

ATMOSPHERE

D R E A M S Y N T H M O D U L E

USERS GUIDE

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FREQUENTLY ASKED QUESTIONS

What is Atmosphere™?

It's a programmable, sample-based Virtual Synth Module software plug-in, which combines a massive 3.7 gigabyte core library with a powerful, yet easy to use interface and synth engine for manipulating the sounds, and creating your own original patches.

So is Atmosphere basically a “preset” machine?

Not at all. Of course, we've worked hard to make sure that Atmosphere comes with an amazing library of sounds....but it can very easily be used as a catalyst for your own creations. The whole idea is to combine powerful flexibility with an easy to use interface. You can easily create and manipulate your own sounds using the core library as a starting point for your own explorations. Because of the thousands of layers that can be mixed and matched, it's not an exaggeration to say that there are millions of possibilities. Atmosphere is designed to be inspiring for many years to come.

Which Spectrasonics sample libraries are included with Atmosphere?

The core library in Atmosphere is brand new...specially created for this virtual instrument.

Can I delete certain sounds that I don't need from my hard drive?

No. All the core samples of Atmosphere are cross-referenced between many different patches and layers. Deleting any samples would destroy numerous patches, complicate future updates we are planning and lose song compatibility between different systems, making collaboration with other Atmosphere users impossible. For all these reasons, we made the single, large wavetable of 3.7 gigabytes. Since inexpensive hard disc storage space is now so readily available, it makes sense to create instruments this way and keeps it much more simple.

What formats does Atmosphere import/Can I add my own samples?

Atmosphere is a virtual sound module, not a sampler. It doesn't import or load samples other than its own core library. The interface and software exist to manipulate this particular sound set and because of this, we have been able to keep the interface very streamlined and easy to use. Adding sample importing would significantly complicate the interface. There are already many good options for software samplers to import and load AKAI sample libraries or AIFF/WAV/SF2 files, etc

Will there ever be any updates or new sounds for Atmosphere?

Yes. We have all kinds of exciting things planned for the future...stay tuned to our web site for the announcements. Version 1.0 is just the beginning of what we have planned.

Does Atmosphere stream from hard disc?

No. It uses the RAM in your computer, which is far less taxing your system and allows for better and more reliable host integration.

FREQUENTLY ASKED QUESTIONS - continued

How much RAM do I REALLY need?

We recommend at least 512Mb of RAM. It will run with less, but we would strongly suggest that you get as much RAM as you can in your computer...the more the better. You will be able to open more instances and load more sounds with better reliability.

How fast of a computer is necessary to run Atmosphere?

We recommend at least a 500mhz machine...the faster the better. Atmosphere will run with slower computers, but once you've heard the sounds, you will want to run as many Atmospheres as possible at the same time! Of course...faster is always better.

Are there any legal limitations to how I can use Atmosphere?

The main limitation is that you are not allowed to use it to make a sample library or another kind of sample-based product. You are also restricted from giving away or posting online any samples created using Atmosphere. However, you are able to use Atmosphere in all musical recording applications without paying any additional licenses.

Does Atmosphere use copy protection?

Yes, we have our own system (not PACE). You must authorize the plug-in on our web site within 48 hours. It's fast and easy, and you'll get your Response code for your computer immediately. You don't have to use your music computer to do the web authorization. Registration is mandatory, but this helps us to keep you informed about updates and we don't give out your information to anyone.

What if I need more than one install for laptop use, if my hard drive crashes or if I get a new computer?

Not a problem...our web site is available around the clock to handle these situations immediately. It's very easy to do it online.

Do I have to credit Spectrasonics if I use Atmosphere on a project?

No, it isn't mandatory for our instruments...but we certainly would appreciate it!

Do I need to obtain a special license to use Atmosphere on a commercial project?

No, the lifetime license fee to use the core library samples is covered in the purchase price of the instrument. You can use it on as many of your own projects as you like and we hope that you make some hits with it!

Can I use Atmosphere on Music Libraries or Film Trailers?

Yes, this is fine. Some soundware companies restrict this kind of use; Spectrasonics doesn't.

FREQUENTLY ASKED QUESTIONS - continued

Can I use Atmosphere in multimedia or game music projects?

Yes, this is OK unless you want to put Atmosphere samples encoded into the game. That requires an additional license.

I work at a production music studio with several other composers/producers. Can we all use Atmosphere from our main server?

No. It's very important that each composer have his or her own copy and license for Atmosphere. We make regular checks to verify that large production studios have obtained the proper licenses for our instruments and sample libraries.

As a studio owner, can I include Atmosphere on a rental or studio computer for studio clients to use on their projects?

No....the license to use Atmosphere is only granted to the buyer. If it is your own recording project that you are producing, of course it isn't a problem...but your studio clients aren't licensed to use it for their own projects, and Atmosphere use can't be "rented".

Can my writing partner use a copy of my instrument on their computer?

No....the license to use Atmosphere is on a per-person basis. They would need their own copy of Atmosphere to use it on their computer.

Can I resell Atmosphere used to someone else?

No, the sounds are licensed ONLY to you. You cannot transfer the sound license to someone else, so you may not sell it used. If you sell your computer, you must delete it from the hard drive.

Can I use the demo songs?

No, they are just there to give you an idea of what Atmosphere can do.

Can the faders in Atmosphere be automated?

Yes. All knobs and faders can be controlled from external MIDI controllers.

Does Atmosphere work with Pro Tools HD?

Yes! You can use it at any sample rate/bit depth session up to 24 bit/192k.

Will you support Mac OSX and Audio Units?

Yes. We will offer OSX VST, RTAS, MAS and Audio Units as free downloadable updates to registered users. Check the web site for info about availability.
<http://www.spectrasonics.net>

Does Atmosphere work in Sonar?

Yes. You can currently use the following VST-DXi wrappers that have been tested with Atmosphere in Sonar 2.1: DirectiXer, FXpansion VST-DX Adapter and the Spin Audio STDX

FREQUENTLY ASKED QUESTIONS - continued

Does Atmosphere work with Logic Audio and TDM hardware?

Yes, but you should have a lot of RAM (we'd recommend a gigabyte or more). And you'll need the Emagic ESB software to use the VST plug-in with the TDM system.

Does Atmosphere work with Digital Performer and TDM hardware?

Unfortunately, no it doesn't. In Digital Performer, you have to choose the MAS system OR the TDM system. Since the TDM implementation of Digital Performer cannot read RTAS plug-ins or MAS plug-ins, there's no way to use Atmosphere in this configuration without switching over to MAS mode. Contact MOTU to see if there will be a fix for this situation.

How is the latency in Atmosphere?

It's completely dependent on your sound card. Most current quality sound cards have drivers that are very fast for real-time playing (as low as 1.5 ms). It depends on the setting of the card's buffer.

Do the LFOs in Atmosphere sync to the host tempo?

Not yet in version 1.00, but LFO host sync as well as more LFO waveforms are planned as a future update.

What resolution are the samples in Spectrasonics instruments?

It varies from sound to sound. The custom UVI sampler engine that we use, can handle any bit rate/sample rate up to 32 bit 192k. This gives us the flexibility to use the highest rate necessary to capture the best quality sound on a sample by sample basis....so you always get the best possible sound, with the optimum memory efficiency.

Who do I talk to if I have more questions?

You can send us an email at info@spectrasonics.net

The complete license agreement is located at the back of this guide.

Thanks for purchasing Atmosphere™!

This instrument is the realization of a personal dream of mine for many years. I've been a "synth junkie" since I first laid my hands on a Minimoog as a kid in the 70s. Throughout the 80s and 90s, I had the opportunity to be part of the team that developed some great instruments from Roland. Now everything comes full circle, with the experience of leading our own team to develop our first synth concept: Atmosphere!

So what makes a "Dream Synth Module"?

The concept of Atmosphere is based on three simple, but highly effective principles:

1. A synthesizer based on high resolution sampling technology allows for an infinite variety of textures and sonic personalities. Instead of relying on one sound generating system, with a single "character" (as DSP based synthesizers usually do), the sound character in a sample-based synth can be created using literally any source –acoustic or electronic. With this freedom, we were able to create an extraordinarily rich core library to work with -using everything from processed vocal recordings, to prepared pianos and glass harmonicas, to vintage synthesizers and our experiments with hundreds of plug-ins and signal processors. It's quite possible that nearly every available synthesis method was employed in the creation of Atmosphere's core library –from additive to granular, vintage analog to virtual analog, FM, Wavescanning, Neural Processing, Physical Modeling, Grainable, etc., etc.....! (Check out the complete list of devices used on page 49)

2. In a sample-based synth....Size Matters! Because of the high cost of non-volatile memory chips, most sample-based hardware synths have been limited to wavetables of only 8-32 megabytes, and therefore have to resort to using compression technology, short loops or lower resolutions to achieve a limited variety of core waveforms. This obviously affects the sound quality of the instrument as well. What is significant about Atmosphere, is that we have built the instrument around a massive 3.7 GIGABYTE core library, which allows us much more variety than any hardware instrument, and we can realize this at high resolution, keeping the ultimate sound quality intact. In fact, as of the release of Atmosphere, it is the largest programmable synthesizer ever made –software or hardware!

3. Two Layers are ten times better than One! Atmosphere's interface and custom UVI engine has a dual-layer architecture, which allows for the creation of powerful and dynamic sounds. With two completely discreet signal paths, and interchangeable layers, Atmosphere's synthesis capabilities are exponentially more powerful than a standard sampler.

The Atmosphere concept was first introduced as a "Dream Pad Module", dedicated solely for producing a wide variety of lush pads and rich ambient sounds. However, during the evolving development of the instrument, it became clear that as we added more capabilities to the interface and significantly expanded the range of the core library's sonic palette, a much larger array of new sounds was possible from the instrument, including unique leads, powerful basses and percussive sounds as well. So the expanded focus to "Dream Synth" became an obvious choice. We are very pleased to be releasing Atmosphere as a much more powerful synthesizer, capable of many inspiring and fresh sounds across the complete range of electronic music.

We've also been able to include these new capabilities without making the interface more difficult to use. No matter how our instruments will be evolving over time, the cornerstone of our design philosophy will always be to make 'powerfully simple' instruments, that every user can get great results with.

I'd like to extend a special thanks to the many people who helped us realize this "dream", especially to the UVI team in France and to Diego Stocco, for his unique contributions to the core library of samples.

Please take the time to read this manual to get the most out of your new instrument. Make sure to also visit our web site regularly as we will be including new mp3s, videos and articles about power tips on various creative ways to use Atmosphere.

We hope you find Atmosphere inspiring and a "dream" to work with.

All the best from Eric Persing and the Spectrasonics team



MAC SET-UP

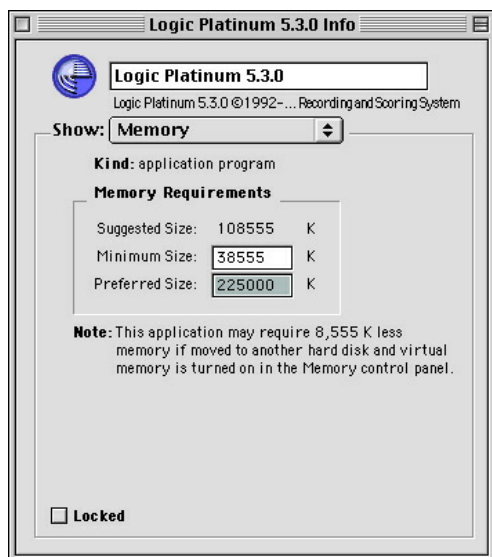
BEFORE YOU INSTALL

You must first assign enough memory to your sequencer program to use Atmosphere, or else you will have a wide variety of problems.

Here's how to do it:

- Highlight the program icon, Get Info, Show Memory, then enter the Preferred Size.
- Enter one of these memory settings in the Preferred Size:
(depending on how many channels you want to use at once)

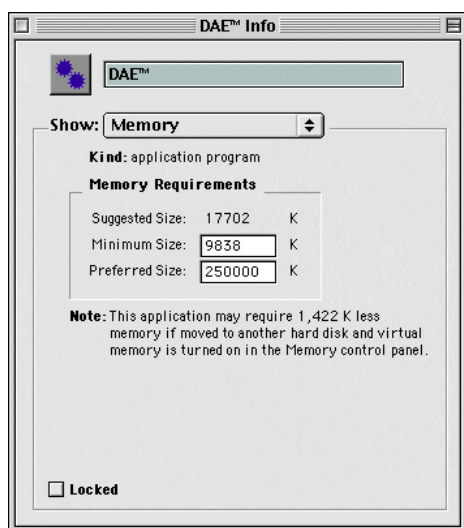
8 Spectrasonics plug-ins=100000k (100 megabytes)
16 Spectrasonics plug-ins=175000k (175 megabytes)
20 Spectrasonics plug-ins=200000k (200 megabytes)
24 Spectrasonics plug-ins=225000k (225 megabytes)
32 Spectrasonics plug-ins=325000k (325 megabytes)



Logic users with Pro Tools TDM hardware need much more RAM than other systems. We recommend at least 700 megabytes or more for the smoothest operation. (200mb to Logic and 250mb to DAE).

Since Cubase 5 is limited to 8 instruments, 100mb assigned to Cubase should be enough.

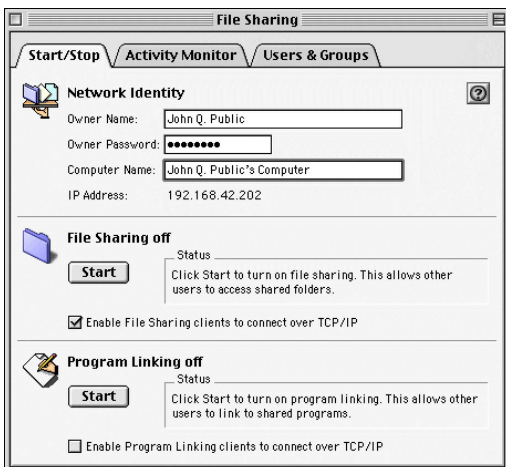
Digidesign users should add 25 megabytes to these numbers and assign the memory to DAE (not the Pro Tools application.)



INSTALLATION MAC

This product has some special requirements for installation on the Macintosh. Make sure that you follow these instructions carefully:

- Turn File Sharing OFF during installation.



- You need **Mac OS 9.04** or higher .
- You need **3.8 gigabytes** of Free hard disk space on a drive formatted to Mac OS Extended (HFS+) format. (Use Get Info to check your destination drive's available size and its format)
- You need at least **512 mb** of RAM

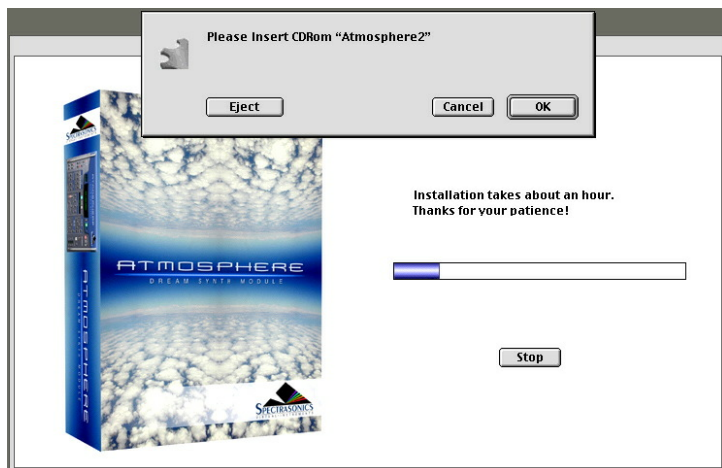
Installation and use of Atmosphere will not be successful without these minimum requirements.

- First copy the "Spectrasonics Atmosphere™" folder from the CD to your destination drive.
- After it is finished copying, open the Spectrasonics Atmosphere™ folder on your DRIVE.
- Launch the Atmosphere Installer on your hard drive (**NOT from the CD**).

Disc 1 must be in your CD-ROM drive for it to work properly.

INSTALLATION MAC - continued

The installer will combine the 6 CD-ROMs into the one big data file (Atmosphere.dat), in the main Atmosphere™ Plug-Ins folder, which contains all the sounds that the Atmosphere plug-in needs to see to run properly. The process takes quite a while (about an hour, depending on your drive speed). 3.7 gig is a LOT of data!



Atmosphere uses two files:

- The big ".dat" file which contains the sounds.
- The small plug-in file which contains the interface.

The plug-in always needs to see the ".dat" file. The installer will put an alias of the .dat file in your host sequencer's Plug Ins folder:

Cubase folder -> VstPlugins

Logic Audio folder -> VstPlugins

Pro Tools : System folder -> DAE Folder-> Plug-Ins

Digital Performer: System -> Extensions -> MOTU > Plug-ins

INSTALLATION WINDOWS

The Installation process takes approximately an hour.

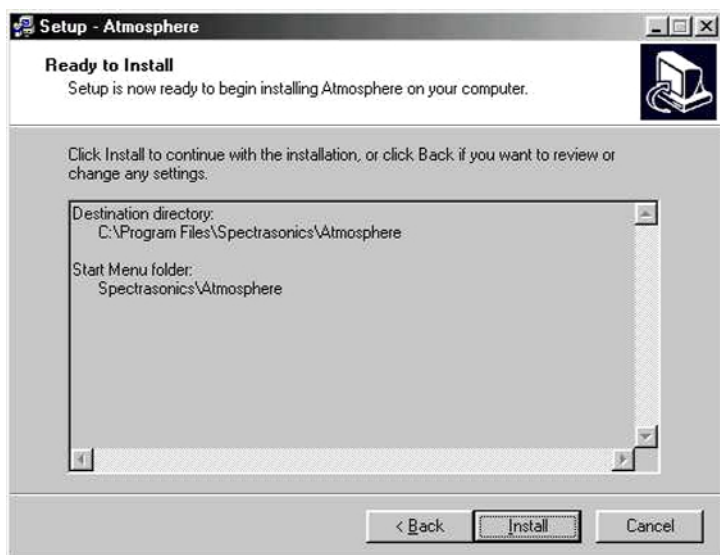
- You will need 3.8 gigabytes of Free hard disk space available.
- We recommend at least 512 mb of RAM
- Insert Atmosphere Disc 1 into your CD drive.
- The Setup prompt will appear asking, "This will install Atmosphere. Do you wish to continue?" (If the prompt does not appear, go to "My Computer" and double-click on your CD-ROM icon)
- Clicking "Yes" will initiate the Atmosphere Setup Wizard prompt.



- Clicking "Next" invokes the License Agreement and Frequently Asked Questions about Atmosphere. Please take a moment to read these, and then click "Yes" if you agree to the license and want to continue the installation of Atmosphere.
- Next appears the "Select Destination Directory" prompt. C:\Program Files\Spectrasonics\Atmosphere is the default path, but you may make another of your own choosing here.
- Clicking "Next" gives you the prompt for "Select Start Menu Folder". Spectrasonics\Atmosphere is the default, but you may also change this path if you wish.

INSTALLATION WINDOWS - continued

- Clicking "Next" brings the "Ready to Install" prompt. This will show you where you have chosen to create the Destination directory and Start Menu folder. If you are satisfied with your choices, Click "Install".



- The Installing prompt will appear. The Atmosphere plug-in and support files will now be installed.
- Once finished, a Graphic of the Atmosphere interface will appear. This is the second part of the installation: (Stage 2: Data file Joiner). This begins the process of assembling the single 3.7Gb sound data file from the 6 CDs. Click "Next".
- The prompt "Browse for Folder" appears. You may choose the destination for the data file to be installed. Make sure the destination drive has at least 3.8 gigabytes of available space. Choose your folder and Click "OK"
- **IMPORTANT- You may not move the data file after installation, if you decide that you would rather have the data file elsewhere, you must Uninstall Atmosphere then Reinstall Atmosphere and select a different folder of your choosing.**
- If the destination drive you have chosen does not have 3.8Gb you will be given the prompt, "This disk does not have room for the 3.8 gigabyte data file. Please select another disk."

INSTALLATION WINDOWS - continued

- If you have chosen a drive with 3.8Gb or more disk space available, then the progress bar will indicate that the process is active until you receive a prompt to remove the current disc and insert the next disc. (Disc 2-6)



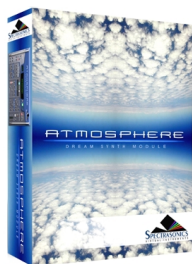
After Disc 6 is copied to your drive you will receive a confirmation prompt. Click "Finish" to exit the setup.

(If your host sequencer does not have the Atmosphere.dll file in the VST plug-ins folder, you can freely copy it from the Program Files\Spectrasonics\Atmosphere to the destination VST plug-ins folder of your host.)

AUTHORIZATION

You can get your authorization for Atmosphere directly and immediately online from any browser. You don't have to use your music computer to do it. The grace period is only 48 hours, so we suggest that you do it right away.

When you launch your sequencer and open the plug-in for the first time, you'll get the Authorization message with a Challenge number. This particular challenge number is dependent upon your hardware. If you change your computer, hard drive or reformat your hard drive, you'll need to authorize Atmosphere again.



AUTHORIZE NOW. The grace period is only 48 hours.

It's fast, easy and completely web-based. You can do it from any computer with web access.

Simply Copy the Challenge, Press OK and go to:

<http://www.spectrasonics.net/authorization>

To get your Response Authorization code, you will need both this Challenge number and the Serial number located on the inside flap of the manual.

DO NOT PUT YOUR SERIAL NUMBER IN THE BOX BELOW!

Challenge: 280384984

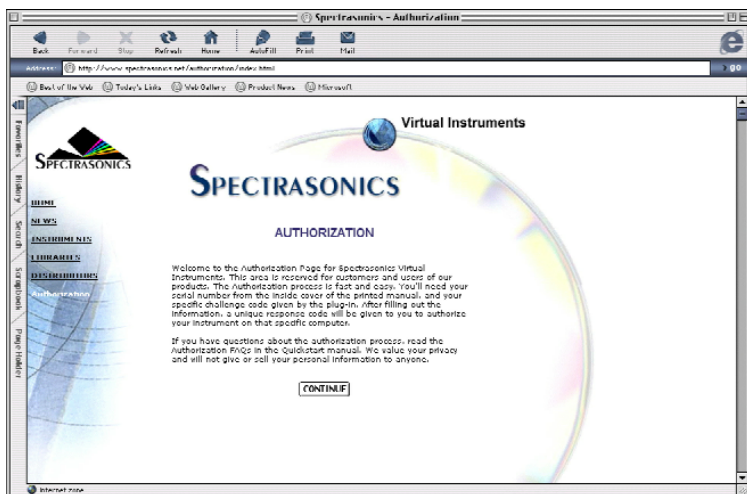
Response:

Authorize

Copy Challenge

OK

Copy or write down the Challenge and go to our web site:
<http://www.spectrasonics.net/authorization>



After you've completed entering your information, you need two things:

The **Challenge number** AND your **Serial number**.
(which is found on the inside flap of this book)

Both numbers are necessary to authorize the plug-in. After entering them, the site will give you a **Response number** that you can copy and paste into the plug-in's Response field. Press the Authorize button and you're finished.

The web site is also equipped 24/7 to handle additional authorizations for laptop use, reinstalls, crashed hard disk, or for installing on a new computer. We want the authorization process to be as simple, fast and hassle-free as possible for you.

Each computer's hard drive is authorized with a unique Challenge/Response combination for that particular drive. If you change or reformat drives, the authorization will be lost and has to be re-authorized. To re-authorize a drive, a new computer or a second computer, here's what to do:

Install Atmosphere, get the new Challenge from that computer, and authorize again on the web site which will give you a new Response code for that computer.

If you encounter problems installing or authorizing Atmosphere, please contact your Spectrasonics distributor or our tech support team for immediate help.

Please download the latest version of Atmosphere at
<http://www.spectrasonics.net/updates>

We are updating the plug-in software on a regular basis for compatibility and performance optimization.

OPENING AND PLAYING ATMOSPHERE

If you've never opened a virtual instrument in your sequencer, this is how to do it:

CUBASE VST

- Open the VST Instrument Panel
- Open the Atmosphere Plug-In, click Edit to see the interface.
- Assign the selected MIDI track to the Atmosphere instrument and play.

LOGIC AUDIO

- In an Audio Instrument track. Open the Atmosphere plug-in in the VST sub menu.
- Select the track on the Arrange page and play.

DIGITAL PERFORMER

- In the Mixing Board, open the Atmosphere plug-in on an audio track.
- Assign a selected (record-enabled) MIDI track to Atmosphere and play.

PRO TOOLS

- Create a stereo audio track.
- Open the mixer and click on an insert of the audio track, choose Atmosphere from the multi-channel RTAS plug-in list.
- Assign a record-enabled MIDI track to Atmosphere.
- Press play/stop in order to initialize Atmosphere. (This initializes the playback buffer, which is necessary in order to hear audio.)
- Now you can play MIDI through to the plug-in and hear it from the Audio track.

OMS/FREEMIDI (MAC)

If you are using OMS or FreeMIDI, please note that 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 re-install OMS.

In FreeMIDI you must activate this driver by going to the file menu, selecting "FreeMIDI preferences", and make sure the Inter-application MIDI checkbox is ticked.

OMS is not necessary to use Atmosphere in Digital Performer. If you are using OMS with other applications, be sure to have OMS compatibility checked in the FreeMIDI Setup.

MIDI INDICATOR

The colors of the Spectrasonics "prism" logo shift when Atmosphere is playing. This functions as the MIDI reception indicator for Atmosphere.

SPECIAL CONSIDERATIONS

Special Considerations - Logic Audio™

- Logic 4.x – Logic's data structure is not large enough in Logic 4.x to save and load Atmosphere's settings properly. However, Emagic has fixed this song format size limitation in Logic 5.x, so **we strongly recommend upgrading to Logic 5** as it works properly with Atmosphere.
- Logic 5 Automation: Due to technical limitations, standard Logic 5 plug-in automation is currently not available for Atmosphere. However, you may use MIDI controllers (external MIDI faders or Hyper Draw) to automate any of the knobs and sliders. See the Automation section for more details.

Special Considerations - Logic Audio™ with TDM Hardware

- RTAS Plug-Ins are not accessible from within Logic Audio, so you must use the Emagic System Bridge (ESB) Interface to use the Atmosphere VST plug-in for this configuration.
- In addition to the memory requirements for Logic and Pro Tools, DAE needs a high amount of memory assigned to it. Therefore, to use Atmosphere effectively in numerous instances inside a Logic/Pro Tools hybrid set-up, your computer needs quite a bit of RAM (perhaps 1Gb or higher).

Special Considerations - Digital Performer™

- You must use MOTU Audio System version 2.33 or higher to use Atmosphere. It can be downloaded at <http://www.motu.com>
- OMS is not necessary to use Atmosphere in DP. If you are using OMS with other applications, be sure to have OMS compatibility checked in the FreeMIDI Setup.

Special Considerations - Digital Performer™ with TDM Hardware

- Digital Performer can only address MAS or TDM one at a time, and not simultaneously. RTAS plug-ins also cannot be used with TDM hardware from Performer, so you'll have to switch to MAS mode to use the Atmosphere MAS plug-in. This is a limitation of Digital Performer, and there isn't a solution until MOTU can address it within Performer.

Special Considerations - Pro Tools™

- TDM users must open Atmosphere on an audio track. Aux tracks cannot be used because RTAS is not available for these tracks. (However, this is possible for LE and Pro Tools Free users)
- You must initialize Atmosphere again (by pressing play/stop) after a Bounce to Disk and after every Audio Record operation.
- Automation: Due to technical limitations, standard Pro Tools automation is currently not available. However, you may use MIDI controllers to automate any of the knobs and sliders using a MIDI track. See the Automation section for more details.

MEMORY USAGE

The memory you have assigned to the host sequencer is necessary for the plug-ins to function, but you also need to keep enough memory free to load the sounds of Atmosphere. The patches and samples load into the computer's unassigned RAM memory. The size of the patches range from a few megabytes to over 80 megabytes. The memory requirement for each patch is different, and is indicated in the Memory display to the right of the Patch name. Of course with multiple channels of Atmosphere and the more patches you load, the more RAM it will take.

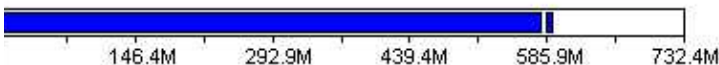
On the Mac, you can always check how much memory is available for sounds by checking the "About This Computer" from the Finder. The available memory for samples is listed as "Largest Unused Block":



On Windows 98 and ME you can check how much memory for sounds is available by checking the "System Monitor", located in the System Tools folder. On Windows 2000 and XP, "System Monitor" is located in the Start\ControlPanel\Administrative Tools\Performance folder.

In order to view the amount of available system RAM while working with Atmosphere in a host application, Click the System Monitor's drop down window Edit, then Add Item, then choose **Memory Manager: Unused physical memory**.

If System Monitor Shortcut is not located in your System Tools folder, you will need to install System Monitor from your original Windows Installation Disk.



MOVING THE DATA FILE

The Atmosphere.dat file can reside on another drive from the location of your host program.

On the Mac, make an alias of the .dat file by holding COMMAND/OPTION, and dragging it to your plug-ins folder. (The installer creates the alias automatically during the install process). Via the alias, the Plug-Ins can simply reference the .dat file on whatever drive it is on.

You CANNOT copy the file to another drive or computer over Appletalk or Ethernet, as Appletalk is currently limited to 2 gigabyte file size maximum and the Atmosphere .dat file is over 3gb.

To transfer to another computer, we recommend using "Firewire disk mode", which you can activate by holding the "T" key while booting up. This turns that computer into a drive, which is easily accessible from another computer over firewire.

On Windows, you have to uninstall and reinstall Atmosphere from the original CDs and select a new destination drive in order to move the Atmosphere.dat file. If you move it manually, the Atmosphere.dll plug-in will not be able to find it.

MOVING THE PLUG-IN

For the Mac, you can freely copy the Atmosphere Plug-In to any folder that needs it. Just make sure the Atmosphere.dat file or an alias to it resides in the same folder.

For Windows, you may move or copy the Atmosphere.dll file to the VST plug-in folder of the host application of your choice. After the initial installation, you'll find the original Atmosphere.dll in C:\Program Files\Spectrasonics\Atmosphere.

USING ATMOSPHERE 101

By now you are probably anxious to check out Atmosphere and the core library of sounds for a while! So here's the short version of how to use Atmosphere at a basic level:



Selecting sounds in Atmosphere is very easy. Click on the Patch name display, and a pop-up directory will appear with the full listing of patches organized by categories and sub-categories. Click on the name of a patch to load the sound. You can also use the arrow up/down buttons to select sounds incrementally, moving up and down in the directory list. This is useful when you are already in the sub-directory that you like, and you want to listen to the patches that are available.

There are **two Layers** available in each Atmosphere Patch. Many of the patches are made up of two layers to create one powerful sound. Some patches are made from a single layer.

Use the **Mixer** to listen to each layer individually. Then you can use the faders to re-balance the sound, and try variations of the mix.

The smaller display below the Patch name is the **Layer display**. Clicking this display opens the same directory as the Patches, but with the addition of a further directory of the individual layer names that make up each patch. Clicking on a layer name will load that layer into the current patch. The "factory presets" in the core library are never overwritten, so you can feel free to experiment without erasing anything.

The large **A and B buttons** switch the interface panel to control each layer independently. The button in the center links both layers together for simultaneous editing.

The **Preview button** is convenient for quick auditioning and functions the same as playing a single "middle C" note (note #60 called C_4 in Atmosphere). You can click the note name display to change the note that is triggered by the Preview button.

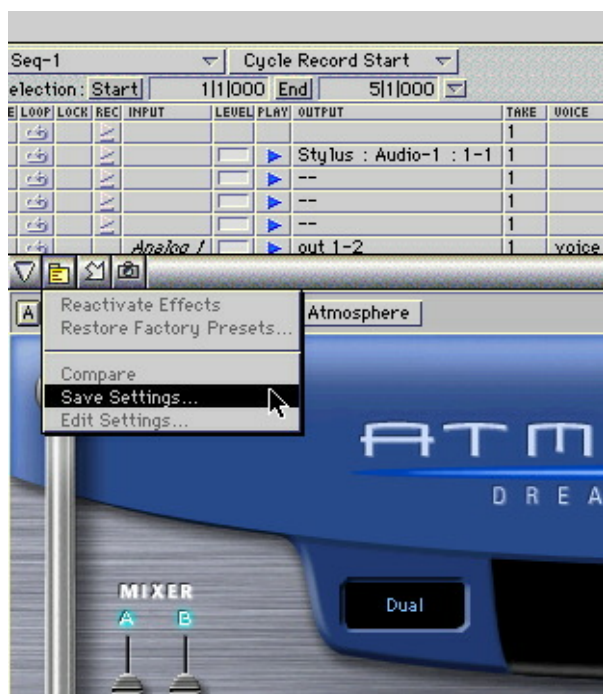
MP3 DEMOS

We recommend checking out the included MP3 Demo songs to get familiar with some of the possibilities that Atmosphere offers. Many more are available on the Spectrasonics website, and include information on how they were created: <http://www.spectrasonics.net>

SAVING/RECALLING YOUR OWN PATCHES

When you've edited Atmosphere sounds in a song, those edits are saved automatically with the song file. However, you can also build up your own library of unique Atmosphere patches you've created by using the "Save/Load Plug-In settings" type of function in your host. Check the manual of your host to learn how to do this in your system.

This is an example of how to do it in Digital Performer:



MAKING A FAVORITES LIST

As you go through the patches in the core library, you can make a list of your favorites by saving the Plug-In settings for the Atmosphere sounds you want to recall quickly. It works the same as normal plug-in save/recall on your host. (see page 22). This can really save you a lot of time, especially when you have a "palette" of sounds that you want to return to for a specific project, and will include any edits or modifications you make to the sounds. Most hosts allow sub directories and folders for you plug-in settings, and this can be a good way to organize the sounds that you like in your own way, or on a per project basis, etc.

Here's an example of what a set of organized favorites might look like in Logic:



EXPLORING THE CORE LIBRARY

You might be wondering what is a "core library" and how is it different from a "sample library"? The reason we refer to the Atmosphere sounds as a Core Library is because it's just the beginning of what you can do with the instrument. Although Atmosphere can be used simply as a playback module for the large library of original patches, you'll get much more out of the instrument if you consider these patches as the "raw materials" that can be manipulated and shaped in many interesting and creative ways with the capabilities of the Atmosphere interface and synth engine.

Let's start with an overview of what the core library contains:



There are over 1,000 Patches, and Layers available in the core library of Atmosphere to work with. Any of the Layers can be mixed and matched instantly for over a million combinations. Don't be afraid to experiment with layer combinations...that's what this instrument is all about. Getting to know the core library takes time, but the better you know what is available to use, the more successful you will be at defining your own unique way of working with the instrument and getting sounds that suit your music and style.

The core library patches are organized into the following types, for different methods of working:

Ambient

Our distinction between a "pad" and an "ambience" is generally that you can play chords more easily with pad sounds, and ambiences tend to be more like "complex events" that you usually play only a few notes with, but sound very rich and interesting. The Ambient directory is one of the biggest in the core library, with 17 sub directories based on mood and type. Also, ambient sounds

tend to be more "stretched", with less multisamples than the synths and pads sections. This is because most of the ambiences are created from complex signal processing experiments, and there is no real "source" to multisample. However, the sample transposition is used to the advantage of the sound by our selecting only ambiences that will transpose really well and sound interesting across a wide pitch range. Another advantage of the ambiences is that they load very fast and only take a small amount of memory. Because of this, we were able to include a wide variety of them. The Drones sub-category is particularly nice.

Belltones

The Belltones section consists of mainly playable multisampled sounds that are either in the bell category, or have a bell-like character to them. Try not to get confused between this section and the "Bell Harmonics" sub directory in the Ambient section. (Of course, blending layers from the two sections works really well). There are some really nice non-traditional bells sounds in this category, so be sure to explore it, even if you don't often use bell sounds. It can be very useful to use these layers in leads, pads and even percussive combinations.

Big Swells

What's the difference between a "Sweep" and a "Swell"? They are close cousins, but a swell generally has no resonance and has more of a *crescendo* feeling. These sounds are extremely fat, and create those big dramatic moments. The rate of the swell can be controlled by the Filter Envelope Attack and Decay sliders, and you also can use the Modulation Wheel for additional movements. This is also a good place to start for creating new synth sounds, because the raw materials here sound so thick.

Evolving Moods

The main characteristic of this section is that the motion of these sounds are slow and moody. All these sounds work well with chordal playing, and feature more multisampled layers. This is where to go for beautiful shifting pads where sparse playing lets the sounds change and bloom over time.

Intricate Motion

These are also multisampled sounds, with a similar concept to the Evolving Moods section, except the movement in the sounds is characteristically more intense, faster and more complex. This is where some of the best Additive synthesis layers can be found.

Noises

This is a large section of non-pitch oriented sounds, that are still very musical. Everyone's favorite section seems to be the Human Vocal Noise. In fact, most of the sounds in the noise section were generated by recordings of human beings with very little signal processing added. This is what gives these sounds a lot of "life". This is a great resource for creating your own sounds too... infinite possibilities with Atmosphere's filtering and Start Offset capabilities.

EXPLORING THE CORE LIBRARY - continued

Pads

These are the most playable and versatile sounds, since they are static or have very simple movement. You can play almost any chord or keyboard part with these sounds. Seven sub categories are provided, based on texture and color. Euro Pads contain electronic choir and string machine type sounds.

Solo

This category is divided into Radical Leads, which features wild, intense and unique solo synth sounds, and Vintage Leads, which covers more of the classic early analog synth sounds from the 70s. Remember to think "outside the box" with this section too....any of these patches and layers can be turned into polyphonic sounds, and function great as pad elements too. Just because they are set up for Solo mode, doesn't mean they can't be used in many different ways.

Strings

This category is similar to the Pads section, except focusing exclusively on String type sounds. The Acoustic Hybrid Strings category is where you'll find the lush Cathedral Strings and it's variations. This is a unique sound in Atmosphere, because it is entirely acoustic and has the close mics and ambient "Cathedral mics" assigned to separate layers. This allows you to blend the ambience to your own taste, and control the length and color of the reverb -all from the interface. It's a wonderful sound, particularly when blended with the Analog String and Warm Pad layers. The Trilling Tricks sub category contains patches with two alternating layers, to create "trill" FX. You can control the rate of the trill by adjusting the LFO speed, and you can change the interval of the trill by changing the Coarse Tuning on the B layer....cool!

Sweeping

Divided into two sub-categories, this section works equally well for either dramatic transitional effects or motion pads. The flanger effects are created the "old-school" way, by detuning two layers with the same sound.....which lets you control the rate of sweep by using the fine tune parameter on one layer.

Synth Bass

Lots of great vintage analog and unique Bass sounds, created using the Start offset parameter, the filters and the Solo/Glide modes. There are many more possibilities for great bass sounds with Atmosphere. This section just scratches the surface to give you some ideas and starting points. Don't be afraid to use Atmosphere as an killer synth bass machine....it's great at this! (even if you have Trilogy too, which has a different sound set from Atmosphere)

Synths

A huge section of classic, fat and interesting Synth and Techno sounds is found here. Real-time controller automation via MIDI is particularly effective with the sounds in this category. Most of the sounds have a quick attack time. Experiment and have fun!

Vinyl

These sounds are "Vinyl Ambiences" that work very well on their own, or when combined with other layers to create more character. Obviously, the pops and noise is intentional! Experiment with using the Start parameter and the Envelopes to create new sounds.

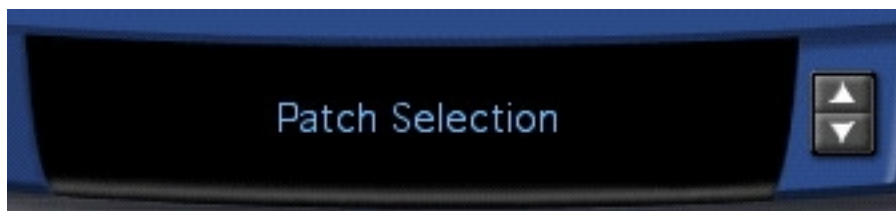
Waveform Utility contains some very useful patches like basic Sine, Saw, Triangle, Pulse waves, various click/metronome sounds, test tones, noise generators, professional tuning references and sync tones.

EXPLORING THE INTERFACE

OK, let's check out each section of the interface in detail:



Here's your all important **MIDI Indicator** and groovy Spectrasonics flashing logo!



Patch Display

Click here to open the directory of sounds. You can also use the up/down arrows on the right to move through the core library.



Memory Display

The window to the right of the Patch Display always shows the megabyte size of the patch that has been loaded into RAM. Keep your eye on this, so that you are aware of how much RAM you are currently using per instance of Atmosphere. Note that 32 bit mode doubles the size of the RAM used for the sound.



Edit Value Display

To the left of the Patch display, you'll see the Edit value display which serves as the main parameter data indicator. When you select a patch, the Edit Value display will show the Layer mode (Single or Dual) of the current patch. When you move a knob or slider, the Edit Value display shows its precise value.

(TIP: Use the Shift key while moving the sliders to get finer resolution values). To view the current value of any knob or slider, simply touch it and the value will be displayed. Clicking the Edit Value display again returns it to showing the Layer Mode.



The **A and B buttons** select the panel mode between editing layer A or B. The **Layer Display** can be clicked to open up the library of all the patches and their corresponding layers, which can be freely mixed and matched. This is certainly the most powerful feature of Atmosphere. It's like having an Oscillator with a thousand waveforms, generated from all kinds of synthesis methods!

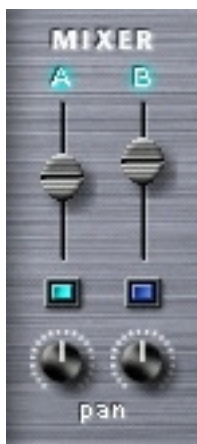
Note: You can clear a layer by loading a layer named "empty".



LINK Button

Clicking the Link button changes the panel mode to link both A and B layer simultaneously. When Link is ON, each parameter you adjust will be set to an absolute value on both layers. It's a good way to work fast, but be careful when it is on, because you are editing everything without seeing the current settings for the unselected layer. Link mode is the best way to quickly adjust the attack and release times of the whole patch.

EXPLORING THE INTERFACE - continued



The idea of the left column of the interface is that A and B layers can be adjusted simultaneously, with a constant indication of the settings available at all times for Mixing and Tuning parameters.

The **Mixer** is very straightforward.

The Aqua Blue/White Letters at the top are the **Layer Active/Inactive Panel indicators**, which are lit when something is loaded in that layer.

The **Level** sliders control the volume for each layer. There is no Master Volume control on the interface, so it's best to use your host's Mixer fader to adjust Atmosphere's overall playback volume level. If the overall sound is too loud and you are getting clipping when you

play hard or with a lot of notes, you can also adjust the overall level with MIDI Volume (cc#7). The Mixer levels have a lot of headroom for the best sound quality, and so the gain of different layers and patches can be quite loud and overdrive your system.

The square buttons turn the **Layer On/Off**, with the panel auto-switching to the most recently selected layer. Turning a layer off will reduce the CPU power by half. **Pan** acts as a stereo balance control for stereo layers.



Pitch Coarse controls the tuning of the layer in semitone increments, within a +/- two octave range.

Pitch Fine controls the fine tuning of the layer in cents, within a +/- 100 cent range.



The **Modulation** section is a simple, yet powerful matrix with four variable source buttons and the amounts for each source to the four fixed destinations of pitch, filter, amplitude and pan position.

Modulation Source Selectors:

These buttons open up a pop up menu with the available options for the four modulation sources, which include:

The Pitch, Filter or Amplitude Envelopes

LFO1-4

Key Position

Aftertouch

Velocity

Assignable MIDI Continuous Controller

LFO1-4 with amount controlled from the Mod. Wheel (Controller #1)

The Modulation Wheel (Controller #1)

Alternating positive/negative values with each successive trigger

Random values with each successive trigger

Pitch Modulation Depth

Controls the amount of modulation from the selected modulation source to the current layer's pitch. +/- 48 semitone range.

Filter Modulation Depth

Controls the amount of modulation from the selected modulation source to the current layer's filter cutoff frequency.

Amp Modulation Depth

Controls the amount of modulation from the selected modulation source to the current layer's amplitude.

Pan Modulation Depth

Controls the amount of modulation from the selected modulation source to the current layer's panning.

The small **Polarity LED Light** below each amount knob indicates active status and polarity, (blue=positive and yellow=negative) Clicking on the LED switches the modulation polarity.

Lots of possibilities with this section!



Pitch Envelope Depth

Controls the amount of pitch modulation from the independent pitch envelope, within a four octave sweep range. Positive and negative modulation is available by clicking the LED indicator. Independent for each layer and independent from the Filter and Amp envelopes.

Pitch Envelope Time

Controls the decay/release time of the independent pitch envelope. No effect will be heard without using the envelope depth knob. Independent for each layer.

The **LFOS** have independent control of Depth and Rate and each use a sine wave.

However all four LFOs are not alike:

- LFO1 and LFO2 are independent for each layer, and always restart their phase with each note on message. This is useful for key-syncing vibrato effects on both layers.
- LFO3 and LFO4 are global to both layers, and are free running and do NOT restart their phase with each note on message. This is very useful for sweeps that continue through a musical passage.



Most of the time when Filter sweeps or Auto Pan effects are programmed into the patches, LFO 3 or 4 is used. Vibrato is usually assigned to LFO 1 or 2.

HOST SYNC: The LFOs do not sync to the hosts tempo clock in version 1.00 of Atmosphere. LFO tempo sync and more LFO waveform options are planned for a future update of Atmosphere.



Filter Selectors

These select the filter mode, which are independent for each layer and have full modulation capabilities.

HPF= 12db/octave Two Pole High Pass Filter
LP3= 18db/octave Three Pole Low Pass Filter
LP2= 12db/octave Two Pole Low Pass Filter
LP1= 24db/octave Four Pole Low Pass Filter
OFF= No Filter (uses less CPU power)

Cutoff

Controls the Cutoff Frequency of the main filter. Independent for each layer.

Resonance

Controls the Emphasis or "Q" of the of the main sample filter frequency. LP1 is able to self oscillate at the maximum setting. Independent for each layer.

Filter Keyboard Tracking Amount

Controls the amount of keyboard tracking to the filter cutoff frequency. Higher settings produce a brighter sound at high notes and darker at low notes. Independent control for each layer.

Filter Envelope Depth

Controls the amount of modulation from the independent filter envelope to the filter cutoff frequency. Positive and negative modulation is available by clicking the LED indicator. Independent control for each layer.

Master Filter

This is an additional output shaping filter that is used like a global "tone control" for both layers. It's quick, useful and easy to use. The Master Filter slider is in its zero position when it is centered. Moving the slider to the right activates a High-Pass Filter, which removes the Low frequencies. Moving the slider to the left activates a Low-Pass Filter which removes the High frequencies. The Resonance slider controls the Emphasis or "Q" of the of the Master Filter frequency.



The Filter Envelope

Controls for the Attack time, Decay time, Sustain level and Release time which modulate the filter cutoff frequency for each layer. It is independent from the Pitch and Amp envelopes, and independent for each layer.

The **Velocity Time Modulation Knob** adjusts the amount of velocity control of the Attack or Decay time –as selected by the small **Velocity Time**

Modulation button, that has a small "A" or "D" on it. Independent for each layer.

The **Velocity Sensitivity Knob** adjusts the amount of dynamic control over the Filter Envelopes output. Independent for each layer.

The Amp Envelope

This is the main envelope for each layer. It has controls for Attack time, Decay time, Sustain level and Release time. It is independent from the Pitch and Filter envelopes and independent for each layer.

The **Velocity Time Modulation Knob** adjusts the amount of velocity control to the Attack or Decay time –as selected by the small **Velocity Time Modulation button** below it, that has a small "A" or "D" on its face. Independent control for each layer.



The **Velocity Sensitivity Knob** adjusts the amount of dynamic control over the Amplitude. Use this parameter to make the sound more or less velocity sensitive to your taste. Independent control for each layer.

The **Sample Start Offset Knob** is one of the most useful and interesting parameters on the Interface. This allows you to move the start point per layer to any point in the waveform (before the beginning of the loop point). This allows you to use the evolving ambiances as percussive attacks, and turns pads into leads, basses or techno sounds. Make sure to explore this parameter, as it can offer a variety of interesting and surprising results.

• **Note:** You may notice an unusual phenomenon that some layers do not offer a fast attack when the attack time is set to zero. We have done this intentionally to preserve many of the pads natural attack times in the core samples. (The Attack curve of a Virus is very different from a Jupiter 8 or an Oberheim, etc) In other words, the slower attack envelope is built-in to the sample. When these sounds with unique, natural attack samples are layered, the rich "feathering attack" effect you hear is achieved. If we relied only on Atmosphere's attack parameter, the samples would sound more similar to each other and be less unique and rich. If you want to achieve a faster attack, use the Start Offset knob in conjunction with the Attack Slider to get the desired attack you want. Fast attacks with an adjusted Start Offset can often have attack pops caused by non-zero-crossing sample starts. However, this is easily remedied by adjusting the Attack time to 0.0004 seconds or higher.



The **Preview button** triggers Atmosphere to audition sounds. Select the note from the pop-up menu, which appears when you click the note display.



The **Velocity Curves** select the global dynamic response of the patch.



The **Solo button** activates a global Mono Legato triggering mode, modeled after classic analog synthesizers.

The **Glide** function does a classic Portamento slide from one note to the next, and is only active in Solo mode. However, the slider controlling the glide rate is independent per layer.



Voices

This is the Polyphony limiter control for Atmosphere. Pads in general require more polyphony for adequate playback than do ambient sounds. Most patches in the core library are set to use 6-12 voices. Experiment with optimizing CPU usage by lowering the Voices to the minimum amount you need for the musical part. This can help increase CPU performance greatly. Conversely, raise the polyphony if you are hearing notes drop out or ambiences cut off in a performance. The core library is set conservatively low on polyphony to optimize performance on slower computers.

Octave Shift

This changes the global transposition of the patch. Useful for adjusting patches to different MIDI controllers, or previously recorded sequences. The patches in the core library are adjusted to 61/76 key controllers, so if you use an 88 note controller, you will probably want to use this parameter to quickly adjust a patch to "concert" pitch.

Bend Range

This sets the range of the MIDI Pitch Bender controller. +/- Two octave range is provided.

MIDI Continuous Controller Assignment

This selects the assignable MIDI controller number for the CC Mod Source option in the Modulation section.

32 Bit Mode

Selects a 32 bit "high quality" playback mode for all samples in the patch. This is slightly better sounding with some patches because the Atmosphere sample transposition algorithm is cleaner sounding with 32 bit processing. However, be aware that 32 bit playback doubles the amount of RAM used to load the sound. Switching it on and off reloads the samples each time. Many patches have this parameter switched off to conserve RAM. If you have the RAM available and you've selected your sound already, try turning 32 bit mode on and see if you like the result. Some patches sound noticeably better with it on, and others with it off....it's a matter of personal taste. Generally speaking, 32 bit mode sounds slightly clearer and "smoother", and 16 bit mode sounds a little "fatter".

SLIDER/KNOB AUTOMATION

All Knobs and Sliders on Atmosphere can be automated using external MIDI controllers and control change messages (see MIDI Control Change chart). This transforms Atmosphere to another level of sound design and interaction. We highly recommend that you experiment with MIDI controllers to experience what they can achieve musically.

However, the knob/slider information is not sent from the Atmosphere plug-in interface to the host application via mouse movements, so you must use external MIDI control change messages for automation. The MIDI controller operates like a "remote control" of the knob or slider, so it's the same result as changing parameters with a mouse. (Pay close attention to the selected Layer and Link mode)

Due to current technical limitations, standard automation in hosts like Pro Tools or Logic Audio 5 is ignored. Logic 5 users must enable Logic to respond to "any MIDI controller" in the Song Settings preferences. You can use Hyper-draw in Logic to set-up MIDI faders to automate the Atmosphere faders, which works very similar to the Logic 5 automation system.

MIDI CC CHART

The following Atmosphere parameters can be remote-controlled from MIDI Control Change messages:

005 Glide Time	090 Mod Filter Amount
007 Master Volume	091 Mod Amp Amount
071 Master Filter Resonance	092 Mod Pan Amount
072 Amp Env Release	093 Pitch Env Depth
073 Amp Env Attack	094 Pitch Env Time
074 Master Filter Cutoff	095 LFO Depth
075 Amp Env Decay	096 LFO Rate
076 Amp Env Sustain	097 Filter Env Attack
077 Filter Cutoff	098 Filter Env Decay
078 Filter Resonance	099 Filter Env Sustain
079 Filter Envelope	100 Filter Env Release
080 Filter Key Tracking	101 Filter Env V-time
081 Layer A Level	102 Filter Env V-sens
082 Layer B Level	103 Amp Envelope V-time
083 Layer A Pan	104 Amp Envelope V-sense
084 Layer B Pan	105 Sample Start Offset
085 Layer A Pitch Coarse	106 Layer A On/Off
086 Layer B Pitch Coarse	107 Layer B On/Off
087 Layer A Pitch Fine	108 Layer Select
088 Layer B Pitch Fine	109 Link On/Off
089 Mod Pitch Amount	110 Solo On/Off

A few ideas to get you thinking:

- Quickly adjust the overall Attack and Release by turning LINK ON and changing the Amp Envelope Attack and Release.
- The Acoustic Strings will sound more Hi-Fi, Transparent and Smooth if you switch on 32 bit mode. This takes double the memory (about 145 Mb), so we left it in 16 bit playback for faster loading and resource use. However, if you've got the RAM...use 32 bit mode, because on this sound in particular, the sound quality difference is noticeably better at 32 bit playback mode. Note that "Hollywood String Section" and "Dreamy String Orchestra" are programmed with 32 bit ON, so you can cut the memory in half by switching OFF 32 bit mode.
- You can do a "crossfade morph" between any two layers by assigning the mod wheel or any controller to full amp modulation. Set one layer positive, and the other negative (click the polarity LED to be yellow)
- Try using the mod wheel to add a second layer to a sound by assigning it to positive amp mod.
- Treat the layers like drawbars. Try coarse tuning the layers to intervals like octaves and 5ths. Changing the tuning of the layers will yield many different sound possibilities.
- Use MIDI controllers to change start knob for sequencer/arpeggiator type parts. This will add much more interest to the part, since it won't always start in the same spot twice. Great way to get a more vintage analog feel too.
- If you want to load the same layer into A and B, you can do this by starting with a different sound (like the initial "Patch Selection" sound) first. Then load the desired layer into both A and B sides.
- Run Atmosphere through a gate plug-in with "side-chaining", and use a drum track as the side-chain source to turn Atmosphere into an amazing techno-rhythm synth!
- Use external plug-ins to process the sounds and most of all:
- HAVE FUN!

KEY COMMANDS

Fine Resolution mode for Sliders: SHIFT and move slider

Reset Controls MAC: CONTROL or COMMAND-Click

Reset Controls WINDOWS: CONTROL-Click

Layer mode display: Click on the Edit Value Display

OPTIMIZATION

The custom UVI engine of Atmosphere has been specially optimized for CPU efficiency. It's important to understand that long release sounds with a lot of polyphony take more CPU resources compared to something simpler like a Stylus loop or Trilogy Bass. This is doubly true with a Dual Layer architecture like Atmosphere (one note needs double the CPU power).

For these reasons, it is a good idea to try lowering the Voices parameter of each opened Atmosphere module to the minimum setting needed to play the musical part you've sequenced. The best way to do this is to take it so low that you hear the voice stealing, then increase until it isn't noticeable. This will maximize the performance of your system, with no loss of sound quality. Any unnecessary polyphony takes valuable CPU power that could be freed for other purposes. This can be especially helpful in optimizing complex arrangements with numerous Atmosphere Modules playing.

You can also dramatically reduce the CPU consumption by turning OFF a layer of a Dual layer patch, or turn the main filters to OFF. Of course, these options have a big effect on changing the sound you are playing too.

USING ATMOSPHERE AS A STAND-ALONE PROGRAM

For live performance or to save CPU resources, Atmosphere can also be used as a stand-alone MIDI sound module on a separate computer. This is made possible by running another VSTi host program on the second computer and using separate MIDI/Audio interfaces, you can expand your system's power in a significant way. There are some inexpensive and freeware hosts available on the internet.

(check www.kvr-vst.com for the best info on VST host applications)

This is also the same principal behind Steinberg's VST System Link, which is also an excellent way to expand a compatible VST system.

Steinberg's V-Stack software should be an excellent solution to turn a dedicated PC into an "Atmosphere Rack".

WRAPPERS

Cakewalk Sonar users may use the Atmosphere Windows VST plug-in by using a "wrapper" application. Atmosphere has been successfully tested with:

DirectiXer

<http://www.directxfiles.com/manufacturers/dxiXer.htm>

FXpansion VST-DX Adapter

<http://www.fxexpansion.com>

Spin Audio VST DX

<http://www.spinaudio.com>

Note: Digital Performer users should use the native MAS version of Atmosphere and not the VST version with a wrapper.

RENDERING TO AUDIO

Sometimes, it is quite useful to export the audio that you are working on in Atmosphere, for further audio editing or to free up CPU resources. The best way to create an AIFF, WAV or SDII file from Atmosphere is to use the Bounce function of your host application. Here's how to do it in a few of the popular hosts:

Digital Performer: Assign the OUTPUT of your Atmosphere audio track to an unused stereo bus pair, (example: Bus 11/12). You need to create a new stereo audio track and assign it's INPUT to that same stereo Bus (11/12 in this example). Record enable the new blank track, and hit record. Audio will be silent while recording the new track.

Pro Tools: Route the signal to another audio track for a real time record operation (you can use a Bus for this purpose), or use the Bounce to Disk function to render a recorded MIDI sequence to an audio file.

Logic Audio: Use the Bounce to Disc function in the Mixer's Master section. We recommend bouncing at 24 bit resolution to maintain the best sound quality.

Cubase: Use the Export/Render Audio tracks function

TIP: When bouncing, sometimes you can get a better result if you have a free measure with no audio in it. This depends on how the host handles the bouncing operation.

TROUBLESHOOTING

Here are answers to some common technical problems regarding Atmosphere.

INSTALLATION ISSUES MAC

When I run the installer, the computer locks up. What's happening?

Are you launching the installer from the CD? Don't do this. You have to copy the Spectrasonics Atmosphere folder to your hard drive and launch from the Folder within your hard drive. Make sure to copy the top level folder.

The CD-ROM Disc won't eject during installation. What's wrong?

If you have any problems with the CDs not ejecting during installation, please update your System Extensions to Carbon Lib 1.6. (available from Apple's web site) Simply drag the Carbon Lib to your System folder and then restart the computer. The CDs will then eject properly during installation.

Atmosphere gets to a certain point of the installation and then stops. What's wrong?

This problem can happen for a variety of reasons. Here's what to check:

- Is the destination disk formatted as MacOS Extended/HFS+?
- Do you have enough HD space on the disc (3.1 gig)?

If these issues are OK, the problem can usually be fixed by making sure that you have the latest CD-ROM drivers. (available from www.apple.com) If the problem persists, there is probably an Extension conflict with the installer. Try reinstalling from Base Extensions set in the Extensions Manager. If this fails, try all extensions OFF, then turn them on one by one as the installer asks for them.

If these steps fail, you may have a disc problem and you should contact our tech support department for a replacement.

MISSING PLUG-INS/DATA FILE

Atmosphere doesn't appear in the plug-ins list? What should I do?

First check to make sure that Atmosphere is in the correct PlugIns folder. Digital Performer users must use MAS 2.33 or higher (check your system extensions folder).

Atmosphere can not load the .dat file, and it says "File not found"....what is wrong?

On the Mac, make sure that the plug in folder contains the Atmosphere plug-in and the Atmosphere.dat file or an alias of it. If there is an alias, make sure the Atmosphere.dat file is still on your hard disk. If it is, it could be a broken alias. Make a new alias to the .dat file or place the original .dat file in the host plug-in folder. For Windows, you must uninstall and reinstall to fix this problem.

INSTALLATION ISSUES WINDOWS

I'm getting errors when the installer gets to the Joiner PC. What should I do?

This problem is usually caused by either a dual monitor card conflict, or by older CD-ROM drivers.

If you have a dual monitor card, turn the output to the second monitor off from the graphic card's monitor software settings. Then power down the second monitor and unplug it from your graphics card output. Run the Atmosphere installation again. Once Atmosphere has been installed, re-enable the second monitor.

Make sure you have the latest CD/DVD drivers, as this can also fix the problem. The most recent drivers for your particular brand of drive can be usually located at the manufacturer's website and downloaded. Once the new drivers have been re-installed to your PC, try re-installing Atmosphere again.

*NOTE: If you have any part of Atmosphere installed from the first attempted install, you will want to run the Atmosphere un-installer. This will provide you with a completely clean install once again.

Atmosphere doesn't appear in my host application? What should I do?

First locate the Atmosphere.dll file which was originally installed to C:\Program Files\Spectrasonics\Atmosphere using Windows Explorer. Highlight the file then Press CONTROL "C" simultaneously to copy Atmosphere.dll to the copy buffer. Then locate the VST instrument plug-in folder that your host application requires launching VSTs. Press CONTROL "V" to paste Atmosphere.dll into the folder.

AUTHORIZATION ISSUES

How can I get another authorization for my laptop/second computer/new computer?

Install Atmosphere on the new machine, get the new Challenge code and reauthorize on the web site.

STABILITY PROBLEMS

I'm getting serious crashing happening on my Mac. Is this because of bugs?

Most likely the crashing is coming from not assigning the right amount of memory to the host sequencer (MAC). Read the section "Before You Install", and "Memory Usage" sections to make sure you have the proper memory assigned. Having enough RAM assigned to the sequencer is very important for Atmosphere to function properly on the Macintosh. Be sure to update to the latest version of Atmosphere as well. <http://www.spectrasonics.net/updates/>

OUT OF MEMORY PROBLEMS

I only have three Atmosphere open and already it says I'm out of memory... how can this be?

Atmosphere needs memory assigned to the host, and still needs to have memory left over to load the patches. Patches range in size from under one megabyte, to over 80 megabytes for the largest patches. If you had three large patches open you would need nearly 300 megabytes of available, unassigned RAM. The size of the patch will be displayed in the edit value display after it is finished loading. To find out how much RAM is available for loading sounds:

MAC: Check "About this Computer" on the Mac Desktop Apple Menu
WINDOWS: Check "System Monitor".

LOADING TIME

I have a song with 12 Atmosphere plug-ins that takes a long time to load. What's wrong?

This is normal. When it opens, each Atmosphere plug-in takes a few seconds to scan the large data file of thousands of samples. When you add the time it takes to load the samples, and multiply that by the number of Atmosphere plug-ins open, you can understand why it takes a little while to open.

TRANSFER PROBLEMS (MAC)

I'm trying to copy the .dat file over an Appletalk network and I keep getting an error message...what's going on?

This can't be done successfully because of an Apple limitation. Currently Appletalk cannot recognize or transfer single files that are over two gigabytes. The Atmosphere.dat file is over 3gig. Your best method of transferring the .dat file from one system to another is by using an external Firewire or SCSI hard drive. (Please also keep in mind that you are free to transfer Atmosphere between computers that you own, but only you are allowed to use it. Giving your Atmosphere instrument to someone else is illegal according to the terms of the license agreement).

I'm getting error messages when I copy the files over to another Mac formatted drive on my system. The drive should be OK, since I use it all the time for other purposes...what's happening?

Check to see if the drive is formatted as a Mac OS Extended drive (COMMAND-I on the drive desktop icon). Extended format is also known as HFS+. You have to use this Extended HFS+ format since the .dat file is so huge (over 3gig). The original Mac OS format (HFS) can only handle files of up to two gigabytes in size. Older drives (especially SCSI drives) could have been formatted before Mac OS 8.6, which is when Extended Format was introduced.

I've got the Atmosphere.dat file on another drive. I made an alias of it and dragged it into my Plug-ins folder, but Atmosphere won't recognize it...what's the problem?

If you make an alias or use COMMAND M, the alias contains the word "alias" which is the problem. It will work properly if you delete the word alias in the name (including the space at the beginning of the word). HINT: The best way to make an alias is to hold COMMAND/OPTION and drag the file to the destination folder.

TRANSFER PROBLEMS (WINDOWS)

When I move the Atmosphere.dat file to another drive or directory in my System, the Atmosphere plug-in can't find it. Do I have to have the .dat file on my C drive?

No. The Atmosphere.dat file can reside on any drive in your system, but you have to uninstall, delete the original Atmosphere.dat file, and then reinstall from the CDs, selecting the new location during the install process.

PRO TOOLS PROBLEMS

I'm experiencing strange audio and MIDI problems with Atmosphere in my TDM Mac Pro Tools rig. What should I do?

Try removing the Pro Tools Preference File and performing a cold reboot.

1. Locate the Pro Tools Preference File in System Folder/Preferences, and drag it to the Mac desktop.
2. Turn the computer OFF (complete Shut Down)
3. Reboot the computer and re-launch Pro Tools.
4. Open the Atmosphere plug-in and assign the MIDI track to play Atmosphere. Press Play and then Stop on Pro Tools. Then play a note from your MIDI keyboard or the Preview button.

This should fix the problem. If it doesn't call tech support.

AUDIO PROBLEMS

I'm getting clipping and distortion on some patches. How do I fix this?

Lower the level on your host's Mixer, or adjust the MIDI volume (CC#7) to lower the volume of the plug-in, and the distortion will go away. Atmosphere's patches are adjusted to not distort at 0db level using average playing levels. However, the sounds are programmed "hot" to achieve the best sound quality, so if you experience some clipping when playing hard or with a lot of voices, simply lower the level a few db, either on the interface, the channel on your host's mixer or through MIDI volume.

I'm getting audio clicks and pops. What should I do?

Increase your audio card's buffer size (number of samples). Your CPU may need a larger buffer. Also, keep in mind that the "Vinyl" section has intentional vinyl noise and pops in them!

There is a significant delay in the response time when I play Atmosphere from MIDI in real-time...is this normal?

Your audio card buffer size is probably set fairly high, which is why you are experiencing the delay or latency. Try reducing the buffer size and that will improve the response significantly. Either the settings of 128 or 256 samples are usually a good compromise between latency and performance. We recommend using low buffer settings when sequencing and rendering.

Audio plays and then just stops. What's wrong?

It's possible that there's a problem with the driver of your interface. Please download the latest driver for your interface and also make sure you are using the latest version of Atmosphere. <http://www.spectrasonics.net/updates>

We've done our best to provide a product that is reliable and easy to use. However, if you need immediate help, **the fastest support response will come from contacting your local Spectrasonics distributor.** If you experience problems that your distributor is unable to handle, you can contact us directly, and we'll try to help you as quickly as possible.



P.O. Box 7336
Burbank, CA 91510

www.spectrasonics.net info@spectrasonics.net

TECH SUPPORT

888-870-4223 (Toll Free)
818-955-8444
FAX 818-955-8613

CREDITS

Produced by Eric Persing

SONICS

Patch Programming by Eric Persing

Principle Sound Design by Eric Persing and Diego Stocco

Additional sample contributions by Stephane Pigeon and Hans Joerg Scheffler

Glass Harmonica samples by Tobias Marberger

Vocal sample recording by Roby Duke and Eric Persing

Sample editing and mapping by Eric Persing, Nick Manson and Bob Wilson

Patch data conversion by Lennie Moore

Skippy's Big Bad Bass patch by John Lehmkuhl

Recorded with Apogee™ converters

Oscillator De-Stabilization by Armand Hillside

SOFTWARE

Custom UVI Engine development by USB, France

Software development by Jankoen de Haan

Testing and engine ideas by Eric Persing

Windows installer programmed by Codemonks

Spectrasonics web site management by Netkruzer

VISUALS

Interface design by Eric Persing and Nick Manson

Interface graphics by Ridgley Curry and Jeff Freeman

Art direction, logos, web and packaging design by Jon Conrad

Book and Disc Graphic design by Steve Peretti

Printed by Green Street Press, Pasadena

DEMOS

Atmosphere web MP3 demo songs by Adrian Clarida, John Lehmkuhl, Eric Persing, Ned Bouhalassa, Chris O'Brien, Diego Stocco, Nick Manson, Lennie Moore, Alexei Kharlamov, Tom Salta, Richard Souther, Marc Shlaile, Phillippe Saisse and Paul Haslinger.

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*"His splendor covers the heavens, and the earth is full of His praise."
-Habakkuk 3:3*

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OTHER PRODUCTS BY SPECTRASONICS

Virtual Instruments:

Stylus-Vinyl Groove Module

Trilogy –Total Bass Module

Sample Libraries:

Bass Legends

Hans Zimmer Guitars vol.1 & 2

Heart of Asia

Heart of Africa vol.1 & 2

Supreme Beats Percussion

Burning Grooves

Liquid Grooves

Distorted Reality 1 & 2

Bizarre Guitar

Symphony of Voices

Vocal Planet

Retro Funk

Backbeat

Metamorphosis

ABOUT ERIC PERSING



It is almost impossible to go a day without hearing the work of Eric Persing. The thousands of original sounds he has created are used constantly by top composers and musicians from all over the world.

Persing founded Spectrasonics in 1994, as a company specializing in developing World Class sampled sound libraries. He has produced over 25 of the industry's top selling titles, and won numerous industry awards for his work in the field of sampling and sound design. Eric's ground breaking Distorted Reality series of sample libraries are the best selling and most widely used collections in the world. Spectrasonics samples are used on thousands of major film, television, record and multimedia productions. Spectrasonics has gone on to

establish a new exclusive focus on developing World Class Virtual Instruments beginning in 2002.

In addition to being the Creative Director of Spectrasonics, Eric has been a consultant and the Chief Sound Designer for Roland Corporation Japan since 1984, creating the key sounds for many popular Roland synthesizers, samplers, CD-ROMs, expansion boards and devices -from the vintage Super Jupiter and Super JX, to the D-50, D-70, JD-800, JD-990, R8, S-series samplers, JV-880/1080/2080, the Sound Canvas, JP-8000, MC-505, V-Drums, XV 5080 series and Variphase instruments.

As a studio musician, producer and composer/arranger in Los Angeles, he has also contributed to numerous Grammy award winning albums and Academy award winning film scores, working with an eclectic group of artists including Marcus Miller, Sergio Mendes, Luther Vandross, Quincy Jones, Danny Elfman, Herbie Hancock, Riverdance, James Newton-Howard, Eddie Jobson, Michel Colombier, Diana Ross, Arif Mardin, Mezzoforte, Chaka Khan, Bette Midler, Roby Duke, Deniece Williams, The Katinas, Larry Carlton, Sandi Patti, Hans Zimmer, Leonard Cohen, Adam Cohen, Michael Jackson, Bon Jovi, Richard Souther, Randy Newman and Celine Dion, amongst many others.

Eric's lifelong love of the creative process is the driving force behind his pursuit of musical excellence.

EQUIPMENT LIST

Respect and admiration to all the designers who created the amazing array of instruments, processors, software and plug-ins that we used in the creation of the sounds and development of Atmosphere.

Hardware Synths:

Yamaha CS-80
Access Virus Indigo
Access Virus A
Access Virus B
Access Virus C
Studio Electronics modified Minimoog
Waldorf Q
Korg Z1 EVL
Korg Prophecy
Kawai K-5000 additive synth
Oberheim 4-voice SEM style analog synth
Roland Jupiter 8
Roland MKS-80 Super Jupiter
Roland MKS-70 Super JX-10
Roland S-760 samplers
Roland S-770 sampler
Roland JD-800
Roland JD-990
Roland D-550
Roland JP-8000
Roland JV-90
Roland JV-1080
Roland JV-2080
Roland XV-5080
Sequential Circuits Prophet 5
Sequential Circuits Prophet VS
Waldorf Wave
Waldorf Microwave
Waldorf Microwave XT
PPG Wave 2.2
ARP String Ensemble
Mellotron

Soft Synths:

Propellerheads Maelstrom
U&I Metasynth
Emagic EXS24
Emagic ES-2
Audioease thOnk
Cycling '74 PGS-1
Cycling '74 Shape Synth
Antares Kantos

Rhizomatic ABSynth
Native Instruments ABSynth
Native Instruments B-4
Native Instruments Pro-52
Native Instruments Reaktor
Waldorf Attack
Waldorf PPG 2.V
reFX JunoX2
Rumpelrausch Taips ZR1
Steinberg Model E

Hardware FX:

AMS RMX reverb
API 5502 equaliser
TC Electronics Fireworx
Eventide DSP-4000
Lexicon PCM70/80/480 reverbs
Modified Boss Dimension C Chorus
Boss SE-70 multi-effects
Roland Dimension D
Roland RSP550 multi-effects
Roland SDE330 delay
Roland SDX330 chorus
Roland SRV330 reverbs
Roland SVC330 vocoder
Boss GL100 guitar driver
Innovonics compressors
Langevin passive equalizers
Quest custom analog mixers
Summit tube mic preamps
Roland VM-7200 Digital Mixer

Plugins:

Audioease Altiverb
Audioease River Run
Arboretum Ionizer
Arboretum Hyperprism
Arboretum Hyperverb
Arboretum Vocoder
Arboretum Granulator
Emagic Phaser
Emagic Ensemble

EQUIPMENT LIST - continued

Emagic Tape Delay	GRM Reson
Smart Electronix Supaphaser	GRM Shuffling
Smart Electronix Cyanide	GRM ST Contrast
Bias SFX Machine	GRM ST Freq Warp
Big Tick Hexaline	GRM ST Shift
Big Tick Mabento	IK Multimedia Amplitube
Big Tick Nasty Shaper	IK Multimedia T-RackS 24
Bomb Factory Moogerfooger	Intelligent Devices Fire•Ball
Lowpass Filter	Line 6 AmpFarm
Bomb Factory Moogerfooger Ring	Line 6 Echo Farm
Modulator	MDA Combo
Bomb Factory Voce Spin	MDA Degrade
Bubu Ztyle	MDA Overdrive
Bubu Warper	MDA SubSynth
Cycling '74 Average Injector	MDA Tracker
Cycling '74 Degradar	Motu PureDSP Spectral Effects
Cycling '74 Feedback Network	Ohm Force Ohmboys delay
Cycling '74 Filter Taps	Ohm Force Frohmage
Cycling '74 Fragulator	Ohm Force Mobilohm
Cycling '74 Frequency Shift	Ohmforce Hematohm
Cycling '74 Granular-to-Go	Opcode Vinyl
Cycling '74 Mangle Filter	Opcode Vocode
Cycling '74 Monstercrunch	Opcode Filter
Cycling '74 Moving Filters	Prosoniq North Pole
Cycling '74 Nebula	Prosoniq Orange Vocoder
Cycling '74 Noizckippr	Prosoniq Pi Warp
Cycling '74 Pendulum	Serato Pitch 'N Time 2
Cycling '74 Ring Modulator	Shiny-FX Spectral Monkeyage
Cycling '74 Space Echo	Steinberg Grungelizer
Cycling '74 Spectral Filter	Steinberg Metalizer
Cycling '74 Swirl	Waldorf D-Pole
Cycling '74 Swish	Wave Mechanics SoundBlender
Cycling '74 TapNet	Waves +L1 Ultra Maximizer
Cycling '74 Warble	Waves C1 Compressor
Cycling '74 Waveshaper	Waves C4 Multiband Compressor
Digidesign Lo-Fi	Waves Doppler
Digidesign Recti-fi	Waves Enigma
Digidesign Sci-fi	Waves MaxxBass
Digidesign Vari-fi	Waves MetaFlanger
GRM BandPass	Waves MondoMod
GRM Comb	Waves Paz
GRM Comb 5	Waves Q10
GRM Delay	Waves Renaissance EQ
GRM Delay 24	Waves Renaissance Reverb
GRM Doppler	Waves Super Tap
GRM Freeze	Waves TrueVerb
GRM Pitch Accum	

Software:

Blank Software Alchemy
Arboretum HyperEngine
Infinity
BIAS Peak audio editor
Digidesign Pro Tools
Emagic Logic Audio Platinum
Metasynth
Emagic Sound Diver
Interval Music Transfer Station
MOTU Unisyn
Sampler

Acoustic sources:

Glass Harmonica
Prepared Piano
Tibetan Bowls
Fender Rhodes
Electric Guitar
South American flutes
Orchestral String Section
Numerous Vocalists and Choral Groups
The sea and the waves
Some rays of sun and shadows of the moon

PATCH LIST

Patch Selection

AMBIENT

Ambient/Bell Harmonics

Shivering Timbers
Castilia
Chime City
Crystal Cloud
Crystalline Towers
Frozen Dream
Silver in the Sky
Steel Morphing
Stretching Glass Bells
Tiny Bells Twinkles

Ambient/Bowed Piano

Not Exactly a Stock Piano
Piano Bowing
Piano Morphing

Ambient/Breathing Air

Angels in the Desert
Chill Factor
Constant Change
Fizzphonics
Infinite Air Pocket
Insects on Ice
Monkoder
Sinister Grains
Slumbering Shaku
Traversing the Abyss

Ambient/Brooding Menace

A Leak in the System
Ancient Extinction
Anguished Cries
Brush with Death
Coming Unglued
Deep Sea Exploration
Encription
Guttural Morphing
Paleolithic
Southern Lights
Waves of the Tigress

Ambient/Complexus

Alpha
Glow Worms
Magnetic Crystal
Micro Meteorites
Mother Magnesium
Nursery Rhymes
Omega
Passing Lights
Reflecting on the Past
Spillover
Swirling Crickets
Throat Culture

Ambient/Disturbing Overtones

Bending Flurry
Blood Vessels
Deduks in Mourning

Deep Rubbing Tubes
Eclipse
Elongated Tubing
Embryonic
Equilibrium
Granular Flute Sweep
Granular Violin Harmonics
Hi Tension Wire
Inexplicable Encounter
Inner Addictions
Interference
Morphionic
No Admittance
Outer Limitations
Overcoder
Premonition
Rubbing Silver Mirrors
Secret Garden
Stalagflites
Stalagmites
Stalagrites
Stalagsites
Stalagtites
Stretching Glass Panels
The Mirror Room
Uncertainty

Ambient/Drones Evolving

Apocalyptic Drone
Armenian Sun
As I Live and Breathe
Babbling Brook Drone
Bowed Vector
Bowing Titanium
Circular Breathing
Circular Prophets
Critical Orbit
Dark Oil Drone
Egyptian Bowls
Electromechmotion
Empty Nest Drone
Exhale into the Pit
Future Syntheswell
Hero Drone
Hummstretcher Drone
Juicy Drone
Lord Balrog Drone
Marsh Mire Drone
Moon Strings 1
Moon Strings 2
Nastiness
Punjabi Drone
Pyramid
Ringwraiths
Rumblestiltskin
Singing Stones
Slow Realization Drone
Spinning Omega
Spinning Waterphones
Subtle Undulation
Underworld Carnival
Window Pane Drone

Ambient/Electronic Sci Fi

Asynchronous Unpredictability
Busy Little Beavers
Data Slide
Doctor Who
Dopplerama
Electroflutter
Harmonic Callidescope
Hydrogen Echo
Hypnosis
Mission to Mars
Morton in the Dark
Ode to Buchla
Old Frequency Scanners
Sergical
Silver Apples of the Moon
Spasmodic Encounter
Throat Emulation
VCS AKS VCOs
Wicked Ratchets
Wicked Ratchets Slo Mo

Ambient/Fast Vibration

Glare
Sirens of Atlantis
Tokiospace

Ambient/Floating

A Feeling of Emptiness
Adrift in Time
Aerodynamic
Antimatter
Bending Choral Wash
Bob needs a new Zephyr
Clandestine Meetings
Crows
Currents of Sudan
Dark Crows Milk
Dawnlands
Distant Dreams
Endless Loop
Existence
Fibrulation Sweep
Glass Gramophone
Half a Kingdom
Hibernation
In a Dreamlike State
Metro
Mother Earth
Mothers Milk
Nebuli
Outgassed
Radio Universe
Red Sunrise
Ringing Wind
Rising Strands
Tension Strands
Water Organs

Ambient/Light and Beauty

Angelic Morph
Angels Whisper
Ceremony
Comet Star
Emerging Vision

PATCH LIST - continued

Emperor Constantine
February Glare
Five Strings
Florescent Chimes
Ireland
Island of Chimes
Magic Waters
Oriental Zenith
Shiny Beach
Twilight Passing
Urban Angel
Visionary
Voice of the Moon

Ambient/Low Enders

Alias Drone Bloom
Big Moana
Big Pink Purr
Cave Troll
Contrabass Blown Tubes 1
Contrabass Blown Tubes 2
Deep Didge
Ethnic BreathPipe
Genetic Animals
Impending Rumbles
Moving Some Air
Panic Room
The Bowels of the Beast

Ambient/Metallic Wire Motion

Burbbling Wires
Bursting Aura
Cluster Morph
Deep Opera
Distressing Wires
Enigmatic Bowls
Metal Flow
Metallic Shards of Light
Symmetry

Ambient/Percussive Hard

Air Klang
Anvil Chimes
Blam Drone
Cranial Ping
Crash Planet
Fist Piano Bass
Leaking Gullet
Melting Beams
Mercury Tribe
Pesky Red
Sparkling Embryo Hit
Tactical Alert
The Hammer of Moria

Ambient/Percussive Soft

Ambient Gamelan
Big Boomer
Cedar
Chloropass
Ebony and Wire
Evolving String Resonance
Gamma LAN Gong
Harmonic Air Hit
Inner Ear Thumping
Large Footprints

Overblower Echo
Pole Scraper
Screams in a Bottle

Ambient/Swirling Pitch FX

Bending Deep Crystals
Chalkboard Nausea
Chalkboard Swirl
Dunes
Vertigo bender

Ambient/Vocal Morphings

Female Morphing
Meditation Disturbance
Morphing Voices
SpaceTimeEnergy
Transmission
Tubular Choir
Vocal Unreality
Wailing Waterphones

BELLTONES

Anabell Pipes
Analog Chimes
Anapluck Bellz
Astral Music Box
Attack Shimmer
Bells of St Elmos
Bellzo Pad
Bowling a Bell with Rocks
Christmas Layers
Classic Super Bellz
CS-80 Sine Bells
Dynamic Sprinklers
Eighties Bells
Fizz Bellz
Frozen Rings
Giant bellz
Glass Music Box
Hollow Stones
JP Seq Bells
JP Vibrasine Bells
Jupiter Octabells
Love Chimes
Love Triangle Bells
Musicbox Symphony
Nautical Bellswirl
Noise Bells
Plucked Airbell
Purewave Bells
Squaretable Bells
Swirling Additive Bells
Toy Celeste for Small Birds
Vector Bellkeyz Fifth
VS Bells
VS Glassy Milk
Wavetable Bell Swell
Whistlers Bells

BIG SWELLS

Before the Race
Chariots CS-80
Cresting Swell
Cresting Waves

CS-80 Pulse Width Panner
Expensive Swell
Fat Analog Swell
Fizzaphonic Build
Hybrid Hollow Swell
JX-10 Big Saw Swell
Memorymoog Power Swell
Moogie Swell
Ockmopad Swell
Passionate Horn Swells
PPG Cascade Swell
Progression Swell
Progresso Swell
Prophet VS Unison Swell
Sparkling JD
Sunday Morning Worship
Swelling Pride
The Victor
Thick and Juicy swell
Ultra Swell
Virus Memory Swell
Wide Moog dual mono swell
Widening Analog

EVOLVING MOODS

Angelo Tube Strings
Bombay Revealed
Celtic Morning
City Lights
Constant Growth
Constellations Growing
Constellations Sparkle
Dark Clouds Over Oslo
Dark Horse
Elation Station
Eternal Evolution
Eternal Swells
Filled with the Holy Spirit
Flotation Device
For Whom the Bell Tolls
Gentle Vectoring Zweeps
Interstellar Travels
Intrepidation
Kindred Spirits
Lateral Motion
Liquid Vox
Moonlit Night
Mysterious Movement
Nature Boy Pad
Rippling Rays
Rivendell
Slow and Gentle Vectoring
Slow Worm Birth
Soft Blue Fizzphonica
Sudanese Evolution Sweep
Swinging Hoses
The Little People
Transforming
Underwater Music Box
Vaporware Tension
Vectoring Granular Harmonic
Virus Vectoring Pad
Whispering Light
Winds of Change

PATCH LIST - continued

INTRICATE MOTION

Astral Phenomenon
Aura Shimmer
Battle of Mordor
Blue Dragons
Blue Encryption
Bubble Machine
Bubbling Over
Chanting Anklungs
Complex Spinner
Diffusion Shimmer
Effervescent
Extra Dimensional
Happy Panner
Mercury Rising
Natural Dimension
Nautilus
Norwegian Clouds
Orange Juicing
PPG Chromapulse
Questia
Sagans Journey
Shuttlecrafting
Sitarine
Slo Mo Nautilus
Swirling Formation
Swirling Spheres
Swirling Tamboura
Twinkling Sea Tides
Vectoring Oocals
Vectoring Zzzzs
Yoga
Yogaphonics

NOISES

Noises/Ambient Noise
Ghost in the Machine
Gurgling Pipe Noise Bed
Hi Garbage Noise
Surfing on the Piano Strings
Swarm

Noises/Human Vocal Noise

A-0 Vocal Noise Sweep
Blow By
Breathing and Sweeping
Eeee Vocal Noise Bed
Ehh Vocal Noise Bed
Hi Breather
Human Pink Noise
Human Sea Storm
Human Turbines
Human Wind Riser
Ohh Vocal Noise Bed
Overtone Breather Noise
Overtonics
Reverse Breathing Loop
Shallow Breathing
Shhhhh
Soft Palette Sweep
The One Man Crowd Noise
Uhhh Vocal Noise Bed

Noises/Intense Noise

Afterburn
Anguish Machine
Codetalkers
Drive By Booting
Gurgling Grain Noise
Magnesium Noise

Noises/Morphing Noise

Dustbowl
Eat Dust
Epileptic Seizure
Invisible Motion
Morphing Matrix
Sand Storm
Sea Foam
Solar Storm
Unidentified Presence

Noises/Percussive Noise

Foam Bombs
Secondary Strike
Sonaris
Strong Wind Strike

Noises/Rumblers

Creaking Bones
Disturbing News
Ground Tracer
Petroleum
Rumbler Tumbler
Stealth Cockpit

Noises/Synth Noise

Pink Noise
Prophet Noise
Swoosher Noise
White Noise

Noises/Windtones

Atmospheric Wind
Wind Riding
Windamere

PADS

Pads/Airy Pads
Afterglow
Air Glass
Air Magic Carpet
Airy Analog Pad
Amber Waves of Grain
Beauty and the Breath
Big and Slow Air
Big Hollow Ooh Pad
Catching some Zzzzs
Chiff Chuff
Digital Silk Air
Dolbyesque Rezipad
Dynamic Fizzies
Eighties Air Bag
Emulsion
Fairlight Ankluvox
Fifth Vox Sweeper
Greenhouse Vox

Human Fairlight
Human JX Sweep Air
Humming Pad
Largess
Majestic Air Swell
NoiZee Femalezzz
OohAah Morph
Resinity
Rosin Air Pad
Rusher
Steam Powered
Steam Sines
Steamy Vox
The Last Travel
Vocal Stack Pad
Vocode Morph Choir
VS Breath Vox
Wall Street Streams
Warmmm Air
Weightless Wisps
Wheezing Fairlight
Whistling in the Light

Pads/Bright Pads

1979 Vintage Jupiter
Big Prog Chiffer
Big Rip
Bright and Beautiful
Bright Blue Power
Chromatones
Classic Prophet VS
Gladiator
Lucious Unfolding
Magnificent 80s Bright Pad
Power PWM Waves
Prognosis
The Golden Age of Analog
Transparent Analog
Virus Prog

Pads/Euro Pads

ARPs Golden Years
Bitchin Solina
Blue Solina
Electro Chamber
Electrocoder
Electrovox Strings
Euro Bright Sweep
Erosion
Eurotek String Machine
Eurovolve
Harmoniamax
Huge String Machine
King Quadra
Magnetic String Resonance
Neuropipes
Numan String Machine
Numan String Stack
Omni Res
Paris Rain
Phase Vocoder Choir
Sex and Violins
Super Euro
Super Omni II
Synergy

PATCH LIST - continued

Techno Violins
Tonys Banks
Ultra Paraphonic
Vector Vox
Vector VP-220
Vector VP-330
Vectorama
Violet Pad
Vocoder Choir
Vocoder Choir HP Sweep
Voice Box
Warm 70s String Box
Warm Omni

Pads/Flutey Pads

Aqua Flute Pad
Breathing Glass Flutes
Cherry Blossoms
Chiffing Chaff
Desert Flutes
Flutey Analog Pad
Human Flutes
Ice Flutes
Low and Ancient Flutes
Lyles Feather
Non-Linear Arithmetic
Overblown Flute Pad
Pitchy Pipes Pad
Winded Flutes

Pads/Glassy Pads

Arctic Glass
Bending Glass
Coldstones
Glass Embryo
Glass Harmonica
Glass Org
Glass PPG
Glistening Phase
Green Glass Harmonica
Green Glass Org Morph
Morning in Dublin
PPG Warm Glass Pad
Pure Glass
Saint Bender
Shining Pools
Soft Glass Harmonica
Sparkling Aurora
Stained Glass Church
Swirling Prophet
The Gates of Heaven
Thick Glass Org
Visions
VS Edge Pad
VS Milky Way
Warm Glass
Wave Swells
Wavetable Build
Wavetable Rotor
Wine Whistles

Pads/Hollow and Pure

A Hollow Longing
Afterthought Sines
Ambient Humwhistle Pad

Beating Sines
Bell Signs
Bending Glass
Calliospace
Emptiness
Ennuil
Epiphany
Glorious Hollow
Hearth and Home
Hollow Discovery
Hollow Expanse
Hollow Hammamatsu
Hollow Jupiters
Hollow Man
Hollow Reed Brass
Hollow Vibrasines
Hollowed Be Thine
Ice Caves 1
Ice Caves 2
JP-8 Hollow Chorus
JX-10 Hollow Soundtrack
Lonely Road
Lost Insect Evolution
Lost Love
Love Signs and Triangles
Mystery Theater
Organbell Sines
Resonant Reeds
Sacred Bowls
Sad Hollow VS
Serene Sines
Shimmering Octosquares
Sinusoidal
Spooky Leads
The Lost Wave
Tribute to Lyle
Vapor Signs
VS Square Table Pad
VS Warm Bellkeyz
Whistlers

Pads/Warm and Soft

Dark Europa
Dark Fast Super JX
Dark Glass Organ
Deep Blue Clouds
Freezing Warm
Gauze Cloud Strings
Growing Warmer JX -10
Human French Horns
Hummer
JP-8 Soft n Lucious Strings
Jupiter and JX Warm Pad
Jupiter Prophet Marriage
JX and JP Soft Clicker
JX-10 Dark Pad
JX-10 Octave Soundtrack
Magnificence
Nice Bedding
Ponderosa Prophet
PPG Triumph Pad
Prophet Ten Pad
Richness
Simple Jupiter 8 Pad
Simply mellow

Slow motion
Straight Ahead
Subtly Smooth
Thick Forest Movement
Thick Green Modeling
Ultra Pulse Pad
Virus Soft Notch Pad
Warm and Blue
Warm and Scratchy
Warm Blankets
Warm Clarity
Warm Glue
Warm String Machine
Whole Wide World
Wide Prophets Notched

SOLO

Solo/Radical Leads

Bloated
Breaking Up in Reno
Clubbing to Pieces Lead
CS Talker Lead
Deep Vision Lead
Disintegrating Crystals
Elastic Waistband
Electrotalker
EuroTrance Lead
Falling off the Wagon
Fizz Mother
Futuronica Lead
Heliotrance
Magical Lead
Orbitalizer lead
Overcoded Sweep Lead
OZ Lead
Rainbow Dawn Lead
Rigid Frigid
Rough Device
Rough Going Lead
Scratchy Lead
Shredding Window Panes
Sore Throat
Spherical Lead
Spirits of the Trees
Telephonic Lead
Throat Split Wide
Ultralord Lead
Wailing Plunker
Wicked Grintable Lead
Zargon Lead

Solo/Vintage Leads

70s Solo Synth
Capes and Knives
Classic Moog Lead
Complex Worm Lead
Groovy Resomoog
GX-1 Lead
GX-1 Sweepoid
JP Squares Solo
JP-8 Unison 5ths Lead
Lucky Lyles Lead
Lyles Two Voice
Modular Juice

PATCH LIST - continued

Moogie Lead
Portahorn lead
Progresso Lead
RnB Triangle Lead
Sine Fifth Lead
Super Cheesy Synth Organ
Theremins Journey
Unison Wheezy Lead
Unisonic Lead
Vintage Moog Lead
Yogamatic Lead

STRINGS

Strings/Acoustic Hybrid Strings

Adagio Expressivo
Ambient Soft Tron
Cathedral String Orchestra
Clusterphonic Strings
Dark and Moody String
Orchestra
Dream Tron
Dreamy String Orchestra
EQ Tron
Fast Legato String Section
Fat Triumph Strings
Filtered String Orchestra
Hollywood Studio String Section
Hybrid Warm String Section
Jupiter plus Real Strings
Lush Ambient String Orchestra
Lush Green Hybrid Strings
Massive Hybrid Strings
Sense of Reverence
Slow Motion Tron
Strings on Air
Tronsphere
Washing in the Warmth

Strings/Analog Strings

Analog Bright Violins
Big Green Strings
Black and Blue Strings
Blue PWM Strings
Blue Triumph Pad
Chromachord Strings
CS-80 Marcato Strings
CS-80 Octave String Swell
CS-80 Strings
CS-80 Vibratulus
Espresso CS String Stack
Greek Celli
JP-8 Detuned PWM Strings
JP-8 PWM Strings Chorus
JP-8 Sawtooth Strings
JP-8 String Machine
JX-10 Bright Strings
Luscious and Warm
Lush Pulse Strings
Magnetic Chamber Strings
Modern Vintage Strings
Pastorale
Phat Stringz
Prophet VS Strings

Pure VCO Strings
Slow Rush PWM
Symphonic Analog Strings
Symphonic PWM
The Greek Master
Thick Green Pad
Thick Green Virus
Violin Synth Sheen

Strings/Trilling Tricks

Granular Violin Trills
Trilling 4 GuyZZ
Trilling Strings
Trilling Tron

SWEEPING

Sweeping/Filter Sweeps

Appearance Sweep
Blue Fizz Sweep
Cascading Filters
Classic Jupiter Resosweep
Cloud Burst Resonance Sweep
Constant Sweepers
CS-80 Morphing Filters
CS-80 Sweeper Crosspan
CS-80 Talk Filter Ekopad
Flitter Twitter
Formant Vox Sweeping
Hipass Vortex
HP Techno Fizzweeper
HPF Disappearing Sweep
Intense Sweep Organ
Juno 5th Sweeps
Jupiter 6 HPF Sweep
JX-10 Big Reso Sweep
Panscan Sweep
Power Rave Sweep
Simple Noisy Sweep
Sizzling Release
Squishy
Super Euro Sweep
Supple Sweeps
Sweet Sweep
Sweep Juice
Sweepstakes
Tambourasweep
Trancey Sweep
Vocal Sweep
World Soul Sweep
YogiRez

Sweeping/Phase and Flange

Animated Cream
Bursting
Cascade Flanger
Chink in the Armour
CS-80 Flange Ensemble
CS-80 Flanged PWM
Europeans Jet Flanger
Fat Air Pad Flanger
Flangey Analog Swell
Graitable Stereo Comber
Graitable Swirl Comber
Lush Phaser Stack Pad

Panner Flange
Phase Glasswell
Phase Stacker Flange
Poly Flanger
Rich Flanger Pad
Sizzling Flanger
Step Motion
Traveling Flange
Winded Sweeps

SYNTH BASS

Apocolyptic Bass
Beefer Bass
Berry Rubbery Bass
Big Little Blip Bass
Boxy Moog
CS-80 PWM Res Bass
CS-80 Sine Bass
Deep FM Stereo Bass
Diving Piano Bass
Earth Drone Bass
Green Taurus Bass
Growler Moog Bass
JP8 PWM Bass
Jupiter Octoblaster
Kriminal Bass
Mergatroid Bass
Moog Pulse Bass
Nice Moog Bass
Not So Rough Bass
Notch Bass
Owie Zowie Bass
Plectrasub
Plutonium Bass
Sharp Jupiter Bass
Sharpy Seq Bass
Sine Moog Bass
Skippys Big Bad Bass
Smooth Moog Bass
Snip Snapper Bass
Stateside Bass
Super Moog Bass
Trancey Bass
Vinyl Click Bass

SYNTHS

Synths/Analog
Analog Authority
Analog Pizz
Anapluckers
Attack Carpet
Bite and Pluck
Blade Runner CS-80
Blue Vortex
Chromachords
Clear as Day
CS Bendz
CS Octave PWM Plucks
CS-80 Clavisynth
CS-80 Quirky Filters
Eighties Oberheim Pluck
Eighties Reso Stack
Fat Fizz Face
Funky Clickmatic

PATCH LIST - continued

Gargantua
JP Dolby Wobbles
JP-8 Sawtooth Octavo
JP-8 Sharp Bright Saws
Juicyfruit
Jupiter 8 Gliders
Jupiter Plectra PWM
Jupiters Past and Present
JX-10 Saw Arps
Los Gordos Americanos
Lovely Arps
Mean Business
Memorymoog Virus
Muscle Synth
Obese Germans
Octavia
Ol School Freak Fest
Percussion Squares
Plectrophonic
Ploctavo
Polyphonic Minimoog
Scrittis Super Jupiter
Shimmering Koto Synth
Stuck in the Eighties
Super JX Octaver
Talking CS-80
Transparency
Ultrasick Poly stack
Victorious Arps
Virus JP Poly1
Virus JP Poly2
Virus Poly plucked
Wet Diapers
Wide Poly Pluck

Synths/Brassy

Analog Brass Vortex
Bad Ass Brass
Chroma Brass
CS-80 Octave Mourning
Eighties Scoop Brass
Juicy Brass
Jupiter 8 Brass
Jupiter Horn Pad
LA Air Brass
Oberheimy Brass
Polymoog Blatt
Polymoog Dream Brass
See Through Brass
Triumph Horns
UK Brasstrings
Wide Load Brass

Synths/Digital

Andys Bow Tie
Aura
Dragons
Electro Mechanical FM
Fizzy Glass Grains
Flurry
Fraulein
Indian Circuits
Magnetic VP
Plunker
Sitar Encased in Glass

The Mighty VS
Wavetable Plucker
Wolfgang Swell
World Soul Resonance

Synths/Fifths

5th Pluck ala Dave Stewart
CS-80 Cross Panner 5ths
CS-80 Fifth PWM
Dream Frontiers
Full Fifths
Glass Bender Fifths
Glassians
Gleaming Glass
Progressive PPG 5ths
Prophet Warm Fifth
Shrine
Super 5ths
The Main Chord
Vectorized 5th Bells
Vibrasines 4ths
Vorganic Fifths

Synths/Organish

Cathedral Pad
Cathedral Spires
Cathedral Wheel sweep
Chorus Organ Pad
Crystal Pipes
Digi Church Pad
Digital Pipes Pad
Greenhouse Cathedral
Human Steam Organ
Intensity
Old Creaker Organ
RS-09 Chorus Organ
Sacred Heart
Soft Drawbar Pad

Synths/Techno

Anablizz
Blinking in Berlin
Club Ready
Crusher
CS-80 Seq Cycle
CS-80 Tek Seq
Early Ravers
Electrograins
Epic Trance
Fists of Fury
Gaintable Arps
Gaintable Seq
Juno Trance X
Juno Trance Y
Juno TranSeq
Jupiter Hoover
Let GO of Me
Love Parade
Magic Sequencer
Magnetic String Pluck
No Shrinking Violet
Seq ye Arp
Super Casio Seq
Techno Ricochet
The Hook

The Rise and Fall of Analog
The Sinker
Throaty Bass Box
Time Ticks on
Trance Chords
Trance X
Trancemogrifier
TranZ Jupiter
Ultrasick Blip
Urgent Synergy
Vivid Vibrato
Vorpheum
Wanky Euros
Wobble Seq
X-Men Attack
Xtra Organ Perc
Zap Glass

VINYL

A Major Grammophone
Arwen
Dark Blossom
My Old Soul
Romeo and Juliet
Romeo Leslie
Satellite
Satellite Circus
Satellite Orbit
Somber Soul
Static Rainbow
Victrolaphonic
Vinyl Frontier
Vinyl Heroes
Vinyl Summation

WAVE UTILITY

Wave Utility/Basic Waveforms

Pulse
Sawtooth
Sine
Square
Triangle

Wave Utility/Clicks

Clicks Various
Urei Click

Wave Utility/Noise Generator

Pink Noise
White Noise

Wave Utility/Test Tones 0db

100 Hz Test Tone 0db
1000 Hz Test Tone 0db
10000 Hz Test Tone 0db
20-20khz Sweep 0db
Pink Noise 0db

Wave Utility/Tuning Tones

Tuning Tone A 440 Hz
Tuning Tone A 442 Hz
Two Pop Sync Tone

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