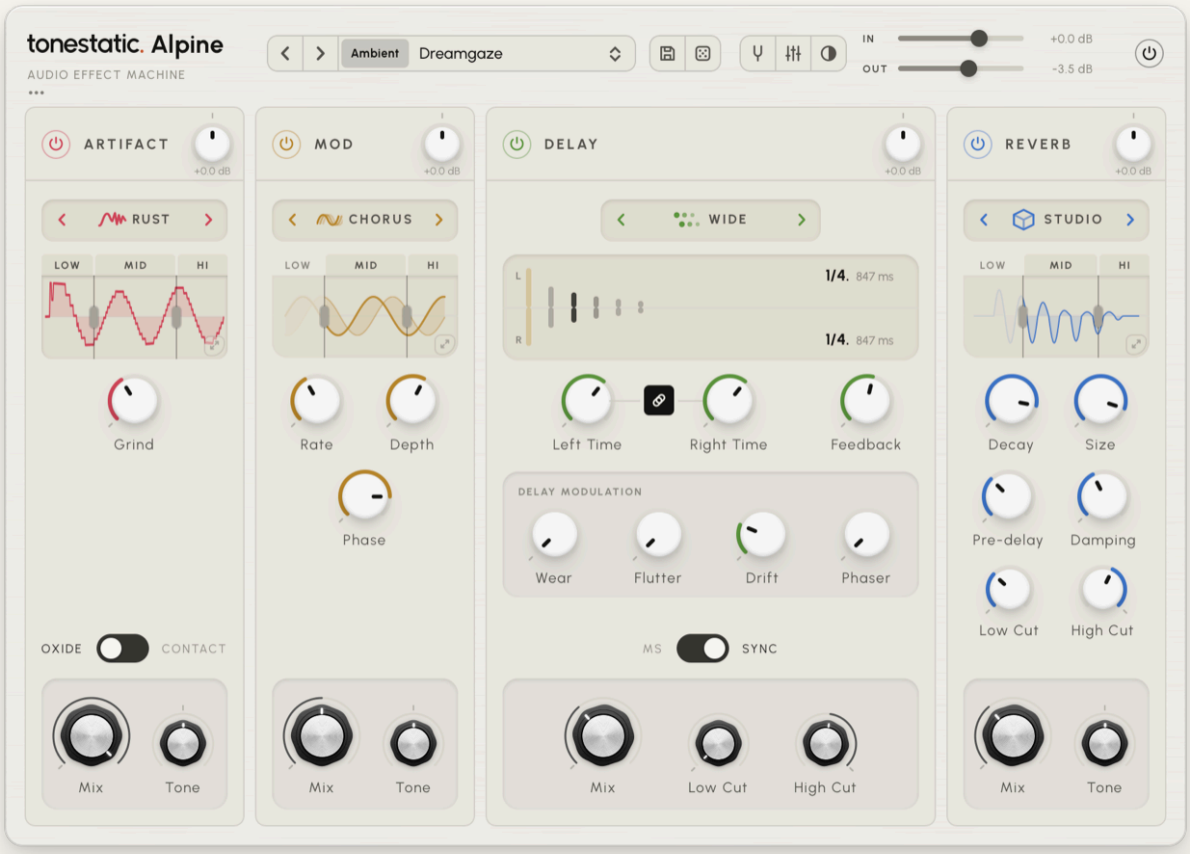
tonestatic.

Tonestatic Alpine

Audio effect machine

MANUAL · VERSION 0.13.0



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Welcome to Alpine

Alpine is an audio effect machine: four effect modules — Artifact, Modulation, Delay and Reverb — in one window, in one chain you can put in any order, with an EQ and a tuner in its header. One preset recalls all of it.

It is made to sit after your instrument or your amp sound — a real amp, an amp capture or an amp simulator — where pedals and rack effects would. There is no amp model and no cabinet inside it. Each module has several **engines**, different effects that share the module's place in the chain; you pick one per module.

The four modules

Artifact 5 engines	Drive, compression, ring mod, bit crushing and rust. Ring · Crasher · Rust · Drive · Comp
Modulation 6 engines	Tape, tremolo, chorus, phaser, a filter and pitch. Tape · Trem · Chorus · Phaser · Filter · Pitch
Delay 3 routings	Stereo delay, with tape, modulation and filters on the repeats. Normal · Wide · Ping Pong
Reverb 4 engines	Spring, Studio, Simple and Shimmer reverbs. Spring · Studio · Simple · Shimmer

How the signal flows

Your signal comes in through the **In** fader, goes through the EQ if it is set to **Pre**, then through the four modules in the order they stand in the window, left to right, then through the EQ if it is set to **Post**, and leaves through the **Out** fader. A module that is switched off passes the signal through untouched. Alpine works in stereo throughout: a mono track comes out stereo where an effect makes it so (Wide and Ping Pong delays, Chorus, the reverbs).

At a glance

Formats	VST®3 · AU (macOS) · VST3 (Windows)
macOS	11+, Universal, Apple Silicon native
Windows	10+, 64-bit
Latency	3.35 ms (the Tape engine's transport), reported and compensated
Bypass	Crossfades to dry, latency-compensated
Tempo	Tremolo, Filter, Pitch and Delay times sync to the host tempo
Presets	224 factory presets (Essentials, Ambient, Experimental, Lo-Fi, Rhythmic, Studio, Vintage) plus your own; one preset recalls every module, engine and the chain order

Included	Alpine + Artifact, Modulation, Delay and Reverb as separate plugins
Header	EQ (Simple or 8-band, pre or post, saved with each preset), tuner (A4 = 440 Hz), dark/light face
Updates	Free



Installation and activation

One installer per system puts every Tonestatic plugin on your computer. Open any of them to start a free 14-day trial of all of them; a licence key unlocks Tonestatic Alpine for good.

What is in the download

The download is a zip. Unpack it (double-click it on a Mac; on Windows, right-click it and choose **Extract All**) and you get a folder with:

- the installer: `Tonestatic-0.13.0-macOS.pkg` or `Tonestatic-0.13.0-Windows.exe`,
- this manual, and the manuals for the other Tonestatic plugins,
- **Installation.txt**, the short version of this chapter,
- **Changelog.txt**, what changed in each version,
- **Licence Agreement.txt**, the licence you accept when you install, and **Third-Party Notices.txt**, the licences of the open-source software inside the plugins.

There is one installer for all eight plugins: Alpine, Grains, Alpine's four modules as plugins of their own (Artifact, Modulation, Delay and Reverb), Steps, and Steps Free — Steps' free edition, unlocked for good with just your email. You can leave out any of them while you install.

Installing on macOS

1. **Close your DAW.**
   A host that is running will not see new plugins until it starts again.
2. **Open the installer**
   (`Tonestatic-0.13.0-macOS.pkg`) and follow it. It shows the licence agreement, which you accept to go on.
3. **Choose what to install**
   , if you like: on the Installation Type page, **Customize** lists the Audio Unit and VST3 versions of each plugin, and you can untick any of them.
4. **Open your DAW**
   and let it find the new plugins. Logic Pro and GarageBand do that when they start. In Ableton Live, open **Settings → Plug-Ins** and press **Rescan** if they do not show up.

The plugins are installed for every user of the Mac, in `/Library/Audio/Plug-Ins/Components` (Audio Unit) and `/Library/Audio/Plug-Ins/VST3`. They are Universal: they run natively on Apple Silicon and on Intel Macs, and in a DAW running under Rosetta. macOS 11 or later.

Installing on Windows

1. **Close your DAW.**

2. **Run the installer**
   (`Tonestatic-0.13.0-Windows.exe`). Windows names its publisher as Paweł Witkowski: Tonestatic is the trading name of his registered business. If Windows SmartScreen says "Windows protected your PC", choose **More info**, then **Run anyway**.
3. **Choose the plugins**
   : all eight, or pick them yourself.
4. **Open your DAW**
   and rescan its plugins if they do not appear.

The plugins are VST3, 64-bit, and go to `C:\Program Files\Common Files\VST3`, the folder every VST3 host looks in. The installer lets you choose another folder if your DAW scans one of its own; leave it as it is otherwise, because some hosts, Cubase among them, look only in the standard one. Windows 10 or later. The plugin windows are drawn by Microsoft Edge WebView2, which Windows 11 and most of Windows 10 already have; the installer adds it if your computer does not.

The trial and your licence

The first time you open a Tonestatic plugin it asks for your email address. Type it and press **Start trial**: every Tonestatic plugin on this computer is unlocked for 14 days. We send two emails, a quick start straight away and a reminder the day before the trial ends. Steps Free is not part of the trial: it asks for your email once, and is then unlocked for good. Until a trial is started, and after it ends without a licence, an effect passes your sound through without the effect, so a project that uses it still plays; Steps plays no notes.

Buying

Open the plugin's menu (the ··· under its name), choose **Licence** and press **Buy**. That opens tonestatic.com with your trial attached; bought that way, the plugin unlocks this computer by itself once you have paid. You can also buy at tonestatic.com.

Entering a key

Your licence key arrives by email. It looks like `TNST-XXXX-XXXX-XXXX-XXXX`. In the licence panel choose **Already bought? Enter your key**, paste it and press **Activate**. A key works on up to three of your computers; each computer counts once, however many DAWs and formats load the plugin there.

Alpine licence	Alpine, and Artifact, Modulation, Delay and Reverb
Grains licence	Grains
A module on its own	that module
Steps licence	Steps

Moving to another computer

To free one of your three computers, open ··· → **Licence** on the one you are leaving and press **Deactivate this computer**. Every plugin that key unlocked there goes back to the trial, and you can activate the key somewhere else.

Updates

Updates are free. ··· → **Updates** shows the version you have and whether a newer one is out, and can check once a day, when a plugin opens; the menu shows a **New** badge when there is one. To update, download the new version from tonestatic.com and run its installer over the old one. Your presets, your licence and your projects carry over: every setting a project or preset is saved with is kept the same from one version to the next.

Uninstalling

macOS: open `/Library/Application Support/Tonestatic` and double-click **Uninstall Tonestatic.command**. **Windows: Settings → Apps**, find **Tonestatic plugins** and choose **Uninstall**. Neither removes your own presets or your licence, so a reinstall picks up where you were.

Quick start

1. **Put Alpine on a track**
   after your guitar, synth or amp sound. It is in your DAW's plugin list as Tonestatic Alpine, under Tonestatic.

2. **Start the trial**
   the first time it opens: type your email address and press Start trial.

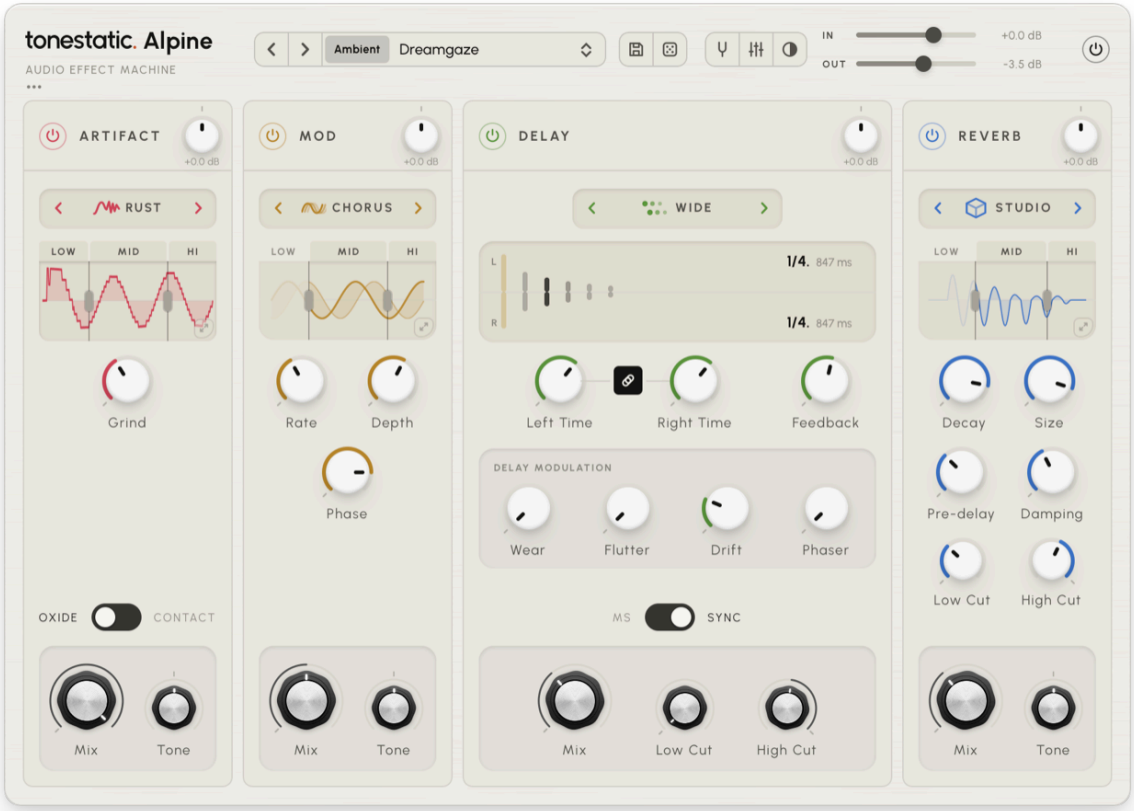
3. **Load a preset.**
   Click the name in the middle of the header and pick one, or step through them with the ‹ › arrows. The categories are a good map: Ambient, Lo-Fi, Rhythmic, Studio, Vintage and Experimental.

4. **Choose an engine**
   in a module: click the engine's name and pick one from the menu, or step through them with the ‹ › arrows either side. Each engine keeps its own settings, so switching away and back loses nothing.

5. **Turn things.**
   Drag a knob up or down; hold Shift for fine moves; double-click to send it back to the middle. Every module's **Mix** sits at the bottom, with **Tone** beside it.

6. **Change the order**
   by dragging a module by its title, for a reverb before the delay or a drive after the modulation.

7. **Save**
   with the disk button beside the preset name.



Alpine, with the Ambient preset Dreamgaze

The window

The header

Left to right across the top of the window:

CONTROL	WHAT IT DOES
Name and ···	The menu under the name: **About**, **Licence**, **Updates** and **Send feedback**.
Preset bar	The ‹ › arrows, the current preset's category and name, and the list behind it. See *Presets*.
Save, dice	Save the sound as a preset of your own; roll the knobs to random positions.
Tuner	The tuning fork. See *Tuner*.
EQ	The three sliders, lit while the EQ is shaping the sound. See *EQ*.
Theme	Dark or light window.
In, Out	–24 to +12 dB. In trims what Alpine is fed, before everything; Out trims what leaves it, after everything. Double-click either to go back to 0 dB.
Power	Bypasses all of Alpine, crossfading to your dry sound. The module row dims while it is off.

Inside a module

The four modules are built the same way, top to bottom:

- **Title bar**: the module's power button, its name, and its **Level** knob (–12 to +12 dB) with its value under it. A module that is off dims and passes your signal through. The title bar is also the handle you drag the module by.
- **Engine picker**: the engine's name and symbol between ‹ › arrows. Click the name for a menu of every engine, each with its icon, or step with the arrows. The Delay uses it to choose how its repeats are spread instead.
- **Display**: a picture of what the engine is doing, drawn live from the sound — a waveform, an LFO, a decay. In Artifact, Modulation and Reverb it also carries the band split (below).
- **Controls**: the engine's own knobs and switches.
- **Footer**: **Mix**, the blend of the effect against your dry sound, and **Tone**, a tilt on the effect alone. The Delay has Low Cut and High Cut in place of Tone.



Each engine keeps its own settings, and switching fades between engines. Most engines keep running in the background; Reverb does not keep its inactive engines running.

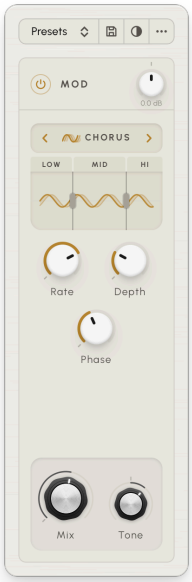
Changing the order

Drag a module by its title bar — anywhere but its power button and Level knob — and drop it where you want it in the row. The row is the chain: the leftmost module hears your signal first. All 24 orders are possible, and the order is saved with each preset and with your project. A reverb after the delay smears the repeats into the tail; before it, each repeat is a clean copy of a reverberant note. A drive late in the chain roughens everything before it.

A module can also be moved from the keyboard: click its title bar, press **Space** or **Enter** to pick it up, move it with the arrow keys, and press Space or Enter again to drop it (**Esc** puts it back).

The band split

Artifact, Modulation and Reverb can work on part of the spectrum and leave the rest alone. The display is split into three bands, **Low**, **Mid** and **Hi**, with a tab for each along its top. Each band has a **mix**: how much of it goes through the engine. The rest goes round the engine, untouched, and is added back after it. Out of the box all three are at 100 %: everything goes through, and the split is not in the signal at all.



- **Drag a dividing line** left or right to move the split between two bands.
- **Press on a band and drag up or down** to set its mix. A band is shaded as deeply as the share that goes round the effect.
- **Click a band's tab** to take it out of the effect altogether; click again to bring it back to the mix it had.
- **Double-click the display**, or click the small corner button, for a larger view with a mix knob for each band and **Reset**.

The split belongs to the engine, not the module: a Reverb that leaves the lows dry on Studio leaves Spring exactly as it was. The most useful move is the first one most presets make: take the **Low** band out of a reverb, a chorus, a pitch shifter or a drive, so the bass stays solid under the effect, with the line somewhere between 120 and 300 Hz. The Delay has no split; its Low Cut and High Cut do that job on the repeats.

Working with the controls

Knobs and faders

- **Drag** up or down to turn a knob, or to move a fader. The pointer is hidden while you drag, so you can go as far as you like.
- Hold **Shift** while dragging for fine adjustment.
- **Double-click** to send a control back to its resting position: the middle of its travel for most knobs, unity for the level faders.
- A knob that has been clicked also answers the **arrow keys**, with Shift for smaller steps.
- The value shows while you turn a control. A knob that works either side of a middle position (Tone, for instance) draws its arc out from twelve o'clock.

Switches, steppers and power buttons

Switches with a word either side (Ms / Sync, Mono / Stereo) flip with a click. **Steppers** — a name between ‹ and › arrows — step through a list; click the arrows. **Power buttons** (the ring with a line through its top) switch a section on and off; a section that is off dims. The one at the top right of the window bypasses the whole plugin, crossfading to your dry sound so it never clicks.

Automation, undo and the window

Every knob, fader, switch and stepper is a parameter your DAW can automate and map to a controller, under the name it has on the face (inside a module, with the module's name in front: "Delay Feedback"). A move made on the face lands in your DAW's undo history like any other.

Drag the **grip at the bottom-right corner** to make the window larger or smaller; it keeps its proportions.

The **half-filled circle** in the header switches the window between its dark and light looks. It changes nothing in the sound.

The window's size and its theme are saved with your project, so each instance reopens the way you left it.

Presets

Tonestatic Alpine comes with 224 factory presets, in 7 categories: Essentials, Ambient, Experimental, Lo-Fi, Rhythmic, Studio and Vintage. Your own presets sit beside them in the same list.

Browsing

The preset bar is in the middle of the header. Click the name to open the list: **Essentials** first, with Init at the top, then the categories. The ‹ › arrows beside it step through the presets in the order they are listed. Loading a preset changes the sound at once, and you can play through the change; the knobs and faders glide to their new positions over a moment, so you can see what moved.

When you move a control after loading a preset, a **dot** appears after its name: what you hear is no longer exactly the preset. Put the control back and the dot goes. A preset holds every module and engine, the order of the chain, the band splits, the header EQ (on or off, Pre or Post) and the In and Out faders.

When you reopen a project, the plugin comes back with the preset's name and your changes as you left them. A new instance starts on **Init**.

Saving your own

The **disk button** right of the preset bar opens **Save Preset**. Type a name and save. Your presets are listed with the factory ones and step with the arrows like them. Saving under a name you already have replaces that preset. The factory presets are part of the plugin and cannot be changed: saving under a factory name gives you a preset of your own with that name, and the original is still there.

Each preset is one file, in a folder you can back up or copy to another computer:

macOS	`~/Library/Tonestatic/Tonestatic Alpine/Presets`
Windows	`%APPDATA%\Tonestatic\Tonestatic Alpine\Presets`

The dice

The **dice button** beside Save sets the knobs to new random positions, for a starting point you would not have dialled in yourself. Only knobs move: switches and engine choices stay as they are, and so do the In and Out faders and each module's Level. The EQ is left alone, every band split goes to its default lines and the band mixes are not touched. Your DAW's undo takes a roll back; so does loading the preset again.

Artifact

5 ENGINES

Five ways to roughen, squash or reshape your tone. Mix and Tone sit in the module footer, so any of them can be blended in under your dry sound rather than replace it.

Ring

RING MODULATION

Turns notes into metallic, bell-like tones somewhere between pitched and broken. Wobble keeps it moving; Octave gives it an octave-flavoured edge.

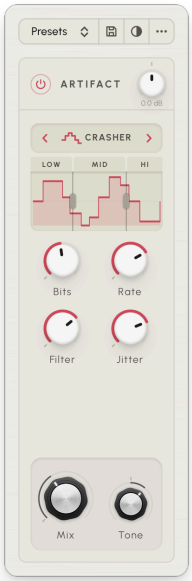


CONTROL	RANGE	WHAT IT DOES
Freq	2 Hz to 3 kHz	The ring modulator's carrier. Low settings throb; from a few hundred hertz up the notes turn to bells and metal.
Tweak	0 to 100 %	With **Wobble**, how far the carrier wavers, so the ring keeps moving. With **Octave**, how much of the octave-flavoured edge is blended in.
High Cut	300 Hz to 20 kHz	Takes the fizz off the top. All the way up it is off.
Rectify	−100 to +100 %	Folds the carrier for a harsher, more broken ring, in either direction. A plain ring at twelve o'clock.
Wobble / Octave		The two characters of the ring, at the foot of the module.

Crasher

BIT CRUSHING

Chews your sound into gritty, low-resolution digital. A little adds grain to a clean part; all the way up it falls apart like a worn-out sampler. Jitter makes the crunch unsteady.



CONTROL	RANGE	WHAT IT DOES
Bits	16 to 4 bits	Fewer bits, more grit and hiss.
Rate	full to 1/16	Lowers the sample rate: each sample is held for longer, for the aliasing ring of an old sampler.
Filter	400 Hz to 20 kHz	A low-pass after the crush to tame it. All the way up it is off.
Jitter	0 to 100 %	Makes the lowered rate unsteady, so the crunch flutters.

Rust

A NEW EFFECT

The longer you play, the more your notes wear, warble and crumble; stop, and they heal. Oxide is soft, like old tape; Contact sounds like a failing cable. Lovely into the Studio or Shimmer reverb.



CONTROL	RANGE	WHAT IT DOES
Grind	0 to 100 %	How far a note crumbles once it has worn in, from gentle grime to full breakup.
Oxide / Contact		**Oxide** is soft and warbly, like a tired tape coating; **Contact** is harder and more electrical, like a failing cable.

Rust has a memory: it wears in while you play and heals when you stop, so how hard and how long you play is part of the sound. It only shapes what you play — there is no added noise, and it falls silent when you do.

Drive

A thick, compressed drive, matched to a real hardware unit, that pushes the mids forward instead of fizzing. Bit roughs it up into lo-fi; Mids and Tone set where it sits in the mix.



CONTROL	RANGE	WHAT IT DOES
Drive	0 to 100 %	How hard the drive is pushed.
Mids	0 to 100 %	Lifts the upper mids (around 1.6 kHz, up to 7 dB) so the part cuts through.
Bit	0 to 100 %	Roughens the drive into lo-fi by lowering its sample rate.
Tone	−100 to +100 %	Darker or brighter; flat at twelve o'clock.

Comp

STUDIO COMPRESSOR

A full studio compressor with a live display of your level and the gain it takes off. From gentle 1.5:1 glue up to an ∞:1 limiter, and Mix blends it under the dry for parallel compression.



CONTROL	RANGE	WHAT IT DOES
Sensitivity	0 to −60 dB	The threshold, turned round: the further clockwise, the quieter the playing it starts to compress.
Ratio	1:1 to ∞:1	Clicks through 1, 1.5, 2, 3, 4, 6, 8, 10, 20 and ∞:1.
Attack	0.01 to 900 ms	How fast it clamps down. 6 ms at twelve o'clock.
Release	1 to 2000 ms	How fast it lets go. 20 ms at twelve o'clock.
Makeup	−12 to +36 dB	Level after the compression. Press **A** beside it for automatic makeup: the knob locks and the level is held at the input's.
SC HPF	on / off	Keeps the bass out of what the compressor listens to (a 120 Hz high-pass on the detector, never on the sound), so low notes do not pump the rest.

The display scrolls your input in grey, the gain the compressor takes off as a pale line from the top, with its value, and the threshold as a red line. With **Mix** below 100 % it is a parallel compressor.

Mix, Tone and Level

CONTROL	RANGE	WHAT IT DOES
Mix	0 to 100 %	How much of the effect you hear against your dry sound.
Tone	–100 to +100 %	A tilt on the effect only, around 700 Hz: darker turning left, brighter turning right, flat (and out of the signal) at twelve o'clock. Your dry sound is not touched.
Level	–12 to +12 dB	The knob at the right of the module's title: the module's output, after Mix.

Modulation

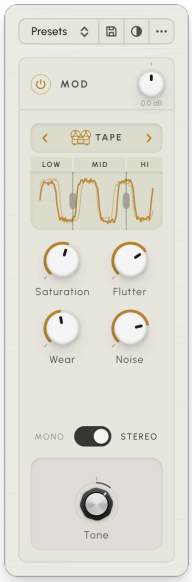
6 ENGINES

Six effects that make your sound move. Tremolo, Filter and Pitch can follow the tempo of your song. Tape always runs fully on, so the module's power switch is its blend.

Tape

TAPE MACHINE

An old tape machine: soft saturation, a gentle wobble, worn-off highs, and hiss if you want it. Makes a clean part feel older and warmer, in mono or stereo.



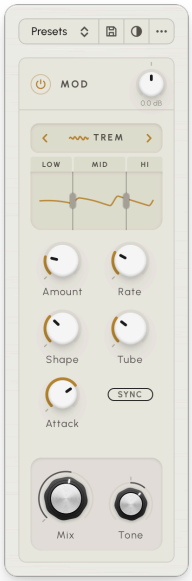
CONTROL	RANGE	WHAT IT DOES
Saturation	0 to 100 %	How hard the tape is driven: warmth first, then a soft squash.
Flutter	0 to 100 %	The wobble of the transport, wandering rather than regular, as a real machine's is.
Wear	0 to 100 %	How tired the tape is: the highs wear away and the sound loses its edge.
Noise	0 to 100 %	The bed of tape hiss. It is at 0 in Init, so hiss is something you add.
Mono / Stereo		Stereo widens the image. The width holds still: the sound does not drift from side to side.

> Tape has no Mix knob, on purpose: a wobbling copy blended with a steady one combs and sounds like a tremolo. It runs fully on, and the module's power button is its blend. Tone still sits in the footer.

Trem

TREMOLO

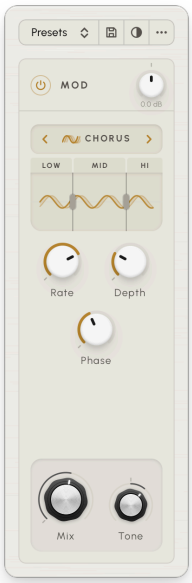
Pulses your volume, from a gentle throb to a hard chop, with a tube stage for warmth. Attack lets each note swell in; Sync keeps the pulse in time with the song.



CONTROL	RANGE	WHAT IT DOES
Amount	0 to 100 %	How deep the pulse goes.
Rate	free or in time	How fast it pulses: a time in milliseconds, or a note length with **Sync** on.
Shape	0 to 100 %	From a smooth swell to a hard on-off chop.
Tube	0 to 100 %	The warmth of a valve stage under the tremolo.
Attack	0 to 4 s	Each new note starts clean and the tremolo swells in over this long. 0 is off.
Sync	on / off	Locks Rate to your song's tempo.

Chorus

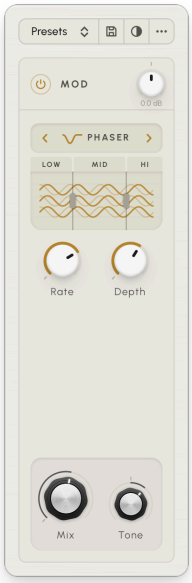
Makes one part sound like several playing together, and spreads it across the speakers. Subtle for pads and clean chords, or push Depth for a seasick wobble.



CONTROL	RANGE	WHAT IT DOES
Rate	0.05 to 8 Hz	How fast the copies drift.
Depth	0 to 100 %	How far they drift: subtle at first, seasick near the top.
Phase	0 to 180°	How differently the left and right sides move. Turn it up for a wider chorus.

Phaser

A slow, swirling sweep through your sound: the classic swoosh on rhythm guitar and electric piano. Just Rate and Depth.



CONTROL	RANGE	WHAT IT DOES
Rate	0.03 to 8 Hz	How fast it sweeps.
Depth	0 to 100 %	How strong the sweep is.

Filter

AUTO FILTER

A filter that sweeps by itself, like a wah pedal someone else is rocking, so chords start to talk. Pick the wave, lock it to the beat, or let the two sides sweep against each other.

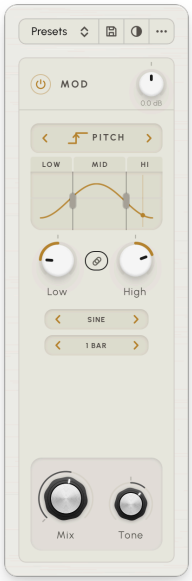


CONTROL	RANGE	WHAT IT DOES
Freq	200 Hz to 1.6 kHz	Where the sweep is centred.
Q	0 to 100 %	The filter's resonance: up for a vocal, wah-like peak.
Range	0 to 100 %	How far the filter sweeps either side of Freq.
Time	30 ms to 3 s, or in time	The length of one sweep. With **Sync** on, a note length at your song's tempo.
Wave		Triangle, Ramp or Square: a smooth sweep, a rising one, or a jump between two settings.
Mono / Stereo		Stereo sweeps the right side opposite the left.

Pitch

PITCH SHIFTER

Shifts your notes up or down by up to two octaves. Link Low and High for a fixed interval, or set them apart and an LFO moves the pitch between them in one of 24 wave shapes, in time with the song.



CONTROL	RANGE	WHAT IT DOES
Low, High	–24 to +24 semitones	The two pitches the shifter moves between. Fine steps near zero, whole semitones out to an octave, then a step to two octaves.
Link	on / off	The chain between Low and High. Linked, they are one knob and the shift is fixed.
Wave	24 shapes	How the pitch moves from Low to High and back, in four families: Basic, Glide, Random and Experimental. Click the wave's name for all of them.
Rate	1/16 to 8 bars	The length of one cycle, in time with your song.

Linked, Pitch is a plain shifter and **Mix** sets the blend: an octave down at about half, an octave up at about a third for a 12-string shimmer. Set Low and High apart and the shape moves the pitch between them, for risers, dives, arpeggios and stutters in time.

Mix, Tone and Level

CONTROL	RANGE	WHAT IT DOES
Mix	0 to 100 %	How much of the effect you hear against your dry sound.
Tone	–100 to +100 %	A tilt on the effect only, around 700 Hz: darker turning left, brighter turning right, flat (and out of the signal) at twelve o'clock. Your dry sound is not touched.
Level	–12 to +12 dB	The knob at the right of the module's title: the module's output, after Mix.

Delay

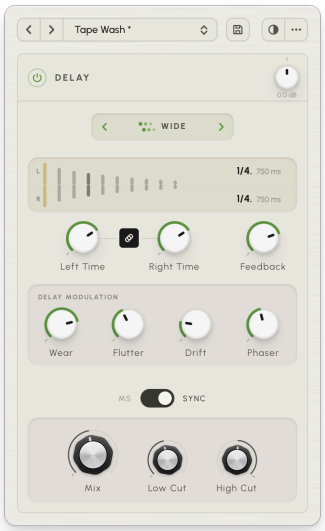
3 ROUTINGS

One delay, three ways of placing the echoes, and the only wide module. Set left and right times freely or lock them to the song. Tape, drift and filters shape only the repeats, so the note you play stays clean, and it adds no latency.

Normal, Wide and Ping Pong

The stepper at the top of the Delay chooses how the repeats are placed in the stereo picture:

Normal	Echoes that leave your stereo picture as it is: a stereo track stays stereo, a mono one stays in the middle.
Wide	Spreads the echoes out around you, even from a mono guitar, and still holds up when the mix is played in mono.
Ping Pong	Echoes bounce from one speaker to the other and back. Made for rhythmic parts and big synth lines.



The display draws the delay on a time line: your note at the left, the repeats running to the right with their spacing, how many there are and how loud. Each note you play lights them in turn as they come back. The times are written at the right, as a note length and in milliseconds.

Times and feedback

CONTROL	RANGE	WHAT IT DOES
Left Time, Right Time	1/32 to 1/1. or 62 ms to 3 s	With **Sync**, a note length at your song's tempo, straight, dotted (.) or triplet (T). With **Ms**, a free time. Moving a time while repeats are sounding glides them, like a tape head moving.
Link	on / off	The button between the two times. Linked, turning either one moves both. Unlinked, the two sides keep their own times, for repeats that dance between the speakers.
Feedback	0 to 100 %	How many repeats: one slap at 0, a long run at the top.
Ms / Sync		The switch at the foot of the module: free times or note lengths.

Delay modulation

The four knobs in the Delay modulation box work on the repeats only; the note you play stays clean.

CONTROL	RANGE	WHAT IT DOES
Wear	0 to 100 %	Tape on the repeats: drive, worn highs and grit. It also rounds off the attack of each repeat a little more on every pass.
Flutter	0 to 100 %	The tape transport's wobble on the repeats.
Drift	0 to 100 %	Each repeat wanders further out of tune and darker than the one before, so the tail dissolves.
Phaser	0 to 100 %	A sweeping phaser on the repeats.

Mix, Low Cut, High Cut and Level

CONTROL	RANGE	WHAT IT DOES
Mix	0 to 100 %	How loud the repeats are against your dry sound.
Low Cut	20 Hz to 1.2 kHz	Thins the repeats so they stay out of the bass. Off all the way left.
High Cut	1.2 to 20 kHz	Darkens the repeats so they sit behind the note. Off all the way right; it counts down from there.
Level	–12 to +12 dB	The knob at the right of the module's title: the module's output, after Mix.

Reverb

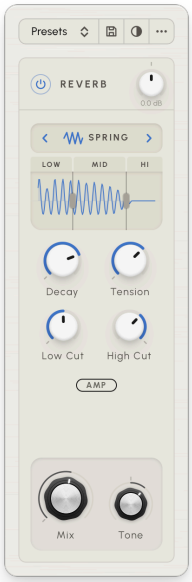
4 ENGINES

Four spaces, from an amp's spring to long, glowing tails. Each one draws its tail, so you can see what a knob does. Low Cut and Hi Cut only touch the reverb, never your dry sound.

Spring

SPRING TANK

The drip and boing of a guitar amp's spring reverb. Tension sets how loose and soft or tight and bright the springs sound. Amp voices the tank as it sits inside an amp, mono and darker, and Mix then brings it up over your dry sound like an amp's Reverb knob.



CONTROL	RANGE	WHAT IT DOES
Decay	0.4 to 5 s	How long the springs ring on after you stop.
Tension	0 to 100 %	Slack springs boing low and soft; taut ones chirp bright and hard.
Low Cut	20 to 800 Hz	Keeps the bottom end out of the tank.
High Cut	1 to 20 kHz	Darkens the tank. Off all the way right.
Amp	on / off	The pill under the knobs: the tank as it sits inside a guitar amp — mono, no bass, a long dark bloom. **Mix** then works like an amp's Reverb knob, bringing the reverb up over your dry sound with the overall level held roughly steady.

Studio

ROOM

A natural space to put your sound in, from a small room to a long hall, that keeps a stereo source wide. Pre-delay and Damping help it sit behind the mix instead of on top of it.

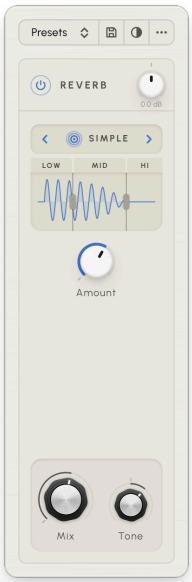


CONTROL	RANGE	WHAT IT DOES
Decay	0.5 to 8 s	How long the tail lasts.
Size	50 to 150 %	How big the room is: a larger room spaces its first reflections further apart.
Pre-delay	0 to 60 ms	A gap before the reverb starts, so the note keeps its attack and the space opens behind it.
Damping	0 to 100 %	How much faster the highs die away than the rest of the tail.
Low Cut	20 to 800 Hz	Keeps the bass out of the tail.
High Cut	1 to 20 kHz	Darkens the tail. Off all the way right.

Simple

ONE KNOB

Studio on one knob. Turn it up for more space; it darkens and clears out the low end as it grows, so it never turns to mud.



CONTROL	RANGE	WHAT IT DOES
Amount	0 to 100 %	More space: a longer room that gets darker and leaner in the bass as it grows.

Shimmer

OCTAVE SHIMMER

Long, glowing tails that rise an octave, stay put or fall one. For ambient pads and swelling guitar.

CONTROL	RANGE	WHAT IT DOES
Octave	–1, 0, +1	The stepper above the knobs: tails that rise an octave, stay at pitch, or fall one.
Decay	4 to 10 s	How long the tail blooms.
Damping	0 to 100 %	How fast the highs fade against the rest.
Low Cut	20 to 800 Hz	Keeps the low end out of the shimmer.
High Cut	1 to 20 kHz	Tames the top of the shimmer. Off all the way right.



Mix, Tone and Level

CONTROL	RANGE	WHAT IT DOES
Mix	0 to 100 %	How much of the effect you hear against your dry sound.
Tone	–100 to +100 %	A tilt on the effect only, around 700 Hz: darker turning left, brighter turning right, flat (and out of the signal) at twelve o'clock. Your dry sound is not touched.
Level	–12 to +12 dB	The knob at the right of the module's title: the module's output, after Mix.

EQ

The **EQ button** (three sliders) in the header opens an equaliser that is part of Tonestatic Alpine, so you rarely need another one beside it. It is saved with each preset, and the button lights while it is shaping the sound.



Pre or Post

The **power button** at the top left switches the EQ on and off. Next to it, **Pre / Post** decides where it sits:

Pre	On what Alpine is fed, before any of the modules. Shapes what the effects hear: cut the low end before a drive, or lift the mids into a delay.
Post	On the finished sound, the effects and your dry signal together, just before the Out fader. Shapes the result, like an EQ on the channel after Alpine.

Switching from one to the other fades between them, so you can try both while playing.

Simple and Advanced

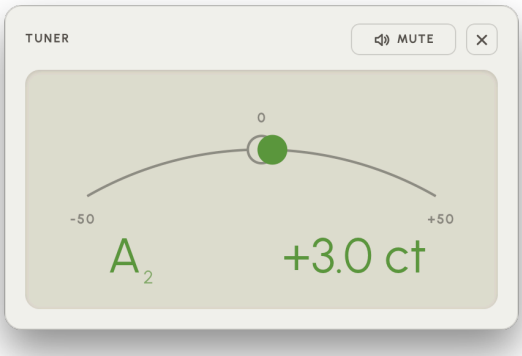
Simple is three knobs — Low, Mid and High — each ±15 dB, for quick tone shaping. **Advanced** is eight bands over a live spectrum of what is playing:

- **Drag a numbered dot** to move a band: left and right for frequency, up and down for gain. The **mouse wheel** over the graph changes the selected band's width (Q).
- **Double-click a dot** to switch that band off or on. Double-click an empty part of the graph to switch on a free band there.
- Under the graph: the **arrows** choose a band, then its power button, its **shape** — Low Cut 48 or 12 dB/oct, Low Shelf, Bell, Notch, High Shelf, High Cut 12 or 48 dB/oct — and its **Gain** (±15 dB), **Freq** (20 Hz to 20 kHz) and **Q**.

Reset puts the EQ back to flat.

Tuner

The **tuning-fork button** in the header opens a tuner that listens to what Alpine is fed. It shows the note with its octave (A_2 is a guitar's open fifth string) and how far you are from it in cents, ±50 either side; the dot turns green when you are in tune. It is tuned to A4 = 440 Hz.



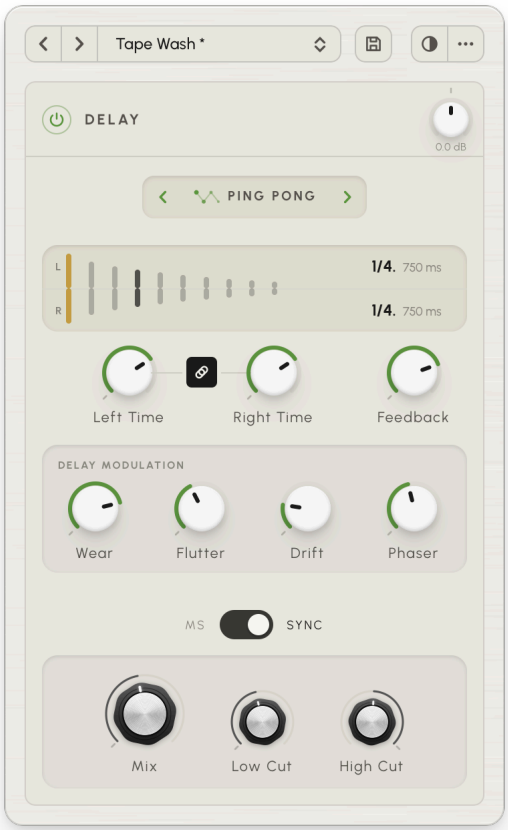
Mute silences the plugin's output while the tuner is open, so you can tune on stage or in the middle of a take. Closing the tuner always brings the sound back, whether Mute was on or not.

The module plugins

An Alpine licence also gives you its four modules as plugins of their own: **Tonestatic Artifact**, **Tonestatic Modulation**, **Tonestatic Delay** and **Tonestatic Reverb**. Each is the module exactly as it is in Alpine — the same engines, the same sound, the same knob positions — for a track that needs only that one effect. Each module plugin can also be bought on its own.

What is different from the module inside Alpine:

- Each has its own presets (Init plus around twenty, in one list), saved in its own folder under `Tonestatic`.
- The header has the preset bar, Save, the theme switch and the menu; the EQ, the tuner and the dice are Alpine's. Tonestatic Delay's preset bar has the ‹ › arrows; in the other three, click the name to open the list.
- The band split works on the display as in Alpine, without the larger window.
- There is no chain to reorder: put them in your DAW in the order you want.



Tonestatic Delay

Files, folders and help

Where everything is

macOS

Audio Unit plugins	`/Library/Audio/Plug-Ins/Components`
VST3 plugins	`/Library/Audio/Plug-Ins/VST3`
Manuals, licence, notices, uninstaller	`/Library/Application Support/Tonestatic`
Your presets	`~/Library/Tonestatic/Tonestatic Alpine/Presets`
Licence and update settings	`~/Library/Tonestatic`

Windows

VST3 plugins	`C:\Program Files\Common Files\VST3`, or the folder you chose in the installer
Manuals, licence, notices	`C:\Program Files\Tonestatic`, and in the Start menu under Tonestatic
Your presets	`%APPDATA%\Tonestatic\Tonestatic Alpine\Presets`
Licence and update settings	`%APPDATA%\Tonestatic`

`~/Library` is the Library folder in your home folder; in the Finder, hold Option and open the **Go** menu to find it. `%APPDATA%` can be typed into the File Explorer address bar as it is.

When something is not right

The plugin does not appear in my DAW

Restart the DAW, or rescan its plugins (in Ableton Live: **Settings → Plug-Ins → Rescan**). Check that your DAW looks in the folders above — most do, some let you add folders of your own. On a Mac, make sure you installed the format your DAW uses: Logic Pro and GarageBand load Audio Units only.

"Could not be opened" or a failed validation on a Mac

Run the installer again; it replaces whatever is in the way. The plugins are Universal, so it does not matter whether your DAW runs natively or under Rosetta.

The window is blank on Windows

The faces are drawn by Microsoft Edge WebView2. The installer adds it if it is missing, but it can be removed or broken later: install the Evergreen runtime from Microsoft's WebView2 page and reopen the plugin.

The effect does nothing

Check the power button at the top right of the window, and the licence panel: without a running trial or a licence, the plugin passes your sound through untouched. ··· → **Licence** says which it is.

Getting in touch

Questions, ideas or a bug to report: email **help@tonestatic.com**, or choose ··· → **Send feedback** in the plugin. With a problem, tell us your DAW and its version, your system (and on a Mac, Apple Silicon or Intel), the plugin and whether it is the AU or the VST3, and what you did, what you expected and what happened. A screenshot or a short screen recording helps a lot.

The latest version, the changelog and the answers to common questions are at **tonestatic.com**.

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