

SURVIVE

User Manual



SURVIVE

Table of Contents

1. What is SURVIVE?	3
2. Interface Overview	4
3. Waveform Display	5
4. Meter Bridge	6
5. A/B Channel Controls	7
6. Mode · Link · Solo · Bypass	8
7. XY PAD	9
8. DETAIL	10
9. Top Bar · A/B/C · Undo/Redo	11
10. Practical Examples	12
11. System Requirements	13

What is SURVIVE?

SURVIVE is a free clipping processor with independent L/R and Mid/Side control. Use Input and Ceiling to set the amount of clipping, while the waveform display lets you see the signal before and after processing, along with the regions that are actually being clipped.

The **XY Pad** gives you direct control over the balance between **SUB**, **BODY**, **PUNCH**, and **AIR**, allowing you to shape the character of the clipping around what matters most to the sound—low-end weight, midrange density, transient impact, or high-frequency openness. From there, controls such as Knee and Texture let you fine-tune the response and overall character.

With independent Left/Right and Mid/Side processing, SURVIVE can handle everything from straightforward peak control to more detailed clipping that takes stereo balance and spatial character into account.



Interface Overview

Each numbered area is explained in detail in the following sections.



No.	Area	Function
1	Top Bar	Quality, True Peak, auto level controls, HQ Render, A/B/C, and Undo/Redo
2/3	A/B Waveforms	View the original and processed waveforms, actual clipped regions, and channel status
4	Meter Bridge	Monitor input, output, and Gain Reduction levels for each channel
5/6	Channel Knobs	Independent control of Input, Ceiling, Knee, Mix, and Output
7	XY PAD / DETAIL	Shape protection priorities and fine-tune advanced characteristics

Waveform Display

Compare the signal before and after clipping on the same timeline.



☒ Original waveform after Input
 ☐ Processed waveform
 ☒ Processed waveform

- The vertical scale of +1, +0.5, 0, -0.5, and -1.0 corresponds to the actual sample amplitude.
- The brown waveform shows the signal before clipping, with Input applied. Raising Input makes the waveform larger accordingly.
- The ivory waveform shows the result after clipping and Mix processing. Output is not applied at this stage.
- Red appears only where the signal exceeds the Ceiling and is actually clipped, rather than across the entire original waveform.
- The display shows approximately four seconds of waveform history, with the left and right edges fading out smoothly.
- During silence, the waveform disappears, leaving only the center zero line.

A Display

In L/R mode, this displays LEFT. in M/S mode, it displays MID.
The scale values are shown on the left.

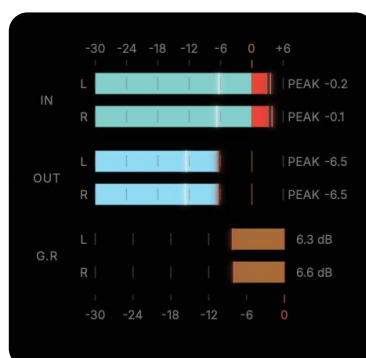
B Display

In L/R mode, this displays RIGHT. in M/S mode, it displays SIDE.
The scale values are shown on the right.

⚠ Output controls the final volume. The waveform display shows the signal before Output is applied, so changing Output will not affect the shape of the A/B waveforms. This is normal behavior.

Meter Bridge

Monitor input, output, and gain reduction levels for each channel.



Display	Meaning
IN	A/B level entering the clipper
OUT	A/B level after clipping and Mix processing
G.R	Maximum level reduction for each channel
PEAK	Current peak level for each channel

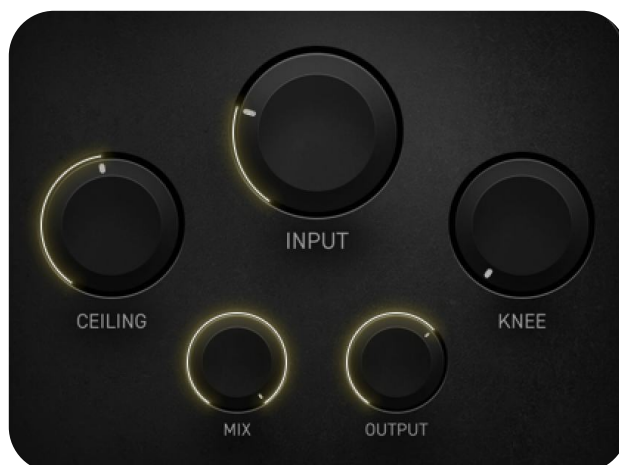
- The IN and OUT meters range from -30 dB to +6 dB. Levels above 0 dB are shown in red as a warning.
- G.R extends leftward from 0 dB. A longer bar indicates greater peak reduction.
- Channel labels automatically switch between L/R in L/R mode and M/S in M/S mode.
- Short peaks remain briefly as hold indicators, making momentary maximum values easier to read.

How to Read It

Do not rely on a single number. Check the waveform, G.R meter, and what you hear together. On a master bus, starting with around 1–3 dB of momentary gain reduction is usually a practical place to begin.

A/B Channel Controls

Both channels share the same control layout and can be adjusted independently when needed.



Control	Range	Function
Input	-12.00 to +36.00 dB	Sets the level feeding the clipper. Raising Input pushes more peaks into the Ceiling.
Ceiling	-12.00 to 0.00 dBTP	Sets the maximum allowed level. With True Peak enabled, the limit is measured in dBTP.
Knee	0.0 to 10.0	A value of 0 gives a harder transition. Higher values make the transition rounder and smoother.
Mix	0.0 to 100.0%	Blends the original and processed signals. At 100%, only the processed signal is heard.
Output	-24.00 to +12.00 dB	Sets the final volume after all analysis and processing.

Fine Adjustment

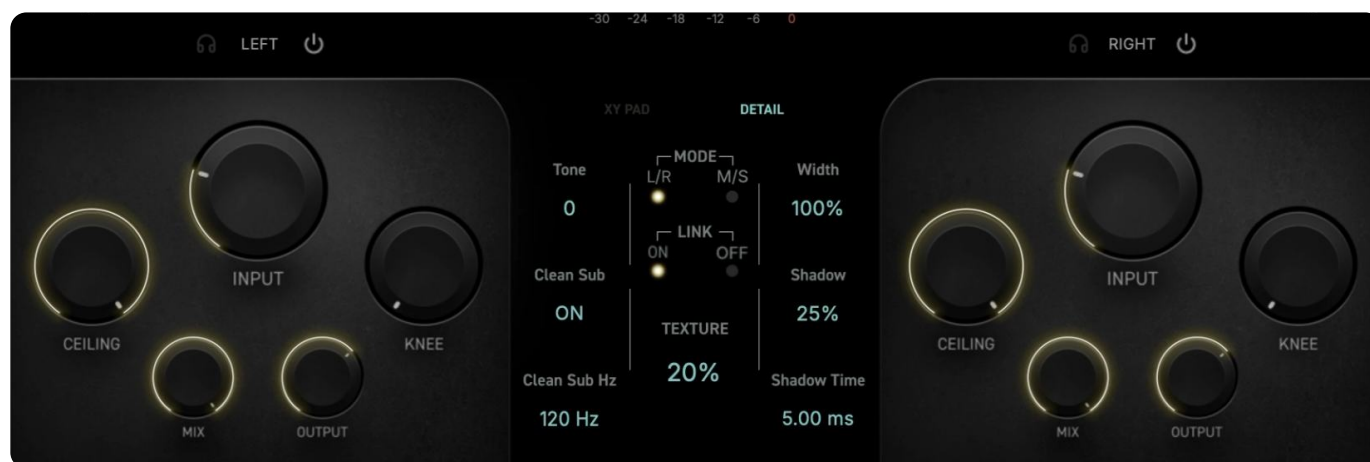
Hold Command on macOS or Ctrl on Windows while dragging for finer control. Mouse wheel adjustment is disabled.

Reset and Value Display

Double-click a knob to reset it to its default value. Clicking or dragging a knob displays its current value in a pop-up, which disappears shortly after you release the control.

Mode · Link · Solo · Bypass

First, choose what channels A and B represent.



Function	Behavior
L/R	A processes the Left channel and B processes the Right channel. Useful for sources with different left/right balance.
M/S	A processes the Mid signal and B processes the Side signal, then converts the result back to stereo. Use this when you want to shape the center and stereo width separately.
LINK ON	Adjusting Input, Ceiling, Knee, Mix, or Output on either A or B makes the other channel follow with the same value.
LINK OFF	A and B can be adjusted completely independently.
Solo	Lets you hear only the selected A or B component. Enabling Solo on one side automatically disables it on the other.
Bypass	Bypasses processing for the selected A or B channel only. This is different from bypassing the entire plugin.

M/S Tips

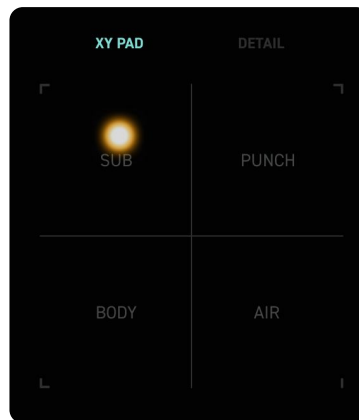
The MID signal usually contains more center-focused elements such as vocals, kick, and snare, while the SIDE signal contains more ambience and left/right information. On sources with very little Side content, it is normal for the B meter to show little or no movement.

Monitoring While Switching

Mode, Solo, and Bypass transitions are smoothed during playback. Before making a final decision, check the full mix as well as mono compatibility.

XY PAD

Blend four protection priorities continuously with a single pointer.



SUB

Prioritizes low-end weight and stability, helping keep the core of the bass from collapsing under clipping.

BODY

Prioritizes sustained midrange energy and density.

PUNCH

Prioritizes attack and the impact of short transients.

AIR

Prioritizes openness and fine detail in the upper frequencies.

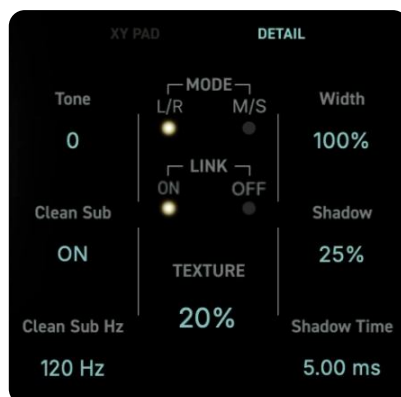
- The center position provides a balanced blend of all four characteristics.
- Moving the pointer toward a label gradually increases the priority of that characteristic.
- Clicking an empty area moves the pointer smoothly to that position. Once you grab the pointer, it follows your drag directly.
- Move toward the corners for more pronounced results, or stay closer to the center for more natural shaping.

Recommended Workflow

First, use Input and Ceiling to set the amount of clipping. Then move the XY PAD until you find the balance that sounds right. Once the overall direction is set, use Knee and Texture to fine-tune the final character.

DETAIL

Fine-tune the processing characteristics in the DETAIL tab next to the XY PAD.



DETAIL Controls

Switch between MODE and LINK settings, then adjust Texture and the surrounding parameters by dragging their values directly.

Value Display

Values are shown in teal. There are no separate hardware-style knobs. Simply drag the value text itself to make adjustments.

Control	Range / Default	Function
Texture	0–100% / 20%	Controls the amount of texture generated by the clipping process.
Tone	-100 to +100 / 0	Shifts the tonal balance of the texture toward darker or brighter characteristics.
Shadow	0–100% / 25%	Shapes the energy just before peaks to help transients pass through more smoothly and consistently.
Shadow Time	1–8 ms / 5 ms	Sets the time range over which Shadow responds.
Width	0–200% / 100%	Controls the stereo width of the texture component.
Clean Sub	ON / Default: ON	Preserves the original low end while reducing texture in the low-frequency range.
Clean Sub Hz	80–180 Hz / 120 Hz	Sets the cutoff frequency for Clean Sub processing.

Top Bar · A/B/C · Undo/Redo

Manage quick comparisons and rendering quality from a single row.



Item	Function
Quality 2x	Reduces CPU usage for faster, lighter processing while you work.
Quality 4x	The recommended default, offering a good balance between sound quality and CPU load.
Quality 8x	Provides the highest real-time quality for final evaluation or heavier clipping.
True Peak	Monitors inter-sample peaks. Recommended to keep ON for final output and mastering.
Auto Gain	Gradually compensates for perceived loudness differences before and after processing, making comparisons easier.
Auto Trim	Compensates the output level in the opposite direction of the Input increase for quick level matching.
HQ Render	When ON, uses a high-precision processing path during offline bouncing in the DAW. Real-time playback quality is determined by the Quality setting.

A / B / C Comparison

Each slot stores the complete parameter state. After editing the current slot, selecting another letter saves the current settings and recalls the settings stored in the selected slot.

UNDO / REDO

Undo and Redo apply within the currently selected A/B/C slot. Each slot keeps its own independent edit history.

When Comparing

Match the Output levels between A, B, and C as closely as possible before comparing them. Louder signals can easily seem better, so level matching helps you hear differences in clipping character and transient response more accurately.

Practical Examples

These values are starting points. Adjust them by ear to suit the source and your goal.

Transparent Master Peak Control

LINK ON · Quality 4x or 8x · True Peak ON · Ceiling -1.0 dBTP · Knee 2–4 · Raise Input until G.R reaches around 1–3 dB on peaks · Keep the XY PAD near the center · Mix 100%

Hard, Forward Clipping

Knee 0–1.5 · Push Input harder · Use Ceiling to set the target peak limit · Compare the PUNCH and BODY directions on the XY PAD · Add Texture gradually from a low setting

Preserving Kick and Snare Attack

Move the XY PAD toward PUNCH. Adjust Shadow between 15–35% and start with a shorter Shadow Time. Watch the red clipped regions in the waveform while checking that the attack remains intact.

Bass-Heavy Sources

Turn Clean Sub ON and compare Clean Sub Hz between 100–140 Hz. Move the XY PAD toward SUB, avoid pushing Texture and Width too far, and check the result again in mono.

Separating Center and Width with M/S

Set MODE to M/S and LINK OFF. For the MID, use a lower Ceiling with a moderate Knee to control the center. For the SIDE, use a lower Input or higher Ceiling to preserve space and width. Use SIDE Solo to check for noise or excessive high-frequency content.

Parallel Clipping

Push Input as hard as needed, then lower Mix to 30–70% to blend the original transients with the density of the processed signal. Use the final Output control to match the level against bypass.

Final Check

Before finishing, check that the bypass level is matched, the low end holds up in mono, the SIDE is not overly bright, the red clipped regions are not staying excessively wide for too long, and the final bounce remains within your target True Peak level.

System Requirements

- macOS 11 or later / Windows 10 or later (64-bit only)
- VST3 / AU compatible DAW
- Minimum 4GB RAM (8GB recommended)
- Universal (Apple Silicon + Intel) support



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