



TakeTown Audio — Plugin Guide

www.Cloud9TN.com

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A short guide to every TakeTown plugin: what it does, when to reach for it, and the few settings that matter most.

Getting started

Every plugin is a VST3 and shows up in your DAW as **TT-<Name>** (the mastering suite as **AI Mastering**), from **TakeTown Audio**. Insert it like any effect; the controls below work the same way in every one.

The header bar

- **Presets** — factory starting points. Pick one, then adjust. **Default** is always first; **Reset** returns there.
- **A / B** — two complete settings to compare. **A to B** copies the current one across.
- **Undo / Redo** — steps back through knob moves and preset changes.
- **Bypass** — latency-matched, so it switches without a click or a timing jump.
- **Theme menu** — click the logo and name to switch looks (Midnight, Studio Light, Vintage Hardware, Neon, Mono Pro). The choice applies to every TakeTown plugin at once.
- **AI Link dot** — the small dot at the right end of the header. Filled while the plugin is connected to the TakeTown Hub (the AI Link), an empty ring when it isn't. Hover over it to see which.

- **◀▶ preset arrows** — step to the previous or next preset in the menu's order; the list wraps at both ends. The mouse wheel over the preset box and the **PageUp/PageDown** or **[/]** keys do the same. Right-click an arrow to step within one category (for example only **Drums**). After you tweak a preset, the arrows carry on from the last one you loaded. Each step is one undo step.

Good to know

- Solo, Listen and Delta buttons are for listening only. They switch off when you reopen a song and are never saved in presets.
- Plugins with a **sidechain** input (Comp, Gate, Space, EQ, Resonance) listen to another track when you route one to it. Without one, they keep working on their own input.
- Stereo effects (Stereo, Delay, Reverb, Modulation) turn a mono track into stereo and show a **MONO TRACK** banner when they do.
- All latency is reported to the host, so everything stays in time.
- **Licence line** — the line at the bottom of every plugin shows your licence. Everything is free until 31 December 2026, and the line counts down the days. Click it to open the **Licence** panel, where you copy your machine ID and paste a key. One key covers every plugin on the machine.
- **AI Link** — the TakeTown plugins can talk to an AI assistant that reads and adjusts them in your song. Setting it up is covered in the separate **TakeTown Audio — Install & Setup Guide**.
- **Older songs sound the same** — updates never change the sound of a song you've already saved. Old settings load exactly as they were.
- **Instruments** — TT-Wave and TT-Compose are instruments. Add them to an instrument track (Browser > Instruments > TakeTown Audio), not as inserts.

AI Mastering

A complete mastering chain on one plugin: it listens to your mix, suggests a master, and lets you shape every stage after.



Use it on your main output (or a mix bus) as the last thing in the chain, once the mix is done.

How to work with it

1. Play the loudest part of the song for 30 seconds or more.
2. Press **AUTO MASTER** and choose a genre. The **Mastering Assistant** offers three versions — **Gentle**, **Balanced** and **Forward** — about 2 LU apart. Audition them and pick one.
3. Fine-tune on the pages: Analog, EQ, Compress, Dynamics, Width, Excite, Shape (clipper), Loudness and Limit. Each stage can be switched off on its own.

Key settings

- **Loudness target** — where the master lands, in LUFS. Streaming-friendly is around -14; loud genres sit around -10.
- **Ceiling** — the true-peak limit, -1 dBTP by default. Leave it there for streaming.
- **Strength** — scales the whole master up or down in one move.
- **Width / Stereoize** — adds width; Stereoize helps a nearly-mono mix.

- **AI Repair** — cleans the harsh, smeared top end common in AI-generated and MP3 sources.
- **Reference** — load a commercial track to compare at matched level.
- **AI Smooth** (Repair page) — the same AI Smooth as TT-Repair, for a solo AI-generated vocal. It is off by default and only you switch it on: Auto Master, the Assistant, Reference Match and Scan never touch it. A red warning shows if you switch it on over a full mix, because there it dulls everything above its corner.
- **Gain Mode: Learn & Hold** (Loudness page) — listens to about six seconds of the song, sets the loudness gain, then holds it. The held gain is saved with the song; switching to **Manual** keeps it.

Tip: colour (Analog, Excite) is deliberately subtle at its defaults. Push it only if the mix needs it.

EQ and tone

TT-EQ

A precise EQ with up to 24 bands you add and remove on the curve. Any band can be dynamic, reacting only when its range gets loud.

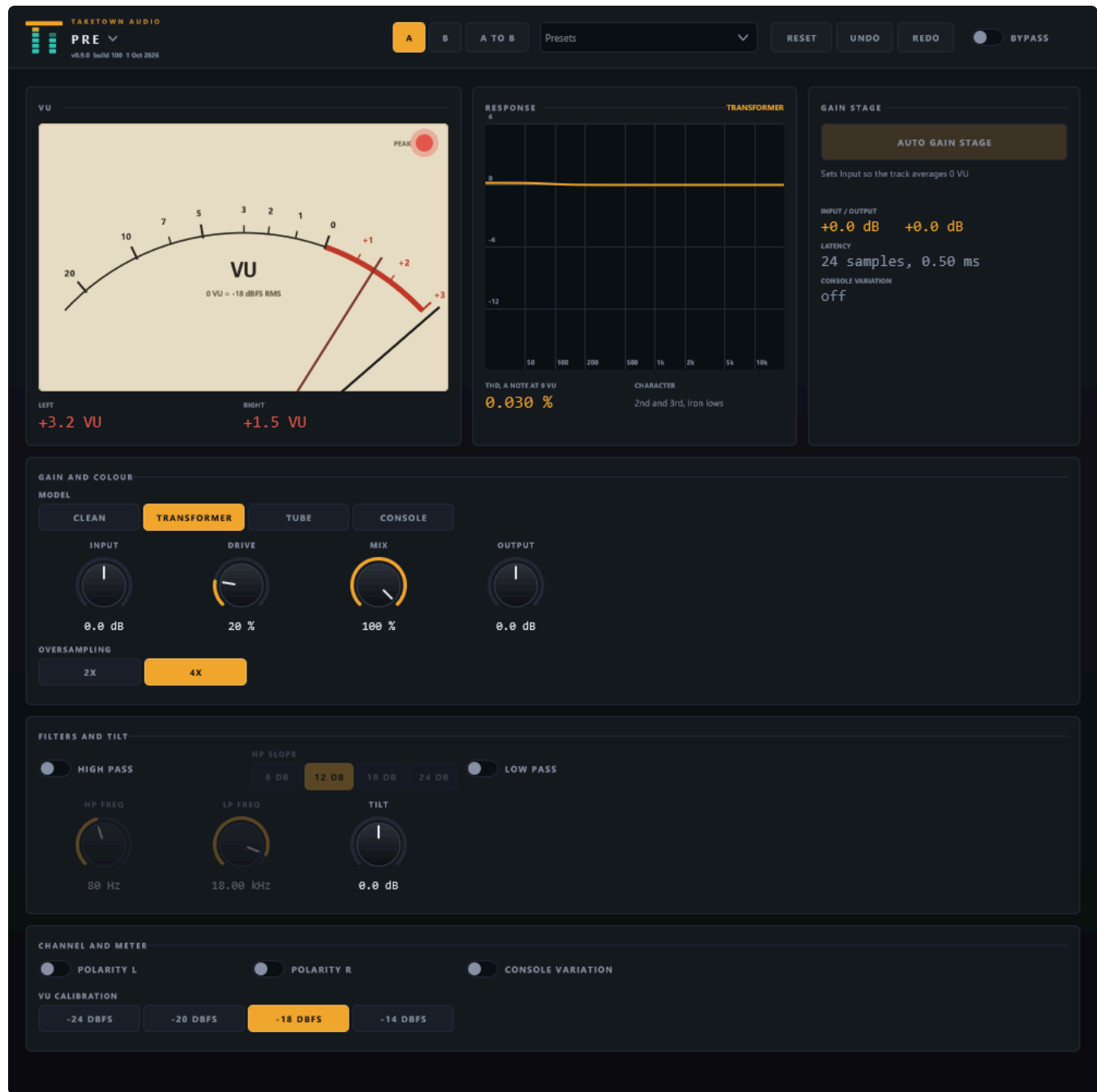


Use it for any tone shaping: cutting mud, adding air, taming harshness only when it happens, or ducking a beat where the vocal sits.

- **Add / remove bands** — double-click the curve to add; right-click a band (or REMOVE) to delete.
- **Type** — bell, shelves, low/high cut (6–96 dB/oct), notch, band pass, tilt.
- **Dynamic** — set Threshold and Range so the band only moves when that range gets loud.
- **Source** — Internal, or Sidechain to let another track drive the band (e.g. the vocal carving 2–4 kHz out of the beat).
- **ANALYZE (PRE / POST)** — marks problem frequencies before and after your EQ.
- Try **Vocal De-Ess**, **Rumble Guard** or **Vocal Carves Beat 2-4k**.

TT-Pre

A channel input stage: set healthy levels and add a touch of analogue character.



Use it first on a track, especially before plugins that care about level (compressors, saturation).

- **Auto Gain Stage** — click while the track plays; it sets Input so the VU meter averages 0 VU.
- **Model and Drive** — Clean, Transformer, Tube or Console. Colour is barely there at default Drive.

- **High pass / Low pass** and **Tilt** — quick clean-up and brightness.
- **Polarity L / R** — flips phase per side.

TT-Harmonics

Analogue-style saturation focused on the band you choose.



Use it to add warmth, weight or presence without boosting EQ — bass that disappears on small speakers, dull vocals, thin drums.

- **Character** — five saturation flavours.
- **Drive** and **Mix** — how much, and how much blended in.
- **Focus band** — limit the saturation to lows, mids or highs.

Dynamics

TT-Comp

One compressor with five classic circuit behaviors, from clean and transparent to fast and aggressive.



Use it to control a vocal, glue a bus, add punch to drums — or, with a sidechain, to duck the bass under the kick.

- **Model** — Clean, Bus, FET, Opto, Vari-Mu.
- **Threshold, Ratio, Attack, Release** — the usual; **Auto Release** adapts to the material.
- **Mix** — below 100% for parallel compression.

- **Key Source** — Internal or External sidechain, with **Key HP / LP** and **Key Listen** to hear what it reacts to.
- Try **Kick Ducks Bass** or **Sidechain Pump** with the kick routed to the sidechain.
- **Auto Makeup** — gives back the level the compression takes off, measured as it plays, so you compare with bypass at the same loudness. Off by default.

TT-Multiband

Up to four bands, each compressing or expanding on its own.



Use it when one range misbehaves — boomy lows, harsh upper mids — without squashing the rest.

- **Bands** and **crossovers** — 2, 3 or 4 bands, split where you need.
- Per band: **Threshold**, **Ratio**, **Range**, solo and bypass.
- **Delta** — hear only what is being taken away.

- **Auto Makeup** — as on TT-Comp: gives back the level the bands' compression takes off. Off by default.

TT-Limiter

A true-peak limiter with a clipper in front, plus loudness and peak meters.



Use it last on a master or bus to raise level safely.

- **Gain** — how hard you push in. **Ceiling** — keep at -1 dBTP for streaming.
- **Release mode** — changes how the limiting sounds.
- **Unity** — listen level-matched, so you judge tone, not loudness.

TT-Clip

A clipper from transparent peak shaving to aggressive saturation.



Use it before a limiter to catch drum transients cleanly, or on drums and 808s for weight and attitude.

- **Shape** — Hard, Soft, Cubic, Smooth Knee, Tape (subtle even harmonics).
- **Drive and Ceiling**; **True Peak Safe** keeps the output under the ceiling in dBTP.
- **Oversampling** — 4x by default; raise it for cleaner highs.
- **Multiband and Mid/Side** — clip the lows less than the top, or only the centre.
- **Auto Gain** to compare at equal loudness; **Delta** to hear what is clipped.

TT-Gate

A gate, expander or ducker with a key filter that can listen to one or two bands.



Use it to clean bleed between drum hits, quiet a noisy vocal between phrases, or duck one track under another.

- **Mode** — Gate, Expander (gentler), Ducker.
- **Threshold, Range, Hold, Release** — Hold and Hysteresis stop chatter.
- **Key focus** — let the snare open the gate while the kick doesn't.

TT-Transient

Shapes the attack and sustain of sounds at any level.



Use it to make drums punchier or softer, or to bring up or tuck away room sound.

- **Attack** — + for more punch, – to soften.
- **Sustain** — + for more body and room, – for tighter.
- **Focus** — limit the effect to one frequency range.

TT-Pump

Tempo-synced volume shaping: the sidechain “pump” without having to set up a sidechain.



Use it to make a bass, pad, synth bus or reverb breathe with the kick, or for gates, stutters and tremolo locked to the tempo.

- **Mix** — the big knob: how deep the duck goes. At 0 nothing happens; most pumps sit between 60 and 90.
- **Shape** — the curve over each cycle: Classic, Punch, Deep, Breathe, Sine, Hard Gate, Stutter, Swing and more. Choose **Custom** to draw your own (drag the points; the mouse wheel over a point bends the line after it).

- **Rate** — how long a cycle is, from 1/32 to 2 bars, including triplets (T) and dotted (D) values. Use 1/4 for the classic four-on-the-floor pump.
- **Trigger** — **Tempo** follows the song's beat with no routing. **Sidechain** runs the curve from each kick on the sidechain input (use **Threshold** and **Retrigger Hold**). **MIDI** runs it from each note.
- **Band** — **Low Only** ducks only the low end below the **Crossover**, so a bass gets out of the kick's way and its upper notes keep playing. **High Only** ducks only the top.
- **Offset**, **Attack Smooth** and **Release Smooth** — move the curve against the beat and round its edges. **Stereo Offset** delays the right side's curve for width and movement.

Try **Classic Pump 1/4**, **Bass Only Duck**, **Trance Gate 1/16**, **Kick on Sidechain**, **Wide Tremolo**.

TT-DeEsser

Turns down sibilance only while it's there.



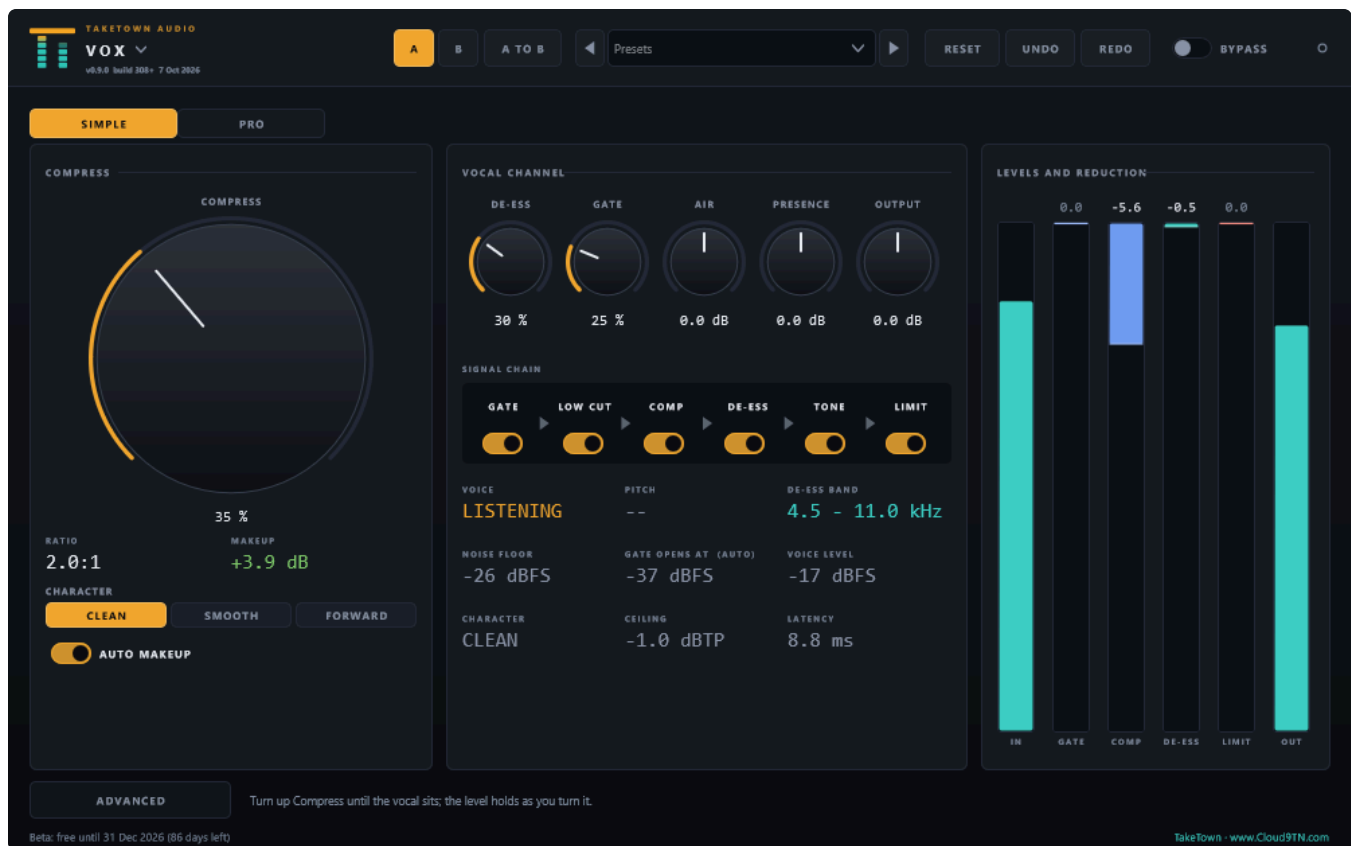
Use it on vocals with sharp “s” and “t” sounds.

- **Threshold / Range** — how much to reduce.
- **Female / Male** and frequency — where the sibilance sits.
- **Mode** — split (just the bright band) or wideband.
- **Listen** — hear what's being removed.

Vocals

TT-Vox

A complete vocal channel with two views. **Simple** runs it from one big knob: gate, low cut, compressor and leveler, de-esser, tone and a safety limiter. **Pro** (new in 2.0) opens the whole vocal chain in one window: dynamics modes, auto-level, tone voicing, saturation, AI Smooth, reverb and delay with ducking, two SFX slots and light pitch correction.



Use it when you want a finished-sounding vocal fast. In Simple, turn up **Compress** until the vocal sits; the gate, low cut, de-esser, tone and limiter are already set.

- **Compress:** the main knob. Makeup gain is automatic, so the level stays steady as you turn it.
- **De-Ess:** finds the voice's range by itself (or pick Low / High Voice).

- **Gate:** lowers breaths and room noise between phrases.
- **Air / Presence:** gentle top-end and clarity lift.
- **Character:** Clean, Smooth or Forward.
- **Advanced:** opens each stage's own settings.

Pro. Click **PRO** at the top. Pick a preset for your genre, then adjust the four big knobs: Compress, Tone Amount, Reverb and SFX Amount.



- **Simple/Pro is a view, not a sound.** Switching changes nothing. A Pro module left on still sounds in Simple, and the top line says which. Simple is TT-Vox exactly as before, so songs saved with 1.x sound identical.
- **Dynamics Mode:** Classic (the original), Opto > FET, VCA > FET, Tube > FET, Smooth or Vox Bus, all on the same Compress knob with auto makeup.

- **Auto-Level** rides the vocal toward its own average before the compressor. **Ride** sets how far, **Ride Speed** how fast.
- **Tone:** a **Voicing** (Modern, Clear, Vintage, Pop Shine, Warm) with Low / Mid / High / Air macros, a **High Cut**, **Saturation** (Tube, Tape, Transformer, Transistor, Clip) and **AI Smooth** for generated vocals.
- **Space:** a reverb (ten types, from Vocal Plate to Infinite Cloud) and a delay synced to the song (1/16 to 1/2, dotted and triplet). **Reverb Duck** and **Delay Duck** dip the effects while the voice sings, so the words stay clear. **Effect Tone** darkens or brightens both.
- **SFX:** two slots, one dial each: Pitch Wide, Chorus, Phaser, Amp, Telephone, Unison, Tape, Mega Mod.
- **Pitch:** light correction with Key, Scale, Amount and Speed. It adds 22 ms of latency, only while it is on.
- **Pro Mix** blends the whole chain against the clean voice, before Output and the limiter.
- **155 presets:** the original seven first, then Pop, R&B, Hip-Hop, Rap, Rock, Singer-Songwriter, Podcast, Backing Vocals, Dance, Country, FX and AI Cleanup. The arrows step through them; right-click an arrow to stay in one category.
- Try **Rap Vocal Upfront**, **Sung Pop Lead** or **AI Vocal Cleanup** (tames the harsh, over-bright top of generated vocals), then browse the Pro categories.

TT-Tune

Pitch correction for a single voice, from a natural pull to the hard-tune effect.



Use it to tighten slightly off notes, or as a creative effect.

- **Key and Scale** — or press **Key from Input** and let it listen for 8 seconds. Click keys on the keyboard to build a custom scale.
- **Retune Speed** — 0–10 ms for the hard, stepped effect; 20–50 ms for firm correction; 80 ms+ for a gentle, natural pull.
- **Keep Vibrato** and **Humanize** — keep the singer's own movement.
- **Transpose** and **Formant** — octave effects, chipmunk or giant voices.
- Insert it before compression. It adds 22 ms of latency, which your DAW compensates.

- **Tune Mode — Standard; Classic** (the formants move with the correction, like older tuners); **Hard Tune** (snaps instantly from note to note, the classic effect).
- **Flex-Tune** — corrects only notes sung close to the target, so runs, bends and blue notes keep their expression. **Retune Delay** lets each note's attack through untouched.
- **Note Transition** and **Overshoot** — how the corrected pitch glides from one note to the next.
- **Natural Vibrato** — turns the singer's own vibrato down (to -100 %) or up. **Vibrato Depth, Rate, Delay** and **Shape** add a new vibrato.
- **Pitch Drift, Detune** — a slow, natural wander so hard-tuned notes don't sound frozen, and a fixed offset in cents.
- **Note bypass** — right-click a key to let that note through uncorrected (click a key to take it out of the scale, as before).
- Try **Natural Polish, Pop Vocal, R&B Runs (Flex-Tune), Country (light), Wide Vibrato Ballad, Hard Tune, Robot**.

The note editor (Studio One). TT-Tune is also a note-by-note vocal editor, like Melodyne. Select one or more audio events, right-click and choose **Audio > Edit with TT-Tune** (or use the **Audio** menu). The editor opens under the arrangement. You can also add TT-Tune to an event's **Event FX** in the Inspector. The first time, it takes a few seconds to find the notes.

Image — TT-Tune note editor

- **Notes** — each note is a blob you drag up or down for pitch or sideways for timing; drag a note's edge to change its length. Double-click a note to snap it to the scale. **Correct Pitch** centres and steadies the selected notes (or all of them) in one move.
- **Tools** — **Pitch, Time, Draw** (draw the pitch by hand), **Split** and **Assign** (fix a note the detector got wrong). The handles set each note's **Pitch Centre, Drift, Vibrato, Transition, Formant** and **Level**.
- **Volume and formant** — the lane under the notes has **VOLUME** and **FORMANT** tabs: draw a volume or formant envelope for the take.
- **Macros** — **Quantize Time, Leveling** (evens out the notes' loudness), **Tighten Ends** (pulls loose scoops and tails onto the note) and **Transpose**. **Solo** and **Loop** play just the selected notes. Drag the **Drag MIDI** tile into the song to get the notes as MIDI.
- **Align...** — lines a take up with another take (a double, or a guide vocal) by sound: timing, pitch and, if you like, its curves and loudness. Presets **Tight double, Natural follow, Timing only**. **Guide...** shows another take behind the one you're editing so you

can line them up by hand.

- **Harmony** — copy notes (Ctrl+C) and **Paste as Harmony** (Ctrl+Shift+V), or Alt+drag a note up or down to duplicate it as a harmony. **Auto Harmony...** writes up to four voices for you (**Diatonic**, **Follow chords** from a chord chart, or **Parallel**). The **Harmony...** panel sets each voice's level, formant, drift, timing and humanize; the **Lead** row can mute or solo the original, and **Replace** plays a voice instead of the lead.
- **Copy and paste** — Ctrl+C / Ctrl+V copies one note's edits onto others. **Undo** and **Redo** (Ctrl+Z, Ctrl+Shift+Z) work inside the editor; Studio One's own undo does not reach in.
- It edits one track at a time: select an event in Studio One, or use the **TRACK** picker.

TT-Rider

An automatic vocal rider: it moves a fader to keep the vocal at a steady level, and can write that fader into the song as automation.

Image — TT-Rider

Use it on a lead or backing vocal, or on speech, to even out the level before compression, without drawing volume automation by hand.

- **Target** — the level to ride to. Press **LEARN** during playback to set it to the vocal's own average.
- **Range Up / Range Down** — how far the fader may go each way. **Speed** — how fast it reacts.
- **Between Phrases** — **Hold** keeps the fader where it was through gaps and breaths, or **Return to 0** brings it back. **Ignore Sibilance** stops loud "s" sounds from pulling the fader down.
- **Follow Music** — route the beat or the mix into the sidechain and the vocal follows the music's level, plus **Music Offset**.
- **Mode** — **Write** rides and records the moves as automation, **Read** plays back recorded automation (which you can edit), and **Manual** turns the big fader into a gain fader you move by hand.
- **Writing a ride in Studio One** — put TT-Rider in Write, add its **Ride** parameter to the track's automation, set the track to Write (or Latch, or Touch) and play the song through. Then switch the plugin and the track to Read.

Try **Pop Vocal**, **Rap Vocal**, **Podcast / Spoken**, **Backing Vocals Tucked**, **Follow the Music (+3 dB)**.

TT-Morph

A voice changer, quick enough to sing through while recording: pitch and formants change separately, and it can follow MIDI notes.

Image — TT-Morph

Use it for character voices, gender and age changes, robot and monotone effects, octave doubles, or a vocal line played from a keyboard.

- **Pitch** (± 24 semitones) and **Fine** — move the voice up or down.
- **Formant** (± 12) — changes the size and character of the voice without changing the tune: bigger, smaller, older, younger.
- **Mode** — **Transpose** keeps the singer's melody. **Robot** holds every note at **Robot Note**. **Quantize** snaps the voice hard to **Key** and **Scale**. **MIDI** sings the note you play into its MIDI input, and **No Note** sets what happens with no key held (**Pass Through** or **Mute**).
- **Glide** — how long a note change takes in Robot, Quantize and MIDI. **Voice** (Low, Mid, High) — set it to the singer's range.
- **Drive**, **Tone**, **Mix**, **Output** — grit, brightness, and a blend with the dry voice.

Try **Deep Villain**, **Chipmunk**, **Female to Male**, **Male to Female**, **Robot Monotone**, **Octave Down Double**, **MIDI Harmony Lead**.

Clean-up and space

TT-Resonance

Finds ringing, harsh frequencies as they happen and turns down only those.

Image — TT-Resonance

Use it on harsh vocals, boxy guitars, ringing drums, or very lightly on a master.

- **Depth** — how hard it cuts. **Sharpness** and **Selectivity** — how narrow and how picky.

- **Sensitivity nodes** — double-click the display to tell it where to work harder (+) or leave alone (-). Hold **Solo** on a node to hear what it removes.
- **Resolution** — Low Lat for tracking, Normal for mixing, High Res for low end and mastering.
- **Sidechain** — Key, or Track + Key, to cut where another track builds up.
- **Delta** — hear only what's being removed.

TT-Repair

Cleans the top end of AI-generated and MP3-degraded audio.

Image — TT-Repair

Use it first on a generated track or stem, or anything that sounds swirly, metallic or grainy up top.

- **Amount** — start low and raise it until the artefacts fade without dulling the track.
- Compare with **Bypass** often; it should sound cleaner, not darker.
- **AI Smooth** — smooths the harsh, fizzy top end of AI-generated vocals on the vowels, adds presence, and leaves consonants clear. It is its own switch and works with AI Repair off. **Smooth Amount** sets how much; **Clarity** and **Clarity Freq** set the presence lift; **Protect Consonants** keeps "s" and "t" crisp. **Smooth Mode: Shelf** (default) or **Classic** (what older songs used). **Smooth Latency: Zero Latency** or **Linear Phase**. **Smooth Listen: Removed** plays only what it takes away.
- **Scan** now recognises a solo vocal: it picks Vocal mode, and switches AI Smooth on when the vocal's top end needs it. Try **AI Vocal Clean** or **AI Smooth only**.

TT-Space

Makes room in one track for another: carves the other track's frequencies out only while it plays.

Image — TT-Space

Use it to sit a vocal over a busy beat (including an AI instrumental) without turning the beat down.

Routing (important)

1. Put TT-Space on the **instrumental** track.
 2. Send the **vocal** to TT-Space's sidechain input using a **pre-fader** send.
 3. Don't solo the instrumental — that mutes the vocal key.
- **Amount** and **Range** — how deep the carve goes. The **HEARD** readout shows how much it's actually taking out.
 - **Mid / Side amounts** — carve the centre, keep the sides wide.
 - **Low / High** — limit where it carves.
 - **Delta** — hear only what's carved out.

Stereo and effects

TT-Stereo

Widens without breaking mono.

Image — TT-Stereo

Use it to widen pads, guitars or a narrow mix, to turn a mono source into stereo, or to keep the bass centred.

- **Width** — 0% is mono, 100% unchanged, up to 200% wide. Per-band widths for low, mid and high.
- **Stereoize** and **Haas** — create width from a mono source.
- **Mono bass** — everything below the set frequency goes to the centre.
- **Safe Mono** — keeps the track from losing level when played in mono.

TT-Delay

A tape-style delay that follows your song's tempo.

Image — TT-Delay

Use it for vocal throws, slap-back, rhythmic echoes or wide ping-pong.

- **Sync** and **Division** — lock to tempo (1/4, 1/8 dotted...), or set time freely.

- **Feedback** and **Ping-Pong** — how many repeats, and whether they bounce side to side.
- **Low / High cut, Drive, Modulation** — darker, dirtier, wobblier repeats.
- **Duck** — keeps echoes down while the dry vocal sings.

TT-Reverb

Five spaces, with decay set in seconds.

Image — TT-Reverb

Use it on a send for a shared space, or directly on a sound for character.

- **Mode** — five room types. **Size, Decay, Pre-delay** (up to 1 s), **Damping**.
- **Duck** — keeps the reverb out of the dry vocal's way.
- **Freeze** — holds the tail indefinitely.
- Set **Mix** to 100% when used on a send.

TT-Modulation

Ten modes on one tempo-synced LFO: chorus, ensemble, dimension, flanger, phaser, doubler, vibrato, tremolo, auto-pan, and Natural Double.

Image — TT-Modulation

Use it to thicken a vocal, add movement to keys and guitars, or make something swirl.

- **Mode** — pick the effect. **Rate** (or **Sync**) and **Depth** set the movement.
- **Feedback, Voices, Stages** — more intense or richer, depending on mode.
- **Mono Safe** — stops the effect cancelling out in mono.
- **Natural Double** — a second, slightly different take of the vocal: each word lands a little early or late, with a slow pitch drift and small tone changes, and every phrase starts back in time. **Timing, Pitch Drift** and **Drift Rate, Variation, Seed** (a different take), **Doubles** (1, or 2 spread left and right). Use it on a send at Mix 100 with Mono Safe off. It adds 40 ms of latency, which the host makes up. Try **Natural Double (send)**.

Instruments and MIDI

TT-Wave

A wavetable synthesizer, the suite's first instrument: two wavetable oscillators, a sub, noise, two filters, four envelopes, four LFOs, a modulation matrix and a rack of ten effects.

Image — TT-Wave

Use it on an instrument track when you want basses, leads, pads, plucks, keys, effects or synthesized drums, or a sound built from your own audio.

- **Pages** — MAIN (oscillators, filters, envelopes, LFOs, macros), MATRIX (modulation), FX (the effects rack) and VOICE (polyphony, glide, pitch bend and the preset browser). Drag the window's corner to resize it (60 % to 160 %).
- **Oscillators** — pick a **Table** from the 48 built-in tables and sweep **Position** to move through it. **Unison** stacks up to 16 detuned copies for a big sound. **Warp 1** and **Warp 2** reshape the wave (sync, bend, PWM, FM, ring mod and more). Switch **Key** off to play the same pitch on every key, which is what a drum wants.
- **Import and Edit** — **Import** turns any audio file (WAV, AIFF, FLAC, Ogg, MP3) into a wavetable; tables saved by other wavetable synths load frame for frame. **Edit** (or double-click the table) opens the wavetable editor: draw a frame, drag its harmonics, add or delete frames, morph between them, **Normalize**, and **Export** the table as a WAV. **Apply** keeps the edit; **Close** leaves the oscillator as it was. An imported table is saved with the song and inside your own presets.
- **Filters** — two filters with 24 models, from clean low-pass to ladder, diode, MS-20, comb, formant (vowels) and shelves. Run them **Serial** or **Parallel**.
- **Matrix** — 32 slots, each with a **Source** (envelopes, LFOs, velocity, mod wheel, macros and more), a **Destination** and an **Amount**. The quick way: drag a source chip from the Macros panel onto any knob. A coloured ring on the knob shows what moves it.
- **FX rack** — Hyper/Dimension, Distortion, Flanger, Phaser, Chorus, Delay, Compressor, Reverb, EQ and Filter. Switch each on or off, and drag them in the FX page's list to change their order.
- **Keyboard** — the strip along the bottom plays the synth without a MIDI keyboard. Click a key near its top for a soft note and near its bottom edge for a loud one. - and + change the octave range. **HOLD** latches the notes you click. **FIXED VEL** plays every note at

velocity 100. **PC KEYS** plays from your computer keyboard once you click the strip: A W S E D F T G Y H U J K O L P ; play the notes, and Z and X change the octave. Notes coming from the song light up in teal.

71 factory presets, by category: **Bass, Lead, Pad, Pluck, Keys, FX and Drums**. Try **Reese Bass, Supersaw Lead, Warm Pad, Bell Pluck, E-Piano, Riser 8 Bars**. The **Drums** category has one drum per preset, the same hit on any key: **Kick Punch, 808 Long** (plays as notes), **Snare Tight, Clap, Closed Hat, Open Hat**.

TT-Compose

A MIDI part player: it plays a part the AI assistant wrote, in time with your song, into another instrument.

Use it when you've asked the assistant for a part (for example "soulful piano chords in C#, use 7ths") and want to hear it on any instrument, change it, then keep it.

- **Setting up** — put TT-Compose on an instrument track. On a second instrument track with the sound you want, set the instrument input to **TT-Compose** and turn **Monitor** on. Press play.
- **Play** — starts and stops the part. **Mode** sets how it plays: **As sent, Once at its bar** or **Loop from its bar**.
- **Transpose** (± 24 semitones) and **Octave** (± 3) — move the part without asking for a new one.
- **Velocity** (0–200 %), **Swing** and **Humanize** — change the feel. Humanize gives the same timing variation on every pass.
- **Drag MIDI** — drag the box onto any instrument track, at the part's bar, to turn it into a normal MIDI part.
- The piano roll shows the part with its chord names above each bar. Ask the assistant for "busier" or "lay back more" and the new part replaces the old one as it plays.

Analysis and matching

TT-Analyzer

Measures everything and changes nothing.

Image — TT-Analyzer

Use it last on your main output while you mix and master, to check loudness, peaks and balance.

- **Loudness** — integrated, short-term and momentary LUFS, plus loudness range.
- **Peaks** — sample peak and true peak; clipping and DC warnings.
- **Tempo, key and tuning** of the material.
- **Stereo image** and correlation — +1 is mono; near 0 or below means phase problems.
- **Spectrum against a genre** — see whether your balance is bright, dull, boomy or thin.
- **Hold** — freezes the display.

TT-Match

Matches your track's tone, width, dynamics and loudness to a reference song.

Image — TT-Match

Use it on a mix or master when you want it to sit alongside a commercial track you like.

1. **Add** a reference (or drop WAV, AIFF, FLAC or MP3 files on the window).
2. Turn on **LEARN** and play your song for at least 10 seconds (30 is better).
3. Press **MATCH**. Adjust the **Tone**, **Width**, **Dynamics** and **Loudness** amounts; drag points on the curve to fine-tune.
4. Use **REFERENCE** to hear the reference at your track's loudness, and **Hear Unmatched** to compare before and after fairly.
 - Start around 30–50% Tone. Full matching is rarely the best sound.
 - References are remembered with the song (their measurements, not the audio).

TT-Link

Puts a track on the AI Link so the assistant can see and hear it. It doesn't change the sound.

Image — TT-Link

Use it on any track that has no other TakeTown plugin, such as a third-party synth, a drum bus or a send, so the assistant can see its level and spectrum.

- **Role** — what the track is ("lead vocal", "kick"), so the assistant knows without guessing.
- **Aliases** — other names you call it, separated by `;`.
- **Track notes** and **Project notes** — anything the assistant should remember about this track or the song. The notes are saved with the song.
- The page shows whether the TakeTown Hub is connected, plus the track, the song, the level and the peak.
- TT-Link is free and needs no licence key.

Quick picker

I want to...	Reach for
Master a finished mix	AI Mastering
Set healthy levels at the start of a track	TT-Pre
Fix tone, cut mud, add air	TT-EQ
Tame harshness only when it happens	TT-EQ (dynamic band) or TT-Resonance
Get a vocal sitting fast	TT-Vox
Fix pitch, or hard-tune a vocal	TT-Tune
Remove sibilance	TT-DeEsser (or the De-Ess on TT-Vox)
Make room for a vocal in a beat	TT-Space, or TT-EQ with a sidechain
Duck the bass under the kick	TT-Comp with the kick on its sidechain
Control or glue dynamics	TT-Comp, or TT-Multiband for one range
Punchier or softer drums	TT-Transient
Clean bleed or noise between phrases	TT-Gate
Catch peaks before the limiter	TT-Clip

I want to...	Reach for
Raise final loudness safely	TT-Limiter
Add warmth or weight	TT-Harmonics
Clean up an AI-generated or MP3 track	TT-Repair, then TT-Vox's AI Vocal Cleanup on vocals
Widen, or keep bass mono	TT-Stereo
Echo, space and movement	TT-Delay, TT-Reverb, TT-Modulation
Sound like a reference song	TT-Match
Check loudness, peaks and balance	TT-Analyzer
Make a bass, lead, pad, pluck or synth drum	TT-Wave
Hear a part the assistant wrote, on any instrument	TT-Compose
Make a track pump or gate in time with the beat	TT-Pump
Keep a vocal at a steady level without drawing automation	TT-Rider
Change a voice: pitch, gender, robot, or play it from MIDI	TT-Morph
Let the assistant see a track that has no TakeTown plugin	TT-Link
Edit a vocal note by note, align a double or add harmonies	TT-Tune (Edit with TT-Tune)
Double a vocal naturally	TT-Modulation (Natural Double)
Tame the fizzy top end of an AI-generated vocal	TT-Repair (AI Smooth)