

User Manual

ET-06 · VERSION 1.0.1 · EXÓTICO RECORDS

English

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01

Welcome

Exotic Tape is an open-reel tape machine in plugin form. It has one particular trait: it wears out with use.

Every time audio passes through it, the tape adds hours. You can hear those hours: the highs drop, the background noise rises, the transport gets less stable, short level dropouts appear and you hear the echo of the previous turn of the reel. When a tape no longer works for you, you load a new one.

We made it for mixing and producing with character. With a new tape it adds body and glue to a bus or a full mix. With a 200-hour tape it turns a clean loop into something that sounds like it came out of an archive.

Requirements

SYSTEM	FORMATS	PROCESSOR
Windows 10 or 11, 64-bit	VST3	x64
macOS 11 (Big Sur) or later	VST3 and Audio Unit (AU)	Intel and Apple Silicon (universal binary)

You need a DAW that loads 64-bit VST3 or AU plugins, for example FL Studio, Ableton Live 11 or later, Logic Pro, Cubase, Studio One, Reaper or Bitwig Studio. Exotic Tape works on mono and stereo tracks, at any sample rate.

PANEL LABELS IN SPANISH

Some labels on the panel are in Spanish. This manual uses them as they appear: `DESGASTE` = wear, `FIJAR DESGASTE` = freeze wear, `CINTA NUEVA` = new tape, `CARGAR CINTA` = load tape, `EDAD` = age.

First steps

1. Insert Exotic Tape as an effect on a track, a bus or the master.
2. Choose a preset. `EXOTICO` › `Studio Reel` is a good starting point.
3. Press play. The reels turn, the VU needle moves and the counter starts adding hours.
4. To hear a worn tape right away, click `CARGAR CINTA` and choose **Very worn - 200 hours**.
5. Turn `DESGASTE` to decide how much of that age you want to hear.
6. Turn on `BYPASS` to compare with the original signal.

> **TIP**
>
> If you are mixing or mastering and every pass must sound the same, turn on `FIJAR DESGASTE`. The tape stops aging, but everything else keeps working.

02

Installation

TEST VERSION

This version is for Exótico Records artists with a tester code. The installers are not digitally signed, so Windows and macOS show a warning the first time. Below we explain how to continue in each case.

Windows

1. Close your DAW.
2. Open `ExoticTape-Tester-1.0.1-Windows.exe`.
3. If **"Windows protected your PC"** appears, click **More info** and then **Run anyway**.
4. Choose the installer language and follow the steps. An earlier test version is replaced.
5. Open your DAW and scan for plugins again. Exotic Tape appears under the manufacturer **Exotico Records**, in the **Fx / Distortion** category.

Where it is installed: `C:\Program Files\Common Files\VST3\Exotic Tape.vst3`

To uninstall: Settings › Apps › Installed apps › **Exotic Tape** › Uninstall. Your presets are not deleted.

macOS

1. Close your DAW.
2. Open `ExoticTape-Tester-1.0.1-macOS.pkg`. The first time, macOS blocks it because it is not signed by Apple:
   - **macOS 14 or earlier:** right-click (or Control-click) the file › **Open** › **Open**.
   - **macOS 15 or later:** try to open it once, go to **System Settings › Privacy & Security** and click **Open Anyway**.
3. Follow the installer steps. It asks for your computer password because it installs in the system folder.
4. Open your DAW. In Logic Pro it appears under **Audio Units › Exotico Records › Exotic Tape**.

Where it is installed (in the main Library folder of the disk, not in your user folder):

- `/Library/Audio/Plug-Ins/VST3/Exotic Tape.vst3`
- `/Library/Audio/Plug-Ins/Components/Exotic Tape.component`

To reach those folders: in the Finder, choose **Go › Go to Folder** (Shift + Command + G) and type the path.

To uninstall: delete the two files above.

Finding it in your DAW

Menu names may change with the version and language of your DAW.

DAW	WHAT TO DO
FL Studio	Open **Options › Manage plugins** and scan for plugins. Exotic Tape appears in the list; mark it as a favorite to see it in the effects browser.

DAW	WHAT TO DO
Ableton Live	In **Settings › Plug-Ins** (in Live 11, **Preferences › Plug-Ins**), turn on **Use VST3 Plug-In System Folders** and, on Mac, also **Use Audio Units**. Click **Rescan**. Then find it in the browser: **Plug-Ins › VST3** (or **Audio Units**) **› Exotico Records**. Live 10 does not load VST3: on Mac, use the Audio Unit version.
Logic Pro	**Audio Units › Exotico Records › Exotic Tape**. If it does not appear, open **Logic Pro › Settings › Plug-in Manager** and scan it again.
Cubase, Studio One, Reaper, Bitwig	Rescan the system VST3 folder. Exotic Tape appears under the manufacturer Exotico Records.

IF IT DOES NOT APPEAR

Check that the file is in the folder shown above, close and reopen the DAW, and force a full scan. In Ableton Live, hold the Alt key (Option on Mac) while you click Rescan so it checks every plugin again.

03

The interface

Everything is on one screen. The numbers in the image match the list below and the sections of this manual.



Exotic Tape with a new tape (0 hours).

1. **Logo and model.** Exotic Tape, ET-06.
2. **Preset category.** EXOTICO, DRUMS, BASS, KEYS, VOCALS, MASTER, FX and USER (your own).
3. **Preset.** List of presets in the chosen category.
4. **< >** Previous and next preset.
5. **SAVE.** Saves the current settings as your own preset.
6. **BYPASS.** You hear the original signal to compare.
7. **CARGAR CINTA** (load tape). Loads a tape with 0, 2, 20 or 200 hours.
8. **Window size.** From 75 % to 200 %.
9. **Reels.** They turn while the tape runs and change their look with age.
10. **VU.** Level reaching the tape.
11. **Counter.** Whole hours of use of this tape.
12. **Hours and EDAD** (age). Hours with two decimals, age percentage and age bar.
13. **Selectors.** SPEED, TAPE, EMPHASIS, RECORD, COMPANDER and OVERSAMPLING.
14. **Knobs.** DESGASTE, WOW, HISS, BUMP, MIX and OUTPUT.
15. **FIJAR DESGASTE** (freeze wear). Stops the tape from aging.
16. **CINTA NUEVA** (new tape). Resets the tape to zero hours.
17. **HF.** How high the treble reaches right now.

ON-SCREEN HELP

If you hold the pointer still over a control, a short explanation appears. The help texts are in Spanish if your system is in Spanish, and in English for any other language.

04

Wear

Wear is what makes Exotic Tape different: each instance has its own reel, and that reel ages with use.

What tape age is

Exotic Tape counts how much audio time has passed through the tape. That time appears on the counter **(11)** and, in more detail, on the line below it **(12)**: hours with two decimals and an **EDAD** (age) percentage. The amber bar under the text fills up as the tape ages.

Age does not grow in a straight line. The first hours change the sound a lot; after that, the change gets slower and slower. The tape never stops sounding: from about 200 hours on it barely changes. The counter stops at **500 hours**, the maximum.

TAPE USE	EDAD	TREBLE UP TO (HF)	BACKGROUND NOISE
New	0 %	15.3 kHz	base
30 minutes	10 %	13.0 kHz	+2.5 dB
2 hours	22 %	10.7 kHz	+4.7 dB
8 hours	44 %	7.6 kHz	+7.6 dB
20 hours	63 %	5.5 kHz	+9.6 dB
50 hours	82 %	4.1 kHz	+11.2 dB
200 hours	98 %	3.2 kHz	+12.3 dB
500 hours (maximum)	100 %	3.1 kHz	+12.5 dB

Values with SPEED at 15 IPS, TAPE at 456 and DESGASTE at 100 %.

What changes in the sound

As the tape ages, several things change at once, as on a real tape:

- **Treble.** The treble limit drops: the sound gets darker and softer. The **HF (17)** readout shows that limit in kHz.
- **Background noise (hiss).** It rises up to 12.5 dB above a new tape and gets darker.
- **Transport stability.** Wow (slow speed variation) and flutter (fast variation) increase. Wow grows faster, as when the pinch roller of a machine collects dirt.
- **Dropouts.** Short level drops of 1.5 to 5 dB, lasting 15 to 90 milliseconds, up to about five every ten seconds. They take away more treble than bass. A slight level fluctuation of up to 0.6 dB also appears. A new tape has none.
- **Print-through.** A very soft echo of what played one turn of the reel earlier. It is inaudible on a new tape and reaches −31 dB at the end of its life.
- **Saturation.** Worn oxide loses up to 2 dB of headroom, so the tape saturates earlier.

If the `COMPANDER` is on, the decoder amplifies all of these variations: the noise breathes with the music and the level pumps. Section 05 explains why.

Why the plugin changes color

The plugin also shows the tape's age in the image. With each point of EDAD, the chassis, the tape on the reels and their edges move little by little from a new look to a worn one. It is not an error or a theme change: it is the same information as the counter, so you can see at a glance how used the tape is.



New · 0 hours · 0 %



Worn · 20 hours · 63 %



Very worn · 200 hours · 98 %

The image follows the real age of the tape, not the `DESGASTE` knob. If you turn DESGASTE down to 0, the tape sounds new but still looks its age.

When the tape adds hours

The tape adds hours only when it is really running:

- When the DAW transport is playing, even if the track is silent.
- When signal reaches the input (above –90 dBFS), even with the transport stopped. For example, when you trigger a sample, a keyboard or a pad with playback stopped.

The tape does **not** add hours:

- When you export, bounce, freeze or render offline. The age stays the same during the whole export, so two exports sound the same. Noise and dropouts are random, so two files will not be identical sample by sample.
- With `FIJAR DESGASTE` on.
- With `BYPASS` on.
- With the plugin open, the transport stopped and no signal.

> **WATCH OUT FOR CONSTANT NOISE**
>
> If something before Exotic Tape generates noise all the time (another tape or vinyl emulator, a synthesizer with noise, an open audio input), the input is never silent and the tape keeps adding hours even when you are not playing. In those cases, turn on `FIJAR DESGASTE`.

Where the age is saved

- **In the project.** When you save the project, the age of each tape is saved. When you open it another day, the tape continues where it was.
- **One tape per instance.** Each Exotic Tape you insert has its own reel. A new instance starts with a new tape, at 0 hours.
- **Never in presets.** Loading or saving a preset does not change the age of the tape.
- **When you duplicate a track**, it depends on the DAW: if it copies the plugin state, the copy keeps the hours; if it creates a new instance, it starts at zero.

The tape controls

CARGAR CINTA load tape · button · top bar (7)

Replaces the tape with one of a fixed age, so you can hear the effect without waiting: **New** (0 hours), **Used** (2 hours), **Worn** (20 hours) or **Very worn** (200 hours). The sound and the image change, and the new age is saved with the project. It replaces the current age without asking for confirmation: the hours the tape had are lost.

CINTA NUEVA new tape · button (16)

Resets the counter to zero. Since this cannot be undone, it asks for confirmation and shows how many hours will be erased. It does not change any control. It looks dimmed when the tape is already at zero.

FIJAR DESGASTE freeze wear · on/off button (15)

Freezes the age of the tape. The audio and the reels keep working, but the counter does not move. When it is on, the button lights up in amber. It is a parameter: it is saved in presets and can be automated.

DESGASTE wear · knob · 0 to 100 % · default 100 %

Decides how much of the accumulated age you hear. At 100 % you hear the tape as it is. At 0 % it always sounds new. Turning the knob down does not erase hours: the tape keeps aging and the counter keeps adding.

How to choose exactly how much wear you hear

The age you hear is the tape's **EDAD** multiplied by the **DESGASTE** knob. That way you can reach any point without waiting:

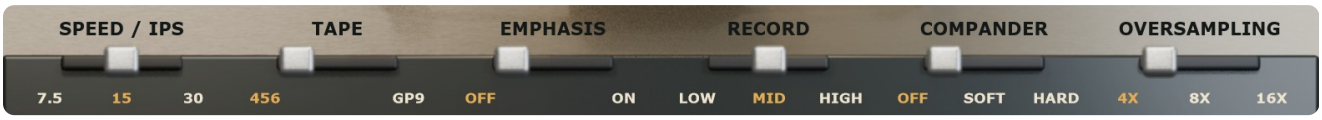
1. Click **CARGAR CINTA** › **Very worn - 200 hours** (98 % EDAD).
2. Turn on **FIJAR DESGASTE** if you do not want it to keep changing.
3. Turn **DESGASTE** to the point you like. At 100 % you hear the maximum wear; at 50 %, roughly what a 10-hour tape sounds like; at 0 %, a new tape.

Watch the **HF** readout while you turn the knob: it shows in real time how high the treble reaches.

> **USE IT WITH CARE**
>
> The more hours the tape has, the more character it has and the more the sound changes. A very worn tape is an effect, not something to put on every track. If you like how a tape sounds at a given moment, turn on FIJAR DESGASTE.

05

The six selectors



The selectors **(13)** choose the type of machine and tape. To change them: click the option, drag the lever, use the mouse wheel or the arrow keys. The active option is shown in amber.

SPEED / IPS `7.5 · 15 · 30 · default 15`

Tape speed in inches per second (IPS). It is the selector that changes the character the most.

	7.5 IPS	15 IPS	30 IPS
Low-end lift (head bump)	50 Hz, +2.5 dB	70 Hz, +1.2 dB	110 Hz, +0.35 dB and −1.5 dB below 90 Hz
Treble with a new tape (GP9 / 456)	12.0 / 10.2 kHz	18.0 / 15.3 kHz	22.0 / 18.7 kHz *
Wow and flutter	60 % more	reference	35 % less
Background noise	+3.5 dB	reference	−3.1 dB
Print-through (one turn)	900 ms	620 ms	380 ms
Dropouts	twice as long	reference	half as long

* The actual limit never goes above 45 % of the sample rate (for example, 19.8 kHz at 44.1 kHz).

7.5: fat lows, short highs and more movement. Ideal for lofi and archive sounds. **15**: the studio standard, balanced. **30**: full treble, less noise and tighter lows; the most transparent.

TAPE `456 · GP9 · default 456`

Tape formulation, that is, the type of oxide.

- **456**: saturates earlier and compresses more, with more even harmonics. Its treble limit is 15 % lower. It sounds thicker and warmer.
- **GP9**: 4 dB more headroom before saturating, about 5 dB less noise, full treble and less compression. It sounds cleaner and more open.

EMPHASIS `OFF · ON · default OFF`

Applies the record and playback equalization of a studio machine: NAB at 7.5 and 15 IPS, AES at 30 IPS. Before the tape it boosts the treble (and, with NAB, also the bass); after the tape it applies the exact inverse curve. That is why the tonal balance does not change: what changes is what happens in between. The boosted extremes hit the tape harder and saturate earlier, and the background noise drops on playback.

Use it when you want more saturation at the extremes and less hiss. Factory presets do not change this selector.

RECORD LOW · MID · HIGH · default MID

Record level: how much level reaches the tape. **LOW** lowers it by 6 dB, **MID** leaves it as is and **HIGH** raises it by 6 dB. After the tape the same amount is compensated, so the output volume stays similar. What changes is the character:

- **HIGH**: more saturation and compression, and the hiss is more covered by the music.
- **LOW**: the tape stays clean and the hiss is more noticeable.

The VU **(10)** shows the level reaching the tape, after RECORD.

COMPANDER OFF · SOFT · HARD · default OFF

Complete noise reduction, like studio systems: it compresses the signal before the tape (encodes) and expands it after (decodes). **SOFT** works at a 1.5:1 ratio and **HARD** at 2:1.

- **With a new tape** it is transparent and lowers the background noise.
- **With a worn tape** it breathes and pumps. The decoder is calibrated for a new tape: on a worn tape the noise rises, treble is lost and dropouts appear, and the expander doubles those variations. This is what real noise reduction does on an old tape.
- With the compander on, the tape saturates less, because the encoder lowers the peaks before the tape.

> RECOMMENDATION
>
> For most uses, leave the compander on **SOFT**. To hear the pumping at its strongest: **CARGAR CINTA** › 200 hours and COMPANDER on **HARD**.

OVERSAMPLING 4X · 8X · 16X · default 4X

Saturation quality. The saturation is calculated at 4, 8 or 16 times the sample rate. **8X** and **16X** reduce aliasing (artificial distortion in the treble) at the cost of more CPU. Latency does not change and you can switch it while audio plays, with no clicks. Factory presets do not change this selector.

06

Knobs, meters and buttons



How to use the knobs (14): click and drag up or down, or use the mouse wheel. While you drag, the value appears above the knob. Double-click to return it to its default value. The current value is always shown under the name.

DESGASTE wear · 0 to 100 % · default 100 %

How much of the accumulated age you hear. It is the only amber knob because it controls wear. See section 04.

WOW 0 to 100 % · default 30 %

Speed instability: wow (a slow oscillation, around 0.5 Hz) and flutter (a fast vibration, around 11.5 Hz). At 100 % the wow moves the tape by about 1 millisecond, like a studio machine. It grows with the age of the tape and at lower speeds. It subtly changes the pitch: use it with care on vocals and tuned instruments.

HISS 0 to 100 % · default 35 %

Tape noise level. At 100 %, with a new tape, 15 IPS and GP9, the noise sits at −46 dBFS. It changes with speed, tape type, age and the compander. At 0 % there is no hiss. This knob does not change print-through or dropouts.

BUMP 0 to 6 dB · default 0 dB

Extra low-end lift from the head. It is a bell curve (not a shelf) centered on the bump frequency of each speed: 50 Hz at 7.5 IPS, 70 Hz at 15 IPS and 110 Hz at 30 IPS. It adds to the bump each speed already has. With high values and RECORD on HIGH, the lows get fatter and saturate without breaking up abruptly.

MIX 0 to 100 % · default 100 %

Blend between the original and the processed signal. It is latency-compensated: you can use it in parallel without comb filtering. At 0 % only the original signal comes out, but the tape keeps running and aging.

OUTPUT -12 to +12 dB · default 0 dB

Final output level, after MIX.

Meters



VU (10)

Measures the level reaching the tape, after RECORD, not the output level. 0 VU equals −20 dBFS RMS. The scale goes from −20 to +3. If the needle often goes past 0, the tape saturates more.

Counter and EDAD (11, 12)

The counter shows whole hours. Below it you see the hours with two decimals, the EDAD (age) percentage and the age bar.

HF (17)

How high the treble reaches now, based on SPEED, TAPE, the age and the DESGASTE knob. It is the fastest way to know how worn the tape sounds.

BYPASS

The `BYPASS` button **(6)** lets the original signal through so you can compare. When it is on, the button turns terracotta.

- The original signal comes out latency-compensated and with no level change (OUTPUT is not applied either), so the comparison is fair.
- The switch has a 30-millisecond fade: it does not click.
- While it is on, the tape does not age and the reels stop.
- It is the plugin's bypass parameter. In DAWs that use it (most of them), turning the plugin off from the DAW also turns the button on.
- It can be automated. Presets neither save nor change it.

07

Presets

Exotic Tape comes with 24 factory presets in seven categories. Choose the category **(2)** and then the preset **(3)**, or step through the list with **< > (4)**.

WHAT A PRESET CHANGES AND WHAT IT DOES NOT

A preset never changes the age of the tape. Factory presets do not change EMPHASIS or OVERSAMPLING either. They do change **FIJAR DESGASTE**: Fresh Box, Master Bus and Half Inch Glue turn it on, and the rest turn it off. If your tape was frozen, check it after loading a preset.

Many presets in the FX category need a tape with hours to show their character: load a 20- or 200-hour tape with **CARGAR CINTA**.

CATEGORY	PRESET	HOW IT SOUNDS
EXOTICO	Studio Reel	The starting point: 15 IPS, 456 tape and everything moderate.
	Mother Reel	Master tape: 30 IPS, GP9 and HARD compander, recorded at LOW. Clean and open.
	Late Session	Hot recording with SOFT compander, more wow and more noise.
	Sun Bleached	7.5 IPS: fat lows, short highs and obvious movement.
	The Archive	HARD compander and plenty of hiss: the tape breathes and pumps.
	Fresh Box	Reference: DESGASTE at 0 and FIJAR DESGASTE on. It always sounds like a new tape.
DRUMS	Reel Drums	Drums at 15 IPS with RECORD on HIGH: punch and saturation with little movement.
	Room Squash	7.5 IPS and RECORD on HIGH: squashes the room and fattens the kick.
	Tight 30	30 IPS and GP9: firm transients and controlled lows.
BASS	Round Low	Rounds the bass with bump and saturation.
	Sub Reel	The 7.5 IPS bump with a high BUMP for sub bass. Output at −1 dB.
KEYS	Wurli Reel	Clear wow and soft highs for electric pianos.
	Tape Pads	Lots of wow with SOFT compander, for pads and chords that float.
	Clean Rhodes	Clean tape at 30 IPS with HARD compander: subtle color.
VOCALS	Vocal Print	Warmth for vocals without losing clarity.
	Worn Vocal	Old-tape vocal: dark, saturated and moving.
MASTER	Master Bus	30 IPS and GP9 with FIJAR DESGASTE on: subtle glue for the master.
	Half Inch Glue	15 IPS and 456 with FIJAR DESGASTE on, to bring the mix together.
	Parallel Tape	Hot tape blended at 45 % with the original signal.

CATEGORY	PRESET	HOW IT SOUNDS
FX	Breathing NR	HARD compander with plenty of hiss: the breathing of noise reduction on an old tape.
	Ghost Layer	7.5 IPS with HARD compander: layers that appear and disappear.
	Storage Room	A tape that spent years in storage.
	Slow Warp	WOW at maximum: the pitch bends slowly.
	Dead Reel	Everything at the extreme: the tape at its worst.

Your presets

1. Set up the sound and click **SAVE** **(5)**.
2. Type a name and save. The preset appears in the **USER** category.

Your presets save every control, including EMPHASIS, OVERSAMPLING and FIJAR DESGASTE. They do not save the age of the tape or BYPASS. They are saved as `.ltpreset` files in:

- Windows: `Documents\Exotico Records\Exotic Tape\Presets`
- macOS: `Documents/Exotico Records/Exotic Tape/Presets`

To delete a preset, delete its file. To share it, copy the file to the same folder on another computer.

08

In the session

Window size

Click the percentage button **(8)** and choose 75 %, 100 %, 125 %, 150 % or 200 %. You can also drag the lower right corner of the window: the proportions are kept.

Automation

All knobs and selectors, `FIJAR DESGASTE` and `BYPASS` are parameters: your DAW can automate them. `CARGAR CINTA` and `CINTA NUEVA` are actions, not parameters, so they cannot be automated.

Some ideas:

- Raise **HISS** and **WOW** slowly in an intro, so the track starts like an old tape and cleans up when the drums come in.
- Automate **MIX** to move from the clean signal to the tape in one section.
- Automate **DESGASTE** so a loop ages over the course of a track.

Selectors change in steps, not gradually. For smooth transitions, automate knobs.

Performance and latency

- Exotic Tape has a fixed latency of about 4 milliseconds, which it reports to the DAW. The DAW compensates for it automatically.
- Latency does not change when you change OVERSAMPLING.
- If your computer is short on CPU, use OVERSAMPLING at 4X.
- The animation is limited to 30 frames per second and stops when nothing needs to move. With the transport stopped, the interface uses almost no CPU.

Tips by use

USE	STARTING POINT
Master or mix bus	A new tape or FIJAR DESGASTE on. GP9, 15 or 30 IPS, COMPANDER OFF or SOFT. Try MIX between 50 % and 100 %. A new tape is the most advisable for the master.
Drums	RECORD on HIGH, 15 IPS, BUMP between 1 and 3 dB. For a fatter kick, 7.5 IPS.
Lofi and boom bap	7.5 IPS, 456, a tape with 20 to 200 hours, WOW between 40 % and 60 %, COMPANDER on SOFT.
Vocals	15 IPS, low WOW (it affects pitch), moderate DESGASTE.
Bass	BUMP between 3 and 5 dB, RECORD on HIGH.
Effects and textures	A 200-hour tape, COMPANDER on HARD, high WOW. Check the FX category.

09

Frequently asked questions

› What exactly does wear do?

The tape counts the hours of audio that have passed through it. With those hours the treble drops, the noise rises, the wow grows, dropouts appear along with a soft echo of the previous turn, and the tape saturates earlier. The DESGASTE knob decides how much of that you hear. All the details are in section 04.

› Why did the plugin change color?

Because the tape aged. The image of the chassis and the reels changes with the EDAD percentage, just like the counter. It is not an error.

› Why does the tape add hours when the transport is stopped?

Because signal is reaching the input. For example, if you trigger a sound several times with playback stopped, the tape runs and adds use. It also happens if something before the plugin generates constant noise. If you do not want that to count, turn on FIJAR DESGASTE.

› I opened another instance and it is at 0 %. Is that normal?

Yes. Each instance has its own tape and a new instance starts with a new tape. If you want the same wear on another track, use CARGAR CINTA or copy the plugin with its state, if your DAW allows it.

› How do I hear the maximum wear without waiting?

Click CARGAR CINTA › Very worn - 200 hours, with DESGASTE at 100 %.

› Can I choose an intermediate amount of wear?

Yes. Load a 200-hour tape, turn on FIJAR DESGASTE and set the DESGASTE knob to the point you like. See “How to choose exactly how much wear you hear” in section 04.

› Can I get back a tape I wore out too much?

No. CINTA NUEVA and CARGAR CINTA replace the current age. If you want to keep a sound, turn on FIJAR DESGASTE or turn DESGASTE down. If you are worried about losing a tape, save a copy of the project.

› I loaded a preset and the age did not change.

That is expected: a preset saves how the machine sounds, not the age of the tape.

› Is the BUMP knob a shelf?

No. It is a bell curve in the low end, centered on 50, 70 or 110 Hz depending on the speed.

› What does RECORD do?

It changes how much level reaches the tape, without changing the output volume much. HIGH saturates more and covers the hiss; LOW keeps the tape cleaner. See section 05.

› Why use BYPASS if my DAW already has a bypass?

It is the same bypass, one click away inside the plugin. It compensates for latency and does not apply OUTPUT, so the comparison is fair. While it is on, the tape does not age.

› If I export twice, will it sound the same?

Yes: the age does not change during an export, so the sound is the same. Noise and dropouts are random, so the two files will not be identical sample by sample.

› My DAW does not find the plugin.

Check that it is in the right folder and scan again. In Ableton Live, turn on the system VST3 folders; Live 10 does not load VST3, so on Mac use the AU version. See section 02.

› Does it work on mono tracks?

Yes, in mono and in stereo.

› What language is the plugin in?

The control names are the same in every language, and some are in Spanish (see the list in section 01). The on-screen help is in Spanish if your system is in Spanish, and in English otherwise.

10

Specifications and support

ITEM	VALUE
Model	Exotic Tape · ET-06 · version 1.0.1 (test build)
Formats	VST3 (Windows and macOS) · Audio Unit (macOS)
Systems	Windows 10 and 11, 64-bit · macOS 11 or later, Intel and Apple Silicon
Channels	Mono and stereo
Sample rate	Any rate your DAW uses
Latency	Fixed, about 4 ms, reported to the DAW
Saturation oversampling	4×, 8× or 16×
Tape life	Up to 500 hours, saved in the project
Presets	24 factory presets in 7 categories, plus your own
On-screen help	Spanish and English

Parameters for automation

This is how they appear in your DAW's parameter list.

PARAMETER	CONTROL	RANGE	DEFAULT
Record	RECORD	LOW · MID · HIGH	MID
Speed	SPEED / IPS	7.5 · 15 · 30 IPS	15 IPS
Tape	TAPE	456 · GP9	456
Compander	COMPANDER	OFF · SOFT · HARD	OFF
Emphasis	EMPHASIS	OFF · ON	OFF
Oversampling	OVERSAMPLING	4X · 8X · 16X	4X
Desgaste	DESGASTE	0 to 100 %	100 %
Wow	WOW	0 to 100 %	30 %
Hiss	HISS	0 to 100 %	35 %
Bump	BUMP	0 to 6 dB	0 dB
Mix	MIX	0 to 100 %	100 %
Output	OUTPUT	−12 to +12 dB	0 dB
Fijar desgaste	FIJAR DESGASTE	off · on	off
Bypass	BYPASS	off · on	off

Support

This version is private: it is only for Exótico Records artists with a tester code. Please do not share it.

If something goes wrong, write to us at **exoticorecords@gmail.com** with:

- your DAW and its version,
- your operating system and its version,
- what you did and what happened, step by step.

We read everything and answer every tester.

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