RONE PLUGINS

USER MANUAL

HARD CLIPPER THAT SHOWS YOU WHAT IT CUT

RONE Clipper

A hard clipper you can trust with your eyes: the waveform after the clip stage, the removed peaks in blue, one CLIP knob - and a LOW CUT that keeps kick and bass out of the clipper.



VERSION 1.0 · VST3 · AU · STANDALONE

RONEAUDIO.COM

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1 Welcome to RONE Clipper

RONE Clipper is a symmetric hard clipper: everything above the threshold is cut, everything below it passes untouched. What makes it a RONE plugin is that you *see* it. The graph shows the waveform after the clip stage, the peaks that were removed are painted blue, and the dashed line is the CLIP knob itself - turn it down and the history on screen recolours to show what that setting would have cut.

Two things clippers usually get wrong are handled for you. **LOW CUT** lets the band below a frequency you choose bypass the clipper completely, and filters out the low-frequency products the clipping itself creates, so a kick or a bass keeps its weight and the low end stays clean. And the oversampling was measured, not assumed: with nothing clipping the plugin nulls against its input at -100 dB.

Where it shines

- **Drums and drum buses** - shave the transient tops instead of turning a limiter into a pump.
- **Before the limiter** - 1-3 dB of clipping buys the limiter headroom without the smear.
- **Kick + bass** - LOW CUT keeps the fundamental out of the clipper; only the click and the harmonics get shaped.
- **Loudness with a picture** - SAVED tells you how much headroom you just freed.

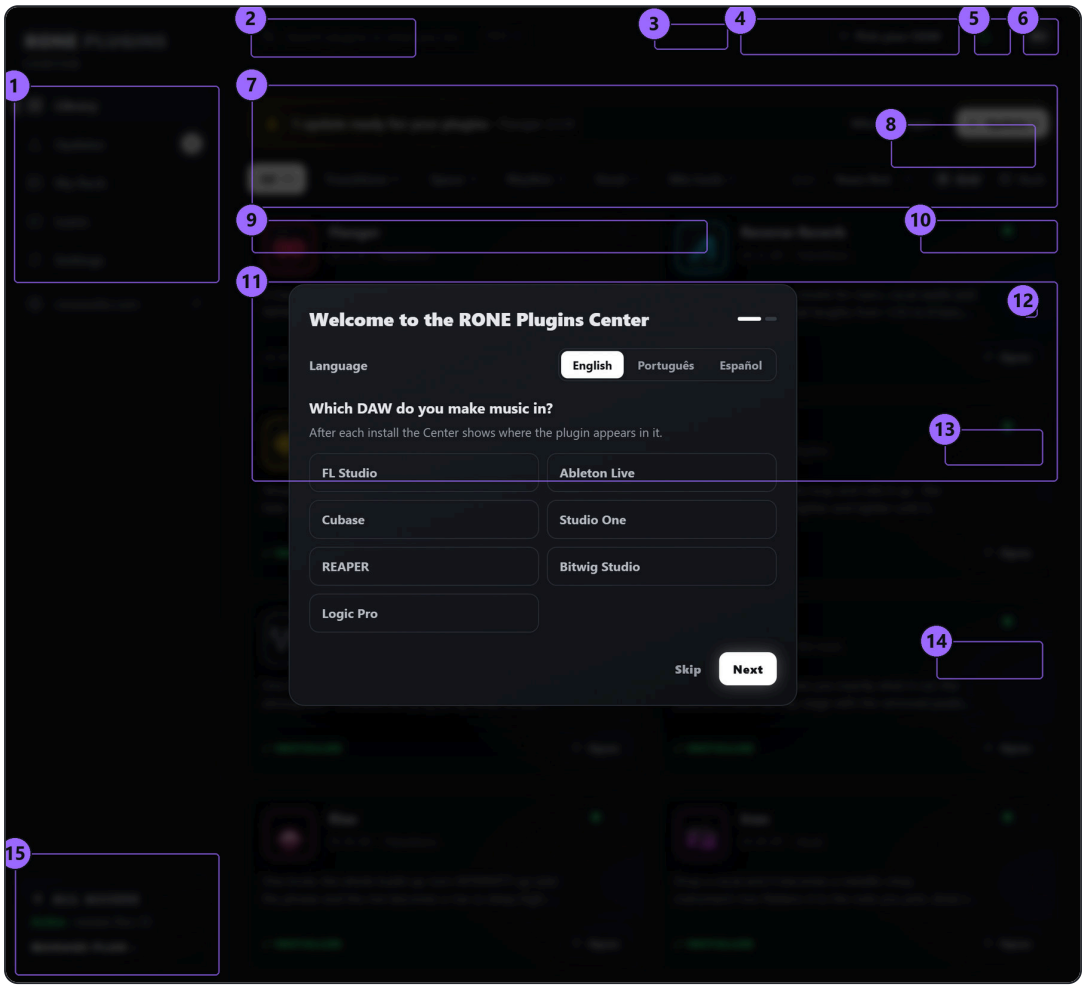
The 10-second version

1. Insert Clipper on a drum bus.
2. Play the track and watch the waveform.
3. Turn CLIP down until the blue caps appear on the loud hits.
4. Press DELTA to hear only what is being removed, then release it.

> **HARD, NOT SOFT**
> There is one transfer function and it is a clamp. No knee, no saturation, no attack or release, no hidden ceiling. If the output should not exceed a level, that is a limiter's job - RONE Clipper reports its true output peak in ADVANCED instead of pretending.

2 Installation with the RONE Plugins Center

Every RONE product is installed, updated and licensed through one application: the **RONE Plugins Center**. You never download individual installers by hand, and you never enter serial numbers into the plugin itself.



RONE Plugins Center. 1 Navigation · 2 Your account and licence · 3 Sync status · 4 Search · 5 Refresh · 6 Settings · 7 Updates summary · 8 UPDATE ALL · 9 Filters · 10 Sort · 11 A plugin card · 12 Card menu (Details, Open, Manual) · 13 OPEN the standalone app · 14 INSTALL · 15 Your plan

Step by step

1. Download the Center from roneaudio.com and run the installer (Windows: `RONE_Plugins_Center_Installer.exe`, macOS: `RONE_Plugins_Center.dmg`). On Windows the installer also adds the Microsoft WebView2 runtime if your PC does not have it yet; it is required for the plugin interfaces. On macOS (10.15 Catalina or later, Intel and Apple Silicon) open the .dmg and drag the Center onto Applications. It is signed and notarized by Apple, so macOS only asks once whether you want to open an app downloaded from the internet: press **Open**.
2. Open the Center and sign in with your **roneaudio.com account** (the same e-mail and password you used on the website). Your licences and device slots are checked automatically: an active **ALL ACCESS** plan unlocks every plugin, and a **lifetime licence** unlocks the plugin it was bought for — so RONE Clipper opens either way.
3. Find **RONE Clipper** in the list and press **INSTALL**. The Center downloads the signed installer, verifies its checksum, installs it silently and registers the version.

4. When the card shows **INSTALLED**, start (or restart) your DAW and rescan plugins if it does not pick up new plugins automatically. All RONE plugins appear next to each other in your plugin list because every name starts with **RONE**.
5. Updates appear on the same card. Press **UPDATE** on one plugin or **UPDATE ALL** at the top. Close the standalone version of a plugin before updating it.

Where the files go

WINDOWS

FILE	LOCATION
VST3	`C:\Program Files\Common Files\VST3\RONE\RONE Clipper.vst3`
Standalone app	`C:\Program Files\RONE Plugins\RONE Clipper.exe`
This manual	`C:\Program Files\RONE Plugins\Manuals\`

MACOS

FILE	LOCATION
VST3	`/Library/Audio/Plug-Ins/VST3/RONE Clipper.vst3`
Audio Unit	`/Library/Audio/Plug-Ins/Components/RONE Clipper.component`
Standalone app	`/Applications/RONE Clipper.app`
This manual	`/Users/Shared/RONE Plugins/Manuals/`

> **MANUAL INSIDE THE CENTER**
> Every installed plugin has a **Manual** entry in its card menu (the three dots on the card). It opens this PDF from the install folder, or from roneaudio.com if the local copy is missing.

Licence and activation

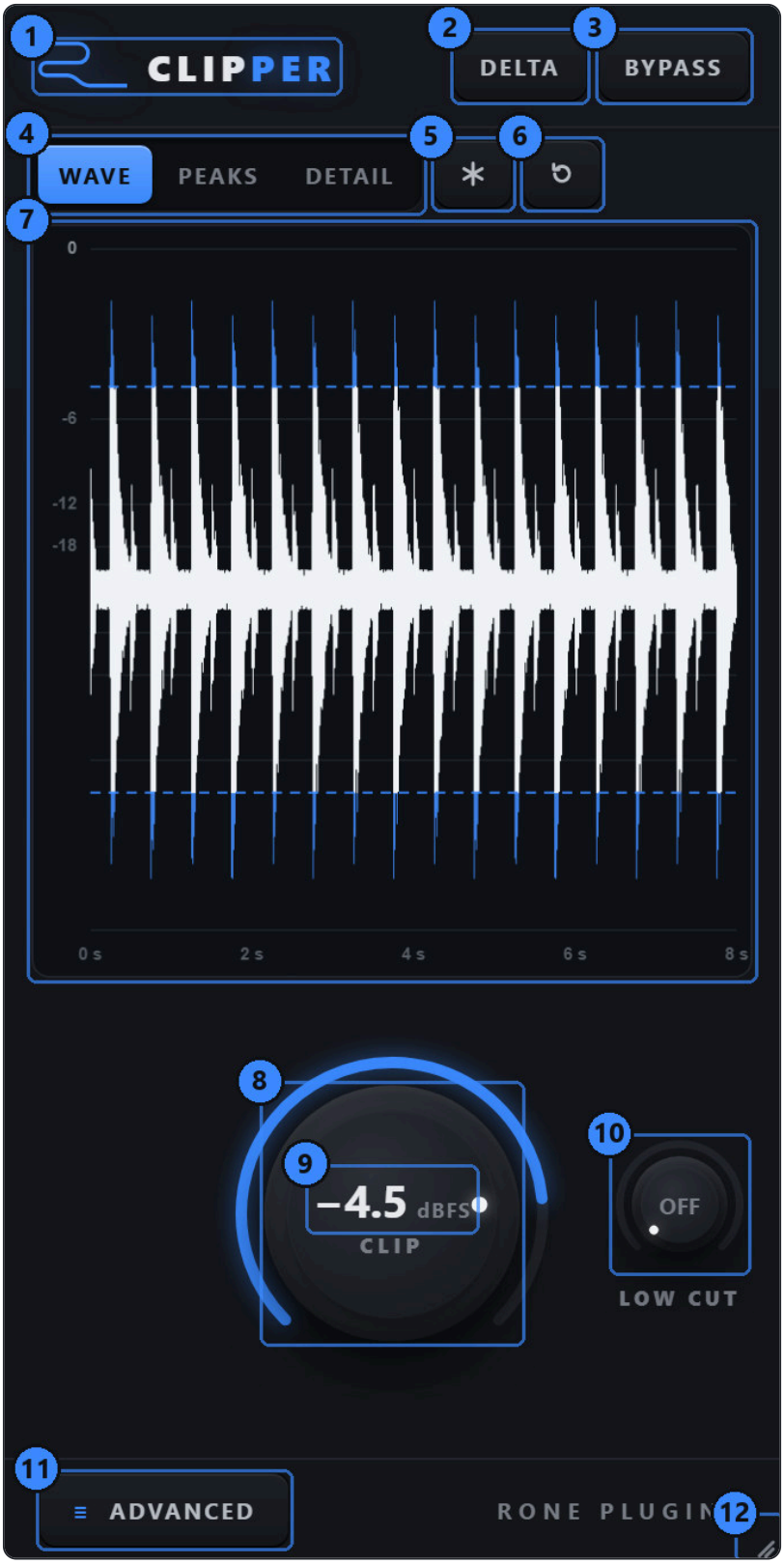
Licensing is tied to your account, not to a key. The plugin checks the licence file that the Center writes when you sign in. There are two ways to own it: an **ALL ACCESS** plan, which unlocks every RONE plugin for as long as it is active, or a **lifetime licence** for this plugin alone, which never expires. Either one opens RONE Clipper, and buying the lifetime licence later does not disturb a plan you already have.

If a plugin ever shows a *RONE Bundle License Required* screen, open the Center, make sure you are signed in and the plugin shows as licensed, then reopen it. Two devices can be signed in at the same time on either kind of licence; sign out on an old machine from the Center's Account page to free a slot. A lifetime licence keeps working offline for far longer than a plan does — there is nothing for it to expire against — but the Center still needs to reach the internet occasionally to confirm it.

Uninstalling

Windows: Settings → Apps → *RONE Clipper (RONE)*. macOS: delete the bundles listed above. Presets and settings in your user folder are kept.

3 Quick start



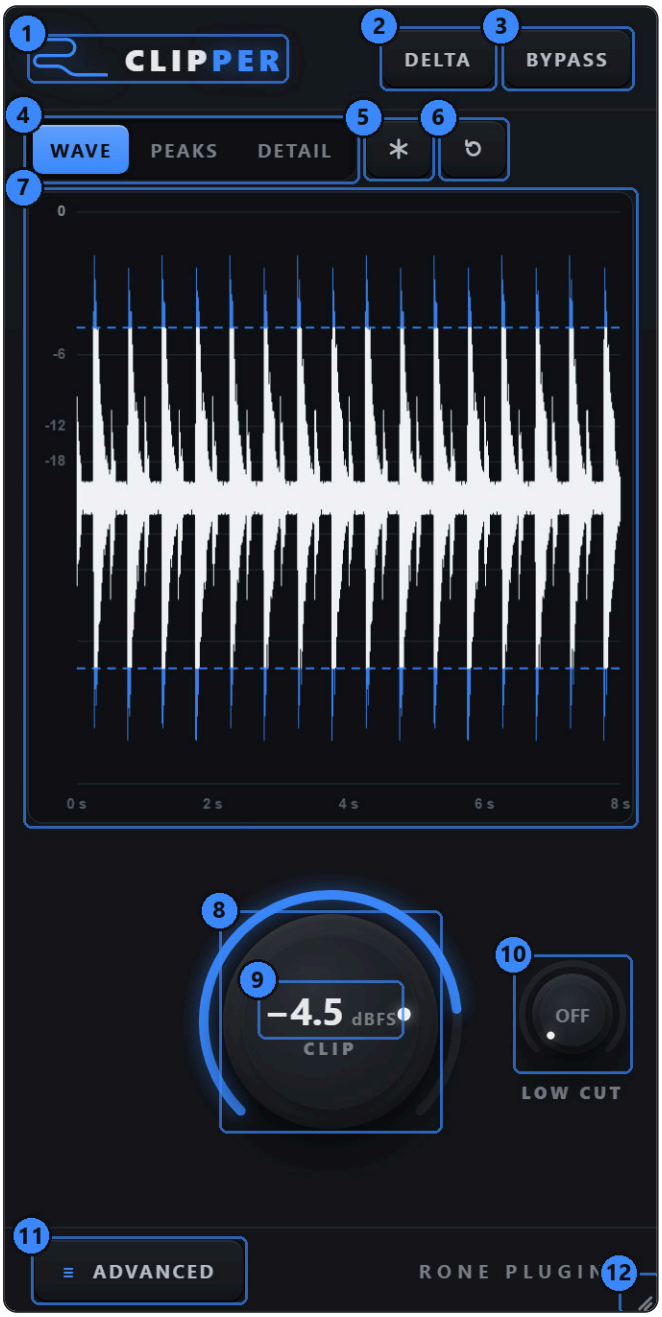
RONE Clipper. The waveform after the clip stage on top, the CLIP knob below, LOW CUT beside it.

1. **Insert** Clipper on a drum bus, a kick or the mix bus.
2. **Play** the track. The graph scrolls the last 8 seconds; the dashed line is the threshold.

3. **Turn CLIP down.** As the line drops below the loudest peaks, the parts above it turn blue - that is what the clipper removes. Start around 2-3 dB of blue on the biggest hits.
4. **Press DELTA** to hear nothing but the removed part. If it sounds like clicks and transient tops, you are in the right place; if you hear tone, back off or raise LOW CUT.
5. **Turn LOW CUT up** to about 100-200 Hz on anything with a kick or a bass. The band below it bypasses the clipper and comes back untouched.
6. **Open ADVANCED** for the INPUT / OUTPUT faders, the oversampling choice and AUTO GAIN.

> **DRAG TO ZOOM**
> Press on the graph and drag up to see fewer seconds (a faster scroll), drag down for more, double-click for the full 8 seconds. In DETAIL the same drag zooms between 5 and 500 milliseconds around the strongest clipped event.

4 Interface tour



Compact view: WAVE with a drum loop clipping at -4.5 dBFS.



ADVANCED open: the window grows to hold the faders.

1. **Header logo** — click to flip to the back panel (About, version, licence)
2. **DELTA** — hear only what the clipper removed
3. **BYPASS** — latency-matched dry signal for A/B, 10 ms crossfade
4. **WAVE / PEAKS / DETAIL** — the three views of the same capture
5. **FREEZE** — holds the display; audio keeps running
6. **Reset** — clears the history and the held maximum
7. **Graph** — the last 8 seconds; drag up / down = time zoom, the dashed line is CLIP
8. **CLIP** — the threshold, -24 to 0 dBFS
9. **CLIP value** — double-click to type a value
10. **LOW CUT** — the band below this frequency bypasses the clipper (so it can exceed CLIP); double-click = off
11. **ADVANCED** — opens the section below the knob
12. **Resize grip** — drag to resize the window

In ADVANCED: 1 OS 2 SAVED 3 INPUT 4 OUTPUT 5 AUTO GAIN.

5 Controls reference



CLIP. The white dot is the threshold; the arc lights up as it comes down.

CLIP

`-24 to 0 dBFS`
`default 0`
`automatable,`
`smoothed (10 ms)`

The threshold of the clamp, inside the oversampled stage. Everything above +CLIP or below -CLIP is cut flat; everything in between is untouched. It is drawn on the graph as the dashed line, so you set it by eye against the peaks as much as by ear.

It is not an output ceiling: after the reconstruction filter a clipped transient can overshoot the threshold by up to about a decibel (the Gibbs ringing every oversampled clipper has). The output peak in ADVANCED tells the truth.

Tip: Double-click the knob for 0 dBFS. Double-click the value to type one. Right-click for the host's automation menu. The mouse wheel moves it too (Shift = fine).

LOW CUT

`off / 20 to 400 Hz`
`default off`
`automatable`

Everything below this frequency bypasses the clipper and is added back untouched, through a Linkwitz-Riley crossover that keeps the sum exact when nothing clips. Only the band above it gets clipped.

Clipping the upper band also generates low-frequency products of its own (a clipped hat loop grows a bump between 20 and 400 Hz that was never in the source). Those are removed too, with a linear-phase filter, so the clipped peaks stay exactly where the threshold put them and nothing new appears below LOW CUT.

LOW CUT turns the clipper from a ceiling into a shaper. The lows are never clipped, so once they are added back the output can peak above CLIP by as much as the lows add at that moment, and the crossover shifts the phase around its frequency, which changes the shape of the peaks a little too. That is the point of it: use LOW CUT when you want the transient tops shaved for loudness and punch while the kick and the sub stay round, and let a limiter later in the chain hold the final peak. When the clipper itself has to be the last ceiling (the end of a master chain), keep LOW CUT OFF.

Tip: 150-250 Hz on a kick or a bass keeps the fundamental whole while the click gets shaped. Note the graph shows what enters the clipper: with LOW CUT up, the lows disappear from the picture on purpose.

DELTA

`on / off`
`automatable`

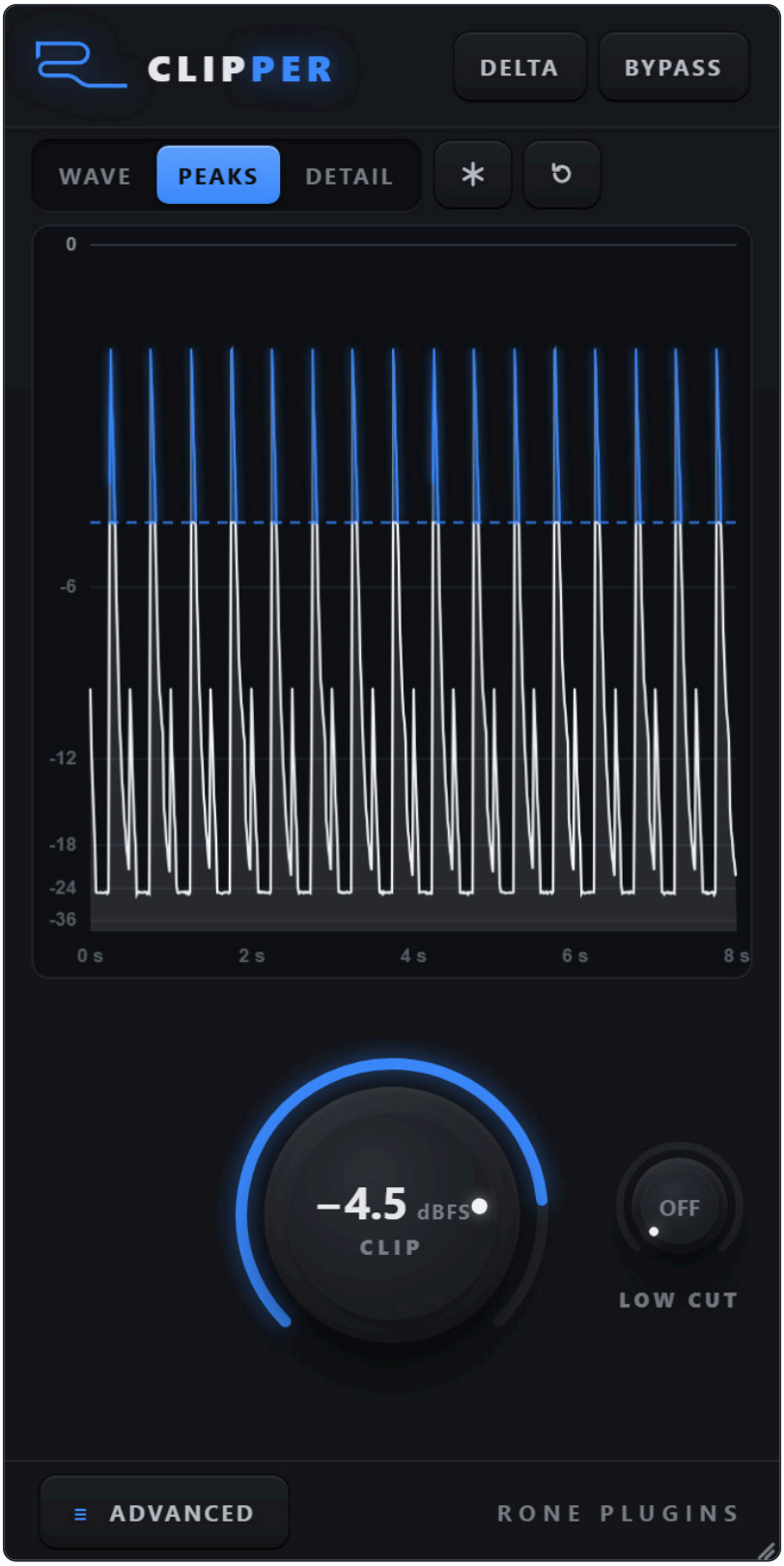
The output becomes only the part the clipper removed - the input minus the clipped signal. It is the quickest way to judge a setting: transient tops and clicks are what you want to be cutting; a tone or a pitched bass means the threshold is in the body of the sound.

Tip: BYPASS wins over DELTA.

BYPASS

Latency-matched dry signal with a 10 ms crossfade, so A/B comparison lands sample-accurately. The engine keeps running underneath.

The graph



PEAKS. The rectified peak history: grey before, white after, blue removed.

WAVE

`default view`

The signed waveform after the clip stage, like a scope, for the last 8 seconds. White is the signal after clipping, blue is what was removed beyond +/-CLIP, both polarities. Amplitude is linear, so quiet material sits near the centre line and the peaks own the height - exactly what you want to see in a clipper.

PEAKS

The same history as a rectified peak envelope on a linear scale: grey is the pre-clip envelope, white the clipped one, blue the excess above the line. Easier to read on dense material.

DETAIL

`5 to 500 ms`

The strongest clipped event of the last half second as actual oversampled samples of one channel (L / R selector), threshold at +/-1. Hover a column for BEFORE / AFTER / CUT in dBFS. Drag up and down to zoom the window.

Time zoom

`drag up / down`
`wheel`
`double-click`

Press on the graph and drag up to see fewer seconds on screen (the display scrolls faster), drag down to see more, continuously between half a second and eight. The wheel does the same in steps; a double-click returns to 8 seconds. The vertical scale never changes: the top of the plot is 0 dBFS, or the INPUT gain when it is above 0.

FREEZE / Reset

FREEZE holds the graph and a snapshot of the raw samples for DETAIL; audio and the meters keep running and the badge says FROZEN. Reset clears the history and the held maximum.

ADVANCED



OS, SAVED, INPUT / OUTPUT and AUTO GAIN.

OS

`1x 2x 4x 8x 16x`
`default 1x`
`not automatable`

How many times the sample rate the clip stage runs at. A hard clip creates harmonics without end; oversampling keeps them from folding back into the audible band as aliasing. Measured on a clipped 9.7 kHz tone the aliased energy is -9 dB at 1x, -29 at 2x, -43 at 4x, -54 at 8x and -66 at 16x. The latency is the same at every setting and the same setting is used in playback and export.

Tip: 1x is the default and the lightest. 4x costs under one percent of a core and keeps the highs clean; 8x for a master.

SAVED

`dB, last second`

How much the peaks came down through the clipper: the pre-clip peak against the peak after reconstruction, before OUTPUT gain. Raise OUTPUT by this much and the RMS goes up by the same amount. MAX is held since the last reset; click it to clear.

INPUT

`-24 to +24 dB`
`default 0`
`automatable`

Gain before the clip stage - the drive. The bar beside the fader is the incoming host level before this gain. Double-click the well to type a value.

OUTPUT

`-24 to +12 dB`
`default 0`
`automatable`

Gain after reconstruction; it never changes what gets clipped. The bar beside it is the actual final output level.

AUTO GAIN

`on / off`

Make-up for the threshold: the OUTPUT is raised by exactly what CLIP took away, so the clipped peaks land back at 0 dBFS. OUTPUT still works as an offset on top.

6 Step-by-step workflows

Drum bus, 2 dB of transient shaving

Punch without a pumping limiter

1. Insert Clipper on the drum bus, OS at 4x.
2. Play the loudest section and turn CLIP down until the biggest hits show 2-3 dB of blue (SAVED in ADVANCED reads 2-3 dB).
3. Press DELTA: you should hear clicks and the tops of the snare, not the body of the kick. If the kick is in there, raise LOW CUT to about 120 Hz.
4. Release DELTA, switch AUTO GAIN on, and compare with BYPASS at equal loudness.

Kick + bass, keep the low end whole

The fundamental never touches the clipper

1. Insert on the kick or the low-end group.
2. Set LOW CUT to 150-200 Hz. The graph now shows only what enters the clipper - the click and the harmonics.
3. Bring CLIP down until the click is trimmed. The sub passes through untouched and nothing new grows below LOW CUT.
4. Check DETAIL on one hit: the white trace is the trimmed click, the blue is what went.

Before the limiter

Buy the limiter 1-3 dB

1. Insert Clipper before the mastering limiter, OS at 8x.
2. Clip 1-2 dB off the peaks (watch SAVED).
3. Lower the limiter's input by the same amount. The limiter now works less, and the transients keep their edge.

The last ceiling

When nothing comes after the clipper

1. Keep LOW CUT OFF: every frequency goes through the clip stage, so the threshold holds for the whole signal.
2. Set CLIP to the ceiling you need and OS to 8x or 16x.
3. Watch the output peak in ADVANCED: the only overshoot left is the reconstruction ringing of about 1 dB at most. If you need an exact true-peak ceiling, a true-peak limiter after the clipper is still the tool.

7 Tips, tricks and troubleshooting

Tips

- **Set it with DELTA.** Two seconds of listening to the removed part tells you more than any meter.
- **The line is the knob.** Turning CLIP recolours the whole history on screen, so you can find the right depth on material that already scrolled by.
- **Drag on the graph** to zoom time in or out; double-click resets. In DETAIL, hover for the numbers.
- **SAVED = loudness.** Whatever it reads, that is how far you can push OUTPUT (or how much less the limiter has to do).

Troubleshooting

SYMPTOM	CAUSE	FIX
The graph says WAITING FOR AUDIO	No signal has reached the plugin yet	Play the track; the graph starts on the first sample
The output peaks above CLIP	Reconstruction overshoot after the oversampling filter (up to about 1 dB on hard transients)	Expected. Use a limiter after the clipper if a hard ceiling is required
With LOW CUT on, the output peaks well above CLIP	The band below LOW CUT is not clipped and is added back after the clip stage - by design	For a hard ceiling set LOW CUT to OFF, or keep it and put a limiter after the clipper
LOW CUT makes the graph emptier	The band below LOW CUT bypasses the clipper and is not drawn	Intended - the graph shows what enters the clipper
Latency	384 samples at 48 kHz (8 ms): the oversampling plus the linear-phase LOW CUT filter, constant in every setting	The host compensates it automatically
Aliasing on bright material at 1x	A hard clip at the base rate folds its harmonics back	Use 4x or 8x
The window is white in Ableton Live, the standalone works (Windows)	Live's **Auto-Scale Plug-In Window** (seen with Windows display scaling such as 110 %)	In Live's browser open Plug-Ins, right-click the plugin and untick Auto-Scale Plug-In Window, then delete the plugin from the track and insert it again