

PERFECT WORLD PROJECT · THE STUDIO

PerfectStudio User Manual

Recording from the board, cleaning speech for a podcast, arranging a soundtrack, and getting it on the air. Web and macOS. Edition 1.0, September 2026.



Covers The Studio at everythingisperfect.org/studio and PerfectStudio for Mac 1.0. Theme packs shown: Wm Hemphill Maker Edition (stock), Gold Edition and DJ Swamp Toxic. Features listed in Part 12 are not in this release.

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1 · What The Studio is

The Studio is a production room for spoken word and the music around it. It records, cleans, arranges, mixes and bounces audio, and in the Mac app it also runs the hardware room that meters and records an analog mixing board. Everything is laid out as one desk with six places to stand:

Tab	What it is	You go here to
THE DECK	The reel-to-reel transport with a master VU, tape counter, eight channel meters and a compact mixer.	Play, stop, rewind, record, watch levels, ride a fader while you listen.
ARRANGE	The multitrack timeline: tracks down the left, clips on lanes, a bar ruler, markers, a loop range.	Cut, move, trim, fade, mute and place audio in time.
THE BOARD	A channel strip per track, modelled on the PreSonus AR16c: trim, HPF, HI/MID/LOW, pan, mute/solo/arm, a 60 mm fader, a meter.	Balance the mix, shape each voice, route to buses, arm channels for recording.
THE RACK	Thirty-five effect units in four stages (repair, tone, space, colour), one dial each, patched onto a track or the master.	Clean noise, hum, clicks and sibilance; add warmth, presence, air; add space and colour.
CARTS	A cart machine: named walls of eight pads holding stings, beds, IDs and your own recordings.	Fire a sound over the top of anything, duck the mix under it, drop it onto the timeline.
THE ROOM	What this studio is, where the tapes go, what this machine can reach, where your work is stored.	Export a copy of the session, read the room's status.



THE DECK, Wm Hemphill Maker Edition



THE DECK, Gold Edition



THE DECK, DJ Swamp Toxic

In PerfectStudio for Mac there is a second surface, **Room** (the toolbar switch at the top), which is the hardware room: the AR16c board, line check, the cast of announcers, theme carts and the render queue. It records real takes from the board. Section 3.1 covers it.

HONESTY RULE

Every control on the desk does what it looks like it does. Nothing is drawn that is not wired. The rack shows one dial per unit because each unit has one parameter. Sends are disabled until routing lands. Where a feature is not built yet, the manual says so in Part 12.

2 · Getting started

Use it on the web

everythingisperfect.org/studio · Safari, Chrome, Firefox, Edge

Download PerfectStudio for Mac

everythingisperfect.org/studio/app · macOS 14+, Apple Silicon · includes the hardware Room

OPENING THE DESK

1. **Web:** go to everythingisperfect.org/studio. Safari 16+, Chrome 110+, Firefox 110+ and Edge 110+ are supported.
2. **Mac:** download PerfectStudio from the **MAC APP** button in the desk's top bar (or `/studio/app/`), unzip, move to Applications. The first launch is right-click → Open (the build is signed for development, not notarized). The app starts its own local server and opens the desk; the toolbar switches between **Desk** and **Room**.
3. Click anywhere once. Browsers only start audio after a gesture; the status line at the bottom reads *Engine armed at 48000 Hz* when the engine is up.

THE TOP BAR

Transport (return to zero, stop, play, record, loop), the bars|beats and time readouts, TEMPO, SNAP, the THEME picker (web) or the Theme menu (app), MAC APP (web) and BOUNCE. Below it, the six tabs. At the bottom, the status line, the snap chip and the host chip (*browser* or *production room*).

SESSIONS

The session saves itself continuously in this browser's private storage on this machine (origin-private file storage). Nothing is uploaded. THE ROOM tab shows how much is used. **EXPORT A COPY** bounces the session to a WAV; the session file itself travels with the browser profile. **New Session** is in the tab's menu and asks before discarding.

SAMPLE RATE

Sessions run at 48 kHz. Imported audio at another rate is resampled once, on import, by the browser's own resampler. Every position in the desk is in project frames after that.

3 · Recording

3.1 FROM THE MIXING BOARD (MAC APP · ROOM)

The hardware room drives an analog board through its USB interface. The reference desk is the PreSonus StudioLive AR16c: 18 channels arrive over USB, tapped *before* the faders on channels 1–16 (so they follow the GAIN knobs) and after the faders on MAIN L/R. An analog board sends audio, not knob positions; the room meters and records what arrives.

1. Switch the app to **Room**. Under THE BOARD · LIVE ROOM pick the **BOARD** (the AR16c appears when it is plugged in; the built-in microphone is always listed), the **DESK** input and the **RATE** (48.0 kHz).
2. **POWER ON**. The eighteen strips light with real levels. If the meters read zero on a plugged-in board, the macOS microphone permission for PerfectStudio is off (System Settings → Privacy → Microphone).
3. **LINE CHECK** fires a tone through the board so you can see every channel is patched. **MARK** drops a timestamped note into the take log; **PHOTO** grabs the desk camera.
4. **REC** records every channel as a multitrack take (one file, eighteen channels) plus a stereo mixdown. Takes land in the app's Studio folder (File → Reveal Studio Folder). The bottom of the strip shows free space as hours of tape at this channel count.
5. Bring a take into the desk: switch to **Desk**, ARRANGE → **IMPORT** (or drag the WAV onto the lanes). A multichannel take splits into one track per channel.



The hardware Room, Hemphill: the transport deck as the pack paints it, the VU bridge, the live-room board controls and the lower rack of INPUT, SIGNAL CHAIN, CARTS, STATION ID, FX RACK, CAST and MACHINE panels, packed with no dead space.



The Room, Hemphill



The Room, Gold



The Room, DJ Swamp

MONITOR FX

The Room's NOISE RED., VOICE, ECHO and CHORUS act on playback only. They are never printed into a take.

3.2 ON THE DESK (ARM AND RECORD)

The desk records from the machine's input (the microphone or interface the browser is allowed to use) onto every armed track at once.

1. Arm a track: press **R** on its strip (THE BOARD or the deck mixer) or on its head in ARRANGE. Several tracks may be armed; each receives the same take.
2. Put the playhead where the take should start (click the ruler, or **Home** for the top).
3. Press **RECORD** (the red transport button, or **R**). The transport rolls, the deck's record lamp lights, the status line reads *Recording onto* The first time, the browser or macOS asks for the microphone.
4. Press **RECORD** again or **STOP**. The take is decoded to project rate, stored, and placed as a clip named *Take hhhmss* on each armed track at the frame the recorder started.

Each pass is a separate clip, so you can record a line several times and keep the best (Part 5 covers selecting, trimming and deleting). Disarm with **R** again when you are done, or the next RECORD will print onto that track too.

MONITORING

The desk does not feed the input back to the speakers while recording. Monitor through the board or headphones from the interface, or you will hear nothing until playback.

3.3 INTO A CART

On CARTS, hold **REC** on any pad and talk; release to stop. The take lands on that pad, named for the time, ready to fire. Holds under a third of a second are ignored. This is the quick way to make an ID, a liner or a stinger without touching the timeline (Part 7).

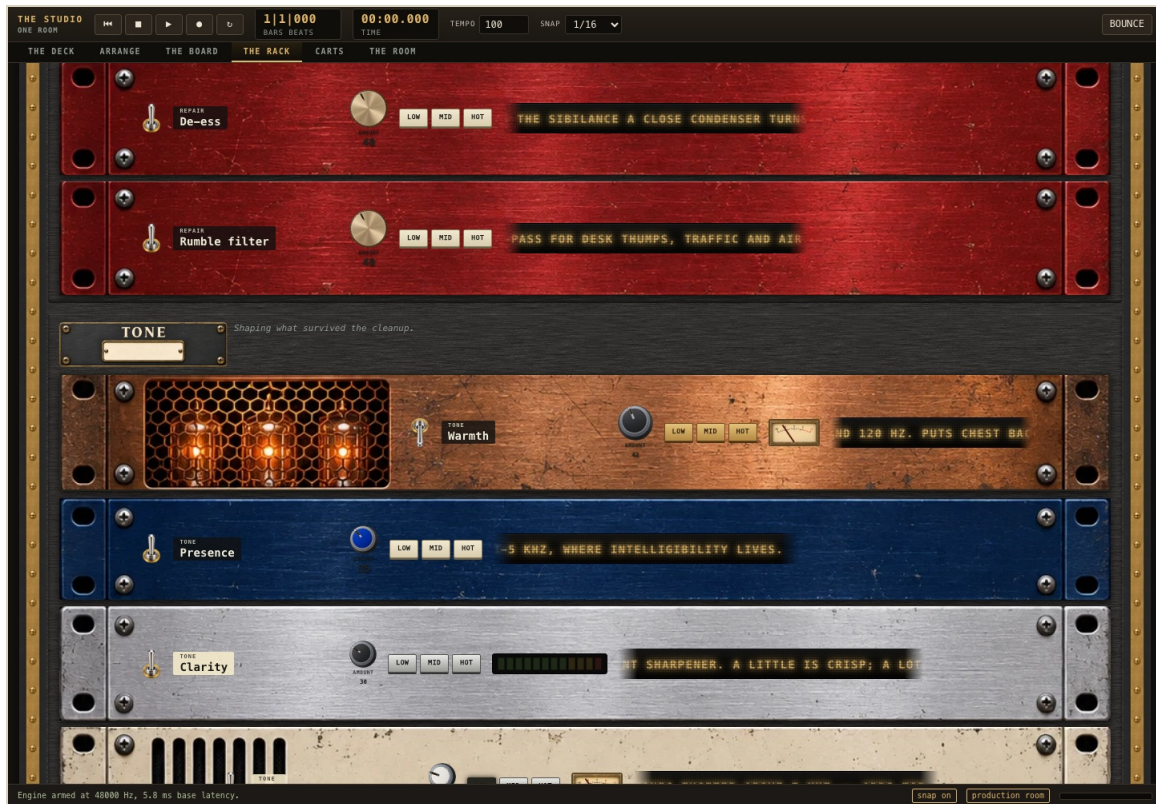
3.4 IMPORTING EXISTING AUDIO

ARRANGE → **IMPORT** opens a file picker; or drag files from the Finder onto the lanes, at the bar you drop them on. WAV (including RF64), AIFF (Safari), FLAC, MP3, M4A/AAC, OGG/Opus and CAF are accepted; video files import their soundtrack. A stereo file lands on a stereo track, a mono file on a mono track (a new one is made if the target does not match, so a spoken-word file never loses its pan law on a stereo lane). Files are stored in the session and come back on reload.

4 · Cleaning speech for a podcast (THE RACK)

THE RACK holds thirty-five units in four stages, in signal order. Each unit is a real device with one parameter (AMOUNT, 0–100) and three push buttons for the usual settings (LOW 25, MID 50, HOT 75). Turn the dial or press a button on an OFF unit and it switches on at that setting. Units marked *AT THE DESK* run in the mastering room when a mix is sent there (the browser does not fake them); the rest run live in the browser.

Stage	Units	Use it for
REPAIR	Noise reduction, Deep clean, De-click, Room gate, Rumble filter, Hum killer, De-ess	Fix what the room and the mic did: hiss, hum, HVAC rumble, mouth clicks, chair scrapes, harsh esses.
TONE	Warmth, Presence, Clarity, Air, Tilt, Body, Mud cut, Bite	Shape the voice: chest, intelligibility, sparkle; a tilt of the whole balance.
SPACE	Small room, Plate reverb, Hall reverb, Spring reverb, Echo, Slapback, Ping-pong, Phaser	Put a voice or a bed in a place. Rarely on a podcast voice; often on a music cue.
COLOUR	Drive, Tape saturation, Squeeze, Lo-fi crush, Telephone, Tremolo, Vibrato, Widen	Character and control: compression, saturation, the phone-call effect, width.



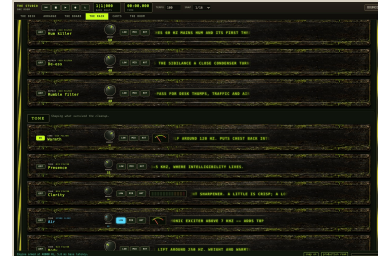
THE RACK, Hemphill: REPAIR units lit, dials at their amounts, the LED screens scrolling each unit's description.



THE RACK, Hemphill



THE RACK, Gold



THE RACK, DJ Swamp

PATCHING

PATCHED ACROSS at the top of the rack chooses what the units act on: a track, or MASTER. The chip beside it counts what is in the chain. The same inserts show on the strip's insert list on THE BOARD, and the board's **HPF**, **HI**, **MID** and **LOW** are the rack's Rumble filter, Air, Presence and Warmth on that track: turn one on the board and the rack shows it, and the other way round.

READING A UNIT

Each unit carries its name in bold, its stage, a dial with a value readout, the three push buttons, an instrument (an LED ladder, a moving-coil meter or a numeric display, depending on the unit's

maker), and a scrolling LED screen with the unit's description. The ON switch is at the left. A lit unit's meter shows the level at the tail of the chain.

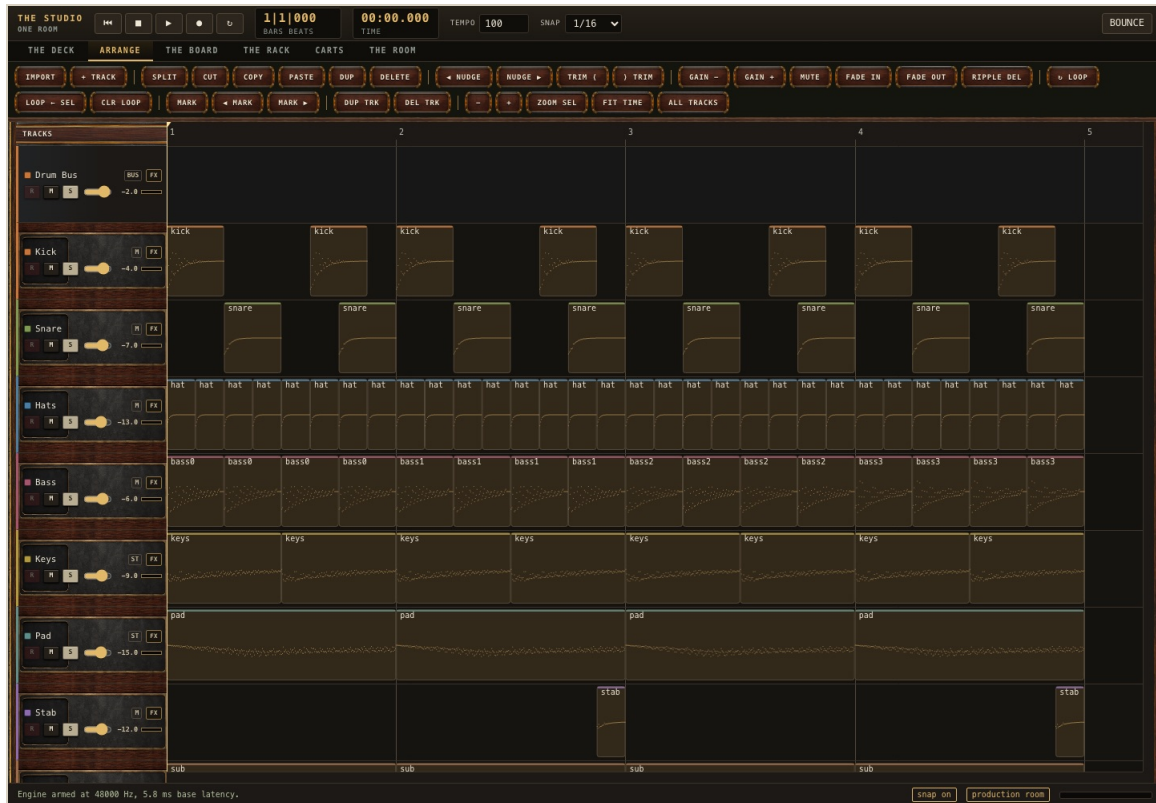
A PODCAST VOICE, IN ORDER

1. **Rumble filter** LOW. Takes the desk thumps and air handling out below the voice. Almost every spoken track wants this.
2. **Hum killer** if there is mains hum (a steady low tone). Set it low; it notches, it does not clean.
3. **Noise reduction** MID for steady hiss. **Deep clean** is stronger and slower; use it on stubborn broadband noise and not on music.
4. **De-click** LOW for mouth clicks and mic bumps. **Room gate** only if the gaps between sentences are noisy; too much and quiet talkers get cut off.
5. **De-ess** MID if esses spit. Listen for lisping; back it off.
6. **Warmth** LOW for a thin mic, **Presence** MID for intelligibility, **Air** LOW for sparkle. On the board these are LOW, MID and HI.
7. **Squeeze** MID to even out the level between loud and soft lines. **Tape saturation** LOW if the voice sounds sterile after that.
8. Watch the strip meter on THE BOARD: peaks in the yellow, never sitting in the red. Bring the fader down before you reach for more compression.

TWO VOICES

Give each guest their own track and their own chain. A chain tuned for one voice makes the other one worse. Duplicate a tuned track (DUP TRK in ARRANGE) to start the second guest from the same settings.

5 · Editing the arrangement (ARRANGE)



ARRANGE, Hemphill: track heads on the left, clips on the lanes, the edit bar above, scrollbars right and below.



ARRANGE, Hemphill



ARRANGE, Gold



ARRANGE, DJ Swamp

TRACKS

The head column on the left lists tracks: colour chip, name (double-click to rename), width (M, ST or BUS), an FX button that opens the rack on that track, R/M/S, a fader with a dB readout and a meter, and a grip to resize the lane. **+ TRACK** adds a stereo track under the selected one and scrolls to it. **DUP TRK** copies a track with its clips and its inserts; **DEL TRK** removes it (with a confirmation if it holds audio). The + MONO / + ST / + BUS row at the foot adds other kinds.

MOVING AROUND

The wheel scrolls the lanes; a trackpad's sideways swipe, or **Shift** +wheel, scrolls time; **Cmd** +wheel zooms about the pointer. The scrollbars on the right and along the bottom do the same and show where you are. **ALL TRACKS** shrinks every lane so the whole session is on screen (press again to restore); **FIT TIME** fits the session's length to the width; **ZOOM SEL** zooms to the selected clips; **PageUp** / **PageDown** page through the lanes.

SELECTING

Click a clip to select it; **Shift**-click adds. Click a lane to select the track and set the edit point. **Cmd** + **A** selects every clip; **Cmd** + **Shift** + **A** every clip on the selected track; **Esc** clears. The selected track shows a ring in the skin's accent colour.

THE EDIT BAR

Tool	What it does
SPLIT	Cuts the clips under the playhead on the selected tracks (or all).
CUT · COPY · PASTE · DUP	Clipboard on clips; PASTE lands at the edit point (playhead, or the mouse when it is over the lanes). DUP places a copy right after the original.
DELETE · RIPPLE DEL	DELETE leaves a gap. RIPPLE DEL closes it, sliding everything after left by exactly what was removed, per track.
◀ NUDGE · NUDGE ▶	Moves the selection by one grid step (a fine step with the grid off).
TRIM < · > TRIM	Trims the selected clips' start or end to the playhead.
GAIN – · GAIN +	Clip gain in 1 dB steps, before the track fader. A quiet line can be lifted without touching the mix.
MUTE	Silences the clips (they stay in place, drawn dim).
FADE IN · FADE OUT	Puts a 350 ms fade on, or takes it off. Fades are drawn on the clip.
LOOP · LOOP ← SEL · CLR LOOP	Loop on/off; set the loop to the selected clips (else the selected track, else the whole session); clear it. Alt -drag along the ruler sets a loop range by hand.
MARK · ◀ MARK · MARK ▶	Drop a named marker at the playhead; jump to the previous or next one. Markers show on the ruler.
– · + · ZOOM SEL · FIT TIME · ALL TRACKS	Zoom and fit, as above.

SNAP AND GRID

SNAP in the top bar sets the grid division (1/4 note by default); the *snap on* chip at the bottom toggles it, as does `Cmd + Shift + S`. Snap strength is measured in pixels, so it feels the same at every zoom. Hold `Shift` while dragging to defeat it for one move.

UNDO

`Cmd + Z` and `Cmd + Shift + Z`. A drag is one undo step, however long you hold it.

6 · Mixing (THE BOARD)



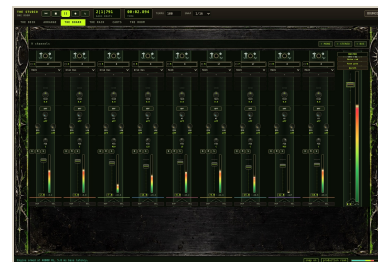
THE BOARD, Gold Edition: TRIM, HPF, HI/MID/LOW, PAN, R/M/S, the 150 px fader and the meter on every channel; the console is exactly as tall as its strip.



THE BOARD, Hemphill



THE BOARD, Gold



THE BOARD, DJ Swamp

THE BOARD shows a full channel strip per track and a master strip, in the order of a real console channel from top to bottom:

Section	On the strip	Notes
Input	XLR, number and width, routing (MAIN or a bus), inserts, sends	Routing sends the track to a bus track. Sends are shown but disabled until routing lands.

Trim	TRIM ±24 dB	Level into the chain. Set it so the meter peaks in the yellow with the fader at unity.
Tone	HPF · HI · MID · LOW	The rack's Rumble filter, Air, Presence, Warmth on this track. 0 takes the unit out of the chain.
Pan	PAN	Pans a mono track; balances a stereo one.
Buttons	R · M · S	Arm, mute, solo. Solo is non-destructive.
Fader	150 px throw, -60 to +6 dB, unity marked	Double-click for unity. Shift -drag for a quarter dB per pixel. The wheel moves it half a dB.
Meter	Peak ladder, hold line with tracer, clip indicator	Click the meter to clear a clip. The readout shows the current level and the peak since the last clear.
Foot	Name plate, DUP, DEL	Click the head to cycle the track colour.

The master strip carries the master fader, its own inserts (patch the rack across MASTER for a bus compressor or a final tilt) and a stereo meter. Anything at 0.0 on the master's peak readout has clipped the bus.

KNOBS, EVERYWHERE

Drag up or down on a knob; **Shift** makes it fine. The wheel steps it. Arrow keys step it when it has focus; **Home** / **End** go to the ends. Double-click returns a knob to its default. Turning a knob on a switched-off rack unit switches it on.

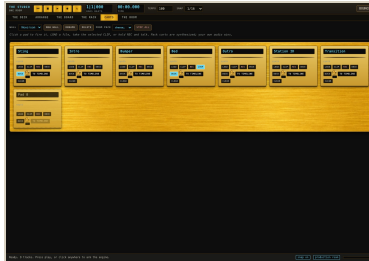
ORDER OF WORK

Trim first, then tone, then fader. If you reach for more than about 6 dB of fader on a voice, go back and fix the trim or the chain instead.

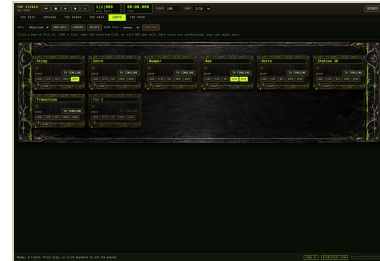
7 · Carts, beds and IDs (CARTS)



CARTS, Hemphill



CARTS, Gold



CARTS, DJ Swamp

A cart machine holds the pieces a station plays on demand: the sting before the news, the bed under a read, the station ID, the bumper out of a segment. A cart fires immediately when you hit its pad; it does not arm a track or move the playhead, and it goes straight to the output.

WALLS

A **wall** is a named set of eight pads and saves with the session. The header picks the wall and offers **NEW WALL**, **RENAME**, **DELETE**, **FROM PACK** (a wall of the synthesized newsroom, cassette or clean carts) and **STOP ALL**. Make a wall per show.

PUTTING SOUND ON A PAD

- **LOAD** a file, or drag one onto the pad.
- **CLIP** takes the clip selected in ARRANGE (exactly the span the clip plays).
- Hold **REC** and talk; release to stop (Section 3.3).
- The pack carts (Sting, Intro, Bumper, Bed, Outro, Station ID, Transition) are synthesized from oscillators, so nothing on a pack wall carries a licence. Your own audio always wins over the synth.

HOW A PAD BEHAVES

Control	Behaviour
ONCE / LOOP	A one-shot retriggers when hit again. A loop plays until hit again and fades out over a fifth of a second. Beds are loops.
Level knob	–24 to +6 dB, live while the cart plays.
DUCK	Dips the mix by 8 dB while the cart sounds (quick attack, gentle release), so a stinger sits over a read.

TO TIMELINE	Places the cart as a clip on a track named Carts at the playhead. That is the moment it stops being a cart and becomes part of the arrangement.
CLEAR	Empties the pad. The audio stays in the session.

The pad's lamp lights while it plays and pulses for a loop. Double-click the name to rename a pad.

8 · Arranging a soundtrack mix

A soundtrack for a segment is a bed, a few cues, and the voice riding over them. The desk has what that needs:

1. Set **TEMPO** and the snap grid for the music (a bed at 100 bpm on a 1/4 grid makes cuts land on the beat).
2. Bring the bed in: IMPORT it, or put it on a cart with LOOP and DUCK and press TO TIMELINE where the segment begins.
3. Build the length: select the bed clip, **DUP** to repeat it, or set a loop range with **LOOP** ← **SEL** and audition against it.
4. Place cues from carts at markers: drop a **MARK** at each transition, jump between them with ◀ MARK / MARK ▶, fire the cue to hear it, TO TIMELINE to commit.
5. Voice over the top: record or import onto its own track. Where the voice enters, pull the bed's clip gain down with **GAIN** – and put a **FADE OUT** on the cue before it.
6. Shape the space: patch THE RACK across the music track for Small room or Plate reverb; keep the voice dry or nearly so.
7. Balance on THE BOARD: the voice at unity, the bed 12–18 dB under it while speech is present. Watch the master meter.
8. **BOUNCE** (Part 9).

TEMPO AND TIME

Music clips follow the bar grid (musical time); spoken clips keep their absolute position (linear time). Changing the tempo moves the music and leaves the speech where it is. Each clip carries both coordinates.

9 · Bounce, master and publish

BOUNCE in the top bar (or **Cmd + Shift + E**) renders the whole session offline through the same graph you hear, with every insert, fade, clip gain, fader and pan, to a 48 kHz WAV, and hands it to you as a download (in the app, a save dialog). **EXPORT A COPY** on THE ROOM tab is the same bounce.

In the Mac app, the hardware room takes it from there: the mastering desk cleans, levels and publishes a mix as an episode for the station, staging it for KUSSR (the tapes are on the air at 99.5 KUSSR; the station carries what The Studio makes). The Room's RECORD → PROCESS → PUBLISH lamps at the top follow that path.

LOUDNESS

The podcast target is –16 LUFS stereo at 44.1 kHz MP3; the Room's mastering desk hits that when it publishes. A loudness meter inside the desk is on the roadmap (Part 12).

10 · Skins, the Mac app and where things live

SKINS

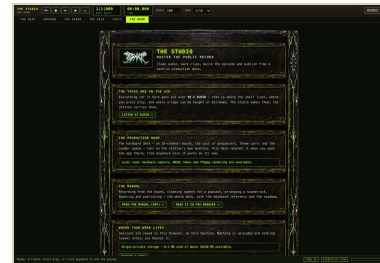
The desk wears a theme pack. On the web, the **THEME** picker in the top bar switches between the Wm Hemphill Maker Edition (stock), DJ Swamp and the Gold Edition; the choice is remembered per browser. In the app, the **Theme** menu does the same and also installs a pack from a folder or zip (File → Install Theme Pack). A pack changes the material of every surface, including the hardware Room; it never changes what a control does.



THE ROOM, Hemphill



THE ROOM, Gold



THE ROOM, DJ Swamp

THE MAC APP

- The app runs the Studio server on your machine (normally port 8765) and shows the desk in a window. Nothing leaves the Mac.
- **Desk** and **Room** are the two surfaces in the toolbar. Reload and Open in Browser are beside them.
- File → **Reveal Studio Folder** opens ~/Library/Application Support/PerfectStudio: takes, episodes, work files, installed theme packs and the server log.
- Microphone and camera permission are per app; the first time the Room or a REC pad needs them, macOS asks for PerfectStudio.

11 · Keyboard reference

Keys	Action	Keys	Action
Space	Play / stop	Enter	Stop
Home	Return to zero	R	Record onto armed tracks
Cmd L	Loop on / off	Cmd Shift L	Loop the selection
F1 – F6	Deck, Arrange, Board, Rack, Carts, Room	Cmd I	Import audio
Cmd Z / Cmd Shift Z	Undo / redo	Cmd Shift N	Add stereo track
Cmd A / Cmd Shift A	Select all / all on track	Esc	Deselect
Cmd T	Split at playhead	Backspace / Cmd Backspace	Delete / ripple delete
Cmd X C V D	Cut, copy, paste, duplicate	Alt ← / →	Nudge
Cmd [/]	Trim start / end to playhead	Alt ↑ / ↓	Clip gain ±1 dB
M	Mute clips	Cmd Shift [/]	Fade in / out
Cmd M	Add marker	Cmd ← / →	Previous / next marker
Cmd = / - / 0	Zoom in / out / fit	Z	Zoom to selection
Cmd Shift F	All tracks on screen	PageUp / PageDown	Scroll lanes
Cmd Shift D / Backspace	Duplicate / delete track	Cmd Shift S	Snap on / off

Cmd Shift Home	Playhead to selection	Cmd Shift E	Bounce to WAV
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On Windows and Linux, `Ctrl` stands in for `Cmd`. Single-letter keys are ignored while you are typing in a field.

12 · Roadmap: what industry desks have that we are adding next

We compared the desk against the manuals and feature lists of REAPER, Adobe Audition, Hindenburg PRO and Audacity. The list below is what a working producer would expect and what The Studio does not have yet, in the order we intend to build it. Nothing here is drawn on the desk until it works.

Feature	Where it comes from	What it gives you
Punch-in with pre-roll and a countdown	Audition's punch-and-roll	Fix one line in a read: play into it, drop in, drop out, without redoing the take.
Take lanes and comping	REAPER	Every pass kept in lanes under the track; swipe the good pieces into one clip.
Automation envelopes	REAPER, Audition	Volume and pan drawn over time, so the bed ducks exactly where the voice comes in.
Aux sends and a routing matrix	REAPER	One reverb shared by many voices; sub-mixes; the board's sends switched on.
Loudness meter and match	Audition's Match Loudness, Audacity's Loudness Normalization, Hindenburg's Auto Level	LUFS on the master, a target for podcast delivery, one button to level every clip on a track.
Noise print reduction	Audacity's Noise Reduction, Audition	Sample a second of room tone and subtract exactly that, instead of a generic curve.
Spectral repair	REAPER, Audition	Paint a cough or a phone buzz out of the spectrogram.
Voice profiles	Hindenburg's Voice Profiler	Save a guest's chain and level once; apply it to every recording of them.
Clipboard / storyboard	Hindenburg	Pull selects into a pane, order the story, then lay it onto the timeline.
Chapters and ID3 tags	Hindenburg, Audacity labels	Markers exported as podcast chapters; title, artwork and episode tags on the file.

Publish to hosts	Hindenburg	Master and deliver to the podcast host or the station playout in one step. The Room's KUSSR publish is the first of these.
Macros and batch processing	Audacity, REAPER's batch converter	Run the same clean-up chain and export over a folder of files.
Time-stretch and pitch	REAPER, Audacity	Fit a cue to a gap without changing pitch; tempo-match a bed.
Region and marker manager	REAPER	A list of every marker and region with names, colours and lengths; render by region.
Track templates and folders	REAPER	A guest track with its chain as a template; folder tracks to group a show's stems.
Transcript-driven editing	Hindenburg PRO 2	Cut the audio by cutting the words.
Multi-input recording in the browser	Audition (32 inputs)	Record each armed track from its own input channel, not one shared input.
Multi-parameter units and plug-ins	Every desk	Threshold, ratio, attack and release on the compressor; a graphic EQ; third-party plug-ins.

Sources consulted: the REAPER 7 User Guide (reaper.fm/userguide.php), Adobe's Audition documentation (helpx.adobe.com/audition), Hindenburg PRO reviews and documentation, and the Audacity 3 manual (manual.audacityteam.org).

13 · Troubleshooting

Symptom	Cause and fix
Nothing plays; status says the engine is not armed	The browser needs a click before audio starts. Click the desk once.
RECORD says "Arm a track first"	Press R on a strip or a track head, then RECORD.
RECORD says "No input"	Microphone permission was refused. Web: the browser's site settings. App: System Settings → Privacy → Microphone → PerfectStudio.
The Room's board meters read zero with the board plugged in	Same permission, for the app. Also check the BOARD picker has the AR16c, not the built-in mic.
Imported audio plays at the wrong speed	It should not; imports are resampled to 48 kHz. Report the file type.
A rack unit's meter does not move	The unit is off, or the rack is patched across a track that is not playing. Meters show the tail of the chain.
The skin looks half-applied	Reload once; the browser cached the previous pack's sheets. The app clears its cache on a theme change.
A session is gone after clearing browser data	Sessions live in the browser's private storage. Bounce or EXPORT A COPY to keep a file outside it.