

COS treats all sound as noise... and that's a good thing.

By Mark Rockford

Ceilings of Sound doesn't think in traditional musical terms like "vocals," "drums," or "keys." It doesn't know your signal - and that's what makes it so powerful.

COS analyzes sounds based solely on their **energy distribution across the frequency spectrum**.

No matter whether you're working with a hi-hat or a cello - it's all just **sound and spectrum** to COS.

Mixing without walls

We often try to solve a mix by isolating signals. We EQ, we gate, we compress. But in doing so, we often lose what makes a sound feel alive. COS flips this approach.

You don't isolate - you **shape**.

You're no longer "correcting," but **gently guiding the natural energy flow of a sound**.

This leads to **transparent, elegant mixes** - where even strong EQ shaping sounds smooth, not artificial.

COS lets you work with tonal colors instead of EQ curves.

Every noise slope feels different. That's not a technical illusion - it's psychoacoustics.

- **White Noise** feels bright and open - but can be tiring
- **Pink Noise** sounds balanced and natural - like a warm, unfiltered voice
- **Brown Noise** feels earthy, round and soft - but can become dull if overused
- **Steeper curves** (like -7.5dB or -9dB per octave) create depth, warmth and diffusion - ideal for background vocals, ambient FX or room mics

The beauty of COS is that it lets you **choose these textures intentionally** - and keep the spectral flow musical and natural.

It's not about correction - it's about architecture.

The strength of COS lies in how it **makes you hear differently**.

Instead of asking,

"What frequency should I cut?"

you begin to ask,

"How do I want this to sit - in depth, in warmth, in clarity?"

You're no longer chasing dB values. You're **designing energy landscapes**.

Creative Mixing Guide

How to use COS in everyday sessions

Step 1: Listen first

- Load COS but don't activate it yet.
- Play the signal as it is - no EQ, no processing.
- Ask yourself:
 - ◆ "What does this sound want to become?"
 - ◆ "Does it need more warmth, more air, more focus?"

Step 2: Choose a base noise curve

Choose a base noise type that matches the **feel** you want:

Feel	Suggested Curve
Bright, open, present	White or Pink
Balanced, natural	Pink
Warm, rounded	Brown
Soft, atmospheric	-7.5dB or steeper slopes

Step 3: Shape with intention

Now activate COS and gently start shaping.

- Let your ears lead - not your eyes.
- Try combining slopes for more nuance.
- Don't aim for "perfect" - aim for **balanced emotion**.

Step 4: Compare, don't correct

COS changes how you perceive detail.

Compare A/B often - but don't obsess.

Instead of asking:

"Is this better?",

ask:

"Does this now support the mix more naturally?"

Where are you going?

What do you want this signal to feel like?

Sound intention	Suggested noise curve
Bright, clear, open	White or Inverse Pink
Balanced, natural, warm	Pink
Earthy, rounded, analog	Brown
Soft, spacious, background	-7.5 dB slope or deeper
Diffused, blurred, atmospheric	-9 dB to -12 dB slopes

What kind of signal are you working with?

Signal type	Typical LUFS target + curve
Lead vocals or solo instrument	-22 LUFS + Pink / -7.5 dB
Drums, bass, rhythmic core	-25 LUFS + White or Pink
Room mics, background vocals, FX	-30 LUFS or darker + Brown / Steeper curves
Subgroups / Stereo buses	Context-dependent - often Pink or Brown
Master bus	Subtle and stable - usually Pink with gentle slope

What kind of shaping do you need?

Intention	Recommendation
Musical feel	Choose a noise curve and adjust by ear
Surgical shaping	Combine COS with parametric EQ
Hybrid approach	Use COS to set tone - EQ for precision

"A ceiling is not a limitation - it's a frame that allows the sound to breathe in its own space."

Glossary of Key Terms in Ceilings of Sound

Ceiling

The upper boundary of a spectral region.

In COS, a "ceiling" defines the maximum energy level for a frequency range. It's like a **contour line in sound** - guiding how dense or light a sound feels.

Slope

The tilt or angle of energy distribution across frequencies.

A steeper slope means a darker, warmer sound. COS lets you sculpt with different spectral slopes (e.g. white, pink, brown) that directly affect how natural or aggressive a sound feels.

Elbow Points

The bends where one slope transitions into another.

Like a joint in a curve, these are the **pivot points** that allow complex shapes to emerge from simple base curves. In COS, they follow **musical or psychoacoustic ratios** - often based on numbers like 1, 3, 5, 8, 15...

Averaging Bands

Frequency zones where COS smooths energy over a range.

This avoids reacting to sharp peaks and instead focuses on the **overall spectral balance**. It keeps the mix coherent, even when individual frequencies jump.

Filtered Spectra / Slope Sculpting

The act of shaping sound through slope selection.

Rather than boosting or cutting single bands, COS lets you shape the **entire energy contour** of a signal by choosing and combining noise curves.

Natural Spectral Flow

A term used by the developer to describe **organic, musical energy distribution** - similar to how a human voice or real instrument behaves.

COS makes this concept accessible through layered noise slopes and intuitive shaping.