UltraSpace

Table of contents

Legal notice

By purchasing Tone2 software you will:

- Support a small company
- Provide jobs
- Fund future development
- Support our sound designers, freelancers, artists and families

Contact

If you have any difficulties installing or using this product, feel free to visit us:

Tone2 website: http://www.tone2.com
Tone2 forum: http://www.tone2.org/forum/index.php
Support email: support@tone2.com

Credits

Development, Programming & Graphics:
Markus Krause

Handbook (version 1.2):
George Zondagh (www.eternitysound.com), Sami Rabia (aiynzahev-sounds.com), Markus Krause

Thanks go to:
All Tone2 customers for their continued support, Bastiaan van Noord, Magnus Lidström for the Symbiosis AU interface, Anna Krause, Troels Nygaard, Michael Loeffl, Ed Ten Eyck, Mac of BIOnighT, Massimo Bosco, Ingo Weidner, George Zondagh, Himalaya, Reinhard Reschner, Michael Hartmann, DJ Stormtrooper, Marco Scherer, Jeremy Sagan, Rob Mitchell, Zach Archer, Patrick Gambart, SupremeJA, Scott Oram, Satya Choudbury, Torben Hansen, Jay Levzi, Rob Fabrie, Stephen Krajewski, Rainer Sauer, our demosong writers and our beta testers.

(c) by Tone2.com

Installation

Together with the download link from Share-it you have received attached to the product delivery email a keyfile called 'UltraSpace.t2k'. This file contains your personal serial number & your name and is used to unlock the full version.

Automatic Installation (recommended) for PC & Mac

1.   Close your host (Logic, Live, Cubase, etc.)

2.   Install the full version of the plugin. Note: the demo version cannot be unlocked

3.   Open your host program

4.   Do a plugin rescan in the host if it does not list UltraSpace. Detailed instructions on how to perform a rescan can be found in your host's manual

5.   Open UltraSpace

6.   Click on the activation box in the middle

7.   Select your keyfile 'UltraSpace.t2k' to activate the full version

8.   Restart the plugin. Note that some host programs may require a complete restart

Click here to activate the product

Thank you for purchasing this product! By buying this software you support a small company, fund future developments and help us to keep our jobs.

You have received a keyfile called 'Ultraspace.t2k' together with the download link. You can find it in the attachment of the email from our order. This keyfile is your personal license which contains our name and works like a dongle. The keyfile must be placed within the same directory as the plugin to unlock the full version.

This product is copyrighted by Tone2. It is illegal to distribute Tone2 software without permission. Under the DMCA, copying and sharing copyrighted materials without a license is illegal. It can subject the user to very large penalties. This product is copy protected and uses audio watermarks. Users who distribute Tone2 software will be banned from free updates and our services.

Click inside this activation screen to browse and select your UltraSpace.t2k keyfile.

Manual installation for PC

1.   Close your host (Logic, Live, Cubase, etc.)

2.   Install the full version of the plugin. Note: the demo version cannot be unlocked

3.   Copy 'UltraSpace.t2k' to the VST directory.
Steinberg hosts often use C:\Programfiles\Steinberg\VSTplugins as the default plugin path.
You can also take a look at your host's folder configuration.
Note that the 'UltraSpace.t2k' keyfile should be inside the same folder as UltraSpace.dll .

4.   Open your host program.

5.   Do a plugin rescan in the host if it does not list UltraSpace. Detailed instructions on how to perform a rescan are found in your host's manual.

6.   Open UltraSpace. Now the normal user interface appears. If this is not the case, close your host and go back to step 3, as most likely you did not copy the keyfile to the right place.

Manual installation for Mac

1.   Close your host (Logic, Digital Performer, Live, Cubase, etc.)

2.   Install the full version of the plugin. Note: the demo version cannot be unlocked

3.   Copy 'UltraSpace.t2k' to 'HD/Library/Audio/Plug-ins'.
The correct path for the file is: 'HD/Library/Audio/Plug-ins/UltraSpace.t2k'.

4.   Open the host.

5.   Do a plugin rescan in the host if it does not list UltraSpace. Detailed instructions on how to perform a rescan can be found in your host's manual

6.   Open UltraSpace. Now the normal user interface appears. If this is not the case, close your host and go back to step 3, as most likely you did not copy the keyfile to the right place.

Main Display Section:

The main display section consists of the the info LCD and two menu bars above and below the LCD.

Controls:

Info LCD:

The display between the menu bars displays relevant info about the parameter being adjusted. The display automatically changes focus depending on where the mouse is (hover the mouse over a parameter to see it's value)

Top menu bar:

- up and down arrows to scroll through presets (also clicking the preset name on the LCD will bring up the whole list of patches in a bank)

- Bypass button bypasses the plugin entirely (good for A/B checking)

- Route button changes the signal path between parallel and serial routing
  Serial = in this mode the signal passes through the reverb module to the delay module
  Parallel = in this mode the signal is split in two and sent separately to the reverb and delay modules. Once processed they are mixed together for output

Bottom menu bar:

- File: the file menu allows for saving and loading of preset banks and individual presets, init and randomization for the reverb and delay modules and a shortcut to visit the Tone2 website

- Shop: opens a browser window and links directly to the Tone2 online shop page (a pop-up window will ask for confirmation "yes / no" before opening a browser window)

- Help opens the user manual

- Edit minimizes the UI to a simple interface

MIX:

The mix section controls the balance between the effected signal and dry signal.

Controls:

MIX:

controls the wet and dry mix of the output.

- fully turned counter-clockwise = 100% dry signal output
- fully turned clockwise = 100% wet signal output

SURROUND:

adds stereo width to the wet signal, but can also turn the output to mono.

- fully turned counter-clockwise = mono output
- 50 % (default setting) = no effect
- fully turned clockwise = completely stereo widened

TIP: The "Surround" knob increases the level of stereo separation. To maintain mono compatibility the widening is applied only on the effected part of the signal.
The patch 'FX Encode Surround' completely eliminates the mono signal. If you play back the mix on a Dolby Prologic compatible surround system the signal will play back from the rear speakers, while remaining backward compatible with stereo.

VOLUME:

sets the overall volume output of the plugin.

MONITOR (sockets):

when clicked this function plays only the wet output signal (dry signal is deactivated). If the "MIX" level is set to 100%, the "monitor" function has no effect. This function is especially useful for checking when making changes.

GATE:

The gate can be used for drums or to tame long reverb tails for a cleaner mix.

Controls:

THRESHOLD:

Sets the input level at which the gate is activated. If the knob is set to 100% the gate will be bypassed.

If no reverb or delay can be heard and the diodes of the gate remain black, the threshold is set to too high a value. In this case it never triggers. You must turn the threshold knob left to make it trigger.

If reverb or delay always can be heard and the diodes of the gate remain blue, the threshold is set to too low a value. In this case it always triggers. You must turn the threshold knob right to make it trigger correctly.

ATTACK:

Adjusts the fade-in time till the hold phase.

HOLD:

Adjusts the time the gate activity is maintained.

RELEASE:

Sets the time it takes for the gate to fade-out after HOLD time has passed.

TIP: Use the gate in combination with reverb on drum hits. This results in a fat drum sound without the muddy mix issues.

TIP: You can use the gate for noise reduction. Load the patch 'FX Noisegate' for this.

DUCK:

The innovative ducking module helps to make the mix sound more transparent and fat. Especially with long reverbs and delays you frequently face the problem that a part of the delay tail overlaps with a currently played note. As a result it either 'messes up the mix' with 'too much effect mix' or the delay effect is nearly inaudible, because the mix level has to be reduced a lot. To solve this problem a DUCK module is included in UltraSpace. This allows a higher effect mix without making the sound 'over effected'. Engaging the Duck module allows the effected mix to be dynamically adjusted with the volume of the input. A high input volume will result in a dryer mix, while a lower input volume results in a wet mix.

Controls:

LEVEL:

Sets the amount of ducking which is applied.

- If this knob is set to 0 the effect is bypassed. No ducking is applied.

- If all diodes remain black while a signal is played no ducking is applied, since the ducking level is set to too low a threshold value. Turn the knob right till the yellow leds start to flash. Also make sure that you did not set LIMIT to 'no duck'.

LIMIT:

Adjusts the maximum amount of ducking applied (see dB amount readout in the Main Display section).

- fully turned counter-clockwise = maximum amount of ducking applied

- fully turned clockwise = ducking off (irrespective of what the DUCK LEVEL is set to)

TIP: A good default setting for delays is LIMIT=6dB and the LEVEL set to a value high enough that the first 5 blue diodes flash while playing a single note.

REVERB:

The reverb module has all the tools you need to add space to your productions.

Controls:

MIX:

Adjusts the wet and dry mix of the reverb

SIZE:

Adjusts the size of the simulated space

DECAY:

Adjusts the decay time of the reverb signal, the time it takes for the signal to fade out. If the knob is set to 100% the reverb will last 'forever'.

DIFFUSION:

Controls the density of the simulated reflections. A lower setting results in a sparser, more grainy reverb sound. A higher setting results in a lusher and more dense reflection characteristic.

PREDELAY:

Sets the time it takes from when the initial input signal is received till the first reverberated output is generated. This setting is useful for simulating distance from a reflective surface.

HIGH DAMP:

The rate at which high frequencies of the reverberated output decay. A high setting results in a quicker decay time making the output sound more muffled and warmer compared to the original input signal.
Most rooms have natural high frequency dampening qualities, ie. carpets or furniture. If you want to simulate a room with lots of pillows and carpets set HIGH DAMP to a high value.
Setting HIGH DAMP to 0 will result in a bright and open reverb tail.

LOW DAMP:

Similar to HIGH DAMP, this controls the decay time of the lower frequency content of the reverberated output.
When simulating rooms it's suggested to have this setting at 10% together with a 200Hz LOW CUT to avoid low frequency rumble. Setting LOW DAMP to 0 with no LOW CUT engaged results in low end rumble because of longer low end frequency decay times. This is useful for simulating caverns, caves, explosions and cathedrals.
Setting LOW DAMP to 100% will eliminate all lower frequencies over time and will result in a glassy sound.

HIGH CUT:

Cuts the high frequencies from the reverb output. Where this differs from HIGH DAMP is that it is a static filter. The sound does not change over time as the reverb tail decays. Cutting frequencies above 3 kHz makes the reverb sound more distant.

LOW CUT:

Cuts the low frequencies from the reverb output. Where this differs from LOW DAMP is that it is a static filter. The sound does not change over time as the reverb tail decays. On a standard mix it is recommended to set LOW cut to 200 Hz to avoid low frequency rumble.

SWIRL:

Applies subtle modulation to the reverb tail resulting in a more lively and fat sounding reverb.
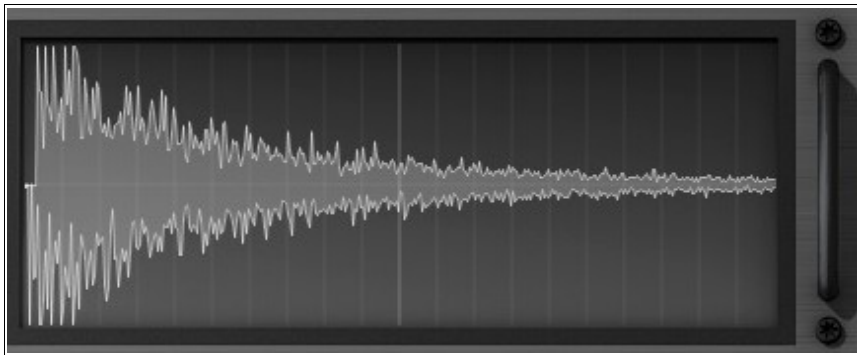If you are simulating a realistic room you should set SWIRL to less than 20%.
A good general purpose value is 55%.
If you are mixing a fat trance track with lots of detuned sawtooths you can use up to 75%.
Higher settings, especially in combination with long DECAY times, are usually not recommended, since they can make the reverb tail sound 'out of tune'.

DISPLAY:

The graphical display shows the amplitude of the reverb tail in realtime. The bold vertical line in the middle shows the tail after one second. Each translucent line represents 100ms.

TIP: Balancing the size and decay time, along with sensible predelay and low damp settings can result in very realistic spaces being created. As a practical example, for a small studio drum room you'd expect a moderate size (say +/- 4 meters), with a relatively short decay, 30%. As studios are generally well dampened (acoustically treated), set the high damp control to 50%, the mix amount to 50%, and the predelay amount to +/- 35 ms. The trick is to add space without making it obvious, if you're going for a realistic sound. That way, the reverb adds presence, without being overpowering.

TIP: UltraSpace can create 'infinite' reverb sounds, known from the ambient tracks of Aphex Twin. To create such a sound, set DECAY close to 100% or load one of the 'MIX Loop' patches.

TIP: The right setting of a rather large PREDELAY, in combination with a short reverb decay can be used to create 'groovy' and 'swinging' echoes.

TIP: To avoid low frequency rumble set the LOW DAMP amount to 10% and the LOW CUT to 200 Hz. This setting will clean up some garbage from your mix and will make it sound more transparent.

TIP: Setting both the LOW DAMP and HIGH DAMP amounts to 50% will eliminate all frequencies except the mid range over time. You can use this setup together with a long DECAY time for ambient recordings.

TIP: The REVERB, when routed in serial with the MULTITAP, yields even larger spaces or rhythmic reverbs. The patches 'MIX Chillout' and many other patches in the 'MIX' category demonstrate this.

MULTITAP DELAY:

UltraSpace's delay module has everything you need to create lush, thick multitap delays, from spicing up leads to expanding huge ambient soundscapes and atmospheres. The Multitap delay module's TIME autosyncs to the hosts BPM.

Controls:

MIX:

Adjusts the wet and dry mix of the MULTITAP module.

TIME:

Adjusts the signal delay time, the amount of time between echoes. The TIME parameter always syncs to the hosts BPM rate.

FEEDBACK:

Sets the amount of delayed signal fed back into the input of the MULTITAP module itself. A higher setting results in more repeats / echos. Setting the feedback to 100% will result in a delay which repeats forever.

One shot mode:

Setting the FEEDBACK control to 0 will switch the MULTITAP module to 'one shot' mode. In this mode the content of the MULTITAP step-window is played only once, without the decaying feedback which normally makes it repeat. This mode is useful for emulating the sound of gated reverb on drums, drumrolls, duplicating sounds, simulating early reflections or for chorus effects.

Mare sure that you don't miss these interesting 'one shot' mode patches:

- 'GATE Tap Drum': Use this patch for fat drums. It emulates the sound of gated reverb.
- 'DUP Beat', 'DUP Shuffle', 'DUP Drumroll': Creates a rhythmic beat. Use it together with drums.
- 'FX Ensemble', 'FX Chorus': Abuses the MULTITAP for fat chorus effects.

DETUNE:

Detunes the delayed output signal. This results in a thicker sound, with the added benefit of additional stereo width.
A good default setting is 50%.
If you are doing PingPong delays use a value below 10%, since this parameter can quickly make delays sound 'out of tune'.

HIGH DAMP:

The rate at which the high frequencies of the delay taps are dampened. A high setting results in the delay taps being damped immediately, whereas a lower setting results in a more progressive dampening of the delay over time.

LOW DAMP:

Similar to HIGH DAMP, this parameter controls the time it takes for low frequency content of the delayed signal output to be filtered out. This has the effect of a high pass filter progressively sweeping up higher with each successive echo.
By default, it's recommended this be set to 6%, together with an 80Hz LOW CUT to avoid subsonic frequency rumble.

HIGH CUT :

Cuts high frequency content from the delayed output. Unlike HIGH DAMP this is a static filter. It does not change the sound over time.
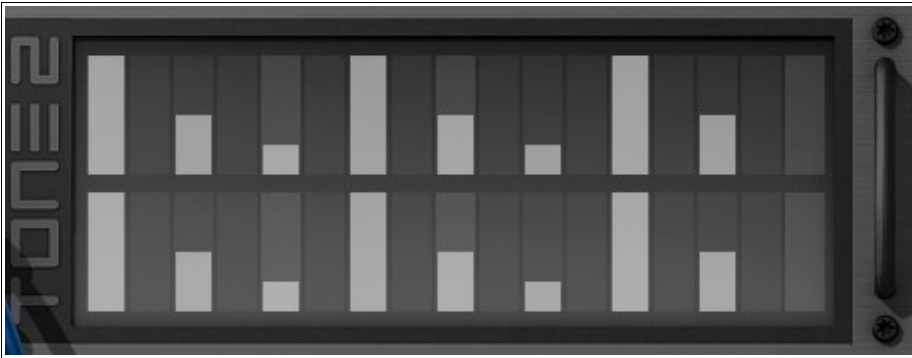Cutting frequencies above 3 kHz makes the delays seem more distant.

LOW CUT:

Cuts low frequency content from the delayed output. Unlike LOW DAMP this is a static filter. It does not change the sound over time.
By default, it's recommended this to be set to 80Hz to avoid low frequency rumble.

TONE2:

Shows the credits.

MULTITAP DELAY WINDOW:

This windows represents the rhythmic pattern of the delay. These 17x2 bars can be used to create custom multitaps. The top row shows the left and the bottom row shows the right channel. It adds additional delay lines to create groovy rhythmic patterns. The first bar (step 0) has no delay in either left or right channels. The last bar (step 16) has the same timing as the BPM rate.

The multitap can operate in two different modes:

Step 0 mix mode: The bar on Step 0 is used instead of Step 16

The filtering of LOW DAMP and HIGH DAMP is applied after it reaches the feedback loop. Use this mode together with MIX set to 100%. It gives a very fat and chorused delay sound.
Example patch: 'DEL 0.25'

Step16 mix mode: The bar on Step 16 is used instead of Step 0

The filtering of LOW DAMP and HIGH DAMP is applied before it reaches the feedback loop. Use this mode for more subtle and classic delay sounds and pingpong delays.
Example patch: 'DEL PingPong'

TIP: Combine DUCK together with the delay for a more transparent and fat mix.
Example patch: 'DEL Duck'

TIP: Setting bar 8 on the left (top) channel and bar at 16 on the right (bottom) channel results in a ping-pong delay.
Example patch: 'DEL PingPong'

TIP: Setting feedback to 0 will switch to 'one shot' mode. In this mode the content of the multitap steps window is played only once, without any feedback which normally makes it repeat. This mode is useful for emulating the sound of gated reverb on drums, simulating early reflections or for chorus effects.
Example patches: 'GATE Tap Drum', 'DUP Beat', 'DUP Shuffle', 'DUP Drumroll', 'FX Ensemble'

TIP: Setting both LOW DAMP and HIGH DAMP controls to 50% will progressively eliminate all frequencies except the mid range. You can use this setup together with a high FEEDBACK setting for ambient echos.
Example patch: "DEL Spacenight 2'