

SymphonicMaster AI — mastering the epic

A quick guide for symphonic metal bands and orchestral producers. Why this genre needs its own engine, and how to work with it.

The premise

Mastering symphonic is not mastering techno. Orchestra + double kick + choirs + guitars is the hardest mix to close: a generic preset crushes it — it either kills the orchestra's dynamics or takes the punch out of the kick. Both must be respected at once, and that takes an engine that knows the genre.

How you work with it

1 • Drop your mix. Your file is never modified: the master is a new output. On load, the app measures the full track (loudness, true peak, dynamics, spectrum) with a progress bar.

2 • Pick the reference. The engine works with 18 genre references — the sound you want to move towards, chosen from what defines the style, not recycled electronic presets.

3 • Master and A/B. Three versions — Soft, Medium and Hard — with the one recommended for your mix starred and explained. You judge in A/B against the original, with the measure-by-measure comparison if you want the numbers: the last word belongs to your ears.

A verifiable engine

Measurement follows the standards — ITU-R BS.1770-4 integrated loudness and EBU 3342 LRA, verified against the official cases (± 0.1 LU); $\times 4$ oversampled true peak — and the processing respects it: 3-band multiband compression with auto-calibrated thresholds and the mids (vocals, choirs, soloists) protected with half the reduction, plus a brickwall true-peak limiter with the output peak verified on every render. The recommended version (Soft, Medium or Hard) comes from your mix's measured dynamics, with the reasoning on screen. What you hear in the A/B is exactly the WAV you export, and the chain sheet prints every setting with numbers.

What it respects

- The orchestra's dynamics — pianissimos stay pianissimos; epic needs the contrast. If your mix already arrives compressed, the engine does not squeeze it again: it says so and adjusts the target.
- The kick's punch — the multiband compresses the lows without touching the mids: the double pedal cuts through the wall of strings and choirs instead of sinking into it, and the choirs no longer duck when it hits.
- The air of choirs and strings — brightness without turning the highs into broken glass, judged against the spectrum's natural tilt.

Local and no fees

Everything is processed on your computer: your record is never uploaded anywhere. One-time purchase — no subscription.

What it does NOT do

- It does not replace the mix. If the orchestra/band balance is broken, it gets fixed in the mix; the master polishes it, it does not invent it.
- It does not decide for you. The A/B is there so you compare and choose — it is your record.