

Bitsonic Godlike 3 User Manual



Godlike 3 Mini is the smallest member of the third generation Bitsonic Mastering software family. It's useful for users who only want to apply minimal changes to their recordings, and don't want to pay a heavy price for a software. The program contains a lot of features the other versions have, like Maximizer, Tube emulation, Multiband Compressor, Equalizer and Stereo Enhancer.

The main differences compared to the Ultimate version are as follows:

- No Mid-Side mode.
- No Auto-EQ.
- No Saturation.
- No HP or LP filter in the EQ.
- The EQ can only be edited in 6 frequency-ranges, instead of 7
- The Compressor and the Stereo Image have only 3 frequency ranges instead of 4.
- No Standalone version.



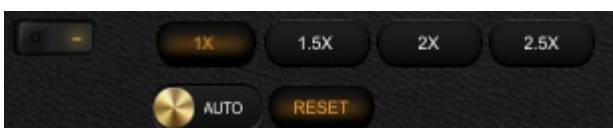
Godlike 3 Pro is the middle child of the series. It's useful for those who want to do more complex mastering projects. Godlike Mini is included in this package.



Godlike 3 Ultimate is the strongest software in the group, created for those who like to work without making any compromises. The software has all the features of Pro, but the Mid-side mode is also included. Mid and side sounds can be edited separately in the Eq, the Stereo imager, the Reverb, and the multiband compressor features. Ultimate also includes the Standalone version, where Mastering tasks can be done without DAW, and it can be used in 64 bit systems as well. Furthermore, the package also has Mini and Pro included.

Auto EQ.

The software includes the Auto Eq application that maps the frequency values of the audio and changes them into a more linear frequency.

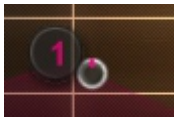


The audio should be played at the part where it's the loudest and most intense. There's no need to listen to the whole audio. While running the audio, use the auto mode, then push the reset button. The software changes the frequency ranges' volume to more linear. After the software finds the most ideal setting, change the system to manual mode, this way the settings will be stay the same.

Multiples: They multiple the value of the change. For example, if it's double, if the EQ changes the volume by 1.5 dB, in the case of double, it'll be 3 dB.

Equalizer:

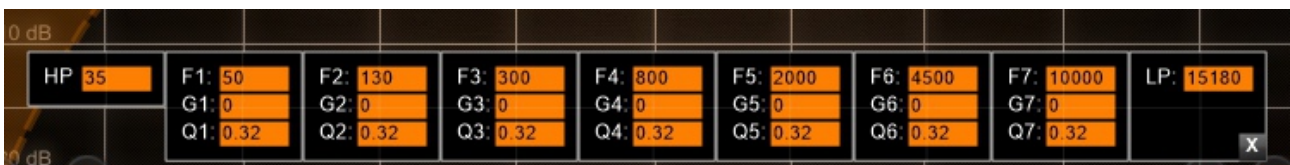
Using Equalizer we can separate the sounds on the right and left side and the middle of the audio, then we can change their tunes separately. It can be used as a traditional equalizer as well. On full frequency spectrum we can make changes in 7 different frequency range, and there's also a low and a high pass filter.



Q value: We can change the value on the graphic display. This is a small-sized knob next to the number of the frequency range.



Simple and Mid/Side mode in simple, all 7 editable range has colour-codes. You can change or turn off the effect the change of the ranges cause with the colour-coded buttons. The two modes are independent from one another, the adjustments of one have no effect on the other. Therefore, even if you change to mid/side, the adjustments of simple mode will be unaffected.

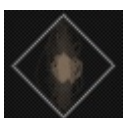


You can change the parameters, with the right mouse button. Click on the band marker! Now you can edit the parameters.

Stereo Imager:

Using Mid/Side Stereo Image Modifier you can freely change the sense of space, in 4 different frequency-ranges. Mid/Side mode optimizes the audio sign. The pan controls are used to position a channel between the left and right side of the stereo spectrum. You can change the volume or stereo image with the delay function. Reverb function gives different reverbs to the 4 frequency-ranges.

Graphic frequency range handler interface: It can manage 4 different frequency ranges. The overlay of the different ranges can be changed with the vertical white lines. The ranges are colour-coded.



When used, the vectorscope shows the stereo images of the ranges, and therefore you can see on the graphic display if the sense of space is correct.

Enhancer: Adds to the sense of space. In middle-state there is no change. Pushing the slider up the sign changes to mono, pushing it down adds to the sense of space.

Mid volume: Changes the volume of the mid-channel Useful function, because it lowers the middle sounds' volume – like the kickdrum or the vocal zone.

Delay mid: Gives space to the mid channel without changing the side channel.

Delay side: Same as delay mid, but the change can be done on the side channel

Pan mid: Moves the mid channel into stereo space, changing the stereo's sense of space. No need to use it with well mixed music, but this function is available in all frequency ranges, and using them together results in an interesting audio.

Pan side: Same as pan mid, but the change can be done on the side channel.

Volume: All 4 frequency-ranges' volume can be changed separately.

Reverb room mid: Adding reverb to the mid channel, this function changes the release time of the reverb.

Reverb room side: Adding reverb to the side channel, this function changes the release time of the reverb.

Width mid: Changes the sense of space of the reverb belonging to the mid channel. At low-state the reverb is mono.

Width side: Changes the sense of space of the reverb belonging to the side channel. At low-state the reverb is mono.

Volume mid: Changes the volume of the reverb belonging to the mid channel.

Volume side: Changes the volume of the reverb belonging to the side channel.

Mid/side buttons: Using the buttons, you can decide whether you'd like to use the side or mid channel or both.

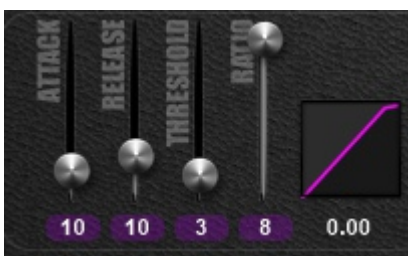
on/off: In off mode the switch turns off all the effects in the program.



Band buttons: These buttons are used to turn on and off the different frequency-ranges. When turned off, it turns off the whole stream of signs from the ranges – meaning that both effects and the original sign will be turned off. In this state the frequency-ranges' interface can't be seen, therefore it's easy to tell which range is on or off.

Delay buttons: Turns the frequency ranges on or off.

Reverb buttons: This switch turns off the whole reverb, the numbered buttons only turn it off in the given range.



Mid/Side compressor: You can freely change the compressors, in 4 different frequency-ranges.

Threshold: Sets the operating level for the knee of the compressor. Threshold is continuously adjustable from -45 dB to 0 dB.

Attack: Controls the quickness of the compressor's response to changes. Attack is continuously adjustable from 0 ms to 100 ms.

Release time of the master compressor is continuously adjustable from 0 ms to 50 ms.

Ratio sets the ratio of signal level to signal gain, i.e., the compression ratio. Ratio can be switched between 1:1, 8:1.



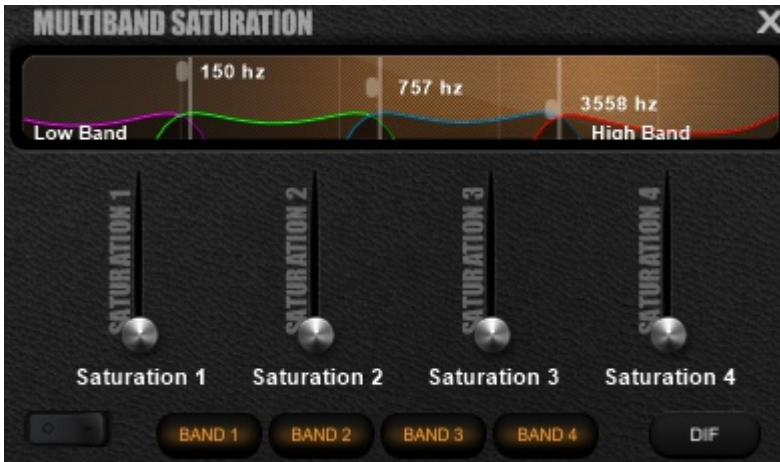
Gain compensates for a change in signal level due to compressor activity.

Gain is continuously variable from -24 dB to +6 dB.



Simple/Mid/Side mode: The two modes are independent from one another, the adjustments of one have no effect on the other. Therefore, even if you change to mid/side, the adjustments of simple mode will be unaffected.

Saturation



Saturation is a whole new function where the audio sign can be edited in 4 frequency ranges. Using the feature the volume of the overtone sounds can be strengthened, and a more analog tune can be achieved.

DIF: When on, the difference between the original and the modified sound can be heard. If there's no change, there's no sound.

BB: the changes of the frequency ranges can be listened to separately.

Tube emulation



The Tube emulation can bring out the maximum from music. With the help of this program, it's possible to bring out extra deep frequency without distortion. And when the distortion is impossible to avoid, the program makes the sound affable to human hearing. This solution is typically used by analogous technologies. Try to avoid this function with sterile electronic music. It is recommended for acoustic music, in case we want to model the natural distortion of the analogue tube.

Tube Type: You can choose from seven different kinds of tubes, all of which have original characteristics.

Conversion: This control adjusts the intensity for bass and high processing.

Warm: This control defines the portion of the processed bass + exciter signal that should be mixed with the original signal.



Maximizer: Maximizer helps with the prevention of overdrive, and with creating a higher

volume for the audio. If the frequency is treated with compressor or a HP filter, the software is capable of achieving a tune without distortion even at extreme (-2RMS) values.

Threshold: You can adjust the level of the compression with this option. While raising the rate, the software compresses, and raises the volume of the compressed sign in propotion. The Threshold change the dynamic range and make some smooth effect on the audio. If you not like this, use the AWD function!

Release: You can adjust the speed of changing the compressed sign back to its original state. If you choose small rate, be careful, because high threshold rate can distort the sign. This is true for all compressors and limiters. On high threshold rate, therefore, medium or long mode is suggested.

High-pass filter: On high threshold the sign could distort, especially if the Gain is on high rate. In this case, the high-pass filter helps by cutting the sub range.

AWD: The amplify whithout distortion. Using this algorithm it is possible to higher the volume better than in any other software. If you use this function, be careful with the threshold function. Do not use this with small release time.

METER:

L	PEAK	R	L	RMS	R	LUFS
-48		-48	-48		-48	-48

RMS: An established loudness measurement standard. In the loudness war this is the maximum value (- 4 dB.) The RMS meter displays the average level calculated over a short window of time.

LUFS: The short-term loudness uses a sliding rectangular time window of length 3 s. The measurement is not gated.



Stereo/mono button: Using mono mode you can check if there was sphase cancellation in the sign. Too much spacial enhancement can sometimes make elements of your track 'disappear' when played in mono. If your sound is already mono, even with this button turned off, then it is likely that the spacial enhancer has been set to zero for all of the bands.

Load wav/VST buttons: Furthermore, a comparative wav file can be loaded as well. If the user wishes to compare the tune of the mastering created by us, and the tune of any other music, this feature is the key. This player can be used to load and play a reference track. It's often useful when mastering to compare against a piece of music in a similar style that you know has a great sound. Switch between your tune and the reference track regularly to make sure that your settings are headed in the right direction.

Standalone version

In the standalone version the audio the user wishes to edit can be loaded.

The vertical marker lines set the part to be looped. If the loop button is on, the part is repeated.

The tempo slider changes the music's tempo.



The record button starts the recording. It's real time, so the recording must be played from start to finish.

Preset



Use the preset manager to store your favourite settings for different styles of music, having 'template' settings for your favourite kinds of music can save you a lot of time. Change the preset name, by clicking on the current name, before saving to make sure you remember what style or track your preset is to be used for.

Like all mastering programs, this one will take a little time to master. This is perfectly normal; finding the right settings is a process of continual refinement. Having so much control available gives you the power to get precisely the sound you're after - so some time spent learning and practising will be time well spent.

The most important aspect of this program is that it is designed to emulate the behaviour of analogue circuits and tape recording. Compared to other mastering softwares, Godlike is able to create higher volume and less distortion. Usually, with higher volumes, we need to lower deep frequency volume for the quality to remain. Tube virtualizer is the perfect solution as it allows higher quality in deeper frequencies. Awd provides a chance for even higher volume, but it's important to note that higher volume lowers the dynamics, and it's not necessarily the better choice. Digital mastering often leads to an unattractive, harsh sound, whereas analogue systems generally allow greater control of volume and tone to be achieved while retaining the smooth sound that most listeners prefer. The software is designed to allow this sweet analogue sound from your digital studio.

The functions are all those that any mastering engineer would expect, and are provided by other mastering software or combinations of other plugins. However, I believe that the superior sound and convenience of this plugin will make it the best one available for a long time. It also shows that you don't always need a huge development team in order to make the best software; I have programmed this plugin myself to provide the very best sound.