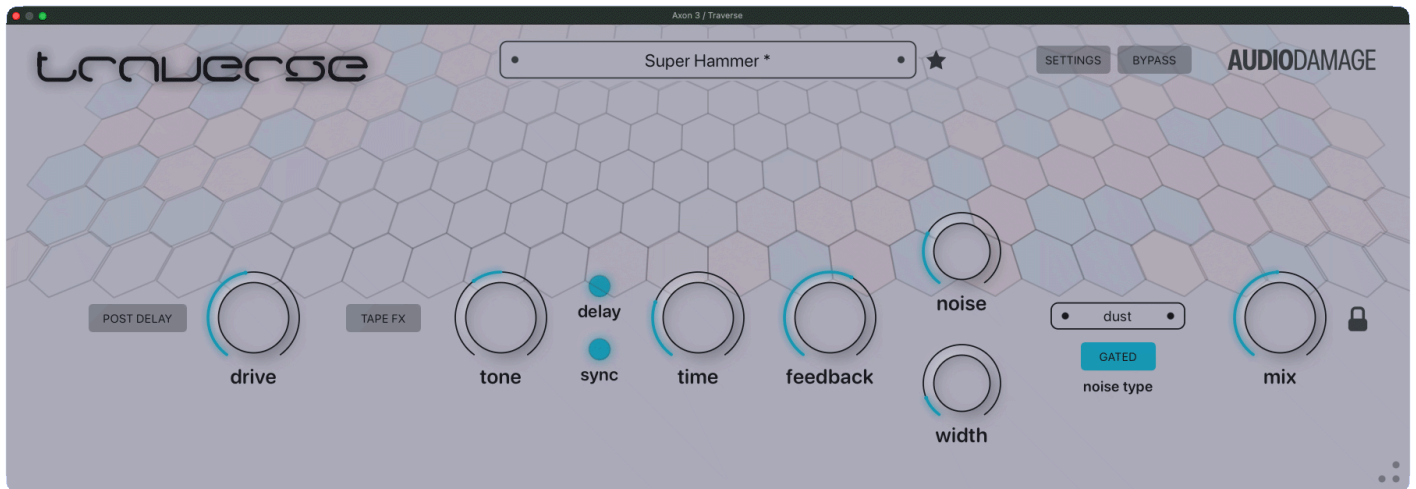


Traverse Manual

Audio Damage, Inc.

Release 1.0



27 May 2026

© 2026 Audio Damage, Inc. All rights reserved.

The information in this document is subject to change without notice and does not represent a commitment on the part of Audio Damage, Inc. The software described by this document is subject to a License Agreement and may not be copied to other media except as specifically allowed in the License Agreement. No part of this publication may be copied, reproduced, or otherwise transmitted or recorded, for any purpose, without prior written permission by Audio Damage, Inc.

Credits

Software Design and Construction, Documentation

Chris Randall
Adam Schabtach

Field Testing

Jens Algren
Matt Dowdney
Duncan Foster
Chris Hahn
Steve Hamman
David Henkel
Matthew Lyon
Kent Williams

Made Possible By

Elle
Tracie

License Agreement

BY INSTALLING THE SOFTWARE, YOU ARE CONSENTING TO BE BOUND BY THIS AGREEMENT. IF YOU DO NOT AGREE TO ALL OF THE TERMS OF THIS AGREEMENT, THEN RETURN THE PRODUCT TO THE PLACE OF PURCHASE FOR A FULL REFUND.

Single User License Grant: Audio Damage, Inc. ("Audio Damage") and its suppliers grant to Customer ("Customer") a nonexclusive and nontransferable license to use the Audio Damage software ("Software") in object code form solely on computers owned or leased by Customer.

Customer may make one (1) archival copy of the Software provided Customer affixes to such copy all copyright, confidentiality, and proprietary notices that appear on the original.

EXCEPT AS EXPRESSLY AUTHORIZED ABOVE, CUSTOMER SHALL NOT: COPY, IN WHOLE OR IN PART, SOFTWARE OR DOCUMENTATION; MODIFY THE SOFTWARE; REVERSE COMPILE OR REVERSE ASSEMBLE ALL OR ANY PORTION OF THE SOFTWARE; OR RENT, LEASE, DISTRIBUTE, SELL, OR CREATE DERIVATIVE WORKS OF THE SOFTWARE.

Customer agrees that aspects of the licensed materials, including the specific design and structure of individual programs, constitute trade secrets and/or copyrighted material of Audio Damage. Customer agrees not to disclose, provide, or otherwise make available such trade secrets or copyrighted material in any form to any third party without the prior written consent of Audio Damage. Customer agrees to implement reasonable security measures to protect such trade secrets and copyrighted material. Title to Software and documentation shall remain solely with Audio Damage.

LIMITED WARRANTY. Audio Damage warrants that for a period of ninety (90) days from the date of shipment from Audio Damage: (i) the media on which the Software is furnished will be free of defects in materials and workmanship under normal use; and (ii) the Software substantially conforms to its published specifications. Except for the foregoing, the Software is provided AS IS. This limited warranty extends only to Customer as the original licensee. Customer's exclusive remedy and the entire liability of Audio Damage and its suppliers under this limited warranty will be, at Audio Damage or its service center's option, repair, replacement, or refund of the Software if reported (or, upon request, returned) to the party supplying the Software to Customer. In no event does Audio Damage warrant that the Software is error free or that Customer will be able to operate the Software without problems or interruptions.

This warranty does not apply if the software (a) has been altered, except by Audio Damage, (b) has not been installed, operated, repaired, or maintained in accordance with instructions supplied by Audio Damage, (c) has been subjected to abnormal physical or electrical stress, misuse, negligence, or accident, or (d) is used in ultrahazardous activities.

DISCLAIMER. EXCEPT AS SPECIFIED IN THIS WARRANTY, ALL EXPRESS OR IMPLIED CONDITIONS, REPRESENTATIONS, AND WARRANTIES INCLUDING, WITHOUT LIMITATION, ANY IMPLIED WARRANTY OF MERCHANTABILITY, FITNESS FOR A PARTICULAR PURPOSE, NONINFRINGEMENT OR ARISING FROM A COURSE OF DEALING, USAGE, OR TRADE PRACTICE, ARE HEREBY EXCLUDED TO THE EXTENT ALLOWED BY APPLICABLE LAW.

IN NO EVENT WILL AUDIO DAMAGE OR ITS SUPPLIERS BE LIABLE FOR ANY LOST REVENUE, PROFIT, OR DATA, OR FOR SPECIAL, INDIRECT, CONSEQUENTIAL, INCIDENTAL, OR PUNITIVE DAMAGES HOWEVER CAUSED AND REGARDLESS OF THE THEORY OF LIABILITY ARISING OUT OF THE USE OF OR INABILITY TO USE THE SOFTWARE EVEN IF AUDIO DAMAGE OR ITS SUPPLIERS HAVE BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES. In no event shall Audio Damage's or its

suppliers' liability to Customer, whether in contract, tort (including negligence), or otherwise, exceed the price paid by Customer. The foregoing limitations shall apply even if the above-stated warranty fails of its essential purpose. SOME STATES DO NOT ALLOW LIMITATION OR EXCLUSION OF LIABILITY FOR CONSEQUENTIAL OR INCIDENTAL DAMAGES.

The above warranty DOES NOT apply to any beta software, any software made available for testing or demonstration purposes, any temporary software modules or any software for which Audio Damage does not receive a license fee. All such software products are provided AS IS without any warranty whatsoever.

This License is effective until terminated. Customer may terminate this License at any time by destroying all copies of Software including any documentation. This License will terminate immediately without notice from Audio Damage if Customer fails to comply with any provision of this License. Upon termination, Customer must destroy all copies of Software.

Software, including technical data, is subject to U.S. export control laws, including the U.S. Export Administration Act and its associated regulations, and may be subject to export or import regulations in other countries. Customer agrees to comply strictly with all such regulations and acknowledges that it has the responsibility to obtain licenses to export, re-export, or import Software.

This License shall be governed by and construed in accordance with the laws of the State of Colorado, United States of America, as if performed wholly within the state and without giving effect to the principles of conflict of law. If any portion hereof is found to be void or unenforceable, the remaining provisions of this License shall remain in full force and effect. This License constitutes the entire License between the parties with respect to the use of the Software.

System Requirements

The following table summarizes the operating system requirements and formats provided for Traverse. Traverse is a 64-bit plugin.

Operating System	Minimum Version	Formats
macOS	10.13	AAX, AudioUnit, CLAP, VST3; Intel and Apple Silicon
Windows	10.0 version 1607	AAX, CLAP, VST3
Ubuntu	18.0	CLAP, LV2, VST3
iOS (separate purchase)	iOS 12	AUv3

Demonstration Version

We encourage you to download and try the demonstration version of Traverse before purchasing it. The demo version of Traverse is the same as the regular version, but has the following limitations:

- Presets cannot be saved, nor can parameter values or other settings. This includes the information usually stored by your host DAW. If you save a DAW session with an instance of the demo version of Traverse, the plugin will revert to its default state when you reload the session.
- Traverse will cease to emit audio altogether 20 minutes after you add it to your DAW session. You can remove it and add it again, but it will revert to its default state.

If you purchase Traverse after using the demonstration version, simply run the installer provided to you after your purchase to replace the demo version with the full version.

Introduction

Traverse is Audio Damage's tape delay and distortion effect, the third member of our Motion Effects family that includes Ascent and Descent. Where those two plugins live in reverb territory, Traverse occupies the other end of the space: cassette character, tape delay, and noise, all in a single window.

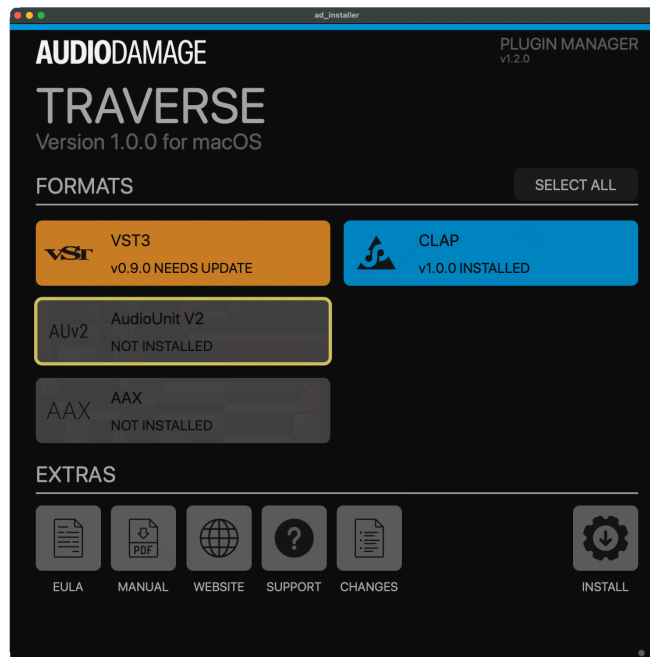
The idea behind Traverse is to give you everything you need to make something sound like it came off a cassette tape or a vintage tape echo machine, without making you chain four separate utility plugins together. Drive your signal through a tape saturation model, set an echo time, add some hiss, and adjust the wet/dry balance. That's most of it.

What makes Traverse a little more interesting than a simple "lo-fi" plugin is its architecture. The tape-simulation effects sit *inside* the delay feedback loop, reproducing the topology of machines like the Roland Space Echo. This means that every repeat passes through the full cassette character chain: the saturation, the tone shaping, the wow and flutter. However, if you're looking for something less colorful, a switch changes the signal routing to take the tape effects out of the feedback loop, putting them after the delay. This gives you a more contemporary delay sound, with the tape character applied to the whole signal, but without the extra coloration on the repeats. It's like having two plugins in one.

Traverse joins Dubstation and Other Desert Cities in our tradition of delay effects with personality all their own. We hope that you enjoy using it as much as we enjoyed making it.

Installation

Traverse uses our custom plugin manager application for installation. Launch it as usual on your operating system of choice and you'll be presented with a window like this:



Near the top of the window, beneath the name of the plugin, you'll see the version number of the software carried by the installer. This is distinct from the version of the plugin manager itself, which is shown in the upper right and usually not of much interest. (Note that the version numbers in this screenshot are for demonstration purposes only and may not reflect the actual version numbers of the software at the time you read this manual.)

Under the heading FORMATS are large buttons corresponding to the plugin formats which can be installed: AAX, AU, CLAP, LV2 and/or VST3, depending on the operating system. If the plugin is already present on your system in one or more formats (i.e. if you're upgrading from a previous version), the corresponding button is drawn in blue. When possible, the version number of the existing plugin is also shown. If the installer contains a newer version of the plugin than the one(s) already installed, the version number is drawn in orange to alert you to the fact that an update is available. If a format is not present on your system, its button is drawn in gray.

Click a button to select the format for installation. A yellow outline appears around the button to indicate that its format will be installed. In the above screenshot, VST3 and CLAP are installed, AAX and AudioUnit are not installed, VST3 is one revision behind that contained in the installer, and the AudioUnit is selected for installation. Clicking a button a second time removes the yellow outline, and the corresponding format will not be installed. Clicking the SELECT ALL button selects all available formats for installation.

No changes to your system's storage device take place until you click the INSTALL button near the lower-right corner of the window. Click that button and you'll receive visual confirmation that the formats you've selected have been installed. (Yes, it happens quickly. Our products are not encumbered by any DRM or anti-piracy baggage and hence install more quickly than many others.) On Windows and Linux, if you hold down the Shift key on your keyboard, the INSTALL button's label switches to UNINSTALL, and clicking it will remove the selected formats from your system¹. Once you're installed and/or removed the formats you need, simply close the application in the usual manner for your operating system. You're done. There is no license code or other authorization necessary; we'd rather assume we can trust you than burden you with an onerous DRM system.

You'll find some handy buttons under the EXTRAS heading, all of which are pretty self-explanatory:

- EULA: presents the End-User License Agreement for our products. By clicking the INSTALL button you're implicitly agreeing to these terms, but we expect that you'll find them reasonable should you take the time to read them.
- MANUAL: opens the current version of this user manual, in PDF form, in your web browser.
- WEBSITE: opens the product's web page in your browser.
- SUPPORT: displays information for contacting us, either via our Discord presence or through email.
- CHANGES: displays a summary of what we've added, changed or improved since the last version of the product.

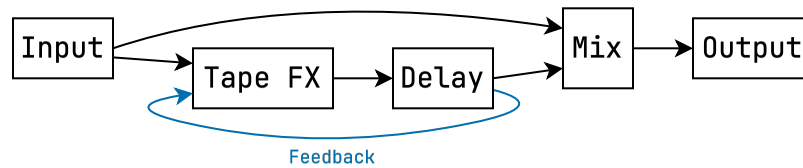
¹ Blame Apple, not us, for the lack of this feature on macOS. On macOS just manually delete the plugin(s) from your plugin folder(s).

Operation

Traverse contains several signal-processing sections: a tape saturation model, a tape delay model, a noise generator, and a modulation system that simulates the wow and flutter of a tape machine. The plugin's architecture allows you to route the tape saturation and modulation effects either before or after the delay, giving you two distinct flavors of tape echo character in one plugin. Traverse presents most of its controls in a single window, with additional controls for the modulation settings tucked away in a secondary panel.

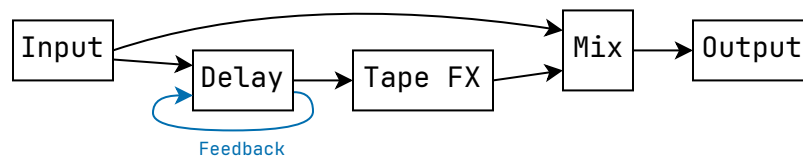
Signal Flow

The default signal path through Traverse is:



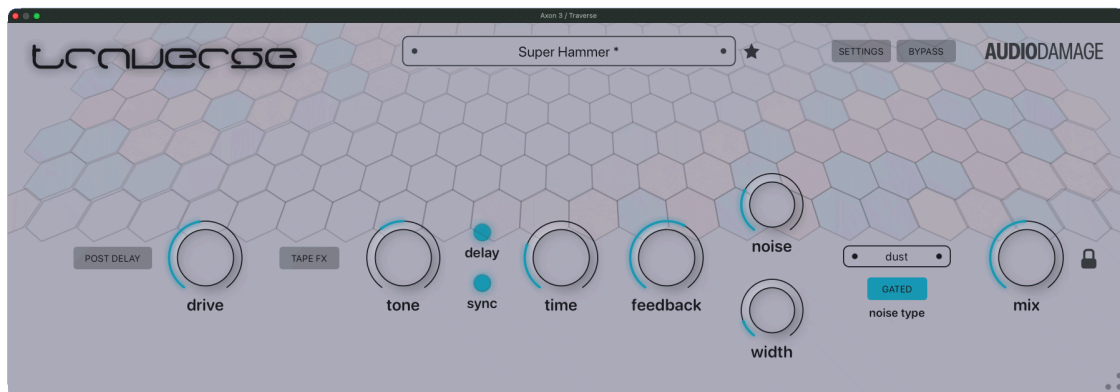
The feedback loop feeds the delay output back into the cassette input, so each successive echo is re-shaped by Drive, Tone, and any wow/flutter modulation you have dialed in, in a cumulative fashion.

The Post Delay button reverses the cassette and delay positions:



In Post Delay mode, the cassette coloration is applied after the delay, before the feedback path for the delay. Hence the successive echoes do not pass through the cassette simulation multiple times and the wow/flutter modulation does not accumulate across repeats. This produces a cleaner delay sound than the more realistic but sometimes heavy-handed tape echo sound of the default routing.

Here is a screenshot of Traverse, followed by detailed descriptions of its controls.



Top Bar

The top bar of the plugin window follows the standard Audio Damage plugin layout: logo (which cunningly conceals the About button) at the far left, preset browser in the center, and SETTINGS and BYPASS at the right.

Clicking the Traverse logo in the upper left opens the About screen, which displays version information and credits.

The preset button in the top center displays the name of the currently loaded preset. Clicking the button area opens the full preset panel, where you can browse factory and user presets, save new presets, and organize favorites. The dots on either side of the browser name step through the preset list in order. Clicking the star button to the right of the preset browser marks the current preset as a favorite. Clicking it again removes the mark. There is more information about presets in the Presets section below.

Clicking SETTINGS opens the Settings panel, which contains options for turning display features on and off. See the Settings section below.

The BYPASS button bypasses all processing with a smooth crossfade. The bypass state is saved with the preset. When Bypass is engaged, the button illuminates. Note that the Mix knob does not affect the bypass; Bypass always switches to the fully dry signal regardless of where Mix is set.

Cassette Character Section

The POST DELAY button switches between the two routing modes, as described above under Signal Flow. If Post Delay is off, the feedback loop feeds the delay output back into the cassette input, so each successive echo is re-shaped by the tape-simulation effects and the Drive and Tone controls, in a cumulative fashion. If Post Delay is on, the tape effects come after the delay, and the output of the delay is fed back to its input unaltered.

The DRIVE knob controls the amount of cassette-tape saturation. Traverse's tape model is built around a physics-based tape hysteresis simulation rather than a static waveshaper, which means Drive affects both the tonal character and the dynamic response simultaneously. More Drive gives you more soft-knee compression alongside more harmonic saturation. At low settings, the cassette chain adds subtle warmth. As you turn Drive clockwise, the behavior becomes

progressively more like an overloaded cassette: compressed, harmonically dense, and increasingly distorted at signal peaks. At minimum Drive, the signal still passes through the cassette chain but with next to no coloration.

Since the Drive control is part of the feedback loop when Post Delay is off, changing Drive will change how the echoes fade in intensity across repeats, especially if the Feedback is also high. In Post Delay mode, Drive does not affect the feedback path, so it shapes the tone of the echoes without affecting their sustain.

The TAPE FX button opens the Tape FX sub-panel, which contains the cassette modulation and splice controls. Click TAPE FX again (or click anywhere outside the panel) to close it.

Tape FX Panel

The Tape FX panel is accessed via the TAPE FX button in the main window. It contains six controls governing the tape machine's mechanical character: wow, flutter, and the splice system.

WOW controls the depth of the slow, low-frequency pitch modulation that results from variations in tape transport speed. On a real tape machine, wow is caused by irregularities in the capstan, pinch roller, and supply reel, causing variations slow enough that you hear them as gradual pitch drift rather than vibrato. Fully anti-clockwise is no wow modulation. Turning clockwise increases the depth of the drift. At high settings, the pitch wanders noticeably and continuously.

FLUTTER controls the depth of faster pitch modulation caused by simulated short-term speed variations: motor cogging, head-to-tape friction, and reel imbalance. Flutter is perceived as a wavering or warbling quality. Like Wow, it is set to zero at the fully anti-clockwise position and increases clockwise. At high Flutter settings with high Feedback, the modulation accumulates across echoes and can become a thick, chorused texture.

SPLICE: Tape echo machines use a loop of tape that continuously feeds through the heads. The splice (the region where the tape ends are joined) that forms the loop isn't perfect: it's usually made with tape (the sticky kind, not the magnetic kind) and there's necessarily a seam between the two ends. When the loop's splice passes over the play head, the signal drops out briefly as the tape loses contact with the heads, then regains it. On a real machine, this happens at a regular interval determined by the length of the tape loop and the speed at which it moves.

TRaverse simulates these artifacts with a short dip in level and/or a chirp in pitch. The Splice knob controls how frequently these events occur. Fully anti-clockwise produces the most frequent splices with one occurring every half-second. Turning clockwise makes them increasingly sparse, up to one per minute at the fully clockwise position.²

DEPTH controls the severity of each splice event. At minimum, splices are inaudible. At maximum, each event produces a pronounced dip in level and/or a pitch chirp.

When the PITCH toggle switch is on, splice events include a brief pitch chirp simulating a momentary variation in tape speed as the dropout occurs. This is the more characteristic sound of a cassette splice, where the head losing and regaining contact causes a tiny speed instability.

When the AMP toggle switch is on, splice events induce an amplitude dropout (the level dip).

The TONE knob controls a bipolar tilt equalizer that pivots around 1kHz. Turning the knob anti-clockwise reduces high frequencies and boosts low frequencies, turning it clockwise does the opposite. Center position (12 o'clock) is flat. Tone sits inside the cassette signal chain and the feedback loop (unless POST DELAY is engaged), so its character accumulates across echoes: a dark Tone setting with high Feedback produces repeats that grow increasingly dull with each pass, reproducing what happens on an old machine with worn heads. Note that the Tone control has frequency-dependent positive gain, and hence will affect the overall signal level of the feedback path. In other words, you'll probably need to tweak the Feedback and Tone controls in tandem.

Tape Delay Section

The TIME knob sets the delay time. In free mode (Sync off), Time is displayed in milliseconds and covers the range from 20ms to 10 seconds. Most of the knob's travel is concentrated in the sub-2-second range where delay is most commonly used for rhythmic effects; the upper portion of the range spans the longer ambient territory. Because this is a tape delay model, changing Time while audio is playing produces a Doppler-style pitch shift as the simulated read head position moves, rising as you shorten the time and dropping as you lengthen it. This is not a defect; it is a characteristic of tape echo machines, and it is part of the sound.

If you turn on the SYNC switch Traverse uses the current tempo reported by your host application to calculate its delay time. When this switch is on, the Time knob sets the delay length in metrical units, that is, fractions of a beat. The range of values is 1/32nd to 2/1 (two measures), with dotted and triplet times available. Watch the value displayed below the knob as you rotate it to choose a delay interval—or just do it by ear. Triplet values are denoted with a T after the beat fraction, and dotted values are denoted with a period. For example, "1/8." indicates a delay time with a dotted eighth note feel. Changes to the host tempo update the delay time automatically. Sync transitions are smooth; switching between free and synced modes may produce a brief pitch fluctuation as the time changes but does not produce clicks.

FEEDBACK controls how much of the delay output feeds back into the input for the next repeat. At minimum, each echo plays once and fades. As Feedback increases, the echoes sustain longer. Because the tape effects sit inside the feedback loop, high Feedback settings cause the cassette saturation, Tone, and Wow/Flutter modulation to accumulate across repeats. Each successive echo is shaped by the full effects chain again. At maximum Feedback, the loop approaches self-oscillation and the plugin will sustain indefinitely (or grow, depending on Drive, Tone and signal characteristics). As described previously, if you turn on the POST DELAY button, the tape effects are taken out of the feedback loop, so they do not accumulate across echoes. In Post Delay mode, Feedback controls only the number of repeats and their decay time, without affecting their tonal character.

The DELAY button acts as an input switch for the delay line. When Delay is off, nothing goes in to the delay. However, if the Feedback is turned up at all, the delay will still produce echoes with whatever audio was present at the moment you turned Delay off, because the delay output is still feeding back into its input. Turning Delay back on allows new audio to enter the delay and the echoes to evolve from there. This allows you to create some interesting effects by turning Delay on and off while audio is playing, selectively injecting new material or letting old material recirculate and fade.



²For reference, Roland and Maestro tape echo machines had loop lengths and tapes speeds that produced splices at roughly five second intervals. The fact that both brands had similar splice-artifact rates is a somewhat odd coincidence in that they used different tape speeds and loop lengths. Hand-spliced loops can be just about any length. Cassette recorders have a fixed tape speed of 1.875 inches per second, so if you managed to make a loop a few inches long and fit it in a cassette shell, the splice rate would be a few seconds. At the other extreme people who work with open-reel tape decks sometimes employ mechanical contrivances to set up very long loops. We figured that an upper limit of one minute for the splice rate was reasonable in the context of a plugin.

The Delay button is relevant (and visible) only when the Post Delay switch is off. When Post Delay is on the delay always receives audio before passing it along to the tape effects.

Turning up the WIDTH control increases the stereo spread of the delay repeats. At minimum, echoes are mono and centered. As you turn clockwise, the repeats become increasingly wide, with a subtle ping-pong effect as the echoes alternate between left and right channels. At maximum Width, echoes are fully hard-panned left and right.

Note that you won't hear much from the Width control when Feedback is low or zero, because there won't be many echoes to spread out. As Feedback increases, the effect of Width becomes more pronounced as the echoes build up.

Noise Generator

Noise is inherent to the character of tape machines, and it is a key component of the sound of a tape echo. In the early days of digital audio we reveled in the absence of noise. Since then we've come to appreciate its utility and charm in some contexts—its texture, its nostalgia-inducing effects. Traverse includes a noise generator with several types of noise to choose from, and controls for adjusting the noise level and how it interacts with the input signal.

The NOISE knob controls the level of the generated noise signal, from silence at minimum to a prominent noise floor at maximum. Noise is added into the cassette input path, which means it is also processed by Drive, Tone, and Wow/Flutter, and it enters the feedback loop. At high Feedback levels, the noise accumulates in the feedback path and can build up significantly even from a low Noise setting.

The NOISE TYPE selector chooses the character of the generated noise. The selector shows the current noise type by name; clicking it opens the full list. The available types are:

- Hiss — tape hiss character: broadband noise with a high-frequency emphasis and a gentle shelf, resembling the background hiss of a cassette tape at normal bias.
- Crackle — vinyl crackle character: randomly timed impulse events of varying amplitude, similar to dust or scratches on a record surface.
- Dust — sparse amplitude dropouts triggered randomly, simulating moments where particles between the tape and head cause brief signal loss.
- Fan Rumble — low-frequency noise with slow amplitude variation, resembling the mechanical rumble of a motor or ventilation fan in proximity to the tape transport.
- 60Hz Hum — mains electrical interference at 60Hz (North American standard), with harmonic content above the fundamental.
- 50Hz Hum — mains electrical interference at 50Hz, matching the European standard.
- White — spectrally flat white noise: equal energy per unit of frequency bandwidth. Brighter in character than tape hiss.
- Pink — pink noise: equal energy per octave, rolling off at roughly 3dB per octave above the low end. Perceptually more neutral than white noise and commonly used as a reference signal.
- Card Reader — a signature noise type combining the character of magnetic stripe card readers and similar contact-head devices: a mixture of hiss and intermittent high-frequency transients.

When GATED is on, the noise level drops by approximately 20dB whenever the input signal falls below the gate threshold (roughly -40dB). When signal is present, the noise plays at the level set by the Noise knob. The gate uses a fast attack and a slower release to follow the signal naturally without chopping. This makes the noise seem like part of the signal rather than a constant floor: it rises with the music and falls away in the gaps. Gated is most useful at higher Noise settings where an unconditional noise floor would become distracting in silent passages.

Global Controls

MIX controls the dry/wet balance. Fully anti-clockwise is 100% dry signal with the processed signal entirely silent; fully clockwise is 100% wet with no dry signal. The crossfade follows an equal-power curve so that the apparent level stays consistent through the sweep. The Mix knob affects both the cassette path and the delay; there is no way to separate them. Mix interacts with the Mix Lock feature described below.

When the little padlock switch next to the Mix knob is engaged, the Mix value is excluded from preset loading and stays where you set it regardless of what preset you load. This is useful when you have dialed in a wet/dry balance that works for a particular session or instrument and you want to audition different presets without the Mix changing under you. When unlocked (the default), Mix loads with the rest of the preset parameters.

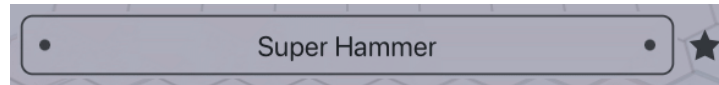
Settings

The Settings panel appears when you click the Settings button in the top bar. Clicking anywhere outside the panel closes it without saving; to preserve your changes, click the SAVE button at the bottom of the panel. These settings are global preferences; they are not stored with your project and apply to Traverse across all sessions.

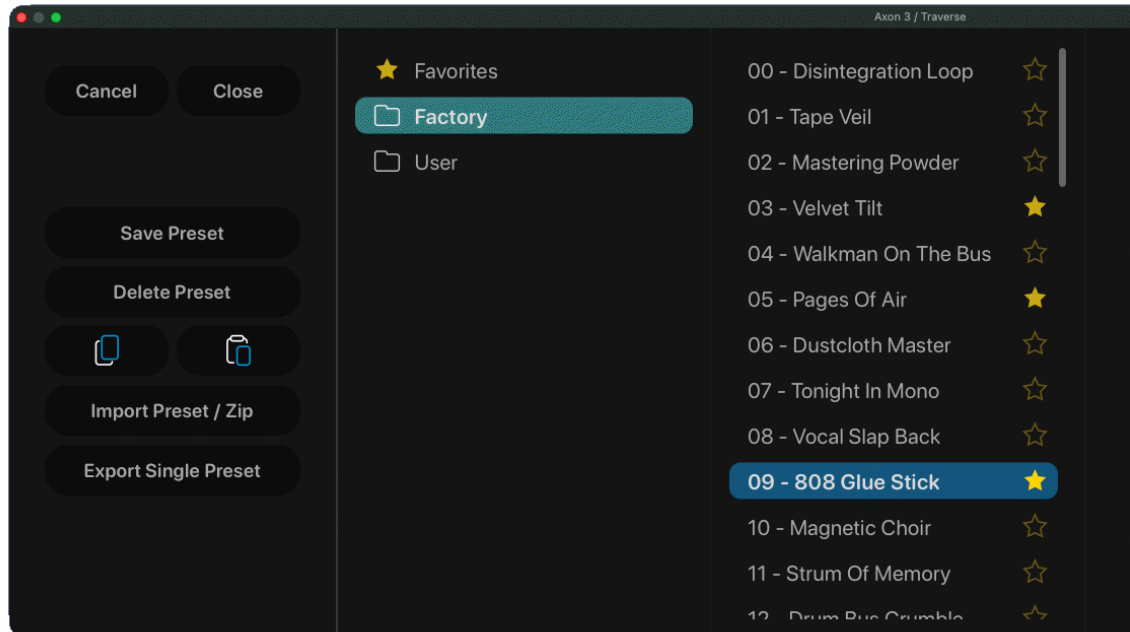
- SHOW TOOLTIPS enables or disables the tooltip text that appears when you hover over a control. Tooltips are on by default and are a good way to get a quick reminder of what a control does while you are learning the plug-in.
- ENABLE ANIMATION enables the animation of the background pattern, which is in fact an abstract spectrum analyzer display. Disabling animation reduces the CPU load of Traverse's editor, which may be useful on slower computers or when running many instances simultaneously.
- ENABLE GLOW EFFECTS enables the glow rendering applied to various UI elements. Like the animation, disabling this reduces the graphical workload of the editor.
- OVERSAMPLING sets the oversampling factor for the audio processing. Oversampling can improve the fidelity of the tape saturation and delay algorithms, especially at high Drive settings, by reducing aliasing artifacts. However, it also increases CPU usage. The available options are 1x (no oversampling), 2x, and 4x, reflecting the level of oversampling applied.

Presets

Traverse includes a collection of presets to serve as a demonstration of its capabilities and inspirations for your own creations. There are a few controls at the top of the window associated with presets:



The name of the current preset appears in the center. (You probably figured that out yourself.) Clicking the little dots on the left and right loads presets in alphabetical order. Clicking the star outline marks the preset as a favorite to help you find it again in the future. To examine all of the presets, click the name of the current to open the preset browser.



The browser displays presets and folders in scrollable lists, arranged in columns. The leftmost list shows the folders within Traverse's preset collection, grouped in two categories: Factory and User. Clicking any of these folders reveals its contents in the next list. Clicking on a preset name loads the settings into Traverse. Click the CLOSE button in the preset browser to dismiss it. If you click the CANCEL button instead, the browser closes and Traverse's settings revert to their previous state. Double-clicking a preset name loads the preset and dismisses the preset browser. Loading a preset irretrievably erases the current settings, so if you have created something that you want to use again, save it as a new preset before loading another preset.

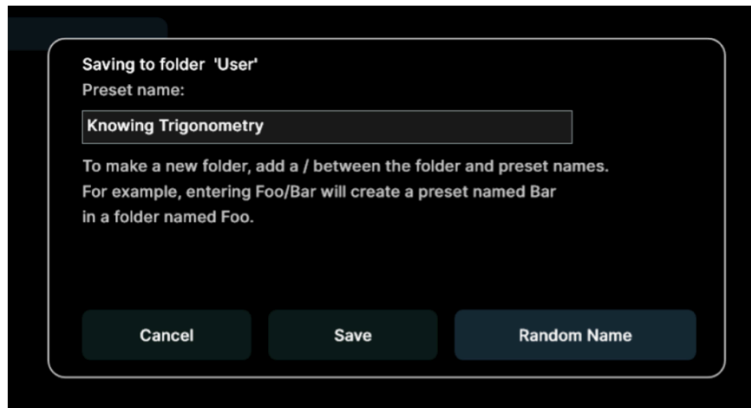
Once you have clicked on any item in the panel, you can navigate within the preset browser with the keys on your keyboard. The left and right arrow keys move the selection between columns, and the up and down arrow keys move it within the list. Tapping the ESC key has the same effect as clicking the Cancel button.

Just like the star at the top of the window which we mentioned previously, the stars to the right of preset names mark presets as favorites. Clicking a filled star removes the mark from a favorite. Once you've marked at least one favorite, a correspondingly named category appears in the leftmost column. Clicking it shows you all the presets you've marked, and clicking their names loads them as usual.

The folders and presets in the browser correspond to folders and files within Traverse's own folder on your storage device (i.e. your computer's hard drive or SSD). This folder is located at `C:\ProgramData\Audio Damage\Traverse\` on Windows, and `~/Music/Audio Damage/Traverse/` on macOS and Linux. You can store your presets anywhere you like, but for them to show up in the User list they must be placed in the User folder within Traverse's folder. Also, to avoid possible collisions during future updates, do not store your presets within the Factory folder.

Any folders you create within the User folder will show up as folders in the User list. You can create sub-folders within the User folder, and sub-folders within those folders. You can't nest folders deeper than that because the preset browser has only four lists.

To save your presets, click the SAVE PRESET button at the left edge of the window. This invokes a dialog box with a couple of helpful features. As the text therein describes, you can create a folder within the destination folder (whose name is given at the top of the dialog box) by adding the folder's name to the beginning of the preset's name, separated by a slash mark.



Clicking the RANDOM NAME button replaces the preset's name with a pair of words chosen at random from two lists. While the resulting names won't have any connection with what the plugin is doing, you may find this feature useful for coming up with alternatives to routine names like "My Preset 12".

Potential pitfall: once you've saved a preset, clicking its name in the list loads the preset, overwriting whatever changes you've made since you saved the preset. Hence if you want to save the preset again to preserve the changes you've made, do not click on its name before saving it.

You can delete presets and folders from the lists by clicking their name and then clicking the DELETE PRESET or DELETE FOLDER button. Traverse will give you a chance to confirm this action or cancel it. If you confirm, the preset/folder will be removed from your storage system and is gone for good.

Importing and Exporting Presets

Preset files are plain-text XML files so that you can exchange them online in forums, copy them between a Windows computer and a Macintosh (and even between an iPad and a regular computer), email them to your friends, etc.

The two buttons with icons representing copying and pasting (copy on the left, paste on the right) copy Traverse's current settings to the system clipboard and paste settings from the clipboard. You can use the copy and paste commands to transfer settings between two instances of Traverse or paste the settings into an email message or text editor. When copied to the clipboard, presets are presented in the same XML text as used in preset files.

The IMPORT PRESET/ZIP button provides a way to add presets to Traverse without manually moving them into the appropriate folders in your file system. Clicking this button produces a file-browser window wherein you can select either a single preset file or a .zip file containing one or more presets. After you select the file, Traverse copies the preset(s) into whichever folder you have selected in Traverse's preset list, unzipping the file first if necessary.

Depending on whether you've selected a preset or folder, the EXPORT SINGLE PRESET or EXPORT FOLDER AS ZIP button performs the complementary functions of the Import button. First select either a preset or a folder in Traverse's list, then click the export button. A file-save window appears; choose a location in your file system, give the file a name, and click SAVE. If you have chosen a folder in Traverse's preset list, the plugin places it and all of the presets it contains in a .zip file.

Default Preset

If you save a preset with the special name "Default" in the User folder, new instances of Traverse will load it automatically when you add it to your DAW session. You can use a default preset file to give yourself the same starting point with Traverse whenever you use it. The plugin installer creates a default preset file for you but feel free to replace it with your own.

And Finally...

Thanks for purchasing Traverse. We make every effort to ensure your satisfaction with our products and want you to be happy with your purchase. Please write to support@audiodamage.com if you have any questions or comments.

Document Revisions

- 2026-05-19: Initial draft for version 1.0
- 2026-05-27: Finalized for release 1.0