

THE COMPLETE CREATIVE COLLECTION

STUDIO PACK

21 PLUGINS. ONE CREATIVE TOOLKIT.



VINTAGE CHARACTER. MODERN CONTROL.

TONE / DYNAMICS / VOICE / INSTRUMENTS / SPACE / ANALYSIS

EXPLODED COLLECTION / 01

The studio, unfolded.

Every panel has a purpose. Find your tool, then turn to its guide.



EQ



Filter EQ



N73 EQ



Compressor/Limiter



Multiband Compressor



Master CH



Channel Strip



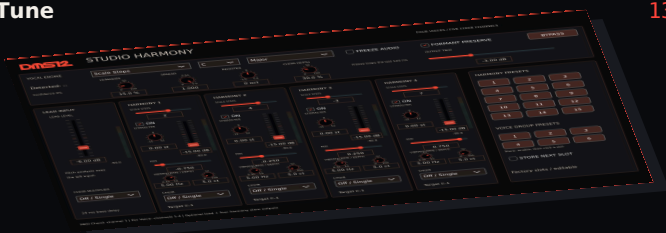
Vocalstrip



Tune



Vocoder



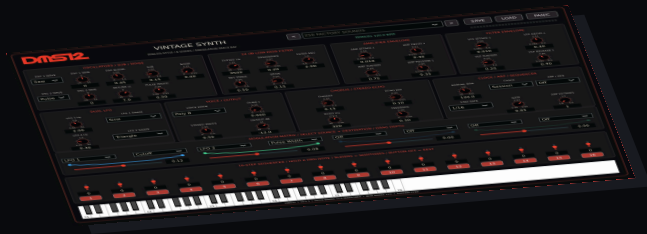
Studio Harmony

20 core products + Phase Analyzer Live. The panels on pages 2-3 are the interface renders and working screenshots, arranged as an exploded collection. Red numbers link to each guide.

EXPLODED COLLECTION / 02

The studio, unfolded.

Every panel has a purpose. Find your tool, then turn to its guide.



Synth

18



Poly Synth

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Analog Synthesizer

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Sampler

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Echo Delay

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Stereo Echo Delay

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Reverb

27



Spectrum Analyzer

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Phase Analyzer

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Phase Analyzer Live

30

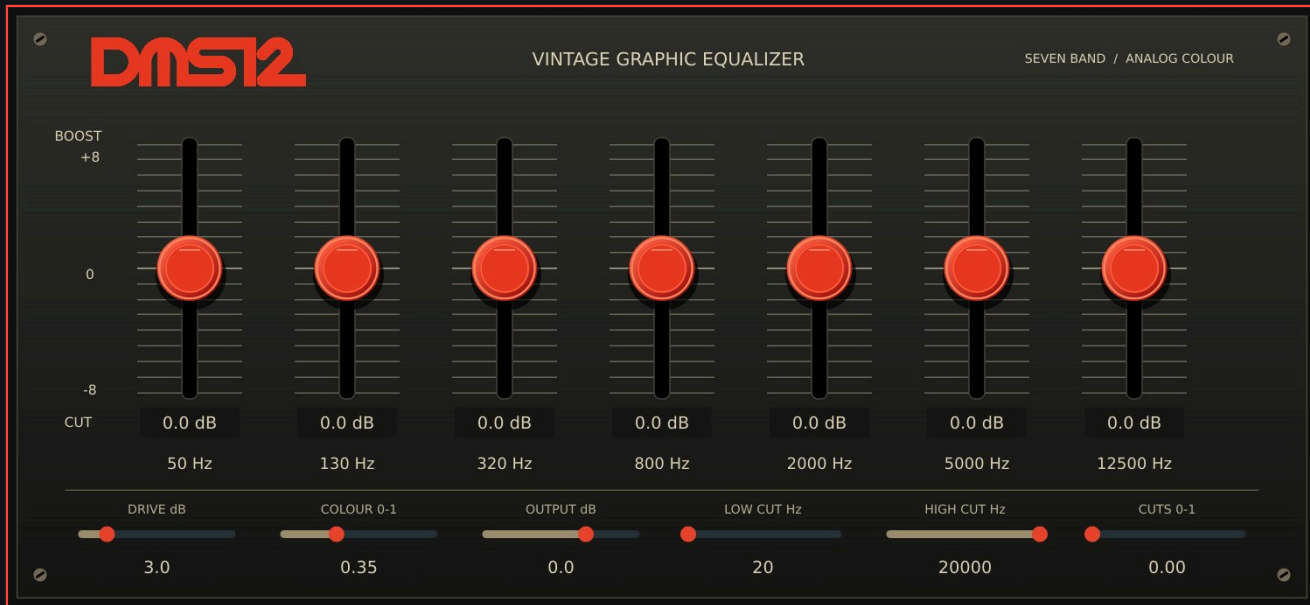
Formats in the personal installer: AU, VST3 and standalone. Pro Tools requires separately built, PACE-signed AAX plugins. Suggested settings are starting points; adjust them to the source and compare at matched level.

Interface renders reflect the current source. Cover: conceptual exploded-view artwork. Product-specific examples refer to the DMS12 implementations, not licensed third-party algorithms.

TONE & DYNAMICS / 01

DMS12 Vintage EQ

Shape tone in seconds.



AUDIO TRACK OR MIX BUS

Seven-band graphic tone shaping with analog-inspired drive and colour. Low- and high-cut filters and output control make it a quick way to add weight, presence and polish.

QUICK START

- 01 Begin with all seven bands at 0 dB. Set Colour mix to zero if you want a clean reference.
- 02 Move one band at a time. Use the low bands for weight, the middle bands for body and presence, and the upper bands for brightness.
- 03 Enable Cuts only when needed. Raise the low cut to remove rumble; lower the high cut to soften unwanted top end.
- 04 Add Drive and Colour gradually, then adjust Output so processed and bypassed playback have similar loudness.

TRY THIS

On a bass, try a small 130 Hz boost and a small 320 Hz cut. Compare with the whole rhythm section playing.

KNOW THE CONTROLS

Seven faders

Fixed bands at 50, 130, 320, 800, 2,000, 5,000 and 12,500 Hz; each offers +/-8 dB.

Drive + Colour

Drive changes saturation intensity; Colour blends it into the equalized signal. Drive at zero alone does not remove all coloration.

Cuts + Output

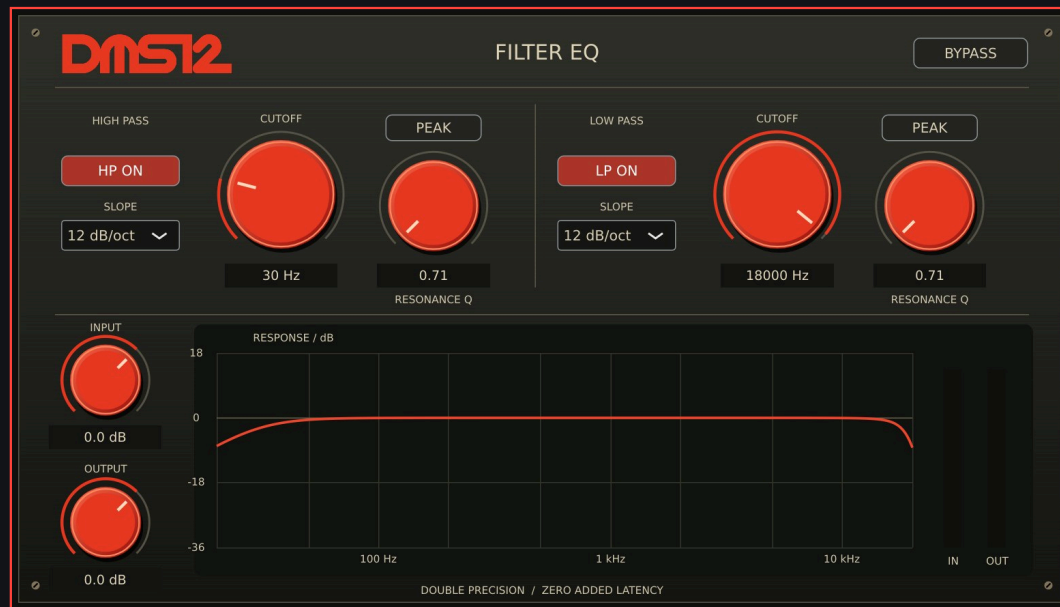
The cut filters trim the extremes. Output balances level after tone shaping.

This EQ uses oversampling and reports latency. It has no automatic loudness matching or output limiter.

TONE & DYNAMICS / 02

DMS12 Filter EQ

Clear space. Add bite.



AUDIO TRACK, BUS OR EFFECTS RETURN

Focused high-pass and low-pass filtering with selectable 6, 12, 18 and 24 dB/octave slopes. Resonant Peak controls add character at the cutoff, with a live response display.

QUICK START

- 01 Enable the high-pass section and start with a gentle slope. Raise Cutoff until the unwanted low end clears, then back off if the source becomes thin.
- 02 Enable low-pass when brightness or hiss needs trimming. Compare 6, 12, 18 and 24 dB/octave slopes.
- 03 Turn Peak on and raise Q carefully to emphasize the cutoff region.
- 04 Check the response curve and output meter, then compare with Bypass at a similar level.

TRY THIS

For a transition, automate the low-pass cutoff downward, then open it on the next section. Start with low resonance.

KNOW THE CONTROLS

HP / LP

Independent high-pass and low-pass sections, each with enable, cutoff and slope.

Peak / Q

Adds emphasis around the cutoff. More resonance can raise the peak level considerably.

Curve

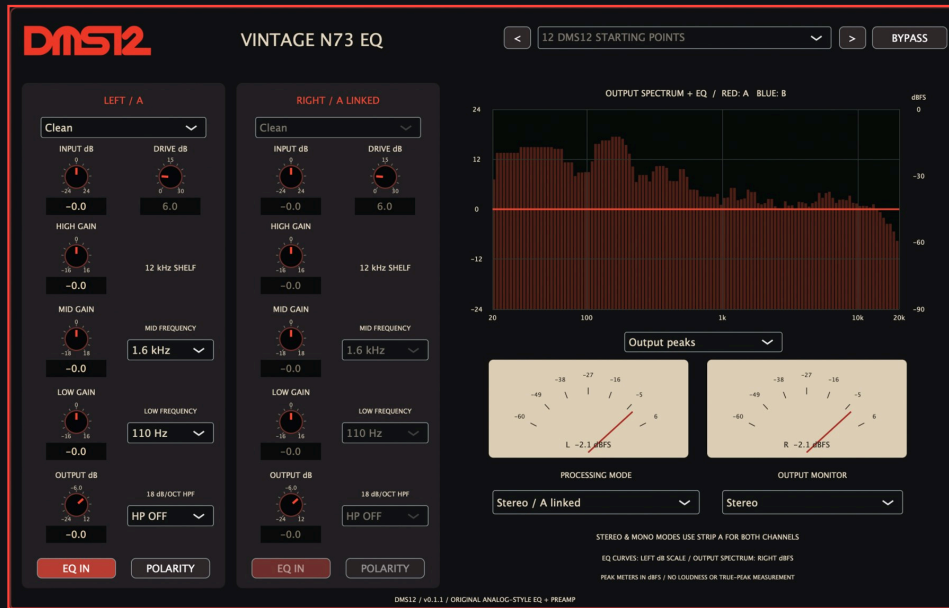
Shows the filter response, including gain trims. It is not a live spectrum analyzer.

Zero added sample latency does not mean zero phase shift. Leave headroom when using Peak.

TONE & DYNAMICS / 03

DMS12 Vintage N73 EQ

Weight, presence and colour.



AUDIO TRACK OR STEREO BUS

Classic console-inspired EQ and preamp colour, with shelving, midrange and high-pass shaping. Independent channel and mid/side processing bring vintage character into a flexible modern workflow.

QUICK START

- 01 Begin with Clean colour and flat EQ. Choose the channel mode before making independent edits.
- 02 Use the high-pass filter to clear unnecessary lows, then choose a low-shelf frequency for weight.
- 03 Select a mid frequency and make a small boost or cut. Use the fixed high shelf for air.
- 04 Try Line Color with moderate Drive. Match Output and compare against the clean version.

TRY THIS

For vocal presence, audition the mid band around 3.2 kHz with a modest boost, then add a small amount of high shelf if needed.

KNOW THE CONTROLS

EQ sections

Low shelf, selectable mid bell, fixed 12 kHz high shelf and high-pass filter. The mid selector also includes 10 kHz.

Preamp colour

Clean, Line Color and Mic Color offer different digital saturation behaviours.

Channel control

Independent left/right and mid/side processing let you shape the centre and width separately.

Digital preamp colour does not provide microphone gain or phantom power. The processor is inspired by vintage designs, not a measured hardware replica.

TONE & DYNAMICS / 04

DMS12 Vintage Compressor/Limiter

Smooth control with character.



VOCAL, BASS OR INSTRUMENT TRACK

Optical-style dynamics with gentle tube-inspired saturation. Compression and limiting modes, parallel mix, trim and sidechain filtering help vocals and instruments sit naturally in a mix.

QUICK START

- 01 Start in compressor mode with a moderate input level. Keep optional hiss and hum off while setting the dynamics.
- 02 Raise Peak Reduction until the loud passages receive useful control. Listen for phrasing and sustain, not just meter movement.
- 03 Use Gain and Trim to restore level. Compare against Bypass at matched loudness.
- 04 Blend with Mix for parallel compression. Add tube-style colour or noise only when it serves the sound.

TRY THIS

For bass, reduce the louder notes enough to stabilize the line, then blend back dry signal if the attack feels too soft.

KNOW THE CONTROLS

Compressor / Limiter

Two dynamics characters for gentle smoothing or stronger control and sustain.

Sidechain filter

Changes what the detector responds to. External sidechain uses another track when the host exposes that routing.

Mix / Trim

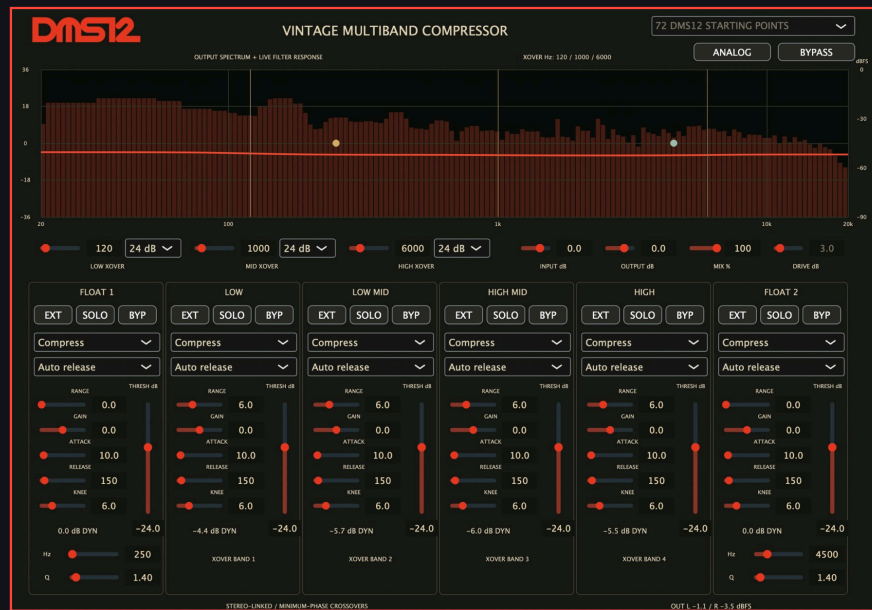
Mix blends compressed and dry signals; Trim provides final level adjustment.

Attack and release are program-dependent. Limiter mode is not a guaranteed brickwall output ceiling.

TONE & DYNAMICS / 05

DMS12 Vintage Multiband Compressor

Six bands. Precise decisions.



TRACK, SUBGROUP OR STEREO MIX BUS

Four crossover bands and two floating dynamic-EQ bands deliver targeted compression, expansion and limiting. Per-band controls, a spectrum display and 60 original presets support detailed shaping and mastering.

QUICK START

- 01 Start with a neutral preset and modest input level. Use the spectrum to locate the range that actually needs control.
- 02 Choose one band and Solo it briefly. Adjust crossovers or floating-band frequency/Q, then switch Solo off.
- 03 Choose a dynamics mode. Lower Threshold until the band responds, and use Range to cap its maximum gain change.
- 04 Set Attack, Release and Knee by listening to the full mix. Match Output and check the result with global Bypass.

TRY THIS

On a master, begin with only 1-2 dB of permitted gain reduction in the troublesome band, then compare quietly.

KNOW THE CONTROLS

Four + two

Four crossover bands divide the spectrum; two floating stages target additional frequency ranges.

Threshold / Range

Threshold chooses when processing begins. Range limits the amount; mode decides whether gain rises or falls.

SOLO / BYP / EXT

Audition a band, disable its gain processing, or use the shared external sidechain for its detector.

Band Limit mode has no look-ahead brickwall ceiling. Use a separate final limiter when required.

NEXT: A DEEPER WORKFLOW >

Play the loudest and quietest parts of the mix. Decide whether the issue is low-end build-up, a forward midrange or an occasional bright peak. Keep unaffected bands neutral.

Start with Compress and a small Range, then lower Threshold until only the intended passages react. Use the signed gain-change display to see attenuation or upward gain.

A slower Attack can retain more transient impact;
Release should recover without obvious pumping.
Compare Smooth, Fast and Auto while the entire mix
plays.

Use Float 1 or Float 2 for a narrower problem that does not fit the crossover layout. Adjust frequency and Q, and keep the maximum gain change modest.

Turn Solo off, match Output and compare global Bypass. Check in mono and at a quiet monitor level. Use a separate final limiter after this processor if a peak ceiling is needed.

Low-band Compress; Range 1-2 dB; moderate attack; Auto release. Lower Threshold only until the strong bass moments settle.

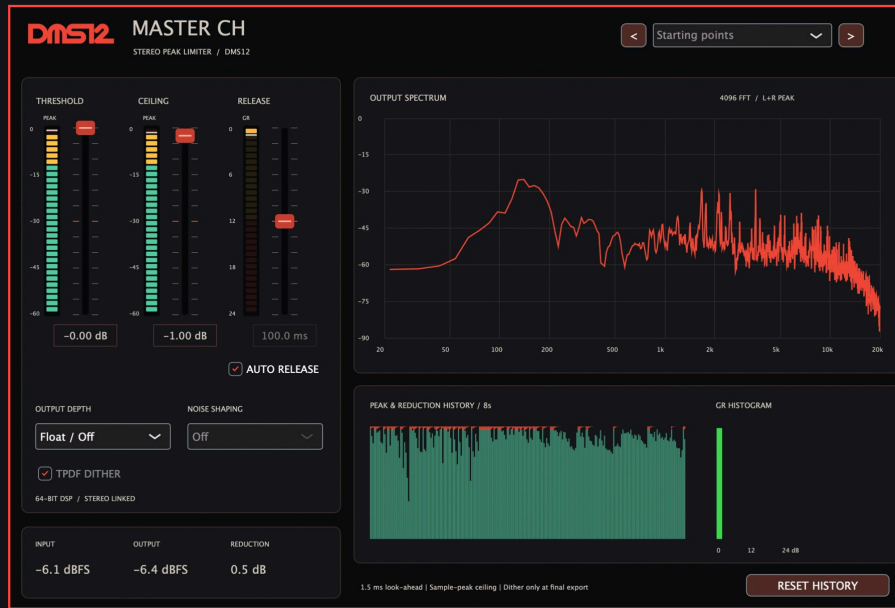
Route one shared reference into the sidechain and enable EXT on the chosen bands. External detector audio does not enter the output.

DMS12 / VINTAGE CHARACTER. MODERN CONTROL.

TONE & DYNAMICS / 06

DMS12 Master CH

Set the final level.



STEREO MASTER OR SUBGROUP

Stereo look-ahead peak limiting and level maximization with manual or automatic release. LED meters, a spectrum display and selectable output dithering make final-level decisions clear and direct.

QUICK START

- 01 Insert on a stereo bus. Start with Output Depth set to Float / Off and Ceiling around -1 dBFS.
- 02 Play the loudest section. Lower Threshold slowly to raise loudness while watching gain reduction.
- 03 Try Auto Release first. Disable it to set Release manually if the groove or transients need a different recovery.
- 04 For final export only, choose the intended bit depth and dither settings. Match the DAW export depth and avoid double dithering.

TRY THIS

Compare a louder version against a level-matched bypass. If drums lose impact, reduce the amount of limiting.

KNOW THE CONTROLS

Threshold

Lowering it increases the amount of level maximization and peak control.

Ceiling / Release

Ceiling limits sample peaks; Release shapes recovery. Auto Release takes over the manual fader.

Meters + history

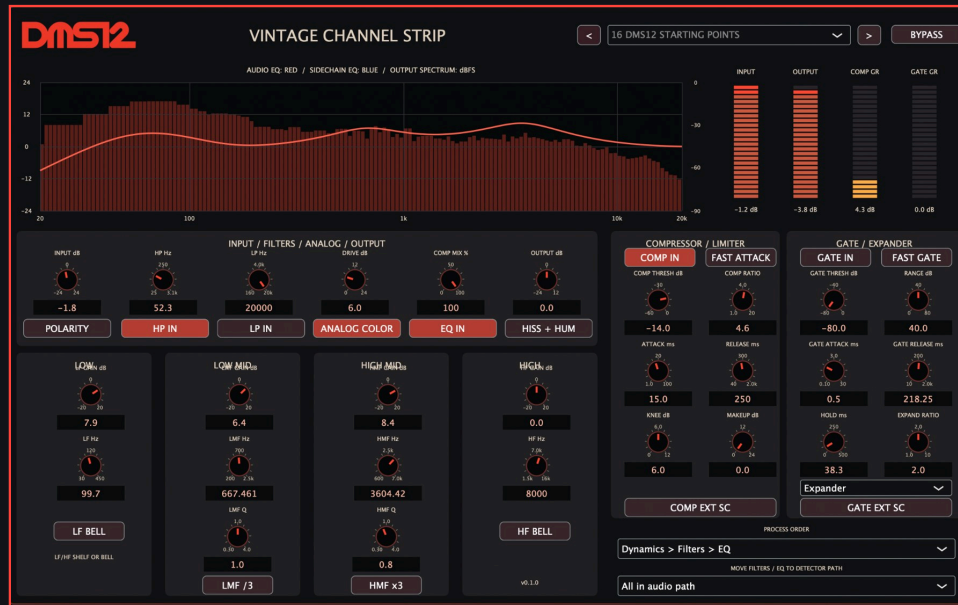
LED meters, spectrum, gain-reduction history and histogram help reveal how hard the processor is working.

This is a sample-peak limiter, not a true-peak or LUFS meter. Encoded audio can produce peaks above the sample ceiling.

VOICE & CHANNEL / 07

DMS12 Vintage Channel Strip

A complete channel workflow.



AUDIO TRACK OR SUBGROUP

Console-inspired four-band EQ, compression and gate/expander in one processor. Flexible processing order and sidechain routing combine with spectrum and level displays for complete channel control.

QUICK START

- 01 Begin with a clean setting. Establish a useful input level and remove unwanted extremes with the filters.
- 02 Shape body and presence using the low/high shelves and two parametric mid bands.
- 03 Set compression to smooth the performance. Add gate/expansion only if spill or low-level noise needs control.
- 04 Compare processing orders and sidechain routing, then match output level before judging the result.

TRY THIS

On drums, first set the gate to preserve decays, then use compression for punch. Revisit the gate after changing EQ or routing.

KNOW THE CONTROLS

Four-band EQ

Shelves and parametric mids cover broad shaping and focused adjustments.

Dynamics

Compression and gate/expander sections control peaks and quieter material independently.

Routing + display

Processing order, sidechain options, spectrum and level displays support a complete channel setup.

Threshold settings depend on the source level. Avoid copying a setting without checking quiet hits and note tails.

VOICE & CHANNEL / 08

DMS12 Vintage Vocalstrip

Clarity from one window.



ISOLATED VOCAL AUDIO TRACK

A focused vocal chain combining de-essing, de-plosive processing, EQ and a compander. Reorder the modules and use spectrum and gain-reduction displays to refine clarity, weight and consistency.

QUICK START

- 01 Load Clean / Reset or a gentle vocal starting point. Play both loud phrases and quieter words.
- 02 Use the de-esser Frequency and LISTEN controls to locate harsh consonants. Lower its threshold until it acts mainly on those sounds.
- 03 Set the de-ploser for low-frequency bursts. Try SPLIT processing to preserve more of the surrounding vocal.
- 04 Shape tone with EQ, then adjust the compander. Match Makeup/Output and compare processing order for your singer.

TRY THIS

Set the expansion threshold below wanted breaths and quiet syllables. If word endings vanish, reduce expansion first.

KNOW THE CONTROLS

De-esser / De-ploser

Target upper-frequency harshness and low-frequency breath/plosive bursts.

EQ + compander

Vocal-focused tone shaping, compression and downward expansion share one interface.

Visual feedback

Spectrum/EQ views and gain-reduction history help connect the sound with the processing.

Use the listening modes for diagnosis, then return to normal monitoring before exporting.

VOICE & CHANNEL / 09

DMS12 Vintage Tune

Tune with intention.



CLEAN MONOPHONIC VOCAL TRACK

Monophonic vocal pitch correction with retune, Humanize and Flex controls. Editable target notes, transposition, vibrato and formant-style shaping support subtle tuning or expressive vocal effects.

QUICK START

- 01 Insert before strong reverb, delay or doubling. Select the vocal range that matches the singer.
- 02 Set the correct key and scale, then check the enabled notes on the piano. Remove notes only when the melody does not need them.
- 03 Begin with moderate correction speed. Increase Humanize or Flex for retained expression; reduce them for a more deliberate effect.
- 04 Listen through slides, consonants and sustained vowels. Compare the pitch display with what you hear and save the session.

TRY THIS

Tune a short exposed phrase before applying the setting to a full song. Keep vibrato effects off while evaluating basic tracking.

KNOW THE CONTROLS

Retune / Humanize / Flex

Balance correction strength and transition speed against natural movement.

Note editor

The piano determines eligible target notes. A wrong scale can force a musically wrong result.

Transpose / Formant / Vibrato

Creative pitch and voice-character controls extend beyond basic correction.

Designed for one pitched voice at a time. Chords, heavy bleed and stereo doubles can confuse detection.

NEXT: A DEEPER WORKFLOW >

VOICE & CHANNEL / WORKFLOW

DMS12 Vintage Tune

Natural correction to vocal FX.



01 / Prepare the source

Work with one clear vocal. Reduce distracting bleed before tuning and place strong modulation, delay and reverb after it. Audition exposed syllables as well as full phrases.

02 / Confirm musical targets

Set the song key/scale manually when known. Treat automatic estimates as suggestions. Inspect the piano editor: a missing target note can pull a correct sung note toward the wrong neighbour.

03 / Keep or reshape expression

Start with slower correction, then increase speed only as needed. Humanize and Flex retain movement; stronger correction creates a more pronounced tuning effect. Check slides and sustained vibrato.

04 / Design another voice

After correction works, try Transpose and Formant in small amounts. Compare linked and independent settings, then add Vibrato FX if the arrangement calls for it.

05 / Check transitions

Loop the boundaries between notes and listen for clicks, warble or octave mistakes. Reduce extreme changes and revisit range/target notes before assuming that faster correction is better.

Natural lead

Moderate retune, some expression retained, minimal added vibrato. Compare a whole phrase rather than one perfect vowel.

Deliberate effect

Use a restricted target scale and faster correction, then experiment with transposition. Keep the original vocal available for comparison.

Live mode is a lower-latency tradeoff, not zero-latency tuning. Tracking accuracy depends on range, signal quality and available analysis time.

VOICE & CHANNEL / 10

DMS12 Vintage Vocoder

Make an instrument speak.



VOCAL AUDIO TRACK WITH CARRIER SOURCE

An 11-band vocoder with individual voice-character sliders. Shape an internal MIDI-controlled carrier or external source with your voice, then add vowel hold, ensemble and dry/wet balance.

QUICK START

- 01 Choose Classic Robot / Drone. Internal Synth and DRONE provide a carrier without MIDI routing.
- 02 Play the vocal and confirm that both voice and carrier meters respond. Change Drone Note to fit the song.
- 03 Move the 11 Voice Character sliders to shape intelligibility. Adjust Consonants and Balance to retain words.
- 04 Add Ensemble for width. To sustain a vowel, engage HOLD while the voice is sounding and keep the carrier active.

TRY THIS

For a classic robot, use a bright carrier and 80-100% Balance. Blend a little direct voice if consonants become difficult to understand.

KNOW THE CONTROLS

Modulator + carrier

The voice supplies articulation; the carrier supplies pitch and harmonic material.

11 sliders

Shape individual bands of the vocoded timbre rather than editing the original recording.

HOLD / Ensemble

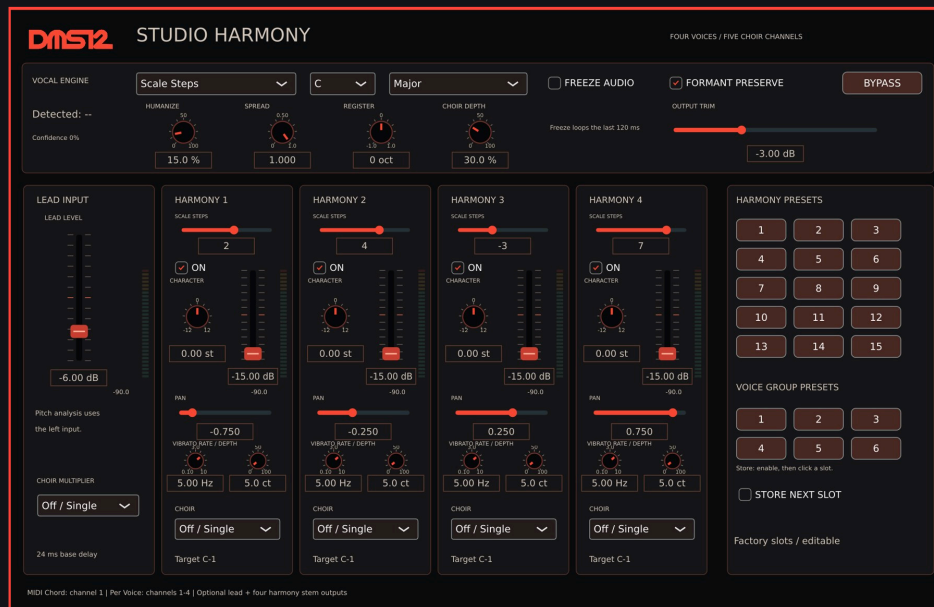
Freeze the current filter envelopes or thicken the result with a stereo ensemble effect.

HOLD freezes envelopes, not recorded audio or MIDI notes. A missing carrier means no sustained wet vocoder sound.

VOICE & CHANNEL / 11

DMS12 Studio Harmony

Build a vocal ensemble.



ISOLATED MONOPHONIC VOCAL TRACK

Four independent harmony voices with pitch, pan, vibrato and humanization controls. Five choir sections build larger ensembles; harmony and vocal-group recall buttons light red to show the active selection.

QUICK START

- 01 Choose Scale Steps and set your song key and scale. The factory default is C major.
- 02 Enable one harmony voice. Start with a third or fifth, then bring its level up behind the lead.
- 03 Add voices gradually and set individual pan, vibrato and character. Use modest Humanize for variation.
- 04 Try choir sections for ensemble thickness. Watch output level and save the complete setting in your DAW.

TRY THIS

In Scale Steps, +2 means a diatonic third and +4 a fifth; these are not semitone values.

KNOW THE CONTROLS

Four voices

Each has independent interval, level, pan, character and vibrato.

Harmony modes

Fixed intervals, scale steps and host-routed MIDI offer different ways to choose notes.

Recall grids

15 harmony slots and six vocal-group slots recall complementary settings. Recalled buttons turn red.

Pitch analysis uses the left input on stereo tracks. Use an isolated vocal and allow for detection and processing delay.

[NEXT: A DEEPER WORKFLOW >](#)

VOICE & CHANNEL / WORKFLOW

DMS12 Studio Harmony

Arrange, humanize and recall.



01 / Choose note control

Fixed Intervals uses semitones. Scale Steps uses diatonic steps: +2 is a third, +4 a fifth. MIDI Chord assigns up to four held notes; MIDI Per Voice uses channels 1-4.

02 / Build the arrangement

Introduce voices one at a time. Choose intervals that suit the chord progression, then set level and pan so the lead remains clear. The same interval does not fit every chord equally well.

03 / Add ensemble character

Use small per-voice vibrato and Humanize amounts before adding choir. Choir creates modulated unison copies; too much modulation can obscure the lyric.

04 / Store a useful combination

Enable STORE NEXT SLOT, then click a Harmony or Voice Group slot. Harmony slots store musical choices; Voice Groups store timbre, levels and ensemble settings. Store disarms after the click.

05 / Recall and check the key

A red button marks the recalled slot. Factory harmony slots include their own key and scale, so reset these for your song and store the revised slot. Save the DAW session for complete recall.

Freeze a vowel

Sing a steady vowel, enable Freeze Audio, and let the harmony source sustain. Turn Freeze off to return to the live phrase; the lead continues live.

Separate stems

If your host supports auxiliary outputs, use Lead and Harmony 1-4 buses. Avoid summing all stems with the full stereo mix unless you want duplication.

MIDI delivery to audio effects is host-dependent. Scale Steps and Fixed Intervals remain useful when your DAW cannot route MIDI to the plugin.

INSTRUMENTS / 12

DMS12 Vintage Synth

Classic tones, hands-on motion.



SOFTWARE INSTRUMENT / MIDI TRACK

Analog-inspired synthesis with hands-on controls, blue and green modulation cables and 256 presets. A modulation matrix, arpeggiator and 16-step sequencer bring movement to basses, leads, pads and effects.

QUICK START

- 01 Load the synth as an instrument and choose one of the 256 factory starting sounds. Play MIDI or the on-screen keyboard.
- 02 Adjust oscillator balance and filter cutoff before adding modulation. Use the amplitude envelope to set the note shape.
- 03 Route a modulation source to one destination in the matrix. Raise its amount slowly while playing.
- 04 Add an arpeggio or 16-step pattern, then save your edited sound before selecting another preset.

TRY THIS

For a house pluck, start with a bright waveform, a short decay and reduced sustain. Animate cutoff rather than adding excessive effects.

KNOW THE CONTROLS

Sound engine

Analog-inspired oscillators, filter, envelopes and onboard effects create the basic voice.

Modulation matrix

Connect sources and destinations; the blue/green cable presentation makes modulation visible.

ARP / SEQ

Arpeggiate held notes or transpose a 16-step pattern from a held root.

This is an instrument, not an audio insert effect. Presets are original synthesized starting points, not sampled acoustic instruments.

[NEXT: A DEEPER WORKFLOW >](#)

INSTRUMENTS / WORKFLOW

DMS12 Vintage Synth

Program movement, not clutter.



01 / Establish the voice

Choose a simple preset and settle oscillator blend, filter cutoff and amplitude envelope first. A clear static sound makes modulation decisions easier to hear.

02 / Add one modulation route

Choose an LFO or envelope in the matrix and route it to a useful destination. Start with low depth. Pitch modulation becomes obvious quickly; filter movement is often easier to blend.

03 / Build a 16-step phrase

Choose 16-Step Seq and hold a root note. Step sliders set semitone offsets from -24 to +24. Lit step buttons play; dark buttons create rests.

04 / Set timing and articulation

Select rate and Gate. Session clock follows host tempo/transport when available; Manual BPM supplies a fallback. Patterns start from held notes, not an absolute bar position.

05 / Save and automate

Save your sound as a .dms12sound file. Record cutoff or modulation-depth movements with the DAW automation controls, then return to playback/read mode to audition.

House bass exercise

Use a short envelope and a 16th-note pattern with a few rests. Keep most notes near the root and add one octave jump for contrast.

Performance reset

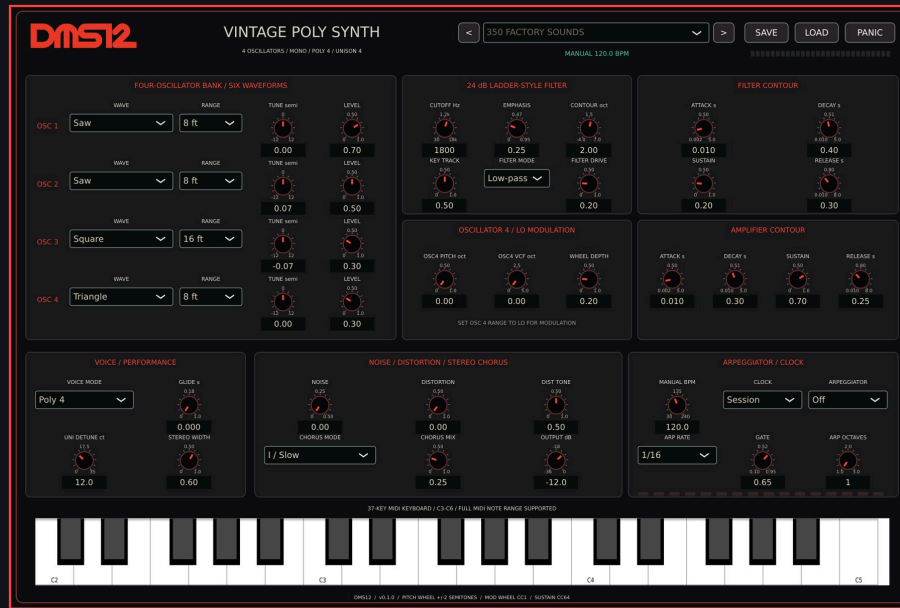
Release held notes to stop the pattern. PANIC clears voices and effect tails when you need a complete reset.

The sequencer drives this synth internally; it does not send MIDI notes out. LFO rates and echo time are not session-synced in this build.

INSTRUMENTS / 13

DMS12 Vintage Poly Synth

Four oscillators. Big personality.



SOFTWARE INSTRUMENT / MIDI TRACK

Four-oscillator tone generation with Mono, four-note Poly and Unison modes. Ladder-style filtering, stereo chorus and distortion complement 350 starting presets for rich basses, leads and chords.

QUICK START

- 01 Choose a factory sound and play the on-screen keyboard or MIDI controller. Select Mono, Poly or Unison to fit the part.
- 02 Balance the four oscillators using their levels. Choose ranges and small tuning offsets to build weight.
- 03 Shape cutoff, resonance and envelope contour. Set the amplitude envelope for plucks, sustained tones or pads.
- 04 Blend chorus or distortion, then compare at a similar output level. Save before changing factory sounds.

TRY THIS

For a bass, use Mono with a focused low register and little detuning. For a lead, try Unison with a restrained stereo spread.

KNOW THE CONTROLS

Voice modes

Mono plays one line; Poly supports four notes; Unison layers four complete voices on one note.

OSC 4 / LO

OSC 4 becomes a global low-frequency modulator in LO and leaves the audible oscillator mix.

Chorus + distortion

Add width or aggression after the core voice is established.

A fifth note in Poly mode steals an older voice. Sustain does not latch the arpeggiator.

INSTRUMENTS / 14

DMS12 Vintage Analog Synthesizer

Vintage control meets hybrid sound.



SOFTWARE INSTRUMENT / MIDI TRACK

A two-oscillator instrument that expands analog-style synthesis with wavetable, sample, granular and spectral modes. Ladder filtering, editable modulation curves, sequencing and 75 presets encourage exploration.

QUICK START

- 01 Choose a program from the 75-program menu. Play the keyboard and select a control page.
- 02 Click a membrane parameter button, then turn the large Incrementor to edit that parameter.
- 03 Set oscillator engines, filter and envelopes. Use Analog for a classic foundation or a hybrid mode for another texture.
- 04 Add a curve lane or sequence, then Save Patch to preserve the sound and its material references.

TRY THIS

Load a short tonal sample into one oscillator, choose Granular, and use a slow scan with restrained spread to create a moving pad.

KNOW THE CONTROLS

Incrementor

One large data wheel edits the selected membrane control, with displayed values.

Five engines

Analog, Wavetable, Sample, Granular and Spectral are available per oscillator.

Curve lanes

Assign saved curves to cutoff, resonance, pan and pitch for simultaneous motion.

Factory recall replaces imported material with the built-in tone. Save first; imported sample dependencies are not embedded in patches.

NEXT: A DEEPER WORKFLOW >

INSTRUMENTS / WORKFLOW

DMS12 Vintage Analog Synthesizer

Explore engines and curve lanes.



01 / Select the material

Choose OSC 1 or OSC 2 before loading WAV/AIFF or supported SFZ material. Select Sample, Granular or Spectral on that oscillator to hear the imported source.

02 / Compare the engines

Sample changes pitch and duration together. Granular separates grain pitch from scan speed. Spectral rebuilds an approximate harmonic representation; complex recordings may sound very different.

03 / Draw a useful curve

Select one of the 12 curves and move its 16 points vertically. Start from a template, then adjust tension for smooth or stepped transitions. Save a curve when you want to reuse it.

04 / Assign the four lanes

Choose curves and depths for Cutoff, Resonance, Pan and Pitch. Begin with one active lane. Set Hz or synced rate and increase depth gradually.

05 / Save the dependencies

Save Patch stores parameters, curves, sequence and material paths. Keep imported audio and SFZ dependencies in their original locations or relink them before saving again.

Moving pad exercise

Use a slow Granular scan and a smooth low-depth cutoff curve. Add a little pan motion only after the tonal movement feels right.

External MIDI control

Curve CC output is optional and host-dependent. Assign distinct CC numbers and route it explicitly in a compatible host.

User wavetable import is not implemented; Wavetable uses the supplied procedural frames. Imported files feed the sample-based engines.

INSTRUMENTS / 15

DMS12 Vintage Sampler

Sixteen pads. Your sounds.



SOFTWARE INSTRUMENT / MIDI TRACK

Load and map 16 separate sounds across the pads. Waveform and loop editing, pitch controls, envelopes, filters, modulation and effects turn imported samples into playable kits and instruments.

QUICK START

- 01 Drop an audio file onto a pad or use LOAD SAMPLE for the selected slot. Wait for decoding to finish.
- 02 Choose Pad Note mapping for a kit. Assign distinct MIDI notes to the pads so each sound triggers separately.
- 03 Edit Start/End and loop markers in the waveform. Select One Shot for drum hits or Gate for held notes.
- 04 Set level, pan, filter and envelope per pad. Save the snapshot and keep the referenced samples available.

TRY THIS

Build a kit by dropping up to 16 files onto the pad area. Check the assigned order and balance the pad levels before adding effects.

KNOW THE CONTROLS

16 independent slots

Each pad can hold a separate audio file and its own playback and modulation settings.

Pad Note / Key Zone

Trigger one pad note at its original pitch, or spread a pitched sample across a defined keyboard range.

Sampler / Stretch

Sampler ties pitch to playback rate; Stretch separates transport speed from requested pitch.

Sample loading is RAM-based. Root detection works best on stable single notes; drums and chords may need a manual root.

[NEXT: A DEEPER WORKFLOW >](#)

INSTRUMENTS / WORKFLOW

DMS12 Vintage Sampler

Build a kit. Map an instrument.



01 / Fill the pads

Drop files onto individual pads or select multiple files to fill consecutive slots. Each pad has its own sample and settings. Click a pad to edit that slot; check the displayed filename.

02 / Decide the mapping

Use Pad Note for separate drum sounds and unique MIDI assignments. Use Key Zone for pitched instruments or keyboard splits, setting Lowest/Highest Key and Root. Overlapping zones create layers.

03 / Choose triggering

One Shot plays to the end after note release. Gate follows the played note and envelope release. Loop with One Shot continues until STOP ALL, so use it deliberately.

04 / Match tempo carefully

Enter the original Sample BPM. Tempo Sync uses the chosen session/manual clock. Stretch keeps requested pitch while transport speed changes; Sampler behaves more like changing tape speed.

05 / Preserve the kit

Save a snapshot and the DAW session. Keep your audio files with the project at stable paths. Reopen a test session to confirm that all samples resolve before moving or archiving them.

Drum kit exercise

Use Pad Note and One Shot, then set per-pad levels and pan. Trim leading silence in the waveform so hits respond promptly.

Playable loop exercise

Use Key Zone, a correct root and Gate triggering. Adjust loop boundaries and Loop Fade to soften the join, then test several notes.

Waveform markers edit playback boundaries, not the original file. There is no automatic slicing or zero-crossing snap in this version.

SPACE & ANALYSIS / 16

DMS12 Vintage Echo Delay

Tape repeats in spring space.



AUDIO INSERT OR STEREO EFFECTS RETURN

Three-head tape-inspired echoes meet spring-style reverb. Saturation, feedback and tape-speed modulation create warm repeats, spacious textures and animated vintage effects.

QUICK START

- 01 Start with one tape head, moderate feedback and low spring level so the basic repeats are easy to hear.
- 02 Set Head 1 Time or enable Echo Sync. Add heads 2 and 3 for repeats at multiples of the first head.
- 03 Shape Echo Low Cut and High Cut, then add Tape Drive and a small amount of speed modulation.
- 04 Bring in the spring, adjust its decay/tone, and balance Dry/Wet. Use 100% wet on an auxiliary return.

TRY THIS

Try 180 ms, all three heads, 60% feedback, a 4 kHz high cut and light modulation for a darker rhythmic space.

KNOW THE CONTROLS

Three heads

Head 2 is twice Head 1 time; Head 3 is three times. Combinations create rhythmic echo patterns.

Tape + preamp

Input voicing and tape-style saturation add character; the preamp affects dry and wet paths.

Spring + LFO

Spring-style ambience and six modulation shapes add depth and motion.

High feedback and drive can create sustained oscillation. Lower them to let the loop decay; bypass does not clear its memory.

SPACE & ANALYSIS / 17

DMS12 Stereo Echo Delay

Independent echoes. Wider space.



STEREO AUDIO INSERT OR EFFECTS RETURN

Independent left and right delay times, feedback and modulation create width and motion. Ping-pong operation, tape character and manual or session-tempo sync cover tight doubles through expansive echoes.

QUICK START

- 01 Choose Dual for independent channels or Ping-pong for alternating echoes. Use a stereo instance to hear width.
- 02 Select Manual BPM or Session BPM. Enable Sync L/R for note divisions; leave sync off for millisecond timing.
- 03 Set feedback and filters for each side. Add small modulation amounts before trying more dramatic movement.
- 04 Balance Mix and Width, watch output peaks, then automate only the controls that serve the arrangement.

TRY THIS

For width, try 500 ms left and 490 ms right at modest feedback. For a rhythmic bounce, sync both sides and choose Ping-pong.

KNOW THE CONTROLS

Time / BPM

Independent times or synced divisions follow the selected manual/session clock.

Dual / Ping-pong

Dual preserves separate channels; ping-pong feeds repeats across the stereo field.

Freeze

Holds the captured delay loops. Release it to resume incoming audio and normal feedback processing.

Time changes bend pitch. The tempo readout shows nominal settings; LFO modulation is independent of the synced delay division.

SPACE & ANALYSIS / 18

DMS12 Vintage Reverb

Build the room around the source.



AUDIO INSERT OR AUXILIARY RETURN

Twelve algorithmic reverb types combine early reflections with rich recursive tails. Tail EQ, damping and hands-on controls shape everything from intimate rooms to expansive spaces, with 24 original presets.

QUICK START

- 01 Choose a type or starting point such as Vocal Plate or Velvet Hall. Begin around 20-25% wet on an insert.
- 02 Set Pre-delay to separate the source from the ambience, then adjust Size and Decay.
- 03 Balance Early Level against Tail Level. Use HF Damping and Bass Decay to stop the room from masking the mix.
- 04 Shape the late tail with low/high EQ and adjust Width. On a send, set Dry/Wet to 100%.

TRY THIS

For a clear vocal, leave a short gap before the reverb and reduce bass decay so low notes do not accumulate in the tail.

KNOW THE CONTROLS

12 types

Different algorithmic spaces range from close ambience to larger, more stylized tails.

Early + tail

Independent balances distinguish immediate depth from long sustain.

XY controls

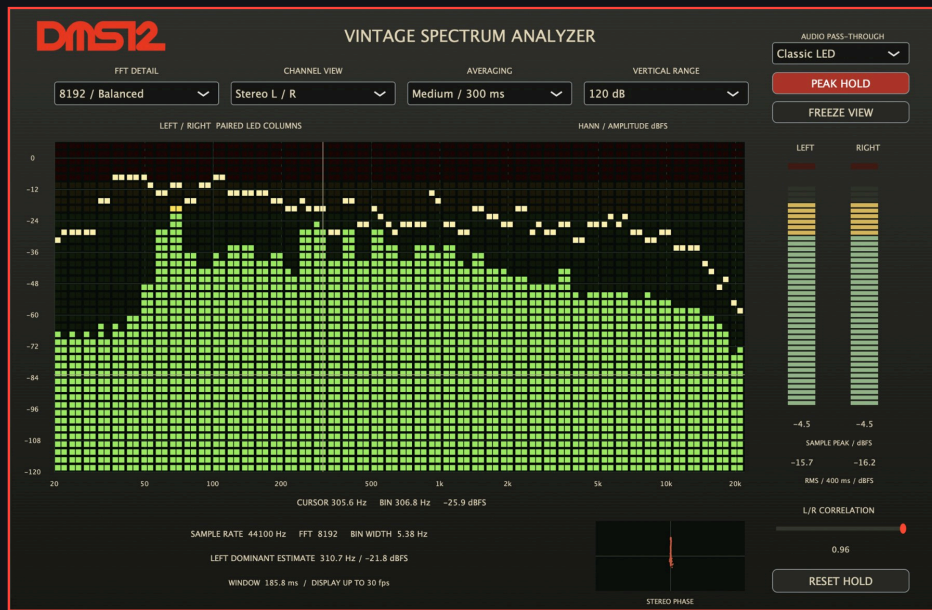
Space links Size/Decay; Damping links HF Damping/Bass Decay.

The two EQ shelves affect the late tail only. Damping changes the decay itself. Bypass does not erase an existing tail.

SPACE & ANALYSIS / 19

DMS12 Vintage Spectrum Analyzer

See balance. Keep listening.



AUDIO TRACK, BUS OR MASTER

Real-time frequency visualization in a digital-square display. Switchable colour treatments retain the DMS12 character while helping you inspect tonal balance and changing spectral energy.

QUICK START

- 01 Insert the analyzer and play audio with its editor open. Choose Classic LED or Ice Blue LED.
- 02 Use Stereo L/R for channel comparison or Mid/Side to compare centre and width content.
- 03 Select FFT Detail and Averaging for the task: quicker views for transients, larger windows for stable low-frequency detail.
- 04 Hover for frequency readouts, use Peak Hold to retain maxima, and Reset Hold between comparisons.

TRY THIS

Compare two similar song sections at matched level. Look for persistent differences rather than correcting every moving peak.

KNOW THE CONTROLS

LED spectrum

48 logarithmic display bands show FFT-bin peaks as illuminated square cells.

FFT / averaging

Larger windows improve frequency separation but respond more slowly. Averaging steadies the display.

Peak / RMS / correlation

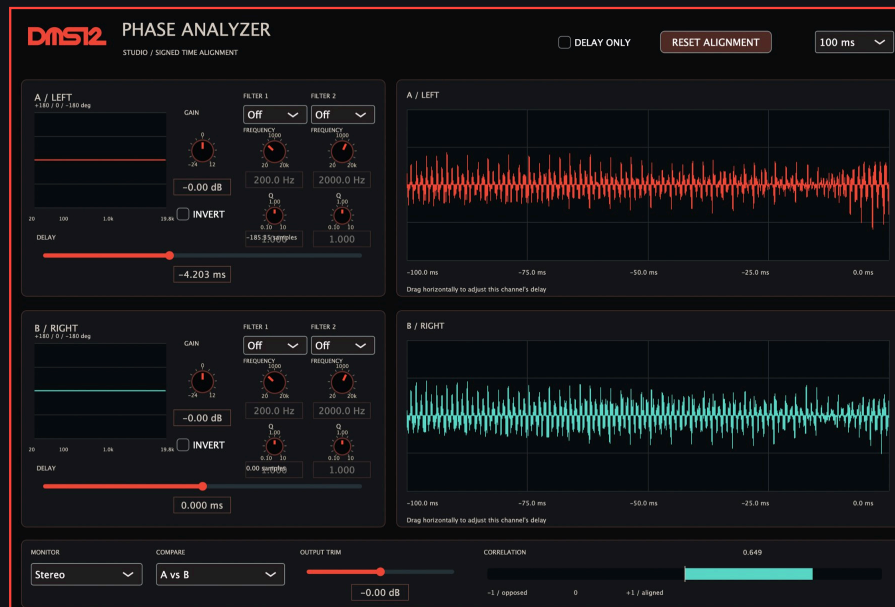
Read sample level and stereo relationships alongside the spectrum.

The analyzer passes audio unchanged. It is not a LUFS, true-peak or immersive-channel measurement suite.

SPACE & ANALYSIS / 20

DMS12 Phase Analyzer

Align timing with your ears.



STEREO PAIR OR TRACK WITH REFERENCE SIDECHAIN

Dual waveform displays, correlation metering and adjustable delay support phase alignment. Two all-pass filters per channel, polarity controls and sidechain reference monitoring target frequency-dependent phase differences.

QUICK START

- 01 Choose A vs B for a stereo track, or route a reference to the sidechain and select the appropriate comparison.
- 02 Start with Delay Only. Check polarity, then adjust delay or drag the waveform horizontally while listening in mono.
- 03 If cancellations vary by frequency, enable an all-pass filter and make small frequency/Q adjustments.
- 04 Compare at matched level and return monitoring to Stereo when that is the intended output.

TRY THIS

Align a bass DI to its microphone track using a clear transient, then listen to the low end through the whole performance.

KNOW THE CONTROLS

Delay + polarity

Correct timing and polarity separately. Dragging right increases delay.

Two all-pass filters

Per-channel shelf/bell phase rotations address frequency-dependent relationships.

Compare + correlation

Waveforms and correlation compare the main channels or a sidechain reference.

Studio reports 20 ms fixed latency and allows +/-20 ms adjustment. Enable host compensation; alignment is manual.

SPACE & ANALYSIS / 21

DMS12 Phase Analyzer Live

Practical alignment for live paths.



LIVE MONO OR STEREO PROCESSING PATH

A dedicated live variant with no fixed base latency. Positive delay, polarity and all-pass controls provide practical alignment alongside waveform and correlation displays for mono or stereo signals.

QUICK START

- 01 Load the Live variant and start with zero delay, neutral gain and filters off.
- 02 Choose the comparison and verify that both signals are present. Use polarity only when it improves the combined sound.
- 03 Add positive delay to the earlier-arriving signal. Listen in mono and watch the waveform relationship.
- 04 Use all-pass filters only where frequency-dependent cancellation remains. Return to the required monitoring mode.

TRY THIS

For two microphones, delay the earlier one until the useful transient region aligns. Check the result at several points in the performance.

KNOW THE CONTROLS

0-40 ms delay

Positive delay only, with no fixed base-buffer latency.

Shared phase tools

Polarity, two all-pass filters per channel and reference comparison mirror the Studio workflow.

Monitor modes

Check mono, stereo or an individual channel without changing the comparison source.

No fixed latency does not mean no total latency: chosen delay, filters, interface and DAW buffering still affect timing.