RSL MASTER

USER MANUAL / VERSION 1.1.0

The mastering chain that learns your mix first

Three steps from mix to master. RSL Master measures your song, then moves its loudness, dynamics, tonal balance, stereo width and clarity toward a chart-ready target, all at once, in proportion, and only as far as you turn it.

INPUT • BALANCE • LOW END • WIDTH • DYNAMICS • ENVELOPE • CLIP • LIMITER • OUTPUT

RENEGADE SOUND LABS

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01 / ORIENTATION

Start Here

SECTION	WHAT YOU WILL FIND
Interface overview	Every element on the faceplate, and where the three steps sit.
What RSL Master is	The five dimensions it matches, the profile it matches them to, and what it deliberately is not.
The three steps	Input targeting, Learn, and Process: the whole workflow in the order the faceplate presents it.
Output and monitoring	Output trim, Peak Limit, Matched Bypass, Hear Changes, the loudness target, and presets.
Advanced view	The drawer that shows every stage working, and the nine depth controls that voice the chain.
Reference	Recipes, installing and activating, troubleshooting, specifications, glossary.

Three-step quick start

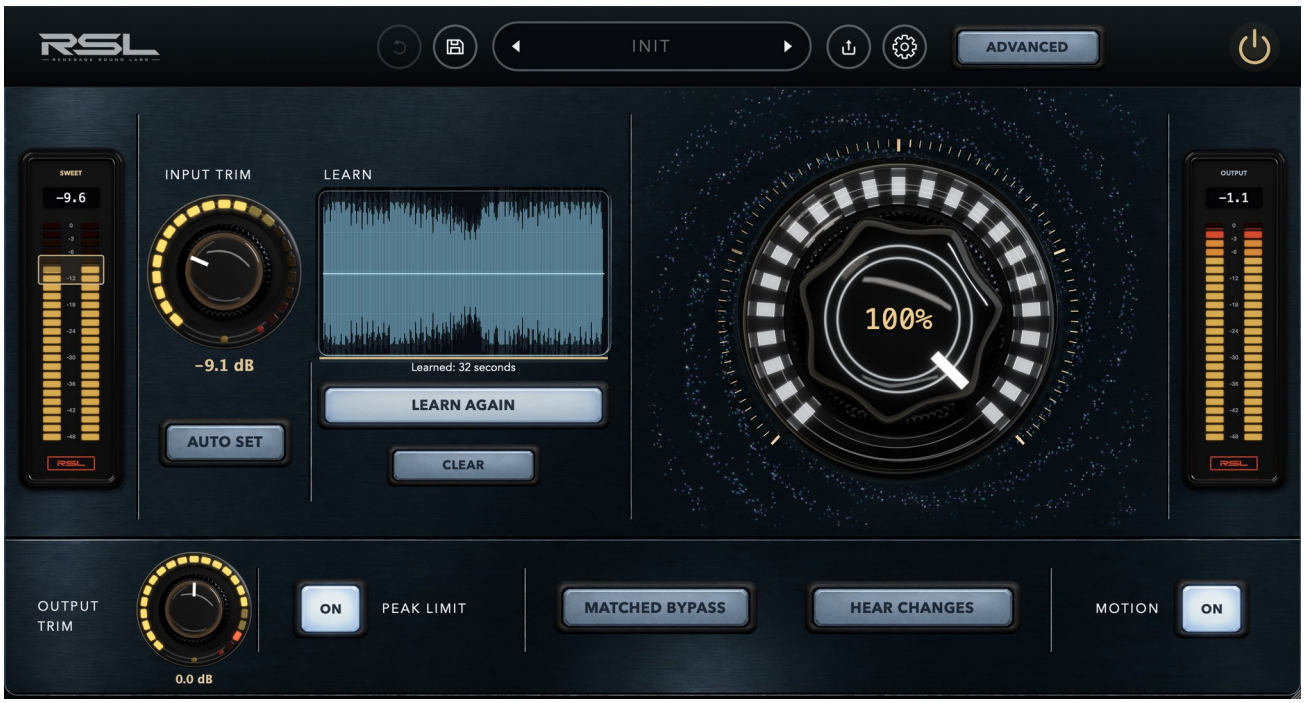
1. Insert RSL Master as the last plugin on the master bus. Leave everything after it, such as dither, to the DAW.
2. Step 1, Input. Play the loudest section of the song and turn INPUT TRIM until the top of the input meter reads SWEET, or press AUTO SET and it will land there for you.
3. Step 2, Learn. Still on the loudest section, press LEARN YOUR MIX. The button glows amber while it listens. Let it run for 30 seconds or more, then press FINISH LEARNING. The readout says how many seconds it heard.
4. Step 3, Process. Turn PROCESS clockwise. 0 to 25 matches tonal balance and stereo width. 25 to 50 shapes the dynamics. 50 to 75 narrows the envelope and rounds the peaks. 75 to 100 drives to the loudness target.
5. Press MATCHED BYPASS to compare against your untouched mix at the same loudness. Press HEAR CHANGES to hear only what RSL Master added.
6. Set OUTPUT TRIM last, if at all. The chain already delivers to the profile's true peak ceiling.

SWEET SPOT The gold window on the input meter is functional, not decorative. Every nonlinear stage in RSL Master is calibrated to peaks between −12 and −6 dBFS. If the effect gets smaller when you push the input, that is intentional. Reduce Input until SWEET shows.

ONE HUNDRED IS NOT THE GOAL Process 100 means the whole chain is engaged and driving to the target loudness. The right position is wherever the song sounds finished. Many songs stop at 25 or 50.

02 / VISUAL TOUR

Interface Overview



The faceplate reads left to right as the three steps: Input, Learn, Process. The utility strip along the bottom holds output and monitoring. Shown playing, after a Learn, at Process 100.

ELEMENT	WHAT IT IS
Input meter	An LED column per channel from −48 to 0 dBFS sample peak, with the gold window from −12 to −6 dBFS. The window above the columns shows the held peak, and the word at the top reads ADD, SWEET or TRIM.
Input trim	Step 1. A trim of −18 to +18 dB before the chain, set inside its own LED ring, which meters the input. The value reads beneath it. AUTO SET moves it so the recent peaks land at −9 dBFS.
Learn	Step 2. The waveform viewer shows the last few seconds of the input. The button starts and stops the measurement. It glows amber while it listens and soft white once a measurement is held. CLEAR forgets it.
Process	Step 3. The macro that engages the chain, 0 to 100. The amount reads on the knob and lights its LED collar. The gold marks on the ring at 25, 50 and 75 show where each zone begins.
Output meter	The same LED columns at the output. The word at the top turns to OVER when true peak crosses the ceiling.
Output trim	A trim of −12 to +12 dB after the chain and after the analysis, in an LED ring that meters the output. It does not affect what RSL Master measures.
Peak limit	The true peak limiter and the loudness makeup behind it. The button reads ON or OFF and is lit while on. On by default.
Matched bypass	Your dry mix at the processed signal's loudness, so the A/B does not lie. Lit while engaged.

ELEMENT	WHAT IT IS
Hear changes	Delta: the output minus the latency-aligned input. What RSL Master added, and nothing else. Lit while engaged.
Motion	Reads ON or OFF. OFF stops the decorative motion in the Process field. Meters and the waveform viewer stay live.
Advanced	Opens the drawer beneath the faceplate: every stage of the chain and what it is doing right now. Lit while open.
Header bar	The strip across the top: preset transport, settings, and the power switch. Shared with every Renegade Sound Labs plugin.

The window is resizable from the corner handle, between 45 and 100 percent of its native 1160 by 620 pixels, and remembers its size with the session. Every control shows a tooltip after half a second under the pointer.

02B / PRESETS AND POWER

The Header Bar

The strip across the top of the faceplate is shared by every Renegade Sound Labs plugin, so these controls sit in the same order and mean the same thing wherever you meet them.

CONTROL	WHAT IT DOES
Revert	Returns every parameter to the state the current preset was loaded in. Greyed out until something has been edited.
Save	Overwrites the current user preset. On a factory preset, or with nothing loaded, it asks for a name instead. Factory presets are never overwritten.
Preset pill	Shows the current preset. Click the name to browse, or to reach Save As, Delete, Show Preset Folder and Refresh. The arrows either side step through the whole list.
Import / Export	Reads a preset file from anywhere on disk, or writes the current settings out to a file you choose.
Settings	Opens the panel carrying the version, a link to renegadesoundlabs.com, this manual, and your preset folder.
Power	Bypasses the plugin. Lit means it is processing.

Reading the preset name

- A dim INIT means no preset is loaded, as in a fresh instance or a session restored without one.
- A bright name means that preset is loaded and unedited.
- A gold name with a dot in front means you have edited it since it loaded. Save to keep the change, or Revert to discard it.

Power is not Matched Bypass

They are different tools and both are worth having. Power is the ordinary plugin bypass a host expects: it hands back your input exactly, sample for sample, aligned to the reported latency. Matched Bypass, in the utility strip, hands back your dry mix at the processed signal's loudness so an A/B does not lie. Use Power to take RSL Master out of the path. Use Matched Bypass to judge what it is doing.

BYPASS IS NEVER STORED IN A PRESET Recalling a preset cannot silently take the plugin out of the path, or put it back in.

03 / WHAT IT DOES

What RSL Master Is

RSL Master measures a mix against a stored target profile and moves it toward that target across five dimensions at once: loudness, dynamics, tonal balance, stereo width, and clarity. The profile is a compact set of numbers, not audio, so the same chain reproduces the character of a finished record on any incoming mix.

Mastering to a reference is standard practice, but most tools match a single dimension. A loudness meter matches LUFS. A match EQ matches a spectrum. A width tool matches a correlation number. What actually defines a modern master is the relationship between all of these: how loud, how flat the envelope, how the transients are distributed across the spectrum,

how the low end is centred, how the top is opened without getting sharp. RSL Master encodes that shape as a profile and reproduces it.

The factory profile

This release ships one profile. We built it from years of experience of what works for top charting songs: the loudness, density, tonal balance and stereo shape that the records at the top of the charts share. RSL Master measures how far your mix is from that shape and moves it there, as far as you let it.

What RSL Master is not

- Not a match EQ. Tonal balance is one of five dimensions, and the correction is deliberately gentle so it shapes balance, never individual notes.
- Not a loudness maximiser. Loudness is reached by the whole chain, and the limiter is the last and smallest contributor.
- Not a saturator. For colour and harmonic density, place RSL Dual Core Saturator before RSL Master.
- Not a low end generator. Material with no sub content will not be given one. Low end belongs in the mix.
- Not an AI product. Every stage is deterministic signal processing driven by measured numbers, and the Advanced view shows what each stage is doing.

Where it sits

PRODUCT	JOB	WHERE
RSL Dual Core Saturator	Colour and harmonic density	Anywhere, usually tracks and buses
RSL Master	Finishing to a reference profile	Last insert on the master bus

04 / THE WINDOW EVERY STAGE IS CALIBRATED TO

Step 1: Input

The input meter carries the same gold window as the RSL Dual Core Saturator, from −12 to −6 dBFS sample peak, drawn around the LED columns, and the same three-word status at the top of the meter. It reads ADD while the live level is under −12 dBFS, SWEET while it is inside the window, and TRIM once it reaches −6 dBFS. The word follows the live signal, not the held peak number, so it responds on the first sample that enters the window.

Why the window matters here

Every nonlinear stage in RSL Master is calibrated to an input whose peaks sit in the window. Those stages scale their engagement with the input level: fully engaged inside the window, opening progressively below it, and deliberately backing off above −6 dBFS. Above the window, the clipper and limiter take the extra level as gain reduction rather than as harder clipping, so slamming the input does not turn RSL Master into a distortion box.

IF PUSHING MAKES IT SMALLER That is the design. When the input runs hot the shaping stages ease off and the limiter does more. Reduce Input until SWEET shows and the chain returns to full engagement.

Auto set

AUTO SET reads the last four seconds of input peaks and moves INPUT TRIM so that the 95th percentile of those peaks lands at −9 dBFS, the centre of the window. Press it while the loudest section is playing. The move is an ordinary parameter change, so it is undoable in the host and shows up in automation. Auto set never runs on its own.

Working with the trim by hand

- The trim range is −18 to +18 dB. The readout beneath the knob shows the current value. Drag, or use the scroll wheel (Shift for fine steps), and double-click to return to 0 dB.
- The LED ring around the trim meters the input after the trim, so you can set the level without looking away from the knob.
- If your mix already peaks near 0 dBFS, expect Auto set to pull it down by 8 to 10 dB. That is normal. RSL Master restores the level in the loudness zone.
- If your mix peaks much lower than −18 dBFS after trim, raise the level upstream instead. The trim cannot reach the window from there and the chain will engage only partially.
- Learn measures the signal after the trim, so set the input before you learn.

05 / MEASURING YOUR MIX

Step 2: Learn

The balance, width and dynamics stages need a measurement of the incoming material before they can compute a correction. Learn is how they get it. While it runs, RSL Master measures your mix's loudness, dynamics, tonal balance and stereo image at the input. When you stop it, the measurement is frozen and every correction is computed from it.

1. Play the loudest section of the song. The chorus, the drop, the densest verse: whatever the finished master will be judged on.
2. Press LEARN YOUR MIX. The button glows amber, breathing gently, and the readout above it counts the seconds it has heard.
3. Let it run for 30 seconds or more. A shorter run works after 4 seconds, but the measurement settles with time.
4. Press FINISH LEARNING. The button settles to a soft white, the readout changes to Learned and the seconds it covered, and corrections fade in over two seconds.

Learn again and Clear

After a Learn, the button reads LEARN AGAIN. Pressing it starts a fresh measurement that replaces the old one when you finish. CLEAR forgets the measurement entirely and returns the chain to flat, and the button goes dark. Holding Alt while clicking the Learn button does the same. The frozen measurement is saved with the session, so a reopened project sounds the way you left it without learning again.

What to learn, and when to learn again

- Learn on the section that defines the record. A measurement taken on a quiet intro will ask the chain to correct the whole song toward the intro.
- Learn again after any change upstream that alters the balance or the dynamics: a new mix revision, a different bus compressor setting, a saturator moved before RSL Master.
- A measurement covers the input after INPUT TRIM. If you move the trim by more than a couple of dB after learning, learn again.
- Learning does not change the sound while it runs. It only listens.

LEARN IS FROZEN BY DESIGN RSL Master does not keep re-measuring during playback. A chain that changes its EQ between the verse and the chorus is not a mastering chain. Learn once, on the loudest section, and the correction holds for the whole song.

06 / THE MACRO

Step 3: Process

PROCESS engages the chain in order of what each correction costs the material. Free corrections first, then shape, then peaks, then loudness. The amount reads on the knob itself and lights its LED collar. The gold marks on the ring around it sit at 25, 50 and 75, because those boundaries are the product's honesty about cost and you should see them.

RANGE	STAGES ENGAGED	CHARACTER	WHAT YOU GIVE UP
0 to 25	Balance, Low end, Width	Tonal and spatial match	Nothing dynamic. Peaks and envelope untouched.
25 to 50	Above, plus Dynamics fading in	Dynamics match	The material takes on the target's transient distribution instead of its own.
50 to 75	Above, plus Envelope, Smooth and Clip fading in	Envelope and density	Macro dynamics narrow, peaks begin to round.
75 to 100	Above, plus Loudness driving to the target	Loudness match	Limiter gain reduction, intentionally.

How partial positions behave

- Within a zone, a stage at partial engagement moves the measured value part of the way to target. Process 12 is halfway to the balance target, not the full balance correction blended at half.
- Zones overlap by about five units so there is no audible step at 25, 50 or 75. The dynamics stages begin at 22 and the clipper begins at 47.
- The true peak limiter is active as a ceiling at any Process position while PEAK LIMIT is on. What Process controls above 75 is the loudness loop's authority: no makeup at 75, the full gap at 100.
- Process is smoothed and safe to automate. A sweep from 0 to 100 over two seconds produces no clicks or zipper noise.

Choosing a position

- Process 0 with Peak Limit on is a safe true peak ceiling and nothing else. Use it to audition the ceiling alone.
- Process 25 is the free zone complete. Balance and width match the target, and the dynamics are still yours. This is where a well mixed record often stops.
- Process 50 adds the target's density. Compare with MATCHED BYPASS: the mix should sound more finished, not more compressed.
- Process 75 has narrowed the envelope and rounded the peaks but has not yet pushed loudness. The song is dense but at its natural level.
- Process 100 drives to the loudness target. Watch the LIMITER and LOUDNESS columns in the Advanced view to see what it is costing.

07 / THE UTILITY STRIP

Output and Monitoring

Output trim

A trim of −12 to +12 dB after the chain and after the output analysis. RSL Master already delivers to the profile's true peak ceiling, so in a normal session Output stays at 0 dB. Use it for a deliberate delivery offset, and remember that raising it will push true peaks above the ceiling.

Peak limit

The true peak limiter and the loudness makeup behind it. The button reads ON or OFF and is lit while on. On by default. With it off, the chain has no ceiling and the loudness loop is disabled, which is useful for hearing what the shaping stages do on their own. Two things to know:

- The makeup gain moves at 0.5 dB per second by design. After switching Peak Limit back on, the level climbs back over several seconds rather than jumping. Use MATCHED BYPASS for an instant A/B, not Peak Limit.
- Switching it changes the reported latency, from 36 samples to 36 samples plus 2 ms. Hosts with delay compensation recompensate, and some pause the transport briefly to do so.

Matched bypass

The dry signal at the processed signal's short term loudness. A finishing chain whose A/B is louder on one side is lying, so this is the bypass to judge the chain with. The chain keeps running underneath so the meters stay live, and returning from bypass is instant. The button is lit and the Process field dims while bypass is engaged.

It is not the plugin bypass. The power switch in the header bar is that, and it hands back your input untouched rather than level-matched. The host's own bypass control drives the same switch. Both leave the chain running underneath, so neither has anything to re-converge when it is released.

Hear changes

Delta monitoring: the output minus a latency-aligned copy of the input. What you hear is exactly what RSL Master added or removed, and nothing else. It is the fastest way to find out which zone is doing the work, and whether the clipper and limiter are touching more than you expect.

Output meter

LED columns per channel after Output trim, with the held peak in the window above them. The word at the top of the meter turns to OVER when the true peak crosses the ceiling, which with Output at 0 dB should only happen with Peak Limit off. The LED ring around OUTPUT TRIM shows the same signal.

Motion

The Process field carries a decorative particle field that responds to the signal. Set MOTION to OFF and it dissolves, and the Learn button stops breathing. Level meters, the waveform viewer and every readout in the Advanced view remain live. Only the decoration stops.

08 / WHERE THE CHAIN IS AIMING

Loudness Target and Presets

The loudness target

The loudness stage aims at a target in LUFS. It defaults to the profile's own loudness, −7.5 LUFS, and it can be set anywhere from −24 to −5 LUFS. It judges loudness over a long window, so a breakdown never reads as a loudness deficit.

In this version the Loudness target does not have a knob on the faceplate. It is set in two ways:

- By preset. Full process uses the profile value, and Full process, streaming uses −14 LUFS.
- By the host. Loudness is an ordinary automatable parameter, visible in the host's generic parameter view and automation lanes, so any value in the range can be dialled or automated there.

STREAMING DELIVERY A −14 LUFS target with the −1 dBTP ceiling is what most streaming services normalise to. The chain reaches it with far less limiter work than the commercial target, and the shaping stages are unaffected: the same balance, width and dynamics, at a gentler level.

Presets and profiles are different things

A profile is a target: the shape of a finished record. A preset is a control position: where Process, Loudness, Peak Limit and every Advanced knob sit. This release ships one profile and four factory presets, and you can save as many of your own as you like. Choosing a preset resets the Advanced view to the preset's values. The pill reads INIT until you pick one.

PRESET	PROCESS	LOUDNESS	PEAK LIMIT	USE
Default	0	Profile (−7.5)	On	Measurement only. A ceiling and nothing else.
Balance and width only	25	Profile (−7.5)	On	The free corrections, no dynamics.
Full process	100	Profile (−7.5)	On	The whole chain, commercial loudness.
Full process, streaming	100	−14	On	Same shape, streaming loudness.

WHY THREE PRESETS SAY 'PROFILE' Those three do not store a loudness number at all. They mean "aim at whatever the active profile measured", and the value is resolved when the preset loads. Change the profile and they follow it. Only the streaming preset pins a fixed target, and a preset you save yourself always pins the value you saved.

Your own presets

Click the preset name in the header bar to browse. Factory presets are listed first, your own below them, and the arrows either side of the name step through the combined list. A preset stores every parameter except Bypass.

ACTION	HOW
Save over your preset	Press Save. On a factory preset it asks for a name instead, because factory presets are never overwritten.
Save under a new name	Save As, from the preset menu.
Delete	Delete, from the preset menu. Available for your own presets only.
Undo your edits	Revert, in the header bar. Restores the preset as it was loaded.
Move presets between machines	Import / Export in the header bar, or copy the files directly from the folder below.

Presets are .rgpreset files. They are plain XML, shared across the Renegade Sound Labs line, and store each parameter as its real value rather than a normalised one so a file stays readable.

PLATFORM	USER PRESET FOLDER
macOS	~/Library/Application Support/Renegade Sound Labs/RSL Master/Presets/
Windows	%APPDATA%/Renegade Sound Labs/RSL Master/Presets/

Everything on the faceplate, the frozen Learn measurement, the active profile, the Advanced view and the window size are saved with the host session. Use the host's own preset system to store and recall positions.

09 / EVERY STAGE, REPORTING

Advanced View

ADVANCED opens a drawer beneath the faceplate. It shows the chain as the signal path in two rows, with a meter per stage and its depth knob directly beneath. Nothing in the drawer feeds back into the sound except the knobs. The meters only read what the engine is doing right now. The rail above each row fills as Process engages that zone.

The drawer at Process 100 after a Learn on dense, chart-level material: the top row is the balance-and-width zone, the bottom row the dynamics, envelope and loudness zones.

Reading the meters

COLUMN	WHAT IT SHOWS
BALANCE	The tonal correction being applied from 50 Hz to 10 kHz, with Tilt folded in. Reads LEARN FIRST until Learn has run, and stays flat until Process enters the balance zone.
LOW END	How deep the side channel is rolled off under the corner. NOT NEEDED means your low end is already no wider than the target's.
WIDTH	Side gain per band. An ember cap on a band marks the correlation guard pulling back.
DYNAMICS	The live gain of the dynamics stage per band. Needs Learn and Process past 22.
ENVELOPE	The hold's slow gain, within plus or minus 3 dB. GRIP is how much of the slow swing it is set to remove, and NOT NEEDED means your section-to-section level is already within the target's. Play across a section change to see it move.
SMOOTH	High smoother gain reduction, up to 6 dB, and a thin bar for the share of time it is active. SMOOTH OFF at 0 percent.
CLIP	The clipper's drive: the envelope zone scaled by the input level. Nothing below Process 47.
LIMITER	Limiter gain reduction from the top, and a thin bar for the share of time spent past 3 dB of reduction. If that bar fills, the loudness target is costing more than the material has to give.
LOUDNESS	The loop's makeup gain, climbing at 0.5 dB per second. The copper line marks the most it may add for this material.

The nine knobs

The depth knobs voice the chain without moving Process. 100 percent is the chain as designed. Below eases that stage's match and above leans on it. A preset carries all nine, so a voicing for a genre or a source can be recalled as one.

KNOB	RANGE	DEFAULT	WHAT IT DOES
BALANCE	0 to 300 %	100 %	How much of the balance correction is applied. Process still has to reach the balance zone.
TILT	−2 to +2 dB	0 dB	Tilts the balance target around 1 kHz. Minus leans the match warmer, plus brighter. Applies with the balance zone.
LOW END	60 to 160 Hz	120 Hz	The corner under which the side channel is rolled off. Lower keeps more width in the bass, and higher tightens it.
WIDTH	0 to 300 %	100 %	How much of the width correction is applied. The correlation guard still holds.
DYNAMICS	0 to 300 %	100 %	Scales the per-band density gap the dynamics stage closes. Above 100 aims past the target.

KNOB	RANGE	DEFAULT	WHAT IT DOES
ENVELOPE	0 to 300 %	100 %	Scales the hold's grip on the slow envelope.
SMOOTH	0 to 100 %	0 %	High smoother depth. 0 is off and 100 is a brick wall at its threshold. Rides the envelope zone with the clipper.
CLIP	0 to 300 %	100 %	Scales the clipper's share of peak control ahead of the limiter.
LIMITER	−3.0 to −0.1 dBTP	−1.0 dBTP	The true peak ceiling for the clipper and limiter. Raising it lets the loudness loop go further. −1.0 is what streaming services ask for.

DEPTH IS NOT PROCESS A depth knob at 200 percent asks a stage for twice the correction it measured, but the stage still fades in with its zone of Process. Turning DYNAMICS up at Process 20 does nothing, because the dynamics zone has not started.

10 / WAYS OF WORKING

Recipes

A first master

1. Insert RSL Master last on the master bus. Choose the Default preset.
2. Play the chorus. AUTO SET. Let the trim settle for a second.
3. LEARN YOUR MIX for 30 seconds or more on the chorus. FINISH LEARNING.
4. Turn PROCESS to 25 and A/B with MATCHED BYPASS. Then 50. Then 75. Stop where the record sounds finished.
5. If you go to 100, open ADVANCED and watch the LIMITER column. A thin bar that fills means the loudness target is costing more than the material has to give.

Finishing an album the same way

Learn each song on its own loudest section and use the same preset and the same Advanced voicing for every one. The profile is the constant and Learn adapts the correction to each mix. The result is a set of masters that sit together because they were all moved toward the same shape.

Streaming delivery

Choose Full process, streaming, then set Process by ear. The −14 LUFS target with the −1 dBTP ceiling is what most services normalise to, and reaching it costs almost no limiter work, so the character comes entirely from the shaping stages.

Auditioning the shaping without the ceiling

Set PEAK LIMIT to OFF and sit Process at 50 or 75. What you hear is the balance, width, dynamics and envelope work alone, at the mix's natural level. Turn Peak Limit back on and allow several seconds for the makeup to climb.

With RSL Dual Core Saturator

Place RSL Dual Core Saturator before RSL Master for colour and harmonic density. Learn after it is set, because Learn measures what arrives at RSL Master's input.

A/B discipline

- Compare with MATCHED BYPASS, never by turning Process to 0. Bypass is loudness matched and Process 0 is not.
- Use HEAR CHANGES to find out which zone is doing the work before you reach for an Advanced knob.
- Make the final decision on the full, level matched signal, not on the delta.

11 / RSL HUB

Installing and Activating

RSL Master is installed and activated through RSL Hub, the free Renegade Sound Labs app for macOS and Windows. There are no licence keys to copy or paste.

1. Download RSL Hub from renegadesoundlabs.com and install it.
2. Sign in to RSL Hub with your Renegade Sound Labs account.
3. Install RSL Master from RSL Hub. Quit your DAW first if it is open: hosts look for new plugins when they start.
4. Reopen the DAW and, if it does not find new plugins on its own, run its plugin rescan. RSL Master is listed under Renegade Sound Labs.

Signing in to RSL Hub activates the computer automatically. One account can activate up to four computers, managed from RSL Hub or from your account page on the website. RSL Hub keeps the activation renewed in the background, so there is nothing to do once it is set up.

If RSL Master is not activated

Without an activation the plugin is silent and shows a screen saying why, with two buttons. Open RSL Hub opens the Hub, or its download page if it is not installed, so you can sign in. Check again looks for the activation once more. As soon as the Hub has activated the computer, RSL Master unlocks by itself.

Buying and RSL All Access

RSL Master can be bought outright for $69, or used as part of RSL All Access, which includes every RSL plugin for $18 a month or $180 a year.

- All Access starts with a 14-day free trial. No card is needed.
- During the trial, the days left are shown in red in the header bar, beside the RSL logo, for example 7 DAYS LEFT. On the final day it reads LAST DAY OF YOUR TRIAL.
- When the trial ends, the plugin locks and offers Start your subscription. Once you have subscribed, open RSL Hub and RSL Master unlocks by itself.

Formats and locations

FORMAT	LOCATION
Audio Unit (macOS)	/Library/Audio/Plug-Ins/Components/RSL Master.component
VST3 (macOS)	/Library/Audio/Plug-Ins/VST3/RSL Master.vst3
AAX (macOS)	/Library/Application Support/Avid/Audio/Plug-Ins/RSL Master.aaxplugin
Standalone (macOS)	/Applications/RSL Master.app
VST3 (Windows)	C:\Program Files\Common Files\VST3\RSL Master.vst3
Standalone (Windows)	C:\Program Files\Renegade Sound Labs\RSL Master\RSL Master.exe
Graphics (macOS)	/Library/Application Support/Renegade Sound Labs/RSL Master/Kits
Graphics (Windows)	C:\ProgramData\Renegade Sound Labs\RSL Master\Kits

The knob and meter graphics are installed once, in the Graphics folder, and every format shares them. Keep that folder in place.

Insert RSL Master as the last plugin on the master bus, after any bus processing. Leave dither to the DAW.

REQUIREMENTS macOS 11 or later, universal binary for Apple Silicon and Intel, or 64-bit Windows 10 or later. Stereo only in this version: a mono input is treated as dual mono with the width stages bypassed. Sample rates from 44.1 to 192 kHz.

Removing

Delete the bundles and the Graphics folder listed above. Host sessions that reference the plugin will report it missing until it is reinstalled. No session data is stored outside the session itself.

12 / FAST DIAGNOSIS

Troubleshooting

SYMPTOM	CHECK
Plugin does not appear	Confirm it is installed in RSL Hub and the bundle is in the folder above, restart the host, and force a full plugin rescan.
Knobs or meters are missing	The Graphics folder is missing or was moved. Reinstall RSL Master from RSL Hub.
Silent, with a message on the faceplate	The computer is not activated, or a trial has ended. Read the message, then use Open RSL Hub. See section 11.
Process does nothing	Learn has not run, or it was cleared. The balance, width and dynamics stages are flat until a Learn of at least 4 seconds is frozen. Check the LEARN readout.
Effect gets smaller when I push it	Intentional. The shaping stages back off above −6 dBFS input. Reduce Input until SWEET shows.
Level jumps or climbs after toggling Peak Limit	Expected. The makeup gain climbs at 0.5 dB per second by design. Use Matched Bypass for an instant A/B.
Sounds squashed at Process 100	The loudness target is costing more than the material has. Try Full process, streaming, or a lower Process position, or open Advanced and lower CLIP and ENVELOPE.
The top end changed more than expected	Ease BALANCE below 100 percent, or use TILT. If the mix was learned on a quiet section, learn again on the loudest.
Low end lost width	The Low end stage centres the side channel under the LOW END corner. Lower it in Advanced to keep more width in the bass, or ease WIDTH.
Sub gap never closes	The material has no sub content. RSL Master will not invent one. Add it in the mix.
Output is delayed	RSL Master reports 36 samples of latency, plus 2 ms with Peak Limit on, and updates the host when it changes. Make sure host delay compensation is enabled.
Session reopens sounding different	Learn, the profile and every control are saved with the session. If the upstream mix changed, learn again.
Advanced meters are frozen	Meters relax to rest when the host is stopped. Start playback. MOTION set to OFF does not affect the meters.

Support information to include

- Operating system and computer model
- DAW and version
- Plug-in format
- Sample rate and buffer size
- Preset, Process position and Peak Limit state
- Whether Learn had run, and for how long
- Exact steps required to reproduce the issue

Support: hello@renegadesoundlabs.com

13 / SPECIFICATION

Technical Reference

ITEM	SPECIFICATION
Product	RSL Master
Developer	Renegade Sound Labs
Manual version	1.1.0
Category	Mastering chain for the master bus
Formats	macOS: Audio Unit, VST3, AAX, Standalone. Windows: VST3, Standalone
Architecture	macOS: Universal 2, Apple Silicon arm64 and Intel x86_64. Windows: 64-bit
Minimum system	macOS 11, Windows 10
Channels	Stereo. Mono treated as dual mono with width stages bypassed
Sample rates	44.1 kHz to 192 kHz
Oversampling	4x on the soft clipper and the limiter's true peak detection, hidden
Latency	36 samples, plus 2 ms with Peak Limit on (2.75 ms total at 48 kHz). Reported to the host
Interface	1160 x 620 pixels native, resizable 45 to 100 percent. The Advanced drawer adds 818 pixels
Activation	RSL Hub, up to 4 computers per account
Website	https://renegadesoundlabs.com

Parameters as the host sees them

PARAMETER	RANGE	DEFAULT	NOTES
Input	−18 to +18 dB	0 dB	Moved by Auto set
Process	0 to 100 %	0	The macro
Loudness	−24 to −5 LUFS	−7.5 LUFS	No faceplate knob. Presets and host
Ceiling	On / Off	On	Peak Limit. Changes latency
Output	−12 to +12 dB	0 dB	After analysis
Balance, Width, Dynamics, Envelope, Clip	0 to 300 %	100 %	Advanced depths
Tilt	−2 to +2 dB	0 dB	Advanced
Low end	60 to 160 Hz	120 Hz	Advanced
Limiter	−3.0 to −0.1 dBTP	−1.0 dBTP	Advanced

PARAMETER	RANGE	DEFAULT	NOTES
Smooth	0 to 100 %	0 %	Advanced, off by default

Glossary

TERM	MEANING
LUFS	Loudness units relative to full scale, the ITU-R BS.1770 loudness measure. Short term is a 3 second window and integrated is the whole programme.
dBTP	Decibels true peak: the peak of the reconstructed analogue waveform, measured with oversampling, rather than the highest sample.
Crest factor	Peak level over RMS level in a window. Low crest is dense and high crest is transient.
Mid / side	The sum and the difference of left and right. Width is the side's level relative to the mid.
Correlation	How alike left and right are, from +1 (mono) through 0 (unrelated) to −1 (inverted). The profile's floor is 0.8 per band.
Profile	The stored target: a set of numbers describing a finished record, never its audio.

DESIGN INTENT RSL Master is built to show its work. The Advanced view, Matched Bypass and Hear Changes exist so that every correction can be seen, heard on its own, and judged on the level matched signal before it ships.

RENEGADE SOUND LABS

RSL MASTER

RSL Master / User Manual v1.1.0