

2026 LUFS Targets per Platform - Cheat Sheet

Integrated target + true-peak ceiling for every major destination. LKFS = LUFS.

Targets table (2026)

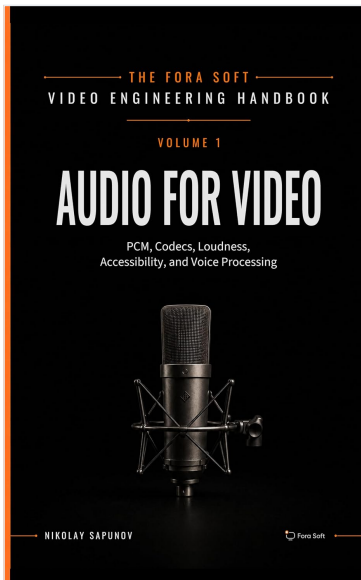
Platform / destination	Integrated	True peak
Spotify (music)	-14 LUFS	-1 dBTP
Apple Music (Sound Check)	-16 LUFS	-1 dBTP
YouTube	-14 LUFS	-1 dBTP
TIDAL / Amazon / SoundCloud	-14 LUFS	-1 dBTP
Deezer	-15 LUFS	-1 dBTP
Podcast - stereo	-16 LUFS	-1 dBTP
Podcast - mono	-19 LUFS	-1 dBTP
AES TD1008 - speech	-18 LUFS	-1 dBTP
AES TD1008 - music	-16 LUFS	-1 dBTP
Netflix (dialog-gated)	-27 LKFS	-2 dBTP
EBU R128 broadcast	-23 LUFS	-1 dBTP
ATSC A/85 broadcast (US)	-24 LKFS	-2 dBTP
Social (TikTok / IG / Meta)	no official target	-1 dBTP

Spotify playback modes

Loud	= -11 LUFS (boosts quiet masters; adds a limiter ~ -1 dBFS)
Normal	= -14 LUFS (default - the number to master for)
Quiet	= -19 LUFS (gentle level for quiet rooms)

Remember

- ☐ You cannot out-loud the normalizer: mastering hot only sacrifices dynamic range.
- ☐ One master at -14 LUFS / -1 dBTP covers the music-streaming cluster; plays fine on Apple's -16.
- ☐ Mono podcast needs -19 LUFS to sound as loud as a -16 LUFS stereo file.
- ☐ YouTube and Apple mostly only turn DOWN - a quiet master is not boosted.
- ☐ Streaming is louder than broadcast because of noisy mobile listening, not different science.



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This sheet gives the integrated target and true-peak ceiling for each destination, enough to master one file. Volume 4 explains why those numbers exist: loudness and LUFS measurement, sampling and dynamic range, AAC and Opus behaviour, and the voice processing chain that runs before audio leaves your product.

WHAT YOU WILL FIND INSIDE

- LUFS, true peak and how loudness meters integrate
- AAC and Opus behaviour at streaming bitrates
- Dynamic range and bit depth before normalization
- AGC and noise suppression in real-time voice

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