



## A New Addition to the Aucourant Media Services Mastering Workflow

At Aucourant Media Services, we are continually evaluating new technologies that can enhance both the artistic and technical quality of our mastering and audio post-production work. Recently, we incorporated **Transientik** into our analog/digital hybrid mastering workflow, where it now complements our existing chain of analog processing, digital restoration, precision metering, and final delivery preparation.

Our philosophy has always been simple: no single tool produces a great master. Rather, exceptional results come from the thoughtful combination of experienced ears, carefully chosen processing, and technologies that solve specific problems exceptionally well. In that regard, Transientik has quickly earned a permanent place in our workflow.

The first impression is simply that **it sounds excellent.**

What impressed us most is not that the software applies a particular sonic "signature," but rather that it can be adapted to the needs of the material. It is capable of producing remarkably transparent, subtle enhancements when preservation is the goal, yet it can also be pushed considerably further when modern productions demand greater impact and loudness. That flexibility makes it equally comfortable working on ambient music, orchestral recordings, singer-songwriters, electronic music, broadcast projects, and contemporary commercial releases.

Just as importantly, the software provides exceptionally accurate loudness and level targeting. In today's production environment, this is no longer simply a matter of maximizing level. Masters must translate reliably across streaming platforms while simultaneously meeting the technical requirements of broadcast, film, physical media, and archival deliverables. Transientik provides the precision necessary to achieve those objectives with confidence, making it an invaluable component of modern delivery workflows.

Although much has been made of the software's AI-assisted capabilities, our experience suggests that it is perhaps best understood as a sophisticated **expert-system** rather than a traditional "black box" artificial intelligence. Its analysis is intelligent, methodical, and remarkably consistent, but the greatest results still come when the software is guided by an engineer with extensive mastering experience. Rather than replacing critical listening, it augments it, helping reveal nuance, balance, and musical character that can then be refined through informed artistic judgment.

This is one reason we see Transientik as fundamentally different from **iZotope Ozone**. Ozone's machine-learning approach has become an established part of many professional mastering environments, and it remains an excellent tool for certain applications. Transientik approaches the mastering process from a different perspective, emphasizing deterministic analysis, explainable decision-making, and highly controlled processing. For us, the two products are complementary rather than competitive. Each offers strengths that the other does not, and together they provide a broader range of mastering options than either could alone.

Another aspect we particularly appreciate is that, despite its impressive AI-assisted functionality, the software never forces the engineer into a completely automated workflow. Users who prefer a more hands-on approach can easily integrate its analysis and recommendations into a traditional mastering session, making informed manual adjustments throughout the process. This flexibility allows experienced engineers to remain fully engaged while benefiting from the software's sophisticated analytical capabilities.

Finally, the value proposition is extraordinary. Compared to many professional mastering tools currently available, the price point is remarkably accessible. Considering the quality of the analysis, the refinement of the processing, and the measurable improvements it can bring to modern mastering workflows, we believe it represents one of the strongest investments available today for mastering engineers and audio post-production professionals.

At Aucourant Media Services, we are pleased to have added Transientik to our analog/digital hybrid mastering chain. It has already become an important part of how we prepare projects for streaming, broadcast, physical release, film, and archival delivery.

We look forward to future developments, enhancements, and updates from the Transientik development team. If this software represents the direction the company intends to pursue, we will also be watching with great interest for additional mastering and audio post-production tools in the years ahead.

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