



H A U N T E D S P A C E S 2
U S E R G U I D E

Soniccouture

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ABOUT THE HAUNTED SPACES RECORDINGS - BY CHRIS WATSON



The entrance to Hades, Elefsina

All these recordings are site specific and, in my opinion, embody a powerful sense and spirit of place, the characteristics of which are revealed through their particular acoustic signals.

Mexico

Some years ago I took a rail journey across Mexico from Los Mochis on the Pacific coast to Veracruz on the shores of the Atlantic Ocean. This was one of the final journeys of the once great state railway, Ferrocarriles Nacionales de Mexico (FNM). Sections of track and some of the stations are now abandoned but the sounds and rhythms they experienced are embedded into the rails and locations en-route.

1. Temoris Station approach; Multiple diesel tones from the canyon below anticipated by track side passengers.
2. Torreon Station; Cyclic diesel rhythms
3. Train departs; Shifting perspectives
4. Goods Yard; The acoustic space between the Box cars
5. Engine & Box car; The spaces compressed
6. Engine hiss & detail; The space ruptured



7. Engine out of station; A slow shift of axis
8. Train past CU slow; A slow shift of power
9. Engine Cab-1; Internal engine pressure release
10. Engine Cab-2; Internal engine frequency shift
11. Int cab constant running; A long straight section of track
12. Railway Crossing; A powerful sense of anticipation
13. Zacatecas Market; The pepper stalls
14. Zacatecas-1; Entrance to the silver mine
15. Zacatecas-2; Silver mine gate crossing
16. Zacatecas-3; Silver ore tunnel
17. Zacatecas-4; Silver ore trucks
18. Mesquite scrub; Distant desiccating winds
19. Palm leaf gully; A narrow abandoned trail caught by the wind
20. Zocalo Square, Mexico City; Roof top aspect across a huge open space
21. Canyon day; Distant acoustics blown into the conifers
22. Canyon night; Nocturnal frequency shift and temperature inversion
23. Desert sunrise; Cactus wren chorus
24. Desert sunset; Chickadee evensong
25. Abandon barn; Interior of an old wooden barn in the wind
26. Abandon ranch; Blustery winds through an old paddock
27. Aztec City; Overgrown stone steps within the forest
28. El Tajín; Mid-day insect chorus in the still air
29. Water Hyacinth, Sierra Nevada; Bees pollinating across a small pond
30. Veracruz at sunset; Atlantic coast waterfront market

Orford Ness Atomic Warfare Research Establishment

Created and sustained by currents of The Longshore Drift down the English coast of Suffolk, Orford Ness is a low lying vegetated shingle spit which snakes out into the North Sea. This was once a secret site where the military practiced the dark arts of war, the Ness is now a nature reserve and inhabited by other voices which resonate within the decay of once classified acoustics.

1. Cobra Mist decommissioned transmission hall
2. Centrifuge Room, below the surface
3. Hydrophones in the shingle bank





4. Medium Wave transmitter field
5. Laboratory 1, interior atmosphere

The pagodas, Orford Ness

The Salamander

Recordings from the great blast furnace at Redcar Steel Works (UK), re-fired after a period of silence and decline. This a unique series of instantaneous recordings from different aspects and perspectives at the moment of creating molten steel.

1. Salamander-1; Blast furnace doors
2. Salamander-2; Drilling the furnace doors
3. Salamander-3; Blast furnace inner doors revealed
4. Salamander-4; Blast furnace doors open
5. Salamander-5; Thermal lance
6. Salamander-6; Gega cutting machine

Newcastle upon Tyne

Spaces in the city I have been exploring for a long time in a process of discovering a sense of place within the hidden and often unheard.

1. Body heart scanner; Real time data sonification in a sports lab



2. Body pulse scanner; Surface electrode pick up
3. Cathedral alleyway; Bells muted by narrow acoustics
4. Empty Room-1; Exterior sounds informing an interior space
5. Empty Room-2; Exterior sounds removed
6. Empty Room-3; At midnight
7. Creaking wooden panels; River Tyne dock panels in a changing tide
8. Distant scrapyard; Across the River Tyne at low tide
9. Empty platform; Newcastle Central Station Platform 2 at 0430h
10. Station Insulators; Newcastle Central Station Platform 9 at 0500h
11. Tyne Bridge at midnight; River Tyne quayside
12. The North Tower; Interior bridge expansion joints
13. Wavewash; North Shields ferry, mid-crossing
14. Stove; Wood burning stove in an empty room
15. Woodland clearing in Autumn; Holystone forest woodpigeon chorus
16. Wood ant nest; Sunrise surface activity at the base of an Oak tree

Sheffield

A few years ago I had the opportunity to reinvestigate sounds within the city where I was born. I was then invited and guided into spaces where I had only a distant notion or memory from another time.

1. The Beehive Workshop
2. Bellows; Slow cycle air compressor
3. Gas pipe; High pressure feed to heating element
4. Gas ring; The burner idling
5. Grinding wheel; Running at operating speed
6. Grinding pallet knife; Shaping and sharpening steel blades
7. Glazing; Finishing the blade
8. Workshop; Constant running
9. Shutdown; Grinding wheel running down
10. Forgemasters-1; Steel production, the forge crane overhead
11. Forgemasters-2; The Swealing process
12. Kelham Island-1; Wooden pulleys and belt drives
13. Kelham Island-2; Don Valley steam engine running up
14. River Porter water wheel; Idling before engaging the drive
15. Water wheel; Run off and return to the river



16. River tunnel; Subterranean flood escape

New Zealand

Spirit Cave, Waitomo

The limestone caves at Waitomo on the North island are a series of long passage tunnels eroded by water across aeons. The 'Voice of The Spirit' Cave is driven by the infrasonic pulsing of a distant subterranean river system which produces the deep vibrating voice at the cave entrance and creates nodes of vibrations at The Dome, The Flowstone and The Cathedral within.

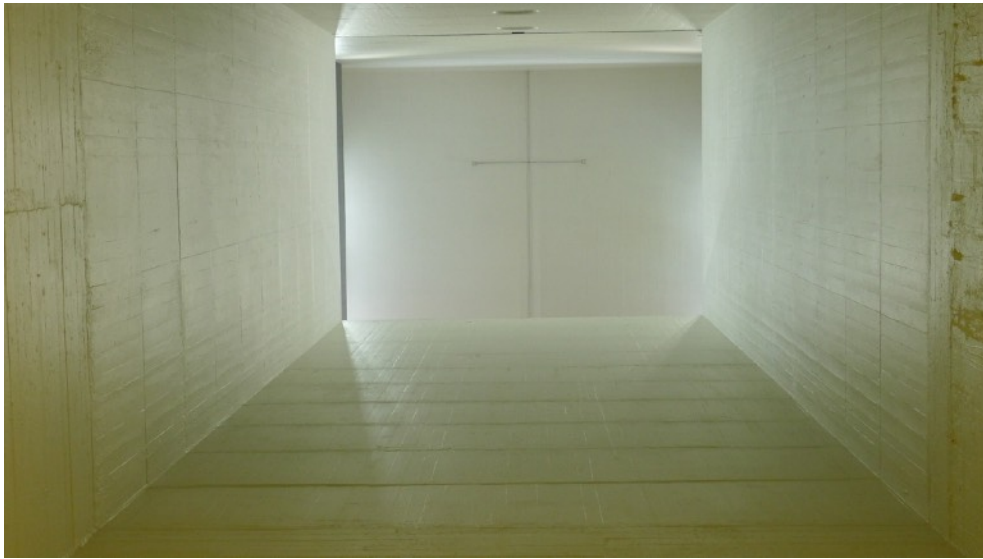
1. The Voice of The Spirit Cave, Waitomo
2. The Cathedral
3. The Dome
4. The Flowstone

Elefsina

Recordings made in The Temple of Demeter in Eleusis, Greece

1. Persephone's Well; The dry stones at the bottom of the well
2. Sarcophagus; The fractured casing inside an unmarked tomb
3. The Aegean Sea; Hydrophones off-shore at 10m depth
4. The Entrance to The Underworld; Cave Entrance, The Plutonian
5. The Old Soap Works; Rain storm from within a ruined windowless shell
6. The Factory Gates; The metalwork vibrations





Iceland

The sounds of water from Pingvallavatn driving the hydroelectric turbines on Level-1 of Vatnsfell power station, and reverberating into the escape tunnel twinned with bubbles of 10,000 year old air escaping from glacial ice under the surface of the Jökulsárlón lagoon.

1. Power Station Level-1; The turbine casings
2. Escape tunnel; The movement of large volumes of water through the rock walls.
3. Pressure Valve; Turbine external control system
4. Jökulsárlón ice lagoon 1m; Hydrophones recording air released from passing iceberg
5. Jökulsárlón ice lagoon 3m; Hydrophones recording air released from passing iceberg
6. Sea cave; Greenland sea washing into a lava cave, Arnarstapi

Brussels Stations

1. Brussels MIDI; Sunrise atmosphere on an inactive platform
2. Brussels Zuid-1; Empty trains pass through after station shutdown
3. Brussels Zuid-2; Ticket hall at midnight
4. Brussels Zuid-3; Trains past the platform end
5. Brussels Zuid-4; Distant wheel flanges



Liverpool

1. Floor 3, The Adelphi hotel; Empty corridor by lift shaft
2. Docking; Mersey ferry departs from the old dock

Durham

1. Durham Cathedral bell ropes; 0700h opening bell ropes recorded in the aisle

Paris

1. Centre Pompidou; Atmosphere Place Georges Pompidou
2. Gare du Nord; Thalys departs
3. Gallery foundations; Fondation Louis Vuitton sub basement level
4. Gallery Machine Room-1; Walk through regulating equipment area
5. Gallery Machine Room-2; Pressure sensors operating
6. Gallery Machine Room-3; Condensation valves operating
7. Boiler room-1; Main boiler operating
8. Boiler room-2; Main boiler resonance

USA

1. Broad Channel subway, New York; Train arrives on opposite platform
2. Jacksonville gymnasium; Lighting noise in a large hall
3. Sandhills motel, Nebraska; Freight train passing by room 11
4. Underground burrow, Florida; Gopher tortoise movements

Scotland

1. Broken glazing; Wind through a fractured window pane
2. Clyde dredger; River Clyde dredging vessel from 1Km
3. Decaying fungus; Sunlight on a frozen hillside, Glen Affric
4. Distant mountain; The wind across the summit of The Lapaich
5. Handa sea cave; A hidden inlet below the Great Stack



Kenya

Talking Stones, Lake Bogoria; Geothermal activity by the lake shore

Poland

Krakow tramway; Wheel details at a crossroad

Argentina

Lanera Austral, Trelew, Patagonia; Abandoned wool storage space

Borneo

1. Gomantong bat cave, Borneo; Large roost of Wrinkle lipped free tailed bats
2. Gomantong Cave Swiftlets, Borneo; Gathering at evening roost site

Panama

Canopy cable car; Rainforest atmosphere from a static cable car within the tree canopy

Morocco

Marrakech alleyway; Atmosphere outside the Souk

Trinidad

Beach chalet; Surf onto the beach, Salybia Bay

Egypt

Wire and Cane shelter, Sinai desert; desert winds inside the structure

Norway

1. Mausoleum; Whispered reverberation inside the Vigeland Mausoleum
2. Mountain lake, Norway; Summer atmosphere above Kvalnes, Lofoten Islands



Estonia

Pärnu river at midnight, Estonia; Crickets singing in a reed bed

York

Railway carriage; Contact microphone on heating element

New Recordings in Haunted Spaces V2

Saudi Arabi

1. Nabataen Shrine

- Mada'in Saleh : A 3,000 year old Nabataean Meditation Chamber

The gaping mouth of the meditation chamber loomed forward to engulf me swallowing up the sounds of the desert and modulating the harmonics into a low shifting tone. The shape height and space before me was intimidating and irresistible. I stared inside for several minutes before daring to quietly clamber inside feeling a great weight of ancient history, knowledge and power.

I had never been in such a place, it felt beyond my understanding.

I listened and then set my Schoeps mike array in what I thought was the focal point and then ran a cable 30m outside and waited thirty minutes to avoid my presence on the recording. Standing outside whilst listening inside made the space sound even more complex.

Liverpool UK

1. Basement door
2. Basement emf

Electromagnetic fields and the security door in the old document room underneath the Cunard building, Liverpool



1. Bank Building 1
2. Bank Building 2

-The shape of the bank space just resonates with money, power and control.

1. ferry landing stage
2. ferry terminal arrival

-location film sets for 'Tin Star', Liverpool

Northumberland Uk

1. boat past underwater
2. boatyard halyards

- recorded in Blyth harbour, Northumberland during storm Arwen

1. Across the border
2. Border headland
3. Borders railway station departure (Border Station 1)
4. Borders railway station (Border Station 2)
5. Borders railway
6. Berwick Upon Tweed Town Clock

RecordingS made in Berwick upon Tweed during our re-location to the Scottish Borders. The episodic nature of sounds at railway stations has always fascinated me, here both in Berwick and Vinaros. There is a visceral drama and dream like tension between the ebb and flow rail traffic a mix of calm and complexity.

1. The Castle Gates

- the song of a set of giant wrought iron hinges within the castle keep of Dunstanburgh castle



Yorkshire UK

1. The dock gates

-A contact mike recording on the huge metal plates of Goole harbour lock

Berlin

1. S Bahn 1

2. S Bahn 2

3. S Bahn 3

4. S Bahn 4

5. S Bahn 5

- Subway tunnel ambiences

Hull

1. church interior

- Hull Minster acoustics

Finland

1. drilling ice

2. Under the ice

3. Turbine Hall

4. Turbine Number 2

5. Underwater Pump

- River Kemijoki, Finland

1. Machine Hall

- recorded inside Vanttauskoski hydro electric power station



Germany

1. mineworks drill 1
2. mineworks hammer
3. mineworks coal shuttle 1
4. mineworks conveyor belt
5. mineworks drill head
6. mineworks face drill
7. mineworks gauging belt
8. mineworks lift signal - down
9. mineworks lift signal - up
10. mineworks machine drill
11. mineworks miners
12. mineworks overhead trackway
13. mineworks shuttle 2
14. mineworks ventilation fan
15. mineworks ventilator

- Recklinghausen mine, Germany

a site specific exploration of machine detail in a unique acoustic

Japan

1. Station entrance
- Nagoya

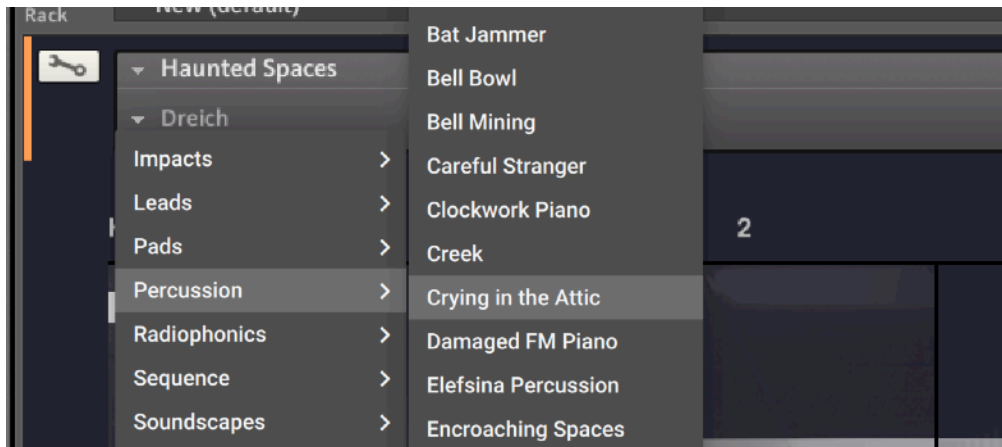
Spain

1. Vinaros station AVE past.wav
2. Vinaros station-1.wav
3. Vinaros station-2.wav
4. Vinaros station-3.wav
5. Pamplona street party
6. Pamplona Underpass
7. Tunnel Under The Town Walls (Pamplona)
8. Rain On The Roof - a transient passage over a building in the Pyrenees



THE KONTAKT INSTRUMENT

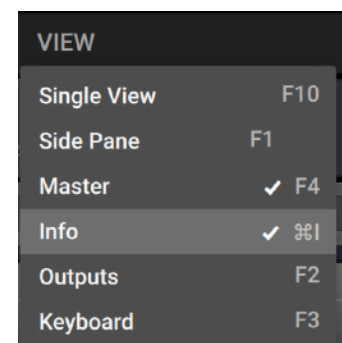
SNAPSHOTS



Kontakt stores presets as Snapshots, and we've provided over 400 different Snapshots using Chris Watson's waves as inspiration. To access them, click the 'camera' icon at the top of the Kontakt window and you'll see a drop-down menu. The Factory section contains the ones we've made, and your own will be stored in the User section.

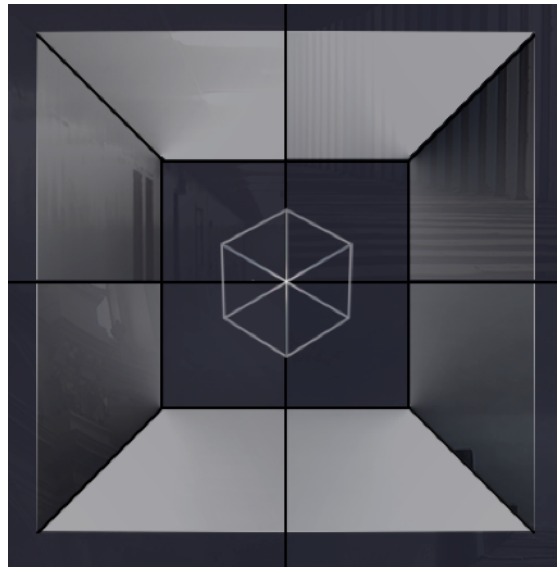
BUILT-IN HELP

If you activate the Info pane in Kontakt, you can hover over any control in Haunted Spaces and a short note will appear in the Info pane at the bottom describing what that control does.



THE MAIN PANEL

The Main Panel of Haunted Spaces is built around the Cube control. Each Corner of the Cube is a zone containing an Element, a waveform, and as the Cube moves towards that Element it becomes louder. This is in fact an XY, or vector controller.

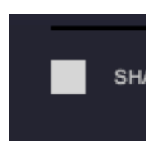


Each Element's name appears beside an ON/OFF switch. If you click on the Element name you will launch the WAVEFORM BROWSER (more on the BROWSER to come). If you click on the DICE icon to the right of the Element name you will get a random waveform.

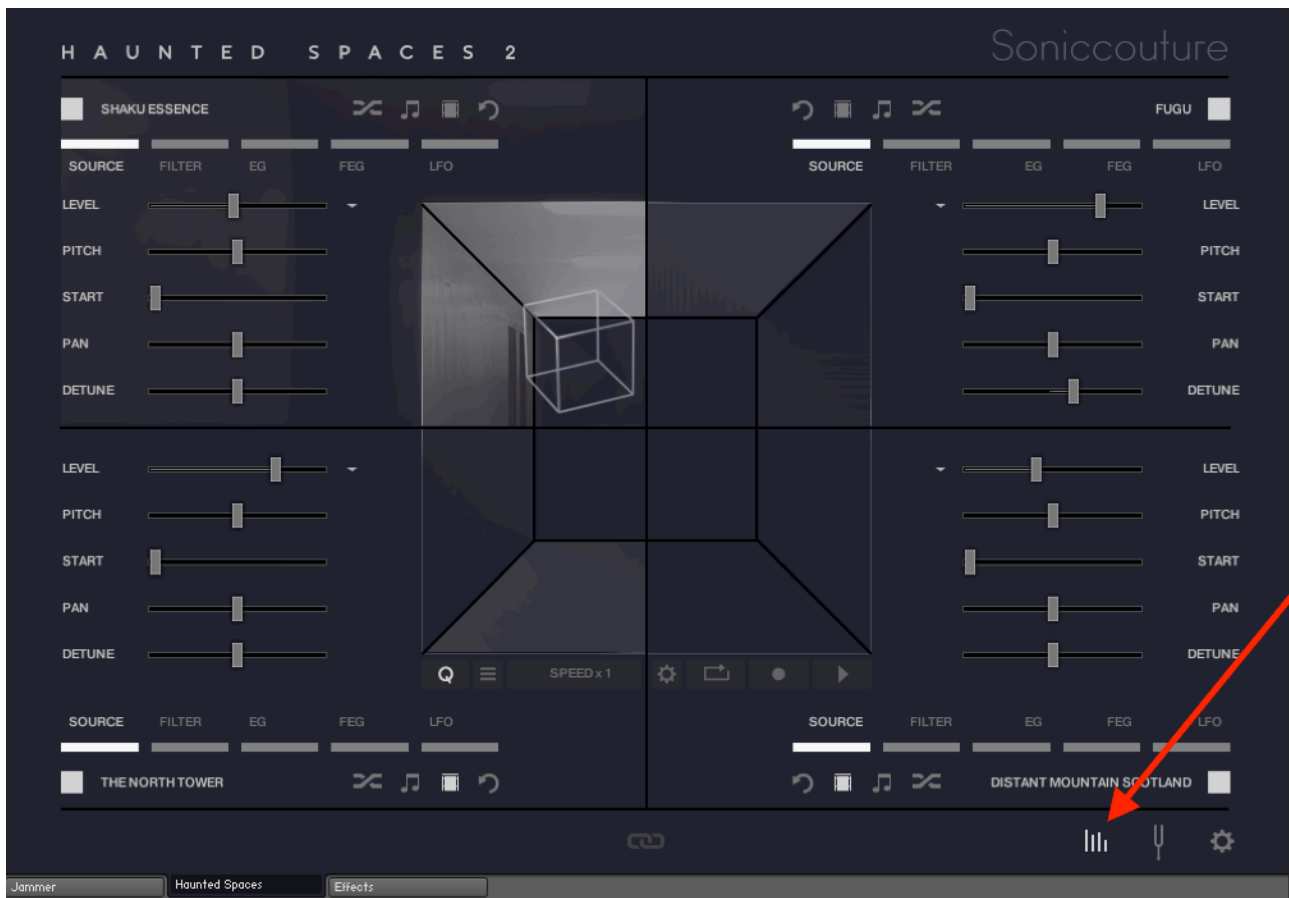


Note that when you change an Element, you are only changing the waveform or the sample used, all the other parameters (filters, etc) stay the same.

You can quickly solo an element by ALT clicking on the on/off button.



If you click on the MIX icon at the bottom right of the main panel, you will open the Editor.



In the Editor you'll find access to parameters for each of the four Elements.

The graphic above shows the Editor on the SOURCE tab, but there are also tabs for FILTER, ENVELOPE, FILTER EG, and LFO controls.

Generally, the tabs for all four Elements change together, but if you want to display a different tab for each Element you can hold down ALT or OPTION when you click on the tab.



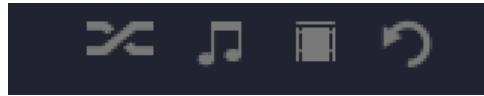
Here is a list of the controls for each tab:

SOURCE	Level	Controls the overall level of the Element.
	Pitch	Controls the pitch by semitones. Hold SHIFT for fine tune.
	Start	Start position of the sample.
	Pan	Stereo position.
	Detune	Doubles the waveform and detunes. Detune to the right spreads stereo, to the left mono.
FILTER	Cutoff	Cutoff frequency of the main filter. There is a small menu here to choose the filter type.
	Res	Resonance of the main filter.
	HPF	A gentle High Pass Filter.
	FEG	Depth of the Filter Envelope to the main filter.
	Velocity	Velocity to filter cutoff.
ENV	Attack	Attack time of the amplitude envelope.
	Decay	Decay time of the amplitude envelope.
	Sustain	Sustain level of the amplitude envelope.
	Release	Release time of the amplitude envelope.
	Velocity	Velocity to volume.
FILT EG	Attack	Attack time of the filter envelope.
	Decay	Decay time of the filter envelope.
	Sustain	Sustain level of the filter envelope.
	Release	Release time of the filter envelope.
	Velocity	Velocity to filter envelope intensity.
LFO	LFO Rate	The LFO rate or speed. A tiny menu here lets you choose sync.
	Amp	LFO to Amplitude depth.
	Pitch	LFO to Pitch depth.
	Filter	LFO to Filter depth.
	Pan	LFO to Pan depth.

Another small menu lets you choose the LFO waveform.



SPECIAL CONTROLS



At the bottom of each Element there are three small icons.



This will randomise the element in that quadrant. Chosen from all waveforms.



The second turns on the JAMMER response for the element. If the JAMMER is on and running, then this element will follow the JAMMER notes instead of your played notes. Note that this does nothing if the JAMMER is off.



The third turns on the BACKDROP function. BACKDROP means that this element will trigger only once, and at a single pitch. This is often useful when using one of Chris's waves as an ambience or backdrop.



The last button is a RESET button. This will set all the parameters of the Element to default positions, an initialisation of the Element.

LINK

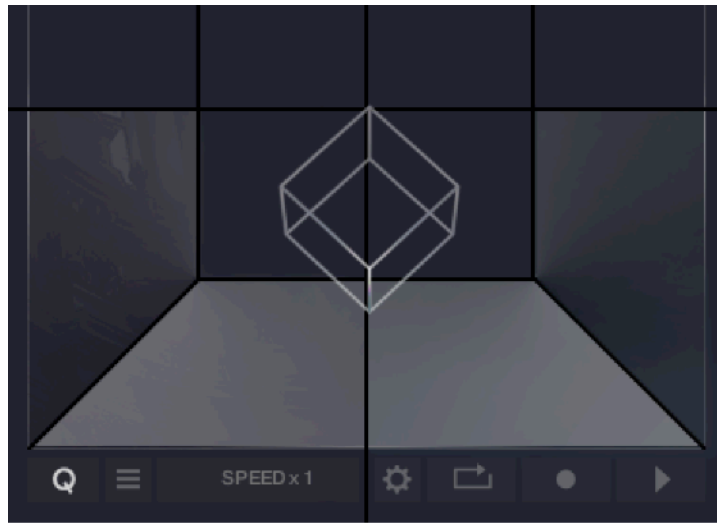


In the middle, between the top two elements, you can find a chain-link icon. This is the LINK control. If this is ON when you adjust any parameter, all four Elements will be set the same for that parameter. You can also effect the LINK behaviour by holding down ALT when adjusting any parameter.



THE XY CONTROL CUBE

When in EDIT mode, there are some controls below the CUBE controller.



There are special controls for recording and manipulating the CUBE movement. At the



far right of this control bar are the RECORD and PLAY icons.

To Record a new movement of the CUBE, we call it a "PATH", you arm the Record button. The recording will begin when you play a note, and then record all movement of the CUBE until you hit either RECORD again, or PLAY.

If the Q switch at the far left is ON, your recording will be quantised to the nearest beat. This switch will also quantise an existing PATH if it is pressed AFTER the recording is made.

To the left of the Record switch are two menus. These both control the playback of your CUBE movement, or PATH. The menu with the LOOP icon controls whether and how the PATH will loop. The options there are OFF, FORWARD, ALTERNATE, and BACKWARD.

To the left of that a menu controls whether notes can set the PATH to it's beginning. The options here are FREE RUN (which means the PATH is never set to the beginning by

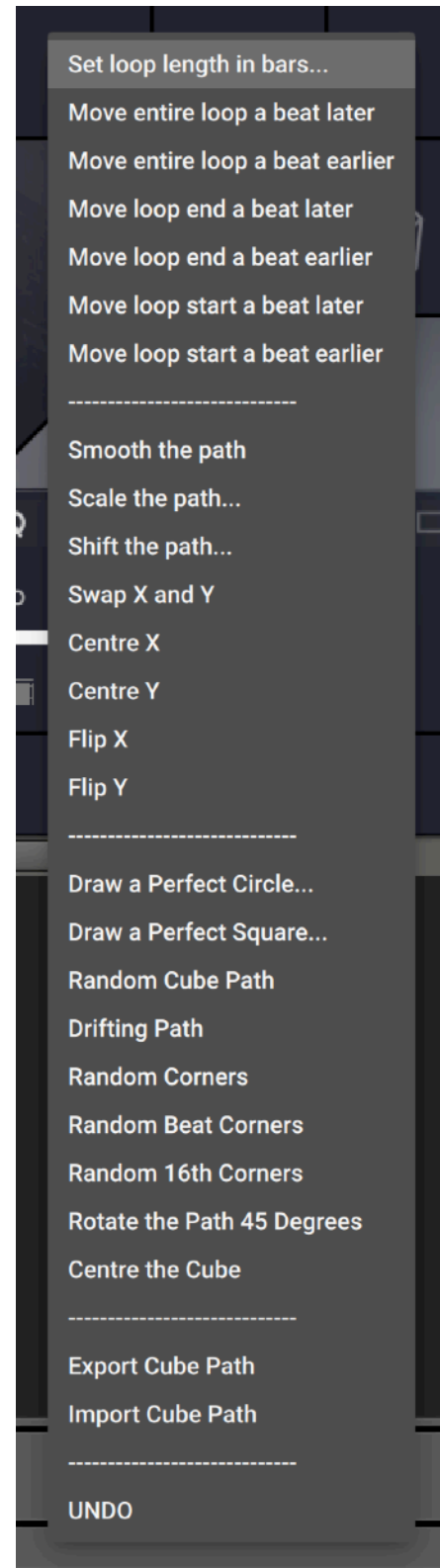


notes), RESTART NOTE (which means every note restarts the path), or LEGATO (which means the PATH is restarted only when all notes have left the keyboard).

There is another menu that controls the SPEED of the PATH playback, which can be set to normal (x1), half (x0.5), or double speed (x 2).

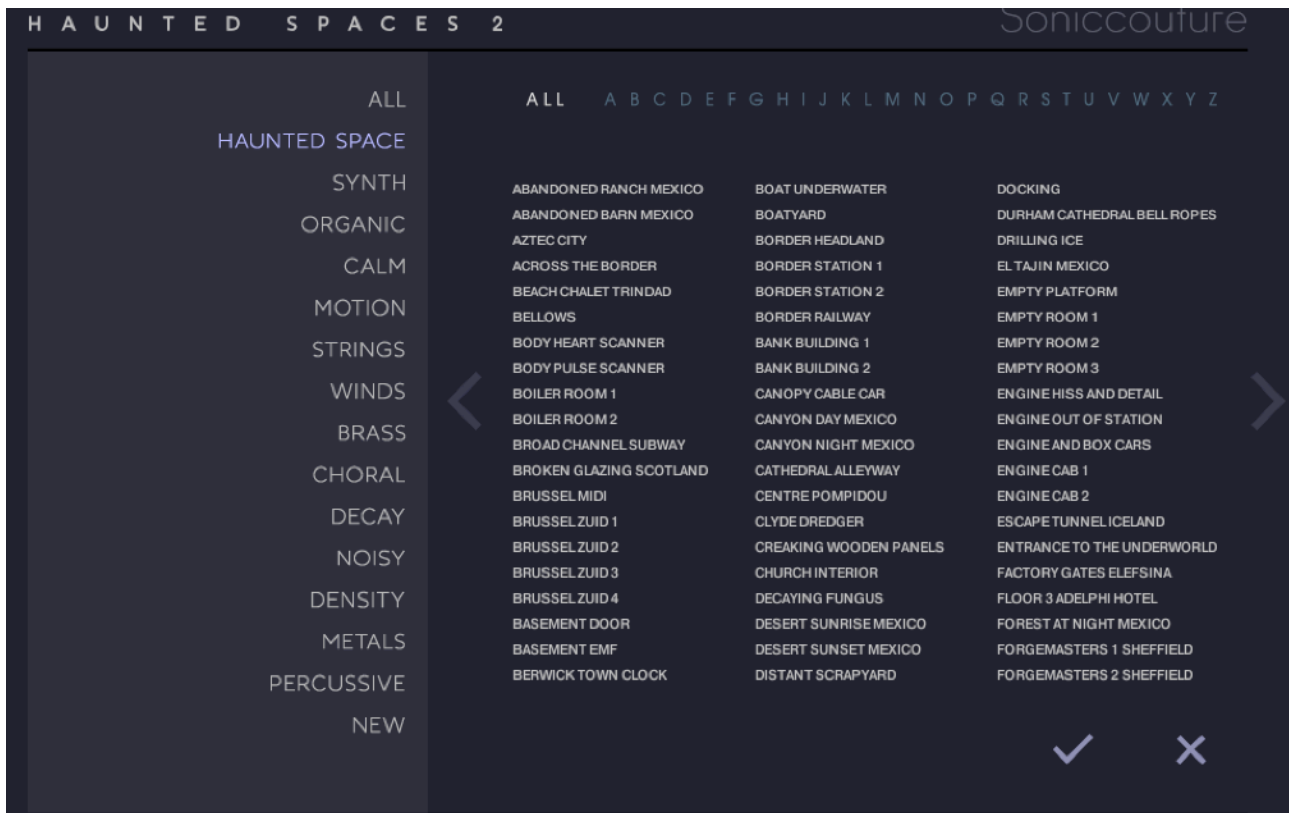
The menu beside the Q button has a large number of controls to let you manipulate the LOOP positions or the PATH itself. You can even export the path or import a path from another preset.

UNDO at the bottom of this menu will undo any of the functions, just once. It will also undo a recording (just once).



THE WAVEFORM BROWSER

When you click on an Element's name, you launch the WAVEFORM BROWSER. Here you are presented with a long list of waveforms available within HAUNTED SPACES.



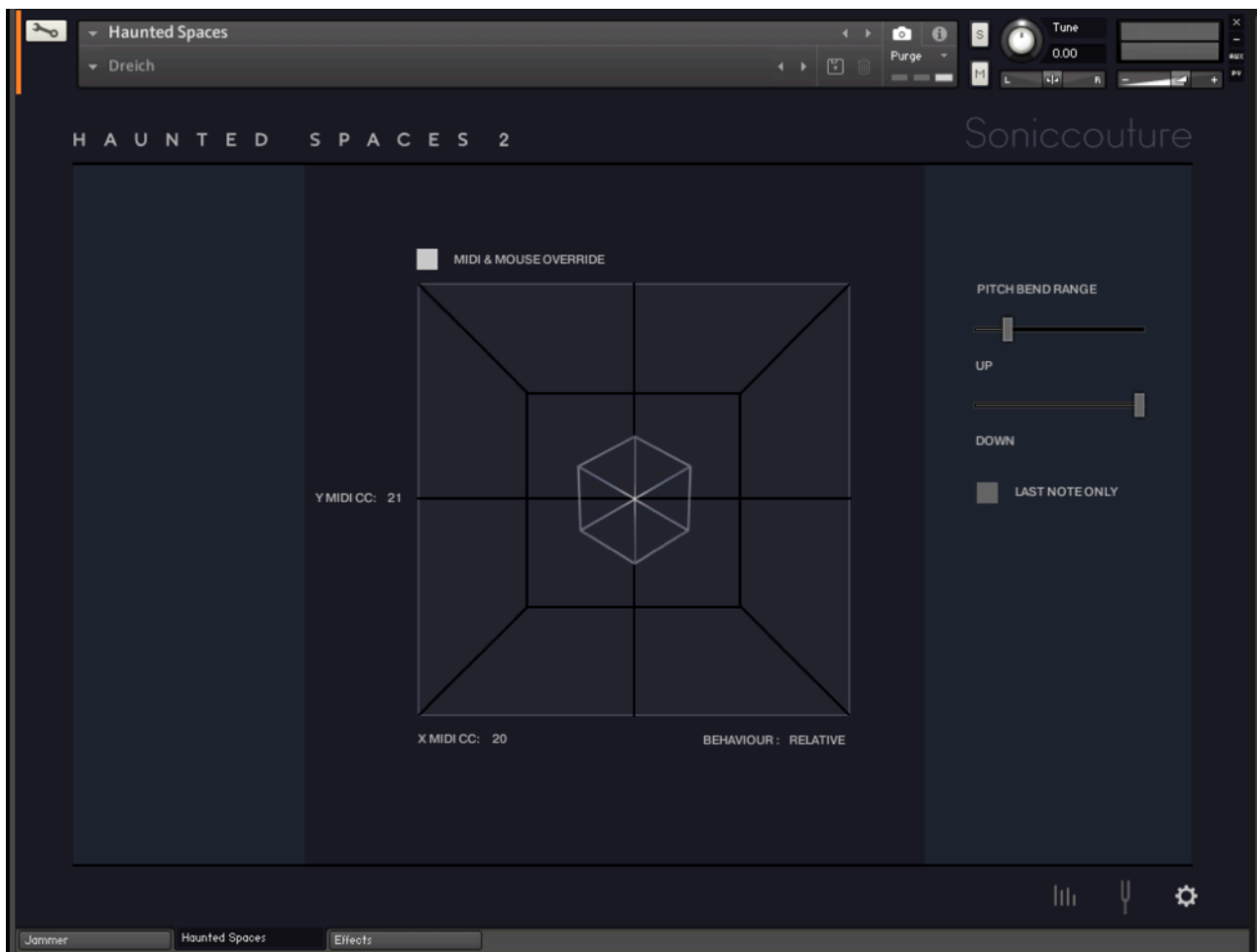
When you select one of these waveforms it is temporarily used instead of the existing waveform, so you can hear it in context. If you click on the checkmark (✓), then you will exit the BROWSER and the waveform of that element will be replaced. If you click on the X at the bottom, you will exit the BROWSER and the original waveform will be used.

You can filter the waveforms visible in the BROWSER using the two selection fields at the top. The upper one lets you filter the waveforms by sound type. Here the first category is HAUNTED SPACES, this shows you only the 128 waves supplied by Chris Watson. Other categories show other types of waveforms.

You can also filter the waveforms displayed by the first letter of their name. You can combine both waveform filters to quickly find any of Chris Elements that start with Z, for example.



THE OPTIONS PANEL



This tab is chosen with the COG icon at the bottom right, and lets you setup the PITCH BEND RANGE, and CUBE MIDI controls.

None of the parameters on this page are stored with the presets, so when you select a new preset these parameters will not change. If you want to set up your pitch bend range so that it's always +2/-2 for example, you can do it here. If you save the NKI (the HAUNTED SPACES instrument), then you preferences will be saved no matter which preset you load.

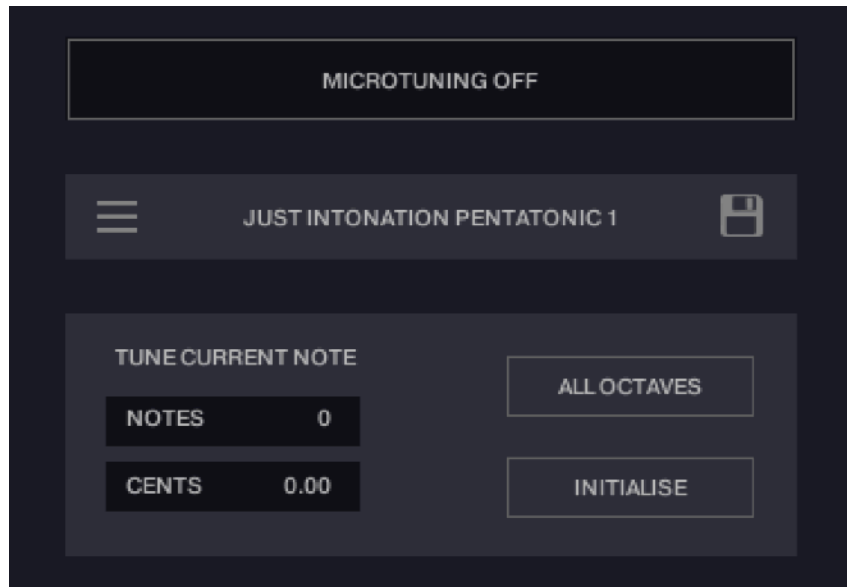
In CUBE CONTROL SETUP you can decide a MIDI CC for the X and Y controllers. You can set MIDI OVERRIDE to turn off an CUBE playback if a MIDI CC is received. And you can adjust the mouse behaviour when adjusting the CUBE manually.



MICROTUNING

If you want to experiment with alternate tunings, this is where you do it. Select this page with the tuning fork icon at the bottom right.

The MICROTUNING OFF title bar turns the microtuning function on or off.



There is a burger menu of some PRESETS at the left, and an import/export disk menu to the right of the tuning info/name. You can import scales exported from other Soniccouture instruments, or if you want you can generate scales using the Sevish's [Scale Workshop](#) website. There is an export to Soniccouture microtuning file format option there. You can also import a scale by dragging it onto this panel.

Lower left the display shows the TUNE CURRENT NOTE, the key that is currently being edited. You can adjust the NOTES (semitones) or CENTS offset of whichever key is currently selected.

If ALL OCTAVES is checked (at the bottom right) then all instances of that key will change together... this is very useful if you're designing a scale that repeats at the octave, which many of course do. INITIALISE will set the microtuning to equal temperament, no offsets for any notes.





THE JAMMER PANEL



The play button in the middle bottom enables or disables the Jammer. Any Elements that are set to respond to the Jammer on the main Haunted Spaces panel will do so. (If none are set to respond, the Jammer will have no effect.)

The five knobs along the top of the Jammer are global controls, these are:

MODE This sets the type of arpeggiation used to create patterns. The original Jammer mode is Random mode, but you can also choose Up, Down, or Up Down, for somewhat more traditional arpeggiator results. This controls how the notes are selected from what you are holding down.

RATE controls the speed of the Jammer, this is always related to the tempo of Kontakt or the host sequencer.

LENGTH is an offset to the duration of the created notes. In the centre position, the notes are created at the same duration set by the Rate knob, but using LENGTH you can make these longer or shorter.



VEL OFFSET adds or subtracts from the velocity of the notes created by the Jammer. Automating this can be useful for creating fades.

SWING adds some time to the offbeat notes to give a shuffle or swing feeling to the rhythm.

The next five sliders are controls for the generative part of Jammer, which are essentially randomising various aspects of note generation. These are:

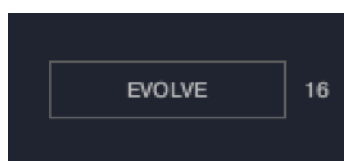
NOTE add random offsets to the pitches you give Jammer (are holding down). This is in semitones, so if it's set to "1" the Jammer will output notes plus or minus 1 from the notes you play, as well as the note you play.

OCTAVE add random octave offsets to the pitches created by Jammer. This control only ADDS octaves, it doesn't subtract octaves.

TIME add random changes to the timing of the Jammer, so that the result is less stable and rhythmic.

VELOCITY add random changes to the velocity of the output notes. This always uses the input velocity as a starting point, so if the VELOCITY range is small, it will just add small changes to your input velocity.

GAPS add random rests or silent beats into the Jammer sequence.



In the middle of this section you'll see a button titled "EVOLVE", with the number 16 to the right of it (by default). EVOLVE mode means that the Jammer is working to generate new data constantly, the randomisers are always creating new patterns from your input notes.

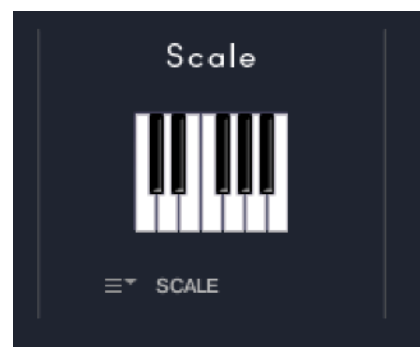


If you click on **EVOLVE**, the button changes to display **LOOP**. Now the Jammer is repeating the pattern it most recently created. The length of this pattern is determined by the number to the right, so by default it repeats the last 16 generated 'notes'.

It's important to remember that the Jammer is not storing the 'notes' themselves, but rather the choice of, and offsets to, the input notes you play into it. So even in **LOOP** mode, the Jammer will output different notes depending on what notes you play. The pattern is stored, not the exact notes themselves. This means you can create quite complicated patterns, but play them with any chord or input notes.

SCALE

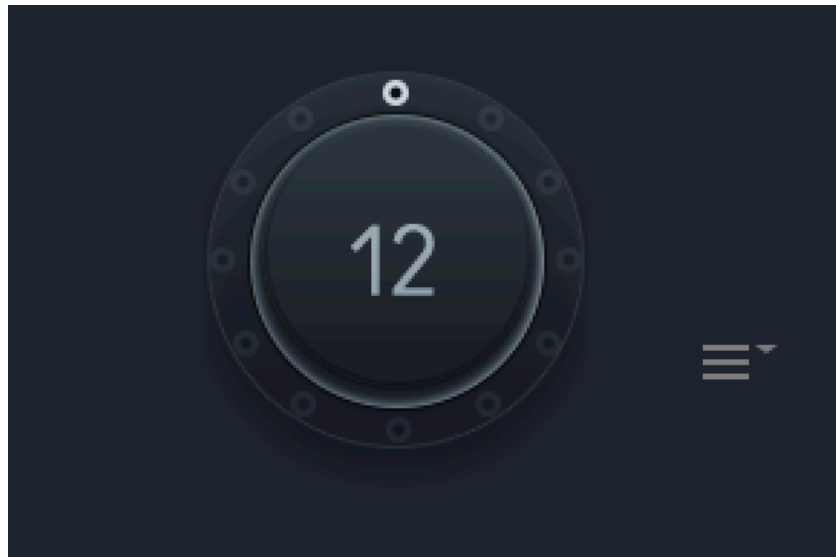
At the bottom right is a small keyboard that represents a pitch filter. Here you can limit the output notes of the Jammer to a certain key or chord or any selection of notes you like. At the top of the small keyboard is a drop down menu with some popular scales, but you can click on the keyboard directly to allow or disallow any pitch as you like.



You can also use the MIDI input switch on the left of the keyboard to **LEARN** a scale by playing it into the Jammer.



PRESET WHEEL AND STORE MENU



This wheel at the top chooses between 12 presets.

The menu at the bottom lets you store the complete Jammer setup into any of the preset positions.

You can also copy and paste presets to different positions, or import / export patterns between various Soniccouture instruments that have the Jammer.

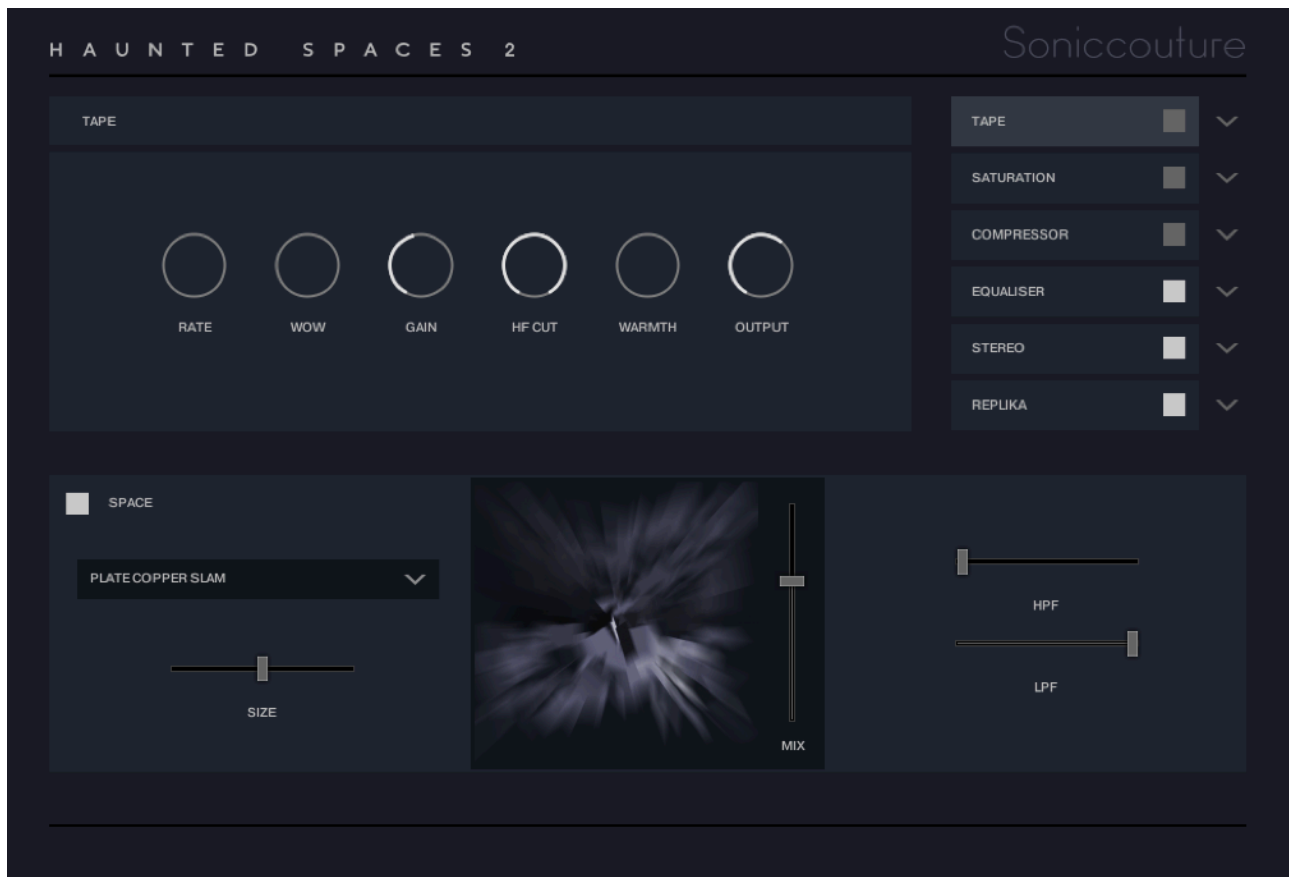
RETRIGGER will force the Jammer to start from the beginning after all notes are lifted (legato).

KEY LATCH will tell the Jammer to hold the current notes until new notes are received.

DOUBLE NOTES will trigger two notes on each step, as if you are playing with both hands simultaneously.



THE EFFECTS PANEL

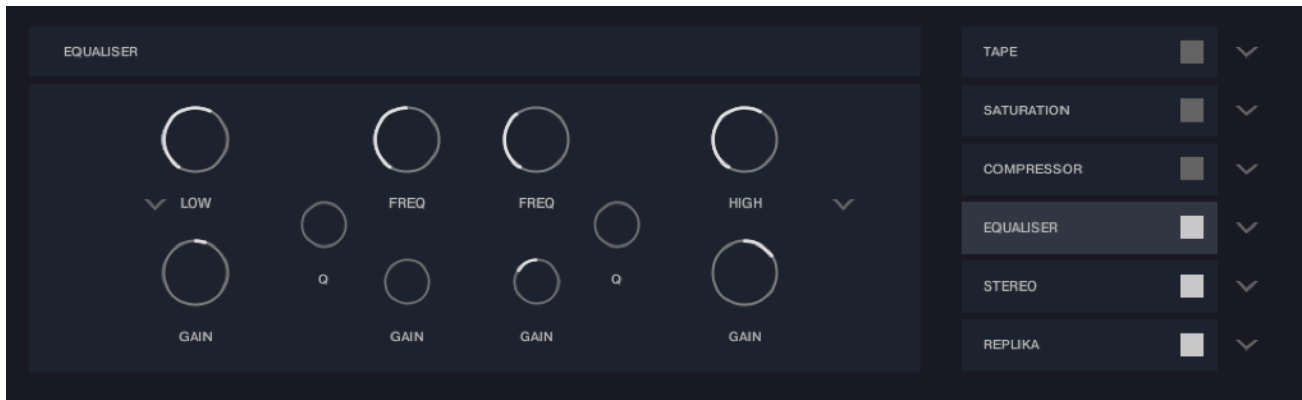


THE SPACE PROCESSOR

On the bottom of the panel is our custom convolution based reverb processor SPACE. Click the the menu at the left to load one of our preset impulse responses. Conventional halls or rooms are at the top of the list, vintage reverbs in the middle, and crazy spatial effects towards the end.



THE INSERT EFFECTS



The upper panel lets you configure up to six INSERT effects however you like.

The INSERT effects are selected by the large button on the right displaying their name, and the selected insert's controls will appear to its left. The small square switch to the select button's right turns the effect on or off, and the menu to the right of that lets you choose a different type of effect.

INSERT effects are in order of top to bottom. If you select an existing effect with the menu, the POSITION of those inserts will be swapped.



SUPPORT

If you have any problems or questions relating to the use of this product, please feel free to contact us. You can email us at :

support@soniccouture.com

We will always endeavour to reply to any enquiry within 24 hours. We are based in the UK, so please bear in mind differences in time zones.



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