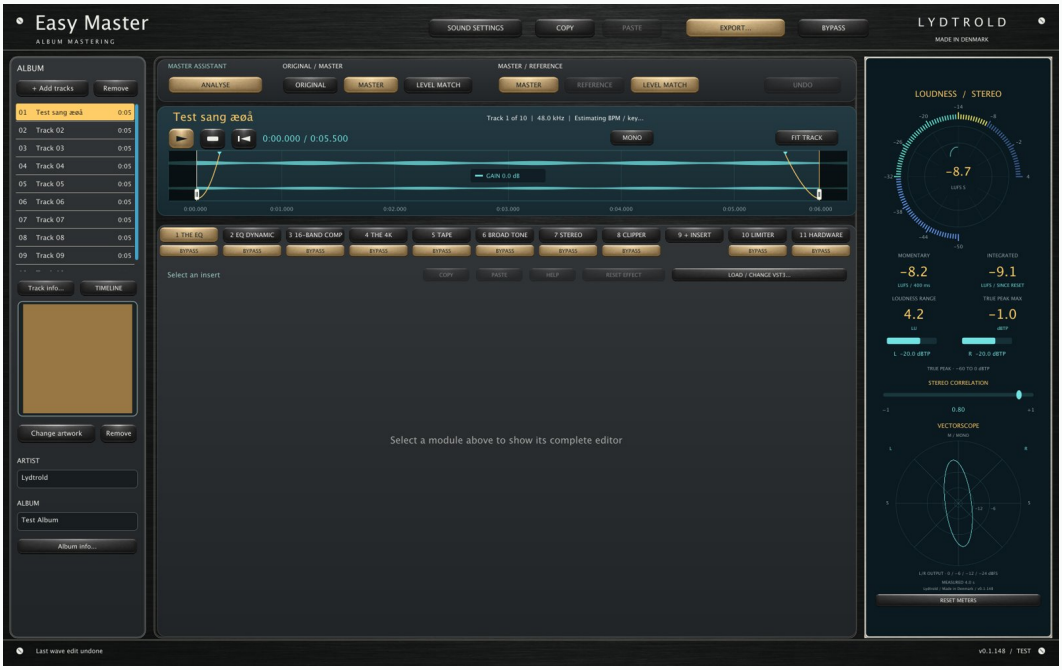
STANDALONE EDITION

Easy Master

A practical guide to mastering singles, EPs and albums on Mac.



Easy Master Standalone. Interface examples use a recent Mac build.

Start with a mix. Leave with a master.

Import your audio, analyse it for a suggested starting point, shape the sound with the rack, and prepare files or an audio CD for delivery.

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03 Use the Master Assistant and references
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GETTING STARTED

Master your first track

Use this workflow for a finished stereo mix you want to master and export.

01 Open Easy Master Standalone. Run the Mac installer supplied by Lydtrold and open Easy Master Standalone from Applications. Start a new project with **Project > New**.

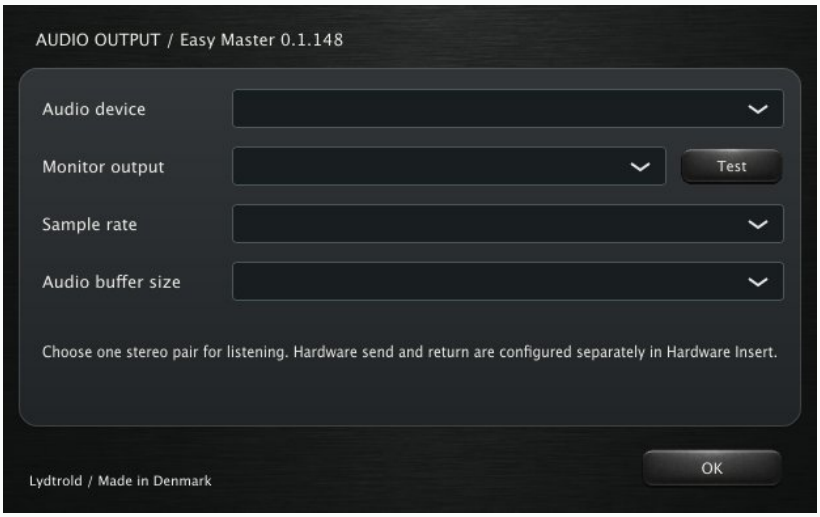
02 Choose your audio device. Open **Sound settings...** and select the interface and stereo monitor outputs you use for speakers or headphones. Set a comfortable listening level before playback.

03 Add a song. Click **+ Add tracks** or drag a mix file into the project. Select the song and press Play. Use a WAV or AIFF mix if you have one.

04 Analyse the mix. Click **ANALYSE**, set your loudness target and choose **ANALYSE TRACK**. With no range selected, Easy Master analyses the full trimmed song.

05 Listen and adjust. Switch between **ORIGINAL** and **MASTER**. Turn on level matching, then make small adjustments to the rack if the suggested sound needs them.

06 Save and export. Save the project as an **.easy** file. Open **EXPORT...**, select a format and choose the track you want to deliver.



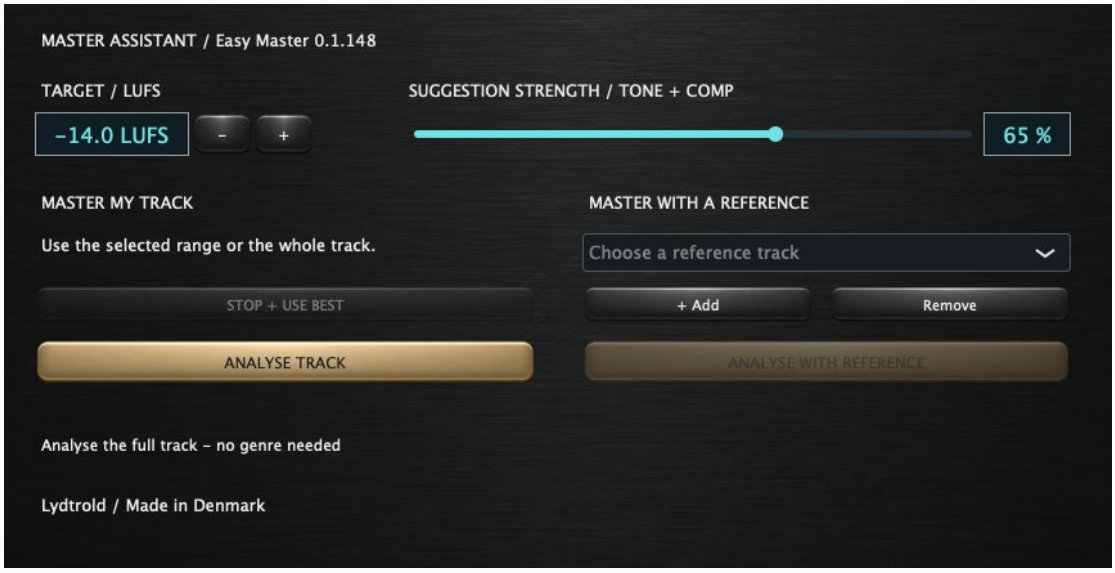
Audio setup appears when starting a new project.

First export For a lossless master, start with WAV and use the sample rate and bit depth requested by the recipient.

MASTER ASSISTANT

Analyse your mix

Run the assistant on its own or guide it with a reference track.



The Analyse panel groups standard and reference-guided mastering.

Standard analysis

01 Choose what to analyse. Leave the waveform unselected for the full trimmed song, or drag across a representative passage. A loud chorus can help you focus on a dense section. Check the rest of the song before export.

02 Set target and strength. TARGET / LUFS sets the desired integrated loudness. **SUGGESTION STRENGTH / TONE + COMP** sets how strongly the assistant changes tone and compression. The result can land below the loudness target to preserve dynamics.

03 Run and review. Choose **ANALYSE TRACK** and wait for the verified suggestion. **STOP + USE BEST** keeps the best result measured so far. Use the assistant's **UNDO** to restore the preceding settings while that result is still active.

Master with a reference

In the Analyse panel, use **+ Add** to import a reference, select it in the reference list, then choose the reference analysis action. The selected reference guides the proposal while your LUFS target remains in effect.

Compare by ear Use a reference with similar arrangement and energy. A sparse verse and a dense chorus can have very different tonal balances even within the same song.

LISTENING AND METERING

Make a fair comparison

Use matching and meters to tell whether a change improves the sound.

Compare original, master and reference

01 Compare the same passage. Play a familiar section and toggle **ORIGINAL** and **MASTER**. Turn on matching so a louder version has less influence on your judgement.

02 Compare with a reference. Select a reference in the project and switch between **MASTER** and **REFERENCE**. Use **LEVEL MATCH** and allow a few seconds of playback if the app needs a loudness reading.

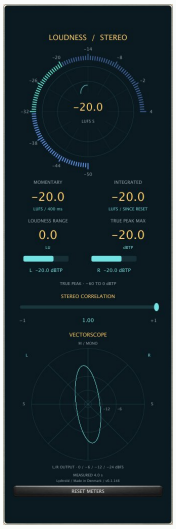
03 Check stereo and mono. Use **MONO** to hear the sum. Listen for a disappearing vocal, bass or ambience after widening. The stereo scope shows how the channels relate and the correlation meter helps identify sustained phase cancellation.

What to watch

LUFS describes perceived loudness. Integrated LUFS reflects the measured passage or program. A short-term reading follows the current section more closely.

Peak and true peak help you manage headroom. True peak estimates peaks between digital samples. Check the output after final limiting and after any processing placed downstream.

Gain reduction shows how hard a compressor or limiter is working. If the master loses punch or pumps, lower the amount of processing and compare again.



Example of the standalone monitoring and metering view.

MASTERING RACK

Built-in effects

Open an effect from the rack and use its own bypass to compare.

The EQ Use frequency, gain and bandwidth to correct specific tonal issues. Make broad, gentle changes for overall balance and use narrower cuts for a persistent problem.

The EQ Dynamic Control a frequency only when it becomes too prominent. Set the band frequency, lower the threshold until the problem triggers reduction, then use Range to limit how far it moves.

Multiband compression Control dynamics separately across frequency bands. Use it when the lows need more control than the rest of the mix. Listen for steady bass and intact drum transients.

The 4K Use broadband compression for cohesion. Lower Threshold gradually, set Attack to retain the punch you want and set Release so the mix recovers naturally.

The Tape Raise Input to add tape colour and soften peaks, select a Tape Type, then adjust Output to compare at a similar listening level.

Broad Tone Use Bass, Mid and Top for small changes to the overall tonal balance. For a specific frequency, use The EQ.

Stereo Use Width to change the stereo spread and Bass Mono to centre low frequencies. Check the result with Mono and the correlation meter.

The Clipper Raise Input Gain to trim brief peaks and choose a Shape. Listen to kick, snare and cymbals for unwanted roughness.

Limiter Lower Threshold to increase loudness and set Ceiling for the output limit. Enable True Peak to control intersample peaks. Adjust lookahead and listen for changes in punch or pumping.

Example chain Corrective EQ → compression → colour → clipper → limiter. Bypass any stage you do not need. If an effect follows the limiter, check the final output again.

MASTERING RACK

Build and reuse a chain

Combine the included modules with external effects in the order you want.

Arrange and compare

01 Open an insert. Click a slot to edit its effect. Use that slot's bypass for a focused comparison or the main bypass to compare the full chain.

02 Reorder the rack. Drag the insert to the desired position. Moving a clipper before or after compression can change which processor handles the largest peaks.

03 Reuse a sound. Use the chain's **COPY** and **PASTE** to start another song with the same settings. Use effect copy and paste for a single slot, or save a named preset to recall a starting point in another project.

Use an external VST3 effect

01 Open the external insert. Select the VST3 slot and choose **LOAD / CHANGE VST3...**. Pick the compatible effect you want to use.

02 Set the effect. Open its editor, adjust its controls and use the slot's bypass to compare. The effect is included in playback and export while active.

03 Save and reopen. Save your project and check that the effect restores correctly. On another Mac, install the compatible VST3 and activate its licence if required.

If the effect changes latency Recheck playback and the printed file after changing a VST3 effect's oversampling or lookahead. Keep any required third-party presets and licences available when moving the project.

HYBRID MASTERING

Connect a hardware insert

Send a stereo signal out through an analog processor and back into the mastering chain.

Wire and configure

01 Use a dedicated stereo loop. Connect a spare pair of interface line outputs to the outboard inputs. Connect the outboard outputs to a spare stereo pair of interface line inputs. Keep your speaker or headphone outputs separate from the send.

02 Select the interface. In **Sound settings...**, select the device that provides the send, return and monitor channels. If macOS asks for audio input permission, allow it for Easy Master.

03 Add Hardware Insert. Open the hardware insert in the rack. Set **Stereo send / outputs** and **Stereo return / inputs**, then click **APPLY**. Set either side to **None** when clearing an incomplete route. Easy Master supports one hardware insert per track.

04 Check gain and routing. Start with conservative levels. Play a loud passage and check the Send and Return meters. Confirm left and right, listen for distortion, and make sure the interface mixer is not routing the return directly back to the send.

05 Set delay if required. Easy Master accounts for the device's reported latency. Use **Extra hardware delay (samples)** for remaining outboard or routing delay. Use a short transient or a loopback recording to check alignment.

06 Save the project. Use **Apply to all songs** if those tracks should share the route, then save the .easy project. When reopening it, select the same audio device and verify the return before export.

Example stereo routing

Interface outputs 3–4 → analog processor L/R → **interface inputs 3–4**. The speakers stay on outputs 1–2. Use the channel pairs that match your own interface.

Print the hardware master

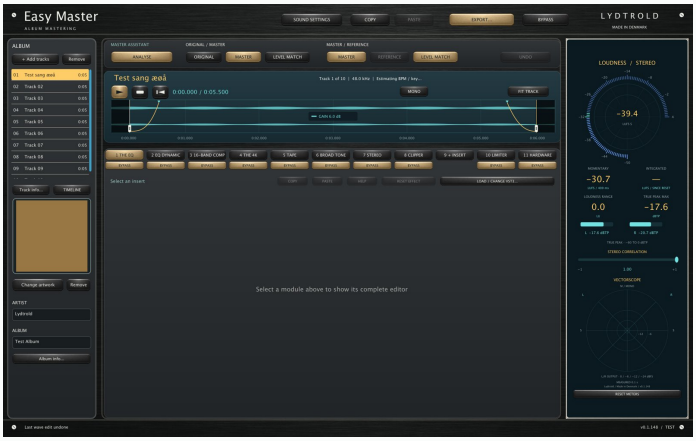
Export with the hardware insert active. Capture runs in real time, so a five-minute song takes at least five minutes to pass through the hardware. Leave the interface connected and the outboard settings fixed until capture completes.

Timeline overlap Overlapping tracks that run through hardware simultaneously need independent physical send and return pairs. If two overlapping tracks need the same loop, print them separately or change the overlap.

PROJECT EDITING

Prepare your songs

The standalone project holds the tracks, edits, mastering settings and release details.



The waveform view provides direct access to edit handles and the selected song.

01 Import the mixes. Use **+ Add tracks** or drag in audio. Select a song to view and edit it. Drag songs in the list to change their sequence.

02 Set the start and end. Drag the trim handles to the desired boundaries. Use **FIT TRACK** and zoom when you need to inspect an edit closely. Audition the beginning and end after trimming.

03 Shape fades and edit sections. Use the fade handles to set fade length and the curve handles to adjust the shape. The waveform editor also supports splits and section edits. Use Undo and listen across any join before saving.

04 Enter metadata and artwork. Use **Track info...** and **Album info...** for titles, artist, album and optional ISRC. Add JPEG or PNG cover art at album or song scope as appropriate. Metadata and artwork support depend on the export format.

05 Save and organise files. Use **Save** or **Save as** to create an .easy project. Keep the referenced source audio, artwork and references with the project when moving it. Reopen the saved project and check playback before archiving it.

Wave Editor shortcuts

Cmd+E separates at the cursor or selection edges. **Cmd+X / C / V** cuts, copies or pastes audio in the editor. **Delete** removes audio, and **Cmd+Z** undoes the last edit. **R / T** zoom out or in, and **Tab / Shift+Tab** find the next or previous transient.

F1 Shuffle closes a cut automatically. **F2 Slip** leaves the gap in place. In Slip, Shift-drag the right edge left to snap the gap closed and crossfade.

ALBUM SEQUENCING

Work in Timeline

Use the album view to hear transitions and place the CD track markers.

01 Open TIMELINE. Use **FIT ALBUM** to see the sequence, and zoom in around transitions. Click to position playback and listen across track boundaries.

02 Set spacing or overlaps. Move tracks earlier or later to adjust the transition. Use track trims and fades to shape the handoff. For a continuous album, listen through the whole overlap to check the result.

03 Place CD starts. Position the cursor where the next CD track should begin and use **SET CD START**. The marker is where a CD player jumps when selecting that track.

04 Set pregaps as needed. Use **SET PREGAP** to place the preceding index where appropriate, or **AUTO PREGAP** to return to automatic placement. Keep CD markers in chronological order.

05 Save and export. Save the project. Use the Timeline's **EXPORT ALBUM WAV** for one continuous album render or its CUE/WAV export for a disc layout with track indexes.

Open an existing disc layout

Use **Project > Open** and select the .cue file. Keep its referenced WAV or BIN media in the expected location. Confirm the imported song starts and listen across the boundaries before exporting.

Choose the output for the job

Individual masters are separate files for delivery or upload. Use the track export when the recipient wants one file per song.

Album WAV is a continuous render of the timeline. Use it to review transitions or deliver a single uninterrupted file.

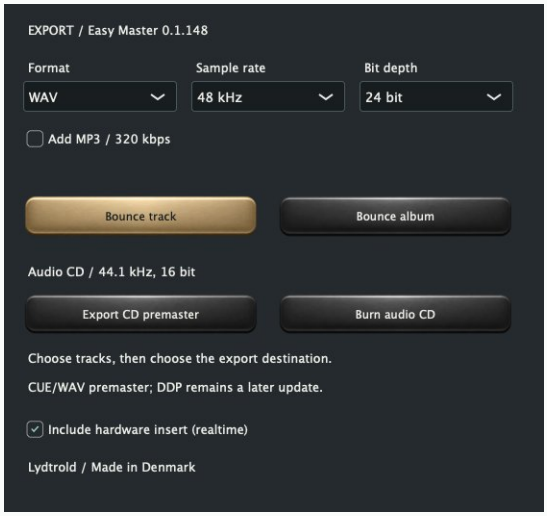
CUE/WAV pairs the album audio with track indexes for CD authoring. Keep the .cue and .wav together. Ask your replication provider which format they accept if they request DDP.

CD track length The disc layout checks the minimum spacing between CD track starts. If export flags a short track, inspect the markers in Timeline and adjust their placement.

DIGITAL DELIVERY

Export your masters

Create lossless files for delivery or MP3 copies for sharing.



The export panel groups file format, resolution and output actions.

01 Open EXPORT... Select WAV, AIFF, FLAC or MP3. Set the sample rate and bit depth where available. Use the delivery specification for the release as your guide.

02 Set MP3 options if needed. Select MP3 as the main output or add a 320 kbps MP3 alongside the primary export. Choose whether to put track numbers in the MP3 filenames.

Dither Easy Master shows an automatic TPDF dither notice for 44.1 kHz, 16-bit PCM export.

03 Choose the tracks. Use the track selection window to export the current song, a subset or all songs. Check the selection and destination before starting.

04 Wait for the render. Software processing can render offline. Tracks with an active hardware loop require real-time capture. Wait for export to finish before opening or moving the files.

05 Check the actual files. Play them outside Easy Master and confirm filenames, duration, fades and output level. Where relevant, inspect tags, artwork and the decoded MP3.

Format choice Use WAV or AIFF for uncompressed delivery, FLAC for lossless compression and MP3 for compact listening copies.

MAC STANDALONE

Burn an audio CD

Prepare an audio disc with a compatible CD writer and blank media.

01 Prepare the recorder. Connect a CD writer that macOS recognises. Insert a blank CD-R, or a blank CD-RW if supported by your writer and intended players.

02 Check layout and text. Confirm song order, title and artist fields. Check any Timeline track starts and pregaps. CD-Text display depends on the playback device.

03 Open EXPORT... and choose Burn audio CD. In the track selection window, tick exactly what should appear on the disc. If you select only song 2 from the project, it becomes track 1 on that disc.

04 Let Easy Master prepare the disc. The CD render uses 44.1 kHz, 16-bit stereo audio. If an active hardware insert is present, keep the interface and outboard connected for real-time capture.

05 Confirm the native burn dialog. Choose the recorder and a write speed offered by the system, then confirm the burn. Wait for the final completion message before removing the disc.

06 Play the disc back. Check the first and last tracks, transitions and navigation on a CD player. For CD-Text, use a player that can display it.

Prepare a disc image instead

Use **Export CUE/WAV** to create an album audio image and matching track layout. Keep them together for playback or authoring software that supports CUE images.

Build verification Physical CD-Text readback and a full hardware-insert burn were pending verification for the build used to prepare this guide. Check both on your own recorder before relying on a production burn.

SUPPORT

Troubleshooting

Check the signal path first and verify the delivered audio separately from the project.

No playback Select the correct interface and monitor outputs in Sound settings. Check playback with an imported track, then compare with the rack bypassed.

Hardware send moves but return is silent Confirm the selected return inputs, cables, analog output and macOS audio input permission. Use line inputs at the appropriate level.

Hardware export stalls or returns to the start Check that the expected audio device is selected, the route is applied and the return has signal. Try exporting the same track as a WAV with the insert active and listen to the capture before attempting another burn.

Hardware route seems missing on reopen Re-select the device used by the project and open the insert on the affected song. Check both channel pairs, click Apply if you make a change and save the project again.

The master is quieter than the target Check the analysed range and integrated reading. A loudness target can be limited by the peak ceiling or by how much compression the material can tolerate.

VST3 missing or silent Check installation, architecture compatibility and licensing. Reopen the slot and confirm the intended effect loads. Bypass the slot to test the rest of the chain.

CD writer or blank disc unavailable Check the connection and macOS recorder detection. Confirm the media is blank, supported by the writer and has enough capacity.

CD-Text missing on playback Check titles and artist data in the project, then test the disc in a player that displays CD-Text.

Files missing when reopening a project Check the original media paths and keep project sources and references together when moving the project.

Before handing off

Listen through the exported files or finished disc. Confirm track order, beginnings, endings, fades, metadata and the level of the loudest passage.

APPENDIX / UNRELEASED

Pro Tools plug-in preview

Easy Master AAX Native is separate from the initial standalone release. The workflow below documents the current plug-in build for future reference.

Analyse and master inside Pro Tools

01 Insert on a stereo path. Use the Easy Master AAX Native insert on the stereo mix or print path. Check which processors come before and after it in the host.

02 Choose an analysis source. Open **ANALYSE** and use **CAPTURE INPUT** to collect audio from Pro Tools playback, or **CHOOSE AUDIO...** to analyse a stereo file. For captured input, play the section you want to represent the mix.

03 Set the target and run analysis. Use the standard analysis or add a reference in the Analyse panel for a reference-guided proposal. For file analysis, disconnect an external Key Input because the file contains only the main stereo signal.

04 Fine-tune the rack. Open the built-in processors, reorder or bypass slots, and load compatible nested VST3 effects where needed. Use **ORIGINAL**, **MASTER**, reference matching and **MONO** to audition.

05 Use automation and sidechain in the host. Use Pro Tools to route an external Key Input for live compression. Use **HOST PARAMETERS** to inspect parameters assigned to nested effects and use Pro Tools automation where supported.

06 Save and bounce. Save the Pro Tools session to keep insert settings. Choose the correct mix source and bounce range in Pro Tools and listen to the bounced file.

Where each task happens

Pro Tools supplies live input, transport, routing, session automation and bounce. **Easy Master Standalone** supplies the album timeline, per-song project editing, disc authoring, hardware-insert configuration and CD burning described in the main guide.

Documentation scope Main guide based on Mac standalone source 0.1.152 with interface examples from 0.1.148. The appendix reflects the AAX Native development build 0.5.18.