LuMP User Manual

Version 0.6.19

Contents

1. Welcome to LuMP

LuMP is a musical mastering limiter from **Get-That-Sound**. It gives you direct control of level, dynamics, tone, stereo, and delivery while you compare the result at a matched level.

Loud, but musical

Set the amount of loudness deliberately, then compare before and after at the same monitoring level. The controls are intended to make those decisions clear and repeatable.

Transparent by default

A fresh insert adds no intentional drive, character, or delivery gain until you ask it to. Your host receives LuMP's latency report so the session remains aligned. You remain in control of how hard it works and whether the optional True Peak ceiling is armed.

Honest by design

Use matched monitoring, a reference when appropriate, and the meters to assess the result. LEARN applies a complete measured result only when it is available.

What's new in 0.6.15

LEARN now delivers the loudness it aimed for. It no longer stops at deciding a level — it measures what actually came out of the chain and keeps adjusting until the delivered loudness lands on the aim it set for your material.

When something stops it short, it says so. If a quality safeguard or the true-peak stage will not let LEARN reach the aim, the readout tells you in plain numbers — for example *"LEARN: AIM NOT REACHED — 2.8 LU under −7.0 LUFS-I"* — together with the reason it stopped. There is no silent miss any more: either the aim is delivered, or you are told how far short it landed and why.

The monitoring trim never spends your master. After LEARN applies its result it trims **OUTPUT** so you hear the new processing at the level you were monitoring at before you pressed Learn. That trim is now purely a monitoring convenience: it only ever attenuates, it never reduces the loudness LEARN delivered, and when the trim cannot reach all the way, LuMP reports how much louder the master will be than your pre-LEARN monitoring level instead of quietly taking the difference out of the master.

Dense material is no longer held back by a fixed ceiling. LEARN used to cap how far it would go on dense, already-loud programme. It now goes as far as its safeguards genuinely allow, so heavy material reaches a competitive level instead of stopping at an arbitrary number.

Version history

- **0.6.19 — 2026-09-18.** A maintenance release. LuMP is now built against the current revision of the shared engine code it has always used; the change was proved to leave every rendered result bit-for-bit identical to 0.6.17. Nothing about the sound, the controls, the presets or your saved sessions changes. (0.6.18 is a separate candidate build still in audition; it is not part of this release.)
- **0.6.17 — 2026-09-15.** LEARN's decisions and delivery now match what it actually did. **Sub Protect** now leaves the mix exactly untouched until something actually clips, and the sub band it protects holds its place at every sample rate instead of drifting with it. An existing **OUTPUT** setting no longer steers what LEARN decides, and LEARN never touches your clipper quality setting — that stays yours. The button now reads **Refining** while LEARN verifies its result, and green still means settled; a run that runs out of time says so and keeps what it captured, instead of finishing quietly. A failed verification now genuinely returns you to your pre-LEARN settings, and **Keep anyway** re-applies exactly the recipe that failed. Moving PUSH, OUTPUT, or any control LEARN wrote while it is still adjusting cancels its remaining automatic changes, and **A/B** and your saved starting point both return to the state you began from. **Sub Mono** holds its precision at high sample rates, and a buffer-size-dependent transient on the clip-last order is gone. *(0.6.16 was an internal tag with no build; this release carries that same work forward with the manual committed.)*
- **0.6.15 — 2026-09-15.** LEARN delivers the loudness it aims for, reports the aim it could not reach and why, keeps the monitoring trim out of the master, and stops capping dense material short of what the safeguards allow.
- **0.6.14 — 2026-09-15.** A result only counts as a delivery when it is measured to hold the peak ceiling, so a setting that looks loud on paper can no longer arrive with peaks over the rail.

- **0.6.13 — 2026-09-14.** The face lost thirty controls that could not justify their seat, and the sound did not move: every remaining control restores exactly, and sessions saved by earlier versions still open. The **TP Ceiling** row now prints the delivery specifications it is measured against and your live headroom, **Body** is named for the capped tilt it actually is, and the meter cell that read PUNCH now reads **CREST** — the honest name for what it measures.
- **0.6.12 — 2026-09-14.** A firmer top-end guard on the clip stage was built, measured and left switched off because it cost more than it returned; the build passed its full validation and host-compatibility checks.
- **0.6.11 — 2026-09-14.** The **Learn** button now tells you exactly where it is: grey before anything is learned, blinking red while it listens, blue *Tweaking* while it sets the controls, green *Learned* when it is done. LEARN also chooses the processing arrangement that measures best for your material instead of assuming one.
- **0.6.10 — 2026-09-13.** Leading edges keep their attack at high drive by default; the top end is no longer thinned by the density stage; **CLIP** at zero drive is exactly inert. The shared HANDOFF is now opt-in and **off by default**, so a missing partner plugin can never leave Learn waiting.
- **0.6.9 — 2026-09-13.** A quieter, more legible face: the current processing arrangement is shown on the core face, the readout crown gained a second page, **OUTPUT** double-clicks back to 0.0 dB, and the gain-reduction meter states the ballistics it is drawn with. **OUTPUT** is confirmed as a pure trim that never becomes a ceiling.
- **0.6.8 — 2026-09-06.** LEARN applies one complete measured result — main face and the eligible **ADVANCED** controls together — with a measured **OUTPUT** match, and leaves your settings alone when a complete result is not available. Playback continues throughout.
- **0.6.7 — 2026-09-04.** A fresh insert can no longer go silent in hosts that re-sync delay compensation on every reported change; crossing **CLEAN ⇄ DENSE **or sweeping** Shape** no longer republishes latency; meters read the processed master honestly, with MONITOR and MASTER badges saying which; the compact window size is legible again.
- **0.6.6 — 2026-09-04. TP Ceiling** gets a knob beside the TP toggle, **Dither** becomes a dropdown with full mode names, and a bypassed insert hands back your file bit-for-bit.
- **0.6.5 — 2026-09-02.** A large enhancement wave, every part of it inert at INIT: the clipper gains low-frequency bias controls, a **CORE** loudness readout arrives on the advanced face, **Release** defaults to Punchy, **Release Curve** finally maps its full travel, latency drops substantially, shaped dither exists at 24 bit with its target depth printed, the codec readout counts decoded overs, preset gain staging keeps your level across preset switches, and the preset menu opens with a **Quick Start** list.
- **0.6.4 — 2026-08-23.** A lone LuMP costs nothing looking for partner plugins, a stalled shared Learn ends cleanly instead of waiting forever, and the shared row is called **HANDOFF** everywhere.

2. Installation & Setup

Run the LuMP installer for your platform, then **fully quit and relaunch your DAW**. A plugin rescan or project reload is often not enough — many hosts keep the previous plugin resident in

memory, so you can end up auditioning the old build. A full quit-and-relaunch makes sure the host loads the current LuMP build.

LuMP normally sits **last on the master bus**, after any tone and glue processing, but it does not require any other plugin upstream. A fresh insert is intentionally transparent, so adding LuMP and changing nothing leaves your audio unaltered until you start dialling controls in.

Supported formats

- **macOS:** VST3 and Audio Unit (AU).
- **Windows:** VST3.
- **Linux:** VST3.

LuMP runs at any standard project sample rate and bit depth your host supplies.

System requirements

- **macOS:** a current 64-bit version of macOS on Apple Silicon or Intel.
- **Windows:** 64-bit Windows 10 or later.
- **Linux:** a current 64-bit desktop distribution.
- A VST3- or Audio-Unit-compatible DAW / host.
- The editor window scales from **75% to 400%** (gear menu → Window size), so LuMP is comfortable on both compact laptop screens and large studio displays.

First scan

After installing and relaunching your DAW, insert LuMP on your master bus. If you do not see it in your plugin list, trigger a manual rescan in your host and confirm you are scanning the correct format folder (VST3 or AU). Once it loads, the version badge in the header should read **v0.6.15**.

3. Licence & Evaluation

Use the **licence chip** in the header to view the current licence status and follow its activation or evaluation instructions. The chip is the authoritative place to check what this installed build supports.

4. Interface Tour

LuMP's window is organised into four clear regions. Once you know where each lives, everything is one click away.

The LuMP interface at a glance: the header (with the version badge and gear), the core face, the metering column on the left, and the hover-help footer. A fresh insert is transparent until you reach for a control.

- **Header** — across the top. The LuMP wordmark and the version badge sit far left; the licence chip, the **gear** (display settings), and the working controls — **ADV**, **Light**, **Live**, **OS**, **Delta**, the audition cycle, **Learn**, **LOAD**, **REF**, **MATCH** and **Bypass** — run across to the right. Below them is the preset bar with the **A / B** slots, preset arrows, **Init** and **Library**. If you switch **Chain handoff** on in the gear menu and a compatible Get-That-Sound stage shares the track, a HANDOFF row appears under the header so you can start the shared Learn. It is off by default, so LuMP works on its own out of the box.
- **Core face** — the centre. This is your everyday workspace: **Gain**, **CLIP**, the **PRE ONLY / DUAL CLIP topology pill**, the **LIMIT** hero, the **CLEAN ⇄ DENSE** balance, the **BALANCE** fader and the **OUTPUT** hero, the lower row of **Punch**, **Body** and **Air**, and a prominent **Voicing + Character** row across the bottom, plus the live stage-activity strip and the current processing-arrangement readout.
- **Meter column** — down the left. Gain-reduction and output meters sit above the full loudness block (PSR, LUFS, true peak, correlation and the QC tag).
- **Footer** — along the bottom. A **hover-help** strip explains whatever control your mouse is pointing at, in plain language, so you rarely need this manual open while you work.

A fresh insert is transparent until you reach for a control — so feel free to explore. Nothing happens to your audio until you actually move something.

Working with controls

Every knob and value behaves the same way, so precise moves are quick:

- **Drag** a knob up or down to set it; **double-click** to reset it to its default.

- For **fine adjustment**, hold a modifier key while dragging (typically **Shift** or **Cmd/Ctrl**, depending on your host).
- To enter an exact figure, **click the numeric readout** under a control and type the value.
- **Hover** any control to read a plain-language explanation in the footer help strip — no need to keep this manual open.

5. Control Reference

This section lists the controls you work with, grouped by region. Each entry gives the on-screen name, its range or options, what it does to the sound, and when to reach for it. Throughout, controls are described by what they **do** — set things by ear and trust the meters.

Header Region

The header is shown across the top of the interface overview in section 4. The version badge sits beside the LuMP wordmark; the gear wheel opens Window Size, Theme and About; and the right cluster holds Bypass, MATCH, Delta and the reference controls.

▸ **LuMP / MUSICAL MASTERING · LIMITER** — *wordmark plaque (far left).* Identifies the plugin: a musical mastering limiter built to get your master loud while keeping it clear, punchy and natural. Orientation only.

▸ **Version badge** — *beside the wordmark (teal).* Tells you at a glance which build is running. Check it when confirming you are on the current version or reporting an issue.

▸ **WELCOME / activate (licence chip)** — *header, after the badge.* Shows licence status and starts a free 30-day evaluation or, in a production-configured build, activates a purchased licence so the audio runs at full quality. Use on first launch to start the evaluation, or to enter a licence key when the service is configured.

▸ **Gear (settings)** — *gear icon.* Opens display settings — resize the whole window, switch theme tonality, or read version and credits. No effect on sound. See section 6.

▸ **ADV** — *toggle (ADV ⇄ DONE).* Reveals the full set of deep controls — look-ahead, envelope, stereo, clipper, stage/output and meters — without cluttering the everyday face. Sound is unchanged until you actually move an advanced control. Open it when you want fine, detailed control.

▸ **Light** — *toggle (Light ⇄ Dark).* Switches the faceplate between the dark studio look and a bright pearl look. Display only. Use it to match room lighting or personal preference.

▸ **OS** — *on / off; on by default.* Selects the higher-quality processing mode. Leave it on for mixing, mastering and bouncing; switching it off trades quality for a lighter CPU load. **Live** overrides it while Live is engaged.

▸ **Live** — *on / off.* A zero-latency monitoring mode for tracking — LuMP tracks instantly with no delay, trading some processing depth for immediacy. Turn it on when recording or playing live through LuMP and any latency is unacceptable; leave it off for mixing and mastering.

▸ **Delta** — *on / off.* Lets you hear *only* what the limiter is removing, so you can confirm the processing is touching the right material and nothing musical. Use it to audition the difference and check the limiter is staying transparent.

▸ **Audition cycle (LuMP → REF → DRY)** — *cycles the monitor source.* Switches what you monitor between your processed master, the loaded reference track, and your unprocessed input — all matched to the same loudness for an honest, level-fair comparison. Monitor only; a bounce always renders your master. Use it for A/B/C checks without loudness bias.

▸ **Learn** — *teal call-to-action.* Start playback of a representative loud section, click **Learn** once, and keep playback going while it listens. The button reads its own state: grey before anything is learned, blinking red while listening, blue **Tweaking** while it sets the controls, blue **Refining** while it verifies the result, green **Learned** when it is settled. LEARN applies a complete measured result only when its measurements are complete, delivers the loudness it aimed for, and reports it plainly when a safeguard stops it short. Moving a control it wrote while it is still working takes that control back. The full walkthrough is in **Section 8**.

▸ **LOAD** — *file chooser (WAV / AIFF / FLAC / MP3 / M4A).* Loads a commercial reference track for the REF comparison — the full track, up to ten minutes. LuMP detects the reference's tempo so loops snap to musical bars and playback locks to your project's beat. Use it before REF, to bring in a track you want to match — and before Learn, if you want Learn anchored to that reference.

▸ **REF** — *teal emphasis; on / off.* Replaces the monitor with the loaded reference, beat-synced to your project and loudness-matched to your master in real time, for a true blind A/B. Monitor only. Use it to compare your master against a reference at equal loudness.

▸ **MATCH** — *teal emphasis; on / off.* Makes the Bypass A/B fair by equalising the loudness of bypassed-versus-processed, so you judge tone and density, not just level. Turn it on before A/B-ing with Bypass so the comparison is honest.

▸ **Bypass** — *red; on / off.* Cleanly compares processed against unprocessed while keeping surrounding tracks time-aligned; the engine stays warm so toggling never snaps or clicks. Use it for before/after checks — pair with MATCH for a level-fair A/B.

Preset bar

▸ **A / B compare** — *A | B slots (left).* Holds two full settings so you can flip between two versions of your master instantly. Use it to trial two approaches and pick the better one.

▸ **Preset prev / next + name** — *◂ ▸ arrows with the current preset name (centre).* Steps through factory and saved presets and shows the active one. Use it to browse starting points quickly. Selecting a factory preset always recalls its complete state — every control lands on the preset's value or its clean default, regardless of what was set before.

▸ **Init** — *button (right).* Returns to a clean, neutral starting state. Use it to start from scratch.

▸ **Library** — *button (right).* Opens the full preset browser to load, save and organise settings. Use it to recall or store complete setups.

Core Face Region

The core face in use: Gain, CLIP with the topology pill, LIMIT, the CLEAN-to-DENSE balance, the BALANCE fader above the OUTPUT hero, Punch and Body, the Voicing and Character row along the bottom, and the live stage-activity strip. Here the clipper stage is engaged and both stages are doing musical work.

▸ **Gain** — *knob 1 (blue), −12 to +12 dB, 0 = unity; double-click resets; shift-drag** counter-trims OUTPUT.* Sets how hot the source arrives before processing — the staging gain *in*. This is level in, not final loudness. Set it first so the source sits around a healthy level before you push LIMIT. **Hold shift while dragging** and LuMP writes the opposite move into **OUTPUT**, so the monitoring level stays where it was and you hear only what the extra drive did — the honest way to decide whether more staging gain is actually buying you anything.

▸ **CLIP** — *knob 2, 0 to 18 dB drive, default 0; off by default. Click to switch it on or off, drag to set drive; it shows an OFF plate when off.* Adds density and peak control. Reach for it on drums, rock, EDM, or trap when the material benefits from a denser character; leave it off for a cleaner result. See **Section 9**.

▸ **PRE ONLY / DUAL CLIP topology pill** — *the slim two-cell pill between the CLIP and LIMIT knobs; click to select a mode.* **PRE ONLY** uses the main clipping character; **DUAL CLIP** adds another clipping action for a different density and peak-control choice. The change is click-free and keeps the normal host-latency path stable. See **Section 9**.

▸ **LIMIT** — *hero knob (teal arc), 0 to 12 dB, default 0; double-click resets.* The main loudness control — pushes the program louder in a transparent, punch-preserving way. This is your everyday path to a loud, musical master: raise it until the master sits as loud as you want while still sounding natural.

▸ **CLEAN ⇄ DENSE** — *bipolar knob, −1 … 0 … +1; default 0 (centre = neutral).* Sets the density colour without re-setting your other knobs. Toward **DENSE** adds more harmonic weight; toward **CLEAN** keeps the result more transparent. Set it by ear.

▸ **BALANCE** — *fader directly above OUTPUT (labelled Balance), 0–100%; default 50 (centred).* A character morph: ease it one way for a fuller, smoother result or the other for a tighter, more responsive result. Set it by ear to suit the song.

▸ **OUTPUT** — *large right knob (red), −12 dB to +12 dB, default 0 = unity; double-click returns it to 0.0 dB.* A pure delivered-level trim for loudness matching, monitoring and delivery — it never becomes a ceiling. **OUTPUT** and **TP Ceiling** are independent: use OUTPUT for the overall level, and enable True Peak with the requested TP Ceiling when your delivery requires a peak limit. LEARN's monitoring match may pull OUTPUT **down** so you hear its result at your pre-LEARN level; it never pushes OUTPUT up and never changes the loudness LEARN delivered. Dragging OUTPUT takes ownership back from LEARN at any time.

▸ **Punch** — *lower row, 0 to 100%; default 0.* Lets transients snap through while the body of the sound stays controlled — it restores life and impact when things get loud. Raise it to keep kicks and snares punchy on dense, heavily-pushed material.

▸ **Body** — *lower row, 0 to 100%; default 0. Named "Body (detector tilt)" in your host's parameter list.* Protects low-end weight so bass-heavy tracks do not get over-controlled and thin out, by tilting the control away from the lowest frequencies. It is a **deliberately capped** tilt: however far you turn it, the low end is granted only a small, fixed amount of relief, because past that point the bass begins to modulate everything else instead of merely getting out of the way. At **0%** it is exactly inert. Raise it on bass-heavy mixes that lose weight when pushed.

▸ **Air** — *lower row, 0 to +6 dB; default 0.* Opens the top end for clarity and sheen — loud *and* clear, adding openness without changing the core tone or introducing harshness. Add a touch when the master needs more air up top.

▸ **Voicing** — *Air · Glue · Pop · Punch · Club · Slam · Custom; default Punch.* Selects a musical starting character. Choose the option that best suits the material, then refine the main controls by ear; use **Custom** when you want to keep your own settings without a character suggestion.

▸ **Character** — *Crunch · Silk · Bite; default Crunch.* Selects the clipping flavour when **CLIP** is engaged. **Crunch** is a firm, energetic starting point, **Silk** is smoother, and **Bite** is more assertive. Compare at a matched level.

Stage strip (core face, bottom)

▸ **CLIP (stage toggle)** — *on / off.* Switches the density stage in or out of the sound (mirrors clicking the CLIP knob). Turn it on to engage extra density; off for a clean limiter-only insert.

▸ **TP (True Peak)** — *on / off.* Optional and off by default. Enable it before delivery when you need LuMP to enforce the selected **TP Ceiling**.

▸ **TP Ceiling** — *−12.00 dBTP to 0.00 dBTP; default 0.00 dBTP. Knob on the ADVANCED → STAGE/OUT page, beside the TP toggle; it recedes while True Peak is off.* Sets the ceiling used when **TP** is enabled. **OUTPUT** stays a pure trim and is unaffected.

Hovering the row prints the delivery figures the control is measured against, as **advice** — nothing is applied and no target is picked for you:

Delivery specification	Maximum true peak
EBU R128 / R128 s1	−1.0 dBTP
EBU Tech 3344 (before lossy encoding)	−2.0 dBTP

Delivery specification	Maximum true peak
Apple Digital Masters	at least 1 dB of headroom
Spotify	−1.0 dBTP (−2.0 on the Louder tier)
Dolby Atmos music delivery	−1.0 dBTP

0.00 dBTP meets none of them — it is LuMP's default because the default is "no ceiling imposed on you", not "a ceiling that is safe to deliver". Set the value your delivery actually asks for. Beside the true-peak reading the meter prints your live headroom against the strictest of those figures, −1.0 dBTP, as **R128 +1.4** (positive = that many dB still in hand; negative = that far over). Check it before bouncing.

▸ **Stage-activity strip** — shows the active delivery controls and their current status.

Advanced Drawer Region

Open the drawer with **ADV** and close it with **DONE**. Every secondary control lives here, so the core face stays uncluttered. Nothing in the drawer changes your sound until you move it.

The Advanced drawer (open with ADV, close with DONE), here showing the LOOK-AHEAD page. The other pages - ENVELOPE, STEREO/CLIP, STAGE/OUT and METERS - sit behind their own tabs, so the core face stays uncluttered.

Voicing and Character live on the main face — see the Voicing & Character (core-face row) entries above.

LOOK-AHEAD page

▸ **LA ms** — *1 to 5 ms; default 1.0.* How far ahead the limiter anticipates peaks — higher feels smoother and more transparent. Raise it for more invisible peak control; lower it for a tighter feel.

▸ **LA Low** — *1 to 15 ms; default 10.0.* Gives the bass more time to be caught smoothly, keeping low-end clean and undistorted. Raise it on bass-heavy material for cleaner low-end control.

▸ **LA Mid** — *0.1 to 5 ms; default 1.0.* Balances how vocals and lead-range content are caught. Tune it for natural midrange when vocals or leads dominate.

▸ **LA High** — *0.05 to 2 ms; default 0.5.* Keeps high-frequency transients tight — crisp snares and hats. Lower it for a tighter top-end attack.

▸ **LA Trans** — *0.05 to 1 ms; default 0.25.* Gives leading-edge transients their own timing so impact survives loud limiting. Tune it to preserve punch on transient-heavy material.

ENVELOPE page

▸ **Hold** — *0 to 30 ms; default 0.* Holds the control briefly after a peak so kicks and transients keep their energy instead of being released into too soon. Try 10–30 ms to preserve kick and transient energy.

▸ **Soft Hold** — *0 to 50 ms; default 0.* Smooths the transition out of limiting so dense material recovers gracefully without pumping. Try 10–30 ms to smooth recovery on busy mixes. LuMP now also keeps a **short minimum length on every gain-reduction event** whatever you set here, so the envelope no longer produces sub-millisecond grabs — far too short to hear as level, and audible only as grit. Your setting always wins upward.

▸ **Curve** — *−100% … 0 … +100%; default 0.* Shapes how the limiter recovers — from a gentler, more gradual return to a quicker, more immediate one — to fine-tune feel and pumping. Adjust it if recovery sounds too abrupt or too sluggish. **Since 0.6.5 the knob maps its full travel**: earlier versions reached only about a third of the shaping the ends promised, so the extremes now do audibly more than they used to. Centre (0) is unchanged, so nothing you saved moves.

▸ **Preserve** — *0 to 100%; default 0.* Keeps snap on the release tail after a grab. It does not undo Fast's peak-catch, so raising it cannot recreate the overs the limiter just caught. Raise it to retain impact at high loudness; leave it lower when you want Fast to hold every peak.

▸ **Low Split** — *0 to 100%; default 0.* Progressively frees the low band from the main control for a cleaner, more solid kick and sub. Raise it when the low-end loses punch or muddies under heavy limiting.

▸ **Release** — *Modern · Transparent · Punchy · Auto · Adaptive; default Punchy.* Sets the recovery character: **Modern** is balanced, **Transparent** uses a calmer, longer recovery for sustained material, **Punchy** keeps recovery more responsive, **Auto** follows programme activity, and **Adaptive** is the measured choice LEARN may select for you. Choose the mode that supports the song, then compare at a matched level.

▸ **Attack** — *Fast · Linear · Cosine · S-Curve; default Fast.* Shapes how quickly and smoothly the limiter grabs a peak, trading bite for smoothness. Fast for control; the softer shapes for a gentler grab.

▸ **Low Phase** — *Min · Lin · Mix, beside Low Split** on this page; default **Mix**.* Selects the low-band character when **Low Split** is active. **Lin** and **Min** give alternative tonal and latency choices; Low Phase has no effect while Low Split is at 0 or while **Live** is engaged. Choose by listening, and keep the transport stopped when changing it. Saved sessions keep their setting.

Set Low Phase with the transport stopped. The choices can have different host-latency behaviour. Choose one before playback, then restart the transport after changing it.

Groove Conserve — set from your host's parameter list

▸ **Groove Conserve** — *0 to 100%; default 0 (off). There is no knob for it on the panel.* Restores the track's own beat-to-beat groove contour that heavy limiting can flatten: the section-to-section pump, the space between hits, the way the energy rides the bar. It works downward-only — it never boosts, never adds level of its own, and lets the track's own attacks pass untouched — so the master keeps its loudness while getting its bounce back. Start around 10–15% on dense club material and set the rest by ear. LEARN engages a conservative amount automatically on dense, loud material where it measures a need for it (see Section 8); on everything else it stays off.

STEREO/CLIP page

The STEREO & CLIPPER page of the Advanced drawer: stereo coupling and image controls on the left, and the full clipper toolkit - drive, Clip Above, the Clip OS quality selector and Clip Attack - on the right.

▸ **Link** — *50 to 100%; default 50.* Sets how tightly the two channels share peak control — the sonic coupling of the limiter itself — keeping the stereo image stable. Higher for a solid centred image; lower to let the channels breathe. (See the note below for how this differs from Ch Link.)

▸ **Ch Link (Channel Link)** — *blue, 0 to 100%; default 0.* Controls stereo-image link — 100% keeps left and right perfectly matched; 0% lets each side react independently for a wider feel. Raise it to protect the image, lower it for more width.

Link vs Ch Link. *Link* sets how tightly the two channels share the limiter's gain-reduction — the sonic coupling of the loudness action, which keeps the centre solid. *Ch Link* governs how tightly the stereo *image* is preserved versus allowed to widen. Use Link to keep the loudness action centred and stable; use Ch Link to trade image stability for width.

Correlation Link — how much the image is allowed to breathe. *Set from your host's parameter list (0 to 100%, default 0); LEARN may also set it.* Raise it when you want the stereo image to respond more freely on decorrelated material; use **CORR** and your ears to keep the result stable.

▸ **Sub Mono** — *Off · 60 · 80 · 100 · 120 · 140 · 160 Hz; default Off.* Centres the lowest frequencies so kick and sub stay tight, mono-compatible and powerful on big systems. Engage it for club- and vinyl-safe low-end; pick the cutoff that keeps the sub solid.

▸ **Process** — *L/R · M/S; default L/R.* Chooses the stereo processing perspective. Use **M/S** for stronger centre focus or **L/R** for straightforward stereo, then compare the result at a matched level.

▸ **Clip>Hz (Clip Above)** — *20 Hz to 20 kHz; default 20 Hz** (the whole range).* Focuses clipping on material above the chosen point. Raise it when you want more density in the upper range while keeping the low end cleaner. It composes with **Sub Protect**.

▸ **Sub Protect** — *on / off; default off.* Keeps the very low end out of the density stage so the kick and sub stay solid while the rest of the mix takes the drive. Engage it on bass-led material; LEARN arms it on club- and slam-type programme when it measures a need for it.

▸ **Clipper (on / off)** — *on / off; default off.* Switches the density stage in or out of the sound (mirrors the core CLIP toggle). Engage it for added density and loudness.

▸ **Clip OS** — *__Auto__ plus five explicit quality steps; default Auto.* Sets the clipping quality. **Auto** is the everyday choice; the explicit steps are not a quality ladder but different characters at high drive, and the higher ones cost more CPU. Changing the setting is click-free and keeps the normal host-latency path stable. See **Section 9**.

▸ **Clip Att (Clip Attack)** — *on / off; default off.* Focuses the clipping effect on transient edges so sustained material stays cleaner.

Clip Bias — set from your host's parameter list

These controls are available in your host's parameter list and are inert at their defaults.

▸ **Clip Bias** — *−100% … 0 … +100%; default 0 (off).* Adjusts how the clipper responds to low-frequency material. Negative values keep the low end cleaner; positive values add more weight and grit.

▸ **Clip Bias Recovery** — *0% to 200%; default 100%.* Adjusts how strongly the Clip Bias balance is restored. Use it by ear with the material.

▸ **Clip Dyn Bias** — *−100% … 0 … +100%; default 0 (off), with Clip Dyn Attack** (0.02–50 ms, default 20), **Clip Dyn Release** (20–500 ms, default 80), **Clip Dyn Freq** (40–300 Hz, default 120) and **Clip Dyn Link** (0–100%, default 100).* Makes the Clip Bias response move with the music. Set the timing and frequency controls by ear.

STAGE/OUT page

▸ **Shape** — *0 to 100%; default 0 (clean / off).* Adds optional harmonic presence and openness. Add a little for warmth and presence; leave it at 0 for a clean sound.

▸ **Dither** — *dropdown: Off · TPDF 16/24 · HF-Tilt 16/24 · Shaped 16 Light/Mid/Hi · Shaped 24 Light/Mid/Hi; default Off.* Offers TPDF and noise-shaped modes that smooth the very lowest-

level detail when exporting at reduced bit depth, keeping quiet tails clean and natural. **Since 0.6.5 the shaped family exists at 24 bit as well as 16**, so a 24-bit delivery no longer has to choose between noise shaping and its own quantisation grid. **The label above the control prints the bit depth the selected mode writes to** — read it before you export, and match your render depth to it. Engage dither as the last step of delivery; pick the flavour by ear.

▸ **Order** — *C>S>F · C>F>S · S>C>F · S>F>C · F>C>S · F>S>C; default C>S>F.* Selects one of six available processing orders. LEARN may select an eligible measured order; otherwise choose by listening at a matched level. This is separate from the **PRE ONLY / DUAL CLIP** choice.

METERS page

▸ **Loudness Timeline** — *scrolling loudness history with a target marker.* Shows how your loudness tracks over time against your chosen target so you can keep the whole song on target. Watch it across a full playthrough to verify consistent loudness.

▸ **Target (Loudness Target)** — *Stream −14 · Apple −16 · Club −8 · CD −9 · TV −23 · Flagship −7 · Custom; default Stream −14.* Picks the aimed loudness that the timeline marker, the QC lamp, the LUFS-S tint and Loud Preview all follow. **Flagship −7** is for loud-genre delivery. **Custom** is never something you choose — it is where the picker lands when the aim in force matches none of the presets, for example after a reference-anchored LEARN.

▸ **Aim (LUFS-I)** — *−24.0 to −5.0 LUFS; default −14.0. Set from your host's parameter list; the Target** picker writes it for you.* The single aimed-loudness value everything else reads. Set it directly when your delivery asks for a figure the preset list does not carry.

▸ **Preview (Loud Preview)** — *on / off.* Lets you hear how your master will sound after a platform normalises it to the chosen target — without changing the delivered file. Use it to audition realistically how loud the master lands on streaming.

▸ **Contrast (High contrast)** — *on / off.* Maximises text and edge contrast for dim rooms or off-angle viewing. Display only. Use it for legibility in difficult lighting.

▸ **Codec Preview** — *Off · Opus 96k · Opus 160k · AAC 128k · AAC 256k; default Off.* Lets you hear your master through a real streaming-style lossy encode and shows the honest post-codec peak, so you catch codec-induced overs before release. Monitor only. Use it before delivery, to check how the master survives streaming encoding.

▸ **Codec TP readout** — *measured post-codec true peak, plus the decoded over count.* The real true peak after lossy encoding — your delivery-risk number. **Since 0.6.5 the over count beside it is the number of *decoded* samples above your active ceiling**, not the pre-encode tally the main meter shows: it answers "how many overs will the listener's decoder actually produce", which is the only version of that question that matters before you upload. Read it alongside Codec Preview to confirm headroom.

▸ **Goniometer / Spectrum view** — *vectorscope normally; spectrum when Delta is engaged.* Visualises stereo width and balance, and the frequency content of what's being removed, so the master stays wide and clean. Check imaging and, with Delta on, see which frequencies are being limited.

Deeper settings in your host's list

Beyond the controls described above, your host's parameter list carries a small number of deeper engine settings. They ship at the values LuMP is voiced around, LEARN sets them where a measurement calls for it, and they are not part of the everyday workflow — leave them alone unless you have a specific reason not to.

6. The Gear Settings Menu

The **gear** wheel in the header opens LuMP's display settings as a **pop-up**. Nothing here touches your sound — it is purely about how the plugin looks and fits your screen.

The pop-up offers:

▸ **Window Size — 75% to 400%.** Scales the entire window. Use a smaller percentage on a compact laptop screen, or push it up to 400% on a large studio display or for detailed work. Your choice is remembered.

▸ **Theme — Dark / Light / High Contrast.** Switches the chassis tonality. **Dark** is the studio default; **Light** is a high-readability pearl chassis; **High Contrast** maximises text and edge contrast. Meters and readouts follow your choice.

▸ **Chain handoff — ON / OFF.** *Default OFF: LuMP alone.* Switch it on only when you are running LuMP together with compatible Get-That-Sound mastering stages on the same track and want one shared Learn across them. While it is off, LuMP takes no part in any shared sequence, so a partner plugin that is missing or stopped can never leave your Learn waiting. Your choice is remembered with the session.

▸ **About LuMP.** Shows the version (this build is **v0.6.15**) and credits.

The gear wheel itself is shown in the header of the interface overview in section 4. The two theme outcomes look like this:

LuMP in the Light theme - a high-readability pearl chassis with the family teal accent. Choose Dark, Light or High Contrast from the gear menu; meters and readouts follow your choice.

The High Contrast theme maximises text and edge contrast for difficult viewing conditions; it combines with either the dark or light tonality.

High Contrast combines with either the dark or light tonality, so you can keep your preferred look while boosting legibility. (The same High Contrast control is also available on the Advanced METERS page as **Contrast**.)

The menu also carries meter display options and one setting that is about workflow rather than looks:

▸ **Preset gain staging — Lock / Auto.** *__Lock__ is the default.* A preset is a *character* recall, not a re-staging of your session. Under **Lock**, loading any preset leaves your **Gain**, **OUTPUT**, **True Peak**, **MATCH** and **Dither** exactly where you set them — so you can audition the whole factory set without your delivery level jumping around, and without losing the trim you had dialled in. **Auto** does the same and additionally trims **Gain** by the difference between the outgoing and incoming presets' authored reference level, so a preset voiced hotter arrives at the level it was voiced at. Your choice is remembered with the session.

7. Metering & How to Read It

LuMP's meters are there to keep you honest — they tell you exactly how hard the master is working and whether it is delivery-safe. Read them while you push loudness.

The metering column: gain-reduction and output meters at the top, with the loudness block below - PSR, correlation (CORR), LUFS (Momentary / Short-term / Integrated), true peak (TP) and the QC tag.

Gain-reduction & output meters

▸ **Gain Reduction meters** — labelled bars show how much control LuMP is applying, so you can see whether the master remains musical rather than overworked. Watch them while pushing

loudness; steady, moderate readings are usually easier to preserve than constant deep reduction.

▸ **OUTPUT meter — zoomed scale, hover readout & ghost** — shows the delivered level with an exact hover readout and a ghost trail for comparison. Use it with the history graph to see how processing affects level over time.

▸ **OUTPUT peak / dBTP + overs** — confirms your true-peak level and flags any **overs** so you know the master is delivery-safe. Check it before bouncing; click to reset the over counter.

The loudness block

▸ **LOUDNESS · LUFS panel (PSR, CORR, LUFS M/S/I, TP, QC)** — gives the full loudness and stereo-correlation picture so you can hit a target loudness and keep dynamics and mono-compatibility healthy. Each readout tells you something specific:

Readout	What it tells you
PSR (LU)	Processed-master dynamics. Higher means more dynamic; lower means denser. A **MONITOR** badge appears when you are auditioning REF, DRY, or Codec Preview.
LUFS M / S / I	Momentary, Short-term and Integrated loudness. **Integrated** is the figure streaming platforms read; **Short-term** is what you watch while balancing sections.
TP (dBTP)	True peak, including the peaks that fall *between* samples — the number that determines whether a file clips after delivery. Beside it, **R128 ±x.x** prints how much headroom you still have against the strictest common delivery figure, −1.0 dBTP.
CORR	Stereo correlation. Near +1 is mono-solid; near 0 is wide; below 0 warns of phase and mono-compatibility problems.
QC	A quick quality-control tag that flags when something is out of spec for delivery.

▸ **CORE (LU)** — *at the right-hand end of the LOUDNESS · LUFS caption strip; reads e.g. CORE +4.2 LU.* Shows how much loudness the processing is contributing at the current settings. Use it with your ears and the other meters rather than judging by OUTPUT alone. It reads **-- LU** until there is enough programme for a useful measurement.

▸ **PSR / LUFS-S / TP / GR / CREST readout strip** — gives you at-a-glance dynamics, loudness, peak, gain reduction, and crest retention while you work. Use it as a continuous reference while setting loudness.

▸ **CREST** — *renamed from PUNCH in 0.6.13.* Shows how much of the source's crest — its peak against its short-term loudness — survives processing, over a live two-second window. **0.0** means fully retained; negative values show how much crest was lost. **Teal** is a small change, **amber** a moderate change, and **red** a larger one worth reviewing with LIMIT, CLIP, or Body. **--** means there is not yet enough programme to show a reading. It is not valid while Bypass, a MATCH crossfade or a monitor substitution is changing the output.

▸ **What CREST does *not* claim** — it is a retention reading of crest, not a punch score, a goodness score or a mastering-quality verdict. A track can show a real CREST cost and still be an excellent, appropriately loud master, since some transient softening is the expected, musical cost of any limiting. It is also not a substitute for PSR (which describes your *output's own* dynamics) or for your ears — treat it as one more honest number alongside the others, not a target to chase to zero at all costs. It was called PUNCH until 0.6.13; the name changed because crest is what it actually measures, and no evidence underwrites calling that "punch".

Reading a delivery-safe posture

True Peak is optional and off by default, and **TP Ceiling** ships at 0.00 dBTP — which satisfies no common delivery specification. When a delivery requires a peak ceiling, enable **TP** before playback or bounce and set **TP Ceiling** to the value that delivery actually asks for (the hover legend on the row lists the figures). **OUTPUT** sets the overall level independently and stays a pure trim. Always check the delivered meter and the **R128** headroom reading before bouncing.

True Peak engaged with OUTPUT trimmed -0.2 dB. Set TP Ceiling for the delivery requirement, then use OUTPUT for the overall level.

8. LEARN — A Measured Starting Point

Learn is LuMP's measured auto-setup. It listens to the audio you play, works out a **complete** setting for that material — main face and the eligible controls in **ADVANCED** together — and applies it, along with a monitoring trim on **OUTPUT** so you can judge the new processing at the level you had before. It applies a result only when its measurements are complete; otherwise your current settings stay exactly where they are.

Running Learn

1. Start playback of a representative loud section of your track — a drop or final chorus is often useful.
2. Click **Learn** once in the header.
3. Keep playback running while LEARN listens. Playback is never interrupted: the live audio you hear is not paused, reconfigured, or written to while LuMP works.
4. When the measurement is complete, LEARN sets the controls and its monitoring trim together.

Click **Learn** again while it is listening to finish early and use what has been captured so far.

What the button is telling you

Button	What is happening
Learn, grey	Nothing has been learned yet.
Learn, blinking red	Listening. Keep playback running.
Tweaking, blue	The measurement is done and the controls are being set.
Refining, blue	LEARN is verifying the result and may still be adjusting it. Keep playback running.
Learned, green	Finished — every automatic change has landed and the result is settled.
Retry	The measurement could not be completed; your settings were left alone. Run it again on a louder or longer section.

While LEARN is still working

Your hand always wins. Moving **PUSH**, **OUTPUT**, or any control LEARN wrote while the button still reads **Tweaking** or **Refining** takes that control back immediately and cancels whatever automatic changes LEARN still had queued — nothing lands after you have already moved on.

A run that runs out of time says so. LEARN gives its refinement pass a hard ceiling. If a run does not settle inside it, LuMP does not finish quietly — it tells you the refinement did not complete and keeps the originally captured setting in place rather than applying something later and unannounced.

A failed verification really reverts. If LEARN's own check fails a result, your pre-LEARN settings come back exactly as they were — not just in name. **Keep anyway** is there if you want the failed result regardless; it re-applies precisely the setting that failed, nothing more and nothing less. Your other **A/B** slot and the setting LEARN started from both stay true to the moment you pressed Learn, however many passes a run takes.

LEARN delivers the loudness it aims for

LEARN decides an aimed loudness for your material, then **measures what actually came out** and adjusts until the delivery lands on that aim. It reaches the aim with **LIMIT** and nothing else — it will not quietly add clipper drive or a hidden gain to make the number. Before it spends anything it weighs what that extra loudness would cost in control on *this* programme, so the last dB of level can never cost more dynamics than it is worth.

If it cannot reach the aim, it says so. A safeguard can legitimately stop LEARN short: the loudness would cost too much control on this programme, **LIMIT** is already at its rail, the result would fall below LuMP's own quality threshold, or the material does not give a reliable answer to measure against. In every one of those cases the readout names the miss in plain numbers and then names the reason — for example:

LEARN: AIM NOT REACHED — 2.8 LU under −7.0 LUFS-I (delivered −9.8), followed by the reason it stopped.

When the aim *is* met, the readout confirms it with the delivered figure instead. Either way you get a number, never a silent miss. If you want more than a safeguard will give you, that decision is yours: raise **LIMIT**, engage **CLIP**, or move **CLEAN ⇄ DENSE** toward DENSE by hand and judge it by ear.

Dense, already-loud material is no longer held to a fixed loudness ceiling. LEARN goes as far as its safeguards allow, so heavy programme reaches a competitive level instead of stopping at an arbitrary number.

The monitoring trim never spends your master

After it applies its result, LEARN trims **OUTPUT** so the processed master comes back at the level you were monitoring at before you pressed Learn — that is the only honest way to hear what the new setting did rather than just hearing it louder.

That trim is a **monitoring convenience and nothing more**:

- It only ever attenuates. It never raises OUTPUT, and it never becomes a ceiling.
- It never changes the loudness LEARN delivered. The master you bounce is the master LEARN measured.
- OUTPUT's range is finite, and on a quiet premaster the trim often cannot reach all the way down. When that happens LuMP **reports the shortfall** — how much louder the master will be than your pre-LEARN monitoring level — instead of taking the difference out of the master.

Dragging **OUTPUT** takes ownership back from LEARN at any time; double-click returns it to 0.0 dB, which is the delivered level LEARN actually decided on.

What Learn writes

LEARN applies one complete result: eligible main-face and **ADVANCED** controls together, rather than treating the Advanced drawer as an unmeasured afterthought. It also chooses the processing arrangement that measures best for your material instead of assuming one. It does not substitute a partial or default result when a required measurement is missing.

Your delivery choices remain yours: check **True Peak**, **TP Ceiling**, and the final **OUTPUT** before committing a bounce.

What LEARN never touches. An OUTPUT trim you already set does not steer what LEARN decides — the same material earns the same decision whether OUTPUT sits at 0 dB or wherever you left it. LEARN also never changes your clipper's quality/CPU setting: that trade-off is yours, and it stays exactly where you put it through every LEARN run.

Compare with A/B. LEARN parks your previous setting in the other **A/B** slot, so you can compare your master and the LEARN result at a matched level and keep the one that serves the track.

Learn across the handoff

When you run LuMP alongside compatible Get-That-Sound mastering stages on the same track, one shared Learn can run across all of them. This is **opt-in and off by default** — switch **Chain handoff** on in the gear menu first (Section 6). With it on, a **HANDOFF** row appears in the header; a regular click on **Learn** runs LuMP on this track, and **Shift-click** requests the shared sequence. With it off — the shipped state — LuMP takes no part in any shared sequence, so a partner plugin that is missing or stopped can never leave your Learn waiting.

Learn with a reference

1. **LOAD** the reference track.
2. Start playback of a representative loud section of your material.
3. Click **Learn** once and keep playback going until the measurement completes.
4. A/B with **MATCH**, then adjust OUTPUT if you intentionally want a different delivery level.
5. Use **REF** to compare your master and the reference at a matched level.

A loaded reference can anchor the aimed loudness and the tonal decisions; use the A/B controls and your ears for the final call.

9. The Clipper

CLIP offers two ways to shape peaks before delivery.

▸ **PRE ONLY** uses the main clipping character you set with **Character**, **Clip Above**, and **Clip Attack**.

▸ **DUAL CLIP** adds a second clipping action for material that benefits from more peak control. It is a different texture and density choice, not a quality ranking. Compare both options at a matched level and keep the one that suits the track.

Click the topology pill between **CLIP** and **LIMIT** to choose the mode. The change is click-free and does not alter the normal host-latency path.

Clip OS

Clip OS (Advanced → STEREO/CLIP) offers **Auto** and a set of explicit quality choices. **Auto** is the everyday setting and the default. The explicit choices are not a quality ladder — they are different characters at high drive, and the higher ones can cost more CPU. Choose by listening at the drive level you actually intend to use.

10. Presets

Presets are complete, ready-to-use starting points. Browse them with the preset arrows in the header, or open the full **Library** to load, save and organise.

Factory presets

LuMP ships with a set of measured, optimised character presets covering common mastering situations — described here by **sound**, so you can pick by ear:

- **Premaster Loud** — a confident, full-loudness master from a clean premaster: loud and solid without losing punch. A strong everyday starting point for getting competitively loud fast.
- **Bass-Coherent Loud** — loudness with the low-end kept tight, centred and powerful, so bass-heavy material stays solid and mono-safe as it gets loud.
- Plus further character starting points spanning transparent, glued and aggressive territory.

Treat any preset as a *starting point*: load the closest match, then trim **LIMIT**, **CLIP**, **Punch**, **Body** and **OUTPUT** to taste. Or skip presets entirely and let **Learn** measure a starting point from your actual audio (Section 8).

Quick Start

The preset menu opens with a **Quick Start** list: six of the factory presets, in two rows — **Cleaner** and **Forward** — each printed with the literal starting numbers it is built around, so a whole set of presets stops being a list to audition and becomes six named places to begin:

Row	Preset	Starting recipe
Cleaner	**Clean / Transparent**	Gain to taste · LIMIT 2–3 dB GR · CLIP off · OUTPUT 0
Cleaner	**Premaster Loud**	Gain +6 ref · LIMIT 4–5 · Punch 9 · Body 100 · OUTPUT −0.2
Cleaner	**Bass-Coherent Loud**	LIMIT 4–6 · Body up · Sub Mono on · Low Split up
Forward	**Punch / Rock**	LIMIT 3–5 · Punch up · Hold 10–30 ms · Release Punchy
Forward	**Club**	LIMIT 5–7 · CLIP on · Character Crunch
Forward	**Slam**	LIMIT 7+ · CLIP driven · CLEAN⇄DENSE toward DENSE

They are ordinary presets — nothing is hidden behind Quick Start, and the full list is still one click away.

Your gain staging survives a preset

Loading a preset recalls **character**, not your room. Your **Gain**, **OUTPUT**, **True Peak**, **MATCH** and **Dither** are left exactly as you set them when a preset loads, so you can walk the whole factory set without your delivery level moving underneath you. The behaviour is set in the gear menu under **Preset gain staging** (**Lock**, the default, or **Auto**) — see Section 6.

A / B slots

The **A / B** slots in the preset bar hold two complete settings. Flip between them to compare two versions of your master instantly — for example a louder, denser take against a more dynamic one, or PRE ONLY against DUAL CLIP — and keep the winner.

Init

Init returns LuMP to a clean, neutral, transparent state — the equivalent of a fresh insert. Use it whenever you want to build a master from scratch.

Saving your own

Open the **Library** to save the current setup as a user preset, name it, and recall it on any future session. Your user presets sit alongside the factory set in the browser.

11. Practical Mastering Workflows

A reliable way to get a loud, musical master with LuMP:

1. **Stage the input — Gain.** Set **Gain** first so the source arrives at a healthy level before any loudness processing. This is level *in*, not final loudness.
2. **Push loudness — LIMIT.** Raise the **LIMIT** hero until the master sits as loud as you want while still sounding natural. Watch the gain-reduction meter — aim for musical, not constant deep reduction.
3. **Add density if it wants it — CLIP.** On drums, rock, EDM or trap, engage **CLIP** and dial in drive for extra density and weight. Use **Character** (Crunch / Silk / Bite) to set the clipping flavour, then compare PRE ONLY with DUAL CLIP when the material benefits from more peak control (Section 9). Leave CLIP off for the cleanest result.
4. **Restore life — Punch & Body.** If the master tightens up, raise **Punch** to let transients snap through, and **Body** to protect low-end weight on bass-heavy mixes. Watch the **CREST** cell — teal means the source's crest is surviving.
5. **Open the top — Air.** Add a touch of **Air** if the master wants more clarity and sheen up top.
6. **Shape the character — BALANCE.** Ease the **BALANCE** fader (just above OUTPUT) toward a fuller, glued sound or a tighter, punchier one until the master feels right.
7. **Set the level — OUTPUT.** Set **OUTPUT** for the delivery level you want.
8. **Use True Peak when required. TP** is optional and off by default, and **TP Ceiling** ships at 0.00 dBTP. If delivery requires a peak ceiling, enable TP before playback or bounce, set **TP Ceiling** to the figure that delivery asks for, then check the delivery meter and the **R128** headroom reading.

Prefer to start measured? Run the **reference-anchored Learn workflow** in Section 8 first, then use these steps to refine by ear.

Loudness-target tips

- Open the Advanced METERS page and set **Target** to your destination (Stream −14, Apple −16, Club −8, CD −9, TV −23).
- Turn on **Loud Preview** to hear how the master will sound *after* a platform normalises it — so you are not just chasing the loudest possible number.
- Use **Codec Preview** before delivery to hear the master through a streaming-style lossy encode and read the honest post-codec true peak.
- Watch the **Loudness Timeline** across a full playthrough to confirm the whole song sits on target, not just the loudest section.

A good habit: get it loud, then back off until it sounds *right* — LuMP makes loudness an opt-in, so use that freedom.

The footer tells you what to reach for

When a meter lamp trips — overs, a negative correlation reading, a low dynamics reading, crest loss, or deep sustained gain reduction — the footer strip names the **page and the control** to go to, not just the problem. It is the table below, put where you are already looking, so the fix is two clicks from the alert.

If you hear this, reach for that

You hear	Reach for
Pumping on dense passages	**Soft Hold** up · **Release** → **Transparent** · **BALANCE** toward fuller/smoother
Kick loses its snap	**Punch** up · **Hold** 10–30 ms · **Clip Att** on · **Release** → **Punchy**
Bass thins out as it gets loud	**Body** up · **Low Split** up (+ **Low Phase** → **Mix**) · **LA Low** up · **Sub Mono**
Harsh, brittle top when pushed	**Character** → **Silk** · lower **CLIP** drive · raise **Clip OS** · a touch less **Air**
Loud but lifeless / flat	Back off **LIMIT** · **CLEAN ⇄ DENSE** toward CLEAN · check **CREST** cell (aim teal)
Centre image wobbles under limiting	**Link** up · **Process** → **M/S**
Master feels narrow	**Ch Link** down a touch — watch **CORR**
CORR warns below 0	**Sub Mono** on · **Ch Link** up
Overs after streaming encode	**Codec Preview** on · lower the **OUTPUT** trim · **TP** on

12. A/B & Reference Workflow

LuMP is built to keep your decisions honest. Use these tools to confirm you are improving the master, not just raising the level.

A loaded reference track. The waveform lane along the bottom lets you click to set the loop start, drag to select a region, and double-click to reset - then toggle REF / AUDITION to compare your master against the reference at matched loudness. Bounces always deliver your master.

Load a reference

Click **LOAD** and choose a commercial track (WAV / AIFF / FLAC / MP3 / M4A) — the full track is loaded, up to ten minutes. LuMP detects the reference's tempo, locks its playback to your project's beat, and snaps loops to musical bars, so comparisons stay in time and on the grid. The waveform lane along the bottom lets you **click** to set the loop start, **drag** to select a region, and **double-click** to reset.

A loaded reference is also the anchor for **reference-anchored Learn** — the same track you audition against can drive Learn's loudness, timing and tonal decisions (Section 8).

REF / audition cycle

- Toggle **REF** to replace the monitor with the reference, beat-synced and **loudness-matched** to your master in real time — a true blind A/B.
- Use the header **audition cycle** to step the monitor through your processed master → the reference → your unprocessed input, all at matched loudness, for honest A/B/C checks.

MATCH + Bypass for a level-fair A/B

Turn on **MATCH**, then use **Bypass** to compare processed against unprocessed at **equal loudness** — so you judge tone and density, not just level. The engine stays warm, so toggling never snaps or clicks, and surrounding tracks stay time-aligned.

Delta — hear what's removed

Engage **Delta** to hear what the processing is taking out. With Delta on, the goniometer view switches to a spectrum so you can inspect the affected frequencies. Delta remains a valid comparison with **Shape** active.

Bounces always render your master. REF, the audition cycle and Loud Preview are monitoring tools only — whatever you set them to, an offline bounce always delivers your processed master at full quality.

13. Troubleshooting & FAQ

Licence status or activation questions. Use the licence chip in the header for the status and instructions available in this build.

I hear extra latency. LuMP reports processing latency to your DAW for compensation. For tracking or live playing, use **Live**. For mixing and mastering, leave Live off and choose Low Phase by listening.

My track changed when I switched Low Phase while playing. Change **Low Phase** with the transport stopped, then restart playback. The choices can have different host-latency behaviour.

Controls I used to automate are missing from my host's list. LuMP retired thirty settings that could not honestly justify a seat on the panel. Sessions and presets saved by earlier versions still open: the retired settings are simply ignored, and every surviving control restores exactly as you left it. Automation lanes that pointed at a retired setting do nothing.

Learn selected DUAL CLIP — should I trust it? LEARN selected that option as part of a complete measured result. Compare PRE ONLY and DUAL CLIP at matched loudness on the loudest section and keep the one your ears prefer.

Learn's result seems cautious / didn't change my tone. Learn always writes a complete result (tone, stereo, clipper, timing). If little moved, the capture was close to what was already set — run it again on a louder section, or load a reference first.

Learn says "AIM NOT REACHED". That is LEARN being honest: a safeguard stopped it before it reached the loudness it aimed for, and the readout names the miss and the reason. Nothing is broken and nothing was silently discarded — the result you have is the loudest one the safeguards would underwrite on this material. If you want to go further, it is your call: raise **LIMIT**, engage **CLIP**, or move **CLEAN ⇄ DENSE** toward DENSE and judge it by ear.

My master is louder than what I was monitoring at before Learn. The monitoring trim on **OUTPUT** only attenuates, and its range is finite — on a quiet premaster it often cannot reach all the way down. LuMP reports how far short it fell rather than taking the difference out of your master. Your delivered level is correct; only the monitoring comparison is offset.

Learn is waiting and never turns green. Check that **Chain handoff** is off in the gear menu unless you are deliberately running a shared Learn across several Get-That-Sound stages. It is off by default, and with it off no other plugin can start or hold a Learn on your behalf.

Which version am I on? Read the **version badge** beside the wordmark in the header. This build is **v0.6.15**. Include it when reporting an issue.

CPU usage is high. LuMP is a full-quality mastering limiter and is most demanding during realtime playback. If your system struggles, raise your host's buffer size for mixing, lower **Clip OS**, switch **OS** off while you work, and note that offline bounces render at full quality regardless of realtime load.

My reference won't load. Confirm the file is a supported format (WAV / AIFF / FLAC / MP3 / M4A) and is not still being written by another application. Re-pick it with **LOAD**; the waveform lane should appear along the bottom once it is read.

My bounce sounds louder or different from what I monitored. Check whether you were monitoring through **REF**, the **audition cycle** or **Loud Preview** — those are monitoring-only and are matched or normalised for comparison. The bounce always renders your actual master settings.

A fresh insert seems to do nothing. That is by design — LuMP is transparent until you move a control. Push **LIMIT** to begin — or press **Learn** and let it propose a measured starting point.

14. Specifications

Formats	VST3 and Audio Unit (macOS); VST3 (Windows); VST3 (Linux)
Channel configuration	Stereo
Sample rates	Any standard project sample rate supplied by your host
Bit depth	Any standard host bit depth; dithered export options for reduced bit-depth delivery — TPDF, HF-Tilt and noise-shaped families at both 16 and 24 bit, with the selected mode's target depth printed on the control
Clipper	PRE ONLY or DUAL CLIP; choose the mode that suits the material. Clip OS offers Auto and explicit quality choices.
Learn	One complete measured result, including the eligible Advanced controls, delivered to a measured loudness aim — with the miss and its reason reported when a safeguard stops it short — plus a monitoring-only OUTPUT trim that never changes the delivered master
Reference engine	Full-track reference monitoring with matched-level comparison
True Peak delivery	Manual / default-off; set **TP Ceiling** from −12.00 to 0.00 dBTP (default 0.00 — which satisfies no common delivery specification; the row's hover legend lists the figures and the meter prints your live headroom against −1.0 dBTP). With TP off, OUTPUT remains a delivery trim and no final peak ceiling is applied.
Loudness aim	−24.0 to −5.0 LUFS-I, default −14.0; presets for Stream, Apple, Club, CD, TV and Flagship delivery

Latency	LuMP reports its processing latency to the host. It remains settled while using LEARN and the normal release controls. Live is the low-latency monitoring mode; Low Phase choices can have their own host-latency behaviour.
Rendering	Identical online and offline — your bounce matches what you heard
UI scaling	75% to 400%
Themes	Dark, Light, High Contrast
Licensing	Use the licence chip in the header for the status and instructions available in this build.
Platforms	macOS (Apple Silicon / Intel, current 64-bit); Windows 10+ (64-bit); current 64-bit Linux desktop

15. Support, Credits & Legal

Support & contact

LuMP is made by **Get-That-Sound**. For help, downloads, licence questions and updates, visit **Get-That-Sound.com**. When reporting an issue, include your LuMP version (shown on the version badge next to the wordmark — this build is **v0.6.15**), your operating system, and your DAW so we can reproduce it quickly.

Credits

LuMP is designed and developed by Mathias Eichler-Mertens for Get-That-Sound — one half of the Get-That-Sound mastering pair.

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