

BLEVINS AUDIO

NIGHTCAP

MASTERING SUITE · AUDIO UNIT · VST3

User Manual



WELCOME

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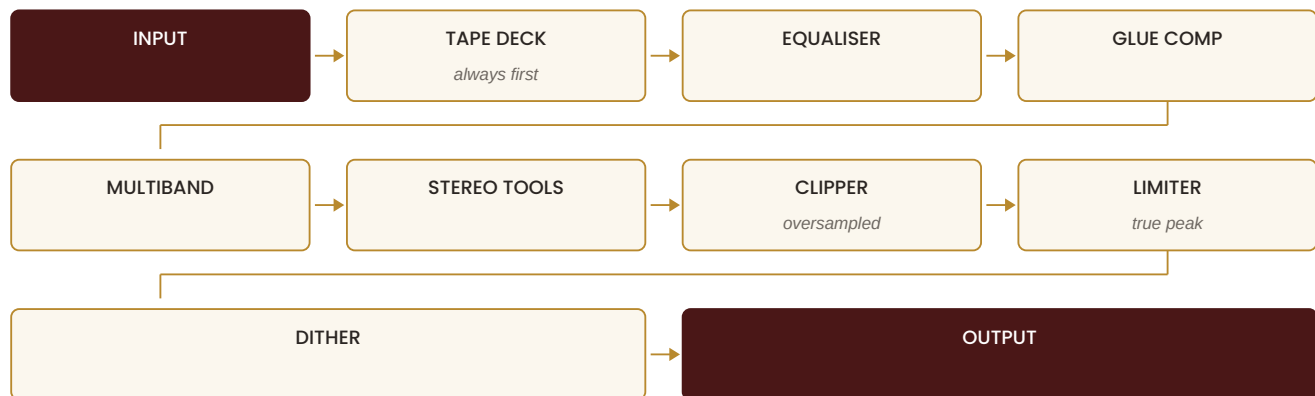
SECTION 1

Introduction

Nightcap is a complete mastering suite in one plug-in. It takes a finished mix and carries it all the way to a release-ready master: tape colour, tone, glue, multiband control, stereo image, peak control, loudness and dither, with the metering you need to check every step. It runs as an Audio Unit and a VST3 plug-in on macOS.

Audio flows through Nightcap in this order:

The four processing modules in the middle (Equaliser, Glue comp, Multiband and Stereo tools) can be put in any order.



Around the processing sits a full set of meters: loudness to the international broadcast standard, true peak, loudness range, a loudness history, a spectrum analyser with a reference-track overlay, a stereo image display, and a preview of what the major streaming services will do to your master.

New in version 1.3

- **Quality switch** in the Dither panel: Normal (4x oversampling, exactly as before), HQ (8x) or Bounce (HQ only when you export). See *Quality: Normal, HQ and Bounce*.
- Existing sessions open in Normal and sound exactly as they did.

New in version 1.2

- Expand any section to fill the window, so every control is large and easy to read on any screen.
- A Multiband mode for the limiter: 16 bands share the limiting according to a Priority curve you draw.
- Hear what's removed: listen to only what the limiter or clipper is taking out.
- Reference playback: play a reference track inside Nightcap, in time with your session and matched to your master's loudness.
- The loudness target can be set directly in the limiter, and Match target listens to your music to set the limiter for you.
- Cleaner meters: the spectrum and stereo displays clear when playback stops instead of holding the last reading.

SECTION 2

Installing Nightcap

Nightcap comes as a standard Mac installer. It installs two versions of the plug-in, so it works in almost any recording app:

- **Audio Unit (AU)** for Logic Pro, GarageBand, MainStage and other AU hosts.
- **VST3** for most other recording apps that load VST3 plug-ins.

What you need

- A Mac running macOS 11 or later (Apple silicon or Intel; it runs natively on both).
- A 64-bit AU or VST3 host.

Install

- 1 Quit your recording app.
- 2 Double-click the installer (.pkg) and follow the steps. Click **Customize** if you only want some of the plug-ins.
- 3 Open your recording app. If Nightcap doesn't appear, ask the app to rescan its plug-ins.
- 4 **Logic Pro:** on the Stereo Out channel strip (or any bus), click an Audio FX slot and choose **Audio Units › Blevins Audio › Nightcap**. **Other apps:** look in the VST3 list under **Blevins Audio**.

If something goes wrong

Problem	What to do
Nightcap doesn't appear in Logic	In Logic, open Settings › Plug-in Manager , find Nightcap, and click Reset & Rescan Selection .
Nightcap doesn't appear in another app	Make sure the app is scanning /Library/Audio/Plug-Ins/VST3 , then rescan its plug-ins.

PLUG-IN LOCATIONS

The installer puts the Audio Unit in **/Library/Audio/Plug-Ins/Components** and the VST3 in **/Library/Audio/Plug-Ins/VST3**. To uninstall, delete Nightcap.component and Nightcap.vst3 from those two folders.

SECTION 3

The window at a glance



Nightcap opens with every section in view.

The window is laid out in the order the audio travels. The Tape deck runs across the top, the four processing modules sit in the middle, and the Clipper, Limiter, Dither and Output finish the chain along the bottom. The meters fill the right-hand column.

Expanding a section

Every section has an Expand button: four small arrows pointing outwards, next to its power button. Click it and that section fills the whole window, redrawn at the larger size so text and controls stay sharp.



The Equaliser expanded. Its graph gets the extra room.

- While a section is expanded, the arrows point inwards. Click them, click ← **Overview**, or press **Esc** to go back.
- The row of tabs along the top jumps straight to any other section.
- A strip of key meters (integrated, short-term and momentary loudness, true peak, range, PLR and your target) stays along the bottom, so you never lose sight of the numbers.
- Sections with graphs (Equaliser, Multiband, Loudness history and Spectrum) lay themselves out again to use the space. The others simply grow.

Working the controls

- **Knobs:** drag up and down. The value is shown underneath. Double-click to return to the default.
- **Numbers you can drag** (the limiter's Target and Ceiling, the multiband crossovers and others): drag up or down. Hold Shift for fine adjustment, and double-click to reset.
- **Power buttons** switch a section in or out with a short crossfade, so it never clicks.
- **Hover** over any control for a short description of what it does.
- **Window size:** drag the bottom-right corner. Nightcap keeps its proportions from 55% to 150% of full size.

SECTION 4

The top bar



Control	What it does
Preset	Ten factory starting points. Each one sets the whole chain. Your loudness target and Quality setting are left as they are.
Snapshot A B C D	Four complete settings held at once. Click a letter to switch. Changes you make are kept in the snapshot you are on, so you can build two or more versions of a master and flip between them instantly.
Undo / Redo	Steps back and forward through your changes.
Target	The loudness you are aiming for, in integrated LUFS. Choose a streaming service or broadcast from the menu. The meters, the loudness history and the limiter's Match button all use it.
Monitor	Listen in Stereo, in Mono, or to the Side signal only (what's different between left and right).
A/B · level-matched	Switches to your unprocessed mix, automatically turned down to the same loudness as the master. This takes away the “louder sounds better” effect, so you can judge the processing itself.

MONITORING ONLY

Monitor, A/B, the platform Listen buttons, Hear what's removed (Δ) and Hear ref change only what you hear. If any of them is on, the Output panel shows a reminder. Switch them off before you export, or they will be in your bounce.

SECTION 5

Tape deck



The Tape deck is always first in the chain. It models a half-inch two-track mastering machine: the record and playback equalisation, the way magnetic tape saturates and compresses, the low-frequency “head bump”, the gentle loss of top end, the transport's wow and flutter, and the tape's noise.

The two VU meters read 0 VU at -18 dBFS (RMS), the usual studio alignment. Below them, **Level vs 3% point** tells you how close you are to the level where the tape reaches 3% distortion, the classic definition of tape's maximum level. Around -6 dB is warm and clean. Around 0 dB is obviously saturated.

TIP

For subtle glue, start with the Classic tape at 15 ips, calibration +6, and set Input so the Level vs 3% point reads around -8 dB. Switch the Tape deck's power off and on to hear what it's adding.

Control	Settings	What it does
Speed	3¾, 7½, 15, 30 ips	Slower speeds give a bigger low-end bump, a softer top, more hiss and more wow. 30 ips is the cleanest and most extended.
Tape	Vintage, Classic, Hot, Euro, Cassette	The tape formulation. Vintage is a low-output tape of the 1960s that saturates early. Classic is the standard mastering stock of the 1970s and 80s. Hot is a high-output tape with the most headroom. Euro is a smooth-topped European studio tape. Cassette is a chrome cassette (its speed is fixed at 1⅞ ips).
Calibration	+3, +6, +9	How hard 0 VU hits the tape. +9 saturates sooner than +3.
Playback EQ	NAB, IEC	The equalisation standard. NAB records the deep bass a little lower, for cleaner lows. IEC gives slightly more weight.
Output	Auto gain or Manual; -12 to $+12$ dB	Auto gain keeps the level coming out of the tape close to the level going in, so you hear the colour, not a level change. In Manual, the Output knob sets the level.
Input	-12 to $+12$ dB	Drives the tape harder or softer.
Bias	Under 100% to over 100%	Under-bias is brighter and saturates earlier. Over-bias is darker and cleaner.

Control	Settings	What it does
Head bump	0 to 100%	The low-frequency bump of the playback head.
Wow	0 to 100%	Slow and fast pitch movement from the transport.
Hiss	0 to 100%	Tape noise. At 100% it's as loud as the chosen tape and speed would really be.
Mix	0 to 100%	Blends the dry signal with the tape, with the timing matched so they never comb-filter.

SECTION 6

The processing modules

The middle row holds four modules. Each has a power button, an Expand button, and a readout of the level going in and coming out (300 ms average), which helps you keep levels matched as you work.

Changing the order

Drag a module by the six-dot handle at its top-left and drop it where you want it. Nightcap fades out, swaps the order and fades back in over a few milliseconds, so it never clicks. The order is saved with your session and can be automated.

Equaliser



A six-band mastering EQ: a low shelf, four bells and a high shelf, plus a high-pass and a low-pass filter (both 12 dB per octave).

Drag a point on the curve to set its frequency and gain, or select a band with the buttons and use the knobs. Scroll over the graph to change the selected band's Q, and double-click a point to reset its gain.

Each band can work on the whole stereo signal, on the **Mid** (what's common to both sides) or on the **Side** (the difference). For example, cut low end from the sides only, or add air to the sides without touching the vocal.

The bells are modelled on analog filters, so they keep their true shape all the way up to the top of the audio band.

Control	Range	Notes
Bands	Low shelf, 1–4, High shelf	Frequency 20 Hz–20 kHz, gain ± 12 dB, Q 0.2–6 (slope for the shelves)
Stereo / Mid / Side	per band	Which part of the stereo signal the band works on
High-pass	Off, or up to 300 Hz	Drag the small square at the bottom-left of the graph to the right
Low-pass	4 kHz to 21 kHz, or off	Drag the small square at the bottom-right of the graph to the left
Linear phase	on / off	Removes the EQ's phase shift. The plug-in's delay is the same either way, so you can switch freely.

Glue comp



A gentle bus compressor for holding a mix together. It uses a soft knee and stereo-linked detection, so the image never shifts.

- **SC HPF** stops the low end from driving the compressor, which avoids pumping on bass-heavy mixes.
- **Mix** blends in the uncompressed signal for parallel compression.
- The bar at the bottom shows the gain reduction. One to two dB is typical for mastering.

Control	Settings
Thresh	-40 to 0 dB
Ratio	1.5:1, 2:1, 4:1, 10:1
Attack	0.1, 0.3, 1, 3, 10, 30 ms
Release	0.1, 0.3, 0.6, 1.2 s, or Auto (program-dependent)
SC HPF	Off, or 20 Hz to 300 Hz
Mix	0 to 100%
Makeup	-6 to +12 dB

Multiband



Four bands of dynamics, divided by three adjustable crossovers that add back together perfectly. Click a band's column to select it; the knobs below set that band.

- **Comp** compresses the whole band.
- **Dyn EQ** places a bell over the band that dips only while the band is too loud: ideal for harsh cymbals, a boomy note or an edgy vocal.
- **Solo** lets you hear just that band. **Bypass** leaves it untouched.
- Each column's meter shows the band's gain reduction.

Control	Range
Crossovers	Low/lo-mid 40–500 Hz, lo-mid/hi-mid 200 Hz–3 kHz, hi-mid/high 1.5–12 kHz
Threshold	-40 to 0 dB (per band)
Ratio	1:1 to 8:1
Attack	0.5 to 100 ms
Release	20 to 1000 ms
Gain	±12 dB

Stereo tools



Width in three bands, a bass-mono filter and a balance control.

- **Width** (low, mid, high): 0% is mono, 100% is unchanged, up to 200% for extra width.
- **Low / Mid** and **Mid / High** set where the three bands meet.
- **Mono below** folds everything under the chosen frequency to mono, which keeps the low end solid on club systems and vinyl.
- **Balance** shifts the image left or right.

KEEP AN EYE ON MONO

Widening above about 120% can make a mix lose energy in mono. Check with the Monitor Mono button and the correlation meters before you commit.

SECTION 7

Clipper



The clipper shaves the very tips off peaks before they reach the limiter, so the limiter has less to do and sounds cleaner. It runs oversampled (4x, or 8x in HQ) to keep the shaving free of aliasing.

The clipper is level-matched: turning up Drive shaves more of each peak without making the master louder. The graph shows the shape, and the bar shows how much is being clipped.

Control	Range	What it does
Drive	0 to 12 dB	How far peaks are pushed into the clipper
Knee	Hard to Soft	Hard clips flat. Soft rounds into the clip, which sounds smoother.
Δ	on / off	Hear only what the clipper removes (monitoring only)

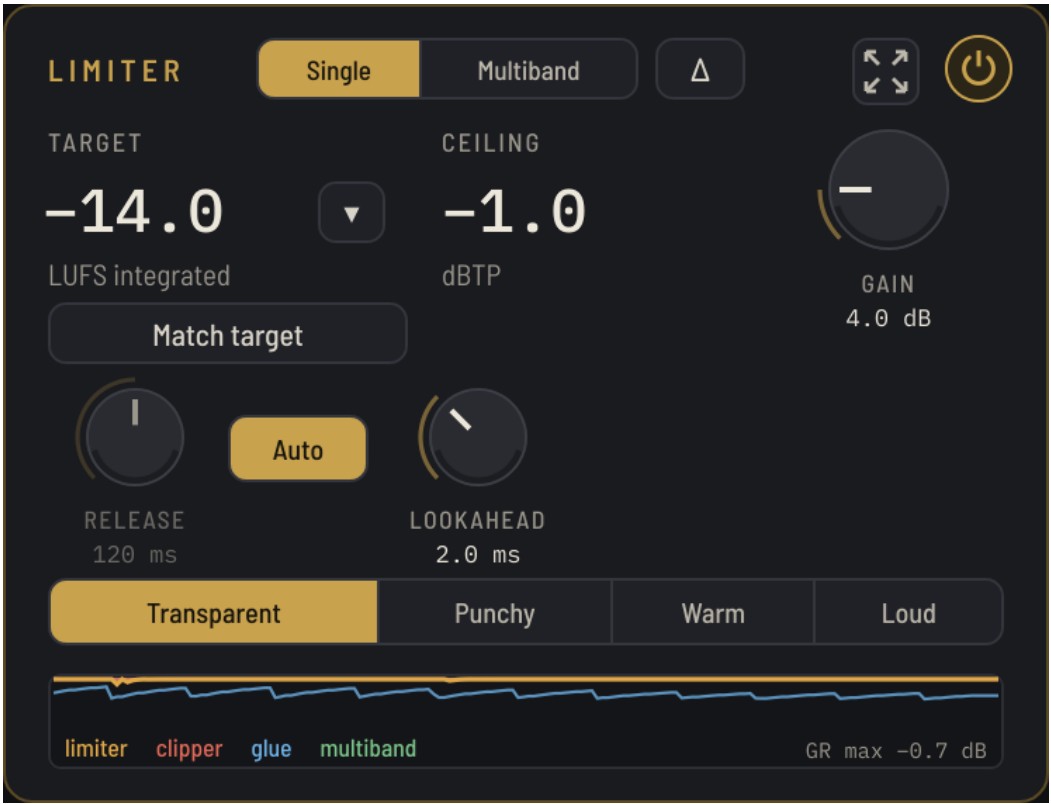
HOW MUCH?

With Δ on you should hear only the faint click of transients. If you can hear the music's melody or vocal in it, back the Drive off.

SECTION 8

Limiters

The limiter sets the final loudness of your master and guarantees its peaks never go above the Ceiling. It watches the true peak (the level between the samples, which is what a converter or a streaming encoder will actually produce), not just the sample peaks.



The limiter in Single mode.

Target, Ceiling and Gain

Control	Range	What it does
Target	-30 to -5 LUFS	The integrated loudness you're aiming for. Drag the number, or click the small arrow button beside it to choose a service or broadcast. This is the same target as in the top bar.
Ceiling	-3.0 to 0.0 dBTP	The highest true peak allowed. -1.0 dBTP is a safe choice for streaming. Use -0.3 for CD.
Gain	0 to 24 dB	How hard the master is pushed into the limiter. More gain means louder, and more limiting.
Single / Multiband		One limiter for the whole signal, or 16 bands that share the work (see the next section).

Control	Range	What it does
Δ	on / off	Hear only what the limiter and clipper remove (monitoring only)

Match target

Match listens to your music and sets the limiter for you:

- 1 Start playback at the loudest part of the song.
- 2 Click **Match target**. The button lights up and counts down while Nightcap listens for five seconds.
- 3 Nightcap sets the Gain, then listens again to check. It usually lands within a tenth of a dB in about ten seconds.
- 4 The button shows **Matched** with a tick and the loudness it reached. Click it during listening to stop. One Undo reverses the whole match.

To get louder, Match raises the limiter Gain. To get quieter, it lowers the Gain first, and only turns down the Output level if the master is still too loud with Gain at zero. If nothing is playing, it says **Press play first** and changes nothing.

LOUDER IS A TRADE

Reaching a louder target always means more limiting, and more limiting changes the sound: transients get softer and the mix gets denser. Use the level-matched A/B and the Δ button to decide whether the extra loudness is worth it. Most streaming services turn loud masters down anyway, so there is little to gain beyond their target.

Single mode

Control	Range	What it does
Release	5 to 1000 ms	How quickly the limiter lets go
Auto	on / off	Program-dependent release: fast on short peaks, slower on sustained limiting. Recommended.
Lookahead	0.5 to 5 ms	How far ahead the limiter looks. Longer is smoother on transients.
Style	Transparent, Punchy, Warm, Loud	Transparent is clean. Punchy recovers faster. Warm rounds the very top first. Loud is the fastest and densest.

The graph along the bottom shows the last few seconds of gain reduction from the limiter, the clipper, the glue comp and the multiband.

SECTION 9

Limiter: Multiband mode

In Multiband mode the limiter splits the music into 16 bands. When the master needs to come down, the bands share the work according to a **Priority** curve you set. Bands with high priority are protected; bands with low priority give up level first. On dense, loud material this keeps one element (usually the bass) from making the whole mix duck. The true-peak limiter still runs afterwards, so the Ceiling is always respected.



The limiter in Multiband mode, expanded to fill the window.

The graph

- The **gold line is Gain**: a gentle tone shaping applied before the limiter, ± 12 dB. Lifting a region makes it louder and pushes it harder into the limiter.
- The **blue line is Priority**, ± 12 . Raise it to protect a region. Lower it to let that region take more of the limiting.
- Choose which line you're editing with the **Gain | Priority** switch in the corner, then drag any of the six handles up or down. Hold Shift for fine moves. Double-click a handle to reset it.
- The red bars hanging from the top show how much each of the 16 bands is being turned down, live.

Control	What it does
Separation	Low, Medium or High: how sharply the bands are divided. Low overlaps them more and sounds smoother. High keeps them apart, so each band acts more independently.
Link	Moves all six handles together, keeping their shape.
Bass	Bass priority: protects the bands below 250 Hz and slows their release, against pumping.
Release $\times$	Scales the automatic release, from $\times 0.1$ (fast) to $\times 10$ (slow). Each band never lets go faster than its own frequency allows, which keeps the low end free of distortion.

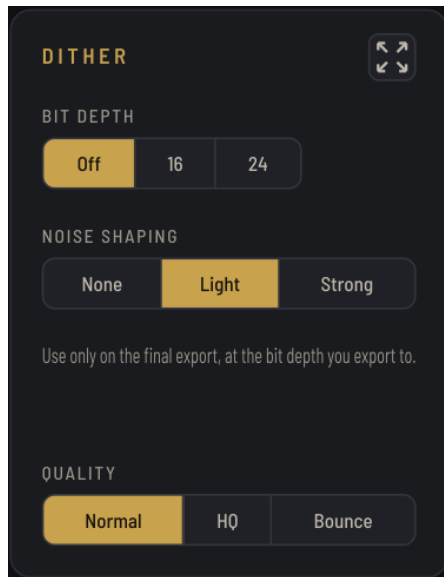
Getting started

- 1** Set the limiter up in Single mode first and get close to your target.
- 2** Switch to Multiband. With flat lines it behaves almost exactly like Single mode.
- 3** If the kick and bass make the whole mix duck, raise the Priority on the left (or turn on Bass).
- 4** If the cymbals or vocal sound squashed, raise the Priority in that region and lower it where the mix can spare level.
- 5** Compare with the level-matched A/B, and use Δ to hear what is being taken out.

SECTION 10

Dither, Quality and Output

Dither



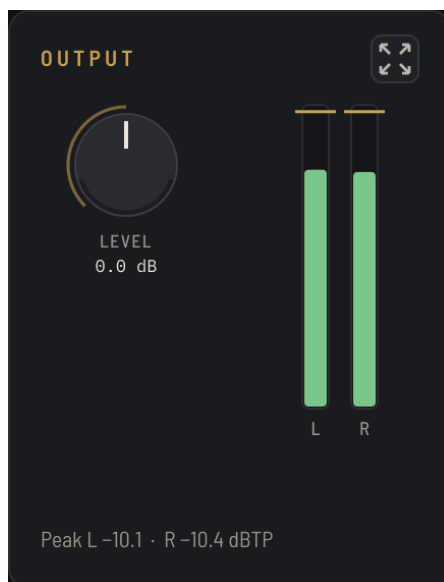
Dither adds a tiny amount of carefully shaped noise when the master is reduced to a lower bit depth, so quiet passages and fades stay smooth instead of turning grainy.

Control	Settings
Bit depth	Off, 16, 24
Noise shaping	None, Light, Strong

Turn dither on only for the final export, and only at the bit depth you are exporting to (16 for CD). Strong shaping moves the noise to where the ear is least sensitive. Never dither twice.

The **Quality** buttons at the bottom of this panel are described next.

Output



Level (–12 to +12 dB) is the final gain, after the limiter and before dither.

The meters show the true peak of each channel, with the ceiling marked in gold. They turn red if a peak goes over it.

KEEP LEVEL AT 0 DB

Turning Level up after the limiter takes the peaks above your Ceiling. Use the limiter's Gain to get louder.

SECTION 11

Quality: Normal, HQ and Bounce

The Tape deck, Clipper and Limiter are the parts of Nightcap that create new harmonics. They run oversampled, at a higher internal sample rate, so those harmonics don't fold back into the audio band as harsh, unrelated tones (aliasing). The **Quality** buttons in the Dither panel choose how far.

Setting	What it does	When to use it
Normal	4x oversampling, exactly as in version 1.2	Working on the master; lowest CPU
HQ	8x oversampling: aliasing drops from about -42 dB to below -60 dB, for a cleaner top end	Final checks and exports; more CPU
Bounce	Normal while you play; HQ automatically when you bounce or export	Best of both: light while you work, HQ in the final file

- HQ adds about 13 samples of latency at 48 kHz (well under a millisecond). Your host compensates automatically.
- In Bounce, Nightcap reports the HQ latency all the time, so playback and bounces line up exactly.
- Quality is a setting for the whole session: presets, snapshots and Undo leave it alone.

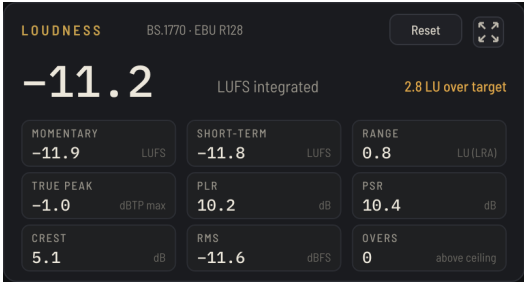
WHICH ONE SHOULD I USE?

Leave Nightcap on Bounce. You work at the lighter Normal setting, and every export is made at HQ without you having to remember. The setting is saved with your session.

SECTION 12

Metering

Loudness

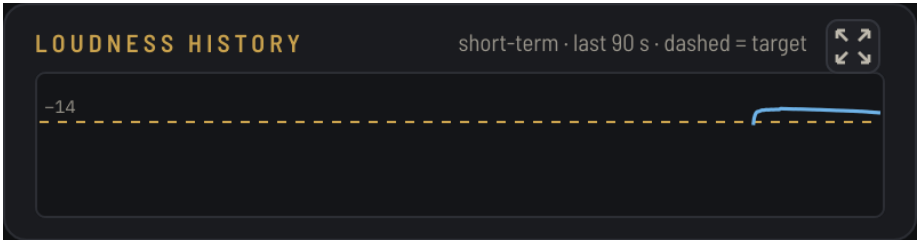


Loudness measured to the international broadcast standard (ITU-R BS.1770 and EBU R128). The big number is the integrated loudness of everything played since the last Reset, with the distance from your target beside it.

Click **Reset** before playing the song from the top to measure it cleanly.

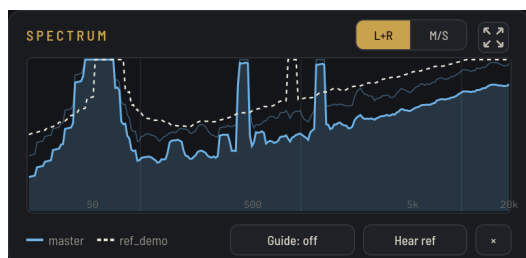
Reading	What it means
Momentary	Loudness over the last 0.4 seconds
Short-term	Loudness over the last 3 seconds
Range	Loudness range (LU): how much the loudness varies over the song. Pop masters are often 4–7 LU; classical much more.
True peak	The highest true peak since the last reset
PLR	Peak-to-loudness ratio: true peak minus integrated loudness. Lower numbers mean a more limited, denser master.
PSR	Peak-to-short-term-loudness ratio: the same idea, moment to moment
Crest	Peak-to-RMS ratio of the output
RMS	Average level of the output
Overs	The number of times the true peak went over the ceiling

Loudness history



The short-term loudness over the last 90 seconds, with your target as a dashed line. It shows at a glance whether the chorus is jumping out or the verses are sinking.

Spectrum

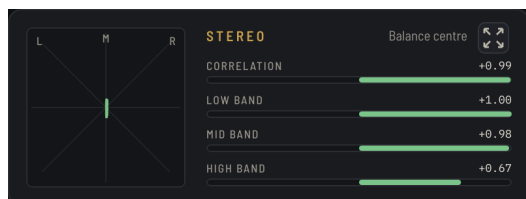


A real-time spectrum of the master, tilted so that a well-balanced mix reads roughly flat. **L+R** shows the whole signal. **M/S** adds the side signal as a grey line.

- **Guide** shades a rough tonal-balance range for a style (Pop, Rock, Hip hop / EDM or Acoustic). It's a guide for your ears, not a rule.
- **Load reference:** pick a song you like the sound of. Its average spectrum is drawn as a dashed line, at your master's loudness, for comparison.
- **Hear ref** plays the reference instead of your master, in time with your session and matched to your master's loudness. Click it again to come back.
- **x** removes the reference.

Nightcap remembers the reference file with your session and reloads it next time, as long as the file hasn't moved. Up to the first 15 minutes of a reference can be played.

Stereo image



The scope on the left draws the stereo image: a vertical line is mono, a wide cloud is wide stereo, and a lean to one side shows imbalance.

The correlation bars run from -1 to $+1$, for the whole signal and for the low, mid and high bands. Near $+1$ is mono-safe. Values near zero or below mean that part of the mix will lose level or thin out in mono. Watch the low band in particular.

Platform preview

PLATFORM PREVIEW			what each service will do
Spotify	-14 LUFS	-2.8 dB	<button>Listen</button>
Apple Music	-16 LUFS	-4.8 dB	<button>Listen</button>
YouTube	-14 LUFS	-2.8 dB	<button>Listen</button>
TIDAL	-14 LUFS	-2.8 dB	<button>Listen</button>
Amazon Music	-14 LUFS	-2.8 dB	<button>Listen</button>
Deezer	-15 LUFS	-3.8 dB	<button>Listen</button>

Streaming services play every song at their own loudness level.

This panel lists six major services, the loudness each one aims for, and how much it would turn your master up or down.

Click **Listen** to hear your master at the level that service would play it. Services that turn quiet songs up stop before the peaks would pass -1 dBTP, and the numbers take that into account.

If a service would turn your master down by several dB, the extra loudness is buying you nothing on that service, only more limiting.

SECTION 13

A mastering workflow

Every master is different, but this order works well as a starting point.

- 1 Set the target.** Choose your delivery target in the top bar: -14 LUFS suits most streaming services.
- 2 Load a reference.** Pick a released song in a similar style and load it in the Spectrum panel.
- 3 Start from a preset.** Choose the closest factory preset, or Init: tape only for a blank slate.
- 4 Colour.** Set the Tape deck to taste, watching the Level vs 3% point.
- 5 Balance.** Use the Equaliser for broad tonal moves, and the Spectrum guide and reference to check the balance.
- 6 Control.** Add one or two dB of Glue comp, and use the Multiband (often in Dyn EQ mode) only where a problem needs it.
- 7 Image.** Use Stereo tools gently, checking Mono and the correlation meters.
- 8 Loudness.** Set a little Clipper drive, then play the loudest section and click Match target.
- 9 Compare.** Use the level-matched A/B, Hear ref and the snapshots. Use Δ to make sure the clipper and limiter are not taking too much.
- 10 Measure.** Reset the loudness meter and play the whole song. Check the integrated loudness, true peak, PLR and Overs.
- 11 Export.** Switch off any monitoring buttons, set Dither to the export bit depth, make sure Quality is on HQ or Bounce, and bounce.

SECTION 14

Presets

The factory presets are starting points. Each one sets the whole chain. Your loudness target and Quality setting stay as you set them.

Preset	Character
Init: tape only	Everything neutral except the Tape deck. A clean starting point.
Streaming: Rock	Gentle EQ shaping, glue, bass-mono and a little width on top, with light clipping and limiting.
Streaming: Pop	Hot tape, an open top end, a dynamic EQ dip in the upper mids, and punchy limiting.
Loud: Hip hop and EDM	Firm low end, multiband control of the bass, mono below 150 Hz, harder clipping and loud limiting.
Gentle: Acoustic and jazz	Euro tape at 30 ips, a soft 1.5:1 glue and light limiting, for natural dynamics.
Vintage warmth: 7.5 ips	Vintage tape at 7½ ips with a touch of wow and hiss, softened top, warm limiting.
Lo-fi cassette	Cassette tape with wow and hiss, narrowed lows and rolled-off highs.
Vinyl prep	High-pass at 25 Hz, mono below 150 Hz and a -1.5 dBTP ceiling, for a cutting engineer.
CD: loud	A loud master for CD with a -0.3 dBTP ceiling and 16-bit dither with strong noise shaping.
Club	Fast tape, multiband control of the low end, very wide bass-mono and punchy limiting.

SECTION 15

Latency, automation and sessions

Latency

Nightcap delays audio by about 105 ms (5,094 samples at 48 kHz) in Normal. That covers the linear-phase equaliser, the multiband limiter, the look-ahead and the oversampling. HQ and Bounce add about 13 samples more. The delay doesn't change as you switch sections on and off, and your host compensates for it automatically. Nightcap is designed for the end of the chain. Don't monitor live recording through it.

Automation

Every control can be automated, including the module order and the limiter mode. A few controls that don't appear on the panel are available to automation and in your host's generic controls view: Input Trim (± 12 dB), Input Polarity, Input L/R Swap and Input Mid/Side Balance.

Sessions

Your host saves everything with the session: all settings, the four snapshots, the Quality setting and the reference file's location. Use your host's preset menu (in Logic Pro, the Settings menu at the top of the plug-in window) to save your own presets.

SECTION 16

Tips and troubleshooting

Problem	What to do
The master is louder but sounds worse	Use the level-matched A/B. Lower the limiter Gain, add a little Clipper drive instead, or try Multiband mode with Priority on the parts that suffer.
The limiter pumps on the bass	Switch to Multiband and raise the Priority on the left, or turn on Bass. In Single mode, use a slower release or the Warm style.
My bounce sounds different from playback	A monitoring button (Monitor, A/B, Listen, Δ or Hear ref) was left on. The Output panel shows a reminder when one is on.
Match target says “Press play first”	Match needs music playing. Start playback at a loud section, then click it.
Match target says “Gain at maximum”	The limiter is at 24 dB of gain and still below the target. The target is too loud for this mix: lower it, or add level earlier in the chain.
Hear ref is greyed out	Nightcap is still preparing the reference. It takes a moment after loading.
The Overs count isn't zero	A peak went over the ceiling, usually from turning up the Output Level after the limiter. Keep Level at 0 dB.
Nightcap uses a lot of CPU	Multiband mode, linear-phase EQ and HQ cost the most. Use Bounce instead of HQ, switch the heavy sections off while you're working on other things, or raise your host's buffer size.

SECTION 17

Specifications

Item	Value
Formats	Audio Unit (AU) and VST3 effect; universal binary (Apple silicon and Intel)
Channels	Stereo (mono also supported)
Sample rates	44.1 kHz to 192 kHz
Processing	64-bit floating point. Tape, clipper and limiter oversampled: 4x (Normal) or 8x (HQ, or Bounce when exporting).
Latency	About 105 ms, fixed (about 13 samples more in HQ and Bounce), reported to the host for automatic compensation
Tape deck	4 speeds plus cassette, 5 formulations, 3 calibrations, NAB/IEC playback EQ
Equaliser	6 bands with Stereo/Mid/Side per band, high-pass and low-pass, minimum- or linear-phase
Glue comp	Ratios 1.5–10:1, attack 0.1–30 ms, release 0.1–1.2 s or Auto, sidechain high-pass, mix
Multiband	4 bands, 3 crossovers, Comp or Dynamic EQ per band
Stereo tools	3-band width 0–200%, mono below up to 300 Hz, balance
Limiter	True-peak, ceiling –3 to 0 dBTP, gain 0–24 dB; Single mode with 4 styles; Multiband mode with 16 bands and 6 handles
Dither	16 or 24 bit, TPDF, with light or strong noise shaping
Metering	BS.1770 / EBU R128 loudness (momentary, short-term, integrated, range), true peak, PLR, PSR, crest, RMS, overs, 90-second history, spectrum with reference, stereo scope and correlation, platform preview
Requirements	macOS 11 or later; a 64-bit AU or VST3 host

SECTION 18

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