

HALLOWED BELLS

Classic Orchestral Keys Redefined.

VST3 / AU / AAX
MACOS + WINDOWS

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Let's Install

- 1** Get the downloader from your ebbandflow account and open it — this lets you download the full installer.
- 2** Once the download has completed, follow the onscreen instructions or head to your Downloads folder and run the full installer (.dmg or .exe). Follow the prompts, pick your formats: VST3, AU, AAX and don't forget to choose your audio install location.
- 3** Open your D.A.W and find your new instrument in the plug-in list. If it's hiding, rescan your plug-ins. Still nothing? Make sure you have run the full installer and haven't just left it feeling lonely in your downloads folder.
- 4** First Time? You need to Activate your instrument. Enter your ebbandflow email and password, click ACTIVATE and get ready to make some music.
Forgot your password? Follow the onscreen instructions to reset your password.



EXTERNAL DRIVE?

Want the larger files to live on an external drive? During installation you'll be prompted to choose an audio content install location - select your drive and folder of choice, and you are done. Missed that step? Move the audio content files (.blob files) wherever you wish, and next time you open the plug-in it will ask where you moved them. Follow the prompts to reconnect them to make sure you are ready for future jamming sessions.

Getting Started

PRESETS

Use the arrows in the preset header to cycle included presets. Or click the preset name to browse further.

INCLUDED SIGNALS

Close is intimate & defined; Decca is the orchestral and cinematic standard; Ambient is wide and distant. Use each signal, solo, mix and craft your own sound.

ENGINES

From Layers, our multi-timbral synth counterpart to Reverse, our real-time tempo-synced reverse engine, there are various ways to bend & shape the instrument to inspire.

Don't hold back — there are no rules, except to have fun.

ECO MODE

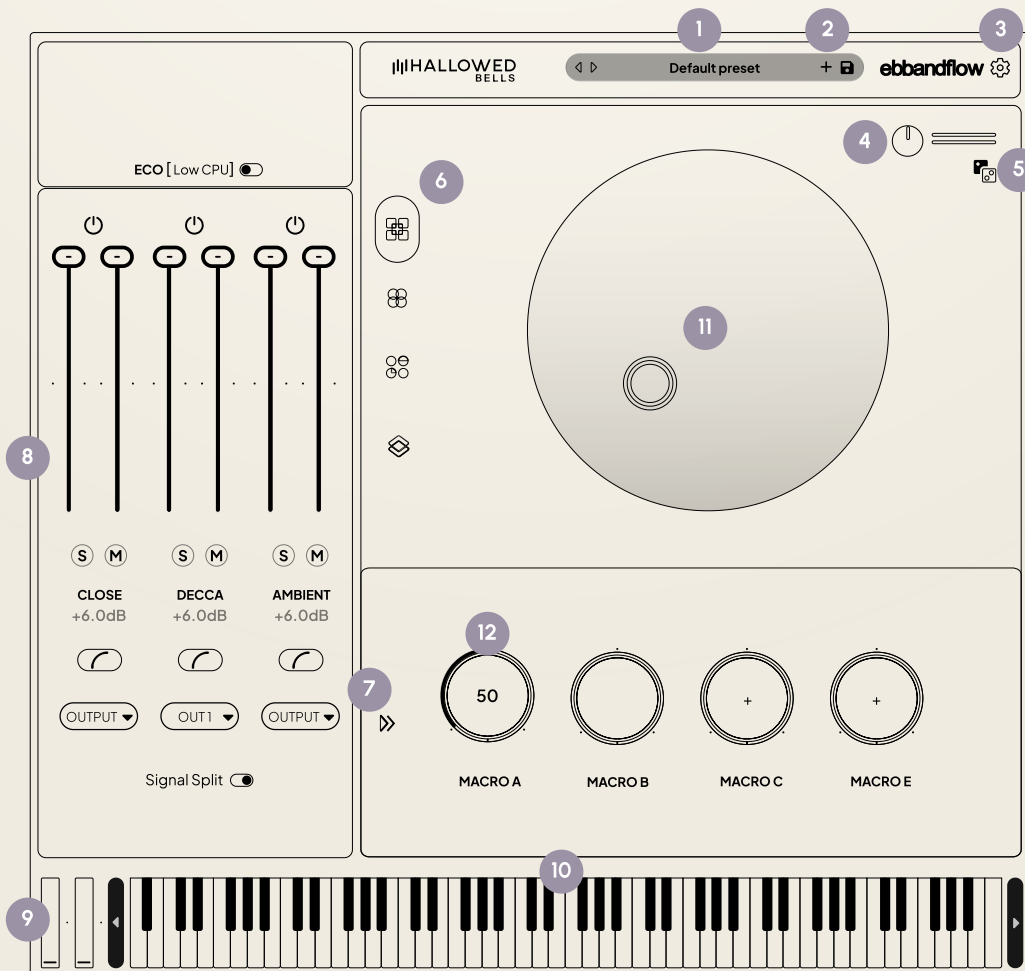
Laptop getting a little hot? ECO MODE is the solution. It bypasses all Signal stems in favour of a singular refined mix, offering a representative sound of the full instrument. A perfect writing partner.



TOP TIP

Any... okay, MOST controls can be MIDI assigned by right-clicking them and moving your controller. Want to reassign? Simply Right-Click again or head over to the Settings panel to remove all assignments.

Main View & Macros



- | | | |
|---|---|---|
| <p>1 PRESET
Name of the loaded preset. Click to open the full browser.</p> | <p>2 SAVE
Saves all your settings as a user preset.</p> | <p>3 SETTINGS
Global preference panel.</p> |
| <p>4 VOLUME
Master volume level & output meter.</p> | <p>5 RANDOMISE
Randomises new values. Right-click to choose which controls get affected – see page 16.</p> | <p>6 PANEL VIEWS
Switches between the available panel views.</p> |
| <p>7 EXPAND
Collapses or expands the Signal panel.</p> | <p>8 SIGNAL PANEL
Mic Signal controls – see page 13.</p> | <p>9 WHEELS
Pitch and modulation wheels.</p> |
| <p>10 KEYBOARD
Playable range and currently triggered notes.</p> | <p>11 XY PAD
Drag to morph two assigned macros at once.</p> | <p>12 MACRO CONTROLS
Four assignable knobs, A to D.</p> |

Macros - In Detail

HEADER

GLOBAL CONTROLS

- 1 **PRESET**
Arrows cycle through one preset at a time; clicking the title opens the full browser with searching, tags, favourites & most used presets.
- 2 **SAVE**
Writes your current settings as a preset to the user folder, where it now appears within the browser next to the included factory presets.
- 3 **SETTINGS**
Global settings such as overall Polyphony, MPE, Default Expression CC, Visible Tooltips and MIDI Mapping Reset all live here.
- 4 **VOLUME**
The Master output level, and visible output meter to help you balance the overall instrument volume.

NAVIGATE & PLAY

ALWAYS VISIBLE

- 6 **PANEL VIEW**
Four icons, four lower panels, each containing a collection of varying controls to help you shape and define your sound.
- 7 **EXPAND**
Shows or hides the side signal panel. So you can see more controls when you need to, or tuck them away nicely when you don't.
- 8 **SIGNAL PANEL**
Microphone Signal & Mix controls. Covered in more detail on page 14.
- 9 **WHEELS**
Standard pitch and modulation wheel. Modulation is not assigned to any parameter by default.
- 10 **KEYBOARD**
Shows the playable range and reflects the inputted MIDI signal. Click the keys to troubleshoot your signal flow.

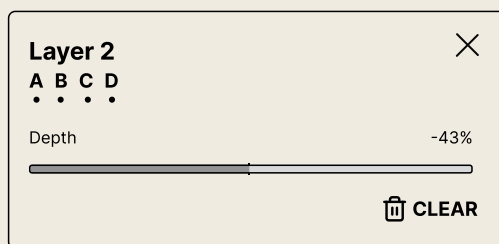
MACROS

DEFINE YOUR WORKFLOW

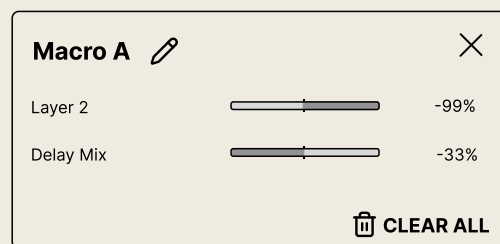
- 11 **XY PAD**
Assign one macro to X(→) and another to Y(↑), then drag. Great for complex and combined movements letting you instantly discover new setting combinations.
- 12 **MACRO CONTROLS**
Each knob can control any number of parameters at any depth, positive or negative. Assigning them is covered on the following page.

Macros - How To Assign

- 1 Click the small circular icon beside any compatible control and choose a Macro, A to D. That control is now assigned to the chosen Macro.
- 2 Now, set the depth slider. This decides how far the Macro moves the value, positively or negatively from where you have set your control.
- 3 Attach a Macro to the XY pad by choosing X(→) or Y(↑).
- 4 Remove or reassign the Macro from the per control Macro pop-up or remove all assigned controls by editing the Macro directly. The Macro's own edit pop-up also lets you rename the Macro to help you remember the chain you set up.



FROM THE CONTROL

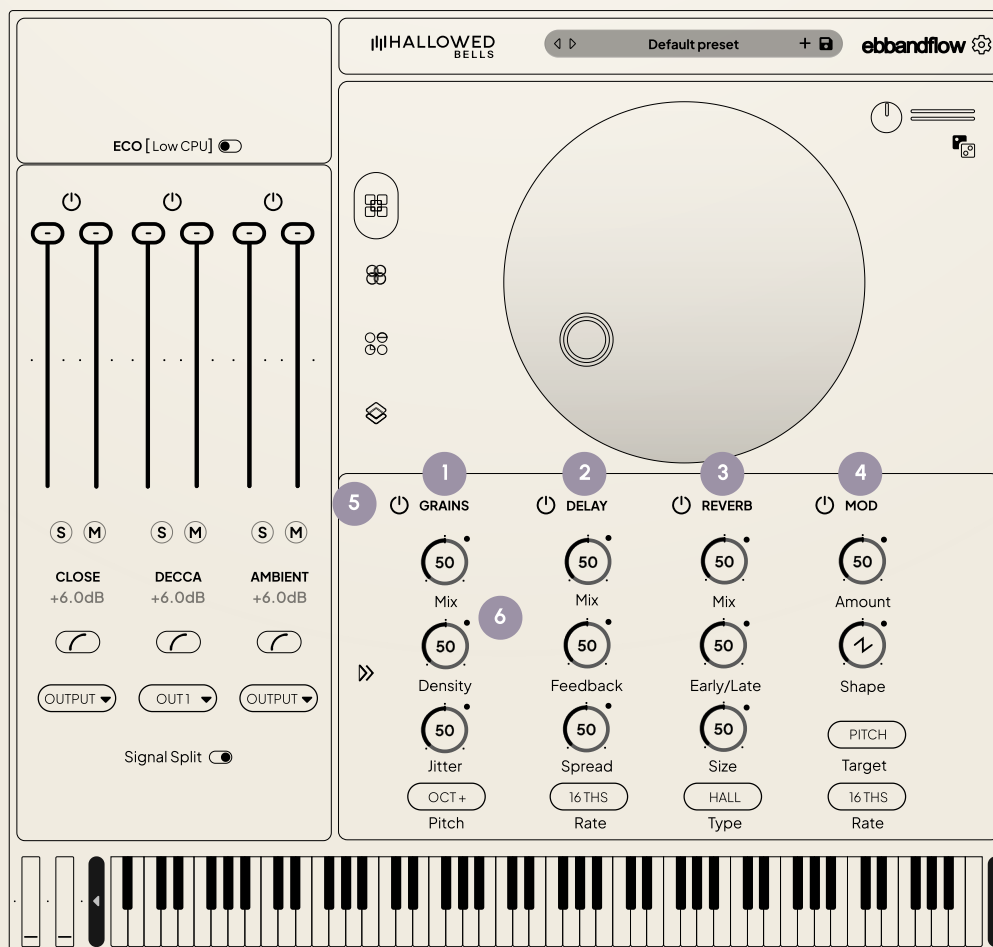


FROM THE MACRO

**TOP TIP**

One Macro can drive many controls at once. Mix positive and negative depths so a single movement of a control opens one thing while closing another.

Effects



- | | | |
|--|---|--|
| <p>1 GRAINS
Mix, Density, Jitter & Pitch.</p> | <p>2 DELAY
Mix, Feedback, Spread & Rate.</p> | <p>3 REVERB
Mix, Early/Late, Size & Type.</p> |
| <p>4 MOD
Amount, Shape, Target & Rate.</p> | <p>5 MODULE BYPASS
Activates or bypasses that module. Each module has its own.</p> | <p>6 MACRO ASSIGNMENT
The small circle beside a control assigns it to a macro – see page 6.</p> |

Effects - In Detail

GRAINS

FRAGMENTS

MIX

Blend between the dry signal and the effected signal.

DENSITY

How many grains are created at once. Low is sparse, high is busy.

JITTER

Randomises timing, size and spread of each grain.

PITCH

Transposes the grains' pitch. Great for creating shimmer-like effects.

DELAY

TIME

MIX

Blend between the dry signal and the effected signal.

FEEDBACK

How much of the output signal is fed back in. High values will self oscillate.

SPREAD

Pushes the repeats across the stereo field.

RATE

Delay time signature, synced to your host tempo.

REVERB

SPACE

MIX

Blend between the dry signal and the effected signal.

EARLY/LATE

Balance between early reflections and the reverb itself.

SIZE

Uses time compression and expansion to help you alter the room size.

TYPE

Choose the type of space the reverb is modelled on.

MOD

MOVEMENT

AMOUNT

Depth of modulation applied to the target.

SHAPE

Waveshape of the modulator.

TARGET

Which parameter the modulator impacts.

RATE

Speed, synced to host tempo.

MODULES

PER MODULE

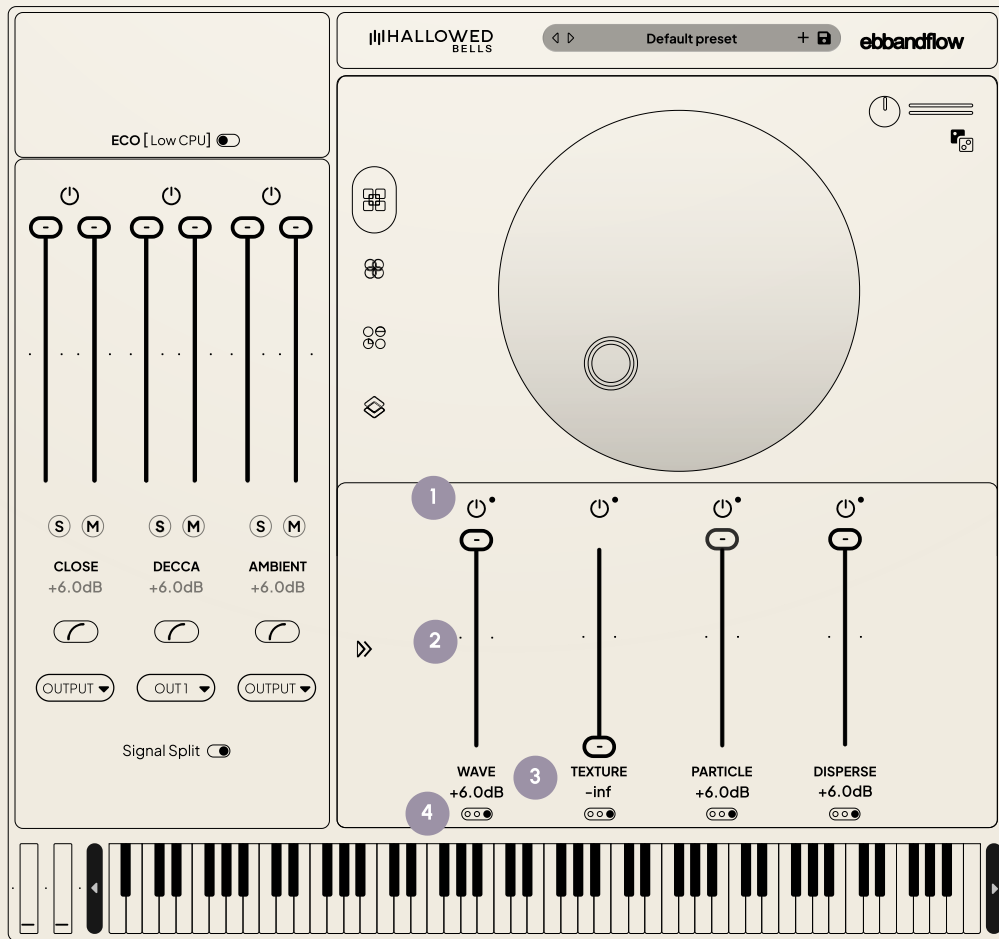
MODULE BYPASS

Activates or bypasses the module. Settings are retained, so you can A/B without losing any work.

MACRO ASSIGN

Most controls have a neighbouring small circle. Click it to assign that control to a Macro - more on page 6.

Layers



1 LAYER BYPASS
Activates or bypasses that Layer.

2 FADER
Level of the Layer.

3 TITLE & LEVEL
What the layer is, and its current volume.

4 LAYER SELECTION
Per-Layer sound selection.

Layers - In Detail

Four available synth layers to help you elevate and craft your own sound.

LAYERS

MIXER CONTROLS

1

LAYER BYPASS

Activates or bypasses the layer, stopping it using voices. Use it to create denser mixes or to refine your sound and reduce system resources.

2

FADER

Sets the Layer volume within the mix. These four faders are the fastest way to change the character of your sound, from subtle to extreme.

3

TITLE & LEVEL

The descriptor of each layer, from refined synth waves to washes of advanced textural synthesis. Coupled with a detailed readout of the volume to assist with mixing and patch creation.

4

LAYER SELECTION

Per-Layer sound selection. Each layer contains three varying sound options within each category. Click through the available "dots" to audition and select your chosen sound.

WORKING WITH LAYERS

GET TO KNOW

Use each layer one by one, getting to know what each one has to offer. Try experimenting with different options per Layer for subtle but powerful changes to the overall sound.

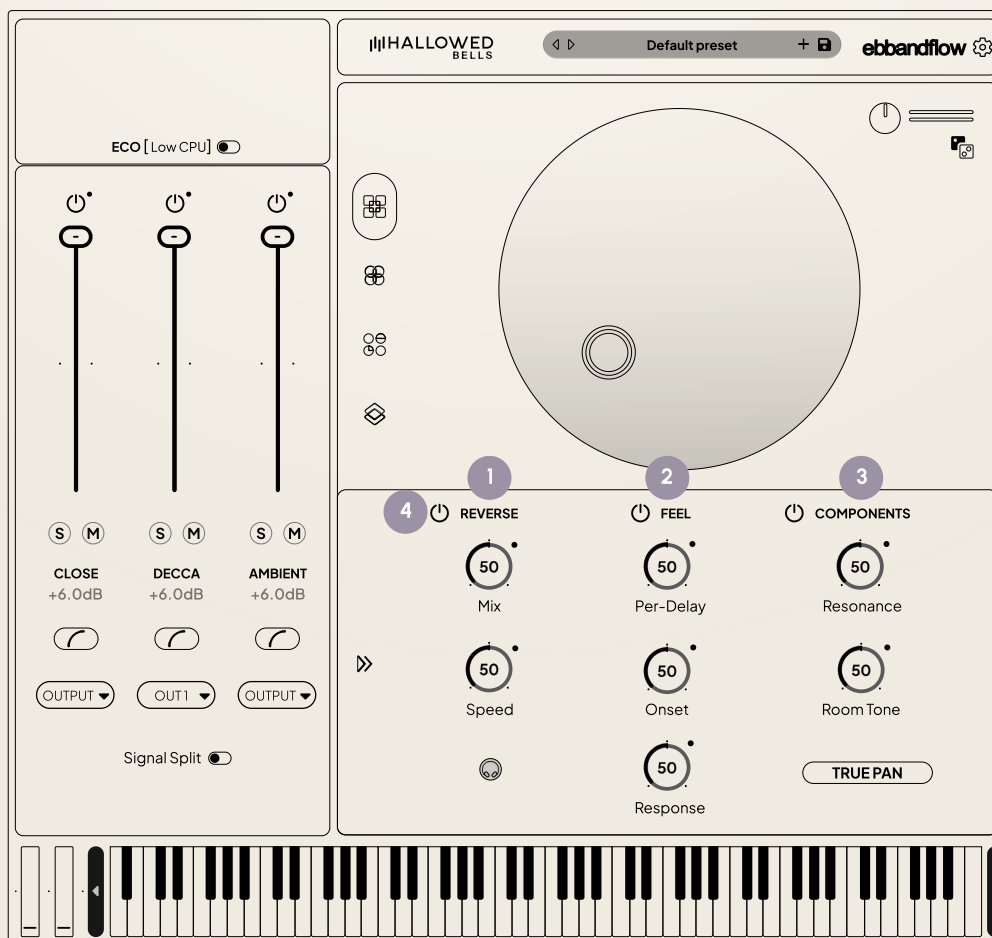
USE A MACRO

Assign two faders to one macro with opposite depths, creating a crossfade on a single control, link to an XY Pad and have some fun.

WATCH THE VOICES

Every active layer costs polyphony. Turning one off is one way to reduce CPU without affecting your performance.

Structure



- 1 **REVERSE**
Mix, Speed & Reverse Solo.
- 2 **FEEL**
Pre-Delay, Onset & Response.
- 3 **COMPONENTS**
Sympathetic Resonance, Room Tone & True Pan.
- 4 **MODULE BYPASS**
Activates or bypasses that module.

Structure - In Detail

Structure is where the instrument's inner workings are refined - how a note starts, what rings on after it, and how much of the original room comes along on the journey.

REVERSE

REWIND TIME

MIX

The overall volume of the reversed sound within the mix.

SPEED

Playback rate of the reversed sound, synced to your host tempo.

SOLO

Isolates the Reverse signal, so you only hear time wind back on itself.

FEEL

HOW IT RESPONDS

PRE-DELAY

Dial in to hear the audio from before the hammer struck. Remember to account for this delay in your D.A.W settings.

ONSET

Softens the overall attack of the sound by adding an artificial fade-in.

RESPONSE

Adjust how responsive the instrument is to incoming MIDI, allowing you to balance your own controller.

COMPONENTS

THE REST

RESONANCE

Control over the strength of the sympathetic resonance after the note strikes.

ROOM TONE

Volume control over the amount of captured acoustic noise (Room Tone) available.

TRUE PAN

Switch between a natural and a refined stereo spread of the instrument.

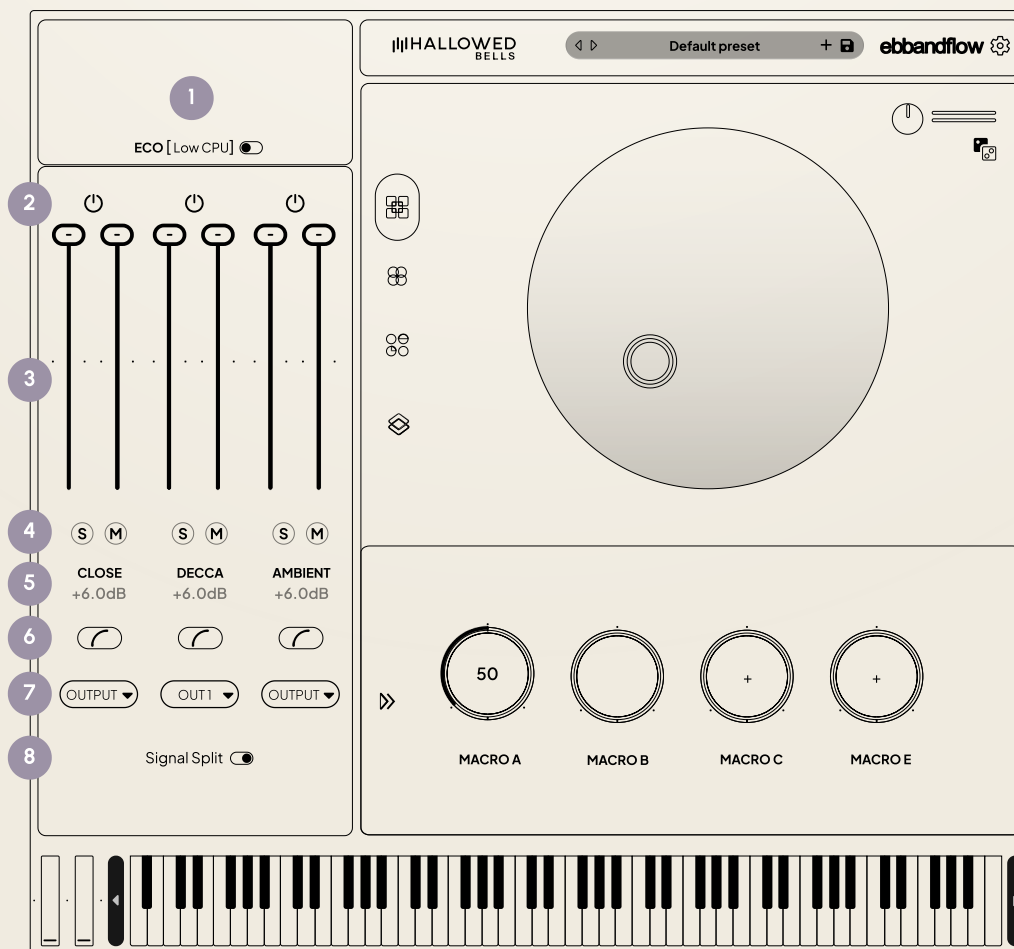
MODULE BYPASS

PER MODULE

BYPASS

Each module has its own bypass toggle, allowing you to quickly turn groups of controls on or off.

Signals



- | | | | |
|--|---|--|---|
| 1 ECO
Low CPU mode. | 2 SIGNAL BYPASS
Loads or unloads that signal. | 3 FADERS
Per signal volume. | 4 SOLO / MUTE
Isolate or silence. |
| 5 TITLE & LEVEL
Which signal, & its level. | 6 HIGH PASS
Control low-end frequencies. | 7 OUTPUT
Where the signal is sent. | 8 SIGNAL SPLIT
Activate Split Mode. |

Signals - In Detail

The signal panel is always available. It's where you go to balance the instrument, control which signals are loaded, their relationship to one another, how they are split and where they leave the plug-in.

EACH SIGNAL

PER SIGNAL CHANNEL STRIP

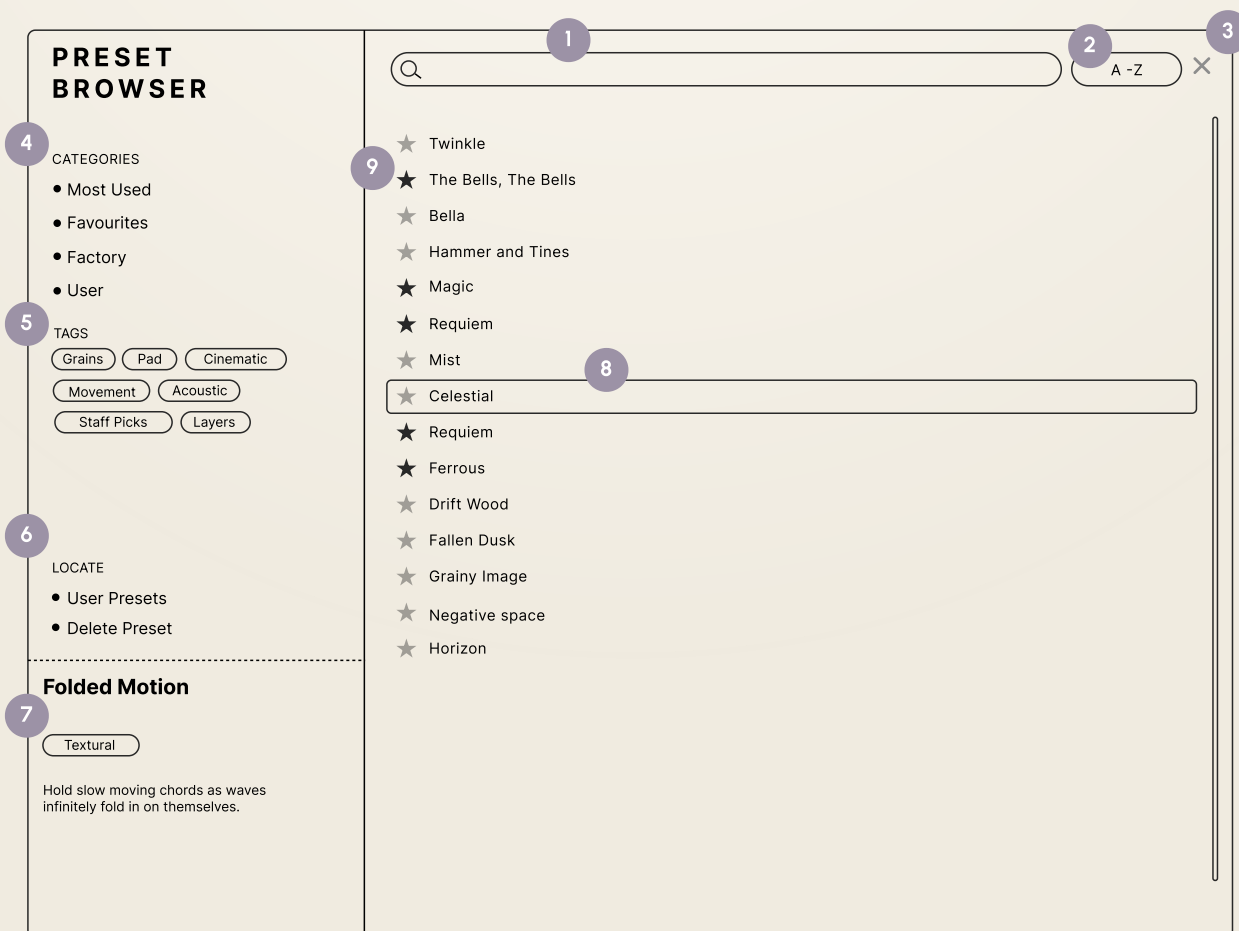
- 2 SIGNAL BYPASS**
Unloading a signal frees both memory and CPU. If you are only using one position, turn the others off, it's just good housekeeping.
- 3 FADERS**
Balance the positions against one another. This is the easiest way to change & refine your sound. In Signal Split mode each Fader respectively controls the inharmonic & harmonic levels.
- 4 SOLO / MUTE**
Solo to hear one position on its own, mute to drop it out while keeping it loaded & ready.
- 5 TITLE & LEVEL**
The label tells you where the microphone was placed in the original recording. The level displays its current dB value.
- 6 HIGH PASS**
Rolls off the low-end frequencies from that signal. Useful to control the amount of perceived proximity within a sound.
- 7 OUTPUT**
Send a signal to its own output so you can process it separately within your D.A.W.

SIGNAL MODES

THE BIG ONES

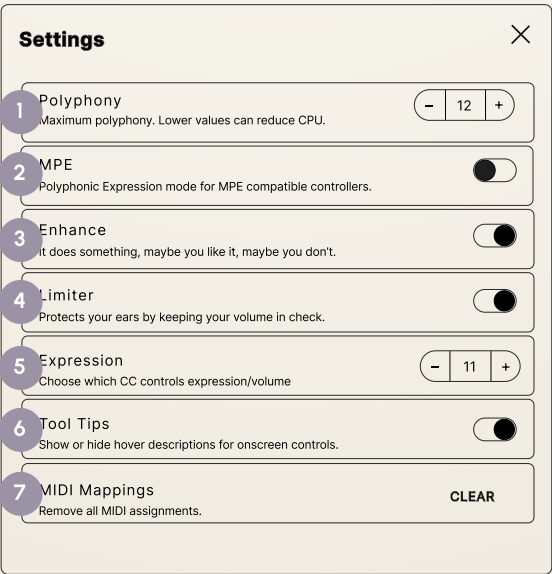
- 1 ECO**
Bypasses all individual signals for a single refined stereo Mix. Carefully combined & representative of the full instrument, without the CPU & RAM overhead.
- 8 SIGNAL SPLIT**
When active, Signal Split separates each of the loaded signals into Inharmonic (Percussive) & Harmonic (Tonal) layers for further balancing control.

Preset Browser



- | | | |
|--|--|---|
| <p>1 SEARCH
Filters by name as you type.</p> | <p>2 SORT ORDER
Alphabetical, one way or the other.</p> | <p>3 CLOSE
Returns to the instrument view.</p> |
| <p>4 CATEGORIES
Browse Most Used, Favourites, Factory & User presets.</p> | <p>5 TAGS
Tags to help you refine your search.</p> | <p>6 LOCATE
Reveal your user presets on disk, or delete one you regret making.</p> |
| <p>7 INFO
Name, tags and a sometimes far too detailed preset description.</p> | <p>8 PRESET LIST
Click to select, double-click to load and close the browser.</p> | <p>9 FAVOURITE
Star a preset to pin it to Favourites. Go on, make it feel special.</p> |

Settings



- 1 POLYPHONY**

Maximum note count. Lower it if your CPU is struggling; raise it if long releases are being cut off.
- 2 MPE**

Turn on for MPE controllers so per-note pitch, slide and pressure can be read.
- 3 ENHANCE**

It does something incredibly fancy. Did we forget what? Of course not. Does it sound better on? You bet.
- 4 LIMITER**

Catches extreme peaks before unwelcome distortion hits the master output, so your heavy-handed mixing doesn't cause too much damage.
- 5 EXPRESSION**

Chooses which MIDI CC controls expression (internal volume); this defaults to CC11.
- 6 TOOLTIPS**

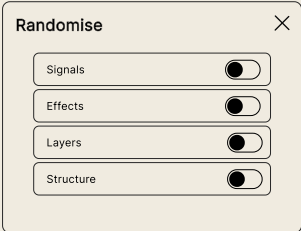
Activates or bypasses the per control Tooltip overlay. Turn this off if you are an expert and want to show off to your friends.
- 7 MIDI MAPPINGS**

CLEAR removes all plug-in MIDI assignments you have made. Warning... there is no undo.

RANDOMISE

IT'S NOT CHEATING

Click Randomise to generate new values for parameters across the instrument. Right-click the icon to open the settings panel and choose which groups of parameters Randomise impacts — leave Signals "off" for instance, and your microphone balance survives every roll of the dice.



Troubleshooting

I don't hear a thing.

First, check the MIDI keyboard graphic lights up as you play, and watch the output meter. If MIDI is arriving but nothing leaves, a signal fader may be down or turned off. A CC parameter such as Expression may also be minimised, muting the instrument.

My sound is glitching out, what can I do?

There are a few basic practices for optimising performance. Increasing your D.A.W's buffer size, reducing the amount of loaded sounds, signals & active effects, as well as ensuring you are streaming from a fast enough drive. Remember you can always bounce tracks in place to reduce resources even further.

Where did my content go?

Sounds like you moved the audio content files. Load the instrument and it will ask you to point it to the new location, do that once and it will remember for next time.

My control learned the wrong CC.

Right-click the control to Re-Learn or clear it. It's as easy as that.

Help, I have forgotten my password!

Not to worry, happens to the best of us. Clicking "Forgot Password" in our plug-in takes you to your account page. Follow the instructions to reset your account log-in details.



USEFUL TIP

Before writing in, fill out our support form on ebbandflow.audio/pages/contact & make sure to include as much detail as possible. This will speed up any resolution & make sure we can stay friends, all while getting you back to making music as fast as possible.

Licensing Agreement

IMPORTANT NOTICE

Any person or entity ("User", "you", "your") who downloads, installs, accesses or otherwise uses the Product agrees to be bound by this End User Licence Agreement ("Agreement").

The "Product" means any installable software package and associated content supplied by us, including without limitation audio recordings, sound files, sample libraries, visual assets, software code and related materials.

1 • CONTRACTING PARTY

1.1 The Product is owned and controlled by Ebb & Flow Audio Ltd, a company incorporated in the United Kingdom with registered office at 73 Stirling Business Centre, Wellgreen, Stirling, FK8 2DZ ("we", "us", "our").

1.2 Your contract is with Ebb & Flow Audio Ltd.

1.3 This Agreement becomes effective on the earlier of:

- (a) download of the Product;
- (b) installation of the Product; or
- (c) first use of the Product.

2 • LICENCE GRANT

2.1 Subject to payment and compliance with this Agreement, we grant you a non-exclusive, non-transferable (except as permitted under Clause 4), non-sublicensable and revocable licence to download and use the Product on up to two devices concurrently.

2.2 The licence permits use solely for your own original musical productions and performances.

2.3 You may:

- (a) incorporate Sound Files into original musical compositions or productions;
- (b) commercially exploit those compositions;
- (c) distribute finished musical works containing the Sound Files in integrated, non-extractable form.

2.4 You may not:

- (a) resell, share, rent, lease or distribute the Product itself;
- (b) distribute isolated, extractable or standalone samples;
- (c) create competing sample libraries or sound products;
- (d) use the Product in datasets for artificial intelligence training or generative systems;
- (e) reverse engineer, decompile or extract source code;
- (f) allow access to any unlicensed third party.

2.5 This licence is personal to you.

3 • OWNERSHIP

3.1 All intellectual property rights in the Product remain vested in us.

3.2 You are purchasing a licence to use the Product, not ownership.

3.3 No copyright, trademark or other rights are transferred to you except as expressly granted in this Agreement.

4 • LICENCE TRANSFERS

4.1 General Rule

The licence is personal and non-transferable unless permitted under this Clause.

4.2 Permitted Transfers

You may request a permanent transfer of your licence to another individual provided that:

- (a) you permanently delete all copies of the Product from your systems;
- (b) the transferee agrees in writing to be bound by this Agreement;
- (c) no copies are retained by you;
- (d) any applicable transfer fee is paid.

4.3 Prohibited Transfers

Licences may not be:

- (a) shared across multiple users;
- (b) transferred to corporate entities without prior written approval;
- (c) split across accounts;
- (d) resold via online marketplaces without our written consent.

4.4 We reserve the right to refuse transfer requests at our reasonable discretion.

5 • REFUND POLICY

5.1 Digital Content Notice

The Product is digital content. By completing your purchase, you expressly consent to immediate delivery and acknowledge that you will lose your statutory 14-day cancellation right once download begins, in accordance with the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.

5.2 Refund Eligibility

Refunds will only be granted where:

- (a) the Product is materially defective;
- (b) we are unable to remedy a fault within a reasonable time; or
- (c) we are required to do so under applicable consumer protection legislation.

5.3 Non-Refundable Circumstances

Refunds will not be provided for:

- (a) change of mind after download;
- (b) system incompatibility where minimum requirements were clearly stated;
- (c) subjective dissatisfaction;
- (d) failure to understand licence restrictions.

5.4 Nothing in this Agreement limits your rights under the Consumer Rights Act 2015.

6 · ARTIFICIAL INTELLIGENCE RESTRICTIONS

- 6.1 The Product may not be:
- (a) used to train machine learning models;
 - (b) incorporated into AI training datasets;
 - (c) used as input for generative AI systems designed to reproduce or simulate sample libraries;
 - (d) used to create competing AI-driven audio products.

7 · WARRANTIES AND DISCLAIMERS

- 7.1 To the fullest extent permitted by law, the Product is provided "as is" and "as available".
- 7.2 We do not guarantee:
- (a) uninterrupted availability;
 - (b) error-free operation;
 - (c) compatibility with all systems.
- 7.3 Nothing in this Agreement excludes or limits liability for:
- (a) death or personal injury caused by negligence;
 - (b) fraud or fraudulent misrepresentation; or
 - (c) any liability which cannot lawfully be excluded under Scots law.

8 · LIMITATION OF LIABILITY

- 8.1 Our total aggregate liability shall not exceed the greater of:
- (a) the amount you paid for the Product; or
 - (b) £100.
- 8.2 We shall not be liable for indirect or consequential loss, including loss of profits, revenue, data or business opportunity, except where such limitation is not permitted under applicable law.

9 · INDEMNITY

- 9.1 You agree to indemnify and hold us harmless against any loss, damage or expense arising from:
- (a) breach of this Agreement;
 - (b) misuse of the Product;
 - (c) unauthorised distribution.

10 · TERMINATION

- 10.1 We may terminate this Agreement immediately if you breach its terms.
- 10.2 Upon termination, you must permanently delete all copies of the Product.
- 10.3 Termination does not affect accrued rights or remedies.
- 10.4 We may seek interdict or any other remedy available under Scots law in the event of breach.

11 · COMPLAINTS

- 11.1 If you believe any content infringes rights, please contact: hello@ebbandflow.audio

12 · GENERAL

- 12.1 This Agreement constitutes the entire agreement between the parties in relation to its subject matter.
- 12.2 If any provision is found invalid or unenforceable by a court of competent jurisdiction, the remaining provisions shall remain in full force and effect.
- 12.3 No failure or delay in exercising any right shall operate as a waiver of that right.
- 12.4 We may amend this Agreement from time to time. Continued use of the Product constitutes acceptance of any revised terms.
- 12.5 Nothing in this Agreement creates any partnership, joint venture, agency or fiduciary relationship.
- 12.6 No person who is not a party to this Agreement shall have any right to enforce any term of this Agreement.

13 · GOVERNING LAW AND JURISDICTION

- 13.1 This Agreement shall be governed by and construed in accordance with the laws of Scotland.
- 13.2 The courts of Scotland shall have exclusive jurisdiction to resolve any dispute arising under or in connection with this Agreement.

One Last Thing

CREDITS

RECORDING FACILITY	Assumption Studios
BOOKING HIRE	Scottish Ballet
CONTRACTING	Kobus Frick
ENGINEER	David Donaldson
DEVELOPMENT	Calum Goold
PRODUCTION	Calum Goold & David Donaldson
PLAYER	Calum Goold & David Donaldson
GUI DESIGN	Nataliia Hera
TECH SYSTEMS	Stephen Tallamy
ADDITIONAL MUSIC	Jack Mckenzie
MARKETING	Harry Woods

With special thanks to Joe Logan, our friends over at UJAM and our families for all your kindness and support.

Thanks, truly, for letting us share another strange and wonderful idea with you and your music. If something feels broken or unclear, or you've made something you want to share, write to us at hello@ebbandflow.audio or find us at [@ebbandflowaudio](https://www.instagram.com/ebbandflowaudio).

That's all from us, 'til next time.