

"Without darkness, the stars would be invisible."

— Unknown

HATE

USER GUIDE

THANK YOU



"Without darkness, the stars would be invisible."
— Unknown

Music is no different: It thrives on contrast, on chaos, on raw, unrelenting energy. Trust yourself. Take risks. Push harder. The edge is yours to conquer. HATE is what you leave behind.

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

Please contact me via peter@dawesomemusic.com



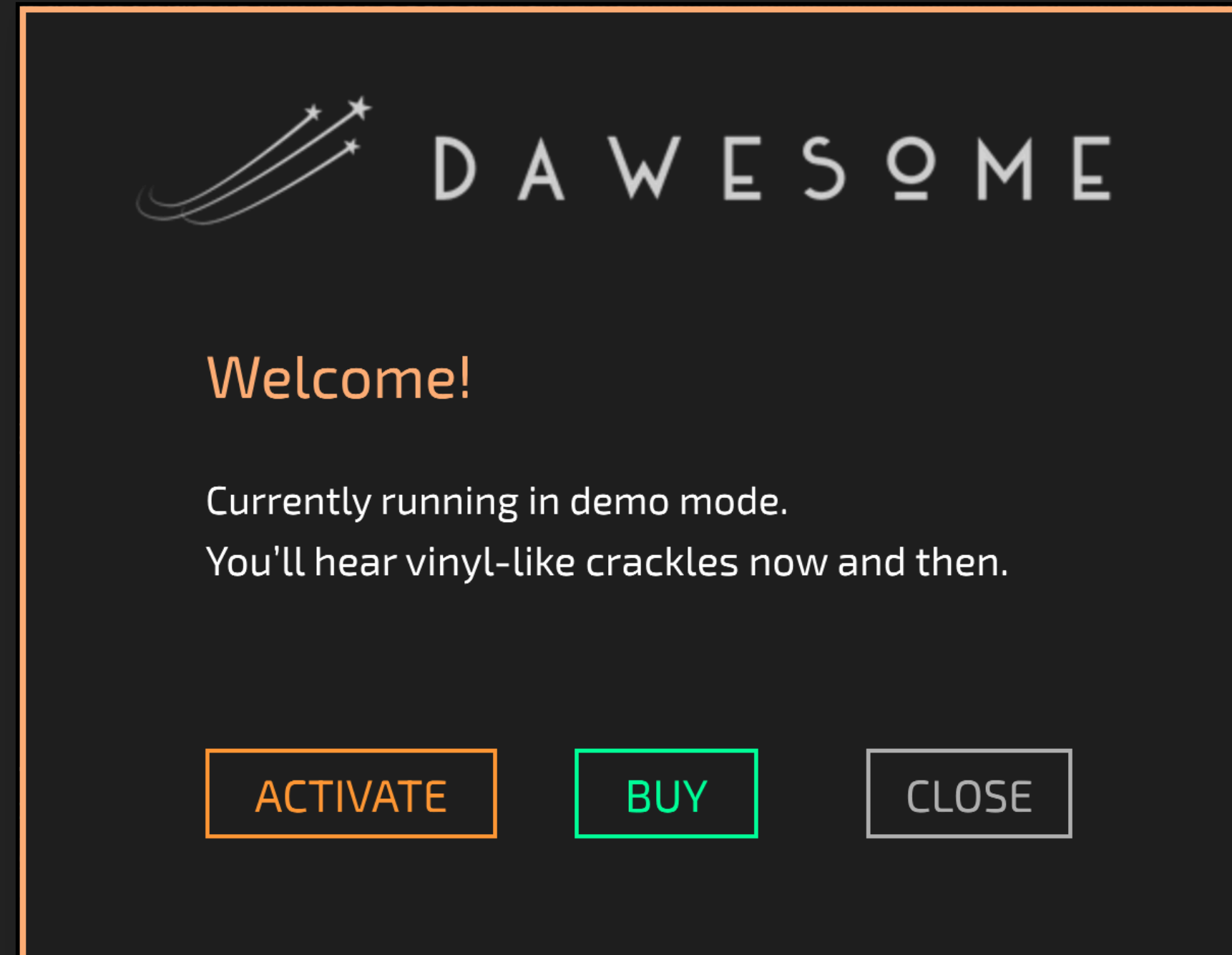
All the best
Peter (Dawesome)

DEMO MODE

To try the plugin simply download and run the installer via dawsomemusic.com (we don't ask you for email, registration etc.)

After installation the plugin runs in **DEMO MODE**: a mild vinyl-like crackle now and then - this is the only restriction. (and even this crackle will start only after 2-3 days)

The plugin runs in almost every DAW:
Windows 10 / 11
MacOs 13 (Ventura) onwards
VST3 AU AAX



ACTIVATION



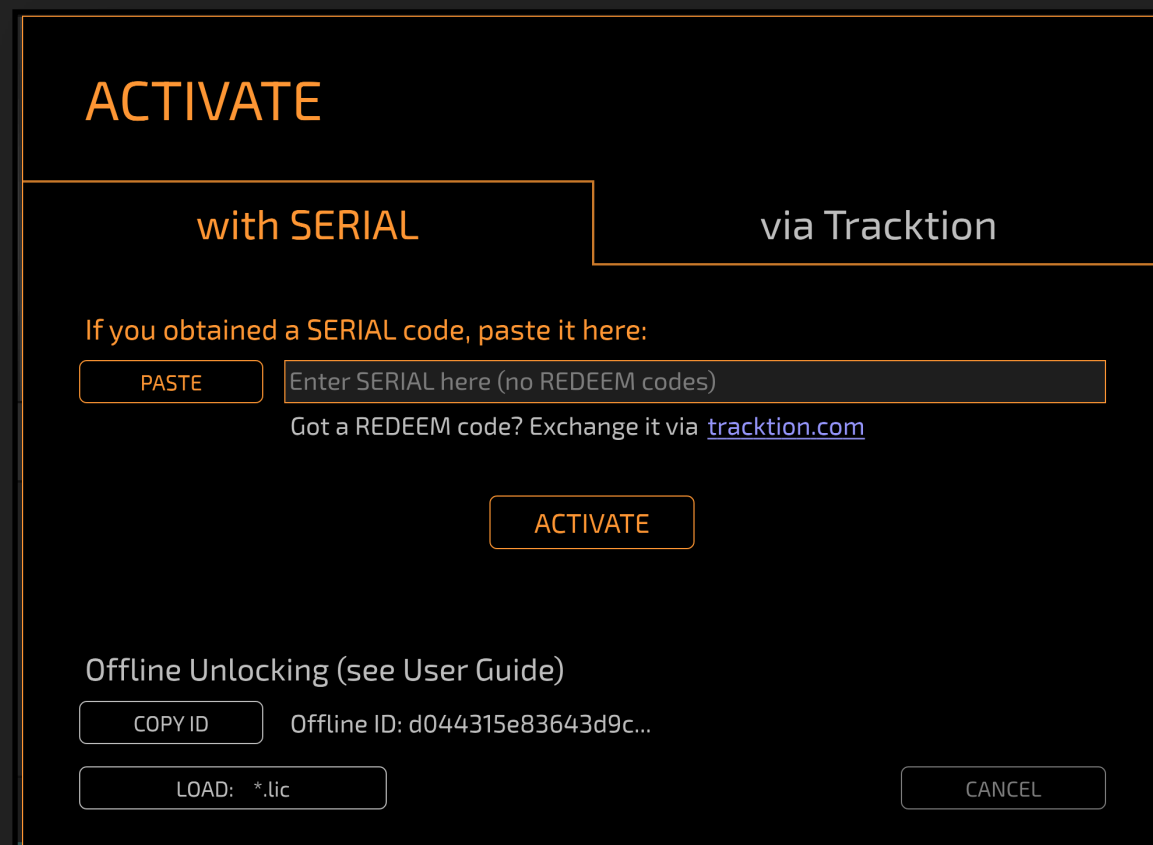
You don't need to re-install the plugin.
There is no separate demo-plugin - it is
the same installer.

Activating the plugin is dead simple:

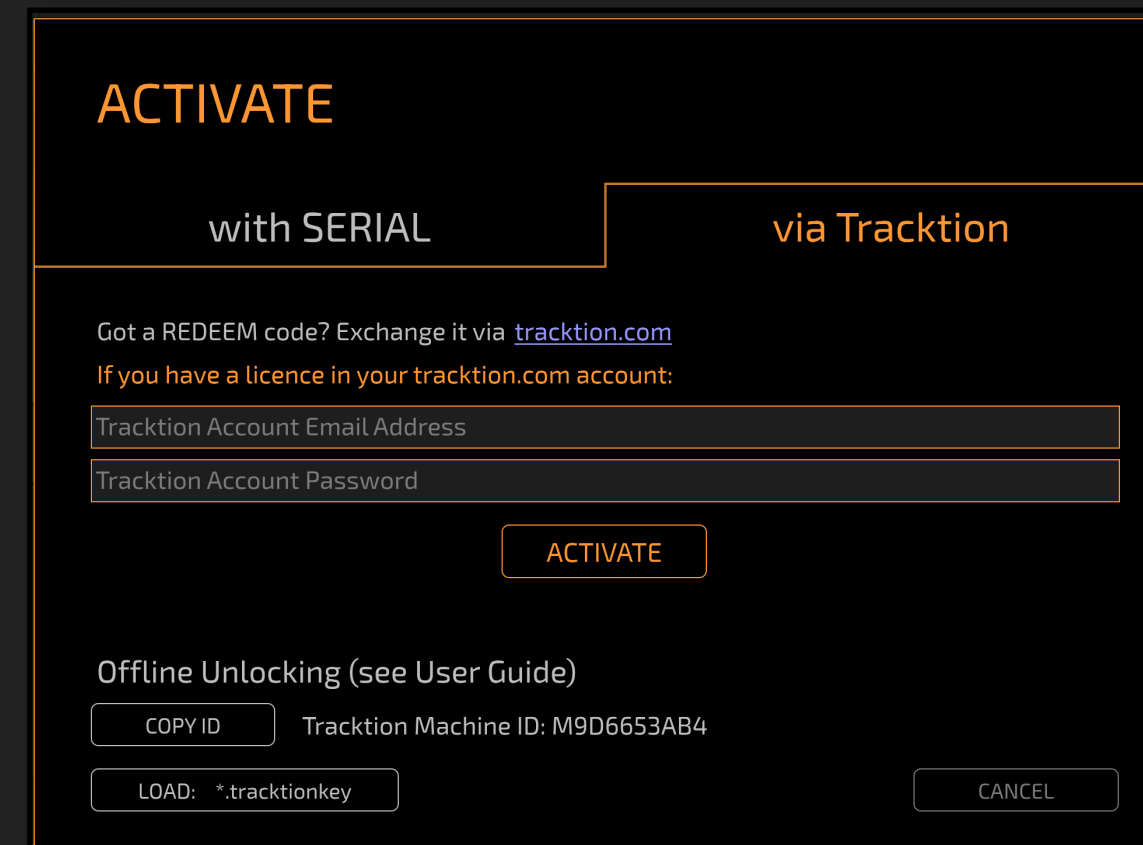
1. Open the plugin in your favorite DAW
2. In the bottom right corner click **ACTIVATE**:



- 3a. If you obtained a **SERIAL** code (eg. via dawesomemusic.com) just paste the SERIAL and click ACTIVATE



- 3b. If you purchased via tracktion.com you simply activate the plugin with your tracktion account email and password.



REDEEM CODES

If you purchased via a re-seller like Plugin Boutique you may have received a so called **REDEEM** code.

You first need to go to tracktion.com to redeem this code. You may need to create a tracktion account.

Afterwards you activate "**via tracktion**".

OFFLINE ACTIVATION

The normal activation needs a connection to the internet. It will then download a Keyfile that is tied to your individual machine.

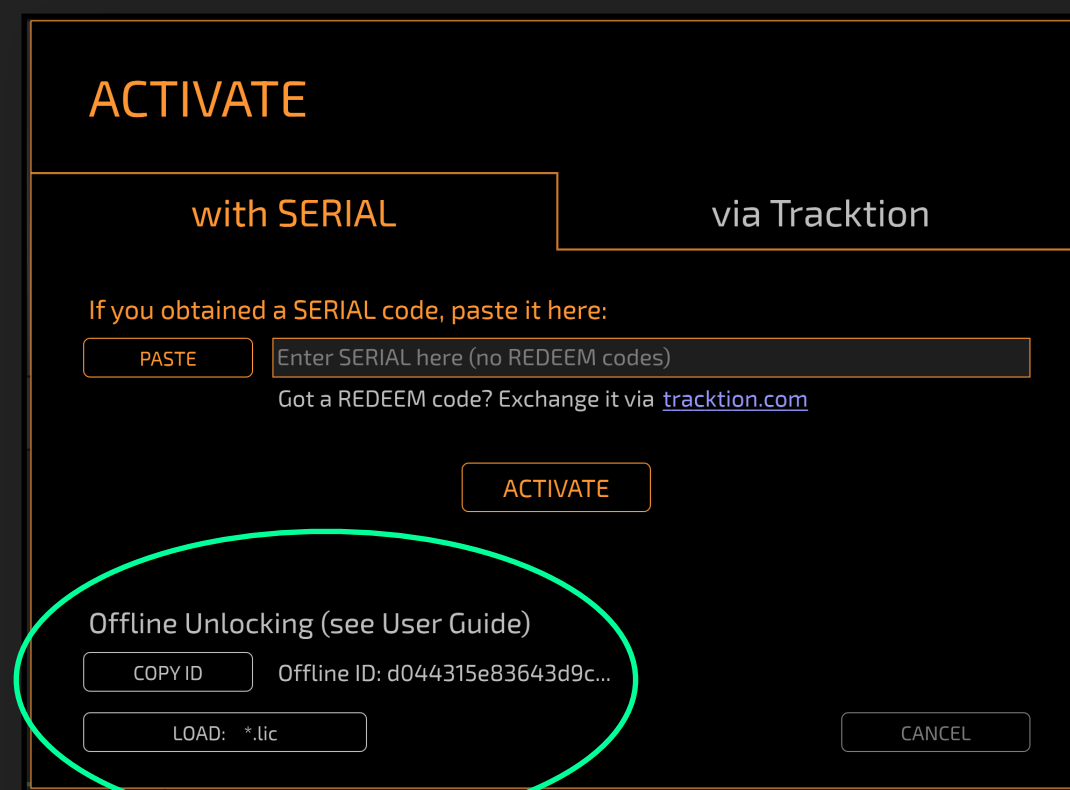
(Other than that the plugin never contacts any server.)

Sometimes your studio computer is not connected to the internet - in this case you can do an OFFLINE activation. This is done in 3 simple steps.

1. copy the OFFLINE ID of your offline computer

NOTE:

please take care to choose "with SERIAL" or "via Tracktion" **correctly**, as these use different machine IDs



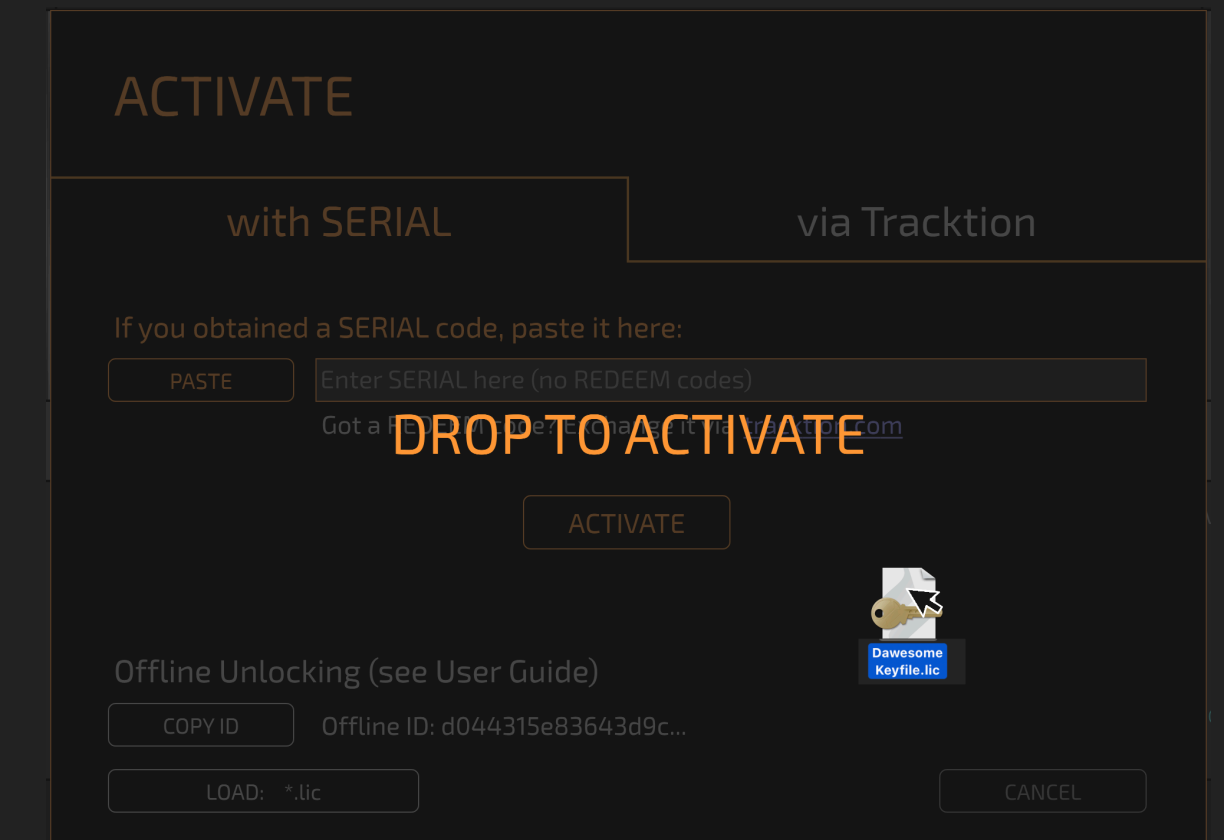
2. Download a Keyfile

If you have a SERIAL: simply go to [OFFLINE ACTIVATION](#) enter your SERIAL and the machine ID, then DOWNLOAD instantly.

If you have a license via [tracktion.com](https://www.tracktion.com): Make sure you used the "Tracktion Machine ID", not the "OFFLINE ID". You need to submit a service ticket [here](#). Provide your email address, the name of the product and the machine ID. Within a few days they will send you the Keyfile via mail.

(Note: This is a manual process handled by Tracktion and can take several business days)

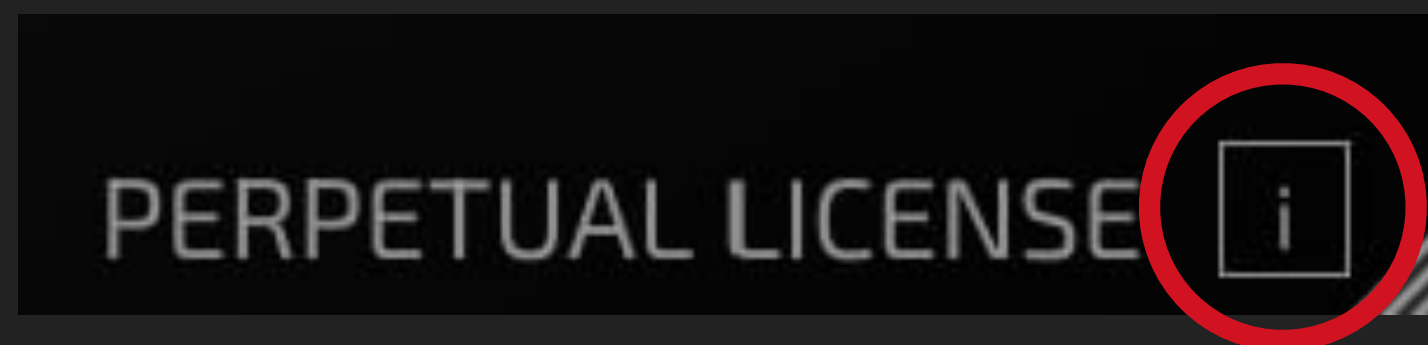
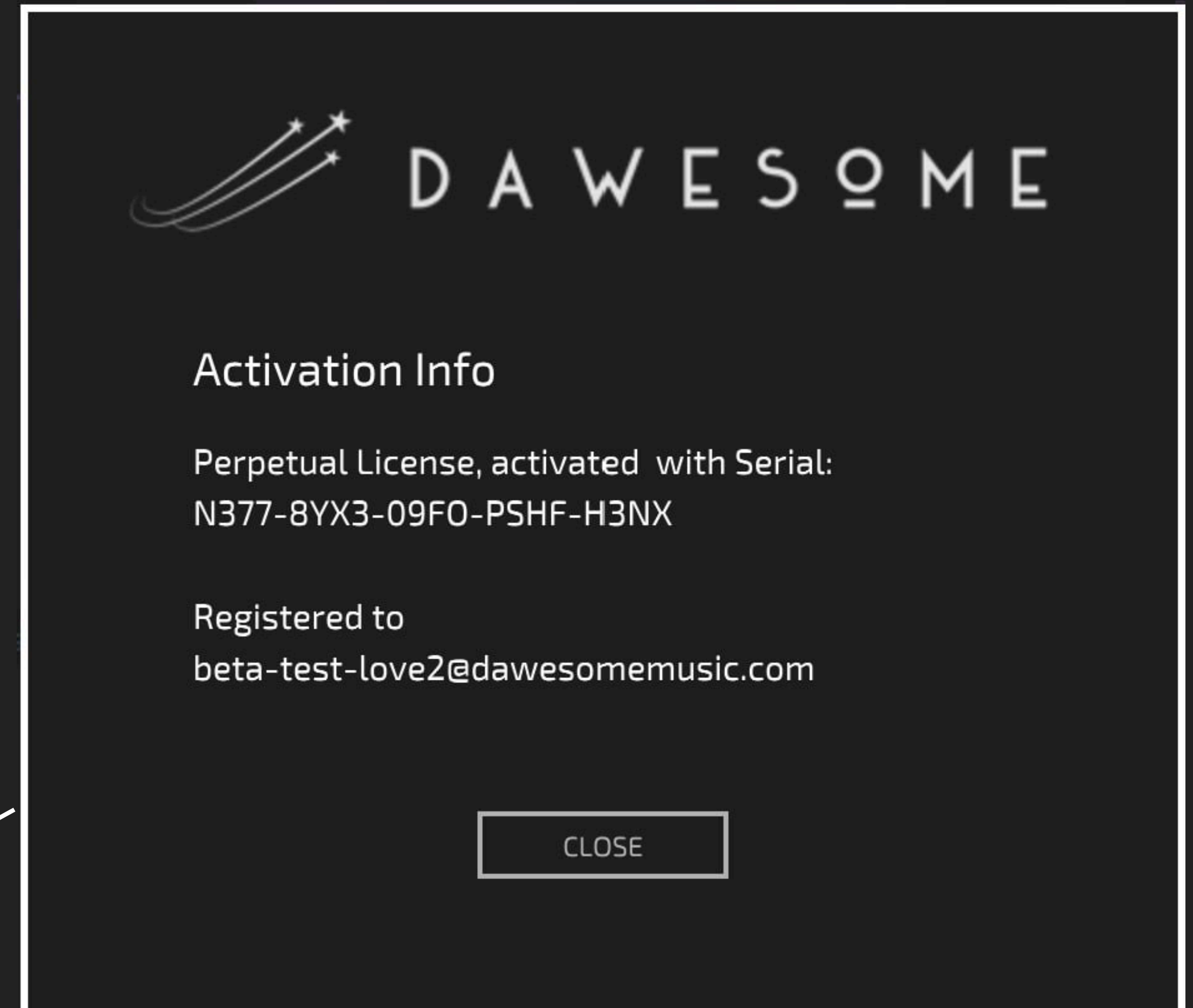
3. Drag and drop that file on the plugin



(or you click ACTIVATE and then the LOAD button and choose the Keyfile)

CHECK ACTIVATION STATUS

Activation status can be checked by clicking the 'i' button at the bottom right of the plugin UI. This will open a window showing the status of activation. If activated, the window will show if the activation was through serial number or via Tracttion. If you've lost your serial number, you may find it here!



OVERVIEW

UNDO or REDO the last operation

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

Click on preset name to open preset dialog

Click to save the current preset. A new preset name may be chosen. Turns red if there are unsaved changes.

The current distortion wavetable.

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

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

Adjust the gain of the signal going into HATE.

Click to randomise the current preset.

SHIFT-click for more subtle randomization, or RIGHT-click for less subtle randomization.

Click to (de)activate the individual effects

Each individual effect has a dry/wet slider

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.

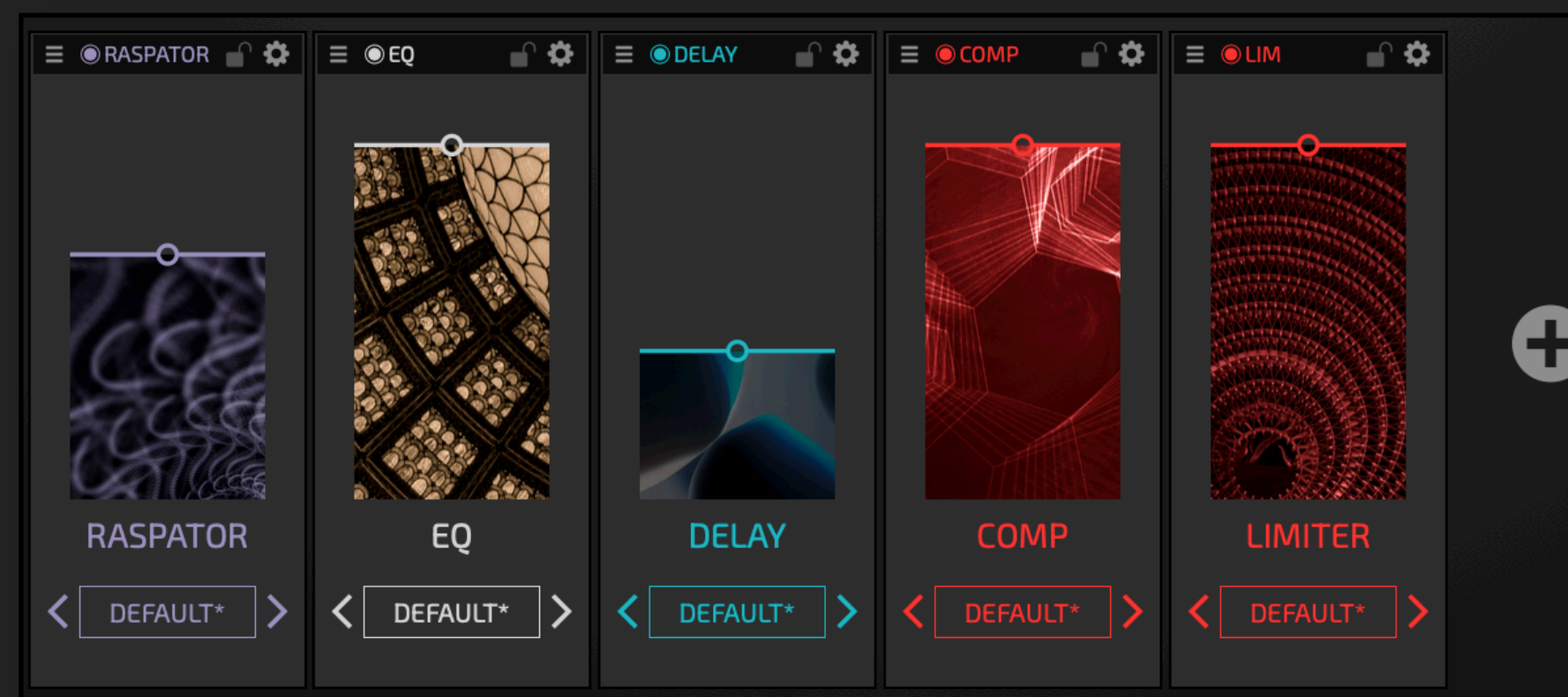
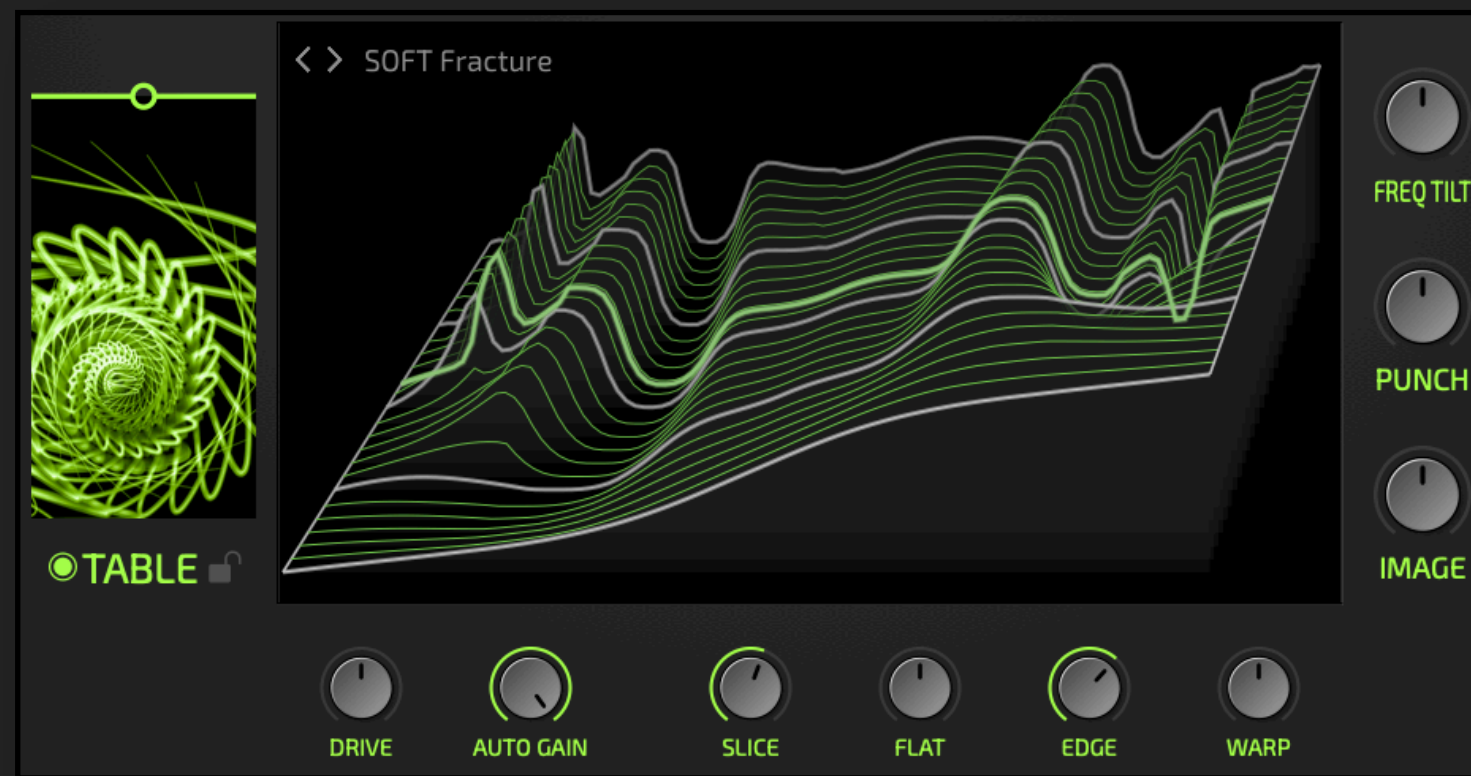
Toggle this icon to switch the view from back to front or front to back.

Click the "+" to add an additional effect module

Each effect module has built-in presets.

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

SIGNAL FLOW



First the gain of the incoming signal can be adjusted.

The distortion effect reshapes an input signal based on the current wavetable, introducing exciting new spectral content. Wavetables have results that vary from subtle and nuanced to heavy and extreme.

Drop a sound file onto the wavetable display to generate a new wavetable, or select from a list of included wavetables by right clicking.



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 up to six effects, each with its own settings.

Each effect has been optimized 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 optimized 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

With LIM activated, a gentle "analogue" 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.

WAVETABLE DISTORTION

Wavetable Distortion produces a broad range of dynamic saturation.

The shape of the wavetable is a result of the sound file/ wavetable that is imported, and the present settings of **FLAT**, **EDGE**, and **WARP**. Drag and drop a sound file to import, or right click to choose from a provided set. Click and drag to modify **EDGE** and **SLICE** simultaneously.



If there is one rule, it's that there are no rules. Instead, have fun experimenting!

The screenshot shows the 'SOFT Fracture' software interface. At the top left, there's a 'TABLE' button with a lock icon. The main area features a 3D visualization of a wavetable with multiple overlapping waveforms. Below this are six knobs: DRIVE, AUTO GAIN, SLICE, FLAT, EDGE, and WARP. To the right of the 3D view are three more knobs: FREQ TILT, PUNCH, and IMAGE. The interface is dark-themed with green highlights.

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

Increase or decrease the input gain to the Wavetable Distortion. Higher levels gently saturate the input signal.

At the highest value, the output amplitude of Wavetable Distortion will be approximately equal to the input level. This allows listening to the timbre changes without the influence of increase/ decreased loudness.

This determines which slice of the wavetable is currently being used.

Turn left to flatten the response on low amplitude signals.

Turn right to flatten the response on high amplitude signals.

This sets the intensity of the distortion. Low values will be close to a bypass and high values will result in a more dramatic distortion.

Turn left to send only low-frequency content to the distortion. Turn right to send only high-frequency content to the distortion.

Turn left to send only transient content to the distortion. Turn right to send only sustain portions of the signal to the distortion.

Turn left to send only mono portions of the signal to the distortion. Turn right to send only stereo portions of the signal to the distortion.

Turn left to warp low amplitude portions of the signal. Turn right to warp high amplitude portions of the signal.

THE MODULES

Up to six modules may be used at any time - in any order.

Click and drag to reorder modules

Toggle this icon to switch the view from back to front or front to back.

To remove a module, click and drag the module out of the effects rack.

Toggle this icon to bypass a module

Each module has a dry/wet control

Each module has built-in presets

Click the "+" icon to add a new module



The back side of the modules presents many parameters to tune.

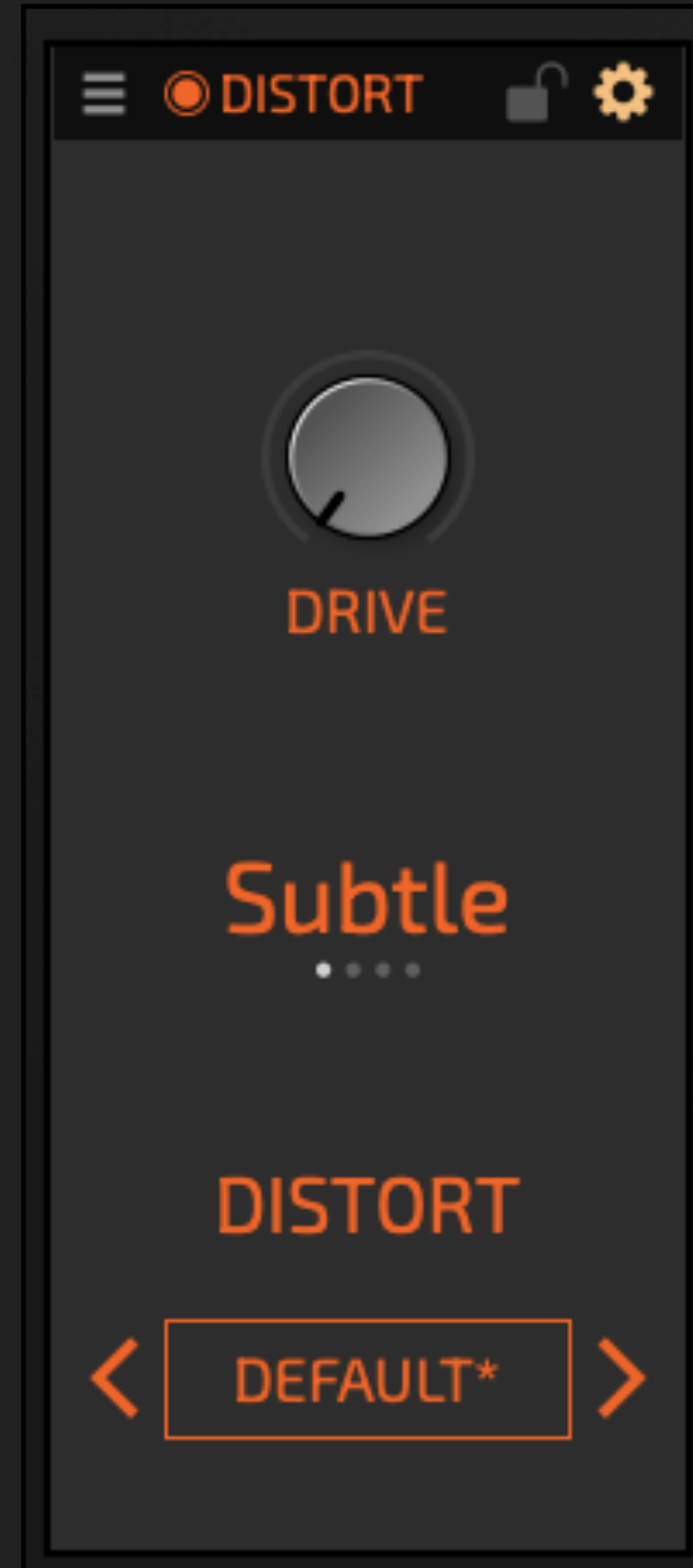
THE ASYM, SATURAT, DISTORT, CRUSH and NOISIFY MODULES

ASYM offers asymmetric distortion.

SATURAT and **DISTORT** both offer varying colours of distortion, with control of **DRIVE** to modify intensity. **SATURAT** also offers an attenuation parameter.

CRUSH offers two sorts of bit-crushing

NOISIFY adds different types of noise to your signal.



THE ATARI PUNK MODULE

You can build DIY-synths with CMOS chips - this is fun and has a specific adorable lo-fi sound. This module takes whatever input and creates a noisy mess that sounds as if it were created with a wild CMOS circuit.

If you are looking for something subtle, you better look elsewhere.



The Atari Punk Console, shortened to APC, is a popular DIY-synth circuit that uses two 666 timer ICs as an astable square wave oscillator. It is cheap, easy to build, wild fun, and sounds extremely lo-fi. In other words: you just need to experience this.

You can build entire modular synths based on this philosophy, google "lunette DIY".

This drives the signal depending on its phase. The effect is a bit hard to explain and depends on the other knobs.

This adds crude sub-frequencies as if you were feeding your signal into a CMOS based clock divider at audio rates.



This exaggerates the SLEW of the signal, forcing it to look more and more like a square signal (just with wild frequencies).

Like all the other knobs... a bit hard to explain and the result depends on the other settings.

THE ORBIT MODULE

ORBIT is a new type of modulation effect. It shares similarity with (analogue) ring modulation and frequency modulation, but has its own unique character.

Sonically behaves in a similar way as the **RATIO** of classical FM.

Technically it controls the ratio between the frequency of the moon orbits to the frequency of the planet orbiting the sun (see explanation to the right)

CHAR - the ORBIT effect is most pronounced in centre position. There are two different ways to tone down the effect by either turning right or left.

Technically this influences the ratio between the sun-planet distance and the planet-moon distance.

FLUX can be used to add inharmonics to the sound.

Technically this works by adding a fixed frequency to the moon's orbiting speed - this desynchronizes the orbits of the celestial bodies.



Orbit will swiftly and brutally mangle a signal's phase. As a side effect, mixing in dry signal will result in potentially unexpected colouration.

HOW IT WORKS

If you happen to own the KULT synthesizer you can use a sine OSC and then apply FM or AM. You will see that this transforms the signal trajectory by adding curves and spirals.

The orbit modulation interprets the incoming signal as a planet orbiting the sun. It then adds a moon to this planet and follows the moon's trajectory. This new trajectory is then transformed back to sound.

Like a real moon, its orbits around the planet can be circular or elliptical, as well as centred or off-centre. This can be chosen with the modes.

There are three different modes - each with its own sonic character. You don't need to understand the theory behind this, but it's explained here.



THE NOISIFY MODULE

NOISIFY adds different types of noise to your signal.



THE RASPATOR MODULE



Ever wondered what happens when you let an audio signal **fight itself**? **RASPATOR** knows.

This is not your grandma's distortion—this is driven by **feedback-frequency modulation**, bending, twisting, and mercilessly reshaping your audio in ways that oscilloscopes have nightmares about.

It can sing, scream, grind, and glitch, depending on how you treat it (or mistreat it). The controls don't just adjust things; they **provoke reactions**, and sometimes the best sounds come from *not quite knowing what will happen next*.

Use Responsibly... or don't. If your speakers start crying, you've probably dialed it in just right. Now go forth and make something beautifully broken.

High values will have your signal eating itself alive.

Push it a little for extra grit. Push it hard for **utter annihilation**. You probably will.



More is more. This intensifies the destruction, throwing additional feedback loops into the mix and ensuring that **no waveform escapes unscathed**.

Less is more. At least more or less. But sometimes more is more. And less is less.

THE LPF AND MULTI FIL MODULES



Cutoff Frequency

Filter mode

The Routing of the two filters.

THE VOWEL MODULE

VOWEL is a filter that creates formant peaks in the frequency spectrum that are similar to the ones of the human voice.

Choose the vowel. It can be fun to modulate this



This shifts the formants up or down

The amount of vowel filtering

THE DELAY MODULE



TIP

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.

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

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.

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

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 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 LOOPHOLE MODULE

LOOPHOLE consists of six parallel micro-loopers with incommensurable delay times

It's very fun... you can take something plain (like a sine), and use a **LOOPHOLE** module. Just by playing a few notes and tweaking some transformers with the mouse you will get interesting sound textures.

With low **DENSE** you get stuttering echoes.

With high **DENSE** and **DECAY** you create very organic "freezes"



Activate for **REVERSE** playback

DECAY on full will loop forever, but new audio material is also slowly fed into it



LOOPHOLE is inspired by a plugin called Weeping Wall by Aqeel Adam, which has much more functionality and works great on synths and keys as well as other acoustic instruments like guitar.

THE GRAINS MODULE

This is basically the **SWARM** mode of the plugin **LOVE** as a module.

GLITT sets the probability that a grain is pitched an octave up (turn right) or down (turn left). In centre position all grains are played back at their original octave.

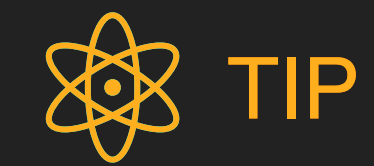
JIT adds randomness to the grain creation. With low values the grains play at a steady rate, with high values it is chaotic.



Each grain gets its own tuning. This parameter controls how much the tuning is offset. High values create Ligeti-like clouds of dissonances.

CALM controls the grain duration from very short to very long and also the grain density. Turn full right for smooth sound and long tail.

THE CLOUDS MODULE



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 a 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 grit and texture with **GRAINS** and **ANTI** in the **FILTER**. Finally add a slow-moving **PHASER**.

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 have lots of transients and attacks. When using "soft" materials, high values of **EARLY** create more dense reverb tails.



The **SPACINESS** of the reverb.

The **LUSHness** of the **CLOUDS** reverb.

CLOUDS

DEFAULT*

THE J-60, MELLOW, AND SWEET MODULES

The **JUNO 60** is an iconic vintage synth from Roland. It contained a special chorus effect which became its signature sound. The **J-60** module in **HATE** is a virtual analogue model inspired by this chorus



MELLOW uses a barber-pole flanger that creates movement for the sound and also adds a velvety character.

This works on a broad range of source material provided that it contains at least some overtones.

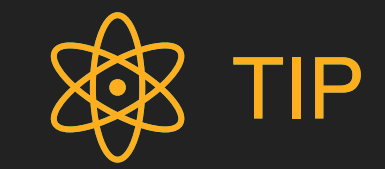
It does not wash away transients, hence it's also great for leads and basses where it can add movement or create a very modern sound.



SWEET will make most sounds just... sweeter. Used with subtle amounts it can give a very modern and velvety sound.



THE CHORUS MODULE



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.

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

DEPTH controls the amount of pitch variation 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 PHASER MODULE



The traditional use of a **PHASER** is to create 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**.

You can (de)activate the **PHASER** if it is not used.

The centre **FREQUENCY** of the **PHASER**

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

The **RATE** of the LFO that modulates the centre frequency.

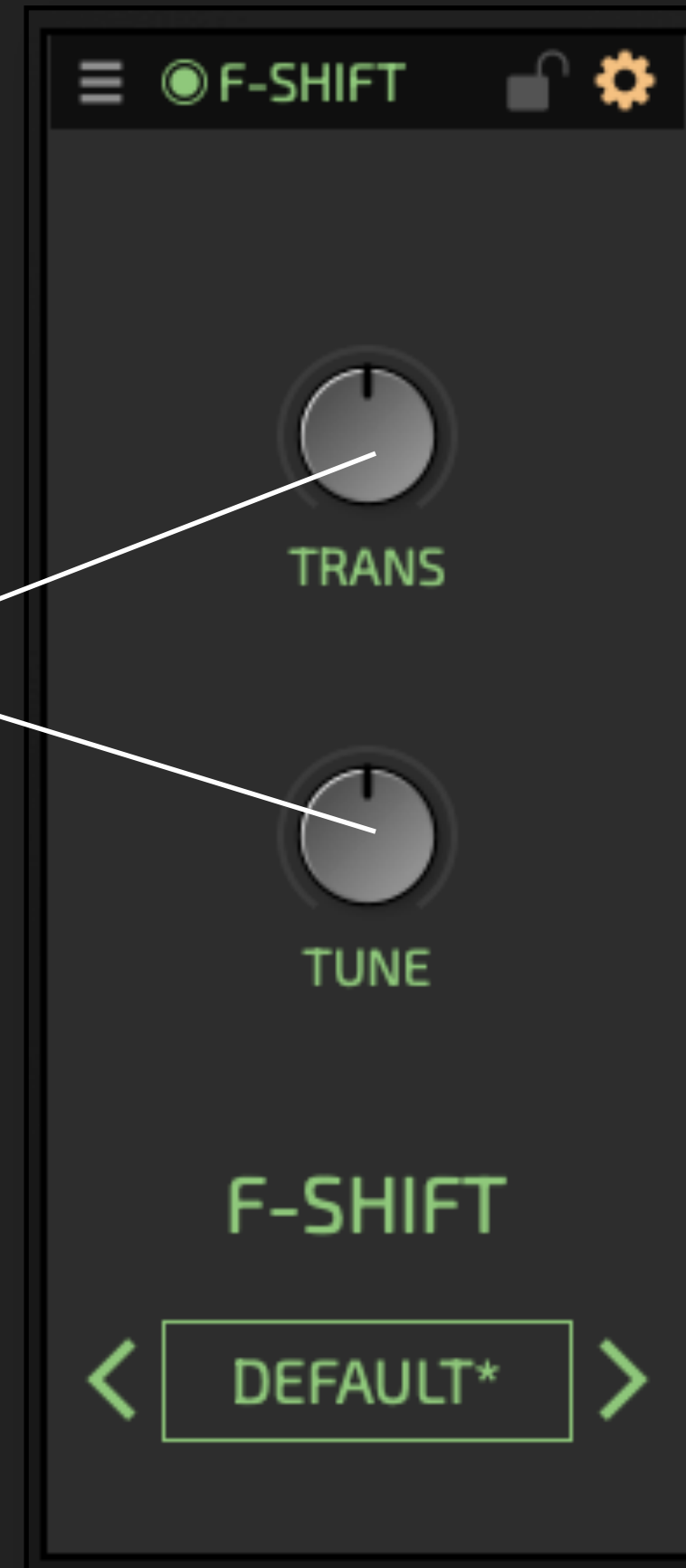
The **PHASER** is based on feedback. It allows positive and negative feedback, which both sound quite different.

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

THE F-SHIFT MODULE

F-SHIFT stands for Frequency-Shift. A frequency shifter adds the same fixed frequency to all the partials of the incoming signal.

The added frequency can be set via the **TRANS** and **TUNE** dials



TIP

To best understand this module feed it with something simple, e.g. a sine wave.

TIP

Set WET to 50% and use small values of TUNE to add motion to your sound.

NERD

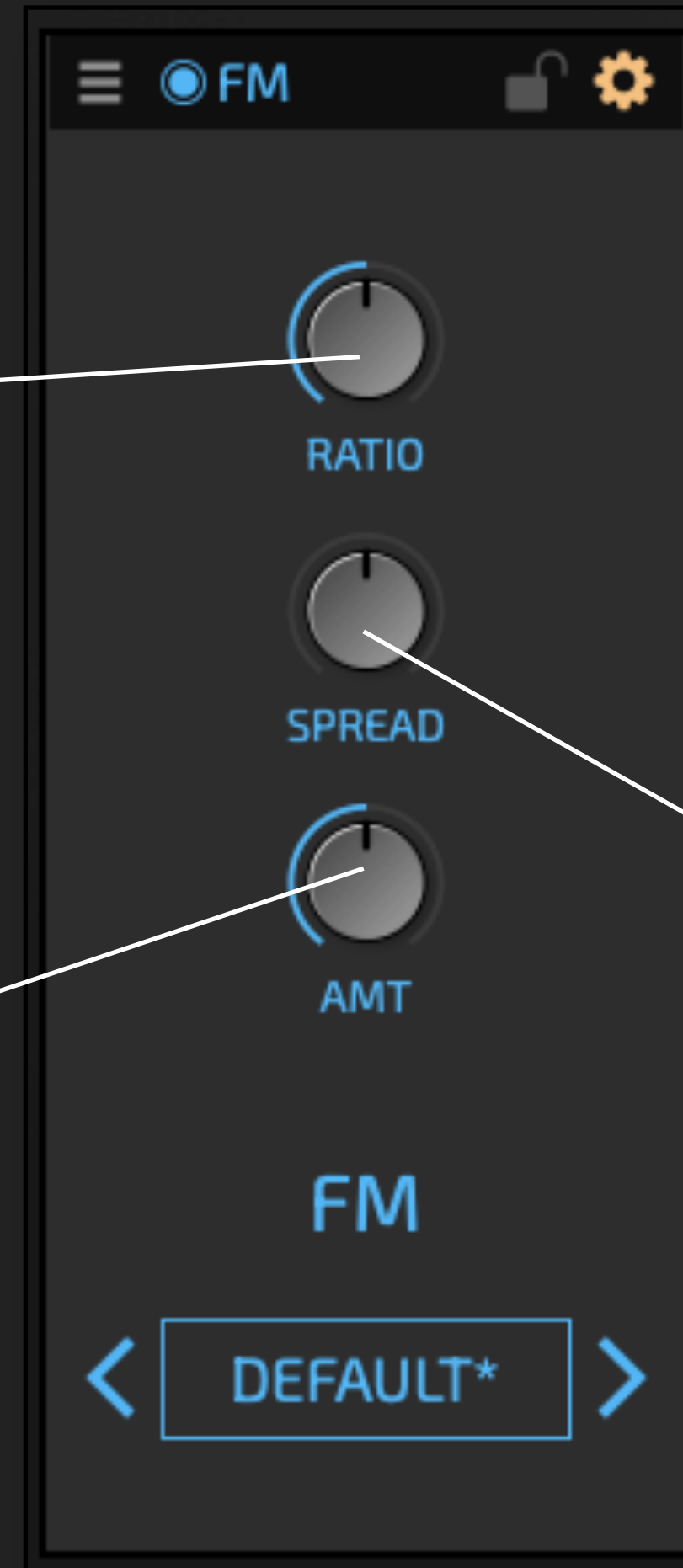
The technical implementation of F-SHIFT is modeled after its analogue counterpart. This inevitably alters the phase even for a completely dry mix. As a result, you may hear phasing in the output of HATE unless the output MIX is set to 100%.

THE FM MODULE

FM uses the incoming signal to modulate a low frequency sine wave. This can be used to create metallic and inharmonic tones, to add sharp overtones, or to animate a static signal.

The incoming signal modulates a low frequency sine wave. The frequency of this sine wave can be set here, ranging from ultra-slow to far into the audio range.

The amount of frequency modulation that is applied to the incoming signal.



SPREAD can be used to treat the LEFT and RIGHT channels differently. This can range from subtle to wild.

TIP

To best understand this module feed it with something simple, e.g. a sine wave.

TIP

Unless you are seeking a rough and sharp sound chaining a **J-60** chorus or a **SWEET** module can work wonders!

NERD

The technical implementation of Frequency Modulation inevitably alters the phase of the wet signal. As a result of this, mixing dry signal in this module will result in a slight coloration of the signal.

THE GAIN, EQ AND SMART EQ MODULES

GAIN simply modifies the amplitude of the signal. It also includes **PAN** and **WIDTH** controls.



EQ is a simple equalizer.



SMART EQ gives equalization control over named frequency ranges to make adjustments quick and easy.

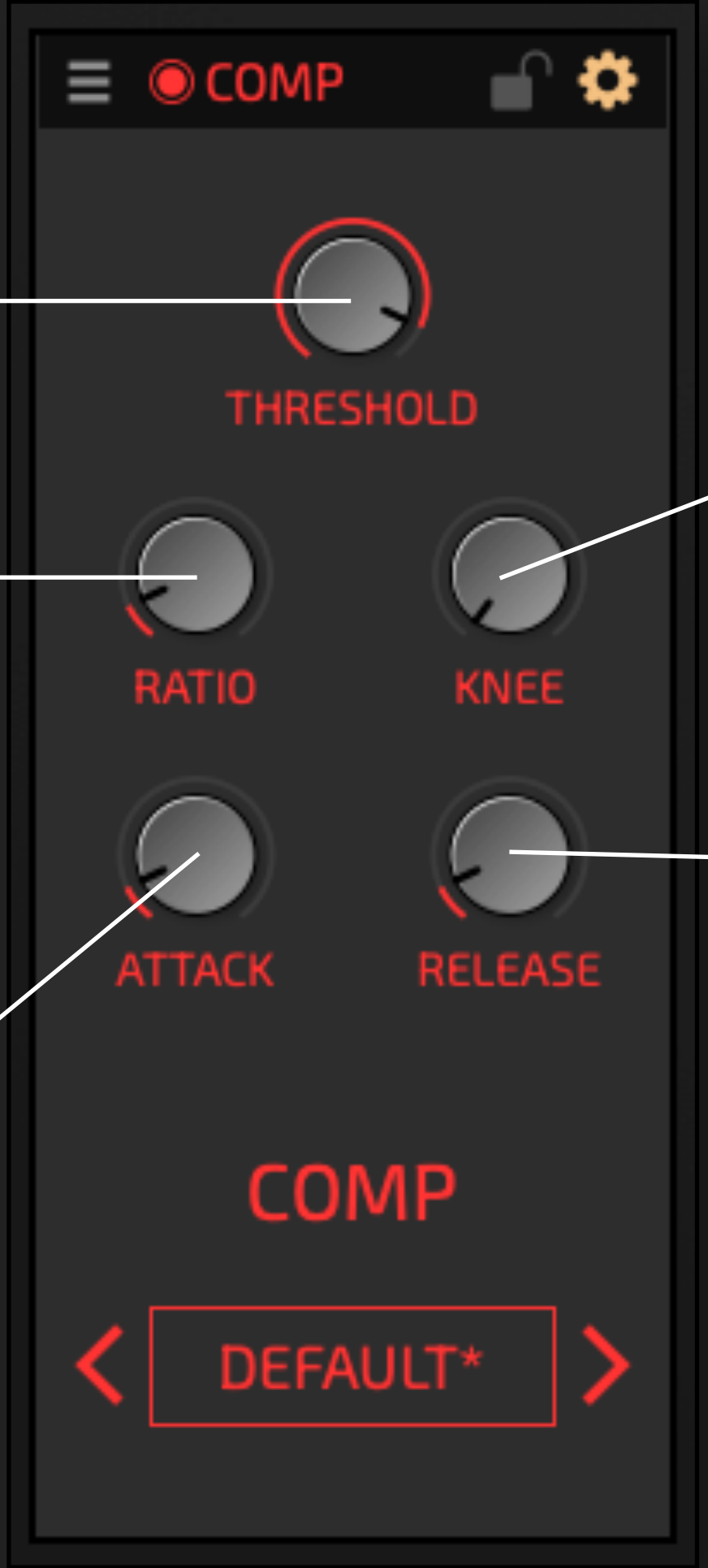


THE COMP AND LIM MODULES

The level in dB at which the compressor will start acting.

The amount of reduction on a signal that has passed the threshold.

The amount of time it takes for the compressor to fully engage.



THRESHOLD

RATIO

KNEE

ATTACK

RELEASE

COMP

DEFAULT*

The roundness of the compression curve. Increase this to increase compression transparency.

The amount of time for compressor to disengage.



KNEE

RELEASE

THRESHOLD

LIMITER

DEFAULT*

The level in dB at which the compressor will start acting.

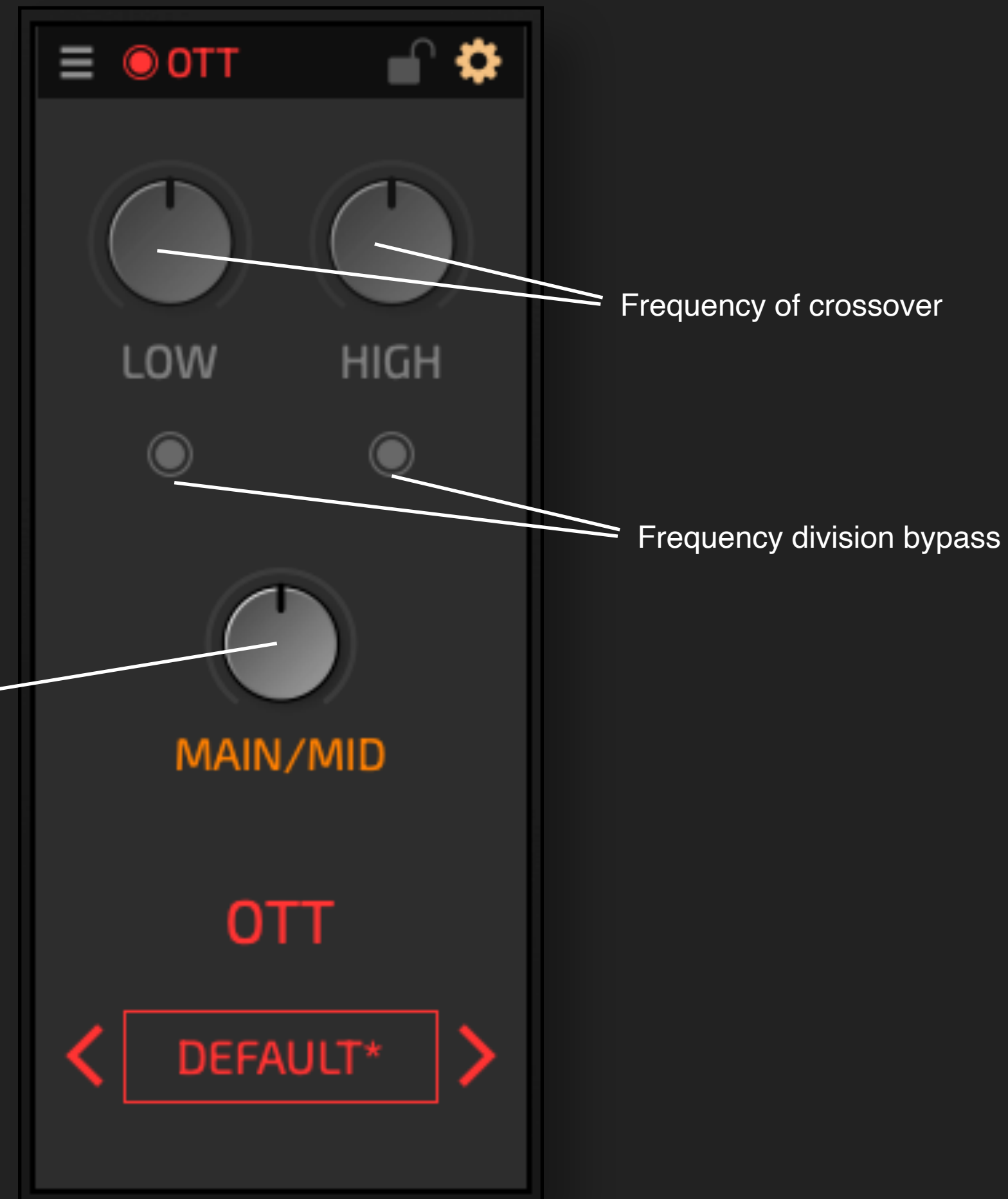
THE OTT MODULE

OTT stands for Over-The-Top and has become a standard technique in modern electronic music.

This module is a multi-band compressor and can be used to add texture, punch, or saturation to a signal.

Turned to the LEFT this is (aggressive) upwards compression: silent signals are made louder. This can be used to bring up texture in the sound or bring out silent parts like tails.

Turned to the RIGHT this is “normal” downwards compression: loud signals are reduced to compress the signal. Gives punch.



CAUTION: When you turn the MAIN/MID dial to the left it is doing upwards compression. That is: silent signals get dramatic amplification. Be careful with very silent tails when you put the OTT in the module rack.

Randomization

To facilitate the exploration of new sounds, all parameters may be randomized.



Randomization is a great way to explore new territory and be inspired by new sound. If you like the current parameters of a module and don't want them to change, lock that module. This allows everything else to vary leaving your finely tuned module untouched.

Click to randomize the current preset.

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



The lock icon will prevent parameters from being affected by randomization.

Complete Annihilation

HATE has the ability to completely obliterate sound - but why stop there?

Use two instances of **HATE** to create even more devastation.

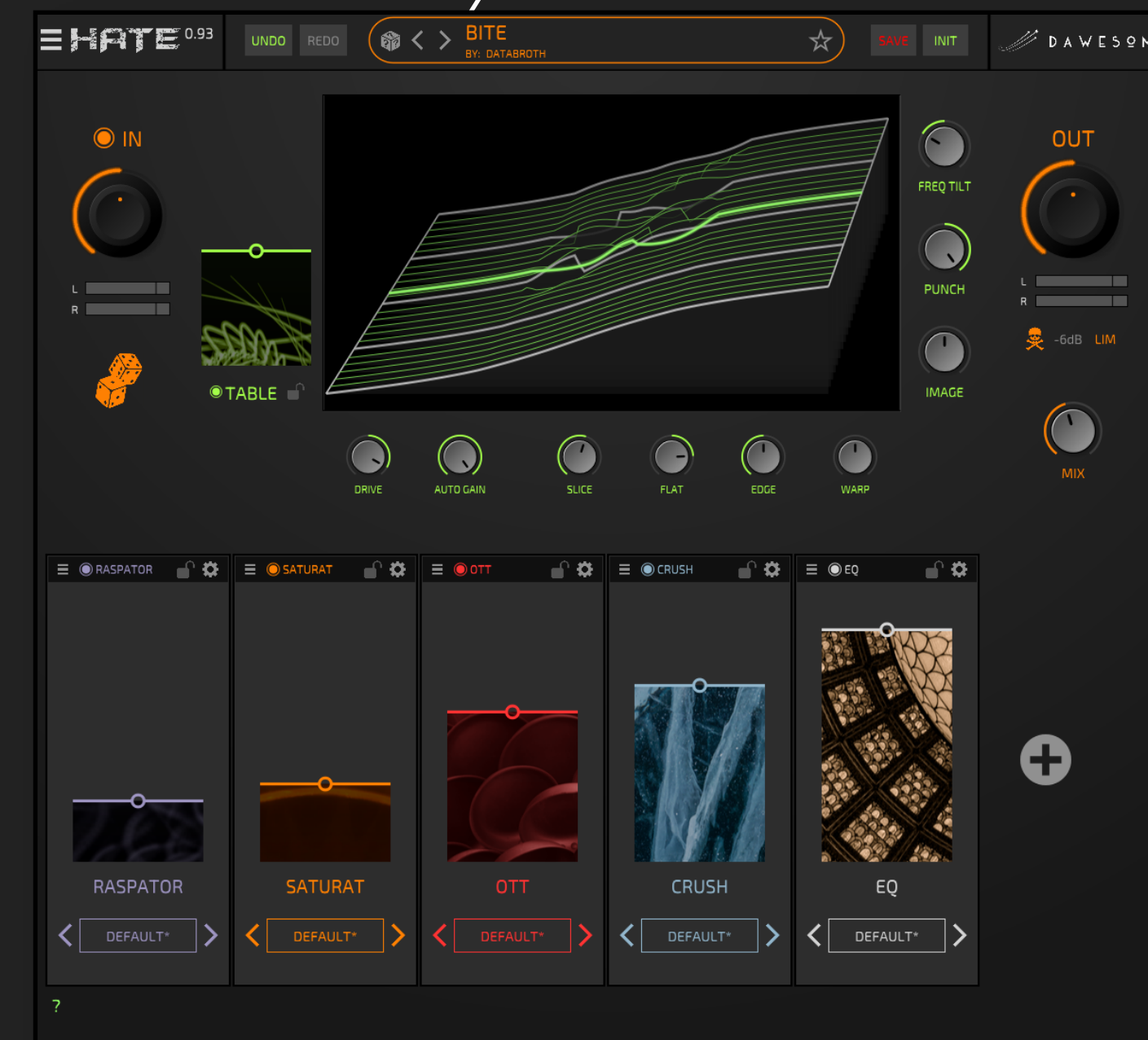
Here, the first instance creates a subtle reverb tail combining **DELAY** and **GRAINS**. The wavetable is bypassed here as distortion is not needed in this phase.

The second instance crushes the reverb tail created from the first instance. To help isolate the reverb tail, the **PUNCH** knob is turned to the right to allow only sustain portions of the signal through, and **FLAT** is turned to the right to limit the wavetable distortion to low amplitude portions of the signal.



TIP

HATE comes equipped with many useful and powerful effects; these can all be used with or without wavetable distortion. In fact, an effects chain can be created without distortion at all. Use **HATE** in this way to create lively and varied sounds.



Browse Presets



TIP

Click outside the preset browser to close it.

Or you can double-click a preset to load it and close the browser.



TIP

Right-click a preset for some further options. User presets have more options than factory presets.

LOAD
REVEAL IN DIR
MAKE THIS THE INIT PATCH
RENAME PATCH
DELETE PATCH

Choose a random preset.

Click to switch to the previous or next preset of the current selection.

Click the preset name to open the preset browser.

Click to remove all filters.

HATE 0.95
UNDO REDO

🎲
<
>
SOILED
☆

SAVE INIT
DAWESOME

PACK	TYPE	☆	ONLY	SHOW ALL
USER FACTORY	MIX	☆	AGGRESSOR	☆ RIP
	DRUMS	☆	BITE	☆ ROASTED
	BASS	☆	BUZZ SAW	☆ RUPTURE
	GUITAR	☆	CESS	☆ SALIVATE
	KEYS	☆	CHARRED	☆ SCALDED
	VOCALS	☆	CHEW	☆ SEAR
	SYNTH	☆	CHOKER	☆ SHRED
	LOFI	☆	CORTISOL	☆ SINGE
	PADS	☆	CRUST	☆ SINISTER
	FX	☆	DAMAGE	☆ SMOULDER
AUTHOR	CHARACTER	☆	DIGESTED	☆ SOILED
		☆	DISTURB	☆ SQUASH
		☆	FILFTH	☆ STONED
		☆	FRICTION	☆ VIOLATE
		☆	FUZZ	
		☆	GNAW	
		☆	GRIP	
		☆	GRIT	
		☆	GRUMPY DWARF	
		☆	GRUNGE	
☆	HEMORRHAGE			
☆	INTERFERENCE			
☆	PATINA			
☆	RASP			
☆	RATTLE			

Choose one or multiple filters.



TIP

Right-click any tag to make it the only selected one in the group.

Right click preset to get context menu. User presets have more options

Click to "fav" your presets.

Click to show only favorites.

Click to load a preset.

Double click to load a preset and close the preset chooser.

Save Presets



TIP

Author and tags can be used to filter presets in the preset dialog


Choose a name.

Enter your name as author.

No idea for a name? Click here.

Or right-click to see a list of 10 name suggestions.

SAVE PRESET

PRESET NAME: **PUFFY LIFE** 

AUTHOR: **UNKNOWN USER HERO**

DIRECTORY: **USER PRESETS/**

TAGS:

TYPE	CHARACTER
MIX	WARM
DRUMS	BRIGHT
BASS	THIN
GUITAR	THICK
KEYS	SUBTLE
VOCALS	PUNCHY
SYNTH	HEAVY
LOFI	AGRESSIVE
PADS	CLEAN
FX	DIRTY
	BROKEN
	WILD

CLOSE **SAVE**

Choose the tags that best describe your preset.

Click to save preset.

When preset name already exists, you can override the preset or automatically generate a new version, e.g. PUFFY LIVE (2)

Click to close dialog without saving.

OVERWRITE **VERSIONIZE**

FAQ / Troubleshooting

Q: I think the EAR MURDERER preset is broken!!!

A: Haha, no! It is just a very creative use of non-linear interaction of the modules. The ASYM module creates an offset (also called DC in the analog world), and the OTT is dramatically lifting the signal, to and beyond the point where even silence creates a sine wave. That's something you would also see in the analog circuit equivalent. Any other input signal needs to "push through" this base level, leading to almost unpredictable distortion. This effect is further amplified by the RASPATOR and CRUSH modules which add small jumps into the signal.

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

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 whether 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 **HATE** or any other of my plugins. If you want to support me: spread the word - many (most?) people simply have not heard about DAWESOME.

Or send me a brief message via mail to peter@dawesomemusic.com - this will certainly cheer me up!

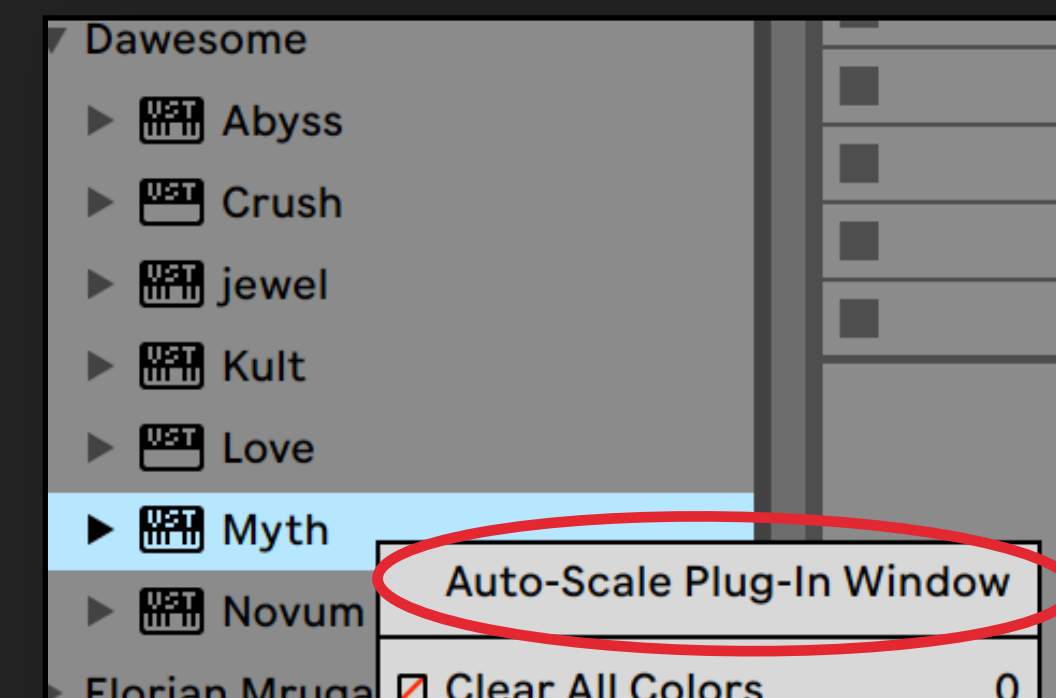
FAQ / Troubleshooting

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

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

Q: The UI looks pixelated / distorted

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



CREDITS - THANK YOU!

- [HATE](#) 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 FX
- [HATE](#) uses the awesome AVIR image resizing algorithm designed by [Aleksey Vaneev](#) of Voxengo

- [DATABROTH](#), [Damon Armani](#), [sadà\exposadà](#), [Spektralisk](#), [HydraTek](#), [Aaron Anderson](#), [Tomavatars](#) and [The Sound of Merlin](#) for preset design
- [Squaremoons](#), [DATABROTH](#), [Sound Author](#), [Spektralisk](#), [Andreya](#), [lab by the sea](#), [Rich Whitfield](#), [Ruben Hulzebosch](#) and [Trajectoire](#) for bug reports
- [Florian Mrugalla](#) for making a “first encounter” feedback video
- [Cool WAV](#), [Rich Whitfield](#) and [Frank Gesang](#) for proof reading the manual
- [Cool WAV](#), [Rich Whitfield](#), and [EI°HYM](#) for moderating the discord
- [HydraTek](#), [Squaremoons](#), and [sadà\exposadà](#) for feature additions
- [Chaos Doll](#) for always proposing to do a plugin like [Hate](#)
- [Chad Altemose](#) for maintaining needs-and-ideas at Dawesome Village on discord
- [BIIANSU](#) for providing feedback on the high contrast mode

I am blessed with an awesome group of [Beta Heroes](#) who found bugs and provided many ideas:

[Rich Whitfield](#)
[Cool WAV](#)
[Tomavatars](#)
[sadà\exposadà](#)
[Astralmuse](#)

[DATABROTH](#)
[EI°HYM](#)
[Andreya](#)
[lab by the sea](#)
[dreamerOnGo](#)

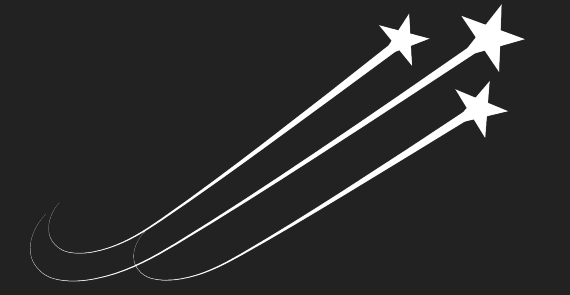
[Spektralisk](#)
[Saf Ro](#)
[Squaremoons](#)
[David Henkel](#)
[Damon Armani](#)

[HydraTek](#)
[Florian Mrugalla](#)
[Mathias Brüssel](#)
[BIIANSU](#)
[Ruben Hulzebosch](#)

[Sound Author](#)
[HiEnergy](#)
[Philip Rampi](#)
[Jacky Ligon](#)
[Trajectoire](#) aka philippe

[Alessandro Cardinale](#)
[Frank Gesang](#) aka SiL3NC3
[David Lilja](#) ([PaleSkinnySwede](#))
[Sabastian Weaver](#) aka [Azure Eyes](#)

ABOUT DAWESOME



DAWESOME

We're a tiny but mighty team - think of us as the indie band of the plugin world: small, passionate and way too invested in all the details.



Peter



Karsten



Aaron



Gavin

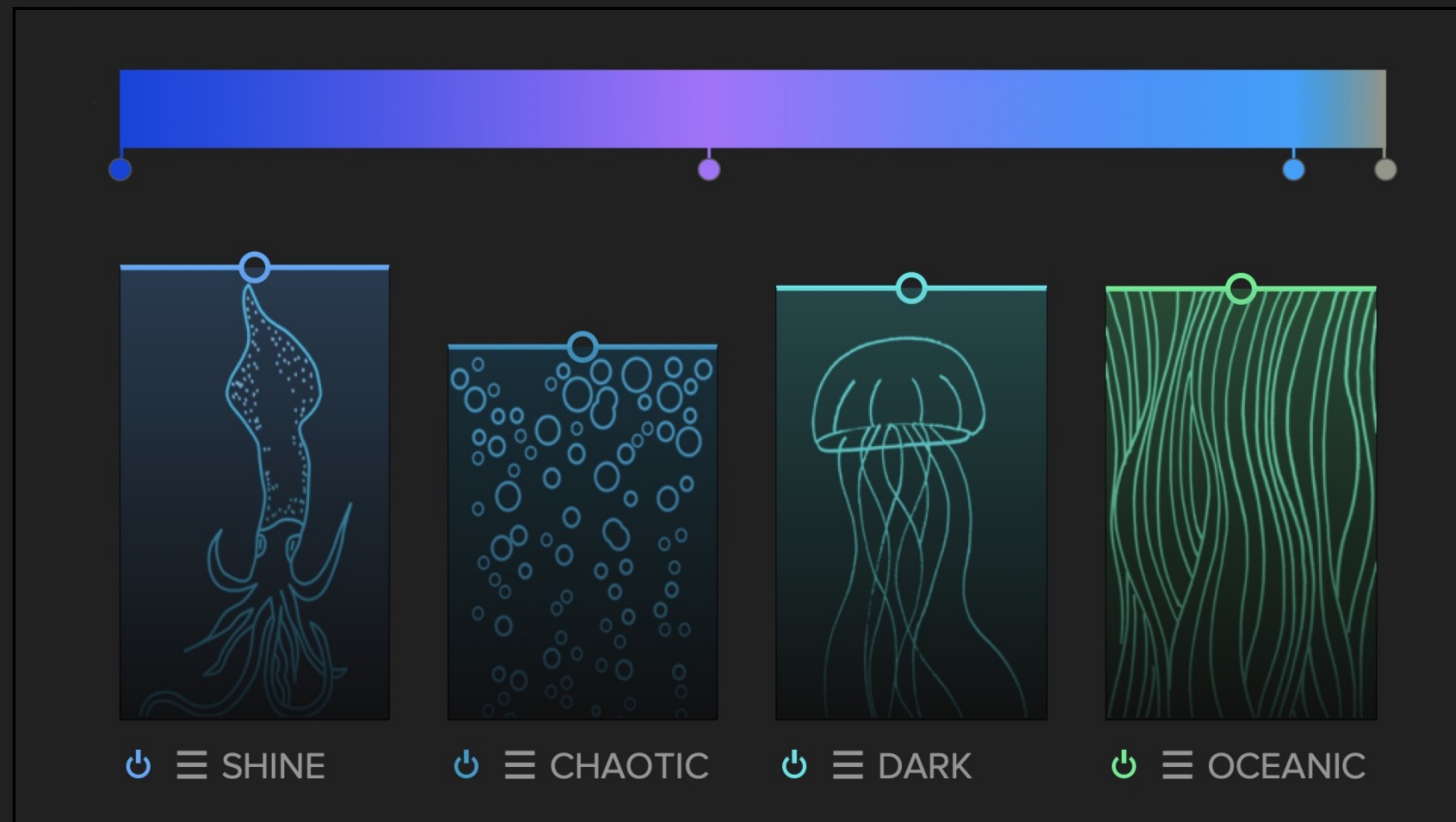
Thanks for being part of the Dawesome journey!

Peter ✓

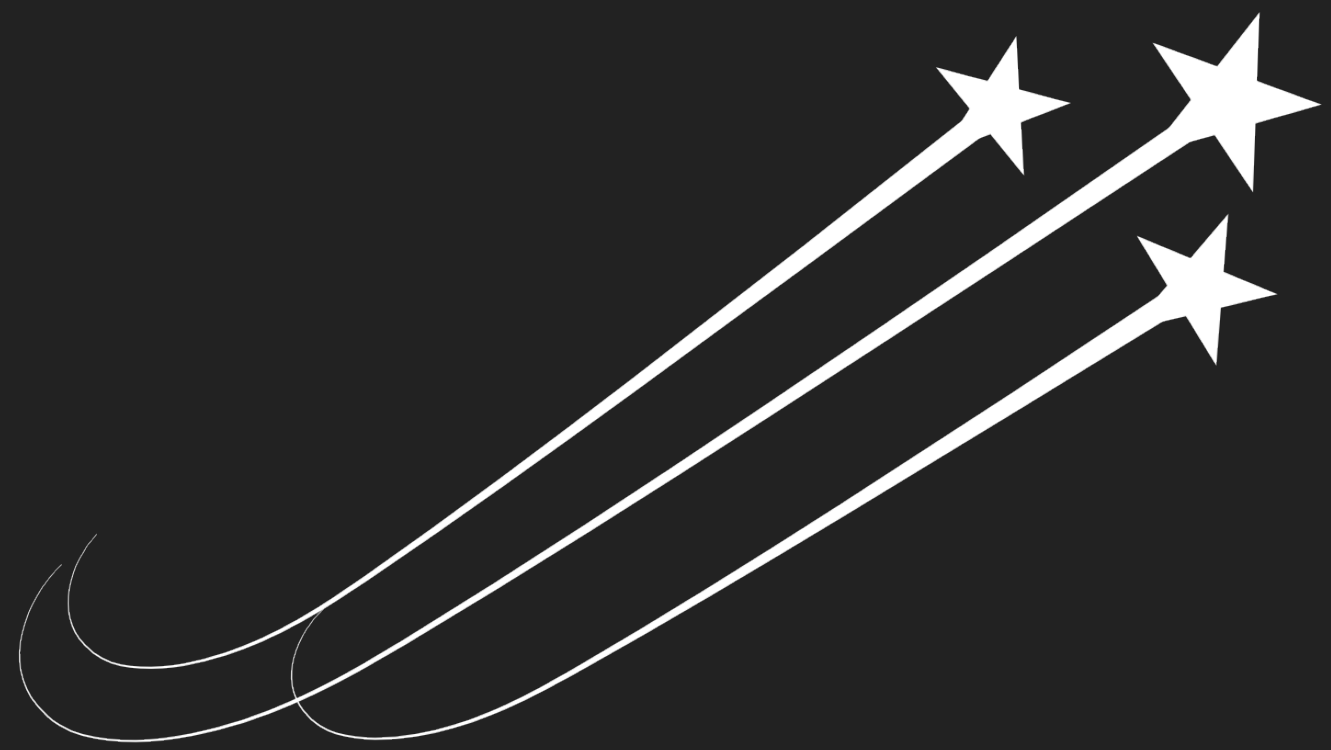
Dawesome Village

... is the **friendly and supportive community for sound lovers** on Discord!

You can join by clicking on the invitation link below. You will find many interesting people, tons of information, many freebies like sample packs and presets and much more...



Invitation Link: [Dawesome Village](#)



DAWESOME