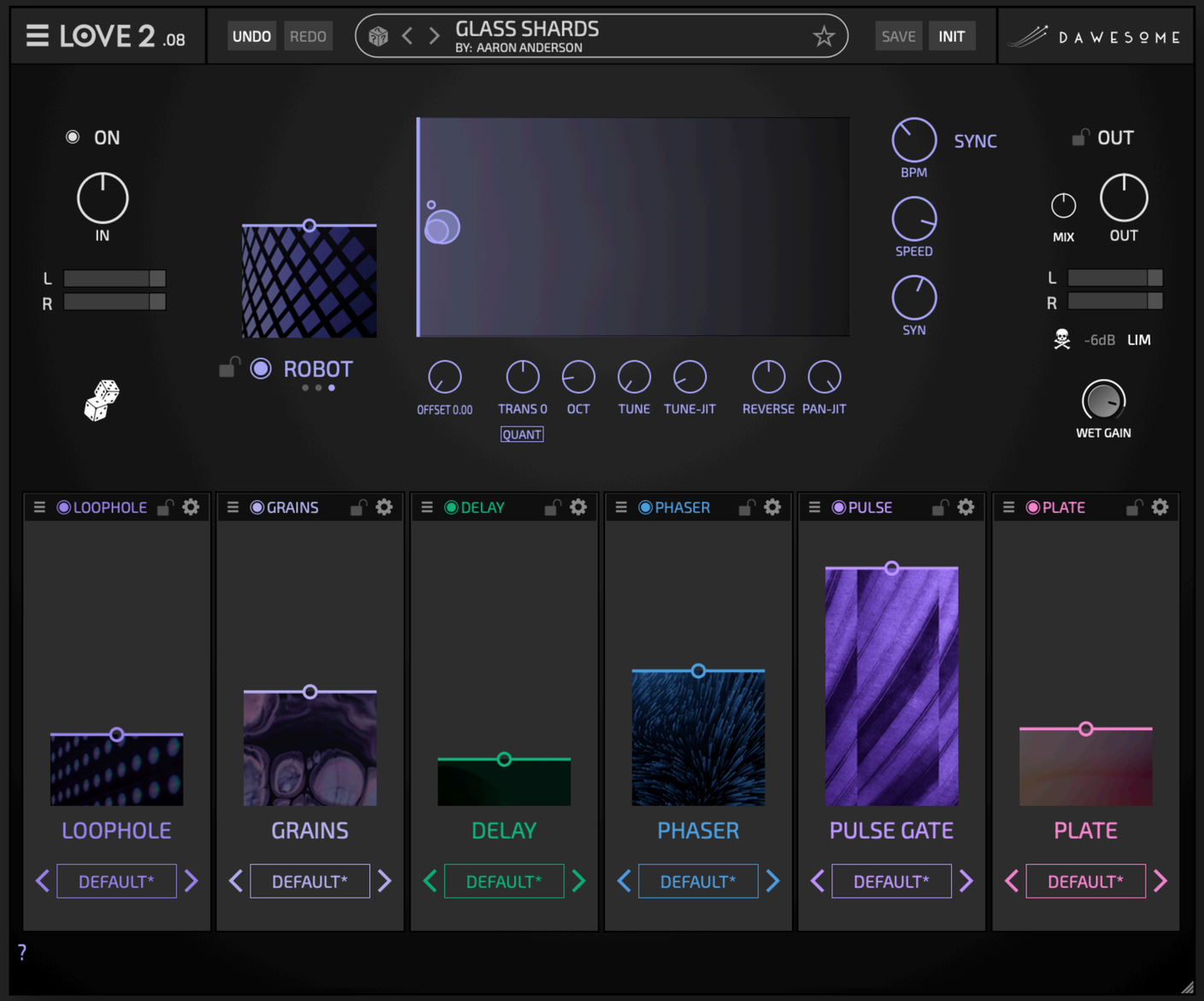
LOVE 2

USER GUIDE

THANK YOU



"LOVE is all you need" - according to John Lennon. 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 2 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

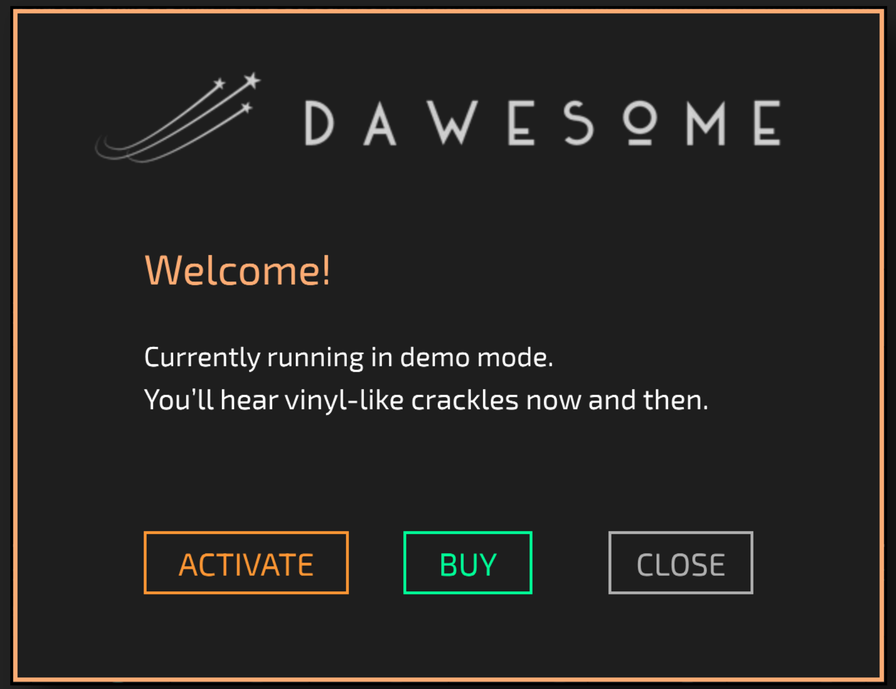
All the best
Peter (Dawesome)

DEMO MODE

To try the plugin simply download and run the installer via dawesomemusic.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

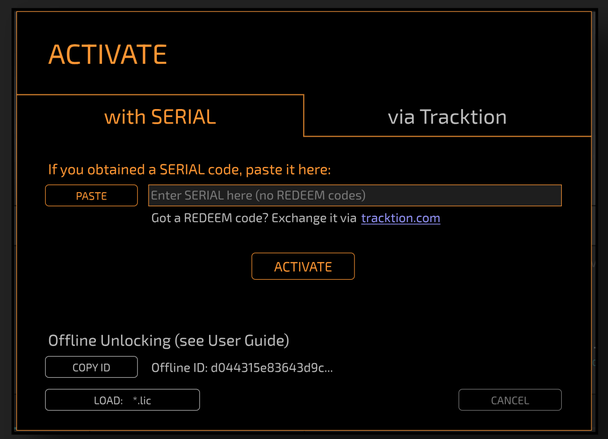
Activating the plugin is dead simple:

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

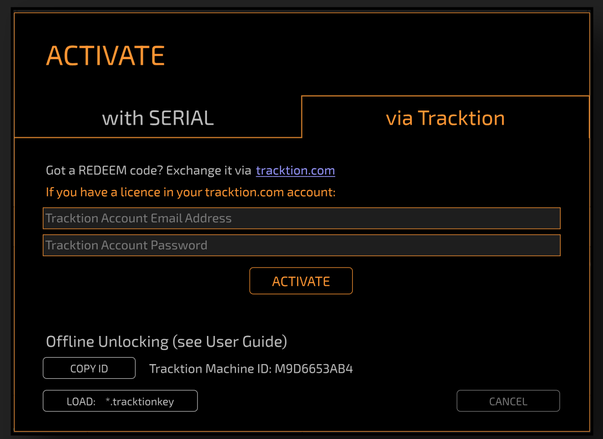
TIP

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

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".

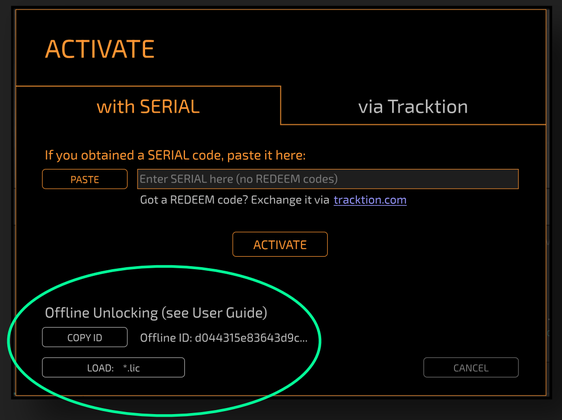
OFFLINE ACTIVATION

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



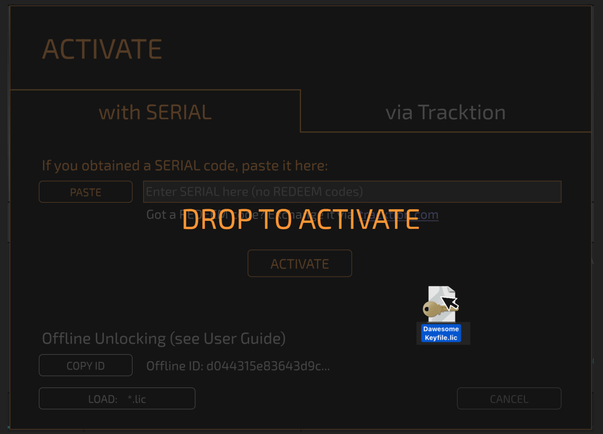
2. Download a Keyfile

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:
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)

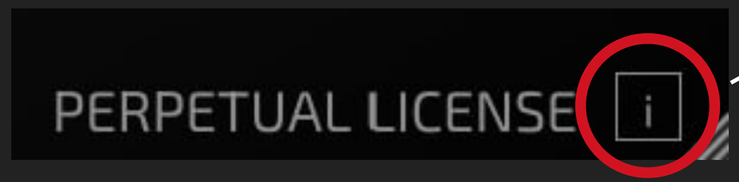
3. Drag and drop that file on the plugin

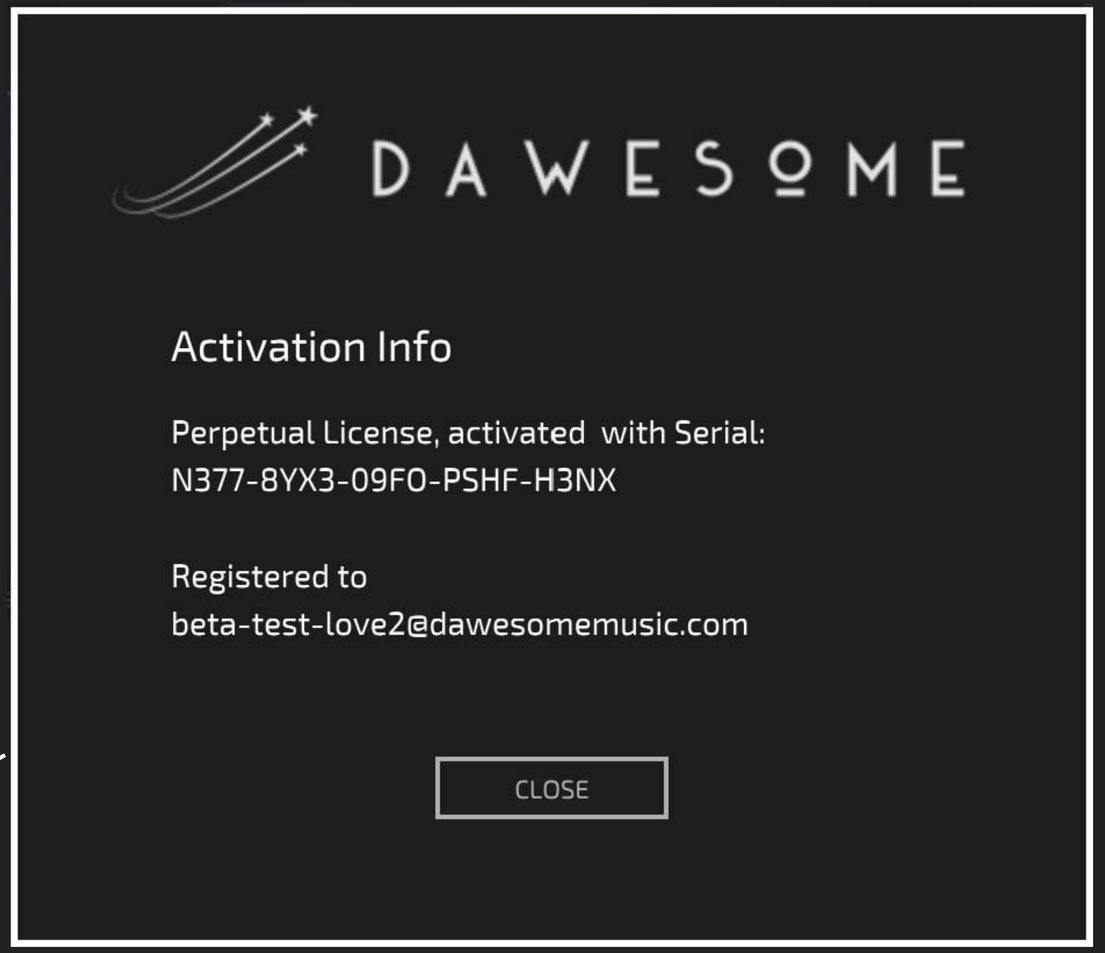


(or you click ACTIVATE and then the LOAD button and choose the Keyfile)

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 Tracktion. If you’ve lost your serial number, you may find it here!





GETTING STARTED

1 Install the software

Download the installer for your system:
Mac LOVE2.pkg
Win LOVE2.exe

Start the installer with a double-click.

System Requirements:

Mac:
10.13 (Ventura) or higher
64-bit Apple Silicon / Intel
AU / VST3

Windows:
win 10 / 11 (64-bit)
VST3

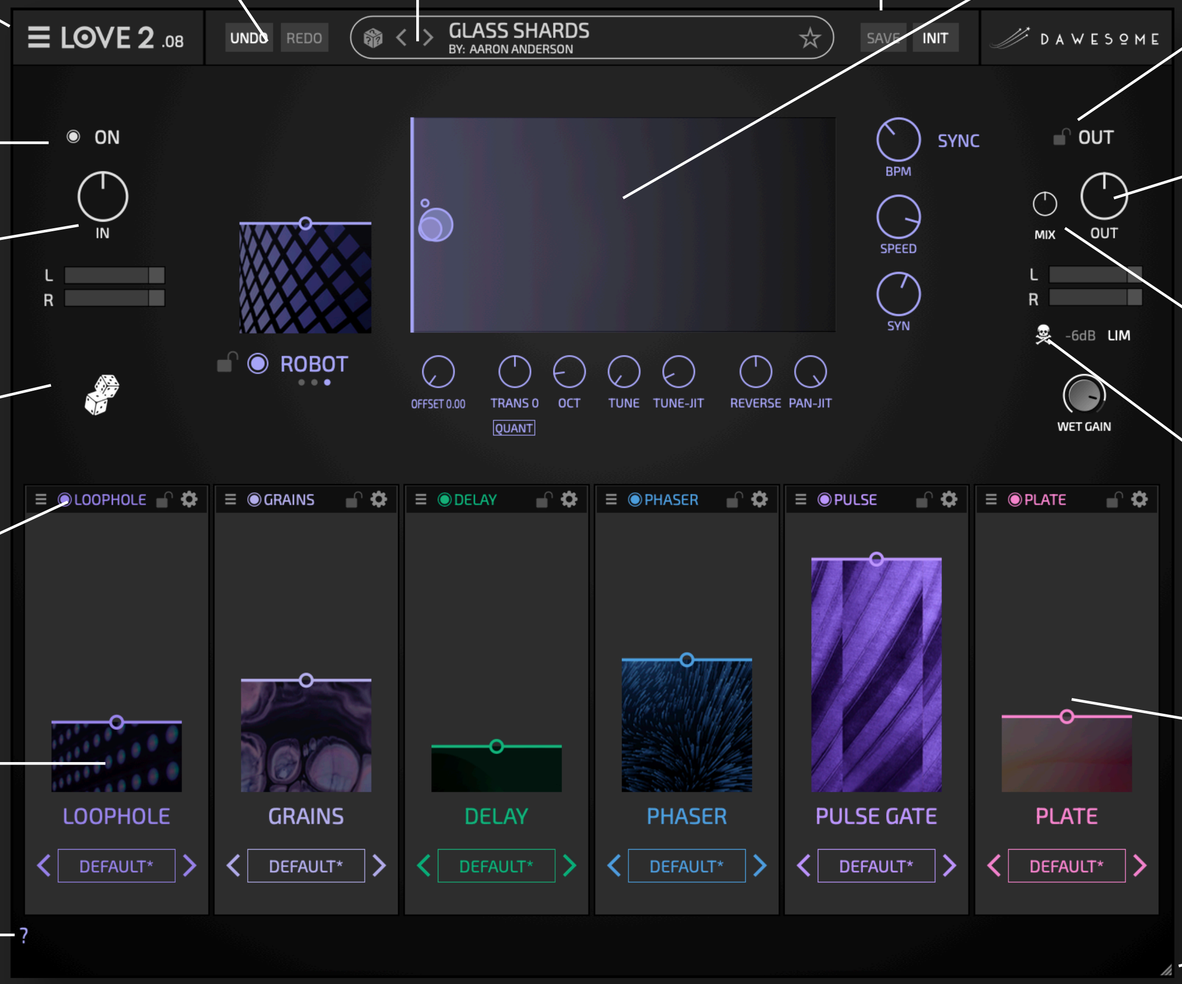
2 Unlock your license

Visit the previous activation slides to choose a mechanism of activation (Serial, Tracktion, or Offline).

TIP

On Mac sometimes you may need to copy the installer to the desktop and start it from there. Don't ask me why - I will ask Steve when my time has come.

OVERVIEW



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

UNDO or REDO the last operation

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

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

The incoming audio is displayed as a scrolling waveform.

Lock the Input and Output sections. This prevents IO parameters from changing when loading a new preset.

The entire LOVE 2 effect can be switched off for fast A/B comparison.

Adjust the gain of the signal going into LOVE 2.

Adjust the gain of the entire output signal.

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

Click to randomize the current preset.

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

Click the PANIC button to reset the processing engine.

Click to de-/activate the individual effects

Each individual effect has a dry/wet slider

Click to add a new module. Existing modules may be removed by clicking and dragging them out of the module rack.

Click to de-/activate the tooltips

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

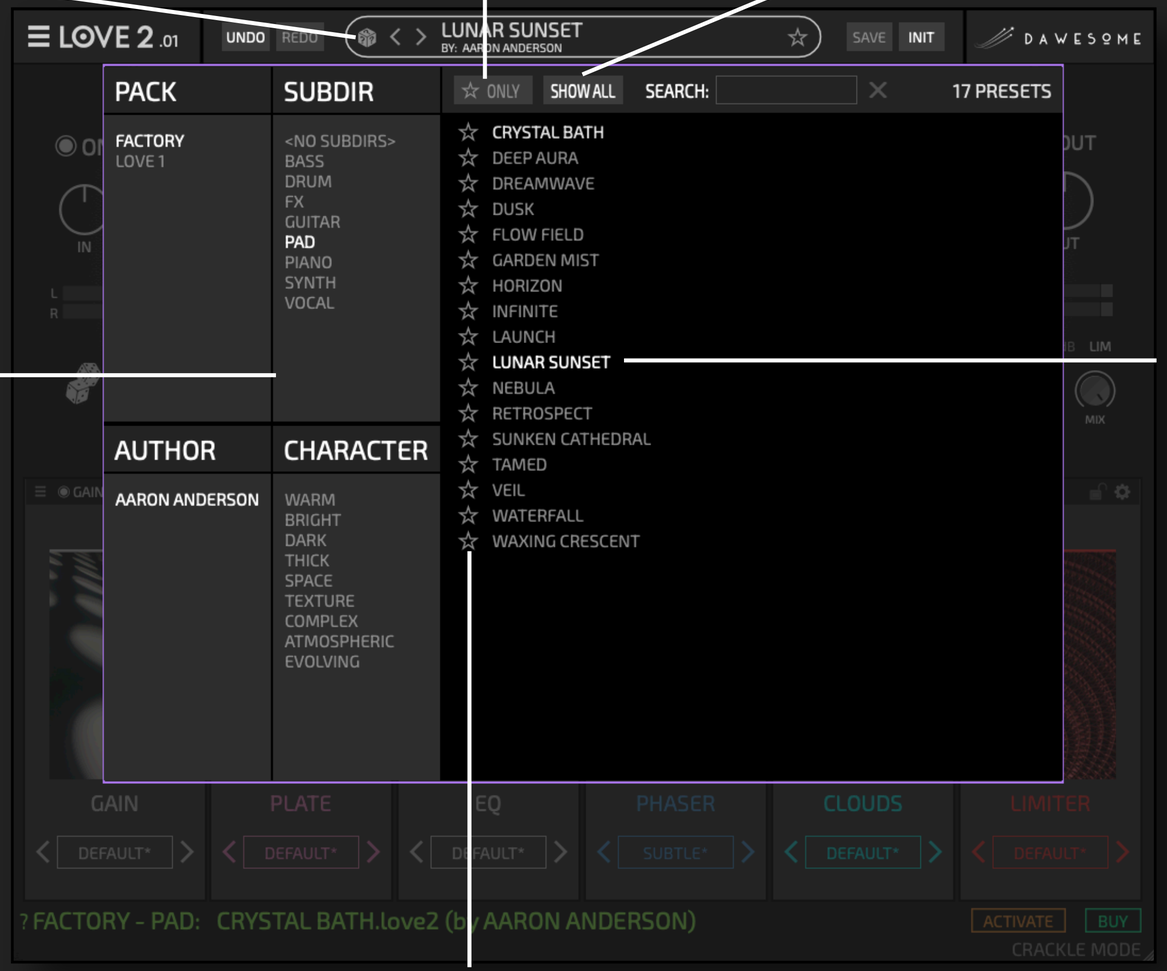
BROWSE PRESETS

Presets are wonderful, aren't they?
Just click on the name and browse them all!

Choose a random preset.

Click to show only favorites.

Click to remove all filters.



Choose one or multiple filters.

Click to load a preset.

Click to mark preset as favorite.

TIP

Right-click or shift-click a filter to expand the selection.

TIP

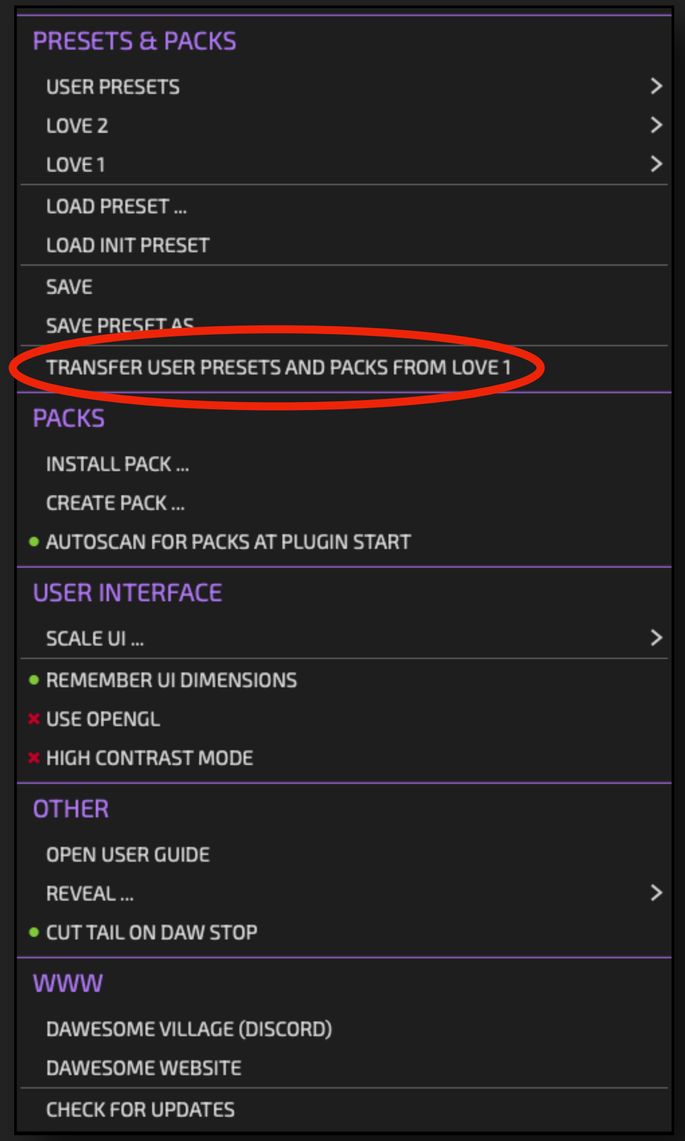
Click outside the preset browser to close it.
Double-click a preset to load it and close the browser.

TIP

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

MIGRATE LOVE 1 PRESETS AND PACKS

Do you have user presets or packs from the original LOVE? Migrate these to LOVE 2 with just the click of a menu item.



SAVE PRESETS

Choose a name.

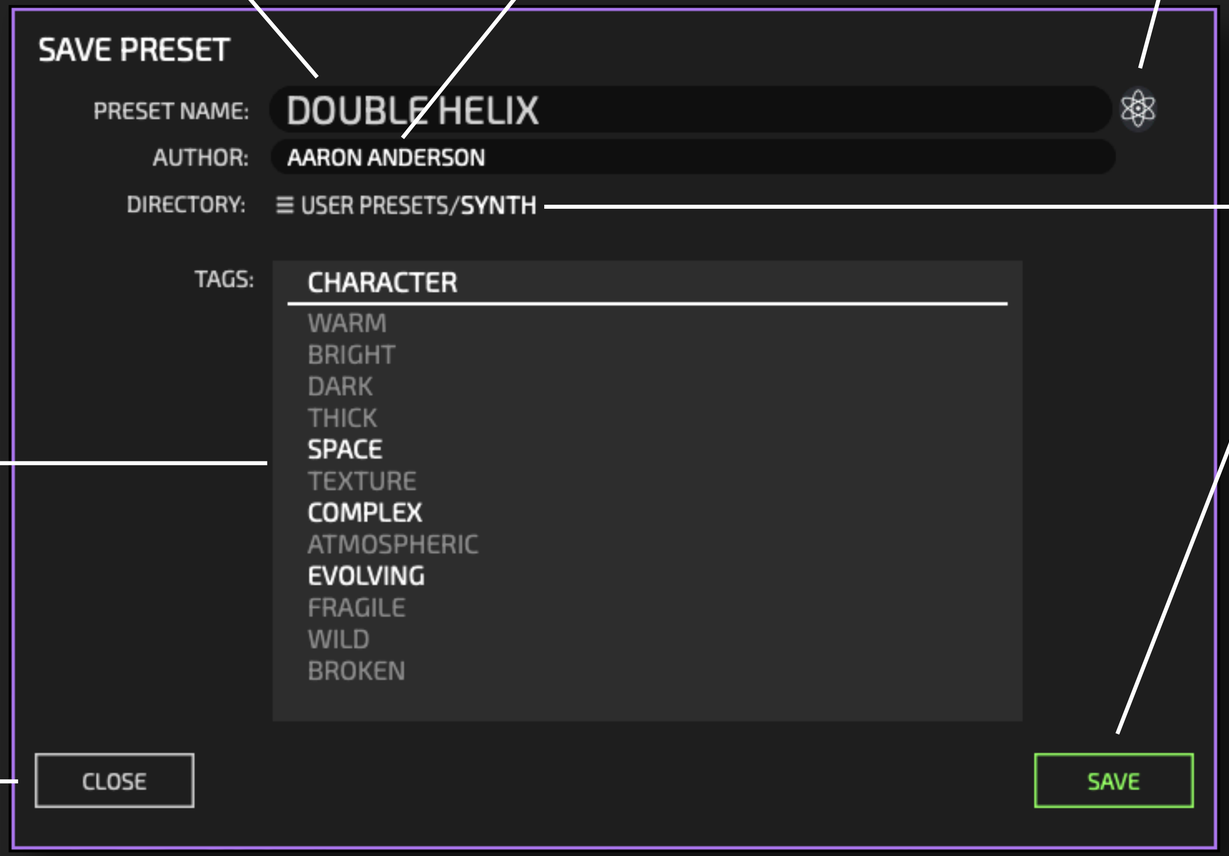
Enter your name as author.

No idea for a name?
Click here.

Or right-click to see 10 randomized name suggestions.

TIP

AUTHOR and TAGS can be used to filter presets in the preset browser.



Enter a destination folder.

Choose the tags that best describe your preset.

Click to save preset.

Click to close dialog without saving.

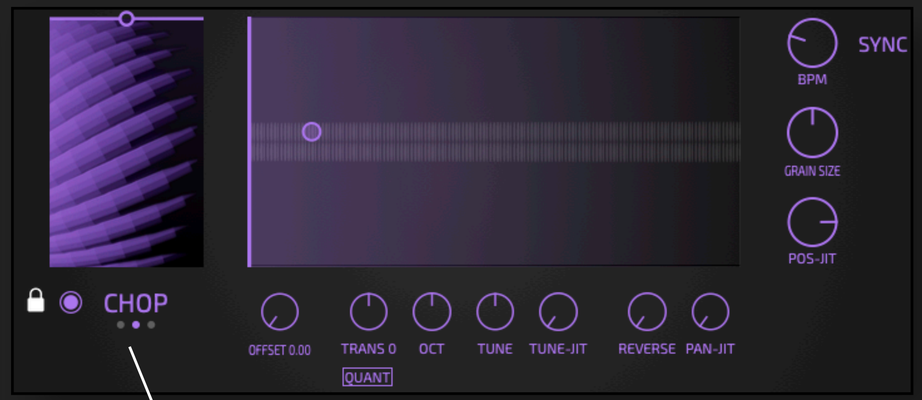
When a preset name already exists, you can overwrite the preset or automatically generate a new version, e.g. PUFFY LIVE (2)

SIGNAL FLOW

First the gain of the incoming signal can be adjusted.

TIP

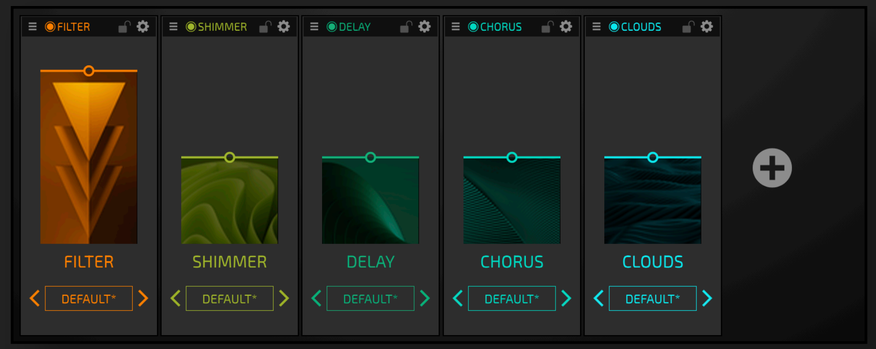
With the ON/OFF button you can bypass the entire effect. This is a convenient way to compare the original signal with the processed signal.



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 2 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 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.

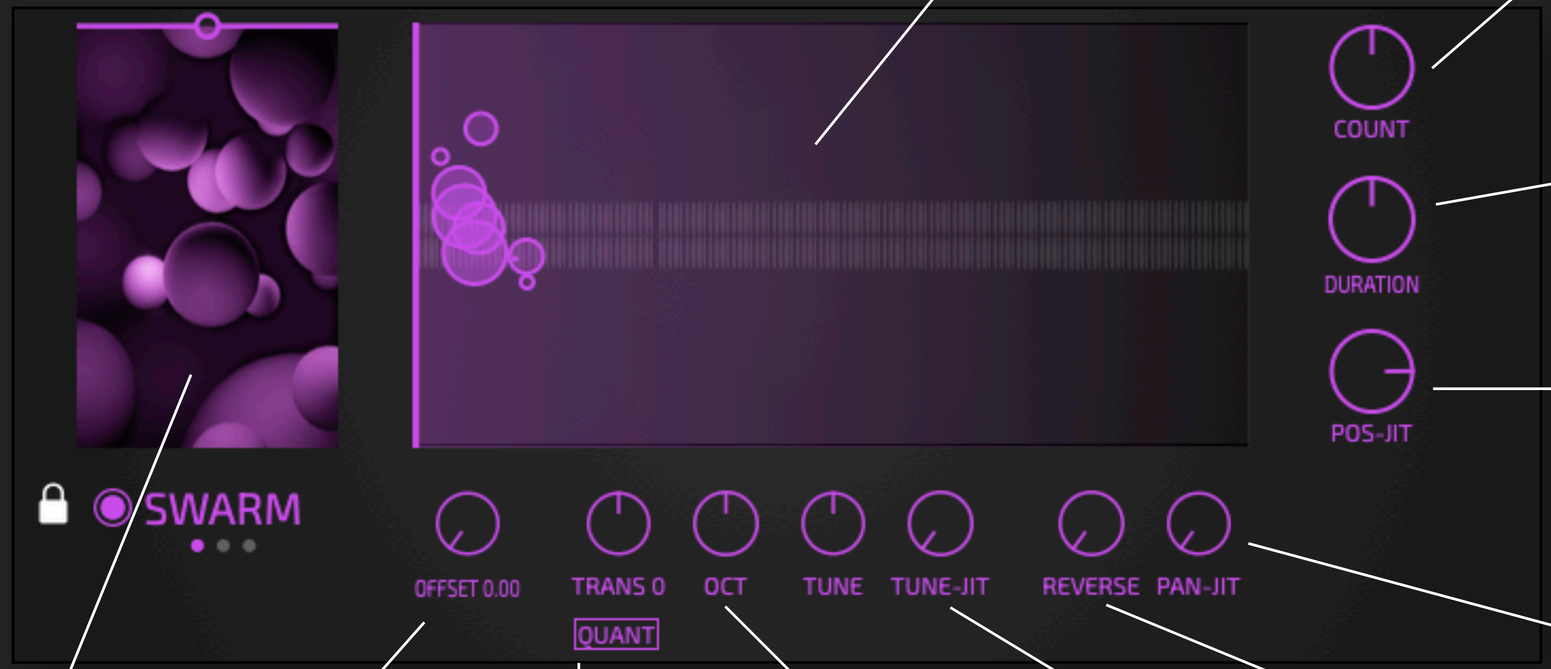
With OUT the gain of the output can be adjusted.

TIP

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

SWARM MODE

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



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

The number of grains that sound at the same time.

The duration of each grain.

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

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

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

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

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

When QUANT is active the TRANS snaps to integer values.

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

This is like feeding the input signal through a delay.

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

TIP

In LOVE 2, 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.

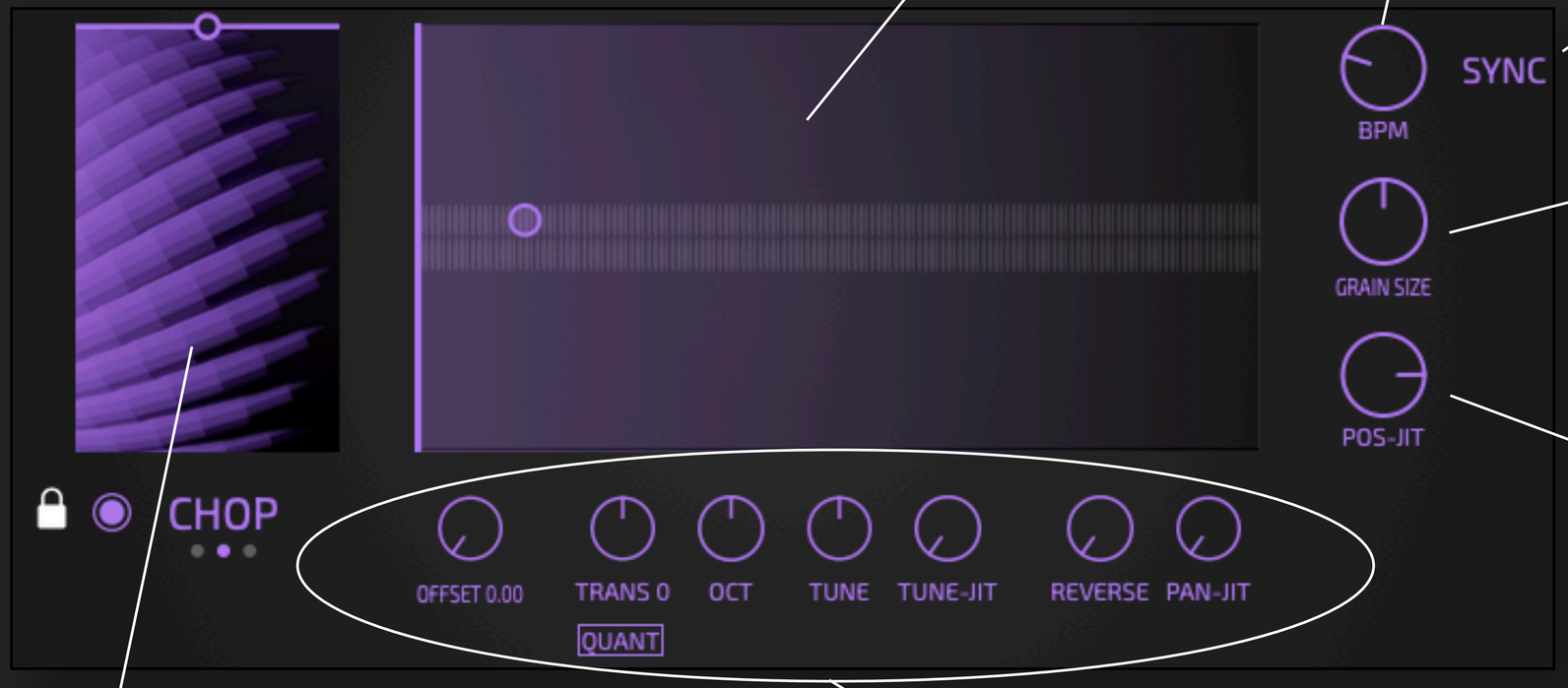
You can even switch the grain modes - the result will always be smooth.

TIP

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

CHOP MODE

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



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

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

Click this to have the TEMPO synced to the DAW.

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

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

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

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

ROBOT MODE

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

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

Click this to have the TEMPO synced to the DAW.

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

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

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.

TIP

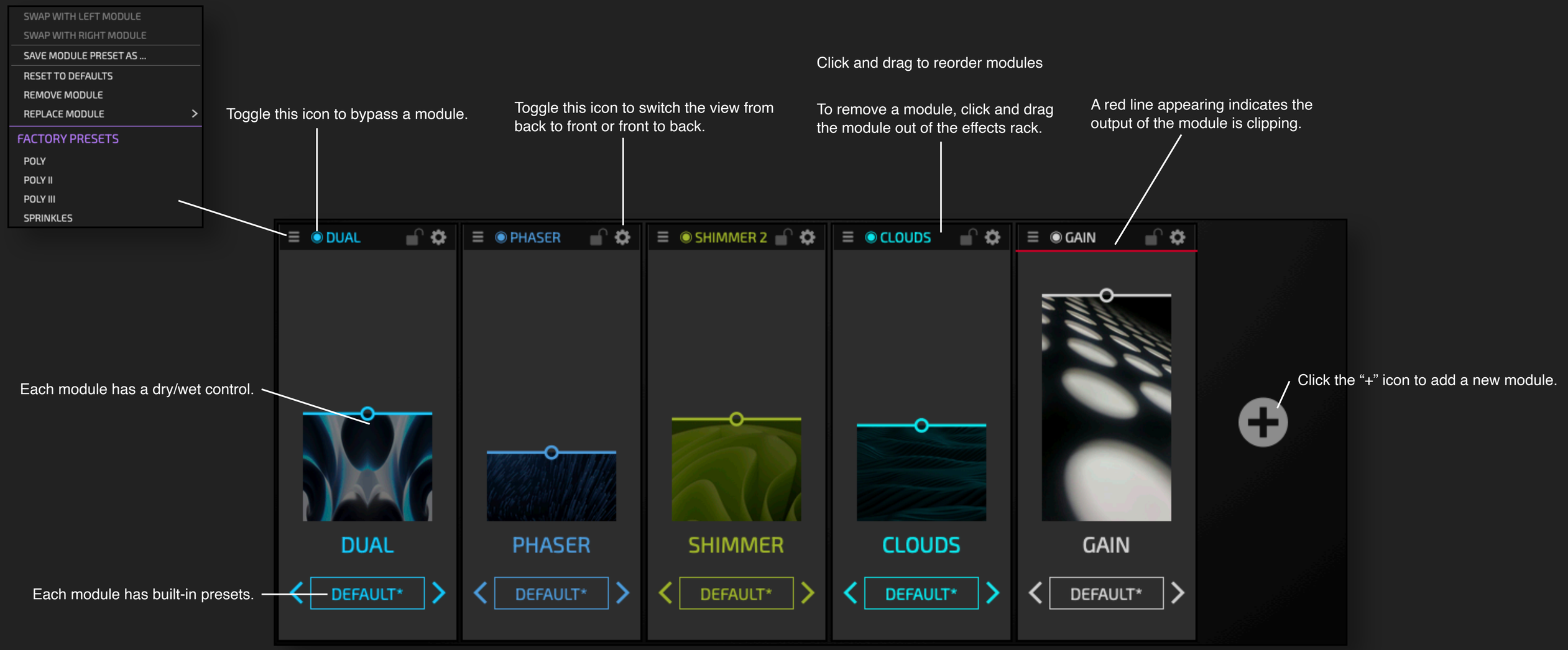
The ROBOT effect works great in conjunction with the FILTER effect:

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 shape the sound between gentle and gritty.

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

THE MODULES

Up to six modules may be used at any time - in any order. Use up to two instances of each module type.



THE MODULE’S BACK SIDE

While each module has built-in sub-presets, for the adventurous each module has a back side that reveals several parameters to control. This allows you to fine tune how the module shapes your sound.

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

Use the back side of the modules to fine-tune parameters.

Click this text to select from a list of module presets.

Each module has a WET parameter. This parameter may be modified with the graphic slider on the front, or via the miniature dial on the back.

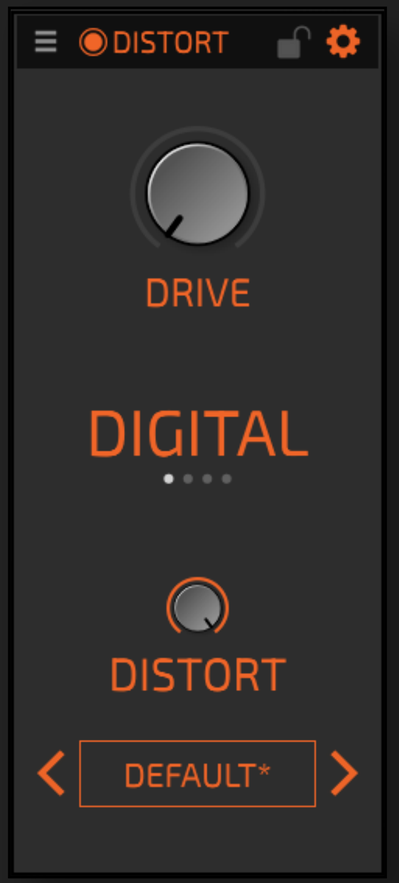
TIP

New to a module? Start by selecting from any of the built-in presets. Viewing the back of the module, notice the position of all the controls. This gives an excellent starting point to shape your own sound. Start tweaking the knobs to your heart’s content.

THE ASYM, SATURAT, AND DISTORT MODULES

ASYM offers asymmetric distortion.

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



THE FILTER MODULE

TIP

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

To do so, disable all other effects in LOVE 2. 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 CUTOFF frequency of the FILTER. It is a lowpass filter modeled after the classic MOOG ladder filter.

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

The RESONANCE of the analog modeled lowpass filter.

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

THE MULTI FIL AND VOWEL MODULES

The OFFSET between cutoff frequencies of the two filters.

The configuration of the filters, SINGLE, PARALLEL, or SERIAL.

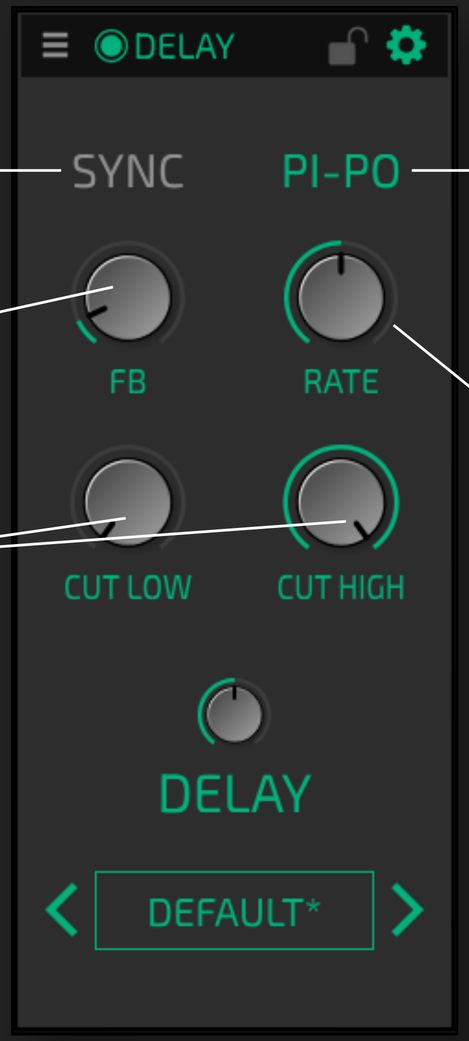
The filter type.

The VOWEL type.

Shift the formants up or down.

The amount of VOWEL filtering.

THE DELAY MODULE



Use this to synchronize the DELAY to the DAW tempo.

This activates the PING-PONG mode: the entire signal is fed into the right channel of the stereo delay line. The output of the right delay line is fed back 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.

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 RATE parameter sets the duration between the original signal and the first echo.

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

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.

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.

THE DUAL MODULE

Link left and right feedback knobs

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

SYNC will synchronize the delay module with your DAW tempo.

SPILL signal from the left feedback loop to the right, and vice versa.

Turn left to attenuate high frequencies. Turn right to attenuate low frequencies.

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.

Activate for REVERSE playback

With low DENSE you get stuttering echoes.

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

With high DENSE and DECAY you create very organic “freezes”

TIP

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 as a module.

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

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

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

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 80s REVERB MODULE

Control how wide (stereo width) the reverberation is.

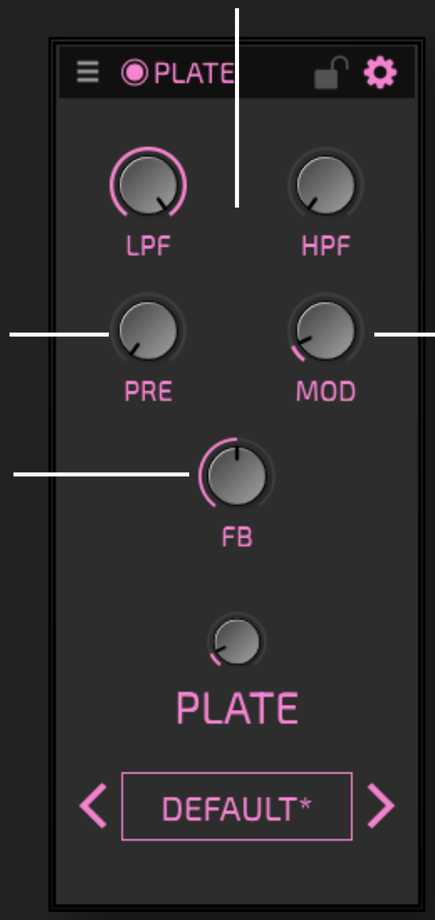
The higher DAMP is, the more high frequency content is attenuated on each reflection. Low values resemble very reflective surfaces, such as concrete. High values behave like absorptive surfaces, like heavy curtains.

Control the size of the reverberant space. High values lead to long reverb tails.

THE PLATE MODULE

Lowpass Filter (LPF) and Highpass Filter (HPF) determine the coloration of the reverb.

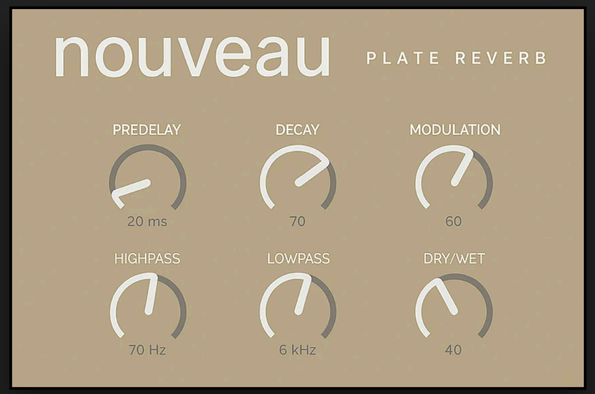
Delay the onset of reverberation by this amount. This is useful for maintaining clarity of a signal's transient.



MOD controls the depth of internal modulators. Low values produce a natural depth/lushness while extreme values create other-worldly textures.

FB controls the feedback within the system. Higher values lead to longer reverb tails.

PLATE was modeled after [Sound Author's] open-source Nouveau plugin.



THE CLOUDS MODULE

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.

TIP

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

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

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

THE SHIMMER MODULE

The SIZE of the reverb used within the SHIMMER effect.

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 SHIMMER effect uses a built-in feedback to create epic spaces. In this feedback there is a pitch-shifter and an analog modeled 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.

TIP

You can use the SHIMMER Filter as its own effect.

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

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

THE CHORUS MODULE

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

The SPEED of the pitch variations.

FEEDBACK sets the amount of feedback in each individual element.

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

TIP

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

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

This works best on material with transients. You can also use it to add some coloration to drum loops, hi-hats etc.

THE J-60 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 is a virtual analog model inspired by this chorus

SWEET will make most sounds… sweeter.

Used in subtle amounts it can give a very modern and velvety sound.

Go wild for aleatoric detuning.

THE PHASER MODULE

The center FREQUENCY of the PHASER

The RATE of the LFO that modulates the center frequency.

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 sound quite different.

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

TIP

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 (midrange value will work most of the time) and then experiment with FEEDBACK.

THE PULSE GATE MODULE

PULSE GATE applies an ATTACK-HOLD-RELEASE (AHR) envelope to your signal at a given rate. The depth of this envelope is controlled by the WET slider. Add subtle pulses to liven an ambient drone or create rhythms from sustained tones.

If SYNC is not on, click and drag the BPM value to manually adjust.

A:R controls the ratio of ATTACK to RELEASE. Fully left is the sharpest possible attack timing.

The higher the MISS value, the more likely an envelope will fail to trigger. MISS is determined independently for LEFT and RIGHT channels, creating a stereo effect.

Click the meter label to open a menu of timings.

1 bar	1/2	1/2d	1/2t
1.5 bars	1/4	1/4d	1/4t
2 bar	1/8	1/8d	1/8t
3 bars	1/16	1/16d	1/16t
4 bars	1/32	1/32d	1/32t

The HOLD duration of the AHR envelope.

JITT controls timing offsets of AHR envelope triggers. The LEFT and RIGHT envelopes are offset independently. Turn slightly to the right for increased stereo separation, and further right to shift timings off of the beat stochastically.

TIP

Turn SYNC off to control BPM independently of DAW tempo. Decrease the beat duration until the envelope is incredibly brief. This creates granular textures. With these extreme settings, AHR parameters now control the timbre of granular texture.

TIP

Combine multiple PULSE GATES to create polyrhythms or to create more complex rhythmic phrases.

THE GAIN AND SMART EQ MODULES

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

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

THE EQ MODULE

Amplify up to 18dB, or attenuate down to -60dB. Center position is unity gain (0dB).

Toggle band on or off.

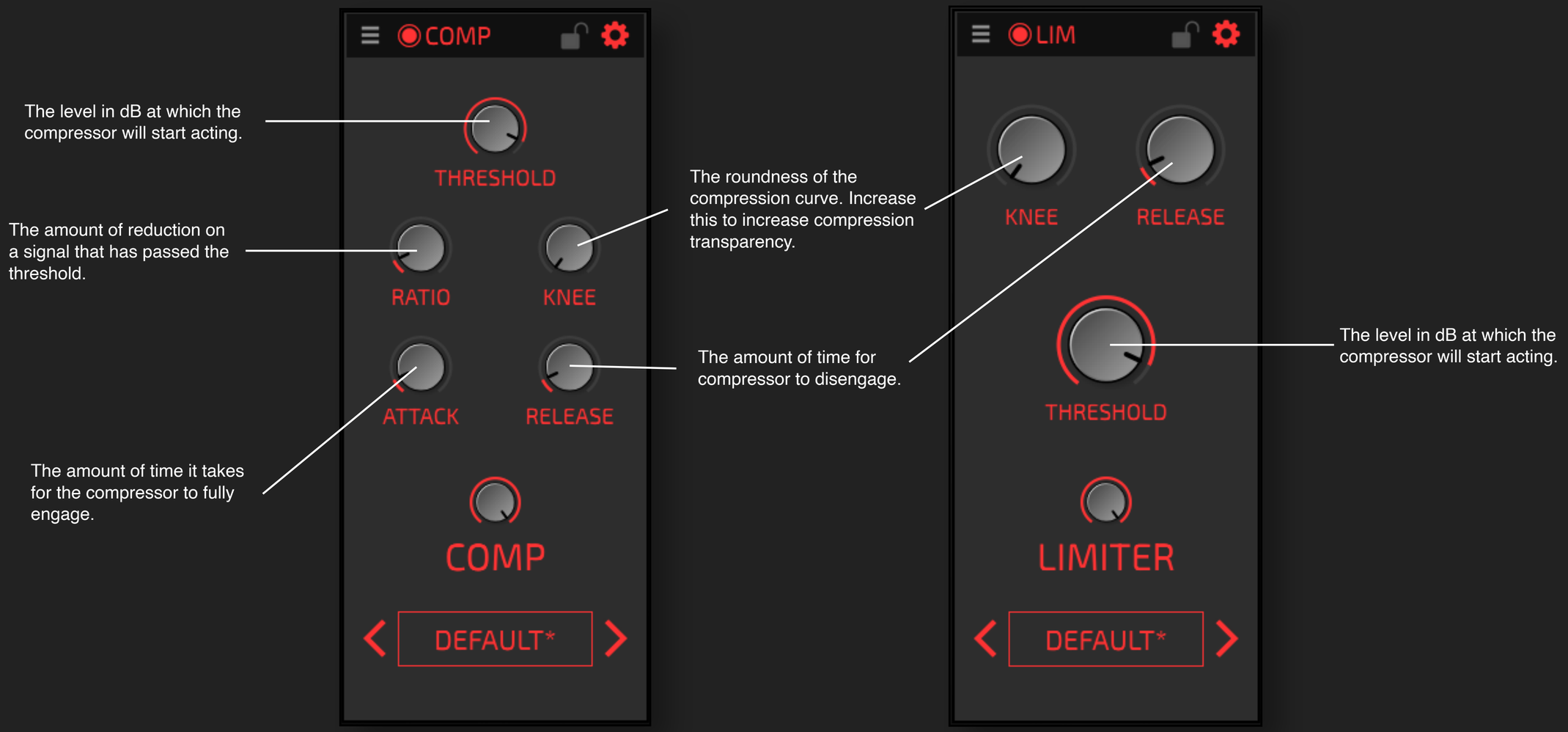
Adjust the frequency crossovers.

Choose between 12dB, 24dB, and 48dB slopes. Choose lower values for subtle EQ adjustments and high values for extreme adjustments.

TIP

In order to make tuning easier for EQ, switch to 48dB mode and bypass the low and high bands. This will allow you to more easily hear the crossover frequencies and adjust as needed. After tuning LOW X and HIGH X, switch back to a less steep slope (if desired) and reenable low and high bands. *Then* make band gain adjustments.

THE COMP AND LIM MODULES



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.

Control Upwards or Downwards compression for low and/or high bands (if enabled).

Toggle either band on or off.

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.

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.

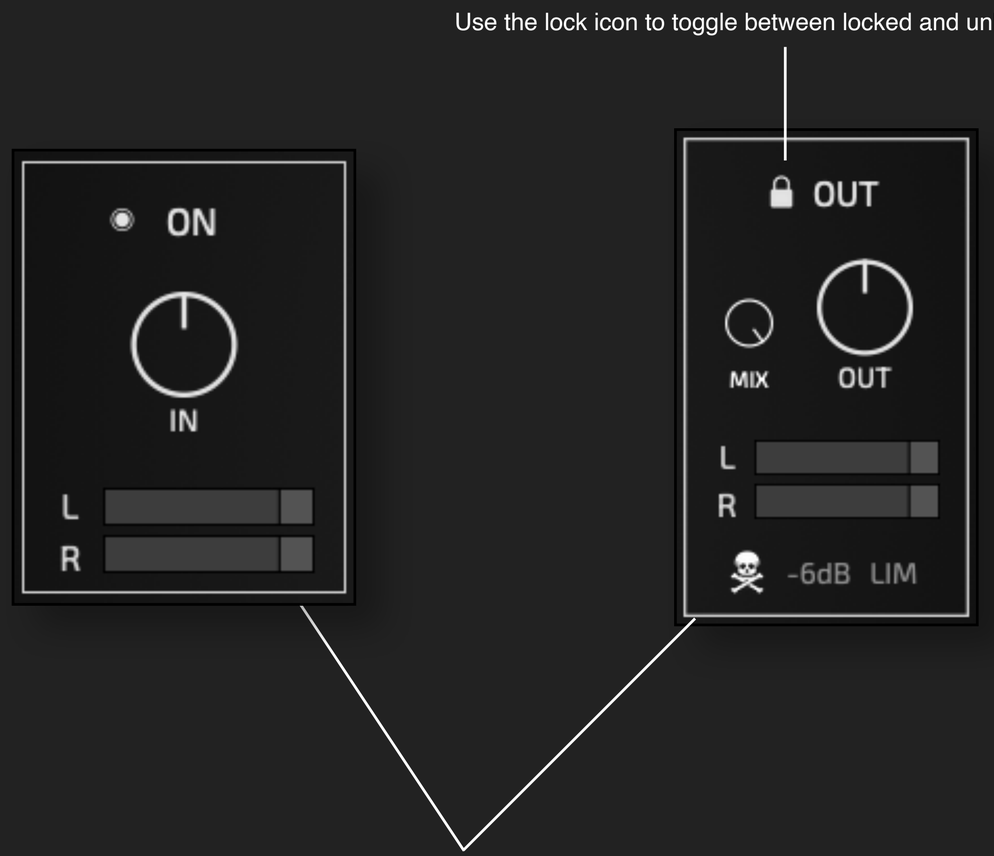
The lock icon will prevent parameters from being affected by randomization.

TIP

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.

INPUT/OUTPUT LOCKING

To facilitate preset exploration, the input and output sections may be locked. This prevents presets from modifying the input gain, output gain, wet gain, mix, -6dB pad, and LIM. In this way, these core parameters will not be modified when switching to a different preset.

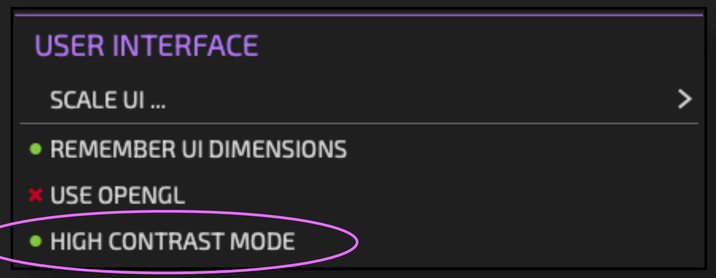


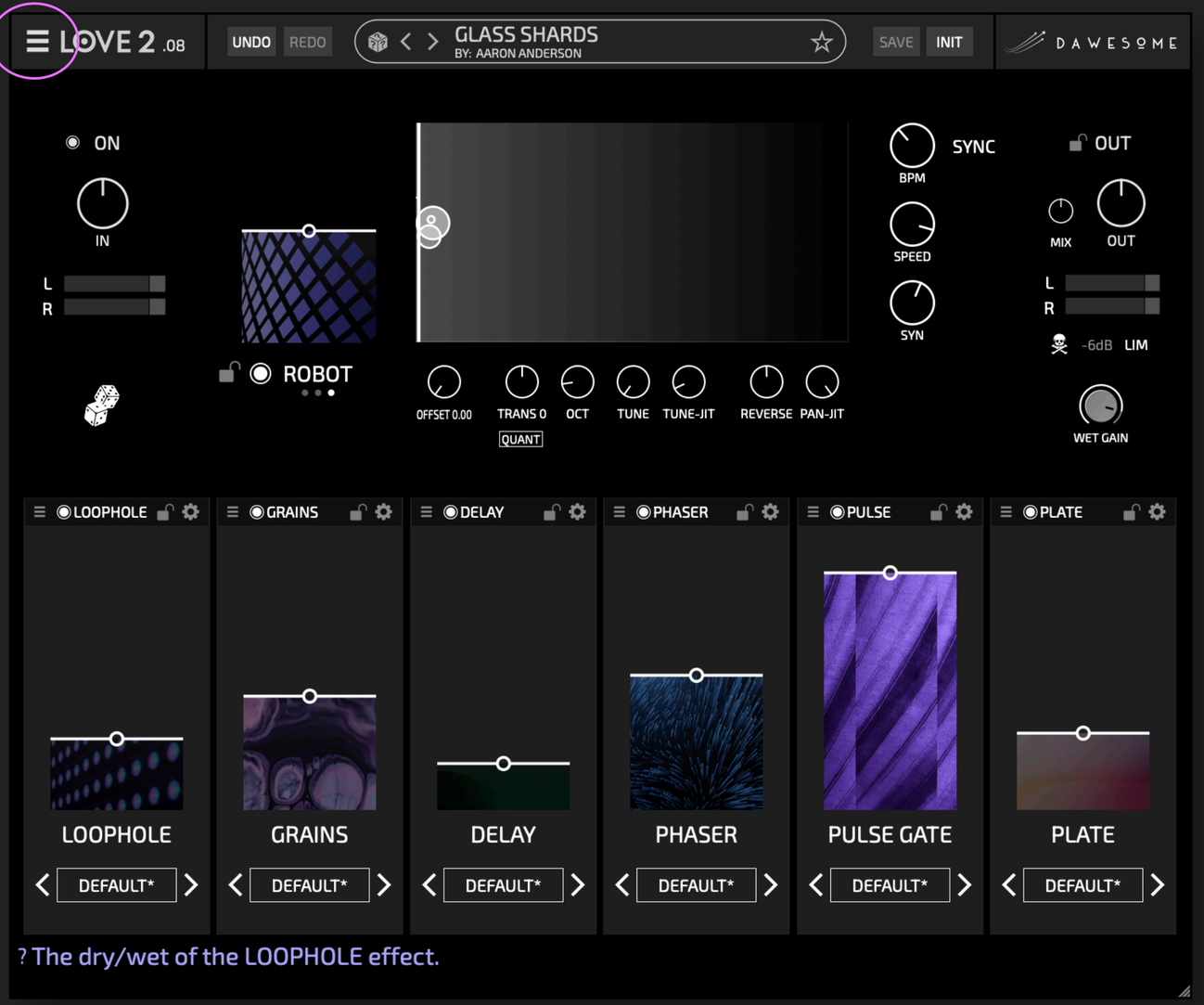
TIP

Locking the Input/output sections is useful when you'd like to use LOVE 2 as a send effect, as one typically desires a fully-wet signal in this application.

HIGH CONTRAST MODE

For accessibility, LOVE 2 features a high contrast mode. To activate this mode open the main menu by clicking the ≡ in the top left of the UI. From this menu, select HIGH CONTRAST MODE. The green dot indicates that high contrast mode is enabled.



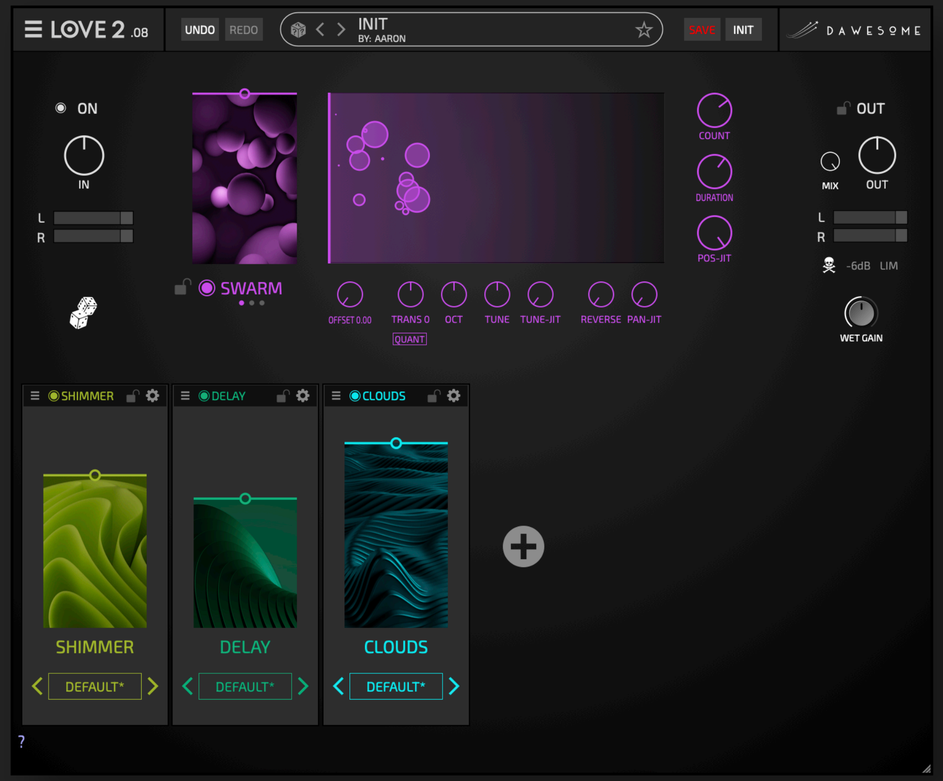


POLYAMORY

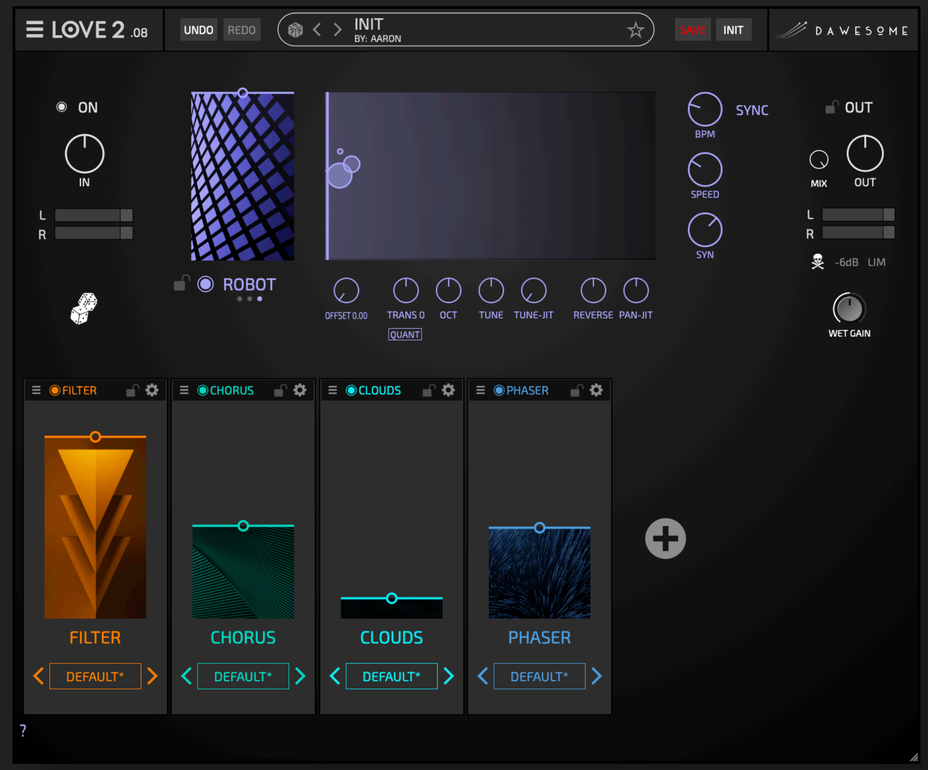
LOVE feels great. What could be better? Well, two instances of LOVE at the same time can be a special pleasure!

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



A LOVE/HATE RELATIONSHIP

Balance your LOVE with a bit of HATE. HATE is our modular distortion plugin. This can be used before LOVE 2 to pump up the input signal, or after LOVE 2 to deep fry reverb tails.

The instance of LOVE 2 is used to create a density, timbral spread, and most importantly a lovely reverb tail. OTT is used to sustain the high-end of this tail.

HATE proceeds LOVE 2 in the signal chain. The preset below uses a combination of distortions to carefully craft a fiery reverb tail.

FAQ / Troubleshooting

Q: I installed LOVE 2, but it does not show up in my DAW?

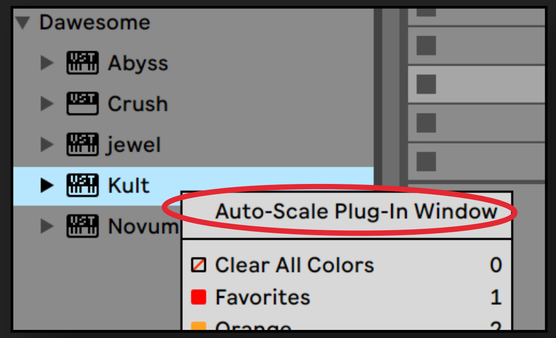
A: In most DAWs plugins are listed by manufacturer name. You find LOVE 2 listed under DAWESOME.
If this does not help - please make sure that VST3 (or AU) is activated in your DAW.

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.

Q: The UI looks pixelated / distorted in Ableton

A: 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 2 receives audio data - you can see incoming audio in the waveform display and in the input meter. Make sure that the INPUT dial is not blocking incoming audio.

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 fulfillment. 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 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 LOVE 2 or any other of my plugins. If you want to support me: spread the word - many (most?) people simply have not heard about DAWESOME.

STILL CRAVE MORE?

S1GNS OF L1FE and DAWESOME have teamed up together to bring you SOL; a free granular reverb plugin. SOL is small but mighty; create luxurious pads, mystical soundscapes, and lively textures with this free effect plugin.

No user name, no password, no activation. Simply download the installer at this webpage, and SOL is yours.

Click here for a detailed overview by S1GNS OF L1FE himself.

S1GNS OF L1FE

DAWESOME

CREDITS - THANK YOU!

- **LOVE 2** 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
- Nigel Redmon has published an intriguing series about analog ADSRs. I took inspiration and design choices from his series.
- **LOVE 2** uses the awesome AVIR image resizing algorithm designed by Aleksey Vaneev of Voxengo
- Sample rate converter designed by Aleksey Vaneev of Voxengo
- Andreya, Saf Ro, Rich Whitfield, DATABROTH, Chad Altemose, adrenakrohm and David Lilja (PaleSkinnySwede) painstakingly proof read this user guide
- Chad Altemose has organized and clarified feature requests and tips
- Sound Author for the original Nouveau plate reverb plugin. This algorithm is used in the PLATE module.
- Astralabyssal, HydraTek, The Sound Of Merlin, DATABROTH, and sadà\exposadà for crafting factory presets.
- The Sound Of Merlin and Astralabyssal made sound demos for the LOVE 2 video trailer.

We are blessed with an awesome group of Beta Heroes who tested everything, provided ideas, and have become kind of a family.

Rich Whitfield
Cool WAV
Tomavatars
sadà\exposadà
Chad Altemose
Sound For Affect
Fritz

DATABROTH
El°HYM
Andreya
dreamerOnGo
Milisonics
TORLEY
Philip.msb

Spektralisk
Saf Ro
Squaremoons
Chaos Doll
Tj Shredder
adrenakrohm
David_-

HydraTek
BIIANSU
Arovane
Ruben Hulzebosch
bscross
Chris I S1gns Of L1fe

Sound Author
HiEnergy
Philip Rampi
Jacky Ligon
NGC 224 I Ravetracer
Astralabyssal

Frank Gesang aka SiL3NC3
David Lilja (PaleSkinnySwede)
Sabastian Weaver aka Azure Eyes
Trajectoire aka philippe
The Sound Of Merlin
C_alt

ABOUT 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.

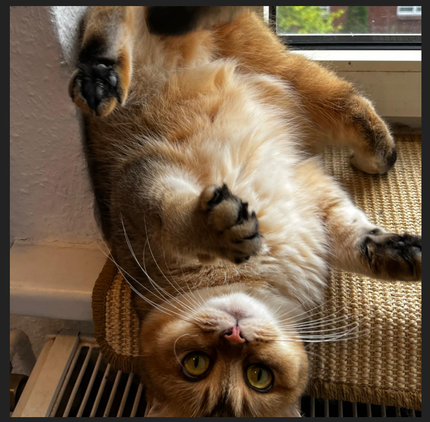
TIP

You want to support us?
Spread the word - the biggest help we can think of!

Peter

Karsten

Aaron



Mizu

Thanks for being part of the Dawesome journey!

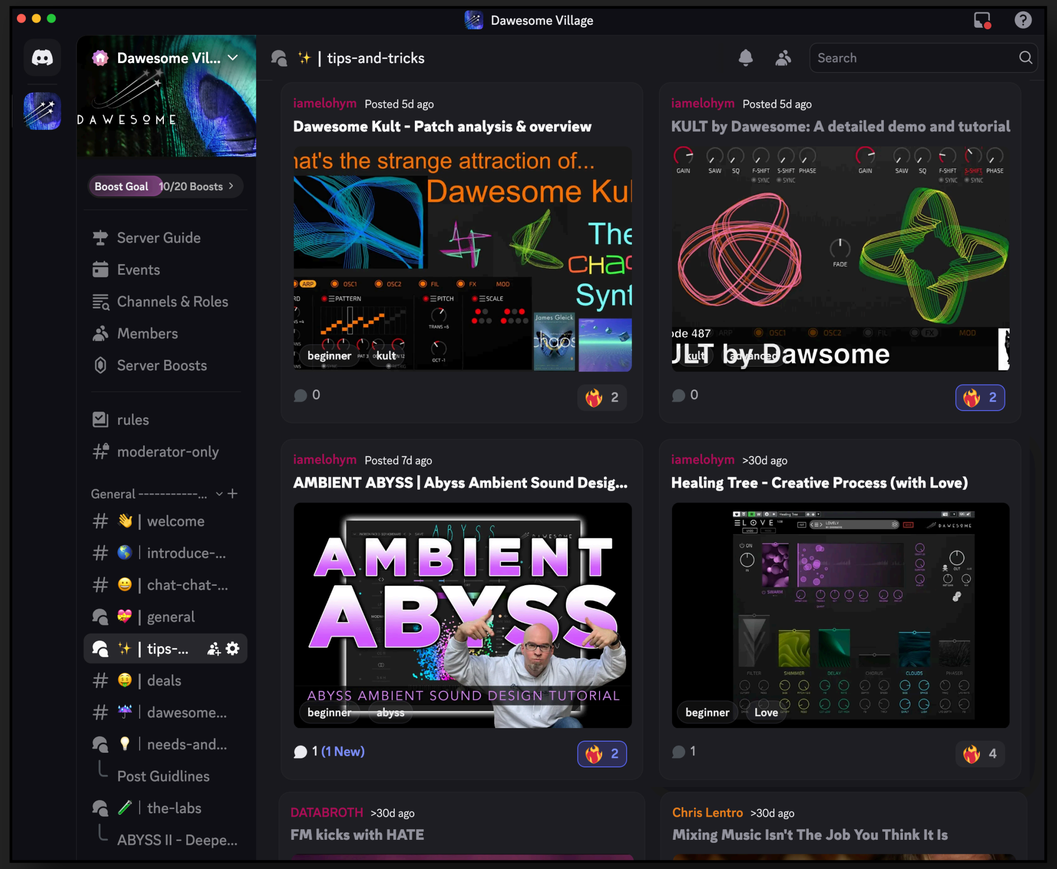
Peter V

Mizu, the quiet Yoda of Dawesome:

- Playful, creation shall be.
- Clarity in simplicity you find.
- Exploration, the noble path it is.

DAWESOME Village

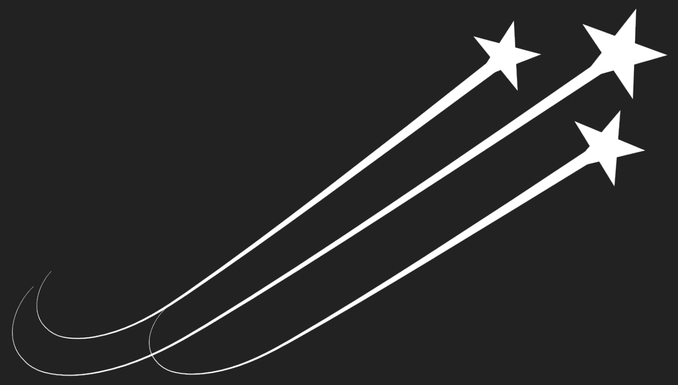
... is the friendly community for sound lovers on Discord!



TIP

The village is not the normal company discord: it’s a place to connect with sound lovers, share the latest news, and simply be in company with others who share your passion!

Click the invitation link: Dawesome Village



DAWESOME