Level meter, loudness, spectrum and more...

FLUX:: MiRA studio - 25.1.0.50446 | No active workspace. File Edit View MiRA Help 🌣 +ti 🖸 AUDIOKERN-19 (#2) Audio source Layout Studio Immersive 2 +0] % | min -114 dB | max -23 dB 22 Hz : [-31, -40, 📾 🔤 Neb... 🗱 [] Nebula | Surround ... 🗱 [] 🌔 쿢 부 LR C 7 8 9 10 11 12 2 3 4 5 6 -22.0dB @ 1486.9Hz (23 1 ണ +8cents 20 30 4050 C TP 0 Nebula | Surround ... \$€[] Ċ R... 🗱 [Loudness Ш C -9.3 -9.8 M Max S Max -14 14 23 Integrated 32 Range -41 TruePe - 59 Mode -72 -59 -48 -48 🗱 🗋 🗣 📭 🖻 Metering history Offset: 00:00:00:00 - Length: 00:00:11:26 Low Freq

Author and photos: Peter Kaminski

In January 2025, Flux introduced the MiRA Audio Analyzer family, which is available for various applications with different functionalities - not only for use in the studio but also for live applications. In this article, however, we will primarily focus on the immersive audio-capable version "MiRA Studio".

Requirements, installation and licensing

The software is available for Windows and macOS and requires OpenGL 2.0 support (Mac Pro 1.1 and 2.1 are not supported). For Windows computers, either SDM/ATi or NVIDIA graphics cards with the graphics card manufacturer's drivers are required. Monitors with a USB connection are not supported. For standalone operation of MiRA without plug-ins, Core Audio-capable interfaces are required for macOS, and ASIO interfaces are required for Windows or virtual sound cards. A PC with a dual-core processor is sufficient for MiRA.

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Licensing is done via iLok, either using a dongle or through local licensing on the computer. You get a redeem code that you enter in your Flux user account - and then an iLok license is created, which you have to activate in the iLok manager. Two installations are available per license.

os://shop. flux.audio /en_US/oauth/v	2/authorize?response_type=	code8: 🔻 🗘	⊠	മ ≡					
◀ Back to the main site	🛓 Download 🛛 H	lello Peter Kaminski!	My account	Log					
You are being re	Center - Release F	ree - 25.1.0.50440 er Edit						- 0	×
If you are not automa	tically CENTER All Pro	ducts 른 My Products		Q Search for			Hello Peter	Log out 🔀	୭ ✿
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		MiRA Release Notes Docum					LATEST V25.1.0.50446 (01/23/25)	INSTALL	
ustomer Care @ Flux::SE		MiRA Sample Release Notes Docum	Grabber nentation				LATEST V25.1.0.50445 (01/23/25)	INSTALL	
ontact us Powered by S	Sylius.	StereoTool (F Release Notes Docum	REE)				LATEST V24.7.0.50393 (07/06/24) 🔻	INSTALL	

The Flux Center software can be used to install, as well as update the MiRA software and plug-ins (see figure above). MiRA is available in VST2, VST3, AAX and AAX Venue plug-in formats. Pyramix VS3 is not supported.

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In the settings in the Flux Center, you can also set which plug-in formats you want to install by default and in which folders they will be installed. Therefore, you should carefully adjust the settings before finally installing the software.

Concept

MiRA is available in three versions: "MiRA Session" primarily for stereo operation with sample rates of up to 96 kHz, "MiRA Studio" with support for multi-channel formats and meter history with up to 24 channels, and "MiRA Live" for use in the FOH/stage area, also with up to 24 channels and a maximum sample rate of 384 kHz and an additional integrated audio generator for acoustic measurements. The "MiRA Ultimate" bundle includes both the Studio and Live applications, providing access to the full range of features.

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MiRA is initially a standalone software that receives audio through an audio interface. However, the analysis tool can also be used in a DAW software via Flux's Sample Push technology and the MiRA sample grabber plug-in, in which the plug-in provides the audio from the standalone application for analysis. It is also possible to use several plug-ins in a DAW project. You can select which plug-in provides the audio for the analysis at the top of the MiRA window (see figure above). Furthermore, you can connect to the SPAT Revolution software from Flux. It is important to note that the MiRA software can also be operated on another computer in the local network and thus does not require a lot of resources of the production DAW.

Plug-In



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Let's take a closer look at the plug-in (in VST3 format in the figure above). Depending on how many channels the channel uses, a selection of different channel orders is also available.

Main Mix: Ins. 2 - MiRA-SampleGrabber		x
🧧 🕫 R W 🔕 🕈 🍜 🌣	7.1.4 🔻	🛍 🔻 QC 🖬
Circular 12.0	Auro 3D 11.1 L-R-C-Lfe-Ls	-Rs-Tl-Tc-Tr-Trl-Trr-Vog
Frontal-Line-11.1		
Frontal-Line-12		
Cube + Mid Layer		
Dolby Atmos 5.1.6 L-R-C-Lfe-Ls-Rs-Ltf-Rtf-Lts-Rts		
Dolby Atmos 7.1.4 L-R-Ls-Rs-Lm-Rm-C-LFE-Lt-Rt		
Dolby Atmos 7.1.4 L-R-C-Lfe-Ls-Rs-Lss-Rss-Tsl-Tsr		
Dolby Atmos 7.1.4 L-R-C-Lfe-Ls-Rs-Lss-Rss-Flh-Fr		
Dolby Atmos 7.1.4 L-C-R-Lss-Rss-Lsr-Rsr-Ltf-Rtf-L		
Dolby Atmos 7.1.4 L-C-R-Lss-Rss-Lsr-Rsr-Lfe-Ltf-R		
Dolby Atmos 7.1.4 L-R-C-Lfe-Lss-Rss-Lsr-Rsr-Tfl-T		
8.0.4 L-C-R-Rs-Rbs-Cs-Lbs-Ls-Ltf-Rtf-Ltb-Rtb		
Dolby Atmos 9.1.2 L-R-C-Lfe-Ls-Rs-Lc-Rc-Lss-Rss		
Dolby Atmos 9.1.2 L-Lc-C-Rc-R-SI-Sr-Ls-Rs-TI-Tr-Lfe		
Dolby Atmos 9.1.2 L-R-C-Lfe-Wl-Wr-Sl-Sr-Ls-Rs-Tl-Tr		
10.2 L-R-C-Lfe-Ls-Rs-Tfl-Tfc-Tfr-Tbl-Tbr-Lfe2		
10.2 TMH L-Lc-C-Rc-R-Ls-Cs-Rs-Tl-Tr-Lfe-Lfe2		
10.2 L-C-R-SI-Sr-Ls-Rs-TI-Tr-Trc-Lfe-Lfe2		
Auro 3D 11.1 L-R-C-Lfe-Ls-Rs-Tc-Tfl-Tfc-Tfr-Tbl-Tbr		

At the moment, you still have to select the appropriate channel format manually. This should be easier in a later version. For Nuendo and Dolby Atmos productions, the following formats are available in the selection (according to the answer to a support request at Flux):

- 7.1.4: L-R-C-Lfe-Ls-Rs-Lss-Rss-Tsl-Tsr-Trl-Trr
- 7.1.6: L-R-C-Lfe-Ls-Rs-Lss-Rss-Tfl-Tfr-Trl-Trr-Tsl-Tsr
- 9.1.4: L-R-C-Lfe-Ls-Rs-Lc-Rc-Lss-Rss-Tfl-Tfr-Trl-Trr
- 9.1.6: L-R-C-Lfe-Ls-Rs-Lc-Rc-Lss-Rss-Tfl-Tfr-Trl-Trr-Tsl-Tsr

This may well raise questions for some users. Unfortunately, designations and channel order are not standardized, which often leads to confusion. However, this is not a problem with MiRA, but with the industry - which unfortunately cannot agree on this.

Handling

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The interface consists of blocks with several measuring instruments, so-called "scopes", which can also be arranged manually. More on this later.

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		Main settings	
		Network	
Samplegrabber pass	word 0		
Activity messages			On
		Graphic engine	
Engine frame rate		60.000 fps (SMPTE x2)	
		Timecode	
Display frame rate		30.000 fps (SMPTE)	
Absolute TC			Of
		Main	
RTA block size		8192	
Analysis window		Hann	
Normalization	- 3	Coherent (sinus)	
Scaling	-3	Power	
		Averaging	
Time averaging		-35	- 35 🔵 of
Mode	- 24	Running	
Length		16	-50
		Auto-pause	N S -50 Mode
Threshold	RMS di	-64 (dBF <mark>S</mark>)	
		Other	Meterin
Metric system:19			On 🧲
Temperature		20.0 (° C)	

In the main settings (accessible via the gear symbol), display frame rates and basic analysis parameters can be adjusted.

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		UI	settings				
			Engine				
Show/hide tooltips						0	n 🔵
Enable advanced e	ditor						Off
			Fonts				
Small scale				11 (px))		
Large scale				13 (px))		
Spectrum peak lab	el	16 (px)					
			Colors				
Brightness	+9			0.00			
Contrast	+3			50.00			
Accentuation							
Solid color						- 29	
Scope Solid 1							
Scope Solid 2							
Gradient color 1							
Gradient color 2							
Gradient color 3						S -59 IVIC	oae
	RMS dB (Pe				R128 EBU +		

In the "UI settings" (accessible via the icon with three faders), basic display parameters and colors can be set.

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* [])	Vebula Surround		O settings	2 3 4 5	6 7 8 9 + + + +
	Audio source		AU	DIOKERN-19 (#2)	
		Han	dware device		
	Output device			None	
		MiRA	SampleGrab	ber	
	Sampling rate			48000 Hz	
	Buffer size			256	
	Number of channels			12	
	Channels layout	Dolby Atr	nos 7.1.4 L-I	R-C-Lfe-Ls-Rs-Lss-Rss	-Tsl-Tsr-Trl-Trr
		Channe	els specificat	tions	
Ch.	Input (Ref.) ch. name	Azim.	Elev.	Direct out	
1	Left	-45.00	0.00	None	
2	Right	45.00	0.00	None	
3	Center	0.00	0.00	None	
4	LFE 1	0.00	0.00	None	
5	Left Surround Rear	-135.00	0.00	None	
6	Right Surround Rear	135.00	0.00	None	
7	Left Side Surround	-90.00	0.00	None	
8	Right Side Surround	90.00	0.00	None	
9	Top Front Left	-45.00	45.00	None	
10	Top Front Right	45.00	45.00	None	
11	Top Back Left	-135.00	45.00	None	Meterin
12	Top Back Right	135.00	45.00	None	

And in the "IO settings", the inputs and, if necessary, the audio outputs can be configured as standalone software without a plug-in (see figure above).

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FLUX:: MiRA studio - 25.1.0.50446 No active workspace	-	
File Edit View MiRA Help		
2025-03-06 17:38:00,851 DEBUG Starting new HTTPS connection (1): shop.f 2025-03-06 17:38:01,256 DEBUG https://shop.flux.audio:443 "GET /en_US/g CCLient::OnBonjourNumberOfServerChangeEvent() Found server : AUDIOKERN-I9 (// 1 Server(s) Found ====================================	Clux.audio:443 hage/mira-release-notes?bu #2) - local 192.168.1. 102 - 46001 	ild_number=5 102 - port 4 er available Lsr Rsr Lss
Left: 1.00 (0.0 dB) Right: 1.00 (0.0 dB) Center: 1.00 (0.0 dB) LFE 1: 1.00 (0.0 dB) Left Surround Rear: 1.00 (0.0 dB) Right Surround Rear: 1.00 (0.0 dB) Left Side Surround: 1.41 (1.5 dB) Right Side Surround: 1.41 (1.5 dB) Top Front Left: 1.41 (1.5 dB) Risk dB (Ref. True		Lax -8.2 LUFS arx -4.9 LUFS agrated -11.9 LUFS aPeak Max -4.5 dB TED de ITU BS.1770-4
- Top Front Right: 1.41 (1.5 dB) - Top Back Left: 1.41 (1.5 dB) - Top Back Right: 1.41 (1.5 dB)		ing histor) 01:02:59:04
>>> Low Freq59 11:02:49 01:02:50 01:02:51 01:02:52 01:02:53 01:02:54	01:02:55 01:02:56 01:02:57 01:0	2.58

All activities can also be logged via a callable terminal.

Layouts

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Layout	Essential	
	Nebula Spectrogram	
	RTA	
11 12	Sliding compressed RTA	n
	Horizon	l
	SCOPE	
	Studio stereo 1	
	Studio stereo 2	
	Studio Immersive 1	
	Studio Immersive 2	
	Studio Immersive comp	
	Metering Statistics	

MiRA provides various pre-configured layouts for different applications in the header on the right, which can be accessed directly using the drop-down menu.

S FLUX:: MiRA	A studio - 25.1.0.50446 No active workspa	ace		
File Edit	View MiRA Help			
Audio -	Layouts	>	Load previous	Shift+Tab
Innut: Dol	Close setup	Escape	Load next	Tab
mput. Don	Splash MiRA		Load Essential	Alt+Shift+1
31 C 7 C	Spidsh Miles		Load Nebula Spectrogram	Alt+Shift+2
	Full screen	F11	Load RTA	Alt+Shift+3
Len	Update mouse infos	F6	Load Sliding compressed RTA	Alt+Shift+4
	Always on top	F8	Load Horizon	Alt+Shift+5
	Toggles display of realtime curves	Return	Load SCOPE	Alt+Shift+6
10 K	10 K		Load Studio stereo 1	Alt+Shift+7
в к	8 к		Load Studio stereo 2	Alt+Shift+8
			Load Studio Immersive 1	Alt+Shift+9
о к 5 К	5 K		Load Studio Immersive 2	Alt+Shift+0

However, the user can also access the layouts through the application window menu and using function keys.

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There are also enough layouts offered for stereo applications.

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Even waveform displays are provided.

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Standard layouts also include layouts presented in portrait format.

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FLUX:: MiRA studio - 25.1.0.50446 1	No active workspace			- 0 ×
File Edit View MiRA Help	OKERN-19 (#2)	‡ †† 🖸	Layout	Metering Statistics
Min Min Peak -oo 00:21:57:26 True Peak -oo 00:21:57:26 RMS -oo 00:21:57:26 R128 Momentary -oo 00:23:07:04 R128 Short -oo 00:21:57:27 C I Start: O:21:57:24 Peak 1 Start: 00:21:57:26 Peak 2 Start: 00:21:57:26 Peak	Metering statistics Mean Max 2928.4 2970.60.21:57.24 - 4857.80.21:57.24 2960.8 3003.00:21:57.24 -22.2 -5.1 -22.3 -7.1 -00:22:52:27 Metering incidents xvalue: 4857.8 (dBTP)	☆ □ ■ + Offlin	+18 +5.5 +18 -6.5 +18 +5.5 +18 +1 0 +9 +9 -1 -1 -1 +3 -3 -3 -6 -6 -9 -9 -9 -9 -9 -18 -18 -18 -18 -24 -24 -40 -40 -40 -40 -40	C Loudn
🏶 🗋 ở 🕸 🕨				Metering history
Offset: 00:00:00:00 - Length: 00:00:15:2:	5	True Peak		00:39:43:20
0 -1 -3 -6 -9 -18 -40 -72:39:28 00:39:29 00:39:30 00:39	+31 00:39:32 00:39:33 00:39	9:34 00:39:35 00:39:36 00:39:37	00:39:38 00:39:39 00:39:40 0	0 -1 -3 -6 -9 -18 -18 -18 -40 0:39:41 00:39:42 -72

Statistics, which are particularly important for loudness measurements, can also be generated.

\$[]¢				Meter	ring statistic	s 🗱 📘 🔳 + Offline processing media
		Min	Mean		Max	master_surround 04 (Left Surround)
Peak	-00		-13.1	-1.0		1 File(s)
True Peak	-00	00:59:53:28	-13.1	-0.3	00:03:44:02	 Mono (C) Start: 00:00:00:00 - Lepeth: 00:59:58:09
RMS	-00		-2.9	11.3		
R128 Momentary	-00		-23.2	-10.6		
R128 Short	-00		-23.2	-11.9		
R128 Integrated			-21.7			
R128 Range			19.7			

Metering and offline processing also allow audio files to be loaded, which are then analyzed and the results displayed. When using multiple channels, you will need to

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work with interleaved files.

Scopes

			Magnitude spectrum
			No signal
Q Type text to filter			
Presets 🔻	Mode ITU BS.1770-	4	
Default	Dolby Dialog Intelligence (TM)	Off	
-23 LUFS Long program		00 (%)	
-23 LUFS Short program		Setup	
EBU +9 LU	Min59	(L Configuration options. Also accessible by right	-clicking on
EBU +18 LU	Max5 (the scope.	01, 201
EBU +9 LUFS		Scale / split	
EBU +18 LUFS	Scale -59;-50;-46;-41;-35;-32;-2	9;-26;-23;-20;-	
	Colors -23;-17;-11;-8	-5	-5 M Max
		-11	-11 S Max
	3 3 3	Other -17	-17 -7.1 LUFS
	Start color	-23	-23 Integrated
	End color _ 9	- 29	-9.2 LUFS
		Background - 35	-35 7.7 LUFS
	Background type Global	Gradient -41	-41 TruePeak Max
		0 40 46	-46 -2.8 dB
		- 50	-50 04100
		272 -59_M	s -59 Mode
		TP) R128 E	BU +18 (ITU BS.1770-4

Each scope offers several icons in the upper left corner. The gear icon opens the respective scope setting dialog.

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9 F	LUX:: MiRA studio - 25.1.0.50446 No ac	tive workspace				- 1	- x
Fil	e Edit View MiRA Help						
-	Audio source AUDIOKER	N-19 (#2)			Layout	Studio Immersive 1	
-				Mode			
			View	Тор			
*	C Rer Ovr Neb	從∁Ѡѯ	LFE 2 3 4 5	orr 19			
Left	Center Right		Floor Phase	🔵 off	Ċ		
		-36	Overhead Phase	off	O Type te:	st to filter	
			FloorOverhead Phase	orr	a men		
10 K	10 K		Hide Phase > 0	On 🥥		Presets	•
8 K			Speakers	On 🔵	Default		
6 K	6 K	-72	Head	On O			
5 K			Axes	On 🔵			
4 K	Setup			Scale			
3 K	Also accessible	e by right-clicking on	Auto-scale	On O			
2.8	the scope.		Auto-scale release	On O			
		A	Lin. blend range	48 (dB)			
		🗭 🗋 Nebula	Log blending	Off			
1 К	1 К						
800				Display			
600			Passes	3			
500	500		Blending	3.00 (%)			
400	400		Size factor	100 (%)			
300	300		Blur kernel size	9			
200			Particle factor count	1.0 (x)			
			Color mode	Error Grading			
			Color mode	rreq. Grading			
100	100			Power color grading			
00	50		Particle start color RMS d	B. (Ref. =			
50	60	to de de	Particle end color				
40		Offset: 00:00:00:00 - Leng		Loud psg. Vomen ad			
30		-17	Background type	Global Gradient			
		-29	Solid color	Chosen Charlent			
20 1	Low Freq. 20	-59133:36 00:33:37 0	Gradien 22013:30 00:33				

The settings dialogs offer very different setting parameters depending on the scope's function.

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The icon next to the gear symbol can be used to enlarge the corresponding scope to full screen.

Workspace and layouts

• FL	UX:: Mi	iRA studio - 25.1.0.50446 No ac	tive workspace			– 🗆 X
File	Edit	View MiRA Help				
	~	Show workspace toolbar Layout	Ctrl+L	Edit New Rename	Duplicate	Panel Main 🔍
		Refresh network connection Enable advanced editor	F5 ne	▼ UI preset None ▼	IO preset None	
*	í	Take offset Reset offset	T R	‡ †‡ 🖸	Layout	Studio Immersive 1
🗱 (:] [R C Rer Ovr Neb Center Right	‡ []		8 9 10 11 12 + + + +	Magnitude spectrum

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If you select the "Show workspace toolbar" option in the window menu, a bar will open at the top that allows you to manage the individual layouts, for example, create new layouts, copy existing ones, or even delete them, etc.

FLUX:: MiRA studio - 25.1.0.50446 No active workspace							
File Edit View MiRA Help							
Layout New Layout 🔹 🛧 10 🗸							
Add Scope Remove all Main preset None Scope Container							
Info Header							
Rms Meter							
Peak Meter							
True Peak Meter							
Loudness Meter							
Wave scope							
Stereo Vector Scope							
Nebula Spatial spectrogram							
Spectrogram							
RTA (Spectrum Magnitude)							
Meters History							
2D Surround Scope (legacy)							
3D Surround Scope							
Metering Statistic							
Metering Statistic Incident							
Metering Statistic Files							

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There is a whole range of very different scopes, grouped thematically in the corresponding menu (see figure above).



In editor mode, the size and placement of the individual scopes, as well as their size in the workspace, can be quickly changed, .

Practice

We tested MiRA on the <u>B14 AudioKern DAW from Digital Audio Service</u> under Windows 11 and Nuendo 13, as well as on a MacMini M2 Pro with 32 GB under macOS 14.7.4. We would like to thank Harald Gericke from platin media productions for his support with the Flux MiRA tests.

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Most graphic cards have enough ports for monitors. Therefore, it is recommended to use another small monitor or an external computer for the analyzer. With MiRA, this is possible without additional physical audio connections via IP and the plug-in. Incidentally, we can recommend the Beetronics monitors, either the 13HD7 13-inch monitor (see figure above) or, if it fits, the larger 15HD7 15-inch monitor. The manufacturer also offers monitors with metal housings.

On our B14 AudioKern DAW, the MiRA software required a maximum of four percent of the CPU resources. The CPU load caused by the plug-in is hardly measurable. This is very manageable, and therefore it is no problem to run the application on the same computer. Much of the required processing power is probably implemented by the GPU on the graphics card.

When using the plug-in on the same computer, everything is automatically configured accordingly. All you have to do is select the plug-in in the MiRA software. In general, the software is very well-thought out and practical. Even creating your own layouts or workspaces is done qucikly. However, the preconfigured layouts are both useful and practical. So you don't have to reinvent the wheel. There is also a high degree of customization for the individual scopes in terms of parameters for analysis, coloring, and other output options.

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There is not much to say about the various bar graphs and loudness displays. Peak displays are shown in the meters, and peak values are displayed as numerical values. The colors of the bars can be set from a start to an end color, depending on the level, and the level at which the color transition should occur can also be set. The color does not directly change to another at a certain level, as is the case with classic level bar graph displays. However, clipping is always marked in red. There are also many presets to choose from for the meters and other scopes, which are based on common standards.

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	ITU BS.1770-1	
	ITU BS.1770-2	-
	ITU BS.1770-3	''B'
	ITU BS.1770-4	ort
ia	EBU R128	
tŀ	EBU R128 S1	
	ARIB TR-B32	
	ATSC A/85 (2011)	5
	ATSC A/85 (2013)	÷S
	Free TV OP-59	
	AGCOM 219/09/CSP	
	Portaria 354	
	Sony R001 HOME	
	Sony R001 PORTABLE	
	AES Streaming	
lo	Spotify	
or	Spotify Loud	
	YouTube	
	Apple Music	
su	Apple Podcast	
lo	Apple Immersive Audio	
	TIDAL	
	Amazon Music	
	Amazon Alexa	
	Deezer	
	Netflix	
	AES TD1008 Streaming for Speech	
	AES TD1008 Streaming for Music - Track normalized	
	AES Streaming for Music - Album normalized	

A whole range of different measurement methods is available for loudness measurements (see figure above). Dolby Atmos is not included in the selection. This is because loudness measurement is realized through a downmix, and it is best to use the Dolby Atmos renderer for the loudness Dolby Atmos value.

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I find MiRA particularly useful for multichannel audio production. The Nebula Scope gives you a very nice overview of the directional level weighting. This is also available in other 3D audio-capable meters. What is new about the Nebula, however, is that the frequency range of the components is also displayed using colors (see figure above). The Nebula Scope is a really helpful tool, especially when working with binaural monitoring. With two Nebula Scopes, you also have the option of displaying the view from above and on the front, allowing for the evaluation of the elevation in the localization.

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It is also interesting that the phases between speaker pairs can also be displayed. There are various setting options here (see figure above), including an option to display only negative phases (Hide Phase >0).

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Negative phases between speakers are then marked in red (see figure above).

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The Spatial Spectogram Scope is also interesting, as it allows the spectral distribution to be visualized on the front, rear, and top channels in a multi-channel application (see figure above). The channels to be included in the analysis and display can be selected in the header using virtual switches.

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Conclusion

MiRA is available from the Flux manufacturer's website and from many dealers. MiRA Session costs just over 200 euros, MiRA Studio about 350 euros, MiRA Live about 700 euros, and the Ultimate Bundle about 800 euros. These are quite acceptable prices for the performance. Software subscriptions are also offered.

A small monitor plus the Flux MiRA software is significantly cheaper than a hardware-based audio analyzer - and functionally, MiRA offers a lot more than the hardware analyzers available on the market. The various scopes offer both classic displays that we are familiar with and, as with the Nebula Scope, new approaches that are particularly useful for immersive audio productions.

www.flux.audio