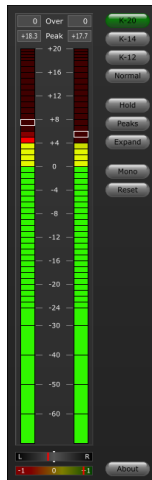


K-Meter

Free implementation of a K-System meter
according to Bob Katz' specifications



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Last edited on 8th March 2011

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1 The loudness race

When comparing two similar pieces of music, the louder one is perceived as sounding better (although this is only true for short periods of time). Accordingly, the loudness of music productions has continuously grown during the last decades.

As maximum levels of records, tapes and digital media have a natural limit, however, mastering engineers have started using sophisticated dynamic compression techniques to achieve higher loudness without distorting the music (as of 2010, distortion is increasingly being used in order to achieve even higher loudness).

Unfortunately, this decrease in dynamic range does not leave the music unharmed. Current compressed music blasts away your ears and makes you turn down the volume of your amplifier. Having lowered the volume, you'll find that the "better-sounding" compressed music suddenly sounds pretty dull and boring compared to uncompressed music. In contrast, music with high dynamic range makes you turn up the volume – heck, it even sounds better when being broadcast on the radio!

2 The K-System

The K-System has been devised by mastering engineer Bob Katz in order to counteract the ongoing loudness race and to help adjusting the levels of different songs during mastering. K-System meters are level meters that do **not** place the 0 dB mark on top of the meter. Instead, 0 dB on K-System meters relates to a reference loudness. There are three K-System scales:

- K-20 (0 dB at -20 dBFS, recommended)
- K-14 (0 dB at -14 dBFS)
- K-12 (0 dB at -12 dBFS)

Using the K-System is easy. Just calibrate your monitor system so that pink noise (-20 dBFS RMS, 20 Hz to 20 kHz; see the K-Meter source code for a FLAC-compressed wave file) on one channel yields 83 dB SPL on a loudness meter set to *C-weighted, slow*. Then mark the monitor's gain position as "K-20".

When your mixes or masters seem to have just the right loudness, they should now yield 0 dB on a K-20 meter.

In case you want to use the K-14 meter, attenuate the monitor gain by 6 dB or repeat the above process so that pink

noise yields 77 dB SPL. For K-12, attenuate the monitor gain by another 2 dB (pink noise should yield 75 dB SPL).

For more information about the K-System, please see [Bob's website](#) or his great book “Mastering Audio – The Art and the Science”.

3 Installation

In order to use the pre-compiled binaries, simply extract the K-Meter files from the downloaded archive. For the VST plug-in, you'll then have to move the extracted files to your plug-in folder (~/.vst, C:\ProgramFiles\Steinberg\VstPlugins\ or the like).

3.1 Windows

If you move the pre-compiled binaries to another directory, please make sure to also move the file `libfftw3f-3.dll` to this directory. Otherwise, you will not be able to execute the binaries anymore.

4 Controls

4.1 Meter selection

You can select the different K-System meter scales (**K-20**, **K-14** and **K-12**) by clicking on these radio buttons.



In the rare case you want to use the meter in a mixer's channel strip, click the **Normal** button which will place 0 dBFS on top. Please note, however, that the **Normal** state will be neither saved, nor recalled in your DAW and the standalone version. This is by design – the K-System meter has been explicitly designed to **not** have 0 dBFS on top!

4.2 Infinite peak hold

Click on this button to toggle between infinite peak hold and “falling peaks”. This setting applies to both average and peak meters.



4.3 Show peak meter

Click on this button to toggle display of the peak meters. The original K-System meter specification demands peak meters, but Bob Katz has asked me to hide them by default:



“Too many people will try to normalize the peak to full scale if they see a peak meter, and that’s what we want to avoid. You can still make a K-System meter like the original, but if we meet again in 15 years I hope that peak metering will be outlawed.”

4.4 Magnify meters

This button magnifies both average and peak meters to 0.1 dB steps. If switched on, the 0 dB mark is placed near the centre.



Hint: by selecting different meter scales, you can easily magnify the whole range between -25 dBFS and 0 dBFS.

4.5 Mono mode

Click this button to easily check the mono compatibility of your stereo mix or master. In **mono** mode, audio channels will be down-mixed to mono and the meters will be linked.



In case you insert the plug-in into a mono channel strip, **mono** mode will be selected and cannot be toggled.

4.6 Reset button

Click on this button to reset all meters, peaks and counters. You can also get rid of graphical artifacts, because all meters will be redrawn as well.



4.7 About window

Clicking on this button will open the **about** window where you will be informed about version number, contributors, copyright and the GNU General Public License.



4.8 Display license

This button is located in the **about window** and does not only advertise that you are using free software licensed under the **GNU General Public License** – when clicked, it will also open the license’s website in your web browser ...



5 Meters

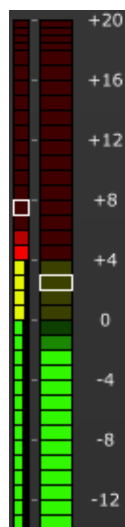
5.1 K-System meter

The K-System meter consists of an average level meter (graphic on the right, wide bars) and an optional peak level meter (thin bars). The recommended K-20 meter has 20 dB of headroom above 0 dB, while the K-14 and K-12 meters have 14 dB and 12 dB of headroom, respectively.

Each level meter is divided into segments of 1 dB, with the exception of the top 2 dB (segments of 0.5 dB) and the bottom end (segments of 10 dB). When magnified, level meters are divided into segments of 0.1 dB.

Recent maximum level is displayed by a white rectangle around the corresponding meter segment. Unless “Infinite peak hold” is switched on, maximum levels are held for 10 seconds and then start falling with a fall time of 26 dB per 3 seconds.

Both stand-alone application and the plug-in only work at sampling rates between 44.1 kHz and 192 kHz and intro-



duce a latency of 1024 samples. This latency is reported to your plug-in host so it may compensate for the introduced delay. Needless to say, the original unfiltered signal is passed to the outputs.

You can reset all meters by clicking on the “Reset” button.

5.2 Average meter

The average meter is an RMS meter with an averaging period of 1024 samples. It exhibits a flat frequency response between 20 Hz and 20 kHz (± 0.01 dB) and is band-limited using a windowed-sinc low-pass filter with a cutoff frequency of 21.0 kHz. On level changes, it takes 600 milliseconds for the meter to reach 99 % of the final reading.

5.3 Peak meter

The peak meter displays the unfiltered peak level and thus possesses a completely flat frequency response. It has a rise time of one sample and a fall time of 26 dB per 3 seconds.

5.4 Overload counter

The overload counter displays the number of samples that have reached or exceeded digital full scale (0 dBFS). This is a conservative approach to estimate overloads – but I’d rather have an excess warning than have my audio files clip.



Please note that this meter does not search for inter-sample peaks.

5.5 Maximum peak display

This meter displays the maximum peak level encountered so far. If this level is above 0 dBFS (this can occur in plug-in hosts that do not clip the output level of plug-ins to 0 dBFS), the meter will turn red.



5.6 Phase correlation meter

This meter only works for stereo channels and displays the cross correlation between left and right channel. Cross correlation is a measure of how much two signals are correlated. Thus, a value of +1 means that both channels are *in phase*, whereas a value of -1 signals that the channels are completely *out of phase*. Please note that the meter’s scale is not linear!



For the non-tech savvy musician: if you find that this meter hits the red area, you should check the mono-compatibility of your mix. But although phase correlation meters often prove helpful, you cannot always rely on their readout. The only way to make sure that your mixes are mono-compatible is to actually listen to them in mono.

That's a universal truth, by the way. Do not mix by your eyes, mix by your ears!

5.7 Stereo meter

The stereo meter obviously only works for stereo channels and displays the average stereo position of your mix. It may indicate a bias to one stereo channel that you might have overheard due to impaired hearing, wrong placement of your monitors or similar problems.



But please don't get the false notion that the needle should stay in the middle all time in order to achieve a good mix! Again: do not mix by your eyes ...

6 Validation

I have gone to great lengths to ensure that all meters of the stereo version read correctly (the surround version shares the same code and should follow suit). You want to validate for yourself? The directory validation of the source code contains instructions and FLAC-compressed wave files.

6.1 Validation status

average level meter	readings	valid
	frequency response	valid
	meter ballistics	valid
peak level meter	readings	— ¹
	meter ballistics	valid
overload counter	readings	— ²
maximum peak display	readings	— ¹
phase correlation meter	readings	valid
stereo meter	readings	valid

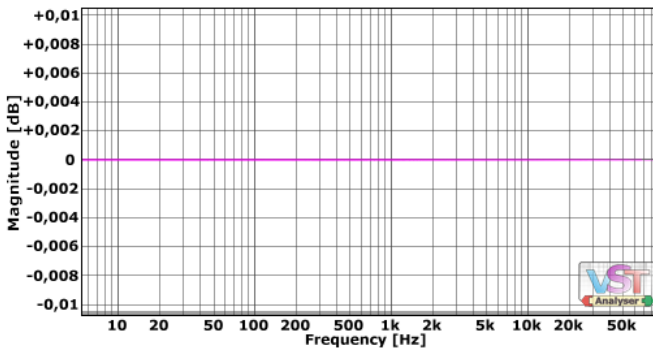
¹deviates from the correct value by a small amount, probably due to dithering in the used hosts

²doesn't validate correctly, probably due to dithering in the used hosts

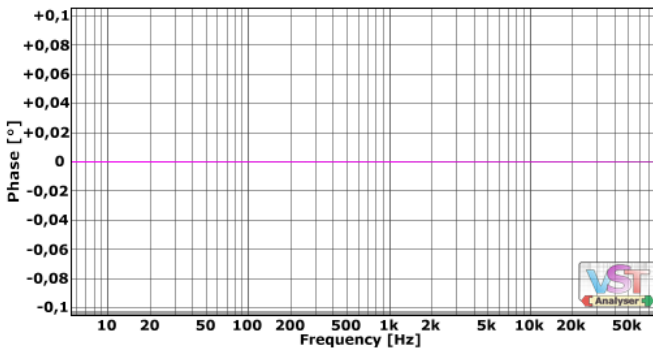
6.2 Frequency and phase response

The VST plug-in's frequency and phase response has been determined at a sample rate of 192 kHz using Christian-W. Budde's [VST Plugin Analyser](#).

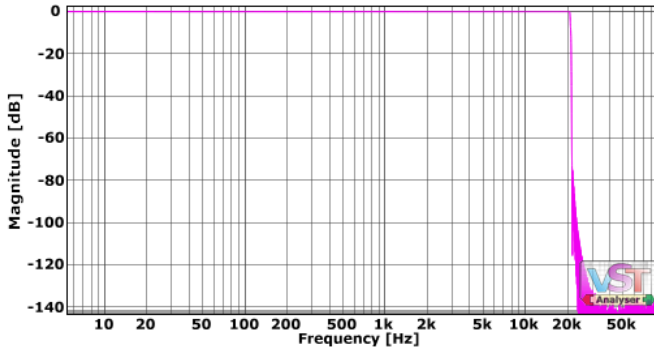
Frequency response of complete effect path (5 Hz to 96 kHz, 0 dB \pm 0.01 dB):



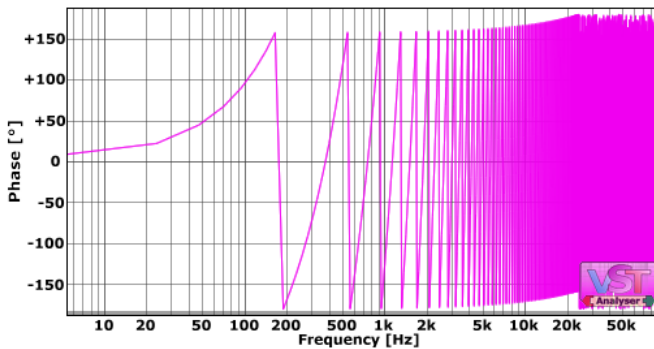
Phase response of complete effect path (5 Hz to 96 kHz, 0° \pm 0.1°):



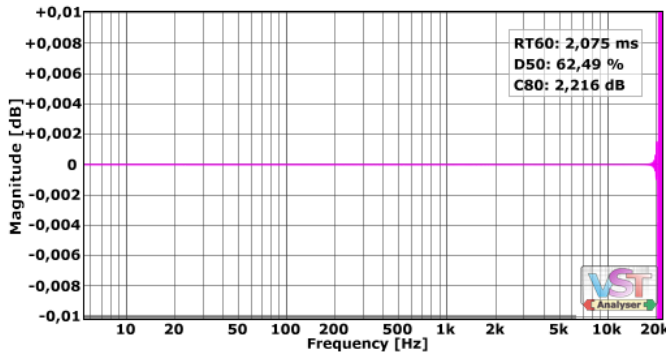
Frequency response of band-limited RMS detection stage (5 Hz to 96 kHz, -140 dB to 0 dB):



Phase response of band-limited RMS detection stage (5 Hz to 96 kHz, -180° to 180°):



**Frequency response of band-limited RMS detection stage
(5 Hz to 20 kHz, 0 dB \pm 0.01 dB):**



7 Help needed

As K-Meter was coded using cross-platform code, it should be easy to compile versions for Windows (64 bit) and Mac OS X. I just don't have the adequate systems and compilers.

In case you want to help, please see the next chapter for an email address. You'll need sufficient experience in coding, compiling and debugging, though, so no beginners please!

8 Final words

I'd like to thank Bob Katz for kindly answering all of my questions regarding the K-System meter. Moreover, thanks are due to bram@smartelectronix for his code to calculate logarithmic rise and fall times, and to the users of K-Meter for their suggestions and bug reports.

Although coding K-Meter has been a lot of fun, it has also been a lot of work. So if you like K-Meter, why not send me a short email and tell me so? Write a few words about yourself, send suggestions for future updates or volunteer to create a nice theme – do whatever you like!

Here is my email address (please remove “-nospam”):

Martin Zuther <code-nospam@mzuther.de>

Thanks for using free software. I hope you'll enjoy it!

A How to build K-Meter

A.1 Preparing GNU/Linux

To build K-Meter yourself, I recommend setting up a chroot environment. This is fast and easy to do on Debian-based systems and might save you a **lot** of trouble. At the time of writing, I'm using Kubuntu 10.10 (maverick), but the procedure should be similar on your distribution of choice. If you aim at generic 64-bit compilation, simply change i386 to amd64.

To install the necessary packages and install the chroot base system, execute the following statements (please change <http://archive.ubuntu.com/ubuntu/> to a [mirror](#) close to you):

```
sudo apt-get install debootstrap schroot
```

```
sudo mkdir -p /srv/chroot/maverick_i386
sudo debootstrap --variant=buildd \
  --arch i386 maverick \
  /srv/chroot/maverick_i386 \
  http://archive.ubuntu.com/ubuntu/
```

Running `debootstrap` will take some time. Meanwhile, add the following lines to `/etc/schroot/schroot.conf` (make sure you remove all preceding white space so that each line begins in the first column):

```
[maverick-i386]
description=Ubuntu 10.10 Maverick Meerkat (i386)
directory=/srv/chroot/maverick_i386
personality=linux
root-users=username
type=directory
users=username,another_user
```

Please make the necessary changes to `username`. You may also add additional users, like `another_user`. In case you are setting up a 32-bit chroot environment on a 64-bit system, you'll also have to change `linux` to `linux32`.

When `debootstrap` is done, log in as `superuser`:

```
schroot -c maverick-i386 -u root
```

to install a few packages:

```
apt-get update
apt-get install libasound2-dev mesa-common-dev \
    xorg-dev language-pack-de ubuntu-minimal
apt-get clean
```

Finally, log out and log in with your user name:

```
schroot -c maverick-i386 -u username
```

Congratulations – after you have installed the dependencies (see below), you are ready to build K-Meter!

A.2 Dependencies

A.2.1 premake4

Importance: required

Version: 4.3

License: BSD

Homepage: industriousone.com/premake

Installation

Place the binary somewhere in your PATH.

A.2.2 Fastest Fourier Transform in the West

Importance: required

Version: 3.2.2

License: GPL v2

Homepage: www.fftw.org

Installation on GNU/Linux

Extract the archive into the directory `libraries/fftw3`, change into this directory and run:

```
./configure --enable-float
make
mkdir -p bin/i386/
mv .libs/* bin/i386/
```

Installation on Microsoft Windows

Extract the source code archive into the directory `libraries/fftw3` and the archive containing the pre-compiled binaries into the directory `libraries/fftw3/bin`.

Please note that in order to run K-Meter on Windows, the library `libfftw3f-3.dll` **must** be located in the same directory as the standalone or plug-in. To make things a little easier for you, I have already placed `libfftw3f-3.dll` in the directory `bin`.

A.2.3 JUCE library

Importance: required

Version: 1.51

License: GPL v2

Homepage: www.rawmaterialsoftware.com/juce.php

Installation

Extract the archive into the directory `libraries/juce`.

A.2.4 Virtual Studio Technology SDK (VST)

Importance: optional

Version: 2.4

License: proprietary

Homepage: ygrabit.steinberg.de

Installation

Just extract the archive into the directory `libraries/vstsdk2.4`.

A.2.5 Artistic Style

Importance: optional

Version: 1.24

License: LGPL v3

Homepage: astyle.sourceforge.net

This application formats the code so it looks more beautiful and consistent. Thus, you only have to install it if you plan to help me with coding K-Meter.

Installation

Place the binary somewhere in your PATH. Depending on your platform, you should run *astyle* using the scripts `src/format_code.sh` or `src/format_code.bat`.

A.3 Building on GNU/Linux

After preparing the dependencies, start your chroot environment, change into the directory `build` and execute

```
./run_premake.sh  
make config=CFG TARGET
```

where `CFG` is one of `debug32`, `debug64`, `release32` and `release64`, and `TARGET` is one of `linux_standalone_stereo`, `linux_standalone_surround`, `linux_vst_stereo` and `linux_vst_surround`.

The compiled binaries will end up in the directory `bin`.

A.4 Building on Microsoft Windows

After preparing the dependencies, change into the directory `build` and execute

```
./run_premake.bat
```

Then change into the directory `build/windows/vs20xx`, open the project file with the corresponding version of Visual C++ and build the project.

The compiled binaries will end up in the directory `bin`.

B GNU General Public License

Version 3, 29 June 2007

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- c) Convey individual copies of the object code with a copy of the written offer to provide the Corresponding Source. This alternative is allowed only occasionally and noncommercially, and only if you received the object code with such an offer, in accord with subsection 6b.
- d) Convey the object code by offering access from a designated place (gratis or for a charge), and offer equivalent access to the Corresponding Source in the same way through the same place at no further charge. You need not require recipients to copy the Corresponding Source along with the object code. If the place to copy the object code is a network server, the Corresponding Source may be on a different server (operated by you or a third party) that supports equivalent copying facilities, provided you maintain clear directions next to the object code saying where to find the

Corresponding Source. Regardless of what server hosts the Corresponding Source, you remain obligated to ensure that it is available for as long as needed to satisfy these requirements.

- e) Convey the object code using peer-to-peer transmission, provided you inform other peers where the object code and Corresponding Source of the work are being offered to the general public at no charge under subsection 6d.

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