KILN

THE WRITTEN GUIDE

Start to finish.

Sixteen plugins, one song. How to take a rough recording through every Kiln plugin, in the order you'd reach for them, until every box on Firing's checklist is ticked.



Kiln Audio · 2026 · For Logic Pro on Apple M-series Macs

HOW THIS GUIDE WORKS

Five stages, sixteen boxes.

Kiln Firing, on your stereo out, keeps a checklist of what a finished mix needs, in five stages. Most boxes tick themselves as Firing hears the problem sorted. Each chapter here covers one plugin: where it goes, a quick start, what to listen for, and which of Firing's boxes it helps you tick. Work through the chapters in order and the list fills up.

STAGE 1
Prep
Get every recording clean and level before anything else.

STAGE 2
Balance
Set the parts against each other: groups in range, a steady vocal, a low end you can hear.

STAGE 3
Shape
Clear out what gets in the way: mud, harshness, ringing, a wandering low end.

STAGE 4
Check
Hear it the way everyone else will: on a phone, in a car, at streaming level, in mono.

STAGE 5
Finish
Nothing left on Firing's list. Fully fired.

Setting up the session

Every track	Kiln Slake first, then the plugin for the instrument (Wedge, Coil, Foot, Grog or Lip).
Vocal track	Slake, Damper (side chain: the drums), Caliper (side chain: guitars or bass), then Lip.
Group buses	Drums, Bass, Guitars, Vocals: Rib, Cone or Ember for tone; a Kiln Firing set to the group's Role, last.
Aux sends	Hearth (reverb), Wheel (chorus) and Raku (shoegaze) at 100% Mix on their own buses, or inserted on a part.
Stereo out	Glaze, then a Kiln Firing set to Master, last of all.

Contents

- 01 Kiln Slake — Track prep
- 02 Kiln Damper — Vocal gate
- 03 Kiln Caliper — Pitch correction
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THE MAP

Every box, and what ticks it.

The coloured dots are the plugins that help each box get ticked. Firing measures every one of these on its own; the plugins are how you fix what it finds.

STAGE	BOX	PLUGINS THAT HELP
Prep	**Every track's level is set**	Slake
Prep	**No hum left**	Slake
Prep	**No clipped recordings**	Slake
Balance	**Each group sits in its range**	Damper, Wedge, Coil, Grog, Raku
Balance	**The vocal holds steady**	Damper, Lip
Balance	**Kick and bass are heard**	Wedge, Foot, Ember
Shape	**No mud**	Foot, Grog, Rib, Hearth
Shape	**Nothing harsh or spitty**	Wedge, Grog, Lip, Rib, Cone
Shape	**No ringing frequencies**	Rib
Shape	**Low end centred**	Foot, Glaze
Shape	**Holds up in mono**	Hearth, Wheel, Raku
Check	**Heard on every device**	Cone, Ember
Check	**Loud enough, not crushed**	Glaze
Check	**Peaks under -1 dB**	Glaze
Check	**Compared with a reference**	Your ears (and Firing's previews)
Finish	**Nothing left marked "fix this"**	Caliper

START HERE · TRACK PREP

Kiln **Slake**

01

Bring it back to life.

First on every track. Slake brings a quiet recording up to a healthy level, then clears out the hum, rumble and hiss that came up with it.

Where it goes

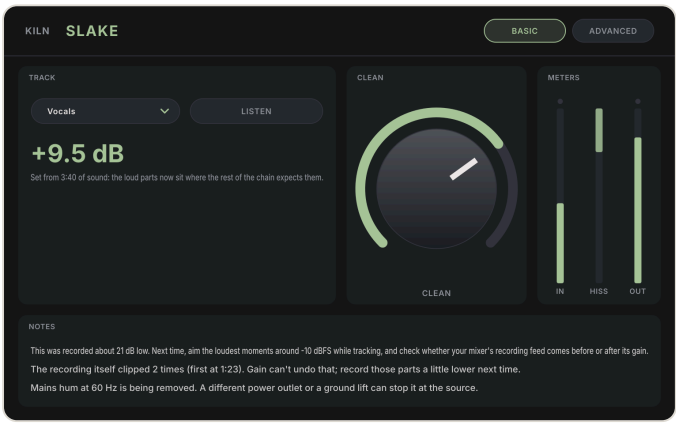
First on every track, before anything else.

Quick start

1. Insert Kiln Slake first on the track and pick its Role (Vocals, Guitars, Bass, Kick, Snare, Toms, Overheads, Room or Other).
2. Press Listen and play the song, or the part you'll mix. Slake skips the silence.
3. Press Set. One fixed gain (up to +24 dB) puts the loud parts where the rest of the chain expects them.
4. Turn Clean up until the hum, rumble and hiss between phrases are gone, and no further.
5. Read the Notes: how low it was recorded, where it clipped, mains hum, and a tip for next time.

Listen for

- The gaps between phrases: quiet, not hissy or humming.
- The quiet verse should still sound quieter than the chorus. Slake sets one gain; it doesn't flatten the song.



Controls

Role	What the track is
Listen / Set	Measure, then lock the gain
Clean	Hum, rumble and hiss together
Gain	Up to +24 dB
Hum · Rumble · Hiss	Each cleanup on its own
Flip	Polarity for a second drum mic

On Firing's checklist

PREP
- [x] **Every track's level is set**
- [x] **No hum left**
- [x] **No clipped recordings**

BALANCE
- [ ] Each group sits in its range
- [ ] The vocal holds steady
- [ ] Kick and bass are heard

SHAPE
- [ ] No mud
- [ ] Nothing harsh or spitty
- [ ] No ringing frequencies
- [ ] Low end centred
- [ ] Holds up in mono

CHECK
- [ ] Heard on every device
- [ ] Loud enough, not crushed
- [ ] Peaks under -1 dB
- [ ] Compared with a reference

FINISH
- [ ] Nothing left marked "fix this"

Slake reports straight to Firing: these three boxes tick themselves once every track's Slake is Set, no hum is left and nothing clipped.

START HERE · VOCAL GATE

Kiln Damper

02

Drums out, singer in.

A vocal gate that rides like a fader. Route in the drums and it learns how they bleed into the vocal mic, so it opens for the singer, not the snare.

Where it goes

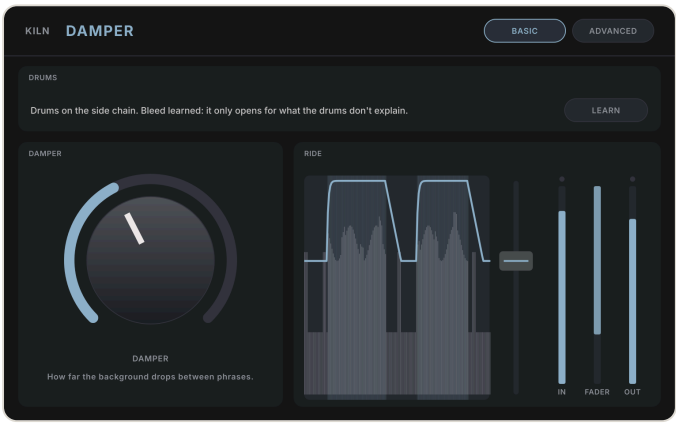
> On the vocal track, after Slake. Side chain: your drum bus or overheads.

Quick start

1. Insert Kiln Damper and pick the drum bus in the Side Chain menu at the top of its window.
2. Play a part with drums and no singing (an intro or count-in), press Learn, then Done. Damper now knows how the drums bleed into this mic.
3. Set Damper to about -15 dB to start: the room drops between phrases without sounding gated.
4. Fade sets how slowly it comes down after a phrase; Phrase how long it waits in a short pause.
5. Turn Clean up to tuck the drums under the words while the singer is singing.

Listen for

- The first word of each line: it should never be clipped.
- Switch Listen to Removed: you should hear drums, never the voice.



Controls

Damper	How far the background drops
Learn	The drums' bleed print
Fade · Phrase	How the fader moves
Sensitivity · Breath	What counts as the singer
Clean	Drums out from under the words
Listen	Output · Removed · Side Chain

On Firing's checklist

PREP
- [ ] Every track's level is set
- [ ] No hum left
- [ ] No clipped recordings

BALANCE
- [x] **Each group sits in its range**
- [x] **The vocal holds steady**
- [ ] Kick and bass are heard

SHAPE
- [ ] No mud
- [ ] Nothing harsh or spitty
- [ ] No ringing frequencies
- [ ] Low end centred
- [ ] Holds up in mono

CHECK
- [ ] Heard on every device
- [ ] Loud enough, not crushed
- [ ] Peaks under -1 dB
- [ ] Compared with a reference

FINISH
- [ ] Nothing left marked "fix this"

With the bleed out of the way, the vocal's level is the singer, not the snare, so it holds steady and sits in its range.

START HERE · PITCH CORRECTION

Kiln Caliper

03

Tuned to the band.

Pitch correction that listens to your guitars and bass to find the key, can follow the chords they're holding, and leaves breaths and whispers alone.

Where it goes

On the vocal track, after Damper. Side chain: guitars or bass (or a bus with both).

Quick start

1. Insert Kiln Caliper and pick a guitar or bass track in the Side Chain menu.
2. Play a section: the Key panel shows what it hears, like "E minor, same notes as G major".
3. Press Listen, play a chorus or the whole song, press Done. The key is written into Key and Scale.
4. Set Retune: 30-60 ms is tight but natural; Instant is the hard tuned effect; 150 ms and up keeps vibrato.
5. Turn Hand up so held notes keep their small, human drift.

Listen for

- Long notes landing on pitch without a robotic wobble.
- Breaths and whispers sounding untouched (Caliper leaves them alone).



Controls

Key · Band Notes · Follow · Chromatic	What to tune to
Listen	Learn the key from the band
Retune	Instant to 400 ms
Hand	Keep natural drift
Breath	How airy can still be tuned
Amount	How much correction

On Firing's checklist

PREP
- [ ] Every track's level is set
- [ ] No hum left
- [ ] No clipped recordings

BALANCE
- [ ] Each group sits in its range
- [ ] The vocal holds steady
- [ ] Kick and bass are heard

SHAPE
- [ ] No mud
- [ ] Nothing harsh or spitty
- [ ] No ringing frequencies
- [ ] Low end centred
- [ ] Holds up in mono

CHECK
- [ ] Heard on every device
- [ ] Loud enough, not crushed
- [ ] Peaks under -1 dB
- [ ] Compared with a reference

FINISH
- [x] **Nothing left marked "fix this"**

Firing doesn't measure pitch: your ears do. Caliper is how you clear anything you'd otherwise mark "fix this" on the vocal.

SHAPE EACH PART · DRUMS

Kiln Wedge

04

Drums that hit.

One strip for every drum. Pick the piece and Wedge re-voices its EQ, cleanup and compression around it, so a snare and an overhead each get the moves they need.

Where it goes

On each drum track (kick, snare, toms, overheads, room), after Slake.

Quick start

1. Pick the drum: Kick, Snare, Toms, Overheads or Room. Every frequency and the compressor timing re-voice for it.
2. Turn Punch until the drum hits the way you hear it in the room.
3. Use Tight for boxiness and Smooth for harshness before reaching for the EQ.
4. Blend in Slam underneath for size and room, a little at a time.
5. Drive and Clip for weight and a clean ceiling.

Listen for

- The kick's attack and low end on a small speaker as well as on headphones.
- Cymbals bright but not tiring.



Controls

Low · Mid · High	Shelf, bell and shelf, ±12 dB
Tight	Cuts boxiness, 300–500 Hz
Smooth	Cuts harshness, 2.8–4 kHz
Punch	One-knob compression
Slam	Parallel crush
Drive	Tube-style saturation
Output · Clip	Gain into the clipper

On Firing's checklist

PREP
- [ ] Every track's level is set
- [ ] No hum left
- [ ] No clipped recordings

BALANCE
- [x] **Each group sits in its range**
- [ ] The vocal holds steady
- [x] **Kick and bass are heard**

SHAPE
- [ ] No mud
- [x] **Nothing harsh or spitty**
- [ ] No ringing frequencies
- [ ] Low end centred
- [ ] Holds up in mono

CHECK
- [ ] Heard on every device
- [ ] Loud enough, not crushed
- [ ] Peaks under -1 dB
- [ ] Compared with a reference

FINISH
- [ ] Nothing left marked "fix this"

Punch and Slam put the kick where Firing can hear it; Smooth takes the edge off before Shape checks for harshness.

SHAPE EACH PART · SNARE

Kiln Coil

05

Wound tight.

A snare fattener on one dial. Turn up Fat and the snare gets thick and loud-feeling while its level stays put.

Where it goes

On the snare (top, bottom or a snare bus), after Wedge.

Quick start

1. Turn Fat up until the snare sounds thick and loud. Coil matches the level, so you hear density, not volume.
2. In Advanced, sweep Tune until the snare's body blooms.
3. Snap for more stick, Body for more ring after the hit.
4. Add Wires for a thin or sample-like snare.

Listen for

- The snare cutting through loud guitars without getting louder on the meter.



Controls

Fat	The hero dial
Snap · Body	Attack and ring
Tune	120–320 Hz body note
Colour	Thick to Crunch
Wires	Extra snare-wire noise
Mix · Output · Clip	Parallel, level, -0.3 dB ceiling

On Firing's checklist

PREP
- [ ] Every track's level is set
- [ ] No hum left
- [ ] No clipped recordings

BALANCE
- [x] **Each group sits in its range**
- [ ] The vocal holds steady
- [ ] Kick and bass are heard

SHAPE
- [ ] No mud
- [ ] Nothing harsh or spitty
- [ ] No ringing frequencies
- [ ] Low end centred
- [ ] Holds up in mono

CHECK
- [ ] Heard on every device
- [ ] Loud enough, not crushed
- [ ] Peaks under -1 dB
- [ ] Compared with a reference

FINISH
- [ ] Nothing left marked "fix this"

A fatter snare carries the drum group into its range without pushing the fader.

SHAPE EACH PART · BASS

Kiln Foot

06

The ground the song stands on.

Amp voices from a clean DI to full fuzz, blended so the low end never thins out. Foot keeps every note's bottom even and makes the bass heard on a phone.

Where it goes

On the bass track, after Slake.

Quick start

1. Pick the amp voice: DI, Clean, Grit, Grind or Fuzz.
2. Gain adds dirt, not volume (it's level-matched). Blend keeps the clean DI under it so the lows stay solid.
3. Turn Anchor up so every note lands with the same weight.
4. Add Harmonics until the bass line is clear on a phone speaker.

Listen for

- Every note equally strong, especially low ones.
- The bass line still audible on a laptop or phone.



Controls

Gain · Tone · Blend	Amp drive, tilt, DI/amp mix
Low · Low Mid · Mid	80 Hz shelf, 250 Hz, sweepable mid
Bright	+5 dB presence above 2.5 kHz
Anchor	Low-end compression
Comp	One-knob leveller
Harmonics	Small-speaker translation
Output · Clip	Gain into a −0.3 dBFS clipper

On Firing's checklist

PREP
- [ ] Every track's level is set
- [ ] No hum left
- [ ] No clipped recordings

BALANCE
- [ ] Each group sits in its range
- [ ] The vocal holds steady
- [x] **Kick and bass are heard**

SHAPE
- [x] **No mud**
- [ ] Nothing harsh or spitty
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- [x] **Low end centred**
- [ ] Holds up in mono

CHECK
- [ ] Heard on every device
- [ ] Loud enough, not crushed
- [ ] Peaks under -1 dB
- [ ] Compared with a reference

FINISH
- [ ] Nothing left marked "fix this"

Anchor and Harmonics are the two quickest ways to tick "Kick and bass are heard" without making the low end bigger.

SHAPE EACH PART · GUITARS

Kiln Grog

07

All the grit. None of the pain.

Amp voices for DI guitars, or straight shaping for tracks already through an amp. Grog keeps heavy guitars big and tight, and only reins them in when they bite.

Where it goes

On each guitar track, after Slake. Off if the guitar was already recorded through an amp.

Quick start

1. Pick the voice: Off, Combo, Cranked, Stack or Fuzz.
2. Tight before the amp tightens palm mutes; Low Cut and High Cut remove rumble and fizz.
3. Thump dips the low thump only when it surges; Harsh dips 3.5 kHz only when it gets loud.
4. Comp to even out picking.

Listen for

- Heavy parts staying tight, not smeared.
- Bright but not painful when everything plays at once.



Controls

Off · Combo · Cranked · Stack · Fuzz	Amp voice
Gain · Tone · Tight	Drive, tilt, pre-amp high-pass
Low Cut · High Cut	Rumble and fizz
Low · Mid · Top	±12 dB tone stack
Thump · Harsh	Dynamic cuts
Comp	One-knob compressor
Output · Clip	Gain into a −0.3 dBFS clipper

On Firing's checklist

PREP
- [ ] Every track's level is set
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- [ ] No clipped recordings

BALANCE
- [x] **Each group sits in its range**
- [ ] The vocal holds steady
- [ ] Kick and bass are heard

SHAPE
- [x] **No mud**
- [x] **Nothing harsh or spitty**
- [ ] No ringing frequencies
- [ ] Low end centred
- [ ] Holds up in mono

CHECK
- [ ] Heard on every device
- [ ] Loud enough, not crushed
- [ ] Peaks under -1 dB
- [ ] Compared with a reference

FINISH
- [ ] Nothing left marked "fix this"

Guitars are where most mud and harshness comes from; Grog clears both before they reach the bus.

SHAPE EACH PART · VOCALS

Kiln Lip

08

The voice, up front.

A complete vocal chain in one window: gate, de-ess, tone, two stages of compression, warmth and a built-in double. Start from a style preset and adjust from there.

Where it goes

On the vocal track, last (after Slake, Damper and Caliper).

Quick start

1. Pick a preset close to the voice: Rock, Clean Pop, Scream, Male, Female, Rap or Backing.
2. Gate for breaths and headphone bleed; De-ess for loud s and t sounds.
3. Level evens out the phrases; Front puts the vocal up front.
4. Body, Mid, Presence and Air to shape the tone; Double for width.

Listen for

- Every word clear over the band without riding the fader.
- No spitty s sounds on earbuds.



Controls

Gate · De-ess	Breaths, bleed, sibilance
Low Cut · Body · Mid · Presence · Air	Tone
Level · Front · Aggro	Two-stage compression
Warmth	Tube-style saturation
Double	Stereo double
Output · Clip	Gain into a −0.3 dBFS clipper

On Firing's checklist

PREP
- [ ] Every track's level is set
- [ ] No hum left
- [ ] No clipped recordings

BALANCE
- [ ] Each group sits in its range
- [x] **The vocal holds steady**
- [ ] Kick and bass are heard

SHAPE
- [ ] No mud
- [x] **Nothing harsh or spitty**
- [ ] No ringing frequencies
- [ ] Low end centred
- [ ] Holds up in mono

CHECK
- [ ] Heard on every device
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- [ ] Peaks under -1 dB
- [ ] Compared with a reference

FINISH
- [ ] Nothing left marked "fix this"

Two-stage compression holds the vocal steady, and De-ess clears the spitty sounds Shape listens for.

TONE AND COLOUR · EQ

Kiln Rib

09

Shape the profile.

Four big knobs when you want speed, a live curve when you want detail, and three moves that fix the common problems for you.

Where it goes

On a group bus or any track that needs tone shaping.

Quick start

1. Basic: four big gain knobs. Advanced: a live curve with every band's frequency and width.
2. Mud cuts the cardboard-y build-up around 350 Hz.
3. Burnish pulls harsh highs down only when they get loud.
4. Slip glues the bus gently; Color adds console warmth.

Listen for

- The low mids clear when the whole band plays.
- Any one note that rings out: find it in Advanced and dip it narrowly.



Controls

Low Cut · High Cut	24 dB/oct
Low · Low Mid · High Mid · High	±15 dB
Freq · Q · Shape	Advanced only
Mud	Boxy low mids
Burnish	Dynamic high cut
Slip · Color	Glue and saturation
Output	Trim

On Firing's checklist

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BALANCE
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SHAPE
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- [x] **Nothing harsh or spitty**
- [x] **No ringing frequencies**
- [ ] Low end centred
- [ ] Holds up in mono

CHECK
- [ ] Heard on every device
- [ ] Loud enough, not crushed
- [ ] Peaks under -1 dB
- [ ] Compared with a reference

FINISH
- [ ] Nothing left marked "fix this"

Firing's "What to look at" names the range to fix; Rib is usually the tool it points to.

TONE AND COLOUR · TUBE WARMTH

Kiln Cone

10

Heat, measured.

Tube saturation with the controls of real hardware: four preamps, up to four tubes, bias, sag, and the slight mismatch between channels. Warmth reads out in firing cones.

Where it goes

On a track or bus that sounds thin or too clean.

Quick start

1. Pick a preamp: Studio, Vintage, Console or Hot.
2. Turn Warmth up, shown as a firing cone from Cone 022 to Cone 12.
3. More Tubes for denser saturation; Bias toward Even for sweetness, Odd for edge.
4. Leave Auto on so warmth adds colour, not loudness.

Listen for

- A thin, digital track getting fuller and rounder, not louder.



Controls

Studio · Vintage · Console · Hot	Preamp voice
Warmth	Cone 022 to Cone 12
Tubes	1 to 4 stages
Bias · Sag	Harmonic balance, supply squash
Lift	Lows and air, or mid focus
Spread	Analog channel mismatch
Mix · Output · Auto	Parallel blend and level

On Firing's checklist

PREP
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CHECK
- [x] **Heard on every device**
- [ ] Loud enough, not crushed
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- [ ] Compared with a reference

FINISH
- [ ] Nothing left marked "fix this"

Gentle harmonics help a part survive small speakers, and an Even bias softens the edge.

TONE AND COLOUR · RESTORE

Kiln Ember

11

Breathe on it.

For tracks that went flat. Ember finds the attacks in the lows, mids and highs and lifts only those, leaving everything steady alone.

Where it goes

On a track or bus that sounds flat or lifeless.

Quick start

1. Low lifts the attack of kick and bass; Mid snare crack, pick attack and consonants; High stick definition and air.
2. Link moves all three bands together.
3. Bellows adds harmonic richness to the lifted attacks only.

Listen for

- Hits starting sharper while held notes stay untouched.



Controls

Low · Mid · High	Attack lift per band, up to 12 dB
Link	Move all three together
Bellows	Harmonics on the attacks
Output · Clip	Gain, optional clipper
L · M · H	Live lift per band

On Firing's checklist

PREP
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BALANCE
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- [ ] The vocal holds steady
- [x] **Kick and bass are heard**

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- [ ] Holds up in mono

CHECK
- [x] **Heard on every device**
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- [ ] Compared with a reference

FINISH
- [ ] Nothing left marked "fix this"

Sharper attacks keep a mix readable on a phone or in a car, and a lifted kick attack helps the low end be heard.

SPACE AND TEXTURE · REVERB

Kiln Hearth

12

Space, kept warm.

Five rooms, one lush engine. Hearth draws the shape of the tail as you set it, ducks out of the vocal's way, and can hold a chord forever.

Where it goes

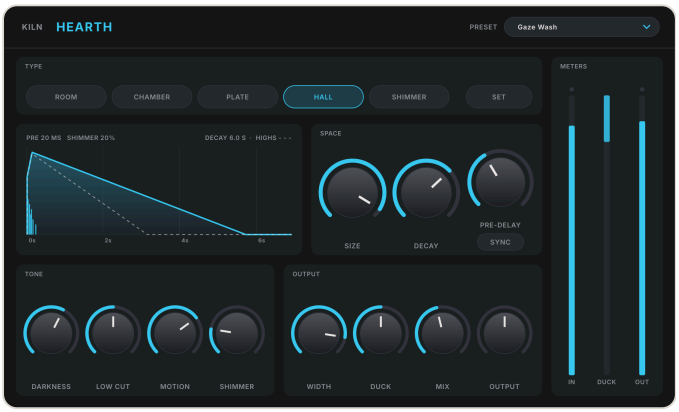
On an aux send at 100% Mix (or inserted on a part).

Quick start

1. Pick a Type: Room, Chamber, Plate, Hall or Shimmer. Each sets a good starting point.
2. Size and Decay for the space; Pre-delay keeps the words in front.
3. Low Cut keeps the lows out of the reverb; Duck dips it while the singer sings.

Listen for

- The vocal sitting in a space, not behind it.
- No low rumble building up in the tail.



Controls

Room · Chamber · Plate · Hall · Shimmer	Type
Size · Decay · Pre-delay	0.2–20 s, tempo sync
Darkness · Low Cut	Tone of the tail
Motion · Shimmer	Movement and octave sparkle
Width · Duck	Placement
Set	Infinite hold
Mix · Output	100% for an aux send

On Firing's checklist

PREP
- [ ] Every track's level is set
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BALANCE
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- [ ] The vocal holds steady
- [ ] Kick and bass are heard

SHAPE
- [x] **No mud**
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- [ ] No ringing frequencies
- [ ] Low end centred
- [x] **Holds up in mono**

CHECK
- [ ] Heard on every device
- [ ] Loud enough, not crushed
- [ ] Peaks under -1 dB
- [ ] Compared with a reference

FINISH
- [ ] Nothing left marked "fix this"

A low-cut, ducked reverb keeps the mix clear and still holds together in mono.

SPACE AND TEXTURE · CHORUS

Kiln Wheel

13

Five choruses, one wheel.

From the shimmering '80s pedal to string-machine ensemble to natural double-tracking, each mode with its own voices and motion.

Where it goes

On a part (guitar, keys, vocal double) or an aux send. Mono tracks: insert as Mono to Stereo.

Quick start

1. Pick a style: Classic, Dimension, Ensemble, Doubler or Vibrato.
2. Rate (or Sync to the tempo) and Depth for the movement; Spread for width.
3. Low Cut keeps the bass out of the chorus.

Listen for

- Wide in stereo, still solid in mono.



Controls

Classic · Dimension · Ensemble · Doubler · Vibrato	Mode
Rate · Sync	0.05–8 Hz, or 4 bars to 1/16
Depth · Spread	Sweep and width
Tone · Low Cut	On the chorus only
Vintage	Bucket-brigade character
Mix · Output	Blend and trim

On Firing's checklist

PREP
- [ ] Every track's level is set
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BALANCE
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- [x] **Holds up in mono**

CHECK
- [ ] Heard on every device
- [ ] Loud enough, not crushed
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- [ ] Compared with a reference

FINISH
- [ ] Nothing left marked "fix this"

Spread widens without hollowing the mono sum; check with Firing's Mono preview.

SPACE AND TEXTURE · SHOEGAZE

Kiln Raku

14

A wall of sound on one dial.

Built for shoegaze. Pick the source, turn Smoke, and Raku builds the wall: shimmering wash, tape echo, dense fuzz, swells, and a pocket that keeps the vocal clear.

Where it goes

On a part or a bus. Mono tracks: insert as Mono to Stereo.

Quick start

1. Pick the Source: Vocals, Guitars, Drums, Bass or Mix. It loads that recipe.
2. Turn SMOKE: 0 is untouched, 100% the full recipe. Loudness stays matched.
3. In Advanced, Duck makes the wash bloom in the gaps; Pocket makes room for the vocal.

Listen for

- Haze around the parts, not over them: the vocal should still read.



Controls

Vocals · Guitars · Drums · Bass · Mix	Source recipe
Smoke	How far into the recipe
Wash · Shimmer · Duck	The reverb
Echo · Feedback · Sync	Tape echo
Fuzz · Bloom · Drift	Density and movement
Slip · Soften · Pocket · Low	Placement
Mix · Output	Blend and trim

On Firing's checklist

PREP
- [ ] Every track's level is set
- [ ] No hum left
- [ ] No clipped recordings

BALANCE
- [x] **Each group sits in its range**
- [ ] The vocal holds steady
- [ ] Kick and bass are heard

SHAPE
- [ ] No mud
- [ ] Nothing harsh or spitty
- [ ] No ringing frequencies
- [ ] Low end centred
- [x] **Holds up in mono**

CHECK
- [ ] Heard on every device
- [ ] Loud enough, not crushed
- [ ] Peaks under -1 dB
- [ ] Compared with a reference

FINISH
- [ ] Nothing left marked "fix this"

Pocket and Duck keep the wall of sound from burying the vocal group.

FINISH · MIX BUS

Kiln Glaze

15

The final coat.

The last plugin on the mix: bus compression, low-end control, tone, tube colour and loudness to streaming targets, with fair A/B built in.

Where it goes

On the stereo out, before the Master Firing.

Quick start

1. Pick a preset: Rock, Metal, Pop, Hip-Hop, Acoustic or Gentle Master.
2. Slip glues the mix; Anchor and Mono Bass hold the low end in the centre.
3. Beef, Body and Air for the final tone.
4. Loud pushes into the limiter; set the Loudness target (Apple, Streaming, Rock or Loud) and watch the meter.
5. Match and A/B to be sure each change is better, not just louder.

Listen for

- The mix getting louder without the drums losing their hit.
- The limiter meter moving only on the loudest moments.



Controls

Slip · Punch · Mix	Bus compression
Anchor · Mono Bass	Low-end control
Beef · Body · Air	Tone
Color	Tube flavour from Cone
Loud · Ceiling	Clipper and true-peak limiter
Width	Highs only, mono-safe
Match · Delta · A/B	Honest listening

On Firing's checklist

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CHECK
- [ ] Heard on every device
- [x] **Loud enough, not crushed**
- [x] **Peaks under -1 dB**
- [ ] Compared with a reference

FINISH
- [ ] Nothing left marked "fix this"

Glaze's Ceiling keeps true peaks under -1 dB; its Loudness meter shows when it's loud enough and not crushed.

FINISH · MIX ANALYZER

Kiln Firing

16

From rough mix to finished.

Unbiased ears and a path to the end. Firing listens to each group and the whole song, tells you in plain words what to fix and which Kiln tool to reach for, then walks you through a checklist that ticks itself as the mix comes together.

Where it goes

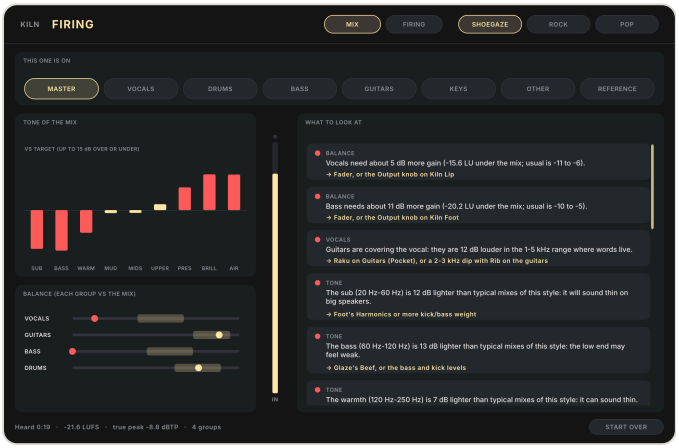
One on each group bus with its Role set, one last on the stereo out set to Master. Optional: one on a reference song set to Reference.

Quick start

1. Set each group's Role: Vocals, Drums, Bass, Guitars, Keys or Other. Set the stereo out's to Master.
2. Pick the Style (Shoegaze, Rock or Pop) and play the song, or its loudest minute.
3. Mix page: read "What to look at", worst first, each with the Kiln tool to reach for.
4. Firing page: work through the five stages. Items tick themselves as Firing hears them sorted; click any to tick it yourself.
5. Check stage: listen through every preview (Phone, Earbuds, Car, Laptop, Big speakers), at streaming level, in mono and against your reference.

Listen for

- Turn previews Off before a real-time bounce; Firing never changes what you bounce.



Controls

Role	Master, Vocals, Drums, Bass, Guitars, Keys, Other, Reference
Style	Shoegaze, Rock or Pop
Mix · Firing	Analysis page, or the checklist
Tone of the mix	Nine ranges from Sub to Air
Balance	Each group vs the mix
What to look at	Findings, worst first, with the tool to use
The Firing	Five stages, 16 items, tick or untick any
Check	Device, streaming, mono and reference previews
Start over	Clear every Kiln Firing

On Firing's checklist

PREP

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- [x] No hum left
- [x] No clipped recordings

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- [x] Holds up in mono

CHECK

- [x] Heard on every device
- [x] Loud enough, not crushed
- [x] Peaks under -1 dB
- [x] Compared with a reference

FINISH

- [x] Nothing left marked "fix this"

Every box on this list lives here. When all five stages are done the cone bar reads Cone 12: fully fired.

APPENDIX

The gifts.

Four small plugins you can't buy: Kaolin comes with joining the mailing list, and Flux, Feldspar and Frit with referring a friend. They're not part of the sixteen, but they make the work above easier.

Kiln Kaolin · Honest A/B

Hear the change, not the volume. One set to Before above the plugins you're judging, one set to After below them, on the same Pair. After turns the result back to the level that went in; switch Hear between Chain and Before, or run a Blind test.

Helps with: Compared with a reference. Free when you join the mailing list.

Kiln Flux · Mic aligner

Two mics, one sound. On one mic of a pair (kick in and out, bass DI and amp, close and room). Pick the other in the side chain and press Align while the band plays.

Helps with: Holds up in mono, Kick and bass are heard. Free when you refer a friend: you both get it.

Kiln Feldspar · Volume rider

Rides the fader so you don't have to. On a vocal or bass before the compressor. Ride sets how much of the difference it makes up; Range the most it moves.

Helps with: The vocal holds steady. Free when you refer a friend: you both get it.

Kiln Frit · Key and tempo

What key? How fast? On the mix or any track with chords or drums. It shows the key and tempo; set Caliper's key and Logic's tempo from it.

Helps with: Not on the checklist: a reference tool. Free when you refer a friend: you both get it.

Fully fired.

Every box ticked, the cone bar at Cone 12. Bounce it, and go play it for someone.