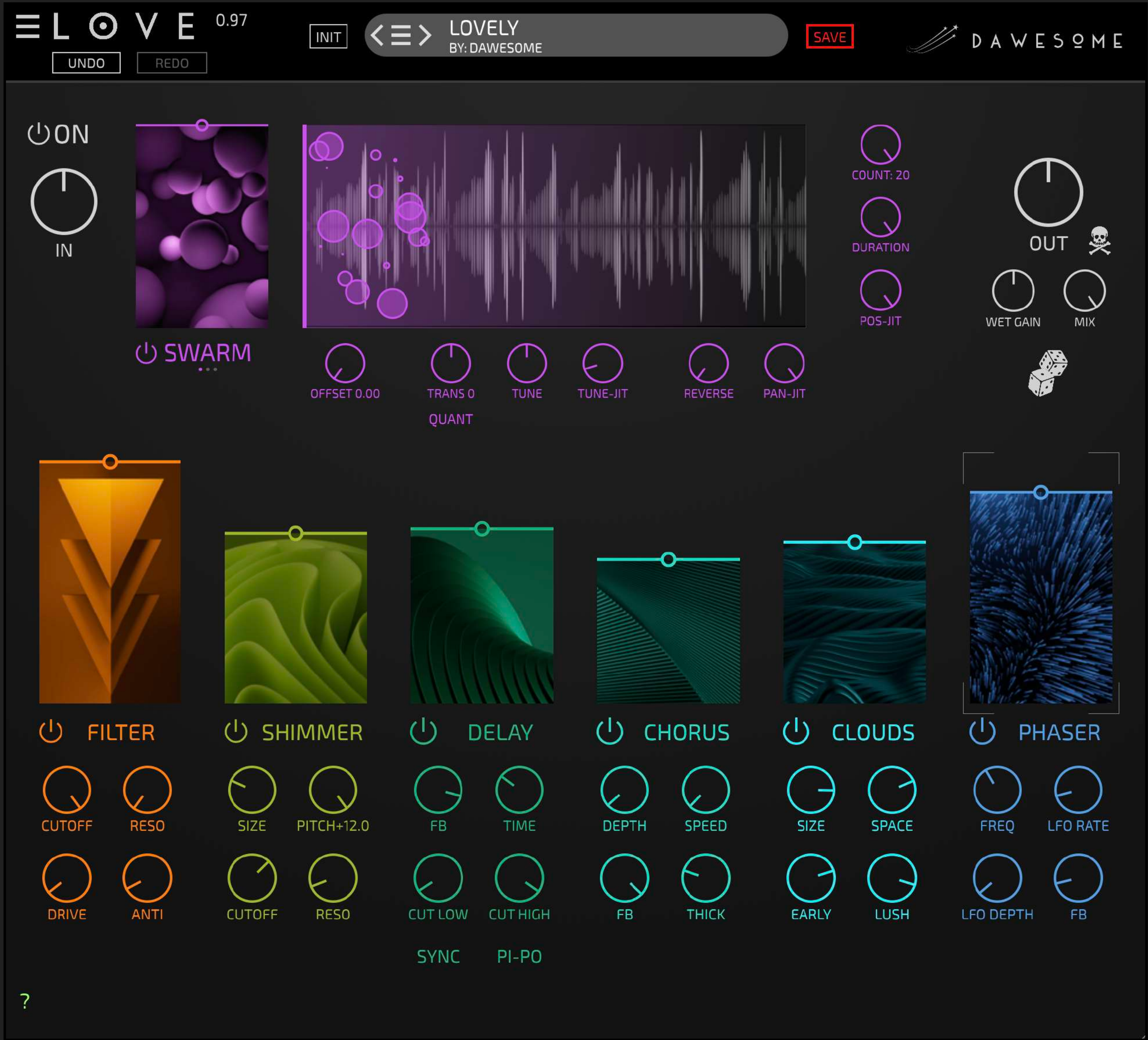




LOVE

USER GUIDE

THANK YOU



"LOVE is all you need" - according to Paul McCartney.
And this may even be true!

At least if you are looking for a nice TEXTURED SHIMMER effect for:

- epic drones and soundscapes
- lush walls of sound
- evolving organic textures
- wide spacey rooms

LOVE has been designed with lots of, well, love to be inspiring and fun to use. I hope you will enjoy it!

Please contact me via peter@dawesomemusic.com



All the best
Peter (Dawesome)

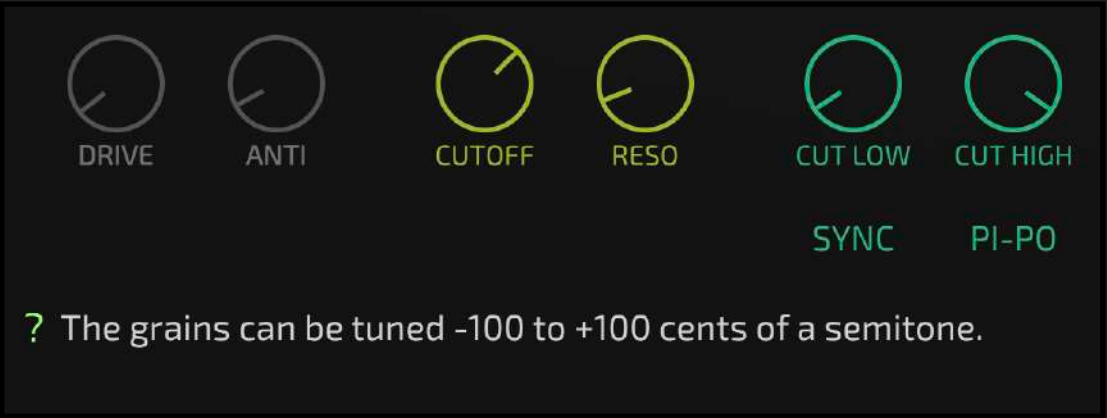
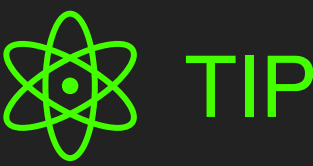
GETTING STARTED

1 Install the software

This is straight forward: download the right installer for your system (.pkg for Mac and .exe for Win). You can start the installer with double-click ... I guess you have done this before.

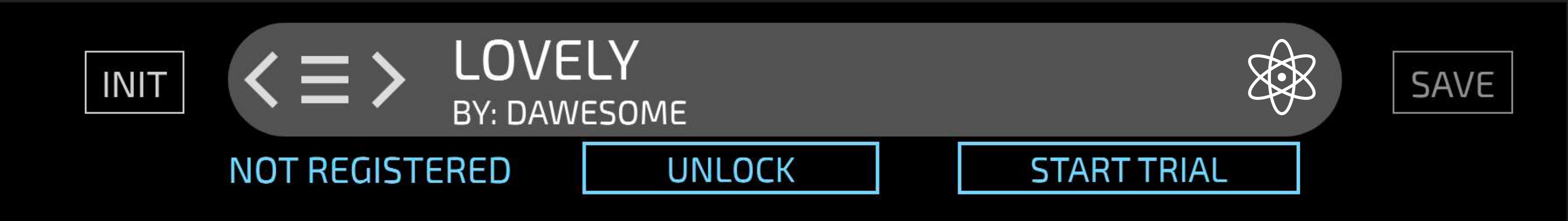
2 Start your free 90 days trial

LOVE comes with a free trial for 90 days without limitations. To start your trial: Open *one instance* of LOVE in your DAW. Click “**START TRIAL**” and provide your tracktion.com credentials.



LOVE has an online help. You can de-/activate it with the green question mark in the lower left corner.

When you hover over any element with the mouse you will see a short explanation.



If you have purchased LOVE, the activation works in the same way: Open *one instance* of LOVE in your DAW, click “**UNLOCK**” and provide your tracktion.com credentials.

Now you can start to explore LOVE - enjoy and have fun!

OVERVIEW

Click on the burger menu ≡ to choose a preset.

Use < and > to skip to the previous or next preset.

Click to invent a new name for the preset.

Click to save the current preset. Turns red if there are unsaved changes.

The incoming audio is displayed as a scrolling waveform.

Click the main burger menu ≡ to access presets directly or change settings.

Adjust the gain of the entire output signal.

Click the PANIC button to reset the processing engine.

Adjust the ratio between the DRY input signal and the WET processed signal.

Click to randomise the current preset.

Right-click or SHIFT-click for more subtle randomisation if you want to create variations of the current preset.

The UI is resizable. Drag the corner to shrink or expand.

UNDO or REDO the last operation

The entire LOVE effect can be switched off for fast A/B comparison.

Adjust the gain of the signal going into LOVE.

Each individual effect has a dry/wet slider

Click to de-/activate the individual effects

Click to de-/activate the tooltips

Each effect has parameters to tweak the sound.



SIGNAL FLOW



First the gain of the incoming signal can be adjusted.

The GRANULAR effect takes the input signal and chops it into multiple small samples that are played back.

When working with granular synthesis for the first time the complexity can be overwhelming. Hence in LOVE there are three modes, and each mode has its own simple and intuitive settings.

All modes share the settings below the wave display: you can pitch the grains up or down, add randomness to their tuning, or randomly play some (or all) grains in reverse.



TIP

With the ON/OFF button you can bypass the entire effect. This is a convenient way to compare the original signal with the processed signal.

Afterwards there is a chain of six effects, each with its own settings.

Each effect has been optimised to allow a wide range of possibilities with only a few intuitive controls. These can be automated in the DAW without introducing clicks or pops.

Each effect has individual DRY/WET with the big slider and can be turned off if not needed. They are optimised to be low on CPU.

Finally, you can adjust the MIX level between the original (unprocessed) signal and the processed (WET) signal.

With OUT the gain of the output can be adjusted.



TIP

If you drive the OUT hot a gentle "analog" saturation/clipping kicks in. This can also be used as a sweet overdrive effect, for example on guitars, synths or vocals. The -6 dB switch reduces the output gain after the clipping stage - this ensures your signal never goes beyond 0 dB.

SWARM MODE

The **SWARM** mode of the granular effect produces smooth clouds of soft grains.

Each grain is represented with a circle. The diameter of the circle corresponds to the loudness of the grain.

The number of grains that sound at the same time.

The duration of each grain.

Adds randomisation to the starting position of the grain. Small values produce vivid phasing effects, large values combined with large durations create thick walls of sound.

Adds randomisation to the stereo position. Use large values to create a very wide sound. With large grain durations this can create a very nervous stereo field.

Sets the probability that a grain is played back in reverse. When at 0 all grains are playing forward, when turned to 100% all grains are running backwards.

This adds randomisation to the tuning for each individual grain. This can be used to create very organic phasing, chorus and ensemble effects.

Turn right / left to increase the probability that up to every second grain is transposed one octave up / down.

When **QUANT** is active the **TRANS** snaps to integer values.

The grains can be transposed with a huge range of -24 to +24 semitones.

The vertical line presents the centre of the grain emitter position.

This is like feeding the input signal through a delay.

Sets the ratio of DRY (unprocessed) and WET (processed) signal.



In LOVE, each grain is emitted with its own settings for playback direction, duration, tuning, transposition etc. Once the grain has started it uses its own settings until it is finished.

In this way you can make drastic changes to parameters, but they will come into effect only when new grains are started. The transitions will therefore always be smooth, depending on the duration of the grains.

You can even switch the grain modes - the result will always be smooth.



You had a busy day? You can't find sleep? Turn of all sound. Put **COUNT**, **DURATION** and **POS-JIT** to maximal values. Now observe the soft pulsing of the grain bubbles and how you calm down.

CHOP MODE

The **CHOP** mode of the granular effect produces rhythmic chops of the input signal.



Each grain is represented with a circle. The diameter of the circle corresponds to the loudness of the grain.

The **TEMPO** of the CHOP effect can be set. When **SYNC** is active it is multiples of the DAW tempo.

Click this to have the **TEMPO** synced to the DAW.

This sets the grain duration as a fraction of the beat division. If set to 0 you will only hear very short impulse clicks. When set to 50% the grains will cover only half of each beat.

Adds randomisation to the starting position of the grain. Small values produce regular chops, with large values the chop position jumps around.

Sets the ratio of DRY (unprocessed) and WET (processed) signal.

These settings are the same for all granular modes. They are explained on the previous page.

ROBOT MODE

The **ROBOT** mode creates a rhythmic sequence of harmonic tones from the incoming signal.



Sets the ratio of DRY (unprocessed) and WET (processed) signal.

These settings are the same for all granular modes. They are explained on the SWARM MODE page.

The **ROBOT** mode creates a fast sequence of very short grains.

Hence **TUNE-JIT** has the special effect of smoothing the sounds and **PAN-JIT** makes the sound more raspy and rough.

The **TEMPO** of the **ROBOT** effect can be set. When **SYNC** is active it is multiples of the DAW tempo.

Click this to have the **TEMPO** synced to the DAW.

The **ROBOT** mode works by producing very short grains at audio rate. Here the **SPEED** of the grain production can be set - it has influence on the timbre, but not on the tempo of the rhythm.

Use **SYN** to add a touch of analog synth feel to the sound.



The **ROBOT** effect works great in conjunction with the **FILTER** effect:

With **SYN** you add a touch of analog sawtooth sound. Then you use the **FILTER** cutoff and resonance like you would with an analog synth or in a Eurorack. With **DRIVE** and **ANTI** in the filter you can further shape the sound between gentle and gritty.

This technique allows you to create rhythmic drones / bass-lines with ease from almost any sound material.

THE FILTER EFFECT



TIP

You can use the **ANTI** Filter as its own effect, it gives great results on all kind of bass sounds, especially monophonic.

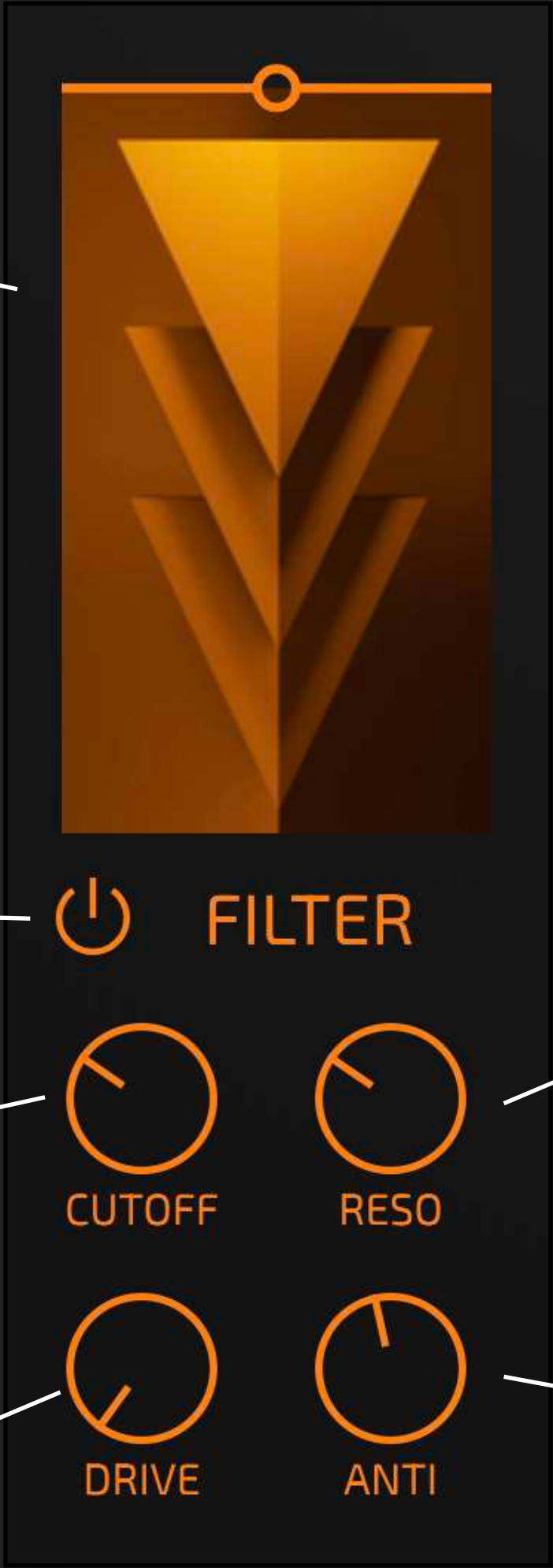
To do so, disable all other effects in LOVE. Set the **CUTOFF** to max, the **RESO** and **DRIVE** to 0. Now experiment with **ANTI**. Once you found a nice setting you can refine this with **CUTOFF**, **DRIVE** and **RESO**.

The big slider is used to set the DRY/WET of the **FILTER** effect.

You can de-activate the **FILTER** if it is not used.

The **CUTOFF** frequency of the **FILTER**. It is a lowpass filter modelled after the classic MOOG ladder filter.

The **DRIVE** parameter adds saturation and distortion as part of the filters internal feedback.



The **RESONANCE** of the analog modelled lowpass filter.

While normally a filter removes frequencies from a signal, the **ANTI-FILTER** adds frequencies to the signal.

THE SHIMMER EFFECT



TIP

You can use the **SHIMMER** Filter as its own effect.

You can use it to add lush, spacey reverb tails to any sound. With the mix cranked up to full WET, you can turn every sound into a slowly evolving ambient drone.

You can add **DELAY** and **CLOUDS** to make it even bigger. Or use the **GRAIN** engine to add texture.

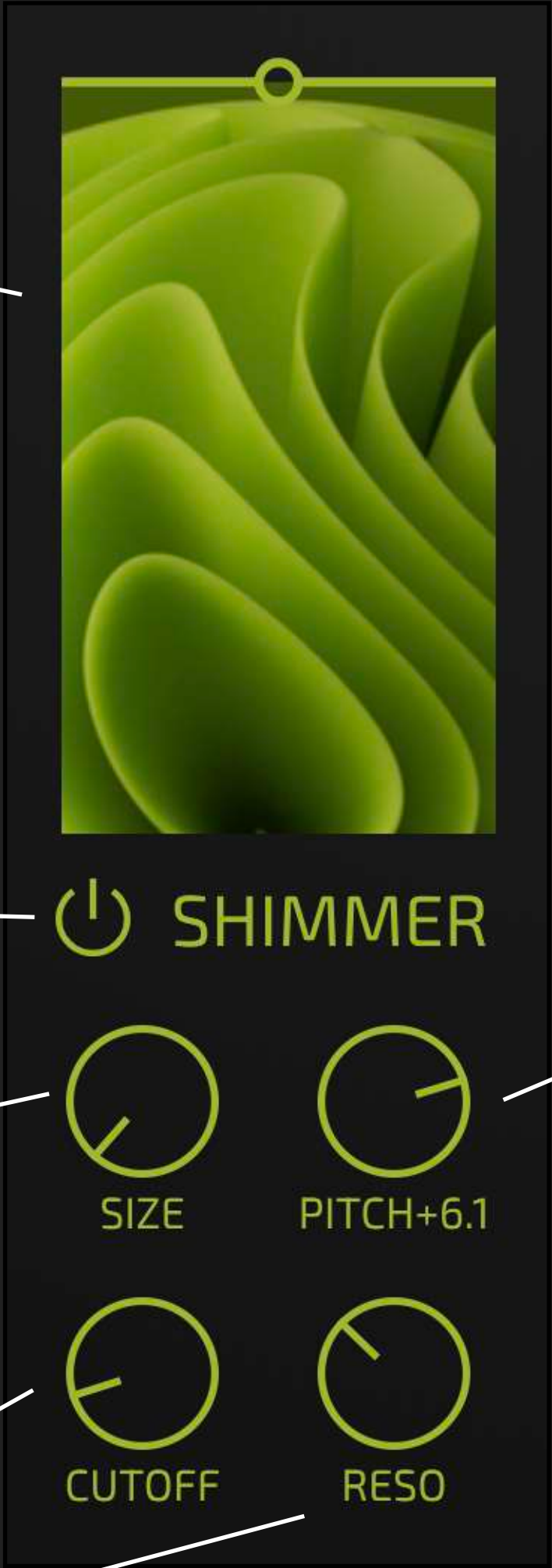
The big slider is used to set the DRY/WET of the **SHIMMER** effect.

You can de-activate the **SHIMMER** if it is not used.

The **SIZE** of the reverb used within the **SHIMMER** effect.

The **SHIMMER** effect uses a built-in feedback to create epic spaces. In this feedback there is a pitch-shifter and an analog modelled lowpass filter.

The **CUTOFF** frequency and **RESONANCE** of this filter can be set here. You can use this to create hollow spaces or add distortions with high resonances.



The **SHIMMER** effect works like a big reverb with a pitch shifter in the feedback path. You can set the transposition here.

Use values like +12 or +7 for the classical Brian Eno style shimmer effect. Use uneven values to create scary or muddy sounds.

Positive values brighten the sound, while negative values darken the sound.

THE DELAY EFFECT



You can also use the **DELAY** effect to add metallic sound to your signal.

To do so, use a very short delay time and very high level of feedback. This works best on transient signals with clear attacks.

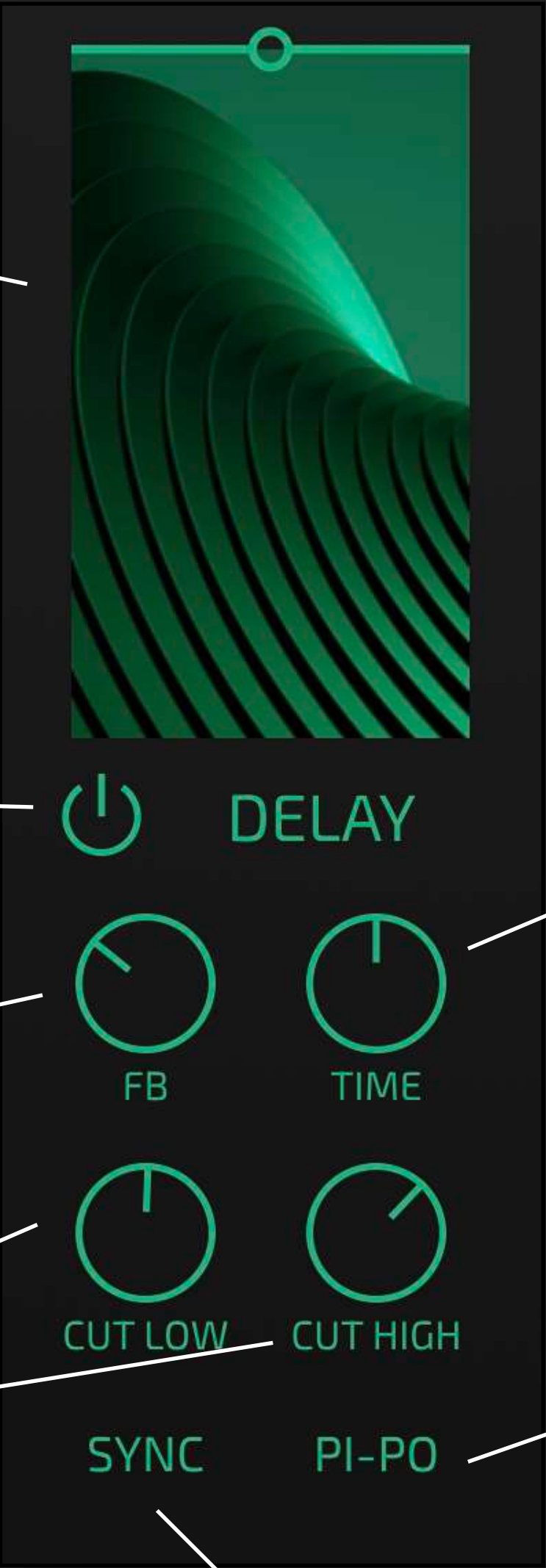
The big slider is used to set the DRY/WET of the **DELAY** effect.

You can de-activate the **DELAY** if it is not used.

The amount of **FEEDBACK** in the delay. High values create many repetitions. If you crank it up to maximum you will get an almost infinite chain of echoes.

The **DELAY** effect has built-in LOW-CUT and HIGH-CUT filters in the feedback. This allows you to remove frequencies from the echoes.

A classic application is to cut very high frequencies to simulate the natural damping of echoes and to have the original signal cut through the echoes.



The **TIME** parameter sets the duration between the original signal and the first echo.

This can be synced to the DAW tempo by engaging **SYNC**.

This activates the **PING-PONG** mode: the entire signal is feed into the right channel of the stereo delay line. The output of the right delay line is feedback into the input of the left delay, and vice versa. In this way the first echo is panned hard right, the next hard left and so on. It usually works best if you have at least 50% DRY signal.

Use this to synchronise the **DELAY** to the DAW tempo.

THE CHORUS EFFECT



TIP

You can also use the **CHORUS** effect to add metallic and bell-like sound to your signal.

To do so, use a very low **SPEED** and very high levels of **FEEDBACK**.

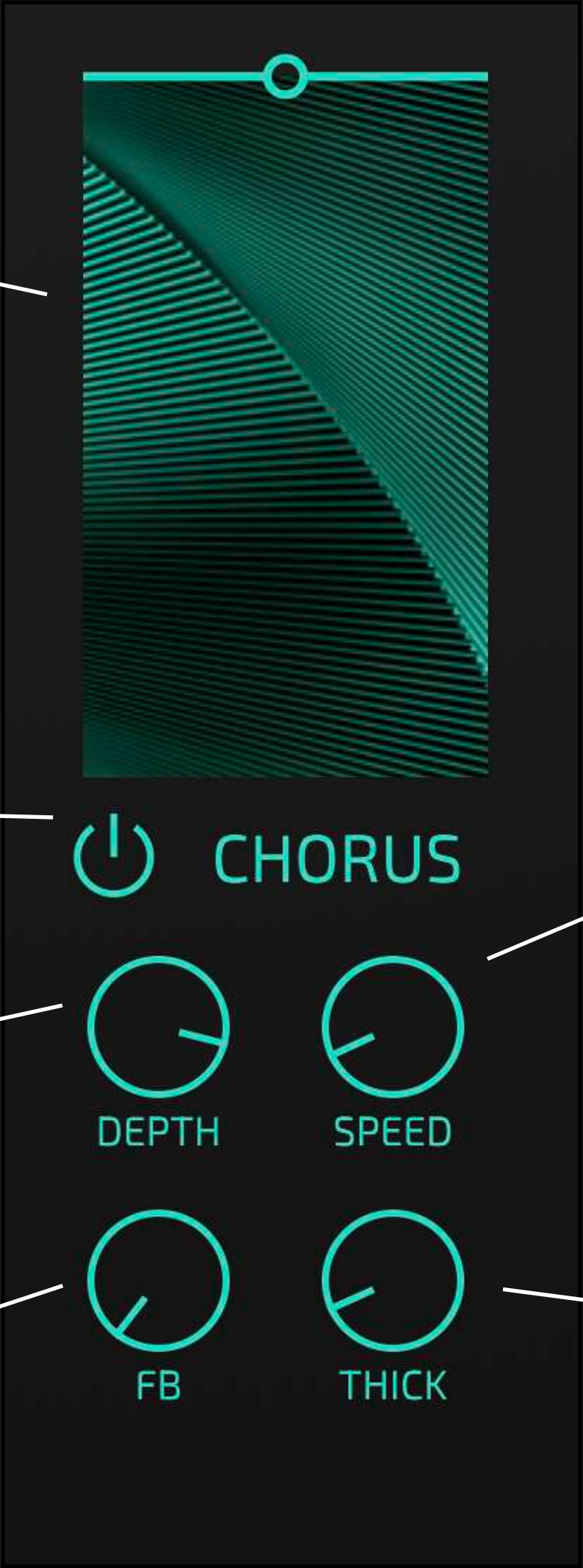
This works best on material with transients. You can also use it to add some colouration to drum loops, hihats etc.

The big slider is used to set the DRY/WET of the **CHORUS** effect.

You can de-activate the **CHORUS** if it is not used.

DEPTH controls the amount of pitch variations in the individual elements.

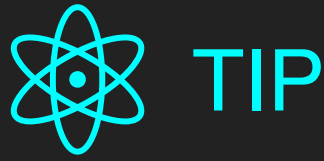
FEEDBACK sets the amount of feedback in each individual element.



The **SPEED** of the pitch variations.

THICK sets the number of elements that are used in the **CHORUS**. A higher number of elements lead to a smoother sound.

THE CLOUDS EFFECT



TIP

You can use the **CLOUDS** effect as a standalone EPIC reverb.

You can add a touch of big space by turning the **DRY/WET** to almost zero while using big values for **SIZE** and **SPACE**. This is like a secret sauce if you want to pimp simple stock synths to modern sound.

You can also use this to make lush pads from almost everything by using almost full **WET** and a high level of **SIZE** and **SPACE**. It is fun to take any synth sound, give it a slow attack and then turn it into a pad by adding the **CLOUDS**. To refine it, add some grid and texture with **GRAINS** and **ANTI** in the **FILTER**. Finally add a slow-moving **PHASER**.

The big slider is used to set the **DRY/WET** of the **CLOUDS** effect.

You can de-activate the **CLOUDS** if it is not used.

The **CLOUDS** effect is a special "tonal" reverb. It does not aim to replicate natural spaces but to give you a creative tool for everything **BIG**, **LUSH** and **EPIC**.

The amount of **EARLY** reflections. This is especially important for signals that has lots of transients and attacks. When using "soft" materials, high values of **EARLY** create more dense reverb tails.



The **SPACINESS** of the reverb.

The **LUSH**ness of the **CLOUDS** reverb.

THE PHASER EFFECT



The classical application of a PHASER are slowly moving, evolving sounds. This works best with a slow LFO RATE, and medium levels of FREQ and either positive or negative FEEDBACK.

You can also use the LFO to create strange chopping effects: use a medium RATE of a few Hz, high DEPTH, adjust the FREQ to your material (mid range value will most of the time work) and then experiment with FEEDBACK.

The big slider is used to set the DRY/WET of the PHASER effect.

You can de-activate the PHASER if it is not used.

The center FREQUENCY of the PHASER

The center frequency is modulated by an LFO. Here you can set the DEPTH of this modulation



The RATE of the LFO that modulates the center frequency.

The PHASER is based on feedback. It allows positive and negative feedback, which both sounds quite different.

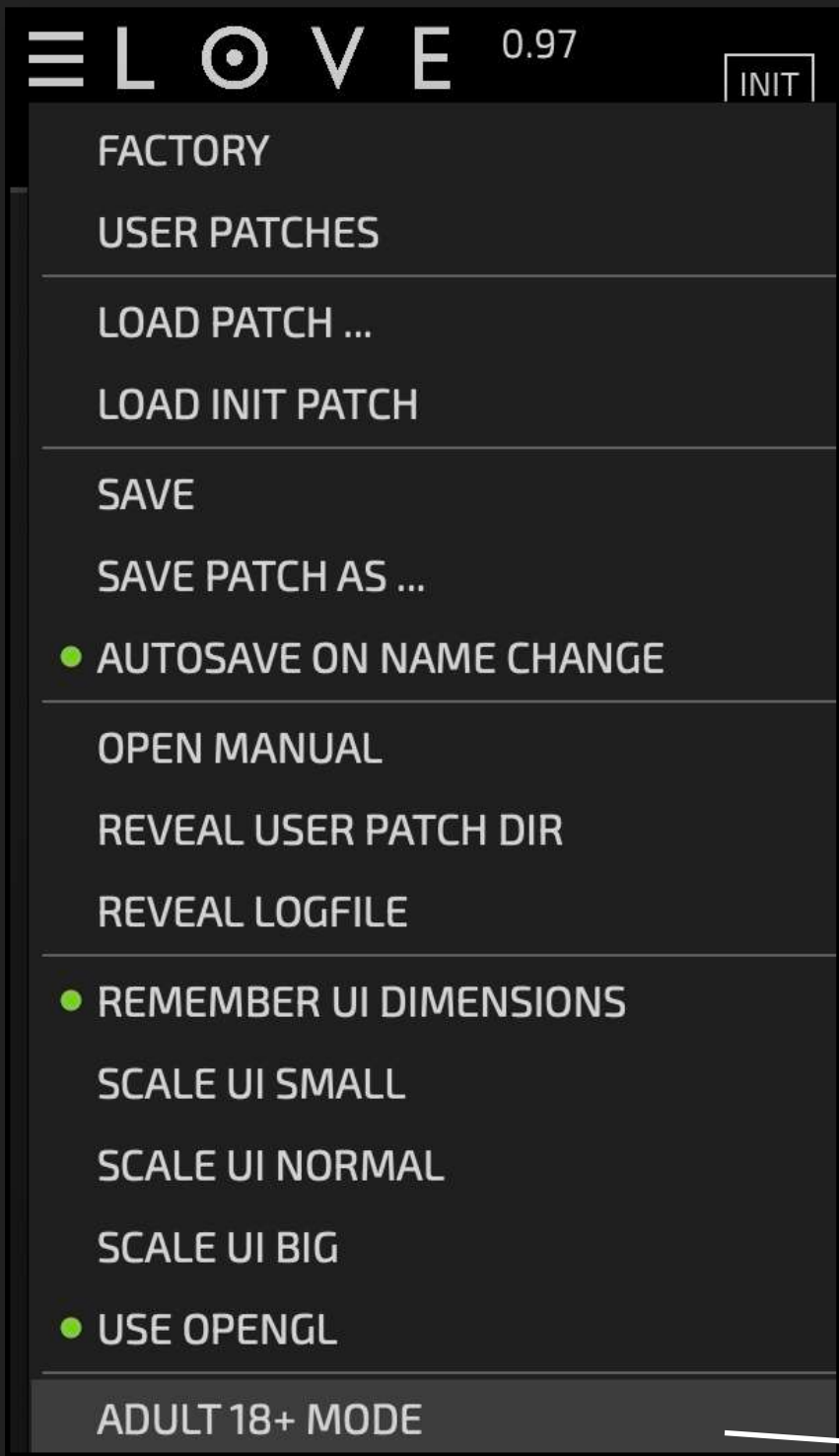
CAUTION: Be careful with extreme values - it is feedback and can lead to very loud resonances.

ADULT 18+ MODE

There is a special mode that can be enabled via the main burger ≡ menu. You may want to ask your parents for permission.

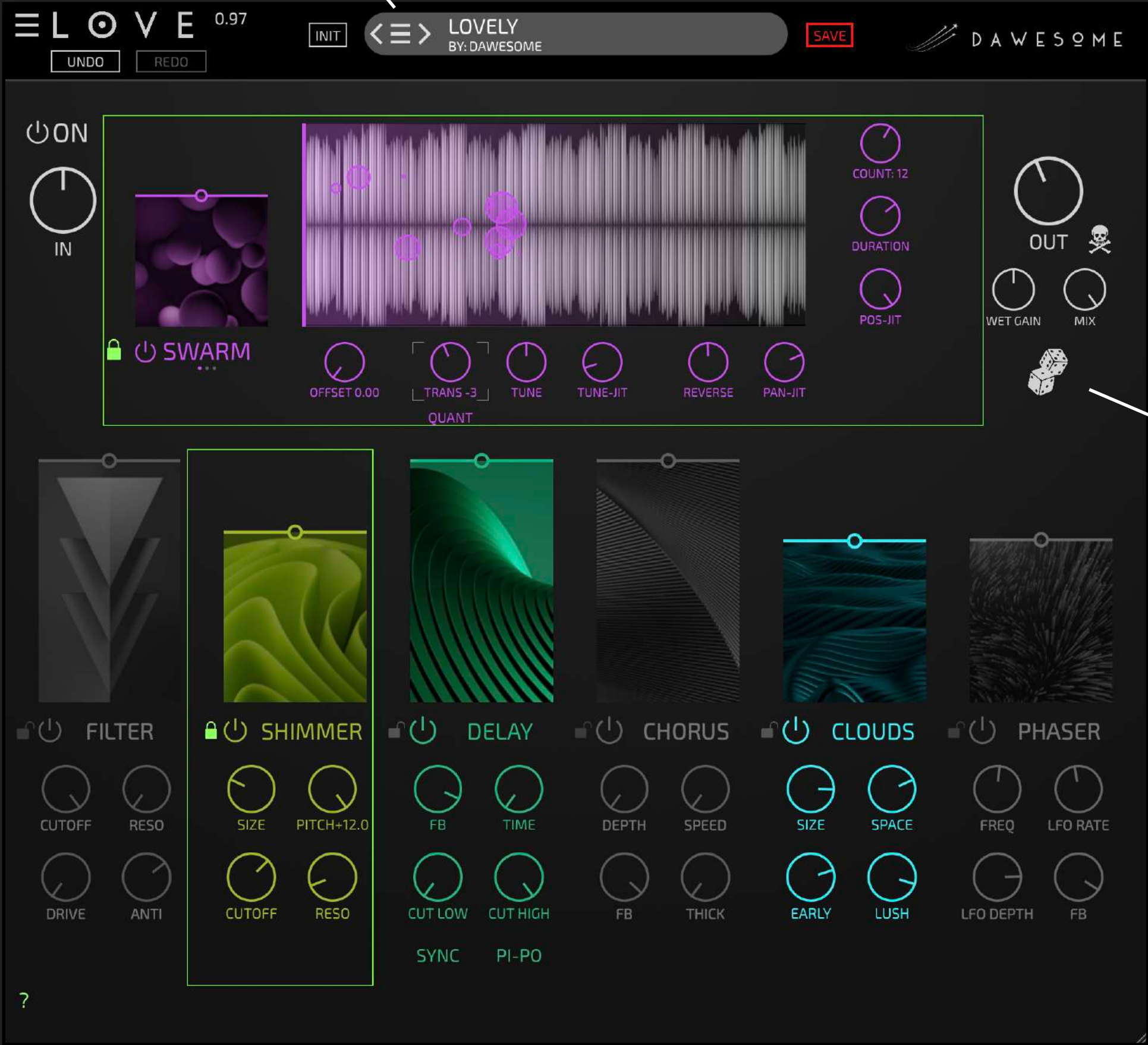
This mode allows you to LOCK parts of the LOVE effect.

If you now switch presets or use randomise, the locked parts are not changed.



Click to toggle the ADULT 18+ MODE on and off

Click on the burger menu ≡ to choose a preset.
Use < and > to skip to the previous or next preset.



Click to randomise the current preset.

Right-click or SHIFT-click for more subtle randomisation if you want to create variations of the current preset.

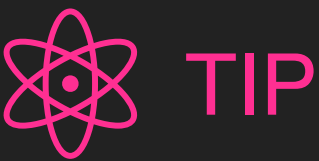


You don't need to be a fan of LOCKs to enjoy and have fun with the ADULT 18+ MODE.

POLYAMORY

LOVE feels great. What could be better? Well, two instances of LOVE at the same time can be a special pleasure!

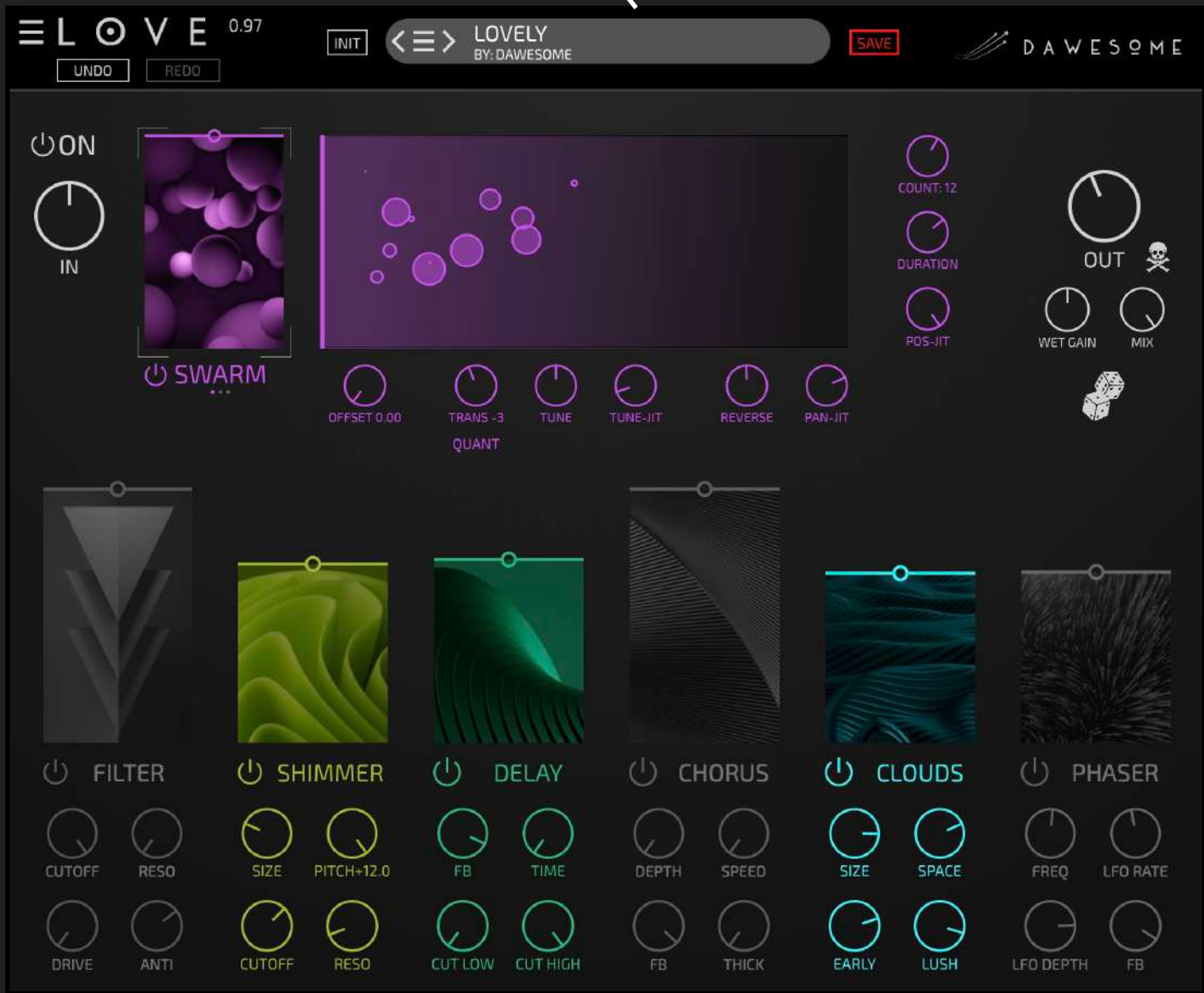
Simply chain two (or more) instances in your DAW.



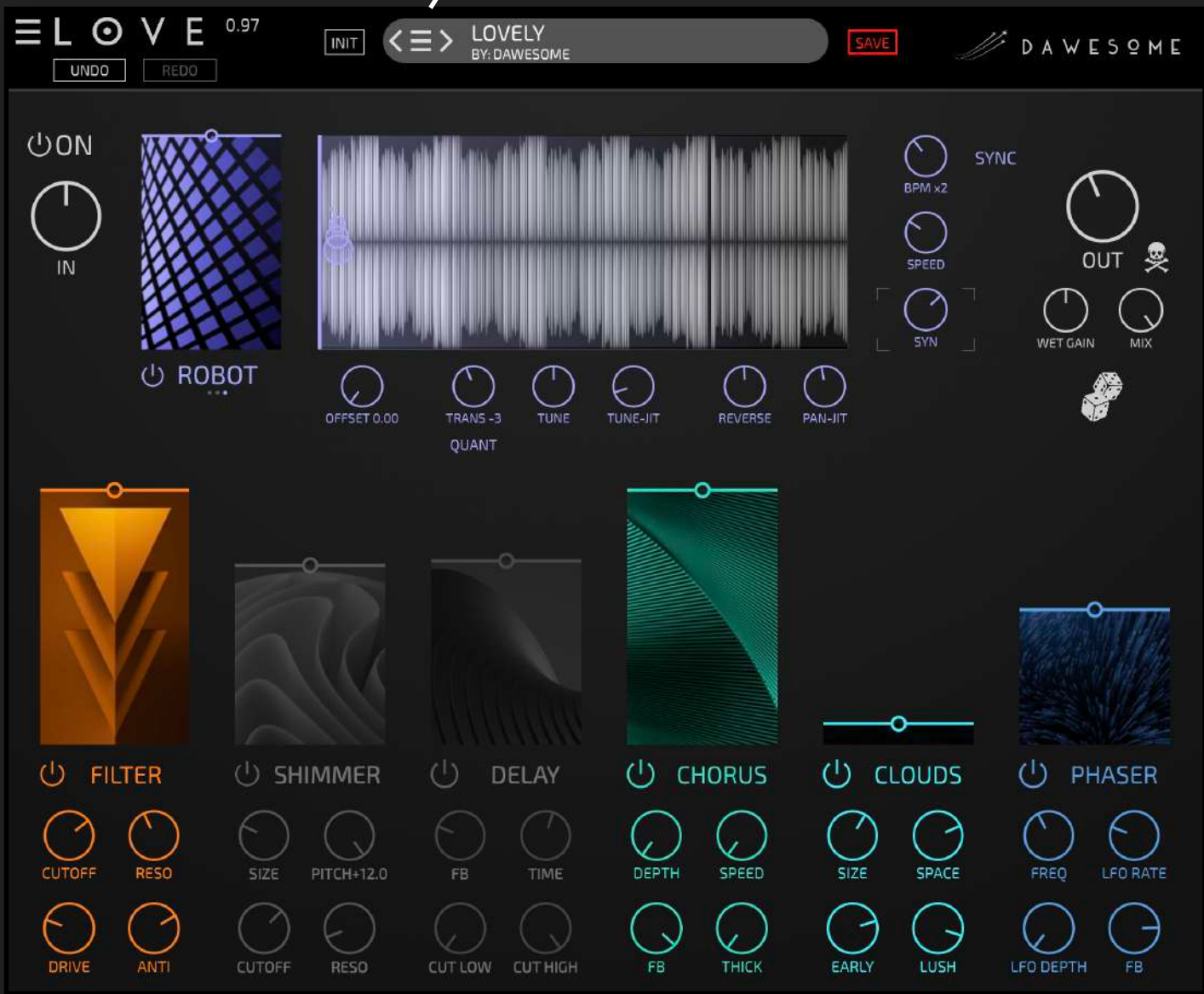
TIP

Of course you can also use this technique to insert other effects in between. Let's say you need an EQ between the SHIMMER and the CHORUS. The first instance of LOVE will process everything up to the SHIMMER, then in your DAW you have an EQ and afterwards the second instance of LOVE has everything until and including the SHIMMER disabled.

Here, the first instance creates a smooth wall of sound with SWARM, SHIMMER, DELAY and CLOUDS. This is slowly evolving with the input signal.



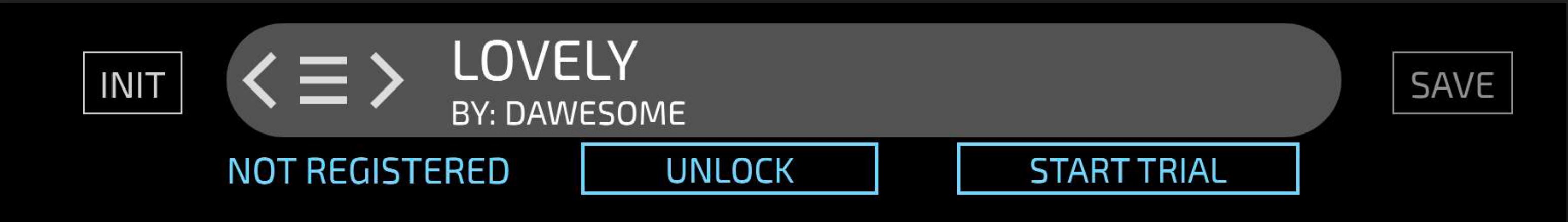
The second instance uses ROBOT to create rhythmic harmonic pulses from the output of the first instance. These are fed into the FILTER, and the CHORUS is used to add a metallic timbre before a slight touch of REVERB is added with a slow moving PHASER.



FAQ / Troubleshooting

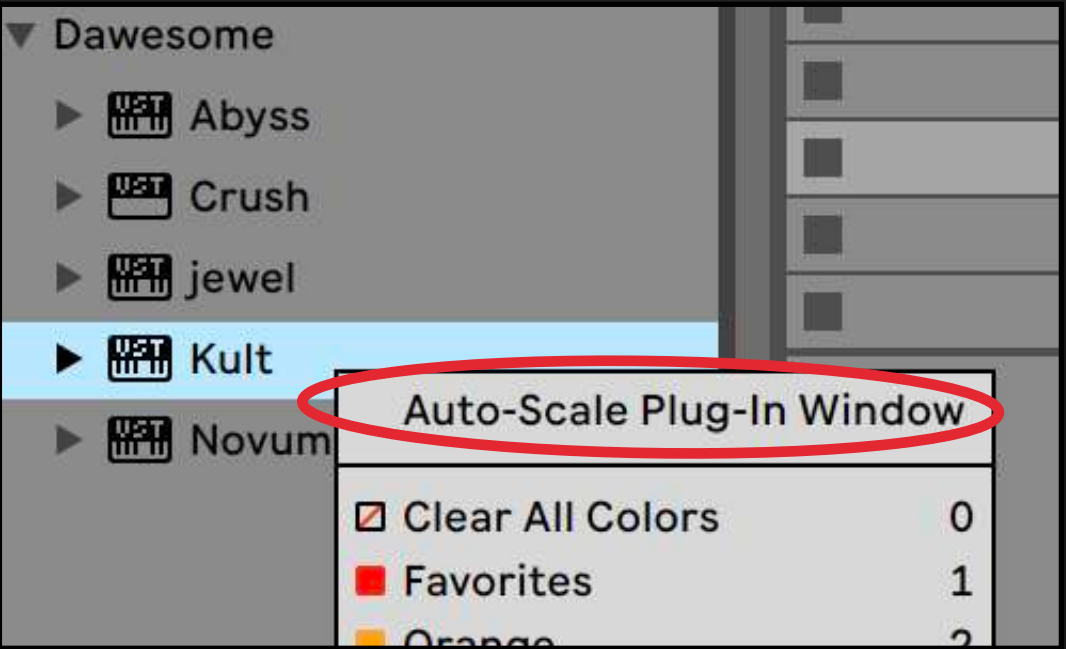
Q: Every few minutes there is annoying noise - I thought this had a 90 days unconstrained demo period?

A: You need to start your 90 days trial period. To do so, just click on **START TRIAL** and enter your tracktion.com user credentials. The free trial is unconstrained for the entire 90 days - no one should purchase LOVE without being convinced about it!



Q: The UI looks pixelated / distorted

A: In the main burger menu in the upper left there is an entry to **DISABLE OPEN GL**. Please try to activate this setting, then reload your project - the plugin needs to be reloaded to make this change active. If you are using **Ableton LIVE** on **Windows**: make sure, that Auto-Scale Plug-In Window is **NOT ACTIVATED**.



Q: I can't hear anything!

A: First make sure that LOVE receives audio data - you can see incoming audio in the waveform display. Make sure that the INPUT dial is not blocking incoming audio.

FAQ / Troubleshooting

Q: I installed LOVE, but it does not show up in my DAW?

A: In most DAWs plugins are listed by manufacturer name. You find LOVE listed under [DAWESOME](#). If this does not help - please make sure that VST3 (or AU) is activated in your DAW.

For [Protools](#) users: plugins come in various formats; the most common are VST, VST3 (and AU on Mac) - these are the industry standard. Protools has a proprietary plugin format and is not able to host VST or AU plugins. LOVE is available only as VST3 and AU. But there is a workaround: you can use a wrapper plugin. There are two that I can recommend:

- [KushView Element](#) - this one is even free
- [BlueCatAudio Patchwork](#)

You load the wrapper Plugin in Protools, and then you insert LOVE in the wrapper - it is simple and works like you had opened LOVE in Protools itself. The advantage is: there are many plugins on the market that are available only as VST or AU - with this wrapper you can use them all in Protools.

Q: I am experiencing audio drop outs - what a lousy plugin!

A: I can understand your frustration! Rest assured that I spend an insane amount of work to make the underlying technology CPU efficient and to support aged hardware and OS versions. [Please drop me a short description to peter@dawesomemusic.com](mailto:peter@dawesomemusic.com) - ideally with the information of your computer, your DAW, your OS and the specific patch that causes the issue.

FAQ / Troubleshooting

Q: Why are all your plugins so expensive - you are ripping me off!

Q: Why are all your plugins so cheap - this is too good to be true?

A: I am a single person indie developer. Mainly I follow my heart and create the instruments I'd like to use on my own as a musician. I do not aspire to get rich in money with it, I aspire to get rich in contentment and fulfilment. However, I also need to pay my bills, and I also want to pay sound designers fairly for their work. I am trying to give my products the lowest prices possible to make a living, and I am not going to be a millionaire anywhere soon (well, ever).

There is a 90 days free trial. During this time there is an almost 100% chance that there will be a SALES with massive discount.

Q: I have a question / feedback - where can I leave it?

Q: I have a cool idea for a great feature!

A: Just drop me an email to peter@dawesomemusic.com - I appreciate any kind of constructive feedback and I am trying my best to have any user satisfied, regardless wether you purchased or not. Usually I try to answer within a few days.

If you want to share any idea with me please drop me an email to peter@dawesomemusic.com. Please note that I may have had the idea before and hence I won't pay you license fees if I choose to implement this idea or a related idea in one of my plugins. If you believe your idea has tremendous commercial potential make sure to get a signed agreement *before* sharing the idea with me / anyone.

Q: I like your work - how can I support you?

A: Thank you - this is my real reward for the work I am doing! I hope you will find lots of fun and inspiration with LOVE or any other of my plugins. If you want to support me: spread the word - many (most?) people simply have not heard about DAWESOME.

CREDITS - THANK YOU!

LOVE would be nothing without other people!

- [tracktion.com](#) - like a band needs a label, every plugin designer needs a partner. I enjoy the excellent cooperation within their unique [Tracktion presents](#) program
- LOVE is implemented in C++ using the [Juce Framework](#). I am grateful for its existence and for the community of JUCE developers.
- [Valdemar Erlingsson](#) is the creator of the gorgeous free reverb plugin called [Cloud Seed](#). I took inspiration from his work for the CLOUDS effect in LOVE
- LOVE uses the awesome AVIR image resizing algorithm designed by [Aleksey Vaneev](#)
- Image credits: [Shubham Dhage](#), [Mike U](#), [Dim Gunger](#), [Prasad Jadhav](#), [Simon Lee](#)

A huge **THANK YOU** and lots of love to all the Beta-testing heroes - you are awesome!

[HydraTek](#) and [sadà\exposadà](#) both also contributed presets for LOVE.

Florian Mrugalla	Philip Rampi	BIIANSU	David Lilja (PaleSkinnySwede)
Makunouchi Bento	Douglas Hill aka tau(n)t	the_jules	Chris I S1gns Of L1fe
Bee Abney	Tomavatars	lab by the sea	Alchemedia
Saf Ro	Databroth	Rich Whitfield	Thaddäus Weindl
Spektralisk	Temme Sikkema	David Henkel	Daniel Alflatt
HydraTek	sadà\exposadà	Mathias Brüssel	Alessandro Cardinale

Special thanks to [David Lilja \(PaleSkinnySwede\)](#) - who proofread the complete User Guide and corrected many errors. Any remaining errors had been introduced by myself after his proofreading.

And not to forget my son [Kiro](#) who told me "you should create a plugin called LOVE, and then use *LOVE is all you need* as marketing slogan". How could I have resisted such an idea?



ABOUT ME



My name is **Peter** and I am the creator of **LOVE**.
It is my 5th plugin after **Abyss**, **Chop Suey**, **Novum**
and **KULT**.

I am a musician at heart, playing the bassoon and
contrabassoon in multiple ensembles and I have a
lifelong passion for synthesisers.

With a PhD in maths - I love maths - and getting paid
for it I can proudly call myself a professional nerd.



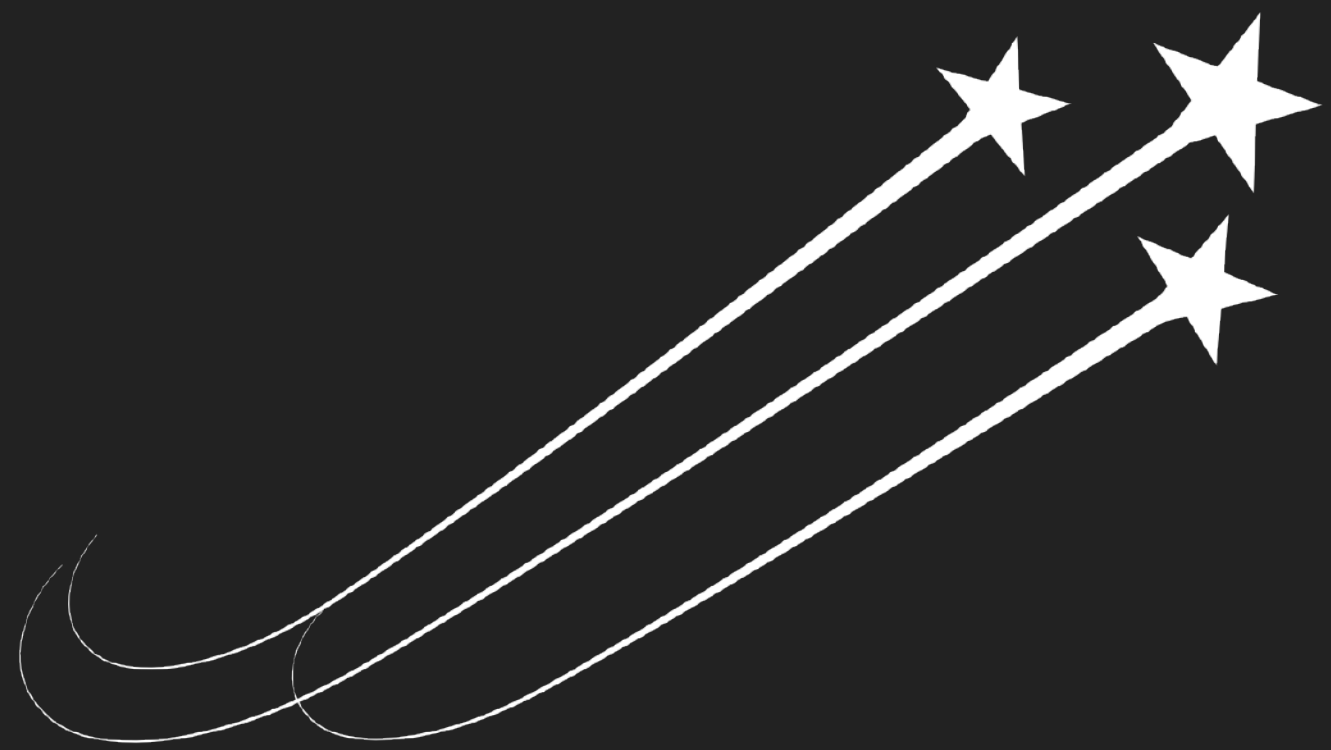
I have a few core beliefs that drive my work:

- **Creativity is fun** - I am dedicated to make your creative process a joy ride.
- **Intuition over numbers** - when I make music, I rarely (want to) think in numbers and maths, I want the creative process to flow with intuition.
- **Simplicity rules** - life is already complex enough. User interfaces shall be as simple as possible, and it's worth going the extra mile.
- **Quality over Marketing** - I believe creating innovations and paying attention to details is a better use of my resources then running marketing campaigns or spamming your inbox. **Please spread the word if you want to support my work!**

Thank you very much for your interest and support!

A handwritten signature of Peter in white ink, followed by a large checkmark.

PS: you can always contact me via peter@dawesomemusic.com



DAWESOME