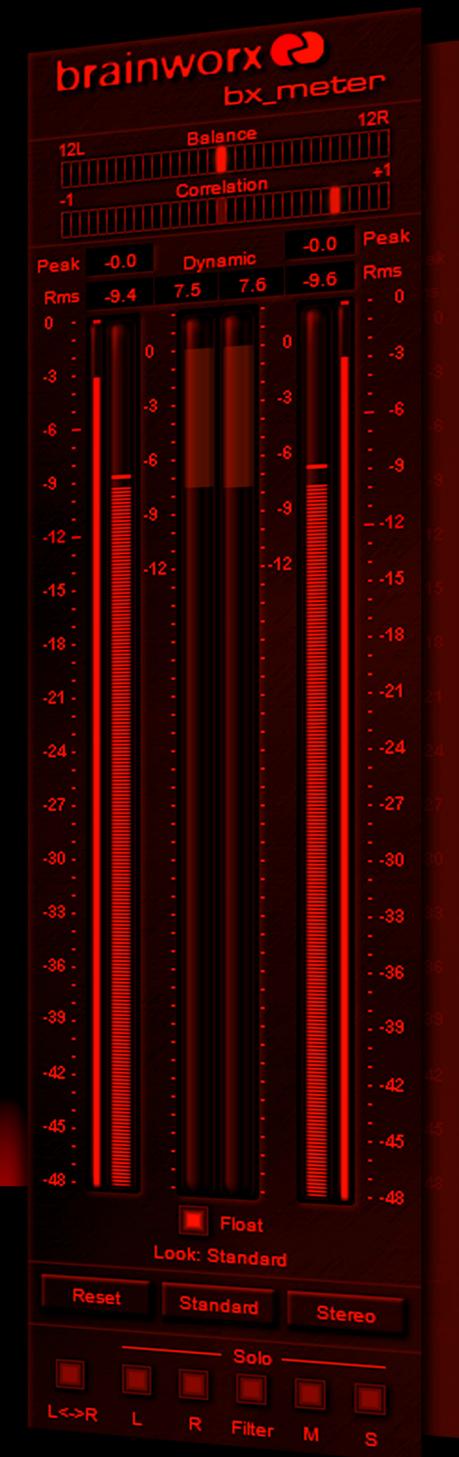




# bx\_meter manual

Peak, RMS and Dynamic Range Metering with L/R and M/S modes



brainworx 

bx

# meter

manual



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## 1.0 What is the bx\_meter?

The bx\_meter is a sophisticated metering and measurement tool that allows you to visually analyze your audio signal in many useful ways.

We believe your mixes will benefit from proper dynamics, especially from a certain range of dynamics your music has. Too loud mixes often sound squashed, and in long mixing sessions your ears often get used to the squashed sound so you're losing objectivity.

bx\_meter will show you Peak and RMS values of your mixes, and in addition to that it will show you the relation between both with the centered DYNAMIC LEDs.

bx\_meter has a Mid / Side mode (Sum and Difference) and a Link mode (Mono) in addition to the standard L/R mode, and it offers 3 different weightings and Bob Katz' K-Metering standards K-20, K-14 and K-12 (metering modes) to be used to display the loudness and dynamics. Just like all the other Brainworx tools you will find several solo switches and nice extra features like the floating dynamic LED mode.

The vertical layout will make it easy for you to place bx\_meter on the right side of your screen without burying other plugins or important sequencer data, and the size of the meter is big enough to show you even the slightest details.

## 2.0 What is the M/S technology?

Most engineers who are recording music know about the M/S microphone technique (2 different microphones for stereo recordings – they have to be an OMNI or CARDIOID microphone for the M (mid) signal and a "FIGURE-OF-8 microphone" for the S (side) signal).

Recording a signal with M/S microphone technique means to create a stereo (L/R) signal by mixing the M and the S signals together in a special way that will result in a very mono-compatible stereo signal. To listen and control your music in M/S you have to extract the M- and S- signals from your stereo mix with an M/S matrix (we offer bx\_control as a plugin M/S matrix), then control your M- and S- mono sums with 2 mono processors and bounce back to L/R stereo with a second M/S matrix.

### Sounds quite confusing?

Well, bx\_meter does all that work for you internally, just feed it with a stereo mix (insert it on your master bus..) and you'll be able to individually meter (and listen to!) your M and S-signals. The input and output signals of the bx\_meter are always regular L/R stereo. For additional details about this technique you may have a look into any decent audio book. Please do so if you want to learn more about this method to create very mono-compatible stereo-signals, e.g. when recording classical music, drums, choirs or acoustic instruments in general.

Also, several Brainworx plugins like bx\_digital V2, bx\_XL, bx\_control and bx\_dynEQ V2 make use of the M/S technique, so you might check the demo videos we have released about these plugins for more info about the M/S technique.



## 2.1 What is M/S good for in mastering?

Well, it may sound simple, but the bx\_meter has a built-in M/S matrix that can separate any stereo signal into its mono sum and the stereo difference signals. Thus you are able to separately and visually control these 2 signals which can be very useful when you work on a stereo mix that has certain “problems” - or if you simply want to enhance certain elements in the mix.

Ever tried to get a mix loud enough to compete with professional productions but not squash the mix with a limiter? Control the M/S levels and you’re halfway down that road.

With bx\_meter and its built-in M/S technology you can do exactly that. Its extra features (which you will learn about in a second) will help you get the best results for your mixing and mastering works!

## 2.2 But what’s so new about the bx\_meter then?

bx\_meter has several unique features, like the floating dynamic LED chain, the multiple weightings with solo modes, K(atz)-metering, M/S solo listen features, etc.

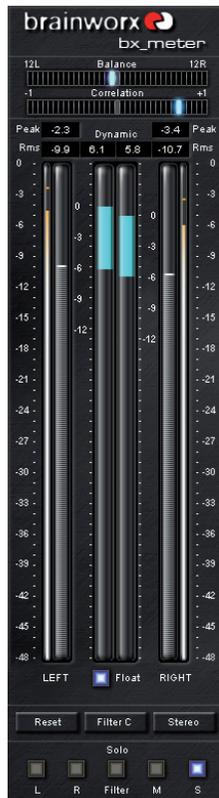
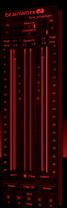
It’s not the tool that will automatically make your mixes sound better, of course, but it will give you some insight in what you are doing when you are mixing or mastering, and understanding the correlation of dynamics, M/S, phase and levels by listening to your music will help you mix / master better.

## 3.0 Features

bx\_meter offers:

- sophisticated Peak, RMS and Dynamic Range metering
- numeric displays for Peak, RMS and Dynamic Range
- Peak Hold and RMS Hold function
- Stereo, Link and M/S mode
- M/S mode - see your mid and side signal separately
- Balance and Correlation meters
- L/R Flip – easily swap left and right channels of any stereo signal or master sum (mix).
- Solo listen buttons for Left (L), Right (R), Mid (M) and Side (S) signals
- Weighing filters (A, C, K) including solo listening mode
- Bob Katz K-Metering standards: K-20, K-14, K-12
- floating dynamic LEDs
- “Legacy” look mode

(For users of the V1.0, note that the bx\_meter will only appear in the “Analyzer” section of your host, not in the “Dynamics” section any more!)



## 4.0 Overview & Details

### 4.1 Peak, RMS and DR Metering

The **Peak Meter** is designed to display instantaneous sample maximums of your current signal. You can easily follow the **Peak Hold** bar to view the latest top-peak-value that has appeared within the last three seconds of audio. In addition, have a look at the **Peak numeric display** above. It shows the maximum peak that appeared in your mix. Every value above 0dBFS (full-scale) is shown in red as “over”. You should always try to avoid reaching levels at or above 0dBFS, as it will quite surely be an indication for a digitally distorted and therefore “broken” signal. Try to lower the signal level anywhere in your signal chain, and check the bx\_meter if you are still “clipping”, after you have **Reset** the bx\_meter (→ see Chapter 4.3 for details).

The **RMS Meter** is an indicator for the overall loudness, or the energy level, of your mix. There is also a **RMS Hold** bar that shows the highest RMS level within the last three seconds of audio. The **RMS numeric display** holds a numeric representation of your current RMS value.

The new **Dynamic Range Meter** is calculated from your peak and RMS metering. It shows you how “squashed” (aka “over compressed”) a mix is. To a degree this can indicate how “loud” your mix appears as well.

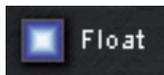
There have been a lot of debates about the pros and cons of loudness, and accepting the fact that today’s music has a certain loudness level that fans and media have gotten used to we have decided to add this new metering method to the bx\_meter, after a similar approach has become a good help within the bx\_control V2.

Still we encourage all engineers to compress and limit the master bus with caution, nobody needs new world records in pure “volume” – especially not if that means loosing what was great about a mix before it is just being “killed” by limiters to achieve “that extra half dB”...

A loud modern mix that is “in your face” yet still “breathing” will have a Dynamic Range of about 6 to 12 dB. Note that values smaller than 6 usually result in mixes that will have negative impact on the listeners’ attention as the human ear longs for a certain dynamic range in music. Everything loud = everything quiet.

It is possible to go down to a dynamic range of 4 or even 3 dB with modern digital (multi-band) limiters, but try to be reasonable. A compressed rock or club mix sounds “heavier” than an uncompressed mix for most people, but an overcompressed mix can greatly reduce the overall enjoyment for the listeners. A mix with only 3dB of dynamic range will contain AUDIBLE distortion, which sounds cheap in the end...

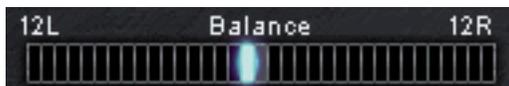
The Dynamic Range meter can be adjusted to fit your needs quite extensively. In general, the length of the meter bars show you how much dynamic you have in your signal. This is represented again with the **Dynamic Range numeric display** above the meter.



Below the meter, you can switch on and off the Float feature. This controls if the meter will “float” with your signal level, so your dynamic range will be “displayed where it happens”. Or you can switch off this feature to have the Dynamic Range meter stick to the top, if you prefer to read it just in one place. In either way, the scale of the meter always sticks to the meter itself, so you will always be able to read what your dynamic value is at the moment.

→ Please see Chapter 4.4 (Modes) for more information about different display possibilities of the Dynamic Range, Peak & RMS meters.

## 4.2 Balance and Correlation



The **Stereo Balance Meter** will indicate if your mix is well balanced – or louder on one channel (left or right) = „not centered“.



The **Correlation Meter** is a standard correlation meter tool to monitor the phases (and potential phase problems!) of your stereo mix/signal.

- - 1 means your mix/signal is “out of phase” (180°).
- +1 means your mix/signal is “in phase” (0°).
- 0 (zero) means that there is either:
  - no signal present
  - signal present on only one channel
  - phases of L&R channels are shifted exactly 90°.

A regular (and proper) stereo mix will make the correlation meters oscillate between 0 and +1, and short flashes of the red LEDs (negative values) can usually be ignored.

Permanent red LEDs will indicate heavy phase problems in the mix/signal and should be taken seriously! They might be treated, reduced or even cured with a sophisticated M/S EQ like bx\_digital V2 for example.

## 4.3 Reset

All the meters can be reset at once to start a new measurement. You can either hit the Reset button in the lower section of the bx\_meter, or simply click anywhere in the upper metering section to reset all meters and numeric displays to its initial state again.

## 4.4 Modes

These are three Modes bx\_meter can work in:



- **Stereo:** This is the default mode. The stereo (left and right) signal that is fed to the bx\_meter is used for all the meters, and the Dynamic Range meter will display the dynamics of the left and right signal separately.
- **Link:** Same behavior as the “Stereo” mode, but the Dynamic Range meter is “linked” and shown as one big bar for both (left and right) channels. It references to the top peak value of either left or right channel, and to the average RMS level between left and right. This mode is easier to read if you just like to have a quick look at the dynamics of your stereo mix.
- **M/S:** Peak, RMS and Dynamic range meters show the levels of the mid (M) and side (S) signals of your stereo mix separately. You can easily judge your mid vs side ratio, while maybe even listen to M or S via Solo (→ see Chapter 4.6).



## 4.5 Metering Modes

Standard	S
Standard	
Filter A	
Filter C	
Filter K	
K(atz)-12	
K(atz)-14	
K(atz)-20	

There are 7 different metering modes featured in the bx\_meter:

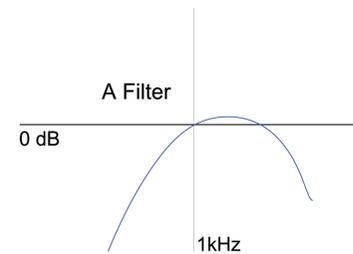
- “Standard” (default): Does not apply any filters, uses the standard “dBFS” Scale
- “Filter A”, “Filter C”, “Filter K”: Applies different weighting filters to the RMS measurements (→ see Chapter 4.5.1 for details)
- “K(atz)-12”, “K(atz)-14”, “K(atz)-20”: Applies different metering standards developed by Bob Katz (→ see Chapter 4.5.2 for details)

### 4.5.1 Weighting Filters

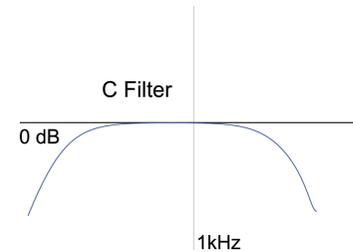
Weighting filters are used for level measurement that is adapted to the frequency weighting the human ear applies at different volumes (according to the so-called Fletcher-Munson curves). Weighted measurement is usually used to judge noise in environments where human beings live or work, but can also be a reference for musical signals. Read more about weighting filters and their meaning in corresponding literature.

The Weighting Filters will NOT affect the audio output of the bx\_meter plugin unless you listen to the filters in SOLO mode!

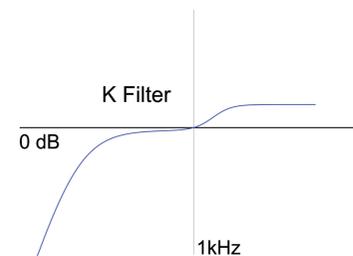
Here are the filters that are included in the bx\_meter:  
**(On default, Standard is selected, which means that there is no weighting filter active.)**



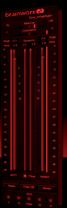
Choose **Filter A** from the dropdown list to apply A-weighting to your RMS measurements. A-weighted signals are usually indicated by the unit dB(A) or dBA. It is based on the 40-phon Fletcher-Munson curve, which means that it refers to the human ear reception on quiet sounds. It emphasizes mid frequencies between 1 and 6 kHz and attenuates low and high frequencies (see picture).



**Filter C** applies C-weighting to your RMS measurements. C-weighted signals are usually indicated by the unit dB(C) or dBC and are based on the 90-phon Fletcher-Munson curve, which means that it refers to the human ear reception on loud sounds. It passes through a broad mid frequency band and attenuates low and high frequencies (see picture).



**Filter K** applies K-weighting to your RMS measurements. This filter follows the ITU-R recommendation BS.1770-1 and emphasizes high frequencies above 1 kHz while attenuating low frequencies below 200 Hz (see picture). Don't confuse the K-Filter with K-Metering explained in Chapter 4.5.2. It is not the same. ;)



! Note again that the weighting filters only affect the RMS (and therefore Dynamic Range) measurement. The Peak meters will not be affected by the filter !



You can listen to your applied filter through the **Solo Filter** button at the bottom. Please note that to avoid clipping the Filter Solo function delivers a lowered signal level of about -7dB.

Note that using the Solo Filter button in any other metering mode than Filter A, C or K just applies a 7dB attenuation to your signal, as the other modes don't apply any filters to the signal.

### 4.5.2 Bob Katz K-Metering

There are three metering modes that apply the Bob Katz metering standards K-12, K-14 and K-20. The K-Metering standard proposes an integrated approach for metering, monitoring and leveling, and therefore suggests you to calibrate your monitoring system to a fixed sound pressure level of 85 dB(C)-SPL at the 0 VU / dB line of your meter. To do that, play back pink noise through your audio system, set the bx\_meter to a K-metering standard you would like to use, level it to the 0 dB line for the RMS (averaging) meter, play one channel at a time and measure your sound pressure level with an SPL meter on slow C weighting. Adjust your monitor gain until the SPL meter shows 85 dB(C)-SPL. With this calibrated system, you are able to use the K-system as intended, produce masters with equal average levels and switch between different K-system studios easily without having to adjust levels any more. The same goes for the user playing back calibrated K-system material, who does not need to adjust his volume knob for each different CD or digital file any more, as the average and playback levels stay the same for all of these productions.

The idea behind this approach is the goal of getting away from the desire to produce louder material every time (which is called the "loudness war"), but to concentrate on an equal loudness with enough headroom for dynamics and peaks, so that a "squashed" sound only needs to (and still can) be applied when really desired, without having to fear that your dynamic music sounds quieter than another favorite CD.

Here are the selectable standards in detail:

- K(atz)-12: The 0-point lies 12 dB below full scale (-12 dBFS), which results in a headroom of 12 dB for peaks. Material' RMS values should range around 0, with an amber zone up to +4 dB for "fortissimo" passages. The K-12 mode is dedicated for broadcast material.
- K(atz)-14: The 0-point lies 14 dB below full scale (-14 dBFS), which results in a headroom of 14 dB for peaks. Material' RMS values should range around 0, with an amber zone up to +4 dB for "fortissimo" passages. The K-14 mode is dedicated for home theatre use and typical pop and rock music.
- K(atz)-20: The 0-point lies 20 dB below full scale (-20 dBFS), which results in a headroom of 20 dB for peaks. Material' RMS values should range around 0, with an amber zone up to +4 dB for "fortissimo" passages. The K-20 mode is dedicated for wide range, high fidelity music, large theatres and for the future production of all kinds of dynamic music.

All these standards "shift" the metering scale down, so that your 0-point you concentrate on lies at the specified level. In every mode, the top of the scale always stays 0 dBFS, so that reaching that level still means that you've reached the clipping boundary (and is still shown as "over" on the meters and displays).

For more information about the K-metering system, have a look at "Mastering Audio: The Art and the Science" by Bob Katz or check out his mastering studio online at Digital Domain (<http://www.digido.com/>).



## 4.6 Solo buttons



With the **Solo L, R, M and S buttons** you can listen to any element of your stereo mix (stereo signal), mono-ed out (for L, R, M & S), phase-corrected (for “Solo S” only), and on both speakers.

You can also “extract” certain elements of your mix with these buttons easily, for example try recording or bouncing the Solo S signal for remix purposes... which will give you a phase-corrected mono-signal of only the side signal (keyboards, stereo, guitars, FX sounds, etc.).

→ See Chapter 4.5.1 for the **Filter Solo** function.

## 4.7 L/R Flip – swaps left and right channels

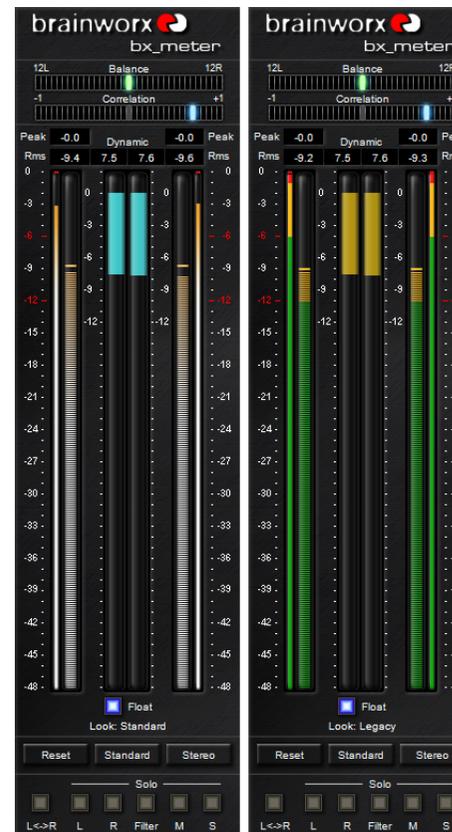
When lit, the LED indicates that LEFT and RIGHT channels have been reversed (swapped). This way you can listen to your mix with inverted L/R panorama, as it would sound when your band changes places on stage, or if you like to have your drums from the drummer’s or audience’s point of view!

The L/R swap happens on the input side of the bx\_meter and affects both the audio and the metering section!



## 4.8 Look

For all of you who like to have a more classical green / yellow / red look for your meters and sharp separations between “good”, “amber zone” and “danger”, we’ve included a so-called “legacy” mode where you can have exactly that. Even your favorite advanced meter from BX can now look like your favorite ex-meter. You may still prefer the BX-look (“Standard”) if you like to fit it smoothly into your virtual BX rack. ;)





## 5.0 General Brainworx keyboard shortcuts

- Alt/Mouse Click: will reset any knob to its initial value
- Apple key (MAC) or Ctrl key (PC) plus Mouse Click (or Scroll Wheel Use above any parameter!) will allow for fine tuning of any knob.
- Scroll Wheel Control: place your mouse above any knob and turn the mouse wheel to increase/decrease values.
- Typing In Values into your plug-ins will save you some time:  
General Typing:  
10.000 Hz can be typed in as “10k”, 12.000 Hz would be “12k”, etc.
- Individual bypass: click on any feature label to switch it on (white letters) or off (grey letters). This is a very useful feature for comparing your settings with the unprocessed signal, e.g. to monitor the meter tools while adjusting/comparing your settings.

→ Also, any bypassed feature of the plugin will not use any CPU power.

## 6.0 Troubleshooting

- ? **Incomplete signals**
  - ✓ You might have clicked on one or (or more) Solo-buttons, so you only hear parts of your signal. Make sure all Solo buttons are switched OFF to hear your stereo mix.
  - ✓ Switch all Solo switches OFF, and you should hear your regular stereo signal.
- ? **Phasing / wrong panoramas**
  - ✓ If you hear parts of your stereo signal not properly in place panoramawise you might have panned M and / or S in the master panel.
- ? **NO sound**
  - ✓ Do you feed any sound into the bx\_meter at all???

# brainworx bx\_meter manual

## ENJOY WORKING WITH THE bx\_meter!

→ For more information and a video demo please visit:

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[www.brainworx-usa.com](http://www.brainworx-usa.com)

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brainworx   
music & media gmbh

Oberbüscherhof 73a  
42799 Leichlingen  
Germany

info@brainworx-music.de  
www.brainworx-music.de  
www.brainworx-usa.com