

# PLUGSOUND™

OPERATING MANUAL

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## Welcome...

Thank you for buying this Plugsound™, the simple way to get sounds at your fingertips. We hope that you will find excellent and long-standing value in your purchase. Plugsound™ is compatible with most major music software packages, on Mac and PC. This ensure that your Plugsound™ never becomes obsolete.

Maybe you've just bought Plugsound™ and you would like to know exactly what it is, before diving in and installing it on your computer...

## Sounds for the 21st century

We know sampled sound libraries are an essential part of the modern music-making process. But they're slow to use, and available in a format that not everyone has access to. With Plugsound™, our sampled libraries are independent from any sampler, and therefore :

- easier to use (*no sampler to learn*)
- faster to load (*no comparison !*)
- cheaper to own (*no comment*)
- scalable power
- benefits from the amazing evolution of recent personal computers.
- accessible to many more musicians around the world

## UVI™ engine

This is why we created the UVI™ engine, a modern tool that powers the Plugsound™ but is invisible to you. It use the most common standards : VST instrument for Mac & PC, MAS and RTAS for Mac. This amounts to compatibility with the major software sequencers (Cubase, Logic Audio, Digital Performer and Pro Tools).

## Hardware VS software specs

Unlike real samplers and tone modules, Plugsound™ doesn't have a fixed limit in:

- polyphony  
(*the number of simultaneous voices, or notes*)
- multitimbrality  
(*the number of simultaneous parts, or sounds*)
- memory  
(*the number of simultaneous samples, or presets*)

99% of recent hardware synths or workstations are powered by a computer processor. When you buy it, it has a fixed processor, which is why the manufacturer announces fixed polyphony etc. The module's power never changes.

Plugsound™ is powered by your computer's processor which can usually be upgraded. We can only guess what will be available tomorrow, and you're likely to change your computer on a regular basis if it is the center of your digital studio. You can expect more than 30 voices on a recent computer.

Also remember that Plugsound™ uses RAM like a sampler does: each sound you call up is temporarily loaded in RAM. It is therefore necessary that some RAM be left available for Plugsound™. You don't have to set anything up, because Plugsound will allocate itself the necessary memory when you choose presets.

If you are currently using all the RAM you have, and want to be on the safe side, add a RAM chip in your computer when installing Plugsound. Plugsound will use between 4 and 64 MB per preset in 99% of the cases (the remaining percent is for some acoustic piano presets in volume 1).

## INSTALLATION

(illustrated installation guides are provided as sequencer-specific "Readme" files on the CDROM)

### Installation (MAC)

To install your Plugsound™:

- double-click the installer icon in the CDROM main window.
- launch the sequencer for which you've installed Plugsound™
- open the plug-in on an audio or instrument track. Opening the plug-in will open the authorization window.

*Plugsound™ uses two files : the ".dat" file contains the sounds and the plug-in contains the interface. The plug-in always needs the ".dat" file. The installer just puts an alias in the folder where the plug-in should be.*

### Installation (PC)

- Drag the VSTplug-in and ".dat" file to your VSTplug-ins folder.
- The ".dll" file (VSTplug-in) and the ".dat" file will need to be located in the same folder.
- launch the sequencer for which you've installed Plugsound™
- open the plug-in on an audio or instrument track. Opening the plug-in will open the authorization window.

## Authorizing Plugsound:

When you install Plugsound, it is ready to be used in demo mode for 10 days, after which it will refuse to run. To use it after 10 days you need to complete the authorization process, explained below.

Once your Plugsound is installed for your chosen sequencer(s) opening the plug-in will launch an authorization window. The first number displayed is the "challenge" that your Plugsound generated for you. This particular challenge number is dependent on your hardware: if you change your computer you'll need to contact us again.

When you're ready to contact us, hit the "copy to clipboard" button. You can then paste this number directly in an email message.

You have 3 ways of getting this challenge back to us: email, our Website and fax. You should receive your response a few days after sending the challenge, so don't delay! Once you receive the reply, launch Plugsound again and input the "response" in the appropriate text box. Your Plugsound is now fully authorized.

- Email: use the text form on the CDROM, fill it and send to [plugsoundchallenge@plugsound.com](mailto:plugsoundchallenge@plugsound.com).
- Website: go to our web site [www.plugsound.com](http://www.plugsound.com), and fill the online form.
- Fax: If you don't have convenient access to the internet, you may fax the challenge to us using the following number: int +33 143 38 51 50. Don't forget to include a reply fax number. It is not possible to do this by phone.

**Note:** your personal data will be safe with us: it will be used only in direct relation to your Plugsound. You can read our privacy policy on our web site.

If you encounter problems authorizing Plugsound, please contact your retailer. Additionally, you may send us email at [support@plugsound.com](mailto:support@plugsound.com).

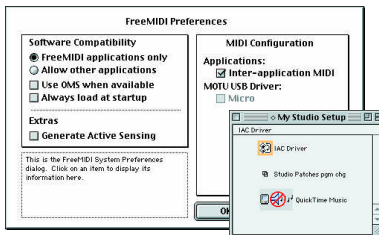
## First Contact

If you're unfamiliar with virtual instruments, the Read Me files located on the CDROM will help you set up your plug-in step-by-step on the most frequently used sequencer software

For seasoned users, here's the short cut:

- 1 • Open your sequencer, set up an audio track or instrument track.
- 2 • Open the Plugsound™
- 3 • Now select a MIDI track and choose the Plugsound™ in your list of MIDI destinations.  
(If you don't see the Plugsound™ in the list of destination -ex "PS05-Synth"-, you need to check your FreeMIDI or OMS Configuration)
- 4 • Once your system is set-up, play the plug-in via a MIDI controller.

✓ Virtual instruments need an inter-application driver in order to be "seen" by your sequencer. In OMS this is called "IAC Driver". If you don't see it in your OMS Setup window you might need to reinstall OMS. In FreeMIDI you must activate this driver by going to the file menu, selecting "FreeMIDI preferences", and making sure the Inter-application MIDI checkbox is ticked. Once you've done that you'll need to quit your sequencer, launch it again and repeat the above procedure.



## Multitimbral tone module

If you want to make Plugsound™ multitimbral, you only need to open several instances of it. By this we mean: open it several times on different instrument tracks or audio tracks.

Each instance of Plugsound™ can be used independently and will appear separately in the list of your sequencer's MIDI destination, along with your hardware gear. The MIDI list accurately reflects the plug-ins that are currently opened in your project.

## No program changes

Plugsound™ is a sample player. It has to load in RAM each sound you call up. Loading samples is really fast, but not instantaneous. Most people who use samplers never use program changes. It also keeps the plug-in on the right side of reliability. If you need just a few sounds, just open more Plugsound™ in your sequencer.

## Expanded polyphony

On current computers you should be able to get more than 30 voices. If you feel limited by your current processor you can record or convert the Plugsound's output to an audio track, and save the settings. Therefore you can free up some CPU resources, while keeping track of your sounds.

## About effects...

To make the plug-in as CPU-efficient as possible, we decided not to include effects directly in Plugsound™. It is easy enough to insert effects after Plugsound™ to tailor the sound to your needs. MAS users can easily save a combination of Plugsound™ and the added treatments using MOTU clippings.

## Latency

When playing Plugsound presets directly from your master keyboard you might feel a little delay between hitting the key, and the sound coming out. Hopefully it will be short enough to be playable. But in some cases it might feel too uncomfortable.

Unfortunately this is not something related to virtual instruments. It is called Latency and closely related to how your sound card passes audio through your computer.

Explaining latency is beyond the scope of this manual, so you should refer to your soundcard's manual, or to the manufacturer's web site for more information. Some audio discussion forums like [www.recording.org](http://www.recording.org) might also provide you with useful information about it.

Mac users can always revert to the AV in/out (Sound Manager Audio) for improved latency. This should feel fast enough for playing music from a keyboard.

For PC users it might prove a little trickier to solve an uncomfortable latency issue. On both platforms, new soundcards focusing on really low latency are coming out on a regular basis. This has recently become a priority for users and manufacturers.

## Optimization

If you want to make sure that Plugsound™ doesn't use unnecessary resources, you may reduce the polyphony setting to match the part as closely as possible. The "Mono" button has the same benefit in terms of performance savings.

## Support

We've done our best to provide a product that is reliable and easy to use. However, if you experience problems, you may contact us by sending email to: [support@plugsound.com](mailto:support@plugsound.com)

## The Interface

Visually, Plugsound is not one but two plug-ins. We've created two interfaces for different situations.

### The small interface (basic mode)

This is the original look of Plugsound. We wanted a small window containing the essential controls, something that musicians could leave open all the time, without blocking out their entire screen. This is also the window with the largest MIDI indicator, for people with large control rooms. It also features permanent access to the relative attack and relative release.

This window is especially useful in Logic or Pro Tools where the plug-ins are always on top of other windows. The small interface was also our "teaser" while we were finishing the UVIEngine.

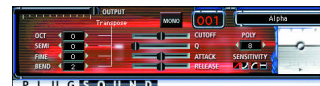
### The large interface (expert mode)

This is the full Plugsound interface. Here you are allowed to access a number of vital sound editing parameters such as the two envelopes, a primary filter, the second LFO etc. In this mode, you can access a "zone-edit" mode which allow you to modify settings for each sample zone independently. This is a very strong feature of Plugsound, that we hope you will enjoy!

To switch from one interface to another, simply **click the Plugsound Logo** at the bottom of the plug-in.

Also remember to use these two excellent shortcuts:

- "null point": control-click a slider to bring it back to its neutral position.
- "finer edit": option (alt)-click a slider to edit the value with a lot more precision.



## The Small Interface - Basic Mode

We've tried to keep it as simple and intuitive as possible. If you've ever owned some synths, Plugsound™ should feel familiar after this brief introduction.

### Mono mode

this is one killer feature for all your lead and bass lines. Experiment with it and let your fingers fly...

### UVI filter

• Cut off : frequency control. The UVI filter™ operates either as Hi-pass or Lo-pass. The center position is neutral. Slide to the left to obtain a low-pass filter, to the right for a high-pass filter. Control-click the fader to bring it back to center.

• Q : this is the resonance setting. Control-click to set to zero.

### Preset number windows

this info pane shows you the preset number of the currently selected sound.

### Preset menu

select the desired sound here. Menus and submenus are here to help you locate quickly the kind of sound you want. If you want to browse through some or all of the available presets, you might find the small red arrows handy: click them to move to the next preset in the list.

### MIDI activity indicator

OK we agree, the MIDI activity indicator is slightly oversized! But you'll certainly appreciate this in a large studio or on stage if the computer monitor happens to be 15 feet away.

### Sensitivity

- Linear: the common behaviour.
- Hard: good for hard-hitting players
- Soft: good for lightweight keyboards
- Constant: fixed to maximum velocity value.

### Polyphony

Allows you to optimize the CPU needs of your Plugsound.

### Envelope

• Attack & Release: this will change how the preset's volume reacts over time. These are "relative" attack and release times, so center positions are factory settings for each sound. Move to the left for faster Attack & Release times, to the right for a slower sound. Control-click to return the fader to its null position.

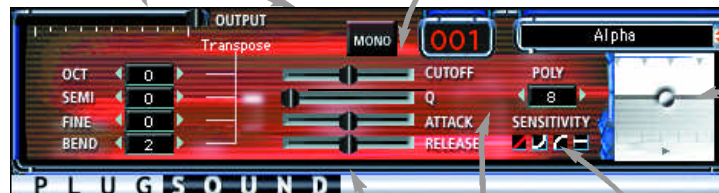
### Output level

the main volume from Plugsound. if you insert effect plug-ins after Plugsound, this volume slider will help you optimize your sound quality.

### Transpose

Four fields to set the pitch of the current sound.

- Oct : midi transpose
- Semi : coarse sample tuning
- Fine : fine tuning
- Bend : pitch-bend range.



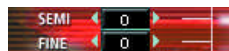
## Sound Sculpting

There's a ton of creative possibilities even with simple tools such as the ones provided by Plugsound™. Here's a few creative use of the realtime tools offered in your plug-in.



### octave

The range is  $\pm 2$  octaves. Try these settings to play the preset in a different range. Some pure textures can be obtained by simply playing a sample very low (or sometimes very high). Oct. is also convenient if you're playing piano from a small MIDI controller.



### Semi & Fine

"Semi" is invaluable when the singer decides to try the song in another key! Also very interesting when cumulated with the Oct. setting. You can thus obtain a maximum of 4 octaves below/above the nominal setting. Got some vinyls going in your song? "Fine" will tune you to them! Also, try tuning-fine-tuning drum sounds when you have the chance. It can make a huge difference to a modern track.



### Bend

From no bend range to 2 octaves. In conjunction with Oct. & Semi it could take you into absolutely subsonic/supersonic areas. The key to realistic soloing is often how you use the pitch bend. Keeping the bend value low will help you sound natural (1 to 5 semitones), while using more extreme values (like an octave) will provide interesting "whammy like" sound effects. You can also set it to 0 if you don't want to bend by accident. Note that most presets come with their default bend range.



### Mono Mode

If you've ever played lead on a synth, you'll welcome this marvellously good-sounding feature. What it does in essence is twofold: it limits your polyphony to one note (to emulate monophonic instruments like winds etc.), and it retriggers the previous note you played if you release a note that's more recent.



### Cutoff

Featuring the exclusive UVfilter™, this control lets you choose between two filter types. To the left, it provides a specially set lowpass: instead of going all the way down, for instance, it provides you with a really usable range. Move the filter to the right, beyond the null point, to obtain the hi-pass filter. The hi-pass can resonate as well... As you can see, the UVfilter™ is highly flexible, and you can drive it with a MIDI controller set to number 74. Control-click to return to the null point (middle between LPF and HPF: sound passes through unaffected). Control-click to return to the null point (reset).



### Q

Also called "reso" or resonance, this is what makes the filter scream! Instead of only removing frequencies, the filter will accentuate those around the cutoff point. You can also control this via MIDI by sending controller 71. Control-click to return to zero (reset).



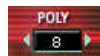
### Attack (relative mode)

An instrument is mostly defined by its initial sound: the attack transient. Move the slider to the left for an increased attack, and to the right to suppress the presets transients. Control-click to return to the null point (reset).



### Release (relative mode)

Not as dramatic as the attack control, the release also contributes to how realistic the sound is. Move to the left for a shorter release time, to the right for a longer release time. Control-click to return to the null point (reset).



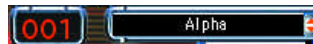
### Polyphony

A nifty way to limit the resources used by your Plugsound. Got a busy ride cymbal part? You don't need to let it eat all your available resources: simply limit the polyphony you devote to it, and use the saved resources on another instance of Plugsound™! A few examples: 3 notes will be enough for that cymbal to sound realistic. 2 or 3 notes for theme parts played with sustained sounds. 4 to 8 notes for synth chords...



### Sensitivity

- *linear* increases loudness continuously with increasing MIDI velocity (the normal behaviour)
- *hard* is for pro keyboard players who like to bang at their keys.
- *soft* is suitable for wimpy plastic keyboard that may be otherwise difficult to play.
- *constant* emulates those vintage synth and drum machines which didn't respond to velocity.



### Preset list

Selecting sounds can be done by browsing the submenu in the popup list, or by clicking the red up/down arrows. The preset number is indicated at the left of the menu for information purposes.

## The Large Interface - Expert Mode

Once you've mastered the basic controls offered in the small interface, you'll enjoy the additional parameters provided here.

1) Volume and pan

2) MIDI activity indicator

3) Preset selection area

4) Polyphony setting area

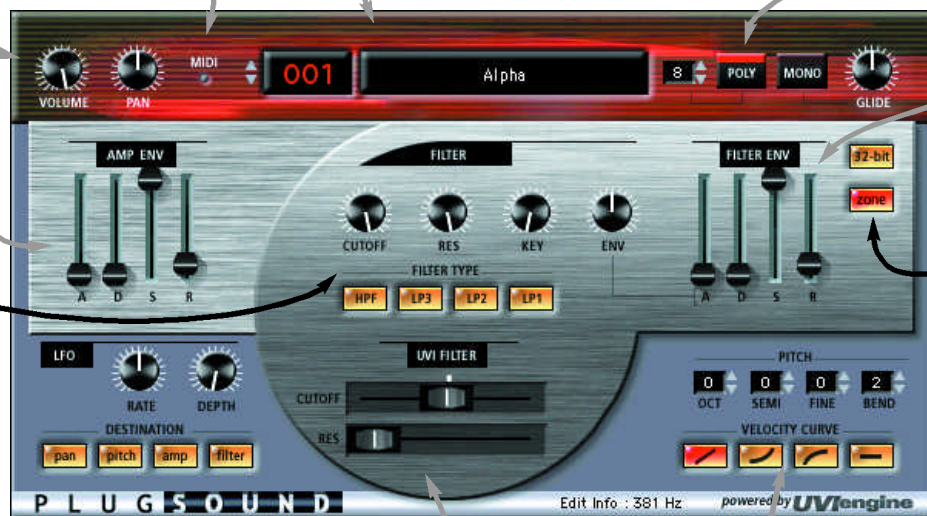
7) Filter Envelope

5) Amplitude Envelope

6) Primary Multimode filter

10) LFO

15) Interface selection switch



8) 32-bit Mode

9) Zone Edit / Global Edit Switch

11) UVI Filter

12) "Edit Info" display

14) Velocity curve switches

13) Pitch settings



While editing you may use the following shortcuts:

- to jump back to the slider's "null" (neutral) position hold the **control** (CTRL) key on the Mac. **Ctrl** on the PC.
- to edit with finer resolution hold the **option** (alt) key on the Mac. **Alt** on the PC.



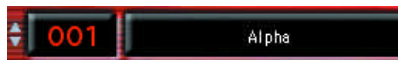
### 1. Volume and Pan

These basic settings will be useful if you insert effect plug-ins after your Plugsound. Volume will help you optimize the level before the input of effects like distortion or modulation. Pan allows you to send the direct sound to just one side of a stereo reverb, for a classic retro sound. You may automate volume with MIDI controller 7.



### 2. MIDI activity indicator

It will light when Plugsound receives MIDI data. If you need to see it from across the room, we suggest you switch to the small interface, which includes a giant MIDI indicator.



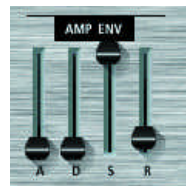
### 3. Preset selection area

The two arrows at the far left of this section allow you to change preset, moving up or down in the preset list. To the right is displayed the preset number and name. If you click on the name, a menu appears with the whole preset list. Preset are grouped by kind, for easier selection. If you release the menu without making a selection, the current preset is retained.



### 4. Polyphony setting

On the far right the white arrows allow you to set precisely the polyphony allowance for the current preset. A setting is stored with most presets, for your convenience. This setting is the principal way of saving CPU resources, so you'll probably come back to it often. The mono mode is equivalent to a polyphony setting of "1" in terms of resources, but not in terms of music. The mono mode lets you play convincing bass and lead parts, and includes a glide time setting, which defines the transition time between a new note and the previous one.



### 5. Amplitude envelope

Depending on the status of the Zone switch, the envelope operates in absolute or relative mode. The classic ADSR sliders (Attack, Decay, Sustain and Release) help you define the audio volume of your preset over time. Attack, Decay and Release are time settings (i.e. long attack time or short attack time), while Sustain is a level setting (soft or loud). This is because the sustain time is infinite by nature: it lasts for as long as you hold the key(s).

In Absolute mode each preset has its own ADSR settings, which should help you get an idea of what it does, but given the sample-based nature of the audio engine, it doesn't answer to all of the sound characteristics.

Experimenting is probably the key if you want to make the most of this.

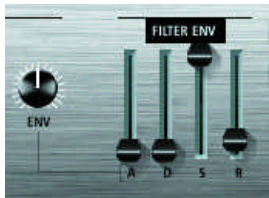
**Relative mode** (default): the sliders will all be at the middle position. You will therefore have the ability to make the attack faster or slower, no matter what preset is selected. The Zone switch must be off.

**Absolute Mode**: what you see is the settings for the preset. Moving sliders will reflect what the programmers decided for each preset. The Zone switch must be on.



### 6. Primary Multimode filter

This is the first filter in the signal path, hence the name. The switches at the bottom select the filter type. You get to choose between three kinds of Low-pass filter, with different sonic characteristics. LP1 is the softer-sounding (maybe a bit reminiscent of Akai™ filters), while LP3 is the hardest (closer to E-mu™ filters). Cutoff is the filter's frequency setting, resonance is the amount of boost provided at the cutoff frequency, Key is the "key follow" (or keyboard tracking): It allows a different filtering depending on where you are on the keyboard. Env. is the envelope amount. As the name implies, you get to choose how much the envelope settings affect the filter cutoff frequency. The neutral value is at 12 o'clock, where the envelope has no effect on the filter. turning clockwise gives positive env. values (i.e. a longer attack will slowly open the filter), whereas turning counter-clockwise allows you to use the inverted envelope (longer attack times will close the filter).



### 7. Filter envelope

Depending on the status of the Zone button, the envelope operates in absolute or relative mode (see the Amp Env. for more about this).

This second envelope affects the primary multimode filter, depending on the env. setting. Turn the env. knob fully to the right before experimenting with the filter envelope. The envelope is made of four stages: Attack, Decay, Sustain and Release. But it is usually more difficult to set these, because of the relationship with the filter. Long attack times will provide you with slowly opening filters, perfect for string pads. Often neglected, this great tool can change a preset completely. However, there is no hard and fast rules for filter envelope settings: feel free to experiment, and you're likely to discover whole new sounds. Remember that it's great for synth swells, honky Clavinets, eerie voice patches, and many other tones...



### 8. 32-bit mode

To put it simply: always use this mode, if you have enough RAM.

Plugsound manipulates the samples in 32 bits (mostly to obtain the finest transposition...). But in order to save disk space and to give you more sound libraries on a CD-ROM, sounds are stored in 16 bits in the ".dat" file. When this switch is off the sounds are loaded in their native 16-bit format and converted on the fly as you play

them. When using 32 bits mode Plugsound converts the samples to 32-bits as you load them (using twice as much RAM) but a lot less calculation take place when the sounds are played. So 32-bit mode uses about 25% less CPU processing, while 16-bit mode uses 50% less RAM.



### 9. Zone Edit / Global Edit Switch

If you've already used a Keygroup-based sampler, you're familiar with what this switch does. When off, you're in Global mode, meaning all settings affect the whole preset. When on, each keyboard zone in the preset can be independently edited.

To use zone mode: engage the switch and play the notes on your keyboard. You'll be able to edit the zones corresponding to the notes held on your keyboard.

This allows you to edit the preset sample by sample. With drums for example, it will allow you to edit the filter and envelopes independently for each drum sample. For multi-sampled instrument patches (like piano, guitar...), it will probably be best to leave it in global mode. once again, a few experiment will enlighten you on the possible uses of this feature.

### WARNING

*In zone mode (switch lit), be careful not to play your sequencer while editing. If you do so, your editing could concern zones that are played by the sequencer, and this could ruin your editing efforts. If this happens, you'll need to reselect the preset and start over.*



### 10. LFO

This LFO allows you to create special effects. The effect depends on what the LFO modulate (the destination switches at the bottom of the section):

- Pan will create an Autopan effect
- Pitch allows you to create additional vibrato effects
- Amp modulation is the basic way of creating a tremolo effect
- Modulating the multimode filter helps you create special effects. Especially haunting on a string pad, with a hint of resonance. This can be fun with drum loops too.

The LFO settings are: rate (the speed of the modulating oscillator), and depth (the intensity of the modulation).



### 11. UVI filter

This second filter has a couple of unique features. First, both sliders respond to MIDI continuous controllers, and second, the cutoff control allow you to choose between a Hi-pass filter (when sliding towards the right) and a Lo-pass filter (when sliding to the left). Cutoff responds to CC 74 while resonance responds to CC 71.

Edit Info : 381 Hz powered by **UVIengine**

### 12. "Edit Info" display

Depending on which slider you are currently using, Plugsound will display the value in dB, Hertz or fractions. We're sure you'll find this convenient to remember favorite settings.



### 13. Pitch settings

The octave setting is analog to a MIDI transpose, while the Semi and Fine settings are transposing the audio. this basic difference is crucial when working with loops: Oct. Will move the loop to another key of your MIDI controller, while Semi will change a loop from pop to trip-hop (-12) to jungle (+12). More suggestions are available in the "sound sculpting" section.



### 14. Velocity curve switches

Allow you to adapt your Plugsound to your controller. If you use a small USB MIDI controller the "soft" position will probably feel best, as it will reduce the difference between soft and loud playing. Please refer to the "sound sculpting" section for a full description.



### 15. Interface switch

Click here to switch between the two available overviews of the plug-in.

## FAX registration form

Registering by email or web is much more convenient. However, if you don't have access to the web you can use this form to register your plug-in and unlock it.

first name :

last name :

address :

city :

ZIP / postal code :

country :

email address :

serial number :

challenge issued by the plugin :

purchase date :

dealer where purchased :

computer platform : Mac • PC

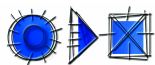
amount of RAM installed (MB or GB) :

CPU speed (MHz or GHz) :

sequencer used :

**YOUR fax number:**

Photocopy this form, fill it out and fax it to us at +33 143 3851 50 and we'll fax ou a reply shortly.



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