LOVE

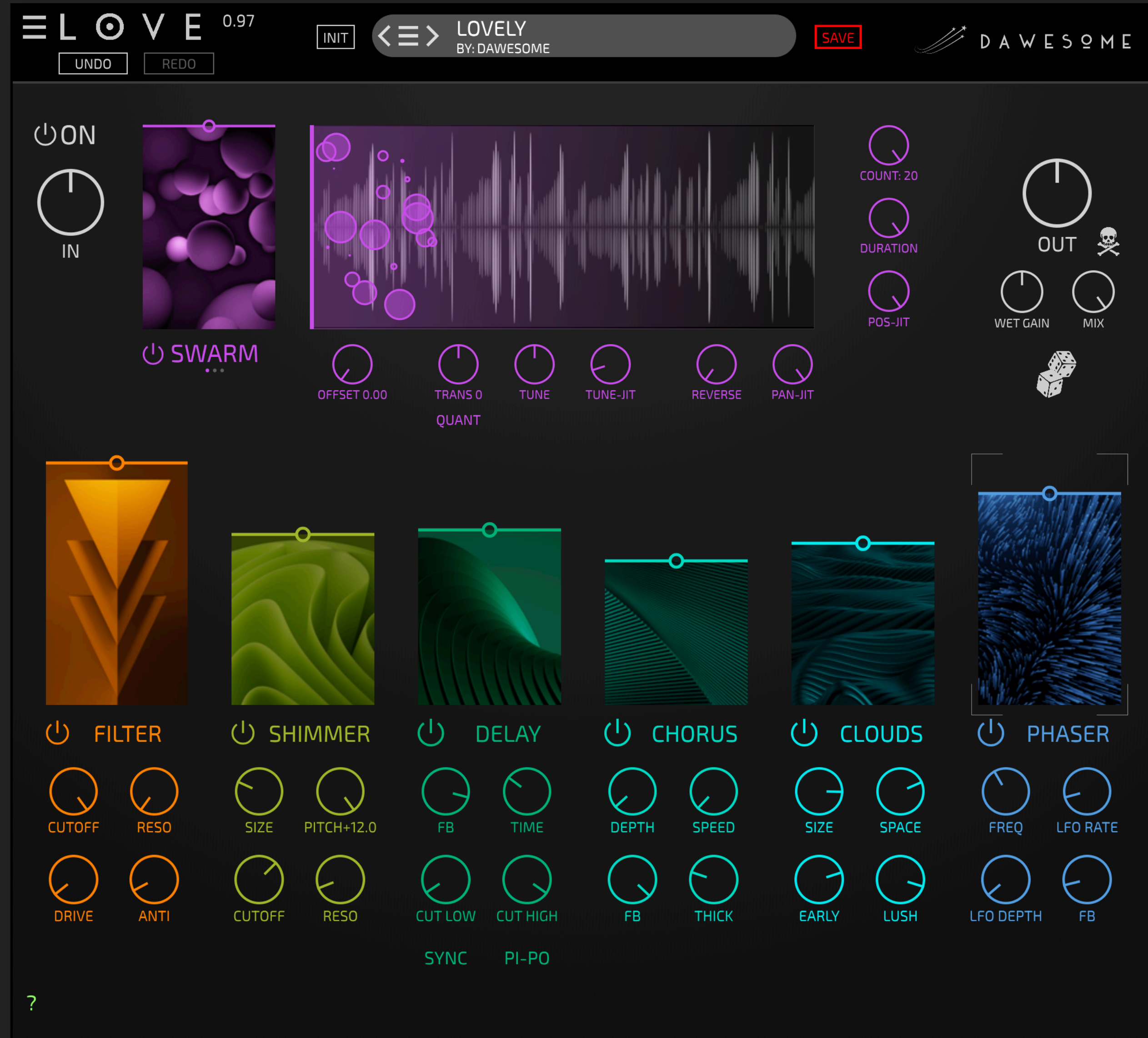## USER GUIDE

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
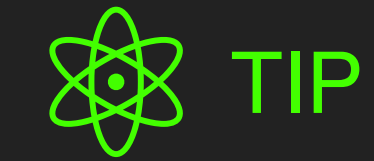- evolving organic textures
- wide spacey rooms

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

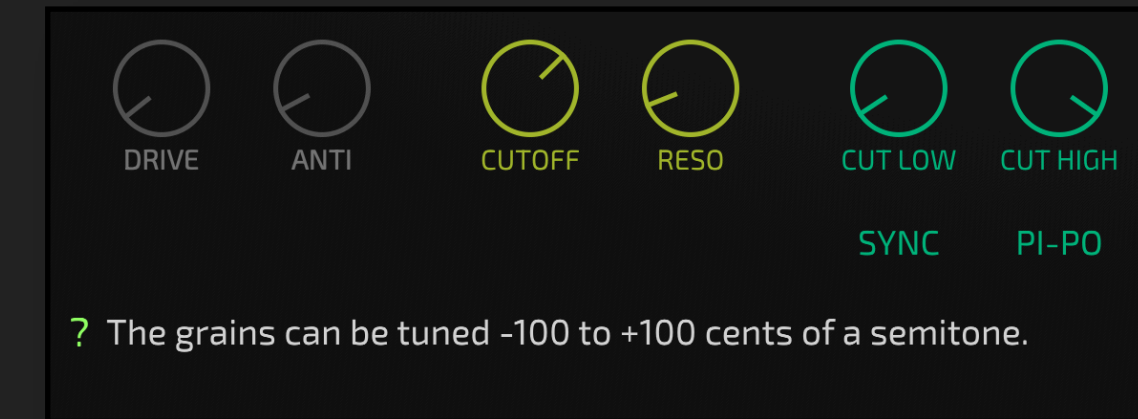Please contact me via peter@dawesomemusic.com

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.

DRIVE   ANTI   CUTOFF   RESO   CUT LOW   CUT HIGH
SYNC   PI-PO

? The grains can be tuned -100 to +100 cents of a semitone.

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.

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.

INIT   ‹ ≡ ›   LOVELY   BY: DAWESOME   ⚛   SAVE

NOT REGISTERED   UNLOCK   START TRIAL
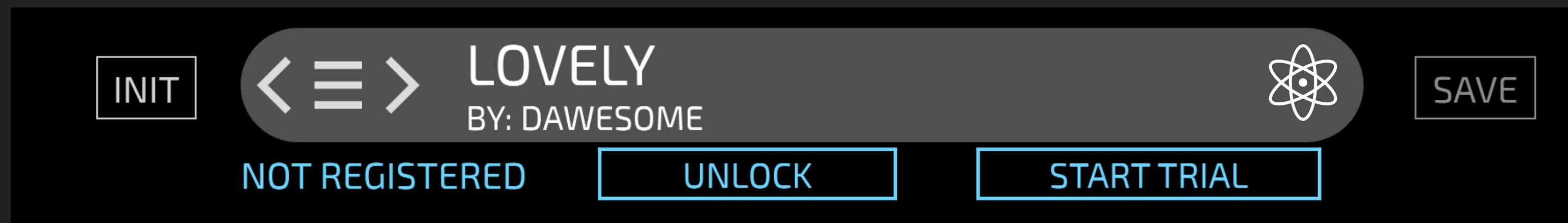
If you have purchased LOVE, the activation works in the same way:
Open *one instance* of LOVE in your DAW, click "UNLOCK" and provide your tracktion.com credentials.

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.

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

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.

Each effect has parameters to tweak the sound.

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

☰ L O V E 0.97

INIT   < ☰ >   LOVELY   BY: DAWESOME   ⚛   SAVE   DAWESOME

UNDO   REDO

⏻ON

IN

⏻ SWARM

COUNT: 20

DURATION

POS-JIT

OUT ☠

WET GAIN   MIX

OFFSET 0.00   TRANS 0   TUNE   TUNE-JIT   REVERSE   PAN-JIT
QUANT

⏻ FILTER   ⏻ SHIMMER   ⏻ DELAY   ⏻ CHORUS   ⏻ CLOUDS   ⏻ PHASER

CUTOFF   RESO   SIZE   PITCH+12.0   FB   TIME   DEPTH   SPEED   SIZE   SPACE   FREQ   LFO RATE

DRIVE   ANTI   CUTOFF   RESO   CUT LOW   CUT HIGH   FB   THICK   EARLY   LUSH   LFO DEPTH   FB

SYNC   PI-PO

?

SIGNAL FLOW

ON
IN

CHOP
OFFSET 0.00   TRANS 0   TUNE   TUNE-JIT   REVERSE   PAN-JIT
QUANT
SYNC
BPM x2
GRAIN SIZE
POS-JIT

FILTER   SHIMMER   DELAY   CHORUS   CLOUDS   PHASER
CUTOFF   RESO   SIZE   PITCH+12.0   FB   TIME   DEPTH   SPEED   SIZE   SPACE   FREQ   LFO RATE
DRIVE   ANTI   CUTOFF   RESO   CUT LOW   CUT HIGH   FB   THICK   EARLY   LUSH   LFO DEPTH   FB

OUT -6dB
WET GAIN   MIX

First the gain of the incoming signal can be adjusted.

⚛ 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.

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.

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.
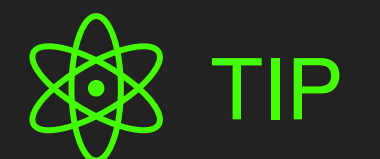
⚛ TIP

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.

COUNT: 20

DURATION

POS-JIT

⏻ SWARM

OFFSET 0.80

TRANS –4

QUANT

OCT

TUNE

TUNE-JIT

REVERSE

PAN-JIT

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

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

This is like feeding the input signal through a delay.

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

When QUANT is active the TRANS snaps to integer values.

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

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

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.

⚛ TIP

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.

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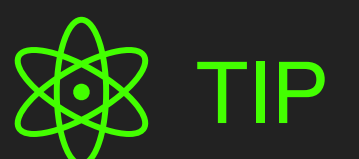
You had a busy day? You can't find sleep? Turn of all sound. Put COUNT, DURATION and POS-JIT to maximal values. Now observe the soft pulsing of the grain bubbles and how you calm down.

CHOP MODE

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

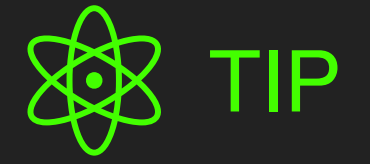Each grain is represented with a circle. The diameter of the circle corresponds to the loudness of the grain.

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.

SYNC

BPM x2

GRAIN SIZE

POS-JIT

CHOP

OFFSET 0.49

TRANS -4

QUANT

TUNE

TUNE-JIT

REVERSE

PAN-JIT

ROBOT MODE

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

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.

⚛ TIP

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 shaper the sound between gentle and gritty.

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

SYNC

BPM x1

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.

SPEED

SYN

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

⏻ ROBOT

OFFSET 0.49   TRANS 0   TUNE   TUNE-JIT   REVERSE   PAN-JIT

QUANT

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 FILTER EFFECT

You can use the ANTI Filter as its own effect, it gives great results on all kind of bass sounds, especially monophonic.
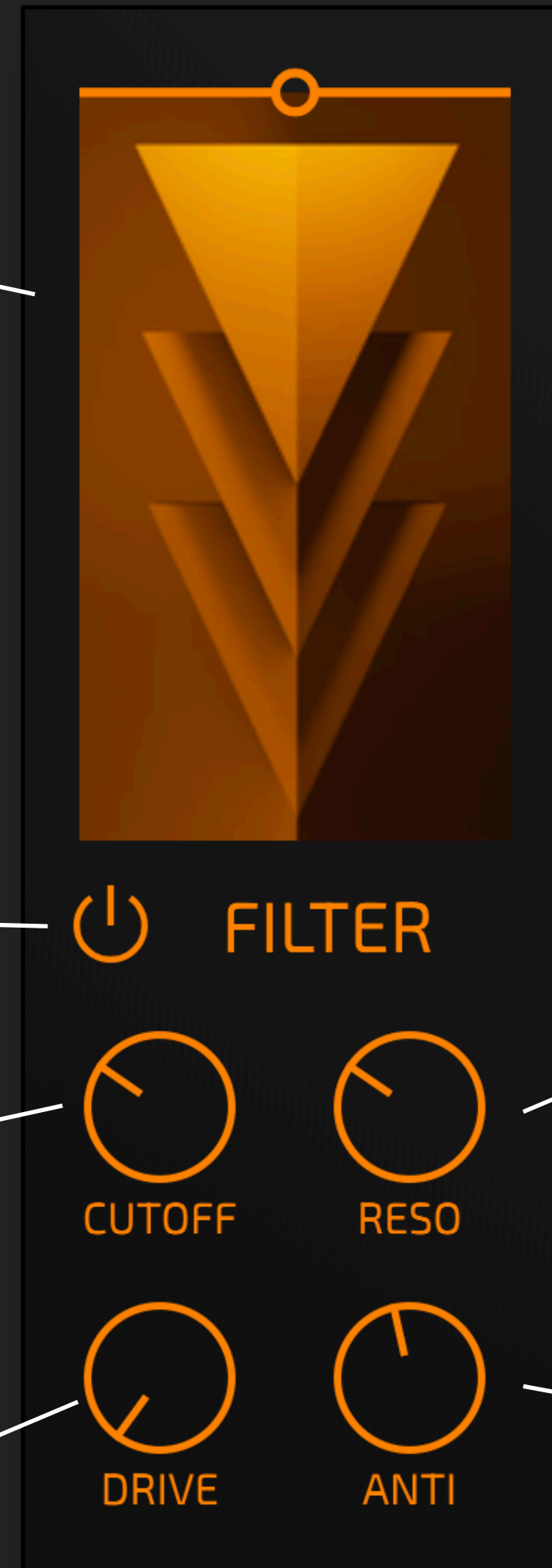
To do so, disable all other effects in LOVE. Set the CUTOFF to max, the RESO and DRIVE to 0. Now experiment with ANTI. Once you found a nice setting you can refine this with CUTOFF, DRIVE and RESO.

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 RESONANCE of the analog modelled lowpass filter.

⏻ FILTER

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

CUTOFF

RESO

DRIVE

ANTI

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

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

THE SHIMMER EFFECT
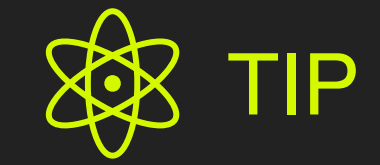
You can use the SHIMMER Filter as its own effect.

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.

⏻ SHIMMER

SIZE   PITCH+6.1

CUTOFF   RESO

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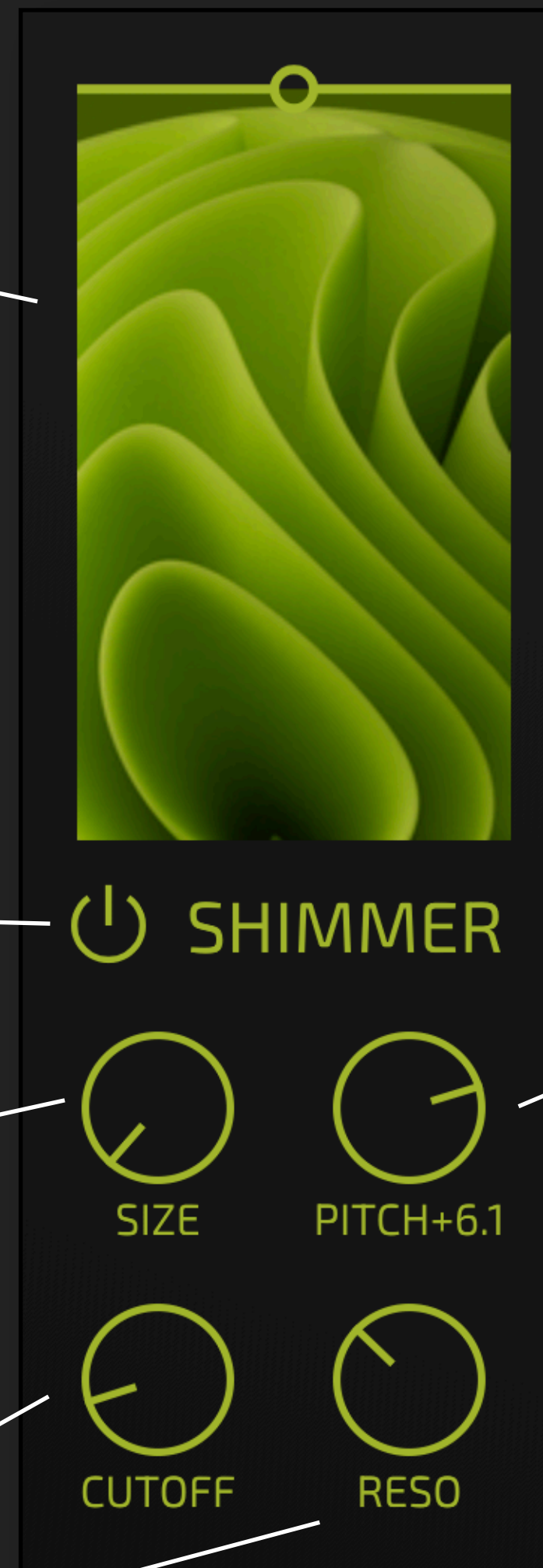
The SHIMMER effect works like a big reverb with a pitch shifter in the feedback path. You can set the transposition here.

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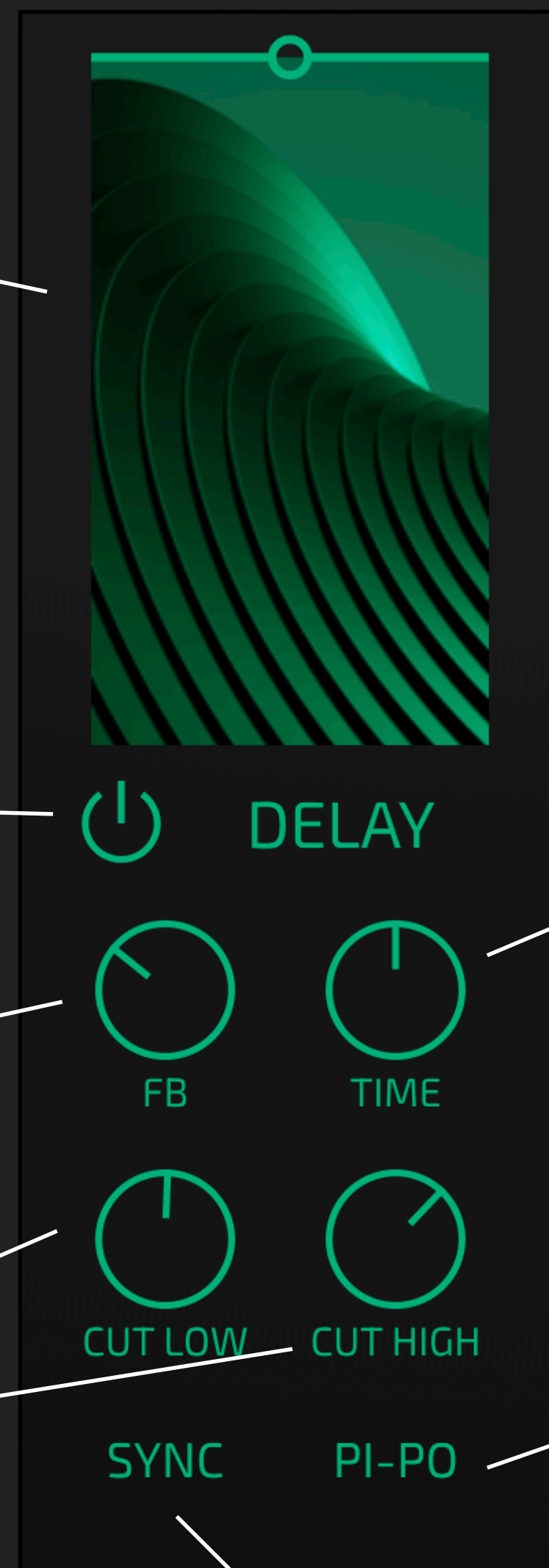
The big slider is used to set the DRY/WET of the DELAY effect.

DELAY

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

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.

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.

FB

TIME

CUT LOW

CUT HIGH

SYNC

PI-PO

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.

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

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.

The SPEED of the pitch variations.

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

CHORUS

DEPTH   SPEED

FEEDBACK sets the amount of feedback in each individual element.

FB   THICK

THICK sets the number of elements that are used in the CHORUS. A higher number of elements lead to a smoother sound.
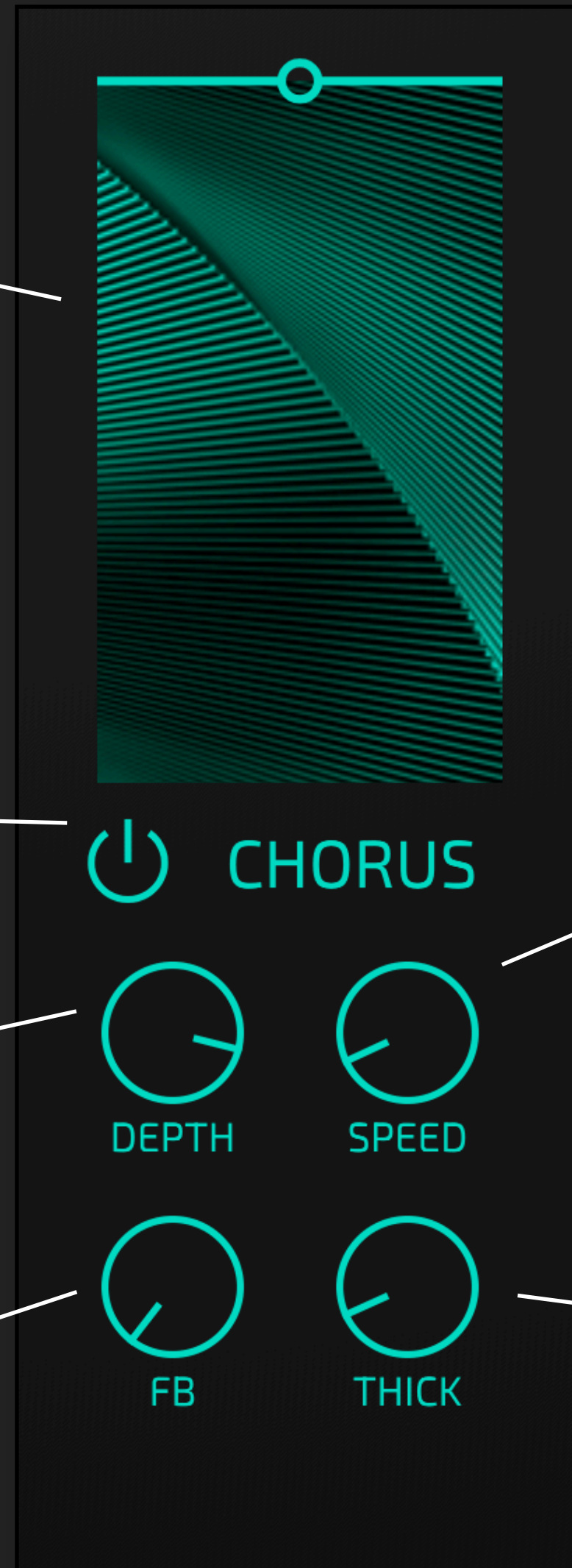
THE CLOUDS EFFECT
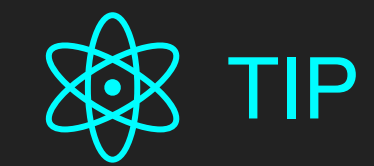
You can use the CLOUDS effect as a standalone EPIC reverb.

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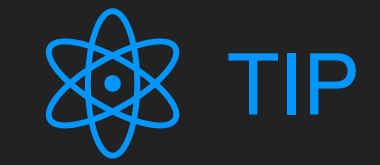
The amount of EARLY reflections. This is especially important for signals that has lots of transients and attacks.
When using "soft" materials, high values of EARLY create more dense reverb tails.
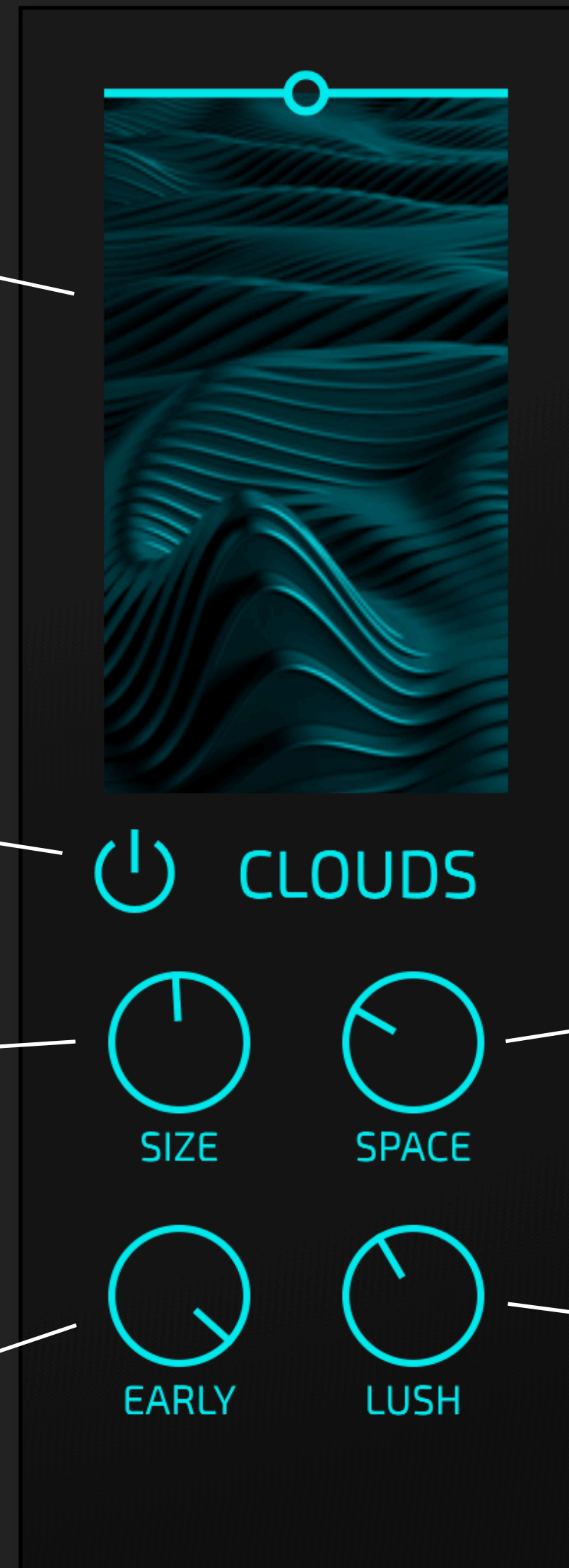
⏻ CLOUDS

The SPACINESS of the reverb.

The LUSHness of the CLOUDS reverb.

SIZE   SPACE

EARLY   LUSH

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.

⏻ PHASER

The RATE of the LFO that modulates the center frequency.

The center FREQUENCY of the PHASER

FREQ   LFO RATE

LFO DEPTH   FB

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

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.
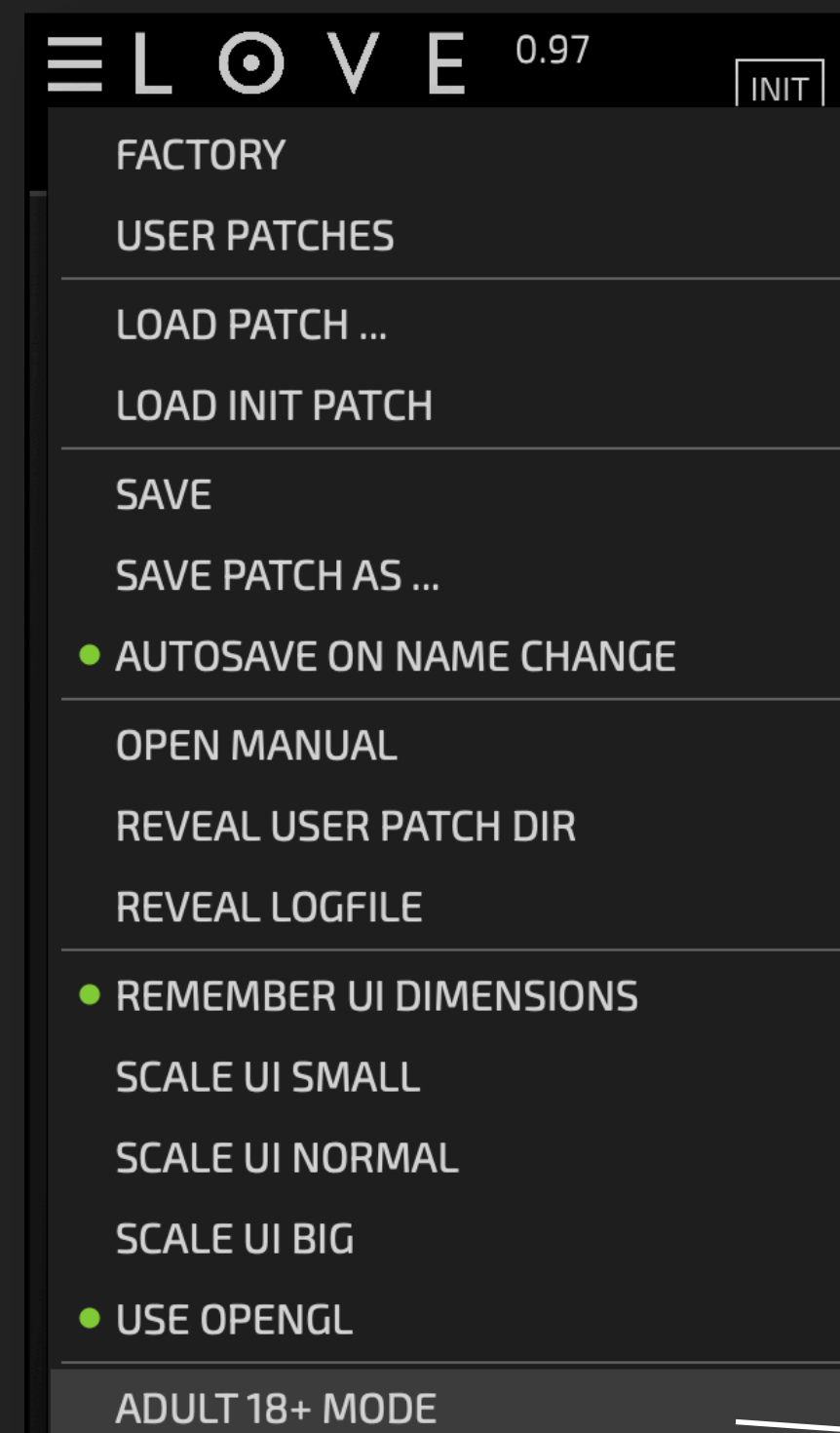
ADULT 18+ MODE
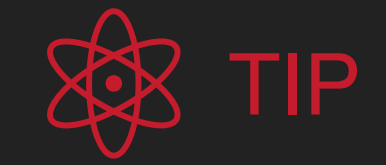
There is a special mode that can be enabled via the main burger ≡ menu. You may want to ask your parents for permission.
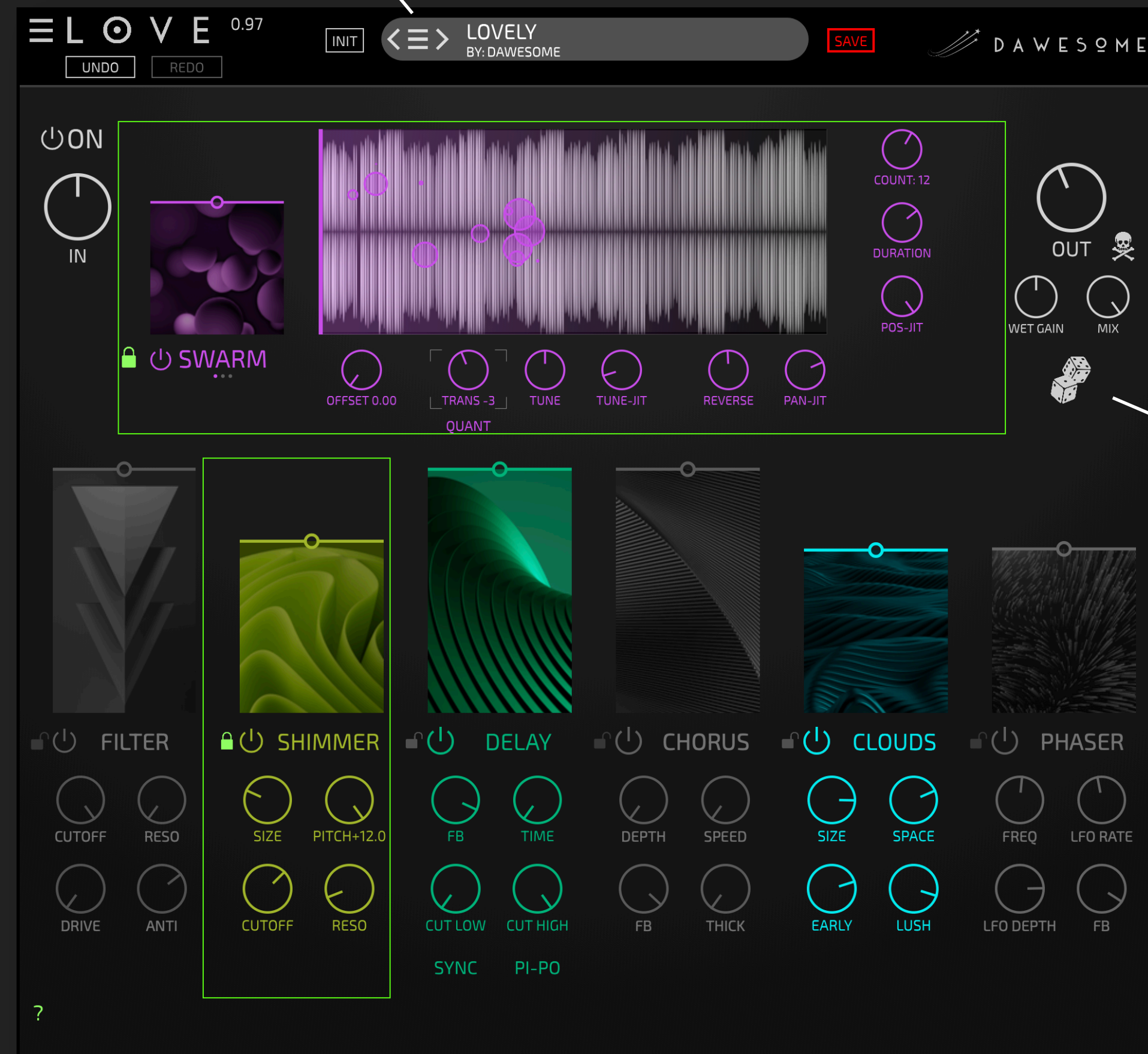
This mode allows you to LOCK parts of the LOVE effect.

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

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

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.

Click to toggle the ADULT 18+ MODE on and off

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.

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
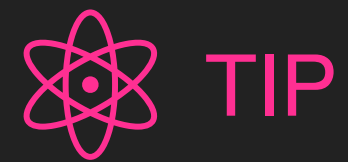
TIP

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.
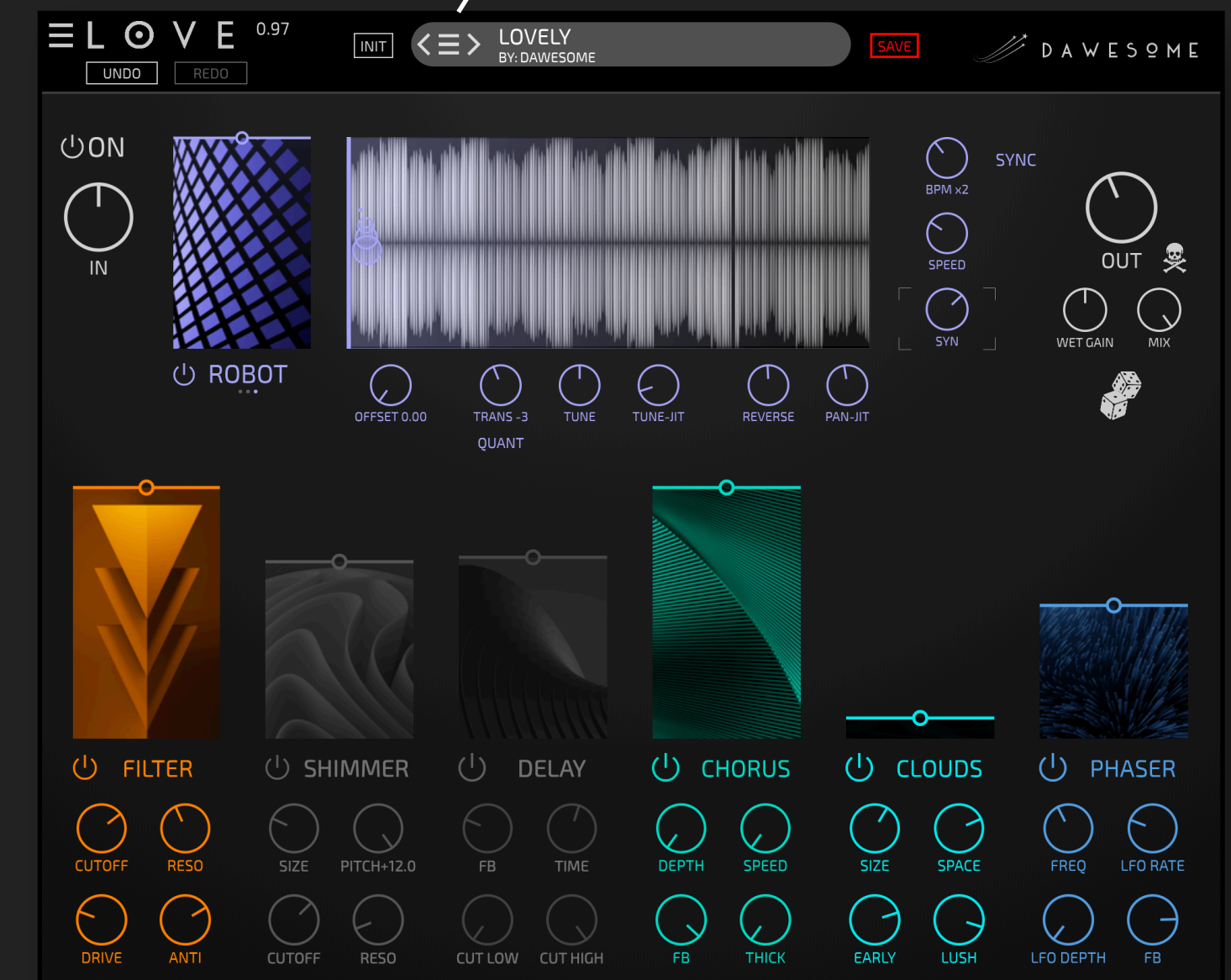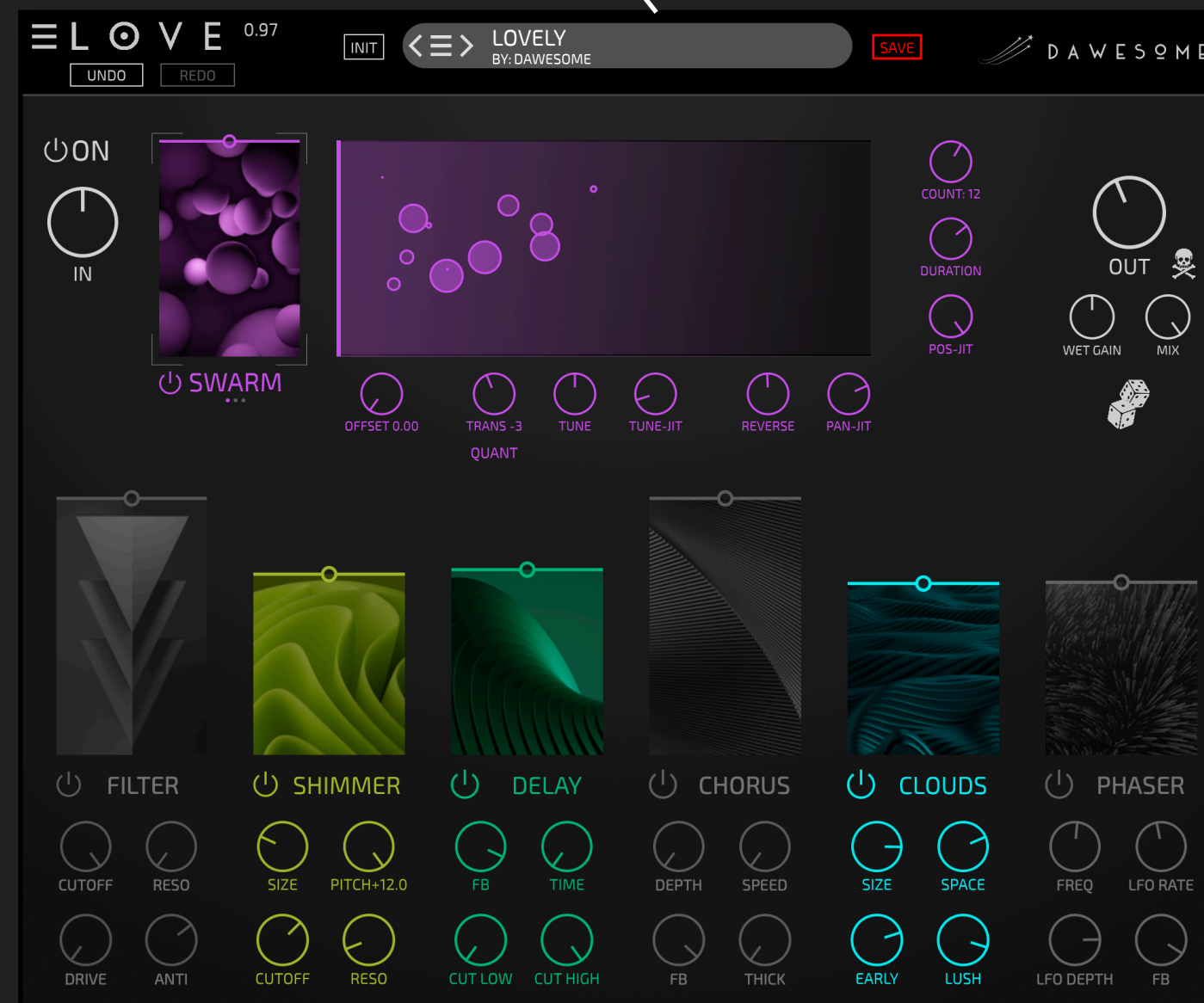
FAQ / Troubleshooting

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!
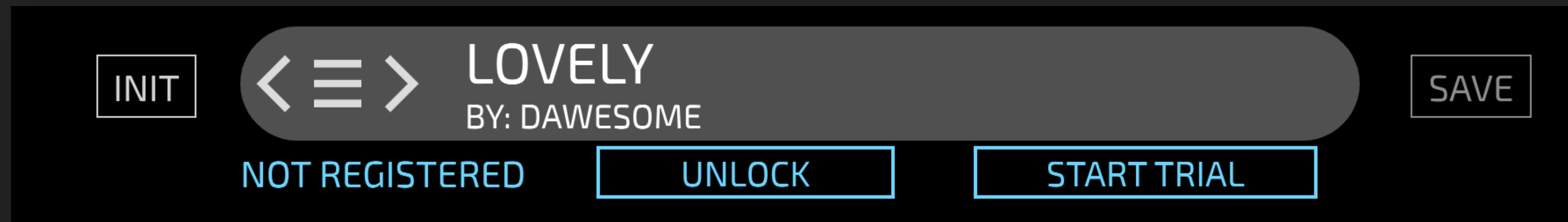
Q: The UI looks pixelated / distorted

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.
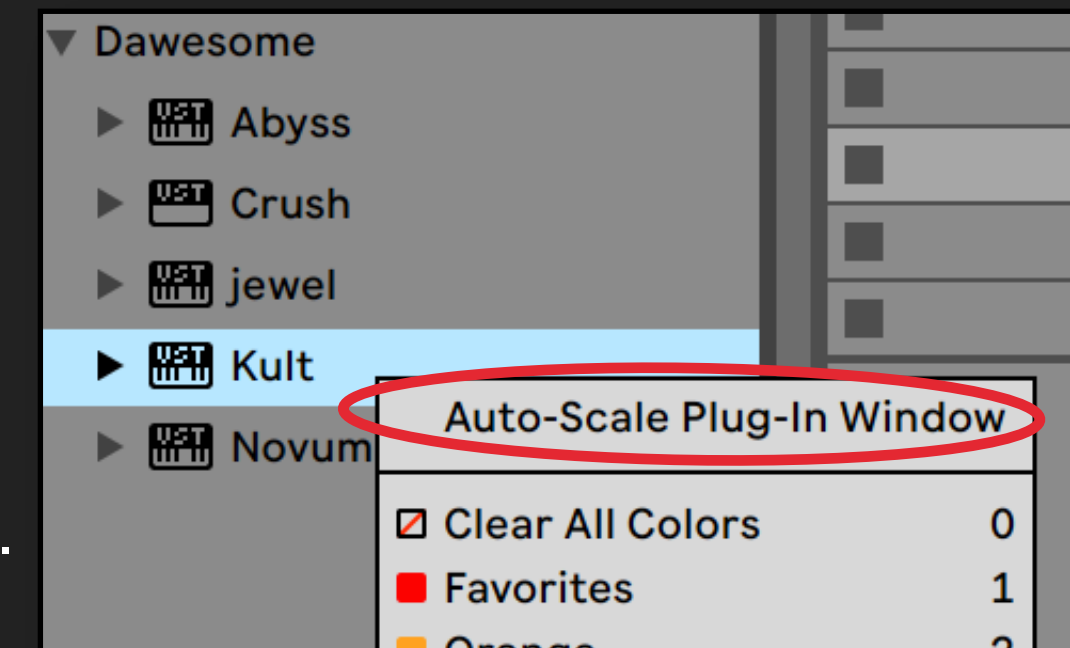
Q: I can't hear anything!

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 - 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.
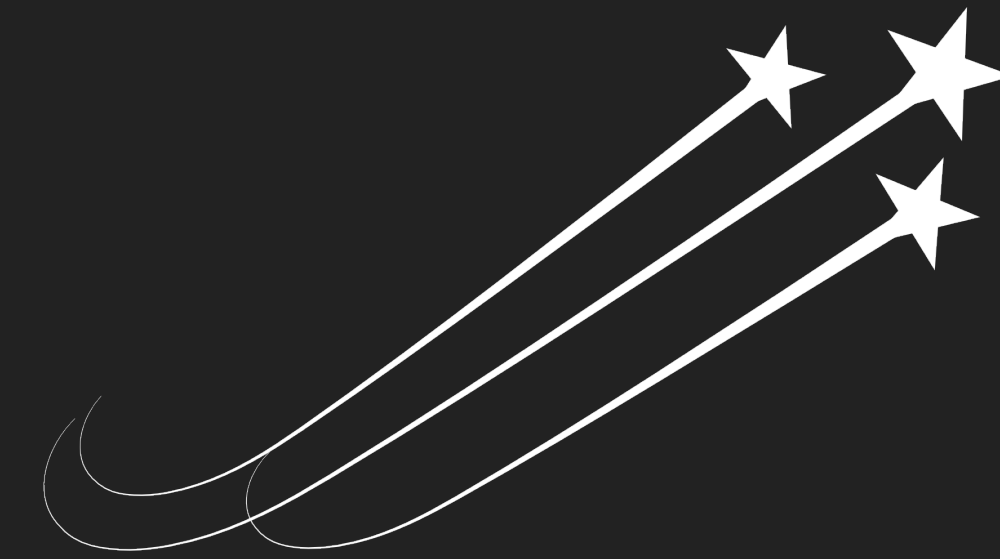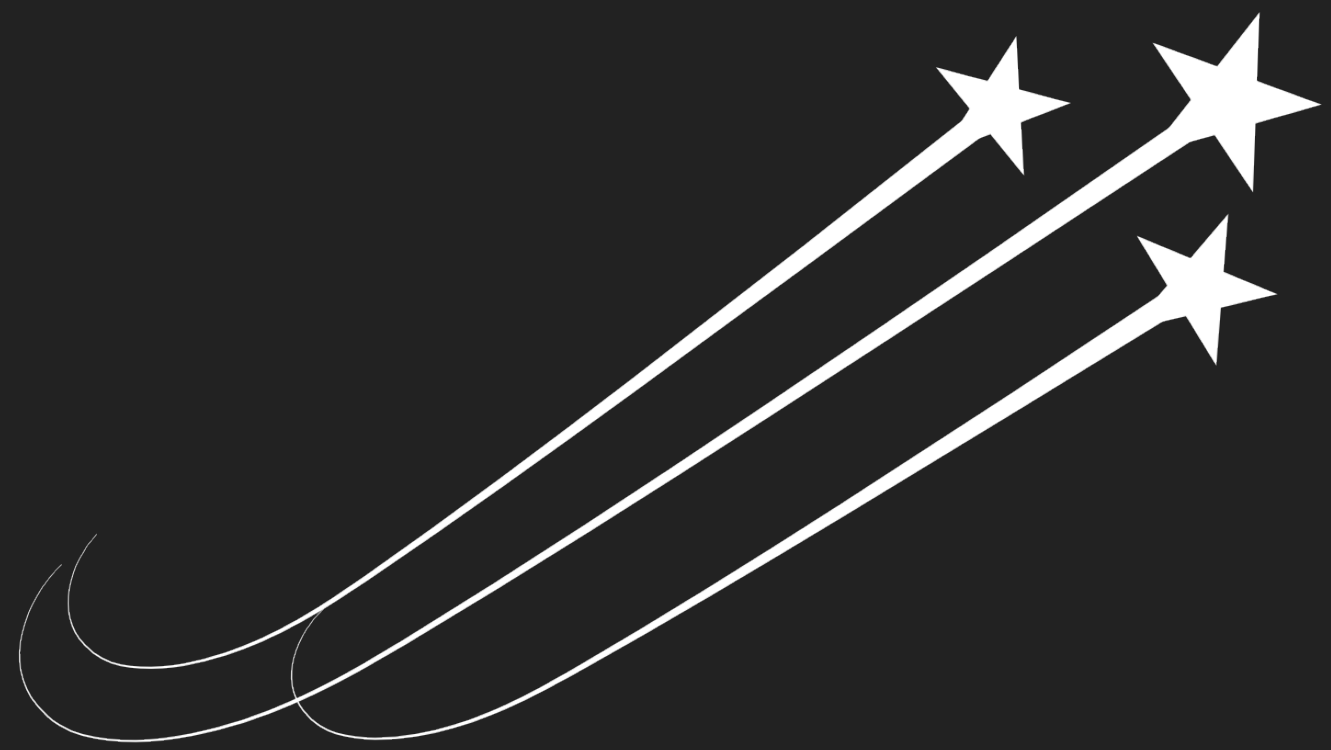
DAWESOME

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!

Peter V

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