

P P R O D

LeMaster

User Manual — Version 1.01



Table of Contents

1. Welcome	3
2. Installation and activation	4
2.1 System requirements	4
2.2 Installation	4
2.3 Activation and Pprod account	4
3. Quick start in 5 minutes	5
4. Interface overview	6
5. The top bar	8
6. The processing modules	10
6.1 SPECTRAL — spectral unmasking	10
6.2 COMP — Glue & Detail	10
6.3 ANALOG — Color	11
6.4 STEREO — Width & LM	11
6.5 EQ — Bass & Air	11
6.6 CLIP — soft clipper	12
6.7 LIMITER — mastering limiter	12
7. Monitoring and metering	13
8. Automatic features	15
9. A/B comparison and default settings	17
10. Signal chain and latency	18
11. Technical specifications	19
12. Support and legal	20

1 Welcome

Thank you for choosing **LeMaster**, the all-in-one mastering solution by Pprod. A loud, clean, release-ready master in minutes, without sacrificing your sound. LeMaster packs a complete professional mastering chain into a single plugin: spectral cleanup, multiband compression, analog color, stereo imaging, EQ, soft clipping and true peak limiting, all driven by algorithms calibrated on measurements of real analog hardware and on the analysis of hundreds of commercial masters.

LeMaster was built around one simple idea: every section is controlled by **one or two main knobs**, while the complexity (crossovers, attack and release times, thresholds, oversampling...) is handled automatically in the background. You stay focused on what you hear, not on what you configure.

LeMaster works in **two ways**. In **AUTO mode**, one move is enough: the AUTO button analyses your track and sets the entire chain, input level included, to reach a commercial-grade result, or the signature of a reference file of your choice. In **manual mode**, you shape the master yourself, section by section, with simple musical controls. Both approaches combine freely: run an AUTO as a starting point, then fine-tune by hand.

Highlights

- **Automatic mastering** — the AUTO button listens to your track and does two things: it brings it **up to commercial master standards** (frequency response, loudness, dynamics, stereo image), then our **exclusive algorithm** maximises loudness while minimising artifacts and anything that could degrade your sound. You can also load your own reference file.
- **Spectral unmasking** — the SPECTRAL section declutters your mix in real time, with a zero-latency mode and a high quality FFT mode.
- **Analog modelling** — opto-inspired multiband compressor, germanium diode saturation and filters calibrated on measurements of real analog hardware, taken up to 192 kHz.
- **Reference monitoring** — instantly check how your master translates on a smartphone, a laptop, a car system or a home cinema, without leaving your studio monitors.
- **Broadcast metering** — short-term and integrated LUFS (ITU-R BS.1770-4), true peak, dynamics (PSR), phase correlation, goniometer and analyser through the LeMeters window.
- **Honest comparison** — the Match button automatically levels the processed signal against the original, for A/B tests free from the "louder equals better" bias.
- **Near-zero latency, light on CPU** — only 2.2 ms of latency: keep LeMaster active from the first beat to the final bounce, compose, record and mix with your master bus running. And despite everything it packs, it stays remarkably light on your machine.

About this manual. This document covers LeMaster version 1.01. Visit www.pprod.store for the latest version of the manual and the plugin.

2 Installation and activation

2.1 System requirements

Item	Details
macOS	macOS 11.0 (Big Sur) or later, Intel and Apple Silicon (native)
Windows	Windows 10 or later, 64-bit
Formats	AU, VST3, AAX (Pro Tools), CLAP
Type	Stereo effect (master bus), no MIDI input or output
Sample rates	44.1 to 192 kHz (every processor adapts automatically)
Internet connection	Required for initial activation and periodic license checks

2.2 Installation

Run the installer downloaded from your Pprod account and follow the steps. The plugin formats are installed in your system's standard locations; your DAW will detect them on its next plugin scan.

2.3 Activation and Pprod account

On first launch, LeMaster shows a login page. Enter the email address and password of your Pprod account: the plugin verifies your license and remembers your session, so you will not have to log in every time you open it.

- **Demo mode** — if your account has a trial period, the number of days remaining is displayed in the plugin.
- **Two machines** — your license can be active on two machines at the same time. To change your activations, write to **contact@pprod.store**.
- **Update check** — LeMaster automatically checks whether an update is available and lets you know in the interface.

Login messages. "Invalid credentials": check your email and password. "No subscription": your account has no active LeMaster license. "Can't connect": check your internet access or your firewall.

3 Quick start in 5 minutes

Insert LeMaster **last on your master bus** (before any export or dithering stage), then pick your way of working.

AUTO mode — a master in one button

- **1. Press the red **AUTO** button** and play **the loudest part of your track** (the chorus, the drop). This matters: the analysis calibrates on whatever you let it hear. LeMaster captures 10 seconds, analyses the track, then sets every section, **input level included**, to reach the commercial target zone, or the signature of your reference file if you loaded one. No need to run Auto Input first: AUTO mode takes care of it.
- **2. Fine-tune by ear if needed.** Every control remains available after the analysis.

Manual mode — you are in charge

- **1. Set your input level.** Click **Auto Input**: the plugin listens to your track for 5 seconds and sets the input gain to the ideal working level. You can also adjust the **Input** knob manually.
- **2. Shape it section by section.** Each module is driven by its main control: *Amount* (Spectral), *Glue* and *Detail* (Comp), *Color* (Analog), *Width* (Stereo), *Bass* and *Air* (EQ), *Gain* (Clip and Limiter).

In both cases

- **Compare honestly.** Enable **Match**, then toggle **Bypass**: perceived levels are matched between the original and the master, so you judge quality, not volume.
- **Compare two approaches.** The **A/B** memories in the top bar hold two complete settings: switch instantly between them to settle on one version of your master. See chapter 9.
- **Check every system.** Open the **Monitor** menu at the bottom left and listen to your master simulated on a smartphone, a laptop, a car system or a home cinema, as well as in mono.
- **Watch the meters.** The bottom bar should ideally read **GOOD** for loudness, **OK** for stereo, and a negative true peak. If needed, enable **TP** on the limiter for a certified true peak ceiling.

Tip. Every module is enabled by default but neutral. In mastering, the sum of small touches beats one spectacular move.

4 Interface overview

The LeMaster interface is laid out vertically, following the signal flow: the top bar handles input and global functions, the central rows are the processing modules, and the bottom bar gathers monitoring and metering.



Area	Contents
Top bar	Input gain and filters, Auto Input, input meter, undo/redo, A/B memories, Bypass, Match, menu, AUTO button
SPECTRAL	Spectral unmasking — Amount, real-time display, Low Latency / High Quality modes
COMP	Multiband compression (Glue) and upward compression (Detail), L/M/H gain reduction meters, Comp Out
ANALOG	Germanium analog saturation — Color
STEREO	Multiband stereo width — Width, LM button (mono lows)
EQ	Bass & Air equaliser (± 9 dB)
CLIP	Oversampled soft clipper — Gain
LIMITER	Mastering limiter — Gain, CL button (Clean mode), TP button (true peak)
Bottom bar	Monitor (reference monitoring), LeMeters, LUFS S, LUFS I, PEAK, DYNAMICS, STEREO

Every module has its own **ON** switch (the green LED at the left of the section) so you can enable or disable it individually. The interface is resizable from the handle at the bottom right.

5 The top bar

Control	Range / values	Function
Input	−12 to +12 dB (default 0)	Input gain. It stays active even in Bypass, so you always compare at the same working level.
▼ (arrow under Input)	—	Opens the input filters , Low Cut / High Cut (see below).
Auto Input	—	Listens to your track for 5 seconds and automatically sets the input gain to the ideal working level for the processing chain.
Input meter	—	Shows peak and RMS of the incoming signal, along with the peak value in dB.
↶ (undo)	—	Undoes and redoes your latest changes, independently of your DAW's undo.
A • B	—	Two complete setting memories. Click to switch instantly between them. See chapter 9.
A → B	—	Copies the active memory into the other one, so you can start from a common base.
Bypass	on / off	Global bypass of the processing (input gain stays active).
Match	on / off	Automatic loudness matching between input and output, for fair comparisons. See chapter 8.
≡ (menu)	—	Additional functions: save the current settings as the default state (<i>Save current settings as default</i>), options, version information, and the live latency readout .
AUTO	—	Automatic mastering: captures 10 s of your track, then sets the whole chain. See chapter 8.

Latency readout. LeMaster displays its current latency in milliseconds, live. The value updates as you enable or disable options such as the Spectral High Quality mode or the limiter Clean mode, so you always know exactly what your DAW is compensating for.

Low Cut / High Cut input filters

Clicking the **arrow below the Input knob** opens the input filters: a pair of second-order low cut and high cut filters (12 dB/octave), calibrated on measurements of real analog hardware. They clean the extremes of the spectrum before any processing:

Filter	Positions	Default
Low Cut	OFF · 12 · 18 · 24 · 30 · 36 · 43 · 54 Hz	18 Hz
High Cut	7.5k · 9k · 11.1k · 12.5k · 18k · 28k Hz · OFF	28 kHz

Tip. The low cut removes inaudible sub content that eats into your limiter's headroom for nothing; the high cut prevents ultrasonic material from upsetting the saturation stages, without touching the audible band.

6 The processing modules

The modules are presented here in the exact order of the signal flow. Each one has its own ON switch and neutral default values: at 0, the module is transparent.

SPECTRAL Spectral unmasking

Clarity and space, without touching the balance of your mix. The SPECTRAL section analyses the spectrum continuously and applies dynamic per-band gain corrections to declutter the mix: it tames the areas that mask the others and restores clarity without static EQ. The processing decision is shared between the left and right channels to preserve the stereo image. The central display shows the correction curve being applied, in real time.

Control	Range / default	Function
Amount	0–100% (default 0)	Overall amount of unmasking. The main control of the section.
Low Latency / High Quality	default: Low Latency	Two engines to choose from. Low Latency : zero added latency, ideal while producing. High Quality : overlap-add FFT engine, free of resynthesis artifacts, adding 1,024 samples of latency (~21 ms at 48 kHz), compensated by your DAW. Recommended for the final export.
ON	default: enabled	Section switch.

Tip. On an already balanced mix, a moderate Amount is usually enough. As you push it further, check on headphones that the breathing of the processing stays inaudible.

COMP Glue & Detail compression

The glue of the master: cohesion on one side, life and detail on the other. The COMP section combines two complementary compressors. **Glue** is a three-band multiband compressor (lows / mids / highs, crossovers at 120 Hz and 6 kHz) with opto-style RMS detection, inspired by classic tube mastering compressors: it welds the mix together and rounds off transients, with automatic gain compensation. **Detail** is an upward compressor: instead of squashing peaks, it lifts the quieter parts of your track, verses, note tails, reverb tails and ambience, for a master that stays dense from start to finish, without ever pumping between transients.

Control	Range / default	Function
Glue	0–100% (default 0)	Amount of multiband "glue" compression.
L / M / H meters	6 dB scale	Real-time gain reduction of each of the three bands (Low / Mid / High).
Detail	0–100% (default 0)	Amount of upward compression (lifting the quieter parts).
Comp Out	–6 to +6 dB (default 0)	Output gain of the section, to rebalance the level after compression.

Tip. Keep an eye on the L/M/H meters: light, steady gain reduction gives the most musical glue. Then add Detail in small steps: it is often what gives professional masters their sense of closeness.

ANALOG Analog color

Studio warmth in a single knob. The ANALOG section applies a germanium diode saturation modelled on a real circuit, generating warm even harmonics and a subtle console-like density. A gentle filter rounds off the top end as the color increases.

Control	Range / default	Function
Color	0–100% (default 10)	Amount of harmonic saturation.
ON	default: enabled	Section switch. ×4 anti-aliasing oversampling is available in the options.

STEREO Stereo image

A wide master that stays solid in the centre. The STEREO section adjusts the width of the image through multiband Mid/Side processing, with no latency and no phase artifacts. The **LM** button (Low Mono) forces everything below 120 Hz to mono: centred, mono-compatible lows, an absolute requirement for vinyl cutting and club playback.

Control	Range / default	Function
Width	0–100% (default 50)	Stereo width. 50% = neutral , 0% = mono, 100% = double width.
LM	default: enabled	Sums everything below 120 Hz to mono.
L◯◯R indicator	—	Visual feedback of the current correlation and width.

Careful. On very wide settings, watch the STEREO meter in the bottom bar: if it reads PHASE, the image is too wide and your master will lose energy in mono.

EQ Bass & Air equaliser

Lows that carry, highs that shine. Two fully custom curves, designed for mastering. **Bass** follows the "low end trick" principle: a boost in the low end paired with a slight dip in the low mids, for bigger lows with no thickness or mud. **Air** is a tilt curve toward the very top end, processed in **parallel compression**: brightness is added gently and stays silky even at pronounced settings, with no harshness and no aggressive sibilance.

Control	Range / default	Function
Bass	–9 to +9 dB (default 0)	"Low end trick": low end boost plus a subtle low-mid dip.
Air	–9 to +9 dB (default 0)	High-end "air" tilt with built-in parallel compression.

CLIP Soft clipper

Until now, you needed a whole DAW to get it. The CLIP module faithfully recreates the famous soft clipper everyone loves, and takes it further: oversampled $\times 4$, it removes the aliasing of the original. It gently clips the fastest transients before the limiter: more perceived level, zero pumping, all the punch. Safety ceiling at -0.1 dBFS.

Control	Range / default	Function
Gain	-12 to $+12$ dB (default 0)	Drive into the clipper: the harder you push, the more the peaks are shaved.
Meter	—	Amount of clipping applied.

LIMITER Mastering limiter

The last line of defence, and the most transparent one. As the final stage of the chain, the LeMaster limiter uses a third-generation algorithm combining an adaptive level rider with a per-peak correction computed to minimise the difference between input and output: transparency stays maximal, even at competitive release levels. The processing is internally multiband and its look-ahead is compensated by your DAW.

Control	Range / default	Function
Gain	-12 to $+12$ dB (default 0)	Input gain of the limiter: this sets your final loudness.
CL (Clean)	on / off	Clean mode. It changes the way the limiter holds peaks and drastically reduces audible distortion, so you can push higher before anything is heard. It adds 2 ms of latency, compensated by your DAW. Recommended in most cases.
TP	default: off	On: guaranteed ceiling at -1 dBTP, inter-sample peaks included, the safe setting for streaming and encoding (MP3/AAC). Off: sample-peak ceiling at -0.3 dBFS, slightly louder.
Meter	—	Limiter gain reduction.

Tip. If your distributor requires a strict true peak ceiling, enable TP. In every case, let the clipper absorb transients upstream: the Clip + Limiter pair is more transparent than the limiter alone.

7 Monitoring and metering

7.1 The Monitor menu — reference monitoring

The **Monitor** dropdown at the bottom left lets you check how your master translates on different playback systems, by convolving impulse responses measured on real devices. This simulation only affects what you hear: it is never printed into your export.

Mode	Description
None	Normal listening (default).
Mono	Mono sum (L+R)/2, for mono compatibility checks.
Sides	Side component only (L–R), to inspect the stereo content.
Laptop	Laptop speakers (response measured on a real device).
Smartphone	Phone speaker, with its natural low cut.
Car	Car audio system.
Home Cinema	Home cinema speakers.

Tip. A master that keeps its balance in Smartphone mode (where the lows disappear) and in Mono is a master that will translate everywhere.

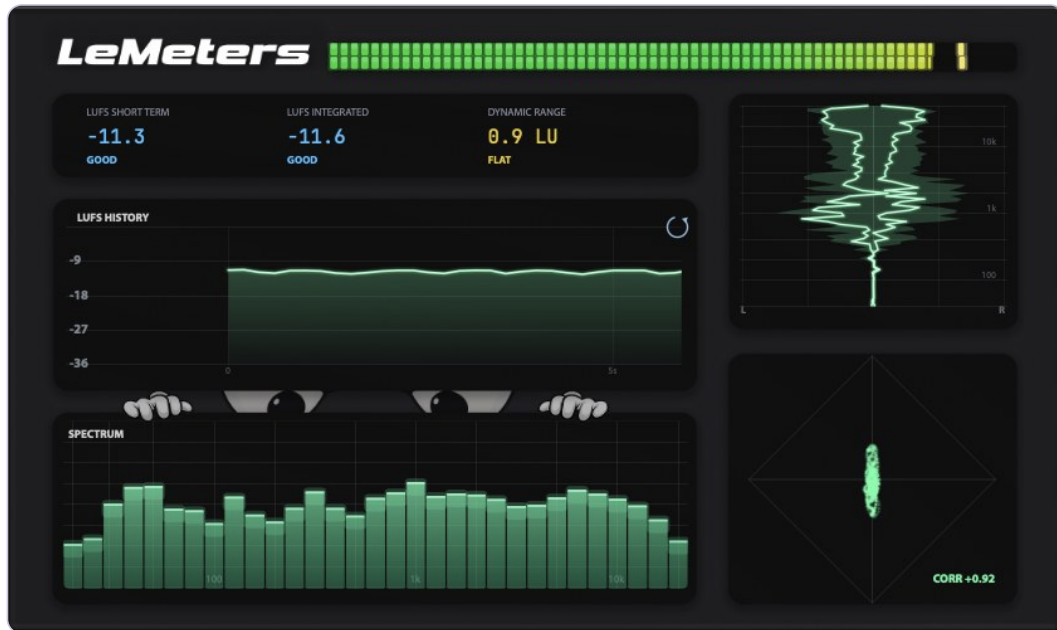
7.2 The meter bar

The bottom bar permanently displays the essential indicators, each with a colour-coded verdict: blue means fine, amber means watch out, red means there is a problem.

Meter	Definition	Verdicts
LUFS S	Short-term loudness (3 s window, ITU-R BS.1770-4)	VERY LOUD > –6 · LOUD > –8 · GOOD > –16 · QUIET below · SILENT if no signal
LUFS I	Integrated loudness since the start of the measurement (–70 LUFS gate). Double-click the cell to reset.	
PEAK / dBTP	Maximum peak (~3 s hold). Reads dBTP when the limiter TP mode is active.	blue below 0 dB · red as soon as 0 dB is reached
DYNAMICS	PSR: the gap between peak and short-term LUFS, the breathing of your master.	DYNAMIC ≥ 10 · PUNCHY ≥ 6 · DENSE ≥ 4 · FLAT below
STEREO	Smoothed phase correlation (0.5 s window).	PHASE < –0.15 · MONO if ≈ 1 · OK otherwise

7.3 The LeMeters window

The **LeMeters** button opens an extended metering window: loudness history over ~20 minutes, dynamic range (EBU Loudness Range), pan/frequency analyser, goniometer and spectrum analyser. This is your final check before delivery. LeMeters is also installed as a separate plugin, so you can drop it on any track of your project.



8 Automatic features

8.1 AUTO — automatic mastering

The red **AUTO** button is a mastering engineer on its own. It has **two missions**:

- **Bring your track up to standard.** Frequency response, loudness, dynamics, stereo width: every aspect of the master is aligned with the standards of commercial productions, measured across hundreds of reference tracks.
- **Maximise loudness, preserve the sound.** An exclusive algorithm developed by Pprod pushes the level as far as your track can take it, while minimising artifacts, distortion and anything that could degrade your sound. Loud, but never at the expense of the music.

In practice, here is how it goes:

- **1. Capture** — play **the loudest part of your track** (the chorus, the drop): the analysis calibrates on what it hears, and this matters. LeMaster waits for signal, then records 10 seconds of your dry, unprocessed track.
- **2. Analysis** — an offline engine measures loudness, crest factor, stereo width and spectral balance across 31 bands.
- **3. Settings** — the whole chain, **input level included**, is configured to bring your track into the **commercial target zone**: a reference signature derived from the analysis of hundreds of professional masters. No need to run Auto Input beforehand: AUTO mode calibrates the input itself.

Auto modes: before running the analysis, you can pick the character of the result. Each mode changes how the chain is configured, in particular the balance between the clipper and the limiter, so you can go for a cleaner master or a more clipped, harder-hitting one.

Reference mastering: you can load your own reference file (WAV, AIFF, MP3). LeMaster extracts its signature, loudness, dynamics, width and spectrum, and uses it as the target instead of the default commercial target. Perfect for matching the aesthetic of one specific track or album.

Good to know. AUTO is a smart starting point, not a black box: after the analysis, every control remains available and reflects the settings that were chosen. Fine-tune them freely.

8.2 Auto Input — input level calibration

Auto Input listens to your track for 5 seconds, measures its integrated loudness and sets the input gain to reach the ideal working level, with a smooth transition and no jump. A calibrated input level guarantees that every module in the chain works in its optimal range. It is mostly useful in **manual mode**: if you use AUTO mode, input calibration is already included.

8.3 Match — comparing at equal level

Our ears always prefer whatever is louder: comparing a master to its original without matching levels makes no sense. The **Match** button continuously measures the RMS of the input and the output (~3 s sliding window) and applies a smoothed compensation gain at the very end of the chain, without ever skewing the meters. Combined with Bypass, it lets you judge the quality of the processing alone. The button blinks to remind you that what you hear is not the actual output level.

Important. Remember to disable Match before exporting: it is a listening tool, and the compensated level does not match the real level of your master.

9 A/B comparison and default settings

9.1 A/B comparison

LeMaster has two independent setting memories, **A** and **B**, right in the top bar: switch instantly between two mastering approaches, copy A into B () to start from a common base, and use the undo/redo built into the plugin. Both states are saved with your DAW session.

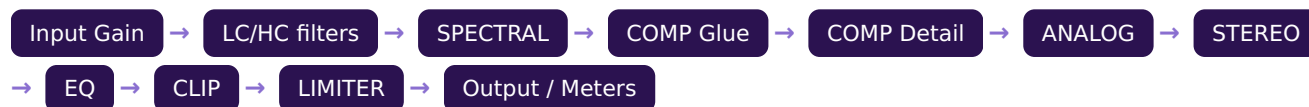
Method. Dial in a first version (A), copy it to B, then push B a little further. Toggle between them with Match enabled: the better version wins on its own, with no loudness bias.

9.2 Saving your default settings

In the  menu, the **Save current settings as default** option stores the complete plugin state as its loading state: every new instance of LeMaster will open with your settings. Ideal for adding LeMaster to your template with your favourite starting point.

10 Signal chain and latency

10.1 Processing order



This order follows the logic of an analog mastering chain: cleanup (filters, spectral), dynamics (compression), color (saturation), imaging (stereo), tone (EQ), then maximisation (clip + limiter). The Match gain and the Monitor simulation come after the meters and are never printed into your export.

10.2 Latency

Configuration	Added latency
Default chain	2.2 ms (limiter look-ahead), fully compensated by your DAW (PDC)
Limiter Clean mode	+2 ms, also compensated
Spectral in High Quality	+1,024 samples (~21 ms at 48 kHz), also compensated

The reported latency stays constant as long as you do not change modes, so your automation and session alignment are never disturbed during playback. The current value is displayed live in the plugin at all times.

11 Technical specifications

Specification	Value
Version	1.01
Publisher	P-PRODUCTION — www.pprod.store
Formats	AU, VST3, AAX, CLAP
Requirements	macOS 11.0+ (Intel / Apple Silicon native), Windows 10+ 64-bit
Sample rates	44.1 to 192 kHz
Processing	Stereo, floating point, ×4 oversampling on the non-linear stages (Analog, Clip, Limiter depending on options)
Loudness metering	ITU-R BS.1770-4 / EBU R128 (LUFS S, LUFS I, LRA)
True peak detection	Oversampled, −1 dBTP ceiling (TP mode)
Output ceilings	Clipper: −0.1 dBFS · Limiter: −0.3 dBFS (TP off) / −1.0 dBTP (TP on)
Latency	2.2 ms (default); +2 ms in limiter Clean mode; +1,024 samples in Spectral HQ. Always compensated by your DAW and displayed live.
Included	LeMeters, also installed as a separate plugin

12 Support and legal

Support

- Website: **www.pprod.store**
- Support tickets: open one from the support area of your Pprod account.
- Email: **contact@pprod.store**
- Please include your LeMaster version, your operating system, your DAW and the plugin format you are using.

Legal

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This manual describes LeMaster version 1.01. Specifications are subject to change without notice.