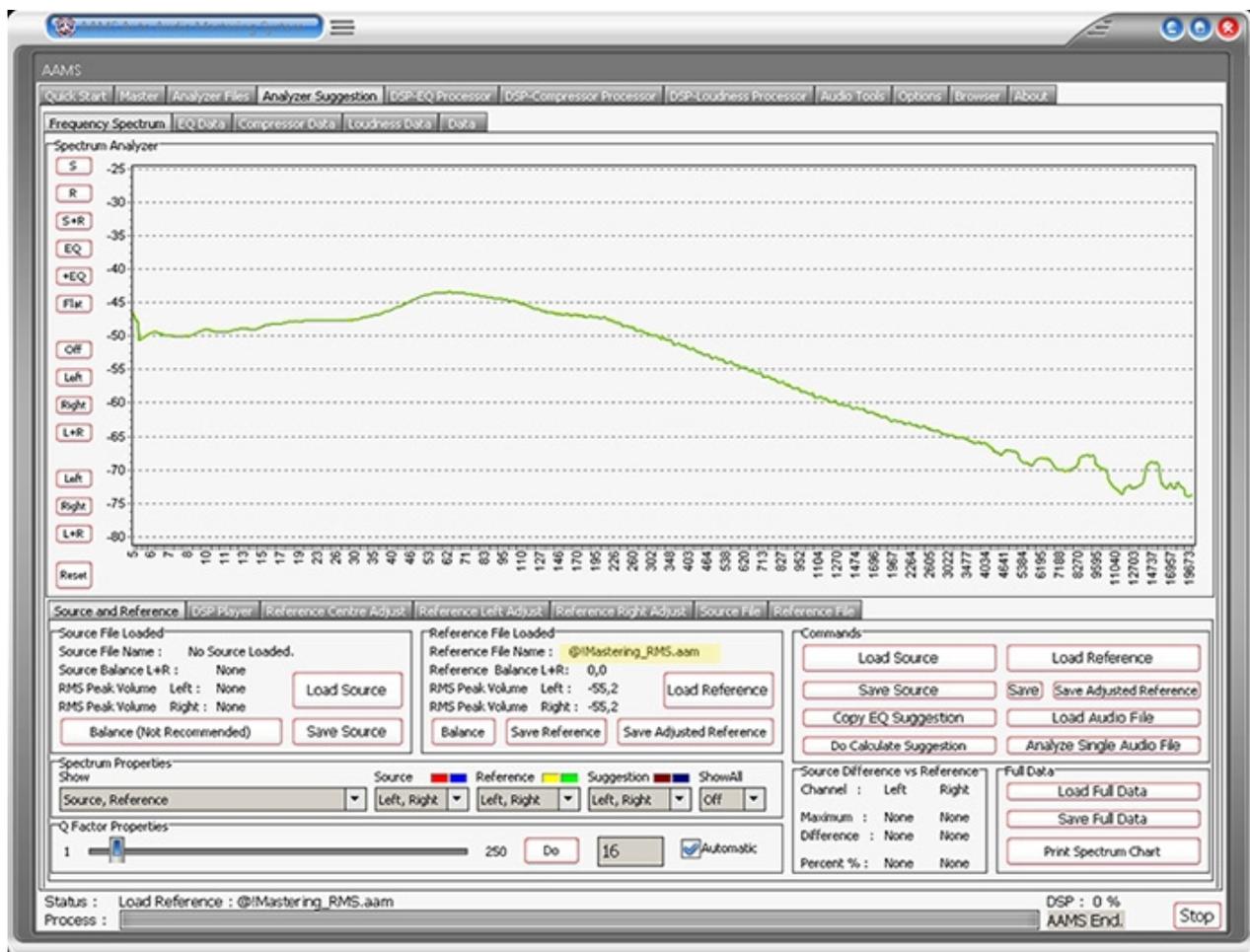
that will pop up. Now the adjusted reference is saved, you can use it as your own adjusted reference, again and again.

### Analyze audio from other sources

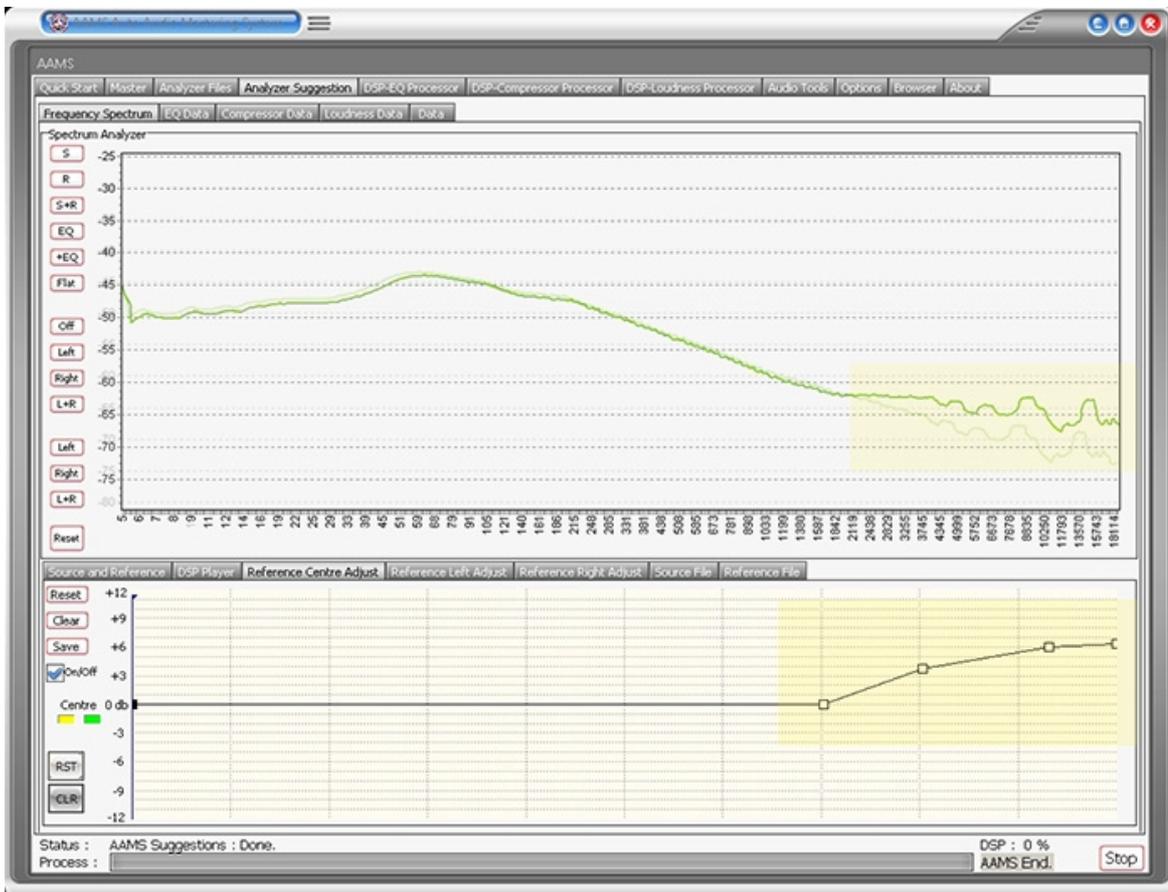
One of the options is to analyze audio from other sources, like from other artists, tracks, albums. Collect them in one single directory and analyze them with AAMS Analyzer (read the manual for more explanation). When you have analyzed them all, you can batch a new reference out of the collection of analyzed files. AAMS will then batch a new reference out of all analyzed files and saves it to disk. The new reference is a good starting point and maybe is a better way to get the sound you need.

### Adjust the Reference you already use or have chosen

With some testing and maybe working a longer time with AAMS V3, you maybe have some idea's witch references you are using most, or witch reference are giving you a good sound from the beginning. Maybe you are using the 'Mastering\_RMS' reference from the database ? Or maybe you have an own reference ? Anyway, the solution is you can always adjust the reference to your own needs and therefore be much closer to the sound you want.



We have loaded the 'Mastering\_RMS' reference out of the database as our tutorial reference. We have not loaded the source file. Of course you can load any reference file instead. See in yellow the name of the reference that has been loaded.



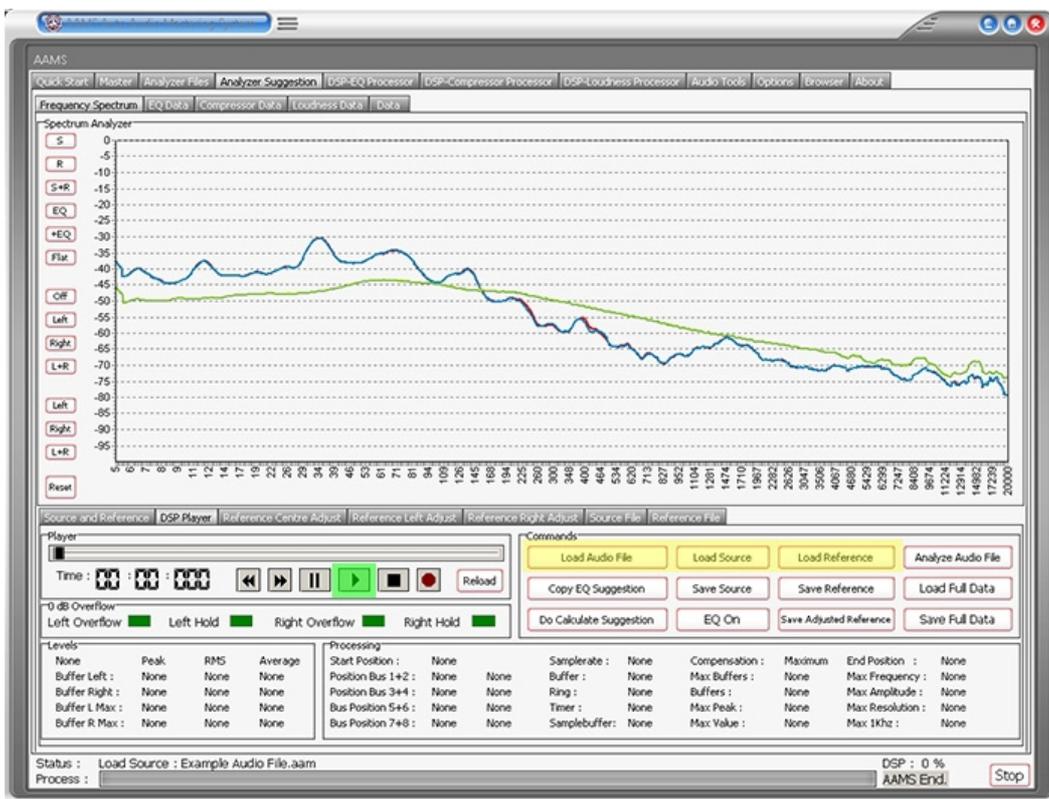
On the Reference Adjust Tab we have changed the Spectrum for the Highs and some Mids with the curve and 4 points. In yellow above you can see the effect it has on the original spectrum, that results in raised frequencies in the upper bands.



For more adjusting, we have created some extra bass frequencies in the spectrum around 80 hz and have a little cutoff in the beginning at 5-20 hz.



Finally we can save the adjusted reference (see the green button) Save Adjusted Reference. You can name the file and save it to disk with the file manager that will pop up. Now the adjusted reference is saved, you can use it as your own adjusted reference, again and again. This is a fast explanation of how to adjust the spectrum reference to your own needs and adjust it towards creating your own sound.



Playing the Source Audio with the Adjusted Reference

Have turned to the tab 'DSP-Player' that can play at any time the source audio material. Above we have loaded the source and reference (yellow buttons). When we press 'Play'(green) the source audio file will be played through your computer soundcard. If you adjust the Reference like explained above, the changes can be directly heard, so with the Reference Centre or Left or Right Adjust Tabs you can change the reference spectrum while playing. You can hear the differences from your changes at any time, AAMS will adapt the sound with the DSP-EQ processor and updates directly. When you are satisfied, you can save the reference by 'Save Adjusted Reference' to disk. You can name the file and save it to disk with the file manager that will pop up. Now the adjusted reference is saved, you can use it as your own adjusted reference, again and again.

Any combination of the above will work

If you are using AAMS V3 database of Reference Styles or you analyze your own tracks into AAMS. Or if you use the Reference Adjust Tabs, you can alter and change the way AAMS will master your own music, towards the Reference. Any combination will work and you can progress and build toward a final reference that suits your own musical style. You can even build your own library of references, it is up to you and your musical differences how many styles you need to cover your own music. We have only explained the basic steps to building your own sound reference files. And just to make it faster for mastering, once you have a good reference you like, it can be re-used again.

Now you can listen what you expect!



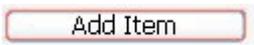
## Batch Audio Mastering



When you have an album or multiple audio files to be mastered in on single go (a batch), you can use the Master Batch Tab. Fill the Grid with Mastering Jobs(Items). This is called a Batch Job. Items are Audio Files or Sources that can be mastered against a Reference. For every track inside the album or audio file choose the right reference style. You choose the reference style according to the track of the album style (like explained above). Every track must have its own reference.

Fill the Grid with Items (5 Steps)

1. Load File as Item (Import, Source Or AAMS Full Data). The Item will be shown above the Grid.



2. Add Item to the Mastering Grid List.

3. Repeat steps 1 and 2 until finished.

Or



4. Add Multiple Items to Mastering List, use this option if you use a single Reference File to Master multiple Source Items.

Start Mastering

5. Click 'Auto Audio Master - Batch All Items in Mastering List'. Then -> Wait until all Items are finished!

| Mastering Status                 |          |                                                                         |
|----------------------------------|----------|-------------------------------------------------------------------------|
| Full data File :                 | None     | None                                                                    |
| Audio Analyzer Source File :     | None     | c:\Program Files (x86)\AAMS\temp\Example Audio File_Source.wav          |
| Source File :                    | Ok       | c:\Program Files (x86)\AAMS\temp\Example Audio File_Source.wav          |
| Reference File :                 | Ok       | C:\Program Files (x86)\AAMS\AAMS Files\References\Mastering_RMS.aam     |
| Suggestions :                    | Ok       |                                                                         |
| DSP-EQ Offline Hunting :         | Finished | c:\Program Files (x86)\AAMS\temp\Example Audio File_Source.wav          |
| DSP-EQ Recording :               | Finished | c:\Program Files (x86)\AAMS\temp\Example Audio File_Source_EQ.wav       |
| DSP-Compressor Offline Hunting : | Finished | c:\Program Files (x86)\AAMS\temp\Example Audio File_Source_EQ.wav       |
| DSP-Compressor Recording :       | Finished | c:\Program Files (x86)\AAMS\temp\Example Audio File_Source_EQ.wav       |
| DSP-Loudness Balancing :         | Finished | c:\Program Files (x86)\AAMS\temp\Example Audio File_Source_EQ_C.wav     |
| DSP-Loudness Gain :              | Finished | c:\Program Files (x86)\AAMS\temp\Example Audio File_Source_EQ_C_B.wav   |
| Master End File as Wav :         | None     | c:\Program Files (x86)\AAMS\temp\Example Audio File_Source_EQ_C_B_L.wav |
| Master Saved as WAV :            | Idle.    | c:\Program Files (x86)\AAMS\temp\Example Audio File_Source_Master.wav   |

You can see the Status of the mastered file in the Master Tab.  
When all items are finished mastering, the batch job is done!

Tip for more coherence on a full album of tracks!

First you must have mastered every single track of the album with its own reference style (like explained above).

After you have done a full album mastering with batch mastering like described above, you can analyze all finished tracks with AAMS Analyzer.

What we want is an overall reference that consists of all tracks from the mastered individual tracks, the whole album sound from begin track to last track.

We analyze all tracks and batch then into one single reference. That will be the combined mastered sound of the album.

We are going to use this reference (overall album sound) to correct the whole album sound (all tracks).

This will make the whole album sound more close together and more coherent.

Goto AAMS Analyzer Tab, select or Goto the directory where all the mastered audio files of the album are, and choose select all mastered files from the album.

Select -> Analyze Batch Audio File Selection. This will batch all tracks selected and creates for each track an AAMS Analyzer file (source file).



Goto AAMS Sources Tab and then combine all newly analyzed files with -> Batch Selected Files into One Single Source File



The result will be one source file that AAMS Analyzer saved by combining all mastered album tracks. Let's call and save this file as 'Album.aam'. This file 'Album.aam' can now be used as a reference file for the whole album sound! So we are going to remaster all tracks again with this 'Album.aam' as the only reference. Now fill the batch mastering again with all mastered tracks from the album but this time only use 'Album.aam' as the reference for each track. That means all tracks will be for the second time mastered (remastered towards an whole album coherent sound). So we use Batch Audio Mastering again with the 'Album.aam' as the only reference.



Fill the Grid with Items (5 Steps)

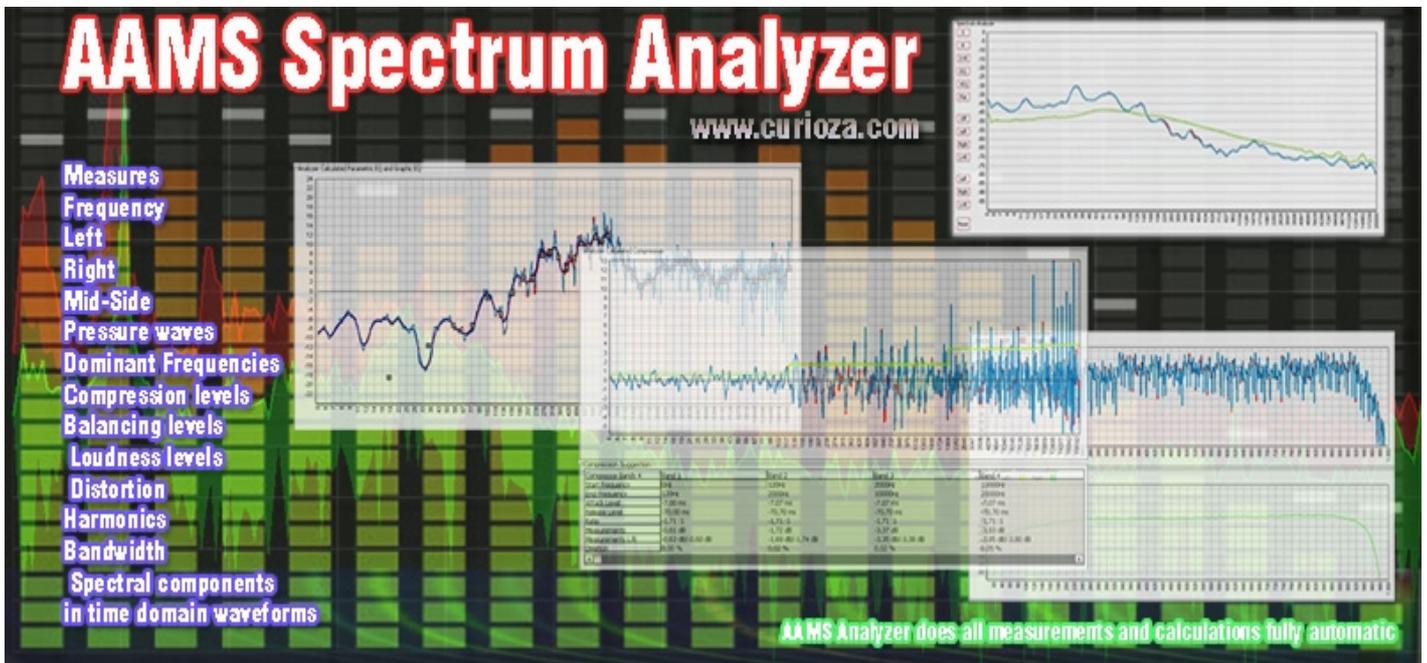
1. Add Multiple Items to Mastering List => Select References explained above ('Album.aam').

Start Mastering

2. Click 'Auto Audio Master - Batch All Items in Mastering List'. Then -> Wait until all Items are finished!

Now you have a more coherent sound for you whole album for all album tracks!

This can be a big difference for listeners and gives a more completed feeling for the whole Album sound.



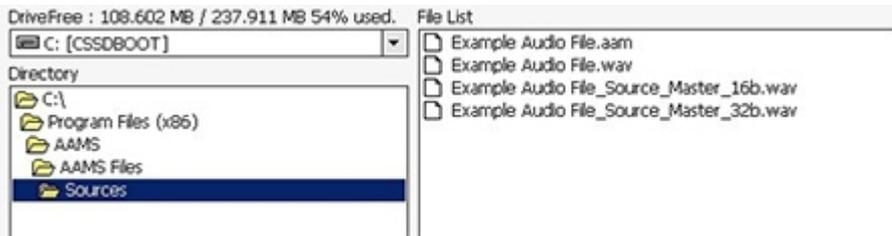
# AAMS Spectrum Analyzer

AAMS Spectrum analyzer measures the power magnitude of stereo input signals (left and right) versus frequency within the full frequency range. AAMS Analyzer measures also spectral compositions signals, mid side, long or short pressure waves, dominant frequencies, compression levels, balancing levels, loudness levels. By analyzing the whole spectra, dominant frequency, power, distortion, harmonics, bandwidth, and other spectral components, in time domain waveforms. AAMS Analyzer Parameters are very useful in the characterization whole audio files. To the casual observer this maybe all too much info, but AAMS Analyzer does all measurements and calculations fully automatic.

The Analyzer is the starting point for inputting and analyze audio files into AAMS file format to source or reference file (the file format for AAMS Analyzer is \*.aam and is representing a source audio file or reference file. By default as audio has been Analyzed by AAMS, the \*.aam file most likely has an audio file (source) with the same name next to it on the hard drive with almost the same name. The main function of AAMS Analyzer is to convert the WAV file of Source or Reference material towards a file that AAMS understands as an analyzer file. Named \*.aam. The build in Analyzer automatically analyzes audio data, calculates the differences between your music and selected musical styles (references) and shows you were the differences are. The Source and Reference spectrum function is the key element of AAMS.



AAMS can read / import the following Audio File Formats (not all are tested) : .aiff, .flac, .mp2, .mp3, .mp4, .m4a, .ogg, .voc, .vorbis, .w64, .wav, .waveaudio, .wavpcm, .wv.



How does AAMS use Audio Files?

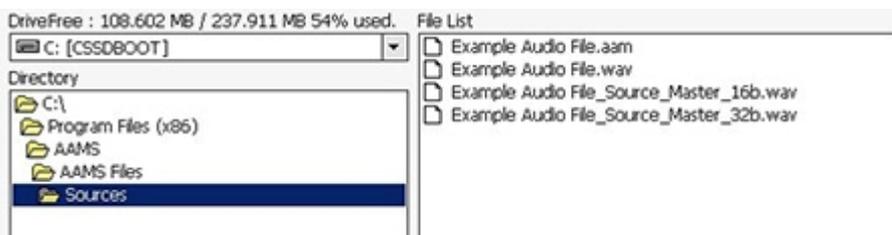
AAMS can now import and read / write different audio formats. For users who are new, AAMS reads all common audio formats, with 2 channels (stereo), 16 / 24 / 34 and 64 bit and their sample rates. AAMS can read mono files with 1 channel, but these will be converted to 2 channels by import. The main functions of AAMS is to master you're input audio file, analyze this audio file, read the audio file and write mastered and between versions of the audio file.

### AAMS most important Audio File Formats

Uncompressed audio formats: such as WAV, AIFF, AU (PCM Based). Formats with lossless compression : such as FLAC, Monkey's Audio, WavPack , TTA, ATRAC Advanced Lossless, Apple Lossless, MP4, WMA Windows Media Audio Lossless. Formats with lossy compression : such as MP3, MP2, Ogg, Vorbis, Musepack, AAC, ATRAC and Windows Media Audio Lossy.

Source Analyzer files reflects mostly your own audio material you have imported into AAMS. Reference Analyzer files reflects mostly the style parameters as a result, AAMS will compare Source and Reference and the will calculate the suggestions. The suggestions are processed by AAMS automatically towards an end result Mastered Audio file.

AAMS Analyzer is responsible for many tasks that go in front of the audio mastering chain, as well as for in between setting an calculations done for the different processors (DSP-EQ,DSP-Compressor, DSPLoudness). The first and most important task is to analyze audio files. Spectrum behavior and frequency behavior as well as loudness is measured very accurately and calculated into suggestions. These suggestions or settings for the processors are done by comparing and calculations from source to reference and backwards. The AAMS Mastering system is based on pure calculations and suggestions, meaning source and reference are calculated to be the same. But in its basic function it is not a mere copy between them, but the needed differences that are measured and calculated into suggestions, presets and settings for further processing. So that the best results will count and be kept for audio mastering to be possible. The AAMS Analyzer is specially designed to investigate and search through the audio material and convert it to an AAMS Analyzer File. The time that it takes to analyze your Audio Material will vary depending on the length of the audio material and the processor speed of the computer. AAMS Analyzer is designed to produce the best audio mastering results so there are a lot of calculations taking place and your processor will be pushed. But it's worth the wait for the very accurate analysis AAMS produces.



### Analyzer File Directory

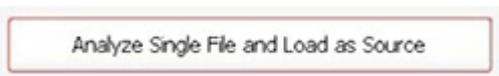
The directories listed are AAMS standard directories to find and place audio files within. You can select an Audio file for import now (.aiff, .flac, .mp2, .mp3, .mp4, .m4a, .ogg, .voc, .vorbis, .w64, .wav, .waveaudio, .wavpcm, .wv.). These Audio file represents your own audio or music material you need to be analyzed or mastered. The Source and Reference files can also be found in the standard AAMS file directory, as well as the complete Reference Database directory. It is possible to select multiple files (when needed) with holding

Shift or CTRL keys. The drive list selects a hard drive, the directory list selects a directory and the file list selects file(s).



### Analyze Single Audio File

The most common way to analyze audio files (your own audio that you need to import and have analyzed by AAMS Analyzer) is this function. A popup window will appear with the standard AAMS directory, asking for an audio file to be imported and analyzed. You can select an Audio file for import / analyzing (.aiff, .flac, .mp2, .mp3, .mp4, .m4a, .ogg, .voc, .vorbis, .w64, .wav, .waveaudio, .wavpcm, .wv.). The rest of processing will be done by AAMS Analyzer and father finishing, a popup Save window will appear asking to Save the just analyzed file. The extension for that file is \*.aam. This saved Source file that has been analyzed from the audio file you imported, is important for the rest of processing internally inside AAMS.



### Analyze Single Audio File and Load as Source

This function is the same function as Analyze Single Audio File, but after saving the source file is also directly loaded into AAMS as a source. A popup window will appear with the standard AAMS directory, asking for an audio file to be imported and analyzed. You can select an Audio file for import / analyzing (.aiff, .flac, .mp2, .mp3, .mp4, .m4a, .ogg, .voc, .vorbis, .w64, .wav, .waveaudio, .wavpcm, .wv.). The extension for that file is \*.aam.



### Analyze Single Audio File Selected

This function is the same function as Analyze Single Audio File, but it will use the file you have selected in the Files Window on the Left. You can select an Audio file for import / analyzing (.aiff, .flac, .mp2, .mp3, .mp4, .m4a, .ogg, .voc, .vorbis, .w64, .wav, .waveaudio, .wavpcm, .wv.). A popup window will appear with the standard AAMS directory, asking for an audio file to be imported and analyzed. The extension for that file is \*.aam.



### Analyze Batch Audio File Selection

This function is the same function as Analyze Single Audio File, but it will use the file(s) you have selected in the Files Window on the Left. You can now select multiple audio files from the Left Files Window, and they will be processed one by one, as a batch. You can select an Audio file for import / analyzing (.aiff, .flac, .mp2, .mp3, .mp4, .m4a, .ogg, .voc, .vorbis, .w64, .wav, .waveaudio, .wavpcm, .wv.). A popup window will appear with the standard AAMS directory, asking for an audio file to be imported and analyzed. The extension for the file(s) is \*.aam. This function can be of importance when you analyze audio sources from other artists or bands, in combination with Source Batch or Reference Batch, this is a good way to create your own sound (read about creating your own sound).

| Audio File Properties |                              |
|-----------------------|------------------------------|
| Audio File :          | Example Audio File.wav       |
| Format :              | Wave Format PCM Channels : 2 |
| Starttime :           | 10:16:36 Bits : 32           |
| Estimate :            | 00:00:00 Filesize : 7590204  |
| Chunk :               | 1821 Audiosize : 7576106     |
| Buffers :             | 232 Time (Sec.) : 43         |
| Total Buffers :       | 235 Samples : 1895040        |
| Loud Buffer :         | 240640 Sample Rate : 44100   |
| Processing :          | Idle.                        |

## Audio File Properties

Audio File - The name of the audio file that has been processed by AAMS Analyzer

Format - Audio Format of processing

Channels - 2 Channel Audio (Stereo)

Bits - 32 Bits of Audio is loaded and processed into float format

File size - Size of the audio in bytes

Audio size - Size of the audio in the file in bytes

Time (sec) - Audio playtime of the file in processing

Samples - Amount of samples of the file in processing

Sample Rate - 44.100 Hz (44100 Samples per second)

Start time - The time analyzing started

Estimate - The time it will take analyzing to be finished (estimated)

Chunk - chunks of stereo audio into the analyzer

Buffers - Buffer count that has been processed

Total Buffers - The total amount of buffers of the audio file

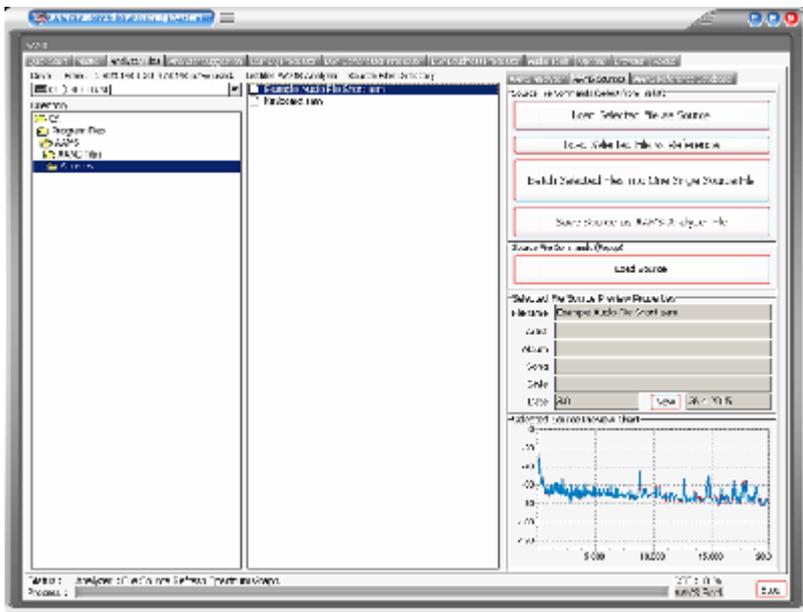
loud Buffer - The maximum available amount of buffers

## Load Full Data

This function is only needed when you have loaded a Source and Reference and Saved a Full Data File before. It reloads the Source and Reference directly into AAMS Analyzer. For containing and keeping Source and Reference together, it can be handy to store alongside mastered files. See it as a backup system. The extension for the file(s) is \*.afd.

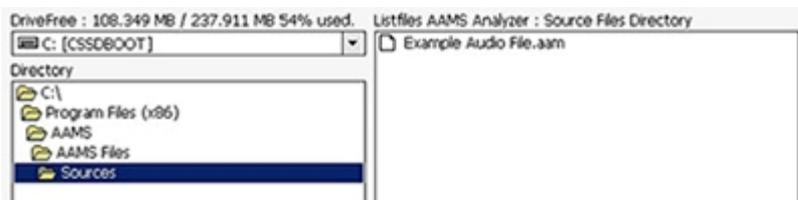
## Save Full Data

When you have loaded a Source file and a Reference file, this function will store both in a single backup file. The extension for the file(s) is \*.afd. For containing and keeping Source and Reference together, it can be handy to store alongside mastered files. See it as a backup system.



## Source

Mostly the source is a track, a song, a single track of an album or any audio part. The Source is your inputted and (to be) analyzed audio file. This is the file you import into AAMS as Source Material. Your audio material needs to be imported into AAMS, therefore we have created AAMS Analyzer. The job of AAMS Analyzer is to import audio files and convert them to a format that AAMS can understand and calculate with. Importing audio is simple and mostly is done without any user intervention, automatically.



### Source File Directory

A Source file is an already AAMS Analyzed file (read about AAMS Analyzer). The directories listed are AAMS standard directories to find and place audio files within. You can select a Source File for import now. The Source and Reference files can also be found in the standard AAMS file directory, as well as the complete Reference Database directory. It is possible to select multiple files (when needed) with holding Shift or CTRL keys. The drive list selects a hard drive, the directory list selects a directory and the file list selects file(s). You can load a Source file as well as a Reference file, but remember the source file is for your own audio representation inside AAMS, the reference file is the representation of the targeted master (to be mastered against).

-> Load Selected File as Source

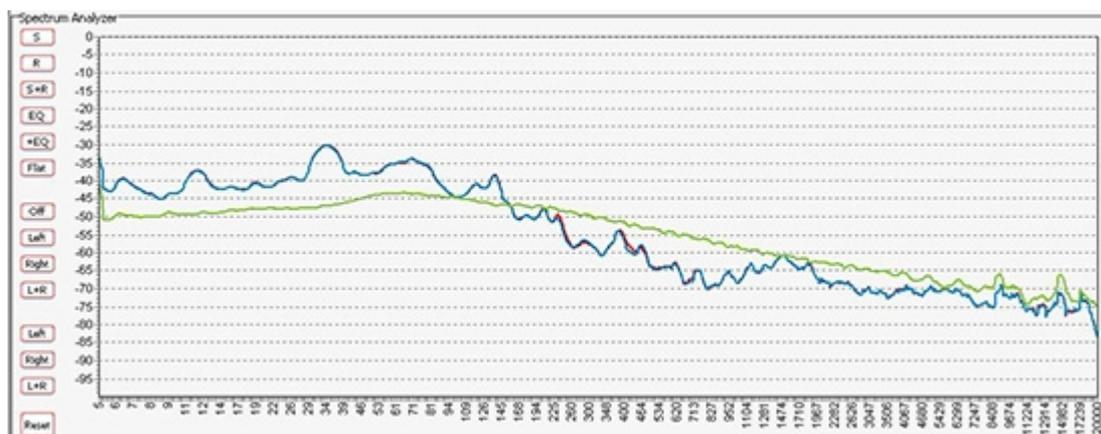
### Load Selected File as Source

Load the selected file in the window left into AAMS Analyzer as Source. You can load a Source file as well as a Reference file, but remember the source file is for your own audio representation inside AAMS, the reference file is the representation of the targeted master (to be mastered against). So it's best to load a Source file here.

-> Load Selected File as Reference

### Load Selected File as Reference

Load the selected file in the window left into AAMS Analyzer as Reference. You can load a Source file as well as a Reference file, but remember the source file is for your own audio representation inside AAMS, the reference file is the representation of the targeted master (to be mastered against). So it's best to load a Reference file here.



### Source and Reference file are Loaded (AAMS Suggestions)

When a Source file and a Reference File are loaded, AAMS will directly calculate Suggestions by comparing source and reference, to calculate between them the best settings for processing the source file in a mastered audio file. You can load Source and Reference data at any time and AAMS will recalculate its suggestions instantly. The suggestions are displayed on the Suggestion Tab in Charts and Text, so that you can also use any hardware outboard equipment and software plugins that you already own. Also for the visual aspect Charts and Graphs are created to make the user understand more and learn, even adjusting the Reference or the DSP-EQ Suggestion is possible. Based on the Analyzer results AAMS presents suggested Mastering, Equalizer, Compressor and Loudness settings. AAMS uses these suggested calculations for further processing towards the end result, a fully automatic mastering chain. These can be reviewed and edited by the user in many ways. All you need to master your mix to a perfect result. Simply spending the time to listen and understand AAMS suggestions can help you to improve your mixing and mastering. The suggestions based on Analyzer results are displayed here. Each time the state of the AAMS program changes due loading a file or user changes, AAMS will recalculate. The outcome of these calculations will display on the Suggestion Tab and related pages. AAMS does calculated suggestions on basis of the loaded Source compared to the Loaded Reference. Therefore if we can adjust the reference we can adjust the outcome (or have influence) on the source results. It quite often happens that AAMS is almost correct, but maybe the Vocals just are mixed a little bit high (harder) than the mix itself. Mostly it is better to fix the mix, by adjusting the mix. But when this cannot be undone or done, you can now correct the Spectrum of the Reference that has been loaded and save edited reference as a new reference for later use. Later on we will address the same procedure on adjusting the DSP-EQ that will work just about the same way. But however adjusting the Spectrum Reference might be a better more compatible way.

-> Batch Selected Files into One Single Source File

### Batch Selected Files info One Single Source File

This function will batch all selected files in one single source file. This function can be of importance when you have already analyzed audio sources from other artists or bands, in combination with Source Batch or Reference Batch, this is a good way to create your own sound (read about creating your own sound). It will use the source file(s) you have selected in the Files Window on the Left. You can now select multiple source files from the Left Files Window, and they will be processed one by one, as a batch. A popup window will appear with the all the files listed, press OK. Then the standard AAMS directory will pop up and asks you to save the batch as one single source file. The extension for the file(s) is \*.aam.

-> Save Source as AAMS Analyzer File

## Save Source as AAMS Analyzer File

The loaded source file stored into AAMS Analyzer can be Saved to disk. This can be a handy feature when you have changed or edited the source file in AAMS Analyzer.

Source File Commands (Popup)

Load Source

## Load Source

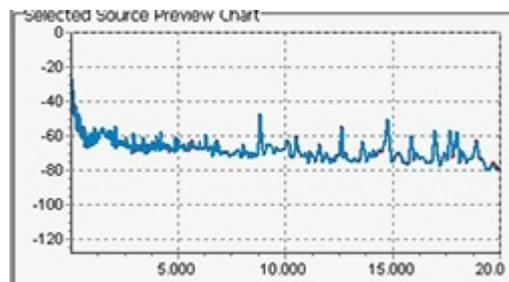
Loads a Source file into AAMS Analyzer, you are prompted by a popup window to import a source into memory. It is best to really choose a Source file here, but as the format of a source or reference is the same, you could load a reference file instead.

Selected File Source Preview Properties

|          |                   |               |
|----------|-------------------|---------------|
| Filename | Mastering_RMS.aam |               |
| Artist   |                   |               |
| Album    |                   |               |
| Song     |                   |               |
| Style    |                   |               |
| Date     | 3.0               | Now 29-1-2015 |

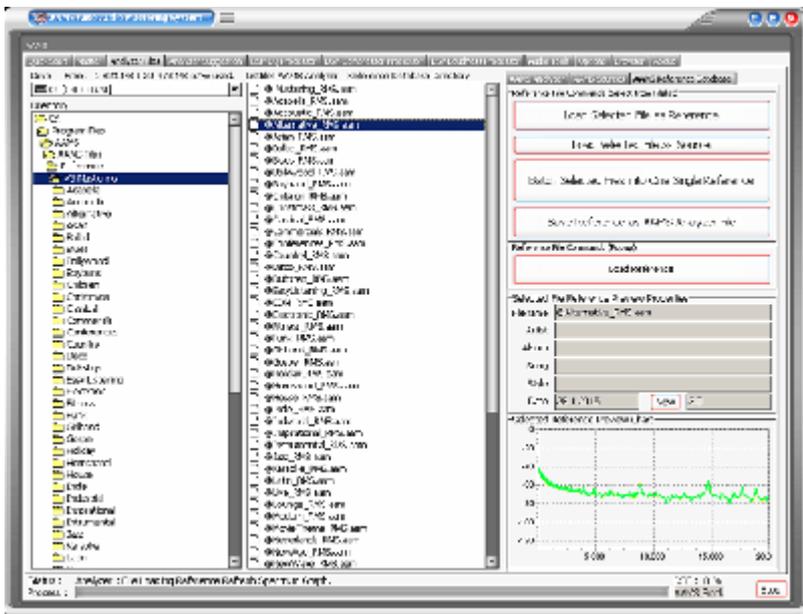
## Source Properties

Shows Filename, Artist, Album, Song, Style and Date of the Source file. The text of these properties can be edited and saved, Goto the tab Analyzer Suggestion - Frequency Spectrum - Source or Reference File (Tabs).



## Source Chart

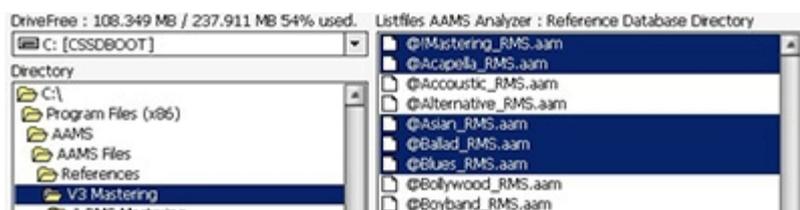
A preview of the file source spectrum will be shown here.



## Reference

The references in the database of AAMS are specially crafted to match a source file with a reference database file and master your material accordingly and automatically. You can also generate a new reference style from scratch with AAMS. The reference is an comparison style or sound, preferred settings that were analyzed, combined or adjusted to have a good sound or at least a comparison sound. Reference Material is mostly the AAMS Database with Styles. You can choose a preset reference file out of the Reference Database. AAMS will redirect you to the directory were all reference files are placed. Choose a reference that reflects your music (source) the most. See the Reference Database for all reference files installed with AAMS. The other possibility is that you can create your own Reference File(s) out of Analyzed Audio. In this way you can import your own music or reference music track into AAMS, analyze them and use them as Reference File.

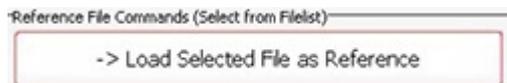
Check your music mixes, masters and even single tracks or collections / albums against different musical styles. If you want to make your own Reference Styles, this is called batched reference analyzing. It is possible to mix and match different reference styles together, like Pop with Rock or RNB with Rap etc. Or create your own specialized sound by combining your own analyzed masters and the reference styles found in the AAMS Database. Single audio tracks (vocals, guitar, bass etc.) can be analyzed so that your mix can be enhanced before it reaches the mastering stage. You can process a batch of source files together and get an overall sound for a compilation / collection or album (making your whole album sound equal of quality) and turn them into one single reference\_style of your own. There are many different ways to do this. In a few simple steps you can see what differences there are between the source audio material and a Reference Style chosen from a database of over 200 reference styles provided. Even it is possible to create your own References. Just load a Source and Reference and see what happens!



### Reference File Directory

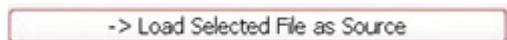
A Reference file is an already AAMS Analyzed file (read about AAMS Analyzer) or it is a file out of the AAMS Database of Musical Styles ( 200). The directories listed are AAMS standard directories of the AAMS Database of Musical Styles. You can select a Reference File for import now. The Reference and Source files can also be found in the standard AAMS file directory, as well as the complete Reference

Database directory. It is possible to select multiple files (when needed) with holding Shift or CTRL keys. The drive list selects a hard drive, the directory list selects a directory and the file list selects file(s). You can load a Reference file as well as a Source file, but remember the source file is for your own audio representation inside AAMS, the reference file is the representation of the targeted master (to be mastered against).



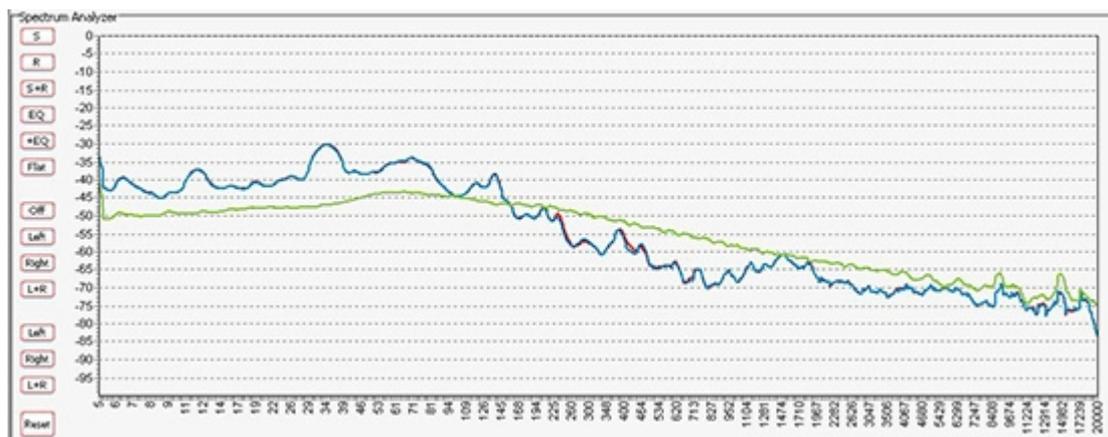
### Load Selected File as Reference

Load the selected file in the window left into AAMS Analyzer as Reference. You can load a Reference file as well as a Source file, but remember the source file is for your own audio representation inside AAMS, the reference file is the representation of the targeted master (to be mastered against). So it's best to load a Reference file here.



### Load Selected File as Source

Load the selected file in the window left into AAMS Analyzer as Reference. You can load a Source file as well as a Reference file, but remember the source file is for your own audio representation inside AAMS, the reference file is the representation of the targeted master (to be mastered against). So it's best to load a Reference file here.



### Source and Reference file are Loaded (AAMS Suggestions)

When a Source file and a Reference File are loaded, AAMS will directly calculate Suggestions by comparing source and reference, to calculate between them the best settings for processing the source file in a mastered audio file. You can load Source and Reference data at any time and AAMS will recalculate its suggestions instantly. The suggestions are displayed on the Suggestion Tab in Charts and Text, so that you can also use any hardware outboard equipment and software plugins that you already own. Also for the visual aspect Charts and Graphs are created to make the user understand more and learn, even adjusting the Reference or the DSP-EQ Suggestion is possible. Based on the Analyzer results AAMS presents suggested Mastering, Equalizer, Compressor and Loudness settings. AAMS uses these suggested calculations for further processing towards the end result, a fully automatic mastering chain. These can be reviewed and edited by the user in many ways. All you need to master your mix to a perfect result. Simply spending the time to listen and understand AAMS suggestions can help you to improve your mixing and mastering. The suggestions based on Analyzer results are displayed here. Each time the state of the AAMS program changes due loading a file or user changes, AAMS will recalculate. The outcome of these calculations will display on the Suggestion Tab and related pages. AAMS does calculated suggestions on basis of the loaded Source compared to the Loaded Reference. Therefore if we can adjust the reference we can adjust the outcome (or have influence) on the source results. If quite often happens that AAMS is almost correct, but maybe the Vocals just are mixed a little bit high (harder) then the mix itself. Mostly it is better to fix the

mix, by adjusting the mix. But when this cannot be undone or done, you can now correct the Spectrum of the Reference that has been loaded and save edited reference as a new reference for later use. Later on we will address the same procedure on adjusting the DSP-EQ that will work just about the same way. But however adjusting the Spectrum Reference might be a better more compatible way.

-> Batch Selected Files into One Single Reference

### Batch Selected Files into One Single Reference File

This function will batch all selected files in one single Reference file. In combination with Source Batch or Reference Batch, this is a good way to create your own sound (read about creating your own sound). You can even select multiple files out of AAMS Database. It will use the reference file(s) you have selected in the Files Window on the Left. You can now select multiple reference files from the Left Files Window, and they will be processed one by one, as a batch. A popup window will appear with the all the files listed, press OK. Then the standard AAMS directory will pop up and asks you to save the batch as one single source file. The extension for the file(s) is \*.aam.

### Save Reference as AAMS Analyzer File

The loaded reference file stored into AAMS Analyzer can be Saved to disk. This can be a handy feature when you have changed or edited the source file in AAMS Analyzer.

Reference File Commands (Popup)  
Load Reference

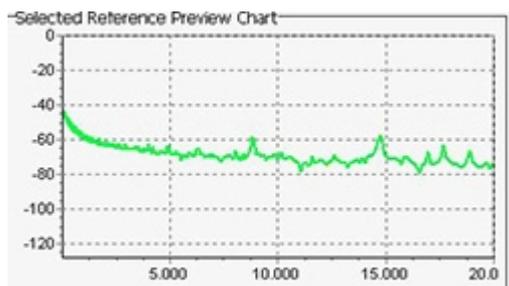
### Load Reference

Loads a Reference file into AAMS Analyzer, you are prompted by a popup window to import a source into memory. It is best to really choose a Reference file here, but as the format of a source or reference is the same, you could load a source file instead.

Selected File Reference Preview Properties  
Filename @IMastering\_RMS.aam  
Artist  
Album  
Song  
Style  
Date 29-1-2015 Now 3.0

### Reference Properties

Shows Filename, Artist, Album, Song, Style and Date of the Reference file. The text of these properties can be edited and saved, Goto the tab Analyzer Suggestion - Frequency Spectrum - Source or Reference File (Tabs).



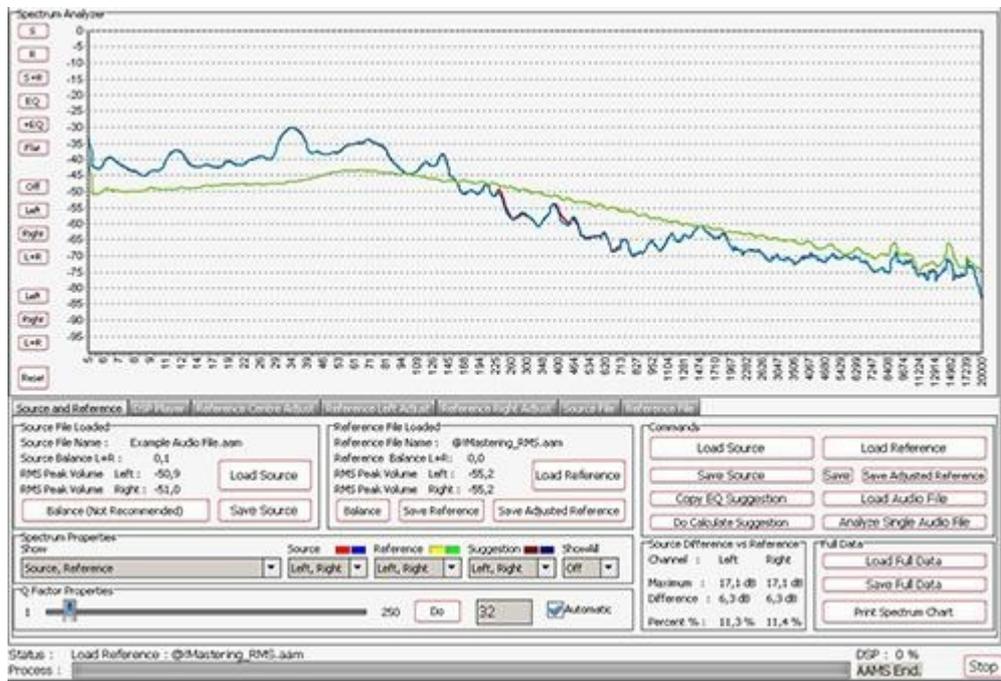
### Reference Chart

A preview of the file source spectrum will be shown here.

# AAMS DSP-Analyzer and AAMS Suggestions



## Frequency Spectrum - Chart Tab



# Analyzer Suggestion - Frequency Spectrum

When a Source file and a Reference File are loaded, AAMS will directly calculate Suggestions by comparing source and reference, to calculate between them the best settings for processing the source file in a mastered audio file. You can load Source and Reference data at any time and AAMS will recalculate its suggestions instantly. The suggestions are displayed on the Suggestion Tab in Charts and Text, so that you can also use any hardware outboard equipment and software plugins that you already own. Also for the visual aspect Charts and Graphs are created to make the user understand more and learn, even adjusting the Reference or the DSP-EQ Suggestion is possible. Based on the Analyzer results AAMS presents suggested Mastering, Equalizer, Compressor and Loudness settings. AAMS uses these suggested calculations for further processing towards the end result, a fully automatic mastering chain. These can be reviewed and edited by the user in many ways. All you need to master your mix to a perfect result. Simply spending the time to listen and understand AAMS suggestions can help you to improve your mixing and mastering. The suggestions based on Analyzer results are displayed here. Each time the state of the AAMS program changes due loading a file or user changes, AAMS will recalculate. The outcome of these calculations will display on the Suggestion Tab and related pages. AAMS does calculated suggestions on basis of the loaded Source compared to the Loaded Reference. Therefore if we can adjust the reference we can adjust the outcome (or have influence) on the source results. If quite often happens that AAMS is almost correct, but maybe the Vocals just are mixed a little bit high (harder) then the mix itself. Mostly it is better to fix the mix, by adjusting the mix. But when this cannot be undone or done, you can now correct the Spectrum of the Reference that has been loaded and save edited reference as a new reference for later use. Later on we will address the same procedure on adjusting the DSP-EQ that will work just about the same way. But however adjusting the Spectrum Reference might be a better more compatible way.

## Spectrum Analyzer Chart Buttons

S- Shows only Source

R - Shows only Reference

S R - Shows Source and Reference

EQ - Shows only EQ Suggestions

EQ - Shows EQ, Source and Reference

Flat - Shows EQ Corrections

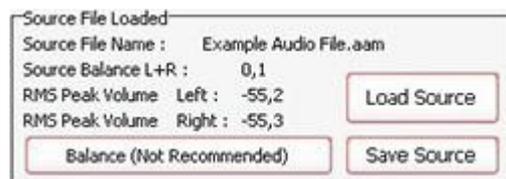
Off - Shows Left and Right

Left - Shows only Left Signals

Right - Shows only Right Signals

L R - Shows Left and Right (Reset)

Reset - Resets the Spectrum Chart



## Source File Loaded

Source File Name - The filename of the loaded source file

Source Balance L R - The balance in dB or -dB, from left to right. 0 dB is perfect balance!

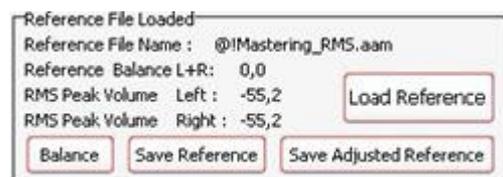
RMS Peak Volume Left - the peak volume of the left channel in -dB

RMS Peak Volume Right - the peak volume of the right channel in -dB

Balance (Not Recommended) - To balance the source to 0dB (L R) not recommended, but can be handy trick.

Load Source - Loads a source with a popup window.

Save Source - Saves the source with a pout window.



## Reference File Loaded

Reference File Name - The filename of the loaded reference file

Reference Balance L R - The balance in dB or -dB, from left to right. 0 dB is perfect balance!

RMS Peak Volume Left - the peak volume of the left channel in -dB  
 RMS Peak Volume Right - the peak volume of the right channel in -dB

Balance - To balance the reference to 0dB (L R) not recommended, but can be handy trick.  
 Load Reference - Loads a reference with a popup window.  
 Save Reference - Saves the reference with a popup window.  
 Save Adjusted Reference - Saved the adjusted or edited reference with a popup window.



### Spectrum Properties

Show - Shows Source, Reference, EQ or any combination.  
 Source - Shows Left, Right or both channels of the source.  
 Reference - Shows Left, Right or both channels of the reference.  
 Suggestion - Shows Left, Right or both channels of the EQ Suggestion.  
 Show All - Shows Left, Right or both channels of the Source, Reference and EQ Suggestion.



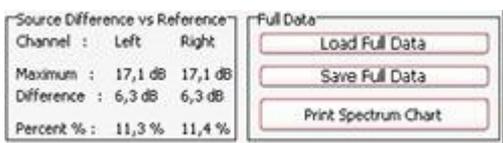
### Q-Factor Properties

The calculated Q-factor will automatically change accordingly to what DSP-EQ suggestion or preset is used. When the option Automatic Q-factor is set to manual (in the options Tab), you can change the Q-factor manually and set up the Parametric EQsuggestion for use with your own External Parametric EQ. Users who want to work manually with the Qfactor within AAMS must be aware of side effects. When AAMS Parametric EQ Suggestion is switched to manual and you set the Q-factor, this will change the behavior of rest of the automated suggestions, (Graphic EQ, Compressor and DSP-EQ Settings). For this reason it is usually best to use an automatic Qfactor when using the internal AAMS DSP-EQ and DSP-Compressor.



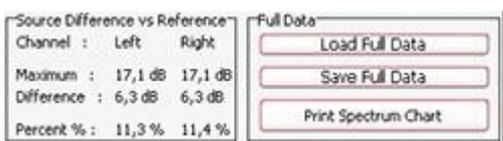
### Commands

Load Source - Loads a source with a popup window  
 Load Reference - Loads a reference with a popup window  
 Save - Saves the Reference (original)  
 Save Adjusted Reference - Saves the adjusted or edited reference  
 Copy EQ Suggestion - Copy the EQ suggestion  
 Do Calculate Suggestion - Recalculates all AAMS Suggestion  
 Load Audio File - Loads an audio file into the DSP-EQ Player  
 Analyze Single Audio File - Analyzes an audio file with a popup window



### Source Difference VS Reference

Channels Left and Right get compared here from Source to Reference  
 Channel - Left and Right  
 Maximum - Maximum levels for left and right in dB.  
 Difference - Difference levels for left and right in dB.  
 Percent - Difference levels for left and right in percentages.

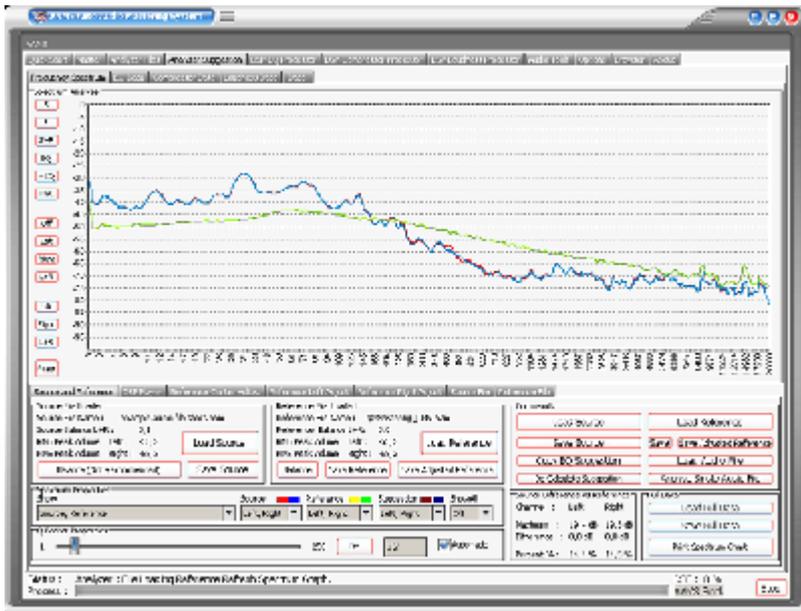


## Full Data

Load Full Data - Load the Full Data file (Source and Reference in one file).

Save Full Data - Saves a Full Data file (Source and Reference in one file).

Print Spectrum Chart - Prints the Spectrum chart only.



The loaded Source and Reference are displayed here. Under properties the Show function can be changed. Normally Source and Reference are displayed. But however there are more options to display. Source, Reference and 0 dB EQ suggestion. Showing the EQ suggestion can be worth full for users who need to know how the results display in one single chart. Source, Reference 0 dB Flatline. Showing the Reference as a Flatline 0 dB function, makes it easier to see the differences of the Source against the reference. Also the slider (turn of the automatic Qfactor function first) changes the Q factor that is used to display Source and Reference. The will change peak into more flat or more like peak. This Q Factor function does not affect calculations, but changes the displayed chart only.

Now it's getting interesting. We have loaded the Source and adjusted the loaded Reference by adjusting the charts. Let's play the sound that will come out on the soundcard and on our speakers or headphones. First we need to load the 'Example Audio.wav' file. Press Play and you will be asked for the audio file. Then AAMS will play the file. While playing you can still adjust the charts and AAMS will update calculations and suggestions. The audio that is being played, is played audio wise with the DSP-EQ Processor.

So be sure not to adjust the DSP-EQ Charts, because this will influence the outcome (we discuss the DSPEQ Processor later on). Basically you can adjust the Spectrum and Adjust the DSP-EQ, because both work in serial audio pipeline. Again, for Reference adjusting. Be sure you did nothing with the DSP-EQ settings. Now you have learned that you can be of influence and adjust the Reference Centre, Left and Right.

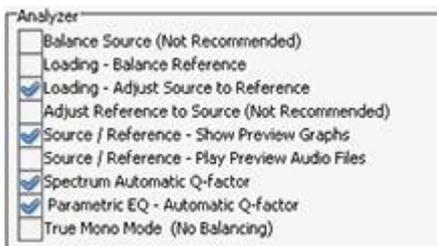
Therefore you can shape your own sound and use the same adjusted reference for other purposes! The example we have given you is only an example. Using the reference adjust charts this way, and you raise or lower bass frequencies, this will have effect on the outcome (more or less bass frequencies). In the beginning we said that maybe the voice would stick out of the mix, by adjusting the correct frequencies you might have better results and lower some voice frequencies this way. A good start is using AAMS database and use RMS database presets. These are general presets. Mostly AAMS does a good job and maybe you must only adjust when this is really needed. You can save the adjusted reference for later use and therefore have your own preset sound, even the reference can be handy for later use on other tracks. The 'save reference' saves the reference without adjustments. The 'save adjusted reference' saves the reference with adjustments.



The DSP-EQ Graphic Equalizer Processor is used for processing the adjusted sound and can only be adjusted from -12dB to 12dB per EQ band. So in the real world (hearing audio) the lowest possible cutoff is -12dB by the DSP-EQ Equalizer. The highest possible boost per EQ band is 12dB. So even when you use the Spectrum Reference Adjust Charts and DSP-EQ Adjust charts, the possible boost can only be between -12dB and 12dB on the outcome of the DSP-EQ Graphic Equalizer Processor.

### ISO226 Fletcher EQ Spectrum Chart

This chart shows the calculations for the automatic adjust of the differences out of the ISO226 Fletcher Muson Curves (AAMS Iso Loudness Curves). Main when you have some more Mids (vocals etc.) this curve will adjust the midrange to be little lower and bass and highs slightly higher. The compensation how much Mids is reduced is based on the EQ Suggestion and the option 'ISO226 Fletcher EQ Spectrum Chart' in the DSP-EQ Options is turned On (is turned On by Default). The gray line is real maximum mono compensation. The yellow and green lines are the compensations that are applied for the DSP-EQ. AAMS adjusts for human hearing, mainly when vocals are too loud or the mid-section is louder, then AAMS compensates for this automatically. See DSP-EQ options for more info.



### Analyzer Suggestion Options Tab

The AAMS DSP Analyzer consists of a spectrum analyzer and measurements of levels, this can be EQ levels or Compression Levels in dB. The AAMS Analyzer can scan audio files up to 64bit in memory and comes up with AAMS Suggestions. AAMS Suggestions are suggestions for DSP-EQ, DSP-Compressor and DSP-Loudness. But also meant for the user to see what AAMS is suggesting and mastering against. The written \*.aam file is a file that represents AAMS Analyzer file system. The \*.aam file must belong coexisting with an Audio File (source) of the same name. Or an \*.aam file can be a reference file. Anyway AAMS Analyzer does Audio Analyzing by scanning an audio file or real-time by playing audio inside AAMS. You can say AAMS Analyzer is the first and foremost item that is needed towards creating an audio master. The options therefore must only be changed by a more experienced user.

#### Balance Source (Not Recommended)

Balances the Source before AAMS Calculates the suggestions. This will Balance Left and Right of the Source Suggestions. This does not mean Mono mode balancing, but just the Spectrum Left and Right are adjusted to sound equal on both left and right side together. Mostly this will affect the Balance and is standard turned Off. Because we do not want the analyzed material to be changed internally by calculations, we want the analyzed material to be the same as the audio file (source).

#### Loading - Balance Reference

Balances (L+R) the Reference before AAMS Calculates the suggestions. This will Balance Left and Right of the Reference Suggestions. The might be a good idea when you want Left and Right of the Reference to be Balanced. In the later stage the DSP-

Loudness Balance has then less balancing to do. This will not affect later mastering, but can be helpful for DSP-EQ and DSP-Compressor and can have a better feel of middle hearing sense.

#### Loading - Adjust Source to Reference

Source is adjusted before AAMS calculates the suggestions. This will adjust the source to the reference. Mainly will lower or raise the whole spectrum to match the reference. When not turned ON, standard is ON, The DSP-EQ can have one sided raising or lowering of the whole EQ spectrum. When turned ON the DSP-EQ will do more equal to 0dB line suggestions and mastering might sound better because of not using too much EQ power to raise or lower the whole spectrum.

#### Adjust Reference to Source (Not Recommended)

Reference is adjusted (Not Recommended) before AAMS calculates the suggestions. This function is not Needed and is standard turned Off. When turned On, the Reference is raised or lowered in the whole spectrum, therefore matches the source spectrum. As this is the other way what we want (we want mastering of Source towards Reference) this options is made but has not much use. It is the opposite option from 'Loading - Adjust Source to Reference'.

#### Source/Reference - Show Preview Graphs and Preview Audio

Shows Compressor Chart in Analyzer Tab, Source and Reference Tabs.

#### Source/Reference - Play Preview Audio Files

Plays a selected file in the Analyzer Tab.

#### Q Factor

Q Factor and Bandwidth in EQ: what they mean ? If you are reading up on EQ, and wondering exactly what the terms 'Q factor' and 'bandwidth' mean, maybe this will help. Q factor controls the bandwidth—or number of frequencies—that will be cut or boosted by the equalizer. The lower the Q factor, the wider the bandwidth (and the more frequencies will be affected). Low Q factor of 0.35 results in a wide bandwidth. The higher the Q factor, the narrower the bandwidth (and the fewer frequencies will be affected). High Q factor of 3.10 results in a narrow bandwidth. Most software-based EQ programs have a Q factor range of somewhere around 0.10 to 100; however, only a very small part of this range need be used. Most boosts and cuts should be carried out with a much gentler Q factor, of somewhere between 0.6 and 1.0, as this tends to result in a much more natural sound.

#### AAMS Q Factor

AAMS used a q factor from 1 to 250. This is because AAMS Analyzer is based on Spectrum analyzing and differs from EQ that it's measurements are much more detailed. Though we have placed an Q factor for making the displays and charts more readable. The Q factor is also used for AAMS internal processing. A Q Factor for AAMS as 1 is detailed and 250 means more straight lines horizontal. So the more AAMS Q Factor forwards 250 the wider the band is. The more AAMS Qfactor comes to 1 the more detailed the spectrum will be. The Standard Q Factor is about 32.

#### Spectrum Automatic Q-Factor

The Q-Factor of the Spectrum Analyzer is automatically set. Turn this OFF to input your own Qfactor. Use the slider to user setup the Q Factor.

#### Parametric EQ - Automatic Q-Factor

The Q-Factor of the Parametric EQ is automatically set. Turn this OFF to input your own Qfactor. Use the slider to user setup the Q Factor.

#### True Mono Mode (No Balancing)

Sets AAMS to work in mono mode, this can work good on audio that is recorded very different with left right middle settings that are panned. Like drums on the left and vocals hard right (example). With the mono mode AAMS will apply mono settings calculated from left and right channels and re-applies them for both channels (left and right) equally. So this may not hurt the left right balance the mix was originally intended for. This settings keeps the balance of the original recording audio source, and does not do anything to correct the balance.

#### Show Original x-axis

Shows the x-axis from the spectrum analyzer (not in Frequency Hz like standard).



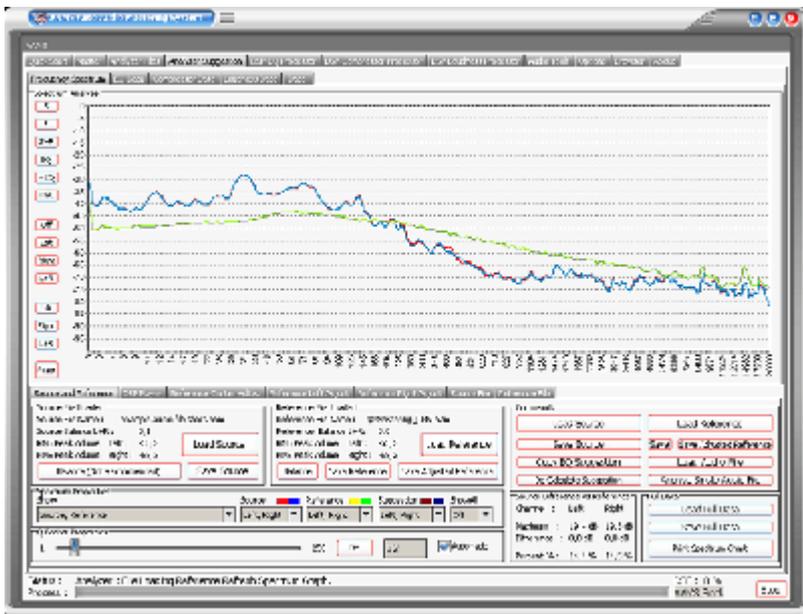
#### Settings, Save Options

Saves all options in the AAMS.INA file. This feature must be used when you changed any option as mentioned above. You can restore AAMS defaults in the preferences tab.

#### Settings, Load Options

Reloads the AAMS.INA file and restores the options. This feature can be used when you need to reset AAMS options.





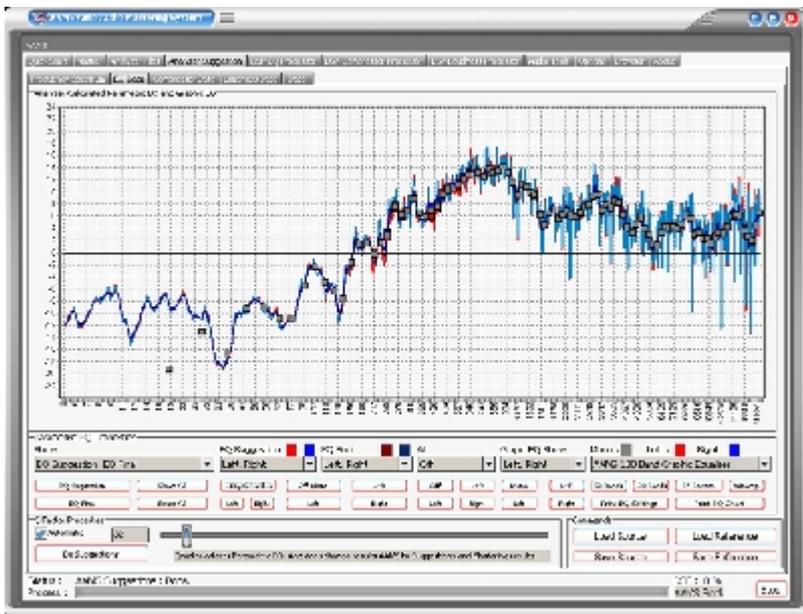
# Equalizers Explained

An equalizer is designed to alter the tonal quality of audio passing through it, this by using a number of filter circuits. Filters are capable of applying gain to audio signals within specific frequency ranges, positive or negative, referred to a 'boost' or 'cut'. The more filters the better control over the whole frequency range in steps, but with crossovers in the filters there can be upcoming distortion. AAMS uses a linear spectrum equalizer with 100 filters, what basically means there is lots of control and the sidewalls are so steep, the filtering does not affect each other. The quality of the AAMS DPS-EQ Spectrum Equalizer with 100 EQ Bands is very high and by our users admitted as the one of the best EQ's around.

Suggestions are made by comparing source and reference, to calculate between them the best settings for processing the source file.

You can load Source and Reference data at any time and AAMS will recalculate its suggestions instantly. The suggestions are displayed on the Suggestion Tab in Charts and Text, so that you can also use any hardware outboard equipment and software plugins that you already own. Also for the visual aspect Charts and Graphs are created to make the user understand more and learn, even adjusting the Reference or the DSP-EQ Suggestion is possible. Based on the Analyzer results AAMS presents suggested Mastering, Equalizer, Compressor and Loudness settings. AAMS uses these suggested calculations for further processing towards the end result, a fully automatic mastering chain. These can be reviewed and edited by the user in many ways. All you need to master your mix to a perfect result. Simply spending the time to listen and understand AAMS suggestions can help you to improve your mixing and mastering. The suggestions based on Analyzer results are displayed here. Each time the state of the AAMS program changes due loading a file or user changes, AAMS will recalculate. The outcome of these calculations will display on the Suggestion Tab and related pages.

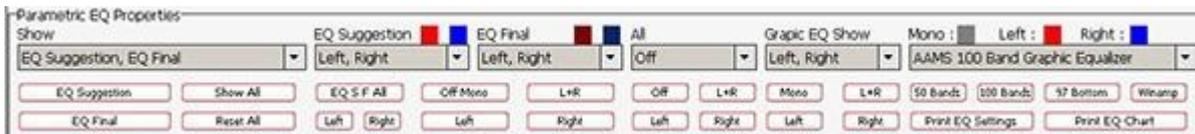
AAMS does calculated suggestions on basis of the loaded Source compared to the Loaded Reference. Therefore if we can adjust the reference we can adjust the outcome (or have influence) on the source results. If quite often happens that AAMS is almost correct, but maybe the Vocals just are mixed a little bit high (harder) then the mix itself. Mostly it is better to fix the mix, by adjusting the mix. But when this cannot be undone or done, you can now correct the Spectrum of the Reference that has been loaded and save edited reference as a new reference for later use. Later on we will address the same procedure on adjusting the DSP-EQ that will work just about the same way. But however adjusting the Spectrum Reference might be a better more compatible way.



Frequency Spectrum EQ Data Compressor Data Loudness Data Data

### The Parametric EQ Page

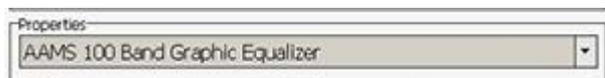
This page shows you how to adjust a Parametric EQ accordingly to the analyzer suggestions. How to get a real Equalizer to play these settings is explained later. On the display red lines show Left EQ and blue lines show Right EQ. The darker red and blue lines are Q-factored and smoothed allowing you to set up a parametric EQ accordingly. It is possible to zoom-in (left click mouse and drag to right) and zoom-out (Right click mouse and drag to left), this way you can have a close look at EQ Settings within detailed frequency spectrum. For users who want to investigate and see, this can be a very good overview.



### Parametric EQ Properties

Shows the different status of EQ Suggestion into the chart.  
 Show - EQ Suggestion, EQ Final, EQ Suggestion-EQ Final.  
 EQ Suggestion - Pre Calculated EQ Suggestion.  
 EQ Final - The EQ Final Settings.

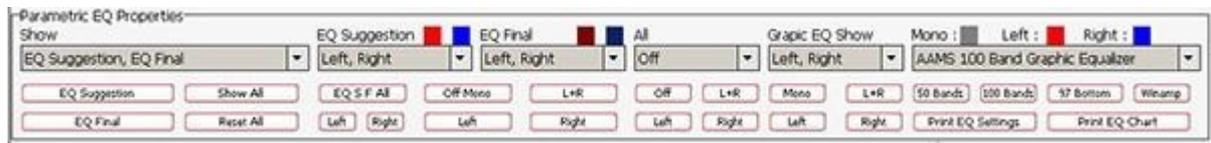
EQ Suggestion - Left, Right, Left-Right.  
 EQ Final - Left, Right, Left-Right.  
 All - Off, Left, Right, Left-Right.  
 Graphic EQ Show - Off, Mono, Left, Right, Left-Right, Left-Right-Mono.



### DSP-EQ Setup

- AAMS 100 Band Graphic Equalizer (standard for AAMS Professional Version)
- AAMS 50 Band Graphic Equalizer (locked standard for AAMS Freeware)
- AAMS 25 Band Graphic Equalizer
- AAMS 50 Band Graphic Equalizer
- AAMS 15 Band Graphic Equalizer
- Standard 31 Band Graphic Equalizer
- Standard 61 Band Graphic Equalizer
- Standard 15 Band Graphic Equalizer
- Alesis 24 Band Graphic Equalizer
- 59 Bands Bottom End Graphic Equalizer
- 97 Bands Bottom End Graphic Equalizer
- 49 Bands Mid Lows Graphic Equalizer
- 41 Bands High Mids Graphic Equalizer

- 41 Bands Highs Graphic Equalizer
- 99 Bands Graphic Equalizer
- Keys 86 Band Graphic Equalizer
- Samsung 15 Band Graphic Equalizer
- Firium 50 Band Graphic Equalizer
- 61 Band Graphic Equalizer
- Sony Plugin 10 Band Graphic Equalizer
- Sony Plugin 20 Band Graphic Equalizer
- Winamp 11 Band Graphic Equalizer



**Buttons**

- EQ Suggestion - Recalculates AAMS Analyzer EQ Suggestions.
- EQ Final - Recalculates AAMS Analyzer DSP-EQ Final Settings.
- Show All - Shows original state in the chart.
- Reset All - Resets to original state in the chart.

- EQ Suggestion - EQ S F All, Left, Right.
- EQ Final- Off Mono, Left, Right, L R.
- ALL, Off, Left, Right, L R
- Graphic EQ Show - Mono, Left, Right, L R.

- 50 Bands - Sets the DSP-EQ to 50 Bands AAMS Linear EQ.
- 100 Bands - Sets the DSP-EQ to 100 Bands AAMS Linear EQ.
- 97 Bottom - Sets the DSP-EQ to 97 Bands of Bottom End EQ.
- Winamp - Sets the DSP-EQ to Winamp 10 Band EQ.
- Print EQ Settings - Printout of all EQ Settings.
- Print EQ Chart - Printout the EQ Chart.



**Q Factor Properties**

In the Properties window you can change the display of the Q-Factor. The calculated Q-factor will automatically change accordingly to what DSP-EQ preset is used. When the option Automatic Q-factor is set to manual, you can change the Q-factor manually and set up the Parametric EQ Suggestion for use with your own External Parametric EQ. Users who want to work manually with the Qfactor within AAMS must be aware of side effects. When AAMS Parametric EQ Suggestion is switched to manual and you set the Q-factor, this will change the behavior of rest of the automated suggestions, (Graphic EQ, Compressor and DSP-EQ Settings). For this reason it is usually best to use an automatic Qfactor when using the internal AAMS DSP-EQ and DSP-Compressor.



**Commands**

- Load Source - Loads a source with a popup window.
- Save Source - Saves the source with a popup window.
- Load Reference - Loads a reference with a popup window.
- Save Reference - Saves the reference with a popup window.

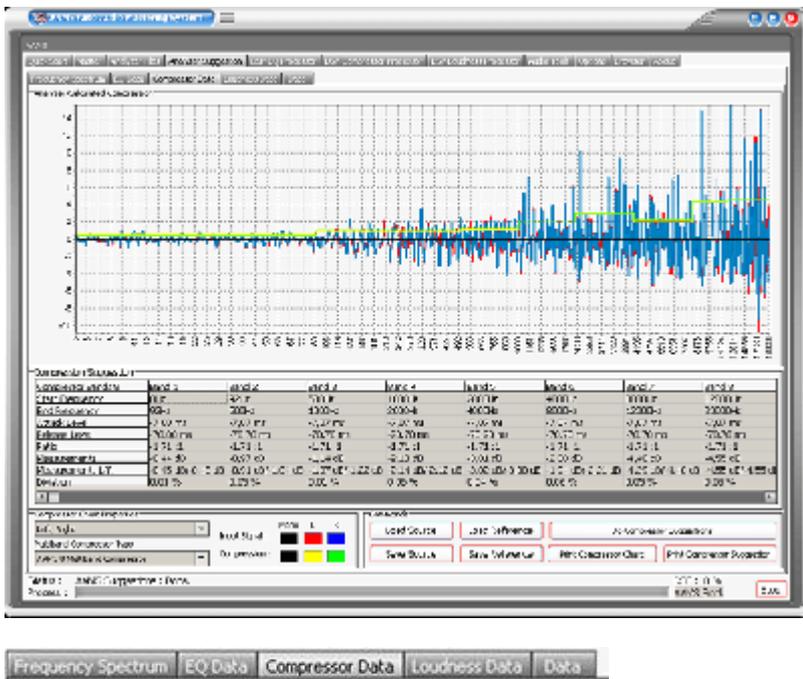


The Graphic EQ Page (see DSP-EQ Processor)

This page shows you how to adjust a Graphic Equalizer with several EQ bands that can range from 1 to 100. You can select any of the EQ presets and in the properties window you can pre-select a Graphic Equalizer of your choice. The black lines on the display show Mono EQ, red lines show Left EQ and blue lines show Right EQ. These settings will be directly copied to the DSP-EQ. We will discuss the DSP-EQ later on, where you can listen to the outcome of your audio material with the AAMS internal DSP-EQ processor. The settings can be previewed and processed by the AAMS internal Players alike Analyzer and DSP-EQ, so you can hear the proposed changes. Processing is all done internally by aams, so a mastered outcome audio file is written to disk. The built-in DSP audio processing includes a 100-band DSP-EQ, 8-band DSP-Compressor and DSP-Loudness that can process audio in fully automatic, semi-automatic or manual modes. And AAMS will take care of all in between audio problems as clipping, dithering or normalizing.

The functions and processing of the DSP-EQ is not only doing EQ-ing, but in corporation with AAMS Analyzer will process first Spectrum and EQ results by calculations and processing made internally. Mid and Side processing (m/s) is being applied as well as normal EQ processing. The possible 100 band EQ is defining a more spectrum wise way of using EQ. AAMS automatic suggestions will tell DSP-EQ how to behave. So that the best balance and spectrum is possible, AAMS will compare source and reference, making decisions what frequencies to adjust to have the same sound. This is not a copy of the reference, the source and reference are compared by AAMS Analyzer to get the best sound without just copying from the reference spectrum.

The DSP-EQ takes these settings and will EQ spectrum the audio. Also DSP-EQ is accurate meaning straight and each Frequency Band is 41 step. Next to each other they can form a 100 band EQ, and apply as much differences as possible, because of the higher band count. With the user functions to adjust source to reference and adjust the EQ, the user can make little corrections if needed. Select the DSP-EQ Tab, this represents a Graphic Equalizer that can have a single EQ band or up to 100 EQ Bands. The DSP-EQ also functions as a player for your audio material, just press Load Audio File or press Play and a window will pop up asking for a \*.wav file to play. Press Stop to stop the player and press Pause to pause playing. On top of the faders is the Equalizer frequency band, lowering the faders below will change the gain of the EQ Frequency band in db. The first row of red Faders are adjusting all Left EQ frequencies and the second row of blue Faders are adjusting all Right EQ Frequencies. You can move the faders up or down and set all faders to 0dB with Zero All Faders, Zero Left, and Zero Right. If you already have loaded a Source and Reference, AAMS has calculated suggestions for the DSP-EQ and they can be copied with Copy EQ Suggestion. In this way you won't have to set up the DSP-EQ yourself as AAMS does all the hard manual work for you automatically. Now you can listen to the differences that AAMS suggests. You can always turn OFF the EQ to hear the original audio material. You can also use Zero All Faders and Copy EQ suggestion to A/B your audio material.



### The Compressor Page

This page shows you how to adjust a multi-band Compressor according to AAMS calculations. The Average Compression values for each band are displayed in a grid. Average Compression is the value the compressor lowers the gain while the threshold limits the audio gaining that goes through the compressor band. The more the compressor lowers gain in dB per compressor band is the average compression needed. It is not necessary to understand this in detail as AAMS features an internal DSP-Compressor were suggestions are automatically configured. You can also use tools like plugins or outboard equipment to set up your compressor accordingly to AAMS calculated Average Compression settings. Basically the intention is to lower the Compressor's Threshold per Band to get the right amount of gain reduction. The ratio, attack and decay times are suggested, but you can use different settings as long as you refer to the Average Compression AAMS is suggesting per Compressor Band. The red lines and blue lines show Left and Right, the yellow line shows the Average Compression per Band. Following the yellow line and seeing the differences per band can help you see what band needs compression the most and what band does not. The display will show black for Mono settings and red and blue for stereo settings. You can select a compressor in the properties window. The DSP-Compressor is a 1-8 multi band Compressor, more on this later. The compressor suggestions are a good way to learn about compressor settings, also you can choose Izotope or Waves compressor settings, if you own those plugins. It is possible to zoom-in (left click mouse and drag to right) and zoom-out (Right click mouse and drag to left), this way you can have a close look at Compressor Settings within detailed frequency spectrum. For users who want to investigate and see, this can be a very good overview.

| Compressor Bands # | Band 1              | Band 2              | Band 3              | Band 4              | Band 5              | Band 6              | Band 7              | Band 8              |
|--------------------|---------------------|---------------------|---------------------|---------------------|---------------------|---------------------|---------------------|---------------------|
| Start Frequency    | 92 Hz               | 92 Hz               | 500 Hz              | 1000 Hz             | 2000 Hz             | 4000 Hz             | 8000 Hz             | 12000 Hz            |
| End Frequency      | 92 Hz               | 500 Hz              | 1000 Hz             | 2000 Hz             | 4000 Hz             | 8000 Hz             | 12000 Hz            | 20000 Hz            |
| Attack Level       | -7.00 ms            | -7.07 ms            |
| Release Level      | -70.00 ms           | -70.70 ms           |
| Ratio              | -1.71 :1            | -1.71 :1            | -1.71 :1            | -1.71 :1            | -1.71 :1            | -1.71 :1            | -1.71 :1            | -1.71 :1            |
| Measurements       | -0.36 dB            | -1.00 dB            | -1.19 dB            | -1.24 dB            | -2.36 dB            | -1.64 dB            | -3.53 dB            | -3.64 dB            |
| Measurements L/R   | -0.36 dB / -0.34 dB | -0.92 dB / -1.00 dB | -1.17 dB / -1.20 dB | -1.24 dB / -1.24 dB | -2.36 dB / -2.34 dB | -1.62 dB / -1.66 dB | -3.51 dB / -3.55 dB | -3.70 dB / -3.59 dB |
| Deviation          | 0.01 %              | 0.04 %              | 0.01 %              | 0.03 %              | 0.02 %              | 0.03 %              | 0.01 %              | 0.05 %              |

### Compression Suggestion

- Compressor 8 Bands - The maximum for Multiband Compression is 8 Bands, all other multiband setups are less.
- Start Frequency - The start frequency of the band filter (steep filter).
- End Frequency - The ending frequency of the band filter (steep filter).
- Attack Level - Attack level in ms per band.
- Release Level - Release level in ms per band.
- Ratio - The ratio determines how much compression is applied to a signal that goes over your threshold.
- Measurements - Compression Levels Suggested in mono (L R = Mono).
- Measurements L/R - Compression Levels Suggested for Left and Right channels.
- Deviation - Percentage of the suggestion that is deviation, the unsure factor of the calculated compressor band suggestion.

Compressor Chart Properties

Left, Right: ▼

Multiband Compressor Type: AAMS 8 Multiband Compressor

Input Signal:  Mono  L  R

Compression:

### Compressor Chart Properties

Channels - Left, Right, Left-Right

Legend - Red and Blue, the input signal (source). Yellow and Green, the suggestion for compression.

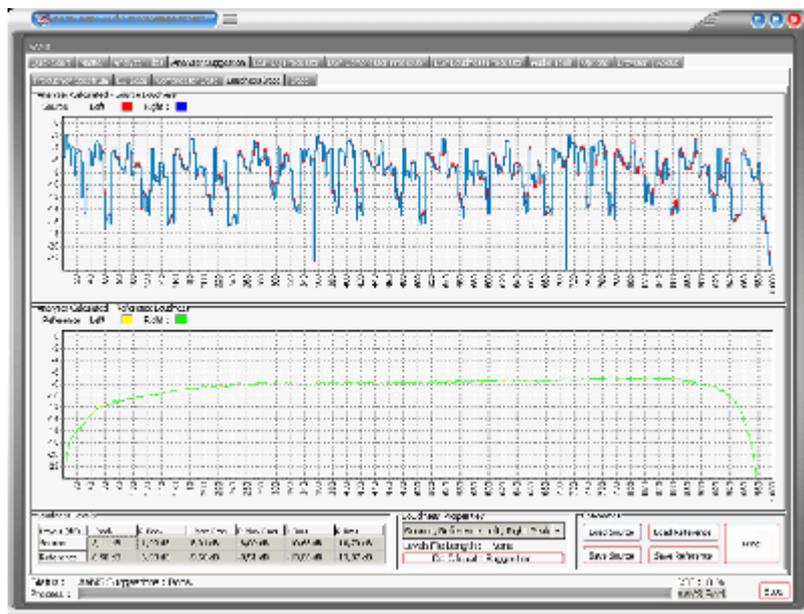
### Multiband Compressor Type

- AAMS 8 Band Multiband Compressor - Standard for AAMS Professional.
- AAMS 4 Band Multiband Compressor - Standard for AAMS Freeware (locked).
- AAMS 1 Band Single Compressor - Standard Compressor with 1 Band.
- AAMS 2 Band Multiband Compressor.
- AAMS 3 Band Multiband Compressor.
- AAMS 5 Band Multiband Compressor.
- AAMS 6 Band Multiband Compressor.
- AAMS 7 Band Multiband Compressor.
- Izotope Ozone 4 Band Compressor.
- Waves C4 Multiband Compressor.
- Waves LINMB 5 Band Compressor.



### Commands

- Load Source - Loads a source with a popup window.
- Save Source - Saves the source with a popup window.
- Load Reference - Loads a reference with a popup window.
- Save Reference - Saves the reference with a popup window.
- Do Calculate Suggestion - Recalculates AAMS Analyzer Suggestions.
- Print Compressor Chart - Printout the compressor multiband chart.
- Print Compressor Suggestion - Printout the Compressor Suggestion Table.



### The Loudness Page

This page shows the overall loudness of the Source and Reference. Red and blue lines show Left and Right from the Source in db. Yellow and green lines Left and Right from the Reference in db. The highest lines show peaks and the lines below show RMS averages. From this you can see if the Source comes close to the Loudness of the Reference. Although it is not necessary to get the Source audio material as loud as the Reference, it is a good visual representation of how even your audio material sounds. The internal DSP Loudness processor will re-load and scan levels again when an audio file is loaded. The suggestions from the Loudness Suggestion Tab are not copied directly to the DSP-Loudness settings as the DSP-Loudness processor has its own routines for balance and gain. The grid display will show average and peaked level information in db. The loudness shown on this page is from the original analyzed audio file although the DSP-Loudness page will carry out its own analysis procedure and may differ in levels.

| Levels (dB) | L Peak   | R Peak   | L Max Rms | R Max Rms | L Rms     | R Rms     |
|-------------|----------|----------|-----------|-----------|-----------|-----------|
| Source      | -0,21 dB | -0,15 dB | -6,38 dB  | -6,48 dB  | -10,92 dB | -10,96 dB |
| Reference   | -6,90 dB | -6,93 dB | -9,50 dB  | -9,51 dB  | -13,86 dB | -13,87 dB |

## Loudness Levels

Source - The AAMS Analyzed loudness levels for Source.

Reference - The AAMS Analyzed loudness levels for Reference.

L Peak - Peak level found for Left Channel.

R Peak - Peak level found for Right Channel.

L Max RMS - Maximum RMS Peak level found for Left Channel.

R Max RMS -Maximum RMS Peak level found for Right Channel.

L RMS - RMS level found for Left Channel.

R RMS - RMS level found for Right Channel.

Loudness Properties

Source, Reference Left, Right Peak ▾

Levels File Length : None

Do Calculate Suggestion

## Loudness Properties

Source Left Peak - Shows Left Peaks for Source calculated in chart above.

Source Right Peak - Shows Right Peaks for Source calculated in chart above.

Source Left-Right Peak - Shows Left and Right Peaks for Source calculated in chart above.

Reference Left Peak - Shows Left Peaks for Reference calculated in chart above.

Reference Right Peak - Shows Right Peaks for Reference calculated in chart above.

Reference Left-Right Peak - Shows Left and Right Peaks for Reference calculated in chart above.

Source Left RMS - Shows Left RMS Levels for Source calculated in chart above.

Source Right RMS - Shows Right RMS Levels for Source calculated in chart above.

Source Left-Right RMS - Shows Left and Right RMS Levels for Source calculated in chart above.

Source Reference Left RMS - Shows Left RMS Levels for Source and Reference calculated in chart above.

Source Reference Right RMS - Shows Right RMS Levels for Source and Reference calculated in chart above.

Source Reference Left-Right RMS - Shows Left and Right RMS Levels for Source and Reference calculated in chart above.

Show All (Peak and RMS - Shows Source and Reference, both RMS and Peak Levels.

Do Calculate Suggestion - Recalculates AAMS Analyzer Suggestions.

Commands

Load Source    Load Reference    Print

Save Source    Save Reference

## Commands

Load Source - Loads a source with a popup window.

Save Source - Saves the source with a popup window.

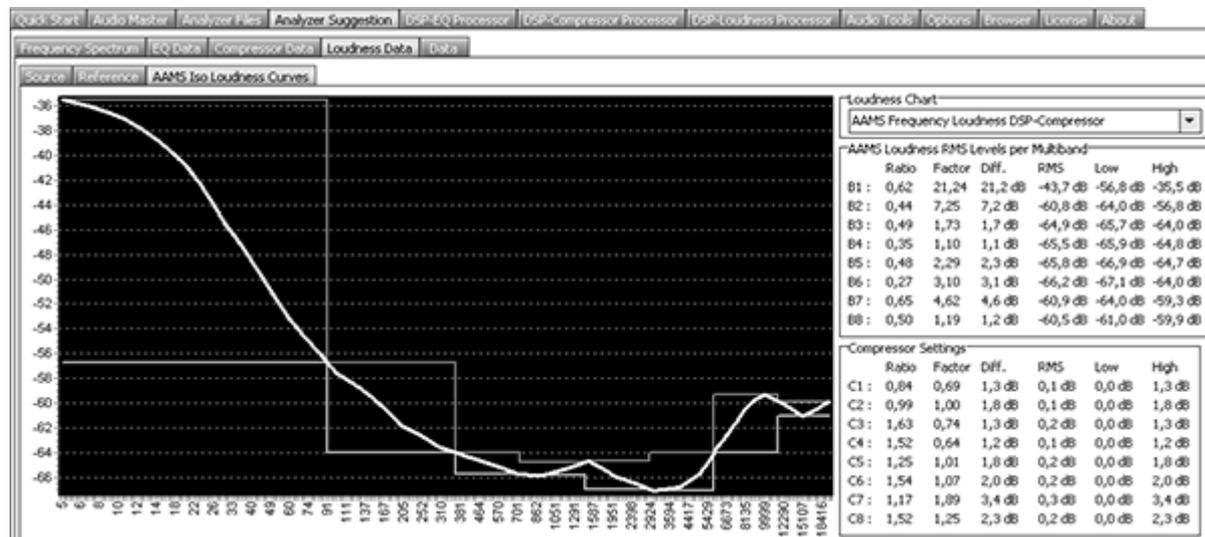
Load Reference - Loads a reference with a popup window.

Save Reference - Saves the reference with a popup window.

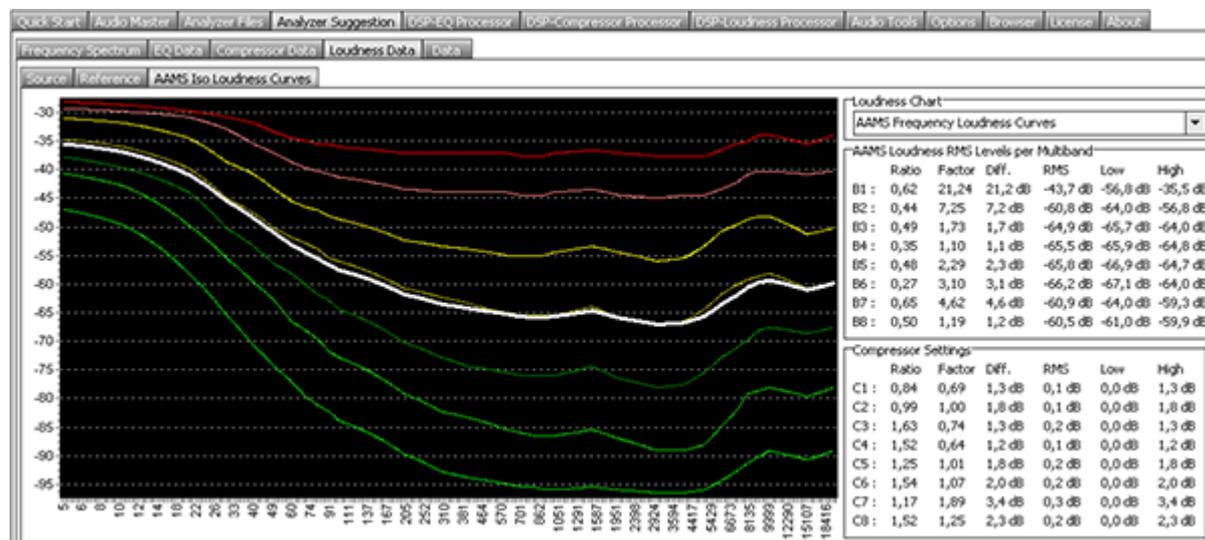
Print - Print the loudness Levels table.

# AAMS Loudness Curves (ISO226 Fletcher Munson Curves)

For AAMS Suggestions to be done, the AAMS Loudness Curves can be calculated from source against reference. When options for AAMS Loudness Curves are turned ON, the AAMS Loudness Curves for Human Hearing are taken into consideration by AAMS Calculated Suggestions for the DSP-EQ, DSP-Compressor and DSP-Loudness.



Above picture shows the AAMS Frequency Loudness for DSP-Compressor Multibands. This will show the calculations made for AAMS Suggestions on the DSP-Compressor when AAMS Loudness Curves are used. You can see Bass or lower frequency signals have a higher power dynamic range and impact then higher frequencies. The Chart shows the differences that a human can hear audio with the correct levels according to the ISO226 standard for Human Hearing. If the AAMS Loudness Curves or AAMS Loudness Levels System is used (Turned On standard) the compression levels that raise or lower the signal has been done accordingly to the AAMS Loudness Curves. When turned Off, AAMS uses the straightforward calculations instead.



The Fletcher–Munson curves are one of many sets of equal-loudness contours for the human ear, determined experimentally by Harvey Fletcher and Wilden A. Munson, and reported in a 1933 paper entitled "Loudness, its definition, measurement and calculation" in the Journal of the Acoustic Society of America. The first research on the topic of how the ear hears different frequencies at different levels was conducted by Fletcher and Munson in 1933. Until recently, it was common to see the term Fletcher–Munson used to refer to equal-loudness contours generally, even though a re-determination was carried out by Robinson and Dadson in 1956, which became the basis for an ISO 226 standard. It is now better to use the generic term equal-loudness contours, especially as a 2003 survey by ISO redefined the curves in a new standard. According to the ISO report, the Robinson–Dadson results were the odd one out, differing more from the current standard than did the Fletcher Munson curves. The report states that it is fortunate that the 40-phon Fletcher–Munson curve on which the A-weighting standard was based turns out to have been in agreement with modern determinations. The AAMS Loudness Curves are derived from the ISO226 standard and is converted to work with AAMS Spectrum signals. The DSP-EQ, DSP-Compressor and DSP-Loudness can be affected by AAMS Loudness Curves for Human Hearing, by that taking in account that raising the signal (EQ or Spectrum Frequencies) influence the way the Human Ear perceives the signal as hearing. Most likely a Bass signal when EQ is applied to it, raising the Bass signal by

EQ will be much louder than raising other higher frequency based signals. The factor of Bass B1 (multiband 1) is much higher (21,24 times) then B8 (1.19 times). So Bass or Lower Band signals tend to give much power and lose headroom more. Higher signals like Highhats or so, will give not so much power and do not really affect headroom as much. In fact Bass Signals are 21 times more powerful (0-150hz) then signals (10.000hz to 22500hz). The Ratio converts the multibands factor into a workable Ratio. Though Bass signals are more powerful, a change in signal of Bass B1 and B8 (0.62 and 0,5) are not so different. The Ratio will say something about when a signal is raised or lowered, how it will likely affect human hearing. Anyway the ISO226 Curves are translated by AAMS into the AAMS Loudness Curves and is used by AAMS Suggestions, and the processing's chain of AAMS. We see the AAMS Loudness Curves as a good method to predict changes to the source audio material towards the reference chosen. And all will affect the Mastered Outcome. Most likely the AAMS Loudness Curves and AAMS Analyzer / processing system will give a more equal sound when the volume is turned UP or DOWN and therefore improved the steadiness of your sound by more speaker systems played and by more humans hearing.

The screenshot displays the AAMS software interface with several panels:

- Graphic EQ:** A list of frequency bands from 10 to 750 Hz with Mono, Left, and Right gain values.
- Compressor Suggestions:** A table with columns for Bands 1 through 8, showing parameters like From, To, Attack, Release, Ratio, Measurements, Deviation, and Quality.
- Compressor Calculations:** A table with columns for Eight Bands, R Max, L Max, R Mono, C Mono, C Left, C Right, Lx, Ly, Freq1, and Freq2.
- AAMS Effectiveness:** A table with columns for Mono dB, Left dB, Right dB, Mono %, Left %, and Right %.
- Print Documents:** A list of buttons for printing various settings and calculations.

Frequency Spectrum EQ Data Compressor Data Loudness Data Data



# Compressor Suggestions

Bands - Multiband (1 to 8 Maximum)

From - Start frequency of the multiband.

To - End frequency of the multiband.

Attack Level - Attack level in ms per band.

Release Level - Release level in ms per band.

Ratio - The ratio determines how much compression is applied to a signal that goes over your threshold.

Measurements - Compression Levels Suggested in mono (L R = Mono).

Measurements L/R - Compression Levels Suggested for Left and Right channels.

Deviation - Percentage of the suggestion that is deviation, the unsure factor of the calculated compressor band suggestion.

Quality - OK for Good or Excellent, Not OK for a miscalculation.

| Compressor Calculations |         |         |         |         |         |         |         |         |         |         |          |     |
|-------------------------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|----------|-----|
| Eight Bands             | L Eff   | R Eff   | L Avg   | R Avg   | L Min   | R Min   | L rms   | R rms   | L RMax  | R RMax  | Max      | Q   |
| Multiband 1             | 0,01 dB | 0,01 dB | 0,24 dB | 0,24 dB | 0,78 dB | 0,74 dB | 0,87 dB | 0,82 dB | 0,96 dB | 0,91 dB | 1,22 dB  | 1,1 |
| Multiband 2             | 0,04 dB | 0,04 dB | 0,70 dB | 0,70 dB | 1,99 dB | 2,34 dB | 2,22 dB | 2,60 dB | 2,46 dB | 2,89 dB | 3,13 dB  | 3,6 |
| Multiband 3             | 0,01 dB | 0,02 dB | 1,16 dB | 1,21 dB | 2,54 dB | 2,61 dB | 2,83 dB | 2,90 dB | 3,14 dB | 3,22 dB | 4,00 dB  | 4,1 |
| Multiband 4             | 0,03 dB | 0,03 dB | 0,99 dB | 1,03 dB | 2,69 dB | 2,70 dB | 2,99 dB | 3,00 dB | 3,33 dB | 3,34 dB | 4,24 dB  | 4,2 |
| Multiband 5             | 0,02 dB | 0,03 dB | 1,38 dB | 1,39 dB | 5,16 dB | 5,09 dB | 5,74 dB | 5,65 dB | 6,38 dB | 6,28 dB | 8,12 dB  | 8,0 |
| Multiband 6             | 0,03 dB | 0,03 dB | 1,57 dB | 1,58 dB | 3,51 dB | 3,61 dB | 3,90 dB | 4,01 dB | 4,33 dB | 4,46 dB | 5,52 dB  | 5,6 |
| Multiband 7             | 0,01 dB | 0,00 dB | 2,15 dB | 2,17 dB | 7,62 dB | 7,70 dB | 8,48 dB | 8,56 dB | 9,42 dB | 9,51 dB | 11,99 dB | 12  |
| Multiband 8             | 0,05 dB | 0,05 dB | 2,06 dB | 2,91 dB | 8,03 dB | 7,78 dB | 8,92 dB | 8,65 dB | 9,92 dB | 9,62 dB | 12,62 dB | 12  |

# Compressor Calculations

Multibands - Multiband (1 to 8 Maximum).

L Eff - Left Effectiveness in dB.

R Eff - Right Effectiveness in dB.

L Ave - Average Compression Level for Left.

R Ave - Average Compression Level for Right.

L Min - Minimum Compression Level for Left.

R Min - Minimum Compression Level for Right.

L Rms - Average Compression Level for Left.

R Rms - Average Compression Level for Right.

L R Max - Maximum Compression level for Left (R).

R R Max - Maximum Compression level for Right (R).

L Max - Maximum Compression level for Left.

R Max - Maximum Compression level for Right.

A Mono - Average Mono Compression Level.

C Mono - Mono Compression Level.

C Left - Left Compression Level

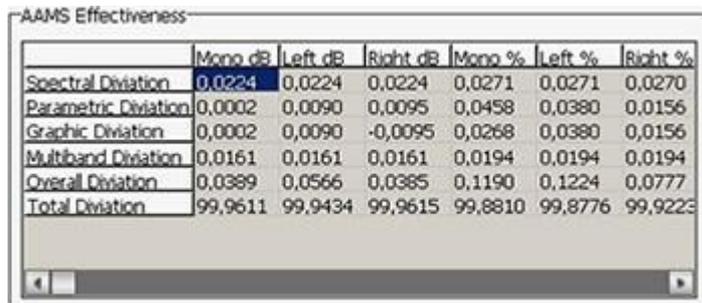
C Right - Right Compression Level.

X - Internal number for Frequency (0-1000).

Y - Internal number for Frequency (0-1000).

Freq 1 - Start Frequency of the filter band.

Freq 2 - End Frequency of the filter band.



|                     | Mono dB | Left dB | Right dB | Mono %  | Left %  | Right % |
|---------------------|---------|---------|----------|---------|---------|---------|
| Spectral Division   | 0,0224  | 0,0224  | 0,0224   | 0,0271  | 0,0271  | 0,0270  |
| Parametric Division | 0,0002  | 0,0090  | 0,0095   | 0,0458  | 0,0380  | 0,0156  |
| Graphic Division    | 0,0002  | 0,0090  | -0,0095  | 0,0268  | 0,0380  | 0,0156  |
| Multiband Division  | 0,0161  | 0,0161  | 0,0161   | 0,0194  | 0,0194  | 0,0194  |
| Overall Division    | 0,0389  | 0,0566  | 0,0385   | 0,1190  | 0,1224  | 0,0777  |
| Total Division      | 99,9611 | 99,9434 | 99,9615  | 99,8810 | 99,8776 | 99,9223 |

# AAMS Effectiveness

Mono dB - Maximum deviation in Mono dB (L R).

Left dB - Maximum deviation in Left dB.

Right dB - Maximum deviation in Right dB.

Mono Percentage - Maximum deviation in Mono Percentage (L R).

Left Percentage - Maximum deviation in Left Percentage.

Right Percentage - Maximum deviation in Right Percentage.

Spectral Deviation - Spectral Deviation in maximum of dB.

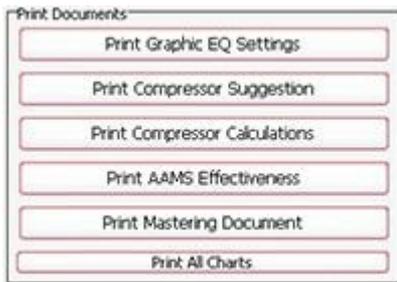
Parametric Deviation - Parametric Deviation in maximum of dB.

Graphic Deviation - Graphic Deviation in maximum of dB.

Multiband Deviation - Multiband Deviation in maximum of dB.

Overall Deviation - Overall Deviation in maximum of dB.

Total Deviation - Total Deviation in percentage (close to 100%).



## Print Documents

Print Graphic EQ Settings - Printout of EQ Suggestions.

Print Compressor Suggestion - Printout of Compressor Suggestions.

Print Compressor Calculations - Printout of Compressor Calculations.

Print AAMS Effectiveness - Printout of how effective AAMS is.

Print Mastering Document - Printout of the last Mastering Document.

Print All Charts - Printout of All Charts.

# AAMS V3 Mastering Document

The mastering document is supplied with every master AAMS will output into a directory and is in TXT MSWORD format. It will show the AAMS Analyzer Suggestion and when processing is done towards a finished Audio Master, what settings were applied on the audio file. This can be handy as documentation and is written alongside the original audio file.

AAMS Auto Audio Mastering System - Mastering Document (Example)

Below is an example of an AAMS Mastering Document :

Source File : example audio file.aam

Reference File : Mastering\_RMS.aam

## Equalizer Suggestion - Settings

- (1) Freq. : 10 Hz M : -26,6 dB L : -26,6 dB R : -26,6 dB
- (2) Freq. : 18 Hz M : -17,3 dB L : -17,3 dB R : -17,3 dB
- (3) Freq. : 27 Hz M : -11,1 dB L : -11,1 dB R : -11,1 dB
- (4) Freq. : 36 Hz M : -14,5 dB L : -14,6 dB R : -14,5 dB
- (5) Freq. : 46 Hz M : -6,9 dB L : -6,9 dB R : -6,9 dB
- (6) Freq. : 56 Hz M : -7,2 dB L : -7,2 dB R : -7,2 dB
- (7) Freq. : 67 Hz M : -9,0 dB L : -8,9 dB R : -9,1 dB
- (8) Freq. : 78 Hz M : -8,1 dB L : -8,0 dB R : -8,1 dB
- (9) Freq. : 90 Hz M : -3,1 dB L : -3,0 dB R : -3,1 dB
- (10) Freq. : 102 Hz M : -0,5 dB L : -0,5 dB R : -0,5 dB
- (11) Freq. : 115 Hz M : -3,3 dB L : -3,3 dB R : -3,3 dB
- (12) Freq. : 128 Hz M : -4,7 dB L : -4,8 dB R : -4,7 dB
- (13) Freq. : 142 Hz M : -5,9 dB L : -6,0 dB R : -5,8 dB
- (14) Freq. : 157 Hz M : 0,3 dB L : 0,3 dB R : 0,4 dB
- (15) Freq. : 173 Hz M : 3,3 dB L : 3,3 dB R : 3,4 dB
- (16) Freq. : 189 Hz M : 3,1 dB L : 3,1 dB R : 3,0 dB
- (17) Freq. : 206 Hz M : 1,4 dB L : 1,3 dB R : 1,4 dB
- (18) Freq. : 224 Hz M : 3,0 dB L : 2,8 dB R : 3,1 dB
- (19) Freq. : 243 Hz M : 4,5 dB L : 4,0 dB R : 5,1 dB
- (20) Freq. : 263 Hz M : 9,2 dB L : 9,1 dB R : 9,3 dB
- (21) Freq. : 284 Hz M : 7,8 dB L : 8,1 dB R : 7,5 dB
- (22) Freq. : 306 Hz M : 7,9 dB L : 8,0 dB R : 7,8 dB
- (23) Freq. : 329 Hz M : 9,6 dB L : 9,7 dB R : 9,6 dB
- (24) Freq. : 353 Hz M : 7,8 dB L : 7,8 dB R : 7,7 dB
- (25) Freq. : 379 Hz M : 3,6 dB L : 3,6 dB R : 3,6 dB
- (26) Freq. : 405 Hz M : 4,7 dB L : 4,1 dB R : 5,3 dB
- (27) Freq. : 433 Hz M : 7,2 dB L : 6,7 dB R : 7,8 dB
- (28) Freq. : 462 Hz M : 6,0 dB L : 6,3 dB R : 5,8 dB
- (29) Freq. : 493 Hz M : 9,1 dB L : 9,4 dB R : 8,8 dB
- (30) Freq. : 525 Hz M : 10,9 dB L : 10,7 dB R : 11,1 dB
- (31) Freq. : 559 Hz M : 9,9 dB L : 9,9 dB R : 10,0 dB
- (32) Freq. : 594 Hz M : 9,5 dB L : 9,3 dB R : 9,7 dB
- (33) Freq. : 632 Hz M : 9,3 dB L : 9,2 dB R : 9,4 dB
- (34) Freq. : 670 Hz M : 13,0 dB L : 13,0 dB R : 13,0 dB
- (35) Freq. : 712 Hz M : 10,7 dB L : 10,4 dB R : 10,9 dB
- (36) Freq. : 755 Hz M : 9,7 dB L : 9,8 dB R : 9,7 dB
- (37) Freq. : 801 Hz M : 13,0 dB L : 13,0 dB R : 12,9 dB
- (38) Freq. : 847 Hz M : 11,7 dB L : 11,8 dB R : 11,7 dB
- (39) Freq. : 898 Hz M : 10,7 dB L : 10,6 dB R : 10,7 dB
- (40) Freq. : 949 Hz M : 7,5 dB L : 7,5 dB R : 7,4 dB
- (41) Freq. : 1005 Hz M : 9,2 dB L : 9,2 dB R : 9,2 dB
- (42) Freq. : 1062 Hz M : 8,3 dB L : 8,2 dB R : 8,3 dB
- (43) Freq. : 1124 Hz M : 4,7 dB L : 4,7 dB R : 4,8 dB
- (44) Freq. : 1186 Hz M : 5,2 dB L : 5,3 dB R : 5,2 dB
- (45) Freq. : 1254 Hz M : 4,3 dB L : 4,4 dB R : 4,3 dB
- (46) Freq. : 1322 Hz M : 3,7 dB L : 3,7 dB R : 3,8 dB
- (47) Freq. : 1379 Hz M : 2,8 dB L : 2,7 dB R : 2,8 dB
- (48) Freq. : 1472 Hz M : 0,4 dB L : 0,4 dB R : 0,4 dB
- (49) Freq. : 1555 Hz M : 0,9 dB L : 0,8 dB R : 0,9 dB
- (50) Freq. : 1638 Hz M : 2,1 dB L : 2,1 dB R : 2,1 dB

(51) Freq. : 1729 Hz M : 2,7 dB L : 2,7 dB R : 2,7 dB  
(52) Freq. : 1820 Hz M : 1,6 dB L : 1,5 dB R : 1,7 dB  
(53) Freq. : 1920 Hz M : 2,4 dB L : 2,4 dB R : 2,5 dB  
(54) Freq. : 2021 Hz M : 5,0 dB L : 5,0 dB R : 5,0 dB  
(55) Freq. : 2132 Hz M : 5,2 dB L : 5,3 dB R : 5,2 dB  
(56) Freq. : 2243 Hz M : 5,4 dB L : 5,4 dB R : 5,3 dB  
(57) Freq. : 2364 Hz M : 5,0 dB L : 5,0 dB R : 5,0 dB  
(58) Freq. : 2486 Hz M : 4,6 dB L : 4,5 dB R : 4,6 dB  
(59) Freq. : 2620 Hz M : 5,3 dB L : 5,2 dB R : 5,3 dB  
(60) Freq. : 2755 Hz M : 6,5 dB L : 6,5 dB R : 6,4 dB  
(61) Freq. : 2903 Hz M : 6,3 dB L : 6,3 dB R : 6,3 dB  
(62) Freq. : 3051 Hz M : 5,6 dB L : 5,6 dB R : 5,6 dB  
(63) Freq. : 3214 Hz M : 5,9 dB L : 5,9 dB R : 6,0 dB  
(64) Freq. : 3377 Hz M : 5,9 dB L : 5,9 dB R : 6,0 dB  
(65) Freq. : 3556 Hz M : 6,7 dB L : 6,7 dB R : 6,7 dB  
(66) Freq. : 3736 Hz M : 5,1 dB L : 5,0 dB R : 5,1 dB  
(67) Freq. : 3933 Hz M : 4,6 dB L : 4,5 dB R : 4,7 dB  
(68) Freq. : 4131 Hz M : 3,8 dB L : 3,8 dB R : 3,9 dB  
(69) Freq. : 4349 Hz M : 3,0 dB L : 3,0 dB R : 3,0 dB  
(70) Freq. : 4567 Hz M : 3,9 dB L : 3,9 dB R : 3,8 dB  
(71) Freq. : 4806 Hz M : 4,3 dB L : 4,3 dB R : 4,3 dB  
(72) Freq. : 5046 Hz M : 2,9 dB L : 2,9 dB R : 2,9 dB  
(73) Freq. : 5310 Hz M : 2,3 dB L : 2,2 dB R : 2,3 dB  
(74) Freq. : 5575 Hz M : 0,8 dB L : 0,8 dB R : 0,8 dB  
(75) Freq. : 5866 Hz M : 1,3 dB L : 1,3 dB R : 1,2 dB  
(76) Freq. : 6157 Hz M : 2,5 dB L : 2,4 dB R : 2,5 dB  
(77) Freq. : 6478 Hz M : 3,0 dB L : 3,0 dB R : 3,1 dB  
(78) Freq. : 6799 Hz M : 2,5 dB L : 2,5 dB R : 2,5 dB  
(79) Freq. : 7152 Hz M : 3,5 dB L : 3,5 dB R : 3,5 dB  
(80) Freq. : 7505 Hz M : 4,2 dB L : 4,2 dB R : 4,2 dB  
(81) Freq. : 7894 Hz M : 4,5 dB L : 4,5 dB R : 4,5 dB  
(82) Freq. : 8283 Hz M : 5,2 dB L : 5,2 dB R : 5,2 dB  
(83) Freq. : 8712 Hz M : 5,0 dB L : 4,9 dB R : 5,0 dB  
(84) Freq. : 9141 Hz M : 2,8 dB L : 2,8 dB R : 2,9 dB  
(85) Freq. : 9613 Hz M : 2,4 dB L : 2,4 dB R : 2,4 dB  
(86) Freq. : 10085 Hz M : 2,2 dB L : 2,1 dB R : 2,2 dB  
(87) Freq. : 10605 Hz M : 1,8 dB L : 1,7 dB R : 1,9 dB  
(88) Freq. : 11125 Hz M : 1,5 dB L : 1,4 dB R : 1,5 dB  
(89) Freq. : 11698 Hz M : 2,7 dB L : 2,6 dB R : 2,8 dB  
(90) Freq. : 12271 Hz M : 3,5 dB L : 3,3 dB R : 3,6 dB  
(91) Freq. : 12902 Hz M : 2,8 dB L : 2,7 dB R : 3,0 dB  
(92) Freq. : 13533 Hz M : 3,2 dB L : 3,1 dB R : 3,3 dB  
(93) Freq. : 14228 Hz M : 3,6 dB L : 3,6 dB R : 3,5 dB  
(94) Freq. : 14924 Hz M : 5,1 dB L : 5,2 dB R : 5,0 dB  
(95) Freq. : 15689 Hz M : 5,0 dB L : 5,1 dB R : 4,8 dB  
(96) Freq. : 16455 Hz M : 2,9 dB L : 2,9 dB R : 2,9 dB  
(97) Freq. : 17299 Hz M : 2,2 dB L : 2,1 dB R : 2,3 dB  
(98) Freq. : 18143 Hz M : 1,5 dB L : 1,6 dB R : 1,4 dB  
(99) Freq. : 19046 Hz M : 4,0 dB L : 4,0 dB R : 4,0 dB  
(100) Freq. : 20000 Hz M : 7,2 dB L : 7,1 dB R : 7,3 dB

#### Compressor Suggestion - Settings

Compressor Band : 1  
Start Frequency : 5,3 Hz  
End Frequency : 92,1 Hz  
Compression M : 0,3 dB  
Compression Left : 0,4 dB  
Compression Right : 0,3 dB

Compressor Band : 2  
Start Frequency : 92,1 Hz  
End Frequency : 504,1 Hz  
Compression M : 1,0 dB  
Compression Left : 0,9 dB  
Compression Right : 1,1 dB

Compressor Band : 3  
Start Frequency : 504,1 Hz  
End Frequency : 1008,2 Hz  
Compression M : 1,2 dB  
Compression Left : 1,2 dB  
Compression Right : 1,2 dB

Compressor Band : 4  
Start Frequency : 1008,2 Hz  
End Frequency : 2000,0 Hz  
Compression M : 1,2 dB  
Compression Left : 1,2 dB  
Compression Right : 1,2 dB

Compressor Band : 5  
Start Frequency : 2000,0 Hz  
End Frequency : 4000,5 Hz  
Compression M : 2,4 dB  
Compression Left : 2,4 dB  
Compression Right : 2,3 dB

Compressor Band : 6  
Start Frequency : 4000,5 Hz  
End Frequency : 8001,7 Hz  
Compression M : 1,6 dB  
Compression Left : 1,6 dB  
Compression Right : 1,7 dB

Compressor Band : 7  
Start Frequency : 8001,7 Hz  
End Frequency : 12089,1 Hz  
Compression M : 3,5 dB  
Compression Left : 3,5 dB  
Compression Right : 3,5 dB

Compressor Band : 8  
Start Frequency : 12089,1 Hz  
End Frequency : 20000,0 Hz  
Compression M : 3,6 dB  
Compression Left : 3,7 dB  
Compression Right : 3,6 dB

#### DSP-EQ Results

Fader End Volume L : -3,4 dB  
Fader End Volume R : -3,4 dB

#### DSP-Compressor Results

Hunting Repeats : 4 / 10

Compressor band : 1  
Start Frequency : 5,3 Hz  
End Frequency : 92,1 Hz  
Suggestion Mono : 0,3 dB

Suggestion Left : 0,4 dB  
Measured Left : -0,4 dB  
Differences Left : 0,0 dB  
Threshold Left : -3,5 dB  
AGC Correct Left : OK.

Suggestion Right : 0,3 dB  
Measured Right : -0,3 dB  
Differences Right : 0,0 dB

Threshold Right : -3,5 dB  
AGC Correct Right : OK.

Compressor band : 2  
Start Frequency : 92,1 Hz  
End Frequency : 504,1 Hz  
Suggestion Mono : 1,0 dB

Suggestion Left : 0,9 dB  
Measured Left : -0,9 dB  
Differences Left : 0,0 dB  
Threshold Left : -4,1 dB  
AGC Correct Left : OK.

Suggestion Right : 1,1 dB  
Measured Right : -1,1 dB  
Differences Right : 0,0 dB  
Threshold Right : -4,1 dB  
AGC Correct Right : OK.

Compressor band : 3  
Start Frequency : 504,1 Hz  
End Frequency : 1008,2 Hz  
Suggestion Mono : 1,2 dB

Suggestion Left : 1,2 dB  
Measured Left : -1,2 dB  
Differences Left : 0,0 dB  
Threshold Left : -4,9 dB  
AGC Correct Left : OK.

Suggestion Right : 1,2 dB  
Measured Right : -1,2 dB  
Differences Right : 0,0 dB  
Threshold Right : -4,9 dB  
AGC Correct Right : OK.

Compressor band : 4  
Start Frequency : 1008,2 Hz  
End Frequency : 2000,0 Hz  
Suggestion Mono : 1,2 dB

Suggestion Left : 1,2 dB  
Measured Left : -1,2 dB  
Differences Left : 0,0 dB  
Threshold Left : -5,0 dB  
AGC Correct Left : OK.

Suggestion Right : 1,2 dB  
Measured Right : -1,2 dB  
Differences Right : 0,0 dB  
Threshold Right : -5,0 dB  
AGC Correct Right : OK.

Compressor band : 5  
Start Frequency : 2000,0 Hz  
End Frequency : 4000,5 Hz  
Suggestion Mono : 2,4 dB

Suggestion Left : 2,4 dB  
Measured Left : -2,4 dB  
Differences Left : 0,0 dB

Threshold Left : -6,6 dB  
AGC Correct Left : OK.

Suggestion Right : 2,3 dB  
Measured Right : -2,3 dB  
Differences Right : 0,0 dB  
Threshold Right : -6,6 dB  
AGC Correct Right : OK.

Compressor band : 6  
Start Frequency : 4000,5 Hz  
End Frequency : 8001,7 Hz  
Suggestion Mono : 1,6 dB

Suggestion Left : 1,6 dB  
Measured Left : -1,6 dB  
Differences Left : 0,0 dB  
Threshold Left : -5,8 dB  
AGC Correct Left : OK.

Suggestion Right : 1,7 dB  
Measured Right : -1,7 dB  
Differences Right : 0,0 dB  
Threshold Right : -5,8 dB  
AGC Correct Right : OK.

Compressor band : 7  
Start Frequency : 8001,7 Hz  
End Frequency : 12089,1 Hz  
Suggestion Mono : 3,5 dB

Suggestion Left : 3,5 dB  
Measured Left : -3,5 dB  
Differences Left : 0,0 dB  
Threshold Left : -6,7 dB  
AGC Correct Left : OK.

Suggestion Right : 3,5 dB  
Measured Right : -3,5 dB  
Differences Right : 0,0 dB  
Threshold Right : -6,7 dB  
AGC Correct Right : OK.

Compressor band : 8  
Start Frequency : 12089,1 Hz  
End Frequency : 20000,0 Hz  
Suggestion Mono : 3,6 dB

Suggestion Left : 3,7 dB  
Measured Left : -3,7 dB  
Differences Left : 0,0 dB  
Threshold Left : -6,2 dB  
AGC Correct Left : OK.

Suggestion Right : 3,6 dB  
Measured Right : -3,6 dB  
Differences Right : 0,0 dB  
Threshold Right : -6,2 dB  
AGC Correct Right : OK.

DSP-Compressor AGC Status

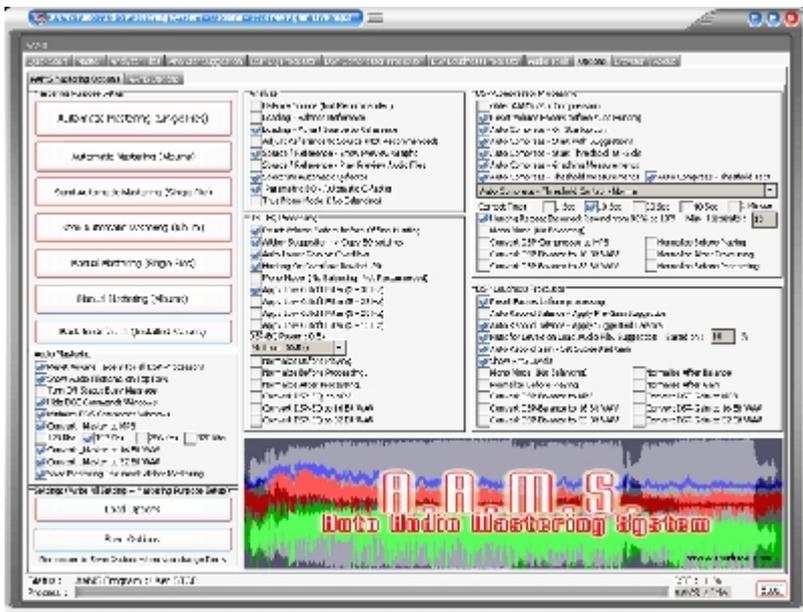
All AGC Correct!

Fader End Volume : 0.00 dB  
Fader End Balance : 0.00 dB

DSP-Loudness Results

Master End Balance : 0,00 dB  
Master End Loudness : 0,21 dB  
DSP-Loudness Results

Master End Balance : 0,00 dB  
Master End Loudness : 0,04 dB



# AAMS Mastering Options

## On Program Startup

### Startup - Create Desktop Icon

Creates an icon for AAMS on your desktop. This icon is also created by installation of AAMS. When you double click on the AAMS Icon on your desktop the AAMS Software will start.

### Create Startup Icon

Creates an icon for AAMS in the Start Menu. This icon is created at installation. When you click on the AAMS Windows Menu item the AAMS Software will start.

## AAMS Options

### Show Status Messages in Status tab

Standard to ON. Shows the status messages in AAMS Status Tab. The status messages are mainly to indicate AAMS progress. And serves as a purpose for debugging.

### Save Processor Time while Mastering is Busy

Standard to ON. This reduces a bit of processing power that is needed for playback, but not needed while AAMS is mastering. Therefore reduces processor time when AAMS is mastering.

### While AAMS is Mastering, follow Display and Tabs

While AAMS is Mastering, the display will follow the Processing by visually see the Tab that AAMS is busy with processing. Standard is ON.

### Save differences between Source and Reference

This Saves the EQ Suggestions from the loaded Source and Reference in an \*.aam file.

### Load default ISO226 EQ Spectrum

Load the EQ Suggestions from the AAMS main folder EQ.aam. This is the ISO226 Fletcher curve (AAMS Loudness Curves) for human hearing. Do not change the EQ.aam file unless you know what you are doing.

## AAMS Display Visual Skin Colors

The user can choose a different skin file by clicking the button and choosing a skin file for AAMS. This will change the looks and feel of AAMS. Standard is AAMS3.ssk.



## Audio Mastering and Processing

### Reset Volume Faders for all DSP-Processors

By default ON. This feature ensures by start of processing that all faders are reset to initial values. So it resets all faders to standard AAMS settings again before each mastering start. If you touched the faders, they will be reset before starting processing. You can turn this feature OFF when you are using manual mastering (nut don't turn this to Off when you don't know what you are doing, it is not recommended).

### Show Audio Filename on Top Row

Shows the audio filename on the top of AAMS Auto Audio Mastering System and extends the text with the audio filename you have loaded or the filename AAMS is busy with mastering.

### Turn Off Status Busy Message

Turns the busy message Off (not recommended).

### Hide DOS Commands Windows

Cannot be changed.

### Minimize DOS Commands Windows

Cannot be changed.

## AAMS Audio Processing DSP Audio Output File(s)

### Convert DSP EQ to MP3

When set and AAMS is mastering or you use DSP-EQ to record (output files), the recording audio file will be saved as MP3 file.

### Convert DSP EQ to 16 Bit WAV

When set and AAMS is mastering or you use DSP-EQ to record (output files), the recording audio file will be saved as WAV format 16 bit file.

### Convert DSP EQ to 32 Bit Float WAV

When set and AAMS is mastering or you use DSP-EQ to record (output files), the recording audio file will be saved as WAV format 32 bit float file.

### Convert DSP Compressor to MP3

When set and AAMS is mastering or you use DSP-Compressor to record (output files), the recording audio file will be saved as MP3 file.

### Convert DSP Compressor to 16 Bit WAV

When set and AAMS is mastering or you use DSP-Compressor to record (output files), the recording audio file will be saved as WAV format 16 bit file.

### Convert DSP Compressor to 32 Bit Float WAV

When set and AAMS is mastering or you use DSP-Compressor to record (output files), the recording audio file will be saved as WAV format 32 bit float file.

### Convert DSP Loudness Gain to MP3

When set and AAMS is mastering or you use DSP-Loudness Gain to record (output files), the recording audio file will be saved as MP3 file.

### Convert DSP Loudness Gain to 16 Bit WAV

When set and AAMS is mastering or you use DSP-Loudness Gain to record (output files), the recording audio file will be saved as WAV format 16 bit file.

### Convert DSP Loudness to 32 Bit Float WAV

When set and AAMS is mastering or you use DSP-Loudness to Gain record (output files), the recording audio file will be saved as WAV format 32 bit float file.

### Convert DSP Loudness Balance to MP3

When set and AAMS is mastering or you use DSP-Loudness to Balance record (output files), the recording audio file will be saved as MP3 file.

### Convert DSP Loudness Balance to 16 Bit WAV

When set and AAMS is mastering or you use DSP-Loudness to Balance record (output files), the recording audio file will be saved as WAV format 16 bit file.

### Convert DSP Loudness Balance to 32 Bit Float WAV

When set and AAMS is mastering or you use DSP-Loudness to Balance record (output files), the recording audio file will be saved as WAV format 32 bit float file.

### AAMS Audio Mastering Audio Output File(s)

#### Save Mastering File(s) with Reference Name

This will write the Reference Name chosen behind the Audio Filename of each mastered outcome.

By this why you can find in the AAMS Audio Mastered files will have the reference name as extension text.

So you know by what reference the audio master has been mastered with by AAMS.

#### Convert AAMS Mastered Audio File to Mp3

This will output an MP3 file just alike the WAV file as output file written by AAMS Mastering. Standard turned ON and with 192Kbs as setting.

MP3 Lame bitrates can be set 96,128,196,256,320 or 512 Kbps.

#### Convert \_Master to 16bit Wav

The AAMS mastered output file is standard 16bit Integer 44.1khz WAV file format.

This is CD Quality format.

#### Convert \_Master to 32bit Wav

The AAMS mastered output file is standard 32bit Float 44.1khz WAV file format.

This is a better resolution format.

#### Save Mastering Document after Mastering

By default ON. This feature will create a full mastering document (\*.doc) in the directory were AAMS is processing your audio files. This document can tell you all settings AAMS used while mastering your track. The document is saved alongside your original file in the same directory. This document can be used for learning and mixing / mastering purposes. Also this document tells you the mastering end results for all DSP processing Features of AAMS. When not needed, you can turn this feature OFF.



# Mastering Purpose Setup

There are 7 buttons to choose from, AAMS will setup itself to according settings. Instead of fiddling with AAMS separate options, you can choose AAMS Settings for Mastering Purposes directly by clicking on one of these 7 buttons and saving the options. The mastering purposes can be different for a user, because for normal mastering of 1 single track or mastering for an full album or collection. This is shown as (Single Files) or (Album) in the buttons name. By default AAMS is setup for Full Automatic Mastering for Single Files (without any user interference or control over AAMS suggestions or processing).

## Back to defaults (Installed Values)

Will turn the whole AAMS Options towards original basic settings for AAMS Mastering. The basic settings are for Auto Mastering Features and Single File Automatic Mastering. This is a standard setup for AAMS as it was installed. Use ' Back to defaults' when you are not sure anymore and you changed settings in AAMS options. AAMS will return to original settings. Use Save Options to write the options file and you are back to AAMS defaults at each startup of AAMS. Whilst you do not change settings afterwards, you can revert to the standard setup by clicking Back to Defaults and then Save Options (Buttons).

## Automatic Mastering (Single File)

This button will setup AAMS for full automatic mastering as intended (as by AAMS installation). Use this setting for each audio file to be corrected and mastered by AAMS for full best sound possible (on all speaker systems). Single Files means single tracks that do not need coherence between them, because you want then to be mastered as best as AAMS can. This Single File mastering setup can be good for Audio that spread on the internet or streaming services. Mostly as MP3 or some kind of packed audio data. Also it is a good setup for audio collections of MP3 files to be remastered (like using for Batch Mastering Multiple files at once). As long as you understand it is Full AAMS mastering and for Single File(s). Use Save Options to write these options settings.

## Automatic Mastering (Albums)

This button will setup AAMS for full automatic mastering as intended for Albums or Collections. This setting is for when you are mastering for Albums (sets of single tracks that need coherence between each other as a whole. Mostly an Album will explain much with 16 tracks but released by a single artist or band, DJ or performing act. The main thing here is that AAMS will Analyze and take all the tracks inside the collection or album, and master with an overall reference in mind. So AAMS will master each track as best, but within coherence of the Album. That is a bit different then Mastering for Single Files. When you need the same processing to be done by AAMS on a set of audio files that have the same purpose (they are forming an Album, they are common to each other), use this setting. Use Save Options to write these options settings

## Semi-Automatic Mastering (Single File)

This button will setup AAMS for semi-automatic mastering, use this setting for each audio file to be correct for full best sound. Use this setting for each audio file to be corrected and mastered by AAMS for full best sound possible (on all speaker systems). Single Files means single tracks that do not need coherence between them, because you want then to be mastered as best as AAMS can. This Single File mastering setup can be good for Audio that spread on the internet or streaming services. Mostly as MP3 or some kind of packed audio data. Also it is a good setup for audio collections of MP3 files to be remastered (like using for Batch Mastering Multiple files at once). The Real-time Analyzer is now turned ON for DSP-EQ and DSP-Compressor. These give the user some more input on AAMS Analyzer, DSP-EQ and DSP-Compressor visualization when playing audio files and to adjust AAMS parameters. Use Save Options to write these options settings.

## Semi-Automatic Mastering (Album)

This button will setup AAMS for semi-automatic mastering. This setting is for when you are mastering for Albums (sets of single tracks that need coherence between each other as a whole. Mostly an Album will explain much with 16 tracks but released by a single artist or band, DJ or performing act. The main thing here is that AAMS will take all the tracks inside the collection or album, and master with an overall reference in mind. So AAMS will master each track as best, but within coherence of the Album. When you need the same processing to be done by AAMS on a set of audio files that have the same purpose (they are forming an Album), use this setting. The Real-time Analyzer is now turned ON for DSP-EQ and DSP-Compressor. These give the user some more input on AAMS Analyzer, DSP-EQ and DSP-Compressor visualization when playing audio files and to adjust AAMS parameters. The output files of AAMS Mastering becomes much more by adding in-between files that do come from DSP-EQ, DSP-Compressor and DSP-Balancing and DSP-Loudness. Therefore the user can have access to all files that AAMS can save including the in-between files (in between AAMS processing) and the Mastered Outcome. Use Save Options to write these options settings.

## Manual Mastering (Single File)

This button will setup AAMS for manual mastering Single Files, use this setting for each audio file to be correct for full best sound. The user is expected to know about audio mastering, but the AAMS software will still be helping by Mastering or doing suggestions. The user is free to setup AAMS and adjust parameters. Mostly the user is recommended to use DSP-EQ Recording, DSP-Compressor Recording and DSP-Balance and DSP-Loudness Recording. These are 3 steps that complete an audio mastering inside AAMS Software. But the user can still use Automatic Mastering functions of AAMS, even do a complete full automatic mastering. The Real-time Analyzer is now turned ON for DSP-EQ and DSP-Compressor. These give the user some more input on AAMS Analyzer, DSP-EQ and DSP-Compressor visualization when playing audio files and to adjust AAMS parameters. The output files of AAMS Mastering becomes much more by adding in-between files that do come from DSP-EQ, DSP-Compressor

and DSP-Balancing and DSP-Loudness. Therefore the user can have access to all files that AAMS can save including the in-between files (in between AAMS processing) and the Mastered Outcome. Use Save Options to write these options settings.

#### Manual Mastering (Album)

This button will setup AAMS for manual mastering for Albums. When you need the same processing to be done by AAMS on a set of audio files that have the same purpose (they are forming an Album), use this setting. The user is expected to know about audio mastering, but the AAMS software will still be helping by Mastering or doing suggestions. The user is free to setup AAMS and adjust parameters. Mostly the user is recommended to use DSP-EQ Recording, DSP-Compressor Recording and DSP-Balance and DSP-Loudness Recording. These are 3 steps that complete an audio mastering inside AAMS Software. But the user can still use Automatic Mastering functions of AAMS, even do a complete full automatic mastering. The output files of AAMS Mastering becomes much more by adding in-between files that do come from DSP-EQ, DSP-Compressor and DSP-Balancing and DSP-Loudness. Therefore the user can have access to all files that AAMS can save including the in-between files (in between AAMS processing) and the Mastered Outcome. The Real-time Analyzer is now turned ON for DSP-EQ and DSP-Compressor. These give the user some more input on AAMS Analyzer, DSP-EQ and DSP-Compressor visualization when playing audio files and to adjust AAMS parameters. Use Save Options to write these options settings.



## Settings (Write All Settings + Mastering Purpose Setup)

### Load Options

Loads options settings from disk. Reloads the AAMS.INA file and restores the options. This feature can be used when you need to reset AAMS options.

### Save Options

Saves options settings to disk. Saves all options in the AAMS.INA file. This feature must be used when you changed any option as mentioned above. You can restore AAMS defaults in the preferences tab.

### Back To Defaults

Initialize Options to default settings.

### AAMS Program Options

The Program path, Program name and Windows Path list directories that cannot be changed.

### Check Windows Version

Allows the Windows Version number to shown. This feature is for the user and debugging purposes.

### Show Program Path

Shows the AAMS directory where AAMS is working in / from (as default working directory).

### Turn Off Monitor

Turn Off the Monitor (don't try if you cannot turn your monitor On again!).

### Turn On Monitor

Turns the Monitor Back On.

### Screensaver On

Runs the screensaver from Windows.

### Screensaver Off

Turn the screensaver Off.

### Soundcard

AAMS Internal processing do not need a soundcard installed on your computer, though the soundcard is only needed for playback. This sets the default playback soundcard for AAMS. AAMS does all processing inside the AAMS program. The soundcard is only needed to play audio and to listen. The availability of a soundcard is not needed, AAMS does all processing internally. Button - Reset Soundcard.

### Internet Connection

The internet is only used for seeking AAMS Updates. No user info or other info is transmitted or send, the website [www.curioza.com](http://www.curioza.com) is checked for AAMS Higher versions or Updates. If so it will state here 'AAMS Updates is Online' and that Winsock is Enabled, then you are online. Show if you have internet in Windows and if it is working correctly. This is a check that AAMS can download updates.

### Check for AAMS Updates

Checks for AAMS updates (newer versions available from [www.curioza.com](http://www.curioza.com)). If so AAMS will ask you to download. Most likely the AAMS.zip file will be placed on your Windows Desktop.

### Check Internet Connection

Checks the internet connection of your Windows again.

### Memory Readout

For debugging purposes, the author or software support can ask you to turn on this option. Mainly the user does not have to turn on this feature when not asked for. This feature measures memory and file handles while aams is processing. The log file will be save to disk, for later use by software support or debugging purposes. This is only needed for debugging sessions of AAMS. The user has no gain by turning this ON. Rather let it stay Off (unchecked). But however for debugging and problem finding of AAMS support, the user can be asked to turn this On.

## Processor Information

Shows the Processor of your computer, the info readout of the processor name and brand, id, etc. The last row AAMS Calculations and DSP system (64bits or 32bits) decides the calculation density for AAMS.



## Settings, Save Options

Saves all options in the AAMS.INA file. This feature must be used when you changed any option as mentioned above. You can restore AAMS defaults in the preferences tab.

## Settings, Load Options

Reloads the AAMS.INA file and restores the options. This feature can be used when you need to reset AAMS options.

## Back to Defaults

Resets AAMS to basic installation defaults.

Refresh, refreshes the screen and basic processing functions.

Stop All Processing, this is the button to hit when you need AAMS to stop what it is processing or doing. AAMS will stop or be halted. If this is needed (hitting the Stop button repeatedly) then you may want to restart AAMS also to be in its default state of startup again.

## DSP-Processing Options

Further setups and options are available in DSP-EQ, DSP-Compress

# The AAMS V3 Reference Style Database

The AAMS V3 Reference Database is an important part of AAMS software.

The reference style a user can choose is the way you want your tracks to sound alike.

AAMS works with a Source file (your audio) and a Reference File (out of the Database of Reference Styles).

AAMS does compare source against reference. You can also create new references out of the database or out of analyzed tracks, albums and other audio. The reference database is updated and contains most of successful and many more quality music references styles. The older AAMS V2 database is also installed with AAMS V3. Watch the video for instructions how to use the Reference's and also to create your own presets.

## **The AAMS V3 Reference Style Database**

The Reference Style Database of AAMS version 3 is completely and newly written. We have AAMS Analyzed about 38.000 Tracks of Music from different Genres and Styles. From everywhere over the world, for you to compare your music against. Your own audio material is called a Source. What you compare your source with is called a Reference. So what AAMS Software Analyzer does is compare your music and creates Suggestions from making it sound as good. Then AAMS will master your music accordingly!

## **Directories and Files**

The main function of the Reference Style Database is to give the user a readymade preset database of musical styles to compare and choose from. These References are specially crafted analysis made by interpreting musical styles and contain spectrum and loudness functions that AAMS Software can understand. As a Source is an \*.aam file. A Reference is also an \*.aam file (mostly an @ is used in the filename for references). The Style or Reference Database is installed with AAMS, usually in C:Program FilesAAMSAAMS Files References or C:Program Files (x86)AAMSAAMS Files References. Inside this directory are all RMS files and they are suitable for most mastering purposes. The full database is in the following directory C:Program FilesAAMSAAMS Files References Reference Database.

**OLD : Directory with AAMS V2.0 and AAMS V1.0 Reference Database files**

**V3 Mastering : Directory with AAMS V3.0 Reference Database files (for AAMS Mastering).**

**V3 Mixing : Directory with AAMS V3.0 Reference Mixing Files (for Mixing etc).**

## **The AAMS V3 Main Mastering Reference Database Files**

RMS files explained : The main starting References for Beginners and for All Mastering functions that are general. If you do not know what reference to choose but know the genre. RMS means **\*\*root mean square\*\***

Found in the directory : V3 Mastering/1 RMS Mastering

@AAMS Mastering\_RMS – The main starting reference for all beginners and lazy users.

## **Different Genres RMS Styles :**

@Acapella\_RMS.aam

@Accoustic\_RMS.aam

@Alternative\_RMS.aam

@Asian\_RMS.aam

@Ballad\_RMS.aam

@Blues\_RMS.aam

@Bollywood\_RMS.aam

@Boyband\_RMS.aam  
@@Children\_RMS.aam  
@Christmass\_RMS.aam  
@Classical\_RMS.aam  
@Commercials\_RMS.aam  
@Conferences\_RMS.aam  
@Countryl\_RMS.aam  
@Disco\_RMS.aam  
@Dubstep\_RMS.aam  
@EasyListening\_RMS.aam  
@EDM\_RMS.aam  
@Electronic\_RMS.aam  
@Fitness\_RMS.aam  
@Funk\_RMS.aam  
@Girlband\_RMS.aam  
@Gospel\_RMS.aam  
@Holiday\_RMS.aam  
@Hornsband\_RMS.aam  
@House\_RMS.aam  
@Indie\_RMS.aam  
@Industrial\_RMS.aam  
@Inspirational\_RMS.aam  
@Instrumental\_RMS.aam  
@Jazz\_RMS.aam  
@Karaoke\_RMS.aam  
@Latin\_RMS.aam  
@Live\_RMS.aam  
@Lounge\_RMS.aam  
@Modern\_RMS.aam  
@MovieTheme\_RMS.aam  
@Nederlands\_RMS.aam  
@NewAge\_RMS.aam  
@NewWave\_RMS.aam  
@Opera\_RMS.aam  
@Pop\_RMS.aam  
@Rap\_RMS.aam  
@Reggae\_RMS.aam  
@RNB\_RMS.aam  
@Rock\_RMS.aam  
@SingerSongwriter\_RMS.aam  
@Sinterklaas\_RMS.aam  
@Slow\_RMS.aam  
@Soul\_RMS.aam  
@Soundtrack\_RMS.aam  
@Spanish\_RMS.aam  
@SpokenWord\_RMS.aam  
@StandupComedy\_RMS.aam  
@Vegas\_RMS.aam  
@World\_RMS.aam

## The AAMS V3 Mastering Reference Database Files with differences

### Reference files found in subdirectories : V3 Mastering

@Acapella\_Female.aam  
@Acapella\_House\_Female.aam  
@Acapella\_House\_Male.aam  
@Acapella\_Male.aam  
@Acapella\_Ragga\_Male.aam  
@Acapella\_Rap.aam  
@Acapella\_RMS.aam

@Accoustic.aam  
@Accoustic\_Female.aam  
@Accoustic\_Male.aam  
@Accoustic\_RMS.aam

@Alternative.aam  
@Alternative\_RMS.aam

@Asian\_Female.aam  
@Asian\_Male.aam  
@Asian\_Old.aam  
@Asian\_Pop.aam  
@Asian\_RMS.aam  
@Asian\_Rock.aam

@Ballad\_Female.aam  
@Ballad\_Male.aam  
@Ballad\_RMS.aam

@Blues\_Female.aam  
@Blues\_Male.aam  
@Blues\_Old.aam  
@Blues\_RMS.aam  
@Blues\_Slow.aam

@Bollywood.aam  
@Bollywood\_Dance.aam  
@Bollywood\_Female.aam  
@Bollywood\_Female\_Slow.aam  
@Bollywood\_Male.aam  
@Bollywood\_Male\_Slow.aam  
@Bollywood\_Old.aam  
@Bollywood\_RMS.aam

@Boyband.aam  
@Boyband\_RMS.aam  
@Boyband\_Slow.aam

@Children.aam  
@Children\_Dance.aam  
@Children\_RMS.aam  
@Children\_Slow.aam  
@Christmass.aam  
@Christmass\_Female.aam  
@Christmass\_Male.aam

@Christmass\_Old.aam  
@Christmass\_RMS.aam  
@Classical.aam  
@Classical\_RMS.aam

@Commercials\_Female.aam  
@Commercials\_Male.aam  
@Commercials\_RMS.aam

@Conferences.aam  
@Conferences\_RMS.aam

@Countryl\_RMS.aam  
@Country\_Female.aam  
@Country\_Female\_Slow.aam  
@Country\_Male.aam  
@Country\_Male\_Slow.aam

@Disco\_Female.aam  
@Disco\_Male.aam  
@Disco\_RMS.aam

@Dubstep.aam  
@Dubstep\_Hard.aam  
@Dubstep\_RMS.aam  
@Dubstep\_Slow.aam

@EasyListening\_RMS.aam  
@Easy\_Listening.aam  
@Easy\_Listening\_Female.aam  
@Easy\_Listening\_Male.aam

@Electronic\_Industrial.aam  
@Electronic\_Industrial\_Slow.aam  
@Electronic\_Orchestra.aam  
@Electronic\_Pop\_Female.aam  
@Electronic\_Pop\_Instrumental.aam  
@Electronic\_RMS.aam  
@Electronic\_Rock.aam

@Fitness.aam  
@Fitness\_RMS.aam

@Funk\_Pop.aam  
@Funk\_RMS.aam  
@Funk\_Slow.aam

@Girlband.aam  
@Girlband\_RMS.aam  
@Girlband\_Slow.aam

@Gospel.aam  
@Gospel\_Chairs.aam  
@Gospel\_Dance.aam  
@Gospel\_Female.aam  
@Gospel\_Live.aam  
@Gospel\_Male.aam

@Gospel\_RMS.aam  
@Gospel\_Slow.aam

@Holiday.aam  
@Holiday\_RMS.aam

@Hornsband.aam  
@Hornsband\_RMS.aam

@House\_Atmosphere.aam  
@House\_Breakbeat.aam  
@House\_Club.aam  
@House\_Deep.aam  
@House\_DJ.aam  
@House\_Easy.aam  
@House\_EDM.aam  
@House\_Electro.aam  
@House\_Female.aam  
@House\_Garage.aam  
@House\_Hardcore\_Female.aam  
@House\_Hardcore\_Male.aam  
@House\_HiNRG.aam  
@House\_Jungle.aam  
@House\_Male.aam  
@House\_Rave.aam  
@House\_RMS.aam  
@House\_Techno.aam  
@House\_Trance.aam

@Indie.aam  
@Indie\_RMS.aam  
@Indie\_Slow.aam

@Industrial.aam  
@Industrial\_RMS.aam

@Inspirational.aam  
@Inspirational\_Dance.aam  
@Inspirational\_RMS.aam

@Instrumental.aam  
@Instrumental\_RMS.aam

@Jazz.aam  
@Jazz\_Best.aam  
@Jazz\_BlueNote.aam  
@Jazz\_Lovers.aam  
@Jazz\_Miles.aam  
@Jazz\_RMS.aam  
@Jazz\_Sax.aam  
@Jazz\_Soul.aam

@Karaoke.aam  
@Karaoke\_RMS.aam

@Latin.aam  
@Latin\_Dance.aam

@Latin\_RMS.aam  
@Latin\_Slow.aam

@Live\_Pop\_Rock.aam  
@Live\_RMS.aam  
@Live\_Rock.aam  
@Live\_Rock\_Ballad.aam

@Lounge.aam  
@Lounge\_Atmosphere.aam  
@Lounge\_RMS.aam  
@Lounge\_Sax.aam

@Modern.aam  
@Modern\_RMS.aam

@MovieTheme\_RMS.aam  
@Movie\_Orchestra.aam  
@Movie\_Theme.aam

@Nederlands.aam  
@Nederlands\_RMS.aam

@NewAge\_Female.aam  
@NewAge\_Female\_Slow.aam  
@NewAge\_Male.aam  
@NewAge\_Male\_Slow.aam  
@NewAge\_RMS.aam

@NewWave\_Female.aam  
@NewWave\_Female\_Slow.aam  
@NewWave\_GuitarBand.aam  
@NewWave\_Male.aam  
@NewWave\_Male\_Slow.aam  
@NewWave\_RMS.aam  
@NewWave\_Slow.aam

@Opera.aam  
@Opera\_RMS.aam

@Pop\_Female.aam  
@Pop\_Female\_Slow.aam  
@Pop\_Male.aam  
@Pop\_Male\_Slow.aam  
@Pop\_RMS.aam  
@Pop\_Rock.aam

@Rap\_Biggie.aam  
@Rap\_Club.aam  
@Rap\_Disco.aam  
@Rap\_Dutch.aam  
@Rap\_Emi.aam  
@Rap\_Female.aam  
@Rap\_Female\_Slow.aam  
@Rap\_Hardstyle.aam  
@Rap\_Male.aam  
@Rap\_Male\_Slow.aam

@Rap\_OldSkool.aam  
@Rap\_Pop.aam  
@Rap\_RidingCar.aam  
@Rap\_RMS.aam  
@Rap\_RNB.aam  
@Rap\_Snoop.aam  
@Rap\_Soul.aam  
@Rap\_White.aam

@Reggae.aam  
@Reggae\_Acapella\_Male.aam  
@Reggae\_Dancehall.aam  
@Reggae\_Dub.aam  
@Reggae\_Female.aam  
@Reggae\_Live.aam  
@Reggae\_Male.aam  
@Reggae\_RMS.aam  
@Reggae\_Slow.aam

@RNB\_Female.aam  
@RNB\_Male.aam  
@RNB\_RMS.aam  
@RNB\_Slow.aam  
@RNB\_White.aam

@Rock\_1950\_1960.aam  
@Rock\_1960\_1970.aam  
@Rock\_1970\_1990.aam  
@Rock\_1990\_2015.aam  
@Rock\_Alternative.aam  
@Rock\_Female.aam  
@Rock\_Female\_Slow.aam  
@Rock\_Grunge.aam  
@Rock\_Indie.aam  
@Rock\_Indie\_Slow.aam  
@Rock\_Instrumental.aam  
@Rock\_Live.aam  
@Rock\_Male.aam  
@Rock\_Male\_Slow.aam  
@Rock\_Metal\_Hard.aam  
@Rock\_Metal\_Medium.aam  
@Rock\_Metal\_Slow.aam  
@Rock\_Pop.aam  
@Rock\_Progressive.aam  
@Rock\_Punk.aam  
@Rock\_RMS.aam  
@Rock\_Slow.aam  
@Rock\_Voodoo.aam  
@Rock\_Voodoo\_Slow.aam  
@Rock\_Zion.aam

@Sinterklaas.aam  
@Sinterklaas\_RMS.aam

@Slow\_Female.aam

@Slow\_Male.aam

@Slow\_RMS.aam

@SingerSongwriter\_Female.aam

@SingerSongwriter\_Female\_Slow.aam

@SingerSongwriter\_Male.aam

@SingerSongwriter\_Male\_Slow.aam

@SingerSongwriter\_RMS.aam

@Soul\_Female.aam

@Soul\_Male.aam

@Soul\_Motown\_Female.aam

@Soul\_Motown\_Female\_Slow.aam

@Soul\_Motown\_Male.aam

@Soul\_Motown\_Male\_Slow.aam

@Soul\_Motown\_Slow.aam

@Soul\_Pop\_Female.aam

@Soul\_Pop\_Male.aam

@Soul\_RMS.aam

@Soul\_White\_Female.aam

@Soul\_White\_Male.aam

@Soundtrack.aam

@Soundtrack\_RMS.aam

@Spanish\_Female.aam

@Spanish\_Love\_International.aam

@Spanish\_Male.aam

@Spanish\_Male\_Slow.aam

@Spanish\_RMS.aam

@Spokenword\_Female.aam

@Spokenword\_Male.aam

@SpokenWord\_RMS.aam

@StandupComedy\_Female.aam

@StandupComedy\_Male.aam

@StandupComedy\_RMS.aam

@Vegas.aam

@Vegas\_RMS.aam

@World\_Female.aam

@World\_Male.aam

@World\_Male\_Slow.aam

@World\_RMS.aam

## **The AAMS V3 Mixing Reference Database Files with differences**

### **Reference files found in subdirectories : V3 Mixing**

BASS  
DRUMS  
GUITAR  
PIANO  
VOCALS

The Mixing database is highly experimental, because Mixing Tracks with AAMS Mastering Software is kind of under construction. But we like to give our users a hint what is coming up in later versions of aams and we would not underestimate our users for experimenting with this Mixing Database. This database is not generally used for Mastering purposes with AAMS.

As a Source is an \*.aam file. A Reference is also an \*.aam file (mostly an @ is used in the filename for references). The Style or Reference Database is installed with AAMS V3, usually in C:Program FilesAAMSAAMS Files References or C:Program Files (x86)AAMSAAMS Files References. Inside this directory are all RMS files and they are suitable for most mastering purposes. The full database is in the following directory C:Program FilesAAMSAAMS Files References Reference Database.

The database was rewritten 28-01-2015.

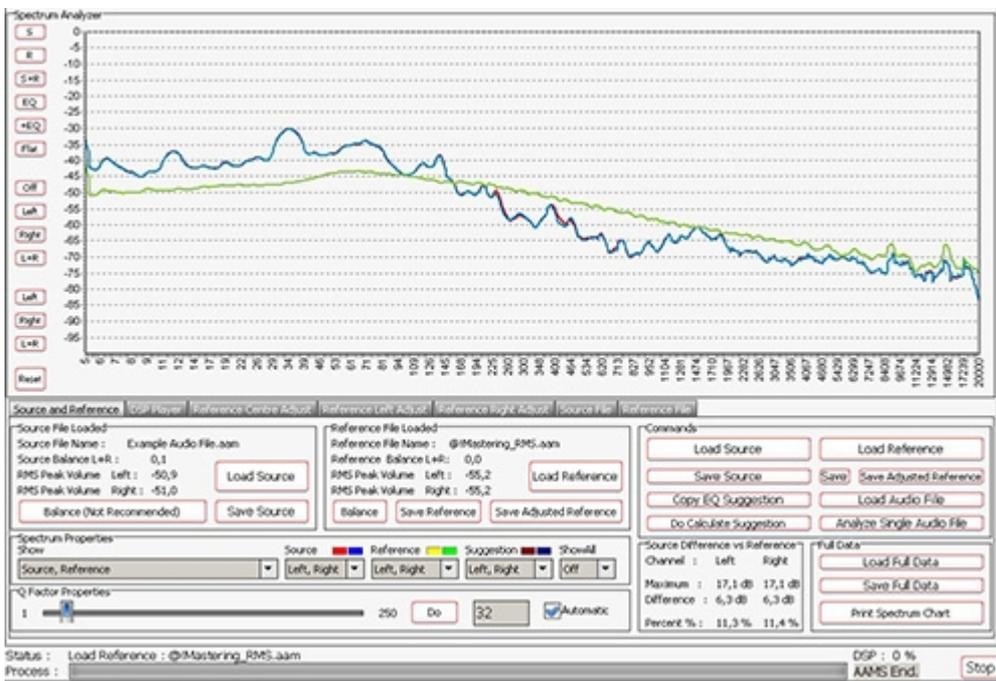
All Files are copyrighted (C) 2004-2015, Sined Supplies Inc.  
(Read the license agreement for details about copyrights etc).



# AAMS DSP-Analyzer and AAMS Suggestions



Frequency Spectrum - Chart Tab



Analyzer Suggestion - Frequency Spectrum

When a Source file and a Reference File are loaded, AAMS will directly calculate Suggestions by comparing source and reference, to calculate between them the best settings for processing the source file in a mastered audio file. You can load Source and Reference data at any time and AAMS will recalculate its suggestions instantly. The suggestions are displayed on the Suggestion Tab in Charts and Text, so that you can also use any hardware outboard equipment and software plugins that you already own. Also for the visual aspect Charts and Graphs are created to make the user understand more and learn, even adjusting the Reference or the DSP-EQ Suggestion is possible. Based on the Analyzer results AAMS presents suggested Mastering, Equalizer, Compressor and Loudness settings. AAMS uses these suggested calculations for further processing towards the end result, a fully automatic mastering chain. These can be reviewed and edited by the user in many ways. All you need to master your mix to a perfect result. Simply spending the time to listen and understand AAMS suggestions can help you to improve your mixing and mastering. The suggestions based on Analyzer results are displayed here. Each time the state of the AAMS program changes due loading a file or user changes, AAMS will recalculate. The outcome of these calculations will display on the Suggestion Tab and related pages. AAMS does calculated suggestions on basis of the loaded Source compared to the Loaded Reference. Therefore if we can adjust the reference we can adjust the outcome (or have influence) on the source results. If quite often happens that AAMS is almost correct, but maybe the Vocals just are mixed a little bit high (harder) then the mix itself. Mostly it is better to fix the mix, by adjusting the mix. But when this cannot be undone or done, you can now correct the Spectrum of the Reference that has been loaded and save edited reference as a new reference for later use. Later on we will address the same procedure on adjusting the DSP-EQ that will work just about the same way. But however adjusting the Spectrum Reference might be a better more compatible way.

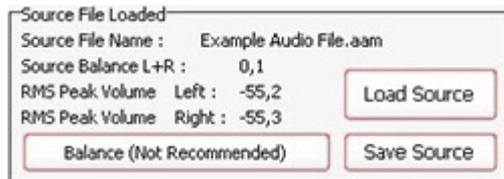
Spectrum Analyzer Chart Buttons

S- Shows only Source

R - Shows only Reference

S R - Shows Source and Reference

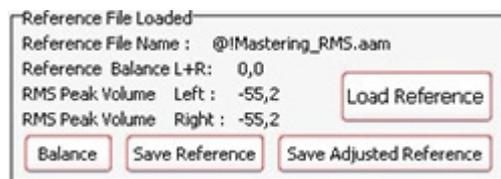
- EQ - Shows only EQ Suggestions
- EQ - Shows EQ, Source and Reference
- Flat - Shows EQ Corrections
- Off - Shows Left and Right
- Left - Shows only Left Signals
- Right - Shows only Right Signals
- L R - Shows Left and Right (Reset)
- Reset - Resets the Spectrum Chart



### Source File Loaded

- Source File Name - The filename of the loaded source file
- Source Balance L R - The balance in dB or -dB, from left to right. 0 dB is perfect balance!
- RMS Peak Volume Left - the peak volume of the left channel in -dB
- RMS Peak Volume Right - the peak volume of the right channel in -dB

- Balance (Not Recommended) - To balance the source to 0dB (L R) not recommended, but can be handy trick.
- Load Source - Loads a source with a popup window.
- Save Source - Saves the source with a pout window.



### Reference File Loaded

- Reference File Name - The filename of the loaded reference file
- Reference Balance L R - The balance in dB or -dB, from left to right. 0 dB is perfect balance!
- RMS Peak Volume Left - the peak volume of the left channel in -dB
- RMS Peak Volume Right - the peak volume of the right channel in -dB

- Balance - To balance the reference to 0dB (L R) not recommended, but can be handy trick.
- Load Reference - Loads a reference with a popup window.
- Save Reference - Saves the reference with a pout window.
- Save Adjusted Reference - Saved the adjusted or edited reference with a popup window.



### Spectrum Properties

- Show - Shows Source, Reference, EQ or any combination.
- Source - Shows Left, Right or both channels of the source.
- Reference - Shows Left, Right or both channels of the reference.
- Suggestion - Shows Left, Right or both channels of the EQ Suggestion.
- Show All - Shows Left, Right or both channels of the Source, Reference and EQ Suggestion.



## Q-Factor Properties

The calculated Q-factor will automatically change accordingly to what DSP-EQ suggestion or preset is used. When the option Automatic Q-factor is set to manual (in the options Tab), you can change the Q-factor manually and set up the Parametric EQ suggestion for use with your own External Parametric EQ. Users who want to work manually with the Qfactor within AAMS must be aware of side effects. When AAMS Parametric EQ Suggestion is switched to manual and you set the Q-factor, this will change the behavior of rest of the automated suggestions, (Graphic EQ, Compressor and DSP-EQ Settings). For this reason it is usually best to use an automatic Qfactor when using the internal AAMS DSP-EQ and DSP-Compressor.



## Commands

Load Source - Loads a source with a popup window

Load Reference - Loads a reference with a popup window

Save - Saves the Reference (original)

Save Adjusted Reference - Saves the adjusted or edited reference

Copy EQ Suggestion - Copy the EQ suggestion

Do Calculate Suggestion - Recalculates all AAMS Suggestion

Load Audio File - Loads an audio file into the DSP-EQ Player

Analyze Single Audio File - Analyzes an audio file with a popup window



## Source Difference VS Reference

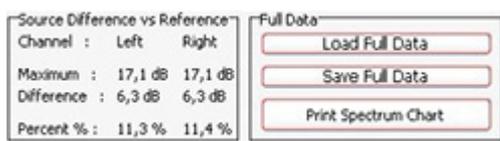
Channels Left and Right get compared here from Source to Reference

Channel - Left and Right

Maximum - Maximum levels for left and right in dB.

Difference - Difference levels for left and right in dB.

Percent - Difference levels for left and right in percentages.

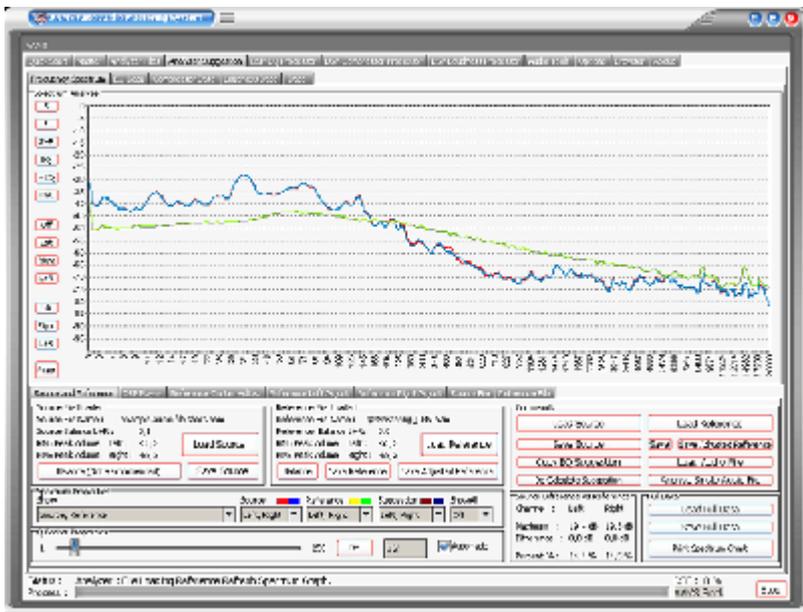


## Full Data

Load Full Data - Load the Full Data file (Source and Reference in one file).

Save Full Data - Saves a Full Data file (Source and Reference in one file).

Print Spectrum Chart - Prints the Spectrum chart only.



The loaded Source and Reference are displayed here. Under properties the Show function can be changed. Normally Source and Reference are displayed. But however there are more options to display. Source, Reference and 0 dB EQ suggestion. Showing the EQ suggestion can be worth full for users who need to know how the results display in one single chart. Source, Reference 0 dB Flatline. Showing the Reference as a Flatline 0 dB function, makes it easier to see the differences of the Source against the reference. Also the slider (turn of the automatic Qfactor function first) changes the Q factor that is used to display Source and Reference. The will change peak into more flat or more like peak. This Q Factor function does not affect calculations, but changes the displayed chart only.

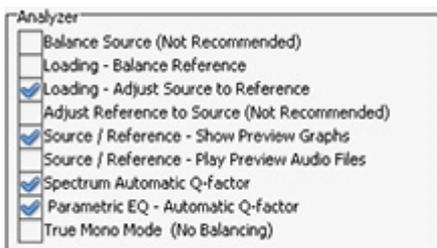
Now it's getting interesting. We have loaded the Source and adjusted the loaded Reference by adjusting the charts. Let's play the sound that will come out on the soundcard and on our speakers or headphones. First we need to load the 'Example Audio.wav' file. Press Play and you will be asked for the audio file. Then AAMS will play the file. While playing you can still adjust the charts and AAMS will update calculations and suggestions. The audio that is being played, is played audio wise with the DSP-EQ Processor.

So be sure not to adjust the DSP-EQ Charts, because this will influence the outcome (we discuss the DSPEQ Processor later on). Basically you can adjust the Spectrum and Adjust the DSP-EQ, because both work in serial audio pipeline. Again, for Reference adjusting. Be sure you did nothing with the DSP-EQ settings. Now you have learned that you can be of influence and adjust the Reference Centre, Left and Right.

Therefore you can shape your own sound and use the same adjusted reference for other purposes! The example we have given you is only an example. Using the reference adjust charts this way, and you raise or lower bass frequencies, this will have effect on the outcome (more or less bass frequencies). In the beginning we said that maybe the voice would stick out of the mix, by adjusting the correct frequencies you might have better results and lower some voice frequencies this way. A good start is using AAMS database and use RMS database presets. These are general presets. Mostly AAMS does a good job and maybe you must only adjust when this is really needed. You can save the adjusted reference for later use and therefore have your own preset sound, even the reference can be handy for later use on other tracks. The 'save reference' saves the reference without adjustments. The 'save adjusted reference' saves the reference with adjustments.



The DSP-EQ Graphic Equalizer Processor is used for processing the adjusted sound and can only be adjusted from -12dB to 12dB per EQ band. So in the real world (hearing audio) the lowest possible cutoff is -12dB by the DSP-EQ Equalizer. The highest possible boost per EQ band is 12dB. So even when you use the Spectrum Reference Adjust Charts and DSP-EQ Adjust charts, the possible boost can only be between -12dB and 12dB on the outcome of the DSP-EQ Graphic Equalizer Processor.



### Analyzer Suggestion Options Tab

The AAMS DSP Analyzer consists of a spectrum analyzer and measurements of levels, this can be EQ levels or Compression Levels in dB. The AAMS Analyzer can scan audio files up to 64bit in memory and comes up with AAMS Suggestions. AAMS Suggestions are suggestions for DSP-EQ, DSP-Compressor and DSP-Loudness. But also meant for the user to see what AAMS is suggesting and mastering against. The written \*.aam file is a file that represents AAMS Analyzer file system. The \*.aam file must belong coexisting with an Audio File (source) of the same name. Or an \*. aam file can be a reference file. Anyway AAMS Analyzer does Audio Analyzing by scanning an audio file or Real-time by playing audio inside AAMS. You can say AAMS Analyzer is the first and foremost item that is needed towards creating an audio master. The options therefore must only be changed by a more experienced user.

#### Balance Source (Not Recommended)

Balances the Source before AAMS Calculates the suggestions. This will Balance Left and Right of the Source Suggestions. This does not mean Mono mode balancing, but just the Spectrum Left and Right are adjusted to sound equal on both left and right side together. Mostly this will affect the Balance and is standard turned Off. Because we do not want the analyzed material to be changed internally by calculations, we want the analyzed material to be the same as the audio file (source).

#### Loading - Balance Reference

Balances (L+R) the Reference before AAMS Calculates the suggestions. This will Balance Left and Right of the Reference Suggestions. The might be a good idea when you want Left and Right of the Reference to be Balanced. In the later stage the DSP-Loudness Balance has then less balancing to do. This will not affect later mastering, but can be helpful for DSP-EQ and DSP-Compressor and can have a better feel of middle hearing sense.

### Loading - Adjust Source to Reference

Source is adjusted before AAMS calculates the suggestions. This will adjust the source to the reference. Mainly will lower or raise the whole spectrum to match the reference. When not turned ON, standard is ON, The DSP-EQ can have one sided raising or lowering of the whole EQ spectrum. When turned ON the DSP-EQ will do more equal to 0dB line suggestions and mastering might sound better because of not using too much EQ power to raise or lower the whole spectrum.

### Adjust Reference to Source (Not Recommended)

Reference is adjusted (Not Recommended) before AAMS calculates the suggestions. This function is not Needed and is standard turned Off. When turned On, the Reference is raised or lowered in the whole spectrum, therefore matches the source spectrum. As this is the other way what we want (we want mastering of Source towards Reference) this options is made but has not much use. It is the opposite option from 'Loading - Adjust Source to Reference'.

### Source/Reference - Show Preview Graphs and Preview Audio

Shows Compressor Chart in Analyzer Tab, Source and Reference Tabs.

### Source/Reference - Play Preview Audio Files

Plays a selected file in the Analyzer Tab.

### Q Factor

Q Factor and Bandwidth in EQ: what they mean ? If you are reading up on EQ, and wondering exactly what the terms 'Q factor' and 'bandwidth' mean, maybe this will help. Q factor controls the bandwidth—or number of frequencies—that will be cut or boosted by the equalizer. The lower the Q factor, the wider the bandwidth (and the more frequencies will be affected). Low Q factor of 0.35 results in a wide bandwidth. The higher the Q factor, the narrower the bandwidth (and the fewer frequencies will be affected). High Q factor of 3.10 results in a narrow bandwidth. Most software-based EQ programs have a Q factor range of somewhere around 0.10 to 100; however, only a very small part of this range need be used. Most boosts and cuts should be carried out with a much gentler Q factor, of somewhere between 0.6 and 1.0, as this tends to result in a much more natural sound.

### AAMS Q Factor

AAMS used a q factor from 1 to 250. This is because AAMS Analyzer is based on Spectrum analyzing and differs from EQ that it's measurements are much more detailed. Though we have placed an Q factor for making the displays and charts more readable. The Q factor is also used for AAMS internal processing. A Q Factor for AAMS as 1 is detailed and 250 means more straight lines horizontal. So the more AAMS Q Factor forwards 250 the wider the band is. The more AAMS Qfactor comes to 1 the more detailed the spectrum will be. The Standard Q Factor is about 32.

### Spectrum Automatic Q-Factor

The Q-Factor of the Spectrum Analyzer is automatically set. Turn this OFF to input your own Qfactor. Use the slider to user setup the Q Factor.

### Parametric EQ - Automatic Q-Factor

The Q-Factor of the Parametric EQ is automatically set. Turn this OFF to input your own Qfactor. Use the slider to user setup the Q Factor.

### True Mono Mode (No Balancing)

Sets AAMS to work in mono mode, this can work good on audio that is recorded very different with left right middle settings that are panned. Like drums on the left and vocals hard right (example). With the mono mode AAMS will apply mono settings calculated from left and right channels and re-applies them for both channels (left and right) equally. So this may not hurt the left right balance the mix was originally intended for. This settings keeps the balance of the original recording audio source, and does not do anything to correct the balance.

### Show Original x-axis

Shows the x-axis from the spectrum analyzer (not in Frequency Hz like standard).

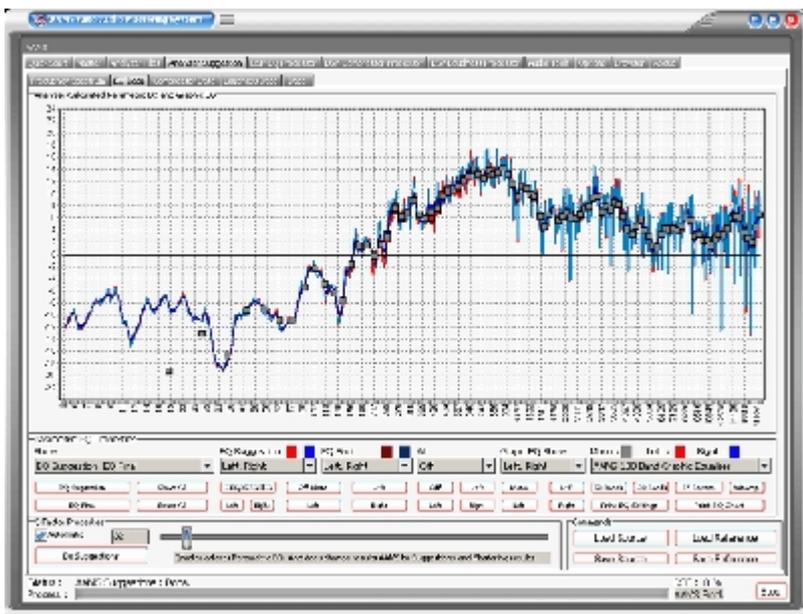


### Settings, Save Options

Saves all options in the AAMS.INA file. This feature must be used when you changed any option as mentioned above. You can restore AAMS defaults in the preferences tab.

### Settings, Load Options

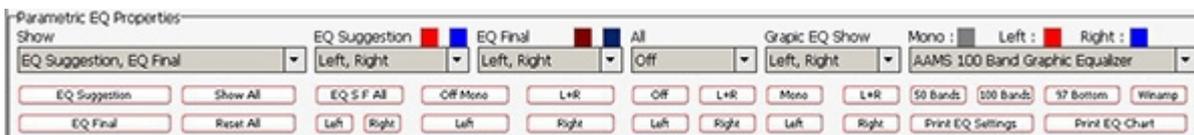
Reloads the AAMS.INA file and restores the options. This feature can be used when you need to reset AAMS options.



Frequency Spectrum EQ Data Compressor Data Loudness Data Data

## The Parametric EQ Page

This page shows you how to adjust a Parametric EQ accordingly to the analyzer suggestions. How to get a real Equalizer to play these settings is explained later. On the display red lines show Left EQ and blue lines show Right EQ. The darker red and blue lines are Q-factored and smoothed allowing you to set up a parametric EQ accordingly. It is possible to zoom-in (left click mouse and drag to right) and zoom-out (Right click mouse and drag to left), this way you can have a close look at EQ Settings within detailed frequency spectrum. For users who want to investigate and see, this can be a very good overview.



### Parametric EQ Properties

Shows the different status of EQ Suggestion into the chart.  
 Show - EQ Suggestion, EQ Final, EQ Suggestion-EQ Final.  
 EQ Suggestion - Pre Calculated EQ Suggestion.  
 EQ Final - The EQ Final Settings.

EQ Suggestion - Left, Right, Left-Right.

EQ Final - Left, Right, Left-Right.

All - Off, Left, Right, Left-Right.

Graphic EQ Show - Off, Mono, Left, Right, Left-Right, Left-Right-Mono.



### DSP-EQ Setup

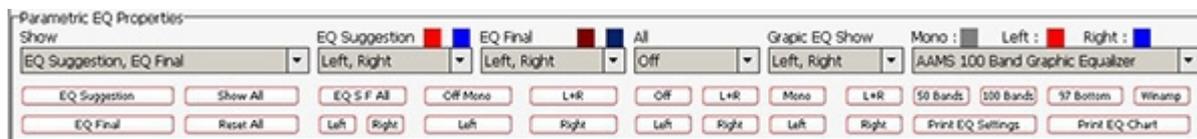
AAMS 100 Band Graphic Equalizer (standard for AAMS Professional Version)

AAMS 50 Band Graphic Equalizer (locked standard for AAMS Freeware)

AAMS 25 Band Graphic Equalizer

AAMS 50 Band Graphic Equalizer

AAMS 15 Band Graphic Equalizer  
 Standard 31 Band Graphic Equalizer  
 Standard 61 Band Graphic Equalizer  
 Standard 15 Band Graphic Equalizer  
 Alesis 24 Band Graphic Equalizer  
 59 Bands Bottom End Graphic Equalizer  
 97 Bands Bottom End Graphic Equalizer  
 49 Bands Mid Lows Graphic Equalizer  
 41 Bands High Mids Graphic Equalizer  
 41 Bands Highs Graphic Equalizer  
 99 Bands Graphic Equalizer  
 Keys 86 Band Graphic Equalizer  
 Samsung 15 Band Graphic Equalizer  
 Firium 50 Band Graphic Equalizer  
 61 Band Graphic Equalizer  
 Sony Plugin 10 Band Graphic Equalizer  
 Sony Plugin 20 Band Graphic Equalizer  
 Winamp 11 Band Graphic Equalizer



## Buttons

EQ Suggestion - Recalculates AAMS Analyzer EQ Suggestions.  
 EQ Final - Recalculates AAMS Analyzer DSP-EQ Final Settings.  
 Show All - Shows original state in the chart.  
 Reset All - Resets to original state in the chart.

EQ Suggestion - EQ S F All, Left, Right.  
 EQ Final- Off Mono, Left, Right, L R.  
 ALL, Off, Left, Right, L R  
 Graphic EQ Show - Mono, Left, Right, L R.

50 Bands - Sets the DSP-EQ to 50 Bands AAMS Linear EQ.  
 100 Bands - Sets the DSP-EQ to 100 Bands AAMS Linear EQ.  
 97 Bottom - Sets the DSP-EQ to 97 Bands of Bottom End EQ.  
 Winamp - Sets the DSP-EQ to Winamp 10 Band EQ.  
 Print EQ Settings - Printout of all EQ Settings.  
 Print EQ Chart - Printout the EQ Chart.



## Q Factor Properties

In the Properties window you can change the display of the Q-Factor. The calculated Q-factor will automatically change accordingly to what DSP-EQ preset is used. When the option Automatic Q-factor is set to manual, you can change the Q-factor manually and set up the Parametric EQ Suggestion for use with your own External Parametric EQ. Users who want to work manually with the Qfactor within AAMS must be aware of side effects. When AAMS Parametric EQ Suggestion is switched to manual and you set the Q-factor, this will change the behavior of rest of the automated suggestions, (Graphic EQ, Compressor and DSP-EQ Settings). For this reason it is usually best to use an automatic Qfactor when using the internal AAMS DSP-EQ and DSP-Compressor.

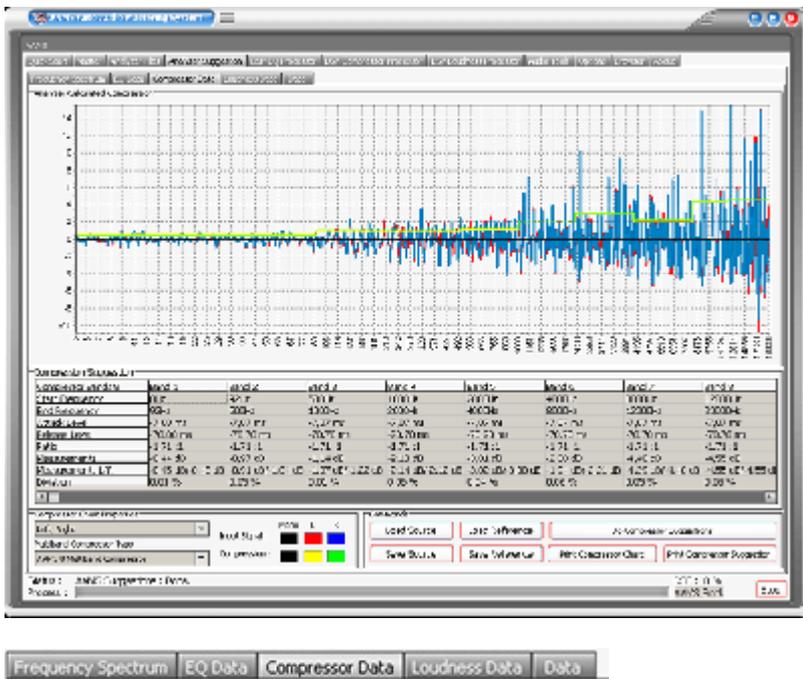


# The Graphic EQ Page (see DSP-EQ Processor)

This page shows you how to adjust a Graphic Equalizer with several EQ bands that can range from 1 to 100. You can select any of the EQ presets and in the properties window you can pre-select a Graphic Equalizer of your choice. The black lines on the display show Mono EQ, red lines show Left EQ and blue lines show Right EQ. These settings will be directly copied to the DSP-EQ. We will discuss the DSP-EQ later on, where you can listen to the outcome of your audio material with the AAMS internal DSP-EQ processor. The settings can be previewed and processed by the AAMS internal Players alike Analyzer and DSP-EQ, so you can hear the proposed changes. Processing is all done internally by aams, so an mastered outcome audio file is written to disk. The built-in DSP audio processing includes a 100-band DSP-EQ, 8-band DSP-Compressor and DSP-Loudness that can process audio in fully automatic, semi-automatic or manual modes. And AAMS will take care of all in between audio problems as clipping, dithering or normalizing.

The functions and processing of the DSP-EQ is not only doing EQ-ing, but in corporation with AAMS Analyzer will process first Spectrum and EQ results by calculations and processing made internally. Mid and Side processing (m/s) is being applied as well as normal EQ processing. The possible 100 band EQ is defining a more spectrum wise way of using EQ. AAMS automatic suggestions will tell DSP-EQ how to behave. So that the best balance and spectrum is possible, AAMS will compare source and reference, making decisions what frequencies to adjust to have the same sound. This is not a copy of the reference, the source and reference are compared by AAMS Analyzer to get the best sound without just copying from the reference spectrum.

The DSP-EQ takes these settings and will EQ spectrum the audio. Also DSP-EQ is accurate meaning straight and each Frequency Band is 41 steep. Next to each other they can form a 100 band EQ, and apply as much differences as possible, because of the higher band count. With the user functions to adjust source to reference and adjust the EQ, the user can make little corrections if needed. Select the DSP-EQ Tab, this represents a Graphic Equalizer that can have a single EQ band or up to 100 EQ Bands. The DSP-EQ also functions as a player for your audio material, just press Load Audio File or press Play and a window will pop up asking for a \*.wav file to play. Press Stop to stop the player and press Pause to pause playing. On top of the faders is the Equalizer frequency band, lowering the faders below will change the gain of the EQ Frequency band in db. The first row of red Faders are adjusting all Left EQ frequencies and the second row of blue Faders are adjusting all Right EQ Frequencies. You can move the faders up or down and set all faders to 0dB with Zero All Faders, Zero Left, and Zero Right. If you already have loaded a Source and Reference, AAMS has calculated suggestions for the DSP-EQ and they can be copied with Copy EQ Suggestion. In this way you won't have to set up the DSP-EQ yourself as AAMS does all the hard manual work for you automatically. Now you can listen to the differences that AAMS suggests. You can always turn OFF the EQ to hear the original audio material. You can also use Zero All Faders and Copy EQ suggestion to A/B your audio material.



### The Compressor Page

This page shows you how to adjust a multi-band Compressor according to AAMS calculations. The Average Compression values for each band are displayed in a grid. Average Compression is the value the compressor lowers the gain while the threshold limits the audio gaining that goes through the compressor band. The more the compressor lowers gain in dB per compressor band is the average compression needed. It is not necessary to understand this in detail as AAMS features an internal DSP-Compressor were suggestions are automatically configured. You can also use tools like plugins or outboard equipment to set up your compressor accordingly to AAMS calculated Average Compression settings. Basically the intention is to lower the Compressor's Threshold per Band to get the right amount of gain reduction. The ratio, attack and decay times are suggested, but you can use different settings as long as you refer to the Average Compression AAMS is suggesting per Compressor Band. The red lines and blue lines show Left and Right, the yellow line shows the Average Compression per Band. Following the yellow line and seeing the differences per band can help you see what band needs compression the most and what band does not. The display will show black for Mono settings and red and blue for stereo settings. You can select a compressor in the properties window. The DSP-Compressor is a 1-8 multi band Compressor, more on this later. The compressor suggestions are a good way to learn about compressor settings, also you can choose Izotope or Waves compressor settings, if you own those plugins. It is possible to zoom-in (left click mouse and drag to right) and zoom-out (Right click mouse and drag to left), this way you can have a close look at Compressor Settings within detailed frequency spectrum. For users who want to investigate and see, this can be a very good overview.

| Compressor Bands 8 | Band 1            | Band 2            | Band 3            | Band 4            | Band 5            | Band 6            | Band 7            | Band 8            |
|--------------------|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|
| Start Frequency    | 92Hz              | 92Hz              | 500Hz             | 1000Hz            | 2000Hz            | 4000Hz            | 8000Hz            | 12000Hz           |
| End Frequency      | 92Hz              | 500Hz             | 1000Hz            | 2000Hz            | 4000Hz            | 8000Hz            | 12000Hz           | 20000Hz           |
| Attack Level       | -7,00 ms          | -7,07 ms          |
| Release Level      | -70,00 ms         | -70,70 ms         |
| Ratio              | -1,71 :1          | -1,71 :1          | -1,71 :1          | -1,71 :1          | -1,71 :1          | -1,71 :1          | -1,71 :1          | -1,71 :1          |
| Measurements       | -0,35 dB          | -1,00 dB          | -1,19 dB          | -1,24 dB          | -2,36 dB          | -1,64 dB          | -3,53 dB          | -3,64 dB          |
| Measurements L/R   | -0,36 dB/-0,34 dB | -0,92 dB/-1,08 dB | -1,17 dB/-1,20 dB | -1,24 dB/-1,24 dB | -2,38 dB/-2,34 dB | -1,62 dB/-1,66 dB | -3,51 dB/-3,55 dB | -3,70 dB/-3,59 dB |
| Deviation          | 0,01 %            | 0,04 %            | 0,01 %            | 0,03 %            | 0,02 %            | 0,03 %            | 0,01 %            | 0,05 %            |

### Compression Suggestion

Compressor 8 Bands - The maximum for Multiband Compression is 8 Bands, all other multiband setups are less.

Start Frequency - The start frequency of the band filter (steep filter).

End Frequency - The ending frequency of the band filter (steep filter).

Attack Level - Attack level in ms per band.

Release Level - Release level in ms per band.

Ratio - The ratio determines how much compression is applied to a signal that goes over your threshold.

Measurements - Compression Levels Suggested in mono (L R = Mono).

Measurements L/R - Compression Levels Suggested for Left and Right channels.

Deviation - Percentage of the suggestion that is deviation, the unsure factor of the calculated compressor band suggestion.



## Compressor Chart Properties

Channels - Left, Right, Left-Right

Legend - Red and Blue, the input signal (source). Yellow and Green, the suggestion for compression.

## Multiband Compressor Type

AAMS 8 Band Multiband Compressor - Standard for AAMS Professional.

AAMS 4 Band Multiband Compressor - Standard for AAMS Freeware (locked).

AAMS 1 Band Single Compressor - Standard Compressor with 1 Band.

AAMS 2 Band Multiband Compressor.

AAMS 3 Band Multiband Compressor.

AAMS 5 Band Multiband Compressor.

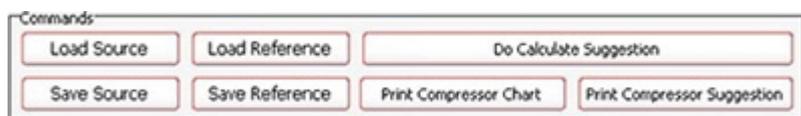
AAMS 6 Band Multiband Compressor.

AAMS 7 Band Multiband Compressor.

Izotope Ozone 4 Band Compressor.

Waves C4 Multiband Compressor.

Waves LINMB 5 Band Compressor.



## Commands

Load Source - Loads a source with a popup window.

Save Source - Saves the source with a popup window.

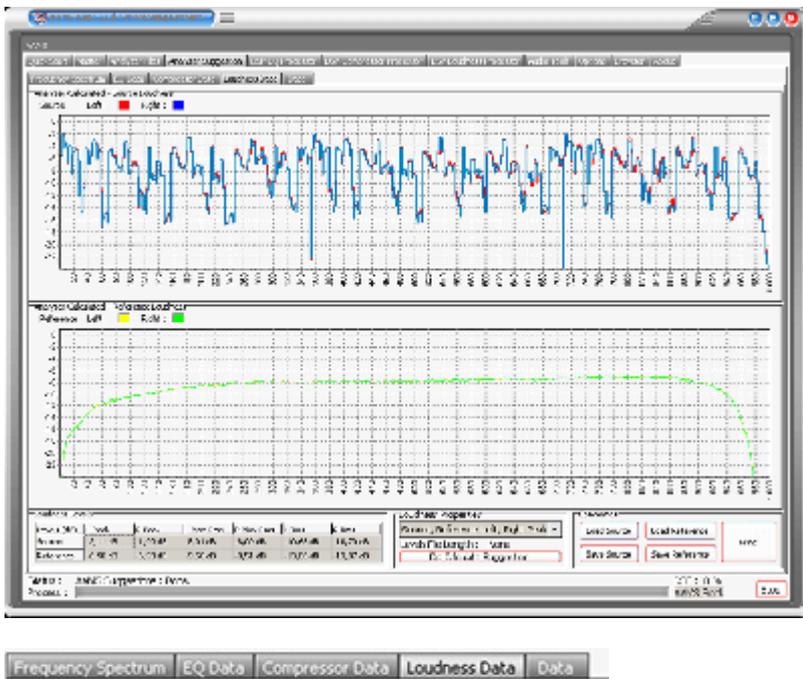
Load Reference - Loads a reference with a popup window.

Save Reference - Saves the reference with a popup window.

Do Calculate Suggestion - Recalculates AAMS Analyzer Suggestions.

Print Compressor Chart - Printout the compressor multiband chart.

Print Compressor Suggestion - Printout the Compressor Suggestion Table.



### The Loudness Page

This page shows the overall loudness of the Source and Reference. Red and blue lines show Left and Right from the Source in db. Yellow and green lines Left and Right from the Reference in db. The highest lines show peaks and the lines below show RMS averages. From this you can see if the Source comes close to the Loudness of the Reference. Although it is not necessary to get the Source audio material as loud as the Reference, it is a good visual representation of how even your audio material sounds. The internal DSP Loudness processor will re-load and scan levels again when an audio file is loaded. The suggestions from the Loudness Suggestion Tab are not copied directly to the DSP-Loudness settings as the DSP-Loudness processor has its own routines for balance and gain. The grid display will show average and peaked level information in db. The loudness shown on this page is from the original analyzed audio file although the DSP-Loudness page will carry out its own analysis procedure and may differ in levels.

| Levels (dB) | L Peak   | R Peak   | L Max Rms | R Max Rms | L Rms     | R Rms     |
|-------------|----------|----------|-----------|-----------|-----------|-----------|
| Source      | -0,21 dB | -0,15 dB | -6,38 dB  | -6,48 dB  | -10,92 dB | -10,96 dB |
| Reference   | -6,90 dB | -6,93 dB | -9,50 dB  | -9,51 dB  | -13,86 dB | -13,87 dB |

### Loudness Levels

- Source - The AAMS Analyzed loudness levels for Source.
- Reference - The AAMS Analyzed loudness levels for Reference.
- L Peak - Peak level found for Left Channel.
- R Peak - Peak level found for Right Channel.
- L Max RMS - Maximum RMS Peak level found for Left Channel.
- R Max RMS -Maximum RMS Peak level found for Right Channel.
- L RMS - RMS level found for Left Channel.
- R RMS - RMS level found for Right Channel.

Loudness Properties

Source, Reference Left, Right Peak ▾

Levels File Length : None

Do Calculate Suggestion

### Loudness Properties

- Source Left Peak - Shows Left Peaks for Source calculated in chart above.
- Source Right Peak - Shows Right Peaks for Source calculated in chart above.
- Source Left-Right Peak - Shows Left and Right Peaks for Source calculated in chart above.

Reference Left Peak - Shows Left Peaks for Reference calculated in chart above.

Reference Right Peak - Shows Right Peaks for Reference calculated in chart above.

Reference Left-Right Peak - Shows Left and Right Peaks for Reference calculated in chart above.

Source Left RMS - Shows Left RMS Levels for Source calculated in chart above.

Source Right RMS - Shows Right RMS Levels for Source calculated in chart above.

Source Left-Right RMS - Shows Left and Right RMS Levels for Source calculated in chart above.

Source Reference Left RMS - Shows Left RMS Levels for Source and Reference calculated in chart above.

Source Reference Right RMS - Shows Right RMS Levels for Source and Reference calculated in chart above.

Source Reference Left-Right RMS - Shows Left and Right RMS Levels for Source and Reference calculated in chart above.

Show All (Peak and RMS - Shows Source and Reference, both RMS and Peak Levels.

Do Calculate Suggestion - Recalculates AAMS Analyzer Suggestions.



## Commands

Load Source - Loads a source with a popup window.

Save Source - Saves the source with a popup window.

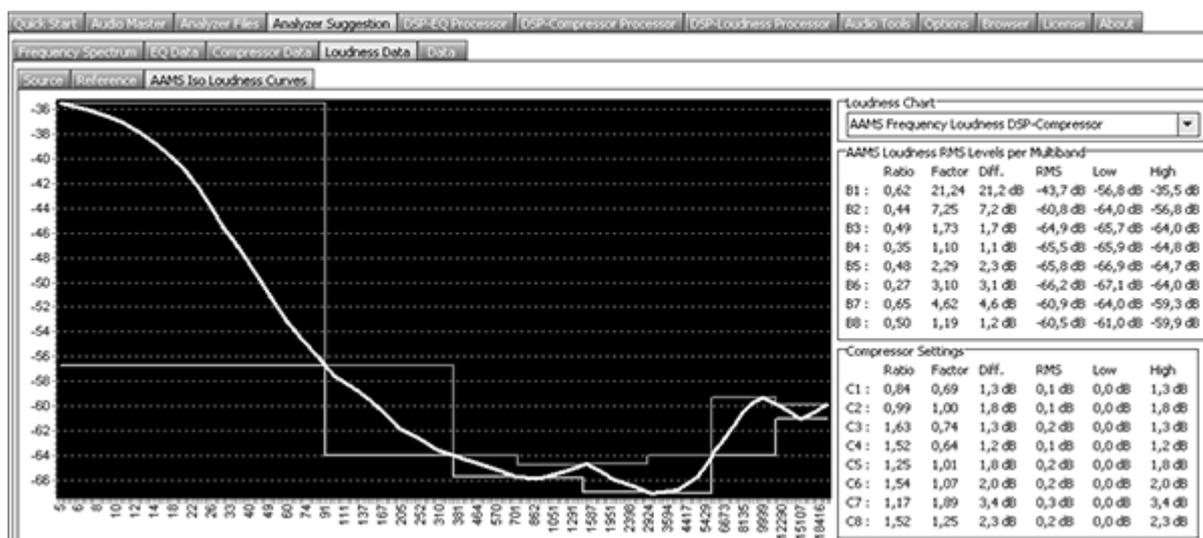
Load Reference - Loads a reference with a popup window.

Save Reference - Saves the reference with a popup window.

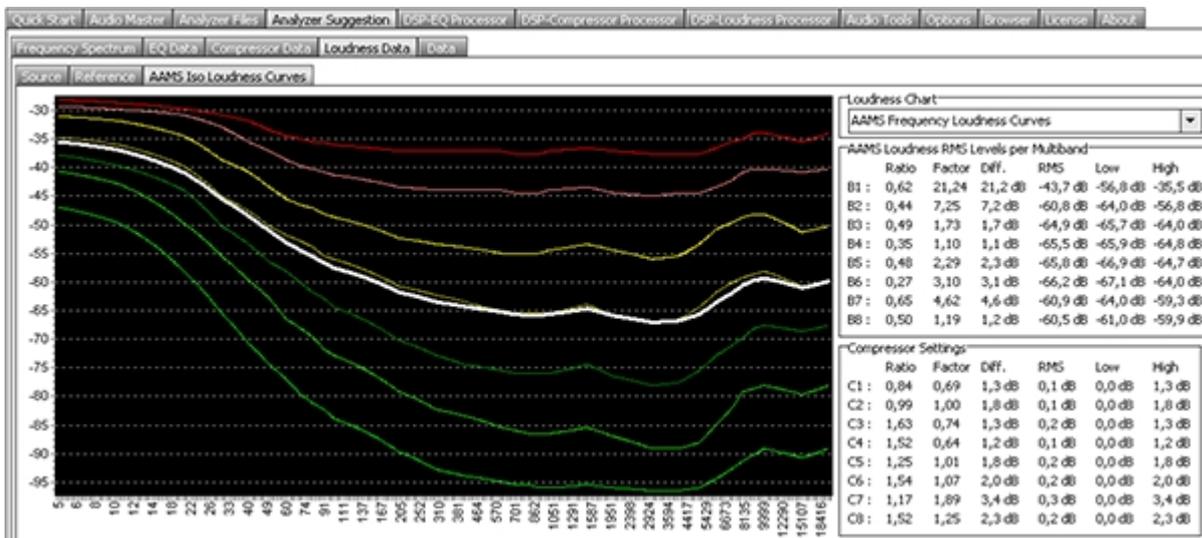
Print - Print the loudness Levels table.

## AAMS Loudness Curves (ISO226 Fletcher Munson Curves)

For AAMS Suggestions to be done, the AAMS Loudness Curves can be calculated from source against reference. When options for AAMS Loudness Curves are turned ON, the AAMS Loudness Curves for Human Hearing are taken into consideration by AAMS Calculated Suggestions for the DSP-EQ, DSP-Compressor and DSP-Loudness.



Above picture shows the AAMS Frequency Loudness for DSP-Compressor Multibands. This will show the calculations made for AAMS Suggestions on the DSP-Compressor when AAMS Loudness Curves are used. You can see Bass or lower frequency signals have a higher power dynamic range and impact than higher frequencies. The Chart shows the differences that a human can hear audio with the correct levels according to the ISO226 standard for Human Hearing. If the AAMS Loudness Curves or AAMS Loudness Levels System is used (Turned On standard) the compression levels that raise or lower the signal has been done accordingly to the AAMS Loudness Curves. When turned Off, AAMS uses the straightforward calculations instead.



The Fletcher–Munson curves are one of many sets of equal-loudness contours for the human ear, determined experimentally by Harvey Fletcher and Wilden A. Munson, and reported in a 1933 paper entitled "Loudness, its definition, measurement and calculation" in the Journal of the Acoustic Society of America. The first research on the topic of how the ear hears different frequencies at different levels was conducted by Fletcher and Munson in 1933. Until recently, it was common to see the term Fletcher–Munson used to refer to equal-loudness contours generally, even though a re-determination was carried out by Robinson and Dadson in 1956, which became the basis for an ISO 226 standard. It is now better to use the generic term equal-loudness contours, especially as a 2003 survey by ISO redefined the curves in a new standard. According to the ISO report, the Robinson–Dadson results were the odd one out, differing more from the current standard than did the Fletcher–Munson curves. The report states that it is fortunate that the 40-phon Fletcher–Munson curve on which the A-weighting standard was based turns out to have been in agreement with modern determinations. The AAMS Loudness Curves are derived from the ISO226 standard and is converted to work with AAMS Spectrum signals. The DSP-EQ, DSP-Compressor and DSP-Loudness can be affected by AAMS Loudness Curves for Human Hearing, by that taking in account that raising the signal (EQ or Spectrum Frequencies) influence the way the Human Ear perceives the signal as hearing. Most likely a Bass signal when EQ is applied to it, raising the Bass signal by EQ will be much louder than raising other higher frequency based signals. The factor of Bass B1 (multiband 1) is much higher (21,24 times) then B8 (1.19 times). So Bass or Lower Band signals tend to give much power and lose headroom more. Higher signals like High hats or so, will give not so much power and do not really affect headroom as much. In fact Bass Signals are 21 times more powerful (0-150hz) then signals (10.000hz to 22500hz). The Ratio converts the multibands factor into a workable Ratio. Though Bass signals are more powerful, a change in signal of Bass B1 and B8 (0.62 and 0,5) are not so different. The Ratio will say something about when a signal is raised or lowered, how it will likely affect human hearing. Anyway the ISO226 Curves are translated by AAMS into the AAMS Loudness Curves and is used by AAMS Suggestions, and the processing's chain of AAMS. We see the AAMS Loudness Curves as a good method to predict changes to the source audio material towards the reference chosen. And all will affect the Mastered Outcome. Most likely the AAMS Loudness Curves and AAMS Analyzer / processing system will give a more equal sound when the volume is turned UP or DOWN and therefore improved the steadiness of your sound by more speaker systems played and by more humans hearing.

[Frequency Spectrum](#)
[EQ Data](#)
[Compressor Data](#)
[Loudness Data](#)
[Data](#)

**Graphic EQ**  

| Freq | Mon    | Left   | Right  |
|------|--------|--------|--------|
| 10   | -26.64 | -26.64 | -26.62 |
| 18   | -17.29 | -17.29 | -17.28 |
| 27   | -11.06 | -11.06 | -11.06 |
| 36   | -14.51 | -14.56 | -14.45 |
| 46   | -6.93  | -6.93  | -6.92  |
| 56   | -7.24  | -7.24  | -7.24  |
| 67   | -9.02  | -8.94  | -9.10  |
| 78   | -8.06  | -7.97  | -8.15  |
| 90   | -9.07  | -9.01  | -9.13  |
| 102  | -6.48  | -6.45  | -6.51  |
| 115  | -3.32  | -3.30  | -3.33  |
| 128  | -4.74  | -4.79  | -4.68  |
| 142  | -5.90  | -6.03  | -5.77  |
| 157  | 0.34   | 0.27   | 0.41   |
| 173  | 3.93   | 3.28   | 3.38   |
| 189  | 3.06   | 3.09   | 3.04   |
| 206  | 1.35   | 1.27   | 1.44   |
| 224  | 2.96   | 2.78   | 3.14   |
| 243  | 4.54   | 3.98   | 5.10   |
| 263  | 9.19   | 9.07   | 9.31   |
| 284  | 7.81   | 8.08   | 7.54   |
| 306  | 7.92   | 8.03   | 7.81   |
| 329  | 9.65   | 9.74   | 9.56   |
| 353  | 7.75   | 7.82   | 7.68   |
| 379  | 9.62   | 9.63   | 9.61   |
| 405  | 4.72   | 4.12   | 5.31   |
| 433  | 7.21   | 6.66   | 7.75   |
| 462  | 6.05   | 6.30   | 5.79   |
| 493  | 9.12   | 9.39   | 8.85   |
| 525  | 10.89  | 10.72  | 11.06  |
| 559  | 9.91   | 9.86   | 9.95   |
| 594  | 9.48   | 9.26   | 9.71   |
| 632  | 9.29   | 9.17   | 9.41   |
| 670  | 12.38  | 12.57  | 12.99  |
| 712  | 10.65  | 10.36  | 10.96  |
| 750  | 9.73   | 9.78   | 9.68   |

**Compressor Suggestions**  

| Band          | Band 1    | Band 2    | Band 3    | Band 4    | Band 5    | Band 6    | Band 7    | Band 8    |
|---------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| From          | 92        | 500       | 1000      | 2000      | 4000      | 6000      | 12000     |           |
| To            | 92        | 500       | 1000      | 2000      | 4000      | 6000      | 12000     | 20000     |
| Attack Level  | 7-10 ms   |
| Release Level | 70-100 ms |
| Ratio         | 1.7-2:1   | 1.7-2:1   | 1.7-2:1   | 1.7-2:1   | 1.7-2:1   | 1.7-2:1   | 1.7-2:1   | 1.7-2:1   |
| Measurements  | 0.95 dB   | 1.00 dB   | 1.19 dB   | 1.24 dB   | 2.36 dB   | 1.64 dB   | 3.53 dB   | 3.64 dB   |
| Deviation     | 0.01 %    | 0.04 %    | 0.01 %    | 0.03 %    | 0.02 %    | 0.03 %    | 0.01 %    | 0.05 %    |
| Quality       | OK        |

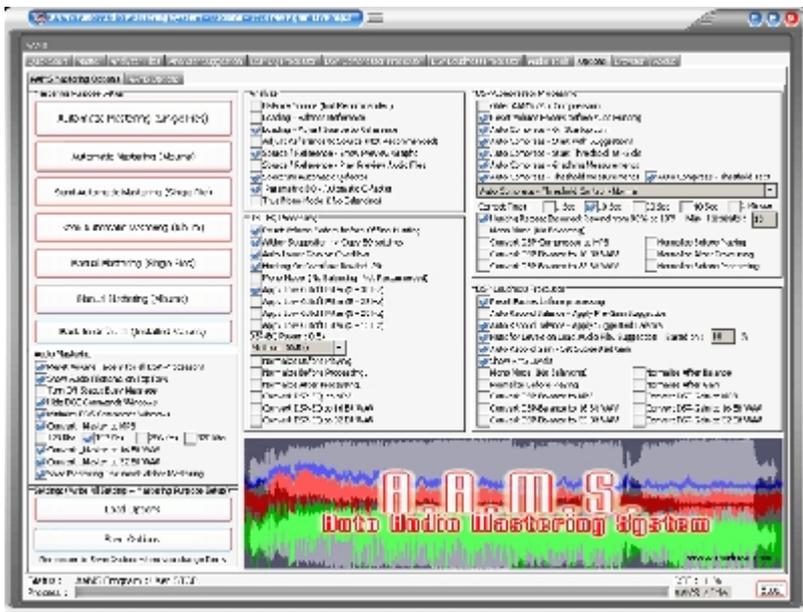
**Compressor Calculations**  

| Eight Bands | R Max   | L Max    | R Mono   | L Mono  | C Mono  | C Left  | C Right | x       | y       | Freq1    | Freq2    |       |
|-------------|---------|----------|----------|---------|---------|---------|---------|---------|---------|----------|----------|-------|
| Multiband 1 | 0.91 dB | 1.22 dB  | 1.16 dB  | 0.79 dB | 0.95 dB | 0.36 dB | 0.34 dB | 1.00 dB | 348.00  | 45.25    | 92.07    | 92.07 |
| Multiband 2 | 2.89 dB | 3.13 dB  | 3.68 dB  | 2.27 dB | 1.00 dB | 0.92 dB | 1.08 dB | 348.00  | 454.00  | 92.07    | 504.05   |       |
| Multiband 3 | 3.22 dB | 4.00 dB  | 4.10 dB  | 2.77 dB | 1.19 dB | 1.17 dB | 1.20 dB | 554.00  | 630.00  | 504.05   | 1008.21  |       |
| Multiband 4 | 3.34 dB | 4.24 dB  | 4.25 dB  | 2.86 dB | 1.24 dB | 1.24 dB | 1.24 dB | 630.00  | 721.00  | 1008.21  | 2000.05  |       |
| Multiband 5 | 6.20 dB | 8.12 dB  | 8.00 dB  | 5.32 dB | 2.36 dB | 2.36 dB | 2.34 dB | 721.00  | 805.00  | 2000.05  | 4000.48  |       |
| Multiband 6 | 4.46 dB | 5.52 dB  | 5.67 dB  | 0.00 dB | 1.64 dB | 1.62 dB | 1.66 dB | 805.00  | 889.00  | 4000.48  | 8000.75  |       |
| Multiband 7 | 9.51 dB | 11.99 dB | 12.10 dB | 0.00 dB | 3.53 dB | 3.51 dB | 3.55 dB | 889.00  | 939.00  | 8000.75  | 12009.11 |       |
| Multiband 8 | 9.62 dB | 12.62 dB | 12.24 dB | 0.00 dB | 3.64 dB | 3.70 dB | 3.59 dB | 939.00  | 1000.00 | 12009.11 | 20000.00 |       |

**AAMS Effectiveness**  

|                     | Mon     | Left    | Right   | Mon %   | Left %  | Right % |
|---------------------|---------|---------|---------|---------|---------|---------|
| Spectral Deviation  | 0.0092  | 0.0224  | 0.0224  | 0.0271  | 0.0271  | 0.0270  |
| Parabolic Deviation | 0.0002  | 0.0090  | 0.0095  | 0.0459  | 0.0380  | 0.0156  |
| Graphic Deviation   | 0.0002  | 0.0090  | 0.0095  | 0.0269  | 0.0380  | 0.0156  |
| Multiband Deviation | 0.0161  | 0.0161  | 0.0161  | 0.0194  | 0.0194  | 0.0194  |
| Coverall Deviation  | 0.0389  | 0.0566  | 0.0385  | 0.1190  | 0.1224  | 0.0777  |
| Total Deviation     | 99.9611 | 99.9434 | 99.9615 | 99.8810 | 99.8776 | 99.9222 |

**Print Documents**



# AAMS Mastering Options

## On Program Startup

### Startup - Create Desktop Icon

Creates an icon for AAMS on your desktop. This icon is also created by installation of AAMS. When you double click on the AAMS Icon on your desktop the AAMS Software will start.

### Create Startup Icon

Creates an icon for AAMS in the Start Menu. This icon is created at installation. When you click on the AAMS Windows Menu item the AAMS Software will start.

## AAMS Options

### Show Status Messages in Status tab

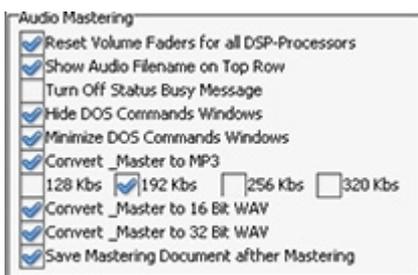
Standard to ON. Shows the status messages in AAMS Status Tab. The status messages are mainly to indicate AAMS progress. And serves as a purpose for debugging.

### Save Processor Time while Mastering is Busy

Standard to ON. This reduces a bit of processing power that is needed for playback, but not needed while AAMS is mastering. Therefore reduces processor time when AAMS is mastering.

### AAMS Display Visual Skin Colors

The user can choose a different skin file by clicking the button and choosing a skin file for AAMS. This will change the looks and feel of AAMS. Standard is AAMS3.ssk.



## Audio Mastering and Processing

### Reset Volume Faders for all DSP-Processors

By default ON. This feature ensures by start of processing that all faders are reset to initial values. So it

resets all faders to standard AAMS settings again before each mastering start. If you touched the faders, they will be reset before starting processing. You can turn this feature OFF when you are using manual mastering (but don't turn this to Off when you don't know what you are doing, it is not recommended).

#### Show Audio Filename on Top Row

Shows the audio filename on the top of AAMS Auto Audio Mastering System and extends the text with the audio filename you have loaded or the filename AAMS is busy with mastering.

#### Turn Off Status Busy Message

Turns the busy message Off (not recommended).

#### Hide DOS Commands Windows

Cannot be changed.

#### Minimize DOS Commands Windows

Cannot be changed.

#### AAMS Audio Processing DSP Audio Output File(s)

##### Convert DSP EQ to MP3

When set and AAMS is mastering or you use DSP-EQ to record (output files), the recording audio file will be saved as MP3 file.

##### Convert DSP EQ to 16 Bit WAV

When set and AAMS is mastering or you use DSP-EQ to record (output files), the recording audio file will be saved as WAV format 16 bit file.

##### Convert DSP EQ to 32 Bit Float WAV

When set and AAMS is mastering or you use DSP-EQ to record (output files), the recording audio file will be saved as WAV format 32 bit float file.

##### Convert DSP Compressor to MP3

When set and AAMS is mastering or you use DSP-Compressor to record (output files), the recording audio file will be saved as MP3 file.

##### Convert DSP Compressor to 16 Bit WAV

When set and AAMS is mastering or you use DSP-Compressor to record (output files), the recording audio file will be saved as WAV format 16 bit file.

##### Convert DSP Compressor to 32 Bit Float WAV

When set and AAMS is mastering or you use DSP-Compressor to record (output files), the recording audio file will be saved as WAV format 32 bit float file.

##### Convert DSP Loudness Gain to MP3

When set and AAMS is mastering or you use DSP-Loudness Gain to record (output files), the recording audio file will be saved as MP3 file.

##### Convert DSP Loudness Gain to 16 Bit WAV

When set and AAMS is mastering or you use DSP-Loudness Gain to record (output files), the recording audio file will be saved as WAV format 16 bit file.

##### Convert DSP Loudness to 32 Bit Float WAV

When set and AAMS is mastering or you use DSP-Loudness to Gain record (output files), the recording audio file will be saved as WAV format 32 bit float file.

##### Convert DSP Loudness Balance to MP3

When set and AAMS is mastering or you use DSP-Loudness to Balance record (output files), the recording audio file will be saved as MP3 file.

### Convert DSP Loudness Balance to 16 Bit WAV

When set and AAMS is mastering or you use DSP-Loudness to Balance record (output files), the recording audio file will be saved as WAV format 16 bit file.

### Convert DSP Loudness Balance to 32 Bit Float WAV

When set and AAMS is mastering or you use DSP-Loudness to Balance record (output files), the recording audio file will be saved as WAV format 32 bit float file.

### AAMS Audio Mastering Audio Output File(s)

#### Save Mastering File(s) with Reference Name

This will write the Reference Name chosen behind the Audio Filename of each mastered outcome.

By this why you can find in the AAMS Audio Mastered files will have the reference name as extension text. So you know by what reference the audio master has been mastered with by AAMS.

#### Convert AAMS Mastered Audio File to Mp3

This will output an MP3 file just alike the WAV file as output file written by AAMS Mastering. Standard turned ON and with 192Kbs as setting.

#### Convert \_Master to 16bit Wav

The AAMS mastered output file is standard 16bit Integer 44.1khz WAV file format.

This is CD Quality format.

#### Convert \_Master to 32bit Wav

The AAMS mastered output file is standard 32bit Float 44.1khz WAV file format.

This is a better resolution format.

#### Save Mastering Document after Mastering

By default ON. This feature will create a full mastering document (\*.doc) in the directory were AAMS is processing your audio files. This document can tell you all settings AAMS used while mastering your track. The document is saved alongside your original file in the same directory. This document can be used for learning and mixing / mastering purposes. Also this document tells you the mastering end results for all DSP processing Features of AAMS. When not needed, you can turn this feature OFF.



# Mastering Purpose Setup

There are 7 buttons to choose from, AAMS will setup itself to according settings. Instead of fiddling with AAMS separate options, you can choose AAMS Settings for Mastering Purposes directly by clicking on one of these 7 buttons and saving the options. The mastering purposes can be different for a user, because for normal mastering of 1 single track or mastering for an full album or collection. This is shown as (Single Files) or (Album) in the buttons name. By default AAMS is setup for Full Automatic Mastering for Single Files (without any user interference or control over AAMS suggestions or processing).

## Back to defaults (Installed Values)

Will turn the whole AAMS Options towards original basic settings for AAMS Mastering. The basic settings are for Auto Mastering Features and Single File Automatic Mastering. This is a standard setup for AAMS as it was installed. Use 'Back to defaults' when you are not sure anymore and you changed settings in AAMS options. AAMS will return to original settings. Use Save Options to write the options file and you are back to AAMS defaults at each startup of AAMS. Whilst you do not change settings afterwards, you can revert to the standard setup by clicking Back to Defaults and then Save Options (Buttons).

## Automatic Mastering (Single File)

This button will setup AAMS for full automatic mastering as intended (as by AAMS installation). Use this setting for each audio file to be corrected and mastered by AAMS for full best sound possible (on all speaker systems). Single Files means single tracks that do not need coherence between them, because you want then to be mastered as best as AAMS can. This Single File mastering setup can be good for Audio that spread on the internet or streaming services. Mostly as MP3 or some kind of packed audio data. Also it is a good setup for audio collections of MP3 files to be remastered (like using for Batch Mastering Multiple files at once). As long as you understand it is Full AAMS mastering and for Single File(s). Use Save Options to write these options settings.

## Automatic Mastering (Albums)

This button will setup AAMS for full automatic mastering as intended for Albums or Collections. This setting is for when you are mastering for Albums (sets of single tracks that need coherence between each other as a whole. Mostly an Album will explain much with 16 tracks but released by an single artist or band, DJ or performing act. The main thing here is that AAMS will Analyze and take all the tracks inside the collection or album, and master with an overall reference in mind. So AAMS will master each track as best, but within coherence of the Album. That is a bit different then Mastering for Single Files. When you need the same processing to be done by AAMS on a set of audio files that have the same purpose (they are forming an Album, they are common to each other), use this setting. Use Save Options to write these options settings

## Semi-Automatic Mastering (Single File)

This button will setup AAMS for semi-automatic mastering, use this setting for each audio file to be correct for full best sound. Use this setting for each audio file to be corrected and mastered by AAMS for full best sound possible (on all speaker systems). Single Files means single tracks that do not need coherence between them, because you want then to be mastered as best as AAMS can. This Single File mastering setup can be good for Audio that spread on the internet or streaming services. Mostly as MP3 or some kind of packed audio data. Also it is a good setup for audio collections of MP3 files to be remastered (like using for Batch Mastering Multiple files at once). The Real-time Analyzer is now turned ON for DSP-EQ and DSP-Compressor. These give the user some more input on AAMS Analyzer, DSP-EQ and DSP-Compressor visualization when playing audio files and to adjust AAMS parameters. Use Save Options to write these options settings.

## Semi-Automatic Mastering (Album)

This button will setup AAMS for semi-automatic mastering. This setting is for when you are mastering for Albums (sets of single tracks that need coherence between each other as a whole. Mostly an Album will explain much with 16 tracks but released by an single artist or band, DJ or performing act. The main thing here is that AAMS will take all the tracks inside the collection or album, and master with an overall

reference in mind. So AAMS will master each track as best, but within coherence of the Album. When you need the same processing to be done by AAMS on a set of audio files that have the same purpose (they are forming an Album), use this setting. The Real-time Analyzer is now turned ON for DSP-EQ and DSP-Compressor. These give the user some more input on AAMS Analyzer, DSP-EQ and DSP-Compressor visualization when playing audio files and to adjust AAMS parameters. The output files of AAMS Mastering becomes much more by adding in-between files that do come from DSP-EQ, DSP-Compressor and DSP-Balancing and DSP-Loudness. Therefore the user can have access to all files that AAMS can save including the in-between files (in between AAMS processing) and the Mastered Outcome. Use Save Options to write these options settings.

#### Manual Mastering (Single File)

This button will setup AAMS for manual mastering Single Files, use this setting for each audio file to be correct for full best sound. The user is expected to know about audio mastering, but the AAMS software will still be helping by Mastering or doing suggestions. The user is free to setup AAMS and adjust parameters. Mostly the user is recommended to use DSP-EQ Recording, DSP-Compressor Recording and DSP-Balance and DSP-Loudness Recording. These are 3 steps that complete an audio mastering inside AAMS Software. But the user can still use Automatic Mastering functions of AAMS, even do a complete full automatic mastering. The Real-time Analyzer is now turned ON for DSP-EQ and DSP-Compressor. These give the user some more input on AAMS Analyzer, DSP-EQ and DSP-Compressor visualization when playing audio files and to adjust AAMS parameters. The output files of AAMS Mastering becomes much more by adding in-between files that do come from DSP-EQ, DSP-Compressor and DSP-Balancing and DSP-Loudness. Therefore the user can have access to all files that AAMS can save including the in-between files (in between AAMS processing) and the Mastered Outcome. Use Save Options to write these options settings.

#### Manual Mastering (Album)

This button will setup AAMS for manual mastering for Albums. When you need the same processing to be done by AAMS on a set of audio files that have the same purpose (they are forming an Album), use this setting. The user is expected to know about audio mastering, but the AAMS software will still be helping by Mastering or doing suggestions. The user is free to setup AAMS and adjust parameters. Mostly the user is recommended to use DSP-EQ Recording, DSP-Compressor Recording and DSP-Balance and DSP-Loudness Recording. These are 3 steps that complete an audio mastering inside AAMS Software. But the user can still use Automatic Mastering functions of AAMS, even do a complete full automatic mastering. The output files of AAMS Mastering becomes much more by adding in-between files that do come from DSP-EQ, DSP-Compressor and DSP-Balancing and DSP-Loudness. Therefore the user can have access to all files that AAMS can save including the in-between files (in between AAMS processing) and the Mastered Outcome. The Real-time Analyzer is now turned ON for DSP-EQ and DSP-Compressor. These give the user some more input on AAMS Analyzer, DSP-EQ and DSP-Compressor visualization when playing audio files and to adjust AAMS parameters. Use Save Options to write these options settings.



#### Settings (Write All Settings + Mastering Purpose Setup)

##### Load Options

Loads options settings from disk. Reloads the AAMS.INA file and restores the options. This feature can be used when you need to reset AAMS options.

##### Save Options

Saves options settings to disk. Saves all options in the AAMS.INA file. This feature must be used when you changed any option as mentioned above. You can restore AAMS defaults in the preferences tab.

##### Back To Defaults

Initialize Options to default settings.

# AAMS Program Options

The Program path, Program name and Windows Path list directories that cannot be changed.

## Check Windows Version

Allows the Windows Version number to shown. This feature is for the user and debugging purposes.

## Show Program Path

Shows the AAMS directory where AAMS is working in / from (as default working directory).

## Turn Off Monitor

Turn Off the Monitor (don't try if you cannot turn your monitor On again!).

## Turn On Monitor

Turns the Monitor Back On.

## Screensaver On

Runs the screensaver from Windows.

## Screensaver Off

Turn the screensaver Off.

## Soundcard

AAMS Internal processing do not need a soundcard installed on your computer, though the soundcard is only needed for playback. This sets the default playback soundcard for AAMS. AAMS does all processing inside the AAMS program. The soundcard is only needed to play audio and to listen. The availability of a soundcard is not needed, AAMS does all processing internally. Button - Reset Soundcard.

## Internet Connection

The internet is only used for seeking AAMS Updates. No user info or other info is transmitted or send, the website [www.curioza.com](http://www.curioza.com) is checked for AAMS Higher versions or Updates. If so it will state here 'AAMS Updates is Online' and that Winsock is Enabled, then you are online. Show if you have internet in Windows and if it is working correctly. This is a check that AAMS can download updates.

## Check for AAMS Updates

Checks for AAMS updates (newer versions available from [www.curioza.com](http://www.curioza.com). If so AAMS will ask you to download. Most likely the AAMS.zip file will be placed on your Windows Desktop.

## Check Internet Connection

Checks the internet connection of your Windows again.

## Memory Readout

For debugging purposes, the author or software support can ask you to turn on this option. Mainly the user does not have to turn on this feature when not asked for. This feature measures memory and file handles while aams is processing. The log file will be save to disk, for later use by software support or debugging purposes. This is only needed for debugging sessions of AAMS. The user has no gain by turning this ON. Rather let it stay Off (unchecked). But however for debugging and problem finding of AAMS support, the user can be asked to turn this On.

## Processor Information

Shows the Processor of your computer, the info readout of the processor name and brand, id, etc. The last row AAMS Calculations and DSP system (64bits or 32bits) decides the calculation density for AAMS.



### Settings, Save Options

Saves all options in the AAMS.INA file. This feature must be used when you changed any option as mentioned above. You can restore AAMS defaults in the preferences tab.

### Settings, Load Options

Reloads the AAMS.INA file and restores the options. This feature can be used when you need to reset AAMS options.

### Back to Defaults

Resets AAMS to basic installation defaults.

Refresh, refreshes the screen and basic processing functions.

Stop All Processing, this is the button to hit when you need AAMS to stop what it is processing or doing. AAMS will stop or be halted. If this is needed (hitting the Stop button repeatedly) then you may want to restart AAMS also to be in its default state of startup again.

### DSP-Processing Options

Further setups and options are available in DSP-EQ, DSP-Compressor and DSP-Loudness.



# The AAMS internal DSP-EQ Player / Processor explained

The settings can be previewed and processed by the AAMS internal Players alike Analyzer and DSP-EQ, so you can hear the proposed changes. Processing is all done internally by AAMS, so an mastered outcome audio file is written to disk. The built-in DSP Equalizer audio processing tool includes a 100-band DSP-EQ, 8-band DSP-Compressor and DSP-Loudness that can process audio in fully automatic, semi-automatic or manual modes. And AAMS will take care of all in between audio problems as clipping, dithering, normalizing and corrects the settings to Human Hearing ([ISO 226](#), [Fletcher Munson](#), [Equal Loudness Contours](#)).



A 100 Band Spectrum Equalizer, setup by AAMS suggestion calculations.

The functions and processing of the DSP-EQ is not only doing EQ-ing, but in corporation with AAMS Analyzer will process first Spectrum and EQ results by calculations and processing made internally. Mid and Side processing (m/s) is being applied as well as normal EQ processing and EQ Balancing. The possible 100 band EQ is defining a much more accurate spectrum wise way of using EQ. AAMS automatic suggestions will tell DSP-EQ how to behave. So that the best balance and spectrum is possible, AAMS will compare source and reference, making decisions what frequencies to adjust to have the same sound. This is not a copy of the reference, the source and reference are compared by AAMS Analyzer to get the best sound without just copying from the reference spectrum. The DSP-EQ is a flat linear Equalizer that can correct the source towards the reference in 99.2% accuracy (with the 100 Band EQ applied). Therefore AAMS DSP-EQ is acclaimed as one of the best sounding and correcting Equalizers around that will not hurt or destroy your sound, instead AAMS DSP-EQ is made to do what is expected give excellent results!

AAMS 100 Band Graphic Equalizer (standard for AAMS Professional Version)

AAMS 50 Band Graphic Equalizer (locked standard for AAMS Freeware)

AAMS 25 Band Graphic Equalizer

AAMS 50 Band Graphic Equalizer

AAMS 15 Band Graphic Equalizer

Standard 31 Band Graphic Equalizer

Standard 61 Band Graphic Equalizer

Standard 15 Band Graphic Equalizer

Alesis 24 Band Graphic Equalizer

59 Bands Bottom End Graphic Equalizer

97 Bands Bottom End Graphic Equalizer

49 Bands Mid Lows Graphic Equalizer

41 Bands High Mids Graphic Equalizer

41 Bands Highs Graphic Equalizer

99 Bands Graphic Equalizer

Keys 86 Band Graphic Equalizer

Samsung 15 Band Graphic Equalizer

Firium 50 Band Graphic Equalizer

61 Band Graphic Equalizer

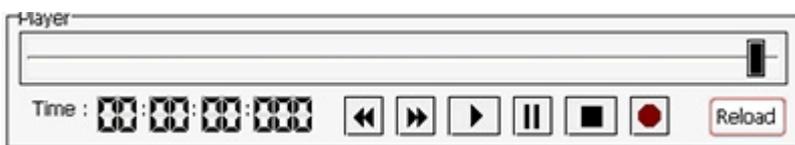
Sony Plugin 10 Band Graphic Equalizer

Sony Plugin 20 Band Graphic Equalizer

Winamp 11 Band Graphic Equalizer

AAMS calculates for the best possible settings.

The DSP-EQ takes these settings and will EQ spectrum the audio. Also DSP-EQ is accurate meaning straight and each Frequency Band is 41 steep. Next to each other they can form a 100 band EQ, and apply as much differences as possible, because of the higher band count. With the user functions to adjust source to reference and adjust the EQ, the user can make little corrections if needed. Select the DSP-EQ Tab, this represents a Graphic Equalizer that can have a single EQ band or up to 100 EQ Bands. The DSP-EQ also functions as a player for your audio material, just press Load Audio File or press Play and a window will pop up asking for a \*.wav file to play. Press Stop to stop the player and press Pause to pause playing. On top of the faders is the Equalizer frequency band, lowering the faders below will change the gain of the EQ Frequency band in db. The first row of red Faders are adjusting all Left EQ frequencies and the second row of blue Faders are adjusting all Right EQ Frequencies. You can move the faders up or down and set all faders to 0dB with Zero All Faders, Zero Left, and Zero Right. If you already have loaded a Source and Reference, AAMS has calculated suggestions for the DSP-EQ and they can be copied with Copy EQ Suggestion. In this way you won't have to set up the DSP-EQ yourself as AAMS does all the hard manual work for you automatically. Now you can listen to the differences that AAMS suggests. You can always turn OFF the EQ to hear the original audio material. You can also use Zero All Faders and Copy EQ suggestion to A/B your audio material.



### Playing and Equalizing with AAMS internal DSP-EQ processor

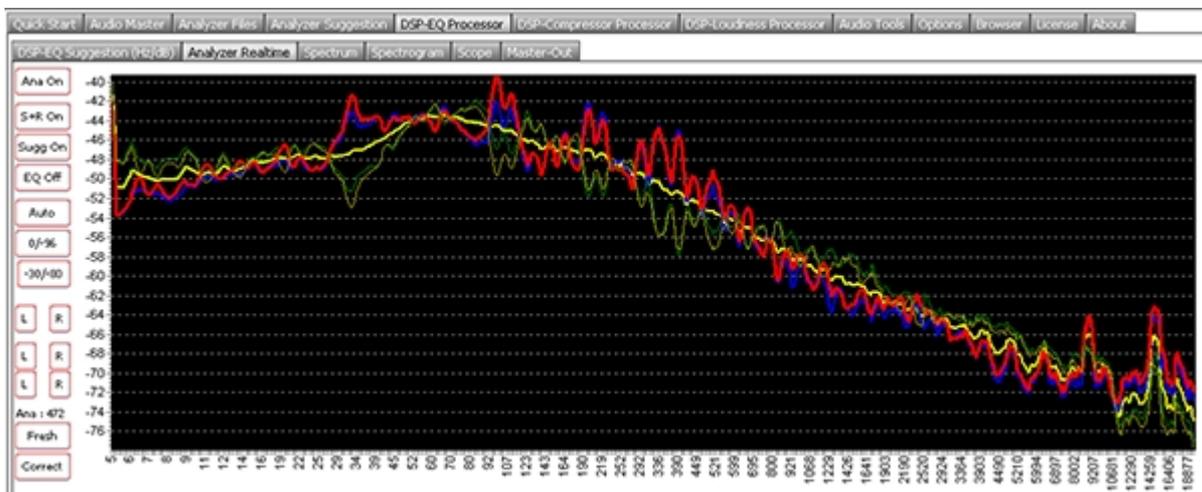
The file Example1.aam file is the Source file and is located in the same directory as Example1.afd. The Example1.aam file was created by AAMS analysis of the Example1.wav file located in the same directory. The Example1.wav file can be listened to using the DSP-EQ Player. Go to the DSP-EQ tab and press the button Play or Load Audio File and select the Example1.wav file. AAMS has already copied the Graphic EQ Suggestion into the faders of the DSP-EQ, so there is no need to set up the DSP-EQ. You can adjust the DSP-EQ Bands later on, if needed. What you hear now is the audio file playing with the DSP-EQ turned ON and the AAMS Suggestions applied. If you want to hear how the original audio material sounds like, you can Zero All Faders or Turn OFF the EQ. If you want to hear the suggestion again, turn ON the EQ and press Copy EQ Suggestion.



### DSP-EQ Analyzer Real-time

Above is displayed the AAMS DSP-EQ Analyzer Real-time Chart with the Analyzed 1 second timeframe EQ Suggestion. The Red line is for Left audio channel, the Blue line is for Right audio channel. The AAMS Analyzer can scan audio files and create suggestions, the AAMS Real-time Analyzer outputs each 1 second suggestions and parameters (charts) and must be Turned On, in DSP-EQ Options Tab. Read about the DSP-EQ options later in this document. The DSP-EQ Analyzer Real-time can display the EQ Suggestions in several spectrum forms. The standard is that the Spectrum shows the EQ settings. But however more can be

viewed by turning On or Off the options. The Chart is refreshed every 1 second when audio is playing or being processed. The Chart can be zoomed in or out by using the mouse and click and making a rectangle. The Analyzer Real-time outputs each second and analyzed calculation of Reference Spectrum, Source Audio Spectrum, EQ Suggestions and Differences between Source and Reference. The user has now Real-time analyzing of AAMS Suggestions and measuring visible in the DSP-EQ Analyzer Real-time Tab. For Semi-Automatic Mastering or Manual mastering the DSP-EQ Analyzer Real-time is setup to On and is working when the audio is being played inside the DSP-EQ or DSP-Analyzer. Mostly this function is disabled (turned Off) by AAMS Automatic Mastering settings or by AAMS installation. In Options, the Mastering purpose Setup will determine if the Real-time Analyzer is On or Off.



Above is displayed the AAMS DSP-EQ Analyzer Real-time Chart with the Analyzed 1 second timeframe Reference Spectrum, Differences Spectrum, EQ Suggestion. The Red line is the Left Source Spectrum Real-time 1 Second (of the original source audio). The Blue line is the Right Source Spectrum Real-time 1 Second (of the original source audio). The Yellow and Green lines are from the chosen Reference file. The darker Yellow and Green lines are the EQ Suggestions Spectrum (of the original source audio). Remember the DSP-EQ Analyzer Real-time needs to be turned On. Read the DSP-EQ options for this feature.

Ana (On/Off)

This will turn On or Off the internal Real-time analyzer.

EQ (On/Off)

This will display the Real-time spectrum EQ suggestions in the Chart.

S+R (On/Off)

This will display the reference chosen and the Difference of Levels around it in the Chart.

Sugg (On/Off)

This will display the reference chosen and the EQ Suggestions around it in the Chart.

Auto

The Chart y-axis in levels of dB are automatically setup.

0/-96

The Chart is setup to view from 0 dB to -96 dB.

-30/-80

The Chart is setup to view from -30 dB to -80 dB.

Ana

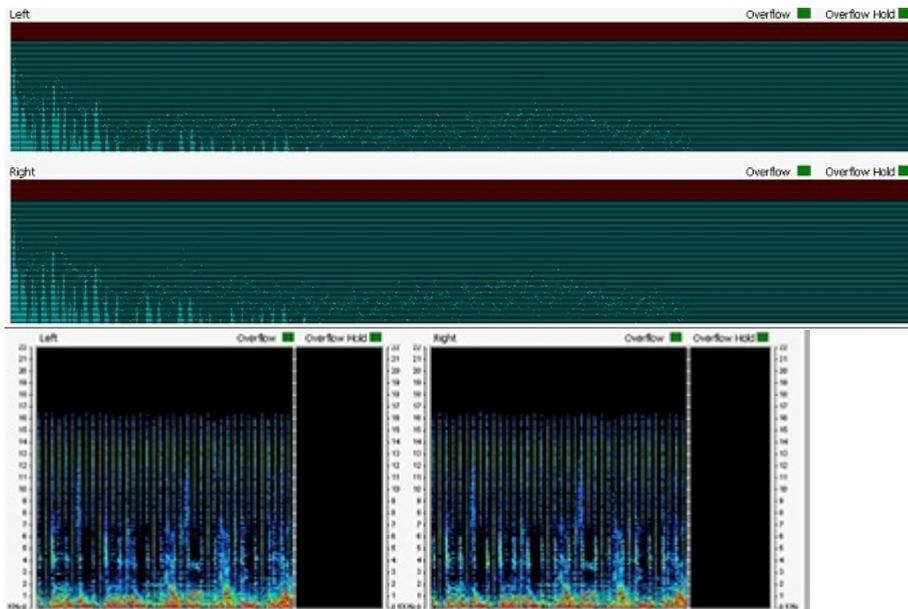
The Count Ana means how many seconds are in the buffer and is being calculated with by AAMS Analyzer (Real-time).

## Fresh

Refreshes the Charts and sets Ana to Second. Then Ana will count to analyzed seconds number of audio again.

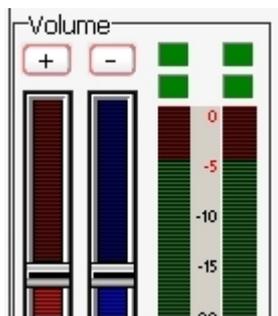
## Correct

Transfers the Real-time EQ Suggestion Spectrum to the DSP-EQ Suggestions. Meaning it will correct (as you press the button) the DSP-EQ suggestion with the Real-time EQ Suggestion. Do not use this function. It will affect standard AAMS Suggestion for the DSP-EQ. Only use this to experiment or you know what you are doing. Refreshes the Charts and sets Ana to Second. Then Ana will count to analyzed seconds number of audio again.



## DSP-EQ Real-time Views

The Real-time DSP views are preset in the DSP-EQ Tabs. When an audio file is loaded and playing these views will display and update the Spectrum, Spectrogram, Scope and Master-Out. All views as well as all level meters are updated with their own overflow LED's. When the signal is distorted by passing the highest possible maximum sound level an overflow LED will turn red. The overflow LED will return to green if all levels are returning to normal. The Hold LED's will stay red until they are reset which can be done manually with a click of the mouse.

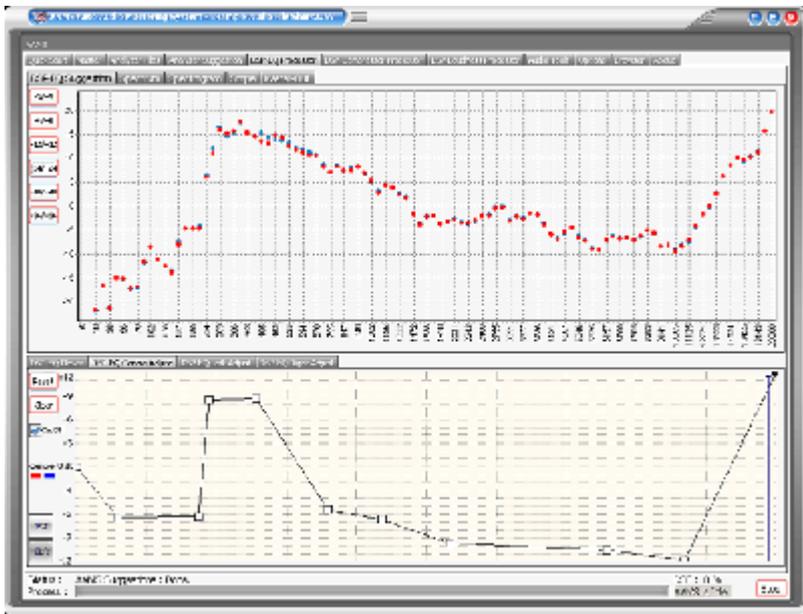


## DSP Overflow

When audio becomes too loud for the AAMS internal DSP-Processor an overflow is registered by one of the LED's. AAMS will correct such overflows automatically when the player is playing, lowering the volume faders step by step. This is called AGC (Automatic Gain Control) and the DSP-EQ, DSP-Compressor and DSP-Loudness all use the AGC automatically to reduce the volume to a level that does not contain overflows. In this way you can be assured that levels will stay below 0dB and will not distort your sound. The Automatic Overflow feature can be turned off in the Options Tab, but this is not recommended.

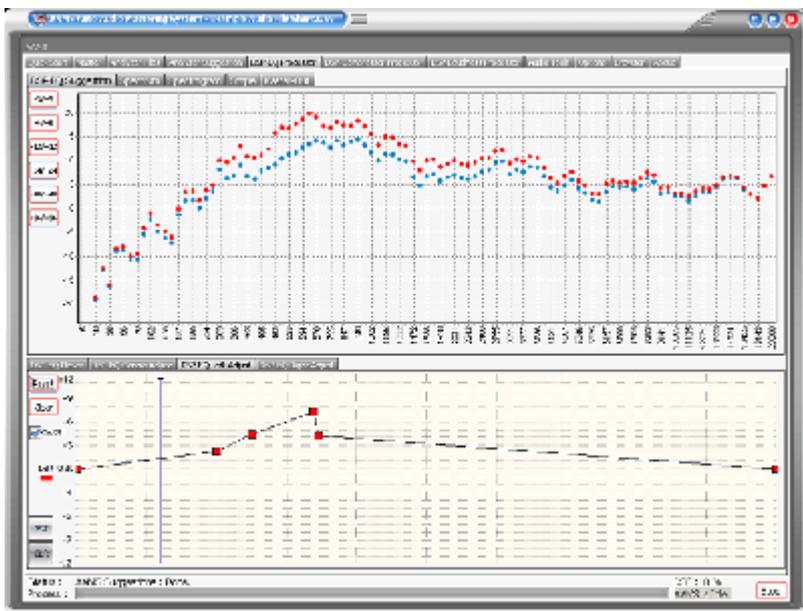
## DSP-EQ

All processing is done by AAMS V3 internal DSP-Processor, by the player and DSP pipeline processing. The DSP-EQ is quite an improvement of AAMS V3 and will allow you to hear your audio material directly inside AAMS without the use of other programs, you can also edit the DSP-EQ Bands Centre, Left and Right. Changing the Reference will update all settings and you can hear differences directly, choosing a reference to match the sound you want to hear. A good starting point is loading References from the Reference Database's 200 Styles. If in doubt, choose the style closest to your music and play that one first. Initially the Example file is intended to explain how AAMS works. The same example will be used to complete a full mastering job later on, but for now take the time to get familiar AAMS features and have some fun with it.



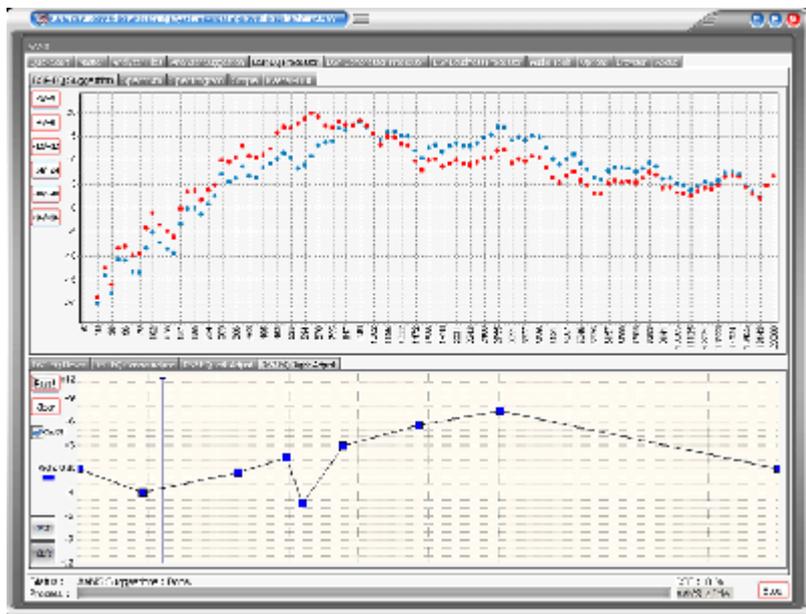
## DSP-EQ Centre Adjust

To have influence on the outcome of DSP-EQ Calculations between Source and Reference (Analyzer Suggestions) the DSP-EQ Centre Adjust presents an adjustable envelope chart for all DSP-EQ Bands to be edited upwards or downwards. By clicking into the envelope chart new envelope points are created and can be adjusted. The Left and Right EQ Bands (Centre) will be adjusted accordingly. The DSP-EQ Chart will be adjusted each time you change the envelope. For users who want to adjust the DSP-EQ Bands without changing the Reference, this can be a handy tool. You can off course load a corresponding audio file into the DSP-EQ Player and listen directly to the changes in audio sound. You can reset the Envelope pressing the Reset Button. Or clear the envelope by pressing the Clear Button.



## DSP-EQ Left Adjust

To have influence on the outcome of DSP-EQ Calculations between Source and Reference (Analyzer Suggestions) the DSP-EQ Left Adjust presents an adjustable envelope chart for all Left DSP-EQ Bands to be edited upwards or downwards. By clicking into the envelope chart new envelope points are created and can be adjusted. The Right EQ Bands will be adjusted accordingly. The DSP-EQ Chart will be adjusted each time you change the envelope. For users who want to adjust the DSP-EQ Bands without changing the Reference, this can be a handy tool. You can of course load a corresponding audio file into the DSP-EQ Player and listen directly to the changes in audio sound. You can reset the Envelope pressing the Reset Button. Or clear the envelope by pressing the Clear Button.

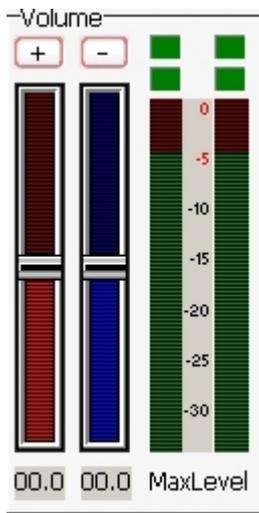


## DSP-EQ Right Adjust

To have influence on the outcome of DSP-EQ Calculations between Source and Reference (Analyzer Suggestions) the DSP-EQ Centre Adjust presents an adjustable envelope chart for all Right DSP-EQ Bands to be edited upwards or downwards. By clicking into the envelope chart new envelope points are created and can be adjusted. The Right EQ Bands will be adjusted accordingly. The DSP-EQ Chart will be adjusted each time you change the envelope. For users who want to adjust the DSP-EQ Bands without changing the Reference, this can be a handy tool. You can of course load a corresponding audio file into the DSP-EQ Player and listen directly to the changes in audio sound. You can reset the Envelope pressing the Reset Button. Or clear the envelope by pressing the Clear Button.

## Auto Record DSP-EQ

This function is fully automatic. It has 2 Stage processing, first Hunting down the audio file for the suggested volume settings. This will prevent overflows that go over 0dB keeping the signal below 0dB while playing. The second stage is recording the audio file with the DSP-EQ. There is no need to set up the DSP-EQ manually as all settings are taken care of automatically as long as a valid Source and Reference are loaded into AAMS. The recorded audio file has the same name as the original audio file with the addition of the extension '\_EQ.wav'.



### Overflow LED's

The overflow LED's turn from green to red when an overflow is present in one of AAMS DSP processors. You can press each LED and the Overflow Hold LED's turn green again. An overflow is basically a digital domain term, when a signal goes over the 0dB limit an overflow is present. Recording in the digital domain with signals over 0dB will result in damaged audio with distortion therefore it is better to adjust the volume (gain) to a lower level. You can also adjust the faders of the Equalizer to compensate for overflows but this is quite tedious.

### Recording the DSP-EQ

After you are satisfied, you can process the audio material with the Record button. The Record button processes the audio and saves it as a new audio \*.wav file. The Example file Example1.wav would be saved as Example1\_EQ.wav.



### Settings

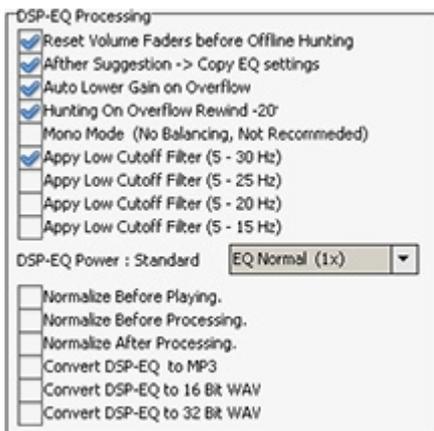
The DSP-EQ can handle from 1 to 100 Band Graphic EQ settings. The Default is 100 Band Graphic EQ which is a very good setting for all applications. Whenever you need a bit more detail, you can use the 100 Band Graphic EQ setting. Although the 100 Band Graphic EQ will give more detail this will affect processing speed. As a general rule using more EQ Bands can bring phasing into the sound. This will depend on frequency overflow in the audio material and the way a Graphic EQ does its job. Whenever you hear Phasing starting to begin, switch back to a lower DSP-EQ Setting. Most likely Phasing sometimes will only happen using the 100 Band EQ Setting. However 95% of all audio material does not introduce Phasing when using the 100 Band EQ Settings. If you better be on the safe side and in general a 50 or 32 Band Graphic EQ is a very good default.

### Manual and Automatic Mode

Because AAMS is usually set up for Automatic Mastering at installation, if you wish to work manually with the AAMS Processors it is recommended that you use the Record button of each processor. Also for configuring AAMS Options for working in manual mode, there are some settings on the Options Preferences Tab. For all Automatic Mastering purposes, switch back to Automatic Mode in Options Preferences Tab.

### Specifications

The internal DSP-EQ has a natural sounding algorithm that equalizes in an exact linear manner with no resonance peaks. The frequency range is 5Hz-22050Hz. The amount of Graphic Equalizer Bands range from 1 band to 100 with 'Natural' and 'Steep' filters. Depending on the amount of EQ-Bands and the Frequency range calculated by AAMS Suggestions, the frequency range 0-5 Hz or 20000-22050 Hz is rolled-off and all Factory Presets have a Roll-On and Roll-Off Frequency range. Gain ranges from -12dB to 12dB, and can be set in fractions of 0.1dB. The Q-factor of each filter is displayed for convenience and changes depending on the amount of Graphic Equalizer filters that are in use. Designed to operate at sampling rates ranging from 44.1 KHz to 192 KHz, although the Sample rate is normally 44.1 KHz, depending on the Audio File outputted by the Player. The Internal DSP-Processing can handle 16/24/32 Bit calculations while the rest of the programming handles 64-bit code. The DSP-EQ allows comparison of the AAMS EQ Suggestions and the Original Audio.



## DSP-EQ Options Tab

### Reset Volume Faders before Offline Hunting

By default ON. This feature will reset all DSP-EQ faders to original AAMS positions. When manual mastering or setting are applied by using AAMS manually, turn OFF. Otherwise when AAMS is setup for Full Automatic Mastering, Turn ON.

### After Suggestion -> Copy EQ Settings

After AAMS Suggestions are calculated or refreshed the EQ-Suggestions are automatically copied. Disable this option if you want to listen to the original audio material first. By default ON. This feature will reset all DSP-EQ faders to original AAMS positions. Then the faders are set to AAMS Suggestions that are pre-calculated from the Analyzer outcome. When manual mastering or setting are applied by using AAMS manually, turn OFF. This is an essential setting for AAMS Mastering Automatically, turn ON. Only Turn Off when you know what you are doing, if turned Off the Suggestions that AAMS Analyzer will do, will not make it to the DSP-EQ, DSP-Compressor and DSP-Loudness, therefore AAMS will master badly. Only for users that want AAMS to have less control and the user more control over the AAMS setting or suggestions.

### Auto Lower Gain on Overflow when Playing.

When the DSP-Compressor is used to play audio, AAMS DSP-EQ will automatically lower the gain of the DSP-EQ (Volume Faders) when the signal becomes too loud > -0.1dB, Led's will turn red. By default ON. This feature will reduce the level when clipping occurs. This is automatically done by AAMS processing (hunting and processing EQ). Basically no need to turn OFF, only turn OFF when you know what you are doing. So for ensuring AAMS is not creating or passing digital distortion by going over 0dB, you better leave this setting ON.

### Auto Lower Gain on Overflow when Hunting.

While AAMS is mastering with DSP-EQ or the user is Recording the AAMS DSP-EQ will automatically lower the gain (Volume Faders) When the signal becomes too loud > -0.1dB. By default ON. This feature will reduce the level when clipping occurs. This is automatically done by AAMS processing (hunting and processing EQ). Basically no need to turn OFF, only turn OFF when you know what you are doing.

### Hunting On Overflow Rewind -20% of Playtime

When playing audio through the DSP-EQ. This feature is important for AAMS mastering and playing the DSP-EQ. It protects the overflows of maximum audio power (by going over 0dB digital border) and reduces the overall volume before DSP-EQ processing chain. Each time in Playing Audio and the Overflow Leds turn from Green to Red, the volume is lowered. Also the playtime is setback for -20% therefore the audio is repeated (and can be lowered again if needed). The -20% will pass if no overflows do occur. So for ensuring AAMS is not creating or passing digital distortion by going over 0dB, you better leave this setting ON, when you want an correct undistorted signal.

### Mono Mode (No Balancing, Not Recommended)

For DSP-EQ processing in mono mode, the balancing is kept original when this feature is ON. It is not recommended but can be handy for audio that has stranger settings for left and right audio channels. Standard is Off. When you have left and right channels on a source file that is so different from each other, it can't be counted as equal, then maybe no balancing is a better deal to master the track.

Apply Low Cutoff Filter (This will bring the setup of AAMS DSP-EQ with a little cut below < 30 Hz, this can save some headroom by reducing the bottom end (not needed frequencies). Mostly what is below < 30 Hz is rumble and really low base sounds. Standard the < 30 Hz filter setting is ON.

Apply Low Cutoff Filter (This will bring the setup of AAMS DSP-EQ with a little cut below < 25 Hz, this can save some headroom by reducing the bottom end (not needed frequencies). Mostly what is below < 25 Hz is rumble and really low base sounds. Standard the < 25 Hz filter setting is Off.

Apply Low Cutoff Filter (This will bring the setup of AAMS DSP-EQ with a little cut below < 20 Hz, this can save some headroom by reducing the bottom end (not needed frequencies). Mostly what is below < 20 Hz is rumble and really low base sounds. Standard the < 20 Hz filter setting is Off.

Apply Low Cutoff Filter (This will bring the setup of AAMS DSP-EQ with a little cut below < 15 Hz, this can save some headroom by reducing the bottom end (not needed frequencies). Mostly what is below < 15 Hz is rumble and really low base sounds. Standard the < 15 Hz filter setting is Off.

### Normalize Before Playing

When loading an audio file into the DSP-EQ the file will be Normalized. Standard is ON. This will give better dynamics and loaded sound if the signal can be raised by normalization.

### Normalize Before Processing

When AAMS is mastering the source file will be Normalized. Standard is ON. This will give better dynamics and loaded sound if the signal can be raised by normalization.

### Normalize After Processing

When AAMS is mastering the source file will be Normalized after DSP-EQ processing is done. Standard is Off.

### AAMS Equal Loudness Curves

Standard is ON. This helps the DSP-EQ Suggestion to be according to the AAMS Equal Loudness Curves derived from ISO226 Loudness Curves or the Fletcher Munson Curves. Mainly this helps the DSP-EQ to be in accordance with the Loudness Curves for Human Hearing, what means if AAMS changes EQ it will do it with the AAMS Loudness Curves in mind. Turned Off, the DSP-EQ suggestions will be straightforward EQ.

### DSP-EQ Power Factor from AAMS Loudness Curves

The EQ power factor (how much 1dB raising or lowering the EQ settings will produce in dB) can be changed below.

This feature is according to the ISO226 Loudness Curves and ISO226 Fletcher Munson. When turned Off, the DSP-EQ suggestions will be straightforward EQ. The standard Power Factor is AAMS Normal : 1.0x. Changing can apply more or less power to EQ processing. Basically AAMS is based on 1x EQ power, like all EQ will do, leave this setting. Experiment only when you need to. If the EQ power is lowered then the original source file will come more true in mastering, but there will be less changes to be heard. If the

EQ power is raised above 1x the original source file will be affected more by AAMS DSP-EQ suggestions. For users to experiment, else leave the DSP-EQ Power Factor at 1x.

#### Bias Suggestions correct to zero Frequency Domain

The EQ suggestions can be of a kind that bottom end is raised or lowered so it will affect the whole audio in volume that much and raise the whole spectrum or lower the whole spectrum, also it can overflow the EQ and create some distortion. To reduce the Frequency Domain distortions, AAMS will calculate lowering in volumes for Left, Right and Mono channels, and reduces them while processing or mastering. Mostly this helps the DSP-EQ not going over 0dB and have more room for actual EQ to be in line with 0dB.

#### Bias Suggestions correct to AAMS Loudness ISO226 Fletcher Factor

This will be according to the AAMS Loudness Curves Factor. The EQ suggestions can be of a kind that bottom end is raised or lowered so it will affect the whole audio in volume that much, also it can overflow the EQ and create some distortion. To reduce the distortions by taking into account the Loudness Curves, AAMS will calculate lowering in volumes for Left, Right and Mono channels, and reduces them while processing or mastering.

#### Bias Suggestions correct to AAMS Loudness ISO226 Fletcher Ratio

This will be according to the AAMS Loudness Curves Ratio. The EQ suggestions can be of a kind that bottom end is raised or lowered so it will affect the whole audio in volume that much, also it can overflow the EQ and create some distortion. To reduce the distortions by taking into account the Loudness Curves, AAMS will calculate lowering in volumes for Left, Right and Mono channels, and reduces them while processing or mastering.

#### DSP-EQ FFT Fast Fourier Transform Multiband Precision Equalizer Setup

##### DSP-EQ FFT Window Shape Kind

Windowing of a simple waveform like  $\cos \omega t$  causes its Fourier transform to develop non-zero values. Commonly called spectral leakage) at frequencies other than  $\omega$ . The leakage tends to be worst (highest) near  $\omega$  and least at frequencies farthest from  $\omega$ . If the waveform under analysis comprises two sinusoids of different frequencies, leakage can interfere with the ability to distinguish them spectrally. If their frequencies are dissimilar and one component is weaker, then leakage from the stronger component can obscure the weaker one's presence. But if the frequencies are similar, leakage can render them unresolvable even when the sinusoids are of equal strength. The rectangular window has excellent resolution characteristics for sinusoids of comparable strength, but it is a poor choice for sinusoids of disparate amplitudes. This characteristic is sometimes described as low dynamic range. At the other extreme of dynamic range are the windows with the poorest resolution and sensitivity, which is the ability to reveal relatively weak sinusoids in the presence of additive random noise. That is because the noise produces a stronger response with high-dynamic-range windows than with high-resolution windows. Therefore, high-dynamic-range windows are most often justified in wideband applications, where the spectrum being analyzed is expected to contain many different components of various amplitudes. In between the extremes are moderate windows, such as Hamming and Hann. They are commonly used in narrowband applications, such as the spectrum of a telephone channel. In summary, spectral analysis involves a trade-off between resolving comparable strength components with similar frequencies and resolving disparate strength components with dissimilar frequencies. That trade-off occurs when the window function is chosen.

##### DSP-EQ Shape Kind

Options are Hamming is Standard ON, Blackman, Gaussian, Hamming, Hanning, Parzen, Rectangular and Welch. Hamming is the EQ Shape that has the least distortion levels and good EQ properties. For instance Rectangular is the Best Shape for EQ, but comes with a little bit more distortion of the EQ signal. Hamming is the best option for middle of the road. But Rectangular is the best for EQ wise have the most correct EQ lowering or Raising as suggested. All the shapes are curved but the rectangular is straight line. If you do not know (read about it on the web) do not change and leave at Hamming.

### DSP-EQ Window Buffer Size

The Buffer Size for the FFT, leave it at 4096! Do not change. It will affect the whole of AAMS Processing. Mostly this is an internal setting of the DSP-EQ, the 4096 buffer for FFT is used  $4 \times 4096 = 16384$ . That is about 5hz to 22.500hz of spectrum FFT frequency levels that can be accurately be measured by AAMS Analyzer. The lower the setting the less accurate the DSP-EQ will be. So 4096 is best.

### DSP-EQ FFT Window Frequency

The lowest undistorted frequency that can be measured perfectly 100%. Actually AAMS measures 5 Hz at 70,7% correctly. The higher frequencies over 50hz are all measured 100% correct.

### DSP-EQ Real-time Setup ON

This button will turn the DSP-EQ Real-time Analyzer ON and setup accordingly (and also the Real-time Analyzer). These are shown in charts and mostly will be updated each 1 second. The DSP-EQ Real-time Analyzer can be used for playback and to give the user some more insight to their plain audio source file. The Turn Off button will turn off the Real-time DSP-EQ Analyzer. Read about the Real-time DSP-EQ Analyzer in the section of the DSP-EQ manual.

### DSP-EQ Analyzer Real-time Processing

This will turn ON the DSP-EQ Real-time Analyzer and the AAMS Analyzer Real-time functions. This does not mean any of the Real-time Charts will be visible. This set to ON will only turn on the Real-time Calculations needed for processing the audio file playing.

### DSP-EQ Analyzer Real-time Show Spectrum

Shows the spectrum of the playing audio source file.

### DSP-EQ Analyzer Real-time Show EQ

Shows the EQ Suggestion of the playing audio source file.

### DSP-EQ Analyzer Real-time EQ Suggestion

Shows the Spectrum EQ Suggestion of the playing audio source file.

### DSP-EQ Analyzer Real-time Bias S+R

Calculates the Bias of the EQ (lower frequencies have more power than higher frequencies).

### DSP-EQ Analyzer Real-time Bias S+R

Shows the Bias of the EQ (lower frequencies have more power than higher frequencies).

### DSP-EQ Suggestion - Show Real-time Suggestion

Shows in the DSP-EQ Suggestion Chart, shows an extra 2 lines of the Real-time DSP-EQ Suggestion per 1 Second.

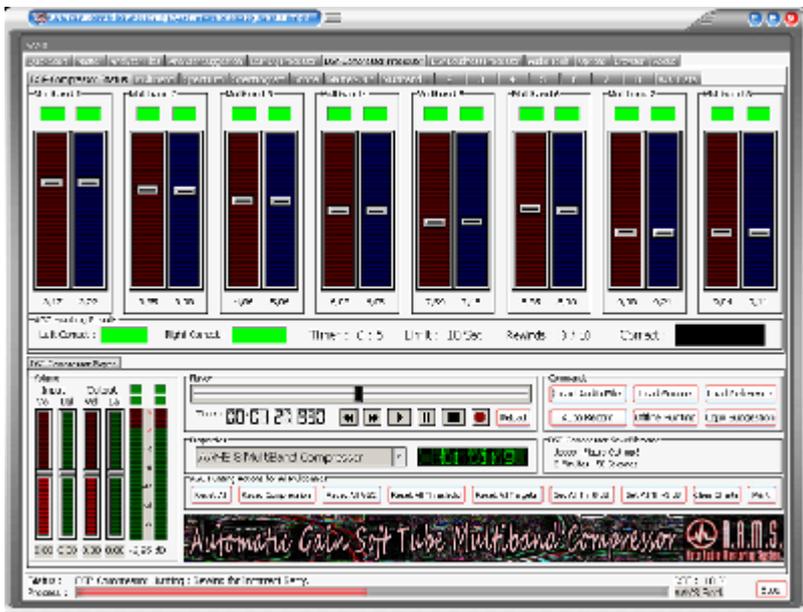


### Settings, Save Options

Saves all options in the AAMS.INA file. This feature must be used when you changed any option as mentioned above. You can restore AAMS defaults in the preferences tab.

### Settings, Load Options

Reloads the AAMS.INA file and restores the options. This feature can be used when you need to reset AAMS options.



# DSP-Compressor

A multiband compressor is to compress several different frequency ranges.

Compression is one of the most useful tools and is widely used in the recording process from tracking to mixing to mastering. The majority of compressors act on the entire audio frequency range, but when we need more control over specific audio frequencies we use a multiband compressor. A multiband compressor is a collection of several individual compressors, typically 3, 4, 5 or 8 multibands. Dividing up the frequency range via crossovers per multiband.



## AAMS DSP-Multiband Compressor

A 8 Band Soft Tube Multiband Compressor, setup by AAMS and by compressing automatic on the fly! The AAMS multiband compressor does setup and self maintains the compression levels, because it is setup by AAMS Analyzers and hunts for its own compression levels. AAMS DSP Compressor constantly is active to see and hear the signals it is compressing and adjusting to the perfect levels. No more under- or over compression!

### 8 Multibands

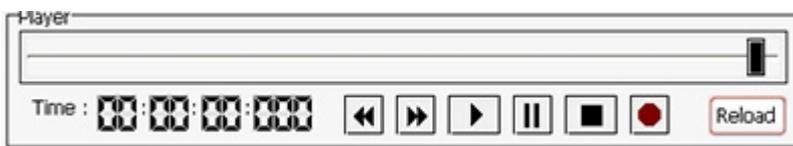
- ! Soft tube behavior
- ! Fully Automatic Compressor

Multiband compressor with automatic gain or limiter functions, 8 multibands possible. Soft tube behavior, not curved but also not straight lined soft tube compressor for each band. Automatic hunting function for calculation of threshold levels per band and automatic gaining functions. AAMS Compressors are setup by AAMS Analyzer calculations in suggestions, these are applied by the automatic DSP-Compressor processing on the audio. A compressor reduces the dynamic range of an audio signal if its amplitude exceeds a specified threshold. The amount of gain reduction is determined by Attack, Delay, Threshold and Ratio settings. A Multiband Compressor has more Bands and each frequency Range (Band) can be separately compressed. A Single Band Compressor has basically no use for Mastering purposes, instead a Multiband Compressor can be highly recommended for Mastering Purposes. AAMS Compressor and multibands are based on compressor functions as for mastering is known.

The main function is balancing the audio track dynamics per multiband spectrum after DSP-EQ has done its spectral functions. The DSP-Compressor is based on spectrum frequency as well as on dynamics and dynamic balancing. Mostly complex to setup by user or manual compressors. Maybe also because compressor as a subject is less easy to understand and maintained as EQ does. Compression in mastering is more subtle. It tries to EQ a bit and Loudness a bit. The DSP-EQ in front and the DSP-Loudness afterwards, they are good friends in AAMS Mastering chain.

The AAMS internal DSP-Compressor Player / Processor explained

Select the DSP-Compressor Tab. This represents a Multi-Band Compressor that can have a single band compressor simulated toward 8 Multi-Bands. The DSP-Compressor functions as a player for your audio material, just press Load Audio File or press Play and a window will pop up asking for a \*.wav file to play. Press Stop to stop the player and press Pause to pause playing. If you have already loaded a Source and Reference, AAMS has calculated suggestions for the DSP-Compressor and they can be copied with Copy EQ Suggestion. In this way you won't have to set up the DSP-Compressor yourself as AAMS does all the hard manual work for you automatically. You can also use Zero All Faders and Copy EQ suggestion to A/B your audio material.



Playing and with AAMS internal DSP-Compressor processor

The file Example1.aam file is the Source file and is located in the same directory as Example1.afd. The Example1.aam file was created by AAMS analysis of the Example1.wav file located in the same directory. The Example1.wav file can be listened to using the DSP-Compressor Player. Go to the DSP-Compressor tab and press the button Play or Load Audio File and select the Example1.wav file.

The DSP-Compressor

Depending on the Setup chosen from the Settings Tab, a single band compressor up to an eight band Multi-Band compressor can be simulated. Each Multi-Band compressor has its own settings for Threshold, Attack, Decay, Ratio and Window. The Threshold fader of each Multi-Band can be set manually and when you click on the value below the Threshold Fader it will reset to 0dB. The DSP-Compressor has got a natural sound and is there to compress the Multi-Band as natural as possible, meaning there are no extra functions like EQ or Exciters used.

Auto Record DSP-Compressor

This function is fully automatic and has two processing stages. The first searches the audio file for the suggested compressor settings. The second stage recordings the audio file with the correct threshold settings found by the AGC. There is no need to set up the DSP-Compressor manually as all settings are taken care of automatically as long as a valid Source and Reference are loaded into AAMS. The recorded audio file has the same name as the original audio file with the addition of the extension '\_C.wav'.

Offline AGC Hunting

This function is the first stage and scans the audio file for the correct AGC settings as suggested by AAMS calculations. The outcome is shown by the 'Suggested Threshold Targets' and is automatically copied to the threshold faders of each Multi-Band. After this function you can press Record to proceed to the Second stage.

The Faders

The threshold fader for left and right can be set manually or by choosing a setup. When you click on the value below the fader will reset to 0dB. The Attack, Delay, Ratio and Window settings are preset by the Setup you have chosen but can be changed manually.

### The AGC Control

AGC Control is the automatic feature that runs the DSP-Compressor. When the AGC is turned ON, the DSP-Compressor will automatically hunt the audio that is being played or processed for the correct levels. These levels are based on the Compressor Suggestion AAMS has calculated. When the AGC is turned On the DSP-Compressor is hunting for these levels and the AGC Graph and AGC Data displays the results while the audio file is being played or processed. In the AGC Data grid you can see all levels and the suggestion in db. The 1-8 LED's below show the correct found levels when they turn to Green, indicating the Multi-Band Left or Right threshold level has been found by the AGC. It is possible that Green LED's turn off and on for a while as the AGC is waiting for the audio signal to be corrected. When all Left and Right LED's are green a timer will run and after some time the AGC Correct LED will also show green meaning all Multi-Bands are now ok. All correct Multi-Band threshold levels have been found based on the AAMS Compressor suggestion. The suggested Threshold level of every Multi-Band is shown as 'Threshold Suggestion Left' and 'Threshold Suggestion Right'. It is best to turn AGC ON when playing and let the AGC Control hunt down the right threshold levels, playing through the whole file. Then turn the AGC off and set 'All targets threshold' and Record the Audio File (when you press the Record button the AGC is automatically turned to off).

### The AGC Chart

The AGC Chart shows the selected Multi-Band and shows the real time audio compressed signal in red and blue lines for Left and Right. The maroon and dark blue lines are the AC controls signal that will try to stay close to the yellow and green Suggestion lines. The nearer that the maroon and dark blue lines come to the yellow and green Suggestion lines, the better the result. The AC will compensate with the Left and Right threshold faders of each Multi-Band and will show the 'Suggested Threshold' as a result while playing the audio signal. You can reset the AC chart and found levels with the buttons besides the chart.

### The AC Data

The AC Data grid will show all data that has been measured for each Multi-Band, including the suggestions for each Multi-Band as calculated by AAMS. When the AC is "Hunting" a correct threshold level is not found yet. When the AC is "Ok" the AC has found correct levels. The LED's below the AC will turn to green for each found Multi-Band level that is correct.

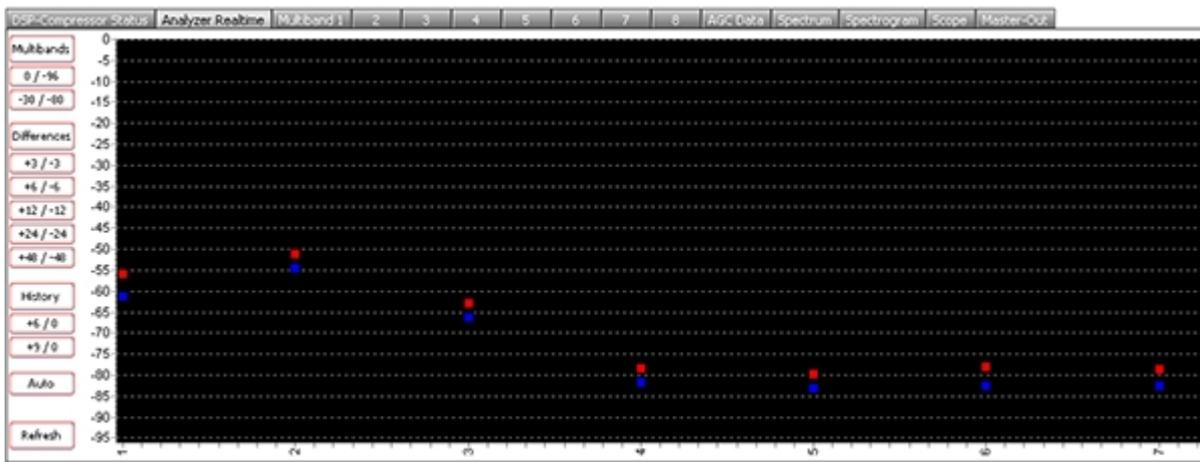
### Filters

Each set up of the DSP-Compressor consists of one or several Multi-Bands each with a specific frequency range. The frequency ranges for each Multi-Band are shown in the Filters Chart.



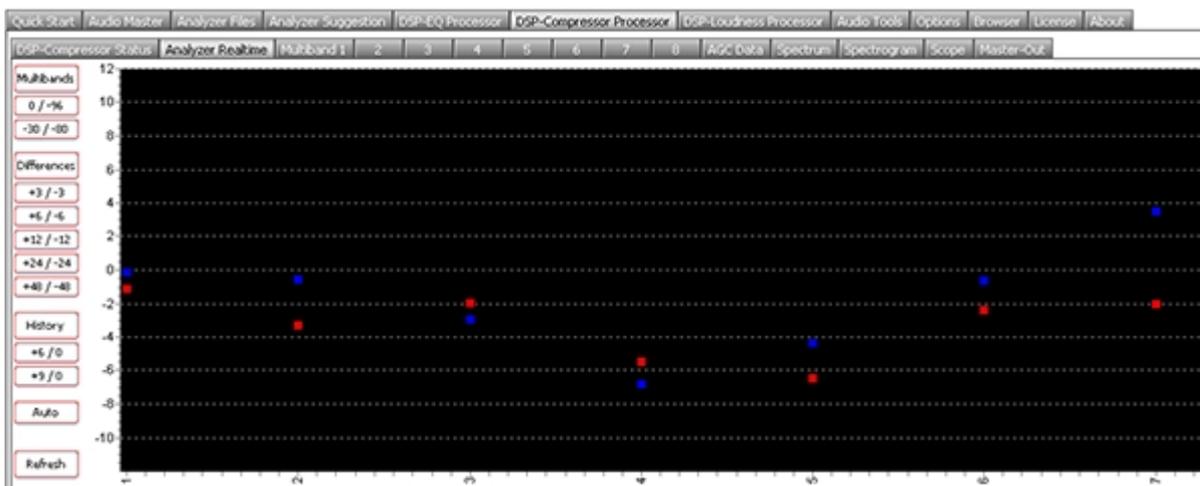
### DSP-Compressor Analyzer Real-time

The DSP-Compressor Analyzer Real-time must be Turned On in DSP-Compressor Options Tab. In Automatic Mastering mode the DSP-Compressor Analyzer Real-time is turned Off. In Semi-Automatic or Manual Mastering Modes the Real-time Analyzer is Turned On. The DSP-Compressor Analyzer Real-time Chart updates about 3 times a second with Spectrum Multiband informational levels of each multiband compression. The multiband frequencies can be displayed as 1 to 8 (for 8 multiband Compression settings) and the appropriate measured levels are displayed.



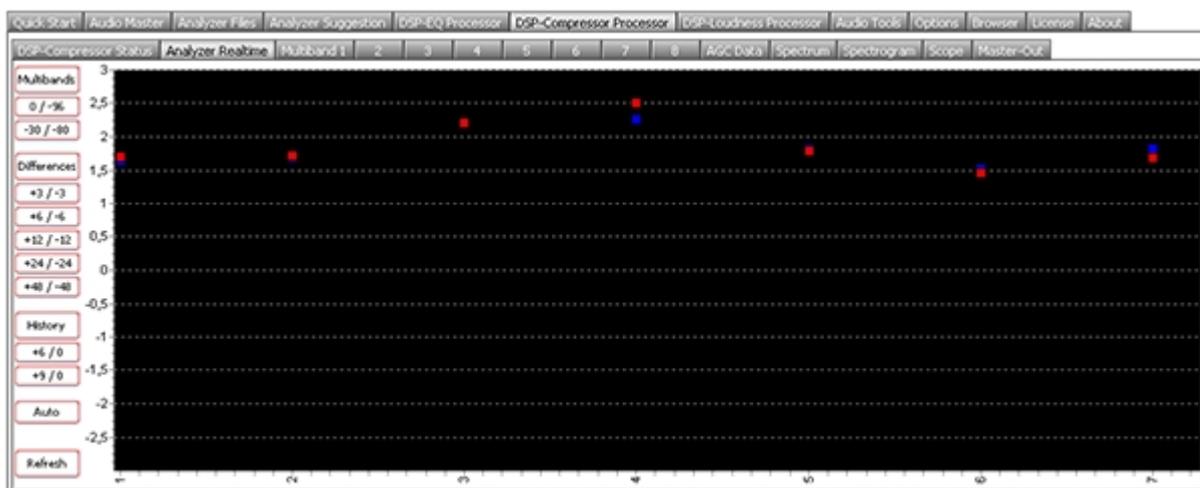
### Multiband Differences displayed in Real-time

The above picture shows the DSP-Compressor Analyzer Real-time Chart filled with the Spectrum Levels per Multiband. The Spectrum levels measured per multiband will show an accurate representation what is happening to the signal per multiband. Most likely the signal will follow the reference and by amount the lower frequency multibands will have more level then the higher frequency multibands. By playing the audio or processing the audio, the levels will differ 3 times a second, are captured by AAMS Spectrum Analyzer and Suggestions of Compression are based on what the Spectrum is like and how levels deviate. The Chart an view can be a benefit for a Semi-Automatic Mastering user or a manual mastering user. By following the Chart you might see when the Base drum kicks, or when Vocals begin or end. This gives a feel of how dynamic the audio spectrum per multiband is.



### Multiband Differences displayed in Real-time

The above picture shows the DSP-Compressor Analyzer Real-time Chart filled with the Differences per Multiband. This will only show the differences against the spectrum multiband measured per cycle. Each 1 second of Analyzing there are about 3 times measurements done by AAMS Analyzer for the DSP-Compressor. This means the differences are higher than 0 dB measured, the signal of the multiband went Up wards and raised (the measured signal per multiband from the source audio file being played or processed). When the differences are lower than 0 dB measured, the signal of the multiband went Down and lowered. Also when looking a longer time you could recognize that when all signals are around 0 dB the compression is hard and most likely compressed more. When signals are having a better spread and do not come close to 0 dB, the compression is less. Playing the whole track of audio and watching this chart can reveal some info on how the audio has been compressor more or less in time. By following the Chart you might see when the Base drum kicks, or when Vocals begin or end. This gives a feel of how dynamic the audio spectrum per multiband is.

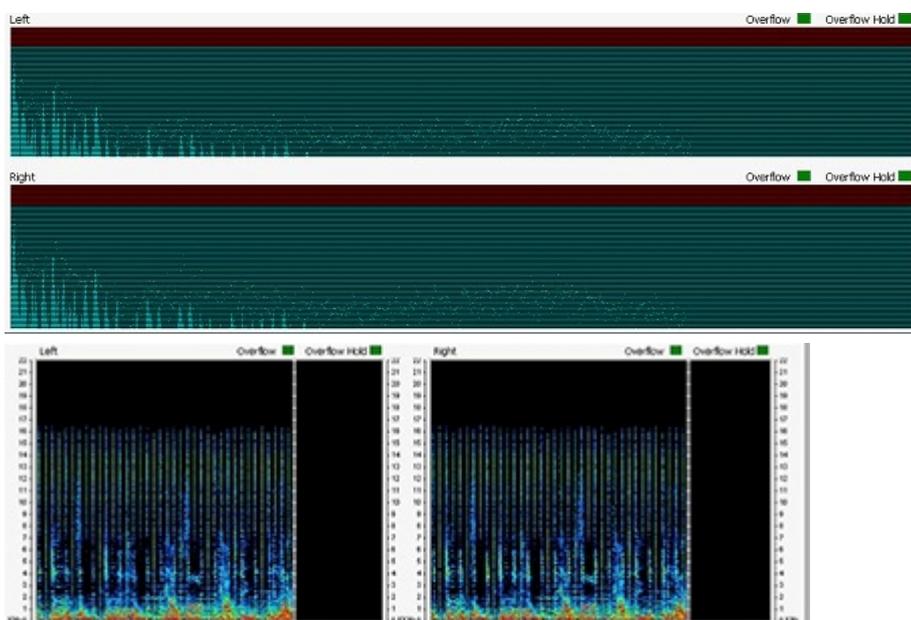


### Multiband History displayed in Real-time

The above picture shows the History of the Differences Calculated by the amount of cycles recorded. When the values are above 0 dB there is likely more compression needed. Take in account that +6 dB or +12dB levels shown, will indicate by doing more compression per multiband, the compression levels should get better and more dynamic headroom will free up for loudness to raise the whole audio. When signals are around 0 dB or +3 dB (or so) the compression levels of the audio seem pretty good. When audio signals are below 0 dB it seems that there should be a reduction (decompression) done for the audio being played. It is more likely when signals are -3 dB to -12dB that the audio was compressor too much while mixing or mastering. The audio file that has been played or recorded / processed is in the History Chart. Most likely you need the play the whole audio file for the History to be correct. The levels will fall the longer the audio has been played. So be sure for correct readings to play your audio file from beginning to end, so the History is correct for the whole audio file shown / played.

### DSP-Compressor Analyzer Real-time Options

Like said by DSP-EQ Analyzer Real-time or DSP-Compressor Analyzer Real-time need to be Turned On in their Options Tab. For Automatic Mastering Settings the Real-time Analyzer is being Turned Off. The Semi-Automatic or Manual Mastering setups, Turn On the Real-time Analyzer functions. Find the DSP-EQ Options Tab or DSP-Compressor Options Tab explained to turn On or Off the Real-time functions of AAMS.



### DSP-Compressor Real-time Views

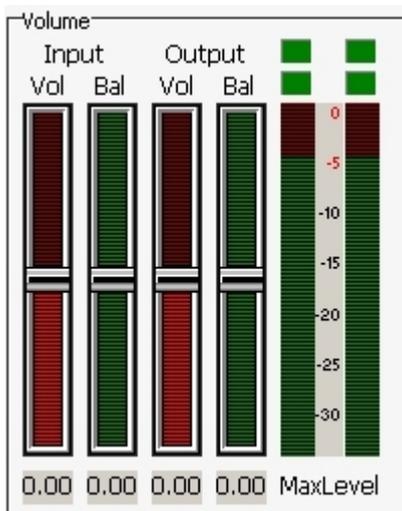
The Real-time DSP views are preset in the DSP-Compressor Tabs. When an audio file is loaded and playing these views will display and update the Spectrum, Spectrogram, Scope and Master-Out. All views as well as all level meters are updated with their own overflow LED's. When the signal is distorted by passing the highest possible maximum sound level an overflow LED will turn red. The overflow LED will return to green if all levels are returning to normal. The Hold LED's will stay red until they are reset which can be done manually with a click of the mouse.

## Settings

Here you can set up a DSP-Compressor from several useful presets. The AAMS 1-8 Multi-Band Compressor settings are suitable for most purposes. The AAMS 1-8 Low Band Multi-Band Compressor settings are for lower quality recordings like MP3 and Tape Copies and these settings will concentrate more on the lower rather than high frequencies. Furthermore there are some settings that will help you work with plugins using the correct settings. In a normal situation a 4 Band Multi-Band Compressor is the default setting. Changing to an 8 Multi-Band Compressor will affect processor speed and will improve quality a little more. Use the 8 Multi-Band Compressor when you think you need the extra Multi-Bands, otherwise the 4 Band Multi-Band Compressor setting is default. Selecting a Preset will change the setup of the DSPCompressor and when audio is being played the player will stopped...

## The Volume Faders and Level Meters

When the DSP-Compressor is playing the volume faders are automatically lowered when an overload is present on the master-out. To be sure that there are no overloads you should listen to the whole audio material until the end, then the volume faders are set just right and the master-out will not go over 0dB. You can turn off this function in the Options Tab.



## Overflow LED's

The overflow LED's turn from green to red when an overflow is present in one of AAMS DSP processors. You can press each LED and the Overflow Hold LED's turn to green again. An overflow is basically a digital domain term when a signal goes over the 0dB limit. Recording in the digital domain with signals over 0dB will result in damaged, distorted audio. So it is better to adjust the volume (gain) to a lower level. You can also adjust the faders of the Equalizer to compensate for overflows, but this is quite tedious.

## Recording the DSP-Compressor

After you are satisfied with the results you can process the audio material with the Record button. The Record button processes the audio and saves it as a new audio \*.wav file. The Example file Example1.wav would be saved as Example1\_C.wav.



## General Rules

The default 4 Band Compressor setting is the basic set up for compression. This will give good results on all kinds of processor speeds and available memory. When you are using a modern computer you can switch to the 6 or 8 Multi-Band Compressor for some slightly better results. 8 Multi-Bands almost halves the speed of operation, so switch back to a 6 or 4 Band Multi-Band Compressor if you experience problems. For best

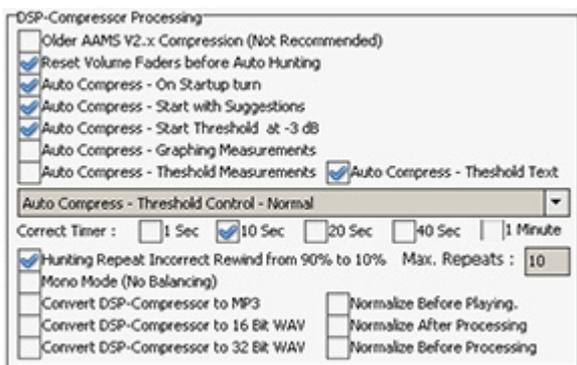
results it is also important that all AC LED's are green, confirming that good compression levels have been found. When using Automatic Mastering there is a Mastering Document saved alongside the Mastered Audio file, here you can check that the right levels are found (AC Correct).

## Manual and Automatic Mode

Because AAMS is set up for Automatic Mastering by default, when working manually with AAMS Processors it is recommended that you use the Record button of each processor. Also for configuring AAMS Options for working in manual mode, there are some settings on the Options Preferences Tab. For all Automatic Mastering purposes, switch back to Automatic Mode in Options Preferences Tab.

## Specifications

The internal DSP-Compressor has a natural sounding algorithm that provides linear compression. The DSPCompressor AC Control can handle AAMS Compressor Suggestions automatically or manually. The frequency range is 5Hz to 22050 Hz. Compressor Bands range from 1 to 8 depending on the Factory Preset in use. The frequency range 0-5 Hz or 20000-22050 Hz is rolled-off and all Factory Presets have a Roll-On and Roll-Off Frequency range. The application is designed to operate at sampling rates ranging from 44.1 kHz to 192 kHz. The Sample rate is normally 44.1 kHz depending on the Audio File output by the Player. The Internal DSP-Processing can handle 16/24/32 Bit calculations while the rest of the programming handles 64 bit code.



## DSP-Compressor Options Tab

### Older AAMS V2.x Compression (Not Recommended)

This will turn ON the compression settings emulation of AAMS V2.x versions. Standard Off, the AAMS V3 compression settings are improved, so better stay to Off.

### Reset Volume Faders before Auto Hunting

By default ON. This feature will reset all DSP-Compressor faders to original AAMS positions. When manual mastering or setting are applied by using AAMS manually, turn OFF. Only turn OFF when you do not need auto mastering and using manual user preset controls.

### Auto Compress - On Startup turn

The DSP-Compressor will turn the Auto Compression Suggestions On automatically when you play or process a file. By default ON. This feature will turn ON the auto compression DSP features at startup. Only turn OFF when you do not need auto mastering and using a manual user pre-setting.

### Auto Compress - Start with Suggestions

The DSP-Compressor will start with AAMS Suggestions settings for the DSP-Compressor that are copied automatically.

### Auto Compress - Start Faders at -2.75 dB

The DSP-Compressor starts all Multi-Band Thresholds at -2.75 dB when hunting for levels. By default ON. This feature will start the automatic compression setting of the threshold at -2.75db. This is a better

setting than 0db initial fader setting. The initial -2.75db setting will be corrected when the automatic compression feature is ON. Recommended to stay ON.

#### Auto Compress - Graphing Measurements

Shows Compression Levels measurements in Auto Compression Graphs of all multibands charts. By default OFF. This will show the AGC (auto gain control) in the graphs of the DSP-Compressor.

#### Auto Compress - Threshold Measurements.

Shows suggestions for threshold in Auto Compression Graphs of all multibands charts.

#### Auto Compress - Threshold text.

Shows suggestions for threshold in Auto Compression Graphs of all multibands texts.

#### Auto Compress - AAMS Loudness Curves from ISO226 (fletcher)

Standard set to On. By analyzing the audio passing the DSP-Compressor, the AAMS Loudness Curves are taken into mind and creates offset suggestions according to human hearing. This will improve the DSP-Compressor by doing only compression needed to get the levels by suggestions. When turned Off, the straightforward suggestions pass and will be leveled straightforward.

#### Auto Compress - Factor Multibands

Standard set to On. Uses the Factor calculated from the AAMS Loudness Curves (ISO226, Fletcher Munson). The compression levels to raising or lowering levels, are according to Loudness Human Hearing Levels. When turned Off, the straightforward suggestions pass and will be leveled straightforward.

#### Mono Mode

By default OFF. Only turn ON when you are sure the audio file is a two mono channel stereo audio file. The Mono mode will add Left + Right and divide it again. Then applies same levels on Left as on Right. When turned Off as standard, the Left levels can be different from the Right levels.

#### Normalize Before Playing

When loading an audio file into the DSP-Compressor the file will be Normalized. Standard is On. Normalization will give improved dynamics, only when the signal can be raised by normalization.

#### Normalize Before Processing

When AAMS is mastering the source file will be Normalized. Standard is ON. Normalization will give improved dynamics, only when the signal can be raised by normalization.

#### Normalize After Processing

When AAMS is mastering the source file will be Normalized after DSP-Compressor processing is done. Standard is Off.

#### Auto Compress - Threshold Control

This will change the Threshold Correction while DSP-Compression is done. This feature can make Threshold correction faster or slower by setting. Standard is Normal (1x). The DSP-Compressor Hunts (Hunting) for the correct compression levels per multiband, to find correct levels the compression levels are constantly updated and changed if not correct until the correct compression level is found.

#### AGC Auto Correct Timer

For the DSP-Compressor to check the compression is correctly done, a timer is placed. This timer (each multiband has its own timer) controls and checks for correct compression. When correct compression is found, a green light will turn on for each multiband. When all multibands are found correct by AAMS, the ALL light will turn on. For each channel Left and Right there can be maximum 8 multibands. So actually for correct compression to be found by AAMS, 16 lights will need to turn ON for 8 multibands. The standard chosen multibands by AAMS is 4 multibands. The user can change multibands in the DSP-Compressor tab. The timer can be set to 1 second to 1 minute. The longer you set the timer, the longer it takes for AAMS to find correct levels for compression for each multiband. Standard Default is 5 Seconds. When the correct

compression level is found for each multiband, it takes 5 seconds before AAMS Analyzer approves the correct levels and are taken into account for the final compression levels per multiband.

#### Hunting Mode Repeat Incorrect Rewind from 90% to 10%

The AAMS DSP-Compressor will Hunt for levels of compression and suggests on them a threshold level for each multiband. When audio mastering the DSP-Compressor will rewind while hunting and repeat the audio source and hunts until the retries are drowned. Standard is On.

#### Hunting Maximum Repeats

The amount of retries the DSP-Compressor can play the audio file for hunting the levels. This feature is only used in hunting mode. The more retries the more chance the suggestion be correct, but will take more time when the hunting is still with incorrect levels. Before all lights go green and all multibands have good compressions levels found, the DSP-Compressor will try to get correct levels for multiband thresholds as fast as can be. Standard set to 3 retries. The more retries the more likely AAMS Analyzer will find the correct levels for compression on each multiband. Most likely with a track more than 2 or 3 minutes of playtime, AAMS Analyzer will find the correct levels in one single pass. So 3 retries is enough for most audio tracks.

#### DSP-Compressor Analyzer Real-time Processing

This will turn ON the DSP-Compressor Real-time Analyzer and the AAMS Analyzer Real-time functions. This does not mean any of the Real-time Charts will be visible. This set to ON will only turn on the Real-time Calculations needed for processing the audio file playing.

#### DSP-Compressor Analyzer Real-time Show Multibands

Shows the Multibands Spectrum Levels in the DSP-Compressor Real-time Chart per Multiband.

#### DSP-Compressor Analyzer Real-time Show Differences

Shows the Multibands Difference Levels in the DSP-Compressor Real-time Chart per Multiband.

#### DSP-Compressor Analyzer Real-time Show Multibands

Shows the Multibands Historic Difference Levels in the DSP-Compressor Real-time Chart per Multiband.

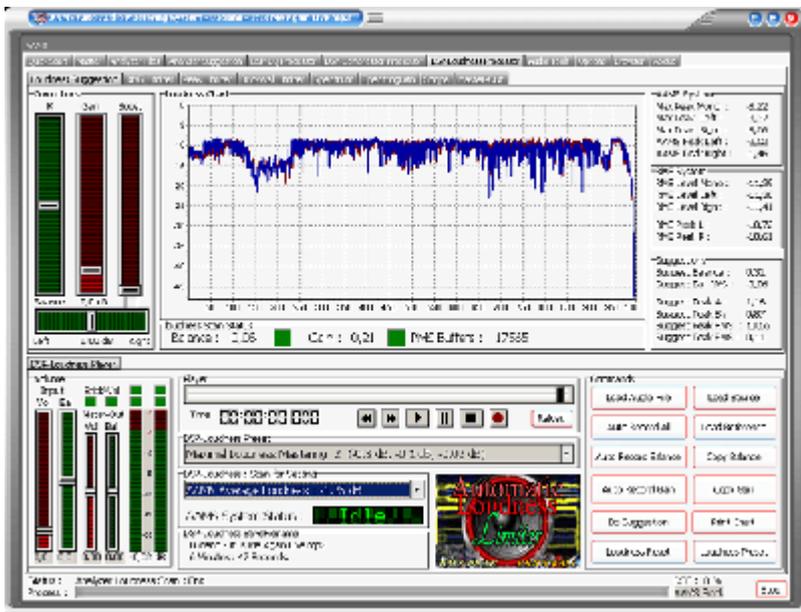


#### Settings, Save Options

Saves all options in the AAMS.INA file. This feature must be used when you changed any option as mentioned above. You can restore AAMS defaults in the preferences tab.

#### Settings, Load Options

Reloads the AAMS.INA file and restores the options. This feature can be used when you need to reset AAMS options.



## DSP-Loudness

Today, most spoken audio issue is control of loudness, daily millions of people adjust their volume controls because of louder or softer audio signals. Modern Music recordings are louder than recordings from the past, promos and commercials are generally much louder than normal. Even the difference by playing recordings, will make you adjust the volume. In general more loudness means we are in the Loudness War, each time upping the loudness levels of recordings. In fact we will lose loudness and the sparkle of the recording (mix) when boost too much, so everything is compressed hard at the tops to 0 db! Speakers need to move, and what happens when we want more loudness ? They actually move less! In general the music industry is still upping the levels, but there is a great understanding now that this is only hurting the actual recording. Loudness is a balance between hearing it loud and hearing soft and hard clearly. So we need to have the loudness levels tamed! AAMS Loudness is according to the setup rules!

### Loudness and Limiters

Loudness is the quality of a sound that is the primary psychological correlate of physical intensity. Loudness, a subjective measure, is often confused with objective measures of sound intensity such as decibels. Filters attempt to adjust intensity measurements to correspond to loudness as perceived by the average human. However, true perceived loudness varies from person to person and cannot be measured this way. Loudness is also affected by parameters other than intensity, including: frequency and duration. A Peak or RMS Limiter is a circuit that allows signals below a set value to pass unaffected and compresses the peaks of stronger signals that exceed this set value. A Brick wall Limiter is a circuit that allows signals below a set value to pass unaffected and cutoff the peaks of stronger signals that exceed this set value and to avoid clipping at 0db or above 0db.

### The AAMS internal DSP-Loudness Processor explained

AAMS loudness is based on AAMS Analyzer suggestions and a pre-setup desired level. Select the DSP-Loudness Tab and Select Loudness. The DSP-Loudness Player and Processor contain a Balancing Tool, Loudness Maximizer, RMS Limiter, Peak Limiter and Brick wall Limiter in one. Also the loudness DSP has analog properties, meaning the compressor curves are soft and round. Main functions of the DSP-Loudness processor is RMS Audio Scanning, Peak Audio Scanning, Balance Search that balances Left and Right of the whole track. A Gain processor, that functions on AAMS Peak RMS based system or the user can change to RMS more Dynamic based system. In whole the DSP-Loudness Mastering routine that does DSP-Loudness functions automatically or user based. The DSP-Loudness also functions as a player for your audio material. Simply press Load Audio File or press Play and a window will pop up asking for a \*.wav file. Press Stop to stop the player and press Pause to pause playing.

## Chart - Display Levels

When an audio file is loaded into the player the file will be automatically scanned for its levels. These levels are shown on the chart and above the chart are the Peak / RMS levels. After scanning is finished the suggestions for Balancing and Gaining are shown below the chart. The basic intention of the DSP-Loudness is to balance then add gain to the audio file. The Balance suggestion shows a value in dB, a minus - value is balanced to the Left and a plus value is balanced to the Right. You can set the Balance Faders (There are three in total connected to each other) with the mouse. You can reset the Balance Faders by clicking on the value below the fader and the fader will reset to 0dB. The red LED's for Balance and Gain will show up when suggestions matching the Audio File are correct.

## Auto Record Loudness

This function will automatically process Balance and Gaining onto the audio file you load into the DSP-Loudness player/processor. A balanced audio file with the extension '\_B.wav' and a gain processed audio file with the extension '\_L.wav' will be created. All you have to do is wait until processing is finished. This function is fully automatic, just choose an audio file and AAMS will do the balancing and gaining for you. There is no need to set up the DSP-Loudness functions before using this function as all calculations are done automatically. This function is a two-stage process with Balancing as the first stage and gaining the second stage.

## Auto Record Balance

This function is the first stage of the DSP-Loudness processor and balances the audio file you loaded into the Player/Processor. A recorded and processed file with the extension '\_B.wav' will be created as the balanced audio file. This function is fully automatic, just choose an audio file and AAMS will do the balancing. There is no need to set up the DSP-Loudness functions before using this function as all calculations are done automatically.

## Auto Record Gain

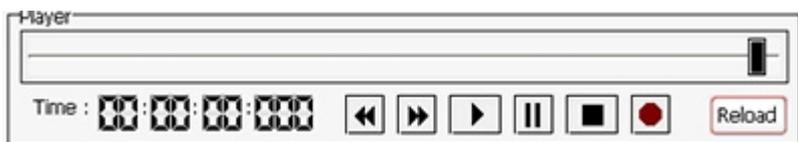
This function is the second stage of the DSP-Loudness processor and gains the audio file you loaded into the Player/Processor. A recorded and processed file with the extension '\_L.wav' will be created as the gained audio file. This function is fully automatic, just choose an audio file and AAMS will automatically do the Loudness Gaining. There is no need to set up the DSP-Loudness functions before using this function as all calculations are done automatically.

## 1 or 2 Stages?

You can use 1 or 2 Stage functions with AAMS. A 1 Stage manual job involves playing the audio file with the Player and setting up Balance and Gain, ensuring that the signal does not go over 0dB, and then record the results. A 1 Stage processing job is less accurate than the 2 Stage type. A 2 Stage Processing job is more accurate and means you Balance the Audio File First Stage 1, record it, and then do Stage 2.

## The internal Processing Route

The routing of the DSP-Processor is as follows. The Audio is processed by the Loudness part of the DSP-Loudness processor. The Loudness Tab shows Balancing Faders and Loudness Gain Volume faders. The RMS Limiter is there to compress/limit the audio signal when necessary. The RMS limiter is based on an RMS compressor and has as large a ratio range as possible. The Peak Limiter limits some the highest peaks and can be set towards Brick walling or the more moderate Peak Limiting. Finally the Brick wall Limiter limits any signals below 0dB or lower. All Limiters can be turned off or on by depending on what set up from the Setting Tab you have chosen.



## Playing and with AAMS internal DSP-Compressor processor

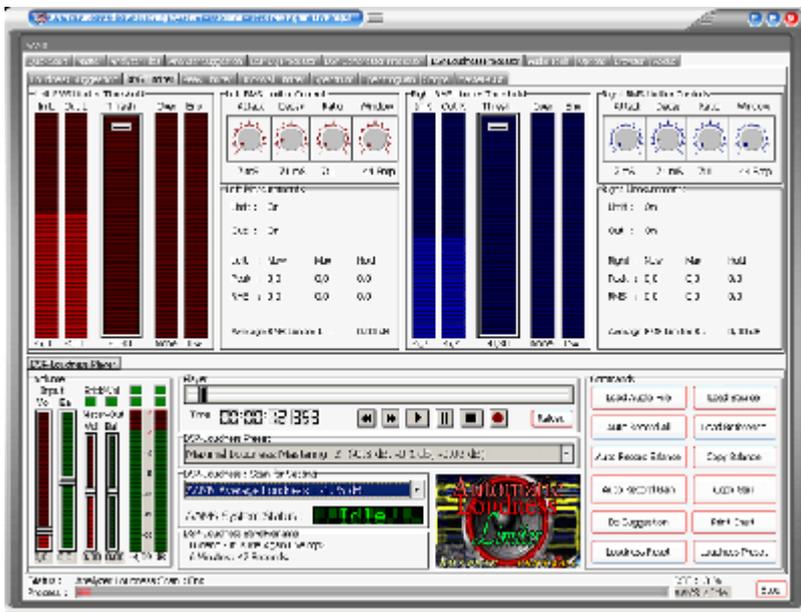
The file Example1.aam file is the Source file and is located in the same directory as Example1.afd. The Example1.aam file was created by AAMS analysis of the Example1.wav file located in the same directory. The Example1.wav file can be listened to using the DSP-Compressor Player. Go to the DSP-Compressor tab and press the button Play or Load Audio File and select the Example1.wav file.

### The Setups

The Settings Tab will show the DSP-Loudness setup and you can choose any of the listed DSP-Loudness settings. The Maximal Setups are for Maximal Loudness and will try to get the loudest sound possible and is the default preset. The Average Setups are for Average Loudness and will try to get the best sound possible. The Minimal Setups are for Minimal Loudness and will try to get the sound towards a minimal level. This is useful for compiling CD's or multiple tracks and saves some loudness space for later use. The values for the RMS Limiter, Peak Limiter and Brick wall limiter are also listed. When a Limiter is not shown in the chosen setup this means that it is not required in the current configuration. When an Audio File is loaded into the DSP-Loudness processor / Player, the levels in the file are scanned. You can change the Scan Level in the Settings Tab, which will raise or decrease the Loudness Level that is being scanned for (and are subsequently used in the suggestions. When the correct level is reached for the Maximal 0dB Setup the Suggestion Correct LED's will show Green. When the correct level is reached, for the other Setups the Suggestion Correct LED's will show Green or Yellow. The Yellow Led indicates that the Used Setup highest level has not been reached yet as only the Maximal 0dB Setup will do this. You can use the Average and Minimal Setups for a single stage pass. When you apply the Average and Minimal Setups more than once the Yellow LED will stay and will turn green only when it reaches the Maximum Setup Loudness Levels. When you use the Average or Minimal DSP-Loudness Setups the first pass of DSP-Loudness Processing is sufficient, so making multiple passes is not recommended. You can always use more Loudness Gaining to make it louder although this is also not recommended. When you use the Maximal DSP-Loudness Setup, the first pass will gain the loudness directly to the Maximal and then the Green Led will show-up. On start up the Average 1 Setup is the default to ensure a good Average Loudness. When you change the DSPCompressor Setup to Maximal, be aware that some distortion in the audio signal cannot be prevented. Only use the Maximal Setup when you are certain of it and the intended result. If you are unsure, a good start is the Average Setups of the DSP-Compressor.

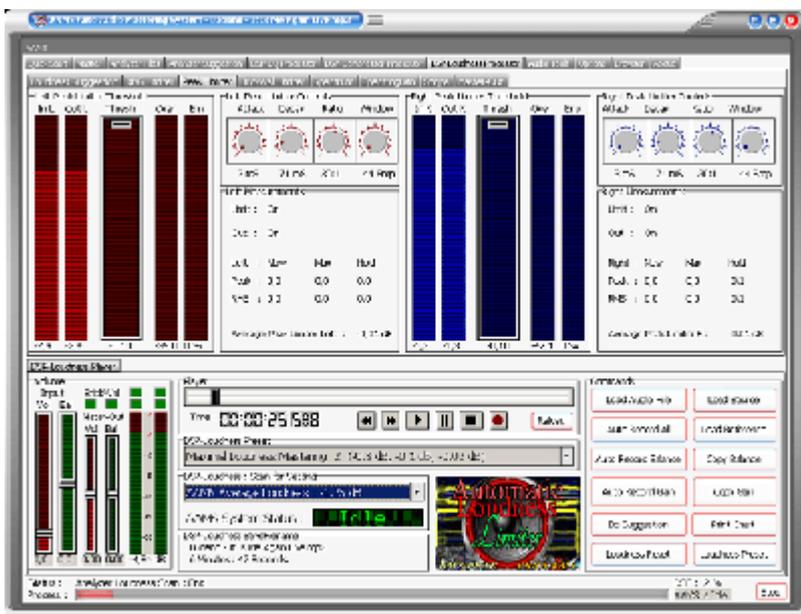
### Loudness

The Balance Fader can be set manually and clicking on the value below the fader will reset it to 0dB. When you use 'Copy Balance Suggestion' the suggested Balance is copied to the Balance Fader. The Gain fader can be set manually and clicking on the value below the Gain Fader will reset it to 0dB. When you use 'Copy Gain Suggestion' the suggested gain is copied to the Gain fader. The buttons 'DSP-Loudness Preset' and 'DSP-Loudness Reset' are setting or resetting the chosen Setup, which is useful for comparing its effect.



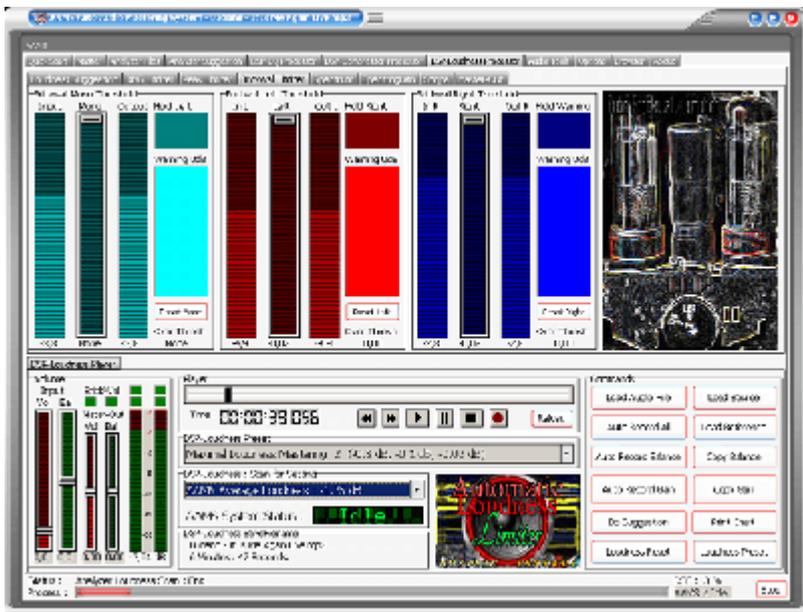
## RMS Limiter

The threshold fader for left and right can be set manually or by choosing a setup and when you click on the value below the fader it will reset to 0dB. The Attack, Delay, Ratio and Window settings are preset by the Setup you have chosen but can be changed manually. The RMS Limiter is not as fast in correcting the audio signal as the Peak Limiter is. Most of the times when threshold levels for left and right are low, the RMS Limiter will only work on loud parts of the audio signal, making it slightly lower when needed. The RMS Limiter will pass signals higher than 0dB to the Peak Limiter and is only meant for moderately correcting the audio signal.



## The Peak Limiter

The threshold fader for left and right can be set manually or by choosing a setup and when you click on the value below the fader it will reset to 0dB. The Attack, Delay, Ratio and Window settings are preset by the Setup you have chosen but can be changed manually. The Peak Limiter is very fast in correcting the audio signal and can also be used as a Brick wall Limiter when the attack time is set to  $\leq 1$ ms. The Peak Limiter will adjust every signal that goes above the threshold level with the ratio chosen. A ratio of 50:1 will compress / limit the audio signal a lot more than the RMS Limiter will ever do. The Peak Limiter is meant to 'Scrape off' some of the loudest peaks of the audio signal.

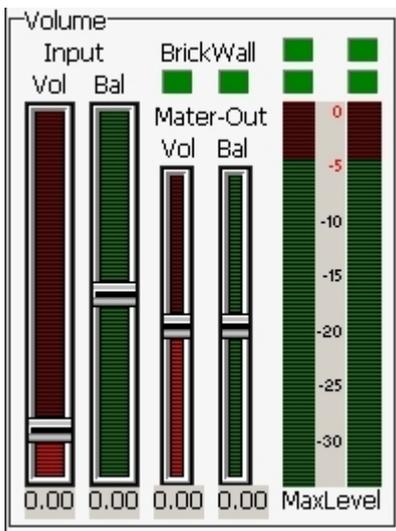


### The Brick wall Limiter

The threshold fader for left / right and mono can be set manually or by choosing a setup and when you click on the value below the fader it will reset to 0dB. Every audio signal that goes over the Threshold Level will be cut off immediately. A Threshold Level of -0.05 dB will cut off all audio signals before it rises above 0dB. The LED's indicate only if the Brick wall limiter is correcting the audio signal, and are not the same as an overflow. The LED's can be reset by clicking the corresponding button.

### The Volume Faders and Level Meters

When the DSP-Loudness is playing and Gaining / limiting the volume faders are automatically lowered when an overload is present on the master-out. To be sure that there are no overloads you should listen to the whole file until the end, then the volume faders are set just right and the master-out will not go over 0dB. You can turn off this function in the Options Tab.

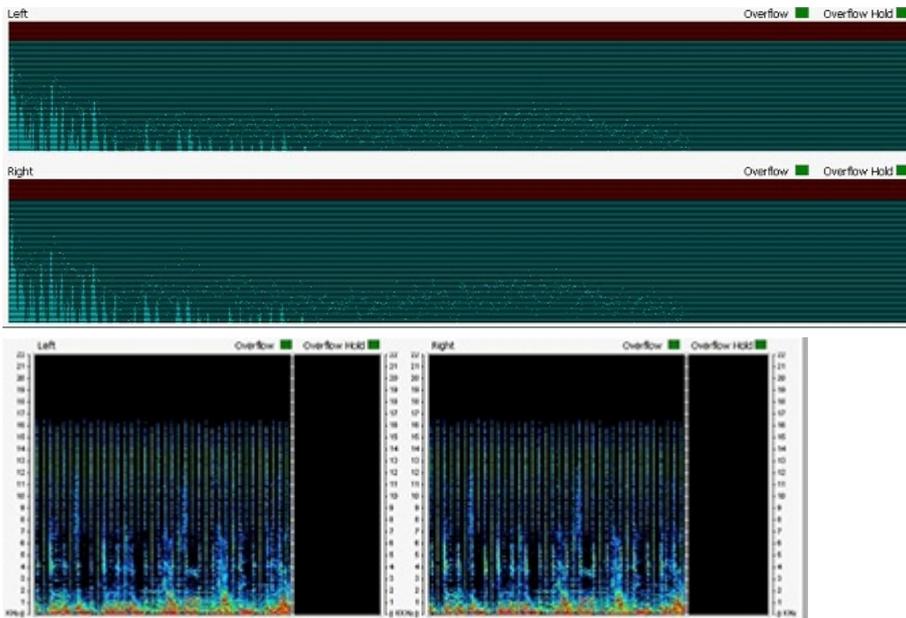


### Overflow LED's

The overflow LED's turn from green to red when an overflow is present in one of AAMS DSP processors. Press each LED and the Overflow Hold LED's turn green again. An overflow is basically a digital domain term. When a signal goes over the 0dB limit an overflow is present. Recording in the digital domain with signals over 0dB will result in distorted audio, so it is better to adjust the volume (gain) to a lower level. You can also adjust the faders of the Equalizer to compensate for overflows, but this is quite tedious.

## Recording DSP-Loudness

When you are satisfied with the results you can process the audio material with the Record button. The Record button processes the audio and saves it as a new audio \*.wav file. The Example file Example1.wav would be saved as Example1\_L.wav.



## DSP-Loudness Real-time Views

The Real-time DSP views are preset in the DSP-Loudness Tabs. When an audio file is loaded and playing these views will display and update the Spectrum, Spectrogram, Scope and Master-Out. All views as well as all level meters are updated with their own overflow LED's. When the signal is distorted by passing the highest possible maximum sound level an overflow LED will turn red. The overflow LED will return to green if all levels are returning to normal. The Hold LED's will stay red until they are reset which can be done manually with a click of the mouse.

## Manual and Automatic Mode

Because AAMS is set up for Automatic Mastering by default, when working manually with AAMS Processors it is recommended that you use the Record button of each processor. Also when configuring AAMS Options for working in manual mode there are some settings on the Options Preferences Tab. For all Automatic Mastering purposes, switch back to Automatic Mode in Options Preferences Tab.

## General Rules

DSP-Loudness Processor settings define how loud the end result will be. By default the Loudness Scan setting is 'Average', which is quite a conservative setting. Usually you can master multiple tracks (for example for an album of tracks) with the 'Average' Setting and this will give good results on all kinds of tracks. Whenever you need some more loudness power, set the DSP-Loudness Settings higher.

## Specifications

The internal DSP-Loudness has a natural sounding algorithm to produce exact, linear Loudness Gain with no resonance peaks. The DSP-Loudness processor has several main functions, Balancing, Loudness, RMS Limiter, Peak Limiter, Brick wall Limiter. The frequency range is 5Hz to 22050 Hz. The frequency ranges 0-5 Hz and 20000-22050 Hz are rolled-off and all Factory Presets have a Roll-On and Roll-Off Frequency range. The amount of gain ranges from - 80dB to 9dB, and can be set in fractions of 0.1dB. Designed to operate at sampling rates ranging from 44.1 KHz to 192 KHz, the Sample rate is normally 44.1 KHz depending on the Audio File output by the Player. The Internal DSP-Processing can handle 16/24/32 Bit calculations while the rest of the programming handles 64 bit code.

## AAMS Loudness System

The AAMS Loudness system is based on a percentage of peaks and RMS levels or RMS/Peak Levels. The AAMS system will do a more peak based search of the audio and also scans for RMS levels. But however AAMS system will calculate and process audio as being more careful to avoid distortion levels. This means that for most it will bring your audio input to appropriate levels. Not doing the Loudness War, but being careful and still have a loud sound. AAMS DSP-Loudness process will anticipate troubles and avoids them. Still Loudness that is applied to much, will still have distortion or overflows. So limiters and calculations in processing are used in the AAMS Loudness Based system option. When needed this system can do full album mastering based on AAMS System of transferring loudness levels. Also on its main settings Single Audio Mastering can be an advantage over the RMS Dynamic Levels system.

## RMS Dynamic Level System

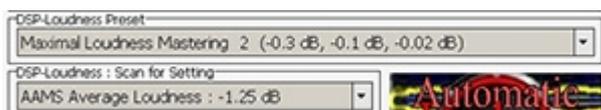
The RMS Dynamic Level system is based on more know RMS and Peak scanning methods. If you are into RMS levels, there is much to say about it. Because it is the main system used by everyone into the discussion of the loudness war. So read about that on the internet if you are unknown. The main function is RMS and Dynamics / some say Dynamic Range.

Why use a Loudness Processor and what is it doing?

Well the user can setup a desired RMS level for the whole track. The peaks will be calculated and shaved off the whole track, so that the RMS Level is what is needed as loudness or RMS levels for the whole track. Basically the user setup is for RMS Levels, and the Limiters or Calculations a computer can do to process the audio that loud. For different genres there are RMS levels appropriate. So the user can make up the RMS, and does not really care about peaks that will be hurt. RMS Levels are nowadays convenient method to get the loudness desired. With shaving the peaks and making things louder, comes at a price. Distortion and Overflows. We hope that the Limiters and internal processing will do not do too much damage. If the user sets the RMS Levels too high (-6dB to 0db!) be sure of artifacts inside the audio.

You can select RMS levels and Dbfs levels.

For single files and genres of music, when mastering to a certain level is needed. Dbfs system is the same as RMS system but it relies on other measurement system called dbfs. Both RMS and dbfs systems are good when you are wanting to do things manually and adjust the loudness. When mastering or even after mastering. You can hunt down your appropriate levels and setup AAMS DSP-Loudness to follow. That must be digital distortion? Both systems AAMS system and the RMS System are not opponents, but friends!



## AAMS Loudness System

- AAMS Sub Zero 0: 6.00 dB
- AAMS Sub Zero 1: 5.75 dB
- AAMS Sub Zero 2: 5.50 dB
- AAMS Sub Zero 3: 5.25 dB
- AAMS Sub Zero 4: 5.00 dB
- AAMS Sub Zero 5: 4.75 dB
- AAMS Sub Zero 6: 4.50 dB
- AAMS Sub Zero 7: 4.25 dB
- AAMS Loudness War I 1: 4.00 dB
- AAMS Loudness War I 2: 3.75 dB
- AAMS Loudness War I 3: 3.50 dB
- AAMS Loudness War I 4: 3.25 dB
- AAMS Loudness War II 1: 3.00 dB

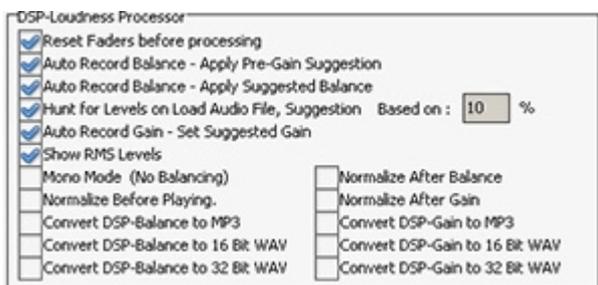
AAMS Loudness War II 2: 2.75 dB  
 AAMS Loudness War II 3: 2.50 dB  
 AAMS Loudness War II 4: 2.25 dB  
 AAMS Increased 1: 2.00 dB  
 AAMS Increased 2: 1.75 dB  
 AAMS Increased 3: 1.50 dB  
 AAMS Increased 4: 1.25 dB  
 AAMS over the Top 1: 1.00 dB  
 AAMS Over the Top 2: 0.75 dB  
 AAMS Over the Top 3: 0.50 dB  
 AAMS Over the Top 4: 0.25 dB  
 AAMS Ultra Hard Loudness: 0.00 dB  
 AAMS Hard Loudness: -0.25 dB  
 AAMS Super Strong Loudness: -0.50 dB  
 AAMS Strong Loudness: -0.75 dB  
 AAMS Good Loudness: -1.00 dB  
 AAMS Average Loudness: -1.25 dB - Normal levels AAMS target setting  
 AAMS Medium Loudness 1: -1.50 dB  
 AAMS Medium Loudness 2: -1.75 dB  
 AAMS Soft Low ends 1: -2.00 dB  
 AAMS Soft Loudness 2: -2.25 dB  
 AAMS Uttara Soft Loudness 1: -2.50 dB  
 AAMS sutra Soft Loudness 2: -2.75 dB  
 AAMS Headroom Loudness 1: - 3.00 dB  
 AAMS Headroom Loudness 2: - 3.25 dB  
 AAMS Headroom Loudness 3: - 3.50 dB  
 AAMS Headroom Loudness 4: - 3.75 dB  
 AAMS Minimal Loudness 1: - 4.00 dB  
 AAMS Minimal Loudness 2: - 4.25 dB  
 AAMS Minimal Loudness 3: - 4.50 dB  
 AAMS Minimal Loudness 4: - 4.75 dB  
 AAMS Minimal Loudness 5: - 5.00 dB  
 AAMS Minimal Loudness 6: - 5.25 dB  
 AAMS Minimal Loudness 7: - 5.50 dB  
 AAMS Minimal Loudness 8: - 5.75 dB  
 AAMS Minimal Loudness 9: - 6.00 dB



## RMS Dynamic Loudness System

RMS Range Ultra Stupid: 0 dB  
 RMS Range Ultra Stupid: -2 dB  
 RMS Range Ultra Stupid: -3 dB  
 RMS Range Ultra Hard: -4 dB  
 RMS Range Ultra Hard: -5 dB  
 RMS Range Ultra: -6 dB  
 RMS Range Ultra: -7 dB  
 RMS Range Loud: -8 dB  
 RMS Range Loud: -9 dB  
 RMS Range Normal: -10 dB – Normal levels target setting  
 RMS Range Normal: -11 dB  
 RMS Range Normal: -12 dB  
 RMS Range Normal: -13 dB

RMS Range Normal: -14 dB  
 RMS Range Normal: -15 dB  
 RMS Range Normal: -16 dB  
 RMS Range Low: -17 dB  
 RMS Range Low: -18 dB  
 RMS Range Low: -19 dB  
 RMS Range Low: -20 dB  
 Dbfs Range Ultra Stupid: 0 dB  
 Dbfs Range Ultra Stupid: -2 dB  
 Dbfs Range Ultra Stupid: -3 dB  
 Dbfs Range Ultra Hard: -4 dB  
 Dbfs Range Ultra Hard: -5 dB  
 Dbfs Range Ultra: -6 dB  
 Dbfs Range Ultra: -7 dB  
 Dbfs Range Loud: -8 dB  
 Dbfs Range Loud: -9 dB  
 Dbfs Range Normal: -10 dB – Normal levels target setting  
 Dbfs Range Normal: -11 dB  
 Dbfs Range Normal: -12 dB  
 Dbfs Range Normal: -13 dB  
 Dbfs Range Normal: -14 dB  
 Dbfs Range Normal: -15 dB  
 Dbfs Range Normal: -16 dB  
 Dbfs Range Low: -17 dB  
 Dbfs Range Low: -18 dB  
 Dbfs Range Low: -19 dB  
 Dbfs Range Low: -20 dB



## DSP-Loudness Options Tab

### Reset Faders before processing

By default On. This feature ensures all DSP-Loudness faders are reset to original default position. Set to On, when you need full automatic mastering by AAMS. Set to Off, when you are manual mastering. Better to leave this function On.

### Auto Record Balance - Apply Pre-Gain Suggestion

By default Off. When turned On, before using loudness AAMS will apply pre-gain from its suggested calculations. This can improve Loudness by using pre-gain, but also raises levels, so more clipping could occur. Only use this feature when your original track is very soft. Else, leave it Off.

### Auto Record Balance - Apply Suggested Balance

By default On. This feature applies the automatic calculated suggested balancing by AAMS. This will balance your track (audio master) and will have a good effect on the listener's left and right perception while hearing the audio master. The balancing is done before loudness is applied. Balancing will mean Left and Right signals are even powered. Balanced audio gives a more human feel and will give a little bit more headroom to raise to 0dB and give some more dynamics.

### Hunt For Levels on Audio File

Scans the loaded Audio File for its levels (DPS-Loudness Suggestions will not work when this feature is turned off). By default On. This feature scans the audio file for its levels and is needed for AAMS Suggestion for DSP-Loudness. Better leave this On.

### Hunt for Levels on Load Audio File, suggestion based on Loudness Points

Set to On, when you need full automatic mastering. Set to Off, when you need manual mastering. Basically leave this ON, only set to Off when you do not want levels to be changed by AAMS. Turn this feature OFF when you need no balancing done by AAMS and keep your track as balanced as original (not recommended). Scan Suggestion Based on 10 Loudness Points (default). This feature is hard to explain, because its AAMS internal processing for hunting the correct Loudness levels to be found and corrected for end mastered file. This value can be raised or lowered by users to experiment. Else when not sure, leave 10 as a value here.

### Auto Record Gain - Set Suggested Gain

By default ON. This feature applies the Loudness. When turned OFF, no Loudness will be applied. Keep in mind the DSP-Loudness will be functioning, so when turned OFF only the limiters will work. Better leave this On.

### Chart Show RMS Levels

By default ON. This feature will show RMS levels in the chart. By turning OFF it will not.

### Chart Show Loudness Left, Right and Mono lines

By default Off. This feature will show RMS levels in the chart. By turning OFF it will not.

### Mono Mode (No Balancing)

By default Off. When turned On, ensures Stereo tracks that are actually two mono channels to stay correct as original. AAMS by default does not read or open mono files. But it is possible to fake AAMS by inserting two mono files into one stereo file. Only turn this feature ON, if you are sure your original file is completely mono. You can also turn Off, when you completely do not want any Balancing to be done by AAMS. Better not to use Mono mode, so leave it Off.

### Normalize Before Playing

When loading an audio file into the DSP-Compressor the file will be Normalized. Standard is On. When normalization can raise the signal, the more dynamics are applied. But the DSP-Loudness system will raise the audio master to the suggested levels anyway. So this options helps, but is not of such importance. Leave it Off.

### Normalize After Balance

By default off. This feature is mainly not needed to turn ON. Only turn ON for a normalize pre-balance. This will make the audio file before Balancing more louder. When normalization can raise the signal, the more dynamics are applied. But the DSP-Loudness system will raise the audio master to the suggested levels anyway. So this options helps, but is not of such importance. Leave it Off.

### Normalize After Gain

By default off. This feature is mainly not needed to turn ON. Only turn ON for a normalize pre-gain. This will make the audio file before Loudness more louder. When normalization can raise the signal, the more dynamics are applied. But the DSP-Loudness system will raise the audio master to the suggested levels anyway. So this options helps, but is not of such importance. Leave it Off.



### Settings, Save Options

Saves all options in the AAMS.INA file. This feature must be used when you changed any option as mentioned above. You can restore AAMS defaults in the preferences tab.

### Settings, Load Options

Reloads the AAMS.INA file and restores the options. This feature can be used when you need to reset AAMS options.



## AAMS Tools Tab

Audio file conventions and multiple dithering in 64bit calculations. Mostly understand AAMS will work best with WAV 32 or 16 Bit Stereo 44.1 KHz Files. You can import MP3 and WAV files. When AAMS has a problem with these files, use the tools tab. Or convert your files with a convertor program / software, audio editor of your choose.

### Normalize Audio File

Normalize an audio file to 0dB. Select the file format, click on Normalize Audio File. Select the input audio file that will be normalized. Select the output audio file that will be saved.

### Convert MP3 Audio File

Convert an audio file to Wav. Select the file format, click on Convert MP3 Audio File. Select the input MP3 file that will be converted. Select the output audio file that will be saved.

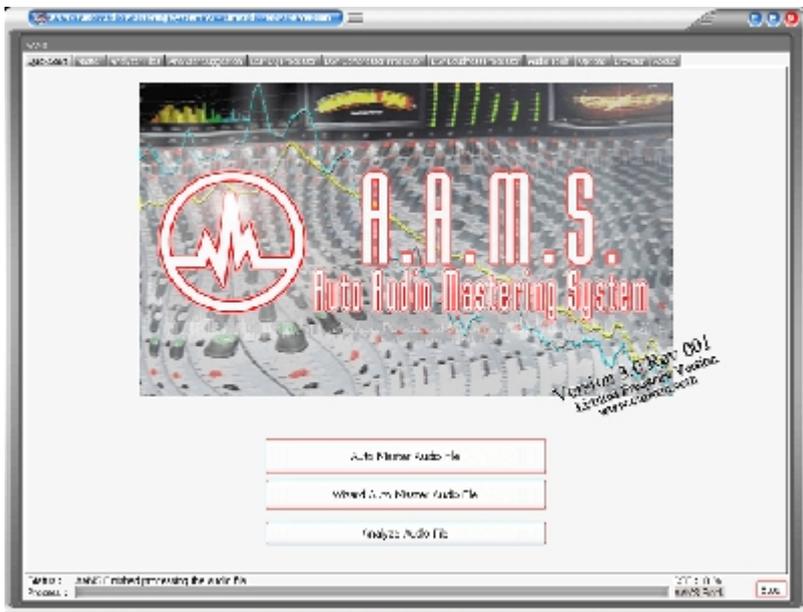
### Convert Wav to MP3 Audio File

Converts Wave Format files to MP3 audio files. Select the file format, click on Convert Wav Audio File. Select the input Wav file that will be converted. Select the output audio file that will be saved.

### Wav Bitrate Converter

Select the file format, click on Convert Wav Audio File. Select the input Wav file that will be converted. Select the output audio file that will be saved.





## AAMS V3 - Freeware version

is free to [download](#) and free to use. It allows users to audio master files up to 4 minutes for free. Also the free version of AAMS you can test out the software and the quality of sound by listening the end results on your own speakers of computer / audio player. AAMS is a good Learning tool and so it is recommended just to hear the sound and play around with the settings of reference vs source.

The following functions do apply to the freeware version :

Mastering single audio files up to 3.5 minutes with standard settings.

The user can analyze and master single audio files only one by one.

The user can choose a reference file out of the Reference database Only.

Importing WAV and MP3 Audio Files into AAMS or Master Audio Files With AAMS.

**DSP-EQ, 50 EQ Bands only.**

**DSP-Compressor, 4 Multibands only.**

**DSP-Loudness, AAMS measuring system only.**

AAMS will only save the mastered outcome files as WAV16, WAV32 and MP3(192).

For most users this might be enough, simple one button mastering for free.

For full functionality read about the AAMS V3 Full Licensed Version.

To make full use of AAMS V3, you must register for [AAMS V3 Full Professional Version](#). The AAMS software program, website and this [manual](#) gives information how to do so. [AAMS Limited Freeware Version](#) can be freely used. This program is Free Distributable, i.e. you can evaluate this functional Limited Freeware Version. Distribution of AAMS installer and AAMS software can be done on a freeware basis, take into account that asking money or payments for the AAMS software is prohibited and not legal. AAMS is distributed on NON-COMMERIAL basis, so if you paid money for AAMS, ask your money back from the distributor. When you commercially distribute AAMS Software or AAMS Coding or AAMS Install files or any reference that suggests commercial use to make money out of AAMS, you must stop your activities!

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Thank You!

Denis van der Velde  
Sined Supplies Inc.



## **AAMS Auto Audio Mastering System V3 - Full Professional Registered Version.**

The freedom to create your own audio style (reference) out of analyzing a single file or multiple files, combining references or adjusting references.

For users who like more control over the reference or the aams processing, create / adjust a reference out of the AAMS database.

Spectrum Reference Adjustments possible for Mono, Left and Right spectrum of a loaded reference and saving a new reference.

Or analyze commercial audio and create a reference accordingly.

Therefore having full control over Creating your own style reference and creating your own sound!

Features : Over > 1 Hour mastering audio tested, interesting option for long tracks or dj-mixes.

Reference Adjust, adjust the loaded reference file according to user EQ Spectrum changes, save user created reference.

Adjustments possible 5Khz to 20 KHz, -12dB to 12dB in the spectrum reference range by editing envelopes for Mono, Left and Right spectrum

Master Batch Audio Files, master multiple audio files at a single go, this is a good function for creating your own style reference!

Master Batch Analyze Files, create a new reference (or source) out of multiple analyzer files.

Auto Mastering (Albums), Semi Mastering (Single), Semi Mastering (Albums), Manual Mastering (Single), Manual Mastering (Albums), features to change AAMS behavior directly (options) for Single Audio or Albums of Audio.

Batch Multiple Reference(s) into One, this is a good function for creating your own style reference!

Batch Mastering multiple files or albums, first each files with their own reference.

Batch Mastering multiple files or albums, with a user made album reference (option).

DSP-EQ processing up to 100 Bands and full control to adjust each EQ band.

DSP-Compressor, 8 band Multiband Compressor Maximum, 1 to 8 Multibands setups possible.

DSP-Loudness (Balance and Loudness), with AAMS measuring system or dBFS measuring system.

DSP-Loudness, with two measuring and correction systems, AAMS measuring system and dBFS measuring system.

Able to Automatic Master, Semi-Automatic Master and Manual Mastering!

AAMS Options are all available, as well as options from Analyzer, DSP-EQ, DSP-Compressor and DSP-Loudness.

Printing Documents in text and as charts.  
Real-time Spectrum Analyzer.

Mastering outcome audio files and in between files.  
This means after DSP-EQ processing an audio file is saved.  
After DSP-Compression an audio file is saved.  
After DSP-Loudness Balancing an audio file is saved.  
After DSP-Loudness Gain an audio file is saved.  
This gives the user control over the mastering process.  
Also the AAMS Mastered audio file is saved.

Importing Wav, WavPack, Vorbis Ogg, MP2, MP3, WMA, Apple M4a, Monkey Audio, AAC, Audio Files into AAMS or Master Audio Files With AAMS.

Get the AAMS V3 Full Registered Version for Licensed Users!

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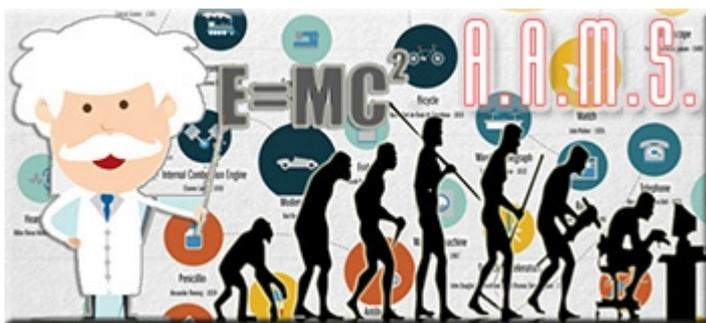
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Thank You!

Denis van der Velde  
[Sined Supplies Inc.](#)



## Words from the Author

For all users who want to know the background to of the creation of AAMS Auto Audio Mastering System, here are some words about the author.

AAMS V1 to AAMS V3 - Year 2004 to 2019!

The programming of AAMS Started in mid-2004, at which time I had done enough manual mastering to see that some aspects could be automated. At first the AAMS V0.5 Beta program was simply creating suggestions for EQ, Multi-Band Compression and Loudness. This information was displayed and could be used to set up external equipment like plugins or outboard gear. This was time saving and made the mastering process more visible. Then in AAMS V0.97 I added the routine for saving a Firium Preset based on the Graphic EQ Suggestions that would help setting up Firium EQ without having to do this manually (which that was time consuming). I could listen each time AAMS calculated suggestions and confirm that it really did speed up the mastering process. After adding some more routines, testing and bug testing the small Reference database with 100 presets to use and scan for a good sound. AAMS V1.0 was released on 01/01/2005 and soon a user base was established. The best thing about releasing AAMS V1.0 to the public, was that more users were giving information back on their feelings about the program. After some time and changing some functions to be more defined, AAMS V1.1 was released. This version was quite stable and gave good information to users in its suggestions. The information back from users confirmed that the suggestions were quite good and helped most users very well. Although AAMS V1.1 needed some work to understand most users were very pleased with AAMS results. Most complaints about AAMS V1.1 were that the calculations were not very fast and the application needed some guidance when installing.

So for AAMS V1.5 I had to speed up the programs calculations and change the AAMS V1.1 platform. This meant full recoding and programming. For the requested use of DSP it was also necessary to increase the speed and the way AAMS V1.1 operated. After some DSP-EQ coding and reprogramming, AAMS V1.5 was released with its own internal Player and DSP-EQ. Now it was possible to listen and play AAMS Suggestions through a windows soundcard that helps scanning for a good sound. The DSP-EQ had a natural sound and worked correctly for most users, so the programming for DSP-Compressor and DSPLoudness could continue.

Now days AAMS V3 has got its own internal Mastering Rig!

With the combination of DSP-EQ, DSPCompressor, DSP-Loudness you can complete a quality mastering job within AAMS with ease. I have a good understanding of mastering and AAMS contains those ideas. AAMS users also have a lot to say and have good ideas, so if you have something to add your ideas will be listened to. I do hope you have as much fun as me using the AAMS Program.

We do make a lot of work making AAMS a good and steady mastering alternative and I know AAMS can make a good sounding master. So please donate for this software when you are using AAMS and like it! We can use the donations for future updates and for keeping AAMS alive. Also we will use the donations for creating more software tools in future SSI releases. [Register AAMS V3 for Full Version.](#)

Thank You!  
Denis van der Velde  
AAMS Author



The advertisement features a central photograph of Denis van der Velde, the author, sitting at a desk in a recording studio. He is wearing a light blue t-shirt with a logo and has his hand to his chin in a thoughtful pose. In the background, a computer monitor displays audio waveforms, and a microphone on a stand is visible. The top of the image has a banner with the AAMS logo (a red circle with a white waveform) and the text 'A.A.M.S. Auto Audio Mastering System' in a stylized, glowing font. On the right side, the website 'www.sined.nl' is written vertically. At the bottom, the website 'www.curioza.com' is displayed. Below the photo, a white banner contains the text 'Now you can listen what you expect!' and a smaller line of text: 'Analyze, Process and Finish an Audio Master in a single go!'.

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Auto Audio Mastering System

www.sined.nl

www.curioza.com

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*Analyze, Process and Finish an Audio Master in a single go!*



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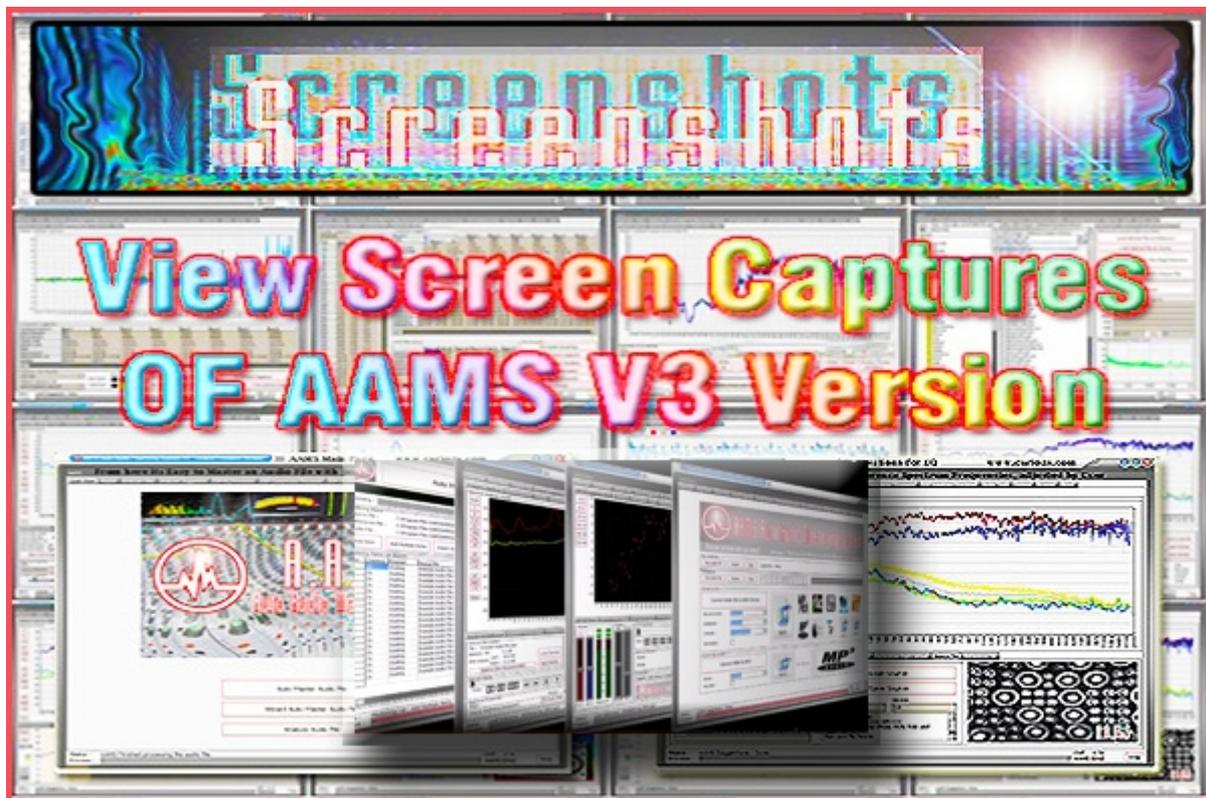
[AAMS V3 - Video Tutorials Page](#)

Quick video tutorials with tips and tricks for getting the most out of AAMS. These walkthroughs are perfect for visual learners who would rather watch a video than read a manual. The Video Tutorials Page offers all Video's about AAMS. From beginner starting with AAMS, tips to intermediate and advanced audio mastering techniques. Learn to use AAMS features step-by-step. Learn to do Audio Mastering with AAMS easy and fast. Learn how to use the Database of References and Presets. Learn how to create your own sound. Tutorials are from AAMS and from users that made a video on YouTube or are found on the net. Sure there is a lot to watch and find out about AAMS!



[AAMS V3 - Audio Mastering Examples Page](#)

Here you can find Audio Examples of Original Audio files and AAMS Mastered Audio Files. A good demonstration to listen what AAMS can do as an Audio Mastering Tool. You can listen and download the files directly. We also have some Tutorials in the Audio Section. The original audio files where not changed and are as found. These audio examples are mastered with AAMS Auto Audio Mastering System, Everything is done automatically and the audio files where not altered in any way or fashion. The files are MP3 format using the Lame MP3 Encoder.



### [AAMS V3 - Screenshots Page](#)

AAMS Version 3 screenshots and pictures, the main page with the Auto Master Audio File button is the main starting point for audio mastering your own music or input any audio file. AAMS consists of an Analyzer that analyzes the audio or music you input into AAMS, then the AAMS Suggestion are done based on what AAMS Analyzer and AAMS Suggestion generator automatically generates for AAMS 100 Band DSP-EQ Processor, AAMS 8 Multiband Tube Compressor and AAMS Balancing and Loudness Processor. This means you only have to input your audio file or music and choose a reference file against it. AAMS will do all the mastering work for you, you don't have to do anything but wait for the mastered outcome. AAMS saves the Audio Mastered file as a MP3 or WAV 16bit Linear or 32bit Float audio file. So then you can listen between the original audio file and the AAMS Audio Mastered file. The Screenshot will show the Frequency Spectrum, EQ and Compression settings as charts and grids sheets. The charts can all be zoomed in or out, so as a more experienced user can do more with AAMS software program when adjustments on the mix or audio master directly into AAMS can be done by the more experienced user.



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## 9 Links to Third Party Sites

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## 10 Force majeure

A force majeure event shall discharge Sined Supplies Inc. from its obligations with respect to the Online Shop in the event that the said force majeure event prevents or unreasonably impedes the performance pertaining to the Online Shop. Examples of force majeure include fire, earthquake, flood, explosion, strike or other stoppage of work, orders of public authorities, disruption of energy supplies, shortage of raw materials or equipment, disruption of cable or other data communications caused by or arising from outside factors, or other comparable causes that were not foreseen and that could not reasonably have been prepared for in advance.

Sined Supplies Inc. shall seek to announce force majeure through the Online Shop immediately whenever such announcement is possible.

## 11 Amendments and Termination

Sined Supplies Inc. has the right to amend these Terms of Service by notifying You of such amendments reasonably in advance. Sined Supplies Inc. delivers the amended Terms of Service to You via the Online Shop or some other suitable means at its discretion. Your continued use of the Online Shop after receiving the notification regarding such amendments shall be deemed as Your acceptance of the amended Terms of Service.

In case You object the entry into force of the amended Terms of Service and if You and Sined Supplies Inc. do not agree otherwise in writing.

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Sined Supplies Inc. may also at its discretion notify You of amendments and make the amended Terms of Service available without prior notice upon the next time.

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However, should You choose not to accept the amended Terms of Service made available to You in accordance with this paragraph Your right to use the Online Shop shall terminate immediately.

If, at any time, any provision hereof is or becomes illegal, invalid or unenforceable in any respect under the law of any jurisdiction.

The legality, validity or enforceability of the remaining provisions shall in no way be affected or impaired thereby.

The invalid provision shall be replaced by a valid one which achieves the original purpose and commercial goal of the invalid provision to the extent possible.

## 12 Limitation of liability

The Online Shop is provided on an “AS IS” basis without warranties of any kind.

Sined Supplies Inc. does not warrant that the Online Shop will function without interruptions or error-free.

Sined Supplies Inc. shall not be liable for the correctness, exhaustiveness or reliability of the information or other material presented in the Online Shop.

Nor for the content or other features of the products or services offered on or conveyed through the Online Shop.

Further, Sined Supplies Inc. shall not be liable for the content in the Online Shop, including without limitation the data, or any other information exchange media on or connected with the Online Shop.

Sined Supplies Inc. shall not be liable for direct or indirect damages caused by a possible delay, a change or loss of a service, product or material transferred through the Online Shop.

Sined Supplies Inc. is not liable for direct or indirect damages caused by interruptions and disturbances including loss or delay of data or changes in data due to technical defects or maintenance. Further, Sined Supplies Inc. disclaims any liability for direct or indirect damages caused to You by harmful programs (viruses, worms or the like) or incorrect content in the Online Shop. Sined Supplies Inc. bears no liability for damages caused by You or by a third party.

Sined Supplies Inc.’ maximum liability for direct damages caused to You or Your property is at all times limited to the amount paid by You for the Product(s) You have ordered via the Online Shop that gave reasons for the claim.

Sined Supplies Inc. is never liable for any indirect or unforeseeable damages caused to You at any given circumstances.

## 13 Applicable law and settlement of disputes

These Terms of Service and the contractual relation related thereto shall be governed by the laws of the Netherlands and applicable rights worldwide.

Disputes arising out of these Terms of Service or the contractual relation related thereto will be attempted to be settled amicably.

If no agreement is attained, the dispute shall be settled in state or federal court and you consent to exclusive jurisdiction and venue in such courts.

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Denis van der Velde / 27-12-2004.

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BY ACCESSING THE ONLINE SHOP AND/OR USING IT YOU ACCEPT AND UNDERTAKE TO BE BOUND BY THESE TERMS OF SERVICE.

IF YOU DO NOT ACCEPT THESE TERMS OF SERVICE, DO NOT ACCESS OR USE THE ONLINE SHOP OR USE ANY PRODUCTS.

### 1 Acceptance of these Terms of Service

AAMS Auto Audio Mastering System is developed and published by Sined Supplies Inc.

All Intellectual Property Rights are owned by Sined Supplies Inc. and its licensors.

Your (“You”) use of the shop website or any other information exchange media, made available by Sined Supplies Inc. and any Products You order via the Online Shop is governed by these Terms of Service (“Terms of Service”).

If You are under 18 years of age or a minor in your country of residence, please ask Your legal guardian to complete your registration to the Online Shop for you.

If You are under 10 years of age You are not entitled to use the Online Shop.

Subject to Your acceptance of and compliance with these Terms of Service, Sined Supplies Inc. grants You a personal,

limited, non-exclusive, revocable and non-transferable license to use the Online Shop solely as for Your personal and non-commercial purposes as set forth in these Terms of Service.

Please note that the terms and conditions related to privacy and protection of Your personal information are governed by the Privacy Policy provided in the Online Shop (“Privacy Policy”).

You hereby confirm that You have read and accept our Privacy Policy.

### 2 Contact details of Sined Supplies Inc.

Contact Sined Supplies Inc. at: [sales@curioza.com](mailto:sales@curioza.com)

### 3 Provision and use of the Online Shop

Sined Supplies Inc. has the right to provide the Online Shop as it deems appropriate including the right to amend the Online Shop.

If such changes necessitate changes in Your operating environment or other devices, You shall make such changes at Your own expense.

Sined Supplies Inc. aims to notify You of any substantial changes that materially affect the use of the Online Shop a reasonable time in advance.

Sined Supplies Inc. may suspend the Online Shop where necessary for example for installation, amendment or maintenance work or if laws,

regulations or authorities so require or if there are other justifiable reasons for suspension.

Sined Supplies Inc. aims to ensure that the suspension is as short as possible.

Sined Supplies Inc. has the right to terminate the Online Shop at its sole discretion.

Should any suspensions or termination of the Online Shop occur, Sined Supplies Inc. aims to reasonably notify You of such occurrences in beforehand.

You agree to use the Online Shop in a manner that does not cause harm to Sined Supplies Inc., other users or third parties.

Sined Supplies Inc. reserves the right to terminate or restrict Your access to the Online Shop without prior notice if You violate these Terms of Service or if You abuse the Online Shop or load the Online Shop to an unusual extent.

Sined Supplies Inc. is entitled to prevent access to the Online Shop if it has reason to believe that You are engaged in illegal activity or compromise other users' or Sined Supplies Inc. data security or privacy.

Sined Supplies Inc. may use subcontractors to fulfill its obligations pertaining to the Online Shop and/or these Terms of Service.

#### 4 Products, Shipping and Product return Policy

##### Products

By using the Online Shop You may purchase certain products, including but not limited to AAMS Auto Audio Mastering System shirts (“Products”).

The sale becomes binding between You and Sined Supplies Inc. only after / when Sined Supplies Inc. receives Your payment.

Information on Product delivery times and other Product information is specified in the Online Shop web site.

Sined Supplies Inc. takes commercially reasonable efforts to provide You with Product information that is as accurate as possible.

Sined Supplies Inc. does not however warrant that the Product information or other content on the Online Shop is accurate, reliable, complete or error-free.

##### Shipping

Shipping times may vary depending on the Product, its availability and other possible practical factors.

Please check the shipping times for each Product separately.

Should You wish to receive a printout of an order You have placed, this can be done by printing out the

order confirmation You receive after You have placed Your order.

This confirmation will be sent to You by e-mail after You have completed the order process.

Once your payment information has successfully been processed.

## 5 Pricing

The prices in force from time to time are specified in connection with each Product.

Shipping charges are added when applicable and they may vary in accordance with the shipping destination and other applicable practical factors.

The prices shall include all public charges determined by the authorities, including value added tax pursuant to the legislation in force from time to time.

Please note that the public charges may vary depending on the country You reside in.

Payment will be done at the time of purchase using the available payment methods.

Additional customs, duties as well as brokerage charges may however apply depending on the shipping destination and will be collected at the time of delivery.

Please note that Sined Supplies Inc. is not responsible for such charges.

Accepted payment methods are specified in the Online Shop web site.

You can pick the payment method You wish to use during the checkout process.

The payment interface is secure server with digital certificates and Your payment information is fully encrypted during the checkout process, by the provided service (PayPal).

## 6 Intellectual Property Rights

Sined Supplies Inc. (or its licensors) shall own all rights, title and interest in and to the Online Shop as well as any material in or provided through the Online Shop.

Including any copyright, patent, trademark, design right, trade secret and any other intellectual property rights (“Intellectual Property Rights”).

You shall not receive any ownership rights by using the Online Shop.

## 7 Feedback

In connection with Your use of the Online Shop You may provide Sined Supplies Inc. with suggestions, ideas, reviews, comments, questions or other information and/or material regarding the Online Shop (“Feedback”).

After providing the Feedback to Sined Supplies Inc. You continue to retain any Intellectual Property Rights to the Feedback that You may have and You grant Sined Supplies Inc. and its partners a worldwide, perpetual, irrevocable and royalty-free right and license to use, copy, amend, modify, translate, further

develop and make derivative works of the Feedback. You acknowledge that You also give to Sined Supplies Inc., without charge, the right to commercialize Your Feedback in any way and for any purpose. Sined Supplies Inc. has no liability for any loss or damage suffered by You as a result of the disclosure or use of such Feedback.

You agree not to provide Sined Supplies Inc. with Feedback that is subject to a third party license that requires Sined Supplies Inc. to license the Online Shop or the material contained therein to third parties because Sined Supplies Inc. includes Your Feedback in the Online Shop. Further, Sined Supplies Inc. does not solicit or wish to receive any Feedback from You that is deemed confidential or proprietary, unless specifically so requested by Sined Supplies Inc. Any Feedback that You submit to Sined Supplies Inc. will be deemed non-confidential or non-proprietary, unless Sined Supplies Inc. has specifically stated otherwise. Notwithstanding anything to the contrary, the protection of Your personal data is at all times subject to Sined Supplies Inc. Privacy Policy.

## 8 Indemnification

You shall be liable and agree to indemnify Sined Supplies Inc. and third parties for and against all damages, which are caused by Your unlawful behavior or Your breach of these Terms of Service.

## 9 Links to Third Party Sites

The Online Shop may contain links to sites, which are owned or operated by third parties (“Third Party Sites”).

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Sined Supplies Inc. is not liable for direct or indirect damages caused by interruptions and disturbances including loss or delay of data or changes in data due to technical defects or maintenance. Further, Sined Supplies Inc. disclaims any liability for direct or indirect damages caused to You by harmful programs (viruses, worms or the like) or incorrect content in the Online Shop. Sined Supplies Inc. bears no liability for damages caused by You or by a third party.

Sined Supplies Inc.' maximum liability for direct damages caused to You or Your property is at all times limited to the amount paid by You for the Product(s) You have ordered via the Online Shop that gave reasons for the claim.

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## END USER LICENSE AGREEMENT

PLEASE READ THIS LICENSE CAREFULLY BEFORE USING THIS SOFTWARE.

BY USING THIS PRODUCT AND/OR SERVICES YOU AGREE TO BE BOUND BY THE TERMS OF THIS AGREEMENT.

By using or installing this product onto your computer, you must comply to the terms of agreement. You do not have to agree with the license terms to comply. The use of the product by you or users that are making use of your computer is enough to agree with this license agreement.

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In no event (including, without limitation, in the event of negligence) will SSI, its employees, agents or distributors be liable for any consequential, incidental, indirect, special or punitive damages whatsoever (including, without limitation, damages for loss of profits, loss of use, business interruption, loss of information or data, or pecuniary loss), in connection with or arising out of or related to this Agreement, this Software or the use or inability to use this Software or the furnishing, performance or use of any other matters hereunder whether based upon contract, tort or any other theory including negligence. Our entire liability, without exception, is limited to the users customers ' reimbursement of the Software. In exchange for the return of the product, all copies, registration papers and manuals, and all materials that constitute a transfer of license from the customer back to SSI.

Warranties - Except as expressly stated in writing, SSI makes no representation or warranties in respect of this Software and expressly excludes all other warranties, expressed or implied, oral or written, including, without limitation, any implied warranties of merchantable quality or fitness for a particular purpose.

**Governing Law** - This Agreement shall be governed by the laws applicable therein except any principles regarding conflicts of laws. You hereby irrevocably at torn and submit to the non-exclusive jurisdiction of the courts, and any competent Courts of Appeal there from. If any provision shall be considered unlawful, void or otherwise unenforceable, then that provision shall be deemed severable from this License and not affect the validity and enforceability of any other provisions.

**Termination** - Any failure to comply with the terms and conditions of this Agreement will result in automatic and immediate termination of this license. Upon termination of this license granted herein for any reason, you agree to immediately cease use of the AAMS Software and destroy all copies of the Software supplied under this Agreement.

The donations or registrations as far as you make yourself visible of the software is listed in our database. Information of users is respected by SSI and Law.

The financial obligations incurred by you shall survive the expiration or termination of this license. Consent to Use of Data - You agree that SSI may collect and use information gathered in any manner as part of the product support services provided to you, if any, related to the Software. SSI may also use this information to provide notices to you which may be of use or interest to you. You can select to not receive any further notices from SSI, either by 1) unsubscribing directly to any e-mail you receive.

THE SOFTWARE IS PROVIDED "AS-IS" AND WITHOUT WARRANTY OF ANY KIND, EXPRESS, IMPLIED OR OTHERWISE, INCLUDING WITHOUT LIMITATION, ANY WARRANTY OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE. IN NO EVENT SSI BE LIABLE FOR ANY SPECIAL, INCIDENTAL, INDIRECT OR CONSEQUENTIAL DAMAGES OF ANY KIND, OR ANY DAMAGES WHATSOEVER RESULTING FROM LOSS OF USE, DATA OR PROFITS, WHETHER OR NOT ADVISED OF THE POSSIBILITY OF DAMAGE, AND ON ANY THEORY OF LIABILITY, ARISING OUT OF OR IN CONNECTION WITH THE USE OR PERFORMANCE OF THIS SOFTWARE.

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AAMS Auto Audio Mastering System is Patented. (P)2002 / 2019 -SINED SUPPLIES INC. Denis van der Velde / 1-06-2005.







### Having problems or Errors ? Run AAMS as Administrator!

Navigate to the AAMS shortcut (desktop)  
Right-click the program icon (the AAMS.exe file).  
Choose Properties.  
On the Compatibility tab, select the Run This Program As An Administrator option.  
Click OK.  
If you see a User Account Control prompt, accept it.

### Having problems or Errors ? Re-install in default directory!

Download and install AAMS V3.  
Be sure to not change the default directory.  
Start AAMS V3 and see if the problem is solved.

### AAMS Installation Directory

Do install AAMS Setup with the standard settings. Just click until finished.

If needed install AAMS into the following directories :

x64 (Windows 64 bit Versions)

C:\Program Files (x86)\AAMS\  
D:\Program Files (x86)\AAMS\  
E:\Program Files (x86)\AAMS\  
F:\Program Files (x86)\AAMS\  
x86 (Windows 32 bit Versions)

C:\Program Files\AAMS\  
D:\Program Files\AAMS\  
E:\Program Files\AAMS\  
F:\Program Files\AAMS\  
Installation of AAMS Setup into other directories as listed above is not recommended.

### Windows Compatible

By installation AAMS Setup will determine the settings for each windows version.

This means Compatibility settings are generated by AAMS setup software.

AAMS setup installer will determine your windows version and setup accordingly!

AAMS will run on all Windows Systems 32 Bits or 64 Bits.

AAMS will run on Windows 10, 8, 7, Vista, XP.

AAMS is a 32bit Windows software program.

Running AAMS on Windows 7, use Compatibility settings Windows XP Service Pack 3.

Running AAMS on Windows 8 or 7, use Compatibility settings Windows 7.

Run AAMS as Administrator.

Use Screen DPI Setting 92 DPI for best results.

### Importing Audio

The Audio Format Files need to be correctly written (logic for instance does not).  
So if you have error messages, use AAMS Tools tab to convert your files to the correct format.  
Or use a program alike Wavelab (Audio Editor) to save a WAV File in the correct format.  
You can also use Format Factory Converter that is a free tool.  
AAMS most basic format is WAV 16bit Stereo Integer Samplerate 44100hz.  
So if you get error messages importing a file. Try another file or use the basic format.  
AAMS second format is WAV 32bit Stereo Float Samplerate 44100hz.  
AAMS third format is MP3 320kbps.  
All other formats can be imported (see manual).  
Having problems on one file format, try chaining to another.

## AAMS Auto Audio Mastering System

The [license and keycode](#) are for all [versions of AAMS V3 and upcoming V3.x versions](#).  
User [Registration](#) is needed for administration purposes only and off course to open all [professional features](#) of AAMS Software.  
We do not use your user information for other purposes but to keep track of the license system, read our [license agreement](#).

A single registration license grants you access to all professional functions with a single AAMS V3.x version installed on one single computer you retrieved the [Installcode](#) from.  
So be sure you have [AAMS software](#) installed on the computer you need the License for, wise the given [Keycode](#) will only work for that computer.

Just understand when you buy for the first time a registration license and pay 65 Euro's for a AAMS V3 single computer license, you are a registered and licensed user.

And when you [send in the Installcode](#), you will get an email with the corresponding keycode.  
With this AAMS V3 registration as a user, you can register each extra copy on another computer of AAMS V3 software later on at a half price discount.

For AAMS V1 or AAMS V2 users there is a special Upgrade half price discount available towards all AAMS V3.x versions.

Please allow a maximum of 48 hours for us do our administration and send you the correct Keycode back.

To get send an invoice or have any questions, you can send an email or use the [AAMS Contact Form](#) below this website.

[sales@curioza.com](mailto:sales@curioza.com)



If you want to install AAMS V3.x version to another computer, you will get a different [Installcode](#).  
Therefore the combination of [Installcode and keycode](#) given, are unique!  
Each computer you install AAMS needs a separate [Full Registration License](#) applied.  
Therefore you can [register a license](#) for AAMS V3.x version for each single computer and it's Installcode /  
keycode.  
Every other computer (you have 2 or more computers) as a registered user there is a half price discount.  
Because as a registered user can have one or more licenses at cheaper rates, but not the first license.  
For AAMS V1 or AAMS V2 users there is a special Upgrade half price discount available towards all  
AAMS V3.x versions.  
Use our [contact form](#) for any keycode or license questions.



With PayPal, you're protected from checkout to delivery.  
You can pay with your Credit card or with your [PayPal account](#).  
We spot problems before they happen with the latest anti-fraud technology.  
Your financial info is never given away to sellers.  
And if something goes wrong with your order, the order will be cancelled right away.



Safe and easy online payment  
With PayPro you can easily pay your customers. Furthermore, we would like to make it even easier with extra modules, links and plugins.

Guaranteed safe  
The security of your money and the data of your customer are central to PayPro. We do not have a license from De Nederlandsche Bank and Currency for nothing. Moreover, our requirements go beyond all standard standards.

That is why you use PayPro  
Your payments at PayPro go quickly, easily and safely.

Fraud prevention  
We keep an eye on everything and constantly check what happens. Suspicious customers, IBANs and IP addresses are tracked to exclude risks.





## AAMS Auto Audio Mastering System - Windows 32 Bits Software Program

AAMS will run on all Windows Systems 32 Bits or 64 Bits.

AAMS will run on Windows 10, 8, 7, Vista, XP.

From AAMS V3 Rev 003 and above by installation will determine the settings for AAMS software for each windows version.

This means Compatibility settings are generated by AAMS setup software.

AAMS setup installer will determine your windows version and setup accordingly!

For AAMS versions below Version > AAMS V3 Rev 003 (AAMS V3 Rev 002 and Alike AAMS V2) or when having problem with windows or AAMS software, read below.

On Windows 64 Bit machine run AAMS as 32bit Compatible Program.

When you have a 64 Bits Windows Version and AAMS will not run, the documentation below will help to solve.

(1)

By installing AAMS and running AAMS you need Administrator Rights.

At least enough windows rights to Install and Run AAMS.

Sometimes a logged in Windows User does not have these rights.

Be sure to be the Administrator of your computer.

(2)

Turn Off - UAC - User Account Control.

(3)

When AAMS does not run or install.

Run AAMS or AAMS installer in Compatibility mode.

Windows 7 Compatibility mode for Windows 8

Windows XP mode SP3 for Windows 7

(4)

Some Windows version do not have XP mode.

Windows 7 Home Premium - does not have XP mode.

You need to upgrade your windows 7 version to have XP mode.



## Having problems or Errors ? Run AAMS as Administrator!

Navigate to the AAMS shortcut (desktop)  
Right-click the program icon (the AAMS.exe file).  
Choose Properties.  
On the Compatibility tab, select the Run This Program As An Administrator option.  
Click OK.  
If you see a User Account Control prompt, accept it.

## Windows Administrator

The administrator account is a hidden, disabled and built-in account with Windows 8/7/Vista/xp.

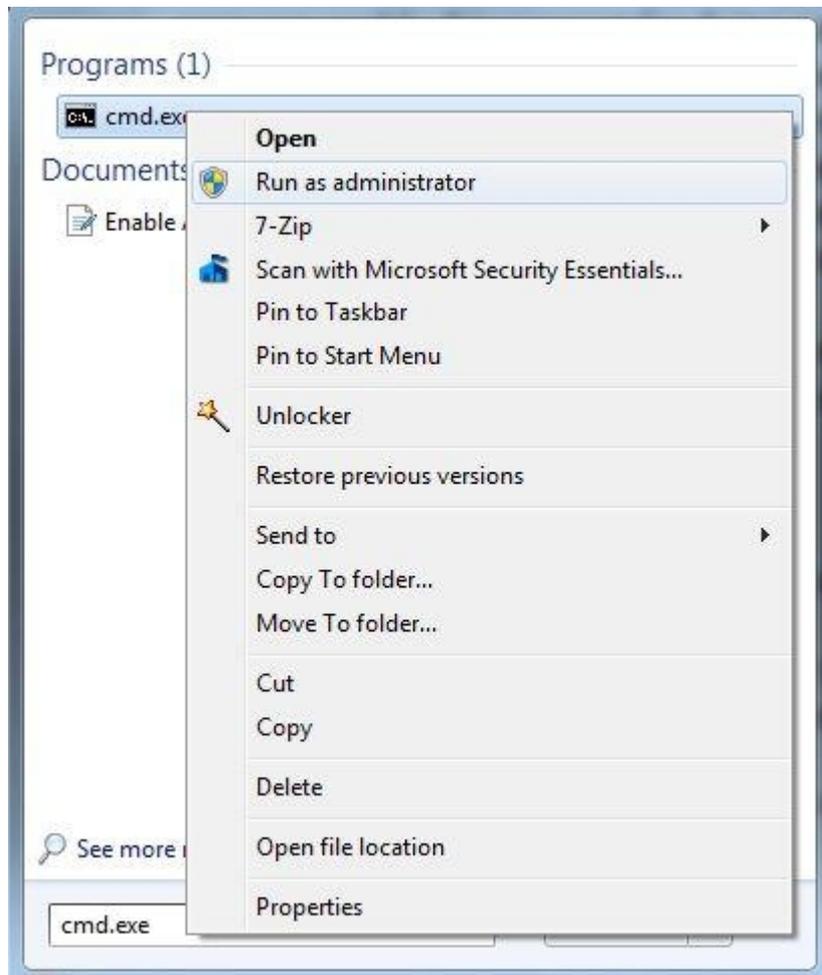
But a user can enable this account for some special actions.  
Such as troubleshooting, installing software or some special networking tasks.  
By default, most of the user accounts are a part/member of the Administrator account.  
Others are standard accounts without being any part of an administrator account.

Windows disabled this account to prevent malicious programs and harmful activities on the system.  
So any special task of system needs administrative privilege.  
And the annoying UAC (User Account Control) bar will pop up for the users.  
This instruct able will show you how to enable Administrator account in three easy ways.

Choose only one method from below to activate administrator account.

(1)

Search 'cmd.exe' in start menu and run 'cmd.exe' as administrator.  
To enable Administrator account Type: 'net user administrator /active: yes'  
Hit enter and the command should execute successfully.  
Command line to disable this account: 'net user administrator /active: no'



(2)

Go to control panel navigate to Administrative tools and computer management.

Expand the Local users and Groups arrow and select Users.

Then, From the right pane, double-click on the Administrator.

Un-check the "Account is disabled" and it should be look like below.

OK it and your settings will be saved.

From here you can also disable the Administrator or other account.



(3)

Type secpol.msc in start menu and run it as administrator.

From this Local Security Policies, expand the security options under the Local Policies.

Find "Account: Administrator account status" from the right pane.

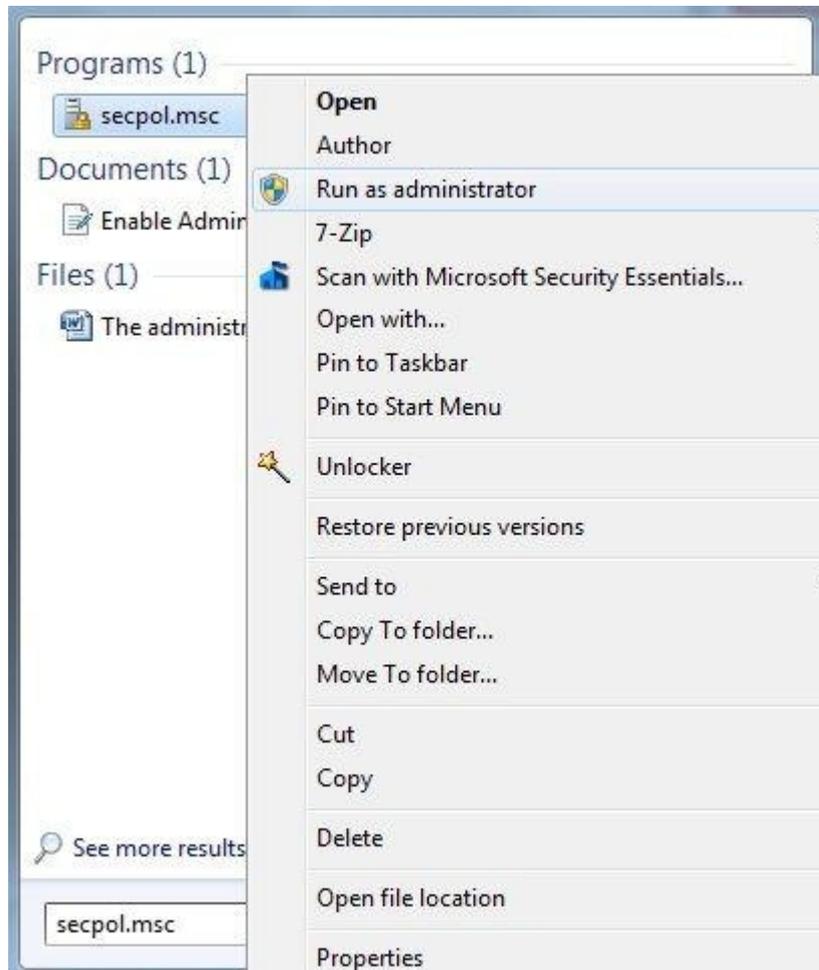
Open the "Account: Administrator account status" and choose Enabled to enable it.

You can also disable it from here.

After completing any of above processes, reboot your PC or log off.

Now you will see a new account "Administrator" which has no password by default.

Log in to this account and enjoy the real administrator power of your PC.





## What is program compatibility?

Program compatibility is a mode in Windows that lets you run programs written for earlier versions of Windows.

Most programs written for Windows Vista also work in Windows 7, but some older programs might run poorly or not run at all.

If an older program doesn't run correctly, try the Program Compatibility troubleshooter.

It can automatically detect and fix common problems that prevent older programs from installing or running correctly.

Open the Program Compatibility troubleshooter by clicking the Start button Picture of the Start button.

Then clicking Control Panel. In the search box, type troubleshooter, and then click Troubleshooting.

Under Programs, click Run programs made for previous versions of Windows.

## Disable UAC on Windows 7

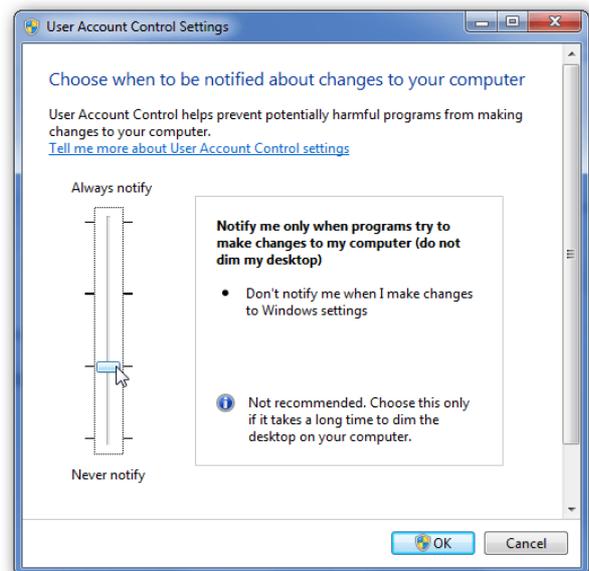
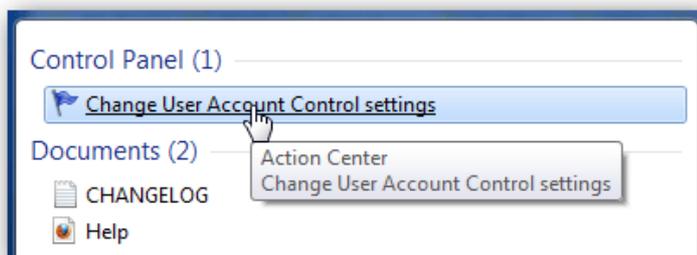
Just type UAC into the start menu or Control Panel search box.

Windows 7 makes it much easier to deal with UAC settings.

In fact you don't have to completely disable UAC if you don't want to.

You can simply drag the slider up or down, depending on how often you want to be alerted.

If you drag it all the way down to the bottom, you'll have disabled it entirely, this is the most common setting.

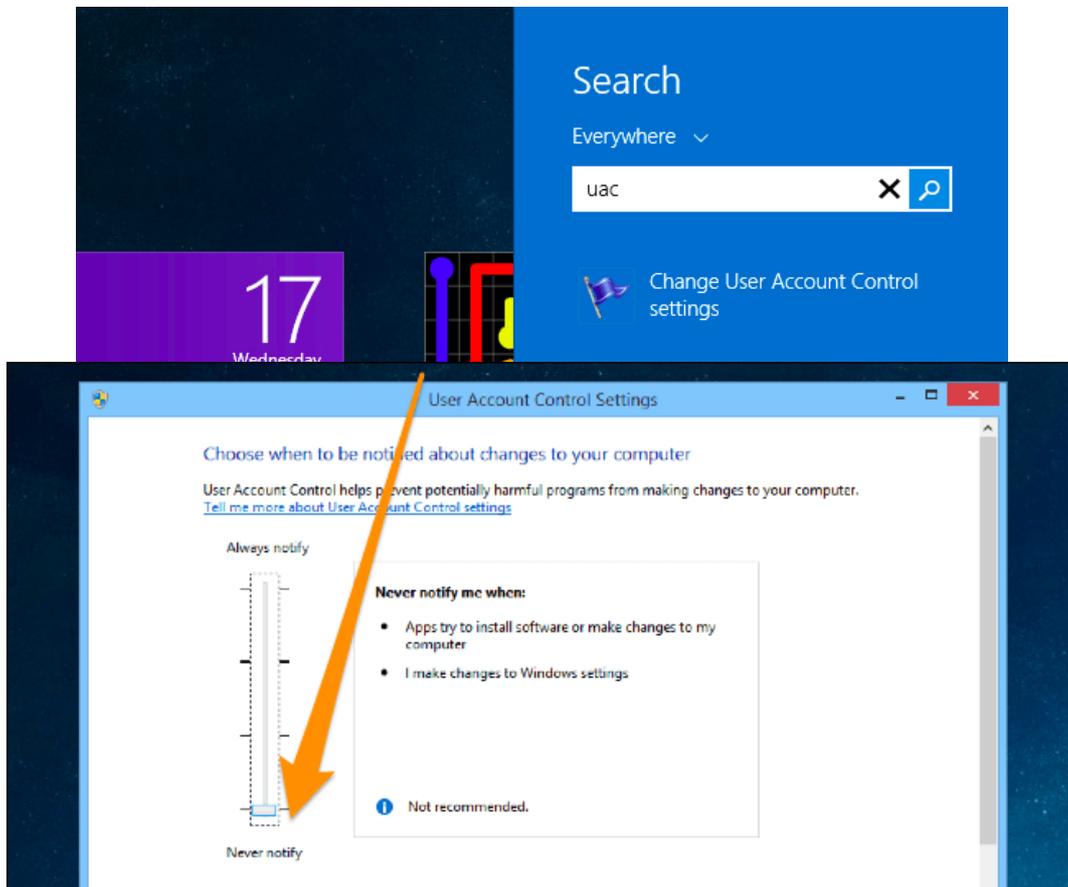


## Disable UAC on Windows 8 or 10

Open up the Start screen, search for UAC.

You should see an option for User Account Control settings.

If you don't, you'll need to change to search through your Settings first, but then you should see it. And then you can drag the slider all the way to the bottom, the same as for the other versions of Windows.



WOW64 is the x86 emulator that allows 32-bit Windows-based applications to run seamlessly on 64-bit Windows.

WOW64 is provided with the operating system and does not have to be explicitly enabled.

For more information, see [WOW64 Implementation Details](#).

The system isolates 32-bit applications from 64-bit applications, which includes preventing file and registry collisions.

Console, GUI, and service applications are supported.

The system provides interoperability across the 32/64 boundary for scenarios such as cut and paste and COM.

However, 32-bit processes cannot load 64-bit DLLs for execution, and 64-bit processes cannot load 32-bit DLLs for execution.

This restriction does not apply to DLLs loaded as data files or image resource files.

A 32-bit application can detect whether it is running under WOW64 by calling the `IsWow64Process` function.

The application can obtain additional information about the processor by using the `GetNativeSystemInfo` function.

Note that 64-bit Windows does not support running 16-bit Windows-based applications.

The primary reason is that handles have 32 significant bits on 64-bit Windows.

Therefore, handles cannot be truncated and passed to 16-bit applications without loss of data.

Attempts to launch 16-bit applications fail with the following error: `ERROR_BAD_EXE_FORMAT`.

Under Windows 64-bit, 32-bit applications run on top of an emulation of a 32-bit operating system that is called Windows 32-bit on Windows 64-bit.

WOW64 for short. WOW64 intercepts all operating system calls made by a 32-bit application.

For each operating system call made, WOW64 generates native 64-bit system calls.

Converting 32-bit data structures into 64-bit aligned structures.

The appropriate native 64-bit system call is passed to the operating system kernel.

Like 32-bit applications, WOW64 runs in user mode so any errors that occur in translating an operating system call will only occur at that level.

The 64-bit operating system kernel cannot be affected.

Since WOW64 runs in user mode, all 32-bit application code must also run in user mode. This explains why 32-bit kernel mode device drivers and applications that rely on them, will not work under Windows 64-bit.

The WOW64 emulator consists of the following DLLs, the only 64-bit DLLS that can be loaded into a 32-bit process:

Wow64.dll – the core emulation infrastructure and the links to the Ntoskrnl.exe entry-point functions.

Wow64Win.dll – the links to the Win32k.sys entry-point functions.

Wow64Cpu.dll – switches the processor from 32-bit to 64-bit mode.

Ntdll.dll – 64-bit version.

In addition to handling operating system calls, the WOW64 interface needs to ensure that files and registry settings for 32-bit applications are kept apart from those for 64-bit applications.

To achieve this two mechanisms are used, File and Registry Redirection and Key Reflection.

Redirection maintains logical views of the data as if it were in 32-bit Windows and maps it to the correct physical location.

Reflection ensures that 32-bit and 64-bit settings will be consistent where that is required.

File redirection ensures that there are separate folders for program and operating system files for 32- and 64-bit applications.

32-bit applications files are installed into C:Program Files(x86)

32-bit system files are installed into C:WINDOWSSysWOW64

For 64-bit applications, files are installed to: C:Program Files // C:WINDOWSSYSTEM32

WOW64 has several limitations

Some but not all 64-bit features are available to 32-bit applications

WOW64 provides 32-bit applications with access to some features of 64-bit systems.

For example, applications can have more memory up to 4GB with the correct setting.

Other features are more limited due to overheads and restrictions.

For example, 64-bit Windows will support logical 64 processors but 32-bit applications are restricted to the usual 32 logical processors.

Code Injection cannot mix between 32-bit and 64-bit

Under 64-bit Windows it is not possible to inject 32-bit code into a 64-bit process.

Nor is it possible to inject 64-bit code into a 32-bit process.

Applications that rely on code injection to add functionality to existing applications will usually not work.

This explains why most 32-bit shell extensions do not work under Windows 64-bit.

The majority of shell extensions rely on code injection to add themselves to Windows Explorer.

WOW64 does not support 16-bit installers

WOW64 provides support for Microsoft's 16-bit installer - by substituting a compatible 32-bit installer - but does not extend this support to third-party products.





## Further options for running 32-bit applications with Windows 64-bit

Windows Virtual PC is free software that provides an environment that will support legacy hardware and software that will not work under Windows 7.

Guest operating systems (OS) can run in a virtual machine which means they are not aware that they are running under another operating system.

The system requirements and features vary significantly between versions of Virtual PC and versions of Windows so check before you try Virtual PC.

The latest version is, perhaps, the most limited with no support for operating systems before the current supported version of Windows XP which is Service Pack 3.

## Windows XP Mode (XPM)

Windows XP Mode is a specific implementation of Windows Virtual PC that comes with a pre-installed, licensed copy of Windows XP Professional with Service Pack 3.

It is only available with the Enterprise, Ultimate and Professional editions of Windows 7 64-bit so you are expected to upgrade to these versions if you want it.

Many who have used XPM advise that it should be used as a last resort.

It will provide legacy support if you have no other options but, compared to other virtualization products, performance is disappointing and the default configuration raises a number of security issues.

## Dual boot Windows

You can install more than one version of Windows on the same computer by dual booting. For the purposes of this article.

You would install a 32-bit version and a 64-bit version alongside each other.

Each operating system is installed into its own disk partition.

A boot manager is installed on the default partition to ensure that you can choose which operating system you want to use at startup.

Although you cannot use both operating systems at the same time it is a useful option because the entire computer is dedicated to the running operating system.

Compared with virtual machines, there are no issues of compatibility and much less complexity in both installation and operation.

You can also retain the ability to run 16-bit applications under the 32-bit version of Windows.

# **AAMS Auto Audio Mastering System**



Sined Supplies Inc.

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[www.curioza.com](http://www.curioza.com)

# User Recommendations



## AAMS Auto Audio Mastering System

### User Review 35

I tried it for fun, and while I agree that software like this can never replace good ears of an experienced mastering engineer, AAMS did a better job than I had expected, has quite a few tweakable parameters, and can even be used in a sort of hybridized fashion by disabling some or all of the automated features. As much as I hate to say it since I do some mastering work, this may be a great product for the "weekend warrior" musician/engineer who wants a quick "finessing" before offering their newest tunes to a friend or at a party. And now that it is free/donation ware, it may entice more people than ever to not pay for better mastering until they think they are ready. I know that this should be a good thing, making it all accessible, but there is a part of me that is afraid that software like this, while being ok, it may also lower the standards for some people of what is "finished". Once people are convinced that what these software's do is "mastering", then the desire for a better job can be diminished..... Or am I just being paranoid and self-serving.....? Anyway, it did a better job than I had expected, and for some reason this bothers me...lol.

Richie

[Read more...](#)

### User Review 104

Writing this user review for AAMS.  
I do different kinds of music for productions.  
I do have my own company and work mostly from home.  
My home studio got smaller in the last few years.  
Simply said AAMS is a really great product for i do more and more with it.  
The spectrum analyzer makes a good view and mastering is almost always spot on.  
The new AAMS V3 is surely an improvement with the envelope curves.  
I almost never adjust things, sometimes a bit, but mostly AAMS is spot on correct.

Anakin

[Read more...](#)

### User Review 136

I was searching a pro audio forum one day trying to find audio software. They recommended a piece of software that i never heard of called AAMS ? I tried the freeware and quickly purchased it. The results are so perfectly musical! AAMS gives me the perfect sound every time. I cannot say enough about the value and quality of this software. Good work Denis!

Voxy

[Read more...](#)

## User Review 142

And did I mention, that your software rocks and you are a hero for providing it to us, many thanks !!!!

David Herber

[Read more...](#)

## User Review 61

I am a DJ on tour, i tend to record some of my performances in 1/2 hour or 1 hour mixes. Mastering was a hassle and quality let me down for ages, several tracks DJ Mixed together means taking care of all.

A job i tend to do with some EQ and Loudness. But i felt it was not there, it needed more.

Years ago i used AAMS V2 but was limited by playtime.

I found out by a kind email of Denis that AAMS V3 can do longer playtimes now (tested over 1 hour).

So this excites me to use AAMS V3 for the last few months.

I even stopped DJing for a while because i wanted everything re-done in AAMS V3, it is such a great tool now for DJ's!

Now i am on the road again and i know i keep recording mixing my stuff, so i can later on put them on streaming services.

The quality with the normal House and DJ references presets are good enough to blow my mind, i never could do this.

It would take too much time and still i suspect i would not reach the quality AAMS generates.

One reminder, what you put in must be of some quality, what comes out is of even more quality!

5 Plus awards here for AAMS and Denis for fixing the maximum playtime!

DJ The Mark

[Read more...](#)

## User Review 151

Have found this on the net somehow. Tested AAMS and was stunned! Why did i never see this software before. Anyhow it is actually mind-blowingly good. It surpassed all my expectations. The sound is so good and cleared, the balancing is amazing. I don't even understand the compression, but it is so good i never heard this before. I surely recommend AAMS software to anyone. And if you do have hesitations, set away your pride and test AAMS before it tests you!

Willem Nijkamp

[Read more...](#)

## User Review 134

Was busy with a 45 Minutes mix for a couple of days, and in between I found AAMS V3 on the net. I read that AAMS V3 could do 1 hour of mastering and especially ok for DJ work. Was intrigued and I just bought the registration update right away. There are even DJ References in the AAMS Database, so I used one on my mix. Though I try to push the music normally to the max, that is not ok, but we do that as a DJ. Loudness with a DJ is just the Volume Fader! AAMS V3 made my eyes go open about mastering even my DJ Mixes, it is worthwhile to do so, this software opened a new world i was interested in, but never had time. AAMS V3 is easy mastering and fixed a lot of problems straight out of the box.

AAMS V3 will become a tool of value now in my setup, and I think I will learn more than before.

Thanks Denis for creating this AAMS software!

DJ Snake Style

[Read more...](#)

## User Review 1

5 Star Award - The best results without a hassle!

[Read more...](#)

## User Review 144

AAMS is crazy good software. I am a user since 2009 and still happy with AAMS V2.

Sound is always greatly improved and I master all my tracks with AAMS.

The new version is even more awesome, because it sounds better and more subtle.

I love the fact I can now create my own sound by adjusting and taking clones.

If you do not know what this is? This is the mastering software you need.

Not to think twice about that!

Wolf de Vrijhaard

[Read more...](#)

## Author Statement 001

I am proud to have provided artists and record companies with affordable AAMS mastering software for the past decade (+plus). I understand the budgetary limitations facing the independent musician, because I have been one for more than 28 years. AAMS processing chain has been carefully chosen through trial and error.

AAMS V3 is the result of many years collaboration between me, other mastering engineers, producers and AAMS users. And I compiled a versatile and precise arsenal of automatic tools that allow you to sculpt great sounding records from any source with a few single button clicks. AAMS is here to deliver the best sounding mastering software possible for everyone, and give you that chance.

Denis

AAMS Author

[Read more...](#)

## User Review 131

Your Software is Wonderful, am amazed!

Stunning Results... so I buy it for make Life

Easier ... ;-) You are a Master!!!

Thank you for Reply ... puha. .. that Software

Is a Burner. ...! Unbelievable!!!

Best Regards

Alfredo

[Read more...](#)

## User Review 44

AAMS V3 just tested and I am a previous owner of AAMS V2.

AAMS V3 just got even better, now I see I can adjust the reference to my needs.

More bottom end? Highs? Mids? It is true, sometimes I needed this to do in DSP-EQ in AAMS V2.

Now in AAMS V3 this can be done directly on the Reference File and save it again.

This makes control even more precise and the function to save for later use is truly amazing stuff.

Mostly for my own collection of House music styles I just need two references, one for slow and one for fast music.

But that is my own case. For users this is controlling your own style and save it for later use.

Mastering now comes even more easy and really I am working AAMS V2 for years, this AAMS V3 feature is working it!

Thx Denis for making such improvements to really save a reference as your own style and use it again and again!

Ricardo Sempres

[Read more...](#)

### User Review 18

Anyway to AAMS. Having tried it on a 'decent' mix (corrected in harbal) it did quite well, I'd say it actually surpassed myself 'pretend mastered' master from Wavelab in overall depth and involvement. However it wasn't perfect and did sound a tad overdone in some areas. Surely spending more time with the tool and disabling / toning down those components would help. I do like your advice on choosing the best mix for the album as the reference (either AAMS or manual) as I'd not read that before! And sure sometimes I have mixes that sound much better overall than others.

Polysix

[Read more...](#)

### User Review 9

THE BEST AUDIO MASTERING,THE BEST PROJECT RESULTS,THERE BATCH MASTERING FEATURES, CONVERTER. Machines designed BASIC TECHNIQUES TO THE PROFESSIONAL AUDIO PROCESSING,AUDIO PROBLEMS UNDERSTANDING, MAKE MORE REAL MUSIC,LOUD, WANTED audiophile, THANK'S. I have the experience of listening to a very real and alive but it is difficult to express in words, sounds that came out in the form of a natural, clear and loud ... AAMS may be able to do experiments more natural audio, clear and loud.

[Read more...](#)

### Statement 7

There are books and instruction manuals on how to correctly equalize, compress and master your music, but it all boils down to what sounds good to you. The overall sound of your song is what is most important, not the exact process you took to get there. The single most important thing is to listen and trust your ear.

Download AAMS Freeware and make one master with it, test your ears and decide...

Jon Kodr

[Read more...](#)

### User Review 52

Yeah this software is great imo.

It can do the auto mastering stuff, but you can also use it as a learning tool.

Check out the website, there is a ton of info in the Tutorial section as well.

Japoluza

[Read more...](#)

### User Review 59

I've worked as a professional mastering engineer for over 20 years now, and my honest opinion is that with the technology available now, the answer is "Yes".

Of course, as a mastering engineer I'd always recommend you take your music to a pro!

But I also realize that you may not want to – perhaps you want to learn how to master yourself.

You may not have the budget for mastering – or maybe you even want to learn how to be a mastering

engineer yourself.  
And, it's all free !

Ian

[Read more...](#)

### User Review 39

After working with AAMS on and off for a couple weeks, I've found it to be fairly useful in its spectrum analysis. I wouldn't let it auto master anything, as the results were usually pretty bad. However, I had it do the analysis on a mix that sounded pretty good, but wasn't quite there yet. Rather than just letting it do the mastering, I went back to the mix and applied some of the changes to individual tracks from the spectrogram after analysis. This has made a substantial improvement to the mix. It's not quite pro yet, but it's a lot closer than it was a week ago. It certainly pointed out some frequency things that were problematic that I wasn't catching. I also had it analyze a few different commercially released songs to compare the spectra. In the same genre, it was surprising how similar most were. There were certainly some differences, as we would expect, but not as many as I would have thought. Given that there are differences, I'd suggest adjusting the frequency balance of the mix according to the spectrogram, then make the mix sound good again by ear. Great learning tool for a mix, and later on master that improved mix from learning tool AAMS and make the final master with AAMS.

Works Great!

Moribund

[Read more...](#)

### User Review 75

Some time ago i had reviewed AAMS V2.5 Rev 006.

The main troubles where the limit on playtime 10-15 Minutes.

I now tested AAMS V3 and the playtime increased on the Freeware Version to 25 Minutes.

And on the Pro-Version to over 1 hour!

That is a good thing! Tested it for quality and next day gone for the pro-version of AAMS V3.

AAMS V3 does read more audio formats, so that is a good improvement!

DJ's do not use this tool, it is to good!!!!, stay away!

I will use it so i keep up with the rest! Hahahaha

DJ Bomb Daddy

[Read more...](#)

### User Review 89

I have a studio and a lot of work for bands albums.

I do regular work for everyone, alike recording mixing and even mastering.

With the last few years i use AAMS and re-use AAMS on all kinds of music.

My experience with AAMS is that it is not only a mastering tool quite well.

It helps to sort out mixing skills as well, the DSP-EQ and Spectrum is really a helpful display.

Too much or too less? I do know i would not do without AAMS anymore.

What took me weeks to do correct, or i would never find the best earable sound!

Now this is over, AAMS points to where i must go with my mixes.

AAMS is to my satisfaction speed and keeps an interesting point of view to compare against.

Now i take alike recordings, analyze and batch to a new reference.

And use that to master the albums, faster, easier and with better results than before AAMS.

Galea Farrugia

[Read more...](#)

## User Review 117

I'm loving the full version! Thanks...  
No issues, works as advertised.  
And no, am not paid to say that.  
It's really good.

Joe Magiera

[Read more...](#)

## User Review 101

For mastering this is what i do, and yeah i cheat a bit..  
Unless you have a million dollar studio use auto mastering (AAMS) its way better if you can find a suitable match.

I Have generated hundreds of awesome presets from commercial true HD audio mastered movies etc..  
there is no limits with the AAMS program and you can analyze ANY audio you want.

DJ Sabre Blade

[Read more...](#)

## User Review 20

AAMS does a great job. If you are not a trained engineer, no matter if you use ozone and work a couple of days in one track, AAMS will ever deliver you a better master. Will AAMS deliver a pro master? No. Will it be a great master? Possibly no. Will it be a good alternative if I don't have money or don't want to spend money in a pro master by now? Hell yes. In the end of the day, the question is a balance between what you can do/ how much money you have/ how much time you have.

John Sense

[Read more...](#)

## User Review 37

Very cool! I just tried it on a file that I did when I hardly knew what I was doing. Always felt the tune was a good idea but needed a "little something." Worked fine. Guess I'll have to listen to both again in various environments. I'm not experienced enough to know if I could do better?  
Thanks for bringing this AAMS to me.

Msea

[Read more...](#)

## User Review 133

The Stingers (Rock)

We have tried the following comparison with AAMS V3 and our own mastering attempts. Our own mastering attempts where good for just a few tracks. But when we listened to all songs tracks of our album, we got lost in the sound differences! It was almost impossible to get all our tracks of the album sound good, loud and together, with our own mastering. Then we passed our whole album trough AAMS V3, just with the simplest Rock Reference. We have listened to our whole album passed through AAMS V3 like 10 times, we were so surprised by the way better sound, and the coherence of all tracks is much better! It is so hard to do this!  
Thanks!

Mojo

[Read more...](#)

### User Review 88

So i found this one by google and downloaded / installed.

I read some forums good or bad talking this software.

Read also a part of the beginning of the manual, but hey i am soon starting the software on windows.

Put in some stereo tracks, choose some references styles out of the database.

I get a cup of coffee and i waited out the results.

Listened and compared to the original tracks songs, i am very happy what does come out of AAMS  
mastering audio ends.

I have to take a good look and spend some more time with AAMS software to understand what it is doing.

As for now, really happy what does come out of it.

It is a lot better than i did before with plugins and other software.

Sante Moser

[Read more...](#)

### User Review 148

I think this is the best software to mastering at this price! I've tried on different style tracks and different quality mixing tracks and the result is the same: Very good Masters! I tried many other expenses software but AAMS is the best for my experience.

Thanks Denis!

dj Paul Rust

[Read more...](#)

### User Review 69

The amount of styles as references is good, sometimes i tweak them into my own.

AAMS is very very very useful for me, it does more than mastering.

But i take it will not be everyone's tool, still after a while AAMS software is easy.

It first it can mislead you into hardness or strange tool.

As the manual reads, just try a few single button mastering's first.

And later on you get the grips more, you will find out this can be a lifesaver.

Tup!

Janiek

[Read more...](#)

### User Review 118

AAMS V3 runs perfectly on Windows 10, 64 bit!

And it seems to sound even better!

Eric Lenz

[Read more...](#)

### User Review 139

I came across this mastering software by chance. And it's one of the best things i have ever done. Cheap mastering at high quality. I sent over two tunes and thought the sound was too good to be true. Left my

tracks sounding crisp and crystal clear. Money well spent for sure. I will be using AAMS and returning time and time again.

Raymond Gerths

[Read more...](#)

### User Review 90

My name is Diederich and i soly make music at home.  
I had some good and bad times with my studio and setup.  
I bought tons on equipment and speakers, studio walls and mixing desks.  
I spent on computers and laptops, software and plugins / sequencers.  
On wave editing tools and even more.  
But never found out how to create 'that terrific sound'.  
Until i discovered AAMS!  
Now i think AAMS is better and would do much gear away.  
You are interested to buy my gear ?

Diederich Tobias Mahler

[Read more...](#)

### User Review 152

Well this AAMS software seems to fix up my files right up. It's just what I needed. It gives me the results I was looking for. This software is a no-brainer for me. After hearing the end result, I'm sold.

Martin Maniac

[Read more...](#)

### User Review 74

I am a Reggae DJ Sound system traveling all over the world.  
In Germany i meet a producer who works with some kind of unknown software.  
He liked some of my tracks and the next night he brought me the complete mixes back.  
I asked him how much work it took and what i should pay him.  
It's Free he said. Sounds good in money, but the sound was greatly better.  
I do not use AAMS but he does, and each time i send him my tracks or DJ timed mix.  
He send me back the completed and edited / mastered versions.  
I intend to use AAMS and seek / read the web more, but i do not have time.  
I do not know more software like this, but if it sounds good why look further!

Blessed!

DJ-JAHMAN-SLAM

[Read more...](#)

### User Review 57

I always had a problem mixing and mastering my tracks.  
Maybe i did have no knowledge enough but hard to learn to get a good sound.  
Listening to best commercial tracks, my mix and masters where rubbish anyway.  
I use AAMS Auto Audio Mastering System for 2 years now and i have learned so much.  
I read the Basic Mixing I,II and III (Resources on the site) and have implemented that.  
Also i cannot explain here what i have learned, but looking at analysis in AAMS can be helpful on the mix i am busy.

Frequencies correcting in the mix returning is my thing.  
Ok that takes a bit more time, i do not do one button mastering in AAMS.  
My tracks and music have improved to the fact that my friends and my band say it is commercial ok.  
Before that never happened, AAMS is the best software for this.  
Mix and Learn, Master and Learn, improve.  
Finally the end master with reference preset, always comes out perfect this way.  
I recommend to anyone! Even the disbelievers, try it its free!

Mason Liam

[Read more...](#)

### User Review 56

Other useful things to do with AAMS software is recording my old record collection to digital.  
Ran all with References trough AAMS and i am very happy with results on my IPod and Car / Home  
Systems.

I am still late with digital conversion of my tapes (did that).  
Sounds ok, but i think when i use AAMS on them the results are stunning.

Noah

[Read more...](#)

### User Review 81

This is showing you how to get a better sounding recording of your mixing.  
Using AAMS free software that you can download.  
You can use the Reference Adjust that come with it so tweak your audio.  
AAMS is so easy to use and you can also play around with it to do your own tweaks.  
Save Reference and use for other projects of audio, saves time and irritations.  
AAMS Good sound copier! Results every time good.

Juan Manuel

[Read more...](#)

### User Review 94

Understanding Mastering, removing old emotional audio traumas, understand audio in an entirely new way!  
Get this tool! You can expect to receive all that and more, now you can listen what you expect!  
Its Free, It is Excellent!

Namid Onatah

[Read more...](#)

### User Review 24

This is very good, very professional results, way better than my own attempts at mastering. Makes my tracks  
sound very polished and sweet. It is very easy to use, click one button to load your file and the reference file  
and a few minutes later, the mastered track pops out!

Extenter

[Read more...](#)

### User Review 158

I have gone to great lengths to self-master my various CDs out there in the void. I have had AAMS for a number of years but never used it because I didn't understand how to use it ... because I never read the manual. Duh.

So, anyway, being bored, I read the manual couple times and watched the videos. Listening to what it does against the various "references" it seemed that the "modern.aam" reference worked best for my stuff. Choosing to use the 50 band EQ and 8 band compression, I fed it a few of my already "mastered" mixes and was very pleased. Once I looked at what it had done to the EQ, I saw that I did have a bit too much low end in some of my tunes, etc. Bottom line is that I agreed with what AAMS was showing me as deficiencies in my technique, and that the result sounded better than it did before processing. So I'm kind of blown away I've had this and never gave it a try.

For example on my self-mastered song "Always Me", all of the EQ bands consisted of tweaks in the 1 - 2 db +/- range which seemed to indicate that I had generally done a fairly good job, and that AAMS was not going EQ-batsh\*t. However, it did choose a 3.7 boost at 56 Hz and a 4 db cut at 103. So I listened closely to the 2 versions, and I had to admit that the AAMS version had a cleaner sounding low end, and that the kick stood out tighter and more clear. The compression across the 8 bands was a gentle 2:1 with 1 to 3 db compress which is what you might expect from mastering.

I helped construct a million dollar studio (that immediately went bankrupt), and have been recording more years than I would care to admit. I've treated my room to handle early reflections, and have bass traps in the rear corners. I have sophisticated and costly plug-ins. I've studied to make myself better at what I do. Both me and my wife (who has perfectly flat 20 to 20,000 hearing) think that AAMS re-masters of my masters sound better than my masters. Damn.

Greg Raves

[Read more...](#)

### User Review 36

I downloaded it last night after not knowing a thing about it. All I can say is "wow"- kind of. It is really cool to see what it figures out, but I'm reluctant to commit to any tool that my ears aren't surgically attached to. That- and I have a really good relationship with a very, very good mastering engineer and I can't see that changing. BUT- very cool tool. I like it and will probably use it from time to time. But how good is this program at making tracks translate to a variety of different types of speaker systems.. Or giving a particular style of music impact and vibe..

It might be a good tool, but can't work every time.. You need your mixes also to be rightfully done.. Before inputting it!

Prezbass

[Read more...](#)

### User Review 95

My band plays i sing, we record in a studio.  
We get the tracks at home and do on computer the rest.  
My brother mixing, and sometimes we get friends to listen and correct.  
Mastering is done by a software Programme called AAMS.  
We now never have complaints, but have compliments all the time...

Ysabel Abella Soledad

[Read more...](#)

## User Review 79

Like me i unknown to what is called mastering.  
I do DJ stuff and sometimes i make songs tracks.  
It is more of a grown hobby.  
I use the internet as my stage.  
So i found AAMS on the net and still i am using the Freeware version.  
Hope to buy soon.  
My regards to AAMS author for letting me do free!

Nori Tatsuo

[Read more...](#)

## User Review 143

I'm glad I bought the license. The reference file I used was in the Rock folder. It had 1990-2015 in the title. Admittedly, I didn't audition many reference files, so I'm sure there are more suitable ones for my music. I like how you can create your own. I made one from a Sound garden song I really like the sound of, and used it on one of mine. Very cool program. There are so many things you can do with AAMS. I haven't even scratched the surface!

Leadfood

[Read more...](#)

## Statement 6

AAMS Auto Audio Mastering System :

Is tested by users and from feedback AAMS has grown into a veteran.  
Award winning software, top level DSP for mastering audio.  
Knows how to deliver without a hassle with ease.  
The music world has changed, AAMS did change with it.  
Revolutionizes the mastering process.  
Even to drop in full length DJ mixes or live recordings.  
Like any mastering service, tell it what to do and it does the job.  
Now you can have the software on your computer.  
You can do it anytime, without the process of waiting.  
Tested by sound engineers and it's users.  
Employs software and artificial intelligence.  
It is backed-up by human thought!  
Will guide a you always in the right direction.  
Always a success rate of over 77%.  
With tweaking of the reference towards 95%.

Now you can listen what you expect!

[Read more...](#)

## User Review 73

Pfff, this software takes all Mastering of my mixes and the sound is way better than just dropping it.  
First i mixed and mastered (turned up the volume and limit it), and i put it out.  
The sound was good, but hey this software is something else.  
It improves sound as EQ / Compression and Loudness / Balance.  
I in a million years cannot understand that, i am a DJ, not a sound expert.  
Great software that takes the controls over where i don't want it, and amazing!  
Still i just use the DJ preset and one-button it!

DJ Maniac

[Read more...](#)

### User Review 51

I remember trying to use AAMS a couple years ago.  
I liked the idea behind it. But I couldn't get it to do what I wanted, so I tossed it.  
Now, I have been recording music for 30 years, so I trust my ears completely.  
But not everything can be done "by ear", especially mastering.  
What is important is how well something translates to all systems.  
Certainly not the same art as mixing!

I recently came back to AAMS to give it a shot.  
So what I do is take my final WAV and load it up in AAMS to render out a source file.  
I then load that file up as the SOURCE for the program.  
Then I choose a reference file according to what I am looking for.  
In most cases, it is MODERN. Once that is loaded, AAMS shows me the preconfigured curve for a modern sound.  
It compares it to my source file. I finally load up my WAV file under the EQ tab and AAMS automatically applies the changes on the fly.  
Following the directions of the manual, I eventually render out a new EQ' d copy.

IN every single case, my files come out perfectly mastered to sound awesome on any system great or small.  
This may be dependent upon the idea that I mix my material very well.

But the big question to ask here is "Can we actually rely upon the AAMS reference files?"  
I truly believe we can. We can pick a few different ones to use and eventually we will come to know which ones work best for us.

But still, AAMS is dependent upon how much work you did beforehand.  
After all, mastering is not the major part of making a demo. The hard work comes before that.

Joe M

[Read more...](#)

### User Review 5

I love your product AAMS. I believe you have gone into uncharted territory and have demystified the "art" of Mastering and have made it a "science". You Sir, are miles ahead in the Mastering business! Anyway, I would like to help your project by correctly translating the Spanish info of your program. It seems the translation was done with a generic translator, and needs some refinement. I am a United States military retired veteran linguist, so rest assured your translation would be the best. As soon as I get some money, I will also make a donation, but in the mean time I can do a free proper Spanish translation. What do you say?

Thanks, Manny Maldonado

[Read more...](#)

### User Review 19

AAMS works but it only improves on what you put it. Fair enough, but if it ONLY IMPROVES than why do they give you so many different preset / impulse thingies. If none of them have the ability to make a mix worse, I question their ability to make a mix better. Does that make sense?

Brandon Drury

[Read more...](#)

## User Review 123

AAMS V3 is not a secret, like most other mastering services.  
AAMS V3 tells you what to do and show you in text, numbers and charts.

In this way you can learn, hear and know how to get better.  
You can even create your own exact sound or copy from others.  
Combine sounds together and re-use them over and over.  
Easy, Precise and Fast. Who else does this ?

AAMS is my secret sound tool, do not tell any others about it!

Wegan the Spinner

[Read more...](#)

## User Review 140

AAMS is great in our studio now, and I've already used it on many mastering's. What can I say -> it's wonderful! I can hear the differences much better, so the imaging really moves a big step forward or whichever direction one chooses, but I also love the EQ on it as well. Very very nice indeed! But, like I've said, I've only gotten started, so there is a lot of experimenting and trying out ahead of me. Once again - great tool!

Maple Leaf

[Read more...](#)

## User Review 122

I am a proud user of AAMS V3 since 2015.  
I was years on using AAMS V2 with good results.  
Now in AAMS V3 i can tweak the reference and creating my own sound!  
I did that and now i don't need outside the box thinking anymore.  
I just use the reference i made and re-use it.  
This works so well, saves me so much time.  
AAMS V3 does all mastering for me, and it's really cool!

Trano Sivec

[Read more...](#)

## Statement 5

**Mastering**, a form of audio post production, is the process of preparing and transferring recorded audio from a source containing the final mix to a final mastering result.  
In recent years digital masters have become usual although analog masters are still around and sometimes regarded more rounding.

Mastering requires critical listening! However, software tools exist to facilitate the process.  
Mastering is a crucial gateway between production and consumption and, as such, it involves technical knowledge as well as specific aesthetics.  
Results still depend upon the accuracy of speaker monitors and the listening environment or accuracy of a computer calculations.  
Apply corrective equalization and dynamic compression in order to optimize sound translation on all playback systems.

AAMS is an all in one solution!

[Read more...](#)

## User Review 26

Just had a go of this and it seems to do a better job than I was able to do with my waves plugins. but I don't know much about mastering myself. so a good tool for those that don't if you want a quick master for playing.

Jesoa

[Read more...](#)

## User Review 10

Hey guys, Recently I discovered AAMS (Auto Audio Mastering System). This standalone software-tool claims to be able to master a wave-file with a single click (based on a reference). I tested it out and it works extremely well! It can lift your track, correct some eq-mistakes you made or add depth and body to a source. And... it's verrrrry cheap!

[Read more...](#)

## User Review 58

First of all, let's start by explaining what exactly mixing and mastering is. The first term, mixing, refers to the process of putting multiple layers of audio together to make one final track, or to musically modify an existing track.

The second term, mastering, refers to the process of optimizing the final track using all sorts of different mastering elements such as compression, equalization, stereo enhancement and more.

AAMS does the Mastering part very well and improves Mixing skills!  
Recommended Here, I am a AAMS user for 8 years now.

Michael

[Read more...](#)

## User Review 14

I am certainly no Mastering Engineer, but I have been involved in tracking and mixing for the last 18 years, and a musician for over 40 years. Presently, I, and my fellow musician friends just record for fun as a hobby. Although my long-time friend and musician and I are working on a CD of some of the old cover songs we did in the 60's and 70's for posterity's sake. Out of interest I downloaded this AAMS software (I haven't purchased yet) and have been running a couple of mixed cover songs I have completed through this software. I used an original copy of the song as a reference and was surprised at the results. To my ears it sounded pretty well balanced and good enough for our project. My point is, everyone on these Forums are recording music for many different reasons, some professional, some semi pro, and some just as a hobby. Of course a professional mastering engineer could do better, but for those of us who cannot afford, or justify the cost of a Pro these programs do provide a decent service. And, we can learn a lot about the mastering process. What can be wrong with that?

[Read more...](#)

## User Review 100

Hi there Denis.

First of all what a good program you have made.  
I can see the many hours of programming time into it.  
It surpasses everything i used in the past with glory!  
After a few months working with AAMS, i do not think i could do without.  
I changed the way i think about mixing and mastering.  
And it did something to not trust the ears always.

Off course someone can recognize A and B differences.

But i have seen and hear it becomes so subtle!

AAMS does an excellent mastering and helped me rethink my mixing and mastering experience.

Go for the pro version, because there is options that can style you your own music!

THX!

Martin

[Read more...](#)

### User Review 97

You've just put together a killer re-mix and spent weeks making everything perfect but it's still not bumping like the big club bangers.

I worry, i need professional quality mastering that is expensive and give controls to others to do so, NOT!

I change my mind and search rescue the internet for tools!

One of i found is AAMS! And i have the rescue tool now...

Worry about your mix / re-mix as a DJ? or Musician? Producer? Recording Engineer?

NOT! Use AAMS max it!

Adrian DJ Prince

[Read more...](#)

### User Review 17

Mix reviews,...guess every one into different style of sound, I been mixing and mastering for few years now, used tools like oZone, T-racks, and also individual vst such as waves, one thing I came across was that the quality of a mix is very important for AAMS to work, when you use a reference file or load one form "e.g. a Roadrunner CD." When you mastering manually you can hear frequencies and just cut em or raise them, however lets be logical AAMS just applies the reference setting from your source file to your mix. With my experience it works very well when applied to a mix with perfect levels on each track.... and that is what mastering is meant for!

AAMS is great for mastering purposes.

Ali

[Read more...](#)

### User Review 119

Dear Denis,

AAMS software is really useful during the final mastering.

You can achieve excellent results, thanks to 'use of this program.

I recommend it to anyone who are passionate about music recording.

Salvia Vincenzo

[Read more...](#)

### User Review 48

I downloaded AAMS this weekend, read the manual and watched the demo-videos.

I am flabbergasted that you have made this Audio Mastering software.

This is going to be a HUGE aid in my mastering process.

I've been looking for an inexpensive alternative to Har-Bal and this certainly fits the bill!

Thanks so much for your generosity!  
Works fine for me on my 64 bit machine.

Mudcat 007

[Read more...](#)

### User Review 23

Deeply intrigued, I snagged this program for Vista (running on my Parallels) and am considering doing some tests with it to see if this is actually an improvement over whatever mastering chain I am currently running. I can't imagine the results are going to be all that great! I jumped on the Dynasone bandwagon ten years ago with the mindset that having a processor do "automated mastering" for me would be better than if I just attempted to do it on my own, but this actually sounds like there's a lot more involved under the hood.

Also, it actually details its analysis of your incoming music with a text file, in case you want to apply its settings to your own plugs and just master your material without it. At the very least, it might improve my film stuff, where I'm on a tight deadline and can't afford to tweak a mastering chain. Anyway, I thought I'd share!

Ronald Brun

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### User Review 15

It takes time to get a good master even with some of the best plugins and monitors. AAMS will give you a great starting point, and is well worth the money for those on a budget or musicians do not have the time for mastering. In my opinion AAMS is very good A+. A few people on the net have made the comment on the length of time it takes to run the auto feature. Well AAMS is nothing compared to the amount of time it would have taken to do a mastered version of a song at the same quality AAMS software produces! Unless your some kind of mastering wizard you can't compare. What impressed me the most was how the auto feature applies compression. Either way if you like it or believe it or not AAMS is a great software!

Anthony Vincent

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### User Review 11

Our band tried it out for our demo recordings, we also had a guy to master for us for free because he wanted to use some tracks for advertising his new studio and two of us tried our own hand at "mastering" so we had plenty of versions of the same songs to choose from. In the end the AAMS seemed to make "neat" masters, not much wrong.

Fox

[Read more...](#)

### User Review 147

Except that I'm glad I bought the license. Thank you for creating this software. I would have never discovered AAMS by myself. The reference file I used was in the Rock folder. It had 1990-2015 in the title.

Admittedly, I didn't audition many reference files, so I'm sure there are more suitable ones for my music. I like how you can create your own. I made one from a Sound garden song I really like the sound of, and used it on one of mine. Very cool program. There are so many things you can do with AAMS. I haven't even scratched the surface!

Leadfood

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### User Review 99

When i mix a track and i have gone through the “happy period”, i leave it alone for a couple of days. Return to your studio and, at low to moderate level, listen to a few current commercial tunes that are in a similar style.

Listen super-critically to these hit tracks and familiarize myself with how it sounds in my room and what elements i wish to reproduce.

Now that must somehow transfer and be kept by the mastering process, or at least be done in the same style. I use AAMS for source / reference style comparisons, because i don't want to lose my mixing into mastering disasters.

This works very well for me and must work for other as well.

So i wrote this review to tell anybody having troubles between mixing and mastering, that there is a solution to this times taking worry nights!

AAMS Auto Audio Mastering System!

Shaun White

[Read more...](#)

### User Review 105

I am an elderly non-techy grandma, and it is becoming more and more difficult for me to learn and use new programs these days. AAMS software is exceptionally easy to use, and the free version did everything I needed it to do. I took on the job to write/direct/produce a 12 minute club skit for a competition, with no budget for studio time. I needed a Windows 7 compatible editing tool to customize our music. With the AAMS software, I did the job like an expert! The end product sounds professionally done, and the process was not at all intimidating. I am very pleased, and my club is in awe of my accomplishment. I'm not telling them how easy it was! One PS, the download somehow killed my wireless router, and I had to re-install the router.

Thank goodness for this.

[Read more...](#)

### User Review 50

Something like this will be the future of mastering...

Got some beautiful results with this thing...

Doesn't work on everything of course...

100 thanks to developer :clap:

Selfie

[Read more...](#)

### User Review 71

From Poland in my home studio i work on mixing for myself.

AAMS website and AAMS software is learning me and mastering my tracks.

Nice sound from my mixes, aams makes better stereo spread and balance.

The loudness could be harder but i never did adjust anything.

Working on complete sets of albums for streaming or CD, helps AAMS me to get things together.

I do not understand the compression of AAMS, but if tracks are not compressed, things can be tough.

So in my mix i try to compress to have good levels on each track.

That works better for mastering, and AAMS is the same.

Enjoyed this much!

Willem Potions

[Read more...](#)

### User Review 96

What sets AAMS apart from other software or plugins / hardware is total devotion to customer satisfaction.  
I am involved in the tools AAMS has, we are never finished until totally satisfied.  
AAMS makes it very easy for newcomers and for the highly technical approaches!  
Both can do wondrous audio jobs with a feel for balance and loudness in your audio you input.  
Simply put, if you treat mixing and mastering as separate stages, your tracks are likely to sound much better.  
AAMS will blur music into one seamless process.  
Begin to understand why a separate mastering tool is such a good idea.  
Well Done!

Ronald Deborah Orit

[Read more...](#)

### User Review 45

Have used last night the new AAMS version, and i have never heard of this before.  
I tried different software and internet sites that do mastering.  
Sure i am impressed, at first just quite flabberquested because i was thinking too much it is a hassle.  
But this is not, when you are using this software a few times on a track.  
Hear the sound and i believe this is software is worth it to check out.  
I will test this more, but until now i am really impressed.  
The sound is good, so i need to investigate more, because i do not believe this really can be done by  
software and my own computer!

Chriss / America

[Read more...](#)

### User Review 157

What I find positive of this AAMS program that makes a reference list of the settings of EQ, Compressor  
and similar.  
Then you have information that you can set in your DAW and then be more precise in mixing.  
AAMS is really great to improve your mixes!

Strat Peter

[Read more...](#)

### User Review 126

AAMS V3 mastering process brings out the depth, warmth and energy in your mixes which is what makes  
music fun to listen to.  
AAMS V3 Audio mastering also aims to reduce aspects of your mix that listeners might not enjoy so much,  
such as noises, harshness or loud transients.  
AAMS V3 having your song professionally mastered, your mix will reach its maximum musical potential.

Anoud Wagener

[Read more...](#)

### User Review 120

Mastering can greatly influence overall impression and quality of a song.  
Since I am a beginner I still have a lot to learn in this area.  
AAMS in a home environment can greatly help.  
I did not had a great opinion at first.  
I discovered AAMS has also a semi manual modes.  
I realized it could be of a great help to anyone trying to achieve 'professional sound'.  
AAMS is a good companion for a novice user at least.

Tec blog

[Read more...](#)

## User Review 108

- Greatest & so fine & easy use over for me, i have too many offers to create my first song with new tracks to be good & adding a lot of track.  
Worked the bone with AAMS and got it fast and loud and very good sound quality. Amazed of this technical software that does it all for me.  
Imports most formats and now batch functions to just wait and out comes the full albums mastered! You don't have this ? You are behind in audio land!

[Read more...](#)

## User Review 13

Actually think it`s does a fairly decent job . The only problem with it is finding the right reference track. We use it in our studio for our "budget" low cost recording to keep the cost down for our customers and so far people have been very happy with the results . Engineers are going to hate it that`s for sure, well most will . Personally it save a lot of time in our studio as we have a lot of clients that come in record a few songs to backing tracks and don`t have a lot of money to pay me by the hour to master them properly, so this is a great alternative option to a) save our clients` money b) allows us to take on clients on a tight budget and c)doesn`t cost a huge amount of money to buy. Finally , as you can load it up with wavs and let it get on with it you can get on and do other things making it a very useful tool in our busy environment. P.s. One more thing to mention. If you master a track yourself ,using Wavelab or whatever you use ,that`s going on a certain album you can create a reference track from that and then use AAMS to master the rest of the album using that reference track and for that is works very well.

David

[Read more...](#)

## Statement 2

The mastering with AAMS can give your music the soaring highs and booming lows it needs to compete against all the other releases out there.

Every major label release is mastered to prepare it for radio play and retail sale.

In the studio you record one song at a time, resulting in songs that all peak at different levels and have different EQs.

As AAMS mastering can unify your album with skillful use of EQ, gain, and compression to give it a consistent sound.

From track to track. AAMS also pumps up the volume of your overall album.

So it`s as hot as can be and make it sound unbelievable.

With music mastering with AAMS you can get the professional sound you want at a fraction of the cost.

You`ll get the same exact treatment that perfectionists such as commercial tracks.

A fresh pair of ears can be the difference between a good sound and a great one.

A real advantage of AAMS is that an unbiased sound has determine how to get the most out of your production.

After you've spent weeks or even months in a recording studio listening to your CD over and over again, AAMS can put the project into perspective for you, and let you know whether will benefit from audio post production.

After all, you only have one chance to make your music sound its best.  
The choice is up to you.

[Read more...](#)

### User Review 163

Well the AAMS software Pro Version, has 200 different algorithms to choose from. So you can pick different styles of processing for your specific song. It's not a one size fits all type of deal. You can also create your own algorithms and save your sound for other recordings. It's interesting software, I've never heard of anything like it. I like the idea that I can master a whole song or just a track if I want. Today in my experiments with it, I mastered a short vocal track, just to see what it would sound like...I was very impressed. The track came back with some nice EQ and Compression and was just a tad bit louder.

Martin Maniac

[Read more...](#)

### User Review 122

It's wonderful!!!

I was able to master a 50-track album in one sitting (lots of short pieces).

And I used my own reference file too, to get the exact results I wanted.

Thank you for creating such a useful piece of software. It saved the day!!!

Gary Berlin

[Read more...](#)

### User Review 153

I think it's a pretty cool piece of software I haven't seen before. AAMS an interesting software technology which I chose to support. I like to idea of mastering on my computer and not having to send it out. Getting one good mix and the software pays for itself. I've already got that, so I can't complain. I'm really intrigued by this software, there's lots of stuff to explore, and the pro version is just loaded with data and options.

Martin Maniac

[Read more...](#)

### User Review 110

AI in music and production can it be done ?

AAMS is the proof.

It has made my workflow so much quicker.

If you've got a good set of ears and an open mind the results are clear!

Dirk Youngman

[Read more...](#)

### User Review 107

AAMS is powerful audio software with which you can do a mastering of music pieces. Very precise changes of EQ and dynamics of signals! With Tube Compressor and Loudness.

The ability to record my dj mixes which is all I really need so ideally a free program.

Tonight we are mixing drum and bass which is our preferred genre.

It helps me in my music career... i am so grateful..  
and i will advise every musician or instrumentalist to try because it is the best!

Jamila

[Read more...](#)

### User Review 7

I bought this before the price was reduced to \$65, and I still don't regret it. No problems installing it or running it. The good reference master set up takes some time, but once that's done it's pretty much 3 mouse clicks. I definitely recommend creating your own reference master by letting it analyze some songs that have sonic characteristics (dynamics, stereo field, tone, etc.) similar to what you want your songs to sound like. I've tried a few cheap mastering services, and I can get better results myself with a multiband compressor and parametric EQ. But if you do understand mastering (even if, like me, you're not particularly good at it), and you're going to be mastering more than a few songs, then AAMS can be an indispensable part of the toolkit. It takes 100% of the tedium out of the process (if you've ever used a multiband compressor but you aren't a professional mastering engineer, you probably know what I mean). First time I used it I was mixing a cheap demo for a band, asked 'em what bands they thought had killer production, they gave me a CD with the desired amount of thump and presence, I let AAMS analyze it, used that as the reference master, played them the result and they were like "demo my a\*\*, that's a finished product". Obviously, if you're starting with a crappy mix there's only so much it can do (you can't polish a turd), but AAMS can make a good mix sound phenomenal.

[Read more...](#)

### User Review 60

My band struggled for years (decades) with demo tapes and demo CD.

Now streaming music and internet is the main thing.

Still we did not and never got our Live Sound to transfer good to our fans.

Off course we have tried and used different studios and mastering engineers and sites.

Until i read the Basic Mixing resources on [www.curioza.com](http://www.curioza.com).

Ok it takes some more time and understanding, i must say we did only put in the money, we did not care.

I quests we did not understand and i reversed the plans to always have other outside people do this.

Now we mix and master at home! Computers are up to par nowadays, soundcards and systems are so good and cheap.

Software does the main thing, AAMS is now our main resource for analytics and sound correction.

From start to finish, we do now in our own studio (one single room).

Thanks for the software!

Kaylee Harper

[Read more...](#)

### User Review 149

AAMS is very interesting software that automatically masters your recordings. There's a freeware version and a pro version. I tried it out a few of my test recordings and most of them sounded much better. The free version adds 50 band EQ, 4 band Compression and Loudness control.... the pro version uses a 100 point EQ, 8 band compression., and you have a choice of hundreds of reference settings from various styles of music. You can watch the video's and get started right away mastering your files on your computer. I was surprised by how much better my recordings sounded. I burned a few cd's to listen on my truck's sound system and

was very impressed. I did a bunch of A/B tests and the mastered versions came out on top every time. It does indeed seem to work nicely.

Martin Maniac

[Read more...](#)

### User Review 86

The ONLY difference between a “star” and anybody else is the size of their audience.  
The bar has been raised significantly, people pay to hear exceptional music.  
The bar on quality has been raised, everything has been done before.  
Musician(s) nowadays are not the same as decades ago.

AAMS is software that is aligned with this and do it yourself.  
For everything else Musically AAMS is doing everything you need.  
It even may consider to make your home studio even smaller with lesser hardware.  
Tidying the costs even more, still having the bar high.

Gheorghe Stoical Pope

[Read more...](#)

### User Review 116

Take advantage of the "No Brainer" AAMS Software!  
Award winning audio mastering software.  
AAMS is a breath of fresh air for all users.  
My works sound great now!..

Johan Matthijssen

[Read more...](#)

### User Review 130

What a difference!  
I have used a few mastering places before but now I get all my stuff mastered through AAMS.  
AAMS did a flawless job of mastering the 15 tracks of my album and got it right first time.  
Optimizing the sound but without over compressing it.  
AAMS is just brilliant and affordable.

Arduous Sweet

[Read more...](#)

### User Review 91

Fan of AAMS since 2008!  
First i did use AAMS not so often, but now it comes more and more.  
Last from 2010 until now 2015, i use AAMS on all and would not even do without!  
The guy who programmed this is knowing what he is doing and programs this in his software.  
Straight up i buy the latest version AAMS V3 and why is not even the case.  
AAMS software takes care of my worries and buzz for almost a decade, and i tend to use each upcoming version.  
Even i know it is free software, but hey i depend on it!

Yasi Baha'i

[Read more...](#)

## User Review 138

AAMS V3 somehow understands the imperative role of quality mastering, especially for independent artists and self-producers. I recommend AAMS V3 to anyone who wants the advantage of a super professional, quality sound. And if you want to be in control this is the software package for you!

Rick Herman's

[Read more...](#)

## User Review 125

AAMS is a great product!

AAMS is constantly focusing on innovating, simple not complex, to make a great product. Participating and making a significant contribution in audio industry, focusing on important and meaningful.

Allowing to innovate in a way that others cannot, don't settle for anything less than excellence! AAMS does extremely well in this concept.

Colin Miles

[Read more...](#)

## User Review 98

AAMS Auto Audio Mastering System - Mastering Tool.

Never underestimate how important it is to get your mix as sonically correct!

Know what sort of overall sound you are trying to achieve before you start mastering. After all, if you don't know where you're headed you are quite simply never going to get there! The mastering process cannot make a rough and nasty mix sound great. It can, however, add that certain sparkle and impact to an already great track.

Teddy Norton

[Read more...](#)

## User Review 150

Super! I was impressed by the report function that actually lays out what it is going to tweak. Suggestion, just for a quick take, take one of your songs, use the auto master a WAV file and when it asks for a reference load the @master RMS.aam. It is simply amazing what it does (it will take several minutes to run through the whole process depending on your computer's speed and ram). You can then look at the report to show you what it did.

When you play the mastered file you will really hear the subtle differences. When you get more into it, some of the options are tremendous. It has a 100 band EQ - amazing. :D

Carol and Sam

[Read more...](#)

## Words from Author

Words from the Author of AAMS Auto Audio Mastering System

The programming of AAMS Started in mid-2004.

At which time I had done enough manual mastering to see that some aspects could be automated. At first the AAMS V0.5 Beta program was only creating suggestions for EQ, Multi-Band Compression and Loudness.

This information was only displayed in charts and text, documents and could be used to set up external

equipment like plugins or outboard gear.

I could listen each time AAMS calculated suggestions and confirm that it really did speed up the mastering process.

AAMS V1.0 was released on 01/01/2005 and soon a user base was established.

The information back from users confirmed that the suggestions were quite good and helped most users very well.

So for AAMS V1.5 I had to speed up the programs calculations, after some heavy DSP-EQ coding and reprogramming was done.

AAMS V1.5 was released with its own internal Player and DSP-EQ.

The DSP-EQ had a natural sound and worked correctly for most users, so the programming for DSP-Compressor and DSP-Loudness could continue.

Now days AAMS V3 has got its own completed internal Mastering Rig! With the combination of DSP-EQ, DSP-Compressor, DSP-Loudness.

You can complete a quality mastering job within AAMS with ease and way less effort than doing things manually.

Including the user can now create, analyze and adjust and save the Reference Spectrum Preset as needed, therefore creating your own sound.

The AAMS V3 database is updated and renewed, so many users will find what they need in our software. I have a good understanding of mastering and AAMS contains those ideas, with the main goal to provide easiness and quality.

AAMS users also have a lot to say and have good ideas, so if you have something to add your ideas will be listened to.

I do hope you have as much fun as me using the AAMS Program.

We do make a lot of work making AAMS a good and steady mastering alternative and I know AAMS can make a good sounding master.

Denis van der Velde

[Read more...](#)

### User Review 32

I never heard of this, I grabbed a download yesterday and had to try it. Spent most of last night on it in fact. I had mixed results with a variety of bad quality un-mastered mixes of a band I belonged to long ago. Reading the output Word document gives a little insight into the world of Mastering, something I'd never have access to otherwise... I'd put it down to another learning tool. Thanks for the link, I'll throw the devas a few \$ asap.

And I agree with Richie, it does a good job.

[Read more...](#)

### User Review 87

I am needed of a program that can do audio mastering using 2 of my audio outputs.

I wanted to have music good and use my headset to mix.

I had and have absolutely no idea how to do this.

I have "stereo mix" enabled in my sound recording studio outs and record that.

I'm going to be streaming some games music and my songs.

What would be REALLY cool is if the program or utility could automatically adjust the level of one input if another got louder or quieter

...and if it was free.

AAMS does!

Socolow Vasilyevich

[Read more...](#)

## User Review 112

Yesterday I received my keycode!  
I am now registered Year !  
That's all that matters !!!  
Thank you very much !  
Man what a great program , really ridiculous!  
I am now going out of my head!

Theo

[Read more...](#)

## User Review 76

this App Brings all to the next level!

Franky Noonan

[Read more...](#)

## User Review 84

Simply put, mastering is the process of preparing and organizing your music for mass distribution. Mastering is both an artistic and a technical process so in order to understand it, you need to examine it from both perspectives.

From an artistic viewpoint, there are usually a number of things that can be done to improve the sound quality of a recording.

When I say "improve", what I really mean is that the audio is being modified in order to make sure it translates well in the outside world.

I never have borders to do so, i use everything and test all for better.

I tested AAMS before and now tested AAMS V3 again. I use AAMS for all kinds of purposes, mixing and mastering wise.

This is one of those tools that is too good to be true, but when you use it (like me), you will use it again and again.

The sonic details AAMS can improve on music is outstanding and one of it's kind, i never found software alike this.

A one of a kind troubleshooter and buddy! Surely i will recommend this, Denis!

Kovalchuk Petrenko

[Read more...](#)

## User Review 22

I also use AAMS & think it is well worth the price. I mainly use it for its readouts on all the various EQ & compression settings, and then go back & make adjustment based on that...AND you get 21 days to try it out...cannot beat that! There is a standalone program that I like to use a lot, I am not good at the final stages of mastering the finished product, and this program takes a lot of the guess work out, as it is fully automated.

Mark

[Read more...](#)

## User Review 103

I tried AAMS V3 rev 003 based on the Started Video explained.

I do know a bit about mastering with plugins and an audio editor.

The AAMS V3 software is much more understandable and the results are stunning.

I think i can now revert back to what i like more, that is music and mixing.  
I do get a very good sound from AAMS, so i think i will not master it myself anymore.  
I think about nights and days behind my computer, questing what is the correct sound ?  
I think i will spend it on what i like most now, that is making music!  
Thank you for AAMS!

Mixmaster Edwardo

[Read more...](#)

### User Review 145

I have been using AAMS since the software came out.  
It has been the main software for getting the mastered sound i like and need.  
Mostly i work with my own presets, somehow created with AAMS V2.  
Since AAMS V3 came out and you can create your own sound more easy,  
it has been a welcome addition and hope to get other users see why.  
AAMS is so important, i cannot even imagine doing the job without.  
My mostly honored software tool!

Alfred Hawkins

[Read more...](#)

### User Review 162

I use AAMS, and it's been a huge help!  
I rarely match another EQ curve exactly, but it certainly points me in the right direction.

1. When I've got things sounding pretty good in the overall mix and I'm not sure why it's not quite right, I run an EQ analysis and compare it to a commercial mix
2. As a safety feature to make sure I don't have too much bass because of my less than ideal mixing space
3. On individual tracks - if my vocal or guitar isn't quite cutting it, I'll do an EQ analysis against an isolated commercial vox or get, and make adjustments accordingly.

Obviously, I don't just make these adjustments without listening. The usefulness of this tool is that it gives you a starting point, so if I notice that my vocal has several db less 3K but several db more 5K, I'll start messing around with those frequencies until it sounds better in context of my mix. You have to look at it like a pro engineer taking a listen and saying, "Hmmm - sounds like there may be a bit too much 5K, and not enough 3K."

There has been a lot negative said about this type of program, but I couldn't disagree more.

AAMS has been one of the single biggest contributors to the improvement of my knowledge and the sound of my mixes!

Remora Flexor

[Read more...](#)

### User Review 55

I was new last time and searched a tool to get my music collection sound better.  
I have old music, new music, everything sounds ok, but i have recorded from tapes and tracks to digital.  
I use MP3 as a main format for my collection.  
Somehow i found the website AAMS on the net, read the manual a bit.  
The batch mastering function i have put some bad MP3's in.  
What AAMS creates of them is already way better and returns the mastered MP3 straight.  
Ok takes some waiting time, but on the side of improving sound it works pretty well.

I do think on Commercial music, but on my collection of commercial music where it sounds bad.  
AAMS can improve the sound of MP3 and is worth full tool.

Noah

[Read more...](#)

### User Review 102

I don't have much experience with "professional" audio stuff,  
but I have to say that this soft is absolutely perfect for home made recordings.  
If the mix is at least acceptable, the results are amazing!

Thanks and best regards from Argentina!

Japoluza

[Read more...](#)

### User Review 27

"WORKS WONDERS"

Pros: I was not sure if this would work, but this program has truly taken our quality to another level.  
Cons: To be honest, for what it can do I don't think I'd change a thing except maybe make the process faster.  
(But it is very quick already)

dawondatwinz!

[Read more...](#)

### User Review 80

I do videos "for SoundCloud" and "for YouTube".  
I follow in AAMS the recommended best practices for Mastered for iTunes though, which (in my view)  
apply to any lossy format.  
So i setup AAMS DSP-Loudness for dynamic range to be -10dB.  
Such as avoiding clipping and distortion, and keeping peaks below -1dBFS.  
Benefit to improving your sound on SoundCloud and YouTube, is that you will be achieving better  
recordings mixes, too!

José Luis

[Read more...](#)

### User Review 127

AAMS brings home mastering with easy and quality, but is not a magic bullet.  
If you hire a mastering engineer because you think they can make your music sound radically better,  
or cover up flaws in your original mix, you're going to be disappointed.  
Even so AAMS helps to point you in the right direction.  
AAMS can make single tracks stand out in audio sound quality!  
AAMS can make a disparate collection of tracks into a coherent album!  
AAMS finds an acceptable balance between loudness and sound quality, cut an acetate where needed.  
AAMS can provide a fresh perspective on your music, and even point out areas where you might have gone  
wrong.  
AAMS ultimately lets the artist, producer or recording engineer in control but has responsibility for the way  
audio sounds very well.

Herman Wilder

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### User Review 154

I compared my files of the Neumann mics Guitar recording A/B'ed with the original vs mastered with the AAMS software. The levels were about the same now, however the AAMS mastered track has more depth and a richer tone thru out the recordings and really shines on the last strum of the guitar! The EQ adjustments in AAMS seemed to have helped. I'm getting there. AAMS is good mastering software, i stick with it.

Martin Maniac

[Read more...](#)

### User Review 85

Mastering is one of the most important links in the chain of music production.  
Yet, it is probably the least understood and most abused!  
Ask a mastering engineer and he says he does with his ears.  
Some others have all kinds of plugins in a chain.  
Ask me and i do mastering with AAMS!  
If you are a Pro, consider your thinking and do try this tool!  
If you are like me, amateur believing in pro, you cannot disregard this tool!  
It has too much value to leave AAMS Auto Audio Mastering System alone!  
AAMS V3 now has outstanding value!

Moretti Costa

[Read more...](#)

### User Review 146

I do own AAMS and what it does is almost magic. It simplifies the mastering process to an almost child-like level (in auto). The reference files are ok...I'm having success with the rock reference. The ability to create your own reference files from your favorite CD is very cool. I'm sure in the future I will learn to master manually. For now, I'm saving cash and have a finished, polished product that actually sounds good.

Chicobluez

[Read more...](#)

### User Review 2

AAMS V3 - Is highly recommended. Mastering is easy and with the user controls for Reference Spectrum and EQ Spectrum, i can now adjust the outcome to my likes. And even save a reference preset for the next time! Mastering is running up to 1,5 Hours of music and that still got mastered perfectly. Now like me doing all kinds of mixes and DJ stuff this is a welcome upgrade from V2 to V3! I am glad to use this software for many years and the improvements are very welcome here. Thx Denis!

[Read more...](#)

### Statement 1

AAMS is a powerful program designed for Automatic Audio Mastering. The program features an 100 Band Equalizer, 8 Multiband Compression and RMS and Brick wall Loudness Maximizer. Internal DSP Processing with all audio corrections, enabling you to process all your quality music mixes.

[Read more...](#)

### User Review 53

Consider it a learning tool.

It has potential to be something offered within a DAW as a simple way of learning about mastering and the types of adjustments you make.

Within this software are some really amazing individual pieces.

The EQ tool alone is cool! And it doesn't force you into changes it just makes suggestions so you can tweak it any way you want.

I'm happy with it. :D

Okay I finished the stems (well except for one track I have to fix the mix down on) and this solution worked.

When I loaded all of the mastered stems into a pro tools session and bounced them again afterwards as one track...

it sounded exactly the same as the original master so success :)

Stateofpsychosis

[Read more...](#)

### User Review 137

I still haven't had enough time to fully understand the depths of this beast. What Denis has created is an EQ like no other! It stands shoulder to shoulder with the best mastering EQs on the planet! And not to begin what this L+mid+R EQ does, balancing perfectly left, Mids, right out. The multiband compressor I don't even try to describe. Balancing and Loudness are done tastefully. In the end the sound that you prefer can be created or edited by adjusting the reference. For a mastering software the price is very complete and support exceptional, mainly because the competition lies so far behind. For many busy Mastering Engineers keen for a return on their investment this may just be the deal breaker. It's a solid work horse that you and your clients will enjoy! And you don't even have to tell them what you are using!

Dave Tailor

[Read more...](#)

### User Review 68

I do think in all those years my understanding of music is fine.

My mixes sound good while i mix.

But mastering was not something i did like at all.

Spending time on mixing and hearing gets fatigue, it is painstaking.

And comparing on different speakers, mixing with headphones (i have a wife) is rude.

I found AAMS on the net and 3 months later i got the pro version.

Still happy with that, surviving is one thing, surpassing is another.

Lucas Werner

[Read more...](#)

### User Review 66

I am a rapper and i also make dry beats for selling on my site.

AAMS is my rescue in mastering.

Ethan Emerson

[Read more...](#)

### User Review 113

AAMS already sounds realistically mastered enough to begin with! Being more reproducible, but I can still imagine many cases wherein AAMS could be a lifesaver, especially if your speakers/headphones are not the

best you could get, then you could still be safe if your song sounds like a professionally mastered reference song through quantitative spectral merits.

How there are a lot of frequency bands! I wish I understood what this spectrum or EQ means beyond knowing that it looks cool! I will dig into it and Master AAMS!

Before AAMS Masters Me...

Intermezzo

[Read more...](#)

### User Review 83

Mastering your tracks can be a bit of a minefield and is often seen as the domain of the professional.

However, AAMS is the turnover and is way ahead to the pros.

If your tracks are just for demo purposes, a DJ set or even use on the net ?

You want to tackle the job yourself.

And giving jobs to experts will cost you more than you can earn ?

Yes you need a professional sound for a better price ?

AAMS is a really good solution! AAMS it with good sound on all systems.

And on the way you even get better understanding how to process music!

It is way cheaper, you can do this over and over, at simply no costs.

Rebate Rasmussen

[Read more...](#)

### User Review 41

I've mastered several of my songs with this tool and it is amazing. There are reference files (over 200) that will master your song to that genre.

It can also master individual tracks, vocal, guitar, bass and there are reference files for this also. You can also load up a file for just EQ or compression, bounce it against a reference file, and it will give suggestions for EQ and compression that you can then apply through whatever other tool you have. It will produce a printable reference file that you can use. Try it out and let me know what you think. :D

Sam

[Read more...](#)

### User Review 124

To Whom It May Concern, this is my personal recommendation for AAMS V3.

I have been using and testing AAMS V3 to be consistently pleasant.

AAMS V3 takes charge and is creative and communicates the benefits.

AAMS V3 will result in increased revenue, increase in profits.

AAMS V3 is an asset to your efforts, also extraordinarily helpful in all audio areas.

AAMS V3 has a leadership role in audio mastering, inspiring and motivating all users and testers.

I highly recommend AAMS V3, a team player and makes a great asset to anyone working with audio.

Shannon Demur

[Read more...](#)

### User Review 77

Read the manual if you do not understand this software, it is good but misunderstood.

Do a test at least with one of your bad tracks, push it trough with one button mastering AAMS FrontPage.

And hear the results! Then you can say anything about this software...

Because i was not in there first, but i test every software before i recommend it or not.  
AAMS does the job!

Hillary March ell

[Read more...](#)

#### Statement 4

The world of music has changed.

Decades ago, if you were a musician, and you wanted to record an album,  
You and your band played your asses off in bars and clubs every night,  
And prayed that some bigshot producer in the audience who would impressed enough to give you a shot.  
But not anymore.

Today, the trend in music production is shifting more and more toward home studios.  
Great music is being produced all the time in bedrooms, garages, and basements by normal folks like you  
and me.

Record a song, post it online, watch it go viral..  
and you're famous overnight.

While it's not that EASY, it is that SIMPLE.

But before any of that can happen, you must first know the process of how music actually is recorded.

On this site the Basic Mixing I,II,II course is worth reading and it is free!

The use AAMS helps you for Mastering and fixing your mixes.

[Read more...](#)

#### User Review 8

Easy to use (just read the Help)... Does exactly what it's supposed to do - analyze a given track for its audio  
levels, EQ frequencies, etc., then make a reference file or "template" of it for later use.

This was a good buy for me!

Major SGT

[Read more...](#)

#### User Review 43

Just got this for 95 bucks and used it on a new track. I really only registered on this site to remark about it.  
it's awesome! would it be better to send your material out to a pro mastering house? probably, that's where  
real mastering happens. BUT, if you are going to track and master your own stuff at home - get this. learn it  
and use it!

Thx!

[Read more...](#)

#### User Review 72

I am a first user of AAMS V2.0 when it came out, that is a few years ago.

Since then i use this good tool on and off. Mostly for mastering purposes.

Sometimes i like to fiddle around and listen mixes for pre-mastering, just to hear what can be better.

AAMS always will point out where to go and where the sound sits / gets better.

Mostly this is EQ L+R based, where i was years go sup priced with results of AAMS.

Still i am managing between manual EQ and AAMS DSP-EQ, trusting my ears was before AAMS my  
thingy.

But now, i know AAMS can point out differences and i can hear them, i would never find out.  
So really in all 5 years or so, AAMS got way better and has taken over some or most part of the finding out parts now.  
It is a workhorse and makes me more concentrated on the sound of mixing, instead of worrying how my mix would sound as mastered.

So i give AAMS the thrust now, because to me AAMS has proven itself.

I am new to AAMS V3, but most parts are still the same.

Something is better, the sound got increased to again a step better.

But i have to see what is new, (user styles tweaking> interesting?!).

Keep up the good work Denis.

Michael Atkins

[Read more...](#)

### User Review 128

With AAMS you can achieve the highest level of audio quality without breaking your bank balance.

AAMS uses sophisticated techniques to improve the clarity, definition, depth and loudness of your recording.

AAMS is FREE of charge. Simply load your track and hear your music mastered before you pay a penny.  
With a first class tool at our disposal, can give your music the same dynamic range and tone as some of the best records out there.

Whatever your taste, be assured that AAMS can cater for your needs with the ability to work with various styles of music.

Such as dance, rock, classical, jazz, R&B, reggae and more!

AAMS is the difference between a demo and a record.

Marty Garret

[Read more...](#)

### AAMS Review by Soft-pedal

AAMS Auto Audio Mastering System is intended to assist musicians and sound technicians in creating the final version of their mixes, ready to be released to the public. The audio mastering process enables you to prepare a mix for being distributed by fixing distractions in tonality, volume, noises or distortion.

Getting accustomed to the application doesn't require you to be a professional mastering engineer, although some basic knowledge and some time is required to find out what each function does. The interface is definitely note the best we've seen, but it provides one-click access to all the options. It takes some time to set up your own reference master and this is done by allowing the program to analyze sets of songs with characteristics similar to what you plan on obtaining. Practically, you can give all your mixes the feel of your best song. AAMS Auto Audio Mastering System aims to help you test the sound quality of your audio materials.

It analyzes MP3 or WAV source files and then uses them as a reference system for further input sounds. Alternatively, you can use one of the many reference files that the application comes with. The collection includes reference systems for a wide range of genres, from classic music and ballads to disco, funk, electronic and rock. AAMS Auto Audio Mastering System enables you to view the waveform display and the spectrum graph of the loaded songs and provides suggestions for the equalizer, compression and volume settings. Also, it can be used for digital signal processing, applying the necessary corrections to your mix in order to make it sound great. Thus, you can adjust fading and get better results by using a multiband compressor or a parametric EQ, change the master balance, normalize WAV files and

more. AAMS Auto Audio Mastering System comes with a set of tools that can help you create your final CD, even if you don't know much about mastering. It allows you to correct obvious differences between songs and create a recording that can captivate the audience.

AAMS Auto Audio Mastering System is intended to assist musicians and sound technicians in creating the final version of their mixes, ready to be released to the public. The audio mastering process enables you to prepare a mix for being distributed by fixing distractions in tonality, volume, noises or distortion. Getting accustomed to the application doesn't require you to be a professional mastering engineer, although some basic knowledge and some time is required to find out what each function does. The interface is definitely not the best we've seen, but it provides one-click access to all the options. It takes some time to set up your own reference master and this is done by allowing the program to analyze sets of songs with characteristics similar to what you plan on obtaining. Practically, you can give all your mixes the feel of your best song. AAMS Auto Audio Mastering System aims to help you test the sound quality of your audio materials. It analyzes MP3 or WAV source files and then uses them as a reference system for further input sounds. Alternatively, you can use one of the many reference files that the application comes with. The collection includes reference systems for a wide range of genres, from classic music and ballads to disco, funk, electronic and rock. AAMS Auto Audio Mastering System enables you to view the waveform display and the spectrum graph of the loaded songs and provides suggestions for the equalizer, compression and volume settings. Also, it can be used for digital signal processing, applying the necessary corrections to your mix in order to make it sound great. Thus, you can adjust fading and get better results by using a multiband compressor or a parametric EQ, change the master balance, normalize WAV files and more. AAMS Auto Audio Mastering System comes with a set of tools that can help you create your final CD, even if you don't know much about mastering. It allows you to correct obvious differences between songs and create a recording that can captivate the audience. However, in case you plan on releasing the CD, it might not be a bad idea to have mastering done by professionals.

Read more: <http://www.softpedia.com/get/Multimedia/Audio/Audio-Editors-Recorders/AAMS-Auto-Audio-Mastering-System.shtml#ixzz4KM1XNfD8>

[Read more...](#)

#### User Review 109

Sound Quality is thoroughly impressed!  
Makes music pop, it's like magic.  
Love what AAMS is doing.

Daniel Vince

[Read more...](#)

#### User Review 115

Sound Quality from professionals!  
No paying studio rates!  
Not having to learn complex plug-ins!  
AAMS does it without a hassle!  
This is the tool you must use!

Double Haazen

[Read more...](#)

### User Review 114

I use it on every song I do. Definitely worth every penny spent.  
Very excited about what I might be able to achieve in time.

Robert Daven

[Read more...](#)

### User Review 155

Comparing Mixes and Music, I liked the AAMS mastered version better. The low end of the Original sounds a little boom on my speakers. The AAMS mastered version took that away. The AAMS mastered version sounds a little compressed to me, which is good, sounds more professional, sort like a James Taylor tune.

Martin Maniac

[Read more...](#)

### User Review 70

I like this software but i have not tested it.  
I had a remark from a friend of mine who uses it.  
He has good results, so i quests i am going to try the Free Software.  
Thanks for making AAMS Freeware.

Jerome Hasting

[Read more...](#)

### User Review 129

After 3 albums of mastering my own material, I decided to heed professional but be in control.  
AAMS was the best decision I made.  
Commercial loudness without losing musicality and deft use of EQ created a smooth, transparent,  
professional sounding disc.

Don't ruin your work with your own tired ears – Pass it trough AAMS!  
AAMS have made my music spring into to life with warmth , clarity and punch.  
Just goes to prove you can't always do it alone for that smooth full sound we all crave.  
A superb , friendly service and great value for money.  
I'll definitely be using AAMS for all my future projects.  
Many thanks!

Johan de Witte

[Read more...](#)

### User Review 21

We all know that mastering is an all important part of the music audio process. An audio engineer buddy of mine suggested piping my video audio through a program called "Auto Audio Mastering System" or AAMS. Provided him with a 48/16 stereo wave file for processing. The program material was primarily speech, music and ambient sound. Within the program, you can choose from dozens of presets. The program will then process your audio to these prescribed specs. We discussed how this process in "no way" takes the place of a talented mastering engineer. He uses it on audio projects that will probably never make it that far. The results were surprisingly good. The finished audio had a smooth, professional sound. Not just compression or limiting, but a combination of equalization, compression and balance that I thought greatly

improved the audio. This is a standalone program, not real time processing, such as a plugin would provide.  
It took about 4 times the audio length to process.

Carlo

[Read more...](#)

### User Review 128

I like to add to AAMS satisfied customer list!  
Always had quality, professional job from AAMS.  
Thoroughly professional mastering job very quickly (working to a tight deadline).  
I really cannot recommend highly enough.  
Spent a fair amount of time searching for a reputable mastering service that wasn't going to break the bank.  
I was a little fearful about making the wrong decision, but as soon as try AAMS, I calmed down.  
I have played the AAMS masters of my album through both on 'Quiet Mode' and with the volume 'Cranked Up'.  
I need to move on to sorting out the 'Reference Duplication Process' and hope that proves to be as painless as AAMS Mastering already is.  
Either way AAMS sounds awesome, i really cannot recommend this software highly enough.

Menon Everts

[Read more...](#)

### User Review 40

I tried it for fun, and while I agree that software like this can never replace good ears of an experienced mastering engineer. AAMS did a better job than I had expected, has quite a few tweakable parameters, and can even be used in a sort of hybridized fashion by disabling some or all of the automated features. As much as I hate to say it since I do some mastering work, this may be a great product for the "weekend warrior" musician/engineer who wants a quick "finessing" before offering their newest tunes to a friend or at a party. And now that it is free/donation ware, it may entice more people than ever to not pay for better mastering until they think they are ready. I know that this should be a good thing, making it all accessible, but there is a part of me that is afraid that software like this, while being ok, it may also lower the standards for some people of what is "finished". I felt the same way the first time I tried the ready-made presets of both IK Multimedia's T-Racks and Izotope Ozone. Once people are convinced that what these software's do is "mastering", then the desire for a better job can be diminished. Or am I just being paranoid and self-serving ? Anyway, it did a better job than I had expected, and for some reason this bothers me...lol.

William

[Read more...](#)

### User Review 62

Welcome! Recording artist here and greeting all of AAMS users.  
I tossed my mastering engineer for grumpy behavior!  
Never had any doubt buying AAMS, what a great software.

Laune XL

[Read more...](#)

### User Review 65

Yeah, Denis send me my track back and came with a nice sound.  
I asked how he did this and he told me his website, www.curioza.com.  
And the fact he did nothing but use his program AAMS.

I did not understand the software at all, sure it is over the top.  
But now i feel comfortable and happy!  
I use AAMS for to learn my mix and adjust it while i am busy.  
And for the end track.

Riley Layton

[Read more...](#)

#### User Review 4

"Best \$112 I ever spent". Give it some time to analyze a CD that has dynamics, stereo field & other sonic characteristics you want, then use that reference on your own songs, the results are stunning. If you understand mastering enough to tweak the settings it's even better.

[Read more...](#)

#### User Review 135

An easy-to-use mastering app that can yield excellent results. There's currently nothing else like it! Overall, it's a great mastering tool. It's a bit tricky learning how to operate it correctly, but once you get the hang of it, it's a great tool to use and the price is absolutely right! It's okay "out of the box" but once I spent several hours with it, massaging the controls and learning the ins and outs, I'm very happy with the results.

With AAMS, I have better than good quality demos, bordering on downright professional sounding recordings, all for a price anyone can afford!

Gere Tobu

[Read more...](#)

#### User Review 46

Gave this a go and,

It's not just an automatic process, you can do all kinds of stuff manually too.

Not bad, I tried it on an unmastered wav I saved for testing, made it louder and the lows are more pronounced as before it was thinner and edgy.

Makes it a lot easier to hear on my cheap speakers, I think the multiband compressor is boosting the lower Mids.

I must say it's pretty awesome!

Baby bytes

[Read more...](#)

#### User Review 161

I'm really liking what I'm hearing so far with AAMS. The depth of this program is very impressive. Every song I've run through it so far has sounded better and smoother after AAMS.

Leadfood

[Read more...](#)

#### User Review 6

Foremost being ABLE to auto master is a plus. Being ABLE to tweak auto master is a plus. Being ABLE to manually master and correct is a plus. Ability to add "references" of any type to copy their mastering specs is a bonus.

I am sure I will find more ....

[Read more...](#)

### User Review 63

My understanding of music is good.  
I use a Casio and Yamaha Keyboard and a computer Midi for music.  
Mixing and Mastering not so good.  
I have a friend who does a little mixing for me.  
The good thing software AAMS is, one button mastering.  
Input track, choose reference, press button and wait it out!  
AAMS Timesaver, we get very good results, sound is well placed.

Charlotte

[Read more...](#)

### User Review 78

Music production in my country is tough.  
High Quality is needed for low prices.  
The amount of hours in the studio or even at an home studio is money spend.  
AAMS is a timesaver, does a fairly good job and is fast easy.  
Get more time into mixing then mastering, AAMS does the mastering 4Y!  
I am very satisfied in how AAMS shows results and the main thing is quality sound.

A+

Aiko

[Read more...](#)

### User Review 132

AAMS V3, perfect!  
Perfect combination of spectrum analysis and technical processing power.  
I did make one single change and then let AAMS V3 run on all tracks.  
I have mastered several albums with AAMS V3 and they all are perfectly mastered.

Roy Donners

[Read more...](#)

### User Review 31

Can anyone tell me if the AAMS wav file that results after processing has the suggestions in the .doc file applied ? I ran a song of mine through it and it does sound different, sure it is better. Just wondering if you're to then go through and try the suggested tweaks, or if the wav file that results already has the suggested tweaks applied. Yes and yes! Thank you and thank you!

[Read more...](#)

### User Review 64

I did buy the full version for Batch Mastering and creating own references.  
The user references when you take some time to inverts in adjusting, will save time later on.  
With a self created reference in AAMS, we re-use our sound on several tracks or even whole collections of tracks.  
AAMS V3 rocks!

Wyatt Silas

[Read more...](#)

### User Review 92

I hate mixing except when you hit those "aha" moments when everything has its own frequency space and it sounds wonderful.

Getting everything balanced frequency wise on your own stuff is always a bitch...

I hate the fact that i needed years of practice to get decent results!

Knowing there is this software AAMS that takes and analyzes what i do wrong and right, corrects it and throws a punch at it.  
Now I love mixing!

Audio Child

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### User Review 33

I know this is heresy to an ME, but I kind of like it. I was worried that it might squash my files with over-compression, but no. I only lost 1db of DR using AAMS. The changes it makes to my files is subtle and, so far, pleasing. It certainly can be a substitute for the ears of a real mastering engineer, but for the home hobbyist, it's really an interesting tool!

Jim Roginsky

[Read more...](#)

### User Review 38

I downloaded this to see what all the excitement is about. For the record, my knowledge of mastering is limited, but I do know that you should get your recording to sound as good as possible before sending it out to an ME. So far, I'm most intrigued by the spectrum analyzer. I've always felt that my recordings are lacking in a proper frequency balance, so this should be a big help. Not because I want to match frequencies, but because if can hear that something's not quite right with my mix, this might at least point me in the right direction. My plan is to adjust the frequencies in the mix to keep them more in line with the suggested spectrum, and then listen to it from there, not to follow it religiously. I'm kind of looking at it as a learning tool rather than an automated ME. Incidentally, to check the validity of at least the spectrum suggestions, I had it analyze a commercially released song by prong giants Yes. Using the Instrumental Rock file for the reference, the results were virtually identical.

Nosey

[Read more...](#)

### User Review 54

Now before you go off the deep end, I just came across this and am still playing with it.

I was impressed with the analysis it does of your WAV or MP3 file and it actually seems to work. It's got quite an extensive tool kit and a good assortment of reference audio files to bounce your source against.

I think it's worth exploring. It has a complete manual with it also.

I've mastered several of my songs with this tool and it is amazing.

There are reference files (over 200) that will master your song to that genre.

It can also master individual tracks, vocal, guitar, bass and there are reference files for this also.

You can also load up a file for just EQ or compression, bounce it against a reference file, and it will give suggestions for EQ and compression that you can then apply through whatever other tool you have.

It will produce a printable reference file that you can use.

Try it out and let me know what you think. :D

Master it with one of the @master rms. settings.

The @master ones seem to do the best job of not crunching out the middle.  
Also, the reference files are definitely designed to beat up the loudness war and appear to be designed more to master multiple songs for use on a CD or album rendition.

P.S. Just my humble opinion but the auto mastered version separates the guitars and brings out the lead better.

It also set the loudness more along an AGC setting, keeping everything within a range.

Outer

[Read more...](#)

### User Review 16

AAMS is ready to replace compare our highly skilled mastering engineers. It (or any similar product) probably never will be. But it has a value outstanding. I've used it, and had success with it. I even think it did a better job of mastering my band's album than our mastering engineer's first attempt (we were getting the album mastered at around the time I was trying AAMS out).

Rich

[Read more...](#)

### User Review 49

Thank you for giving us this amazing tool :hail: :to:

Win 7, laptop, CPU 2.0 GHZ, 8 GB RAM.

Works a bit slow but works well and never had errors or crashes.

Sometimes I have clipping on extremely dynamic material but if I have previously added a compressor on my mix everything turns out pretty good.

Sorohanro Selfie

[Read more...](#)

### User Review 12

Our own masters were sometimes worse and sometimes better than the AAMS stuff. The guy who mastered for free did the best job, but only after his third attempt. All in all, I thought the AAMS might make a decent learning tool because you could change all of the settings yourself. That way you could look at what the AAMS was going to do, and preview it, and then change the settings of the EQ, compression, stereo width and so on. It was interesting to hear the effects of changes I made myself.

Van Speijk

[Read more...](#)

### User Review 82

Let me say up front that I am not a mastering engineer.

I am a composer and sound developer.

I try every tool I have and tweak it to find new sounds.

Finalizing everything from tiny samples that last a tenth of a second to my own epic pieces.

I have learned a few things, Human Ears are good (hopefully), but get fatigue.

Computers and software do not. Not the fact that i rely on my hearing, i do use software like AAMS to control and the analyzers / charts to view what is happening.

My eyes and ears i use now!

To me this gives me a greater and better understanding of mixing and mastering.

And i do jobs faster and do not get so tired!

Francisco Javier

[Read more...](#)

### User Review 67

I offer recording, mixing and mastering services for bands, artists, musicians, and audio for video.

I have over a decade of experience as an audio engineer and studio musician.

I have recorded, mixed and/or mastered hundreds of live and studio recording recordings.

I am a certified user of both Pro Tools and Logic Pro.

I am a pro user of AAMS Auto Audio Mastering System.

Kai King

[Read more...](#)

### User Review 160

I really liked what the compressors did. They took the sharp edge off but kept the punchy attacks.

The program is sort of amazing from the amount of work that the dev put into it.

He needs someone to help with his English since it is not his first language. :-)

I'm going to download the latest and give it a try again.

Mike Dock

[Read more...](#)

### User Review 106

One button mastering!

Good sound good speed.

I input my mix, out comes the Master!

Try it and you never do it otherwise.

DJ Amanda

[Read more...](#)

### User Review 159

I only messed with one song since getting the key code, so I don't have much to report yet, except that I'm glad I bought the license. Thank you for creating this thread, Mike. I would have never discovered AAMS by myself. The reference file I used was in the Rock folder. It had 1990-2015 in the title. Admittedly, I didn't audition many reference files, so I'm sure there are more suitable ones for my music. I like how you can create your own. I made one from a Sound garden song I really like the sound of, and used it on one of mine. Very cool program. There are so many things you can do with AAMS. I haven't even scratched the surface!

Leadfood

[Read more...](#)

### User Review 121

Just found it, mastered one song.

And WOW! AAMS is a lifesaver!

I appreciate your program.

AAMS Team from the bottom of my heart!

Salami Thuahawng

[Read more...](#)

### User Review 156

I am using AAMS, and it's been a huge help. I rarely match another EQ curve exactly, but AAMS certainly points me in the right direction. When I've got things sounding pretty good in the overall mix and I'm not sure why it's not quite right, I run an AAMS EQ analysis and compare it to a commercial mix. If my vocal or guitar isn't quite cutting it, I'll do an AAMS EQ analysis against an isolated commercial vox/vocal or guitar, and make adjustments accordingly. The usefulness of this AAMS tool is that it gives you a starting point, so if I notice that my vocal has several db less 3K but several db more 5K, I'll start messing around with those frequencies until it sounds better in context of my mix. There has been a lot negative said about this type of program, but I couldn't disagree more. AAMS has been one of the single biggest contributors to the improvement of my knowledge and the sound of my mixes.

Merlin

[Read more...](#)

### User Review 3

This software is fantastic. It allows the automatic mastering of your music against the analysis of other tracks. Take your best song and master everything with the same feel (audio spectrum). OK, for your final CD, you may want to spend time in the studio, BUT before and even after, you may want to use this software. It does what only the best studio wizards are able to attain with many grand of equipment (and plug-ins).

[Read more...](#)

### User Review 42

I gave it a 4 since I didn't see a 4.46898764 rating. (smile). Perhaps like most, I was too eager to try this in auto mode - and figured I could successfully do so with little reading. NO GO! The files to be mastered must be in a certain format - he provides the tools to convert! Each "error" I have encountered was due to file format. It will mix according to "references" - and he provides dozens to start with. I have already used a commercial recording to manufacture additional reference. It made a particular original composition sound even sweeter. This doesn't replace that a decent mix needs to be input first - i.e. enter one with too loud of a bass drum then it may still come out as such. You can, however, listen to one of the tracks written in stages and edit them. I must admit, I can hardly wait to make my first of what I hope will be many donations - I plan to use it on others' projects when I become more proficient! I did get another type of error - out of memory - I have a work around. Since the program labels every phase of mastering on a separate file, simply use the last "good" file and continue the processing on the next step. If you have found one reference that you like for a number of files, they can be processed in batch mode.

The Judge

[Read more...](#)

### User Review 34

I used the stock "rock" profile and it tightened up the bass very well and tamed the harshness. So far so good. I REALLY like that it gives you a text file detailing all of the (M/S) EQ changes and multiband comp settings. I had no changes greater than 2db so at least I know my mix isn't completely whacked out. I'm going to go back and try to re-balance the mix with these EQ suggestions in mind. Even if I don't use AAMS to "master" it could prove to be a very useful tool. Thanks for the heads up Smurf! I'll definitely check out AAMS. I have to say, this concept seems to fall in the "too good to be true" category for me. But I'll try it

Magic buss

[Read more...](#)

## User Review 28

Pros: THE BEST AUDIO MASTERING,THE BEST PROJECT RESULTS,THERE BATCH MASTERING FEATURES,CONVERTER.Machines designed BASIC TECHNIQUES TO THE PROFESSIONAL AUDIO PROCESSING,AUDIO PROBLEMS UNDERSTANDING, MAKE MORE REAL MUSIC,LOUD, WANTED audiophile, THANK'S .. I have the experience of listening to a very real and alive but it is difficult to express in words, sounds that came out in the form of a natural, clear and loud ...AAMS may be able to do experiments more natural audio, clear and loud.

[Read more...](#)

## User Review 30

I was not sure if this would work, but this program has truly taken our quality to another level.

Jesse

[Read more...](#)

## User Review 29

Fantastic bit of kit for the money. Look forward to any future updates or products.  
Cheers from UK

Blane

[Read more...](#)

## User Review 75

AAMS V3 is a top-notch digital audio mastering workstation.  
From start to finish mastering is done complete by AAMS Software.  
There is no other software like this around.  
But however it may look crude, does the job Sublime!

Marius

[Read more...](#)

## User Review 111

AAMS did an incredible mastering job on the tracks I sent through it.  
Although originally skeptical, I was thoroughly impressed and see a vast and immediate application for this.  
Whether it's playing live with tracks or sending demos to labels.

Rolf

[Read more...](#)

## Statement 3

Consistency across an album.

Consideration also has to be made for how the individual tracks of an album work together when played one after another.

Is there a consistent sound ?

Are the levels matched ?

Does the collection have a common character ?

Tracks sound good in sequence and in relation to each other ?

The goal is to reconcile the differences between tracks while maintaining (or even enhancing) the character of each of them.

[Read more...](#)

### User Review 93

Woman in music, we do not know as much for the technical part.  
I just want to do my music, why i worry then for men or others to do mix and master.  
I prayed way too much on the net for my music to get out, and still not happy.  
Why my sound was not so good? I really do not know until now.  
The only thing what did it right was a program called AAMS.  
I redone my MP3's of my music and put it back in the same place.  
I can hear myself that this works better and sound overall good / fantastic even.  
So happy now to record and finish on my laptop.  
I continue my music more now.

RACHEAL SETHUNYA

[Read more...](#)

### User Review 141

I have been using AAMS for several years now, first the free version, and then finally paying for the full version. The full version is worth the money, period. A lot of mastering engineers may look down at the software, but that is because they would be out of a job if they actually admitted how good AAMS really is!  
You may never need another mastering tool besides AAMS ever again! It's just that good!!

Daniel Boyd

[Read more...](#)

### User Review 47

Sounds like it might be handy for those homemade projects that would never make it to the mastering studio anyway.

A bit of spit and polish for SoundCloud maybe. Will try it out..  
Edit-Tried it.. On the couple of tracks I tried it on it did a pretty good job.  
These are a couple old tracks I had I was going to just post on SoundCloud..  
Certainly lifted them , gave them some clarity and heft.  
Worth giving this software a try at least, next step is to make some of my own references..

Shane Griffon

[Read more...](#)

### User Review 25

Haven't used Har-Bal. I do own AAMS and what it does is almost magic. It simplifies the mastering process to an almost child-like level (in auto). The reference files are ok...I'm having success with the rock reference. The ability to create your own reference files from your favorite CD is very cool. I'm sure in the future I will learn to master manually.  
For now, I'm saving cash and have a finished, polished product that actually sounds good.

Henry

[Read more...](#)

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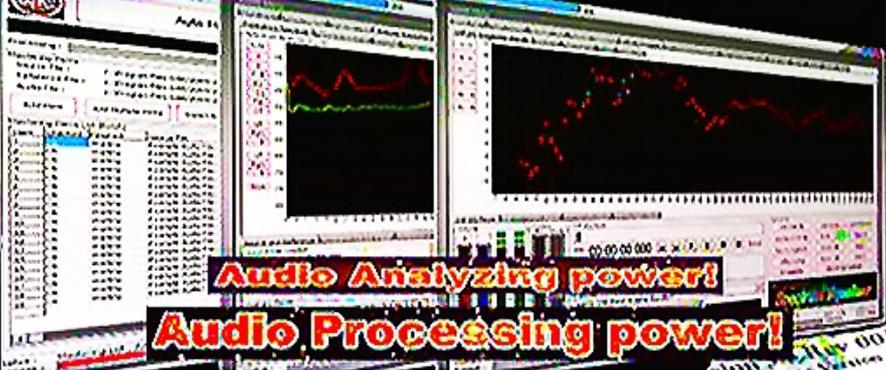
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