

MIX

Your Life



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⇒ Mix Your Life Like a Record ⇐

The MirrorWork Engineer's Guide

Intro: Why Your Life Mix Sounds Muddy

(Please, refer to the glossary at the end of this text for full metaphorical explanations of all audio related terms. You'll find all terms set in **bold blue** in the glossary.)

You've read the books. You've meditated. You've Marie-Kondo'd your sock drawer. And yet... something in your life **mix** still feels off. The **highs** of joy—harsh and brittle. The **lows** of your energy—boomy and out of control. Your **midrange**—where all the action is—sounds cluttered, **masked** under layers of old beliefs that refuse to let clarity cut through.

Here's the hard truth: You're not broken. Your **signal chain** is.

Most of us run our lives through the equivalent of a **noisy analog desk** without calibration: no **gain staging**, no **phase** alignment, no **mix bus glue**. Just raw tracks piled on top of each other—competing, fighting, **clipping**.

MirrorWork is like opening your first pro-level mixing session. Suddenly, you can see what's happening in every **channel** of your being. You discover **inserts** you didn't know existed. You find that some tracks (aka beliefs) have been soloed for years without your permission.

This little manual is your Life Mix Session Guide. We're not here to give you new rules. We're here to hand you the metaphorical tools to hear yourself

clearly—and sculpt a mix that resonates with the truth of who you are.

No, you don't need expensive **plugins**. (Though if your MBB wants one, let it wiggle for a bit.)

What you need is a signal flow that honors the two things your soul already craves: clarity and depth. So grab your favorite beverage. Fire up your inner **DAW**.

And remember: Life isn't about chasing a perfect mix. It's about learning to love the sound of becoming.

⇒ The Life Mix Bus Chain ⇐

Mixing is the art of getting individual pieces—channels or **tracks**—to merge together so that they make a cohesive whole. An unmixed life is chaotic and random—often incoherent in many ways. The channels of your life are your beliefs, ideas, and other elements of your worldview. In life mixing, you work to make all your channels serve your life purpose—the full mix. We start from the top down: first we look at the general settings—how to adjust your life to its optimal flow state—and only after that do we address the individual belief tracks.

Before you dive into micro-tweaks—before you start **soloining** individual tracks—you need to get your life **mix bus** in order. Why? Because this is where the whole vibe is glued together. If your mix bus is chaos, everything downstream sounds worse than it is.

Here's the starting template every awakened engineer needs:

Insert 1: High pass Filter at 40 **Hz**—Cut the Rumbling Fear

Every life session has low-end junk: old survival fears, unresolved tension, generational noise. If you don't filter that out, it masks everything above it. This is the most important basic clean-up for your worldview: getting rid of the unnecessary **mud**.

⚡ **Tip:** Don't kill the low end completely—you still need grounding. But anything below 40 Hz? That's pure existential mud. Roll it off and feel the clarity.

Insert 2: Gentle **Saturation**—Warmth Without Burnout

Your system craves warmth, but not full-on **tape meltdown**. Add a touch of harmonic excitement—compassion, humor, soft honesty. You need not cut out all the joy and fun from your life to advance spiritually—quite the contrary.

⚡ **Warning:** Too much, and you're in toxic positivity land: everything sounds "warm" but collapses under scrutiny. Too little, and your life starts to wither away.

Insert 3: Opto **Compression**—Soul-Level Glue

Life's **transients**—unexpected shocks, breakthroughs, emotional spikes—can clip your system hard. You need a slow, musical **compressor** that tames the wild swings without flattening the vibe. Enter: **Opto-style** Presence Practices (breath, meditation, awareness).

⚡ **Set it like this:** **Ratio** ~2:1. **Attack:** slow enough to let the transients speak (joy should pop!). **Release:** natural and musical—never force it.

Insert 4: **Mid/Side EQ**—Open the Space

If your life feels narrow, check your stereo field. Most people **boost** their "center (mid) channel" (me-me-me) and leave no air for connection. A little **high-shelf** lift in the Sides (community, creativity, mystery) opens the whole panorama.

⚡ **Bonus:** Cut a dB or two at 300 Hz in the Mid—that's the "clutter" frequency of old stories.

Insert 5: Master Bus **Reverb**—A Sense of Place

Every mix needs space. Your life needs depth. A subtle **hall** of awe goes a long way. Too **dry** and you feel trapped; too **wet** and you lose definition. You also need to set the **size and decay time of your reverb** well to get a good sense of your own space. If your reverb is too small, you may start to feel that you're not filling your "destiny." If it's too large, you may become overwhelmed and feel that too much is expected from you.

⚡ **Best setting:** **Pre-delay** of wonder. Decay time: long enough to remind you—you're part of something vast.

Optional Parallel **Aux: Distressor** Mode—Emergency Energy Reset

Sometimes the only way to deal with stubborn blocks is **all-buttons-in**: a full contrast hit (cold plunge, ecstatic dance, screaming into pillows). Use sparingly—but when you need it, nothing else works like this. Please understand that every system has to have a release valve and that you've done nothing wrong if you need to occasionally use the release valve.

⚡ **Key Principle:** Mix bus moves shape everything. Nail these, and the rest of your session will feel lighter, more open, more... listenable.

➤ Subtractive EQ: The Art of Letting Go ⇐

Now that your Life Mix Bus™ is dialed in, it's time to zoom in on the individual tracks—the beliefs, habits, and stories that make up your song of self—and cut out or attenuate those that don't serve you by using **subtractive equalizing**.

First, the good news: we already high-passed the existential mud below 40 Hz on the master bus, so most of that low-end rumble (survival panic, ancestral fear) is out of the way. What's left is trickier. It's not obvious noise. It's the sneaky stuff—the frequencies you “kinda tolerate.”

Here's the thing about clutter: it doesn't scream. It hums. It lives in the low-mids, that awkward 300–400 Hz zone where warmth and muddiness shack up like old bandmates who refuse to quit touring. Too low to sparkle, too high to ground, this band of energy is where your vague guilt, half-baked comparisons, and inherited stories like to camp.

And here's the trap most humans fall into: you try to **boost** what feels unclear. “Maybe if I amplify this part of me, it'll make sense.” Nope. All you did was make the **boxiness** louder. The rule of thumb in life—and in mixing—is this: if it hurts, cut it. Don't feed what you don't want to hear.

This is where subtractive EQ becomes spiritual kung-fu. It's not about adding more clarity—it's about carving away the murk so your true tone breathes. Identify the frequencies of heaviness: shame, obligation, “should” energy. Those resonances choke your mix. Slice a gentle dB or two. Listen. Feel the air rush in.

But—and this is key—don't gut the warmth. Cut too much, and you end up with a brittle mix that no one wants to dance to. Leave the love. Lose the sludge. That's the balance.

⚡ **Pro Move:** Channel your inner Pultec Trick. First, boost the lows—not to live in the mud, but to reveal what's hiding there. Then, cut gently so the mud firms into a solid foundation: your examined beliefs, grounding you instead of sinking you. From that base, boost the brightness of what serves you. Love and clarity can share the same curve. Letting go doesn't hollow you—it leaves you humming. Because here's the deeper truth: muddiness isn't evil. It's a growth medium. Without it, nothing blooms. Your job isn't to scorch the soil—it's to aerate it so the roots of your becoming can breathe.

➤ Parallel Auxes for a Juicy Life ⇐

Here's the thing: Not everything in life needs to run **inline**. If you put every flavor straight on the main channel, you end up flattening the signal—or worse, killing your **dynamics**. That's why pros use **aux sends**: little side paths where you can blend in the magic without wrecking the core tone.

Same with life. You don't always need a full identity overhaul when you're craving a shift. Sometimes, you just need a subtle send—an extra splash that adds dimension. Aux sends are the resonance playground: temporary layers you can dial in or mute anytime. They're how you taste possibility without committing to a full render.

Here are the big three:

Aux 1: Playfulness Reverb (Plate or Spring?)

Dry lives are brittle. Add a touch of play. A **plate** if you want silky **shimmer**; a **spring** if you want that boingy, retro mischief. Life needs space that says: Nothing is that serious. Send just enough to let your edges glow.

Aux 2: Excitement Distortion (FET Mode)

Sometimes, you need raw energy. A little saturation and strong effect to make you feel alive. Enter **FET-mode** excitement: full color, fast attack, unapologetic vibe. Warning: go too far and you're in existential **1176 Smash** territory (hello, burnout). Keep it parallel—with adjustable blend amount—so the grit supports the gloss.

Aux 3: Zen Delay (Slapback for Self-Reflection)

Ever wish you could hear yourself twice before reacting? That's what **delay** is for. A gentle **slapback** of perspective turns knee-jerk into clarity. Longer **feedback** loops = more repetition for the lesson to be learned. Longer delay times = full contemplation mode.

⚡ **Pro tip: Ping-pong delays**—perfect with paradox.

⚡ **Life Lesson:** Auxes are freedom. They let you experiment without rewriting your whole mix. Try sending 10% curiosity, 20% silliness, and watch your resonance bloom.

➤ Phase Issues: When Parts of You Cancel Out ⇐

Sometimes in our lives, something feels off even when we think we've done everything right. We start to wonder whether we missed something, or even worse, doubt ourselves altogether. Enter the world of **phase** issues. Imagine two life signals out of phase: you push forward, your beliefs pull back, and suddenly your groove collapses like a **mono mix** with **inverted polarity**.

For our lives to flow smoothly, we need to check whether we hold beliefs that cancel each other out. A classic example of this is: "I'm struggling to get money. Money is bad. I'm not a bad person." You don't have to be a genius to figure out the terminal station of that train of thought. These beliefs that cancel each other out often run in the background noise and may be hard to notice. This is where you need the inversion test of beliefs—the polarity flip of your belief phase. Sometimes you just need to hit the **Ø button** in your mental console and watch clarity snap into place.

Instead of thinking "I'm struggling to get money. Money is bad. I'm not a bad person," think "I have loads of Money. Money is good. I'm not a good person," and you will instantly see why you struggle to have money. And you'll also have found the beliefs that need phase reversal. By toggling up and down all your beliefs like this, you'll hear more clearly what's really running through your belief tracks. If it still sounds hollow, check for **latency**—aka, are you reacting to old echoes instead of present reality?

When you feel that something is out of alignment in your life, you can also apply **Mid/Side** thinking: Am I too focused on myself (Mid) and forgetting others (Side)? Or am I so focused on others that I forget myself! Life is a balance between “me” and “the others.” Feeling into the balance of your Mid / Side setting, you’ll learn to distinguish which resonances are of your concern and which aren’t. Because boosting the Sides (pleasing others) might give you fake width at the cost of a weak Mid (your core tone).

Phase issues don’t make you broken—they make you binaural. Flip the polarity, and suddenly the noise turns into depth.

⚡ **Pro Tip:** If your life feels hollow, don’t crank the volume—check your phase.

➤ Insert Slot Therapy ➤

By setting up your Life Mix Bus, you've already tuned up your general inner landscape. You understand that it isn't necessary to carry around all your inter-generational traumas, fears, or the survival mechanisms hardwired by biology. With the Ø button, you've also checked the basic structure of your beliefs to see whether you're running any contradictory ideas that cancel each other out. Now it's time to work on specific beliefs on your individual channels.

When working on your specific ideas or beliefs, there are smooth and not-so-smooth workflows. For example, you don't usually want to amplify everything that's murky and unclear—or ignore the parts that are worth keeping. You need to do things in the order that gives you the best chance for the desired outcome: clarity before control. Because let's be honest: **compressing** garbage just gives you... well, compressed garbage.

Should I **EQ** or compress first? That is the question every life mixer faces. Do you cut out the unwanted parts and boost the wanted parts before evening out your beliefs—or smooth things out first so you can see the forest for the trees, and only then cut what sticks out too much? Well... it depends. And this is exactly why you need to master two classic workflows:

■ EQ-Comp-EQ

■ Comp-EQ-Comp

Let's break it down. EQ-Comp-EQ is a technique where you first cut out the unwanted parts and/or boost the wanted parts of your belief, then tame it by attenuating overly loud parts while making quieter parts more audible, and finally tune it to your liking. Let's take an example. You have a religious belief.

Say you believe that good people go to a good place afterlife and bad people to a bad place. To see what you really think instead of just taking this belief for granted, you can first cut out the parts that cause you distress (EQ1 cut): you cut out the doom, gloom, and hell out of your belief. Then you boost those parts that you feel are worth keeping (EQ1 boost): you amplify the idea of the good place. Now you end up with a less black-and-white belief of the afterlife where the contrast between good and bad isn't that strong.

Then you further even out your thinking (Comp) to see if there's still too much contrast in your thinking—if you still think that “bad people deserve a bad place and good people deserve a good place.” You adjust your compression until you start to feel that there's probably not such a big difference between the good and the bad, and your rigid, dichotomous beliefs begin to dissolve into a more harmonious, continuous spectrum of different shades.

After this, you'll do the final adjusting of your belief (EQ2) so that you feel good about it and it aligns more closely with your current understanding. You may want to tweak your thinking, for example, so that you'll understand that “good and bad” are just terms we people use to learn to remember who we really are.

Let's look at the same belief with the workflow 2, Comp–EQ–Comp.

Instead of cutting out the unwanted and boosting the wanted frequencies of your belief, you adjust it so it's already more even before you start to look at it any closer. This means that the unwanted and wanted parts of your thinking are a little more difficult to tell apart, but on the other hand, you are not faced with such drastic polarities in your beliefs.

Your idea of good people going to a good place and bad people going to a bad place starts to feel maybe a little too harsh immediately when you look at it, so you decide to first attenuate the harshness (Comp1) by telling yourself: “Whose idea is this anyway? Why should I believe this?” And only then you begin to look at your belief to find out what you want to keep and what you're ready to discard (EQ). You may well find that the contrast in your thinking is

not that stark anymore, and you don't need to do any drastic cuts or boosts to feel okay with your belief—thinking about your belief does not raise up fears, feelings of superiority, or judgment so strongly.

After adjusting your belief so it feels better and doesn't cause too much distress, you run it through one final smoothing operation (Comp2) to make it completely fit into your new understanding. After doing the first evening-out pass (Comp1) “I don't want to be this judgmental” and adjusting the wanted and unwanted parts (EQ) “I like this idea and I actually don't want to keep this idea”, you smooth it out (Comp2): “I have no right to judge anyone as I don't know what their lessons are.”

Both these techniques are viable, and you will have to experiment a little to see which one suits better for which case. These techniques provide the two basic approaches to working on your individual beliefs, but they can be further enhanced with Insert Slot Therapy by using additional plugins.

Additional Plugins for Advanced Life Mixing

Once you've mastered the EQ/Comp basics, you might want to level up your insert chain. Here are some “must-have plugins” for fine-tuning the subtle stuff:

Dynamic EQ—Tame Emotional Resonance Swings

Think of **dynamic EQ** as your inner nuance sculptor. Fixed EQ is great for static beliefs, but what about those emotions that spike when someone presses your favorite trigger? Dynamic EQ reacts only when a frequency gets loud—perfect for reducing overreactions without killing natural expression.

✨ **Mirror Tip:** Identify those reactive zones: jealousy at 500 Hz, impatience at 1.2 kHz. Let the dynamic EQ breathe—you're not sterilizing your soul, just smoothing out the “ouch.”

De-Esser—Soften Harsh Self-Talk

Ever notice the hiss of harshness in your inner voice? That's your S-frequency of self-criticism, slicing through everything else. A **De-Esser** gently tames those spikes without muting clarity.

- ⚡ **Practical Setting:** Threshold: when you hear “should,” “must,” or “never.”
Reduction: just enough to take the sting out without making you sound like a monotone monk.

Transient Designer—Control Your Reaction Time

Some of us have fast attacks—we snap, we blurt, we impulse-buy. Others have sluggish releases—we cling to grudges, replay old arguments on infinite loop. A transient shaper lets you lengthen or shorten those life **transients**.

- ⚡ Want to respond instead of react? Soften attack. Want to let go faster? Shorten release. It's that simple.

Stereo Imager—Expand Your Perspective

When your worldview feels narrow and boxed in, widen your sides—metaphorically and literally. A **stereo imager** helps you **pan out** and remember: there's more out there than your current center channel drama.

- ⚡ **Pro Tip:** Avoid over-widening. Too much and you're lost in the ethers, forgetting to pay your electricity bill.

Limiter—Set Healthy Boundaries

A **limiter** isn't about killing dynamics; it's about preventing catastrophic overload. If you tend to overcommit, say yes to everything, and then clip hard in burnout distortion—insert a limiter.

⚡ **Ceiling:** Your non-negotiables. Threshold: Low enough to catch “just one more favor” before it wrecks your waveform.

Bonus FX: Exciter + Reverb Combo = Sprinkle Wonder

Life can sound flat when you overcorrect everything. An **exciter** adds sparkle—those little moments of awe. Pair with a lush hall verb for depth and mystery.

⚡ Just... don't crank it. A hint of wonder goes a long way.

⚡ **Key Takeaway:** Plugins aren't for perfection—they're for personality. Use them to enhance what's already resonant, not to fake a tone that isn't yours. If your life mix still feels wrong after all this? Step away from the inserts. It's not about stacking effects. It's about remembering the raw track: you.

➤ Automation—The Flow of Becoming ➤

Automation is where mixing stops being static and starts breathing. It's the secret art of shaping changes over time—writing curves that guide your track through tension and release, rise and resolve. Without automation, your life mix is a frozen screenshot: technically balanced, but lifeless. With it, your experience becomes what it truly is: a dynamic waveform unfolding in time.

In Mirror terms, automation is about flow-consciousness. Instead of locking everything at a fixed setting (aka “control freak mode”), you learn to **ride the faders** of your energy, letting resonance swell and soften naturally throughout the day. Some moments call for more presence (boost here), others for more surrender (pull that gain gently down). Life is not static and true MirrorWalkers learn how to adjust themselves according to what resonance brings in, and the more they do this the easier it happens automatically.

Any parameter in your life can be adjusted and automated. Please understand that “automation” is not a negative term here, unlike how “auto-pilot” is often used. By automation, we mean “constantly self-adjusting,” not “unseen” or “neglected.” The idea is to set your automation so it works without you having to manually tweak yourself all the time. A good example is the principle “Be kind.” Once you truly learn it, you don't have to remind yourself constantly to be kind to people—it happens automatically, adapting fluidly to the situation at hand.

The Secret of the Tilt

You don't need complex moves to feel a shift. Enter the tilt EQ automation: a simple sweep that brightens your highs while trimming lows—or vice versa. When your day feels heavy and shadowed, add some air: open the **high shelf** of curiosity, attenuate the **sub-bass** of fear. When you're wired and jittery, tilt the other way: give the low end of grounding some love while taming the piercing highs of overdrive.

⚡ **Pro Move:** Write these moves as curves, not hard steps. Abrupt automation = cognitive distortion. Gentle curves = Wu Wei in action.

Riding Existential Faders

You can automate almost anything: attention, rest cycles, inner dialogue. Imagine yourself as a session engineer listening to the vibe: “Ah, the ‘judgment’ channel is peaking around midday. Let's ease it down 2 dB over an hour.” Or: “Compassion feels buried—let's automate a slow, swelling send to the Playfulness Aux.” This is the art of real-time becoming: dynamic adjustments, moment by moment, without forcing the track.

⚡ **Life Lesson:** Write automation like water flows. No jagged moves unless you're deliberately creating drama (which, hey, is a genre—but be intentional). Smooth fades keep your mix coherent, even when life throws unexpected **transients**.

Life isn't about setting everything to “static bypass.” It's about learning to write curves so fluid that they disappear—until the only thing you hear is harmony happening on its own.

⇒ Printing the Mix ⇐

Now that you have a solid Life Mix running through your system, you may start to wonder what comes next. Think of this as exporting your soul session for playback on the universe's stereo. Let's look at the basic pitfalls of this stage.

First, your mix is never ready. Perfection? That's just a **brickwall limiter** on your becoming. You'll just have to accept this as a beautiful fact. Your Life Mix is an ever-changing and evolving tapestry. But that said, it doesn't mean that you can't take snapshots every now and then and **bounce** it in real time. Bouncing the Life Mix is an art of honoring and appreciating what you've achieved. If you never stop to look at where you are, you may never fully grasp how far you've already come.

Second, once you learn the art of bouncing your Life Mix—aka stopping to see where you are at—you'll soon learn about its impermanence. And that is a gift. You'll understand that there is no reason to think that you have arrived at the end station, because there is no such thing. Life does not stop anywhere, and neither does reality.

So, bouncing your Life Mix is a way to live fully as you pause to see yourself clearly in every moment, just as you are. And once you've appreciated your achievement for a moment, you let your Life Mix change anew until you pause again to marvel at what you have achieved. If you keep giving yourself credit like that, in no time, your life transforms into a full-on celebration of What Is.

Streaming services love loudness normalization. Life doesn't. It's not a good idea to ever **normalize** your soul to -14 **LUFS**. Stop trying to hit a fixed level so you "fit" the platform. Your dynamic range—the whispers, the roars, the breathtaking silence—is the art. Brickwall limiting for approval is the fastest route to lifelessness.

➤ Hidden Mix Notes ➤

a.k.a. Easter Eggs for Sonic Seekers

These aren't rules. They're little resonance winks for when you feel like geeking out—or when life gets too serious and you need to laugh at your own mix session.

High Shelf Boost

Artificially inflating your sense of enlightenment by cranking your **high shelf** aka High Self band. Looks great on the analyzer, sounds brittle under pressure.

Convolution Reverbs of Consciousness

Simulate any metaphysical space: Past Life Chamber, Future Self Cathedral, or the coveted Infinite Now Hall.

Impulse Responses: Sampling the Spaces of Being

Life reverbs don't just come in "room" or "hall." You can load an **impulse response (IR)** of whole different ontological spaces. Want to feel like a pure RBB for a moment? Load the "Infinite Silence" IR. Curious about the cozy boxiness of a 100% me-mode? Try "Dry Ego Booth." Feeling brave? Slam the "SovO Cathedral" preset and watch your sense of self bloom to 40 meters deep. These IRs aren't just presets—they're portals.

Impulse Response Bonus Pack (Because why settle for default space?)

- **Full Ego Cathedral:** Massive pre-delay of self-importance. Long decay of drama.
- **Zen Room:** Ultra-short decay. No reflections. Just you, sitting in stillness.
- **Parallel Universe Plate:** Adds shimmer from a timeline where everything turned out differently (spoiler: you're still amazing there).
- **Hall of Infinite Regret:** 12-second decay on "what ifs." Optional bypass switch = forgiveness.
- **Bliss Cave:** Dark, warm tail that makes every thought sound sacred. Great for meditations and existential reverb throws.
- **Default Reality Chamber:** Dry, boxy, no vibe. Use only when debugging illusions.
- **RBB SkyVerb:** Infinite tail, no damping. Perfect for when you want to dissolve entirely into Oneness—bring snacks.

Mono Check Your Core Values

If they collapse when summed to mono, they were probably phase-flipped illusions anyway.

Never High-Pass Your Joy

Yes, clean up your existential mud—but don't roll off the warmth that makes your groove worth dancing to.

Brick-Wall Limiter for Control Freaks

You can brick-wall your life to prevent surprises. You'll also crush all your transients (a.k.a. spontaneous wonder).

Tilt-EQ Your Mood

Feeling dark? Nudge toward brightness—attenuate your lows and boost your highs. Feeling harsh? Tilt toward warmth—attenuate your highs and boost your lows. Just don't automate this every two bars.

Vocal Ride aka Inner Dialogue Ride

Ride your inner dialogue faders. Don't let your inner critic peak. Smooth fader moves, not hard cuts.

Bounce When It's Beautifully Imperfect

Bounce your mix often. Because nothing kills vibe like waiting for "final." Life is a never-ending mixdown—print snapshots often.

⚡ **Pro Tip:** If you understood half of this, you're already either an audio nerd or a metaphysical ninja. If you understood all of it, please report to the Mixing Desk of Reality—we've been expecting you.

Glossary

1176 smash (see compression)

all-buttons-in (see compression)

attack (see compression)

audio range

◆ **Audio:** The audible range for perfect human hearing is from 20 Hz to 20 kHz. This range is often divided into sections called, from lowest to highest sub-bass, bass, low midrange, midrange, high midrange, and highs.

◆ **Mirror translation:** The spectrum of your lived experience—from the deep, rumbling fears (sub-bass) to the sparkling insights of clarity (highs). Life gets muddy when everything fights for the same space. Learn to give each layer—instinct, thought, intuition—its own register.

automation

◆ **Audio:** Automation is used to reduce the need for extra hands to tweak the knobs on a large studio mixing desk. Once programmed, it does things in the background consistently and exactly the same way every time. Before automation was invented, often the whole band had their hands on the mixing desk's knobs and faders (volume controllers) moving them in real time when the final mix was recorded onto a tape machine. This was called "riding the faders."

◆ **Mirror translation:** Conscious habits that run themselves—without numbing awareness. It's not "falling asleep"; it's mastery that flows without constant tinkering. Think kindness, gratitude, presence: once learned, they ride their own faders.

aux or parallel aux channel (see channel)

aux sends (see channel)

boost (see EQ)

bouncing

◆ **Audio:** Bouncing is the action of printing your whole mix, parts of it, or individual processed channels to a digital file (before the digital age, you bounced to a tape machine track(s)). Once audio is bounced, you cannot change the processing applied to it any longer but you can further process that bounced file.

◆ **Mirror translation:** Freezing a moment of becoming into a snapshot of “now.” You can’t tweak it anymore—but that’s the point. Celebrate your progress, print the vibe, then let life keep moving.

boxiness (see sound descriptions)

brickwall limiter (see limiter)

channel

◆ **Audio:** When mixing, all audio signals (recorded instruments) play on dedicated channels or tracks which can also be grouped and/or summed together. A channel is where the individual sounds, their color and loudness, can be controlled as desired. Mixing is basically tweaking all the channels so that they make a cohesive whole—a song ready to be listened to. Different effects (such as reverb, EQ or compression) can be either inserted directly (inline) into the channel or blended partly in from other channels (auxiliary or aux channels) using the channel’s “send buttons” that control the amount of the effect applied to the sound. The “signal chain” is the order in which a particular sound goes through the various stages of processing (through EQs, reverbs etc.). Listening to only one channel at a time is called “soloing.” The early mixing desks, before digital desks, produced static noise in various degrees, that both gave the desk its character but also caused a problem for more silent sections of recordings.

◆ **Mirror translation:** The streams of your being—beliefs, moods, intentions—each carrying its own tone. MirrorWork is mixing these into coherence. Solo a channel (zoom in on one belief) to hear its truth without the noise of the rest.

clipping (see gain)

compression

◆ **Audio:** Reduces the dynamic range by making loud sounds quieter and quiet sounds louder, creating a more controlled signal. There are several basic types of compressors that even out the signal in different ways called FET, Opto, VCA, and Tube. Opto and tube style compressors are famous for their smooth sound while FET-style compressors are more aggressive. The sound of VCA compressors varies a lot from smooth “glue” to extremely aggressive and punchy. 1176 (FET), Distressor (VCA), and LA2A (opto) are specific brands of compressors. The 1176 is famous for its aggressive “all-buttons-in” mode, often called the “smash” effect. The compressor has three main functionalities: attack, release and ratio. Attack controls how fast the compression kicks in; release controls how soon the compressor stops compressing; and ratio controls the amount of compression applied.

◆ **Mirror translation:** The gentle art of taming extremes. Life throws spikes (big dramas)

and whispers (quiet intuitions). Compression lets both fit the mix without losing character. Too much, and you flatten vitality; too little, and you're in chaos.

compressor (see compression)

cut (see EQ)

DAW

◆ **Audio:** Digital Audio Workstation is an application that runs on your computer. It has largely replaced the need for physical (analog) recording and mixing consoles, making music mixing accessible to virtually anyone. Plugins are applications that run inside your DAW, emulating analog gear such as equalizers, reverbs, or compressors—or creating entirely new digital effects.

◆ **Mirror translation:** Your inner “Life Studio.” It’s the consciousness platform where everything happens—the beliefs, habits, dreams, and experiments. Think of it as the master operating space where you can record new patterns, mix your current state, and even automate future moves.

dB (see gain)

de-esser (see special effects)

delay (see special effects)

Distressor (see compression)

dry/wet

◆ **Audio:** Any effect (such as reverb, delay, or compression) can be applied to the signal either fully (100%) or partially (anything less than 100%). Full application is called “wet,” and zero application “dry”. A signal is dry if no amount of effect is applied and wet if the effect is fully on.

◆ **Mirror translation:** How much of the “extra” you blend into your core self. Dry = raw you, untouched. Wet = fully marinated in external input—ideas, moods, influences. Mastery? Choosing your wet/dry ratio consciously. Sometimes you need pure signal; sometimes, drench it in awe.

dynamic EQ (see EQ)

dynamics

◆ **Audio:** Dynamics describe the range from the quietest sound to the loudest sound in

the signal. They must be controlled to avoid sudden peaks to cause unpleasant surprises to the listener and also to the listening equipment. An audio engineer must also ensure that the softest parts are not too quiet.

◆ **Mirror translation:** The rise and fall of your life energy—the loud highs of joy, the soft whispers of stillness. Without dynamics, everything feels flat. With too much, you burn out. Resonant living? Honoring both crescendos and quiet rests in your daily score.

EQ, equalizer

◆ **Audio:** An equalizer is a device or application used to shape the audio range of a signal. You can amplify (boost) or decrease (cut, subtractive EQ) different frequencies as you wish, either constantly (fixed EQ) or only when the signal surpasses a set amount of decibels (dynamic EQ). When you cut and boost the audio range with an EQ, you create either a tilted straight line (tilt EQ) or various shapes of curves with bumps and dips. You can cut out only the low end (high-pass or HP filter) or high end (low-pass or LP filter) of the frequency spectrum. When the EQ curve is set so that it creates a plateau either at the low or high end, we speak of low-shelf or high-shelf equalization curves. This plateau can be either boosted or cut. The “Pultec Paradox” refers to a specific type of classic equalizer device that is famous for its ability to cut and boost the low end at the same time, creating a unique sound.

◆ **Mirror translation:** Your inner tone-shaper. EQ = deciding what thoughts and stories to amplify (boost) and which to reduce (cut). Tilt EQ? Shifting your whole outlook toward hope instead of fear. High shelf? Adding sparkle to your perspective. Pultec paradox? Yes, you can soften a shadow and spotlight its gift at the same time.

exciter (see special effects)

feedback

◆ **Audio:** Feedback happens when the signal gets looped back to itself.

◆ **Mirror translation:** The echo chamber of consciousness. What you send out loops back—sometimes amplified, sometimes distorted. Every reaction in life is a feedback signal. Want a different loop? Change your source tone.

FET (see compression)

gain

◆ **Audio:** Managing the loudness of your mix is called gain staging. The loudness of a

signal is often measured technically in decibels (dB), but it can also be measured by how we perceive and experience it (LUFS or Loudness Units Full Scale). Normalizing is a process that adjusts the volume of an audio recording to a target level. Clipping happens when your audio level exceeds the maximum level of your system and is usually indicated by red light in audio systems. Clipping causes distortion in the signal, which may or may not be desired.

◆ **Mirror translation:** Your personal signal strength—how much presence you push into the moment. Too low = inaudible in your own life. Too high = distortion (hello, stress). Gain staging = balancing your energy so your flow stays clean and powerful.

gain staging (see gain)

hall (see reverb)

harshness

high shelf (see EQ)

highs (see audio range)

highpass filter (see EQ)

impulse response (IR) (see reverb)

inline (see channel)

insert (see channel)

inverted polarity (see phase)

latency

◆ **Audio:** Latency is the time it takes for the audio signal to go through certain processing. All digital applications introduce some latency, which your recording software compensates for so that all differently processed audio channels stay in sync in your system.

◆ **Mirror translation:** The lag between inner shift and outer reflection. You do the work, but the result shows up a beat later. The mix is fine—your reality just needs a second to catch up.

limiter

◆ **Audio:** Limiting is a process to ensure that, however loud you turn up your channel or whole mix it doesn't exceed a set limit. Usually, limiters give a little leeway for the signal to temporarily go slightly above the set limit—a brickwall limiter doesn't allow that.

◆ **Mirror translation:** Your built-in boundary keeper. Healthy limits prevent your energy from clipping into chaos. A “brickwall limiter” in soul terms? Non-negotiables that protect your well-being—firm, but without strangling the music of life.

lowpass filter (see EQ)

lows (see audio range)

LUFS (see gain)

masking

◆ **Audio:** Masking happens when different channels (instruments) compete for same frequencies. It's usually addressed by cutting specific frequencies of one of the channels to reduce that competition—of blocking each other.

◆ **Mirror translation:** When two parts of you compete for the same bandwidth, one will always drown out the other. Masking happens when hidden fears and authentic desires fight for space in your awareness. The solution? Carve a little room—reduce the noise so your true tone can shine.

mid/side

◆ **Audio:** Music is usually produced in stereo, where you have two signals going to two separate channels (left and right) to varying degrees. This creates an illusion of space. Once you have created that stereo space, you can process the perceived signal in the middle and the sides separately, creating the illusion of even more space in the audio.

◆ **Mirror translation:** The Mid is your core self; the Sides are your connections, relationships, and shared resonance. Mid/Side thinking means balancing “me” and “we.” Boost too much mid and you become self-absorbed. Overhype the sides and you lose your center. Harmony = widening your world without hollowing your core.

midrange (see audio range)

mix

◆ **Audio:** A mix is the end result of the mixing process. The mix bus is a summing channel where all other channels finally converge after their individual processing. When this mix bus is bounced or printed, you get a file of the finalized mix (which often goes through a process of “mastering” after that until it's ready for release). “Mix bus glue” is a specific type of compression used to “glue” everything together into a cohesive whole. This is usually the final process a mix goes through before bouncing. A mono mix is a mix where all channels are summed into a single channel instead of a stereo (left and right) channel.

◆ **Mirror translation:** Your mix is the symphony of your life as it currently sounds. Every belief, habit, and choice is a channel. The mix bus? Your overall state of being. Glue it with integrity, print it with presence, and remember: mono life = flat life.

mix bus (see mix)

mix bus glue (see mix)

mono mix (see mix)

mud (see sound descriptions)

noisy analog desk (see channel)

normalizing (see gain)

opto-style (see compression)

pan out, panning

◆ **Audio:** Panning is the process of placing a channel in a specific location within the perceived stereo image—for example, straight in the middle, somewhat left, or completely right. Panning out means that you move the signal from its middle position either further left or right, or use processing that makes the signal appear to come from both left and right simultaneously.

◆ **Mirror translation:** Perspective control. When something feels overwhelming, pan out. Shift attention away from the center drama to create space. Or place joy hard left and playfulness hard right to widen your experience field.

phase

◆ **Audio:** All audio can be represented as a waveform. A wave has crests and troughs. The position of the wave is called its phase. When you invert the polarity of the sound, you flip it “upside down” so that the crests become troughs and the troughs become crests. If two signals are exactly the same and you invert the polarity of one signal and play them together, no sound is produced—they cancel each other out. This is essential knowledge when recording a sound source with two separate microphones: to avoid phase cancellation, you may have to flip the polarity of one microphone. The symbol for phase is Ø in the audio world.

◆ **Mirror translation:** When your thoughts and actions are in-phase, life amplifies beautifully. When they’re out of phase, parts of you cancel out, leaving you feeling oddly hollow. Polarity inversion? Try flipping your perspective and listen again.

ping-pong delay (see special effects)

plate (see reverb)

plugin (see DAW)

pre-delay (see reverb)

Pultec Paradox (see EQ)

ratio (see compression)

release (see compression)

reverb

◆ **Audio:** Reverb is a special type of signal-processing device or application that either emulates real spaces—such as rooms, halls, and cathedrals—or creates artificial spaces. The most common reverb types are spring reverbs, plate reverbs, and room & hall reverbs. Pre-delay is the time before the first echo of a reverberation is heard. Extending this time creates an illusion of a bigger space, as it takes more time for the sound to travel from the source to the first reflecting surface and back to the listener’s ear. Impulse responses (IR) are digitally emulated real-life spaces, such as famous concert halls. Shimmer is a special type of reverb that creates a sparkling effect on top of the reverberation. Size and decay time control how long the reverberation lasts: the longer the decay time, the longer the reverb (such as shouting in a canyon, where your voice bounces off the walls multiple times, creating an auditory sensation of enormous space before dying off).

◆ **Mirror translation:** The space your soul lives in. A dry existence feels claustrophobic; too much decay and you lose clarity. Pre-delay = that sacred pause before reacting. IRs? Sampling the resonance of other realities to spice your own hall of being.

riding the faders (see automation)

saturation

◆ **Audio:** Saturation is a specific type of distortion in the signal that physical electronic components produce. Our ears are very accustomed to hearing subtle distortion in sounds. Digital sound, lacking the electrical components the sound would travel through, doesn’t have this naturally produced distortion. Thus, it has to be added to give the sound a more pleasing, natural, and warm feel.

◆ **Mirror translation:** The gentle warmth of lived experience. Add just enough passion, humor, and tenderness to make life glow. Push too far and you get burnout distortion. Keep it rich but breathable.

shimmer (see reverb)

signal chain (see channel)

size and decay time of reverb (see reverb)

slapback (see special effects: delay)

soloing (see channel)

sound descriptions

◆ **Audio:** Audio engineers use different subjective expressions to describe sound. It can be “boxy,” “muddy,” or “harsh”—or almost anything someone thinks best describes the sound.

◆ **Mirror translation:** Emotional tone-shaping. Boxy = trapped in small stories. Muddy = blurred intentions. Harsh = unfiltered self-talk. Every feeling leaves a fingerprint on your mix—learn to name it, then tune it.

special effects

◆ **Audio:** Effects provide different ways to process a signal. In addition to the most important effects explained separately in this glossary (compression, EQ, reverb), there’s a whole array of other processors. A de-esser reduces the sibilance of a sound (such as human s’s). Delay and echo repeat the signal in various ways. A slapback delay is a very short delay used to create a psychoacoustic sense of space. A ping-pong delay repeats the signal in the left and right channels alternately. An exciter enhances certain frequencies of the sound. A stereo imager widens or narrows the stereo image. A transient designer processes the initial part of the sound (such as drum hits). “Tape meltdown” describes processing a digital signal where too much analog emulation is applied.

◆ **Mirror translation:** Your little magic tricks. Delays = time to reflect. Ping-pong delay = perspective bouncing between opposites until insight lands. De-esser = softening sharp self-criticism. Exciters = sparks of novelty. Transient designers = smoothing the jolt of sudden changes without killing their edge.

spring (see reverb)

stereo imager (see special effects)

sub-bass (see audio range)

subtractive EQ (see EQ)

tape meltdown (see special effects)

tilt EQ (see EQ)

tracks (see channel)

transient designer (see special effects)

transients

◆ **Audio:** Any sound can be divided into two parts: the initial part and the body. The initial part—such as a drumstick hitting the drumhead or a piano hammer striking the string—is called the transient. The transient is usually very short before it merges into the

ringing part, the body of the sound. Controlling transients is an important part of getting a clear, well-defined mix.

◆ **Mirror translation:** Those first flashes of emotion or inspiration—the attack of an experience. Ignore them and you miss the signal. Overemphasize them and you live in constant startle mode. Learn to let the hit breathe into the body.

wet (see dry / wet)

Ø button (see phase)

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