



SoundHive

Clip Joint

User manual

Version 1.1.1

<https://soundhiveplugins.com/clipjoint/manual>

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Clip Joint manual

Clip Joint is an oversampled clipper for mixing and mastering. Use it to raise the level of a track, a bus, or a full mix while the peaks stay at a ceiling you set, the low end keeps its weight, and the drums keep their punch.

This manual shows you how to make a first pass, what each control does to the sound, and how to read the waveform and meters while you work.



The full window with a track playing. A track playing through the light starting settings, with clipped caps on the loudest hits.

Where to start

Getting started

Insert Clip Joint and make a first pass, from setting the ceiling to a level-matched comparison.

Interface overview

Find your way around the presets bar, waveform scope, clip bar, settings bar, and meter column.

Clipping

Choose a style, push level with Density, aim the clipping with Tilt, and decide on Stereo or Mid/Side.

Output and delivery

Set oversampling, dither, and bit depth, and compare fairly with Gain Match.

Presets and browser

Step through presets, compare two settings with A and B, and save your own.

Settings and help

Open the menu, change how the waveform scrolls, and respond to an update.

Parameters

Look up every control with its range, default, and what it does.

Installation and support

Check requirements, install the formats you need, and get help.

Activation and licensing

Activate online or offline, check status, and move a license.

Start here

Getting started

This page takes you from inserting Clip Joint to a first pass you can trust. Work through the steps in order with the track playing. Each step says what you should hear and see when it is working.

1. Insert Clip Joint

Put Clip Joint on the channel, bus, or master you want louder. On a master, place it last, or just before a limiter if you use one. A new instance loads Default Preset, which leaves the sound untouched until you turn something.



The full window with a track playing. A track playing through the light starting settings, with clipped caps on the loudest hits.

Press play. The waveform scope fills the top of the window and shows what is leaving the clipper. The column on the right shows the output peaks on top and how much the clipper is taking off underneath. Interface overview walks through each region.

2. Choose a style

Open the Style menu at the bottom left of the clip bar and pick Punch to begin. It keeps the attack of drums while the level comes up, which suits most material. Come back later and try Smooth for gentler clipping or Hard for an obvious, flat edge. Clipping compares all three.

3. Set the ceiling and drive into it



Set the ceiling, then push into it. The four controls for a first pass, in the order you use them.

- | | |
|---|---|
| <p>1 Threshold
Set the ceiling a decibel or two below your loudest peaks. The outer ring shows the level arriving at the clipper.</p> <p>2 Input
Raise it until the loudest hits reach the ceiling and purple caps appear in the scope.</p> | <p>3 Density
Turn it up slowly for level. The curve on the left bends as it climbs.</p> <p>4 Low Protect
Turn it on to keep the kick and bass out of the clipper. It adds 10 ms of latency.</p> |
|---|---|

Set Threshold a decibel or two below your loudest peaks. This is the ceiling: the clipper flattens anything that would go above it. Then raise Input until the loudest hits reach that ceiling.

When it is working, purple caps appear on top of the loudest peaks in the scope, and the purple gain-reduction meter in the right column starts to move on the hits. The track should sound firmer, not distorted. If kicks and snares start to flatten or crackle, lower Input until they come back.

4. Push level with Density

Turn Density up slowly. It lifts the body of the track toward the ceiling, up to 12 dB at full, so the whole track gets louder while the peaks stay where Threshold put them. Watch the curve beside the Threshold knob bend as you raise it.

You should hear a fuller, louder track with the same ceiling. It is a strong control, so stop as soon as the track sounds dense enough. It works in Punch and Smooth; it is dimmed in Hard.

5. Keep the low end out of the clipper

Click Low Protect next to the Style menu. It routes the lows around the clipper and adds them back afterwards, so the kick and bass keep their weight while everything above them gets louder. You should hear the bottom end stop crumbling as you push.

Low Protect adds latency

Low Protect adds 10 ms of latency. Clip Joint reports it to your DAW, so the track stays in time, but you may feel the delay when you play through it live.

6. Compare at the same loudness

Louder almost always sounds better, so compare at matched level before you decide. In the settings bar at the bottom, click the Gain Match capture button while the track plays. After about three seconds it sets a trim that brings Clip Joint back to the loudness of its input. Now switch your DAW's bypass for Clip Joint on and off. Use the DAW's bypass for this, not the power button on the clip bar: the trim stays in the signal while only the clipper is off.

If the processed version still sounds better at the same loudness, the clipping is helping. Turn Gain Match off with its power button before you bounce, because the trim is part of the output. Output and delivery explains why.

7. Shape the character

Once the level is right, three controls change how the clipping sounds:

- Drive adds warmth and body without moving the ceiling.
- Softness makes the clipper take hold more gently.
- Tilt chooses whether the kick or the snare takes the most clipping.

Clipping explains each one. When you have a sound you like, save it as a preset from the preset browser.

Next steps

- Interface overview walks the window region by region.
- Clipping explains the styles and what each control does to the sound.
- Output and delivery covers oversampling, dither, and matched-loudness comparisons.
- Presets and browser covers saving and comparing your settings.

Start here

Interface overview

This page shows you where to look while you work. Clip Joint is one window: a presets bar on top, a large waveform scope, the clip bar with every clipper control, a settings bar along the bottom, and a meter column down the right edge.



The Clip Joint window. Five regions, from the presets bar at the top to the settings bar at the bottom.

1 Presets bar

Presets, A and B comparison, undo and redo, the menu, and settings.

2 Waveform scope

The clipper output against a dB scale. Purple caps show where level was taken off.

3 Clip bar

Every control that shapes the clipping, led by the large Threshold knob.

4 Meter column

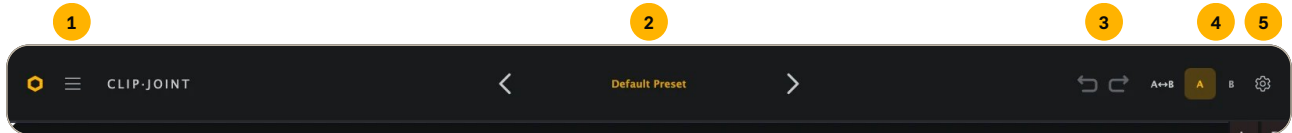
Output peaks on top, and how much the clipper is taking off underneath.

5 Settings bar

Oversampling, dither, and bit depth, with Gain Match at the right end.

The window opens at 820 × 680. Drag the corner to make it larger, up to twice that size; it keeps its shape as it grows.

Presets bar



The presets bar. Everything here changes which sound you hear, not the sound itself.

- | | |
|--|---|
| <p>1 Menu
About, licensing, the tooltip switch, the manual, and the website.</p> <p>2 Preset name and arrows
Step to the previous or next preset, or click the name to open the browser.</p> | <p>3 Undo and redo
Step back or forward through your recent edits.</p> <p>4 A and B
Switch between two comparison slots, or copy one to the other.</p> <p>5 Settings
Open the settings overlay for how the waveform scrolls.</p> |
|--|---|

The bar along the top moves you between sounds. It holds the menu, the preset name and arrows, undo and redo, the A and B comparison slots, and the settings button. Nothing here changes the current sound until you load a preset or switch slots. Presets and browser explains each action, and Settings and help covers the menu and settings.

Waveform scope



The waveform scope. The clipper output scrolls past against a dB scale.

1 Output trace

Where the trace runs flat along the top, the clipper is holding that part of the track at the ceiling.

2 Clipped caps

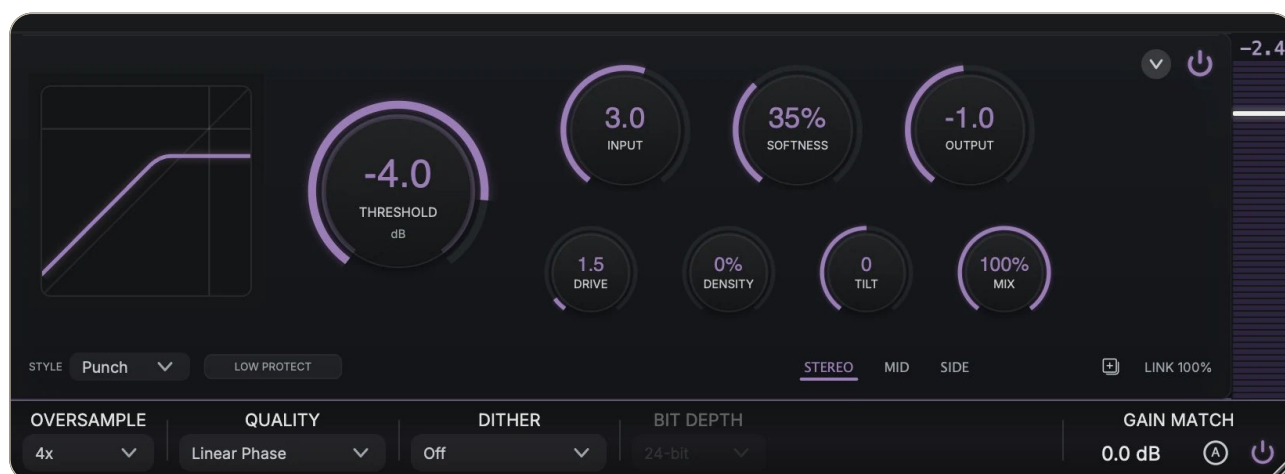
Each purple cap shows how much level came off that peak. Taller caps mean harder clipping.

The scope shows the clipper's output as it scrolls past. Use it to see where the clipper is working.

- The scale on the right edge runs from 0 dB at the top down to -40 dB. More marks appear as you make the window taller.
- Purple caps sit on top of the trace wherever the clipper took level off. A taller cap means that peak was clipped harder. A track that is clipping usefully shows short caps on the loudest hits, not a solid purple band along the top.
- The scope's 0 dB line lines up with the top of the output meter, so the waveform and the meter share one scale.
- In Mid/Side, the scope shows the lane you are editing. In Stereo, it shows the full output.

To change how the scope scrolls, see Settings and help.

Hide the scope



The scope hidden. Click the chevron at the top right of the clip bar to hide the scope and keep only the controls.

The chevron at the top right of the clip bar, beside the power button, hides the scope. The window shrinks to the presets bar, the clip bar, and the settings bar, and every control stays where it was. Click the chevron again to bring the scope back. Use the compact view when you are working by ear and want the screen space back.

Clip bar



The clip bar. Every control that shapes the clipping, grouped by job.

- 1 Curve**
The clipping shape from the current style and settings.
- 2 Threshold**
The ceiling. The outer ring shows the level going in.
- 3 Top row**
Input, Softness, and Output.
- 4 Bottom row**
Drive, Density, Tilt, and Mix.
- 5 Style and Low Protect**
Choose Hard, Punch, or Smooth, and keep the lows out of the clipper.
- 6 Lanes and Link**
Stereo or Mid/Side, the lane copy button, and Link.
- 7 Chevron and power**
Hide the scope, or turn the clipper off to hear the track without it.

The clip bar holds every control that shapes the clipping.

- On the left, the curve shows the clipping shape that the current style, Threshold, Softness, and Density produce.
- Beside it, the large Threshold knob sets the ceiling. Its outer ring shows the level going into the clipper.
- The top row holds Input, Softness, and Output. The bottom row holds Drive, Density, Tilt, and Mix.
- Along the bottom left sit the Style menu and the Low Protect button. In a narrow window, the button reads LP.
- Along the bottom right sit the STEREO, MID, and SIDE lane tabs, the lane copy button, and Link (or Link M-S in Mid/Side).
- At the top right, the power button turns the clipper off so you can hear the track without it, and the chevron hides the scope.

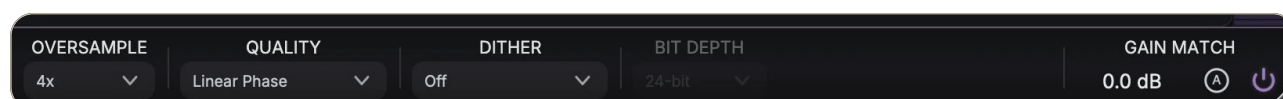
Clipping explains what each control does to the sound.

Working with controls

- **Type a value.** Double-click a knob, type the value, and press Enter or click elsewhere in the plugin. Press Esc to cancel.
- **Reset to default.** Option-click on macOS or Alt-click on Windows.
- **Fine adjustment.** Hold Shift while dragging to move in steps a tenth the size. Press or release Shift during a drag without a jump in value.
- **Nudge.** Turn the mouse wheel over a control.
- **Step.** Press Tab to focus a control, then use the arrow keys.

The Link slider and Gain Match readout also support Shift-drag, the mouse wheel, and arrow keys.

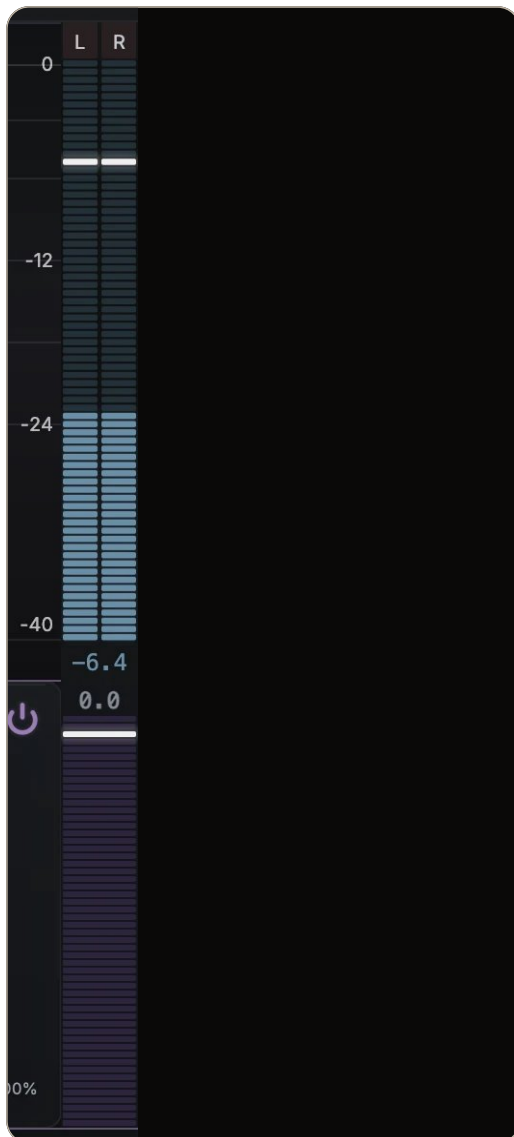
Settings bar



The **settings bar**. Processing quality and export preparation on the left, Gain Match on the right.

The bar along the bottom holds Oversample, Quality, Dither, and Bit Depth, and, past a divider at the right end, Gain Match. These set processing quality, export preparation, and level matching rather than the sound of the clipping. Output and delivery explains each one.

Meter column



The meter column. Output peaks and clip indicators above, gain reduction below.

The narrow column at the right edge of the window answers two questions: where the output peaks are landing, and how hard the clipper is working.

- The upper part lines up with the scope and shows the left and right output peaks of the clipper. It reads before any Gain Match trim.
- The L and R boxes at the top are clip indicators. Each turns red and stays red when that channel goes over 0 dBFS. Click one to clear it, or hold Option (macOS) or Alt (Windows) while you click to clear both.
- The purple lower part lines up with the clip bar and shows how much level the clipper is taking off. The more it reads, the harder the clipper is working. In Mid/Side it follows the lane you are editing.

When the scope is hidden, the output meter hides too and the gain-reduction meter fills the column.

Using Clip Joint

Clipping

This page helps you decide how the clipper should sound and how hard it should work. It covers the three styles, the controls in the clip bar, and when to clip in Stereo or Mid/Side. For oversampling, dither, and level matching, see Output and delivery.

Choose a style



- Style menu and curve.** The curve redraws when you switch styles, so you can see how sharply each one meets the ceiling.
- 1 Style**

Hard cuts peaks flat, Punch keeps the attack of drums, and Smooth is the hardest to hear.

2 Curve

Input level runs left to right and output level bottom to top. The flat top is the ceiling.

The Style menu sets the character of the clipping. The curve beside the Threshold knob redraws when you switch, so you can see how sharply each style turns over at the ceiling. Hover a style in the open menu to read a short description before you choose it. Switching during playback does not click, so audition all three on the loudest part of the track.

Style	What you hear	Choose it when
Hard	Peaks cut off flat at the ceiling, with the most obvious edge.	You want the clipping to be heard, or you want the plainest possible peak control.
Punch	Peaks shaved while the attack of drums stays intact. This is the default.	The material is rhythm-led and the hits need to keep hitting.
Smooth	A gentle approach to the ceiling that is the hardest to hear.	The mix already sounds right and you only want the loudest moments rounded off.

Hard is a plain hard clip. Drive, Softness, Density, and Tilt are dimmed and do nothing in Hard, even if you set them in another style first. Their values come back when you switch to Punch or Smooth.

Set the ceiling and how hard you hit it

Threshold, the large knob in the clip bar, is the ceiling. The clipper flattens anything that would go above it. Lower it and the clipper starts working earlier and on more of the track. In Punch and Smooth, the clipper begins easing peaks down a little below the mark rather than exactly on it.

The outer ring on the Threshold knob shows the level going into the clipper. The part of the ring that passes the knob's value turns a brighter purple: that is the part being clipped.

Input sets how hard you hit the ceiling. Raise it and more of the track reaches the ceiling, so you hear more clipping and more density while the ceiling stays where it is. Lower the Threshold when you want the ceiling itself to come down; raise Input when you want to drive the same ceiling harder.

Output sets the level after the clipper. Use it to set the level you deliver by hand. To compare at matched loudness, use Gain Match instead (see Output and delivery).

Push level with Density

Density is where most of the loudness comes from in Punch and Smooth. It squeezes the top few dB of the track toward the ceiling and lifts everything underneath, up to 12 dB at full, so far more of the music rides against the clipper. The track gets louder and denser while the ceiling stays put.

Peaks still go further past the ceiling as you raise it, so you do hear more clipping, but less than if you added the same level with Input. Watch the curve bend as you turn it up. Move it in small steps and stop as soon as the track sounds full enough.

Keep the low end clean with Low Protect

Low Protect keeps your bass out of the clipper. It splits the signal around 100 Hz, sends the low band around the clipper, and adds it back afterwards. The kick and sub keep their weight and movement while everything above them gets clipped. The protected lows still follow Input and Output. It is off by default.

Turn it on when pushing Density or Input makes the low end blur, crackle, or lose its punch. You should hear the bottom of the mix stay steady while the rest gets louder.

Low Protect adds 10 ms of latency

The delay is the same at every sample rate and adds to any oversampling delay. Clip Joint reports the total to your DAW, so the track stays in time with the rest of the session. You may feel it when you monitor a live performance through the plugin.

Shape the clipping

These three controls change how the clipping sounds once the level is right. None of them moves the ceiling.

Drive adds warmth and body: a round, even-harmonic thickening like a tube or transformer, with a little extra presence and a slightly softer top. It acts most on the loud parts of the track. At 0 dB it is off and leaves the signal untouched.

Softness sets how suddenly the clipper takes hold. Low settings grab right at the ceiling and sound firmer and more obvious. High settings start easing peaks down well before the ceiling and sound rounder and harder to spot. Even at 0%, Punch and Smooth keep a gentle bend; only Hard has a sharp corner. Smooth is rounder than Punch at the same setting.

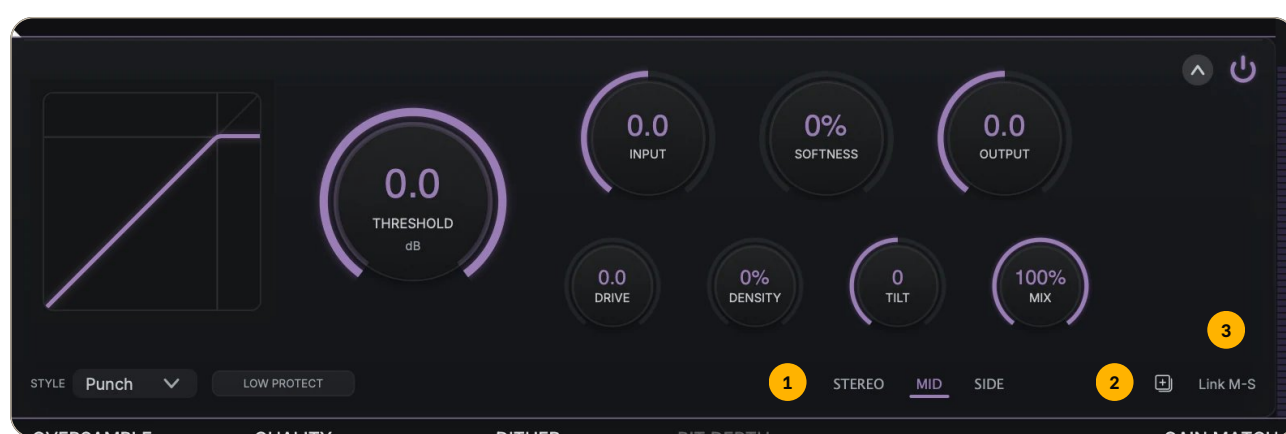
Tilt decides which part of the mix takes the most clipping. Turn it toward +100 and the low end goes into the clipper first, so the kick and bass take the clipping and the top stays clearer. Turn it toward -100 and the snare and cymbals take it instead. 0 is neutral. Tilt is not an EQ: it is applied going into the clipper and taken back out afterwards, so it changes what gets clipped rather than the overall tone.

Blend with Mix for parallel clipping

Mix blends the clipped signal with the unclipped signal. At 100% you hear the clipper alone. Pull it back and the original dynamics come through underneath, so you keep some of the life of the performance while the clipped signal adds density.

The two signals stay exactly in time at every setting, so Mix never adds phasing or comb filtering. The unclipped signal is taken before Input, so Input and Output change only the clipped part.

Clip in Stereo or Mid/Side



Editing the Mid lane. In Mid/Side each lane has its own knob settings, and the scope follows the lane you are editing.

1 Lane tabs

Stereo clips left and right together. Mid and Side clip the center and the sides separately.

2 Copy

Copy the six lane settings from this lane to another one.

3 Link M-S

When on, a knob move on one lane moves the other by the same amount.

The lane tabs at the bottom right of the clip bar choose how the clipper sees the signal.

STEREO clips left and right together. In this mode the Link control sets what happens when one side peaks harder than the other. At 100%, the default, both channels are turned down together and the stereo image stays still. Lower it and each side clips on its own, which can sound a little louder and more open but can pull the image sideways on big peaks.

MID and SIDE clip the center and the sides separately. Click a tab to edit that lane. Each lane has its own Input, Threshold, Drive, Tilt, Softness, and Output. Style, Density, Low Protect, and Mix are shared by both lanes. The scope and the gain-reduction meter follow the lane you are editing.

A common use: drive the center hard for level and leave the sides lighter, so the mix gets louder without the stereo image narrowing. A firmer MID (low Softness) with a softer SIDE keeps the center tight while wide peaks round off gently.

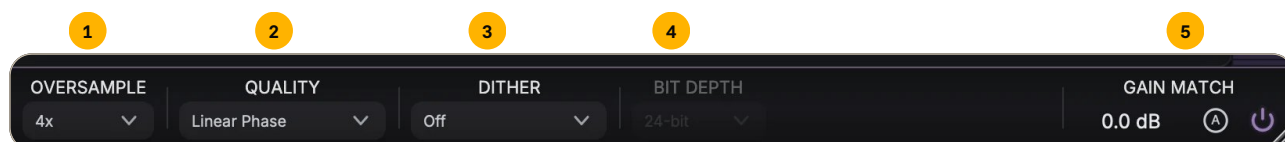
- Link M-S replaces Link when you are in MID or SIDE. Turn it on and a knob move on one lane moves the other lane by the same amount, keeping any offset you already set between them. It follows your own edits only. Host automation on one lane is never copied to the other.
- The copy button beside it copies the six lane settings from the lane you are on to another lane. From STEREO, choose Mid, Side, or Mid + Side. From MID or SIDE, choose either of the other two. The shared controls are not touched.

To look up the range and default of every control, see Parameters.

Using Clip Joint

Output and delivery

This page helps you set the controls in the settings bar along the bottom of the window. They decide how clean the clipping is, what it costs in CPU and latency, how Clip Joint prepares a final export, and how you compare at matched loudness. They do not change the character of the clipping; Clipping covers that.



The settings bar. Set processing quality and export preparation here, and match loudness at the right end.

- | | |
|--|---|
| <p>1 Oversample
1x to 16x. Higher keeps the harsh edge out of hard clipping, at the cost of CPU and latency.</p> <p>2 Quality
Linear Phase for transparency, Minimum Phase for lower latency. Disabled at 1x.</p> <p>3 Dither</p> | <p>Off, TPDF, or Noise Shaping. Turn it on only for a final export at a lower bit depth.</p> <p>4 Bit Depth
The bit depth you are delivering. Dimmed while Dither is Off.</p> <p>5 Gain Match
A trim for comparing at the same loudness. It is printed when you bounce, so turn it off first.</p> |
|--|---|

Choose an oversampling rate

Clipping creates harmonics above what the sample rate can carry. Without oversampling, those fold back down into the track as a harsh, slightly out-of-tune edge, most noticeably on bright material pushed hard.

Oversample runs the clipper at 1x, 2x, 4x, 8x, or 16x the session rate. Higher settings keep more of that edge out. Each step up costs more CPU and adds latency. The default is 4x.

- Stay at 4x for most work.
- Move to 8x or 16x when you are clipping hard on a master and the CPU budget allows it. Listen to cymbals and vocals: they should sound cleaner, not duller.
- Drop to 2x or 1x when you need the lowest CPU or latency, for example while tracking. 1x leaves the most of the harsh edge in.

Choose the filter quality

Quality chooses the oversampling filter. It only matters above 1x, and Clip Joint disables it at 1x.

Option	What it does	Choose it when
Linear Phase	Keeps every frequency in step with the others. Adds more latency. This is the default.	Transparency matters more than latency, as on a master.
Minimum Phase	Cuts the latency and shifts phase instead, which can slightly change how transients feel.	You need lower latency, or prefer the transient feel.

Both options keep the full audible top end at every sample rate.

Latency and bypass

Clip Joint reports its exact latency to your DAW for every combination of Oversample, Quality, Low Protect, and Stereo or Mid/Side, so delay compensation keeps the track in time with the rest of the session. When you bypass Clip Joint from your DAW, it keeps the same delay on the bypassed signal, so switching bypass does not move the track in time.

Two filters are always in the path while the clipper is on. A DC blocker removes offset well below the audible range. At sample rates of 88.2 kHz and above with oversampling on, an ultrasonic low-pass also removes clipping products above the audible range. Both also apply to the unclipped part of Mix.

Set dither and bit depth for the final export

Use these two controls only when Clip Joint is the last processor before you export at a lower bit depth. Your DAW still sets the export format.

Dither adds a small amount of noise to cover the grainy distortion you would otherwise hear in quiet passages and fades once the file is cut to a lower bit depth.

- Off is the default. Leave it here for mixing and for intermediate bounces.
- TPDF adds plain, even noise.
- Noise Shaping moves that noise into a part of the spectrum your ear notices less, so it is harder to hear than TPDF at the same bit depth.

Bit Depth tells the dither which bit depth to aim at. Match it to the file you are delivering: 16-bit for CD, 24-bit for most high-resolution delivery, 20-bit only when a specification asks for it. At 32-bit Clip Joint skips dither entirely. Bit Depth is dimmed while Dither is Off, because it has nothing to do.

Dither once

Dither only the final export. If the file will be processed again, leave Dither off and export at 24 or 32 bits.

Compare at matched loudness with Gain Match

Clipping adds level, and louder almost always sounds better. A comparison at different levels tells you nothing about whether the clipping helped. Gain Match, at the right end of the settings bar, is an output trim from -24 dB to +12 dB that brings Clip Joint back to the loudness of its input.

1. Play a loud, typical section of the track.
2. Click the capture button beside the readout. It listens for about three seconds, then sets a starting trim from the input and output levels. Click it again while it listens to cancel.
3. Switch your DAW's bypass for Clip Joint on and off. The two should now sound about equally loud, so you hear only the difference the clipping makes.
4. Nudge the trim by ear if they still differ: drag the readout, or double-click it and type a value.
5. Use the power button to take the trim out without losing its value, so you can flip between matched and unmatched level.

Use your DAW's bypass for the comparison, not the power button on the clip bar. The clip bar's power button turns off only the clipper, so the trim still applies to the signal you hear.

The trim is part of the output

Gain Match is the last thing Clip Joint does, so your DAW records and bounces it. It sits after the meters and the waveform scope, which keep showing the clipper's real output. A positive trim can push the delivered peaks above the ceiling without the meter showing it. Turn Gain Match off with its power button before you print, unless you want the trim in the file.

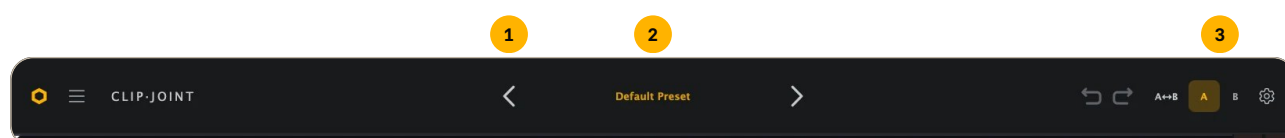
The trim and its on or off state are saved with the session, not in presets.

Using Clip Joint

Presets and browser

This page helps you find a starting point fast, compare two settings, and keep the ones you will use again. Step through presets from the presets bar, and open the browser when you want to search, organize, or save.

Step through presets from the presets bar



Preset controls in the presets bar. Audition presets and compare two settings without opening the browser.

- | | |
|---|---|
| <p>1 Preset arrows
Load the previous or next preset straight away.</p> | <p>3 A and B
Choose which slot you hear and edit. The button beside them copies one slot to the other.</p> |
| <p>2 Preset name
Click it to open the preset browser.</p> | |

The arrows either side of the preset name load the previous or next preset straight away, so you can audition while the track plays. Click the preset name to open the preset menu (packs, Save, Save As...), and choose Browse All... to open the full browser. An asterisk after the name means you have changed the preset since it was loaded.

Each arrow click replaces the current settings. If the current sound matters, save it or copy it to the other comparison slot before you start stepping.

Compare two settings with A and B

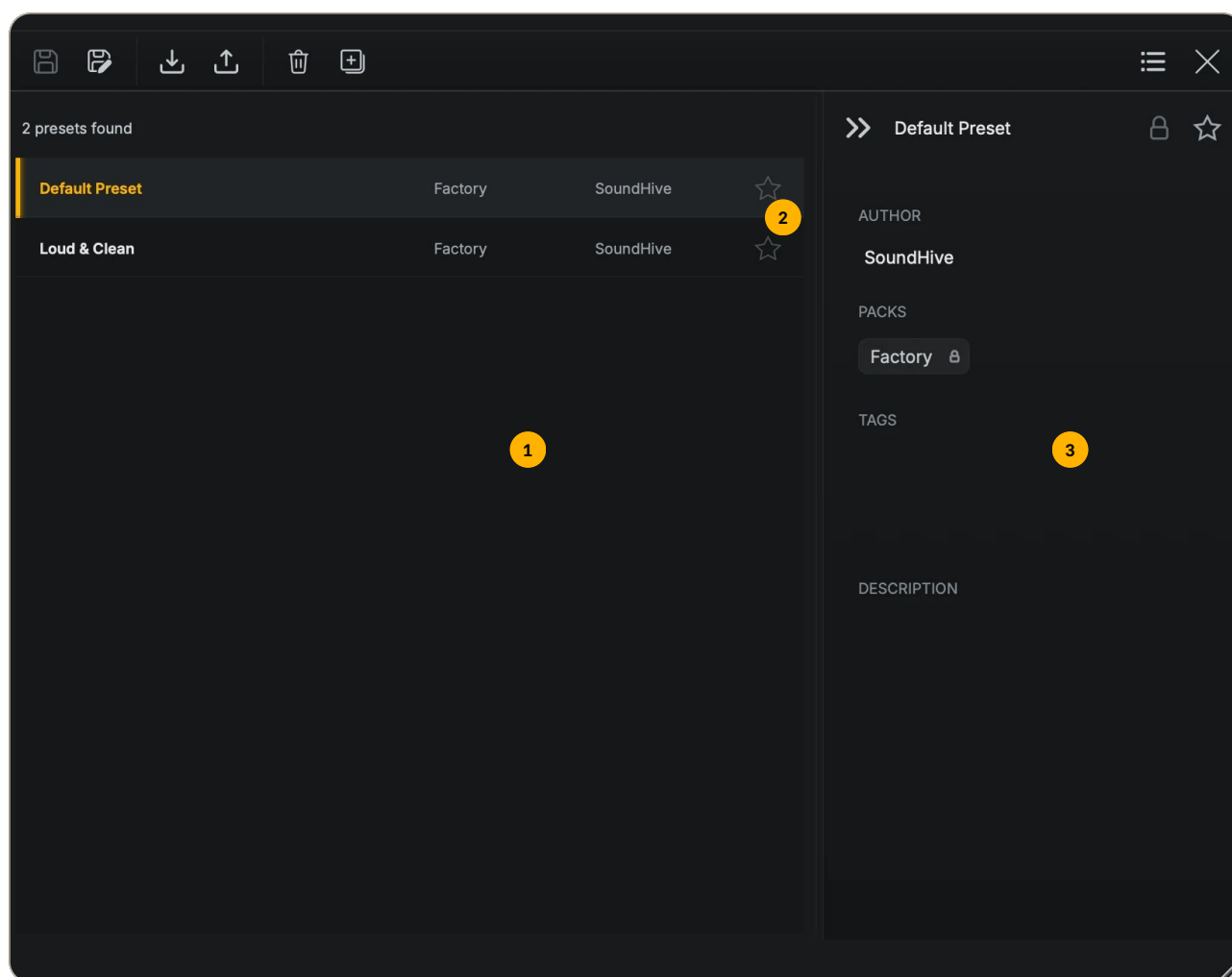
A and B are two comparison slots. The one that is lit is the one you hear and edit. Click the other to switch. The A ↔ B button beside them opens Copy A → B and Copy B → A.

A typical comparison:

1. With a sound you like in A, choose Copy A → B.
2. Switch to B and push it further, for example more Density or a different style.
3. Switch between A and B while the track plays. Use Gain Match on each so you compare the sound and not the loudness.
4. If B wins, choose Copy B → A, then save it as a preset.

Treat B as a scratch slot for quick experiments. Save a preset for any decision you need to keep.

Find presets in the browser



The preset browser. At the default window size, the results list sits beside the details panel.

1 Results

Every preset that matches the current filters. Step down the list to audition.

2 Favorite star

Click to add the preset to your favorites.

3 Details

Author, packs, tags, and description. Editable on your own presets.

At the default window size the browser has two columns: the results list, and a details panel with the selected preset's author, packs, tags, and description. Those details are editable on your own presets and read-only on factory presets. Click the star on a row to make a preset a favorite.

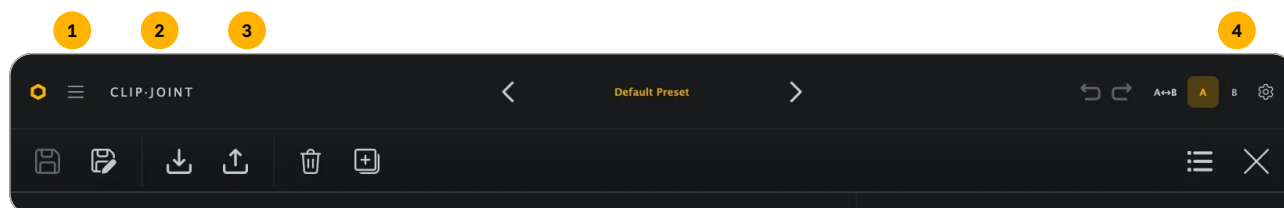
Make the plugin window wider and a third column appears on the left, with the search field, the Packs and Tags switch, and Show All or Favorites Only. The double chevron beside it collapses that column again.

Each way of organizing has its own job:

- Packs are broad collections, such as the factory packs or a set of your own presets for one project.
- Tags are labels you can search across packs, such as a genre, a source, or a delivery target.

- Favorites are the short list you reach for in real sessions, whatever their pack or tags.

Save and move presets



The browser toolbar. Save, file, and view actions without leaving the browser.

- | | |
|--|--|
| <p>1 Save and Save As
Save updates your current preset. Save As stores a new one, and is the only way to save a changed factory preset.</p> | <p>3 Delete and Duplicate
Remove the selected user preset, or copy it to a new one.</p> |
| <p>2 Import and Export
Bring in a preset file and load it, or write the selected preset to a file.</p> | <p>4 View and close
Switch between list, grid, and details views, or close the browser.</p> |

The toolbar at the top of the browser holds the save and file actions:

- Save updates the current user preset. It is dimmed until you change something, and it does not apply to factory presets.
- Save As stores the current sound as a new preset. If the name already exists, Clip Joint asks before replacing it; canceling leaves both the existing preset and your current settings unchanged.
- Duplicate copies the selected preset to a new user preset with a name such as Preset Copy.
- Import brings in a preset file and loads it, so you hear it straight away.
- Export writes the selected preset to a file you can move to another computer or keep as a backup.
- Delete removes the selected user preset. Factory presets cannot be deleted.
- The list icon at the right switches the results between list, grid, and details views, and the cross closes the browser.

Factory presets cannot be overwritten. Use Save As or Duplicate to make your own version of one.

Save with a purpose

Save a preset when you can say in one sentence what it is for, such as “loud pop master” or “drum bus with the kick protected”. Name it for that job so you can find it later.

Factory presets

Clip Joint installs 21 read-only factory presets in four packs. Each is a starting point for one job: load it, play the track, and adjust the one or two controls its description names.

Pack	Presets
Master	Loud & Clean, Transparent Master, Streaming Loud, Punch Master, Warm Master, Maximum Loud, Mid-Side Master, Mid Focus (Mid-Side)
Bus	Drum Bus, Bass Clip, Mix Bus Glue, Parallel Smash, Snare Slam, Kick Weight
Character	Warm Drive, Hard Slam, Analog Color, Distort
Utility	Transparent Peak Control, Wide Clean (Mid-Side), Brick Wall Safety

To try what Clip Joint is for in one click, load Loud & Clean: Punch with Density well up and Low Protect on. It also sits in the Factory pack. Pull Density back if it is more than the track wants.

Search the low-protect tag for the four presets that use Low Protect, and the mid-side tag for the three that clip in Mid/Side. Parallel Smash, Hard Slam, Distort, Maximum Loud, and Brick Wall Safety use the Hard style, so Drive, Softness, Density, and Tilt have no effect in them.

Default Preset leaves every control at its default. Every new instance loads it.

What each instance remembers

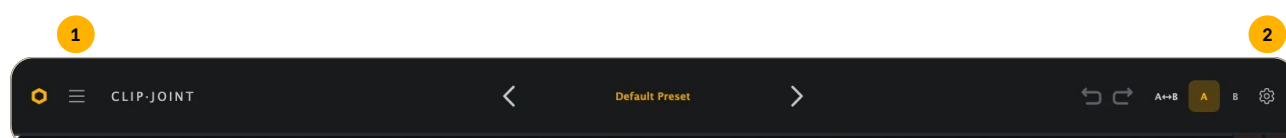
Each Clip Joint instance keeps its preset name and whether you have changed it, through closing the window, bypassing, reopening the session, and copying the instance. It also keeps whether the scope is hidden, the scroll mode and speed, the Mid/Side lane you were editing, the window size, and the Gain Match trim. None of these are stored in presets.

Using Clip Joint

Settings and help

This page helps you with the parts of Clip Joint that sit outside the sound: the menu, tooltips, how the waveform scrolls, and what to do when an update is available. For the settings bar along the bottom of the window, see Output and delivery.

Open the menu and settings



Menu and settings buttons. The two buttons in the presets bar that open everything outside the sound.

1 Menu

About, licensing, tooltips, the manual, and the website.

2 Settings

How the waveform scope scrolls.

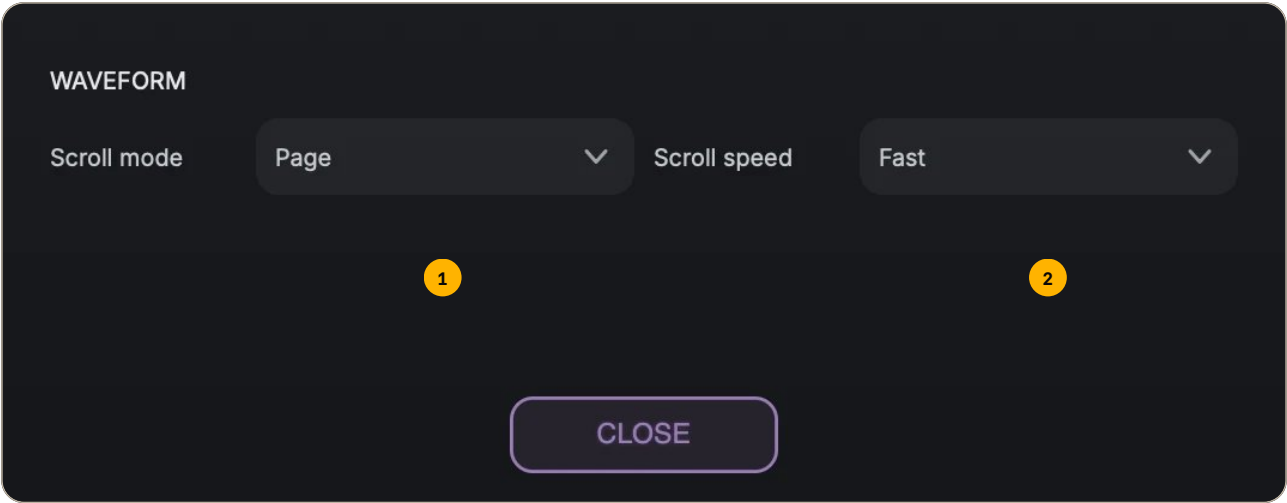
Two buttons in the presets bar open everything on this page.

The menu button, beside the logo on the left, opens:

- About, which shows the version you are running.
- Your license state, License Status, and the activation actions. Activation and licensing covers these.
- Enable Tooltips, which turns every tooltip in Clip Joint on or off. Tooltips describe each knob, the settings-bar choices, each style in the Style menu, and the scroll options. Turn them off once you know the controls; the sound does not change.
- User Manual, which opens this manual, and Visit Website.

The settings button, at the right end of the bar, opens the settings overlay described below.

Change how the waveform scrolls



The **settings overlay**. Display choices for the waveform scope. They never change the audio.

1 Scroll mode
Page, Continuous, or Infinite.

2 Scroll speed
How much time the scope shows. Dimmed in Infinite.

The settings overlay sets how the waveform scope moves. These are display choices only; they never change the audio.

Scroll mode has three options:

Option	What you see	Choose it when
Page	The trace fills the scope from left to right, then clears and starts a new page.	You want to look at one phrase at a time.
Continuous	New audio enters on the right and older audio scrolls off the left.	You want to watch the most recent few seconds as they pass.
Infinite	New audio enters on the right while the whole history so far is squeezed in to the left.	You want to see the shape of a whole song.

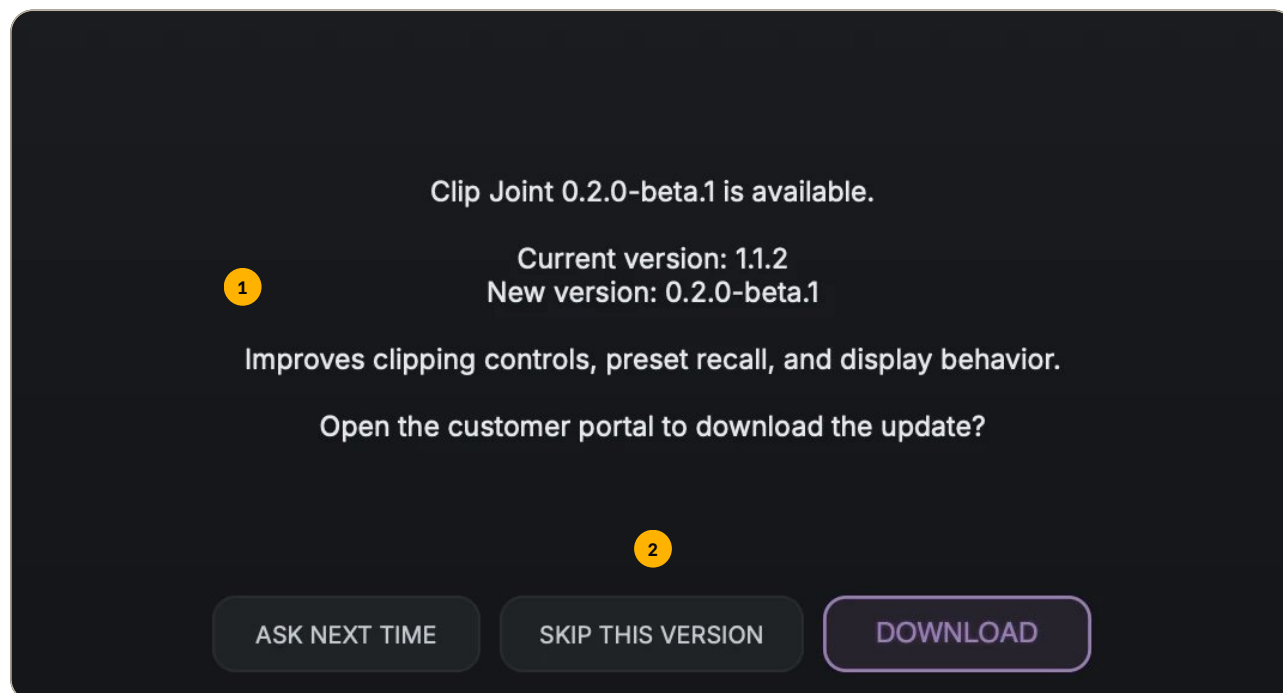
Scroll speed sets how much time the scope shows:

Speed	Page	Continuous
Slow	8 seconds	30 seconds
Medium	4 seconds	10 seconds
Fast	2 seconds	3 seconds

Infinite ignores the speed, so the control is dimmed while it is selected. Your speed comes back when you return to Page or Continuous.

Clip Joint remembers your choices for new instances, and each saved session restores the choices it was saved with.

Respond to an update



An update is available. Clip Joint shows the new version without interrupting audio, and never installs it on its own.

1 Versions

The version you are running and the new one, with a summary of what changed.

2 Your choice

Download opens the portal, Skip This Version hides this version, and Ask Next Time closes the dialog.

When Clip Joint finds a newer compatible release, it shows the version you are running, the new version, and a summary of what changed. The check never interrupts audio. If you are offline or no newer release exists, nothing appears.

- Download opens the customer portal in your browser. Clip Joint never installs an update on its own.
- Skip This Version stops this version being offered on this computer. A later version can still be offered.
- Ask Next Time closes the dialog and offers the update again later.

Release builds offer only release versions. Beta builds can offer a newer beta or the release that follows it. With several Clip Joint instances open, the offer appears once.

Latency and bypass

Clip Joint reports its exact latency to your DAW on every setting, so delay compensation keeps it in time. Latency changes with Oversample, the Linear Phase / Minimum Phase filter choice, and when Low Protect is on. Output and delivery covers the details.

Reference

Parameters

Use this page to look up any control: its name, its range or options, its default, and what it does. In Mid/Side, the Mid and Side versions of each lane control appear in their own table. For how to use the controls together, see Clipping and Output and delivery.

Clip

Main controls

Control	Range or options	Default	What it does
In	-24 to 24 dB	0 dB	How hard you hit the clipper. Raise it and more of the track reaches the ceiling, so you hear more clipping while the ceiling stays where it is.
Style	Hard, Punch, Smooth	Punch	The character of the clipping: Hard cuts peaks flat for the most obvious edge, Punch keeps the attack of drums, and Smooth is the hardest to hear. Drive, Softness, Density, and Tilt do nothing in Hard.
Threshold	-24 to 0 dB	0 dB	The ceiling: anything that would go above it is flattened. Lower it and the clipper works earlier and on more of the track; in Punch and Smooth it starts easing peaks down a little below this mark.
Drive	0 to 24 dB	0 dB	Adds warmth and body, a round even-harmonic thickening with a little extra presence, without moving the ceiling. Off at 0 dB; not available in Hard.
Softness	0 to 100%	0%	How suddenly the clipper takes hold: low is firmer and more obvious, high starts easing peaks down earlier and sounds rounder. Not available in Hard.
Out	-24 to 24 dB	0 dB	The level after the clipper. Use it to set the level you deliver.
Link	0 to 100%	100%	In Stereo, how far left and right are turned down together when one side peaks harder. 100% keeps the image still; lower settings can sound more open but can pull the image sideways.
M/S Link	On or Off	Off	In Mid/Side, moves the other lane by the same amount when you move a knob, keeping any offset between them. Host automation is never copied across.
Bypass	On or Off	Off	Turns the clipper off so you can hear the track without it. The Gain Match trim still applies.
Density	0 to 100%	0%	Lifts the body of the track toward the ceiling, up to 12 dB at full, so the track gets louder and denser while the ceiling stays put. A strong control; not available in Hard.
Tilt	-100 to +100	0	Chooses which part of the mix takes the most clipping: positive sends the kick and bass in first, negative the snare and cymbals. It changes what gets clipped, not the overall tone; not available in Hard.
Low Protect	On or Off	Off	Routes everything below about 100 Hz around the clipper so the kick and bass keep their weight. Adds 10 ms of latency, which Clip Joint reports to your DAW.

Control	Range or options	Default	What it does
Mix	0 to 100%	100%	Blends the clipped signal with the unclipped signal for parallel clipping. The two stay exactly in time, so lowering it never adds phasing.

Mid/Side controls

Control	Range or options	Default	What it does
Channel Mode	Stereo, Mid-Side	Stereo	Whether the clipper works on left and right together, or on the center and sides separately. Mid-Side lets you drive the center for level while leaving the sides lighter.
In (Mid)	-24 to 24 dB	0 dB	How hard the center of the mix, where vocals, kick, and snare usually sit, hits the clipper.
In (Side)	-24 to 24 dB	0 dB	How hard the sides of the mix hit the clipper. Keep it lower to leave the width open while the center does the work.
Threshold (Mid)	-24 to 0 dB	0 dB	The ceiling for the center of the mix. On a full master, this is usually where the loudness comes from.
Threshold (Side)	-24 to 0 dB	0 dB	The ceiling for the sides of the mix. Lower it to catch wide peaks, or leave it high to keep the width untouched.
Drive (Mid)	0 to 24 dB	0 dB	Warmth and body for the center of the mix only. Off at 0 dB; not available in Hard.
Drive (Side)	0 to 24 dB	0 dB	Warmth and body for the sides of the mix only. Off at 0 dB; not available in Hard.
Tilt (Mid)	-100 to +100	0	Which part of the center takes the most clipping: positive sends the lows in first, negative the highs. Not available in Hard.
Tilt (Side)	-100 to +100	0	Which part of the sides takes the most clipping: positive sends the lows in first, negative the highs. Not available in Hard.
Softness (Mid)	0 to 100%	0%	How suddenly the clipper takes hold in the center of the mix. Not available in Hard.
Softness (Side)	0 to 100%	0%	How suddenly the clipper takes hold on the sides; a higher setting often suits wide material. Not available in Hard.
Out (Mid)	-24 to 24 dB	0 dB	The level of the center after clipping. Set it against the Side output to balance center and width.
Out (Side)	-24 to 24 dB	0 dB	The level of the sides after clipping. Raise it if clipping the center has made the mix sound narrower.

Output

Control	Range or options	Default	What it does
Oversampling	1x, 2x, 4x, 8x, 16x	4x	Runs the clipper at a higher internal rate so less harsh, out-of-tune edge folds back into the track. Higher settings cost more CPU and latency.

Control	Range or options	Default	What it does
Quality	Linear Phase, Minimum Phase	Linear Phase	The oversampling filter: Linear Phase keeps every frequency in step but adds more latency, Minimum Phase cuts latency and shifts phase. Only matters above 1x.
Dither	Off, TPDF, Noise Shaping	Off	Adds a little noise to hide the grainy distortion of a lower bit depth: TPDF is plain, even noise, and Noise Shaping moves it where it is harder to hear. Use it only on the final export.
Bit Depth	16-bit, 20-bit, 24-bit, 32-bit	24-bit	The bit depth the dither aims at; match it to the file you deliver. Only active while Dither is on, and dither is skipped at 32-bit.

[Help](#)

Installation and support

This page helps you check that your computer can run Clip Joint, install the formats your DAW uses, and get help when something does not work.

System requirements

Every platform needs a 64-bit DAW or other plugin host, at least 4 GB of RAM (8 GB recommended), 500 MB of free storage, and a display of at least 1280 × 800. Clip Joint does not need a dedicated graphics card.

Platform	Minimum system	Processors	Formats
macOS	macOS 11 Big Sur	Apple Silicon and Intel	VST3, AU, AAX
Windows	Windows 10 64-bit	x64	VST3, AAX
Linux	Ubuntu 22.04 LTS or a comparable modern x86_64 distribution	x86_64	VST3

AU is available only on macOS. AAX needs a current version of Pro Tools with its Avid and PACE components installed. Activation is the same for every format.

Browser activation needs an internet connection and a web browser. If the computer you use for audio is offline, see [Activation and licensing](#).

Install Clip Joint

Close your DAW, then run the signed installer for your platform and choose the formats your hosts use.

On macOS, the installer puts each format in the system-wide plugin folder:

- VST3: /Library/Audio/Plug-Ins/VST3/
- AU: /Library/Audio/Plug-Ins/Components/
- AAX: /Library/Application Support/Avid/Audio/Plug-Ins/

On Windows, VST3 goes in the system Common Files VST3 folder, and AAX goes in the Avid plugin folder under Common Files. On Linux, install the VST3 package for the release in the location your host scans.

Keep only one copy of Clip Joint for each format. An older copy in a user-level folder can make a host load the old version even after a successful install.

Make your DAW find Clip Joint

1. Open your DAW.
2. Check that it scans the format you installed.
3. If Clip Joint does not appear, run the DAW's full plugin rescan.
4. On macOS, if the AU still reports an older version, restart the computer.
5. In Pro Tools, check that you selected AAX in the installer and that the current Avid and PACE components are installed.

If the host reports the wrong processor type, install the current release for your platform, remove older copies, and rescan.

Troubleshooting

The output goes silent for a few seconds at a time. Clip Joint is not activated on this computer. Without activation the output is muted for 3 seconds every 30 seconds. Activate from the menu; see Activation and licensing.

I cannot hear any effect. Check these in order:

- The clipper is not bypassed on the clip bar, and the DAW has not bypassed Clip Joint.
- Ceiling is set below the peaks and Density is up far enough to drive into it.
- Gain Match is not hiding the change. Compare with Clip Joint bypassed from your DAW.

Get help

Before you contact support, note your Clip Joint version (shown in About in the menu), your operating system and its version, your DAW and its version, the plugin format, and exactly what you did when the problem happened. A screenshot or the host's scan log helps. Never send your license key or activation files.

Contact SoundHive support for help with your account or the plugin. For activation problems, say whether you used browser or offline activation.

Help

Activation and licensing

This page helps you activate Clip Joint on a computer, check its license, and move the license to another computer. Most people need only the first section.

Activate in your browser

The screenshot shows a dark-themed activation dialog box. At the top, there are two buttons: 'Sign In to Activate' (highlighted in orange) and 'Offline Activation' (in a dark gray box). Below these buttons, the text reads: 'Purchased Clip Joint? Sign in with the same account to activate this computer.' followed by 'Use the website to sign in and approve activation. Most customers will not need a code here.' In the center of the dialog, there are three yellow circular markers with numbers 1, 2, and 3. Marker 1 is positioned above the 'Sign In to Activate' button. Marker 2 is positioned above the 'Offline Activation' button. Marker 3 is positioned in the center of the dialog, below the text. At the bottom of the dialog, there are two buttons: 'CANCEL' (in a dark gray box) and 'SIGN IN AND ACTIVATE' (in a purple-outlined box).

The activation dialog. Most people activate with their SoundHive account in the browser.

1 Sign In to Activate

Start here. Your browser opens so you can sign in and approve this computer.

2 Offline Activation

Only for a computer that cannot reach the website. It swaps in the license key, request, and response fields.

3 Progress

Tells you what to do next and what Clip Joint is waiting for.

When you first open Clip Joint, a message offers three choices:

- **Activate** opens the activation dialog.
- **Buy** opens the SoundHive store. Clip Joint is pay what you want: you set the price, down to nothing. After checkout, come back and choose **Activate**.
- **Continue Without Activating** lets you try Clip Joint first. Until you activate, the audio is muted for 3 seconds every 30 seconds.

You can also open the dialog at any time with **Activate License...** in the menu.

To activate:

1. Keep **Sign In to Activate** selected and start the sign-in. Your browser opens the SoundHive website.
2. Sign in with the account you used to buy Clip Joint, and approve this computer.
3. Return to Clip Joint. It finishes the activation on its own; there is nothing to paste or confirm.

The dialog tells you which stage you are at: waiting to open the browser, waiting for your approval, applying the approval, or denied, canceled, or timed out. If it times out, start again.

License states

The menu and License Status show one of these states:

- **Not Activated:** Clip Joint is installed, but this computer has no license. Audio mutes briefly every 30 seconds.
- **Licensed:** this computer is fully activated.
- **Grace Period:** Clip Joint could not recheck the license online, so it keeps working for a limited number of days. The menu shows the days left. Reconnect to the internet and reopen the plugin to clear it.
- **Clock Tampering Detected:** the computer's clock changed in a way the license check cannot trust, and Clip Joint outputs silence. Set the clock to the correct time, reconnect, and reopen the plugin. If the state stays, contact support.

Activate a computer that is offline

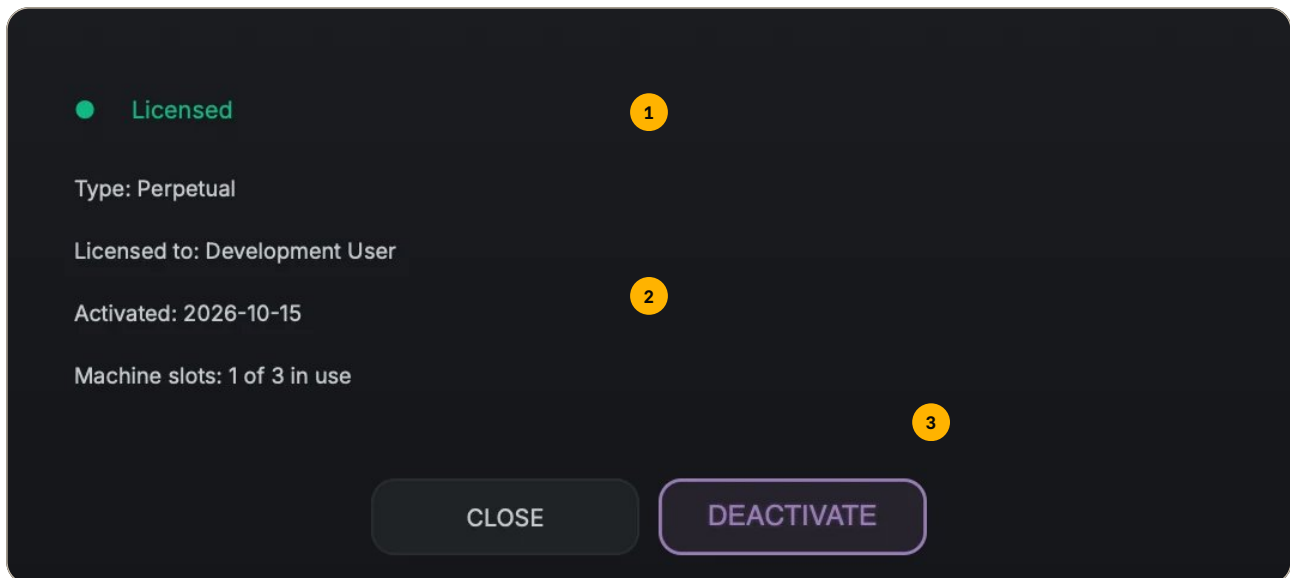
Use offline activation only when the computer with Clip Joint cannot complete the browser sign-in, for example a studio machine kept off the internet. Choose **Offline Activation** at the top of the activation dialog.

1. On the offline computer, enter your license key and create an activation request.
2. Take the request to a computer that can reach the SoundHive website, and create a response there.

3. Bring the response back to the offline computer and paste it into Clip Joint.

A request and its response belong to one computer. They will not activate a different computer, or the same computer after a reinstall of the operating system.

Check status and move a license



License status. Check this computer before you deactivate or move a license.

- | | |
|---|---|
| <p>1 Status
Licensed or Not Activated on this computer.</p> <p>2 Details
License type, licensed user, activation date, and how many activations are in use.</p> | <p>3 Deactivate
Frees this activation so you can use it on another computer.</p> |
|---|---|

Open License Status from the menu to see whether this computer is licensed, who the license belongs to, when this computer was activated, and how many of your activations are in use.

To move Clip Joint to another computer, deactivate it here first:

1. Save your work.
2. In License Status, choose Deactivate and confirm. You can also choose Deactivate... from the menu.
3. Activate Clip Joint on the new computer.

Deactivating frees the activation on your account. Clip Joint then runs unactivated on this computer until you activate it again.