tonestatic.

Tonestatic Grains

Granular effect

MANUAL · VERSION 0.13.0



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Welcome to Grains

Grains is a granular effect. It keeps the last ten and a half seconds of what you play and plays back tiny slices of it — grains — dozens at a time, each at its own pitch, in its own direction and at its own place between the speakers.

Played into, it turns a note into a cloud, a shimmer of octaves, a rhythmic stutter in time with your song or a slowly evolving pad. Freeze holds a moment and loops it, and you can drag that loop straight onto a track. A delay, a reverb, a drive and a filter on the grains, an LFO you draw by hand, an EQ and a tuner are built in, and your dry sound has a fader of its own, so the cloud can sit beside what you play rather than replacing it.

In numbers

96	**Overlapping grains.** Each with its own pitch, direction and pan.
10.5 s	**Circular buffer.** Live, or looped with Freeze until you let it go.
1/16	**On the grid.** With the transport rolling, grains read from whole sixteenths.
LFO	**Drawn by hand.** A breakpoint editor you drag onto any knob.

How it works

What you play is recorded into a buffer ten and a half seconds long, after the EQ if it is set to Pre. On a steady clock, Grains starts a grain: a short slice read from a little way back in that buffer, faded in and out, at a pitch, direction and position Pitch and Random choose for it. Up to 96 play at once. Most grains are taken from the attacks of your notes, so the cloud keeps the pick and the feel of your playing.

The grains together — the **cloud** — go through a gentle compressor that is always on, so soft notes make grains as well as hard ones, then the Mixer's Drive, Bit and Filter, then the Delay and the Reverb, side by side: the Reverb takes the grains directly, not the Delay's repeats. Your dry sound goes round all of it on the Mixer's **Dry** fader. The **Level** fader in the header sets the output.

At a glance

Formats	VST®3 · AU (macOS) · VST3 (Windows)
macOS	11+, Universal, Apple Silicon native
Windows	10+, 64-bit
I/O	Mono or stereo in, stereo out
Latency	1.5 ms (the output limiter's lookahead), reported and compensated
Tempo	Grains read from whole 1/16s with the transport running; delay times and LFO sync
Looper	Freeze 1/16 to 2 bars; export one Length as a WAV, aligned to the host grid when available, with EQ, Mixer and effects

Presets	59 factory presets (Clouds, Experimental, Harmonic, Lo-Fi, Rhythmic) plus your own, and a randomise button
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 Grains 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 Grains on a track**
   — guitar, keys, a vocal, a synth. It is in your DAW's plugin list as Tonestatic Grains, under Tonestatic.

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

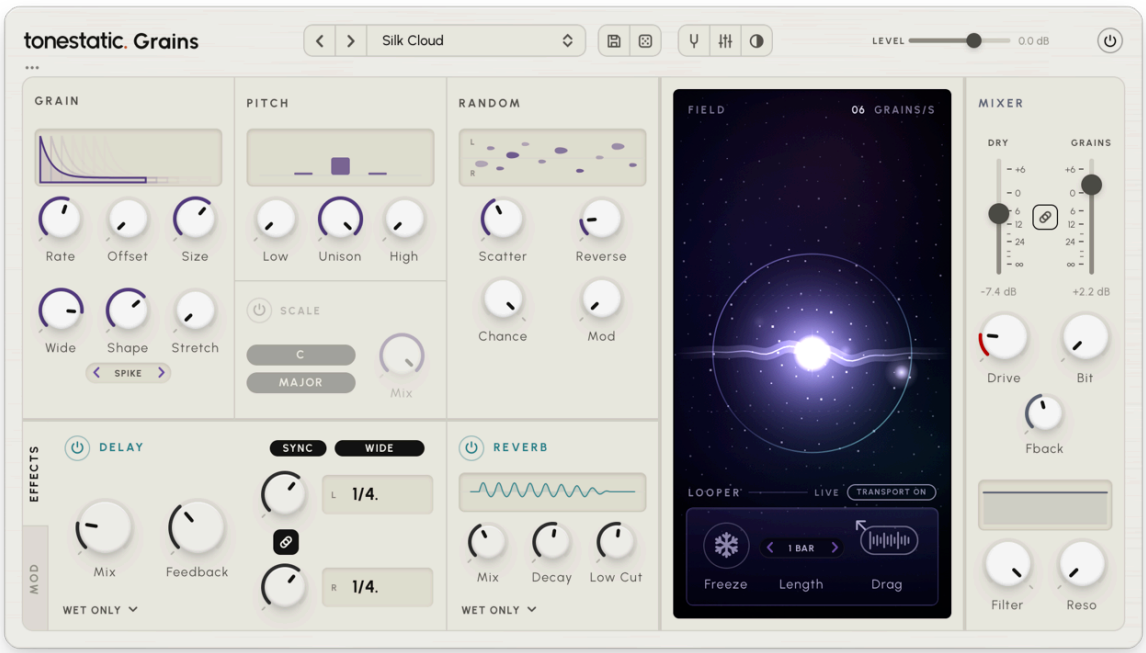
3. **Play, and load presets.**
   Click the name in the header and try a few from each category — Clouds, Harmonic, Rhythmic, Lo-Fi, Experimental — while you play. Grains only makes sound from what it hears, so keep playing.

4. **Shape the grains**
   : Rate for how many, Size for how long, Shape for how soft. Then Low and High for octaves, Scatter and Reverse for the surprises.

5. **Balance**
   the Dry and Grains faders on the right.

6. **Freeze**
   a moment with the snowflake, play over it, and drag the **Drag** pill onto a track to keep the loop as audio.

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



Grains, with the Clouds preset Silk Cloud

The window

The face is one plate. Across the top: **Grain**, **Pitch** and **Random**, which decide what each grain is. Below them, two tabs on the left edge: **Effects** (Delay and Reverb) and **Mod** (the LFO). In the middle, the **Field**, where every grain is drawn as it plays, with the **Looper** along its foot. Down the right-hand edge, the **Mixer**.

The header

CONTROL	WHAT IT DOES
Name and ···	The menu under the name: **About**, **Licence**, **Updates** and **Send feedback**.
Preset bar	The ‹ › arrows, the preset's 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.
Level	−24 to +12 dB: the output of the whole plugin. Double-click for 0 dB.
Power	Bypasses Grains. Your dry sound comes straight through while the grains, delay and reverb already sounding ring out. A frozen loop is held, and the LFO stops, until you switch it back on; if your song is still playing then, the loop comes back on its beat, where it would have been had it never stopped.

Blocks that switch off

Scale, Delay, Reverb and the Mod tab each have their own power button. While one is off its controls dim and stop answering, until its button brings them back. The power button in the header is different: it bypasses the plugin but leaves everything adjustable.

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 Grains comes with 59 factory presets, in 5 categories: Clouds, Experimental, Harmonic, Lo-Fi and Rhythmic. 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 control, the LFO's shape and its assignments, and the header EQ (on or off, Pre or Post). Freeze is off in every factory preset.

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 Grains/Presets`
Windows	`%APPDATA%\Tonestatic\Tonestatic Grains\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. Switches and menus stay as they are, and so do the level and balance controls — Level, the Dry and Grains faders, Pitch Mix and the Delay and Reverb mixes — so a roll finds a new texture without changing how much of it you hear. The EQ is left alone too. Your DAW's undo takes a roll back; so does loading the preset again.

Grain

How many grains, how long, how wide.



Grains keeps the last ten and a half seconds of what you play and plays back tiny slices of it, dozens at a time, each at its own pitch, direction and place between the speakers. This section decides what those slices are like.

CONTROL	RANGE	WHAT IT DOES
Rate	1/128 to 1/1	How often a grain starts, as a note length at your song's tempo — straight, triplet or dotted. Sparse, countable fragments at the slow end; a continuous cloud at the fast end. It does not make the cloud louder.
Offset	0 ms, 1/128 to 1/1	How far behind what you play a grain reads, as a note length. At 0 ms the cloud starts on the note; longer offsets make it a rhythmic echo of what you played.
Size	30 ms to 1 s	How long each grain is. Below about 40 ms the fragments blur into a buzz at the Rate; above about 300 ms whole notes come back.
Wide	0 to 100 %	How far grains are thrown across the stereo field. At 0 every grain is in the centre. Your dry sound is never panned.
Shape	0 to 100 %	Each grain's fade, from soft and swelling to a sharp pluck. Level-matched, so it changes the feel, not the volume.
Shape family	4 families	The stepper under Shape: which kind of fade Shape turns through — Triangle, Gaussian, Sinc or Spike. Triangle keeps an attack; Gaussian is a plain bell; Sinc rings a little at the plucky end; Spike is a sharp point.
Stretch	0 to 100 %	How fast the grains move through what you played. At 0 they keep pace with you. Turned up, they fall further and further behind — 50 % is half speed, 100 % stands still — so a phrase comes back slowed down at the same pitch. It jumps back to now once every Looper **Length**.

Pitch and Scale

Octaves, and a key to stay in.



Choose how often a grain plays an octave down, at pitch or higher up. Turn up two at once and you get chords rather than a plain transposition. Switch Scale on and the grains at pitch and above land on notes that fit your key.

CONTROL	RANGE	WHAT IT DOES
Low	0 to 100 %	How often a grain plays an octave down; past halfway, it starts reaching two octaves down. Always octaves, so the bottom of the cloud adds weight without a wrong note.
Unison	0 to 100 %	How often a grain plays at the pitch you played — or, with Scale on, near it in your key, up to a fifth above.
High	0 to 100 %	How often a grain jumps up: an octave in the first half of the travel, reaching two past halfway. With Scale on, some land on other notes of your key.
Scale	on / off	Its own power button, a **Root** (C to B) and a scale: Major, Minor, Pentatonic Major, Pentatonic Minor or Chromatic. Root D with Minor is D minor: Unison and High grains that take a scale note land on a note of it, counted up from the note you play.
Mix	0 to 100 %	How many of the Unison and High grains follow the scale. At 0 they are plain octaves and the note itself; at 100 each one is drawn from the scale. It changes their notes, not how often each group plays.

Low, Unison and High are odds against each other, not positions on a dial: two at once make chords rather than a transposition, and all three at zero count as Unison.

> **Octaves on the attack.** The odds are drawn grain by grain, so on their own the octaves flicker in and out. The first grain after each note you strike is not left to chance: with Low up it is the octave below, and with Low and High both up it is the octave below, the note and the octave above together, right on the attack. The random choice carries on after that.

Random

Chaos, in measured amounts.



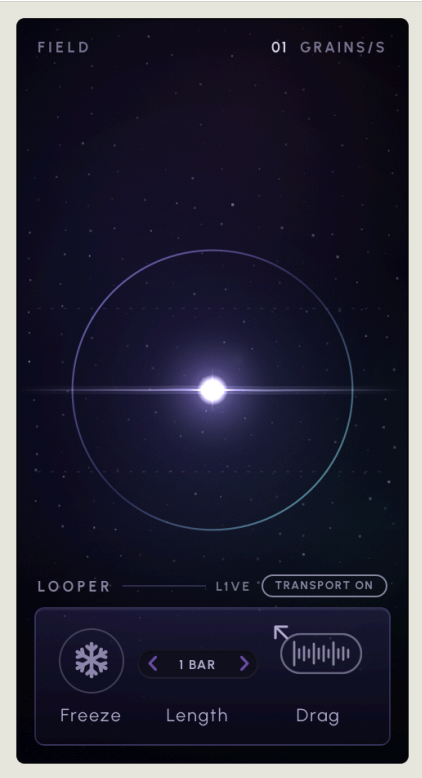
With these at rest, every grain plays, each one the same and evenly spaced. Turn them up and no two grains match. This is where the surprises come from.

CONTROL	RANGE	WHAT IT DOES
Scatter	0 to 100 %	How far each grain's starting point and length wander. With the transport running it moves grains by whole sixteenths, up to four either way, so the cloud stays in time.
Reverse	0 to 100 %	How many grains play backwards. Past halfway the phrase stops being easy to follow.
Chance	0 to 100 %	The odds that each grain plays. Turn it down and a steady cloud breaks into a rhythm that keeps changing. The first grain of a note you strike always plays.
Mod	0 to 100 %	A slow drift that bends the whole cloud gently out of tune and back ("Random Mod" in your DAW's automation list).

The Field and the Looper

The Field is the cloud, drawn: every grain appears as it plays, placed by its position in the stereo field. The count at the top right is how many grains are starting each second.

Along its foot sits the **Looper**, which freezes the cloud into a loop and hands it to your DAW as audio. Its state is written beside its name: **Live** (playing from what you play), **Looping** (frozen) or **Waiting** (frozen, held while your DAW is stopped).



Freeze, Length and Transport

CONTROL	RANGE	WHAT IT DOES
Freeze	on / off	The snowflake. Loops the last Length of the cloud — the very grains that were playing when you clicked, the same on every pass — until you switch it off, whatever you play over it.
Length	1/16 to 2 bars	How long a frozen loop is. It also sets how often Stretch jumps back to now.
Transport	on / off	The button at the top right of the Looper. **Transport on**: when your DAW reports its transport, the loop pauses while playback is stopped and fades to the live cloud; when playback resumes, it aligns to its beat. With no host transport, it keeps playing. **Transport off**: the loop plays all the time.

Because a frozen loop replays the grains rather than a recording of them, most grain controls still reach it: Size, Shape, Wide, Low, Unison, High, Scale, Reverse, Chance, Scatter, Offset, Mod and Bit reshape it on its next pass, and turning one back brings the original loop back. Rate and Stretch made the loop, so they dim while it is frozen. Filter, Reso, Drive, the Grains fader and the Delay and Reverb work on it as usual. Underneath, Grains keeps listening to what you play, so switching Freeze off crossfades straight back to a full cloud.

A frozen loop is **saved with your project**: reopen it and the same loop plays, back on its beat once the transport rolls. It adds up to a couple of megabytes to the project, and only while Freeze is on.

Dragging a loop to a track

Drag the **Drag** pill (the waveform) out of the window and drop it on a track in your DAW. One Length of what Grains is playing arrives as a 24-bit WAV file: the cloud with its Drive, Filter, Delay, Reverb, EQ and Level — never your dry note.

When the host provides a usable grid, it is cut to one Length on that grid, with boundaries counted from bar 1, so dropped on a matching grid line it lines up with what Grains played there. Without a usable grid, it takes the most recent Length. Frozen, it is one cycle of the loop, aligned to the host grid when available rather than to the exact point where you clicked Freeze. After the transport stops, the last grid boundary is counted on at the same tempo. A click on the pill, instead of a drag, saves the same file and shows it in the Finder or File Explorer.

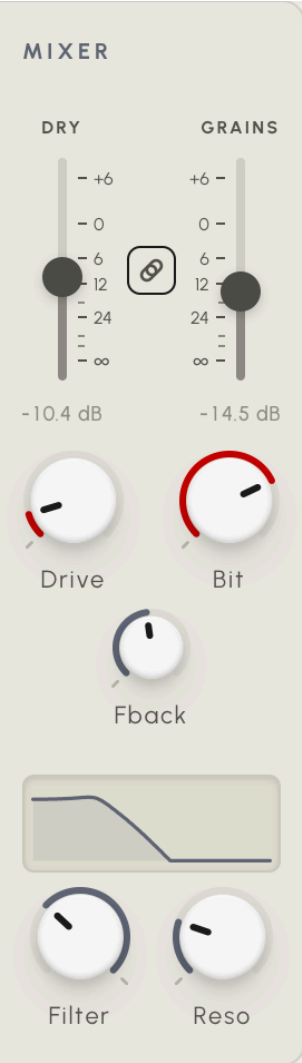
macOS	`~/Library/Tonestatic/Tonestatic Grains/Loops`
Windows	`%APPDATA%\Tonestatic\Tonestatic Grains\Loops`

Mixer

Your dry sound and the grains, kept apart.

One fader for your dry sound and one for the grains. Drive, Bit and the filter only touch the grains, so what you play stays clean underneath.

CONTROL	RANGE	WHAT IT DOES
Dry	−∞ to +6 dB	The level of your sound, untouched. Unity is three quarters of the way up, where it rests.
Grains	−∞ to +6 dB	The level of the cloud, on the same scale.
Link	on / off	The button between the faders: move either and the other follows.
Drive	0 to 100 %	A warm drive on the grains only — the same drive as Alpine's.
Bit	0 to 100 %	Lowers the grains' sample rate for lo-fi crunch, each grain on its own clock.
Fback	0 to 100 %	Feeds the cloud back into the buffer, so every pass is granulated again and the sound keeps building. Safe all the way up.
Filter	20 Hz to open	A steep low-pass on the grains only; the display above it draws its curve. All the way up it is out of the signal.
Reso	0 to 100 %	The filter's resonance: turn it up and the filter starts to sing.



Delay and Reverb

Delay and reverb, on the grains, your dry sound or both.

A delay and a reverb, each with its own switch. Out of the box they only touch the grains and leave your dry sound clean; a menu on each lets them take your dry sound instead, or both. The reverb takes the grains directly rather than the echoes, so the two can be set apart.



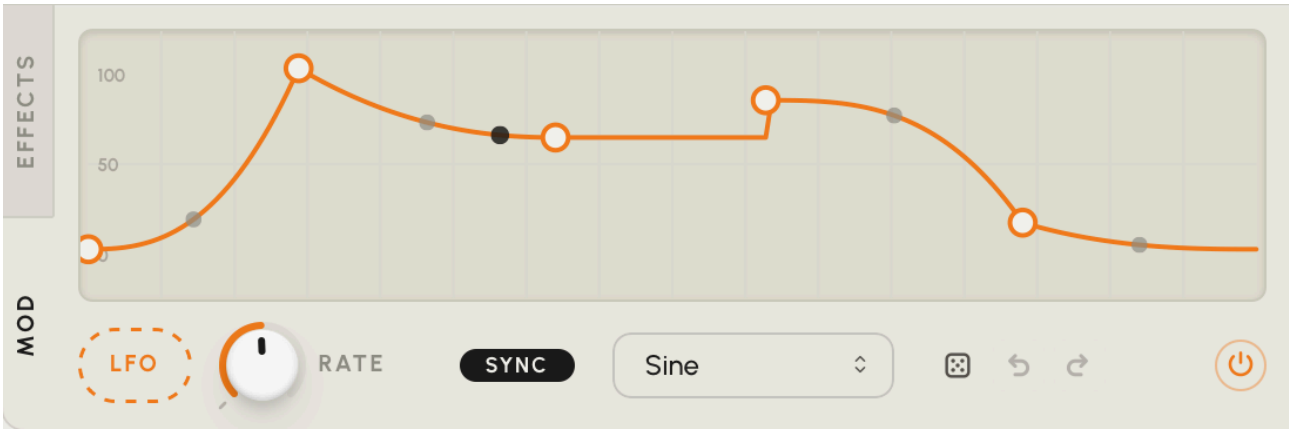
CONTROL	RANGE	WHAT IT DOES
Delay: Mix, Feedback	0 to 100 %	A clean stereo delay. Mix fades between what goes into it and its repeats; Feedback sets how many repeats.
Delay: L and R	20 ms to 2 s	Separate left and right times, free or — with **Sync** — a note length at your song's tempo. The link button between them keeps the two together.
Delay: type	3 types	The pill beside Sync, Normal, Wide or Ping Pong: repeats that keep your stereo picture, spread wide, or bounce from side to side.
Reverb: Mix	0 to 100 %	The Studio reverb from Alpine, blended with what it takes in. The display draws its tail.
Reverb: Decay	0.5 to 8 s	How long the tail lasts.
Reverb: Low Cut	20 to 800 Hz	Keeps a dense cloud's tail from turning to mud.
Routing	3 choices	The menu at the bottom left of each: what the effect takes in. **Wet Only**, the default, is the grains alone, and your note passes underneath untouched at any Mix. **Dry Only** is your note alone. **Dry / Wet** is both.

The Delay and the Reverb each have their own power button.

The Mod tab

Draw your own movement.

Draw a shape, then drag the LFO onto almost any knob, or the Dry and Grains faders, and it follows the shape. An orange dot shows which controls are moving.



Drawing the shape

- **Click** an empty part of the graph to add a point; **drag** a point to move it; **double-click** a point to remove it.
- The **Shape** menu starts you from Sine, Triangle, Saw, Square, Random or Pluck, to bend from there.
- **Rate** sets how long one cycle takes: 30 ms to 8 s free, or 1/8 to 4 bars with **Sync** on.
- **Undo** and **Redo** — the arrows beside the switch, or Cmd-Z / Ctrl-Z and Shift with it while the pointer is over the graph — step through your shape edits. The shape is not a parameter, so your DAW's own undo does not see it; loading a preset starts a fresh history.

Sending it to the controls

Drag the **LFO** chip onto a knob in Grain, Pitch or Random, onto Drive, Bit, Fback, Filter or Reso, or onto the Dry or Grains fader, and that control follows the shape. Up to eight at once. Each one gets an orange dot: click it to set the **Depth** — how far the LFO moves that control, up to its whole travel at 100 % — or to remove it. Depth runs from –100 to +100 %: below zero the LFO works on that control upside down. Double-click the Depth slider for 0. The knob still shows where you set it; a glowing mark shows where the LFO has it right now.

The switch on the right turns every assignment off at once without forgetting them. The shape and the assignments are saved with your project and with every preset. The Delay and Reverb are not LFO targets.

Grains and your song

Grains follows your DAW's tempo. Rate and Offset are note lengths at that tempo, and so are the Delay's times with Sync on and the LFO's with Sync on. With the transport running, grains read from whole sixteenth notes of what you played, and Scatter moves them by whole sixteenths, so every fragment starts on a beat:

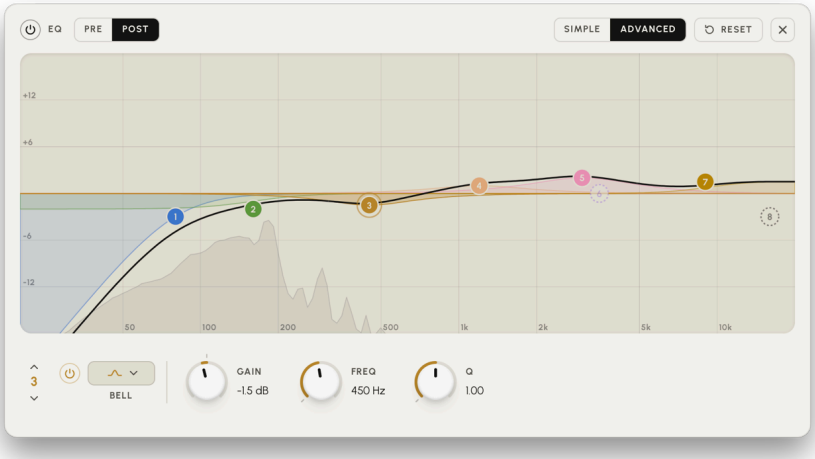
Grains is, among other things, a rhythmic granular delay. Grains taken from the attack of a note keep their own timing, so your feel survives.

With the transport stopped Grains keeps making grains from what you play. A frozen loop with the Looper's Transport on waits for play; with Transport off it loops regardless.

Grains adds 1.5 ms of latency, the look-ahead of its output limiter, and reports it to your DAW so it is compensated.

EQ

The **EQ button** (three sliders) in the header opens an equaliser that is part of Tonestatic Grains, 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 Grains is fed, so it shapes what the grains are made of: cut the lows for a lighter cloud, lift the top for a brighter one.
Post	On the grains and their Delay and Reverb only, after them. Your dry sound is left alone.

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

Simple and Advanced

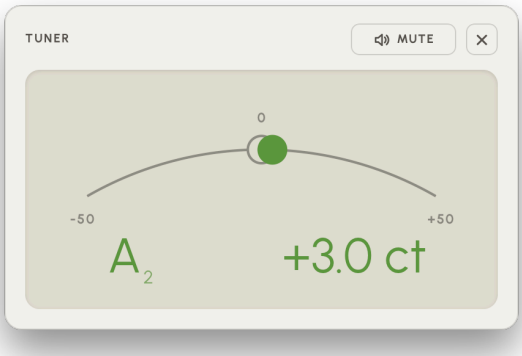
Simple is three knobs — Low, Mid and High — each ±15 dB, for quick tone shaping. **Advanced** is eight bands over a live spectrum of what is playing:

- **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 Grains 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.

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 Grains/Presets`
Dragged loops	`~/Library/Tonestatic/Tonestatic Grains/Loops`
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 Grains\Presets`
Dragged loops	`%APPDATA%\Tonestatic\Tonestatic Grains\Loops`
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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