

The manual will be posted by the end of the weekend. Meanwhile here are some quick notes to get you started:

Distance and Angle

These are the main parameters. This is what is all about. Everything else is in service to this. Their function is obvious.

Input Modes:

- 1: Direct Input: just use the stereo input exactly as it comes into the plugin
- 2: Mono-channel selection: select Left or Right input channel and use it to feed BOTH left AND right channels in the plug, creating a mono input signal. This is useful for sample libraries that have too much room baked-in, to allow them to be repositioned more effectively.
- 3) Mid-Side input width collapse/expand: a mid-side process to collapse or expand input: good for synth pads, complex ensemble source sounds such as choirs or full string sections, complex stereo sources like Kaleidoscope, sound-FX, etc. Normally best avoided on solo instrument sample libraries that have been stereo miced. It is usually better to use the mono inputs in this case and choose either L or R as the input signal since collapsing stereo mics usually creates comb filtering.

Deltas:

Control the relative balance of how much gain, freq, and time constants change depending on position. These should generally be set to fixed values for a project for many instances and Distance and Angle should change. The default values are a good starting point and work well for almost everything. Several genre specific example templates are provided as well.

Width:

Think of this as something like the width between two stereo microphones. The default value gives good results in almost all cases. You can get wider or narrower if desired. If Width is 0.0, you will collapse

functionality to gain-only panning -- still with some distance cues however and this would be perfectly 100% safe for electronic music bass sounds for example if mono base is needed -- really even 50% or higher is normally fine for electronic music bass. Large width will allow wider bass. Use your ears. For large ensemble mixes such as orchestral/scoring work, you might want to pick a width setting and retain it for all instruments, or at least sections of instruments and let Distance and Angle do their magic. But maybe not -- there are no rules really.

Modulation Depth/Rate/Enable:

Should be obvious. Modulation should be subtle in most cases, as it is in the real world, but it is possible to abuse it a little as I show in a few FX presets. Precedence is concerned mostly with ultra-realism though much more than crazy special FX. That is what we have Kaliedoscope (and B2) for.

The modulation should really be felt more than heard here. It will feel as if you are in the room with live performers instead of listening do static/dead samples. It's pretty magical IMHO.

Randomize Dice:

Variation Randomize: (Right Dice): Retains the same general position, but generates a new variation including variations to the exact width profile. This is something like changing small physical details in a chaotic system such as exact microphone position, directivity of the source sound, etc.

Position Randomize: (Left Dice): Randomizes the position completely. Shift-click will randomize by 10% of the current position for smaller randomization.