Izotope nectar 3 manual

I'm not robot!

```
Give your vocals some breathing room against a beat with Nectar 3 Plus's Vocal Assistant: Unmask feature. Learn how to mix vocals from start to finish with a walkthrough of the editing and mixing stages of vocal production, using new production plug-ins included in
Music Production Suite 3. iZotope Team Nov 01, 2018 Nectar Elements introduces Vocal Assistant, the latest innovation in iZotope's assistive audio technology. We share the reasons behind making a new Nectar Elements, how it differs from the first version, and the direction are we taking with the Nectar line. Latest contributions to the
discussion:microphone standName: Larfus Robinson Samson MBA28 Microphone Boom Armhello I'm hoping you guys can help me out, I lost a part of my boom mic stand and I would greatly appreciate it if you can give me a call at (352)643-1392...cannot pair.Name: Edwin BravoUltimate Ears MEGABLAST Portable Bluetooth Speaker Recently got a
new Ultra 22 samsung phone and cannot pair with Megablast speaker.. Can you help me out.. thanks...Lost AppsName: Ray BarberApple Watch Series 3 42mm SmartwatchI have somehow eliminated my indoor and outdoor apps. Need help finding them. ...8210 bluetooth not connecting away from baseName: Debbie JacksonPlantronics Savi 8210
Wireless DECT Headsetheadset and bluetooth works when call is coming through the base at work. When I get home and use VPN and WebEx call the headset will not show up on system unless wired directly to laptop when I remove the charging wire the laptop is not recognizing the headset. ...Lost appsName: Ray BarberApple Watch Series 3 42mm
SmartwatchSomehow I hated mamaged to lose the indoor walk and outdoor apps and have no clue how to get them back. Please help me. ... Copy the link below and paste it into an email, forum, or Facebook to share this with your friends. Make money when you share our linksBecome an Ask. Video Affiliate! The current affiliate rate is: 50% Mac:
macOS High Sierra (10.13.6) - macOS Monterey (12.3.x) * Windows 10 - Windows 10 - Windows 10 - Windows 11 * Supported on Intel Macs & Apple silicon Support. Plug-in Formats: AU, AAX, VST2, VST3. All plug-in formats are 64-bit only. Operating systems,
DAWs/NLEs Logic Pro, Ableton Live 10.1 - 11, Pro Tools 2021 - 2022, Cubase 10.5 - 12, FL Studio 20, Studio One 5, REAPER 6, Bitwig Studio 4, Adobe Audition CC, Premiere Pro CC, Nuendo 11, Reason, Digital Performer. Operating Systems: Mac: Intel Dual Core processor (Quad Core or better recommended), 4 GB RAM (8 GB or more
recommended), macOS 10.6.8 and 10.11.x to 10.13 Windows OS: Intel or AMD Dual Core processor (Quad Core or better recommended), ASIO-compatible audio hardware Activation: Computer-based or iLok USB dongle (2nd or 3rd generation), Melodyne 5
essential only computer-based. Internet access is required for activation Copy the link below and paste it into an email, forum, or Facebook to share this with your friends. Make money when you share our linksBecome an Ask. Video Affiliate! The current affiliate rate is: 50% We hope you're enjoying iZotope Nectar 3 Explained®. If you have a
moment, help us and the community by leaving a review. We appreciate your support! If you would prefer not to be prompted for reviews, please click here. Get your vocals to sit in the mix with the most sophisticated set of tools designed for vocal production. First introduced in 2010, Nectar has made a space in studios all over the world, offering
world-class processing designed to get to a professional result in seconds. With version 3, Nectar helps your vocal tracks sing by addressing each part of the vocal production chain, offering invaluable assistive features, and communication across your session. From corrective to creative vocal production all the way to the final polish, Nectar 3 brings
forth your intended performance in isolation and in the context of the mix. Put your vocals in their place with everything they need for a clear, professional sound. QUICKLY BUILD VOCAL PROCESSING CHAINS & UNMASK YOUR VOCAL Vocal Assistant: Give your vocal the attention it deserves with Vocal Assistant. Assist: One-click custom preset
creation created with machine learning technology to help your vocal fit in the mix in seconds. Unmask: Puts your vocal at the forefront of your mix by carving away other competing mix elements directly from Vocal Assistant's menu screen. CATCH EVERY BREATH Nectar 3 is bundled with iZotope RX 8 Breath Control, which is designed to
intelligently detect breaths in dialogue or vocal recordings and automatically suppress them, saving invaluable time in the comping and prep stage of vocal editing. A MATCH MADE IN HEAVEN: Celemony Melodyne 4 essential As an added benefit to Nectar 3's built-in Pitch correction module, iZotope has partnered with Celemony to include
Melodyne 4 essential: GRAMMY-award winning pitch and time correction. Melodyne adds surgical, intuitive, and truly transparent pitch adjustment capabilities that are an industry standard in professional studios around the world. IMPROVED, REVAMPED MODULES AND REFRESHED USER INTERFACE EQ: Shape the tone and character of your
vocal with two completely redesigned EQ modules. Add up to 24 bands per EQ module, with 16 different filter shape options per band. Dynamic EQ processing modes: 
based on the incoming vocal level. Delay: Independent stereo delay controls and two brand new saturation modes, Decimate and Distort. Harmony: Add up to eight synthetic harmony voices. Improved MIDI mode playability. Compressor: Refined interface and interactive Threshold controls.
interface and interactive controls. Reverb: Increased control the post filter and enhanced user interface. Dimension module. Gate: New Close Threshold feature for controlling hysteresis. Vocal Assistant will intelligently create an optimal starting point for a
vocal. It can also help a vocal stand out in the mix by communicating with IPC compatible iZotope plug-ins to unmask the vocal Assistant offers two different paths: Assist and Unmask.
Assist and Unmask processing options can be selected simultaneously. Unmask Requires an IPC source to work Unmask requires a compatible iZotope plug-in to be inserted on another track in your session in order to work. Unmask requires a compatible iZotope plug-in to be inserted on another track in your session in order to work. Unmask requires an IPC source to work Unmask requires an insert on the track that is masking your vocal:
Relay, Nectar, or Neutron. After making a selection, click the next button. Processing Options The following sections assume both options were selected in the first screen. Assist Options To Neutron. After making a selection, click the next button. Processing Options To Neutron. After making a selection, click the next button. Processing Options To Neutron. Assist Options To Neutron. After making a selection, click the next button. Processing Options To Neutron. Assist Options To Neutron. Assist Options To Neutron. Assist Options To Neutron. After making a selection, click the next button. Processing Options To Neutron. Assist Options
the vocal. Intensity Determines the amount of processing applied to the vocal. Unmask Options Selects the source IPC plug-in for Unmask analysis. Tip: Choosing an Unmask Source Select a plug-in that is selected in the Unmask
dropdown should be after all other inserts on the track it is inserted on. For example, Insert Relay in the last insert slot of a track that is masking the vocal. Select that Relay instance from the Unmask Options, ensure audio is playing back and click the "Next" button to continue to the
analysis screen. Note Vocal Assistant needs audio input: Make sure you are playing audio in your DAW. Vocal Assistant needs time to analyze your vocal. If you are trying to run Vocal Assistant needs audio input: Make sure you are playing audio in your DAW. Vocal Assistant needs time to analyze your vocal. If you are trying to run Vocal Assistant needs time to analyze your vocal. If you are trying to run Vocal Assistant needs time to analyze your vocal. If you are trying to run Vocal Assistant needs time to analyze your vocal.
runs through the following steps during analysis: Analyzing input level. Analyzing input level to determine optimal input gain: Enables ALM mode and adjusts the input gain to ensure an optimal input level. Analyzing vocal signal to determine optimal settings: Analyzes your vocal to identify characteristics that will inform the processing applied in the subsequent steps.
Applying settings based on vocal content: Applies an initial "character" EQ curve and Dynamics settings. These settings are based on a combination of the Vibes and Intensity selections and the results of vocal content analysis. Detecting vocal register to optimize pitch correction: Analyzes pitch information in your vocal track and uses that
information to set the Vocal Register for pitch correction processing. Learning subtractive EQ bands to frequency content of your vocal for harsh,
sibilant frequency content. If sibilance is detected, Vocal Assistant will set the optimal cutoff frequencies and threshold value for De-esser. Applying dynamics for a controlled output level of your vocal. Setting reverb mix level depending on selected assistant mode: Applies a subtle
Reverb to your vocal to add a sense of space. When the Assist analysis pass completed, Unmask analysis (if Unmask analysis has completed, Unmask analysis has completed, Unmask analysis has completed, Unmask analysis has completed source and the current vocal track and ysis has completed.
compares them to detect the presence of masking. If no significant masking is detected between the vocal and the Unmask source, the final Unmask step will be applied to the selected source plug-in. If masking is detected, an EQ curve will be applied to the instance you selected in the
Unmask dropdown. Plug-ins that are unmasking Nectar will update to display an "Unmask" indicator and power button to the left of the "Unmask" indicator. If you are using NECTAR PLUS, you'll have access to Advanced Unmask
Controls in the source plug-in. Advanced Unmask Controls NECTAR PLUS ONLY Extended Unmask controls are available in the selected source plug-in when they are unmasking the PLUS edition of Nectar. A down arrow will appear on the right side of the Unmask indicator of a source plugin when advanced unmask controls are available. Click on the
Unmask indicator to expand the advanced unmask panel. The advanced unmask panel includes: NAME: The Nectar Plus instance that is being unmasked. UNMASK EQ CURVE DISPLAY: Displays the unmask EQ curve being applied to the Nectar instance. Hover your cursor over the EQ curve to display EQ frequency and gain values. AMOUNT: Scales
the intensity of unmask EQ cuts. DYNAMIC: Enables/disables dynamic unmask EQ cuts will be applied when the masking signal exceeds a fixed threshold. The EQ curve display will animate to reflect changes to the EQ curve when Dynamic mode is enabled. Sets
the dynamic EQ detection input to the sidechain input source configured for the plug-in. Apply Settings To applying settings, click the ack button. To exit the Vocal Assistant screen without applying any changes, click the x button. A compressor
can be used to reduce dynamic range, maintain consistent levels, and shape the tone and character of a vocal track. Nectar 3 includes two Compressor modules that can be placed in series within the module chain, allowing for a variety of vocal compressor modules that can be placed in series within the module chain, allowing for a variety of vocal compressor modules that can be placed in series within the module chain, allowing for a variety of vocal compressor modules that can be placed in series within the module chain, allowing for a variety of vocal compressor modules that can be placed in series within the module chain, allowing for a variety of vocal compressor modules that can be placed in series within the module chain, allowing for a variety of vocal compressor modules that can be placed in series within the module chain, allowing for a variety of vocal compressor modules that can be placed in series within the module chain, allowing for a variety of vocal compressor modules that can be placed in series within the module chain, allowing for a variety of vocal compressor modules that can be placed in series within the module chain, allowing for a variety of vocal compressor modules that can be placed in series within the module chain, allowing for a variety of vocal compressor modules that can be placed in series within the module chain.
and character of processing and robust metering for visualizing the effect of processing. Controls The compressor module work together to influence the character, amount, and speed of the compressor module work together to influence the character, amount, and speed of the compressor module work together to influence the character, amount, and speed of the compressor module work together to influence the character, amount, and speed of the compressor module work together to influence the character, amount, and speed of the compressor module work together to influence the character, amount, and speed of the compressor module work together to influence the character, amount, and speed of the compressor module work together to influence the character, amount, and speed of the compressor module work together to influence the character, amount, and speed of the compressor module work together to influence the character, amount, and speed of the compressor module work together to influence the character, amount, and speed of the compressor module work together to influence the character work together togethe
algorithm used by the Compressor. There are four unique mode options available: Digital, Vintage, Optical, and Solid-state. The Mode selection influences the character of compression and will also determine the ranges for the Ratio, Attack, and Release controls. The following table describes the sonic characteristics and associated control ranges for the Ratio, Attack, and Release controls.
each of the compressor modes. Mode Description Digital Modern, surgical compression. Ideal for achieving precise, clean sounding linear compression. Emulates the program-dependent response and non-linear release
characteristics of classic analog compressors. Ratio: 1:1 to 50:1. Attack: 0.1ms to 300ms Release: 1ms to 1200ms. Optical Smooth and transparent compressors. Ratio: 4:1 (Ratio is fixed to 4:1 when
Optical mode is selected.) Attack: 1ms to 100ms. Release: 40ms to 200ms. Tip Use RMS level detection mode (rather than Peak level detection) to more faithfully emulate the sound of hardware optical compressors, which utilized RMS level detection mode (rather than Peak level detection) to more faithfully emulate the sound of hardware optical compressors, which utilized RMS level detection.
attack, non-linear release times and harmonic characteristics of early VCA transistor-based hardware compressors. Solid-state mode can be useful for accentuating vocal transients. Ratio: 4:1 to 12:1. Attack: 0.2ms to 80ms. Release: 50ms to 1200ms. Tip Use Peak level detection mode (rather than RMS level detection mode) to best highlight the
pleasing harmonic coloration effect of the Solid-state algorithm. Level Detection Mode The Level Detection Mode determines how input levels are calculated by the threshold, which will affect when or how often the input level will trigger compression. The
Compressor includes two level detection modes: Peak and RMS. Peak: Determines input level to the compressor using instantaneous peak levels of the incoming signal. Threshold Determines the signal level at which the compressor begins
processing. When the input level exceeds the threshold level, the compressor will be triggered. Signals that exceed the threshold level exceeds the threshold level. The release phase of the compressor begins when the input level falls below the
threshold level. Tip: Using the waveform displays when setting threshold You can use the waveform displays as a visual guide when setting the threshold level. When ratio is set to a value of 1:1, no attenuation will be applied to
signals that exceed the threshold. Ratio settings of 10:1 or greater allow the compressor to function as a limiter. Limiting ratios can be used to ensure that the output signal level does not exceed the threshold level. Optical Mode Ratio Setting When Optical mode is selected, the Ratio control is fixed to 4:1. Attack Adjusts the amount of time it takes for
the compressor to apply gain reduction when the input signal exceeds the threshold. Attack time can be adjusted in increments of milliseconds (ms) and are
typically longer than attack times. Makeup Gain Determines the amount of static gain applied to the output signal in order to match the level of the input signal. Global Module Controls The module chain features common controls for each module, including: Bypass,
Solo, Remove, Reorder, and Wet/Dry Mix. Meters The following meters illustrate how the Compressor is responding to and processing the input (uncompressed) and output (compressed) signals
over time. The meters scroll from right to left, with the most recent information on the right. The compressed output signal waveform is displayed in light grey, behind the output signal waveform. When the signal is being compressed, the gain
reduction applied to the output signal can be observed in the difference between the two waveforms. Note: Auto gain in the output waveform Auto gain adjusts the level of the compressed signals. The gain change introduced by auto gain is reflected in the
output waveform, which may make it more difficult to differentiate between the input and output waveforms. The gain reduction trace meter can be useful for monitoring gain reduction applied by the compressor over time. The trace can be
used to monitor the response times (attack and release phases) and gain reduction applied to the signal. This meter displays gain reduction in decibels (dB). A de-esser can be used to control sibilance and tame other high frequency issues in a vocal track.
Traditionally, a de-esser dynamically reduces loud sibilant content using a threshold and ratio. The Nectar De-esser module is a hardware-modeled level independent processer, allowing for consistent and transparent reduction of sibilance in signals with variable levels, like a vocal track. The De-esser works by analyzing the current level above a
specified frequency cutoff and comparing that level against the le
controls are positioned on the right side (upper frequency boundary for the detection filter cutoff can be set to frequency values
ranging from 800 Hz (Hertz) to 8 kHz (kilohertz). Adjusting the Detection Cutoff Frequency value) or right (higher frequency value). Click on the cutoff frequency text readout
display and enter a value manually in the inline edit field. The current frequency readout is located on the bottom edge of the Detection Cutoff Frequency to the factory default value. Threshold Determines the threshold level
for ess reduction and the amount of gain reduction applied to the incoming signal when sibilance is detected and its level exceeds the Threshold level, the De-esser will apply reduction to the entire bandwidth of the incoming signal. The amount of reduction applied to the signal depends on how much the sibilance level
exceeds the Threshold. More gain reduction will be applied as the sibilance level increases farther above the Threshold level readout text and enter a value manually in
the inline edit field. The Threshold level readout is located on the right edge of the De-esser module panel, directly above the Threshold line. Double-click on the Threshold line being reduced by the De-esser is played back in isolation. Tip
Engage Listen to monitor the difference between the unprocessed and processed signals. This outputs only the Serse sounds you are trying to reduce. Global Module Controls The module chain features common
controls for each module, including Bypass, Solo, Remove, Reorder, and Wet/Dry Mix. Meters The De-esser module features two spectrum analyzers (pre- and post-processing) and a gain reduction meter for monitoring the effect of the De-esser processing) and a gain reduction meter for monitoring the effect of the De-esser processing.
time. The vertical ruler on the left edge of the module panel measures frequency in Hertz (Hz). Two spectrum analyzers are displayed in the De-esser module: the input to the De-esser module (displayed in dark grey with no border)
and the output of the De-esser module (displayed in light grey with a white border). Gain Reduction Meter Displays the current average amount of gain reduction applied to the signal. This meter displays gain reduction in decibels (dB). Delay can be used to thicken and add a sense of space to a vocal track. The Delay module features stereo delay
processing with five distinct saturation modes and modulation options. Controls The Delay module controls panel includes the following groups of parameters: Delay Saturation Modulate Delay Controls The Delay module offers different controls
depending on the channel count of the track that Nectar 3 is inserted on. MONO: When Nectar 3 is inserted on a mono track, a single set of delay controls (Delay, Tempo Sync, and Feedback) are available in the Delay module controls panel. STEREO: When Nectar 3 is inserted on a stereo track, two sets of delay controls (Delay, Tempo Sync, and
milliseconds (ms), ranging from 1ms to 3500ms. Tempo Sync When enabled, the Delay control will be adjusted in increments of musical note values ranging from 1/64T (fast - shortest delay between
repeats) to 8. (slow - longest delay between repeats). Example: Tempo Sync Note Duration of a quarter note is 500 milliseconds, meaning the input signal will be delayed for 500ms before repeating. When the session Tempo is set to 220 BPM: The duration of a quarter note is 273 milliseconds
meaning the input signal will be delayed for 273ms before repeating. Feedback Determines the amount of delayed signal that is fed back into the input of the delay. Enables channel linking of delay control values when the Delay module is instantiated as a stereo effect. Note: Right Channel Link Behavior When Link is enabled, the right channel Delay
and Feedback values will snap to match the left channel controls will snap to match the left channel controls will snap back to the values set before enabling Link. Saturation The Delay control panel includes parameters for adjusting the saturation mode and amount. Mode Determines the type of saturation effect applied to the delayed signal. The
Analog **Gritty, distorted edge.**Based on circuit distortion, can lend gritty edge to the delayed signal. Grunge **Dirty, degraded character.**Adds post-feedback crunchy drive to the delayed signal. Echo **Pronounced presence boost.**Repeats and fades out tape saturated copies for adding creative depth and impactful presence. Amount Adjusts the
amount of drive applied to the saturation. Modulate Enables Rate and Depth parameters for adjusting LFO modulation of delay time is modified by the LFO. Depth: Determines the intensity of LFO modulation, i.e. how much the delay time is modified from the baseline
adjust frequency. Global Module Controls The module chain features common controls for each module, including: Bypass, Solo, Remove, Reorder, and Mix. Meters The Delay module features two spectrum analyzers for monitoring the effect of processing. Spectrum Analyzer Displays the magnitude of a signal across the frequency spectrum in real
time. The vertical ruler on the left edge of the module panel measures frequency in Hertz (Hz). Two spectrum analyzers are displayed in the Delay module: the input to the Delay module (displayed in dark grey, with no border) and
the output of the Delay module (displayed in light grey with a white border). A modulation effect (e.g. chorus, flanger, or phaser) can be used to add depth and movement to a vocal track. Modulation effects work by duplicating an input signal, modifying an aspect of the duplicated signal using an LFO (low frequency oscillator) and then mixing the
original and modified signals together. The effect modes in the Dimension module controls panel includes parameters for customizing the different modulation effects. The following parameters are available in the Dimension module controls panel: Effect Modes The
Dimension module includes three different modulation effects, Chorus, Flanger and Phaser. The effect mode can be changed using the buttons on the left side of the Dimension controls panel. The following table describes how the different effect modes apply processing to an input signal. Mode Description Chorus effects work by creating a
delayed copy of a signal and modulating the delay with an LFO (low frequency oscillator). This results in gradual changes to the pitch of the copied signal and the input signal and the input signal are mixed back together to create a pitch-modulated doubling effect, simulating the effect of two or more performers singing in unison. Flanger Similar to a
Chorus, Flangers work by creating a delayed copy of a signal and modulating the delay with an LFO (low frequency oscillator). The modified signal and the input signal are then mixed together, resulting in a sweeping comb filter to a
copy of the input signal, creating a series of notches across the frequency spectrum. The positions of the frequency notches are modulated with an LFO (low frequency oscillator). The input signal and modulated signal are mixed together to create a sweeping effect. Unlike flanger and chorus effects, Phasers do not use delay to modify the signal.
Modulation Controls The controls in the center of the Dimension module controls panel adjust the rate and depth of LFO modulation. When Chorus or Flanger effect modes are selected, the Rate control determines
how often the delay time is modified. When the Phaser effect mode is selected, the rate control determines how often the filter positions are modified. When Tempo Sync is disabled, the Rate control determines how often the filter positions are modified. When Tempo Sync is disabled, the Rate control determines how often the filter positions are modified. When Tempo Sync is disabled, the Rate control determines how often the filter positions are modified. When Tempo Sync is disabled, the Rate control determines how often the filter positions are modified.
can be adjusted in increments of musical note values. The duration of the musical note value is based on the tempo Sync is enabled, the Rate control supports note values ranging from 1/64T (fast - shortest modulation cycle). Example: Tempo Sync Note Durations When the session
Tempo is set to 120 BPM: The duration of a quarter note is 500 milliseconds, meaning the LFO will complete a cycle once every 500ms. When the session Tempo is set to 220 BPM: The duration of a quarter note is 273 milliseconds, meaning the LFO will complete a cycle once every 273ms. Depth Determines the intensity of LFO modulation. When
Chorus or Flanger effect modes are selected, the Depth control determines how much the delay time between signals is modified from the default filter positions. The Depth control range extends from 0%
(effectively no modulation) to 100%. Width Determines the amount of stereo widening applied to the output of the modulation effect. The Width control range extends from 0% (no stereo widening) to 100%. Freq Determines the about of the modulation effect. The Width control range extends from 0% (no stereo widening) to 100%. Freq Determines the about of the modulation effect.
mode is selected. Global Module Controls The module chain features common controls for each module, including Bypass, Solo, Remove, Reorder, and Wet/Dry Mix. Meters The Dimension module features two spectrum analyzer displays for monitoring the effect of processing. Spectrum Analyzer Displays the magnitude (level) of a signal along the
frequency spectrum in real-time. The vertical ruler on the left edge of the module panel measures the amplitude of the signal in decibels (dB). Two spectrum analyzers are displayed in the Dimension module: the input to the Dimension module (displayed
in dark grey, with no border) and the output of the Dimension module (displayed in light grey, with a white border). An equalizer can be used to enhance the tone and character of a vocal track by adjusting the level of specific frequencies. Nectar 3 includes two EQ modules with support for adding up to 24 highly customizable bands. Each band
includes 16 different filter shapes and two program dependent processing modes: Dynamic Frequency of a filter in response to the input signal. Interactions Add Bands
Remove Bands Alt-Solo Add Bands Bands can be added to the EQ using the following methods: Click on the + button to quickly add a node and drag it to a new
position. Double-click anywhere in the EQ spectrum display to add and position a new node in the location of the click, and drag it to a new position. Use Command+Return (Wac) or Control+Return (Windows) to add a new node to the center of the EQ spectrum. Remove
Bands Bands can be removed from the EQ using the following methods: Select a node and click the x button in the band controls panel to remove it. Click and drag over nodes in the EQ spectrum panel to select multiple nodes. Use the delete or
backspace key to remove all selected nodes. Alt-Solo The EQ module includes an Alt-Solo can be enabled by holding the Alt/option key when clicking anywhere in the EQ spectrum to solo the frequencies surrounding the location of the click
Controls To access the band controls panel for a given band, click on the EQ module panel. The following controls are included in the band controls panel included in the band controls panel for a given band, click on the currently selected band. Enable
Enables or disables processing of the currently selected band. Note When a band is disabled, the filter will still be displayed in the EQ module panel. Disabled bands are displayed in the EQ module panel. Disabled bands are displayed in the EQ module panel.
listened to in isolation. Removes the currently selected band. Frequency values ranging from 20 Hz to 20 kHz. Gain Determines the amount of gain (dB) applied by the selected filter. The EQ supports gain adjustments ranging from
-30 dB to +15 dB. EQ Gain Scale The vertical dB magnitude scale on the right edge of the EQ module panel measures the EQ filter Gain. Bandwidth is labeled as either Q or Slope in the band controls panel, depending on the selected filter shape. Filter Types The EQ module
features 16 different filter shapes, each one belonging to one of the following filter type categories: Pass Filter Pass type filters are used to attenuate frequency. The degree of attenuation applied to content above or below the cutoff is
determined by the slope of the filter. The EQ module includes four Pass type filter shapes in the Highpass and Lowpass sub-menus. Peak Filter Peak type filters are used to boost or cut the level of a specific center frequency. The amount of boost or cut the level of a specific center frequency is determined by the Q (or "Bandwidth") of the slope of the filter.
the filter. The EQ module includes four Peak type filter shapes in the Bell sub-menu. Shelf requency by the same amount. The EQ module includes Shelf type filter shapes in the Low Shelf and High Shelf sub-menus. Filter Shape Determines the filter.
shape of the currently selected band. The filter shape dropdown menu organizes the following Peak type filters: Filter Shape Description Bell Smoothly boosts or cuts an adjustable region around a specific frequency
Looks like a bell, come on what do you want from me. Proportional Q Unique filter that varies shape in proportion to the amount of boost or cut applied. As a cut or boost is increased further away from center of the EQ curve, the shape in proportion to the amount of boost or cut applied. As a cut or boost is increased further away from center of the EQ curve, the shape in proportion to the amount of boost or cut applied. As a cut or boost is increased further away from center of the EQ curve, the shape in proportion to the amount of boost or cut applied. As a cut or boost is increased further away from center of the EQ curve, the shape in proportion to the amount of boost or cut applied. As a cut or boost is increased further away from center of the EQ curve, the shape in proportion to the amount of boost or cut applied. As a cut or boost is increased further away from center of the EQ curve, the shape in proportion to the amount of boost or cut applied.
when boosting frequencies. Band Shelf Bell filter with wide, flat top. Useful for boosting or attenuating a block of frequencies. Low Shelf The Low Shelf type filters: Filter Shape Description Analog Efficient shelf filter for simple boosts and cuts. Resonant Exhibits a complimentary resonance at both ends of the
filter slope creating a complex shape with one node. Vintage Modeled after the Baxandall EQ, with the addition of freely adjustable frequency shelf. Modeled after the Baxandall EQ, with the addition of freely adjustable frequency shelf. Modeled after the Baxandall Bass Gentle low freely adjustable frequency. High Shelf The High Shelf 
sub-menu includes the following Shelf type filters: Filter Shape Description Analog Efficient shelf filter for simple boosts and cuts. Resonant Exhibits a complimentary resonance at both ends of the filter shape with one node. Vintage Modeled after the renowned Pultec analog equalizer. Exhibits a complimentary frequency dip
creating a complex slope with one node. Baxandall Treble Gentle high frequency shelf. Modeled after the Baxandall EQ, with the addition of freely adjustable frequency. Highpass The Highpass sub-menu includes the following Pass type filters: Filter Shape Description Flat Butterworth filter; optimized for maximum flatness without ripple or resonance
in the passband or stopband. Resonant Filter equipped with a resonance control to emphasize the cutoff frequency with positive gain. Lowpass The Lowpass sub-menu includes the following Pass type filters: Filter Shape Description Flat Butterworth filter; optimized for maximum flatness without ripple or resonance in the passband or stopband.
Resonant Filter equipped with a resonance control to emphasize the cutoff frequency with positive gain. Dynamic processing modes are enabled for a
given node, the arrow will appear orange when the dynamic controls pop out panel is closed. Dynamic gain or frequency processing mode can be enabled by clicking the Gain or Frequency buttons in the dynamic controls panel. Only one dynamic processing mode can be enabled by clicking the Gain or Frequency mode cannot be
enabled simultaneously for a selected band). Gain Mode Enables the ability to dynamically update the Gain of the selected EQ band when a signal exceeds the threshold level. Clicking the "Gain Mode Enables the ability bynamic Gain Mode is not
available for Lowpass and Highpass filter shapes. Boost or Cut Mode When Gain mode is enabled, small triangle icons will appear directly above and below the associated EQ node. These icons indicate the expected direction of the dynamic gain change. BOOST: Selecting theorem and below the associated EQ node. These icons will appear directly above and below the associated EQ node.
upward facing triangle will increase the gain of the filter when signals exceed the threshold level. When it is triggered by incoming signals exceeding the threshold, the gain of the filter will be increased in the direction of the node. When the EQ
node is placed below the zero line, the gain of the filter will be increased toward the zero line when it is triggered by incoming signals exceeding the threshold. CUT: Selecting the downward facing triangle will decrease the gain of the filter
will be reduced toward the zero line when triggered. When the EQ node is placed below the zero line, the filter will be set to 0 dB of gain until it is triggered. When it is triggered by incoming signals exceeding the threshold, the gain of the filter will be reduced in the direction of the node. Threshold Determines the signal level at which dynamic gain
adjustments will be triggered for the selected EQ node. Tip: Using Dynamic EQ to reduce sibilance A dynamic EQ node can be used as an alternative to the De-esser module when attempting to reduce sibilant frequency Content. Frequency Mode Enables the ability to dynamically update the Frequency of the selected EQ band to follow harmonics as
they change. Frequency mode works by identifying the fundamental frequency of the input signal when Frequency of the selected EQ band. When the fundamental of the incoming vocal changes over time, the frequency of the EQ band will
dynamically update to follow that harmonic as it changes with the fundamental. When Frequency mode is enabled and the frequency value. Tips: When to use Dynamic Frequency Mode Use a Highpass filter with Dynamic Frequency Mode and the frequency Mode use a Highpass filter with Dynamic Frequency Mo
enabled to track the first harmonic of a vocal. This will dynamically cut out unwanted low end rumble while maintaining the character of a vocal by following harmonics over time without the need for automation. Use a Bell filter with Dynamic
Frequency Mode enabled to follow and cut harsh vocal resonances. Global Module Controls The module, including: Bypass, Solo, Remove, Reorder, and the Filter Response Curve
Spectrum Analyzer Displays the magnitude (amplitude, in decibels) of the input signal across the frequency spectrum in real-time. Two spectrum is drawn
in the foreground with a white border. EQ Spectrum Rulers The vertical ruler on the EQ module panel measures the gain of the EQ module panel measures the gain of the EQ module panel measures the frequency.
Composite Curve The composite curve is the thick white line drawn across the EQ module panel. When EQ filters are added and modified they contribute to the overall shape of the composite curve. This curve represents the filter
response of a single band in isolation. This curve will be hidden by the white composite curve in cases where the selected filters hape is not affected by other enabled filters. A gate can be used to attenuate undesirable signal content in the breaks between phrases of a vocal track. The Gate module provides an efficient and flexible alternative to
manually editing or inserting silence between vocal phrases. The Gate includes controls for adjusting how and when processing is applied to the input, as well as robust metering to assist with determining the best controls for adjusting how and when processing. Controls The controls in the Gate module work together to influence how the gate
input signal falls above the Open threshold level, attenuation will stop. Close Threshold Determines the level at which the gate will close. When the input signal falls below the close threshold, it will be attenuated. Move the close threshold down in order to pass more of the decay without affecting the trigger threshold. In some situations, undesirable
signals that are near the level of the open threshold (also referred to as hysteresis) can be set a few dB below the Close threshold, it will not trigger the gate to open threshold to help eliminate this chattering effect. When a signal has dropped below the Close threshold, it will not trigger the gate to open threshold to help eliminate this chattering effect. When a signal has dropped below the Close threshold, it will not trigger the gate to open threshold to help eliminate this chattering effect.
milliseconds) it takes to transition from open to closed when a signal falls below the Close threshold. Global Module Controls The module chain features common controls for each module, including: Bypass, Solo, Remove, Reorder, and Wet/Dry Mix. Meters The Gate module features scrolling waveform displays and a gain reduction meter for
monitoring the difference between the processed and unprocessed signals. Waveform Displays The scrolling waveform meters display the amplitude of the input (ungated) and output (gated) signals over time. The meters scroll from right to left, with the most recent information on the right. The processed output signal waveform is displayed in light
grey, in front of the input signal waveform. The unprocessed input signal waveform is displayed in dark grey, behind the output signal waveform. When the signal waveform is displayed in dark grey, behind the output signal waveform. The unprocessed input signal waveform is displayed in dark grey, behind the output signal waveform.
gain reduction in decibels (dB) applied to the signal. A harmonizer can be used to build vocal harmonizer ca
voices to be triggered by a MIDI controller. Controls The Harmony module panel includes general controls for adjusting processing applied to all voices, as well as an X/Y pad interface with controls Voice XY Pad Controller.
Voice Node Controls Panel Global Voice Controls The right side of the Harmony module panel includes parameters that affect processing in the Harmony module. Clicking the Set Scale button will open the Pitch module. The Vocal Register and Scale
settings on the left side of the Pitch module panel influence the pitch correction processing applied to the woices created by the Harmony module. Voices Created by the Harmony module will be played back in isolation. Voices The Voices section on the right side of the Harmony module
panel includes controls for adjusting the amount of pitch correction, time variation and pitch correction applied to the Voices generated by the Harmony module. Tip: Adjusting the amount of pitch correction Control A Pitch Correction
value of +100% will correct the voices to the generated voices, as well as increase the chorus-type effect of multiple performers
singing the same part. Pitch Variation Scales the amount of pitch offset applied to the generated voices. Increasing this control can help to humanize the character of the harmonies by varying the pitch of each voices. Increasing this control can help to humanize the character of the harmonies by varying the pitch of each voices. Increasing this control can help to humanize the character of the harmonies by varying the pitch of each voices. Increasing this control can help to humanize the character of the harmonies by varying the pitch of each voices. Increasing this control can help to humanize the character of the harmonies by varying the pitch of each voices. Increasing this control can help to humanize the character of the harmonies by varying the pitch of each voices. Increasing this control can help to humanize the character of the harmonies by varying the pitch of each voices. Increasing this control can help to humanize the character of the harmonies by varying the pitch of each voices. Increasing the pitch of each voices are not also be used to reduce the character of the harmonies by varying the pitch of each voices. Increasing the pitch of each voices are not also be used to reduce the character of the harmonies by varying the pitch of each voices. Increasing the pitch of each voice are not also be used to be 
Harmony module panel includes low and high shelf filter controls for shaping the output of the Harmony module. Note The post filters are applied to the wet (processed) output signal of the Harmony module. To adjust the shelf filter values: Click and drag a filter node up and down to modify gain. Click and drag a filter node left and right to modify
frequency. MIDI Mode Enables the ability to control the pitches of harmony voices using a MIDI controller or MIDI mode is enabled, the nodes in the Voice XY Pad Controller will be highlighted when an incoming MIDI note is playing the voice. Voices are assigned to incoming MIDI notes in the order they are received. The voice
node numbering determines which voice will be played first, the lowest available voice node number will be played first. Example: MIDI note is played first. Example: MIDI not
Voice 2 will also be triggered. If the first note is released and a third note is played after it, Voice 1 will be triggered again. Need help setting up MIDI mode? Click on the ? button (to the right of the MIDI button in the Harmony module) to view a setup screen with steps for configuring MIDI mode in your DAW without leaving the plug-in. Voice XY Pad
Controller The XY pad controller on the left side of the Harmony module panel allows for the adjustment and management of Voice nodes. The x-axis (horizontal) of the XY pad represents the gain (level) of a voice. Adding and Removing Voices can be easily added and removed
from the XY pad. The Harmony module supports adding up to eight voices. Add Voices The following methods can be used to add voice nodes to the XY pad display and click on the + button to add a new voice node
The following methods can be used to remove voice nodes from the XY pad: Select a voice node and use the Delete or Backspace key on the keyboard to remove multiple nodes Click and drag in the XY pad display to make a rectang
selects multiple nodes. Remove all selected nodes using the delete or Backspace key on the keyboard. Voice Node Controls panel appears when a node is selected in the voice node controls panel. Enable and Solo Interval Fine Delay Gain Pan
General Voice Node Controls The left side of the node controls panel includes parameters for enabling, disabling and soloing the currently selected voice in isolation. Interval Determines the musical interval of the generated voice in
relation to the pitch of the main vocal. By default, the Interval is set to "Unison" to match the pitch of the generated voice to the pitch of the main vocal. The Interval is set to "Unison" to match the pitch of the main vocal. The Interval setting allows for a range of -12 (one octave down) to +12 (one octave down) to
adjustments ranging from -100 ct (cents) to +100 (cents). 100 cents is equivalent to 1 semitone. Delay Determines the amount of time delay applied to the selected voice. The Delay control allows for adjustments ranging from 0 ms (milliseconds). Gain Displays the amount of gain added to the currently selected voice. The Gain
control allows for adjustments ranging from -20dB (decibels) to 0dB (decibels). Voice Gain Adjustments The level of a selected voice node can be adjusted using the following methods: Click on the gain value readout in the voice controls panel and manually
enter a value in the inline edit field. Pan Displays the stereo pan position of the currently selected voice. The Pan control allows for adjustments The Pan value of the selected voice node can be adjusted using the following methods: Click and drag the node left or right in the XY
pad controller. Click on the Pan value readout in the voice controls for each module chain features common controls features 
automatically adjusting incoming notes to conform to the pitch sof a specified musical scale. The Pitch module features controls for adjusting and tailoring pitch correction applied to each note. Nectar 3 & Melodyne 4 essential Melodyne 4 essential is
included with Nectar 3. It can be used to edit the pitch and timing of individual notes within a vocal track. Controls on the left side of the Pitch and Harmony modules detect pitch and Harmony modules detect pitch and Harmony modules detect pitch and Harmony modules.
incoming vocal. Vocal Register Determines how the Pitch and Harmony modules analyze and detect pitch data in the input signal. The Mid option will work well for a wide range of vocal material. If the pitch correction processing is producing artifacts or other undesirable behaviors, try using the Low or High settings to achieve better results. Scale
Sets the type of scale used for pitch corrected to. There are two scale type modes to choose from: Key or Custom. An Auto Detect feature is available in the PLUS edition of Nectar. Auto Detect can be used to help determine the scale of the
incoming signal when Key mode is selected. Key When Key is selected, processing can be configured to correct an incoming vocal to note sincluded in the specified scale type (Major or Minor only). Note: No root note in Chromatic Scale When Chromatic scale type
is selected, the root note selection does not have an effect. Scale Type Sets the scale used to correct the incoming signal to. You can choose from the following scale types when Key mode is selected. When
the key of the vocal is unknown, using the Chromatic scale type may offer the best results. Example: When Chromatic is selected, the following notes will be used as target pitches for correction.
Example: When C# Major is selected, the following notes will be used as target pitches for correction: E, F#, G, A, B, C, D
Auto Detect PLUS Only When Key mode is selected, the Auto Detect button and playback audio to allow Nectar to begin listening to the incoming signal. As audio plays back, the three most likely scales will be displayed in the Auto
Detect window. Select the scale you would like to use and click the checkmark button to set the root note and scale type. Click the x button to dismiss the Auto Detect window without changing the current scale settings. Custom When the Custom Scale type is selected, a keyboard display will appear. Click the x button to dismiss the Auto Detect window without changing the current scale settings.
them from the custom correction scale. When a key is disabled in this display, it will be excluded from the available target pitches when processing. Transpose Determines to +12 semitones and is set to 0 (no transposition) by
default. Note Static transposition is only applied by the Pitch module. This processing does not affect the Harmony module. Correction controls only apply to processing in the Pitch module. Enable Correction Enables or disables Pitch
Correction processing. Strength Determines how strictly incoming signals will be corrected to notes in the processed vocal, allowing for more natural sounding results. Speed Determines how quickly incoming pitches
will be corrected to notes in the selected scale. This control allows for a range of 0 milliseconds to 200 milliseconds to 200
correction. Formant Enables or disables advanced controls for fine tuning formant shift and formant scaling. By default, Nectar preserves vocal formants in the incoming signal just as they were recorded. Formants contribute to the timbre of the human voice, an important aspect of a natural sounding vocal. In some cases, it may be necessary to
adjust the formant shift and scaling parameters to achieve the best results. Formant Shift Determines the amount of scaling applied to the corrected vocal. This control can be adjusted in increments of semitones (st). In general, the default value of 0 is suitable for most material. Formant Scale Determines the amount of scaling applied
to formants when shifting pitch. Scale will always adjust formants in the direction of the pitch shift. When a singer transitions to a higher note, their vocal formants will shift slightly higher in the direction of that note. Adjusting formant scaling can help to
achieve more natural sounding results when a vocal is shifting up or down drastically between notes. Global Module Controls The module chain features common controls for each module, including Bypass, Solo, Remove, Reorder, and Wet/Dry Mix. Pitch Module: Module Chain Behavior The Pitch module is always present in the first position of the
module chain and cannot be moved or removed. However, if the correction controls are disabled in the Pitch module may introduce a doubling type of effect when set to a value that mixes wet and dry signals. For more information about the module
chain, visit the Global Controls chapter. Meters When Correction controls are enabled, the tuner in the center of the module panel will become active. The tuner includes the following three components for monitoring the detected pitches and the effect of pitch correction processing: Detected Input Pitch Target Pitch Correction Amount Detected
Input Pitch The ruler shown at the bottom of the tuner displays the detected pitch of the incoming signal. The detected pitch walue aligns with the vertical line that is centered directly above the ruler. Target Pitch The large circle in the center of the tuner displays the current target note for pitch correction. Only notes that are included in
the selected Scale will be displayed here. Correction Amount When the detected input pitch and target pitch do not match, correction will be applied to the input signal. The yellow circle that moves to the left or right behind the target pitch do not match, correction will be applied to the input signal. The yellow circle will move to
the right if the detected input pitch is sharp (higher than the target pitch). The signal will be pitched down to match the target pitch if it is detected to be flat. Reverb
can be used to add space and character to a vocal. The Nectar 3 Reverb module is modeled after the classic EMT 140ST Stereo Plate Reverb with added controls for adjusting Pre-delay and Width not included in the EMT 140ST stereo Plate Reverb with added controls for adjusting Pre-delay and Width not included in the EMT 140ST stereo Plate Reverb module controls for adjusting Pre-delay and Width not included in the EMT 140ST stereo Plate Reverb module controls for adjusting Pre-delay and Width not included in the EMT 140ST stereo Plate Reverb module controls for adjusting Pre-delay and Width not included in the EMT 140ST stereo Plate Reverb module controls for adjusting Pre-delay and Width not included in the EMT 140ST stereo Plate Reverb module controls for adjusting Pre-delay and Width not included in the EMT 140ST stereo Plate Reverb module controls for adjusting Pre-delay and Width not included in the EMT 140ST stereo Plate Reverb module controls for adjusting Pre-delay and Width not included in the EMT 140ST stereo Plate Reverb module controls for adjusting Pre-delay and Width not included in the EMT 140ST stereo Plate Reverb module controls for adjusting Pre-delay and Width not included in the EMT 140ST stereo Plate Reverb module controls for adjusting Pre-delay and Width not included in the EMT 140ST stereo Plate Reverb module controls for adjusting Pre-delay and Pre-delay and
character of the reverb. Pre-Delay Determines the amount of time the processed (wet) signal is delayed from the output. The Pre-Delay control, it is included in the Nectar Reverb module for added control of the plate reverb sound. Pre-Delay control, it is included in the Nectar Reverb module for added control of the plate reverb sound. Pre-Delay control, it is included in the Nectar Reverb module for added control of the plate reverb sound.
Delay is helpful for better clarity and separation between the wet and dry vocal signals. Decay Determines the amount of stereo module's Decay time is not constant across all frequencies. Width Determines the amount of stereo
widening applied to the output of the Reverb. The Width control ranges from 0% (no stereo widening) to 100%. Saturation Determines the amount of subtle harmonic distortion added to the wet (processed) signal. The Saturation Determines the amount of subtle harmonic distortion added to the wet (processed) signal. The Saturation Determines the amount of subtle harmonic distortion added to the wet (processed) signal.
The Highpass and Lowpass filters can be used to reduce undesirable low frequency content in the wet (processed) signal. Post Filter The filters in the Reverb module are only applied to the wet (processed) output signal
Frequency Adjustments: Click and drag a filter node left and right to adjust frequency. Gain Adjustments: Click and drag a filter node and drag a filter node and drag a filter node and drag the handles that appear
towards the node (narrow Q) or away from the node (wide Q). NOTE: Gain and Q can only be adjusted for the Bell filter. The Highpass and Lowpass filters have fixed slope values. Global Module Controls The module chain features common controls for each module, including: Bypass, Solo, Remove, Reorder, and Mix. Meters The Reverb module
features two spectrum analyzers for monitoring the effect of processing. Spectrum Analyzer Displays the magnitude (level, in dB) of a signal across the frequency spectrum in real-time. The vertical ruler along the bottom edge of the module
panel measures frequency in Hertz (Hz). The vertical ruler on the right edge of the module (displayed in dark grey) and the output of the Reverb module (displayed in light grey). Saturation can be used to add subtle
warmth or intense distortion to a vocal track. The Saturation module features seven different modes for accentuating harmonics and adding unique color and character to a vocal. Controls The following parameters are available in the Saturation module panel: Mode Determines the type of saturation applied to the signal. The following table outlines
the sonic characteristics of the different saturation modes. Mode Characteristics Analog Mild, gritty distortion. Emphasizes odd harmonics but with
a shorter harmonic slope than that of a transistor-type saturation. Tube Rich, tonal excitation. Emulates tube saturation with a mix of odd and even harmonics with a steep slope. Decimate Unique, digital decimation. Reduces sample rate to introduce distortion artifacts introduced by
aliasing. Distort Aggressive, dirty saturation module is only applied to the selected saturation mode. Post Filter Notes The high shelf filter in the Saturation module is only applied to the wet (processed) output of the module
Click and drag the filter node up and down to adjust gain. Click and drag the filter node left and right to adjust frequency. Global Module Controls The module features common controls for each module features two spectrum analyzers and a harmonic
highlight display for monitoring the effect of processing. Spectrum Analyzer Displays the magnitude (level) of a signal across the frequency spectrum in real-time. The vertical ruler on the left edge of the module panel measures
frequency in Hertz (Hz). Two spectrum analyzers are displayed in the Saturation module (displayed in dark grey) and the output of the Saturation module is represented by the yellow fill color
that appears when playing back audio. The Module Chain and I/O section include a number of parameters for customizing the IPC instance name, signal flow, levels, and stereo image of Nectar 3. Resizable Window Nectar 3 features a resizable main window. The window can be resized by clicking and dragging the bottom right corner of the plug-in
```

window. Plug-in Instance Name Determines the name of the current instance when it appears in IPC lists in supported iZotope plug-ins. Module Chain The Module Chain allows for highly customizable vocal processing chains. The following modules can be added to the module chain: The following functions and controls are available in the module chain. Module Limits Most modules can only be added to the module chain once. If a module has been added to the module chain already the option in the module list will be greyed out. Only the EQ and Compressor modules can be added to the module Chain to change its order in the signal flow. Pitch module is always present in the first position of the Module Chain. It cannot be removed or reordered. See the Pitch chapter for more information about the Pitch module. Solo Click the S button on the left side of a module tile to bypass processing in all other modules. Click the X button on the left side of a module tile to

```
in order to hit the ALM target level. ALM looks at the RMS level of the input signal, when that level is within 3dB (above or below) of the target level. ALM will only ever add or subtract 3dB of gain from the input, so if the RMS level of the input is 3 dB or
more below the target, it will add 3dB of gain to the input. If the RMS input level meter will display the input signal after ALM processing has been applied to the input signal. ALM Target Level Adjusts the ALM target level
 when ALM is enabled. Limiter Enables a brickwall, zero latency limiter on the output signal. The Limiter is enabled to the signal after output gain. Ceiling as an absolute guide, and the final output level will not exceed this point. Gain
Reduction Meter Displays the amount of gain reduction applied to the output signal by the Limiter. Input and Output meters displayed in grey. The text readouts directly below the meters display the current
Peak and RMS values. The current Peak value is displayed in white. The current RMS value is displayed in light grey. Gain The Input and Output meters. Bypasses all processing applied by Nectar 3. Match When Nectar 3 is bypassed and Match is enabled, the bypassed
signal level will be adjusted to match the processed output level. Width Adjusts the amount of stereo widening. Decreasing this control widens the apparent stereo field. Stereo Instances Only Width is only functional in stereo instances of Nectar. Pan Pans the output
signal to the left or right channel. Stereo Instances Only Pan is only functional in stereo instances of Nectar Presets window. You can open the preset manager by clicking the button labeled Presets in the header area of Nectar. Tip You can
quickly cycle through presets in the Presets window. You can load the settings associated with a preset by selecting it from the list. The Presets window is divided into two tabs: iZotope: lists all factory presets
 installed with Nectar 3. Custom: lists all custom presets you have saved or modified in Nectar 3. There are two global options that appear in the iZotope and Custom tabs at the top of the preset list: Working Settings: Loads your most recent changes that are not otherwise associated with a preset. Default: Loads the factory default settings. Dirty state
indicator When you make changes to a preset an asterisk (*) will be shown at the beginning of the preset to dismiss the dirty state indicator. You can modify preset file/folder names and preset comments when the Custom tab is selected.
Edit custom preset name: Single-click twice on a preset name in the Custom tab to open an inline edit field. Press return to dismiss the inline edit field and save your changes. Edit custom preset name in the Custom tab to open an inline edit field and save your changes. Edit custom preset name in the c
current settings. Close: Dismiss the Presets window. Note: Double-clicking on a preset or preset folder will also close the Presets window. Preset sets Windows: C:\Program Files\iZotope\Nectar 3\Presets window. Preset sets window. Preset sets window. Presets window. Pre
saved to the following locations: Windows: C:\Users\Username\iZotope\Nectar 3\Presets\ Mac: /Users\Username\izotope\Nectar 3\Preset\Username\izotope\Nectar 3\Preset\Username\izotope\Nectar 3\Preset\Username\izotope\Nectar 3\Preset\Username\izotope\Nectar 3\Preset\Username\izotope\Nectar 3\Preset\Username\izotope\Nectar 3\Preset\Username\izotope\Nectar 3\Preset\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Username\Us
bandwidth of the Alt-Solo Feature. The default is 5.02. Pitch and Harmony Calibration (A): sets the audio frequency reference to calibrate the Vocal Register and Scale in the Pitch Module. The default is 5.02. Pitch and Harmony Calibration. Check for
Updates: Manually check for available updates. Clicking this button will application and check for updates. Download Update button in the options window will launch the Product Portal application and display the Updates page. Licenses
This section allows you to view your current license status, manage your license, and access more information about license and close the Options window, click anywhere within the Nectar 3 interface and outside of the Options window. Important: Any changes made to the Options window will be
 applied once the window is closed. You cannot cancel changes made, but you can reset to the factory default. Reset Press the Reset Button in the default setting. Tip The Reset button in the Options window will reset Nectar 3 plug
in window size to the factory default window size. The first time you open Nectar 3, the Authorization window will appear. The Authorization window will appear. The Authorization window size to the factory default window size to the factory default window size. The first time you open Nectar 3, the Authorization window will appear. The Authorization window size to the factory default window size.
AUTHORIZE: Authorize the product with a serial number. Trial and Demo Modes A 10 day trial period will start when you first open the Nectar 3 plug-in. After the product with a serial number. Trial Mode Trial mode begins
when Nectar 3 is first instantiated in a DAW/NLE. The authorization window will display the number of days remaining in your trial period. Clicking on the "Continue" button will dismiss the Authorization window and allow you to continue evaluating Nectar 3 in trial mode. Demo Mode After 10 days, Nectar 3 will operate in Demo mode. Nectar
3 will periodically output silence when operating in demo mode. If you would like to continue evaluating Nectar 3 in demo mode, click the "Demo" button. There are three methods for authorization: Use this method to authorize Nectar 3 on a machine that is connected to the internet. Offline Authorization: Use this method to authorize Nectar 3 in demo mode, click the "Demo" button.
to authorize Nectar 3 on a machine that is not connected to the internet. iLok Authorization: Use this method to authorize Nectar 3 using an iLok. For information on authorize Nectar 3: If you are using the demo version of Nectar 3 and would
like the full version, you can purchase Nectar 3 direct from the iZotope confermation and a full version serial number that can be used to fully authorize your current installation of Nectar 3. iZotope Customer Care policy iZotope is happy to provide
professional technical Customer Care to all registered users absolutely free of charge. support.izotope contacting iZotope Customer Care, you can search our Product Knowledgebase to see if the solution to your
problem has already been published. How long does iZotope provide customer support for purchased products? You can email us with any question for 12 months after you buy any iZotope provide technical support for in-depth product questions. If you need
more detailed help on how to use the product, please check out our FAQs and Tutorials. How long does iZotope support its products? Although we can't guarantee it, we do our best to keep our products up to date with the operating systems and plug-in hosts that we support. Sometimes, other companies make changes that we're not able to support,
but we actively work with other companies to avoid these sorts of compatibility problems. We also do our best to address bug fixes within the product release. After 12 months, no software updates will be provided
For details on what operating systems and plug-in host software are officially supported for a product's Specs page. For additional help with Nectar 3: iZotope's highly trained Customer Care team is committed to responding to all requests within one (1) business day and frequently respond faster. Please try to explain your
problem with as much detail and clarity as possible. This will ensure our ability to solve your problem accurately, the first time around. Please include all system specs and the build/version of Nectar 3 that you are using. Once your Customer Care. If you do not
 receive this email within a few minutes, please check your spam folder and make sure our responses are not getting blocked. To prevent this from happening please add support@izotope.com to your list of allowed email addresses. International distribution Customer Care is also available from our international distributors worldwide for any
customers who purchased their iZotope products through a certified iZotope distributor. Check with your local distributor for availability. If you would like help locating your local distributor for availability. If you would like help locating your local distributor please contact iZotope Customer Care. Thanks for using Nectar 3! -The iZotope Team Version 2.4 Copyright (c) 2002-2005 Maxim Shemanarev (McSeem)
 Redistribution and use in source and binary forms, with or without modification, are permitted provided that the following disclaimer. Redistributions in binary form must reproduce the above copyright notice, this list of
 WARRANTIES, INCLUDING, BUT NOT LIMITED TO, THE IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE ARE DISCLAIMED. IN NO EVENT SHALL THE AUTHOR BE LIABLE FOR ANY DIRECT, INDIRECT, IND
code must retain the above copyright notice, this list of conditions and the following disclaimer in the documentation and/or other materials provided with the distribution. THIS SOFTWARE IS PROVIDED BY THE COPYRIGHT
communities, and to provide a free and open framework in which fonts may be shared and improved in partnership with others. The OFL allows the licensed fonts, including any derivative works, can be bundled, embedded, redistributed and/or
sold with any software provided that any reserved names are not used by derivatives. The fonts and derivatives, however, cannot be released under any other type of license. The fonts or their derivatives. DEFINITIONS "Font Software" refers to
the set of files released by the Copyright Holder(s) under this license and clearly marked as such. This may include source files, build scripts and documentation. "Reserved Font Name" refers to any names specified as such after the copyright statement(s).
Copyright Holder(s). "Modified Version" refers to any derivative made by adding to, deleting, or substituting – in part or in whole – any of the components of the Original Version, by changing formats or by porting the Font Software to a new environment. "Author" refers to any designer, engineer, programmer, technical writer or other person who
contributed to the Font Software. PERMISSION & CONDITIONS Permission is hereby granted, free of charge, to any person obtaining a copy of the Font Software, subject to the following conditions: Neither the Font Software nor
 any of its individual components, in Original or Modified Versions, may be sold by itself. Original or Modified Versions of the Font Software may be bundled, redistributed and/or sold with any software, provided that each copy contains the above copyright notice and this license. These can be included either as stand-alone text files, human-readable
headers or in the appropriate machine-readable metadata fields within text or binary files as long as those fields can be easily viewed by the corresponding Copyright Holder. This restriction only applies to the
primary font name as presented to the users. The name(s) of the Copyright Holder(s) or the Author(s) of the Font Software shall not be used to promote, endorse or advertise any Modified Version, except to acknowledge the contribution(s) of the Copyright Holder(s) or the Author(s) or the Author(s) or the Author(s) or the Author(s) of the Font Software, endorse or advertise any Modified Version, except to acknowledge the contribution(s) of the Copyright Holder(s) or the Author(s) or the Author(s)
code must retain the above copyright notice, this list of conditions and the following disclaimer in the documentation and/or other materials provided with the distribution. Neither the name of the WebSocket++ Project nor the
POSSIBILITY OF SUCH DAMAGE. Bundled Library (base 64/base 64.hpp) ****** base 64 Library (base 64/base 64.hpp) is a repackaging of the base 64.hpp is a repackaging of the bas
redistributed under the same license as the original, which is listed below. base64.cpp and base64.h Copyright (C) 2004-2008 René Nyffenegger This source code is provided 'as-is', without any express or implied warranty. In no event will the author be held liable for any damages arising from the use of this software. Permission is granted to anyon
to use this software for any purpose, including commercial applications, and to alter it and redistribute it freely, subject to the following restrictions: The original source code in a product, an acknowledgment in the product
documentation would be appreciated but is not required. Altered source versions must be plainly marked as such, and must not be misrepresented as being the original source code. This notice may not be removed or altered from any source distribution. René Nyffenegger rene.nyffenegger@adp-gmbh.ch ****** SHA1 Library (sha1/sha1.hpp) *******
sha1.hpp is a repackaging of the sha1.cpp and sha1.h files from the shallsha1 library (into a single header suitable for use as a header only library. This conversion was done by Peter Thorson (webmaster@zaphoyd.com) in 2013. All modifications to the code are redistributed under the same license as the original, which is listed below. Copyright (c)
2011, Micael Hildenborg All rights reserved. Redistributions and use in source and binary forms, with or without modification, are permitted provided that the following disclaimer. Redistributions in binary form must
reproduce the above copyright notice, this list of conditions and the following disclaimer in the documentation and/or other materials provided with the distribution. Neither the name of Micael Hildenborg nor the names of its contributors may be used to endorse or promote products derived from this software without specific prior written permission
header only library. This conversion was done by Peter Thorson (webmaster@zaphoyd.com) in 2012 for the WebSocket++ project. The changes are released under the same license as the original (listed below) Copyright (C) 1999, 2002 Aladdin Enterprises. All rights reserved. This software is provided 'as-is', without any express or implied warranty
In no event will the authors be held liable for any purpose, including commercial applications, and to alter it and redistribute it freely, subject to the following restrictions: The origin of this software must not be misrepresented; you must not
claim that you wrote the original software. If you use this software in a product, an acknowledgment in the product documentation would be appreciated but is not required. Altered source versions must be plainly marked as such, and must not be misrepresented as being the original software. This notice may not be removed or altered from any
source distribution. L. Peter Deutsch ghost@aladdin.com ****** UTF8 Validation logic (utf8_validation.hpp) is adapted from code originally written by Bjoern Hoehrmann bjoern@hoehrmann.de Permission is hereby
devsupport@izotope.com. FLAC libFLAC and libFLAC+ + Version 1.3.2 Copyright (c) 2000-2009 Josh Coalson Copyright (c) 2011-2016 Xiph.Org Foundation Redistribution and use in source and binary forms, with or without modification, are permitted provided that the following conditions are met: Redistributions of source code must retain the above
copyright notice, this list of conditions and the following disclaimer. Redistributions in binary form must reproduce the above copyright notice, this list of conditions and the following disclaimer in the documentation and/or other materials provided with the distribution. Neither the name of the Xiph.org Foundation nor the names of its contributors
this list of conditions and the following disclaimer in the documentation and/or other materials provided with the distribution. The name of the author may be used to endorse or promote products derived from this software without specific prior written permission. THIS SOFTWARE IS PROVIDED BY THE COPYRIGHT HOLDERS AND
 and/or sell copies of the Materials, and to permit persons to whom the Materials are furnished to do so, subject to the following conditions: The above copyright notice and this permit persons to whom the Materials are furnished to do so, subject to the following conditions: The MATERIALS ARE PROVIDED "AS IS", WITHOUT WARRANTY OF ANY KIND,
obtaining a copy of this software and associated documentation files (the "Software"), to deal in the Software without restriction, including without limitation the rights to use, copy, modify, merge, publish, distribute, subject to the
following conditions: The above copyright notice and this permission notice shall be included in all copies or substantial portions of the Software. THE SOFTWARE IS PROVIDED "AS IS", WITHOUT WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY O
 PARTICULAR PURPOSE AND NONINFRINGEMENT. IN NO EVENT SHALL THE AUTHORS OR COPYRIGHT HOLDERS BE LIABLE FOR ANY CLAIM, DAMAGES OR OTHER LIABILITY, WHETHER IN AN ACTION OF CONTRACT, TORT OR OTHERWISE, ARISING FROM, OUT OF OR IN CONNECTION WITH THE SOFTWARE OR THE USE OR OTHE
enhancements or other input ("Feedback") related to the Software Intel will be free to use, disclose, reproduce, license or otherwise distribute or exploit the Feedback in its sole discretion without any obligations. Compliance with laws. You
agree to comply with all relevant laws and regulations governing your use, transfer, import or export (or prohibition thereof) of the Software. Governing law. All disputes will be governed by the laws of the United States of America and the State of Delaware without reference to conflict of law principles and subject to the exclusive jurisdiction of the
state or federal courts sitting in the State of Delaware, and each party agrees that it submits to the personal jurisdiction and venue of those courts and waives any objections. The United Nations Convention on Contracts for the International Sale of Goods (1980) is specifically excluded and will not apply to the Software. Other names and brands may
be claimed as the property of others. JsonCpp Version 1.2.1 Copyright (c) 2007-2010 Baptiste Lepilleur and The JsonCpp Authors Permission is hereby granted, free of charge, to any person obtaining a copy of this software and associated documentation files (the "Software"), to deal in the Software without restriction, including without limitation the
rights to use, copy, modify, merge, publish, distribute, sublicense, and/or sell copies of the Software is furnished to do so, subject to the following conditions: The above copyright notice and this permission notice shall be included in all copies or substantial portions of the Software. THE SOFTWARE IS
 PROVIDED "AS IS", WITHOUT WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTIES OF MERCHANTABILITY, FITNESS FOR A PARTICULAR PURPOSE AND NONINFRINGEMENT. IN NO EVENT SHALL THE AUTHORS OR COPYRIGHT HOLDERS BE LIABLE FOR ANY CLAIM, DAMAGES OF
covered by a similar licence but with different Copyright notices) all the files are: Copyright (C) 1998-2003 Daniel Veillard. All Rights Reserved. Permission is hereby granted, free of charge, to any person obtaining a copy of this software and associated documentation files (the "Software"), to deal in the Software without restriction, including without restriction in the software and associated documentation files (the "Software"), to deal in the Software without restriction, including without restriction in the software and associated documentation files (the "Software"), to deal in the Software without restriction, including without restriction in the software and associated documentation files (the "Software"), to deal in the Software without restriction in the software and associated documentation files (the "Software"), to deal in the Software without restriction in the software and associated documentation files (the "Software"), to deal in the Software without restriction in the software and associated documentation files (the "Software"), to deal in the Software without restriction in the software and associated documentation files (the "Software"), to deal in the Software without restriction in the software and associated documentation files (the "Software"), to deal in the Software without restriction in the software and associated documentation files (the "Software"), to deal in the Software without restriction in the software and associated documentation files (the "Software"), to deal in the Software without restriction in the software and associated documentation files (the "Software"), to deal in the Software without restriction in the software and associated documentation files (the "Software"), to deal in the Software without restriction in the software without restriction in the software and associated documentation files (the "Software"), the software without restriction in the softw
limitation the rights to use, copy, modify, merge, publish, distribute, sublicense, and/or sell copies of the Software, and to permit persons to whom the Software is fur- nished to do so, subject to the following conditions: The above copyright notice and this permission notice shall be included in all copies or substantial portions of the Software. THE
SOFTWARE IS PROVIDED "AS IS", WITHOUT WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTIES OF MERCHANTABILITY, FIT- NESS FOR A PARTICULAR PURPOSE AND NONINFRINGEMENT. IN NO EVENT SHALL THE DANIEL VEILLARD BE LIABLE FOR ANY CLAIM, DAMAGES OR
OTHER LIABILITY, WHETHER IN AN ACTION OF CONTRACT, TORT OR OTHERWISE, ARISING FROM, OUT OF OR IN CON- NECTION WITH THE SOFTWARE OR THE USE OR OTHERWISE, ARISING FROM, OUT OF OR IN CON- NECTION WITH THE SOFTWARE.
use or other deal- ings in this Software without prior written authorization from him. Material Docs Theme Copyright (c) 2016 Martin Donath martin.donath@squidfunk.com Permission is hereby granted, free of charge, to any person obtaining a copy of this software and
notice and this permission notice shall be included in all copies or substantial portions of the Software. THE SOFTWARE IS PROVIDED "AS IS", WITHOUT WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTIES OF MERCHANTABILITY, FITNESS FOR A PARTICULAR PURPOSE AND NON-
limitation the rights to use, copy, modify, merge, publish, distribute, sublicense, and/or sell copies of the Software, and to permit persons to whom the Software is furnished to do so, subject to the following conditions: The above copyright notice and this permission notice shall be included in all copies or substantial portions of the Software. THE
MISUSE OF IT OR ANY DAMAGE ARISING OUT OF ITS USE. THE ENTIRE RISK OF USING THE SOFTWARE LIES WITH THE PARTY DOING SO. ANY USE OF THE ABOVE STATEMENT. AUTHOR: DARIO ANDREA UNIVERSITY OF PISA, ITALY E-MAIL: bini@dm.unipi.it
REFERENCE: NUMERICAL COMPUTATION OF POLYNOMIAL ZEROS BY MEANS OF ABERTH'S METHOD NUMERICAL ALGORITHMS, 13 (1996), PP. 179-200 SOFTWARE REVISION DATE: 
 "AS IS" AND ANY EXPRESS OR IMPLIED WARRANTIES, INCLUDING, BUT NOT LIMITED TO, THE IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE ARE DISCLAIMED. IN NO EVENT SHALL THE FOUNDATION OR CONTRIBUTORS BE LIABLE FOR ANY DIRECT, INCIDENTAL, SPECIAL,
NEGLIGENCE OR OTHERWISE) ARISING IN ANY WAY OUT OF THE USE OF THIS SOFTWARE, EVEN IF ADVISED OF THE POSSIBILITY OF SUCH DAMAGE. readerwriterqueue Copyright (c) 2013-2015, Cameron Desrochers All rights reserved. Redistribution and use in source and binary forms, with or without modification, are permitted provided
that the following conditions are met: Redistributions of source code must retain the above copyright notice, this list of conditions and the following disclaimer in the documentation and/or other materials provided with the
License, Version 2.0 (the "License"); you may not use this file except in compliance with the License at: Unless required by applicable law or agreed to in writing, software distributed under the License at: Unless required by applicable law or agreed to in writing, software distributed under the License at: Unless required by applicable law or agreed to in writing, software distributed under the License at: Unless required by applicable law or agreed to in writing, software distributed under the License at: Unless required by applicable law or agreed to in writing, software distributed under the License at: Unless required by applicable law or agreed to in writing, software distributed under the License at: Unless required by applicable law or agreed to in writing, software distributed under the License at: Unless required by applicable law or agreed to in writing, software distributed under the License at: Unless required by applicable law or agreed to in writing, software distributed under the License at: Unless required by applicable law or agreed to in writing, software distributed under the License at: Unless required by applicable law or agreed to in writing, software distributed under the License at: Unless required by applicable law or agreed to in writing, software distributed under the License at: Unless required by applicable law or agreed to in writing at the License at the Licens
or implied. See the License for the specific language governing permissions and limitations under the License. Skia Copyright (c) 2011 Google Inc. All rights reserved. Redistribution and use in source and binary forms, with or without modification, are permitted provided that the following conditions are met: Redistributions of source code must
retain the above copyright notice, this list of conditions and the following disclaimer. Redistributions in binary form must reproduce the above copyright notice, this list of conditions and the following disclaimer in the documentation and/or other materials provided with the distributions. Neither the name of Google Inc. nor the names of its contributors
the TagLib library distributed with this product under the terms of the MPLv2.0 please contact dev-support@izotope.com. TinyXML Copyright (c) 2000-2002 Lee Thomason (www.grinninglizard.com) This software is provided 'as-is', without any express or implied warranty. In no event will the authors be held liable for any damages arising from the
use of this software. Permission is granted to anyone to use this software for any purpose, including commercial applications, and to alter it and redistribute it freely, subject to the following restrictions: The origin of this software in a
product, an acknowledgment in the product documentation would be appreciated but is not required. Altered source versions must be plainly marked as such, and must not be misrepresented as being the original software. This notice may not be removed or altered from any source distribution. Tipue Search Copyright (c) 2017 Tipue Permission is
 hereby granted, free of charge, to any person obtaining a copy of this software and associated documentation files (the "Software"), to deal in the Software without restriction, including without limitation the rights to use, copy, modify, merge, publish, distribute, sublicense, and/or sell copies of the Software, and to permit persons to whom the
 Software is furnished to do so, subject to the following conditions: The above copyright notice and this permission notice shall be included in all copies or substantial portions of the Software. THE SOFTWARE IS PROVIDED "AS IS", WITHOUT WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTIES TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTIES TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS OR IMPLIED TO THE WARRANTY OF ANY KIND, EXPRESS
OF MERCHANTABILITY, FITNESS FOR A PARTICULAR PURPOSE AND NONINFRINGEMENT. IN NO EVENT SHALL THE AUTHORS OR COPYRIGHT HOLDERS BE LIABLE FOR ANY CLAIM, DAMAGES OR OTHER LIABILITY, WHETHER IN AN ACTION OF CONTRACT, TORT OR OTHERWISE, ARISING FROM, OUT OF OR IN CONNECTION WITH
 promote products derived from this software without specific prior written permission. THIS SOFTWARE IS PROVIDED BY THE COPYRIGHT HOLDERS AND CONTRIBUTORS "AS IS" AND ANY EXPRESS OR IMPLIED WARRANTIES, INCLUDING, BUT NOT LIMITED TO, THE IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A
Wolf Vollprecht and Martin Renou Copyright (c) 2016, QuantStack All rights reserved. Redistribution and use in source and binary forms, with or without modification, are permitted provided that the following disclaimer.
 Redistributions in binary form must reproduce the above copyright notice, this list of conditions and the following disclaimer in the documentation and/or other materials provided with the distribution. Neither the name of the copyright holder nor the names of its contributors may be used to endorse or promote products derived from this software
OTHERWISE, ARISING FROM, OUT OF OR IN CONNECTION WITH THE SOFTWARE OR THE USE OR OTHER DEALINGS IN THE SOFTWARE. ZeroMQ Copyright (c) 2010-2011 Miru Limited Copyright (c) 2011 VMware, Inc. Copyright (c) 2012 Spotify AB Copyrigh
(c) 2013 Ericsson AB Copyright (c) 2014 AppDynamics Inc. Distributed under the GNU Lesser General Public License v3 (LGPLv3) with the following "Static linking exception": The copyright holders give you permission to link this library with independent modules to produce an executable, regardless of the license terms of these independent
modules, and to copy and distribute the resulting executable under terms of your choice, provided that you also meet, for each linked independent module is a module which is not derived from or based on this library. If you modify this library, you must extend this
exception to your version of the library. Full text of the license is available here: To receive a copy of the source code for the ZeroMQ library distributed with this product under the under the terms of the LGPLv3 please contact dev-support@izotope.com. zlib Copyright (c) 1995-2004 Jean-loup Gailly and Mark Adler. This software is provided 'as-is'
without any express or implied warranty. In no event will the authors be held liable for any damages arising from the use of this software. Permission is granted to anyone to use this software for any purpose, including commercial applications, and to alter it and redistribute it freely, subject to the following restrictions: The origin of this software
must not be misrepresented; you must not claim that you wrote the original software. If you use this software in a product, an acknowledgment in the product documentation would be appreciated but is not required. Altered source versions must be plainly marked as such, and must not be misrepresented as being the original software. This notice
may not be removed or altered from any source distribution. Jean-loup Gailly jloup@gzip.org Mark Adler madler@alumni.caltech.edu READ CAREFULLY THE TERMS AND CONDITIONS OF THIS END USER LICENSE AGREEMENT") BEFORE YOU CLICK ON THE "ACCEPT" BUTTON OR OTHERWISE DOWNLOAD, INSTALL OR USE
THE PRODUCT. DOING SO AND/OR USING THE LICENSED SOFTWARE OR ANY TECHNOLOGY, IDEA, DATA AND DATABASES, ALGORITHMS, PRESETS, INFORMATION OR DOCUMENTATION OR DOCU
THE PERSON LICENSING THE SOFTWARE, EITHER ON BEHALF OF YOURSELF AS AN INDIVIDUAL OR OF ANY THIRD-PARTY ENTITY ("YOU" OR "LICENSEE") AND IZOTOPE, INC. ("IZOTOPE"). YOU (WHETHER AN INDIVIDUAL OR DULY AUTHORIZED REPRESENTATIVE OF A LEGAL ENTITY) WARRANT AND AGREE THAT YOU HAVE THE
LEGAL CAPACITY AND AUTHORITY TO ENTER INTO A BINDING AGREEMENT, THAT YOU SHALL ADHERE TO THE TERMS AND CONDITIONS SET FORTH IN THIS AGREEMENT, AND THAT YOU SHALL USE THE SOFTWARE ONLY IN ACCORDANCE WITH THIS AGREEMENT AND WITH ALL APPLICABLE LAWS. General Terms. If You
purchase the Software on a subscription basis, either monthly or annual, your use of the Software is further governed by iZotope's Subscription Terms and Conditions ("Subscription Terms are incorporated herein by this reference. In the event of any conflict between this Agreement and the Subscription Terms, the Subscription Terms
shall take precedence for subscribers; provided, however, that, with respect to the download, installation and use of the Software by any user, this Agreement between You and iZotope, including but not limited to purchase order or procurement terms and
conditions. License Grant. Subject to the terms and conditions of this Agreement, iZotope hereby grants to You, the Licensee, a non-exclusive license to use the Software accompanying this Agreement whether in printed, "online" or electronic form, either on a stand-alone computer or on a network, on any one computer at any one time. If more than
one user will be using the Software at any one time, You must obtain from iZotope an additional license (or licenses, as applicable) for each additional concurrent user of the Software is "in use" on a computer when loaded into memory (RAM). You may make one copy of the Software solely for backup or archival purposes if all copyright
and other notices are reproduced on that copy, or You may copy the Software is an upgrade, You must have a license for the Software from which it is upgraded. If You receive the Software in more than one media, that does not affect the
number of licenses You are receiving or any other term of this Agreement. Restrictions on Use. You may not modify, adapt, decompile, disassemble or otherwise reverse engineer the Software, except to the extent this restriction is expressly prohibited by applicable law, nor may You create derivative works based upon the Software, or permit third
parties to do so. You may not loan, rent, lease or license the Software, or use the Software as a service bureau, as an application service provider, to perform consulting or training services for a third party or in any commercial time share arrangement, but You may permanently transfer your rights under this Agreement provided that You transfer this
Agreement, the Software, and all accompanying printed materials and retain no copies, and the recipient agrees to the terms of this Agreement. Any such transfer must include the most recent update and all other intellectual property rights in
the Software (including any images, photographs, animations, video, audio, music and text incorporated therein or provided therewith) are owned by iZotope or its licensors and other countries, as well as by international treaty provisions.
iZotope retains all rights not expressly granted in this Agreement. You shall not remove any product identification, trademark, copyright or other notices contained in or provided with the Software. Feedback. iZotope shall have a royalty-free, worldwide, transferable, sublicenseable, irrevocable, perpetual license to use or incorporate into the Software.
any suggestions, ideas, enhancement requests, feedback, recommendations or other information provided by You relating to the features, functionality or operation of the Software any Feedback, and You shall have no obligation to provide
Feedback, Registration Information, When You activate the Software, iZotope may collect your name and email address and other contact information Information Information to contact You regarding your purchase and to deliver notifications relative to
your use of the Software. iZotope does not collect or retain any financial information from or about You (such as payment card information). Usage Information with the Software, iZotope may collect certain information about your computer or mobile device and your interaction with the Software via the internet ("Usage
Information"). iZotope analyzes this Usage Information for purposes of improving the Software, as well as to provide You with a more relevant user experience. Usage Information is generally collected in the aggregate form, without identifying any user individually, although IP addresses, computer and session ids in relation to purchases and
downloads/installations of the Software may be tracked as part of iZotope and/or its partners, subsidiaries or affiliates, including, but not
limited to, Google Analytics and Mixpanel in accordance with such third party's terms of service. The Software allows You the choice to opt in and share your selection relative to the sharing of Usage
Information, which You may do at any time, please visit: . Privacy. iZotope's collection and use of Registration and use of the Software. Support. Subject to the limited
warranty stated herein, and further subject to your not being in violation of this Agreement, iZotope shall provide technical support and bug fixes, exclusive of any upgrades or new features, for the Software to the original purchaser for a period of twelve (12) months from the original purchase date and from the release date,
respectively. Where your use of the Software is on a subscription basis, support shall be as provided for in the Subscription Terms. For support resources and assistance, please visit: . Limited Warranty. iZotope warrants that, for a period of thirty (30) days from the date the Software is made available to You for download, the Software shall
substantially conform to the applicable user documentation provided with the Software. Any implied warranty is void if You buy from an unauthorized reseller, You violate any term or condition of this Agreement, or if the failure
of the Software is due to accident, abuse or misapplication. Your Remedies. iZotope's sole option, either the return of the Software or the repair or replacement of the Software, media and documentation; provided, however,
that, in all instances, You return the Software, together with all media and documentation and a copy of your receipt, to the location where You obtained it during the Warranty Period. Outside the United States, neither these remedies nor any support services are available without proof of purchase from an authorized non-US source. Disclaimer. THE
SOFTWARE IS PROVIDED "AS IS." TO THE MAXIMUM EXTENT PERMITTED BY APPLICABLE LAW, EXCEPT FOR THE EXPRESS WARRANTY SET FORTH HEREIN, IZOTOPE DISCLAIMS ALL OTHER WARRANTIES, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE IMPLIED WARRANTIES OF NON-INFRINGEMENT,
MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE. IZOTOPE DOES NOT WARRANT THAT THE SOFTWARE WILL OPERATE UNINTERRUPTED OR ERROR FREE. THE WARRANTY AND REMEDIES SET FORTH HEREIN ARE EXCLUSIVE AND IN LIEU OF ALL
OTHERS, ORAL OR WRITTEN, EXPRESS OR IMPLIED. No dealer, distributor, agent or employee of iZotope is authorized to change or add to the warranty and/or remedies set forth herein. Any third-party software furnished with or accompanying the Software is not warranted by iZotope. Limitation Of Liability. TO THE MAXIMUM EXTENT
PERMITTED BY APPLICABLE LAW, IN NO EVENT SHALL IZOTOPE BE LIABLE FOR ANY AMOUNTS EXCEEDING THE SOFTWARE, REGARDLESS OF THE FORM OF ACTION, AND WHETHER ARISING OUT OF THE USE OF OR INABILITY TO USE THE SOFTWARE (INCLUDING,
WITHOUT LIMITATION, DAMAGES OR COSTS FOR LOSS OF PROFITS, BUSINESS, GOODWILL, DATA OR OTHER ASSETS, OR COMPUTER PROGRAMS), EVEN IF IZOTOPE HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES. Some jurisdictions do not allow exclusion or limitation of liability for consequential or incidental damages,
so this limitation may not apply to You. License Termination. This Agreement, together with the license rights granted to You herein, shall terminate automatically if You fail to comply with any of its terms. Upon termination, You must immediately cease using and destroy all copies of the Software. Licenses to U.S. Government. This paragraph applies
to all acquisitions of the Software by or for the federal government, or by any prime contractor or subcontractor (at any tier) under any contract, grant, cooperative agreement or other activity with the United States Government (have the under any contract, grant, cooperative agreement or other activity with the United States Government (have the under any contract, grant, cooperative agreement or other activity with the United States Government (have the under any contract, grant, cooperative agreement or other activity with the united States Government (have the under any contract, grant, cooperative agreement or other activity with the united States Government (have the under any contract, grant, cooperative agreement or other activity with the united States Government (have the under any contract, grant, cooperative agreement or other activity with the united States Government (have the under any contract, grant, cooperative agreement or other activity with the united States Government (have the under any contract, grant, cooperative agreement or other activity with the united States Government (have the under any contract, grant, cooperative agreement or other activity with the united States Government (have the under a greement or other activity with the united States Government (have the under a greement or other activity with the united States Government (have the under a greement or other activity with the united States Government (have the under a greement or other activity with the
Software and any documentation related thereto are respectively "commercial computer software" and "commercial computer software documentation" within the meaning of the Software and shall supersede any conflicting
contractual terms or conditions, except as may be set forth in the Subscription Terms, where the U.S. Government's needs or is inconsistent in any respect with federal law, the U.S. Government shall return the Software unused
to iZotope. Contractor/Manufacturer is iZotope, Inc., 7 Avenue de Lafayette, P.O. Box 121232, Boston, MA 02112-0232. General. The export from any other country is governed by the US Department of Commerce under the export control laws and regulations of the United States and by any
applicable law of such other country, and the Software may not be exported or re-exported in violation of any such laws or regulations. This Agreement is the complete and exclusive statement of the agreement between You and iZotope and supersedes any proposal or prior agreement, oral or written, and any other communications relating to the
subject matter of this Agreement. This Agreement shall be governed by and interpreted in accordance with the laws of the Commonwealth of Massachusetts, United States of America, without regard to its conflict of laws provisions, and any claim arising out of this Agreement shall be brought in state or federal court therein. ANY SUCH LEGAL
PROCEEDING SHALL NOT BE HEARD BEFORE A JURY. EACH PARTY HEREBY WAIVES ANY RIGHT TO A JURY TRIAL. To the extent permitted by applicable law, You agree that You will not bring any class action lawsuit against iZotope or be a representative plaintiff or plaintiff or plaintiff class member in any such lawsuit. The application of the United
Nations Convention of Contracts for the International Sale of Goods is expressly excluded. This Agreement in any other language shall be controlling in all respects, and all versions of this Agreement or
iZotope's software use policies, please contact legal@izotope.com. If You desire to contact iZotope at the above location. 1.4.0
```

