

# **Pristine Peaks IE**

## **Ultra-low Distortion Peak Limiter**

### **Immersive Edition**

Audio effect plugin by Raising Jake Studios

Pristine Peaks IE is an ultra-low distortion peak limiter plugin designed for “surround” and “immersive” audio applications with up to 12 channels of independent gain reduction in one plugin. Pristine Peaks IE can be used to raise levels, control transients and increase loudness in mono tracks all the way up to 7.1.4 buses (in DAWs that support 7.1.4). Pristine Peaks IE uses a unique approach to peak limiting that produces extremely low distortion. There is no saturation or clipping in Pristine Peak’s gain reduction processing which results in a very “clean” sound.

Pristine Peaks IE is a 64-bit VST2, VST3 and AAX plugin for Windows and “Universal Binary” VST2, VST3, AU and AXX plugin for Mac OS 10.11 or higher on Intel and Apple Silicon.

#### **INSTALLATION INSTRUCTIONS**

Installing the Pristine Peaks IE plugin is simply a matter of copying and pasting the appropriate files from the Pristine Peaks IE purchased download to the proper folders on your computer.

All RJ Studios plugin files are double zipped. The top-level zip file (download) contains two sub-files for Mac (“dmg”) and PC (“.zip”) versions that are independently zipped. This was necessary to preserve the Pace iLok signatures for the AAX plugins for the respective OS systems. Please unzip the Mac or PC sub-files before copying the desired plugin to your folders

#### **FOR PC (“x64 PC zip” folder)**

To install the VST3 plugin: make sure your DAW is closed then copy the “PristinePeaksIE.vst3” file from the download file and save it to your VST3 plugin folder (typically C:\Program Files\Common Files\VST3). Restart your DAW and scan the plugins folder from your DAW’s plugin manager.

To install the VST2 plugin: make sure your DAW is closed then copy the “PristinePeaksIE.dll” file from the download file and save it to your VST2 plugin folder (typically C:\Program Files\Steinberg\VSTPlugins). Restart your DAW and scan the plugins folder from your DAW’s plugin manager.

To install the aaxplugin for Pro Tools: make sure your DAW is closed then copy the “PristinePeaksIE.aaxplugin” file from the download file and save it to your Avid plugin folder (typically C:\Program Files\Common Files\Avid\Audio\Plug-Ins). The plugin will be automatically scanned/added the next time Pro Tools is opened.

#### **FOR MAC (“dmg” folder)**

To install the VST2, VST3 and/or AU plugins, make sure your DAW is closed then copy the “PristinePeaksIE.vst” and/or “PristinePeaksIE.vst3” and/or “PristinePeaksIE.component” folders from the download file and save them the VST and/or VST3 and/or Component folders on your Mac under /Library/Audio/Plugins.

**NOTE:** On Mac OS 10.13 and later a reboot may be required before AU plugins will show up in your DAW(s) – and is typically required for Logic Pro X.

To install the AAX plugin for Pro Tools: make sure your DAW is closed then copy the “PristinePeaksIE.aaxplugin” file from download file and save it to your Avid plugin folder (typically /user/Library/Application Support/Avid/Audio/Plug-Ins). The plugin will be automatically scanned/added the next time Pro Tools is opened.

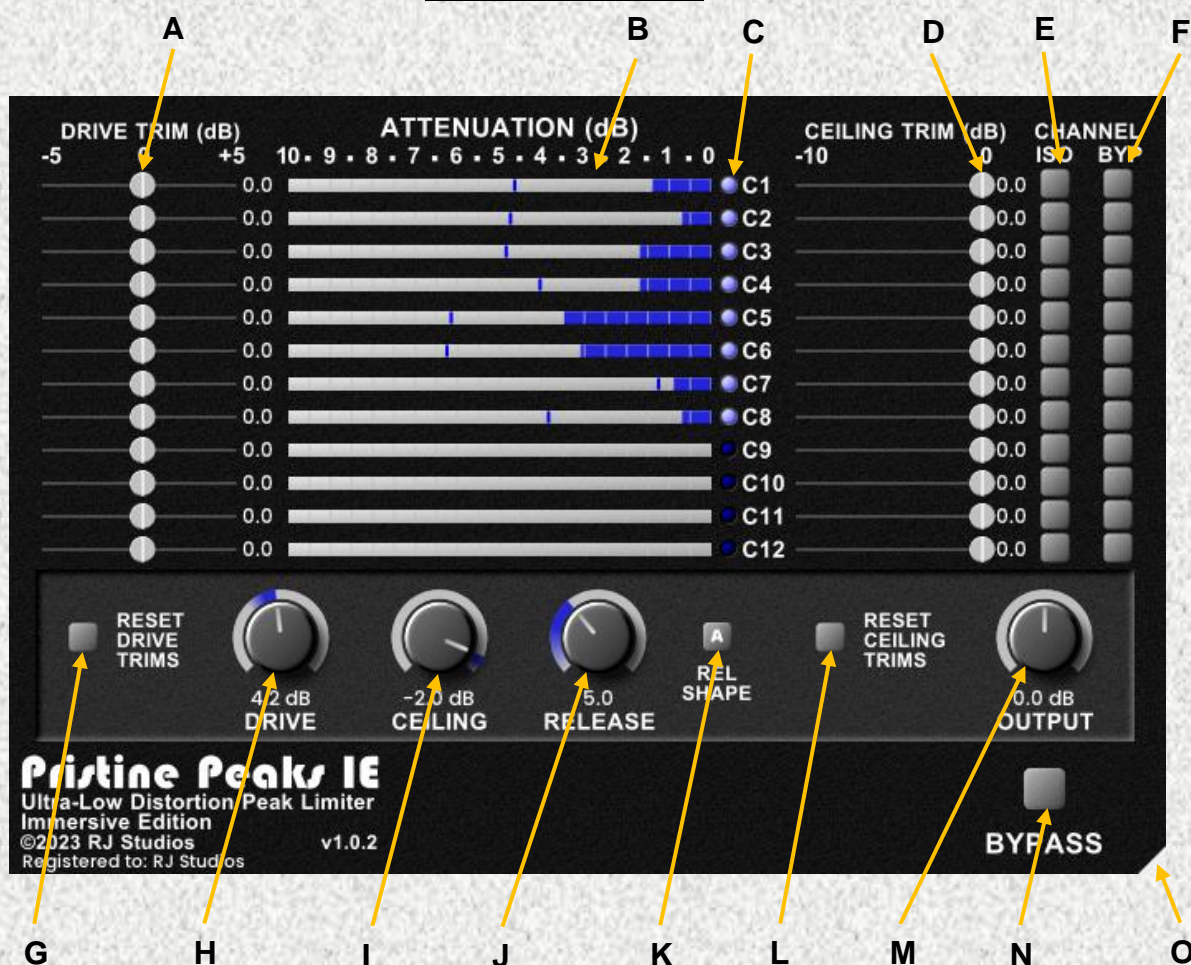
## **REGISTRATION**

Pristine Peaks IE will be operating in demo mode when first installed and will operate unrestricted for 14 days. At the end of 14 days the demo will cease output unless a license is purchased. To install your license, click on the registration at the bottom left corner of the plugin window; copy and right-click paste the registration code from your purchase receipt then press enter on your keyboard.

**NOTE: Internet connection is required during registration. If your system is typically isolated from the internet for security or performance reasons you may disconnect after the plugin shows “Registered to: your name”.**



## Plugin Controls



**A – Drive Trim** – allows boosting or reducing the level of individual channels pre-limiter.

**B – Attenuation Meters** – displays the current peak and average gain reduction.

**C – Channel Connected** – indicates if the channel is connected in the DAW. For example, on 5.1 tracks 6 channels will be in use; on 7.1.4 tracks all 12 channels will be in use, etc.

**D – Ceiling Trim** – allows reducing the limit ceiling for individual channels below the master **Ceiling** control.

**E – Channel Isolate** – non-exclusively “solos” the associated channel. More than one channel can be isolated at a time to allow to auditioning L/R stereo pairs, etc.

**F – Channel Bypass** – allows bypassing individual channels.

**G – Reset Drive Trims** – resets all individual channel **Drive Trims** to 0dB (default) with one click.

**H – Drive** – master drive control applies gain, or attenuation, equally to all channel signals pre-limiter.

**I – Ceiling** – sets the master limit point of the peak limiters. Individual channel peak levels can be set lower than this master limit by use of the **Ceiling Trim** controls. This is a “digital peak”, not “True Peak”, and should be set somewhat lower than your desired dBTP level. See “Where to set the Ceiling control” below.

**J – Release** – sets the release time of the limiter’s gain reduction. Smaller numbers release faster while higher numbers release more gradually.

**K – Release Shape** – provides a choice of two different release characteristics. The default “A” release shape is a linear dB release. “B” release is program dependent and will release faster and slower depending on transient peak vs. average levels. Use whichever setting sounds best for your application.

**L – Reset Ceiling Trims** – resets all individual channel **Ceiling Trims** to 0dB (default) with one click.

**M – Output** – allows adjusting the output level post-limiter, if required, when used in mixing. When used for final limiting in mastering this control should always be set to 0dB with the desired peak levels set by the **Ceiling** control.

**N – Bypass** – provides a latency compensated bypass of the plugin processing. Always use this control, rather than your DAW’s plugin Bypass button, as it will prevent time delays, pops and clicks.

**O – GUI Resize handle** – click and drag to scale GUI up/down by +/-50%. Double-click to reset to default size.

## CONTROL MODIFIERS

- 1) Hold down the Ctrl key while dragging or scrolling any rotary or slider control for fine resolution
- 2) Hold down the Alt (Win)/Option(Mac) key and then click on any rotary or slider control to reset that control to its default value
- 3) Double-click on any rotary or slider control to type in a control value.

## HOW TO USE Pristine Peaks IE

Pristine Peaks IE should be used as an “insert” for full effect on tracks and buses and should typically be placed as the very last processor in the FX chain.

**Where to set the Ceiling control:** Pristine Peaks IE limits the signals to “digital peak” and not “True Peak”. This was an intentional design choice based on feedback from a majority of audio engineers noting that True Peak limiting tends to sound choked and unnatural. We wanted Pristine Peaks IE to be as clean and unobtrusive as possible, so it limits the signals to digital peaks (the actual digital sample values) and not to interpolated inter-sample “True Peak” values.

Pristine Peaks IE can be used to raise levels, control transients and increase loudness however your DAW should be used to set final output levels. When used for mastering in applications like Dolby Atmos we recommend setting the Pristine Peaks IE **Ceiling** control 1 or 2 dB lower than the desired True Peak value. The final step before rendering the audio should be to normalize your Surround/Atmos output, using your DAW’s normalization features, to the appropriate True Peak and LUFS levels per the requirements of the delivery format.

The ceiling for each individual channel can be offset (reduced) below the master ceiling setting, if desired, by means of the **Ceiling Trim** controls (normally set to 0dB)

**To set the Release time control:** with a track playing, adjust the Release time so that the limiter’s gain recovery occurs in-step with the music. Once this “sweet spot” has been located the limiting action will become very transparent. Multiples of that release setting (x2, x4, /2, etc.) will also usually sound good and can be selected depending on the desired result (faster release = louder/more aggressive while slower release = more overall leveling).



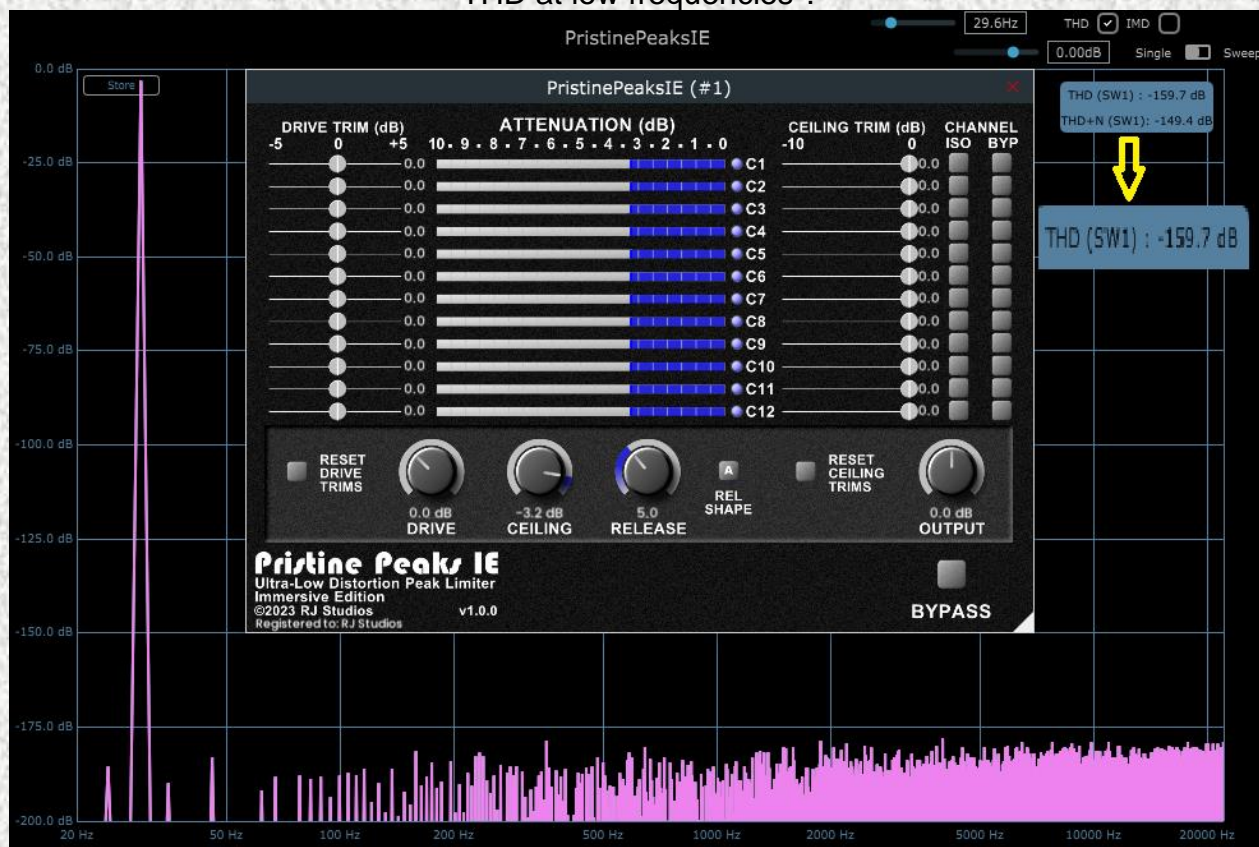
## Final Notes:

Pristine Peaks IE is a very “clean” limiter that does not use saturation or clipping in its gain reduction processing. As a result, high loudness levels (less than ~7dB LUFS) will be hard to achieve. If higher LUFS levels are desired – for CD masters, etc. – saturation plugins can be applied in the chain *ahead* of Pristine Peaks IE. Clipping plugins, if oversampled, should be applied *after* Pristine Peaks IE and set to your desired dBTP level.

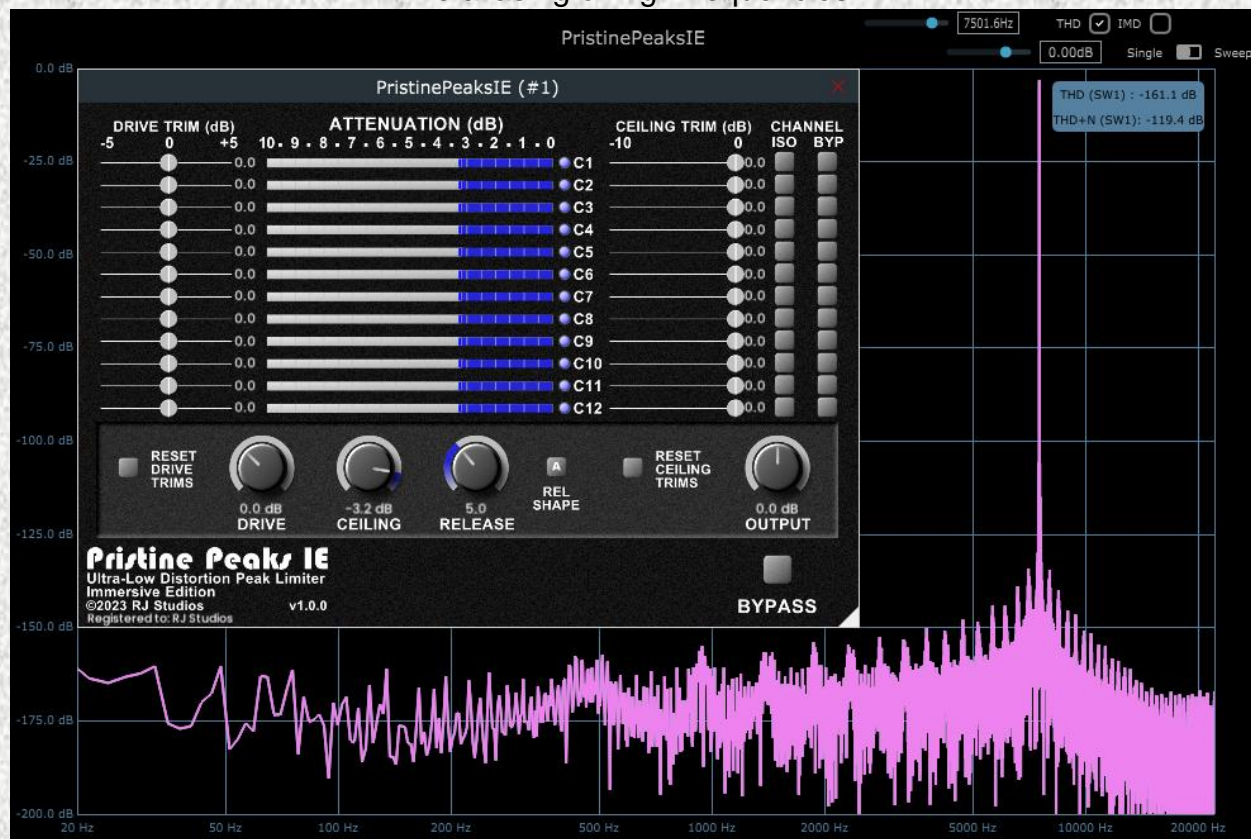
Due to the inconsistent labeling of channels across DAWs – as well as custom routings within many DAWs – Pristine Peaks IE’s channels are simply labeled “C1, C2, C3, etc.” rather than “L, R, LFE, etc.” which would inevitably be wrong in some situations. Please refer to your DAW’s meters and controls for the project channel layout and mapping info.

## What do we mean by “Ultra-Low” Distortion?

THD at low frequencies\*:



No aliasing of high frequencies:



Test plots from [DDMF's excellent "Plugin Doctor"](#)



**\*NOTE:** Even though Pristine Peaks IE produces very low steady state distortion it is a full band processor and *modulation* distortion can still occur. For example, if very fast **Release** times are being used Pristine Peaks IE will respond rapidly to low frequency material (such as kick drums) which can cause higher frequency material to modulate/duck/pump. Proper settings of the **Release** time and/or equalization of the source material can reduce or eliminate this side effect (if not desired).

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