

# PEAK

*loud, clean, and it survives the codec.*

RTM AUDIO · AU · VST3 · AAX · macOS & WINDOWS · v3.0.0 · OWNER'S MANUAL

# What PEAK is

PEAK is the last plugin on your master: a **transparent true-peak limiter** with a loudness stage built in. Get loud without pumping or clipping, and preview how the master holds up once a streaming service squeezes it.

Push the level with **DRIVE**, set the hard true-peak line with **CEILING**, and let **RELEASE** decide how the limiter recovers. The meters tell you the truth while you work: input, gain reduction, true peak in dBTP, and loudness in LUFS.

Left alone, PEAK is honest. Every flavour, the clip drive, the harmonic colour, the one-knob loudness push, is **opt-in** and starts at zero. Nothing is added until you ask for it.

## LIMIT

### True-peak safe

Holds every peak below your ceiling in real dBTP, so nothing clips on the way out to any format.

## FINISH

### Loudness stage

Optional clip, colour and a one-knob loudness cascade when the track needs to compete.



THE PEAK INTERFACE, PER-CHANNEL CONTROLS LEFT AND RIGHT, METERS AND READOUTS IN THE CENTRE

# Drive, Ceiling, Release

## CONTROL

## WHAT IT DOES

**DRIVE**

Pushes the mix into the limiter. Louder and denser as you turn it up, per channel. Set your ceiling first, then bring Drive up until it sounds right.

**CEILING**

The hard true-peak line the output will never cross, in dBTP. Set it around **-1.0 dBTP** for most streaming, lower if a platform is strict.

**RELEASE**

How fast the limiter recovers after it catches a peak. Shorter is louder and more aggressive, longer is smoother and more transparent. **AUTO** adapts to the material for you.

**L / R LINK**

Ties Left and Right so the two channels move together (in **MODE**). Unlinked, each side has its own Drive, Ceiling and gain reduction.

**CEILING chips**

The quick row under each channel (-0.1 / -0.3 / -1 / -2) snaps the ceiling to common targets in one click.

**The order that works:** pick your CEILING, turn RELEASE to AUTO, then raise DRIVE while watching the GR meter and your ears. When it starts to pump or dull, back off a touch. That is your loud, clean master.



DRIVE OVER CEILING ON EACH SIDE, WITH THE QUICK CEILING CHIPS BENEATH

- ▶ **Double-click** any knob to reset it.
- ▶ **Mouse-wheel** nudges one step; hold **Shift** for fine control.
- ▶ DRIVE and CEILING are **per channel**, engage LINK to move both at once.

# The meters

READ THE TRUTH



IN, VU AND GR LADDERS FLANK THE MIX; TRUE PEAK AND LUFS READ OUT IN THE CENTRE

Everything PEAK shows is measured live while you listen. No estimates, no guessing, judge the master by the numbers and your ears together.

METER	WHAT IT TELLS YOU
<b>IN</b>	Input level reaching PEAK, per channel, before any limiting.
<b>VU</b>	An average, ear-weighted level for a quick feel of loudness. Reference set by <b>VU REF</b> in MODE.
<b>GR</b>	Gain reduction: how hard the limiter is working, moment to moment. A little movement is healthy, walls of red mean back off DRIVE.
<b>True Peak</b>	The real dBTP the output is hitting. <b>dBTP max</b> holds the highest peak; <b>now</b> tracks live. <b>eff ceil</b> shows the effective ceiling in force.
<b>LUFS</b>	Loudness: <b>short</b> (recent), <b>momentary</b> (instant) and <b>integrated</b> (the whole track average). Aim integrated at your platform target.
<b>IN → OUT</b>	The scope at the bottom draws input against output so you can see, at a glance, exactly what the limiter changed.

# If you insist

*Clean is the default. When a track needs to hit harder, this panel is where you reach for more, and it all starts at zero.*

The three controls in **IF YOU INSIST** add loudness and character on top of the limiter. Every one sits at **0** out of the box, so PEAK stays transparent until you turn something up.

## LOUD

A clipper in front of the limiter for extra loudness and punch. Pick the knee: **SOFT** (rounded, gentle), **CUBIC** (in between), or **HARD** (firm edge, most level).

## COLOUR

Gentle harmonic warmth and air, the **CHARACTER** stage. A little adds weight and sheen; a lot leans analogue. Great on cold, sterile mixes.

## EXTRA

One knob that pushes the whole loudness cascade at once, LOUD, COLOUR and drive together. Turn it up when you just want **more** without micromanaging.

**Less is more.** These stages are powerful. Start small, a few percent of LOUD or COLOUR often does the job. Use the **DELTA** listen (next pages) to hear exactly what each one is adding.



LOUD (WITH SOFT / CUBIC / HARD KNEE), COLOUR, AND THE ONE-KNOB EXTRA CASCADE

- ▶ All three default to **0** = transparent.
- ▶ LOUD clips **before** the limiter, so peaks stay ceiling-safe.
- ▶ EXTRA is the fast path: one move, whole chain louder.

# MODE, set it up your way

SETUP

CONTROL	WHAT IT DOES
<b>A / B</b>	Two snapshots of every setting. Flip between them to compare tunings on the fly, judge which master wins.
<b>LINK</b>	Ties Left and Right together so the two channels track as one. Off, each side is independent for dual-mono work.
<b>VU REF</b>	Sets the reference level the VU meter reads around (0, 3, 6, 9, 12, 15), so the needle sits where you like it for your gain staging.
<b>CODEC REF</b>	Platform presets: <b>Apple, YouTube, Spotify, Tidal, EBU</b> . Each sets a target LUFS and the codec used for the SURVIVE preview, so you master to where the track will actually land.
<b>target LUFS</b>	The integrated-loudness goal for the chosen platform. Match your LUFS readout to it for a competitive, well-behaved master.
<b>DITHER</b>	Final-stage dither for the output word length: <b>Off, 16-bit</b> or <b>24-bit</b> . Use it on the very last export to your delivery bit depth.



A/B, LINK, VU REF, THE CODEC REF PLATFORM ROW, AND DITHER

**Pick your platform first.** Choose a CODEC REF (say **Spotify**), and PEAK lines up the target LUFS and the codec that SURVIVE will test against. Now every move you make is aimed at where the track ships.

## SURVIVE, the codec proof

Open **SURVIVE** and PEAK re-encodes your master through the real streaming codec for your chosen platform, then checks whether the encoded file **overshoots** the true-peak ceiling. If it clips after encoding, you will know here, not after upload. It hands you a signed receipt of the result, proof the master holds up.

**Why it matters:** a lossy codec can push peaks higher than your source. SURVIVE shows the real encoded true-peak so you can lower the ceiling a hair and stay clean everywhere.

## DELTA, hear only the change

The **DELTA** button lets you listen to just what a stage added: **LOUD** to hear only the clipper, or **FULL** to hear the whole chain's difference against the untouched signal. The fastest way to tell whether a flavour is helping or hurting.

## MATCH & CMP

**MATCH REF** loads a reference master (WAV or AIFF) and matches PEAK's settings toward it, so your track sits in the same loudness and tonal ballpark as a record you love, all in the plugin.

**DRIVE CMP** compares drive settings side by side, so you can weigh a harder push against a gentler one without losing your place.

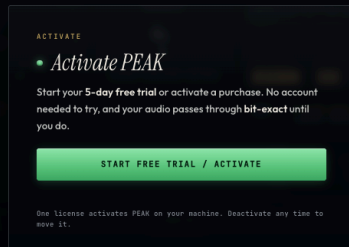


THE IN-APP MANUAL, EVERY CONTROL EXPLAINED WITHOUT LEAVING YOUR DAW

## Trial & activation

PEAK runs a **5-day free trial**, no account needed to try. When you are ready, activate your purchase from the same panel. One licence activates PEAK on your machine; **deactivate any time** to move it to another computer.

**Bit-exact until activated:** before activation your audio passes through untouched, so you can wire PEAK into a session and audition freely. Activate to unlock full processing.



START THE FREE TRIAL OR ACTIVATE A PURCHASE FROM ONE PANEL

## Tips to finish strong

- ▶ **Ceiling first, Drive last.** Set -1.0 dBTP, RELEASE to AUTO, then push DRIVE to taste.
- ▶ **Aim your LUFS.** Pick a CODEC REF and land the integrated reading on its target.
- ▶ **Run SURVIVE before you export.** Catch a codec overshoot while you can still fix it.
- ▶ **Reach for flavours sparingly.** A few percent of LOUD or COLOUR is usually plenty.
- ▶ **Use DELTA to check yourself.** If the change is not clearly better, dial it back.
- ▶ **Dither last.** Only on the final render, matched to your delivery bit depth.

## At a glance

Type	True-peak limiter + loudness finisher
Metering	True-peak (dBTP), LUFS S/M/I, GR, VU, IN→OUT
Proof	SURVIVE codec check with signed receipt
Formats	AU · VST3 · AAX · macOS & Windows
Version	3.0.0