

What this plug-in does

For an ordinary person

It repeats your sound like an echo, with the warmth and wobble of an old tape machine.

For an artist

Throw a sound into a green paper swamp and watch its echoes leap between the speakers, dragging golden tape dust and half-erased memories behind them.

For a sound engineer

A tape-inspired delay with feedback, incomplete-erase loop memory, wet-path saturation, pitch gestures and stereo ping-pong.

For a bird with broken wings

Play with it and it will make you fly

Every control explained

TIME

Sets 80-800 ms in FREE mode. In synchronized modes the host tempo and selected division determine delay time, and the TIME knob is disabled. Supported synchronized delay history extends to three seconds; extreme tempo/division combinations beyond that cannot retain their nominal duration.

SYNC selector

Choose FREE for manual timing, or 1/32, 1/16, 1/8, 1/8 D, 1/4, 1/4 D, 1/2 or 1/16 D. D means dotted, or 1.5 times normal. The 1/16 D entry sits at the end of the list. If the host supplies no valid tempo, the timing calculation uses 120 BPM.

REPEATS

Controls feedback, not the first echo level. At zero there is still a first delayed return. Increase for more repetitions; the upper edge can enter controlled self-oscillation. Use DRY/WET to set how prominent the echo is.

MEMORY

Runs from 0-100%. Higher values retain more old material on the six-second loop. It is independent of the main feedback amount. Set it to zero when you want repeats without incomplete-erase ghosts.

DRY/WET

A linear 0-100% blend. At 0% you hear only dry; at 100% only the return. For an unchanged dry level, also set OUTPUT to 0 dB. Use 100% on a send/return channel. This differs from the equal-power blend in FaDeLaY.

OUTPUT

The small top-right knob sets final gain from -24 to +6 dB, after the dry/wet blend. Default: 0 dB (unity). It changes both dry and wet level. Use it to balance loud echoes or match bypass loudness; double-click to return to 0 dB. It is stored in presets and DAW state.

PING PONG

The paddle-shaped toggle makes echoes alternate across the stereo field. It is inactive as a stereo effect in a mono instance. Turn it off for echoes that stay on their normal channel paths.

BURN

The slider continuously controls 0-100% tape destruction. Moderate settings add magnetic colour and rounded edges; high settings add stronger compression, dirt and high-frequency softening. The effect is signal-dependent, so louder input excites more drive.

Pitch button	Wet pitch gesture
Single DOWN	A late downward slide.
Double DOWN	Down, then partly back up.
Triple DOWN	Down, partly up, then down again.
Single UP	A late upward slide.
Double UP	Up, then back down close to the starting pitch.
Triple UP	Up, partly down, then up again.

Pitch buttons are exclusive in the interface. Click the active button to turn it off. The gestures are small pitch bends, not octave modes; in this version single bends reach about 51 cents and triple endpoints about 63 cents. Their onset is driven by wet audio, so sparse transients reveal the contours most clearly. The spinning reels are visual animation.

Creative starting points and presets

These recipes are suggested settings. Reduce the return level before pushing REPEATS toward self-oscillation.

A frog-sized slapback

Choose FREE, TIME around 100 ms, REPEATS 0%, MEMORY 0%, BURN 20% and DRY/WET 15%. Put it on a voice or dry snare. Zero REPEATS leaves one echo, making a compact slap instead of a long tail.

An eighth-note that hops sideways

Select 1/8 D, turn PING PONG on, set REPEATS around 45%, BURN 30% and DRY/WET 25%. Play short guitar or synth notes. The dotted delay interlocks with straight notes.

The previous phrase leaks through

Try TIME 450 ms, REPEATS 10%, MEMORY 70% and moderate wet level. Play a short phrase, then pause beyond six seconds. Listen for ghost material returning from the imperfectly erased loop.

A cassette losing its balance

Use single DOWN or double UP, FREE TIME around 500 ms, REPEATS 35% and BURN 55%. Try piano stabs or a small organ line. Leave room between notes to hear the pitch shape.

A dub send with a short fuse

Use a return channel at DRY/WET 100%, SYNC 1/4, MEMORY 0% and BURN around 50%. Send selected phrase endings into it. Raise REPEATS briefly for a sustained gesture, then reduce it and lower the return fader to settle the tail.

Preset selector and arrows

Choose from 26 locked factory presets and your user presets. Factory and user entries have different markers in the selector. Previous/next arrows wrap through the list. The selected preset name is saved with the DAW state.

SAVE and DELETE

Type a new name and press SAVE to store a user preset. Saving an existing user name updates that user entry; factory entries remain protected. If SAVE is pressed on a factory selection without a new name, the interface generates a USER name. DELETE removes only a user entry.

If a control seems ineffective

TIME is disabled in SYNC. REPEATS at zero still allows the first echo. MEMORY needs old audio and time to reveal itself. PING PONG needs stereo. At DRY/WET 0%, wet-only BURN and pitch effects cannot be heard. For runaway tails, reduce REPEATS, MEMORY and the return level.

Installation and everyday use

Windows VST3

Use the Windows 64-bit download and a VST3-capable DAW. Close the DAW, extract the archive, and copy the complete .vst3 bundle to C:\Program Files\Common Files\VST3. Keep its internal folders intact. Reopen the DAW and rescan plug-ins.

macOS edition

Use the macOS download for your Mac. Check the package for supported macOS versions, CPU architecture and included formats. A Windows .vst3 bundle cannot run on macOS.

Choosing the Mac format

For Logic Pro or GarageBand, use the Audio Units edition when supplied. For a VST3-capable Mac DAW, use the Mac VST3 edition when supplied. Follow the installation instructions included with the Mac package, then restart or rescan in your DAW. AU components normally reside in /Library/Audio/Plug-Ins/Components or ~/Library/Audio/Plug-Ins/Components.

Loading the plug-in

Load this plug-in in an audio effect slot on a track, group or return channel. It processes incoming audio; it does not generate an instrument sound from MIDI.

Saving your work

Save the DAW project to retain plug-in parameters. A user preset is a reusable sound; a saved project also retains the track routing and automation. Back up user presets before changing computers. Audio rendered to a file is the most portable way to preserve a finished sound.

If the plug-in does not appear

Check the operating system download, CPU architecture, plug-in format and DAW scan path. Extract the archive before installing. Look in the instrument or effect category as appropriate. If a Mac edition fails validation, use the DAW plug-in manager and check the package instructions.

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