Welcome to GMax

GMax is a maximizing limiter. The most common usage is to boost the perceived level of a signal by increasing base amplitude while preventing clipping. It works by first increasing the level of the incoming audio by a given amount. Then, any audio that becomes too loud is "turned back down", ensuring that the level never exceeds the "ceiling" level. While a maximizing limiter is often used to make an entire song seem "louder", it may also be used in place of a compressor to help control individual tracks.

Hints

- The gain reduction meter shows when the limiter is affecting the signal. You should listen carefully to these sections to make sure that you are not pushing the signal too hard (or maybe to make sure that you're pushing it hard enough!).
- When maximizing a mix, it's a good idea to leave a little headroom. Some audio equipment doesn't cope well with signals that reach the maximum peak level of 0 dB. Setting the ceiling a little lower - at around -0.3 dB, for instance - is a good starting point.

Interface

The GMax display features three knobs. Each has a label above it and a display of its current value below it. At the bottom-right of the GUI is a gain-reduction meter.

Gain: The desired signal gain. The incoming signal is boosted by this amount before going to the limiter.

Ceiling: The threshold of the limiter. The limiter prevents the peak signal from exceeding this level.

Release: This is the time taken for the limiter to recover after reducing a too-hot signal. When GMax is used for light peak suppression, the release time should be quite short. You only want to dip the volume briefly and affect as little audio as possible. However, the release time becomes much more important when using GMax for heavier limiting. In such cases, the only way to find the best setting is by ear.

Meter: The gain-reduction meter shows how much the signal level is reduced by the limiter. The resolution is 1 dB per bar.

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Credits

- Development, code, website and graphics by Graham Yeadon.
- Documentation by Greg Pettit and Graham Yeadon (many thanks to Greg for all of his help).
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