NEPHILIM

passive tube equalizer

USER MANUAL



Part hardware.
Part voodoo.

Welcome

Thanks for choosing Nephilim.

Every engineer knows the moment. The mix goes through one particular box, and suddenly it sounds like a record. Plenty of plug-ins have copied that box's curves. The curves were never the point. What made it special lived between them: the iron, the glass, the way it moved with the music. That is what Nephilim carries. **Not modeled. Inherited.**

This manual covers installing and activating Nephilim, every control on the panel, the dynamic bands and presets, and a few ways to get the most out of it. In a hurry? The **Quick start** on page 5 gets you going in three steps.

In the old stories, the Nephilim were born of two worlds. So was this.

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NEED HELP?

This manual is always one click away in Nephilim: click the **NEPHILIM** name at the top left, then **USER MANUAL**. Answers to common questions are at **tmf.today/support**. Still stuck? Email **support@tmf.today** and we'll help.

Getting started

System requirements

- **Mac:** macOS 11 (Big Sur) or newer. Nephilim runs natively on Apple silicon and Intel Macs.
- **Windows:** Windows 10 or 11, 64-bit.
- **A 64-bit DAW** that loads AU or VST3 plug-ins, such as Logic Pro, GarageBand, Ableton Live, FL Studio, Cubase, Studio One, Reaper or Bitwig.
- **Pro Tools:** Nephilim doesn't come as AAX yet.
- **About 1.3 GB** of free disk space, and as much again for the download while you install.
- **An internet connection** once, to activate.

Installing on a Mac

1. Download Nephilim for macOS from tmf.today and open `Nephilim-1.3.2-Mac.dmg`.
2. Double-click **Install Nephilim** and follow the steps. It installs the AU and VST3 plug-ins into `/Library/Audio/Plug-Ins`, and Nephilim's own files into `/Library/Application Support/Nephilim`.
3. Open your DAW (restart it if it was open) and insert **Nephilim**.

Need only one format? **Customize**, on the installer's Installation Type page, lets you leave out the AU or the VST3.

Installing on Windows

1. Download Nephilim for Windows from tmf.today and run `Nephilim-1.3.2-Windows-x64-Setup.exe`.
2. Click through the installer. It puts the VST3 plug-in into `C:\Program Files\Common Files\VST3`, and Nephilim's own files into `C:\ProgramData\Nephilim`.
3. Open your DAW, rescan plug-ins if needed, and insert **Nephilim**.

IF MACOS OR WINDOWS WARNS YOU

Nephilim isn't signed with a paid Apple or Microsoft developer certificate yet, so your computer asks you to confirm the first time. You only need to do this once.

- **Mac, "Not Opened" or "Apple could not verify…":** click **Done**, open **System Settings › Privacy & Security**, scroll down and click **Open Anyway**, then **Open Anyway** again and enter your Mac password.
- **Windows, "Windows protected your PC":** click **More info**, then **Run anyway**.
- **Windows 11 Smart App Control:** it can't make an exception for one app. To install Nephilim, turn it off in **Windows Security › App & browser control › Smart App Control settings**.

Activation and your license

Try it free for 14 days

Nephilim runs as the full version for 14 days from the first time it loads on your computer. A tag at the top of the panel shows how long is left: **TRIAL · 14 DAYS LEFT · ACTIVATE**. When the trial ends, Nephilim passes your audio through untouched and opens its license window until you enter a key.

Activating

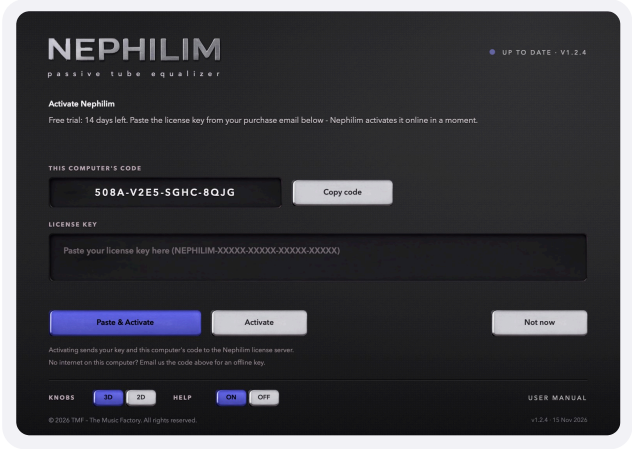
After you buy, you get an email with your license key. It looks like `NEPHILIM-XXXXX-XXXXX-XXXXX-XXXXX`.

1. Copy the key from the email "**Your Nephilim license key**".
2. In Nephilim, click the **NEPHILIM** name at the top left, or the trial tag.
3. Press **Paste & Activate**.

Nephilim checks the key with our license server once. After that it works offline.

Updating

When there's a new version, a tag like **UPDATE AVAILABLE · V1.1 · DOWNLOAD** appears at the top of the panel, and the license window shows **UPDATE AVAILABLE** at its top right. Click either to open the download page. Quit your DAW, run the new installer, and your license stays active.



One computer at a time

A key works on one computer at a time. New computer? Enter the same key there and Nephilim moves to it. The old computer switches off the next time it's online. A key can move 3 times in 30 days.

Studios without internet

In the license window, click **Copy code** to copy **this computer's code**. Email that code with your license key to support@tmf.today, and we'll send you a key that works on that computer without internet.

What Nephilim sends

- **When you activate:** your license key and an anonymous code for your computer (a hash, not your hardware ID), with Nephilim's version and whether it's a Mac or a PC.
- **After that:** about once a day when online, a check that your key is still active on that computer.
- **When Nephilim opens** (at most once an hour): a request for the newest version number. No key, nothing about you.

Nephilim never sends audio, files or usage data.

Quick start

Three steps to the sound.

1

Insert

Put Nephilim on a track, a bus or the master, and press play. All six bands start on and flat, but Nephilim isn't neutral: the music already passes through the unit.

2

Find the sweet spot

Every piece of tube gear has a level where it comes alive. **INTO UNIT** on the left shows you where that is, and **AUTO-RIDE**, on from the start, keeps you there. Rather set it yourself? Switch AUTO-RIDE off: when the chip says **PUSH** or **PULL**, click it, and **OUTPUT** keeps the loudness.

3

Shape

Pick a band's shape and turn **FREQ** and **GAIN** by ear. Then turn up **DRIVE**: the coils sing in their own harmonics, while your level stays exactly where you left it.

That's it. Want a head start? Click **PRESETS** at the top left of the display for a factory starting point (page 14). The rest of the panel goes deeper, and the next pages explain each control.

> TIP
>
> Louder always sounds better. Before you judge, click **dB vs IN** on the OUTPUT meter: Nephilim then plays as loud as what comes in, to the ear, and **BYPASS** tells you what it really does.



The panel at a glance



1. **NEPHILIM**
   License window: license, updates, knobs, help line, this manual
2. **Trial and update tags**
   Days left; a new version is out
3. **Undo, redo, A and B**
   Step back, or compare two settings
4. **Interactive / Independent**
   How the bands work together
5. **Quality**
   HQ, Light, Clean or Live
6. **Bypass**
   The whole plug-in off, to compare
7. **The display**
   The EQ curve, the music behind it, M/S, presets
8. **The six bands**
   Shape, frequency, gain, width; dynamic
9. **INTO UNIT**
   The level into the unit, and its sweet spot
10. **DRIVE, INPUT, OUTPUT**
    How hard the unit is hit
11. **OUTPUT meter**
    Peak and loudness of what leaves Nephilim
12. **Unit, Noise, Tube Dynamics**
    Which unit, and how it breathes
13. **Iron, Width, Life**
    Weight and space
14. **Auto-Ride**
    Keeps the unit in its sweet spot
15. **Help line**
    What's under the mouse, in a sentence
16. **Resize corner**
    Make Nephilim bigger or smaller

Make Nephilim bigger or smaller by dragging the bottom-right corner of the window (60 to 200 %). The size is saved with your session.

Controls in detail

1 NEPHILIM

Click the name to open the NEPHILIM window. There you activate Nephilim, see who it's licensed to, or copy this computer's code for an offline key. Its top right shows your version, or **UPDATE AVAILABLE** when a newer one is out: click it to download. Along the bottom, **KNOBS** switches between 3D and flat 2D knobs, **HELP** switches the help line on or off, and **USER MANUAL** opens this manual.

2 Trial and update tags

During the trial, **TRIAL · 14 DAYS LEFT · ACTIVATE** shows how long is left: click it to activate. When a new version is out, **UPDATE AVAILABLE · V1.1 · DOWNLOAD** appears: click it to open the download page.

3 Undo, redo, A and B

The arrows undo and redo your changes, one knob move, menu pick or click at a time. **A** and **B** are two settings to compare. Click B and it starts from where A is, so you can try a variation; click A to go back. Once you've changed a setting it keeps its own, with its own undo.

4 Interactive / Independent

Interactive · Independent

Interactive: on a passive EQ no band works alone. Lift one and its neighbors lean in, which is why the whole curve is more than the sum of its bands. **Independent:** when you want every band on its own, it's one click away.

5 Quality

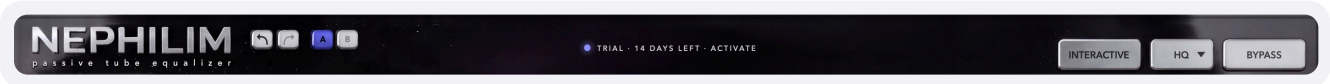
HQ · Light · Clean · Live

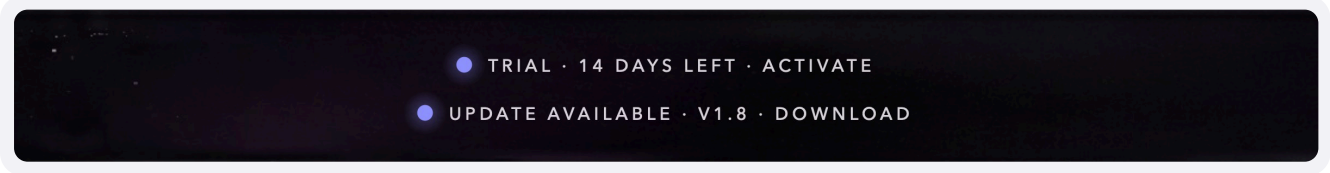
HQ: Nephilim at full quality, for the master. **Light:** when the session gets heavy; nearly the same sound for less CPU. **Clean:** the curves without the unit's harmonics. **Live:** near zero latency, for tracking. Switch back to HQ for the mix.

6 BYPASS

on · off

Switches the whole plug-in off, to compare. The dry sound stays in time with the rest of your mix, and the window goes dark with it: the meters, the analyzer and the dynamic bands rest until you switch back.

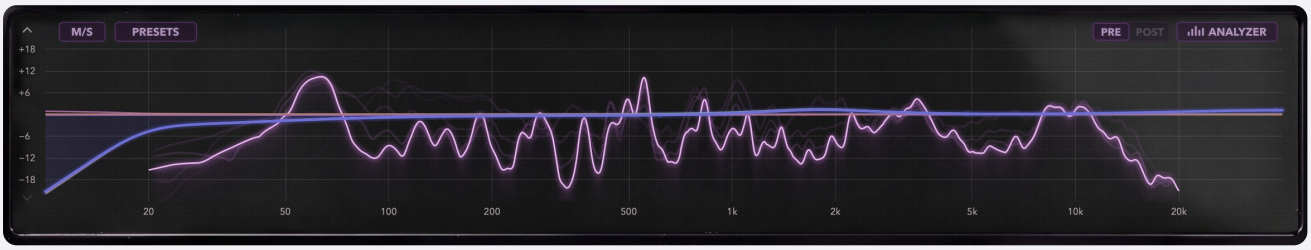




7 The display

analyzer: PRE · POST · off

All six bands together as one curve, each band in its own color. Behind it, a phosphor-lit analyzer glows like an old screen warming up: **PRE** shows your source as it really is, **POST** (where a new Nephilim starts) shows your moves reshaping it. Click **ANALYZER** to switch it off or on. The small arrows by the scale zoom the curve: the upper one for finer detail (±24, 12, 8 or 4 dB), the lower one back out. **M/S**, at the top left, gives each band the middle or the sides of your mix: see **Mid / Side** on page 9. **PRESETS**, beside it, holds the factory's presets and yours: see **Presets** on page 14.



8 The six bands

any band, any shape

Six bands, each with its own coil and its own character, and any of them can take any of five shapes. A band's color is its color on the display.

Number — Click it to switch the band on or off.

Shape — **High-pass** 22 Hz–1.2 kHz (or off), **Low shelf** 22 Hz–3.9 kHz, **Bell** 22 Hz–27 kHz, **High shelf** 220 Hz–27 kHz, **Low-pass** 1.2–18 kHz.

COIL — How hard the band's coil is driven right now: drive it harder and it sings in its own harmonics. A flat band leaves it empty; it reads **off** when the band is off.

FREQ — Where the band works (**CUTOFF** on the filters). It clicks between fixed positions, like the unit's. Hold **Command** (Mac) or **Ctrl** (Windows) for anything in between.

GAIN — How much the band boosts or cuts, ±20 dB. On a filter it's **RESONANCE**: a lift right at the cutoff, up to +6 dB.

NP — On a bell, the small key with a narrow peak on it, at the right of FREQ. Off: the unit's own bell, with its coil. On: the **narrow peak** – the unit's own bell, coil and all, drawn tighter than its BANDWIDTH goes. Off by default.

BANDWIDTH — From wide (0) to narrow (1), as on the unit; on a shelf, it shapes the shelf. With the Smith unit it's called **Q / SHAPE**. On a filter it's **SLOPE**: how steeply it falls, 6 to 48 dB per octave on the high-pass, 6 to 60 on the low-pass. It starts on the unit's own.

LR · M · S — With M/S on: where the band works. Both channels, the middle or the sides (page 9).

DYN — At the bottom of the band, on every band but the filters: makes the band dynamic (page 12).



A filter: CUTOFF, RESONANCE, SLOPE



A bell, NP on

On a filter, GAIN becomes RESONANCE and the third knob SLOPE. Both start where the unit is, so a filter sounds as the unit's until you turn them.

Mid / Side

Every stereo mix has a middle and two sides.

The middle is what both speakers share: the vocal, the kick, the bass, the snare. The sides are what makes the mix wide: the room, the reverb, the guitars spread left and right. Mastering engineers have long treated the two apart. In Nephilim, every band can choose.

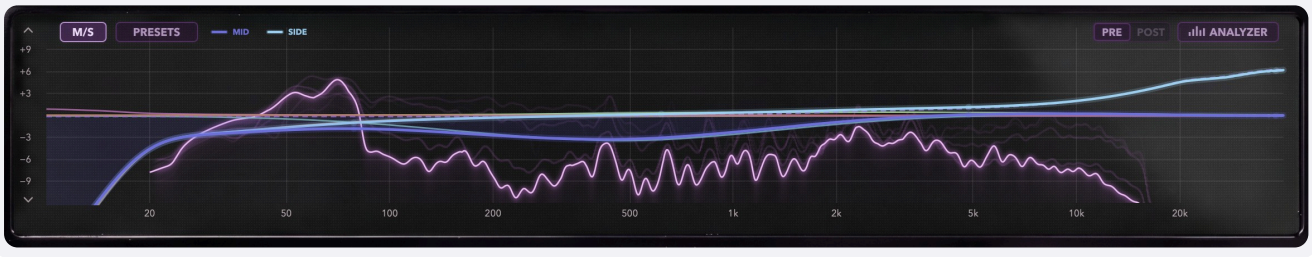
7 M/S

on · off

Click **M/S** at the top left of the display to switch it on. Each band then shows three small keys beside its **FREQ** knob:

LR	Both channels, as usual. Every band starts here.
M	The middle only. The sides stay exactly as they were.
S	The sides only. The middle, and with it your mix in mono, stays exactly as it was.

With a band on M or S, the display draws two curves: **MID** in violet and **SIDE** in ice blue. Switch M/S off and every band is back on LR at once, so you can compare; each band remembers its choice for the next time. On a mono track there are no sides, so the keys rest on LR. A dynamic band on M or S listens to its own part of the mix, and moves only that.





Band 3 on M, band 4 on LR, band 5 on S

IDEAS

Air and width: a high shelf on S opens up the top of the mix without making the vocal any sharper. **A focused vocal:** a gentle bell on M lifts the voice and leaves the room around it alone. **A tighter low end:** a high-pass on S keeps the bass in the middle, where it belongs.

9 INTO UNIT

The level going into the unit. Every piece of tube gear has a level where it comes alive: Nephilim shows you where that is, and puts you there with one click.

AVG, PEAK	The average level and the peaks going in. The average turns green in the sweet spot; the peaks change colour as they run hotter.
crest	How spiky the music is.
The chip	**LISTENING** while it learns, **SWEET SPOT** when the average is on target, otherwise **PUSH** or **PULL** and by how much (**MORE COLOR** when the peaks run hot: the unit gives more of its colour there). Click it: **INPUT** moves by that much and **OUTPUT** the other way, so the loudness stays the same. With AUTO-RIDE on it reads **AUTO-RIDE**, its little fader lifting or pulling.
The map	The last 8 seconds: the average against the peaks. The pink zone is the sweet spot. Double-click it to start listening again.
TARGET	Where the average should sit: **AUTO** chooses by the material, or pick a fixed average from -10 to -24 dBFS.

10 DRIVE, INPUT, LINK, OUTPUT

DRIVE	Hits the coils and the tube harder: they sing in their own harmonics, while your level stays exactly where you left it. ±30 dB.
INPUT	The level going into the unit: hotter means more of its color. Push it and it pushes back. -60 to +24 dB.
LINK	Moving INPUT moves OUTPUT the other way, so the loudness stays the same.
OUTPUT	The level coming out of Nephilim. -60 to +24 dB.

11 OUTPUT meter

PEAK, LUFS	The true peak and the short-term loudness of what leaves Nephilim, with the momentary loudness below.
dB vs IN	How much louder or quieter Nephilim makes the music, as the ear hears it, over what you've played since your last change. Play a few seconds, then click it to make the output as loud as the input: it reads **MATCHED**.
The graph	The last 30 seconds: the output's loudness (bright) against the input's (gray).
INTEGR. LUFS	The loudness since the transport started. Click it to start again.



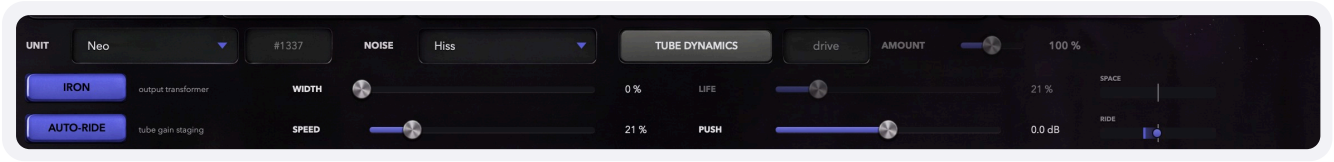
INTO UNIT



OUTPUT



LEVELS



12 UNIT, NOISE, TUBE DYNAMICS

UNIT — **Neo** is the original one, the custom unit we know inside out (#1337); every new Nephilim starts with it. **Smith** is a new stock unit, with thousands of unit-to-unit variations, quirks and all: click its serial number for another one. Find the unit you love and keep it.

NOISE — The unit's own hiss, with mains hum at 50 or 60 Hz, as on the hardware. A new Nephilim starts with the hiss alone; choose **Off** for silence.

TUBE DYNAMICS — The low end hits harder: every kick and bass note pushes the unit a little further, for weight and punch, while the vocal and the top stay exactly where you set them. **AMOUNT** sets how strong it is, 0 to 200 %.

13 IRON, WIDTH, LIFE

IRON — The weight of the output transformer in the low end. On by default.

WIDTH — The unit on the sides only, for a wider stereo image; your mix in mono stays as it was. On a mono source, such as a lead vocal, it opens the sound into stereo and keeps the low end in the middle. 0 to 100 %. A new Nephilim has it ready at 21 %, switched off.

LIFE — Stereo width that breathes with the vocal: steady while it sings, a little wider and deeper between the lines, never brighter. **SPACE** shows how wide the sides are right now, breathing with the music. A new Nephilim has it ready at 21 %, switched off: click the word to bring it in.

14 AUTO-RIDE

Keeps you in the sweet spot for the whole song, as a click on the INTO UNIT chip would, without the click. It sets the level into the unit so each part of the song lands in the sweet spot, and holds it there, steady. When a new part comes in, a quiet bridge, a big chorus, or the track turned up or down before Nephilim, it notices within moments and glides there smoothly; short dips and hits leave it where it is, and it holds still when the music stops. It is on from the start. The loudness stays the same and so do INPUT and OUTPUT: only how hard the unit is hit changes.

SPEED — Up to 80 %: how fast AUTO-RIDE settles when the song's level changes. Past 80 %, it rides the music instead, following its quieter and louder parts, and RIDE says **riding**.

PUSH — Aims above (+) or below (-) the target, up to 6 dB. At 0 the unit sits at its everyday studio level, as it was designed to run.

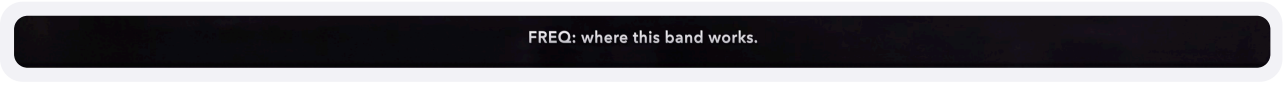
RIDE — AUTO-RIDE right now: the bar grows to the right as it lifts, to the left as it pulls, and the ball rides the middle line, the sweet spot, rolling gently with the music. At its end it's as far as AUTO-RIDE goes (±18 dB), and it says **limit**.

Click the word WIDTH, LIFE, SPEED or PUSH to switch it off or on; its setting stays. Off, SPEED runs at 21 %. Hold CMD (Ctrl on Windows) while you drag PUSH to set it in 0.1 dB steps.

15 Help line

on · off

Point at any control and a short explanation appears at the bottom of the panel. Switch it off or on with **HELP** in the NEPHILIM window.



16 Resize corner

60 to 200 %

Drag the bottom-right corner to make Nephilim bigger or smaller. Nephilim saves the size with your session.

Dynamic bands

A band that listens.

An EQ curve is set once, but the music never stands still. One line is soft, the next one bites; the S's come and go; one note in the chorus rings. Every band of Nephilim except the filters can be dynamic: it holds still while all is well, steps in only when its part of the sound gets too much, then lets go. And it moves as itself, with the same coil and the same character, as if a hand on the unit turned that knob for a moment and back.

8 DYN

on · off

The small key at the bottom left of a band. Click it and the band turns dynamic, and a bell takes on NP, the narrow peak; click it again and the band holds still once more, exactly as before, NP included. As soon as one band is dynamic, the window grows by a row, and each dynamic band shows its own controls there, under its knobs.

The bar	How far the band moves right now, from the middle: down for a cut, up for a lift. Its RANGE shows dimly behind it.
THRESHOLD	Where the band starts to move, −24 to +24 dB; a band starts at −3 dB. **0 dB** is the usual peaks of the band's range in this song: Nephilim learns them as it plays. Lower, and the band moves more often; higher, only on the rare peaks. The dot on the ring shows how loud that range is right now, and lights up past THRESHOLD.
RANGE	How far the band can go, −12 to +12 dB. Below 0 it cuts, or holds back its boost; above 0 it lifts, opening up with the music. The dot on the ring shows where the band is right now.
TONE · LEVEL	What the band listens for. **TONE:** its range standing out from the rest of the sound, such as harshness, a ringing note or sharp S's. **LEVEL:** how loud its range is on its own, whatever the rest is doing; steadier, for keeping something in its place.
INT · EXT	What the band listens to. **INT:** this track. **EXT:** the sidechain, another track you send to Nephilim in your DAW. EXT turns amber while no sidechain is connected; until one is, the band listens to this track.



Band 4, dynamic



Four bands, each in its own color: the mud, the harsh notes, the S's (LEVEL) and the air



Four dynamic bands on a vocal. The window grows by their row.

On the display

Each dynamic band draws how far it can reach as a dotted line in its own color, and lights up where it is right now. The main curve moves with it, so you see what you hear.

With a sidechain

Send another track to Nephilim's sidechain input in your DAW and set a band to **EXT**: the band now moves with that track. Put Nephilim on the music, with the vocal as its sidechain and a bell in the voice's presence range on EXT and LEVEL, THRESHOLD around -12 dB: the mix makes room only while the singer sings.



EXT in amber: no sidechain is connected yet, so the band listens to its own track.

Nothing lost

With every band's DYN off, Nephilim sounds exactly as it does without dynamic bands. Switch one on only where the music asks for it.

IDEAS

Sharp S's: a bell at 6 to 9 kHz with a cut of a few dB. The S's soften; the air stays.

Harsh notes: a bell around 2.5 to 4 kHz on TONE. Only the notes that bite are tamed.

Mud: a bell around 250 to 400 Hz with a small cut that comes in only when the low mids pile up.

Air that breathes: a high shelf with RANGE above 0 lifts the top as the voice opens up, and leaves the quiet parts alone.

A boost without the bite: boost a bell as usual, then make it dynamic with a cut: it gives way only on the loudest moments.

Start here: try **Vocal › Smooth Bright Vocal**: its band 5 listens.

Presets

A sound you love, one click away.



The menu, with the Vocal group open

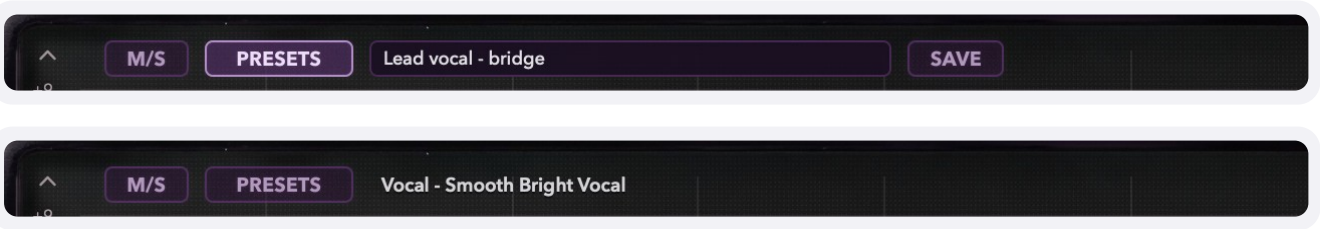
Click **PRESETS**, at the top left of the display, for the list.

FACTORY	Seven starting points: four for vocals, three for mastering.
YOUR PRESETS	The ones you save. A subfolder in your presets folder becomes a group of its own.
Save	Keeps your changes in the preset in use, when it's one of yours.
Save as new…	Keeps the sound as a new preset of yours.
Rename…, Delete	For your own presets. Delete moves the file to the Trash (the Recycle Bin on Windows).
Show the presets folder	Opens it on your computer.

The preset in use is ticked, with **(edited)** once you change something. Loading a preset is one step of undo: the arrow at the top takes you back to where you were.

Naming a preset

Save as new and Rename open a small field beside the key. Type the name, then press Return or click **SAVE**; Esc lets it go. When a preset loads or is saved, its name shows in the display for a moment.



What a preset holds

The sound: every band with its dynamics, DRIVE, the unit (a Smith with its serial number), NOISE, TUBE DYNAMICS, IRON, WIDTH, LIFE and M/S. It leaves INPUT, OUTPUT, BYPASS, the quality, the meter's TARGET and AUTO-RIDE as they are: your levels and your setup stay put.

Where they live

On a Mac in `Music/Nephilim/Presets` in your home folder, on Windows in `Documents\Nephilim\Presets`. One small file per preset, the same on Mac and Windows: copy them to back them up, or share them.

Working with Nephilim

The sweet spot

Every piece of tube gear has a level where it comes alive: too quiet and it sleeps, too hot and it smears. INTO UNIT shows you where that is, and its chip puts you there with one click, OUTPUT keeping the loudness. AUTO-RIDE, on from the start, keeps you there for the whole song.

Then decide how much

From the sweet spot, DRIVE and Tube Dynamics decide how much of the unit you hear. Push it and it pushes back; the curve you draw is where the sound starts, not where it ends. The level stays where it is, so you can trust your ears.

Compare fairly

Click **dB vs IN** on the OUTPUT meter so Nephilim plays as loud as what comes in, to the ear, then use BYPASS, or A and B.

From the first take to the final master

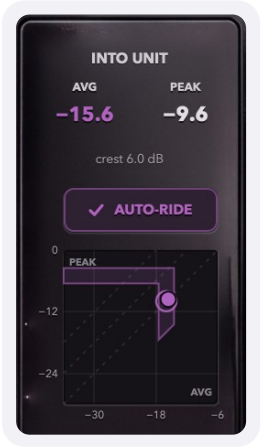
Live for tracking, with near zero latency, so singers and players hear themselves in time. **HQ** for the master. **Light** when the session gets heavy: nearly the same sound for less CPU. One EQ for every stage of the record.

Starting points

- **Presets:** the factory's, in PRESETS, are a quick first step. Then make them yours.
- **Mix bus:** two or three bands, wide and gentle; a decibel or two is plenty. Interactive, with AUTO-RIDE on.
- **Vocals:** a high-pass first, then a high shelf for air.
- **Drums:** a little more DRIVE, Tube Dynamics on for the kick's weight.
- **Bass:** IRON on, a low shelf, the unit hit a little harder.

Handy shortcuts

- **Double-click** a knob or slider: back to its default.
- **Command** (Mac) or **Ctrl** (Windows) while you drag: six times finer; on FREQ, the positions in between.
- **Mouse wheel** over FREQ: one position at a time.
- **Click the word** WIDTH, LIFE or PUSH: off or on, the setting kept.
- **DYN** on a band: dynamic, or steady again.
- **Automation:** every control can be automated in your DAW.
- Nephilim saves its settings with your session.



TIP

Nephilim's character lives in how hard it's hit. Try the same curve at the sweet spot, then a few dB hotter: the EQ is the same, the sound isn't.

The chip on INTO UNIT always knows the way back: one click and you're in the sweet spot again, as loud as before.

Specifications

PLUG-IN FORMATS	AU and VST3 on macOS; VST3 on Windows
MACOS	11 (Big Sur) or newer, Apple silicon and Intel
WINDOWS	10 or 11, 64-bit
CHANNELS	Mono, stereo, and mono in / stereo out; a mono or stereo sidechain
SAMPLE RATES	44.1 to 192 kHz
LATENCY	HQ, Light and Clean: about 25 ms at 44.1 and 48 kHz, less at higher rates. Live: about 1.5 ms. Your DAW compensates for it.
BANDS	Six; each a high-pass, low shelf, bell, high shelf or low-pass
FREQUENCY	22 Hz to 27 kHz, depending on the shape
FILTERS	SLOPE 6 to 48 dB/oct (high-pass), 6 to 60 dB/oct (low-pass); RESONANCE up to +6 dB
GAIN	±20 dB per band
MID / SIDE	Per band: both channels, the middle or the sides
DYNAMIC BANDS	Every band but the filters: THRESHOLD ±24 dB, RANGE ±12 dB, TONE or LEVEL, INT or EXT (the sidechain)
PRESETS	Nine factory presets; your own as small files, the same on Mac and Windows
INPUT AND OUTPUT	-60 to +24 dB; DRIVE ±30 dB
QUALITY	HQ, Light, Clean, Live
UNITS	Neo, and Smith in many serial numbers
WINDOW SIZE	60 to 200 %, saved with the session
DISK SPACE	About 1.3 GB
TRIAL	14 days, full version
LICENSE	One computer at a time. Moves up to 3 times in 30 days.
ACTIVATION	Online once, then works offline. Offline keys for studios without internet.
UPDATES	Nephilim shows when a new version is out. Click to download.

Troubleshooting and support

Nephilim doesn't show up in my DAW

Restart your DAW or rescan plug-ins. In Logic Pro, open **Logic Pro › Settings › Plug-in Manager**, select Nephilim and click **Reset & Rescan Selection**. To check it's installed, look for `Nephilim.component` and `Nephilim.vst3` in `/Library/Audio/Plug-Ins` on a Mac, or `Nephilim.vst3` in `C:\Program Files\Common Files\VST3` on Windows.

The display shows a message instead of the curve

Nephilim can't find its own files. Run the installer again: they go into `/Library/Application Support/Nephilim` on a Mac, or `C:\ProgramData\Nephilim` on Windows.

"Couldn't reach the Nephilim license server"

The computer needs internet for a moment. Check the connection, or pause a VPN or firewall that blocks your DAW. No internet in your studio? Ask us for an offline key.

"That key has a typo"

Copy the key again from your email. **Paste & Activate** avoids typos.

"This key has moved to a different computer 3 times in the last 30 days"

Email us and we'll move it for you.

"Your Nephilim key was activated on another computer"

Your license moved to another computer. Activate it here again to move it back.

A band's EXT key is amber

No sidechain is connected, so the band listens to its own track. Send another track to Nephilim's sidechain input in your DAW; every DAW does this its own way, so look for "sidechain" in its manual.

Where are my presets?

In `Music/Nephilim/Presets` in your home folder on a Mac, or `Documents\Nephilim\Presets` on Windows. **PRESETS › Show the presets folder** takes you there.

Nephilim stopped processing

Your trial has ended. Activate a license to continue. Your settings are saved in your sessions, so Nephilim picks up right where you left off.

Removing Nephilim

On a Mac, delete `Nephilim.component` and `Nephilim.vst3` from `/Library/Audio/Plug-Ins`, and the `Nephilim` folder from `/Library/Application Support`. On Windows, use **Settings › Apps › Installed apps**.

MORE HELP

Answers to every question we've been asked: **tmf.today/support**

CONTACT

Email **support@tmf.today**. Tell us whether you're on Mac or Windows (and which version), which DAW you use, and what you see. A screenshot helps.

NEPHILIM

passive tube equalizer

Passive tube EQ, with a few secrets.

tmf.today support@tmf.today

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