



SoundHive

End Game

User manual

Version 1.2.2

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

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End Game manual

End Game is a mastering processor for the last insert on your mix bus or master. It is the final insert in your chain, designed to get you maximum loudness with each of the processors inside it working together to get you there better than one conventional brickwall limiter.



Start in ALL. The finished waveform, all three stage overlays, and the meter column in one view.

It runs the signal through three stages, always in this order:

- Enhance lifts the quieter detail and density of the track.
- Clip shaves the sharpest peaks before they reach the limiter.
- Limit sets the final loudness and the ceiling you deliver at.

The waveform, the stage overlays, and the meters show what each stage is doing, so you can judge every move by eye as well as by ear.

Where to start

Getting started

Insert End Game and make your first master in six steps.

Interface overview

Find your way around the header, workspace, meter column, and footer.

Enhance, Clip, and Limit

What each stage does, every style, and how to work through it.

Metering and visuals

Read the waveform, the OUT, GAIN, and LUFS meters, and the loudness targets.

Presets and browser

Load, save, organize, and compare presets.

Settings and help

Footer choices, stored preferences, updates, latency, and bypass.

Parameters

Every control with its range and default.

Installation and support

System requirements, install locations, and first fixes.

Activation and licensing

Activate, start a trial, work offline, or move a license.

Start here

Getting started

This page takes you from inserting End Game to a finished master. Work through the steps in order, with the track playing, and use your ears for every move as well as the display.

1. Insert End Game

Put End Game in the last insert slot on your mix bus or master track, after any EQ or compression you already use. Nothing should come after it except metering.

Start playback. The waveform starts to scroll and the meters on the right move. A new instance loads Default Preset, with every control at its default: the Glue limiter style, an Output ceiling of -0.3 dB and 4x oversampling.

2. Start in ALL

ALL is the view to start in. It shows the finished waveform at the end of the chain, the overlays for all three stages, and the floating panel with the controls for one stage. Choose it with Visuals in the footer if another view is showing.



Start in ALL. The finished waveform, all three stage overlays, and the meter column in one view.

Click Enhance, Clip, or Limit at the top of the floating panel to bring that stage's controls forward. The stages always process in that order, whichever one you are looking at. Interface overview explains each part of the window.

3. Bring up the detail with Enhance

Enhance lifts the quieter parts of the signal and leaves the loudest peaks largely alone. Use it when the mix feels flat or small.



Bring the track up with Enhance. Lower Threshold, then raise Amount until the quiet detail comes forward.

1 Threshold

Lower it until the quieter parts of the track start to lift.

Raise it for more lift. Stop when the track feels fuller but still natural.

2 Amount

1. Click Enhance in the floating panel.

2. Lower Threshold until the quieter parts of the track start to lift. Reverb tails, room sound, and low-level detail come forward.

3. Raise Amount for more lift. Stop when the track feels fuller and still sounds natural.

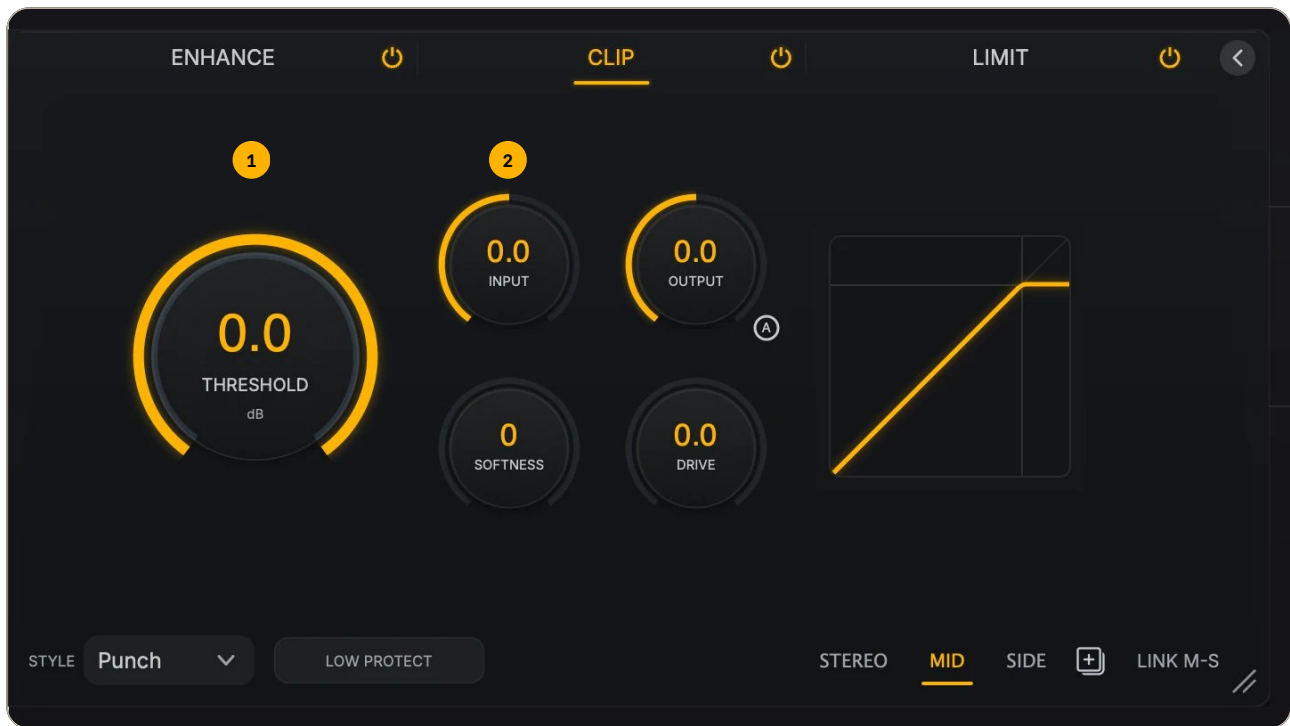
On the waveform, the Enhance overlay rises from the bottom of the display as the stage adds lift.

Compare at the same level

Click the circled A button on the Output knob. End Game matches the stage's output to its input, so you hear the change in tone and density rather than a simple level boost.

4. Catch the peaks with Clip

Clip shaves the sharpest transients, such as snare hits and kick attacks, so the limiter does not have to work as hard on them.



Catch the peaks with Clip. Lower Threshold or raise Input until the clipper takes the sharpest peaks.

1 Threshold

Lower it to bring the clip ceiling down onto the loudest transients.

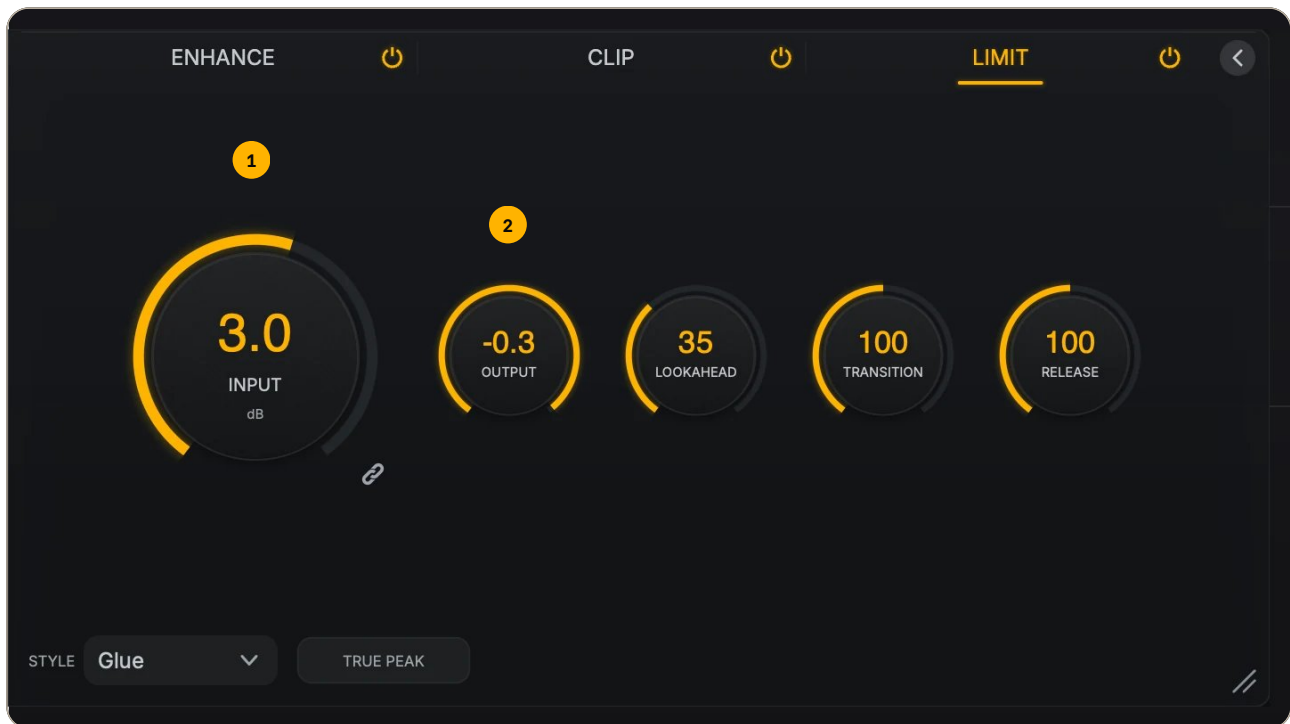
2 Input

Raise it to feed the same ceiling harder.

1. Click Clip. The default Punch style is a good place to start.
2. Lower Threshold, or raise Input, until the loudest peaks start to clip. Clipped peaks turn purple on the waveform.
3. Listen to the drums. Taking a few dB off the sharpest peaks should keep them punchy. If they flatten, soften, or start to crunch, back off.

5. Set the final level with Limit

Limit sets how loud the master is and the ceiling it never goes above.



Set the final level with Limit. Raise Input for loudness, and set Output for the ceiling you deliver at.

- 1 Input**
Raise it until the track reaches the loudness you want.
- 2 Output**
Set the final ceiling, for example -1.0 dB for streaming.

1. Click Limit.
2. Set Output to the ceiling you deliver at. -1.0 dB is a common choice for streaming.
3. Raise Input until the track reaches the loudness you want. The limiter's gain reduction hangs from the top of the waveform, and the master gets louder and denser as you push.
4. If the result starts to pump, distort, or lose its punch, lower Input, or let Enhance and Clip do a little more of the work.

The Style menu changes how the limiter sounds when you push it. Enhance, Clip, and Limit compares all six styles.

6. Check loudness and deliver

1. Turn on LUFS with Meters in the footer and choose your delivery target at the top of the LUFS meter.
2. Play the whole track from the start. The I (integrated) value is the loudness of the full pass. Compare it with your target.
3. Turn on True Peak in the Limit stage, so no inter-sample peak goes above your Output ceiling.
4. If you are exporting at 16-bit or 20-bit, set Bit Depth to match and choose TPDF or Noise Shape under Dither.

Turn Gain Match off before you bounce

Gain Match in the footer trims End Game's real output. If you used it for a comparison, switch it off with its power button before you render the final master, or the trim is printed into the file.

Metering and visuals explains every meter reading, and Settings and help covers oversampling, dither, and the other footer choices.

Next steps

- Interface overview walks the window region by region.
- Enhance, Clip, and Limit explains each stage, every style, and how to work through it.
- Metering and visuals explains what each meter reads and the loudness targets.
- Presets and browser covers saving and comparing your settings.

[Start here](#)

Interface overview

Use this page to find your way around End Game. The window has four regions, and the sections below take them one at a time.



The End Game window. Four regions: the header, the workspace, the meter column, and the footer.

- | | |
|---|---|
| <p>1 Header
Presets, A/B comparison, undo and redo, the menu, and settings.</p> <p>2 Workspace
The waveform, the stage overlays, and the controls for ALL, TAB, or STRIP.</p> | <p>3 Meter column
The OUT, GAIN, and LUFS meters, visible in every workspace view.</p> <p>4 Footer
Oversampling, dither, bit depth, the view and meter choices, and Gain Match.</p> |
|---|---|

Header

The header works on the session as a whole: presets, comparison, undo, and the menus. Nothing here changes one stage on its own.



Header. Everything here works on the session as a whole, never on one stage.

- | | |
|--|---|
| <p>1 Menu
About, licensing, Enable Tooltips, User Manual, and Visit Website.</p> <p>2 Preset name and arrows
The arrows load the previous or next preset. Click the name to open the preset browser.</p> <p>3 Undo and redo
Step back or forward through your recent control changes.</p> | <p>4 A↔B
Opens Copy A ↔ B and Copy B ↔ A, so one slot can start from the other.</p> <p>5 A and B
Choose the slot you are listening to and editing.</p> <p>6 Settings
Opens the settings overlay for the Custom loudness target and the waveform display.</p> |
|--|---|

Presets and browser covers the preset controls and the A/B comparison. Settings and help covers the menu and the settings overlay.

Workspace

The workspace shows the waveform, the stage overlays, and the stage controls. Choose how it is laid out with Visuals in the footer: ALL, TAB, or STRIP.

ALL shows the finished result



ALL. The finished signal with every stage overlay, plus the floating panel for one stage.

1 Finished waveform

The signal at the end of the chain: the filled shape is the peak level, the white line the RMS level.

2 Stage overlays

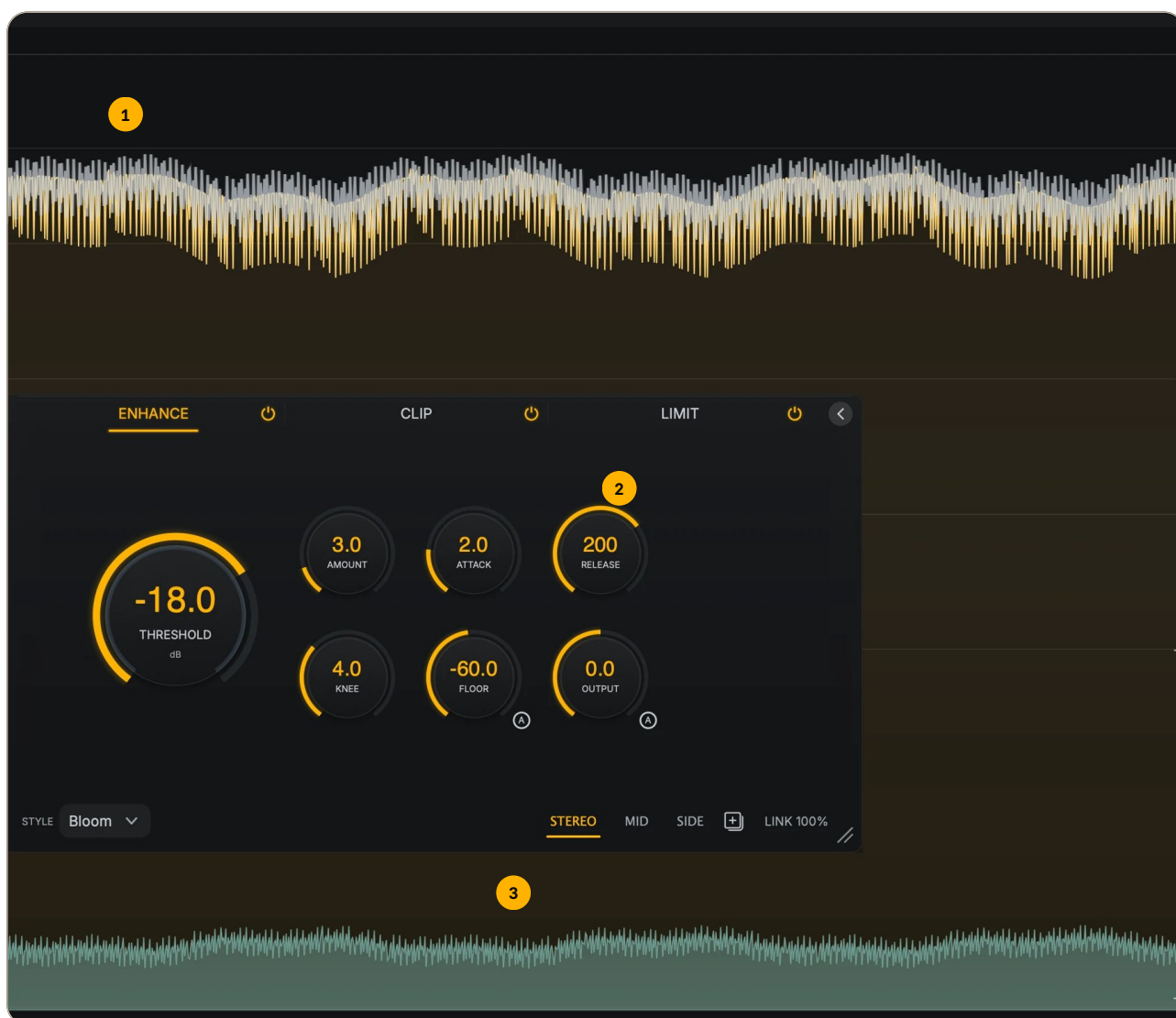
Enhance lift rises from the bottom, limiter gain reduction hangs from the top, and clipped peaks turn purple.

3 Floating panel

The controls for the selected stage. Use the tabs to switch stage, or the chevron to fold the panel away.

ALL shows the signal at the end of the chain, with the overlays of all three stages on top of it. Use it to judge the master as a whole. The floating panel shows one stage at a time; its tabs choose the stage, and its power buttons switch a stage on or off.

TAB shows one stage



TAB. The waveform and overlay follow the selected stage and its lane.

1 Stage waveform

Shows the signal at the output of the selected stage, not the end of the chain.

2 Stage controls

The same floating panel as ALL. Picking a stage tab also changes what the waveform shows.

3 Stereo, Mid, and Side

When the stage is in Mid-Side mode, the waveform follows the lane you select here.

TAB shows the signal at the output of the selected stage, with that stage's overlay only. Use it when you need to see exactly what one stage is doing. When the stage is in Mid-Side mode, the waveform follows the Mid or Side lane you select.

STRIP shows every stage at once



STRIP. All three stages side by side under a shorter waveform.

1 Finished waveform

A shorter view of the output, so the stage controls get the room.

2 Three stage panels

Each panel has its own gain meter, style menu, controls, and power button.

3 Footer

Switch views and meter pages from here without leaving STRIP.

STRIP places the three stages side by side under a shorter waveform. Each panel has its own gain meter, style menu, and power button. Use it when several stages need small moves and you want them all in reach.

Working with controls

Every knob in End Game works the same way:

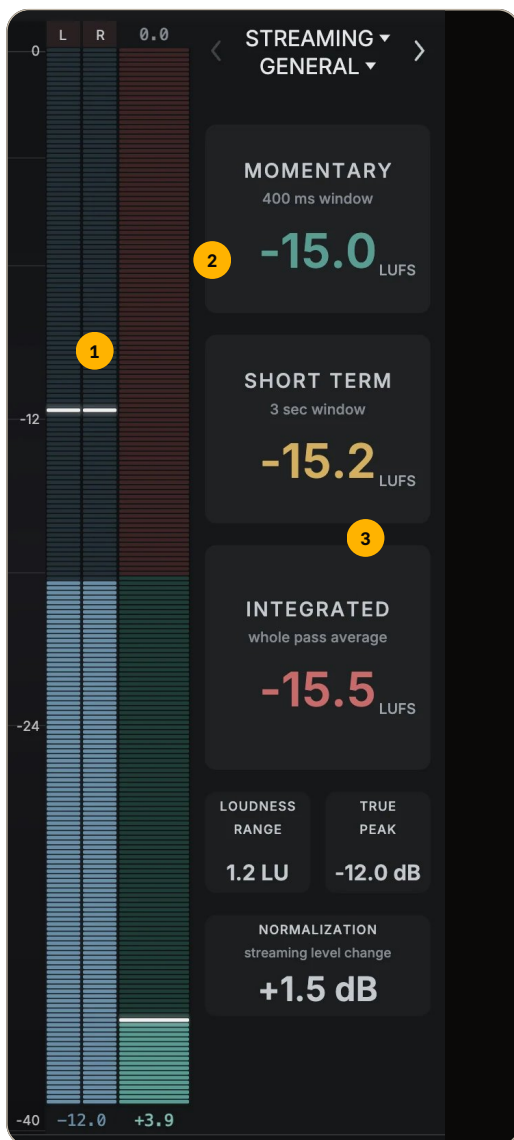
- **Type a value.** Double-click a knob, type the number, and press Enter or click anywhere else in the plugin. Press Esc to cancel.
- **Reset to default.** Alt-click a knob (Option-click on macOS).

- **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.
- **Fold the panel away.** In ALL and TAB, click the chevron at the right of the floating panel's tabs to fold it down to a single chevron, so the whole waveform is visible. Click that chevron to bring the controls back.

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

Meter column

The meter column on the right stays visible in every workspace view. Choose which meters it shows with Meters in the footer.



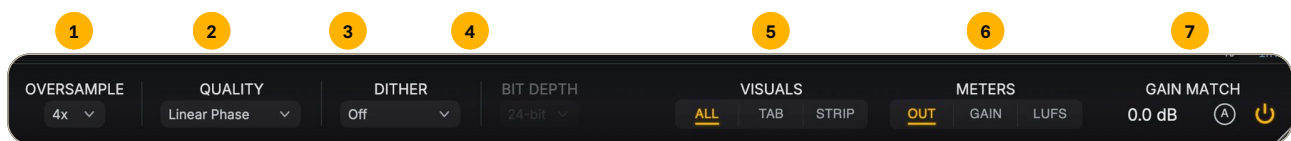
Meter column. OUT, GAIN, and LUFS shown together. Choose which ones appear with Meters in the footer.

- | | |
|---|--|
| <p>1 OUT
Left and right output peaks at the end of the chain.</p> <p>2 GAIN
How much the stage you are viewing is lifting or reducing the signal.</p> | <p>3 LUFS
Loudness against the delivery target you choose at the top of the column.</p> |
|---|--|

Metering and visuals explains how to read each meter.

Footer

The footer holds the choices that apply to the whole plugin: processing quality and output format on the left, the workspace and meter views on the right, and Gain Match at the far right.



Footer. Processing quality and output format on the left, display choices and Gain Match on the right.

- | | |
|---|--|
| <p>1 Oversample
1x to 16x. Higher settings reduce aliasing from Clip and Limit and cost more CPU and latency.</p> <p>2 Quality
Linear Phase or Minimum Phase oversampling filters. Grayed out at 1x.</p> <p>3 Dither
Off, TPDF, or Noise Shape, for when you reduce the bit depth.</p> | <p>4 Bit Depth
16-bit, 20-bit, 24-bit, or 32-bit output.</p> <p>5 Visuals
ALL, TAB, or STRIP.</p> <p>6 Meters
Show OUT, GAIN, and LUFS in any combination.</p> <p>7 Gain Match
An output trim for level-matched comparisons.</p> |
|---|--|

Settings and help explains each footer choice and its cost.

Using End Game

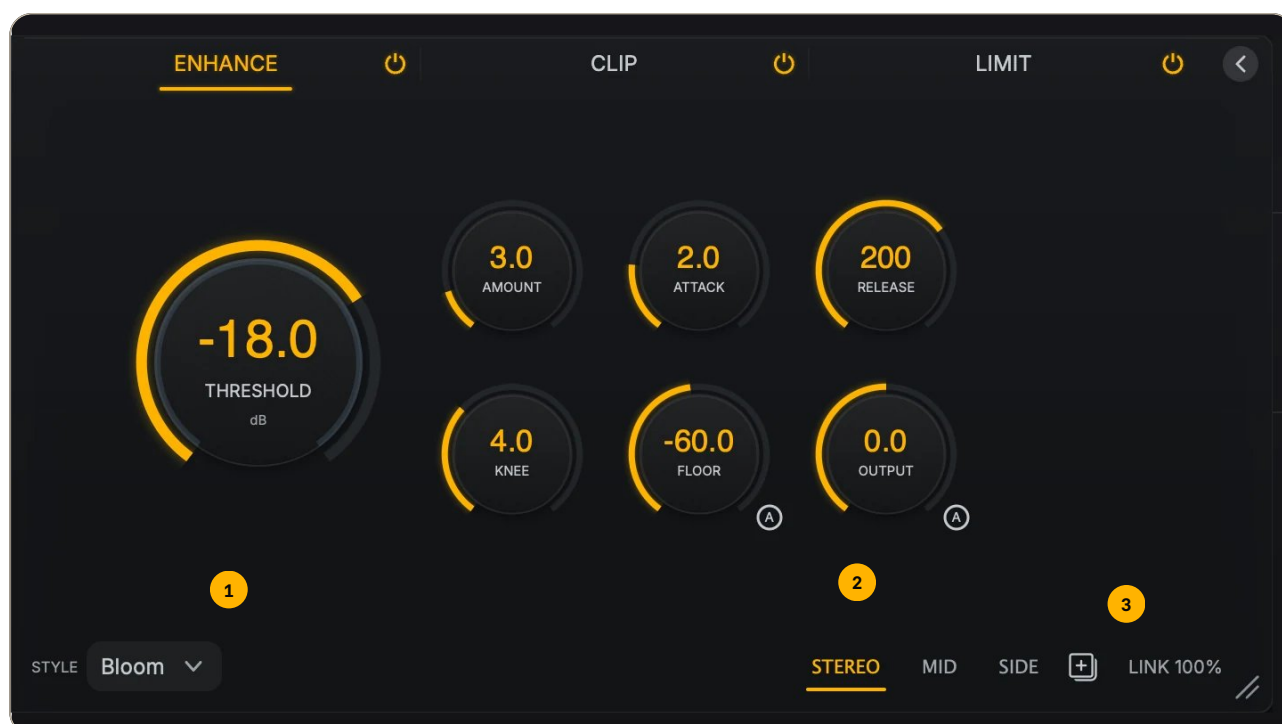
Enhance, Clip, and Limit

This page explains each stage in turn: what it does, its styles, every control, and a way to work through it. The signal always passes through Enhance, then Clip, then Limit.

Each stage has a power button beside its name. Switching a stage off keeps its latency, so a bypass comparison stays in time (one exception applies to Clip). Hover a Style menu to read what the current style does, or open the menu and hover an entry before you choose it.

Enhance

Enhance is an upward process: it lifts material below Threshold and leaves louder material largely alone. The quieter the material, the more lift it gets. Use it to bring forward low-level detail, reverb tails, and room sound, and to make a mix feel denser before the clipper and limiter take care of the peaks.



Enhance. The Enhance stage in TAB with the Bloom style.

- 1 **Style**
Bloom, Detail, or Inflate. Two of the knobs change with the style.
- 2 **Auto Floor and Auto-Gain**

The circled A buttons set Floor and Output for you.

- 3 **Lanes, copy, and link**
Stereo, Mid, and Side lanes, the lane copy button, and Link or Link M-S.

Enhance styles

The style decides how the lift is applied, and which two knobs sit in the second slot of the panel.

Style	What it does	Style controls	Latency
Bloom	A broad, full-band lift that opens up presence and punch.	Amount, Knee	None
Detail	Lifts each frequency band on its own, for clarity and air.	Amount, Focus	Small
Inflate	Adds density with harmonic weight as well as lift.	Intensity, Character	Small

End Game reports the latency to your DAW, which compensates for it automatically.

Enhance controls

- Threshold sets the level below which the stage lifts. Raise it to bring more of the track into the enhancement range. A live ring on the knob shows where the incoming level sits against the threshold.
- Amount (Bloom and Detail) sets the most lift the stage can add.
- Intensity (Inflate) sets how hard Inflate leans into its compression and harmonics. Higher settings add more density and saturation.
- Knee (Bloom) sets how gradually the lift fades in around the threshold. Higher settings sound gentler.
- Focus (Detail) sets how strongly Detail follows its tuned band balance, which gives a little more support to the lows and presence and holds the extreme top back. Negative settings flatten the balance for an even lift; positive settings exaggerate it.
- Character (Inflate) shifts the added harmonics. Negative settings sound rounder and weightier; positive settings sound brighter and more forward.
- Attack sets how quickly the lift steps aside when the signal gets louder. Faster settings keep transients clean.
- Release sets how quickly the lift returns as the signal falls away. Slower settings let each sound finish decaying before the detail comes forward.
- Floor stops the stage from lifting anything quieter than this level, so noise, breaths, and hiss stay where they are. Click the circled A button on the knob (Auto Floor) and End Game listens to the noise floor and sets Floor just above it.
- Output sets the stage's output level. Click its circled A button (Auto-Gain) to match the output to the input, so you can compare the tone change without the extra level flattering it.

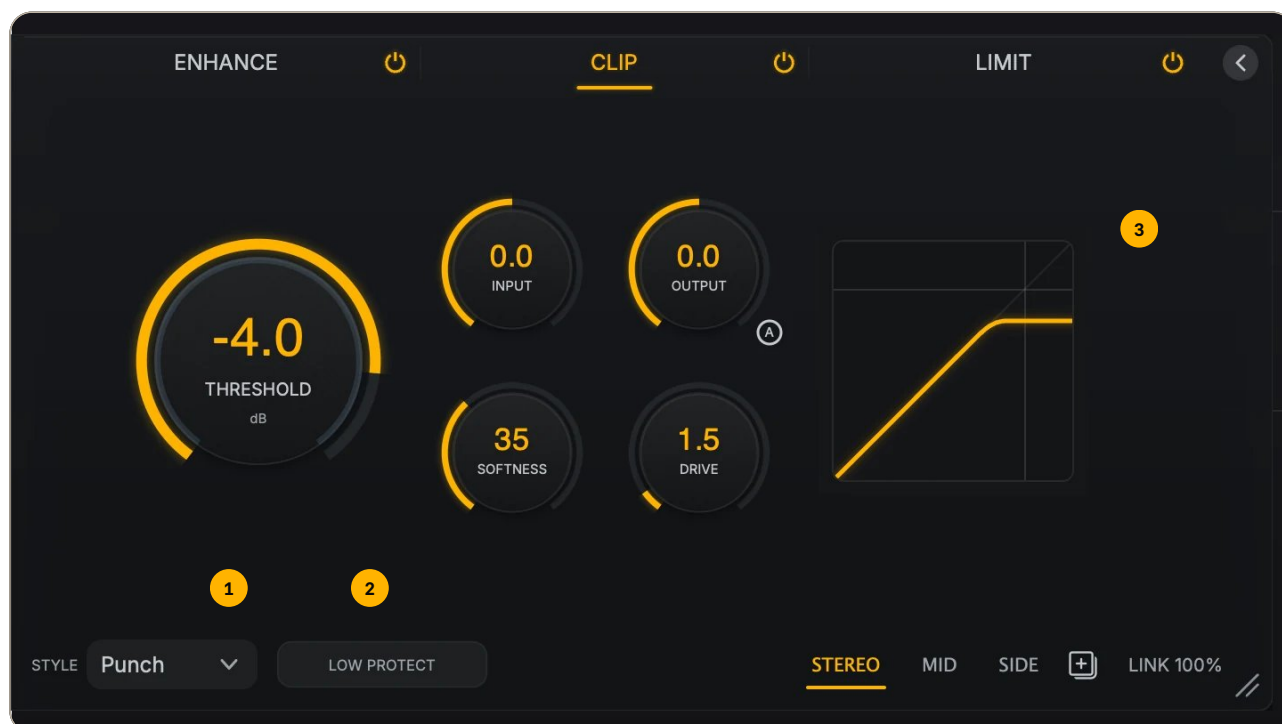
The circled A buttons change color while they listen and when they have finished.

Work through Enhance

1. Pick a style: Bloom for a broad lift, Detail for clarity band by band, or Inflate for extra density and harmonic weight.
2. Set Floor with Auto Floor, so the stage leaves the noise floor alone.
3. Lower Threshold until the quieter parts of the track start to come forward.
4. Raise Amount or Intensity until the track feels fuller. If it starts to sound exaggerated or brighter but smaller, ease back.
5. Shape the result with Knee, Focus, or Character, then Attack and Release if the lift feels too abrupt or too slow.
6. Click Auto-Gain on Output and compare with the stage switched off.

Clip

Clip flattens peaks above Threshold. It takes the sharpest transients off before they reach the limiter, so the limiter can make the track louder with less work and less pumping.



Clip. The Clip stage in TAB with the Punch style.

- 1 Style**
Hard, Punch, Smooth, or Loudness.
- 2 Low Protect**
Keeps the low bass out of the clipper.

- 3 Transfer curve**
Shows the shape of the current clip curve: where it bends and how hard.

Clip styles

Style	What it does	Softness	Latency
Hard	The firmest ceiling. Holds peaks flat at the threshold for the most level and bite.	No effect	None
Punch	Keeps more of the front edge of each hit. The default.	Used	None
Smooth	Rounds peaks off more gently and spreads the action wider.	Used	None
Loudness	Reacts early to small peaks and shapes them gently, so you can push level without the top end turning brittle.	No effect	Small

You can switch styles while the track plays. End Game smooths the change, so there is no click.

Clip controls

- Input sets how hard the signal hits the clipper.
- Threshold sets the clip ceiling. Lower it and the clipper works earlier and more often. The live ring on the knob tints the part of the signal above the threshold, which is the part being clipped.
- Drive adds warm harmonic saturation on every style. At 0 dB it is off and the clip curve is unchanged. Turn it up for a fuller sound with softer edges; Threshold still sets the ceiling.
- Softness sets how gently the clipper bends into clipping. Low settings sound firmer and more obvious, high settings rounder.
- Output sets the stage's output level. Its circled A button (Auto-Gain) matches the output to the input for a fair comparison.
- Low Protect keeps the low bass out of the clipper, so kick and bass cannot muddy the mids when you drive the stage hard. The bass still follows Input and Output and still goes through the limiter. It is off by default.
- The transfer curve beside the knobs draws the current clip shape: where it bends and how sharply.

Low Protect adds latency

Turning Low Protect on adds latency. End Game reports it to your DAW, which compensates automatically, but leave it off if you are monitoring live through End Game.

The Clip stage also removes any DC offset, and at sample rates of 88.2 kHz and above with oversampling on it gently rolls off content above the audible range. There is no switch for either. Versions before 1.2.2 also filtered the deepest bass and the highest treble whenever Clip was on, so a session saved in an earlier version can sound slightly fuller and more open now.

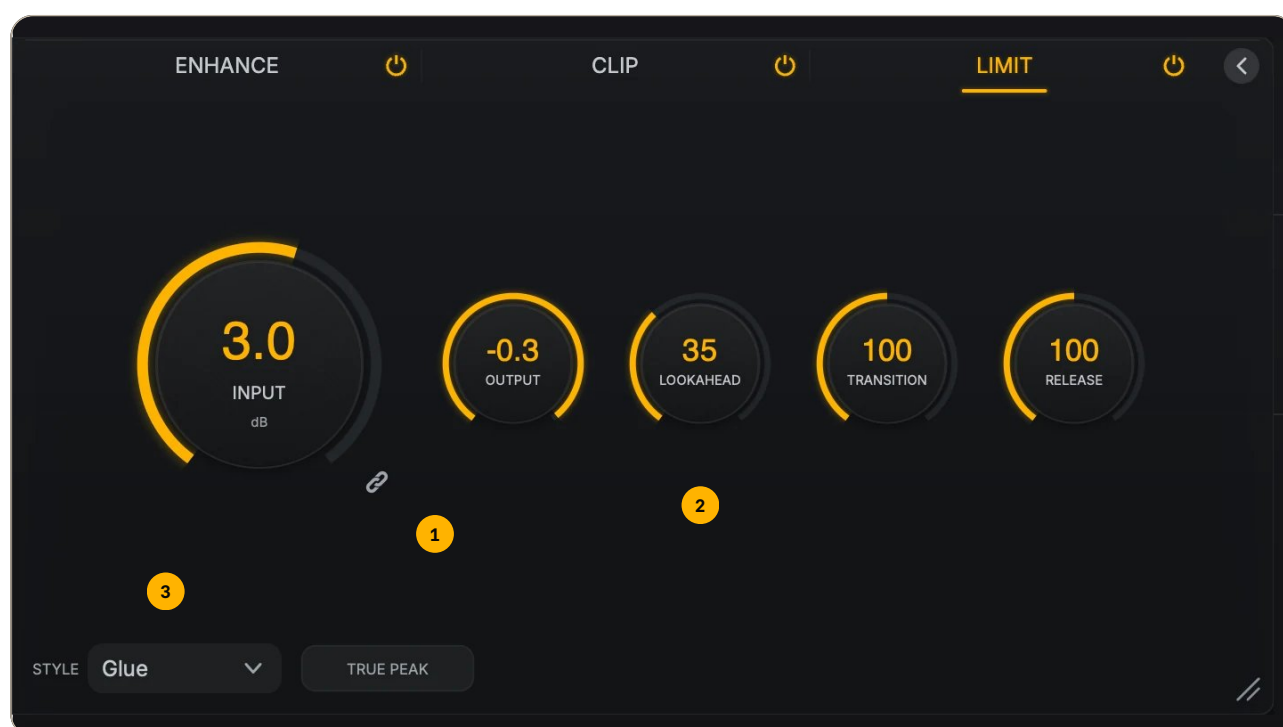
Work through Clip

1. Pick a style. Punch is a good start; try Hard for the most level, Smooth for gentler peaks, or Loudness for level with a smooth top end.
2. Lower Threshold, or raise Input, until the loudest peaks start to clip. Clipped peaks turn purple on the waveform, and the GAIN meter shows how much is coming off.
3. Add Drive if you want more warmth and body. On Punch and Smooth, use Softness to decide how gently the clipper takes hold.
4. On bass-heavy material, turn on Low Protect if the low end starts to smear into the mids.
5. Match the level with Auto-Gain on Output and compare with the stage switched off.

You have gone too far when the drums lose their shape, the track flattens, or you hear distortion across the whole mix rather than on the peaks. Back off and let Enhance or Limit do more of the work.

Limit

Limit holds the output under a fixed ceiling and sets how loud the master is. It is the last stage and the one that decides your final level.



Limit. The Limit stage in TAB with the Glue style.

1 Input/Output link

When it is on, raising Input lowers Output by the same amount.

2 Lookahead

How early the limiter prepares for peaks. More lookahead adds latency.

3 Style and True Peak

Six limiter styles, and the final inter-sample peak stage.

Limit controls

- Input drives the signal into the limiter. More Input means more limiting: a louder, denser master that distorts if you push too far.
- Output sets the final level after the limiter, from -24 dB to 0 dB. This is the ceiling you deliver at. The default is -0.3 dB.
- The chain-link button next to Input links Input and Output in opposite directions. With it on, raising Input by 3 dB lowers Output by 3 dB, so you hear the limiter work harder without the result simply getting louder. The link follows your own knob moves only; host automation moves each control on its own. Output stops at 0 dB while Input keeps moving.
- Lookahead sets how early the limiter prepares for peaks, from 0% to 100% of the chosen style's range. The default is 0%, the most immediate setting and the least latency that style allows. Higher settings sound smoother and more controlled, give up a little loudness, and add latency.
- Transition sets how the limiter hands over from fast peak control to slower control of the overall level. Lower settings feel faster and punchier, higher settings smoother and less grabby. 100% is the style's own setting.
- Release scales the style's recovery time, from 0% to 200%. Lower settings recover faster and sound livelier but can pump; higher settings sound smoother but can feel held down. 100% is the style's own setting.
- Style chooses the limiter's voice. The styles are compared below.
- True Peak adds a final stage that catches inter-sample peaks, so no reconstructed peak in the rendered file goes above Output, even on an independent true-peak meter. It can shave peaks slightly more. Its small delay is part of End Game's latency whether True Peak is on or off, so switching it never changes the timing.

Limiter styles

The six styles are listed quietest to loudest. They differ most in how quickly they let go after a loud passage, which decides how much of the music's own movement survives, and in how much character they add when you drive them hard.

Style	Loudness	Choose it for	Recovery	Latency at 0% Lookahead
Safe	1 (quietest)	Broadcast-safe, hands-off protection	Long and steady	Lowest
Silk	2	Smooth, dense, polished masters	Gentle	Moderate
Transparent	3	The least change to your sound	Lets go soonest of the clean styles	Lowest

Style	Loudness	Choose it for	Recovery	Latency at 0% Lookahead
Glue	4	Everyday mastering, a finished, joined-up feel (default)	Slowest to let go	Moderate
Punchy	5	Drums and rhythm-led music	Fast	Lowest
Aggressive	6 (loudest)	Maximum loudness and density	Fastest	Highest

Safe is the gentlest and cleanest voice, with the most headroom protection. Choose it when the master must stay safe and you would rather give up loudness than risk artifacts.

Silk eases gain changes in for a dense, polished sound without sounding loud. It stays close to the moment, so phrasing survives.

Transparent is the reference for changing the sound the least. It lets quiet detail under a loud passage come back quickly.

Glue pulls the mix together. It is the slowest to let go, which keeps the space between hits still, and it adds a little character to the hits themselves.

Punchy keeps attack and impact, and recovers quickly so phrase-to-phrase movement stays alive. Check sustained low notes by ear.

Aggressive is the loudest and hardest voice. It recovers fastest, so the music keeps its own dynamics under heavy drive, and pays for the loudness in character. Check sustained low notes by ear.

The latency column compares styles at the default Lookahead of 0%; no style is zero latency at every setting. Raising Lookahead adds latency on every style, and the exact figure also depends on the sample rate and the oversampling settings. End Game reports it to your DAW, which compensates automatically. Changing style changes the latency, so let your DAW settle before you compare two styles by ear.

If you are coming from an earlier version

Every style except Safe sounds different from version 1.2 onward. Sessions and presets recall the same style name and values, but it is worth listening again and checking the limiter Input. Safe is unchanged, so use it to hear what has moved. In early betas, Silk was called Modern and Glue was called Balanced; check the style in sessions saved with a beta and save them again.

Work through Limit

1. Set Output to the ceiling you deliver at.
2. Raise Input until the track reaches the loudness you want. Watch the gain reduction hang from the top of the waveform and the LUFS reading climb.

3. Choose a Style. Listen to what happens just after a loud passage as well as during it; that is where the styles differ most.
4. Refine Release, Transition, and Lookahead until the limiter sounds stable and musical.
5. Turn on True Peak for the final render.

Treat the limiter as the last polish. When Enhance and Clip have already done the shaping, the limiter finishes the track instead of fighting it.

Stereo and Mid-Side

Enhance and Clip can work on the stereo signal as a whole, or on the center (Mid) and the sides (Side) separately. Use the lane selector at the bottom of the stage: STEREO, MID, or SIDE. Choosing MID or SIDE switches the stage to Mid-Side and shows that lane's controls; STEREO switches it back.

- In Enhance, the Style is shared, and each lane keeps its own Threshold, timing, shaping, Floor, and Output.
- In Clip, the Style and Low Protect are shared, and each lane keeps its own Input, Threshold, Drive, Softness, and Output.

The control at the end of the row changes with the mode:

- LINK (Stereo) sets how closely the left and right channels move together. At 100% they share the same processing and the image stays locked; lower settings let each side react on its own, which can sound wider or more animated.
- LINK M-S (Mid-Side) links the two lanes. When it is on, moving a knob on one lane moves the matching knob on the other by the same amount, keeping any difference you set between them. It follows your own knob moves only; host automation on one lane plays back on that lane alone.

The copy button beside the link copies the current lane's settings to another lane. From STEREO, choose Mid, Side, or Mid + Side; from MID or SIDE, choose either of the other lanes. In Enhance the copy includes the lane's values for every style, not only the controls you can see.

Use Mid-Side deliberately. A little lift or a softer clip on the sides can make reverbs and width open up, but too much can make the sides feel detached from the center.

Using End Game

Metering and visuals

This page helps you read what End Game shows you: the waveform and its overlays, and the OUT, GAIN, and LUFS meters. Each view and meter answers a different question, so the sections below start from the question.

Read the waveform

The waveform scrolls with playback. It draws two traces, and the gap between them is the useful part:

- The filled shape is the **peak** level, the loudest sample in each slice of time. It shows how close the signal comes to the ceiling.
- The thin white line is the **RMS** level, a smoothed average that tracks how loud the material sounds.

A wide gap between the peaks and the white line means the signal is dynamic and punchy. A narrow gap means it is dense or heavily limited. Watch the gap close as you push Clip and Limit to see how much dynamic range you are trading for loudness.

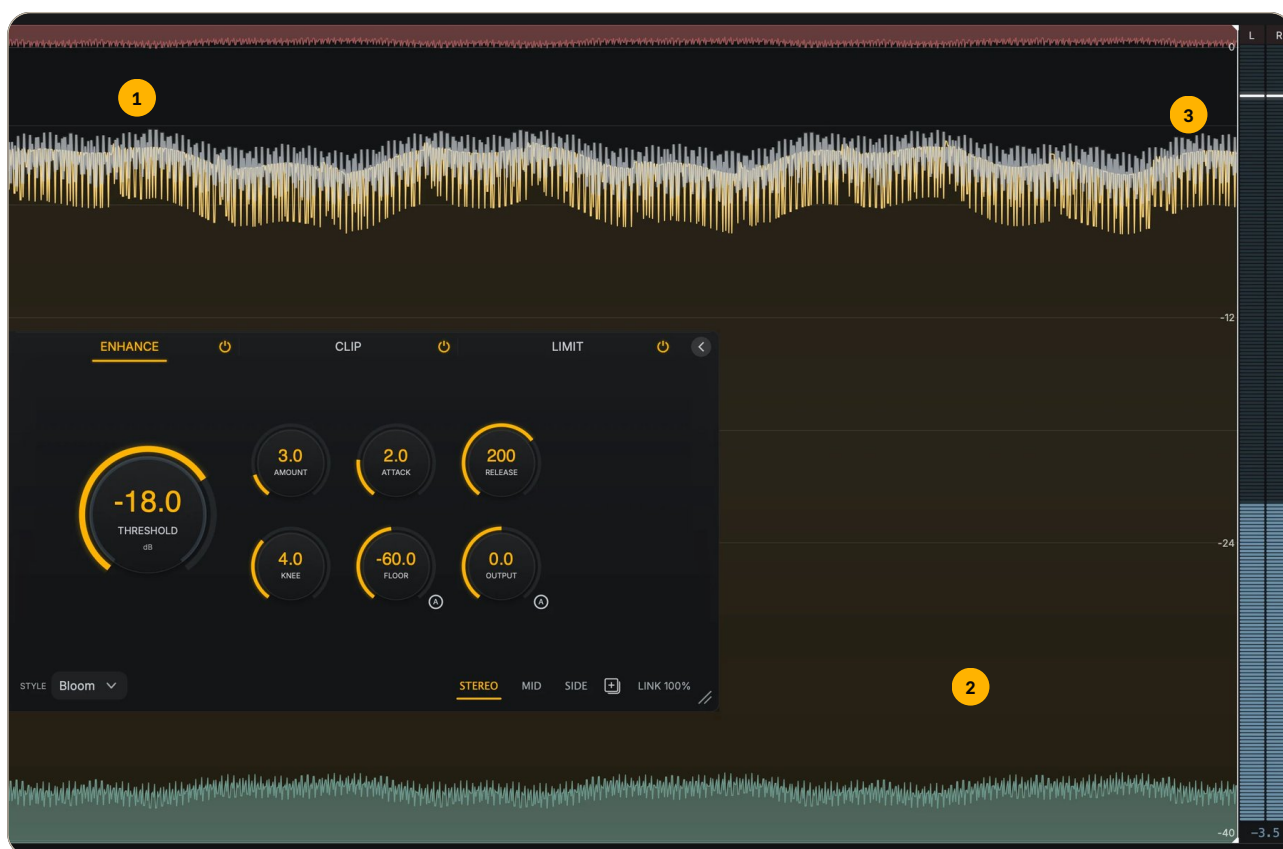
The stage overlays show each stage at work:

- Lift from Enhance rises from the bottom of the display.
- Gain reduction from Limit hangs from the top.
- Peaks the clipper is shaving turn purple, with a cap that shows how much level came off.

Settings and help explains the scroll modes that set how the waveform moves.

Choose the view for the question

ALL with OUT: the finished result



ALL with OUT. The finished signal and its output peaks side by side.

1 Finished waveform

The level shape coming out of End Game.

Lift from Enhance at the bottom, limiter gain reduction at the top.

2 Stage overlays

3 OUT

The left and right output peaks.

ALL shows the signal at the end of the chain with every overlay. Pair it with OUT when you are setting the finished level, so the output peaks sit right beside the result.

TAB with GAIN: one stage at work



TAB with GAIN. One stage on the waveform, and how much that stage is moving the level.

1 Stage waveform

Here the Limit stage: its gain reduction hangs from the top of the display.

2 Stage controls

Change a control and watch the waveform and meter respond.

3 GAIN

The limiter's gain reduction right now, as a bar and a number.

TAB shows the signal at the output of the selected stage, and only that stage's overlay. When the stage is in Mid-Side mode, it follows the lane you select. Pair it with GAIN when you are deciding how hard one stage should work.

STRIP with LUFS: the chain against a target



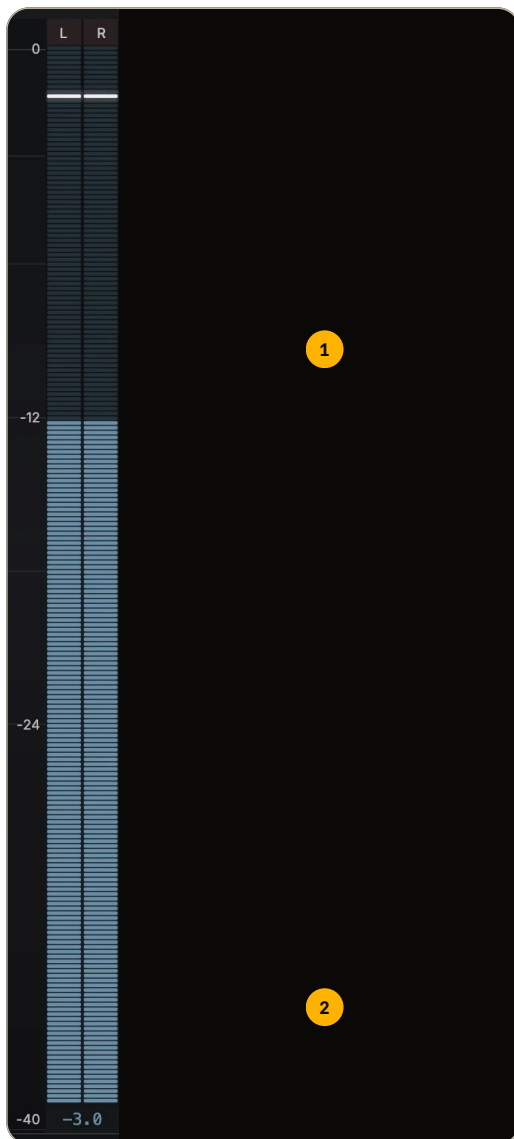
STRIP with LUFS. All three stages and the loudness reading, without switching views.

- 1 Finished waveform**
A short view of the output while you work on the stages.
- 2 Stage panels**
Small moves on several stages, each with its own gain meter.
- 3 LUFS**
Momentary, short-term, and integrated loudness against your target.

STRIP keeps all three stages in reach under a shorter waveform. Pair it with LUFS when you are making small moves on several stages to land on a loudness target.

OUT: the final peaks

OUT shows the left and right output peaks at the very end of the chain. The scale gives extra room to the top few decibels, where mastering decisions happen.



OUT meter. Left and right output peaks at the end of the chain.

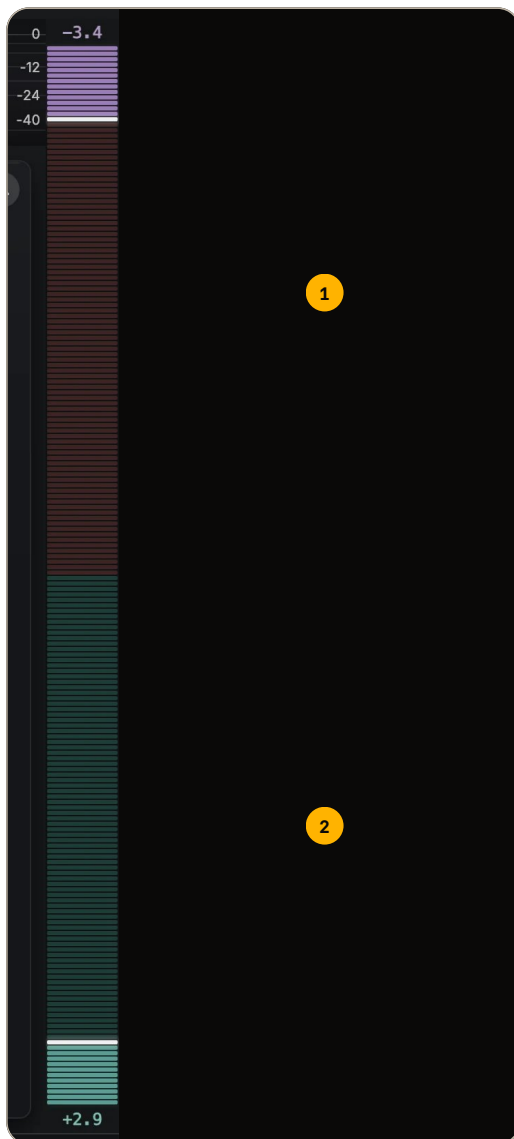
1 Peak bars
The live left and right output peaks. The white line holds the most recent peak.

2 Readout
The number under the bars is the output peak in dB.

Use it to set the final ceiling and check headroom: with Output at -1.0 dB, the peak hold lines should never pass -1. It does not tell you which stage is doing the work; GAIN does.

GAIN: what the stages are doing

GAIN shows how much End Game is moving the level, in both directions at once.



GAIN meter. How much End Game is moving the level: reduction from the top, lift from the bottom.

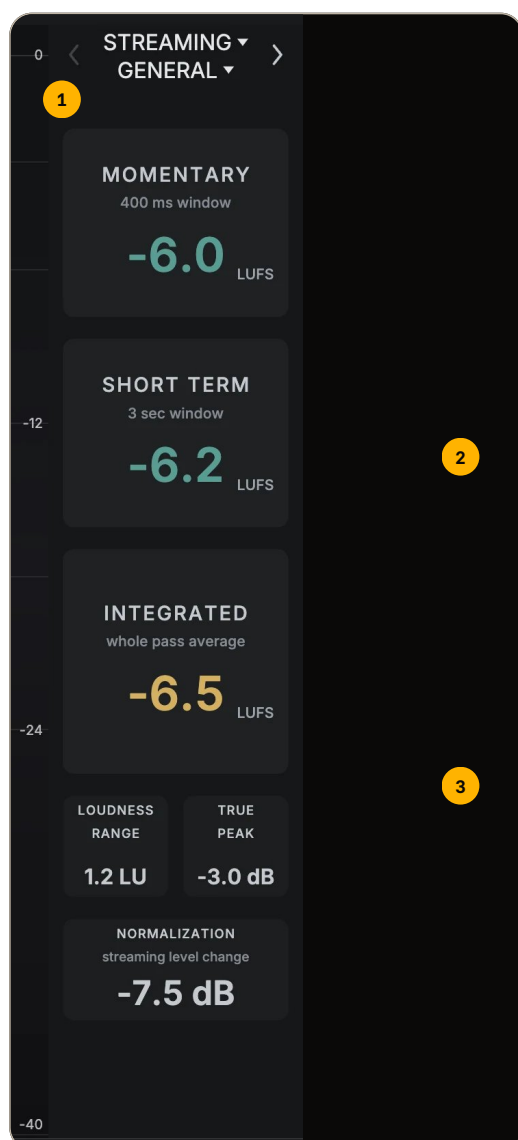
1 Reduction
Clip and Limit reduction grows down from the top. The number above the bar is the current reduction in dB.

2 Lift
Enhance lift grows up from the bottom. The number under the bar is the current lift in dB.

Reduction from Clip and Limit grows down from the top, and lift from Enhance grows up from the bottom. If the reduction reads several dB on every hit, the limiter is doing most of the work; let Clip take more of the peaks.

LUFS: loudness against a target

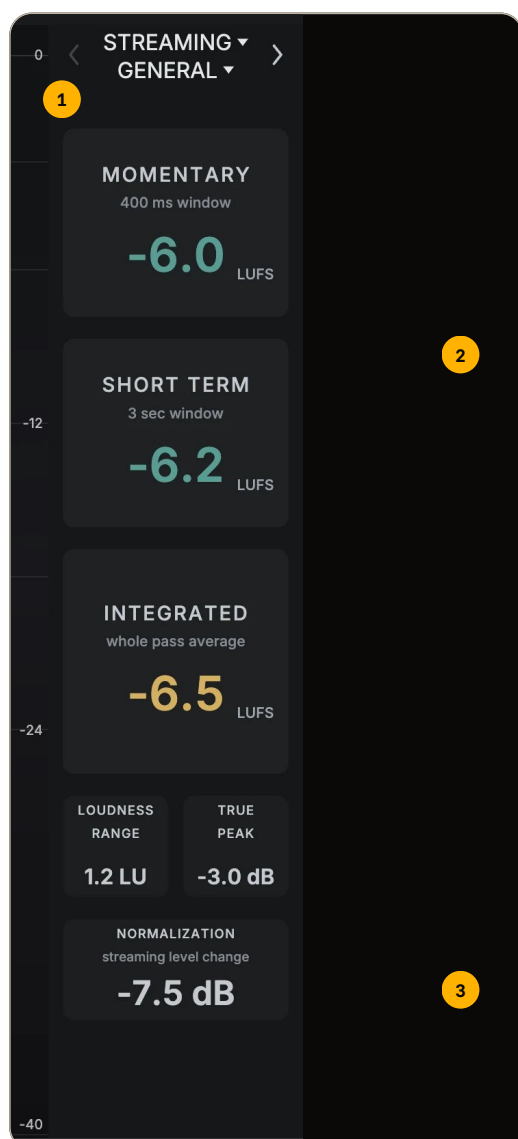
LUFS measures loudness the way streaming services and broadcasters do, and compares it with a target you choose. It has two views of the same measurement. The large readout is the default.



LUFS large readout. The default LUFS view: large numbers, the same measurement.

- | | |
|--|---|
| <p>1 View switch
The chevrons switch between large readouts and meter bars.</p> | <p>The three loudness values, each with its measurement window.</p> |
| <p>2 Momentary, Short Term, and Integrated</p> | <p>3 Context values
Loudness Range, True Peak, and Normalization (or Peak to Loudness Ratio on Vinyl).</p> |

Click the chevrons beside the target menus to switch views. The direction you cannot go is dimmed.



LUFS meter bars. Three bars for three timescales, colored against the target.

- 1 Target and genre**
Pick the delivery target, and a genre for Streaming, CD, or Vinyl.
- 2 M, S, and I bars**
Momentary, short-term, and integrated

loudness. The dashed line is the target.

- 3 Readouts**
Current M, S, and I values, then NORM or PLR, LRA, and TP along the bottom.

Use the meter-bar view when you want to watch movement and the target zones at a glance, and the large readout when you want to read exact numbers.

Read the three values

- M (Momentary) measures the last 400 ms: the loudness of the moment.
- S (Short Term) measures the last 3 seconds: the loudness of a phrase.
- I (Integrated) is the gated average of the whole pass, the number most delivery targets quote.
Silence below the gate does not drag it down.

In the bar view, each bar is green inside the ideal window around your target, amber when it is acceptable but drifting, and red outside. A dashed line marks the target. M and S get wider windows than I, because faster timescales naturally swing more.

Measure a full pass

End Game measures whenever the host is playing, even if the LUFS meter is hidden or the plugin window is closed. Stopping playback clears the pass, so the next playback starts a fresh I and LRA. To measure a track, start playback from the beginning and let it play to the end.

Click a loudness readout to reset that measurement by hand. It stays empty until enough new audio fills its window.

Choose a target

Choose the target that matches the release from the menu at the top of the LUFS meter. Hover the menu to read what the current target is for.

Target	Use it for
Streaming	Music services, which usually normalize around the mid-teens LUFS.
CD	Hotter masters for physical release.
Vinyl	A less aggressive target that suits cutting.
Club	Loud, sustained playback on club and DJ systems.
Loud	Deliberately aggressive, heavily compressed references.
EBU R128 and ATSC A/85	Regulated broadcast delivery.
Podcast	Spoken word.
Custom	Your own target, set in the settings overlay.

For Streaming, CD, and Vinyl, a Genre menu appears beside the target: General, Pop, Rock / Metal, Hip-Hop / RB, Electronic, Acoustic / Folk, Jazz, or Classical. A genre moves the target and its green and amber windows toward how that style is usually mastered. General applies no genre lean. Each target remembers its own last genre.

Read the extra values

- NORM (Streaming only) is how much a streaming service would turn your master up or down to reach its -14 LUFS reference. A negative number means your master is louder than -14 and will be turned down by about that much. It is a guide only and changes nothing.
- PLR (Vinyl only) is the peak-to-loudness ratio: true peak minus integrated loudness. A higher number means more dynamic range, which vinyl needs to cut cleanly. It reads green at 14 dB and above, amber from 8 to 14 dB, and red below 8 dB, where sibilance, inner-groove distortion, and tracking problems become a risk.
- LRA (loudness range, in LU) is the spread between the quieter and louder parts of the pass. A very low value means the dynamics have been squeezed flat. Judge it after a full pass; short material does not give a useful range.
- TP (true peak, in dBTP) is the inter-sample peak level. Each target has a true-peak ceiling, drawn on the scale. TP turns amber above that ceiling but at or below 0 dBFS, a delivery warning, and red only above 0 dBFS, where the signal is clipping.

Loudness and peaks are separate checks

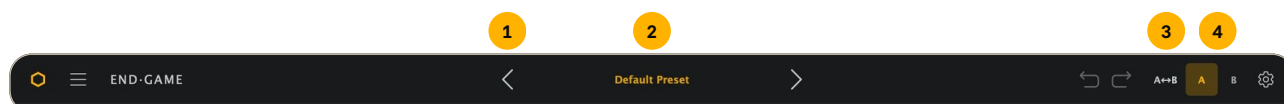
Two masters can show the same peaks and very different loudness, and a good LUFS result does not mean the peaks are safe. Check I against your target and TP against the ceiling before you deliver.

Using End Game

Presets and browser

Use this page to load, save, and organize presets, and to compare two versions of a master with A and B. Quick work happens in the header; the preset browser is for searching, saving, and organizing.

Step through presets from the header



Preset and comparison controls. Step through presets or compare two versions without leaving the main view.

- | | |
|---|--|
| <p>1 Preset arrows
Load the previous or next preset straight away.</p> <p>2 Preset name
Click it to open the preset browser. An asterisk means the settings have changed since the preset loaded.</p> | <p>3 A ↔ B
Copy A ↔ B or Copy B ↔ A.</p> <p>4 A and B
Switch between the two comparison slots while the track plays.</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. An asterisk after the name means you have changed something since the preset loaded.

Each step replaces your current settings. If they matter, save them or copy them to the other comparison slot before you start stepping.

Compare two versions

A and B are two slots that each hold a complete set of End Game settings. The highlighted slot is the one you hear and edit.

1. Get a version you like in A.
2. Click A ↔ B and choose Copy A ↔ B.
3. Click B and try something different, for example a harder limiter.
4. Switch between A and B while the track plays.
5. If B wins, choose Copy B ↔ A so the winner sits in your main slot.

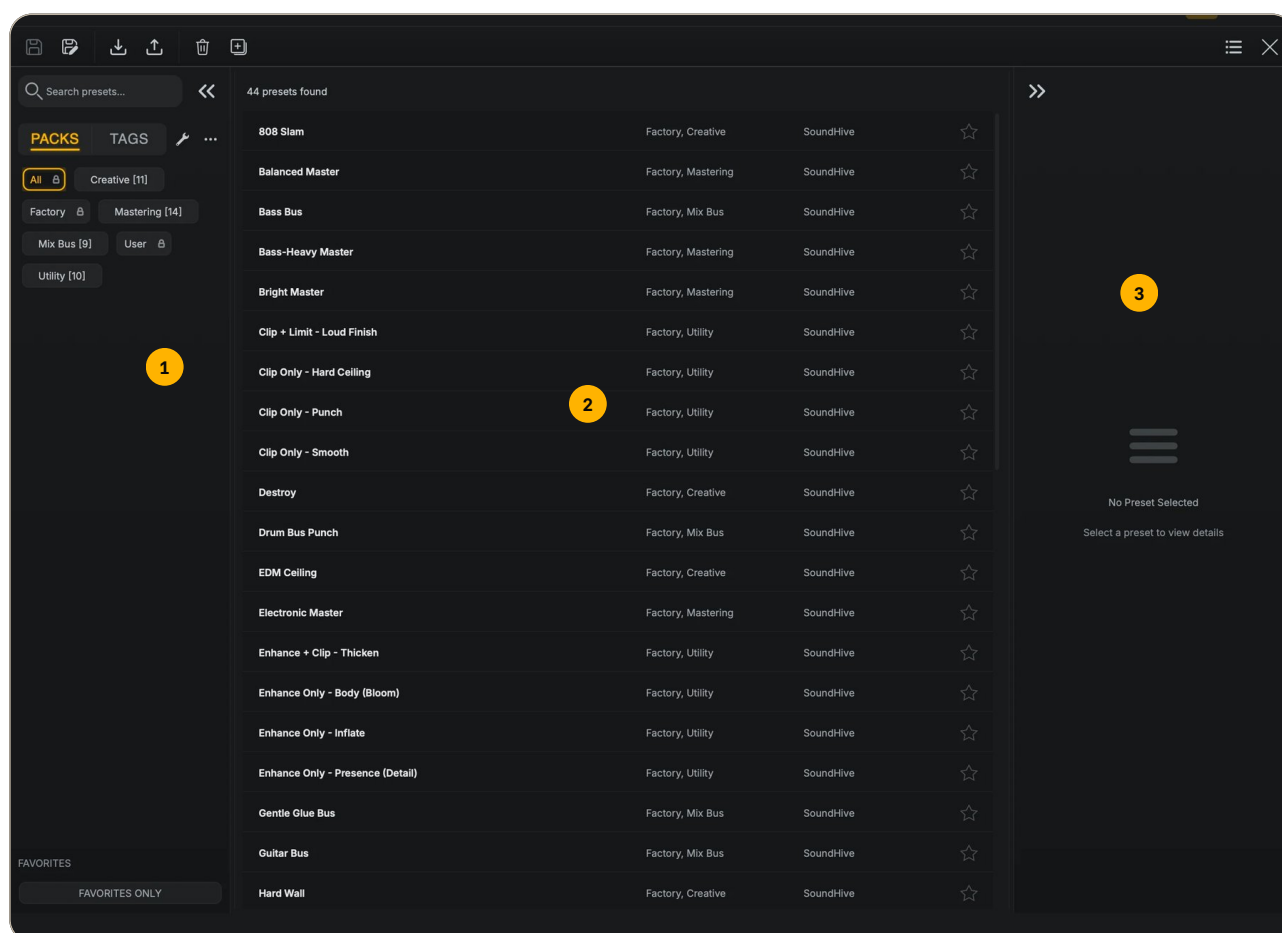
Comparing slots is quicker than saving presets while you are still deciding. Once you have decided, save the result as a preset.

Compare at the same loudness

A louder version almost always sounds better at first. Use the Auto-Gain buttons on the Enhance and Clip Output knobs, or Gain Match in the footer, so you judge the sound rather than the level.

Find presets in the browser

Click the preset name in the header to open the preset menu. It lists the factory and user packs, Save and Save As...; choose Browse All... to open the full browser. The browser opens over the plugin window, and nothing changes until you load a preset.



Preset browser. Narrow the list on the left, choose a preset in the middle, and read its details on the right.

1 Search and filters

Search by name, filter by pack or tag, and switch between Show All and Favorites Only.

2 Results

Every preset that matches. Click the star on a row to make it a favorite.

3 Details

Author, packs, tags, and description for the selected preset. Factory presets are locked.

The browser has three columns:

- **Left:** search by name, filter by PACKS or TAGS, and switch between Show All and Favorites Only.

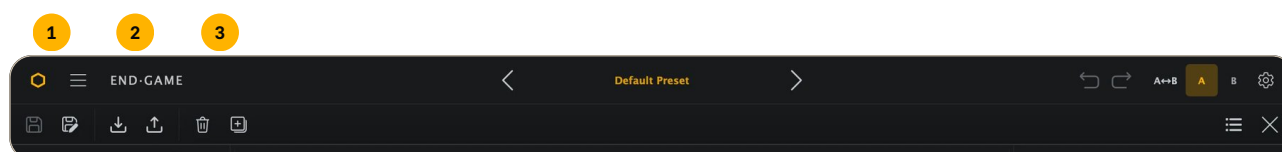
- **Middle:** the presets that match. Click the star on a row to add it to your favorites.
- **Right:** the selected preset's author, packs, tags, and description. A lock means the preset is a factory preset and cannot be edited.

Use each layer for its own job:

- **Packs** are broad collections, such as the factory set or a set of your own.
- **Tags** are labels you can combine, such as a genre, a mood, or a delivery target.
- **Favorites** are the short list you reach for in real sessions.

Save and manage presets

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



Browser toolbar. Save, file, and housekeeping actions for the selected preset.

- | | |
|---|---|
| <p>1 Save and Save As
Save overwrites the current user preset. Save As stores a new one.</p> <p>2 Import and Export</p> | <p>Bring in a preset file, or write the selected preset to a file.</p> <p>3 Delete and Duplicate
Remove the selected user preset, or save a copy of it under a new name.</p> |
|---|---|

- Save updates the current user preset. It is available once you have changed something.
- Save As stores the current settings as a new preset. If the name already exists, End Game asks before replacing it; cancel and nothing changes.
- Import loads a preset file into End Game and selects it, so you hear it straight away.
- Export writes the selected preset to a file you can archive or move to another computer.
- Delete removes the selected user preset.
- Duplicate saves a copy of the selected preset with Copy added to its name.

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

Default Preset is a read-only preset with every control at its default. End Game creates it when the preset library is empty and loads it on a fresh start.

Save a preset when you can say in one sentence what it is for, such as “loud pop master” or “gentle streaming pass”. If you cannot name it yet, keep working in A and B instead.

What each instance remembers

Every End Game instance keeps its own preset name and its changed marker. Closing and reopening the window, reopening the session, or duplicating the track keeps them as they were. The instance also restores its interface: the selected stage and lane, the workspace view, the meters, and the LUFS view.

Factory presets

End Game installs its factory library alongside the plugin and adds it to the browser the first time it opens. Factory presets are read-only starting points; use Save As or Duplicate to branch one into your own preset. Open the browser from the header and pick a pack to see one group at a time.

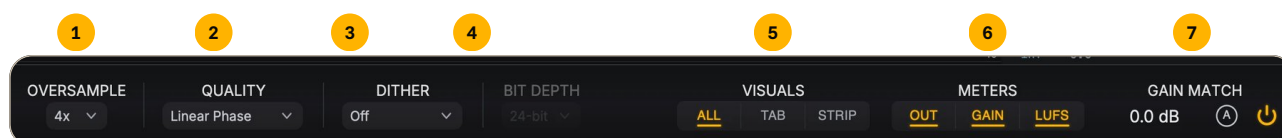
Using End Game

Settings and help

This page covers the choices that sit outside the three stages: the footer, the menu, the settings overlay, update notices, and how End Game handles latency and bypass.

Footer controls

The footer changes how this instance of End Game processes and what it shows. These choices are saved with the session.



Footer controls. Quality and output format on the left, display choices and Gain Match on the right.

- | | |
|--|--|
| <p>1 Oversample
Start at 4x. Go higher for cleaner clipping and limiting if your CPU allows.</p> <p>2 Quality
Linear Phase keeps phase intact. Minimum Phase has less latency.</p> <p>3 Dither
Use TPDF or Noise Shape only on the final export at a lower bit depth.</p> <p>4 Bit Depth</p> | <p>Match the format you deliver.</p> <p>5 Visuals
ALL, TAB, or STRIP.</p> <p>6 Meters
OUT, GAIN, and LUFS in any combination.</p> <p>7 Gain Match
Measure with the A button, bypass with the power button. Turn it off before you bounce.</p> |
|--|--|

Oversampling and filter quality

Oversample runs Clip and Limit at a higher internal rate, which reduces aliasing when you drive them hard. Choose 1x, 2x, 4x (the default), 8x, or 16x. Each step up sounds cleaner on hard clipping and limiting, and costs more CPU and more latency. 1x uses the least CPU and leaves the most room for aliasing.

Quality chooses the oversampling filter, and is grayed out at 1x:

- Linear Phase (the default) keeps the phase response neutral. Choose it when transparency matters more than latency.
- Minimum Phase has less latency, but shifts phase and can change the feel of transients slightly. From version 1.2.2 it keeps the full treble response; earlier versions lost some of the highest treble at 44.1 and 48 kHz, so a session saved on Minimum Phase in an earlier version now sounds slightly brighter at the very top.

Start at 4x and move up when you want the cleanest clipping and limiting and your CPU allows it.

Dither and bit depth

Set these for the file you are rendering.

Bit Depth sets the output resolution:

- 16-bit for CD and other 16-bit delivery.
- 20-bit only when a specification asks for it.
- 24-bit (the default) for most high-resolution exports.
- 32-bit to keep full resolution for further processing.

Dither adds low-level noise that hides the distortion of reducing bit depth:

- Off (the default) adds no dither.
- TPDF adds neutral, unshaped dither.
- Noise Shape moves more of the dither noise to high frequencies, where it is less audible.

Dither only runs while the Limit stage is on, and never at 32-bit. End Game grays out Dither and Bit Depth while Limit is off. Dither the final export only, not files you will process again.

Workspace view and meters

Visuals chooses the workspace view: ALL, TAB, or STRIP. Meters turns OUT, GAIN, and LUFS on or off in any combination. Interface overview describes the views, and Metering and visuals the meters.

Match levels for a comparison

Gain Match is an output trim, from -24 dB to +12 dB, for comparing End Game with other versions of your master at the same loudness.

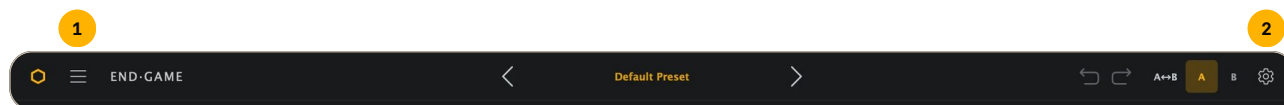
- Click the A button with the track playing. End Game measures 3 seconds and sets the trim. It needs at least 3 seconds of audio above -40 LUFS.
- Drag the value, double-click it to type a number, or Alt-click it to reset it to 0 dB.
- The power button bypasses the trim without clearing it.

Gain Match is printed into your render

The trim changes End Game's real output, so it is printed when you bounce. The OUT and LUFS meters read before it and do not show it, and a positive trim can push the output above your Output ceiling. Switch Gain Match off with its power button before you render a final master.

Menu and settings

The menu button at the left of the header holds the actions that are not about sound. The gear at the right opens the settings overlay.



Menu and settings. The menu holds product and license actions. The gear opens stored preferences.

1 Menu

About, licensing, Enable Tooltips, User Manual, and Visit Website.

2 Settings

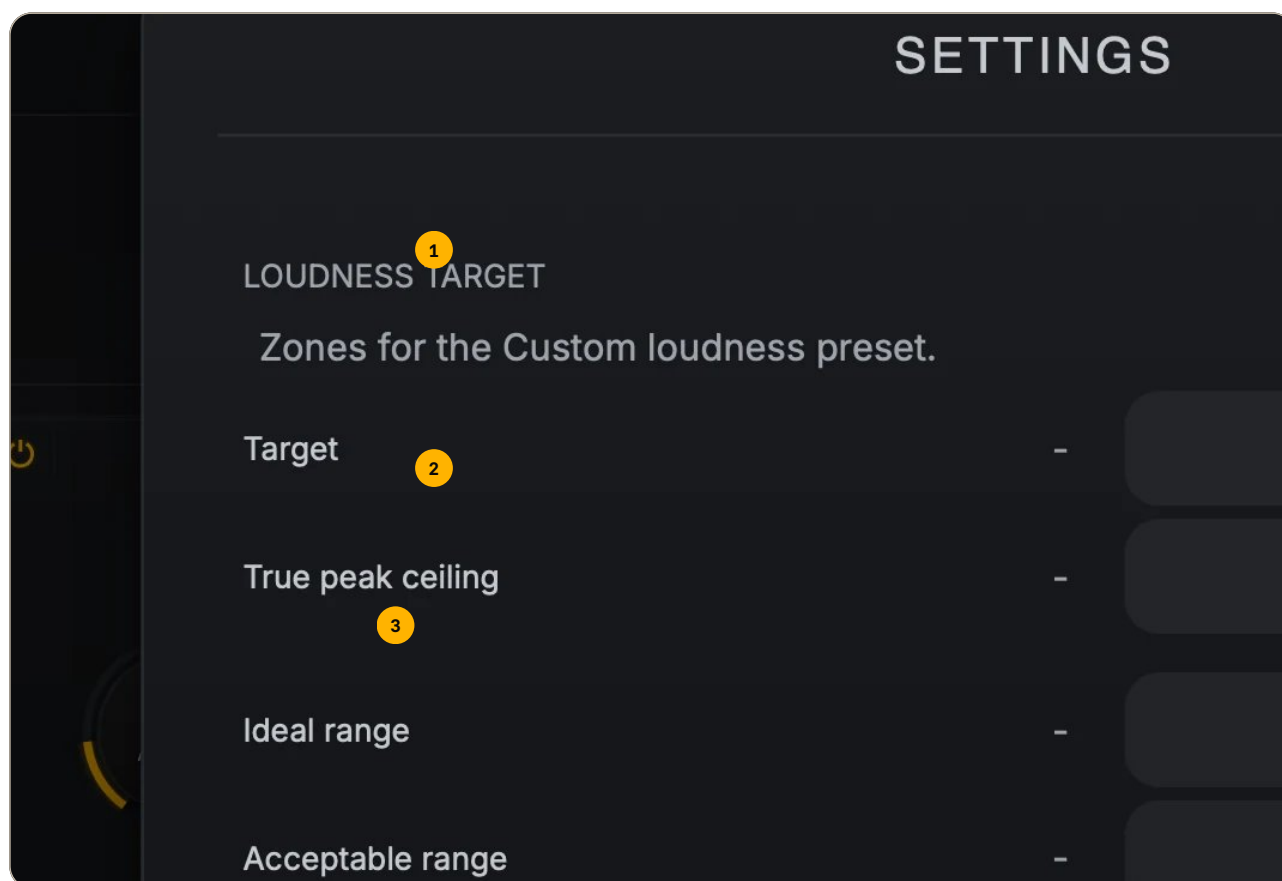
The Custom loudness target and the waveform display.

The menu contains:

- About, with the version you are running.
- Your license state and the license actions: Activate License..., License Status, Start Free Trial, or Deactivate..., depending on the state. Activation and licensing explains each one.
- Enable Tooltips, which turns every hover description in End Game on or off, including the style descriptions. It does not change the sound.
- User Manual and Visit Website.

Settings overlay

The settings overlay holds preferences that End Game remembers from session to session.



Settings overlay. Stored preferences: the Custom loudness target and how the waveform moves.

1 Target and ceiling

The loudness and true-peak ceiling the LUFS meter uses when you pick Custom.

2 Ideal range and Acceptable range

How wide the green and amber zones are around your Custom target.

3 Scroll mode and Scroll speed

Page, Continuous, or Infinite, and how much time the waveform shows.

Set a custom loudness target

These values take effect when you choose Custom as the LUFS target:

- Target is the loudness to aim for.
- True peak ceiling is the highest true peak you accept.
- Ideal range sets the width of the green zone around the target: where you would be happy to land.
- Acceptable range sets the width of the amber zone beyond it: still usable, but worth another look.

Change how the waveform moves

Scroll mode chooses how the waveform moves across the display:

- Page draws from left to right, then clears and starts a new page.
- Continuous adds new audio at the right and scrolls older audio off the left, so you always see the latest stretch of time.

- Infinite adds new audio at the right and squeezes all the older history in to the left, so nothing scrolls away.

Scroll speed sets how much time the display shows:

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

Infinite ignores Scroll speed, so the menu is grayed out; your choice comes back when you return to Page or Continuous. In TAB with the Clip stage selected, the waveform, clip marks, and threshold line follow the selected lane in every mode.

Update notices

When End Game can reach the customer portal and finds a newer compatible release, it shows a notice with your version, the new version, and a summary of what changed.



Update available. End Game tells you about a newer release. It never installs one by itself.

1 Versions

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

Download opens the customer portal. Skip This Version hides this release. Ask Next Time closes the dialog.

2 Your choice

- Download opens the customer portal in your browser. End Game never installs an update by itself.
- Skip This Version hides that version on this computer. A later version is still offered.
- Ask Next Time closes the notice without hiding the version.

The check stays silent when you are offline or there is nothing new, and it never interrupts the audio. Release builds offer only release versions; beta builds also offer newer betas. With several End Game instances open, each version is offered once.

Latency and bypass

End Game reports its exact latency to your DAW on every setting, so delay compensation keeps it in time with your other tracks. The latency changes when you change:

- Oversample or Quality
- the Enhance Style (Detail and Inflate add a small delay)
- the Clip Loudness style or Low Protect
- a stage's Stereo or Mid-Side mode
- the limiter Style or Lookahead

Your DAW compensates automatically each time.

Switching a stage off with its power button, or turning True Peak on or off, does not change the latency, so comparisons stay in time. The one exception is the Clip power button while a lane uses Loudness: switching Clip off then removes that style's delay, and your DAW compensates again. Bypassing End Game from your DAW is delay compensated too.

Reference

Parameters

Use this page to look up any control: its range, its default, and what it does in a sentence. The names match the labels in End Game, and Mid and Side controls are grouped after each stage's main controls. Enhance, Clip, and Limit explains how to use them.

Enhance

Main controls

Control	Range or options	Default	What it does
Threshold	-60 to 0 dB	-24 dB	Sets the level where enhancement begins. Signals below it are lifted, with more lift the further they fall below it, so higher settings enhance more of the signal.
Style	Bloom, Detail, Inflate	Bloom	Chooses the enhancer voice: Bloom is a broad full-band lift, Detail lifts each frequency band on its own, and Inflate adds harmonic density as well as lift. Detail and Inflate add a small latency; Bloom adds none.
Amount (Bloom)	0 to 24 dB	4 dB	Sets the maximum Bloom lift. Increase it when you want more density and presence without pushing the peaks harder.
Amount (Detail)	0 to 12 dB	3 dB	Sets the maximum Detail lift before Focus redistributes that lift across the four bands.
Knee (Bloom)	0 to 12 dB	3 dB	Softens how Bloom fades in around the threshold. Higher settings feel gentler and less grabby.
Focus (Detail)	-100 to 100	0	Controls how strongly Detail follows its tuned band balance. Negative settings flatten the weighting for a more even response, while positive settings exaggerate it for a more voiced sound.
Intensity (Inflate)	0 to 100%	40%	Controls how hard Inflate leans into its compression-and-harmonics path. Higher settings add more density, lift, and saturation.
Character (Inflate)	-100 to 100	-50	Shifts Inflate's harmonic balance. Negative settings stay rounder and weightier, while positive settings sound brighter and more forward.
Attack	0.1 to 100 ms	2 ms	Controls how quickly Enhance steps aside when the signal gets louder. Faster attack keeps transients clean; slower lets the lift lean into them.
Release	10 to 500 ms	200 ms	Controls how quickly the lift returns after the signal drops. Slower release lets each sound's decay finish before the detail comes forward.
Floor	-96 to -20 dB	-60 dB	Protects the very bottom of the signal so Enhance does not pull up noise, room tone, or other unwanted low-level content.
Output Gain (Bloom)	-24 to 24 dB	0 dB	Rebalances the stage after Bloom so you can level-match the voicing change fairly.
Output Gain (Detail)	-24 to 24 dB	0 dB	Rebalances the stage after Detail so you can judge the band voicing rather than the level change.

Control	Range or options	Default	What it does
Output Gain (Inflate)	-24 to 24 dB	0 dB	Rebalances the stage after Inflate so you can compare density and harmonic weight at a matched level.
Auto-Gain	On or Off	Off	The circled A button on the Output knob. Click it to match the stage's output level to its input, so you judge the tone change rather than the level change.
Bypass	On or Off	Off	Turns the Enhance stage off so you can compare the processed and unprocessed signal. The latency stays the same, so the comparison stays in time.
M/S Link	On or Off	Off	Links the Mid and Side lanes in Mid/Side mode. When on, moving a Mid or Side knob applies the same change to the matching knob on the other lane, and the existing Mid/Side offset is preserved. It follows your knob moves only; host automation on one lane never copies to the other.
Link	0 to 100%	100%	Controls how tightly the left and right channels track together. Higher settings keep the stereo image more locked together.

Mid/Side controls

Control	Range or options	Default	What it does
Channel Mode	Stereo, Mid-Side	Stereo	Chooses between Stereo and Mid-Side operation so you can enhance the center and sides together or separately.
Threshold (Mid)	-60 to 0 dB	-24 dB	Sets the level where enhancement begins in the mid channel. Higher settings bring more center detail forward.
Threshold (Side)	-60 to 0 dB	-24 dB	Sets the level where enhancement begins in the side channel. Higher settings bring more ambience and width detail forward.
Amount (Bloom) (Mid)	0 to 24 dB	4 dB	Sets the maximum Bloom lift for the Mid lane so you can push the center without changing the sides.
Amount (Bloom) (Side)	0 to 24 dB	4 dB	Sets the maximum Bloom lift for the Side lane so you can add width energy without thickening the center.
Amount (Detail) (Mid)	0 to 12 dB	3 dB	Sets the maximum Detail lift for the Mid lane before Focus shapes the band balance.
Amount (Detail) (Side)	0 to 12 dB	3 dB	Sets the maximum Detail lift for the Side lane before Focus shapes the band balance.
Knee (Bloom) (Mid)	0 to 12 dB	3 dB	Softens how Bloom fades in on the Mid lane around the threshold.
Knee (Bloom) (Side)	0 to 12 dB	3 dB	Softens how Bloom fades in on the Side lane around the threshold.
Focus (Detail) (Mid)	-100 to 100	0	Controls how strongly the Mid lane Detail path follows its tuned band balance.
Focus (Detail) (Side)	-100 to 100	0	Controls how strongly the Side lane Detail path follows its tuned band balance.

Control	Range or options	Default	What it does
Intensity (Inflate) (Mid)	0 to 100%	40%	Controls how hard the Mid Inflate path leans into its compression-and-harmonics path.
Intensity (Inflate) (Side)	0 to 100%	40%	Controls how hard the Side Inflate path leans into its compression-and-harmonics path.
Character (Inflate) (Mid)	-100 to 100	-50	Shifts the Mid Inflate lane from rounder and heavier toward brighter and more forward.
Character (Inflate) (Side)	-100 to 100	-50	Shifts the Side Inflate lane from rounder and heavier toward brighter and more forward.
Attack (Mid)	0.1 to 100 ms	2 ms	Controls how quickly the mid channel enhancement steps aside when the signal gets louder.
Attack (Side)	0.1 to 100 ms	2 ms	Controls how quickly the side-channel enhancement steps aside when the signal gets louder. Slower settings let width cues ride through loud moments.
Release (Mid)	10 to 500 ms	200 ms	Controls how quickly the mid channel lift returns after the signal drops.
Release (Side)	10 to 500 ms	200 ms	Controls how quickly the side-channel lift returns after the signal drops. Slower settings let ambience bloom in more gradually at the edges.
Floor (Mid)	-96 to -20 dB	-60 dB	Protects the lowest mid-channel material so Enhance does not pull up unwanted low-level noise in the center.
Floor (Side)	-96 to -20 dB	-60 dB	Protects the lowest side-channel material so Enhance does not pull up unwanted ambience or noise at the edges.
Output Gain (Bloom) (Mid)	-24 to 24 dB	0 dB	Rebalances the Mid lane after Bloom so you can level-match the center against the sides.
Output Gain (Bloom) (Side)	-24 to 24 dB	0 dB	Rebalances the Side lane after Bloom so you can control how much width remains after the lift.
Output Gain (Detail) (Mid)	-24 to 24 dB	0 dB	Rebalances the Mid lane after Detail so you can judge the center voicing without a level bias.
Output Gain (Detail) (Side)	-24 to 24 dB	0 dB	Rebalances the Side lane after Detail so you can judge the width voicing without a level bias.
Output Gain (Inflate) (Mid)	-24 to 24 dB	0 dB	Rebalances the Mid lane after Inflate so you can judge density and harmonic weight at a matched level.
Output Gain (Inflate) (Side)	-24 to 24 dB	0 dB	Rebalances the Side lane after Inflate so you can hear the width change without a level bias.

Clip

Main controls

Control	Range or options	Default	What it does
In	-24 to 24 dB	0 dB	Pushes more or less signal into the clipper before it reaches the ceiling, so you can decide how hard the whole stage is being driven.
Style	Hard, Punch, Smooth, Loudness	Punch	Chooses the clipper voice: Hard is the firmest ceiling, Punch keeps more bite, Smooth rounds peaks more gently, and Loudness pushes level further while keeping the top end smooth. Softness has no effect on Hard and Loudness. Loudness is the only style that adds latency.
Threshold	-24 to 0 dB	0 dB	Sets the ceiling where peaks start to flatten. Lower settings make the clipper work earlier and more often.
Drive	0 to 24 dB	0 dB	Adds warm harmonic saturation on every clip style. At 0 dB the clip curve is unchanged; turn it up to thicken the body and soften hard edges while Threshold still sets the ceiling.
Softness	0 to 1%	0%	Controls how abruptly the clipper bends into limiting. Lower settings feel firmer and more obvious, while higher settings feel rounder and less abrupt.
Out	-24 to 24 dB	0 dB	Trims the stage after clipping so you can compare the result at a fair level.
Link	0 to 100%	100%	Controls how tightly the left and right channels share clipping in Stereo mode. Higher settings keep the image steadier, while lower settings let each side react more independently.
M/S Link	On or Off	Off	Links the Mid and Side clipper lanes in Mid/Side mode. When on, moving a knob on one lane applies the same change to the other lane while preserving any offset you already set. It follows your knob moves only; host automation on one lane never copies to the other.
Low Protect	On or Off	Off	Keeps the low bass out of the clip curve so it cannot muddy the mids when you drive the clipper. Input, Output, and the limiter still act on the full signal. Turning it on adds latency, which End Game reports to your DAW.
Bypass	On or Off	Off	Turns the Clip stage off so you can compare the processed and unprocessed signal. The latency stays the same unless a Loudness lane is active.

Mid/Side controls

Control	Range or options	Default	What it does
Channel Mode	Stereo, Mid-Side	Stereo	Chooses between Stereo and Mid-Side clipping so you can shape the center and sides together or separately.
In (Mid)	-24 to 24 dB	0 dB	Pushes more or less of the mid channel into the clipper before threshold, drive, and softness take effect.
In (Side)	-24 to 24 dB	0 dB	Pushes more or less of the side channel into the clipper. Use it to shave width peaks without changing the center as much.
Threshold (Mid)	-24 to 0 dB	0 dB	Sets the clipping ceiling for the mid channel. Lower settings make the center hit the clipper sooner.
Threshold (Side)	-24 to 0 dB	0 dB	Sets the clipping ceiling for the side channel. Lower settings catch more side peaks and edge energy.

Control	Range or options	Default	What it does
Drive (Mid)	0 to 24 dB	0 dB	Adds warm harmonic saturation to the Mid lane on every style. At 0 dB the clip curve is unchanged.
Drive (Side)	0 to 24 dB	0 dB	Adds warm harmonic saturation to the Side lane, so the sides can carry a different amount of warmth than the center.
Softness (Mid)	0 to 1%	0%	Sets how gently the Mid lane bends into clipping. It has no effect on Hard and Loudness.
Softness (Side)	0 to 1%	0%	Sets how gently the Side lane bends into clipping. It has no effect on Hard and Loudness.
Out (Mid)	-24 to 24 dB	0 dB	Rebalances the mid channel after clipping so you can level-match the result.
Out (Side)	-24 to 24 dB	0 dB	Rebalances the side channel after clipping so you can level-match edge energy against the center.

Limit

Control	Range or options	Default	What it does
In	-24 to 24 dB	0 dB	Drives the signal into the limiter's fixed 0 dB ceiling. More Input means more limiting: a louder, denser master that distorts if you push it too far.
Output	-24 to 0 dB	-0.3 dB	Sets the final output level after the limiter, which is your delivery ceiling. It never goes above 0 dB, and reaches down to -24 dB so the Input/Output link can offset a large Input push.
Release	0 to 200%	100%	Scales the chosen style's release timing. Faster settings recover sooner, while slower settings hold on longer.
Transition	0 to 200%	100%	Changes the limiter's handoff from fast peak control to slower program control. Lower settings feel faster and punchier; higher settings feel smoother and less grabby.
Lookahead	0 to 100%	0%	Sets how early the limiter prepares for peaks, as a percentage of the chosen style's range. 0% is the most immediate setting and the least latency that style allows, which is not zero on every style. Higher settings feel smoother and more controlled, add latency, and give up a little loudness.
Style	Safe, Silk, Transparent, Glue, Punchy, Aggressive	Glue	Chooses the limiter voice, listed quietest to loudest: Safe, Silk, Transparent, Glue, Punchy, and Aggressive. Each has its own recovery after a loud passage and its own character when driven. Glue is the default.
True Peak	On or Off	Off	Adds a final inter-sample peak stage that holds the Output ceiling exactly, as read by an independent true-peak meter. It stays your choice on every style: leave it off while you work, and turn it on for final delivery. Its small fixed delay is part of the plugin's latency whether it is on or off, so toggling it never changes the timing your DAW compensates for.

Control	Range or options	Default	What it does
Bypass	On or Off	Off	Turns the Limit stage off so you can compare the processed and unprocessed signal. The latency stays the same, so the comparison stays in time. Dither only runs while Limit is on.
In/Out Link	On or Off	Off	The chain-link button next to Input. When it is on, raising Input lowers Output by the same amount, so you can drive the limiter harder without the result simply getting louder. It follows your own knob moves only, not host automation, and Output never goes above 0 dB.

Output

Control	Range or options	Default	What it does
Oversampling	1x, 2x, 4x, 8x, 16x	4x	Raises the internal sample rate to reduce aliasing as you push the stages harder. Higher values sound cleaner, but use more CPU and more latency.
Quality	Linear Phase, Minimum Phase	Linear Phase	Chooses the oversampling filter shape. Linear Phase is more neutral, while Minimum Phase trades phase shift for lower latency and a snappier feel. Both keep the full treble response.
Dither	Off, TPDF, Noise Shaping	Off	Chooses how End Game handles low-level quantization noise when you reduce bit depth. Dither only runs while Limit is on and never at 32-bit. Use it on the final export, not on repeated intermediate bounces.
Bit Depth	16-bit, 20-bit, 24-bit, 32-bit	24-bit	Sets the final output word length for export or auditioning. Use 24-bit for most high-resolution exports, 16-bit for final CD-style delivery, and 32-bit when you want to keep maximum resolution for further processing.

Installation and support

Use this page to check that your system can run End Game, install it, make your DAW find it, and get help if something goes wrong.

System requirements

End Game needs a 64-bit DAW or plugin host, at least 4 GB of RAM (8 GB recommended), 500 MB of free storage, and a display of at least 1280 × 800. It does not need a discrete GPU.

Platform	Minimum	Recommended	Processors	Formats
macOS	macOS 11 Big Sur	macOS 14 Sonoma or newer	Apple silicon and Intel	VST3, AU, and AAX
Windows	Windows 10, 64-bit	Windows 11, 64-bit	x64	VST3 and AAX
Linux	Ubuntu 22.04 LTS or a comparable x86_64 distribution	The current Ubuntu LTS	x86_64	VST3

AAX needs a current version of Pro Tools and its Avid and PACE components. Browser activation needs an internet connection and a web browser on the computer you approve from; a computer without one can use offline activation.

Install End Game

1. Close your DAW.
2. Run the signed End Game installer for your platform and choose the formats your DAWs use.
3. Open your DAW again. If End Game does not appear, see the next section.

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 in the Avid plugin folder under Common Files. On Linux, install the VST3 package supplied with the release in the location your DAW scans.

Keep one copy

Remove any other copy of End Game, such as one in your user plugin folder. A DAW can load an old duplicate instead of the version you just installed.

If your DAW does not find End Game

1. Check that your DAW scans the format you installed.
2. Run your DAW's full plugin rescan.
3. On macOS, restart the computer if the AU list still shows an older version.
4. In Pro Tools, check that you chose AAX in the installer and that the current Avid and PACE components are installed.

If your DAW reports the wrong architecture, install the current release for your platform, remove older copies, and rescan.

Troubleshooting

The output goes silent for a few seconds at a time. End Game 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 stage you are adjusting is switched on and its power button is lit.
- The signal reaches that stage: the waveform and the stage's meters move.
- Gain Match is not hiding the change. Compare with End Game bypassed from your DAW.

Get help

Before you contact support, note your End Game version (shown in About in the menu), your operating system and version, your DAW and its version, the plugin format, and the exact step that failed. A screenshot or the DAW's scan log helps. Never send your license key or an activation request or response.

Contact SoundHive support for account and product help. For activation problems, say whether you were using browser activation, a trial, or offline activation.

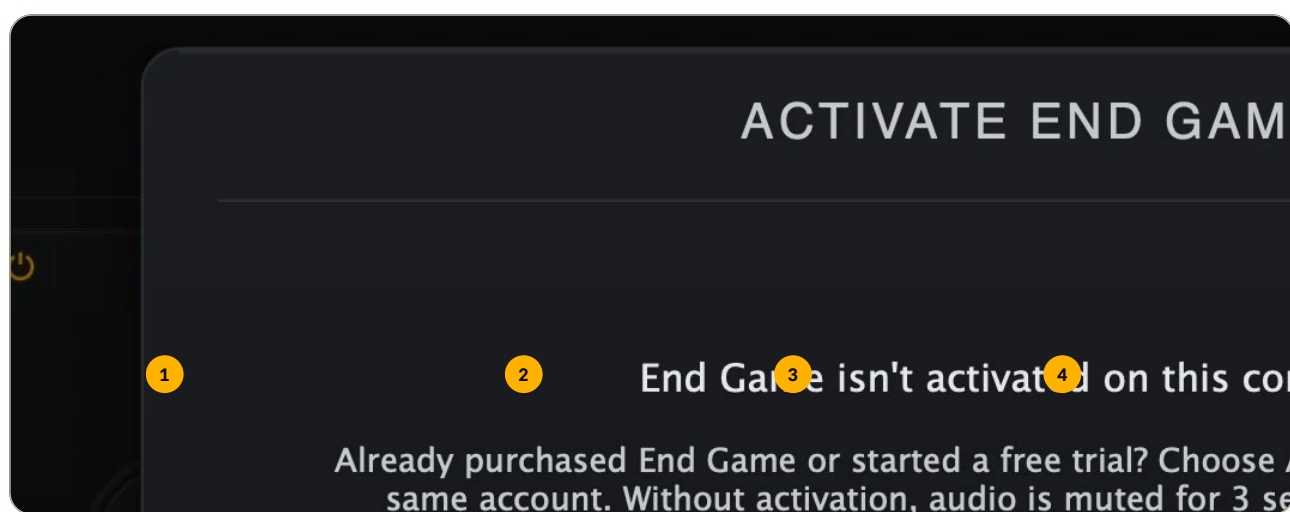
Help

Activation and licensing

Use this page to activate End Game on a computer, start a trial, activate a computer that is offline, or move a license to another computer. Every licensing action is in the menu at the left of the header.

Activate with your SoundHive account

When End Game is not activated, it asks you to activate when it opens.



Activation prompt. Shown when End Game is not activated on this computer.

- | | |
|---|--|
| <p>1 Continue Without Activating
Keeps End Game running, but the audio mutes for 3 seconds every 30 seconds.</p> <p>2 Buy
Opens the End Game page on the SoundHive website.</p> | <p>3 Start Free Trial
Starts a trial on the SoundHive website. Come back and choose Activate afterward.</p> <p>4 Activate
Sign in with the account you bought or started the trial with.</p> |
|---|--|

1. Choose Activate.
2. Keep Sign In to Activate selected and choose Sign In and Activate. Your browser opens the SoundHive website.
3. Sign in with the account you bought End Game or started the trial with, and approve this computer.
4. Go back to End Game. It finishes the activation by itself; there is nothing to paste or confirm.

While you do this, the dialog shows where you are: opening your browser, waiting for approval from the website, approved, or canceled. If the sign-in does not complete, choose Sign In and Activate again.

The other choices in the prompt:

- Start Free Trial opens the SoundHive website to start a trial. The trial is created on the website, not in the plugin. Come back and choose Activate with the same account.

- Buy opens the End Game page on the SoundHive website. After you buy, come back and choose Activate.
- Continue Without Activating keeps End Game running for evaluation, but the audio is muted for 3 seconds every 30 seconds. This is not the trial.

End Game checks and renews its license in the background. A slow or missing connection never pauses your DAW, the plugin window, or the audio.

Activate a computer that is offline

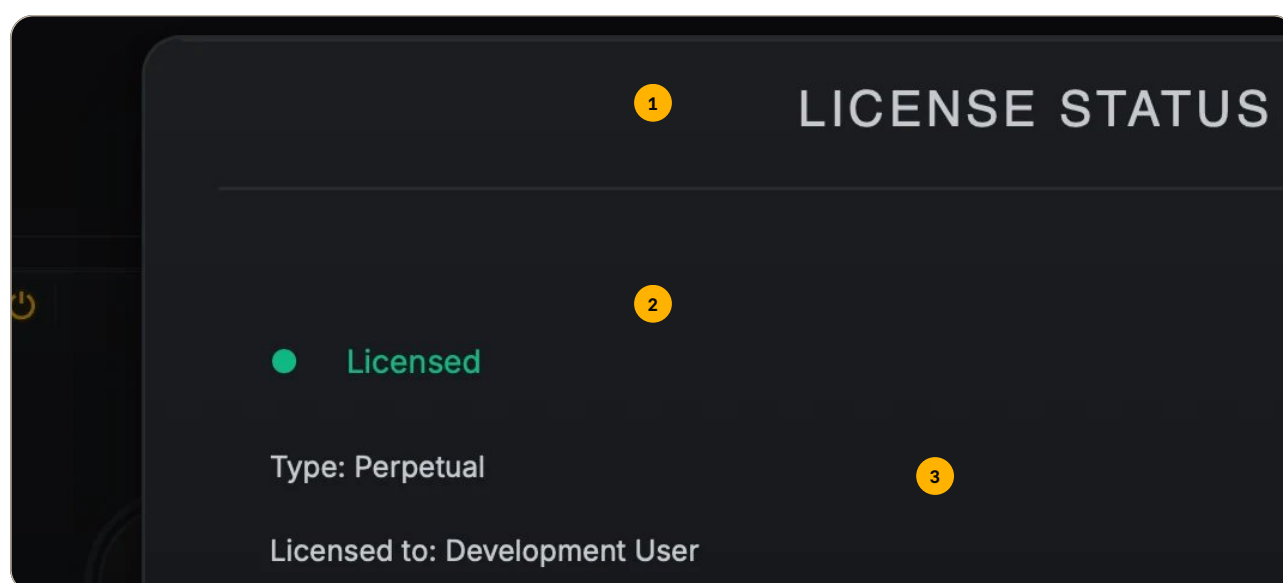
Use offline activation only for a computer that cannot complete the browser sign-in, such as a studio machine kept off the internet. Open it from Activate License... in the menu, then choose Offline Activation.

1. On the offline computer, enter your End Game license key.
2. Choose Generate Request, then Copy, and take the request to a computer that is online.
3. On the online computer, sign in to your SoundHive account and create the response from the request.
4. Take the response back to the offline computer, paste it into Offline Response, and choose Apply Response.

A response only works on the computer that made the request. Do not reuse a request or response on another computer, after a reinstall, or after an operating-system change; make a new request instead.

Check the license on this computer

Choose License Status in the menu to see the state of this computer.



License status. Check the state of this computer before you deactivate it.

1 Status

Licensed, trial, or not activated.

2 Details

License type, who it is licensed to, when this computer was activated, and how many machine slots are in use.

3 Deactivate

Frees this computer's slot so you can activate another one.

The panel shows whether End Game is licensed, in a trial, or not activated, with the license type, who it is licensed to, when this computer was activated, and how many machine slots are in use. The menu also shows the license state, including the days left in a trial or grace period.

Move a license to another computer

1. Save your work in any session that uses End Game.
2. Choose License Status and check that this is the computer you want to free.
3. Choose Deactivate and confirm. End Game returns to the not-activated state on this computer, and its slot is free.
4. Activate End Game on the new computer.