# 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)

# 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

You can purchase a license via our website: DAWESOME

To activate the license on your system click the button in the lower right corner.



Then enter your tracktion.com login credentials to activate the plugin.
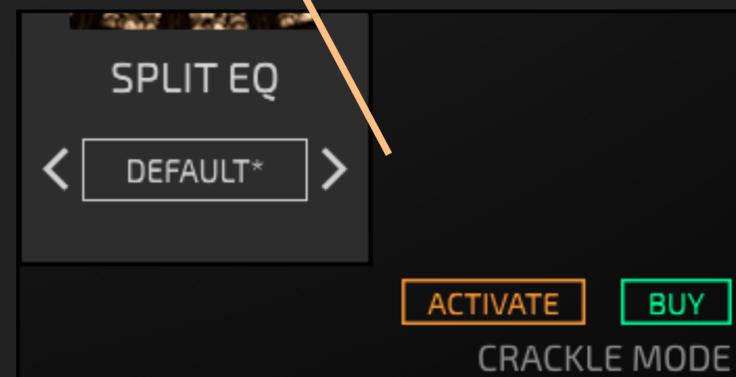
⚛ TIP

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.

⚛ TIP

At tracktion.com you can get a 90-day trial license.
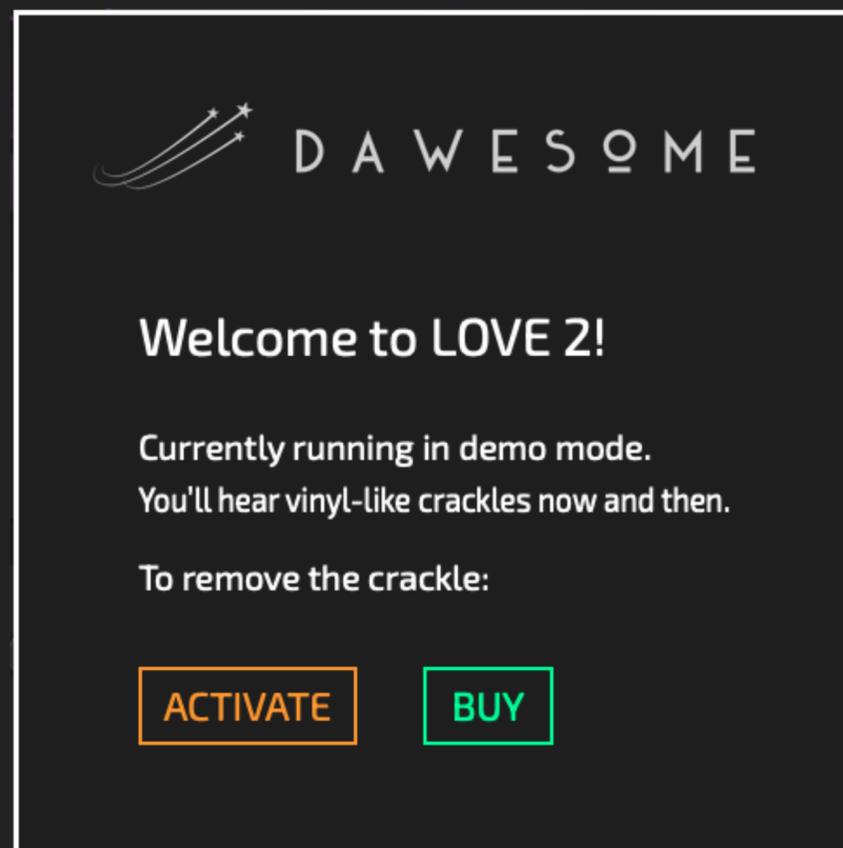
# DEMO / TRIAL

There are two ways to explore LOVE 2:

After installation it runs in DEMO MODE:
A mild vinyl-like crackle sounds now and then - this is the only restriction.

Or you can get a free 90 DAY TRIAL license.
*This is the full version for 90 days - no restrictions.*
Get it via DAWESOME or our distributor tracktion.com





If you have valid license you need to click the ACTIVATE button in the lower right.

Please enter the login credentials of our distributor tracktion.com
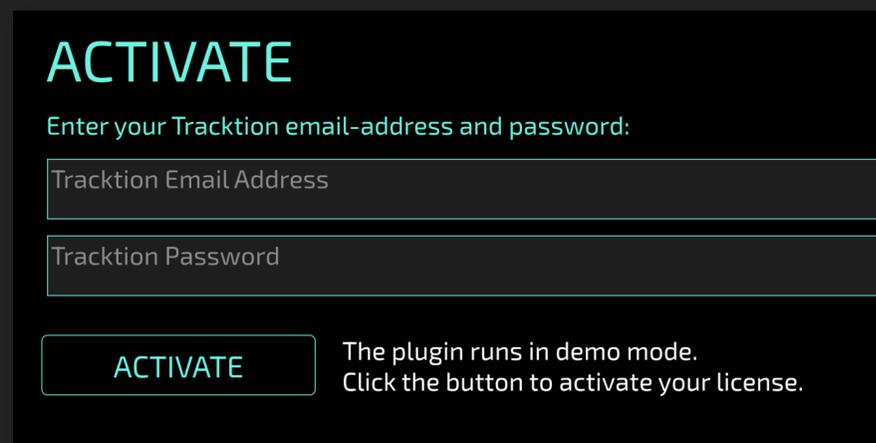


This will activate the plugin on your computer.

# 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.

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 to de-/activate the individual effects

Each individual effect has a dry/wet slider

Click to de-/activate the tooltips

Adjust the gain of the entire output signal.

Click the PANIC button to reset the processing engine.

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

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

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

≡ LOVE 2 .7    UNDO REDO    PRESET BY: UNKNOWN HEROINE    SAVE INIT    DAWESOME

ON    IN    L R    SWARM

COUNT    DURATION    POS-JIT

OFFSET 0.53    TRANS 0    OCT    TUNE    TUNE-JIT    REVERSE    PAN-JIT
QUANT

OUT    OUT    L R    6dB LIM    WET GAIN    MIX

≡ ○ FILTER    ≡ ○ SHIMMER    ≡ ○ DELAY    ≡ ○ CHORUS    ≡ ○ CLOUDS

FILTER    SHIMMER    DELAY    CHORUS    CLOUDS

DEFAULT*    DEFAULT*    DEFAULT*    DEFAULT*    DEFAULT*

? Click to show or hide module settings

SELF EXPIRING BETA 2026/4

# BROWSE PRESETS

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

TIP

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

Click to show only favorites.

Choose a random preset.

Click to remove all filters.

Choose one or multiple filters.

Click to load a preset.

TIP

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

TIP

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

Click to mark preset as favorite.



≡ LOVE 2 .01   UNDO REDO   LUNAR SUNSET BY: AARON ANDERSON   SAVE  INIT   DAWESOME

| PACK | SUBDIR | ☆ ONLY  SHOW ALL  SEARCH: ✕  17 PRESETS |

FACTORY
LOVE 1

<NO SUBDIRS>
BASS
DRUM
FX
GUITAR
PAD
PIANO
SYNTH
VOCAL

☆ CRYSTAL BATH
☆ DEEP AURA
☆ DREAMWAVE
☆ DUSK
☆ FLOW FIELD
☆ GARDEN MIST
☆ HORIZON
☆ INFINITE
☆ LAUNCH
☆ LUNAR SUNSET
☆ NEBULA
☆ RETROSPECT
☆ SUNKEN CATHEDRAL
☆ TAMED
☆ VEIL
☆ WATERFALL
☆ WAXING CRESCENT

AUTHOR   CHARACTER

AARON ANDERSON

WARM
BRIGHT
DARK
THICK
SPACE
TEXTURE
COMPLEX
ATMOSPHERIC
EVOLVING

GAIN   PLATE   EQ   PHASER   CLOUDS   LIMITER
DEFAULT*  DEFAULT*  DEFAULT*  SUBTLE*  DEFAULT*  DEFAULT*

? FACTORY - PAD:  CRYSTAL BATH.love2 (by AARON ANDERSON)

ACTIVATE  BUY
CRACKLE MODE

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

# 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.
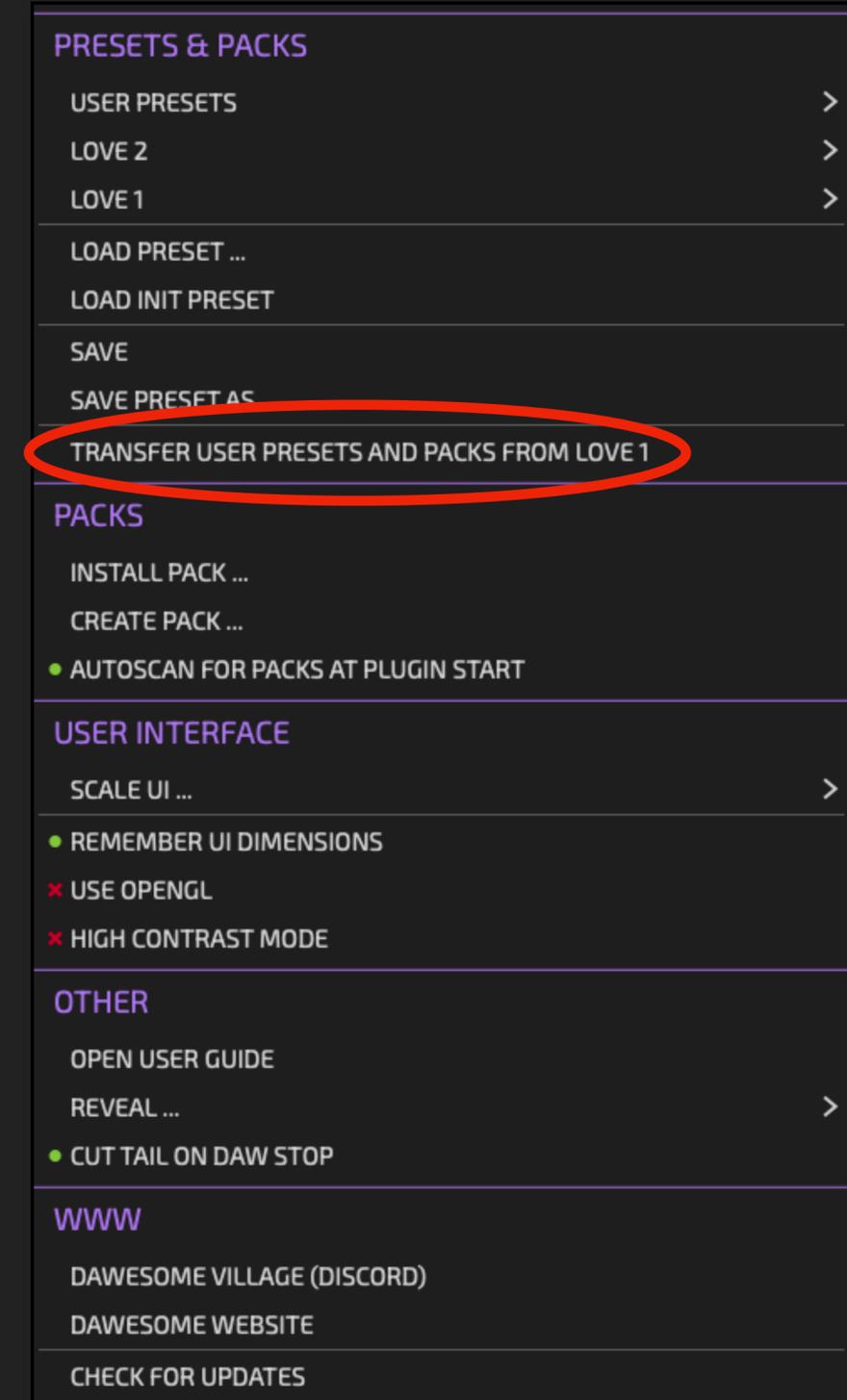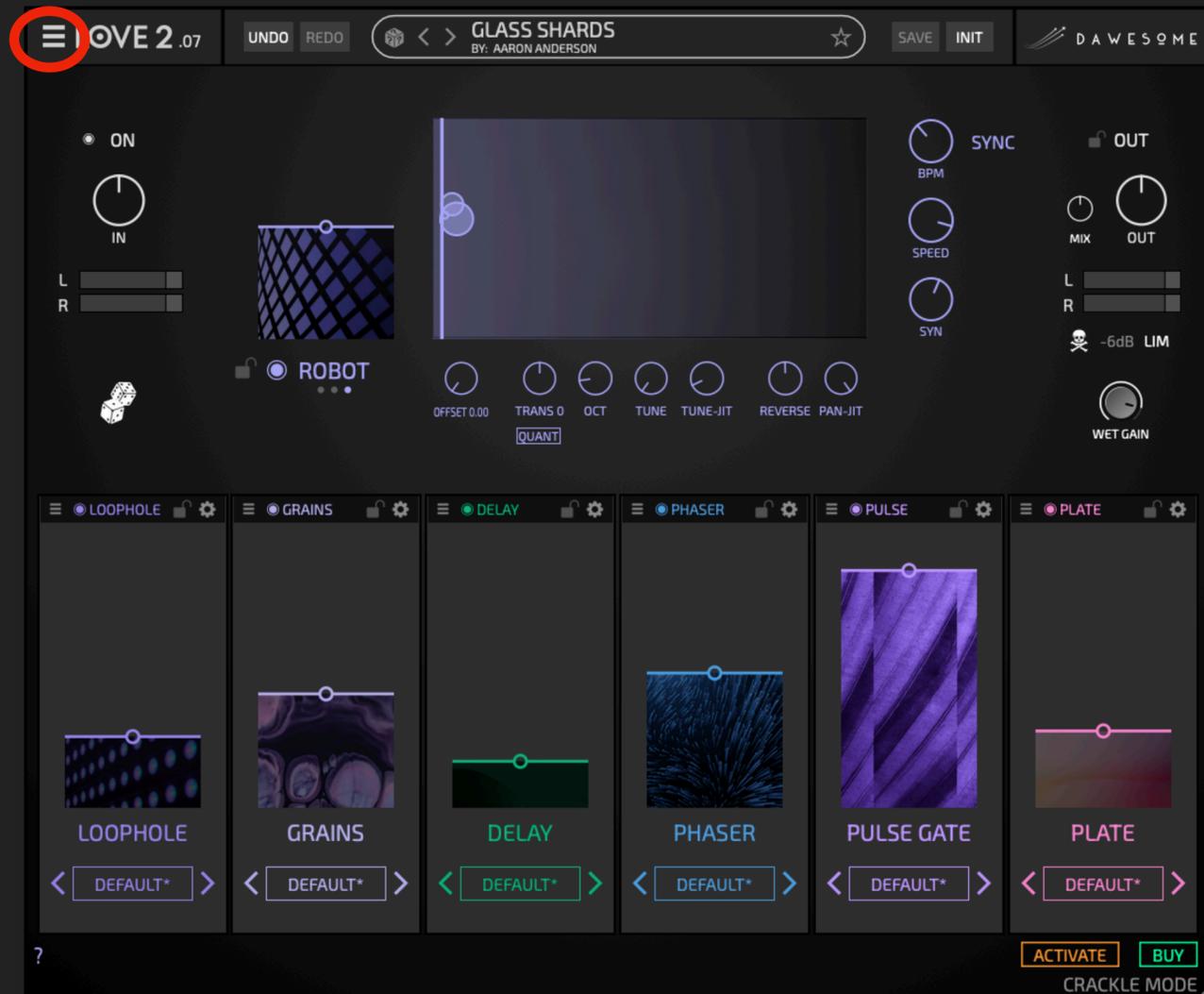
# SAVE PRESETS

Choose a name.

Enter your name as author.

No idea for a name?
Click here.

Or right-click to see 10
randomized name
suggestions.

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

## SAVE PRESET

PRESET NAME:  DOUBLE HELIX                                    ⚛

AUTHOR:  AARON ANDERSON

DIRECTORY:  ≡ USER PRESETS/**SYNTH** ——————————————— Enter a destination folder.

TAGS:
**CHARACTER**
WARM
BRIGHT
DARK
THICK
**SPACE**
TEXTURE
**COMPLEX**
ATMOSPHERIC
**EVOLVING**
FRAGILE
WILD
BROKEN

Choose the tags that
best describe your preset.

Click to save preset.

Click to close dialog
without saving.

CLOSE

SAVE

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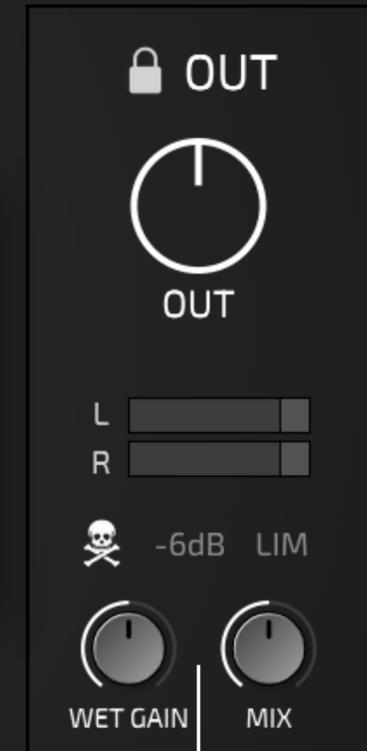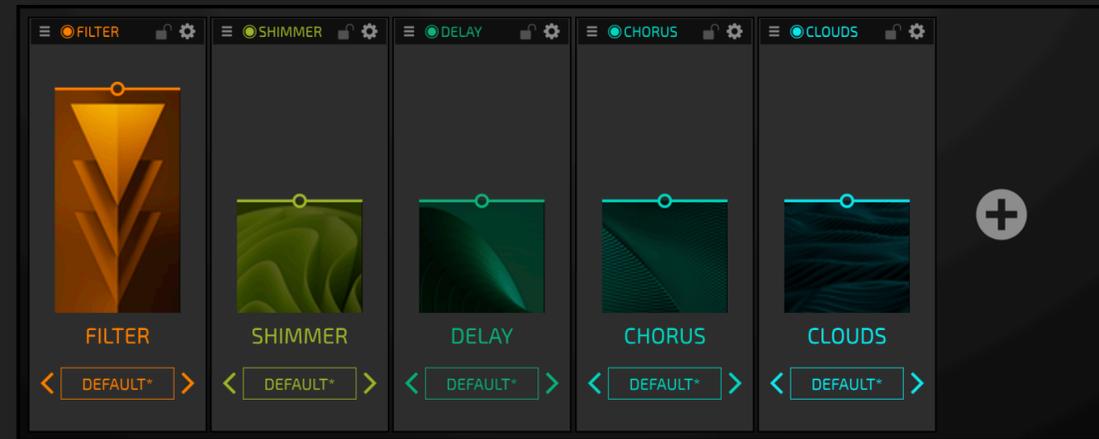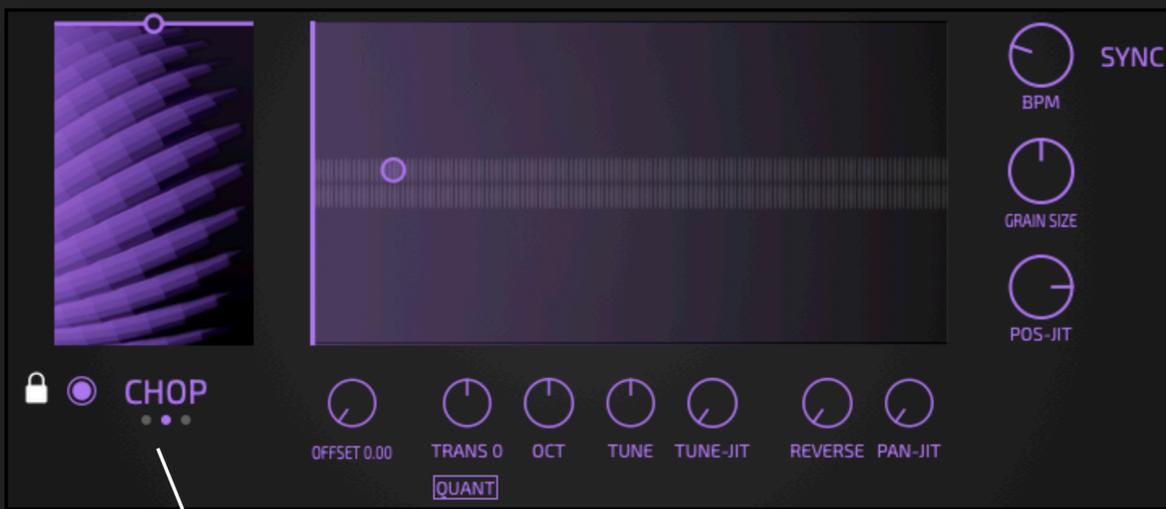preset or automatically generate a
new version, e.g. PUFFY LIVE (2)

OVERWRITE    VERSIONIZE

# SIGNAL FLOW



First the gain of the incoming signal can be adjusted.

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.
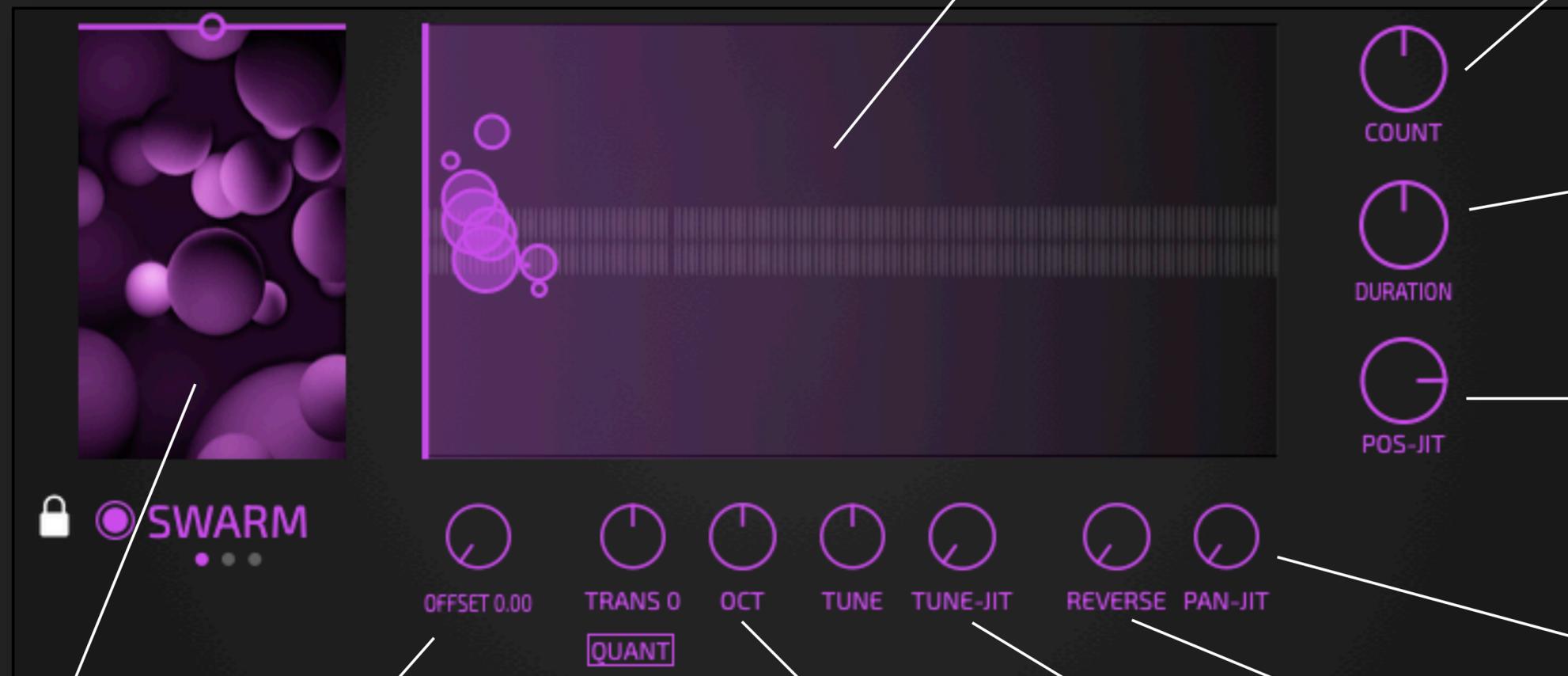The -6 dB switch reduces the output gain after the clipping stage - this ensures your signal never goes beyond 0 dB.

# 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.

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.

**COUNT**

The duration of each grain.

**DURATION**

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.

**POS-JIT**

SWARM

OFFSET 0.00    TRANS 0    OCT    TUNE    TUNE-JIT    REVERSE    PAN-JIT

QUANT

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.

You had a busy day? You can't find sleep? Turn of 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.

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

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

This is like feeding the input signal through a delay.

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

When QUANT is active the TRANS snaps to integer values.

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

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

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.

# 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.

SYNC

BPM

GRAIN SIZE

POS-JIT

CHOP

OFFSET 0.00  TRANS 0  OCT  TUNE  TUNE-JIT  REVERSE  PAN-JIT

QUANT
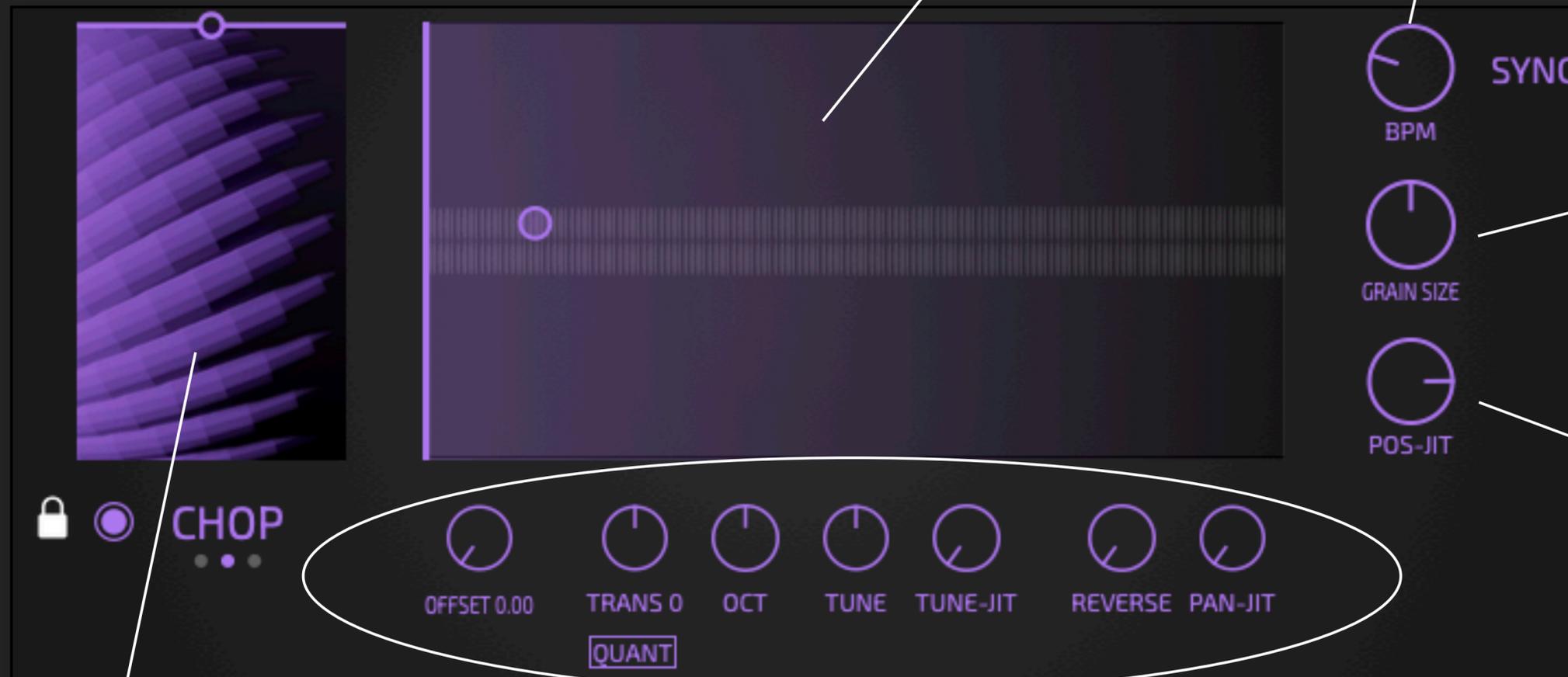
# ROBOT MODE

The ROBOT mode creates a rhythmic sequence of harmonic tones from the incoming signal.
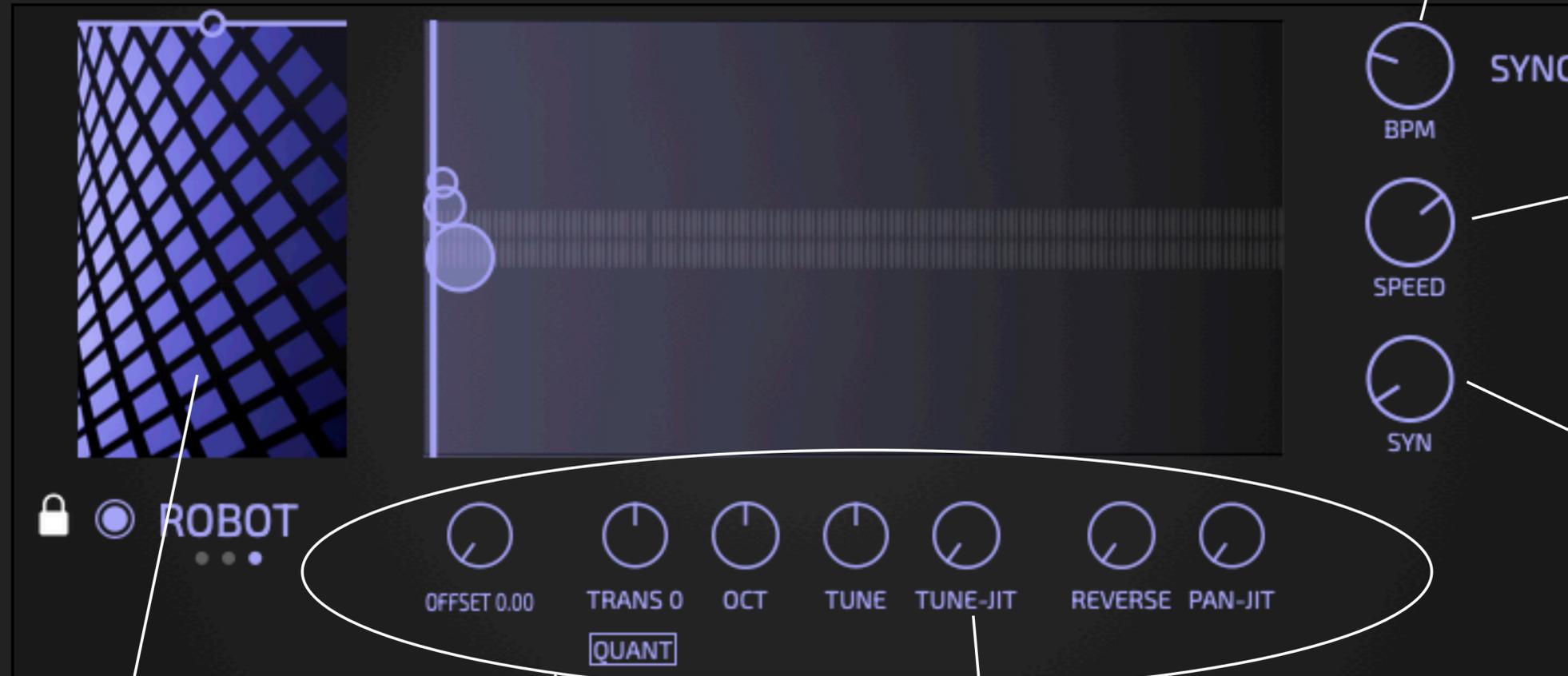
The TEMPO of the ROBOT effect can be set. When SYNC is active it is multiples of the DAW tempo.

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.



SYNC

BPM

SPEED

SYN

ROBOT

OFFSET 0.00   TRANS 0   OCT   TUNE   TUNE-JIT   REVERSE   PAN-JIT

QUANT

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 shaper 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.

SWAP WITH LEFT MODULE
SWAP WITH RIGHT MODULE
SAVE MODULE PRESET AS ...
RESET TO DEFAULTS
REMOVE MODULE
REPLACE MODULE                    >

FACTORY PRESETS
POLY
POLY II
POLY III
SPRINKLES
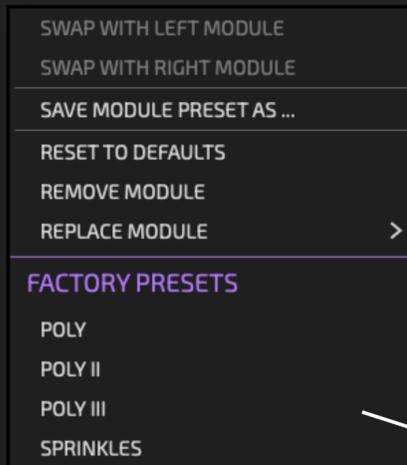
Toggle this icon to bypass a module.

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

Click and drag to reorder modules

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

A red line appearing indicates the
output of the module is clipping.

Each module has a dry/wet control.

Click the "+" icon to add a new module.

Each module has built-in presets.

≡  ● DUAL         🔓 ⚙

≡  ● PHASER        🔓 ⚙

≡  ● SHIMMER 2     🔓 ⚙

≡  ● CLOUDS        🔓 ⚙

≡  ● GAIN          🔓 ⚙

DUAL

PHASER

SHIMMER

CLOUDS

GAIN

<  DEFAULT*  >      <  DEFAULT*  >      <  DEFAULT*  >      <  DEFAULT*  >      <  DEFAULT*  >

# 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.
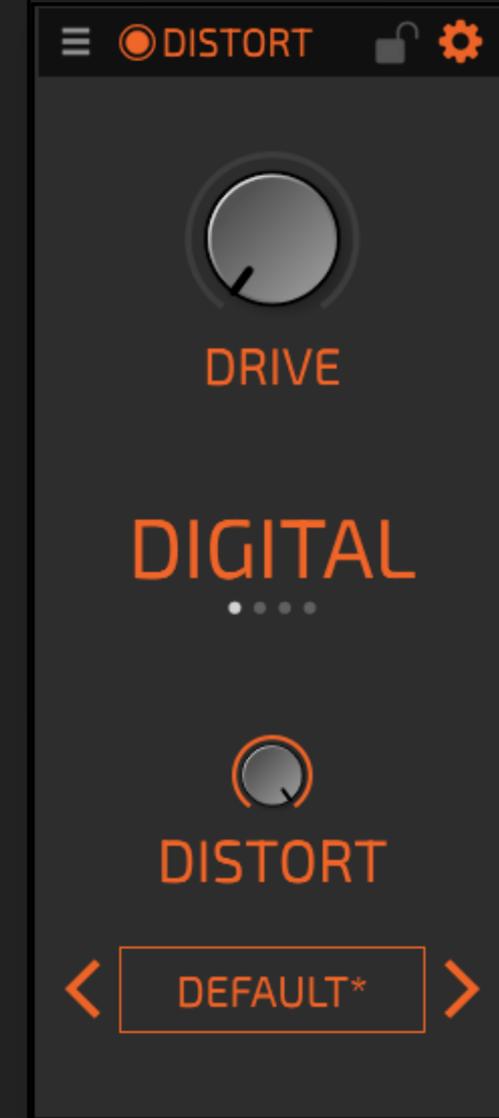
# THE FILTER MODULE

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 RESONANCE of the analog modeled lowpass filter.

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

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

☰ ◉ FILTER 🔓 ⚙

CUTOFF        RESO

DRIVE        ANTI

FILTER

‹ DEFAULT* ›

# 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.

≡ ◉ MULTI FIL 🔓 ⚙

OFFSET    RESO

**SINGLE**

CUTOFF

**LP 12**

MULTI FIL

‹ DEFAULT* ›

The VOWEL type.

Shift the formants up or down.

The amount of VOWEL filtering.

≡ ◉ VOWEL 🔓 ⚙

AEIOUA    CHAR

VOW

VOWEL

‹ DEFAULT* ›
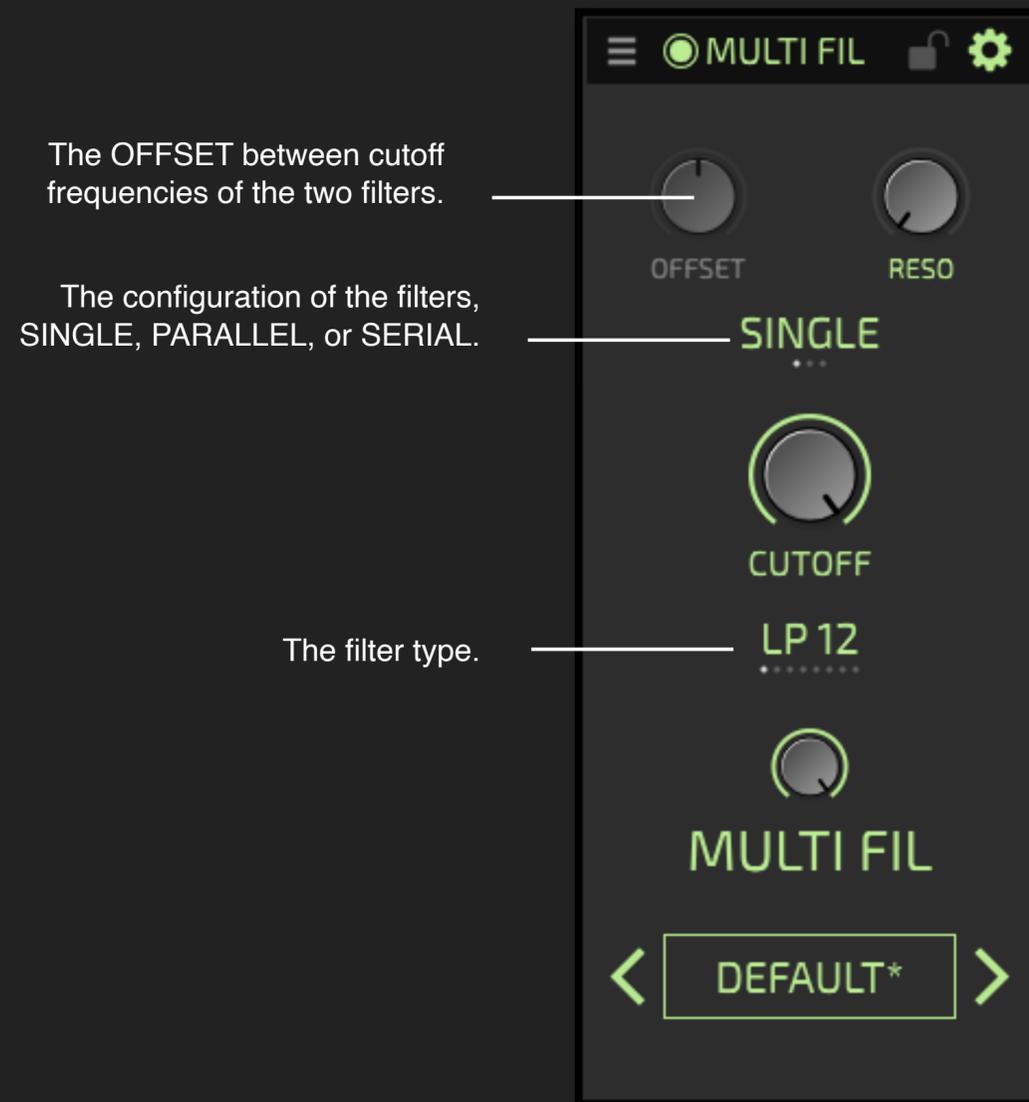
# THE DELAY MODULE

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.

## ☰ ◉ DELAY 🔓 ⚙

**SYNC**

**PI-PO**

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 feedback into the input of the left delay, and vice versa. In this way the first echo is panned hard right, the next hard left and so on. It usually works best if you have at least 50% DRY signal.

**FB**

**RATE**

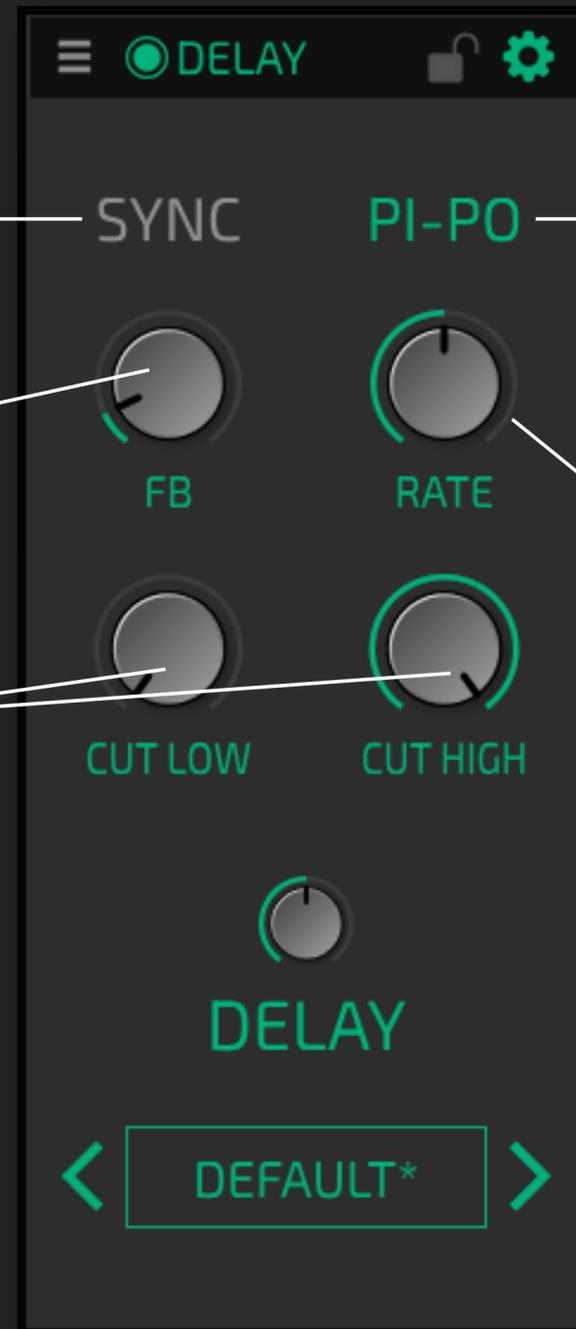The amount of FEEDBACK in the delay. High values create many repetitions. If you crank it up to maximum you will get an almost infinite chain of echoes.

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

**CUT LOW**

**CUT HIGH**

The DELAY effect has built-in LOW-CUT and HIGH-CUT filters in the feedback. This allows you to remove frequencies from the echoes.

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

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.

## DELAY

◄ **DEFAULT*** ►

# THE DUAL MODULE

Link left and right feedback knobs

SYNC will synchronize the delay module with your DAW tempo.

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

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.

DUAL

120 BPM    SYNC

1/8D    1/4

FB L    FB R

SPILL    TONE

DUAL

DEFAULT*

# 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.

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.

≡ ◉ LOOPHOLE 🔓 ⚙

REVERSE

Activate for REVERSE playback

With low DENSE you get stuttering echoes.

DENSE    DECAY

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

LOOPHOLE

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

‹ DEFAULT* ›

# 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

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 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 SPACINESS of the reverb.

The LUSHness of the CLOUDS reverb.

The amount of EARLY reflections. This is especially important for signals that has lots of transients and attacks.
When using "soft" materials, high values of EARLY create more dense reverb tails.

# THE SHIMMER MODULE

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.

≡ ◉ SHIMMER 🔓 ⚙

The SIZE of the reverb used within the SHIMMER effect.

**SIZE**

**PITCH 0.0**

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.

**CUTOFF**

**RESO**

**SHIMMER**

‹  DEFAULT*  ›

# THE CHORUS MODULE

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

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

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

≡ ⦿ CHORUS 🔓 ⚙

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

The SPEED of the pitch variations.

**DEPTH** **SPEED**

FEEDBACK sets the amount of feedback in each individual element.
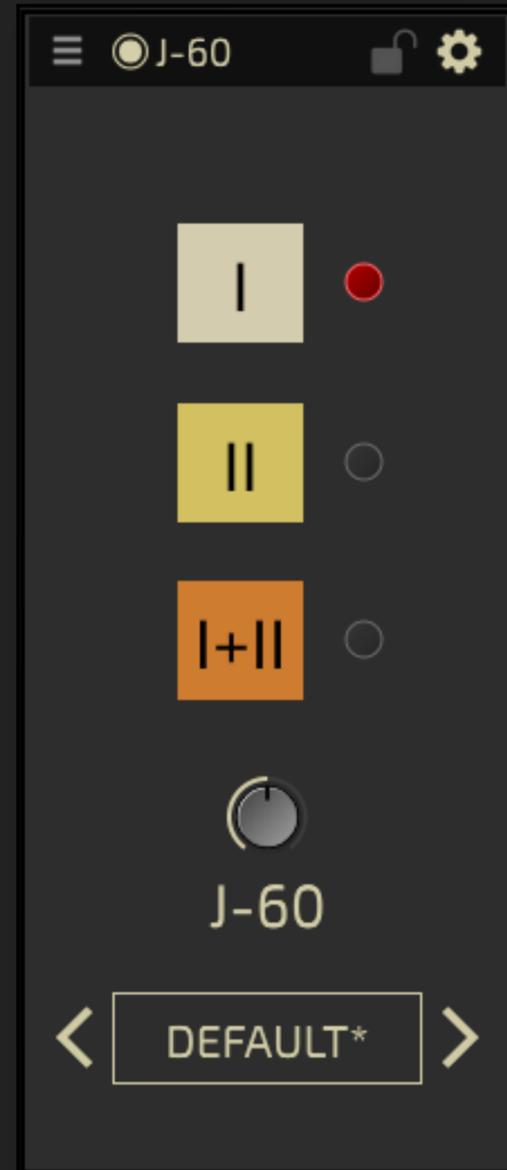
THICK sets the number of elements that are used in the CHORUS. A higher number of elements lead to a smoother sound.

**FB** **THICK**

CHORUS

‹ DEFAULT* ›

# 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 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 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 sounds quite different.

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

☰ ◎ PHASER 🔓 ⚙

FREQ

LFO RATE

LFO DEPTH

FB

PHASER

‹ DEFAULT* ›

# 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.

| | | | |
|---|---|---|---|
| 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 |

Click the meter label to open a menu of timings.

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

The HOLD duration of the AHR envelope.

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.

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.

**120** BPM    SYNC

1/4

A:R    HOLD

MISS    JITT

**PULSE GATE**

❮    DEFAULT*    ❯

# 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.



GAIN

PAN     WIDE

GAIN

GAIN

DEFAULT*



SMART EQ

RUMBLE     MUD

PRESENCE     AIR

WARMTH

SMART EQ

DEFAULT*

# THE EQ MODULE

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.

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.

# THE COMP AND LIM MODULES

**COMP**

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

THRESHOLD

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

RATIO

KNEE

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

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

ATTACK

RELEASE

The amount of time for compressor to disengage.

COMP

DEFAULT*

**LIM**

KNEE

RELEASE

THRESHOLD

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

LIMITER

DEFAULT*

# 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.

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.



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

# 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.

Use the lock icon to toggle between locked and unlocked.

⊙ ON

IN

L

R

🔒 OUT

MIX    OUT

L

R

☠ -6dB  LIM

The gray outline indicates that these sections are locked from preset changes.

⚛ 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.
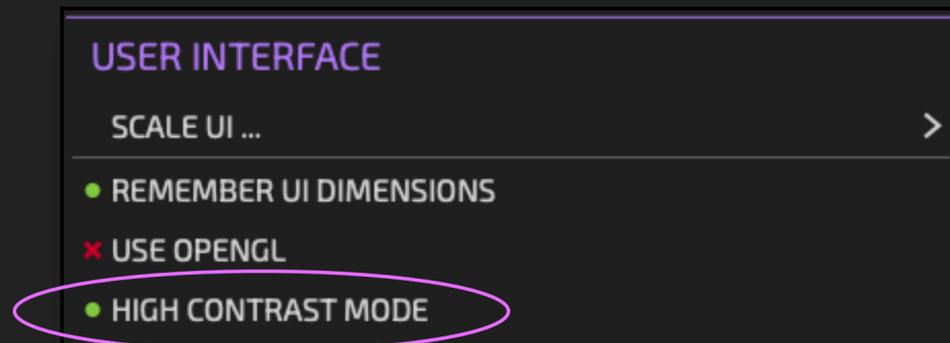
# POLYAMORY

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.
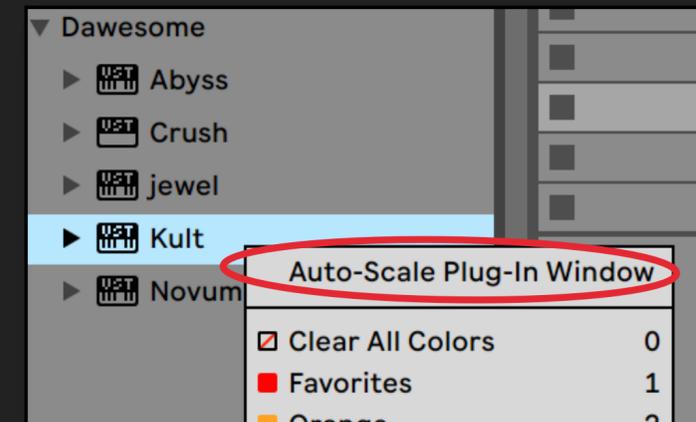
# FAQ / Troubleshooting

Q: Every few minutes there is annoying noise - I thought this had a 90 days unconstrained demo period?

A: You need to start your 90 days trial period. To do so, just click on ACTIVATE and enter your tracktion.com user credentials. The free trial is unconstrained for the entire 90 days - no one should purchase LOVE 2 without being convinced about it!



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: 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: How to access your digital product after purchase?

A: Follow these steps:

1. Click the link to Tracktion provided in your email.
2. Log in or create a Tracktion account if you don't have one.
3. Enter the redemption code from your email (the code may also be referred to as a license key) on the activation page.
4. Use the Tracktion Download Manager to install the product (not needed if you already have the demo version installed).
5. Open the plugin in your DAW and click ACTIVATE.
6. Enter your Tracktion.com credentials to activate.

You can install the plugin on up to 3 computers.
Enjoy your new plugin!


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.

# 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.

# 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 | DATABROTH | Spektralisk | HydraTek | Sound Author | Frank Gesang aka SiL3NC3 |
| Cool WAV | El°HYM | Saf Ro | BIIANSU | HiEnergy | David Lilja (PaleSkinnySwede) |
| Tomavatars | Andreya | Squaremoons | Arovane | Philip Rampi | Sabastian Weaver aka Azure Eyes |
| sadà\exposadà | dreamerOnGo | Chaos Doll | Ruben Hulzebosch | Jacky Ligon | Trajectoire aka philippe |
| Chad Altemose | Milisonics | Tj Shredder | bscross | NGC 224 | Ravetracer | The Sound Of Merlin |
| Sound For Affect | TORLEY | adrenakrohm | Chris | S1gns Of L1fe | Astralabyssal | C_alt |
| Fritz | Philip.msb | David_- | | | |

# 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.
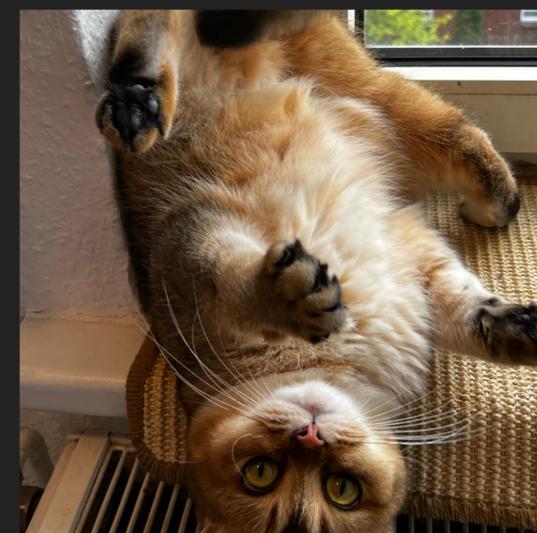
Peter

Karsten

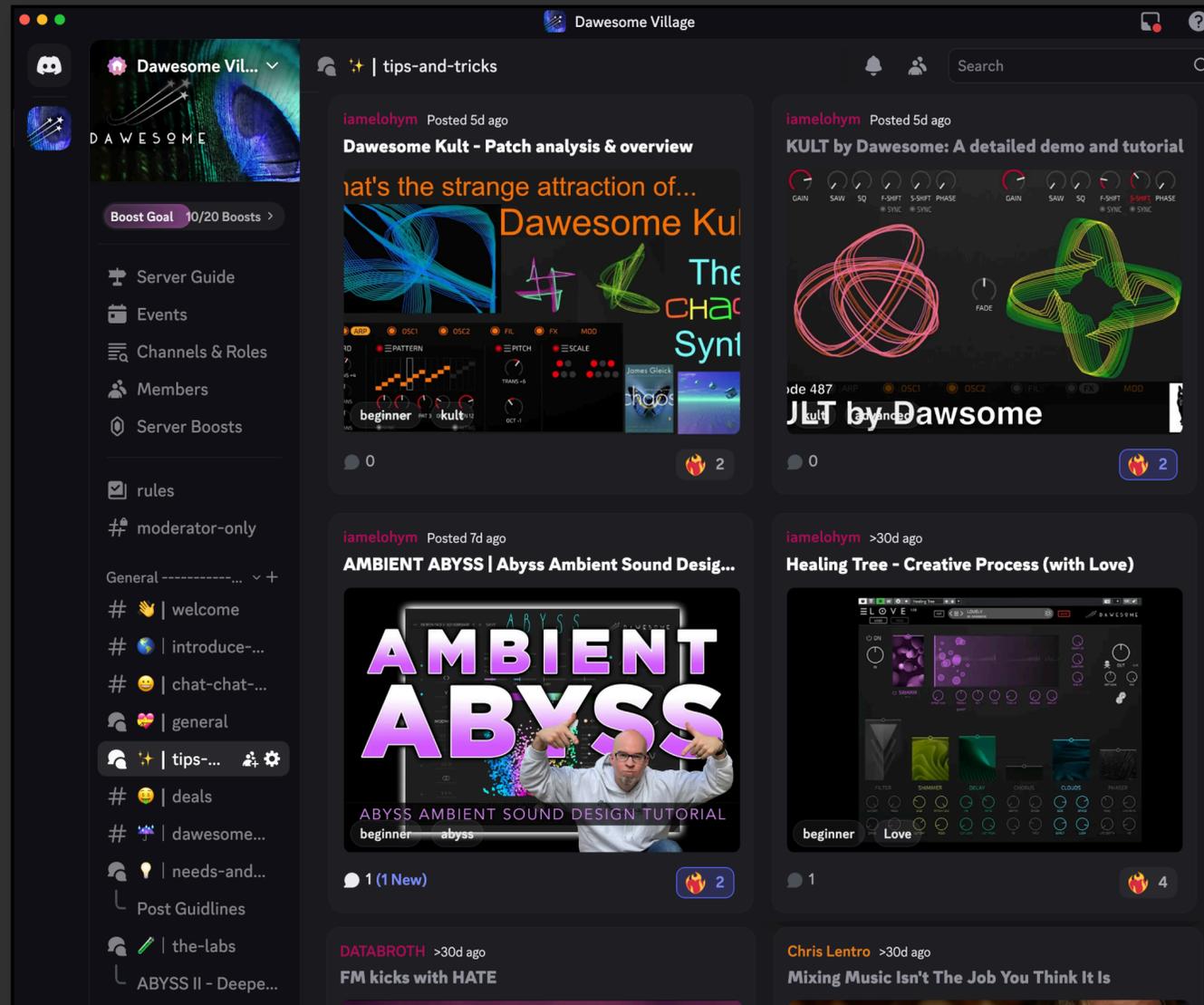Aaron

Mizu

Thanks for being part of the Dawesome journey!

Mizu, the quiet Yoda of Dawesome:

‣ Playful, creation shall be.

‣ Clarity in simplicity you find.
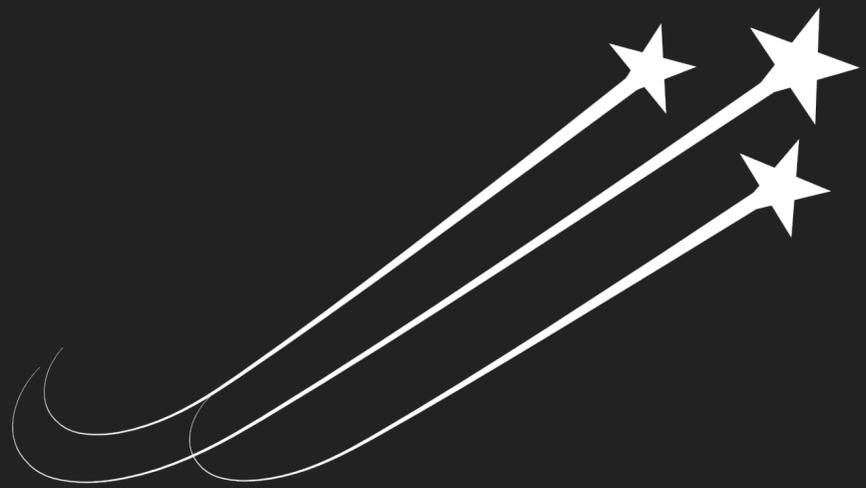
‣ Exploration, the noble path it is.

# DAWESOME Village

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

⚛ TIP

The village is not the normal company discord: its 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

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*(Screenshot of Discord interface — "Dawesome Village" server, #tips-and-tricks channel)*

Dawesome Vil...

Boost Goal  10/20 Boosts

Server Guide
Events
Channels & Roles
Members
Server Boosts

rules
moderator-only

General
👋 | welcome
🌐 | introduce-...
😄 | chat-chat-...
🎉 | general
✨ | tips-...
💡 | deals
dawesome...
💡 | needs-and-...
Post Guidlines
🧪 | the-labs
ABYSS II - Deepe...

✨ | tips-and-tricks

iamelohym  Posted 5d ago
**Dawesome Kult - Patch analysis & overview**
0  🔥 2

iamelohym  Posted 5d ago
**KULT by Dawesome: A detailed demo and tutorial**
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iamelohym  Posted 7d ago
**AMBIENT ABYSS | Abyss Ambient Sound Desig...**
AMBIENT ABYSS
ABYSS AMBIENT SOUND DESIGN TUTORIAL
beginner  abyss
1 (1 New)  🔥 2

iamelohym  >30d ago
**Healing Tree - Creative Process (with Love)**
beginner  Love
1  🔥 4

DATABROTH  >30d ago
**FM kicks with HATE**

Chris Lentro  >30d ago
**Mixing Music Isn't The Job You Think It Is**