

Punch. Density. Control.



Single and multiband clipping

SHARK CLIP

Shape peaks across the full signal, or open three bands for independent low, mid and high drive. Compare at matched levels, blend the result and keep the workflow visible.

60 factory presets / Four color themes / Version 0.2.1

Plugin Creator: Alex Raven

Product Design & Production: Sharky

Start with the music

1. Establish a reference

Insert SHARK CLIP on a track or bus. Load Utility / Neutral, then choose a modest oversampling factor such as 4x or 8x. Start with Wet at 0 dB and Dry muted.

2. Shape full-band peaks

Choose Modern, raise Input gradually and listen for the desired change in peaks. Start around 1-3 dB of clipping on the loudest moments. The same preset can react very differently to a quiet or already-limited source.

3. Open the multiband engine

Select TRANSFER, then MULTIBAND. Raise Low Drive for weight, Mid Drive for forwardness or High Softness for a softer upper edge. Keep the other bands conservative while exploring one at a time.

4. Compare and commit

Enable Gain Match and allow several seconds to settle. Toggle Bypass and compare at similar perceived loudness. Adjust Output and the final Ceiling as needed.

Inside this guide

Pages 3-4: core controls and curve families. Pages 5-6: multiband and parallel blends. Pages 7-8: meters and quality. Page 9: editing and recall. Pages 10-12: all 60 presets. Pages 13-14: workflows and support.

Gain, threshold and mixing

Control	Range	What it does
Input	-24 to +24 dB	Drives the wet processing. The outer dry reference stays unchanged.
Output	-24 to +12 dB	Trims the processed signal before the outer parallel mix.
Clip level	-24 to 0 dBFS	Sets the internal clipping threshold shared by full-band and multiband paths.
Wet / Dry	-60 to +6 dB	Independent outer branch gains. -60 dB fully mutes a branch.
Trim Link	On / Off	Mouse edits move Input and Output oppositely until a range limit.
Mix Link	On / Off	Mouse edits make outer Wet/Dry gains complementary in linear amplitude.
Gain Match	On / Off	Matches wet energy to the dry reference, within +/-12 dB. Allow settling time.
Ceiling	-12 to 0 dBFS	Final sample clamp after the parallel sum. Enable/disable in Expert.
Delta / Bypass	On / Off	Delta: dry minus output-trimmed wet. Bypass: delayed dry.

The safety ceiling is a sample-peak clamp, not a true-peak limiter. Delta and Bypass bypass that clamp. Links act on mouse edits; host automation lanes remain independent.

Choose the curve

Modern

Unity below the knee, then a smooth bend toward the ceiling. Softness broadens the knee below the clipping point. At zero softness it approaches hard clipping.

Classic

Blends hard clipping with a tanh saturation curve. Increasing softness colors more of the dynamic range, rather than only its upper peaks.

Hard

Direct symmetrical clipping at the threshold. Softness has no effect in this mode. Useful for decisive peak cuts; compare oversampling when bright material develops extra edge.

Soft Pro / Off

Unity below a softness-dependent onset, then a square-root compression segment and a hard upper bound. Off bypasses clipping and density while keeping HF processing available.

Control	Behavior
Softness: 0-100%	Controls the full-band knee/shape. In multiband, each band has its own Softness.
Density: 0-12 dB	Raises lower-level content relative to peaks on the single path. Modern and Classic density have different curves. Expert Density Unity compensates the small-signal slope.
HF Smooth: 0-2 dB	Dynamic high-frequency reduction near clipping. Preconditions both clipping paths.
HF Tone / Clip Filter	Off, Smooth or Open static HF contour; optional post-clipping low-pass. Both work at the oversampled rate.

Three bands. One decision.



Open the engine

TRANSFER exposes the SINGLE / MULTIBAND switch. MULTIBAND enables processing; WAVEFORM and TRANSFER only change the display. The multiband engine keeps running when its page is hidden.

Control	Range / role
Low crossover	40-1000 Hz; shared boundary between low and mid regions.
High crossover	1100-16000 Hz; shared boundary between mid and high regions.
Band Drive	-12 to +24 dB for each band, applied before its clipping curve.
Band Softness	0-100% per band. Global Clip Mode and Clip Level apply to all three.
Band Solo	Auditions selected processed bands within the MULTI branch; multiple solos are allowed.

Blend with intent

The internal Dry / Single / Multi blend

The three knobs in the multiband page combine the signal entering the clipping stage (DRY), full-band clipping/density (SINGLE), and three-band clipping (MULTI). They are relative weights: 20/20/60 and 1/1/3 describe the same proportions. All-zero settings fall back to MULTI 100%.

The outer Wet / Dry faders

The outer Dry fader uses the original input, delayed for alignment. It does not include Input gain or HF preconditioning. The internal Dry blend is taken later, at the clipping-stage input. These are two different references.

Audition a band clearly

Set internal DRY and SINGLE to zero, MULTI to 100, and mute the outer Dry fader. You can now hear exactly the selected multiband solo sum. Disable solos before returning to a full-band comparison.

How the crossover behaves

Two one-pole low-pass states form a complementary residual split: $\text{Low} = \text{LP}(f_1)$, $\text{Mid} = \text{LP}(f_2) - \text{LP}(f_1)$, $\text{High} = \text{input} - \text{LP}(f_2)$. The unprocessed sum reconstructs the input exactly. These are broad overlapping regions, not steep isolated bands.

Processing order

Input trim and oversampling feed HF preconditioning, followed by the internal parallel clipper blend. Clip Filter and downsampling follow. Output trim, outer parallel mix, Gain Match and the final sample ceiling complete normal playback. Delta and Bypass provide their own audition outputs.

Band drive, softness, crossovers, blend and enable transitions are smoothed. Solo fades over 15 ms; multiband enable transitions over approximately 25 ms.

Read what you hear

Display	Meaning
Input L / R	Post-input-gain sample peaks. Bars saturate above 0 dBFS.
Output L / R	Final output sample peaks.
Input / Output LUFS	K-weighted, ungated rolling three-second short-term readings. Input LUFS is measured before Input gain. Startup fills from silence.
Yellow history	Output peak history in 5 ms windows on a dBFS axis. It is a level trace, not a mirrored audio waveform.
Clip reference line	Internal clip level. Output trim and blending may move output peaks relative to this line.
Single transfer curve	Static clipping/density behavior, excluding time-dependent HF processing, filtering and downstream mixing.
Multiband curves	Low orange, mid cyan, high gold. Per-band static clipping before summation and downstream stages.
Multiband lights	Measured level distributions: pre-drive input and post-clip output. They are histograms, not a frequency spectrum.
Band clip readouts	Peak clipping reduction per audio block. No compressor-style envelope or cumulative maximum.

Use a separate true-peak or integrated-loudness meter when those measurements are required. Display colors identify the three bands consistently across interface themes.

Quality and timing

Setting	Behavior
Oversampling	1x, 2x, 4x, 8x, 16x, 32x, 64x, 128x or 256x. Higher factors cost more CPU.
Offline	Same or a separate factor for hosts that report non-realtime rendering. Some export workflows may not invoke it.
Linear Phase	FIR oversampling filters. This setting does not turn the multiband crossover into a linear-phase frequency divider.
Minimum Phase	IIR oversampling filters. Frequency-dependent phase changes can affect wet/dry interaction.
Reported latency	Fixed 512 samples at every quality setting, including Bypass. About 10.67 ms at 48 kHz.

Choose by listening and CPU budget

Begin with a factor your session can sustain, such as 4x or 8x. Raise quality for material where the difference is useful. 256x is particularly demanding and may be unsuitable for live playback.

Manage the last peak stage

After clipping, the final sample ceiling can itself generate harmonics if driven hard. Leave enough headroom that it works as a safety catch rather than the main sound-shaping stage.

Parallel timing

The wet path and dry reference are time-aligned to the reported latency. A pure delay cannot cancel the frequency-dependent phase response of Minimum Phase filtering.

SHARK CLIP is an independent Shark design. Curve names and workflow references do not imply identical proprietary algorithms or specifications to another product.

Edit, save and compare

Hands-on controls

Drag knob bodies vertically; hold Shift for fine movement. Double-click a knob body to reset. Double-click a numeric value to type. Focus a control and use up/down arrows for small steps. Mouse-wheel parameter changes are disabled.

Preset browser

Open the preset bar. Search by title, category or artist; scroll the category sidebar. Click once to audition, or double-click / press Enter to load and close. Mark favorites with the star. Save new stores a named user preset; Load imports a valid SHARK CLIP XML. Rename and delete apply to user presets.

Files and compatibility

User presets live in the operating-system application-data folder under Shark Plugs/Clip/Presets. Favorites persist locally. Factory entries are protected. Old presets and sessions receive missing multiband defaults and open in SINGLE.

Compare settings

A/B/C saves the outgoing settings and restores the chosen slot. All slots survive session recall. Undo/Redo groups parameter edits and preset loads. Switching slots clears undo history to keep older-slot edits from overwriting a new comparison.

Four themes

Click the silver shark logo to cycle Orange, Blue, Green and Purple. Theme is saved in the session and remains separate from presets and A/B/C. Band identities stay orange/cyan/gold.

Size and information

The right-side hamburger offers 80%, 100%, 120% and 140%, plus website, manual and About. 100% is 1152 x 768. The black About plate credits Alex Raven and Sharky. Double-click inside keeps it open; Escape or an outside click closes it.

The original 30 presets

Category	Presets
Utility	Neutral; HF Smoothing Only; Classic Curve; Soft Pro Curve
Mastering	Clean Punch; Peak Trim; Open Modern; Smooth Finish; Classic Glow; Soft Pro Lift; Loud and Firm
Mix Bus	Gentle Peaks; Warm Edges; Transient Focus; Parallel Weight
Drums	Hard Punch; Kick Rounder; Snare Snap; Room Crush; Cymbal Softener
Bass	Solid Foundation; Classic Edge
Vocals	Gentle Density; Parallel Presence
Keys	Piano Peaks; Synth Weight
Guitar	Acoustic Smooth; Crunch Bus
Creative	Dense Texture; Broken Peaks

These presets retain the original single-band behavior. Utility / Neutral selects Hard with no drive, zero clip level and ceiling disabled. For a timing-only unity check use 1x; higher factors also introduce reconstruction filtering.

Factory values are starting points. Adjust Input for your source and compare loudness before judging whether stronger drive is useful.

Artist Inspired / 1

30 new multiband recipes, grouped into six collections. These are Shark-created interpretations of musical textures, not the artists' settings, contributions or endorsements.

Daft Punk

Disco Bus; Robot Drums; French Bass; Chrome Synths; Discovery Glue.

First recipe: Modern; crossovers 180 / 4200 Hz; low/mid/high drive 4 / 2 / 1 dB. Every recipe enables multiband and clears solos.

Billie Eilish

Whisper Focus; Dark Sub; Close Vocal; Minimal Beat; Quiet Weight.

First recipe: Modern; crossovers 180 / 5500 Hz; low/mid/high drive -2 / 2 / -1 dB. Every recipe enables multiband and clears solos.

The Weeknd

Neon Pop Bus; After Hours Bass; Night Drive Drums; Velvet Lead; Synth Skyline.

First recipe: Modern; crossovers 180 / 4800 Hz; low/mid/high drive 3 / 2 / 1 dB. Every recipe enables multiband and clears solos.

Open Artist Inspired in the browser or choose an artist in the sidebar. Names also appear in Search. The accompanying preset catalog lists exact crossovers, drive, softness and blend weights.

Artist Inspired / 2

30 new multiband recipes, grouped into six collections. These are Shark-created interpretations of musical textures, not the artists' settings, contributions or endorsements.

Kendrick Lamar

Forward Verse; West Coast Knock; Jazz Sample Dust; 808 Anchor; Story Mix Bus.

First recipe: Modern; crossovers 200 / 5000 Hz; low/mid/high drive -1 / 4 / 0 dB. Every recipe enables multiband and clears solos.

Radiohead

Piano Air; Guitar Tension; Broken Electronics; Room Bloom; Art Rock Bus.

First recipe: Modern; crossovers 240 / 6500 Hz; low/mid/high drive 1 / 2 / -1 dB. Every recipe enables multiband and clears solos.

Skrillex

Festival Punch; Bass Growl; Snare Impact; Bright Drop; Parallel Mayhem.

First recipe: Modern; crossovers 130 / 4200 Hz; low/mid/high drive 7 / 4 / 1 dB. Every recipe enables multiband and clears solos.

Open Artist Inspired in the browser or choose an artist in the sidebar. Names also appear in Search. The accompanying preset catalog lists exact crossovers, drive, softness and blend weights.

Three useful listening passes

A controlled master

Start with a restrained mix-bus preset. Set internal MULTI to 100 and both other weights to zero. Move Low Drive just enough to hold the low-end peaks; bring Mid Drive up only if the center needs density. Soften High rather than automatically driving it harder. Gain-match and compare the full song.

A punchy drum bus

Choose Modern or Hard and listen first with MULTI alone. Drive the low region for kick weight and mid for snare energy. If the front edge becomes too small, reduce Input or add internal DRY. Try the outer Dry fader when you want the original unconditioned signal back.

A forward vocal

Start with a soft Modern vocal recipe. Use the crossovers to place broad regions around the source; they are not surgical isolation controls. Add mid drive conservatively, keep upper drive low, and use high softness or HF Smooth when consonants turn sharp.

For each pass, check the loudest chorus and a quieter section. Presets can increase level or alter tonal balance. The final decision belongs to the arrangement, not the number on a drive knob. Save a user preset only after gain staging for your material.

Support and edition notes

This edition

Version 0.2.1 adds 30 Artist Inspired multiband presets to the existing 30, plus this documentation. It retains the established plugin identity and parameter ordering.

Build and availability

The source targets JUCE 8.0.9. AU requires macOS. VST3 and Standalone are included as build targets. Linux builds are checked locally; customer installers, signing, notarization and published platform support are separate release steps. See the product page for download availability.

Troubleshooting

No sound: check Bypass, outer Wet/Dry, band solos and the host routing. Excessive distortion: reduce Input and band Drive, then check the final Ceiling. Unexpected blend: distinguish the internal weights from the outer faders. CPU overload: reduce oversampling and confirm Offline quality is not being used for realtime playback.

Contact

Include plugin version, DAW/version, operating system, sample rate, buffer size, preset and steps to reproduce. Mention multiband, solos, blend and quality settings. Use the Support section at sharkplugs.com.

Credits

Plugin Creator: Alex Raven
Product Design & Production: Sharky
SHARK AUDIO | SHARK PLUGS
sharkplugs.com/plugins/clip

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