One Master for All Platforms

Streamliner is a simple, effective plugin

which helps you optimise your audio for delivery to digital music streaming platforms.

The Streaming Problem

There's a lot of confusion about some outright bad advice circulating the internet, but it's not impossible to find the right answers, it just takes a lot of time.

When it comes to levels, the truth is, there is no single right answer, it really depends on the style of music, the composition, the mix of instrumentation and the aesthetics of the genre.

Mastering for digital streaming platforms can be a mysterious process and raises many questions.

1. What will our music sound like when it has been encoded using the various lossy algorithms?
2. How will loudness standards and normalisation impact my music?
3. How loud will it sound when it is heard in the context of a playlist?
4. Will it sound different on a mobile phone compared to a home Hi-Fi system?
5. Is it possible to produce one master which sounds amazing across all platforms?

A sensitive acoustic ballad does not have the same qualities as an EDM banger, so why should we attempt to impose the same set of loudness, dynamic and RMS targets to both?

We decided to de-construct the process in order to to help us understand what happens to music when it is streamed. And through this process, we formulated the ideal toolset to reveal these insights.

Armed with the right set of tools, we shaped them into a simple, elegant interface with an effortless user experience.

Now there is no more guessing, hoping or fearing the worst. Now we can know exactly what our music will sound like, we can make decisions about mastering with total confidence.

The Tools

Streamliner combines state of the art metering for Loudness, Dynamics and True Peak levels along with Codec auditioning and automatic Loudness matching across all major and minor streaming platforms.

Additional features include Target Levels, Reference track comparison and audio file export to platform codec formats.

Does your master sound great?

Let's hear how it sounds on Spotify, or Tidal, or Youtube.

Let's hear the difference between Pro and Mobile algorithms?

Is anything missing?

How's the stereo field?

Are the compromises that low bandwidth codec's Introduce acceptable?

When we are armed with the truth, it's easy to proceed with confidence.

The ultimate goal is to produce one single master that sounds amazing across all streaming platforms.

Happy Mastering - Marc Adamo / ADPTR AUDIO Founder

Contents

New in Streamliner version 1.1

Apple Silicon Native : All plugin versions including AAX. Tested on M1 and M2 chips with OS Ventura.

Meters Only Mode : Hide the Codec Preview window, half the footprint and work the mix with zero latency metering.

New Presets : Broadcast and Streaming Platforms / Levels Presets International TVC / AES R128 and more.

Artefact Auditioning : Click the Artefact button to hear the difference between the original and encoded audio.

Batch Export : Now you can now batch export all files from the Platform preset with a single click.

Reference Tracks : Sync Start Offset for Reference tracks - Similar to Metric AB Sync Mode.

Sync Mode : Detects Invalid Start Point and asks you to restart Transport to lock in.

Integrated LUFS Auto-Reset : with DAW Transport (Stop/Start)

Where do I put Streamliner?

Place streamliner at the end of the mastering chain, after all processing.
You can place it on either the channel or on the master bus, depending on where you insert your effects chain.
Place it after Metric AB if you like to use multiple reference tracks and analyses modes.
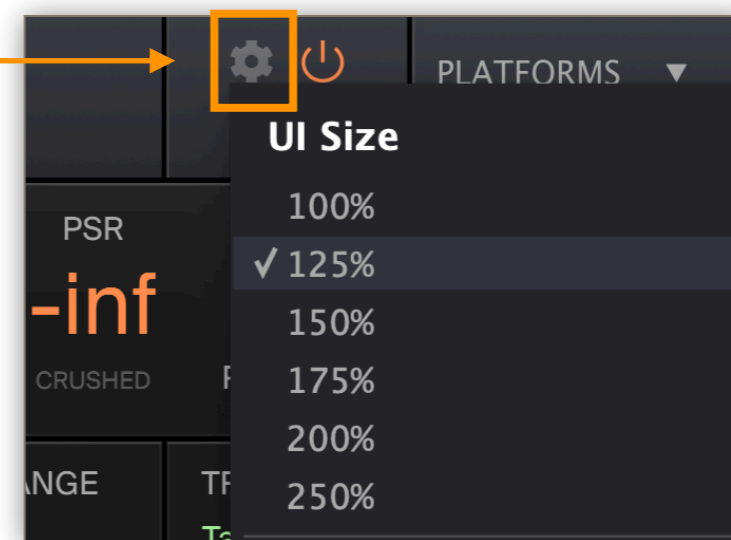
UI Sizes

To change the size of the UI, click on the Settings Icon (the Cog) and select a size from the menu.

Size options
100%, 125%, 150%, 175%, 200%, 250%.

The size preference will be stored as the default size the next time you open an instance of Streamliner.

A word about Latency

Streamliner has two modes for latency compensation.

In Low Latency mode, there is no latency.
This is best for a metering only workflow. Use this mode when you are metering, using the reference track, and level matching to either track

During a typical mastering session, the workflow will be to add the processing effects while monitoring the meters, and using reference tracks. For this stage we recommend using the Low Latency mode. When the processing is complete, then it moves on to auditions the various codecs. For this stage, we recommend using the default latency mode. This will facilitate seamless A-Bing of the codecs against the source audio.
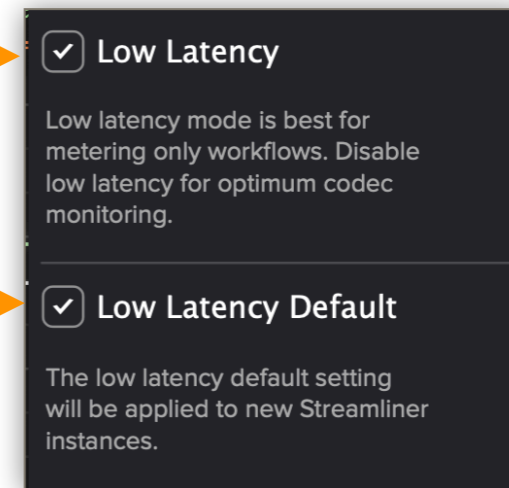
If you choose to use the codec system while in Low Latency mode, you will hear the a slight fade in/out when toggling the codec button. This fade is introduced because it takes a short time for the codec to process enough data to produce an audible result. We recommend using the default mode when auditioning codecs.

You can always use the loudness matching in either of the latency modes.

Use the soft Bypass Button to avoid timing issues with latency.

Change Latency Settings

Click on the Settings Icon (the Cog) select or de-select **Low Latency**.

✓ Low Latency

Low latency mode is best for metering only workflows. Disable low latency for optimum codec monitoring.

✓ Low Latency Default

The low latency default setting will be applied to new Streamliner instances.
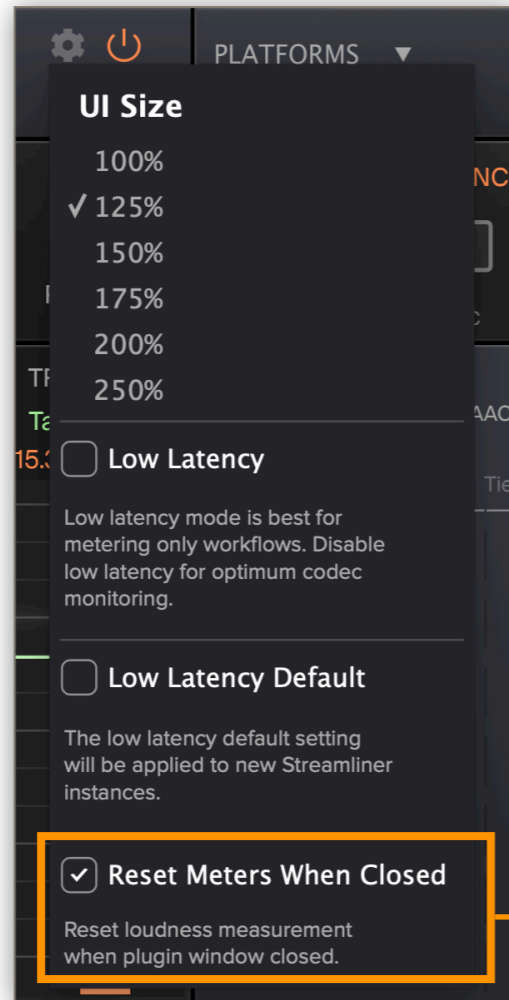
If you prefer new instances of Streamliner to open with Low Latency selected, click on **Low Latency Default**.

The default mode is designed for when you use the codec auditioning system.
It adds approximately 312-340 ms of latency when active (150,000 samples).

This is due to the latency produced by the encoding process of the codecs such as MP3, AAC, OGG VORBIS and OPUS

Reset Meters when the Plugin Window is closed
The default behaviour for the meters is to keep running when the plugin window is closed or minimised.

This enables Streamliner to keep measuring the Integrated LUFS and build up data in the Histogram meters for Short Term Loudness and PSR (Dynamics)

If you do not want to keep the meters running when the plugin window is closed or minimised,

Select '**Reset Meters when Closed**' from the settings menu.

1   **Levels Presets Menu**

2   **Button Panel** : upper row - Settings (Cog) / Power Button
lower row : Toggle Button to show / hide Codec Section.

3   **Platforms Presets Menu**

4   **Reference Track**
Load a reference track and use the A-B button to compare the audio.

5   **Reference Track**
Waveform display with Cue and loop markers
Integrated LUFS for track.

6   **Match Button**
Toggle to enable loudness match. This matches the audio stream to the Loudness Target.

7   **Artefacts Button**
Toggle to listen to the delta / difference between the original and encoded audio.

11   **Loudness Meters** and target levels.
Integrated, Short Term and Momentary LUFS.

8   Toggle **Codec On** to preview the audio through the codec.

12   **Dynamic Range Meters** and target levels.
PSR, PLR Levels and PSR Histogram.

9   Select **Platform** and **Tier** quality for codec preview and loudness normalisation.

13   **True Peak Meter** and target levels

10   **Export** Reference Track
Click to export the reference track through the Platform encoder tiers.

Use Streamliner while you mix - zero latency metering mode for Loudness, Dynamics and True Peak
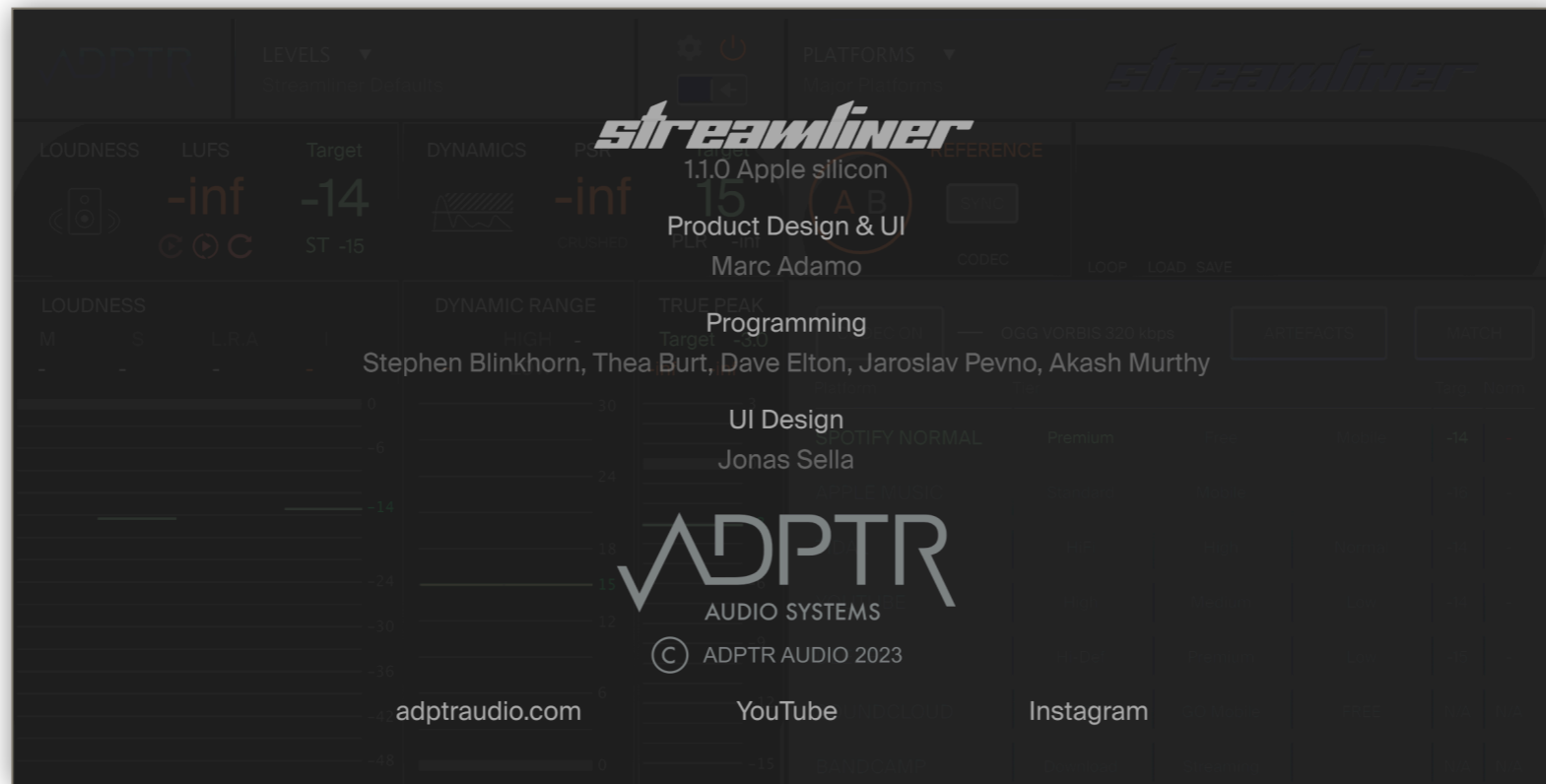
Use the toggle button to show / hide the Codec Panel

When the codec window is open, you will see the option to hide the codec panel, and vice versa.
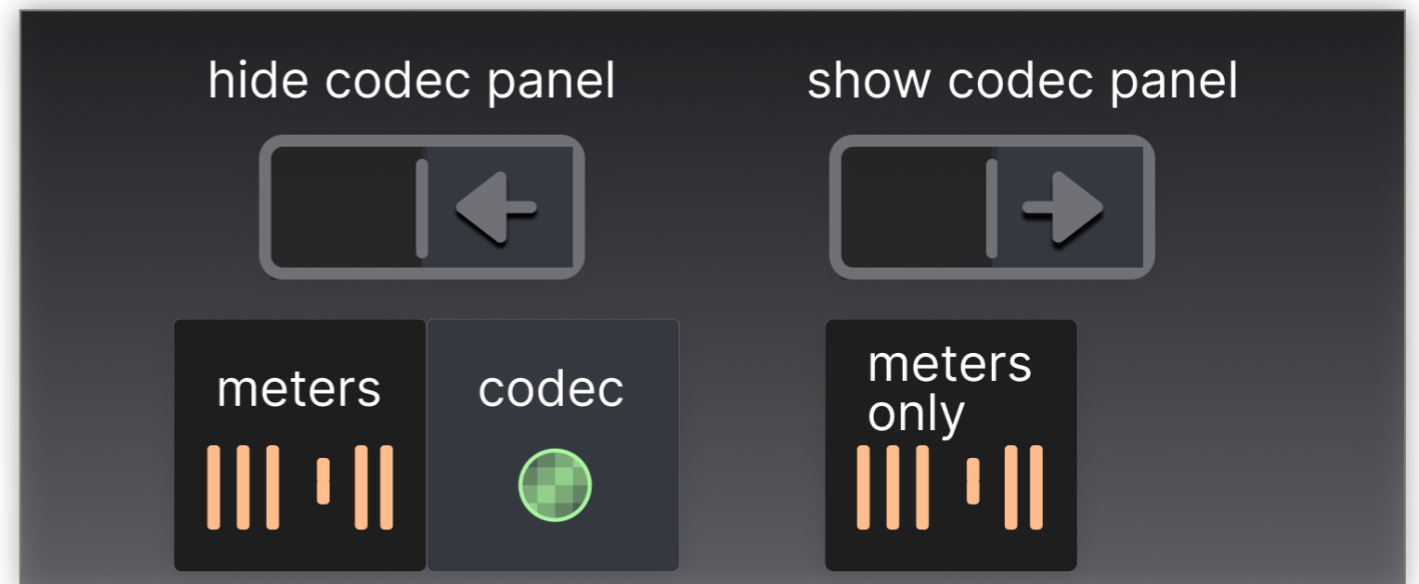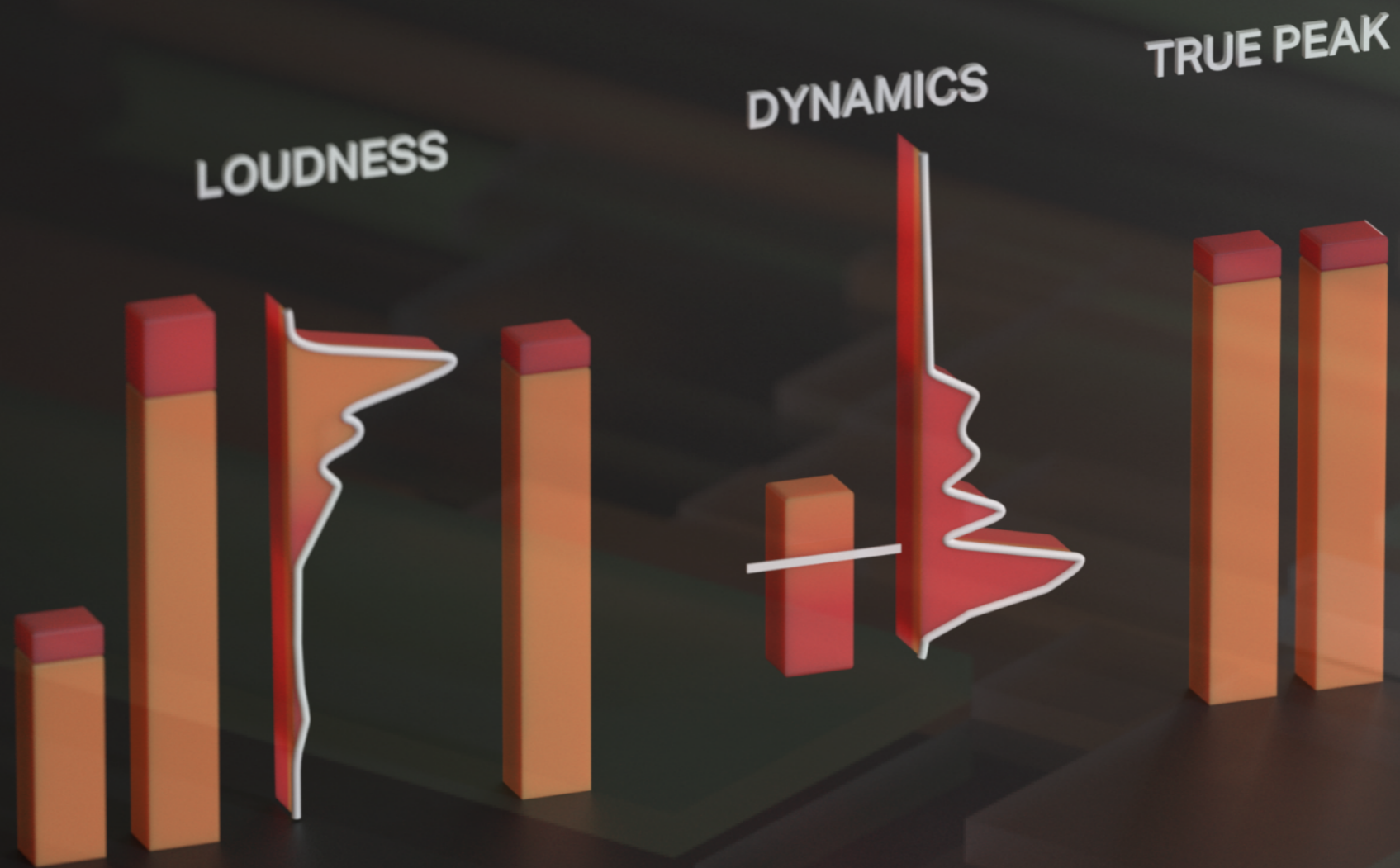
Reference track will automatically revert to the regular Audio stream in Meters View

10

To check the version number, click on the ADPTR logo and check out the splash screen.

Click anywhere on the panel to go back to the main plugin UI.

The transport controls operate all three meters.

Restart with DAW Transport – When active, it restarts all meters (including Integrated Loudness) whenever the DAW transport starts.

Restart - click to restart calculations. Use this to reset the Integrated loudness level, the L.R.A, PLR and the Dynamic Range Histogram.

Play / Pause – Toggle between Live Metering and Pausing the state. Use this to freeze the display to view momentary levels and to view histograms.
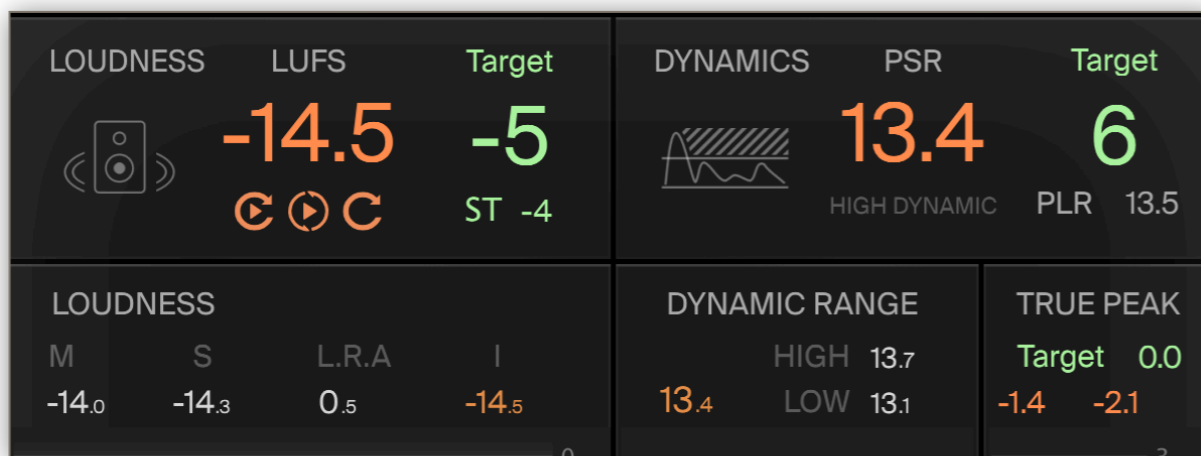
You can also restart calculations by clicking on the numerical meters for L.R.A and Integrated Loudness.

LOUDNESS	LUFS	Target	DYNAMICS	PSR	Target
	-14.5	-5		13.4	6
		ST -4		HIGH DYNAMIC	PLR 13.5

LOUDNESS				DYNAMIC RANGE		TRUE PEAK	
M	S	L.R.A	I		HIGH 13.7	Target	0.0
-14.0	-14.3	0.5	-14.5	13.4	LOW 13.1	-1.4	-2.1

13
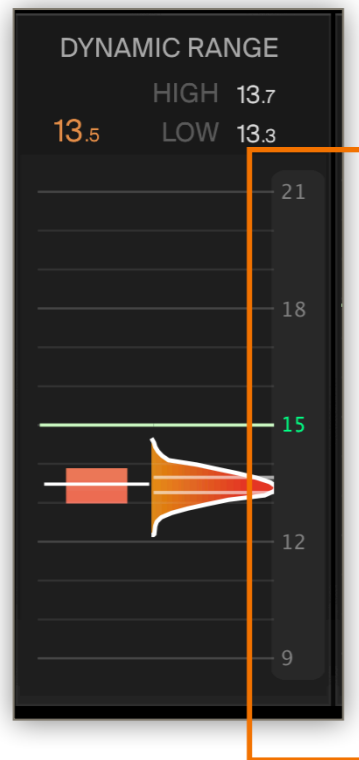
Scale Resolution

- Click and drag the scale to increase/decrease the resolution.

- Dragging upwards reduces the total range.

- When you hover over the scale, the colour will change to grey to show you that dragging is enabled.

- Range Values visible on scale (actual range can be more)

- Loudness : 0-18/48 LUFS

- Dynamic Range : 0-12/18 PSR

- True Peak : +3 - 9/-36 dB

Meters showing Max and Min scale resolution.
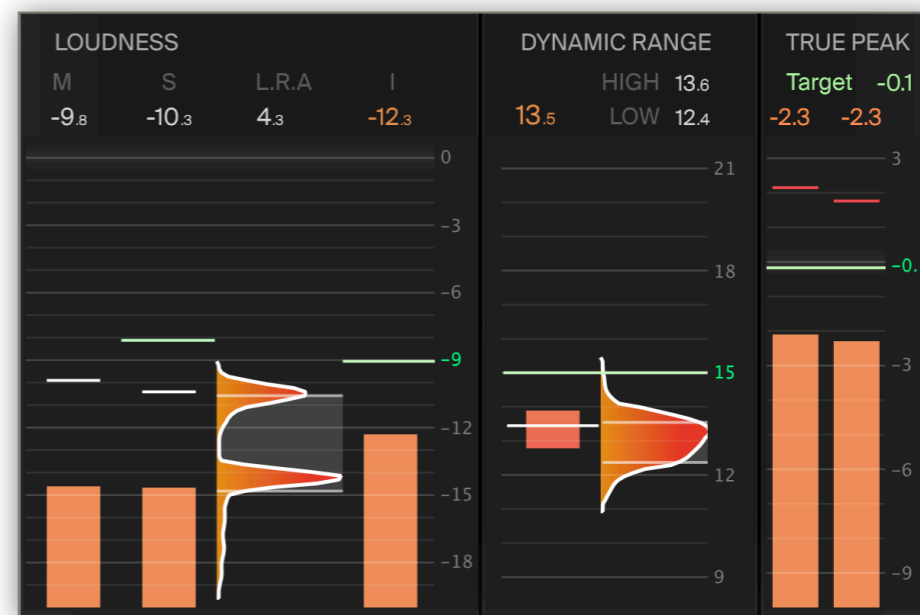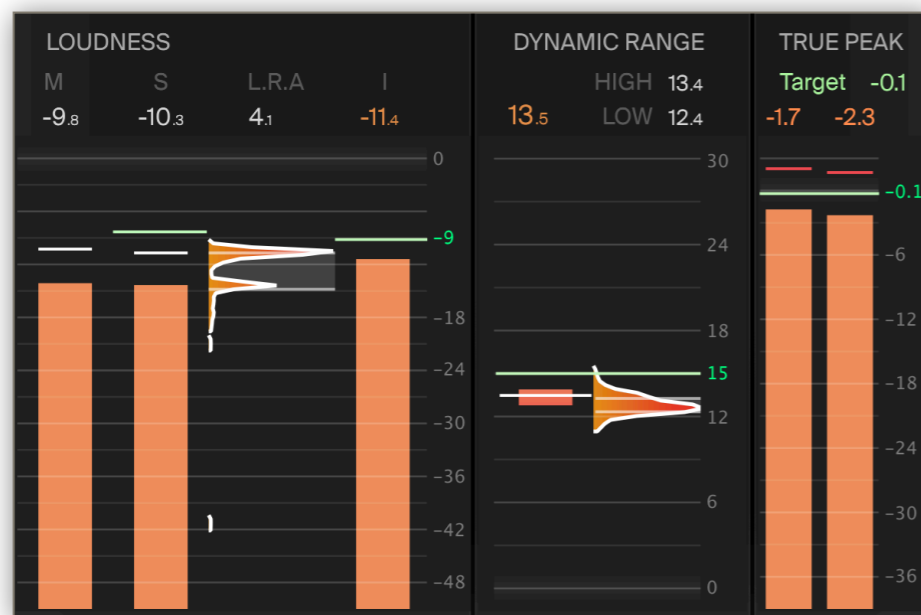
Loudness

The loudness meter is a state of the art design offering the following measurements.

1 Integrated, Short Term and Momentary Loudness displayed in LUFS

2 L.R.A Loudness Range

3 Short Term Histogram

4 The large orange display at the top shows the current Integrated loudness, with the target value displayed in green on the right side, and the short-term (ST) target displayed underneath it also in green.

5 White lines indicate Peak levels, these are held to help keep track of the maximum Peak levels through the track.

6 You can reset each of these individually by clicking on the digital display under each label.

Resetting L.R.A will reset all Peak Loudness levels.

15
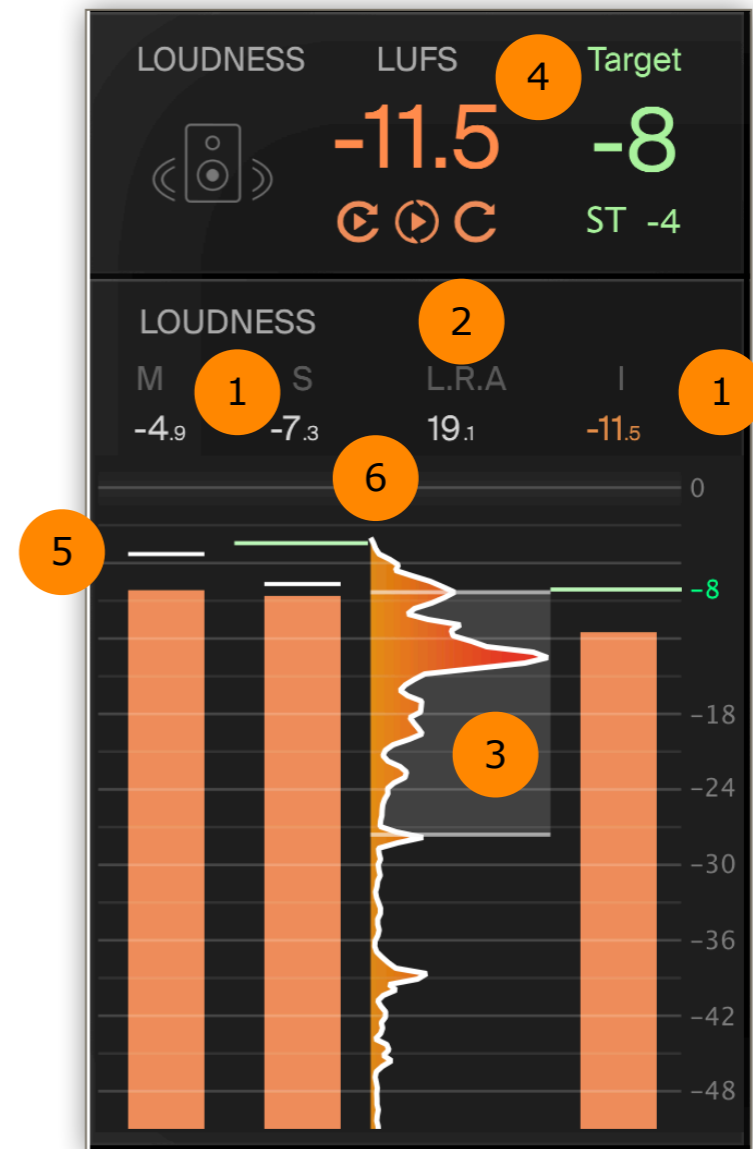
Dynamics

PSR aka Peak to Short Term Loudness Ratio

PSR is an abbreviation for 'Peak to Short Term Loudness Ratio'.
It is similar to 'Crest Factor' but instead of using RMS, it uses the
Short-Term Loudness measurement instead to give us a medium term
analyses of the audio dynamic range.

Below the PSR reading is a written description of the dynamic quality
of the levels.

This ranges from High Dynamic (14 dB PSR) all the way down to Flat
Lined (1dB PSR).

14-Max	High Dynamic
10-14dB	Dynamic
8-10dB	Competitive
7-8dB	Loud
5-7dB	Squashed
3-5dB	Crushed
1-3dB	Flat Lined
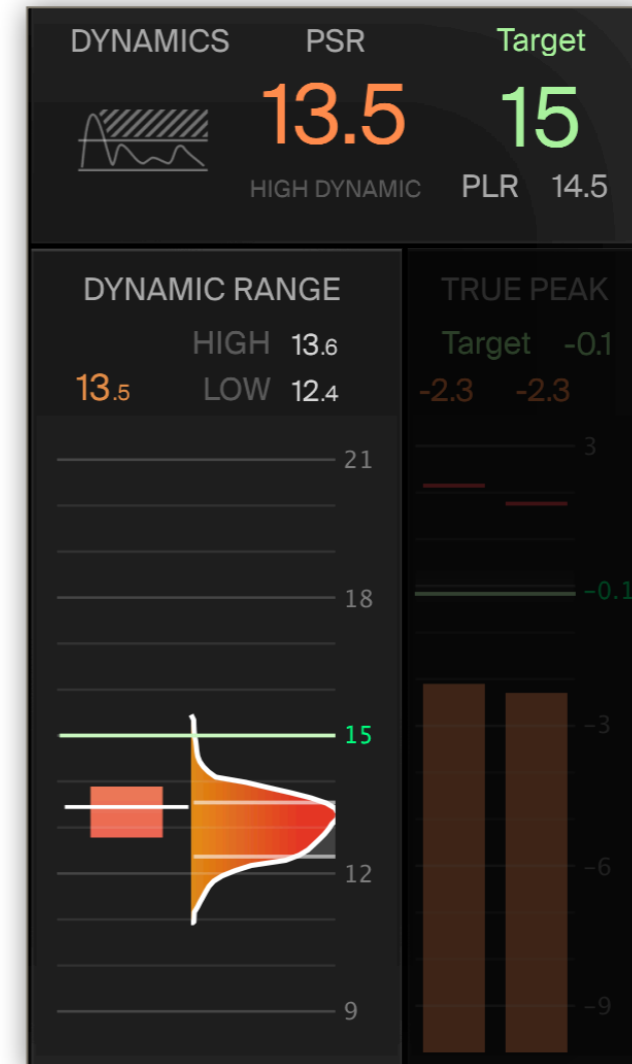
Dynamic Range

High and Low average

This takes the highest and lowest average readings of the PSR and helps us understand how the overall dynamic range of a track. Since no track exists as a single dynamic range measurement, it's more useful to understand how the different sections of a track have different dynamic levels.

E.G. a verse usually has a higher dynamic range and sounds more open than a chorus, which has a lower dynamic range and sounds more dense.

In dance music, the breakdown/build up section usually peaks at a very low dynamic range to create maximum emotional intensity before entering the drop. At which point the drop has a higher dynamic range and creates the feeling of a release of that energy.

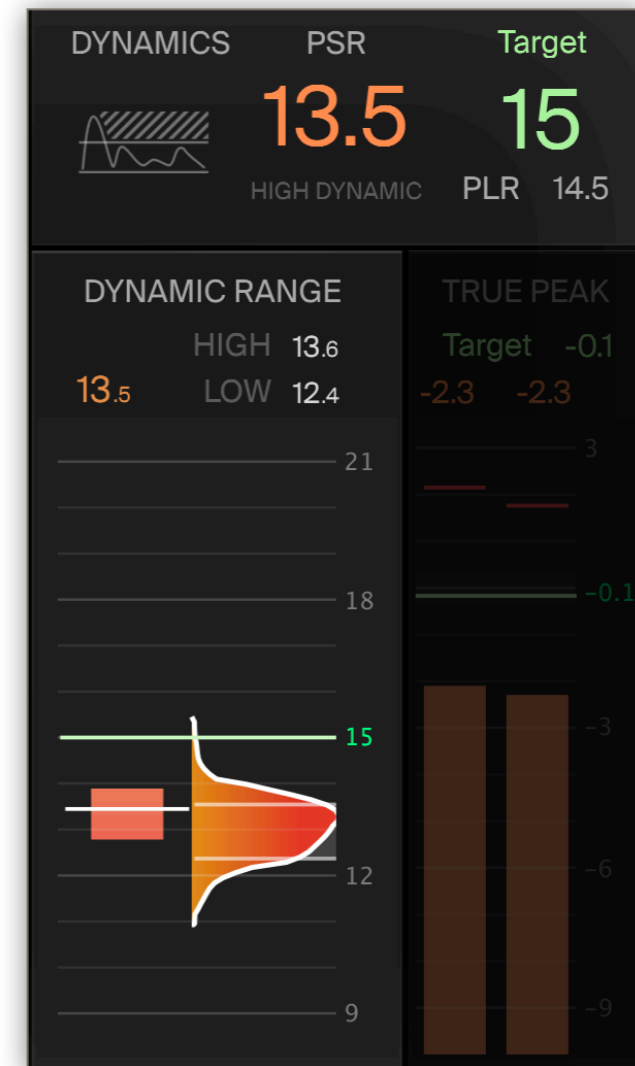**PLR** : This is an abbreviation for 'Peak to Loudness Ratio'. It is similar to 'Crest Factor' but instead of RMS it uses the Integrated Loudness measurement instead to give us a single long term analyses of the dynamic range of a whole track.

It takes approximately two seconds of audio analysis before a reading is displayed in the PSR meter. This is because the PSR meter needs enough material to make an accurate calculation

Case Study : Nirvana - Smells Like Teen Spirit

You can ensure that your mix is hitting the desired dynamic ranges for each section using the dynamic range histogram.
Since the histogram records levels for the entire history of the track, it's really easy to visualise each section of the track.

Here is an analyses of Nirvana's "Smells Like Teen Spirit'

You can see how the histogram has measured 3 main areas of dynamic range activity throughout the track. The display shows the High average as 11.3 dB PSR and the low average as 5.9 db PSR.

The higher readings around 11.5 dB PSR occurs just as the verse begins and there there are no vocals yet.

The main peak hits around 10.5 dB PSR when the vocals enter the verse.

The next dynamic threshold measures around 9 dB PSR.

This is when the track hits the pre-chorus with the vocal refrain 'Hello, Hello, Hello'. The mix is a little bit denser here and is fortified with the extra guitar line.

The lowest dynamic levels are achieved in the chorus section and the track peaks around 5.9 dB PSR. Naturally, the drums are hitting harder, the vocals are shouted louder and the guitars are heavier, this gives the track more energy and the overall mix is dense and thick.

Mixing a track with these three distinct dynamic ranges are what gives the composition its intensity and contrast.
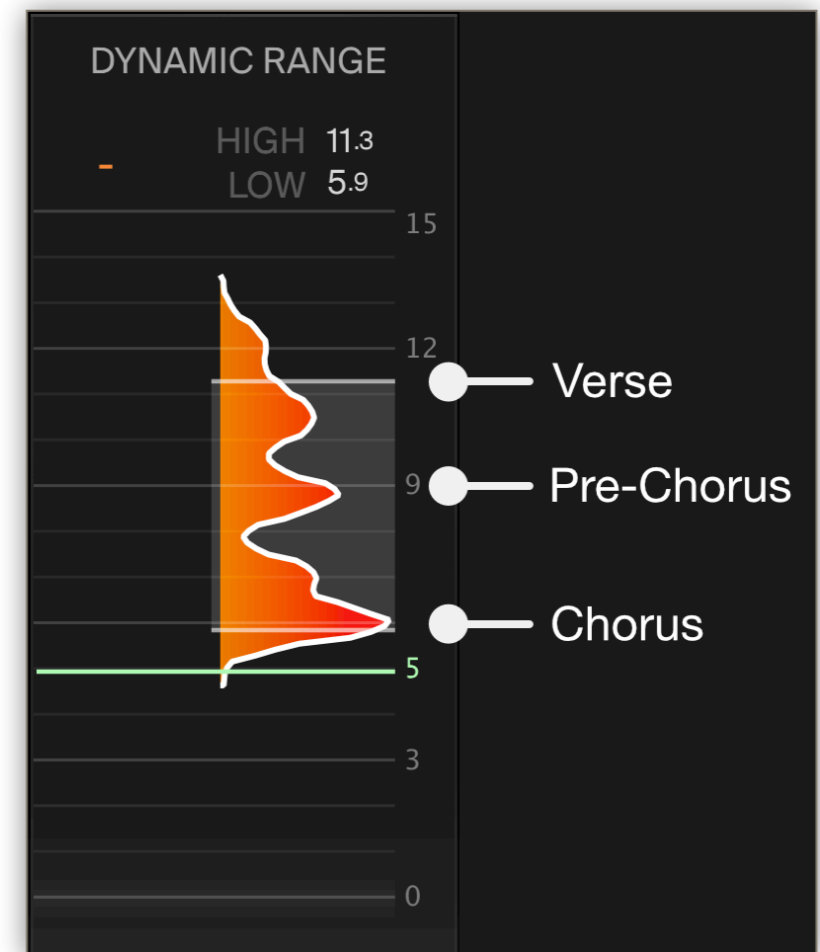
True Peak and ISP

This is a peak meter which is tuned to accurately measure Inter Sample Peaks (ISP)

Encoding can produce Inter Sample Peaks which would not exist in the original uncompressed WAV or AIFF audio file.

The audio is sent to the True Peak Meter after the Encoding process to enable us to monitor the effects of encoding accurately,

This is why you may see I.S.P.s and clipping occur when the Codec is on, and not when the Codec is not active.

Many engineers believe in limiting a master to at least -0.01 to prevent I.S.P. occurring.

Since I.S.P. cause clipping, it will introduce some distortion to the mix, so depending on your desired audio quality, this can be either beneficial (to create extra edge and bite) or unfavourable if you wish to produce a super clean high fidelity master.

The key here is to listen carefully to the differences when limiting the audio. It is easier to hear distortion at lower listening levels.
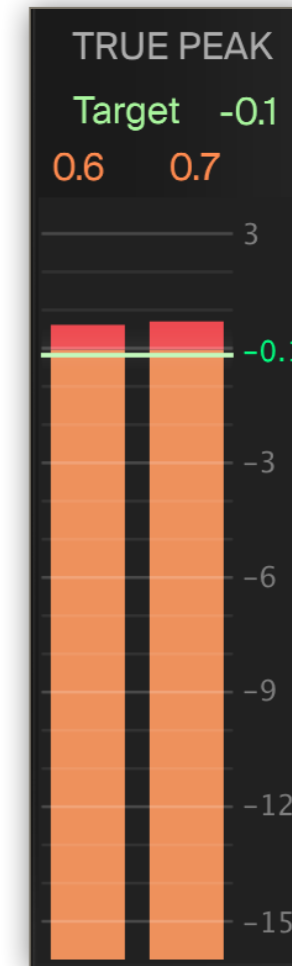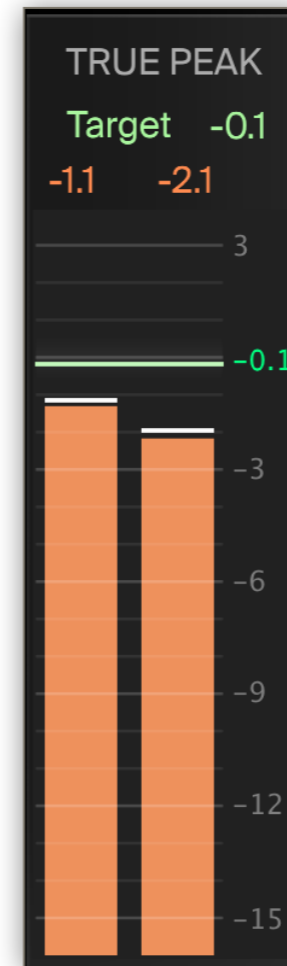
Many well respected Mastering engineers believe that a small amount of I.S.P. in a mix is not a problem for audio quality, although this is not a view shared by everyone.

When using reference files which have been encoded (MP3 etc) these may display ISP in the true-peak meter.
This does not mean that the original master contains ISP, but the encoding process will have created the ISP.

19

Target Levels

streamliner

Intro to Target Levels

Target Levels can be used to help you achieve optimum levels during the mastering process.

These are freely editable, and can be used as guidelines for any part of the track, but are typically used to define the maximum levels for the loudest sections.

Target Levels are available for Integrated Loudness, Short Term Loudness, Dynamic Range, and True Peak.
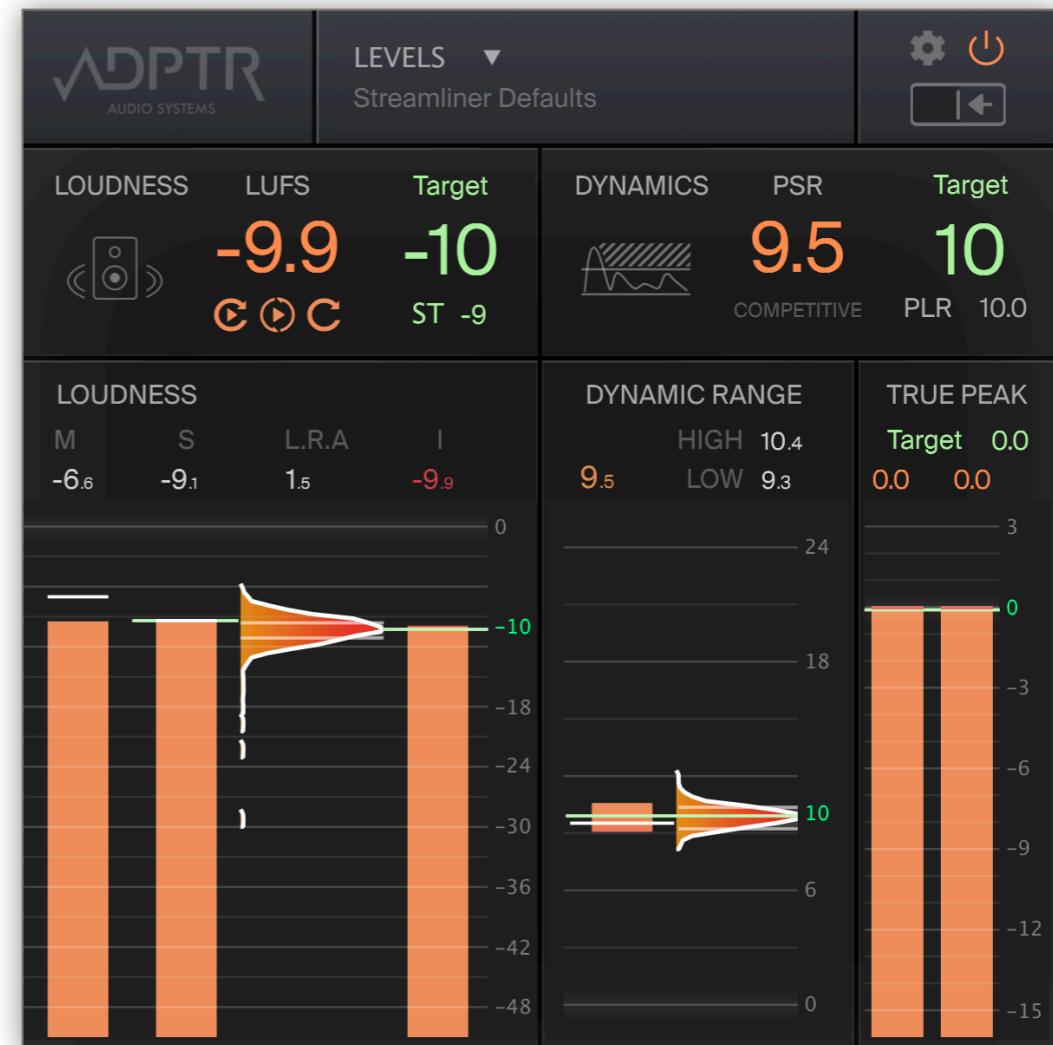
Target Levels are displayed in Green.
To edit the values, drag the number to the desired value.

When audio exceeds Target Levels, the levels above are displayed in RED.

This does not mean clipping has occurred, only that the Target levels have been exceeded.

Please note: The True Peak meter will always display values over 0.0dB as Red.

Using Loudness Match with Target Levels

If you set a Target Loudness Level, you can use the Loudness **Match** button to hear how the volume levels of your mix will change when it is normalised to the target value.

E.g. if your audio loudness level is -10 LUFS and your Target level is -14, when you activate the **Match** function, the volume will drop -4 LUFS to Match -10 LUFS.

Once match is activated, you can continue to edit the Loudness Target Value and Streamliner will adapt the volume to continue to match the **Target**.

Please Note : When using the Platform Codec Audition function, the Platform Target Normalisation value will override the manual target and be displayed in the Meter to enable you to see how this looks against your audio stream.
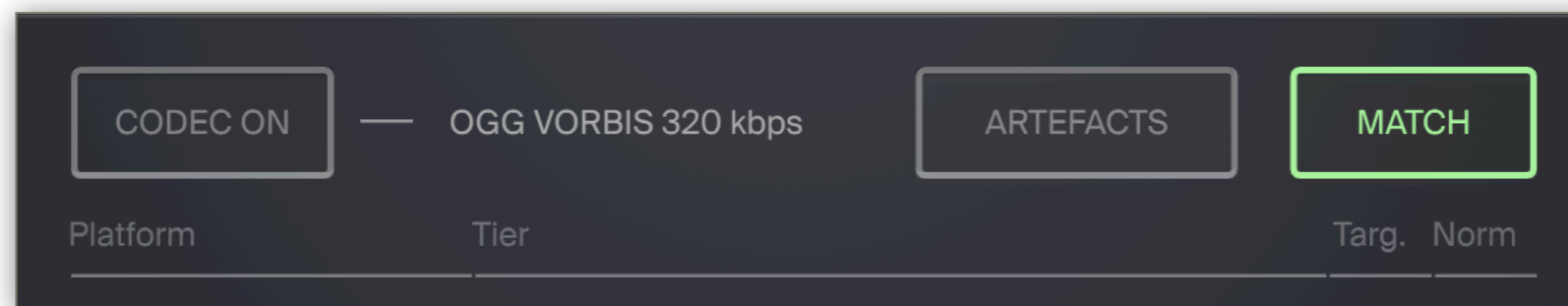
Levels Presets

Presets can be used to store your favourite levels for recall later. Access presets by clicking on the **LEVELS** menu.

Streamliner comes with a range of Levels Presets, drawn from acclaimed masters from a range of music styles and genres. These can be very helpful to understand how far the mastering engineers have pushed the levels relative to the composition and mix.

It's not a one size fits all solution, but it is interesting to compare and contrast the levels against your own master.

This will enable you to either use one of the supplied presets or if you prefer to make your own custom levels as a preset you can have this open as the default.

LEVELS
Streamliner Defaults

Save Levels...
Set Current Preset As Default
Acoustic ›
Cinematic & Trailer ›
Dance ›
Electronic ›
Hip Hop ›
Jarrad Hearman - Levels ›
Pop ›
R&B ›
Rock ›
Streamliner Defaults

To close the menu without making a selection click anywhere off the menu once.

To **Save your Levels preset**
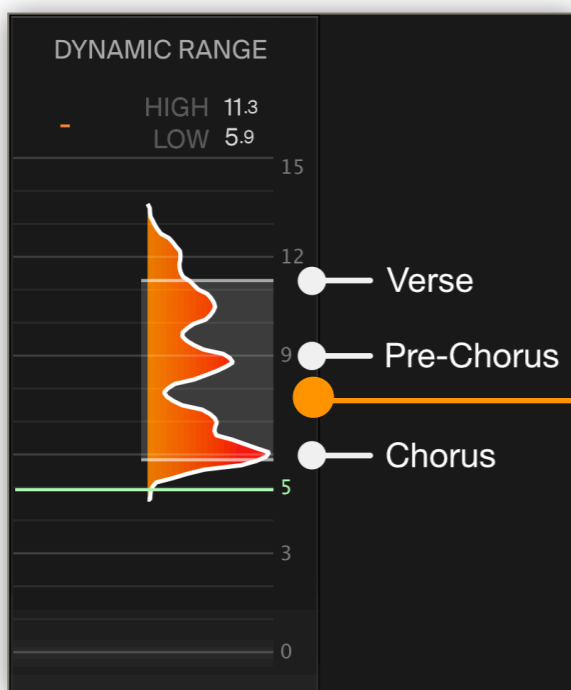click on the Levels Menu and select 'Save Levels'
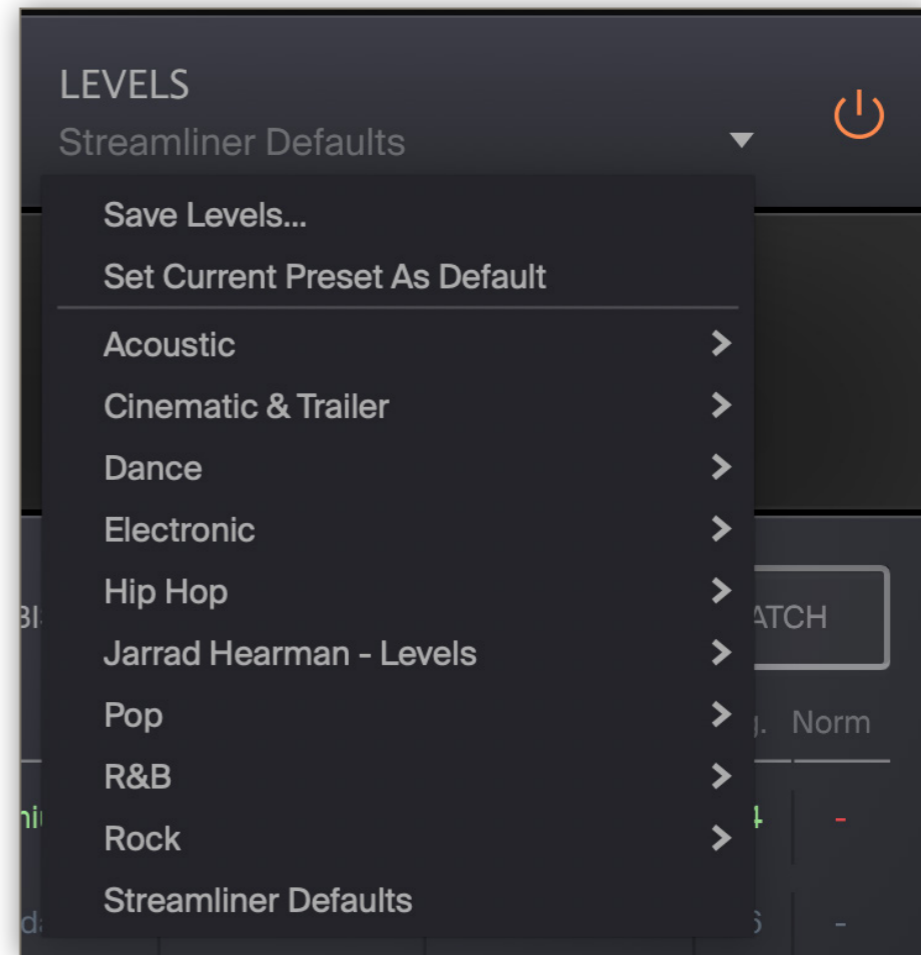
To **make the current preset the default** target levels when loading a new instance of Streamliner

click on the **Levels Menu**
and select **Save Current Preset As Default**

23

Making your own Levels Preset

One way to use Target Levels is to play a reference track and set the target levels manually to match what you see in the meters.

LOUDNESS	LUFS	Target	DYNAMICS	PSR	Target
	-9.9	-10		9.5	10
		ST -9	COMPETITIVE	PLR	10.0

DYNAMIC RANGE

HIGH 11.3
LOW 5.9

Verse

Pre-Chorus

Chorus

How to set the Dynamic Target

Since the Dynamic Range histogram typically shows more than one cluster of average levels, you can decide if you want to set the Dynamic Range Target to the Lowest average dynamic level, or set it to the middle of the High/Low Range.

If you are using MP3s for reference, there is a high change that the encoding process
will have produced I.S.P. which do not occur in the original full resolution WAV or AIFF master file.
It is always preferable to use a WAV or AIFF master, but when there is no option other than to use an MP3.
Please take this into consideration and consider the amount of I.S.P. present when defining the optimum True Peak level.

Location of Levels Presets

Mac: /Users/<UserName>/Library/Audio/Presets/Plugin Alliance/ADPTR StreamLiner/Levels

Win: C:\Users\<UserName>\App Data\Roaming\VST3 Presets\ Plugin Alliance\ADPTR StreamLiner/Levels

You can share you presets with other users by copying them from the folders and restarting the plugin.

New v1.1 Presets for Levels, Platform and Profiles

Focusing on Broadcast and Streaming Platforms / International TVC / AES R128 and more.

New Levels Presets

|	
Amazon Alexa Streaming	Netflix
Apple Music Dolby Atmos	Podcast -16 LUFS
ATSC A:85, CALM Act	Portugal Broadcast EBU R128
Australia OP-59	PRSS Audio Loudness
Austria ORF TVC	Scandinavia Broadcast
BBC iPlayer	Scandinavia TVC
BeNeLux Countries Broadcast	Sony ASWG-R001 Home
China GYT 282-2014	Sony ASWG-R001 Portable
Disney Plus	USA ATSC A85
EU R128	
EU TVC R128 S1	
Germany TVC	
HBO	
Italy TVC AGCOM 219:09:CSP	
Itlay AGCOM 219 09 CSP	
Japan ARIB TR-B32	

New Platform Profiles

EU R128
EU TVC
USA ATSC A/85
Netflix
Disney
HBO
BBC iPlayer
Germany TVC
Japan ARIB TR-B32
China GY/T 282
Australia OP-59

Spotify Quiet
Spotify Normal
Spotify Loud

New Platform Presets

Spotify All Volume Levels
TV Broadcast & Streaming
TVC Commericial and Advertising
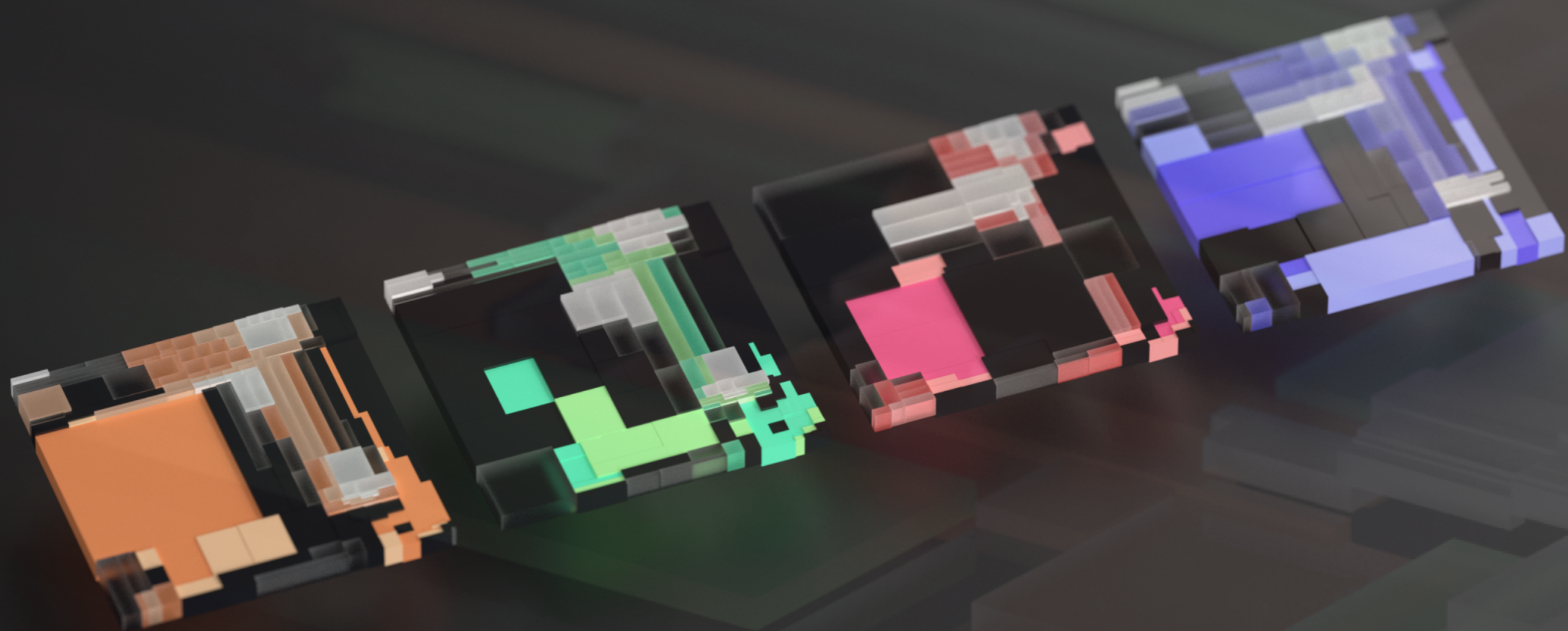
streamliner

Codec Preview

The codec section allows you to hear what your track will sound like when it is streaming by encoding the audio using the same Codec and Bitrate utilised by the selected platform and its corresponding Tiers.

Each platform (such as Spotify) uses a distinct Codec and Bitrate for each Tier.

These are configured for things such as maximum fidelity for listening, or maximum economy for data consumption.

CODEC ON — OGG VORBIS 320 kbps		ARTEFACTS		MATCH	
Platform	Tier			Targ.	Norm
SPOTIFY NORMAL	Premium	Free	Mobile	-14	-3.4
SPOTIFY LOUD	Premium	Free	Mobile	-11	-0.4
SPOTIFY QUIET	Premium	Free	Mobile	-19	-8.4
YOUTUBE	High	Medium	Low	-14	-3.4
APPLE MUSIC	Standard	Mobile		-16	-5.4
SOUNDCLOUD	GO	GO Mobile	FREE	N/A	N/A
BANDCAMP	Download	Streaming		N/A	N/A

Presets

Select a preset from the **PLATFORMS** menu.

Each preset is configured to present up to 7 platforms, with each platform offering up to three tiers per row (where applicable).

1 **Platforms** : These are the digital streaming platforms such as Spotify, Apple Music, Youtube Music etc.

2 **Tiers** : These are the levels of service offered by each platform such as Premium (high fidelity), Mobile (designed for mobile devices) and Free (economical)

3 **Targ.** : This is the target (Integrated) loudness level that the platform uses to even out the loudness levels when listening to tracks, especially when listening to a playlist.
Most Platforms have a single Target level which is not optional, or they provide the user with options to turn it off. Streamliner provides the default Target loudness level for each platform. To hear how loudness targets will affect your music, you will need to click the **Match** button (see below)

4 **Norm** : This is the amount of loudness normalisation that the platform will apply to your music when loudness match is activated. The value is displayed in Loudness Units.

5 **Match Button** : When active, Streamliner will apply the correct amount of loudness normalisation to match the target LUFS for the platform.

If a streaming platform does not use Loudness Normalisation, then Streamliner will display N/A in the Targ. And Norm columns. e.g. Soundcloud or Bandcamp.

27

Operation

Codec On
To hear the encoding process, click on a **Tier** name and toggle the **Codec On** button.

To select a new Platform/Tier, click on the **Tier** name.

CODEC ON — OGG VORBIS 320 kbps	ARTEFACTS		MATCH		
Platform	Tier			Targ.	Norm
SPOTIFY NORMAL	Premium	Free	Mobile	-14	-3.4
SPOTIFY LOUD	Premium	Free	Mobile	-11	-0.4
SPOTIFY QUIET	Premium	Free	Mobile	-19	-8.4
YOUTUBE	High	Medium	Low	-14	-3.4
APPLE MUSIC	Standard	Mobile		-16	-5.4

The Codec used for that Platform/Tier will be displayed next to the Codec On button.
It will momentarily flash Green to show that the codec has been initiated with the new settings and then turn grey to show that it is stable.

With some codecs, you may not initially hear much difference, but with critical listening and time you will begin to hear how certain qualities in the music stage are affected.

Streamliner is designed to listen closely to the qualitative differences between the original audio and the encoded audio. To appreciate and examine the differences takes more than a few seconds of listening time.
As such, it is not designed to jump quickly between different codec types without allowing yourself the time to immerse your ears into the details.

Some qualities to listen closely for are

- Transient smushing
- Stereo Image reduction
- High frequency content smearing and low frequency pulsing
- General distortion and clipping.

If the platform uses Loudness Normalisation, this will be automatically shown in the **Targ (Target)** column as well. If it doesn't (e.g. Soundcloud) then it will display N/A as the Target.

You can set your own target manually in the target section before applying loudness matching, but when a Platform is selected, the Platform Loudness Target will override the

Artefact Auditioning

Click the **ARTEFACTS** button to hear the difference between the original and encoded audio file.

Lower bitrates are more lossy, and generally produce more artefacts than higher bitrates.
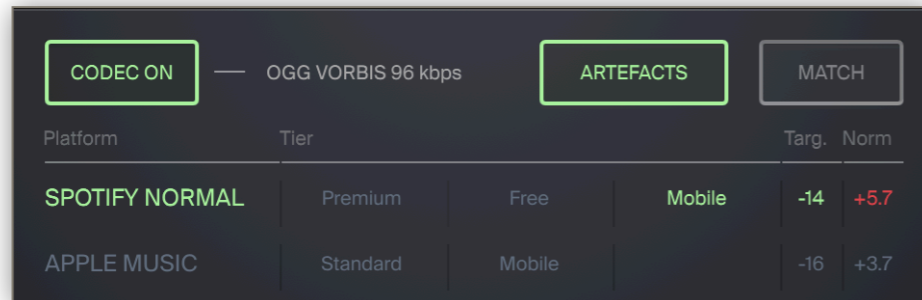
Artefacts is not available in LOW LATENCY MODE

If you try to click the **ARTEFACTS** button when the plugin is in Low Latency mode, you will see this warning message 'Switch off low latency mode to use artefact auditioning.

Click OK to close the window, then go to Settings and de-select Low Latency mode. Now the **ARTEFACTS** button will work as expected.
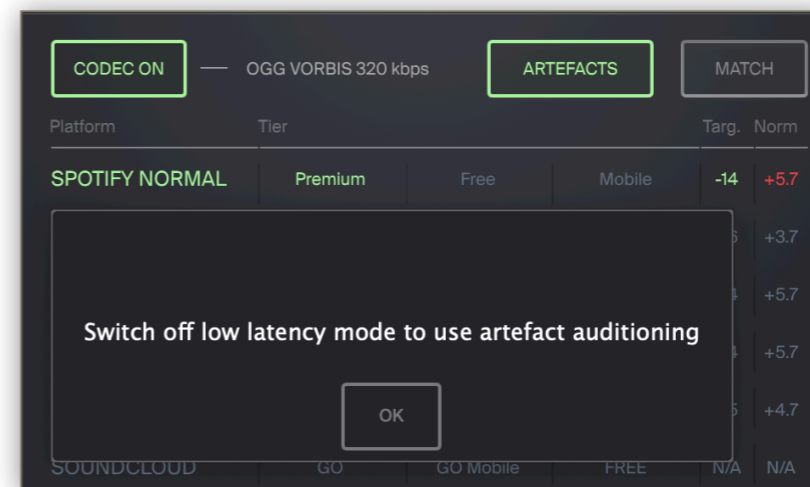
The Artefact produced by Lossy Codecs will sound louder than high quality codecs with high bitrates

Create a custom Platform Preset
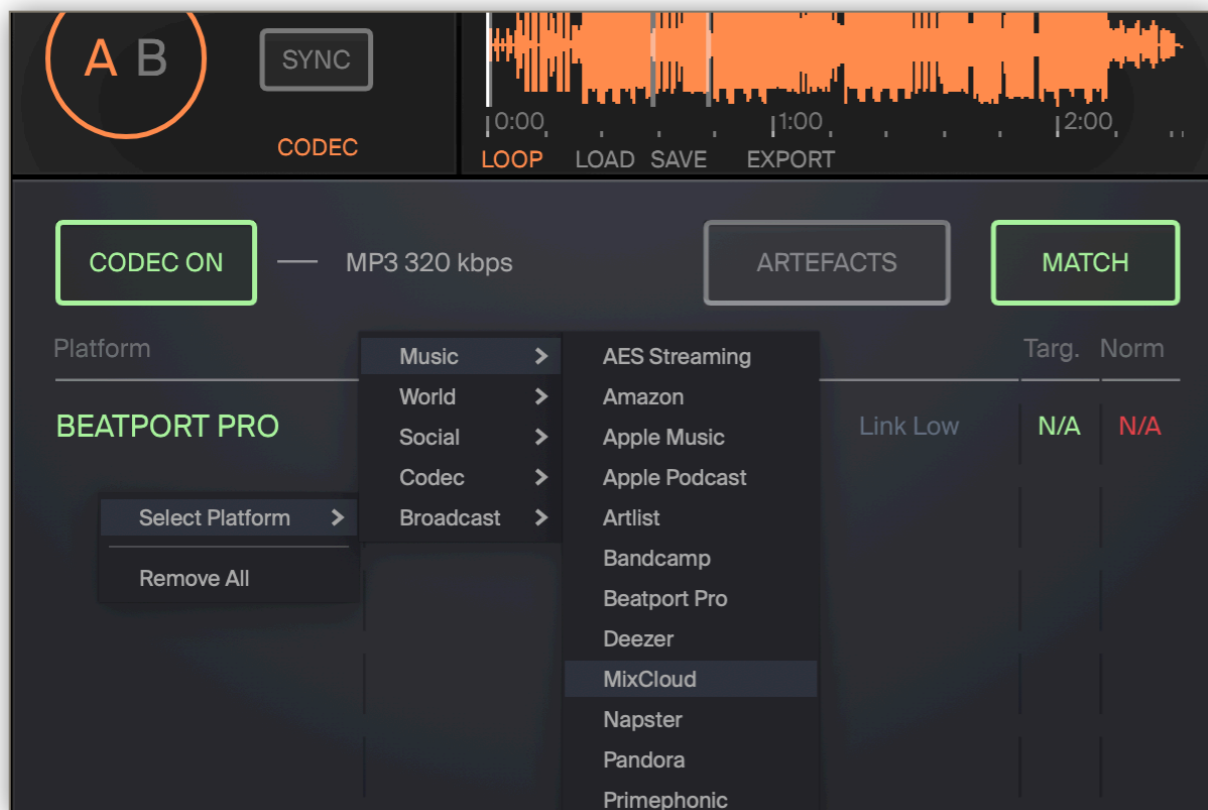
You can modify any preset with custom platforms to create any combination of up to 7 platforms or codec sets.

The tiers for each platform are automatically generated so there is no confusion with which codec is used for any given platform.

- Right-Click on a Platform name (or blank space) underneath the Platform Column, and select an option from the menu.

- the row will autofill with the relevant tiers.

- continue the same steps until you have selected all the platforms to complete your preset.

- to save the preset, click on the **PLATFORMS** menu icon and select 'Save Platforms...'

- to set this preset as the default preset on initialisation of the plugin, select 'Set Current Preset As Default' from the menu.

Location of Platform Presets

Mac: /Users/<UserName>/Library/Audio/Presets/Plugin Alliance/ADPTR StreamLiner/Platforms

Win: C:\Users\<UserName>\App Data\Roaming\VST3 Presets\ Plugin Alliance\ADPTR StreamLiner/Platforms
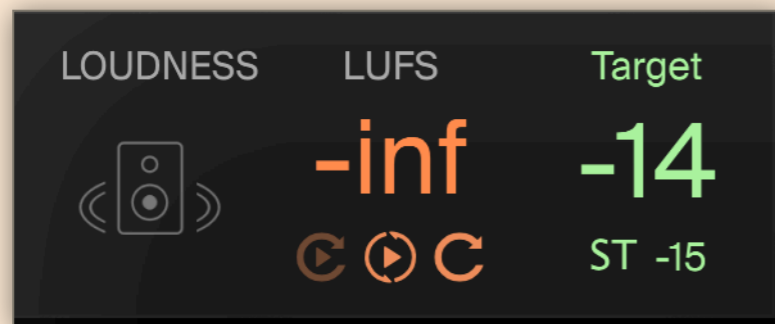
Loudness Match
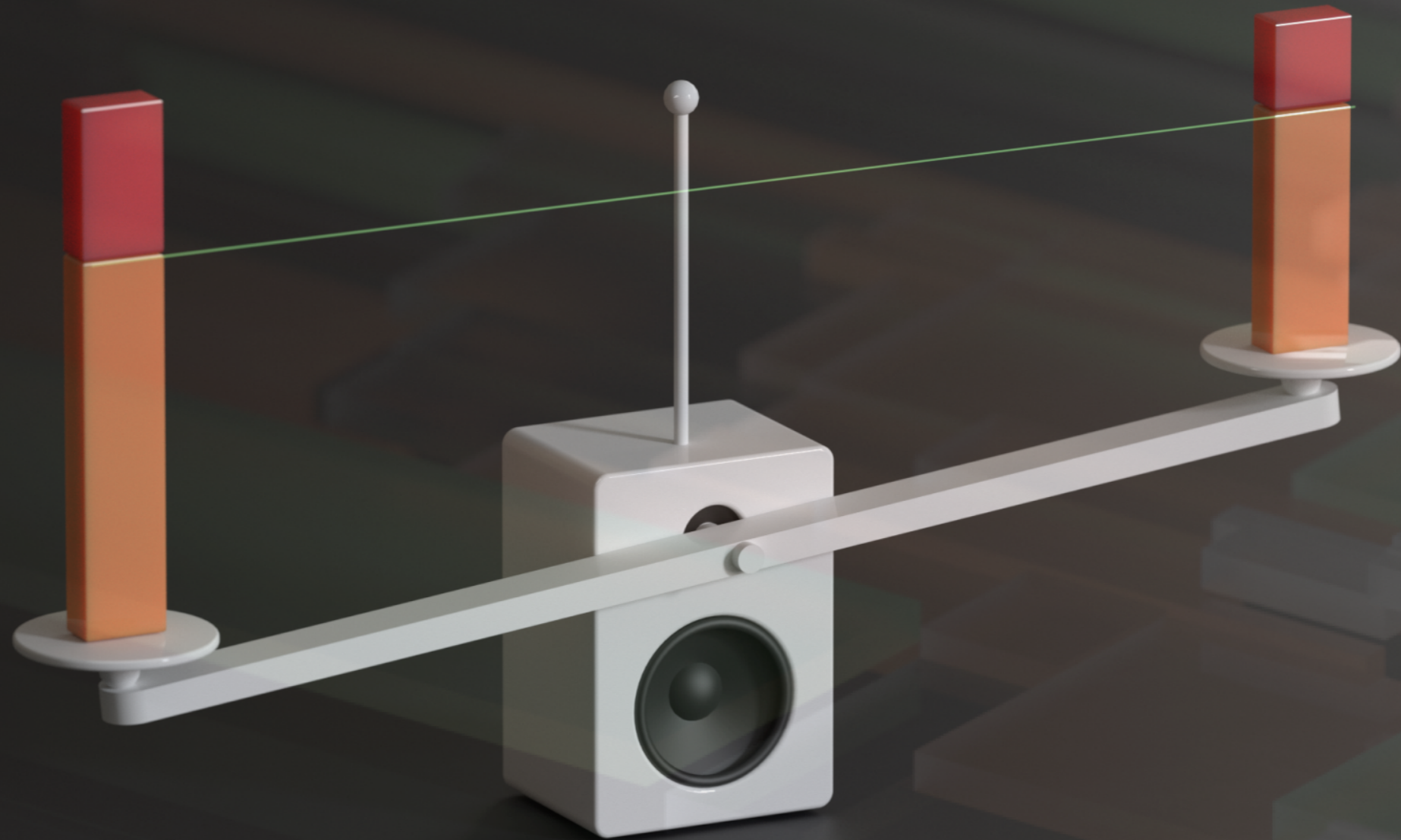
streamliner

Set the Target

You can use the Loudness Match function to match the level on your audio with the green Loudness Target value shown in the Loudness meter.

Match can be used in several ways.

Manual Target Match

Edit the Target value and click the Match button. It's as simple as that.

The volume level will be adjusted automatically to match the target level.

When you toggle Match off, then the audio will return to its original level.

The Match function will take a measurement of your Integrated loudness at the time **Match** is initiated and match it to the stated green Target Loudness.

This means that it is best to let your track play until the the Integrated Loudness level has settled down to a stable reading and is no longer getting any lower.

Platform Target Match

To hear how the loudness normalisation of a given platform will affect your audio, click the **Match** button. The Match function will take a measurement of your Integrated loudness at the time

Match is initiated and match it to the stated green Target Loudness of the selected platform.

As per manual **Match**, this means that it is best to let your track play until the the Integrated Loudness level has settled down to a stable reading and is no longer getting any lower.

Once the Match is initiated, you can freely move between Platforms and Tiers and the loudness will update the matching to the new Platform Target level.

If your track is showing a stable Integrated Loudness Level in the meter,
you can always click the Play/Pause button on the meter transport section to fix the loudness value.
This will allow you to stop and start the track, or move to a different position in the timeline
without affecting the current Integrated loudness level used for the matching process.

The Loudness value is displayed at the top right corner above the waveform.

15. Skrillex, Flowdan, Fred again.. - Rumble (Original Mix).mp3   -8.2 LUFS

0:00   1:00   2:00

LOOP   LOAD SAVE   EXPORT

When using the Match function with a reference track,
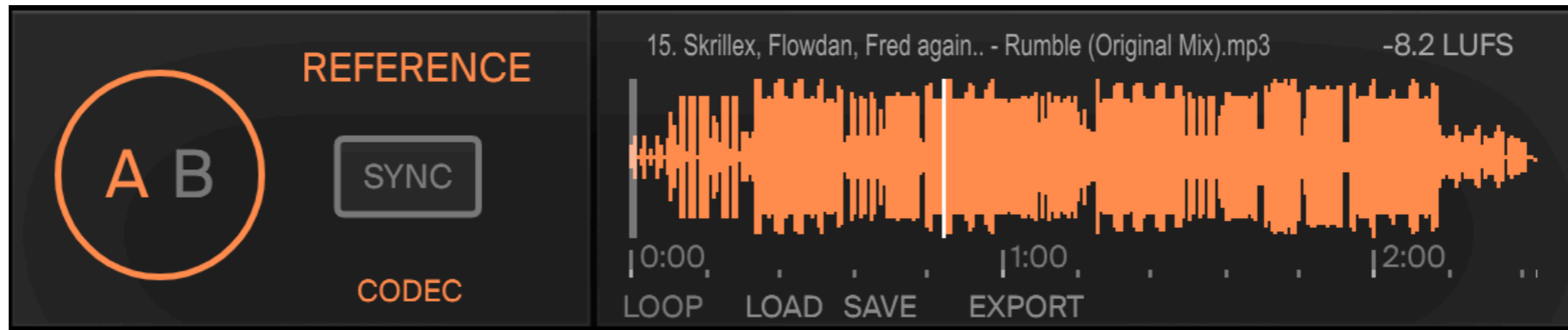the reference track Integrated Loudness level is fixed.
So there is no need to wait until you see a stable level in the loudness meter.
This is because the Integrated loudness level is pre-calculated when loading the reference

33
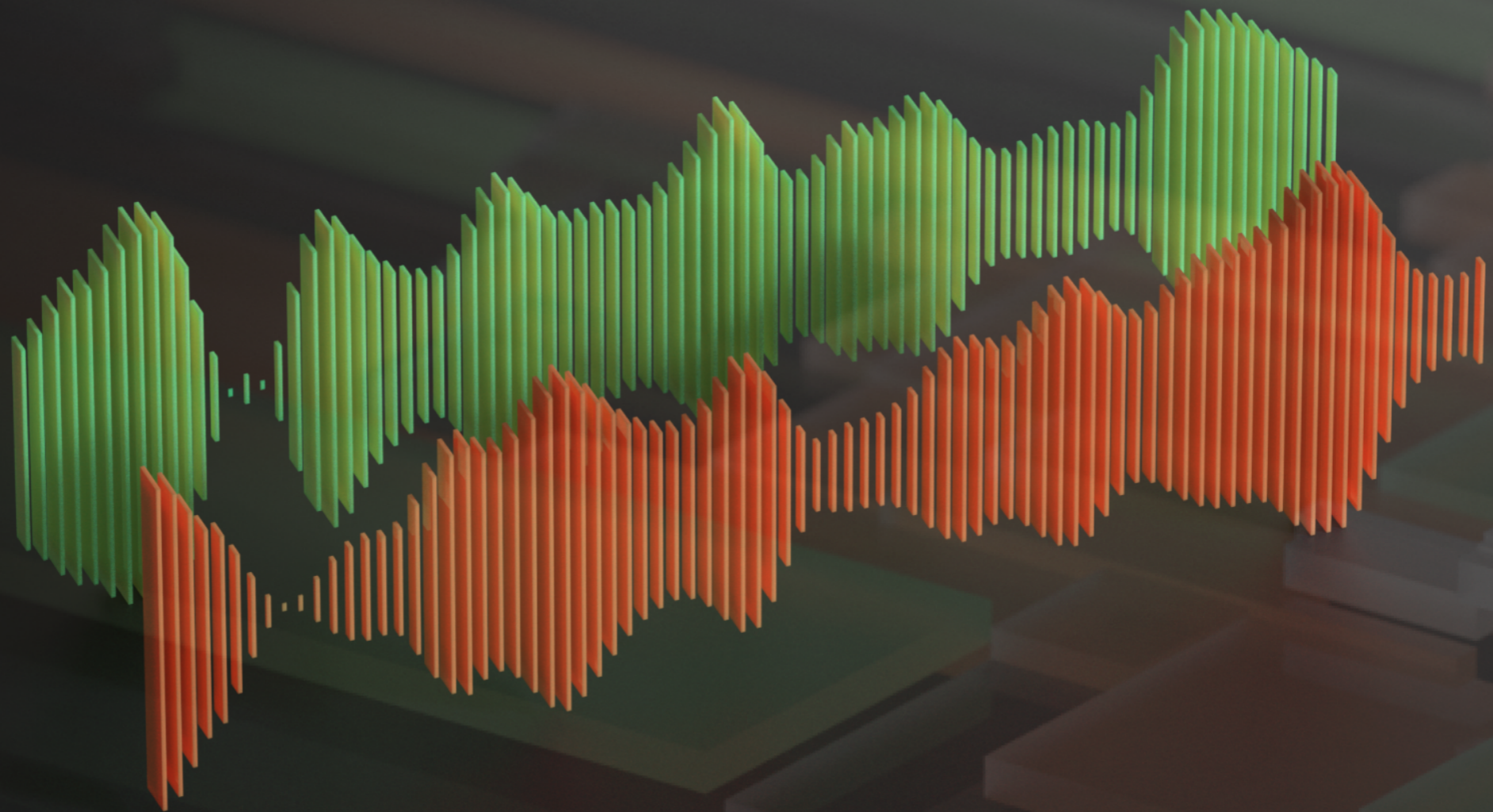
Reference Tracks

streamliner

Why use a reference track?

The Reference feature has several useful functions.

Get Reference Levels

We can load a reference track and analyse the Loudness, Dynamic and True peak levels using the meters.
We then set the target levels manually to match the meter readings and save the levels as a 'Levels Preset'.
Now we can compare these reference levels to the levels of our master to see how competitive they are.

Loudness

You can use the Loudness **MATCH** function to hear how your master and the reference track will sound in the playlist. Since both tracks will be subject to the same loudness normalisation levels, you can instantly hear if your Master will be competitively loud with other tracks.

Pre-Master

You can load the pre-master version of your track into the player, and click the SYNC button to keep it synchronised with the live mastering session.
Flipping between the A (live audio) and B (reference track) you can instantly hear how the track sounds with and without FX processing.
This saves you the need to bypass the entire FX chain.

Just as importantly, you can use the loudness **Match** function to level any loudness gains between the Pre-Master and Master versions of the audio to focus on the quality of the mastering process such as dynamics, EQ and spatial qualities. Just make sure that you set the desired LUFS target level in the Loudness meter.

Loudness Match Reference Track

When the levels are **Matched**, you will be able to make critical judgements regarding compression and limiting to find optimum levels.

How to Match Levels of Reference track and Live

Integrated Loudness

edit the target LUFS level in the Loudness Meter by dragging the Target Loudness level

Short Term Loudness

click the MATCH button

The reference track level will now match the target LUFS level.

You can edit the Loudness Target level manually while Match is On and it will update the matching level live.

36

Load and Save Reference Tracks

To load an audio file, click load and it opens a menu.

Now you can either select 'Load file' to find a file from the hard drive.

The window opens, navigate to the folder, select the track and click OPEN.

Alternately you can **drag and drop** an audio file onto the player.
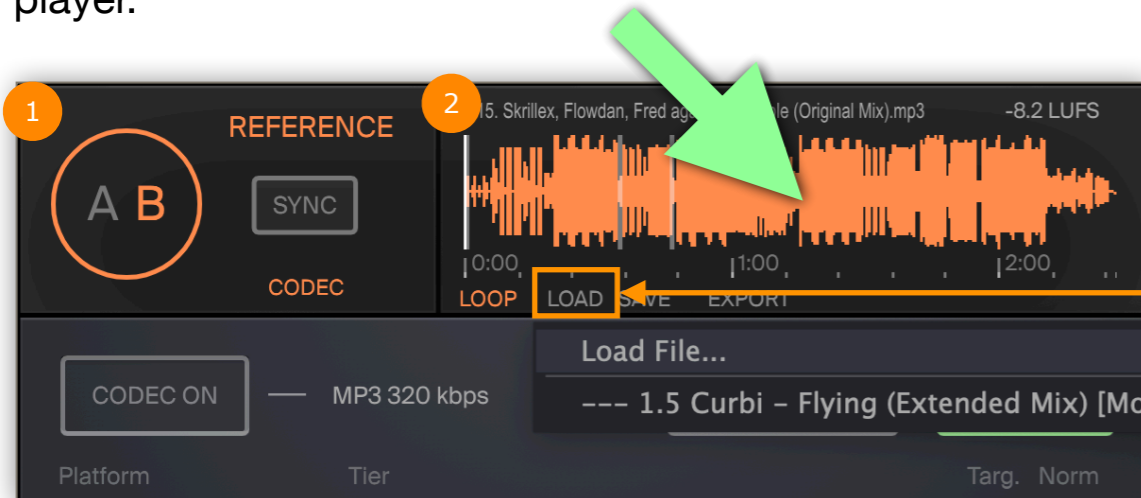
Playback

① Toggle the A-B Button to switch between the DAW audio and the Reference track.

② When you press play in the DAW
the track begins playback from the marker.

- The default mode for playback places a marker at the start of the track.

- To start playback from the new marker click anywhere to the right of that marker.

- To manually select a new playback position hold Option (MAC) or ALT (Windows) and click on the desired position on the waveform.

- You can jump back to the previous marker by clicking anywhere behind the new marker.

When you save a track, it also saves the Markers, so when you load the track again, the Markers will be displayed and ready.

If you have previously saved reference files, it will display a second list showing the track which have been saved with settings.
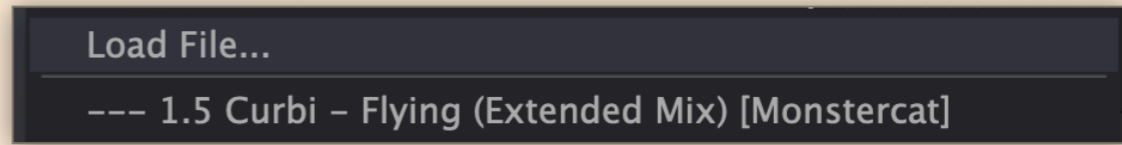
Markers

You can add more markers anywhere on the track by right-
click 'Insert Marker'

When you hover the mouse over the marker, the icon changes to a HAND and you can reposition the marker.

Loop

To loop a section toggle **LOOP**.
The section will be highlighted in Orange and now
the track will play from the Marker to the next Marker
and loop round again.
Clicking on another marker will loop that section.

Toggle LOOP again to turn looping off.

ZOOM

You can ZOOM in on the waveform using the scroll wheel, this will help you set Marker positions more accurately. Hover the mouse over the area you wish to zoom in on, and then scroll to zoom in. To scroll forward / backwards use the sideways scrolling on your mouse.

Further options are available using the Right Click menu.
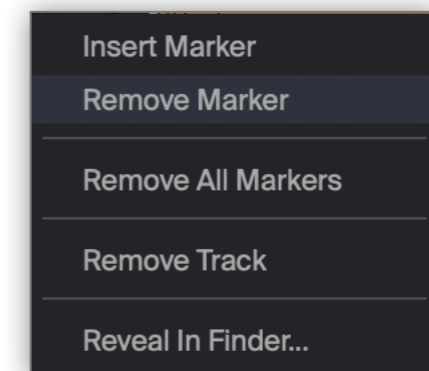
SYNC

Click the SYNC button to make playback sync to the DAW timeline.
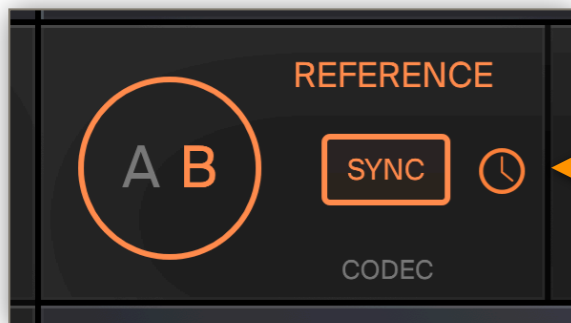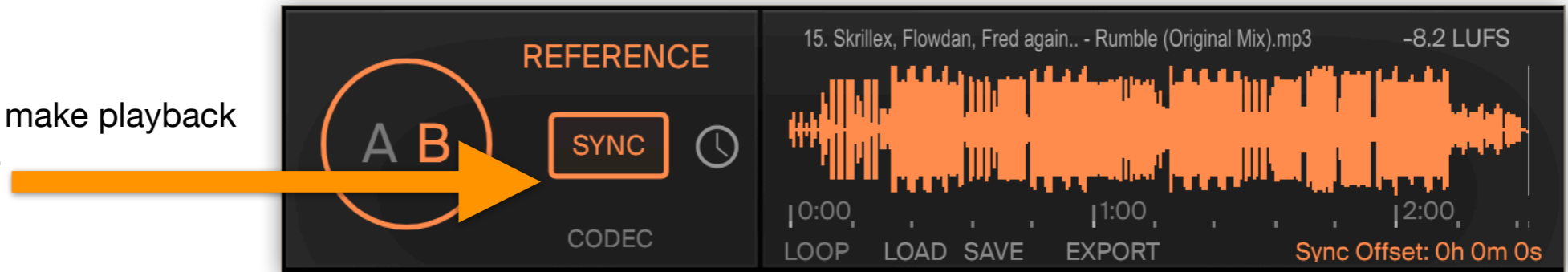
Start Offset

When using Sync mode, you can set a start offset position.
Toggle the **Clock icon** (DAW SYNC Position)
to set the start offset position to the current position on the timeline.

Improved Sync Position

Some DAWs (inc Logic / Wavelab) do not broadcast the song position when the DAW transport is stationary.
This can lead to problems setting the Sync Start offset accurately.
Streamliner now waits for the DAW transport to start, to get a valid song position.

If no valid song position is detected,

Streamliner will display a message asking you to
'**Start DAW to set sync position**'

This message will disappear as soon as the transport is started.
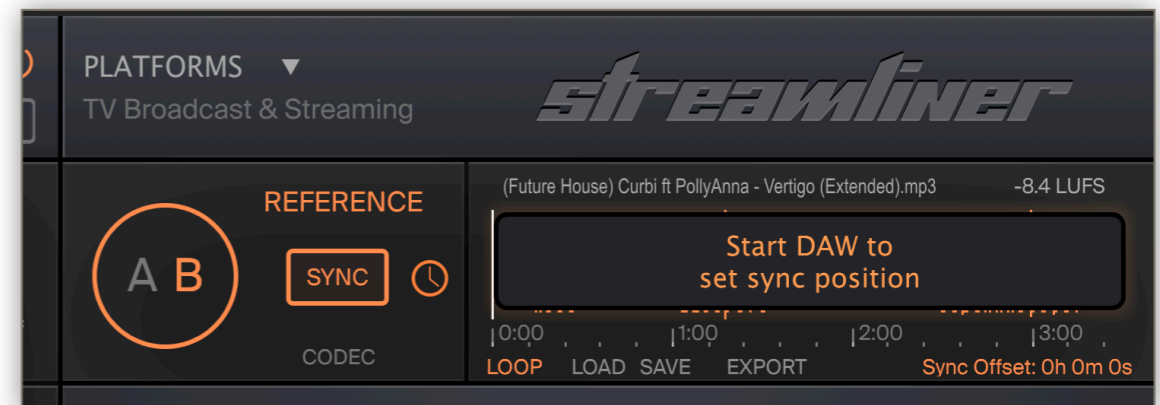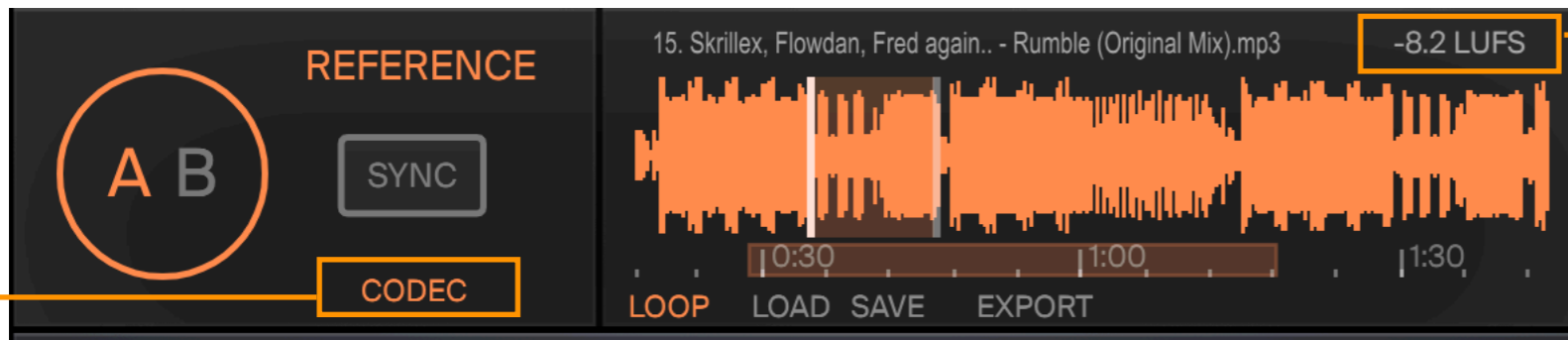
Audition Reference Track through Codec

If you want to hear the reference track through the Platform Codecs, click the Codec Button.
This will route the reference track to the codec section, win the same way that the A stream is.

This means you will still have to click the Codec ON button on the platform section to make the codec auditioning active.
You do not need to have the Codec ON when using the Track Export feature.

Compatible file types

PCM Up to 192k/32bit
MAC : WAV / AIFF / MP3 / FLAC / AAC / M4a
WIN : WAV / AIFF / MP3 / FLAC / M4a
Audio files are resampled to match the DAW session rate.

Integrated Loudness and Loudness Matching

When the track is loaded in the player you will see the file/track name displayed, and the Integrated LUFS level. This is important because it is the level which streaming platforms use to assess the amount of loudness normalisation that will be applied to the track when it is streamed.

Streamliner uses this level in the same way when you activate the Match (loudness match) button.

LIST OF STREAMING PLATFORMS

Streaming Music

1	AES Streaming
2	Amazon
3	Apple Music
4	Apple Podcast
5	Bandcamp
6	Beatport Pro
7	Deezer
8	Mixcloud
9	Napster
10	Pandora
11	Primephonic
12	Soundcloud
13	Spotify Quiet
14	Spotify Normal
15	Spotify Loud
16	Tidal
17	Youtube Music

TV Broadcast and Commercial TVC

1	EU R128
2	EU TVC
3	USA ATSC A/85
4	Netflix
5	Disney
6	HBO
7	BBC iPLayer
8	Germany TVC
9	Japan ARIB TR-B32
10	China GY/T 282
11	Australia OP-59

Social Medida

1	Facebook
2	Instagram
3	Twitch

World Streaming Music

1	Gaana
2	Hungama
3	Jio Saavan
4	Wynk

Codecs and Bitrates

|	
1	AAC - 320/256/224/192/160/128/96/64/32
2	MP3 - 320/256/224/192/160/128/96/64/32
3	Ogg Vorbis - 320/256/224/192/160/128/96/64
4	Opus - 320/256/224/192/160/128/96/64
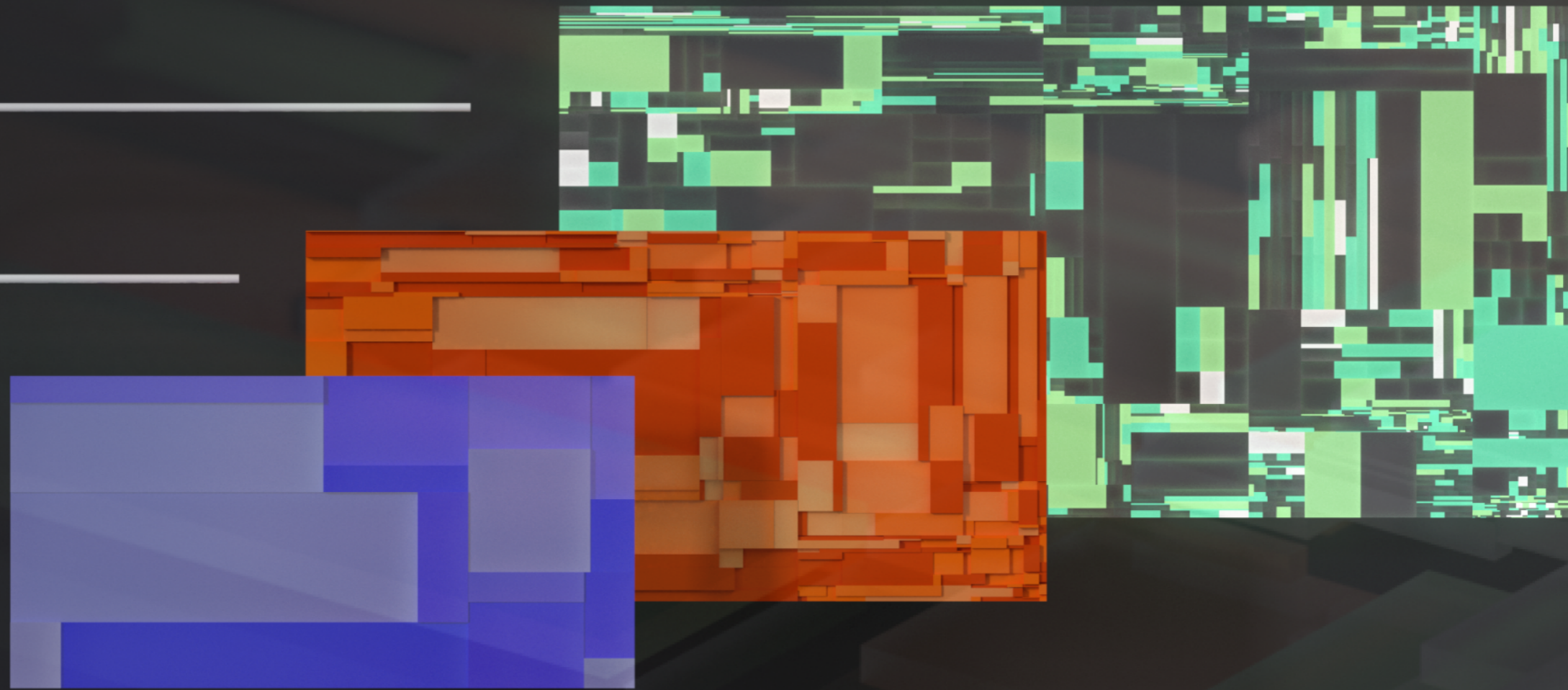
Export Files with Codec Compression

For total assurance, you want to hear how the track
will sound on different music devices such as mobile phones,
laptops and other music systems.
Importantly, you want to hear how it will sound when it is
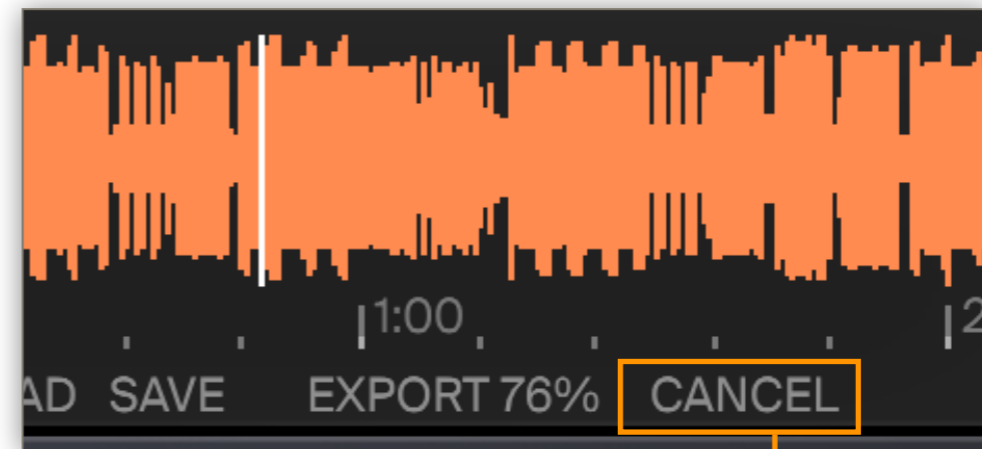streaming from the digital music service.

To help with this you can export a track with the codecs
and tiers for any platform.

Once you have this audio file, you can play it on any device or music
system and preview the quality. As a mastering engineer, you can also
provide this file to you client so they also preview it and know exactly how
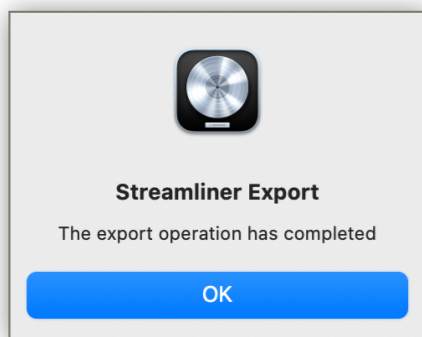their music will sound.

How to Export audio files with codecs
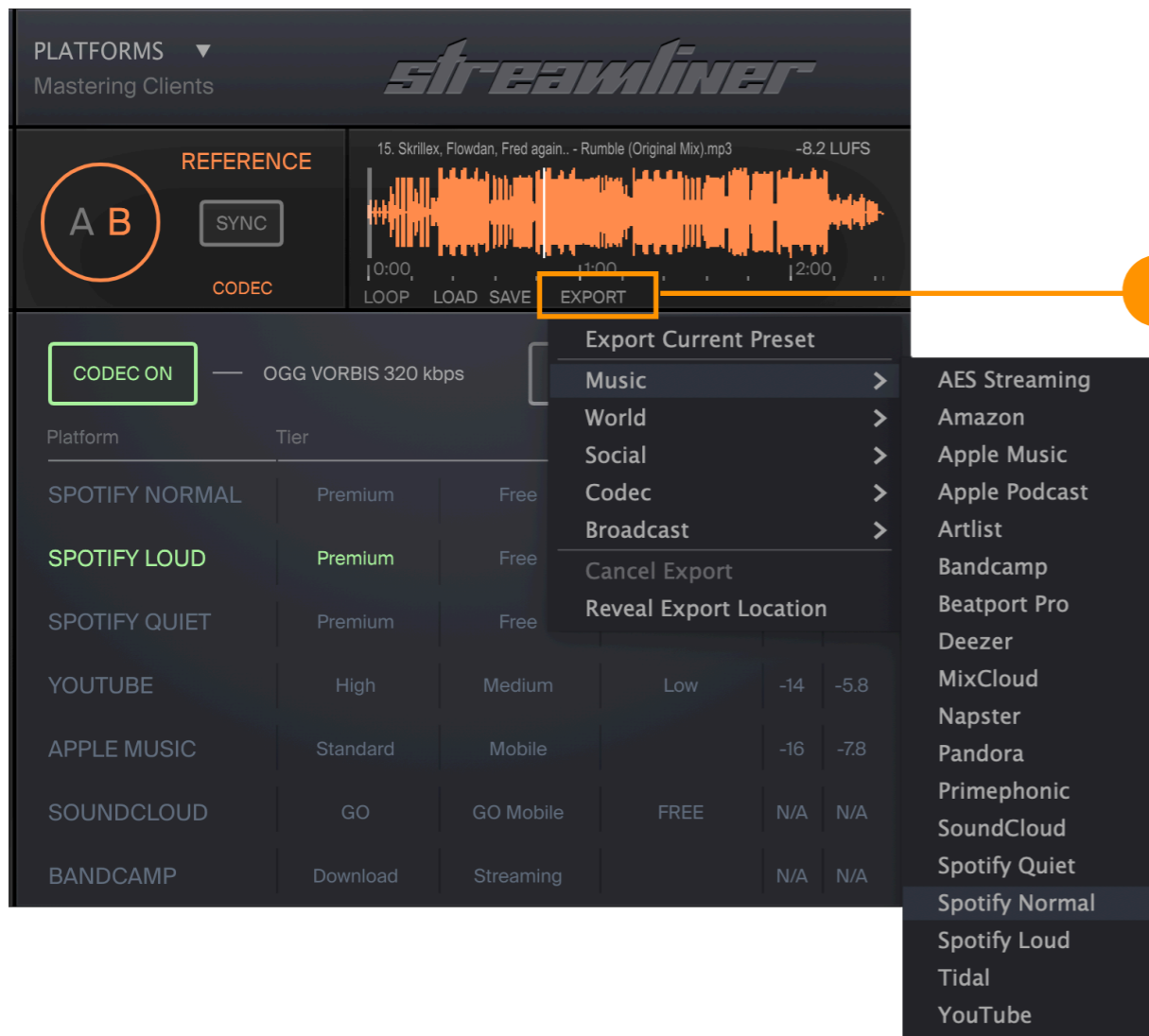
1. Click on the Export Button.
2. Select the Platform or Codec from the menu.
3. Select the destination folder.
4. The Export progress will be displayed with a % counter.

When it is complete a confirmation message will be displayed.

To cancel an export, click 'Cancel'

44

1-Click Batch Export

You can now batch export all codec profiles from the current Platform preset with a single click.

Select 'Export Current Preset' and Select the destination folder.

This will export the reference track through all the encoder / bitrates for each Platform with the associated Tiers (where applicable).

This means you can set up your own custom Platform preset with just the right selection of formats, and then export the mix with a single click.

Audio File Export and Naming

You can export a single Platform preset by selecting it from the menu.

E.g. Selecting 'Spotify Normal' will export 3 audio files, one each for Premium, Free and Mobile.

The audio file is automatically renamed with the additional information of the platform and tier.

E.g. Nirvana Smells Like Teen Spirit_Spotify_Premium.ogg Nirvana Smells Like Teen Spirit_Spotify_Free.ogg Nirvana Smells Like Teen Spirit_Spotify_Mobile.ogg

How to listen back to Encoded Audio Files

VLC player is a free, cross platform music player which offer playback of all music file types including WAV, AIFF, MP3, OGG Vorbis, Opus and FLAC.
We highly recommend it you and your clients for listening to encoded music files.

List of players for Codec Files

VLC Media Player	https://www.videolan.org/vlc/
Winamp	http://www.winamp.com
AIMP	http://www.aimp.ru
Zoom Player	http://www.inmatrix.com/files/zoomplayer_download.shtml
Foobar2000	http://www.foobar2000.org
Windows Media Player	https://mpc-hc.org/downloads/

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ADPTR

AUDIO SYSTEMS