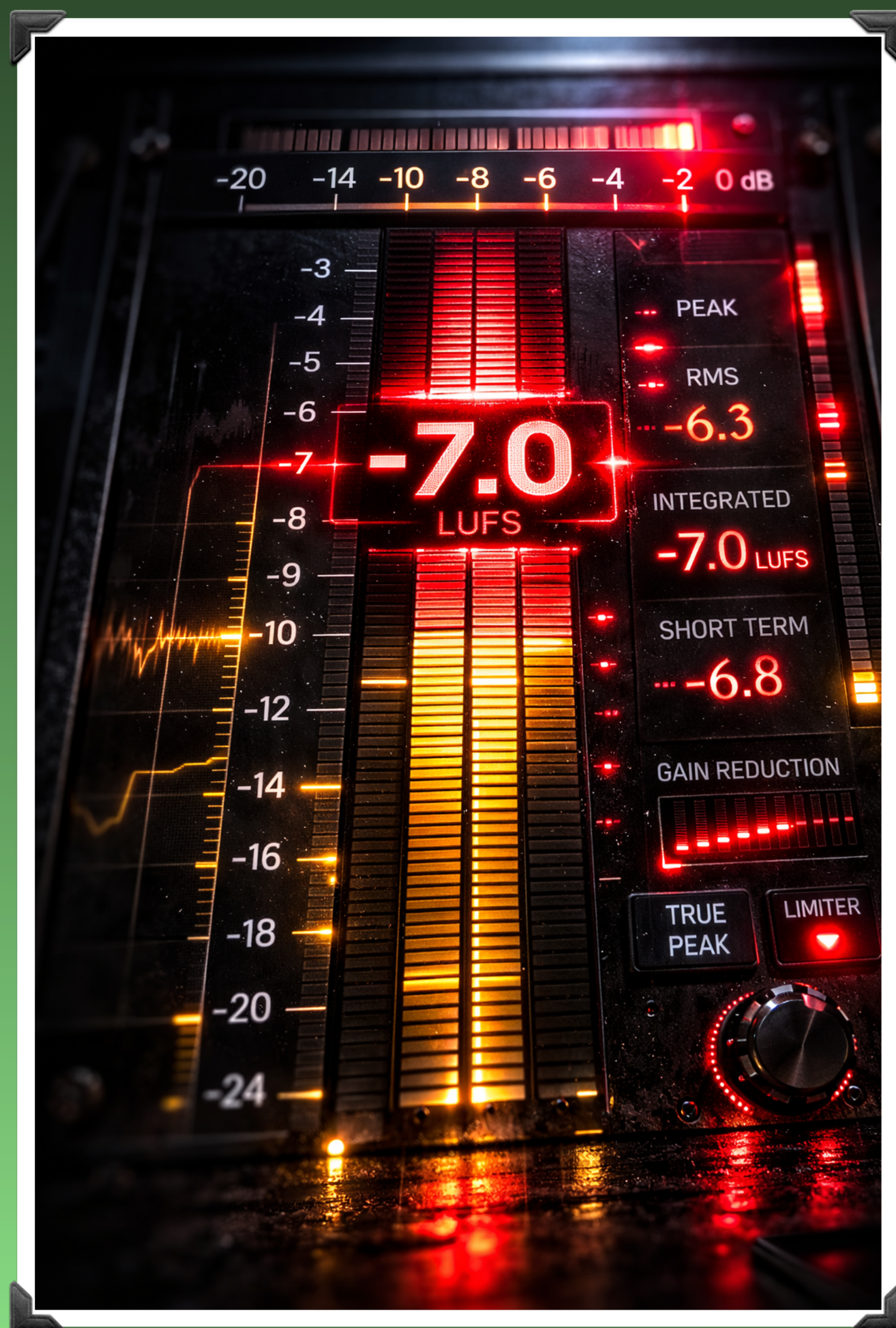
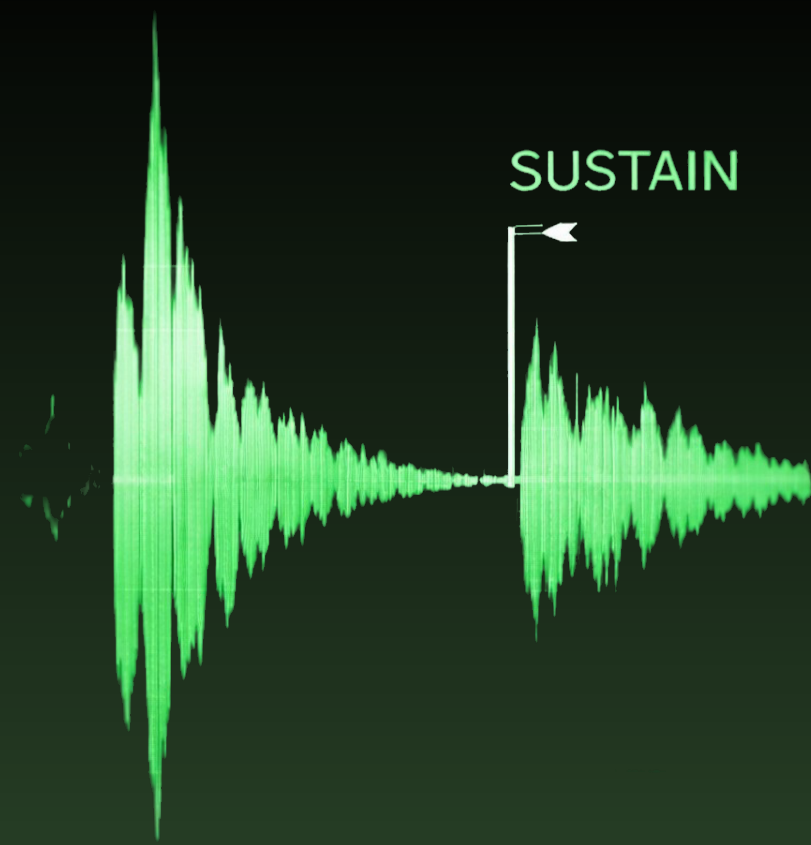


The Real Secret About Loudness

Loudness is not a plugin.
It's not a preset.
It's not a limiter.

It's control.



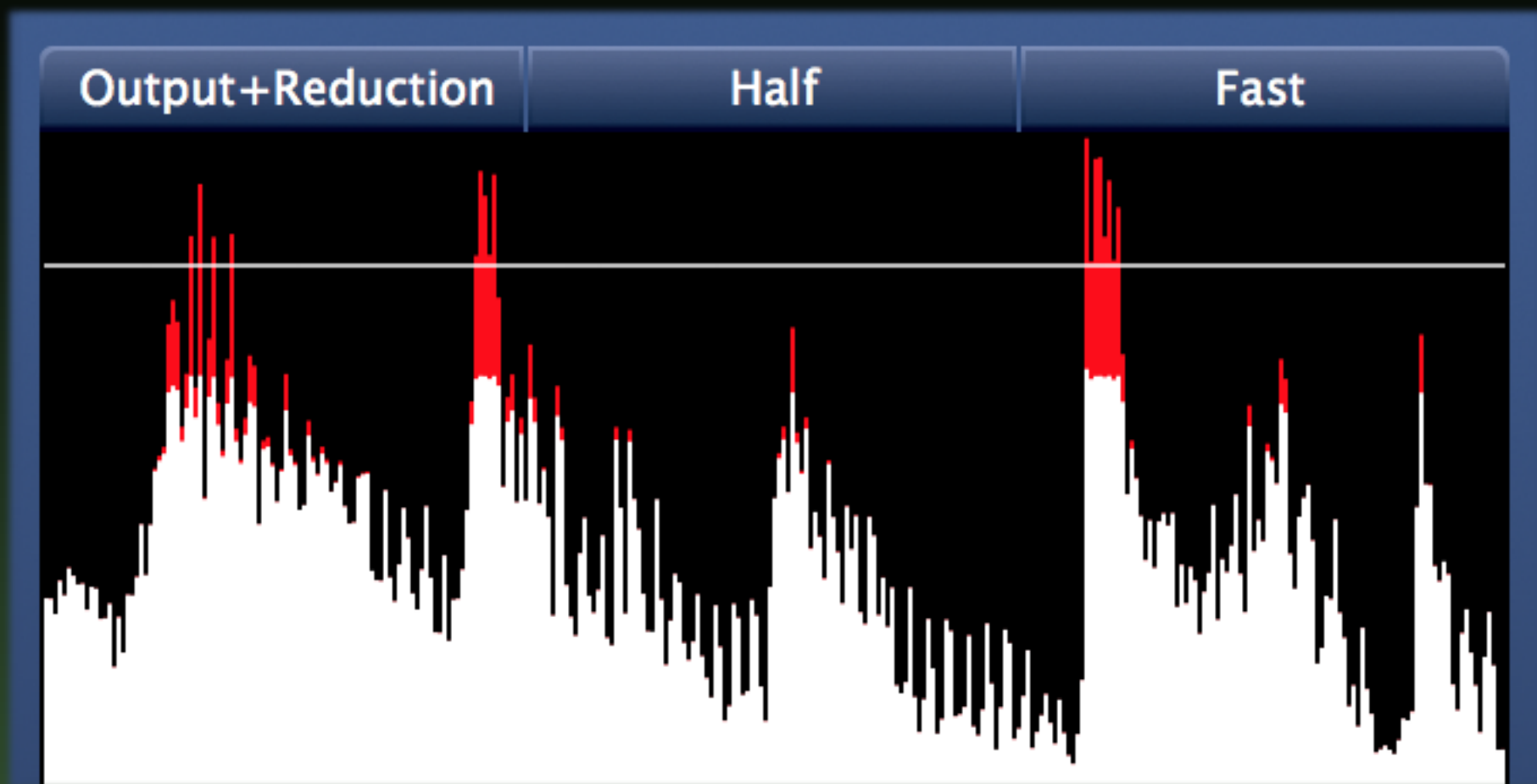


#1 Loudness Is Envelope Control

In club music, your drums define your ceiling. The kick and snare are the first to hit the limiter. If their sustain is uncontrolled, your mix collapses before it even breathes. Power comes from shaped envelopes. Not from pushing gain. Short, intentional sustain.

Did you ever notice how pushable a mix becomes when the drums have a short, controlled decay?

Use 🙌 Any adsr shaper on your drums bus (Neutron or similar)



#2 Stop Clipping Everything

Clipping your channels or bus aggressively during mixdown doesn't create power. It creates fatigue.

Control peaks at the stereo bus —strategically
When mix down is finished.

Preserve internal movement.
Let the mix breathe before you compress it.
Loud records aren't crushed.
They are contained.

Use 🙌 **StandardCLIP (Sir Audio Tools)**



#3 Transient Control Requires Perspective

Real loudness decisions require distance.

Export your mix.

Open a new project.

Evaluate peak behavior with
fresh ears 🦻

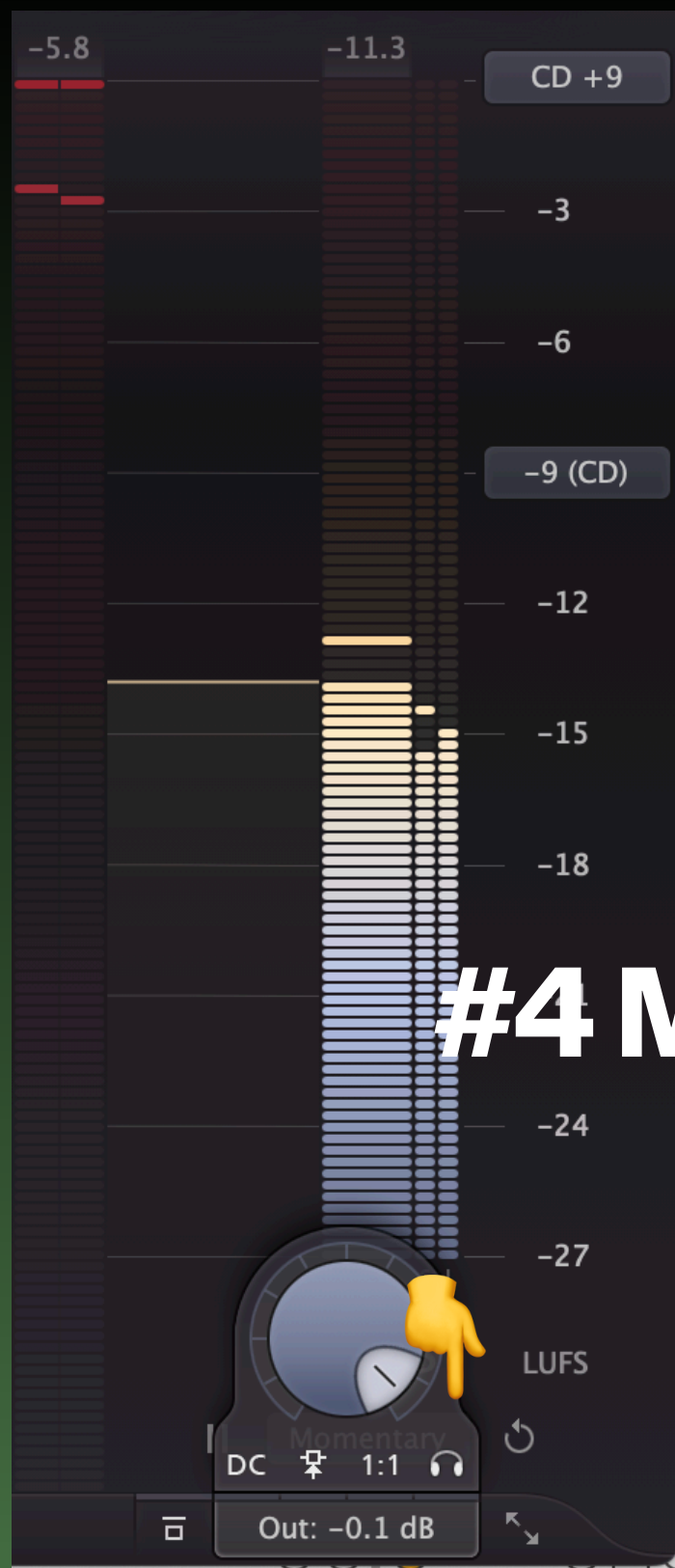
Separate perspective creates precision.
If you shape transients while emotionally
attached to the mix,
you will over do it.

**Use 🗑 Multiplicity (dmg) trans mode or
Linear Phase Multiband (Wave)**

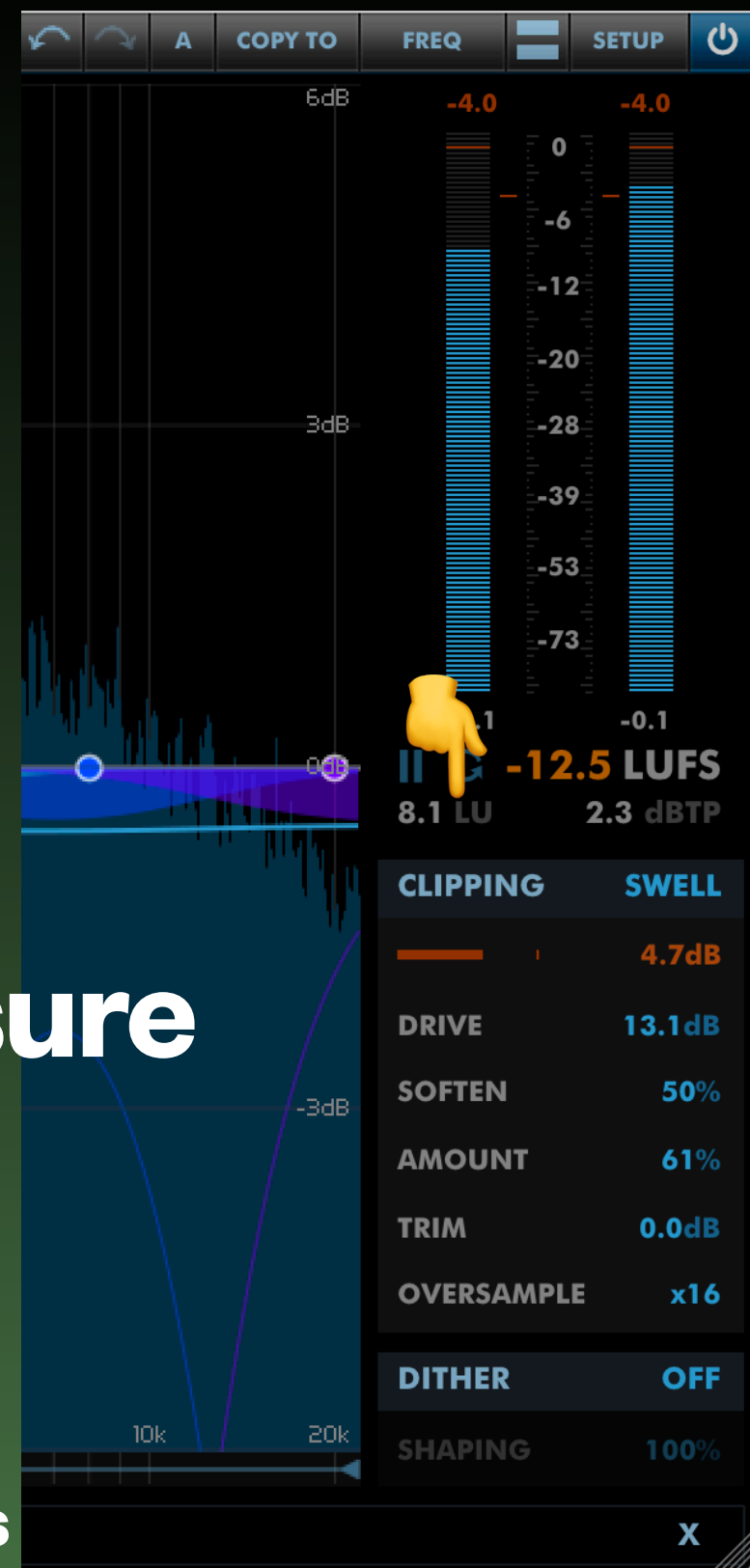
For LinMb Wave 🗑 moderate ratio
(1.5–2:1) and apply around 1–2 dB of gain
reduction this creates a form of linear
transient shaping (Major Tips)

#4 Mix Into Pressure

Pro-L 2



Limitless



Even if you're not mastering the track,
you must feel how it behaves under pressure.
Mix into a limiter.

Two Tips :

If you use FabFilter Pro-L 2,
use the audition / delta monitoring to hear what the
limiter is actually removing.
Those "hidden" signals are often the elements blocking
your headroom.

If you use DMG Audio Limitless,
use the post-limiting clipper stage to push further
carefully.
In aggressive algorithms, it allows extra level without
immediate collapse,
if the sustain architecture is solid.

**If there is one thing to remember, it's this:
Loudness is not created at the limiter.
It is built at the source.**

**And in club music, the source is your drums.
When your kick and snare have
uncontrolled sustain,
they consume headroom before the mix
even starts breathing.**

**But when their envelope is shaped
short, intentional decay, controlled
transient, consistent
the entire mix becomes pushable.**

**Not louder.
Pushable**

**That's the difference between a track that
feels powerful
and one that's just loud and squashed.**

**I share weekly advanced insights on mixing,
sustain architecture and loudness control
inside my private Telegram channel.**

→ [Join here](#)