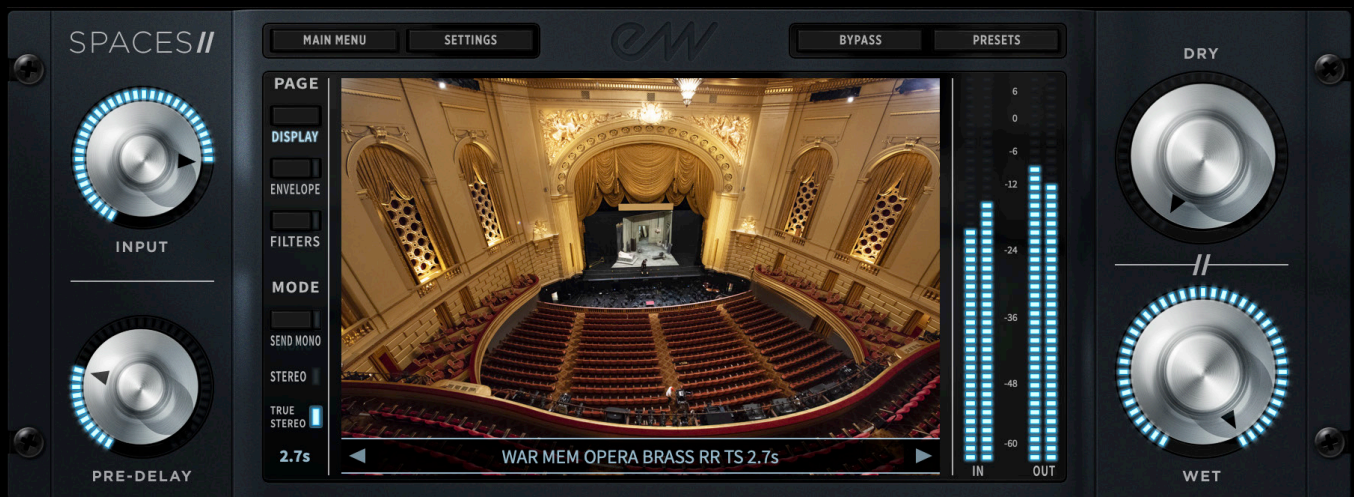


E A S T W E S T

SPACES II

S O F T W A R E V E R S I O N 2 . 5



INFORMATION

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1. GETTING STARTED

Welcome to Spaces II, the highly anticipated follow up to the convolution reverb plug-in that set a new standard in impulse recording techniques.

1.1 WELCOME TO SPACES II

Spaces II is a powerful convolution reverb engine that features a brand new, streamlined user interface, more sound shaping controls, all the reverbs from the first Spaces, and hundreds of additional ones.

1.2 ABOUT EASTWEST

EastWest operates sounds and software development divisions in Hollywood, USA; Berlin, Hamburg, and Munich, Germany.

1.3 SUPPORT

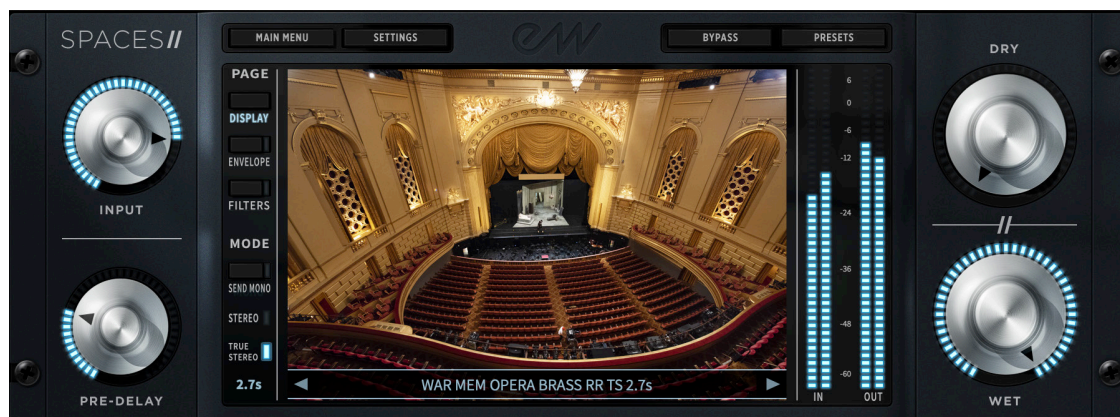
Visit our [Support Center](#) to connect with a Support Agent via Live Chat messenger, view and download documentation, access software updates, and more.

1.1 WELCOME TO SPACES II

Spaces II is EastWest's highly-anticipated sequel to Spaces, the top-selling convolution reverb engine which set a new standard in impulse recording techniques. Produced by Doug Rogers and Nick Phoenix, Spaces II includes 353 brand new reverbs recorded in churches, concert halls, opera houses, catacombs, train stations, recording studios, and warehouses. It includes a new streamlined user interface, new control features, and all the reverbs from the first Spaces, making Spaces II the most powerful and versatile convolution reverb engine on the market.



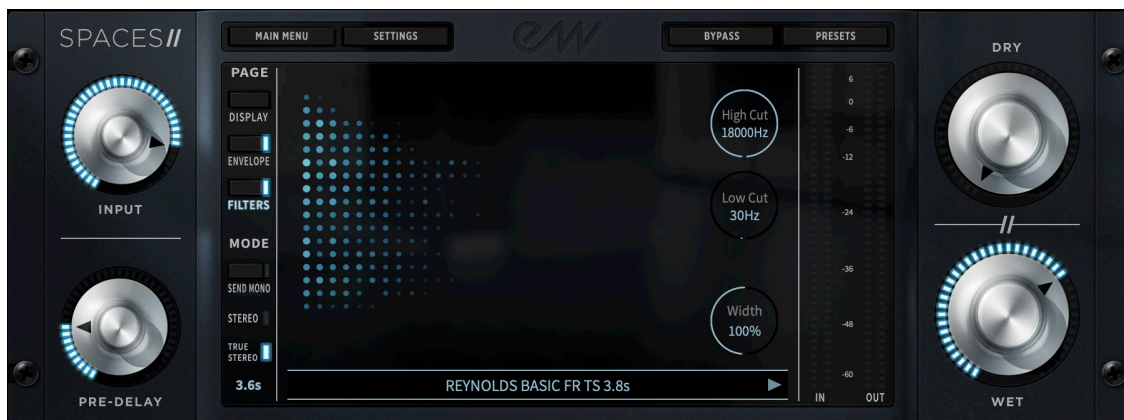
Spaces II features a streamlined, completely re-vamped interface. Now the user can actually see visuals of each space - including those from the first edition of Spaces! In addition, the new Next / Previous buttons allow the user to easily navigate the over 1,000 impulses from this massive collection. The biggest new feature is a brand-new Decay Time panel. Now you'll have absolute control of the decay time of each and every space, allowing for the ultimate in customization.



From stunning concert venues like Abravanel Hall in Salt Lake City, Reynolds Hall in Las Vegas, and the War Memorial Opera House in San Francisco, to exquisite sounding churches like St. Patrick's and St. Dominic's, to unique and extraordinary sounding locations like catacombs and Union Station in Los Angeles, the reverbs from these brand new spaces will inspire you and help bring your compositions to life with incredible realism. These are some of the best venues EastWest has recorded in and they will all perfectly compliment the venues from the first collection of Spaces.



The same revolutionary impulse recording techniques that made the first Spaces so popular have been replicated in this new collection. The best gear from Fairchild, Manley, Meitner, Neumann, Neve, Sennheiser, Sony, Telefunken, and TG were used in each recording. ATC Monitors were posted in each space to emulate the real-world sound projection properties of various instruments.



For orchestral halls, an impulse was taken in the exact position an instrument would be on stage. Therefore, an impulse for a French horn was created by firing the sweep tones from the middle to left rear of the stage, backwards and slightly towards the floor. 1st violin section impulses were taken by firing a series of speakers at an angle toward the ceiling, just like a real section, with a fifth speaker firing towards the floor to emulate the body of the violins. Spaces II includes a very high-resolution, True Stereo engine that focuses on delivering the very best sound with a very low CPU load.

MAIN FEATURES

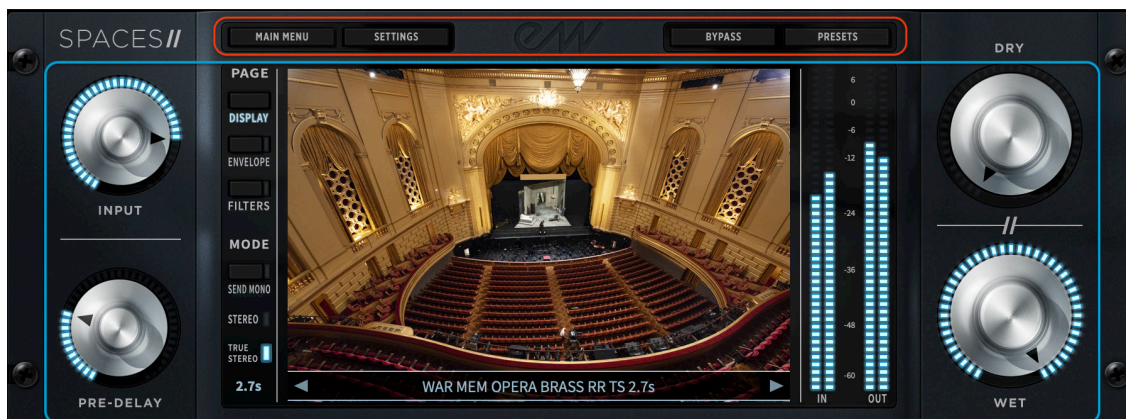
- **1000+ IMPULSES** recorded in venues from across the world
- **PRISTINE SIGNAL PATH** including ATC, Neumann, Telefunken, Neve, Meitner
- **HIGH RESOLUTION 24-bit True Stereo Impulses**
- **REDESIGNED USER INTERFACE** with visuals representing each space
- **NEW CONTROLS** include Decay Time and Next / Previous Buttons
- **NEW PRESETS** in categories like Film Score, Rock, Pop, Jazz, Classical, and Esoteric
- **EFFICIENT** low CPU usage, with cleanest signal path possible

VERSION 2.5 UPDATES

- **VST 3 PLUG-IN SUPPORT** included.
- **M1/M2 APPLE SILICON SUPPORT** included.
- **SEND MONO CONTROL** added to enable a mono signal to be sent into a stereo impulse response (IR) in order to recreate the spatial characteristics of a given space.
- **ADDED A STEREO WIDTH CONTROL** to enable the option of widening the image of stereo and true stereo presets.
- **UPDATED VU METERS** to more accurately reflect audio signal levels of the input and output stages.
- **UPDATED FILTER PAGE** now features a sonogram display that combines equalization and response into a single visual readout.
- **UPDATED ENVELOPE PAGE** allows the selection of a Simple mode with a single Decay control, or a Full mode with a multi-node envelope that enables control over the Attack and Decay stages of the impulse.
- **SMALL IMPROVEMENTS AND ADDITIONS** have been made to the Automation Parameters and the menu options.

1.1.1 THE USER INTERFACE

Spaces II is made up of the **NAVIGATION BAR** area that runs along the top of the user interface, and the **REVERB CONTROLS** area that occupies the remaining user interface.



PRESET BROWSER

Click the **PRESETS BUTTON** to change the user interface to the Presets Browser to search over 1,000 impulse response presets spanning 19 categories, from churches, concert halls, rock rooms, and stages, to studios, parking garages, plates, and more.



Start by making a selection in the Main Category column on the left, and going left to right through the columns (in hierarchical order), make a selection in each column until the **PRESETS LIST** column on the right is populated by presets. Double-click on a preset to load it, or select it and click the **LOAD BUTTON**.

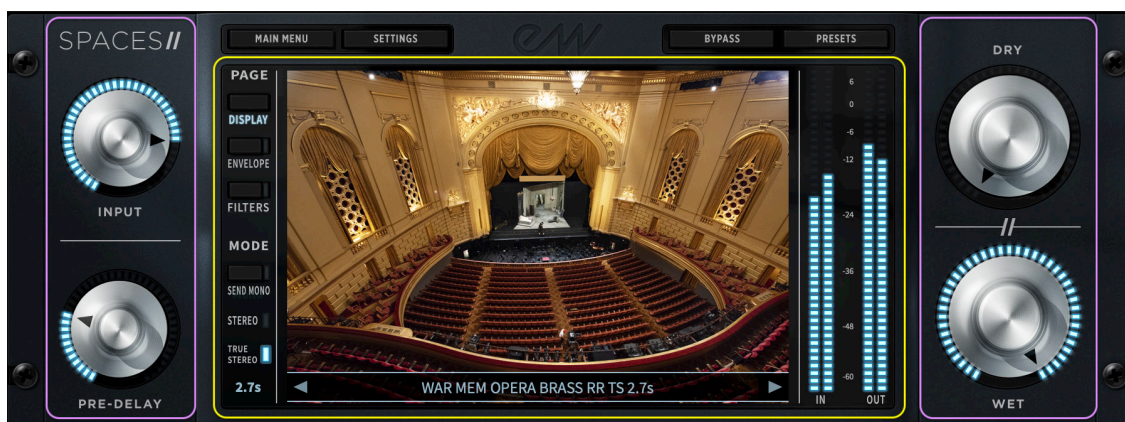
CONTINUE READING | **SECTION 2.2 SPACES II PRESETS** for more information about all the available preset categories to choose from, and details about navigating the Preset Browser.

REVERB CONTROLS

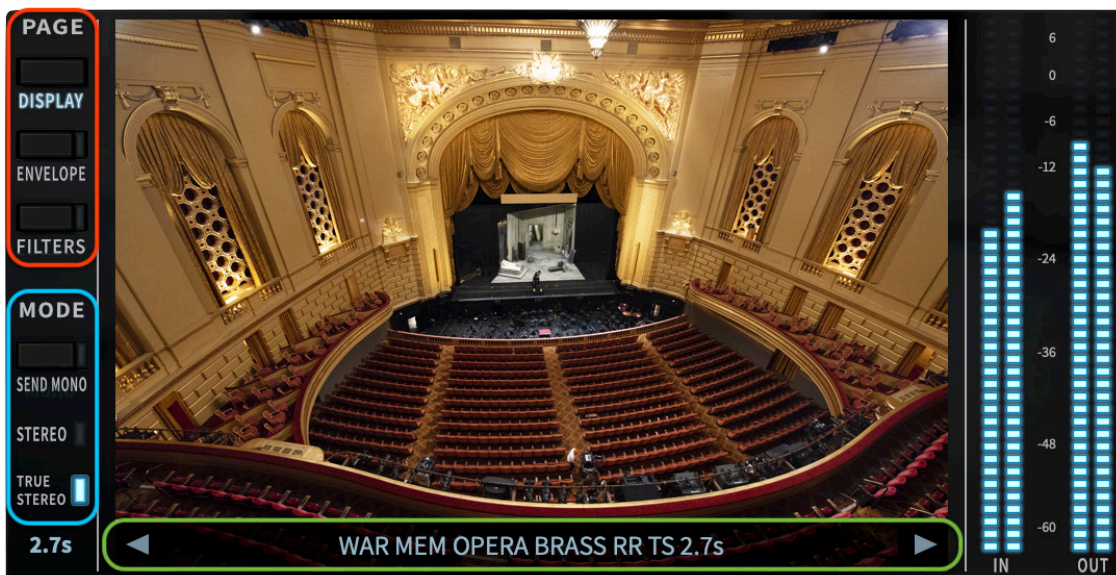
Once a preset is loaded the user interface will return to the Reverb Controls, which can essentially be divided into 2 areas (types of controls).

Use the **ESSENTIAL CONTROLS** that flank the left and right sides of the user interface to adjust the input level, pre-delay, and dry / wet audio signals.

- The **INPUT CONTROL** appears in the top-left area and adjusts the audio input level in decibels (dB). Below that the **PRE-DELAY CONTROL** sets the onset time of the convolved signal in milliseconds (ms).
- The **DRY CONTROL** appears in the top-right area and adjusts the output level of the original, unprocessed audio signal in decibels (dB). Below that the **WET CONTROL** adjusts the audio output level of the convolved audio signal in decibels (dB).



Use the **ADVANCED CONTROLS** that occupy the center of the user interface to advance through presets, apply envelope and filter processors to shape the length of an impulse response (IR), monitor the audio input and output signals coming into and leaving Spaces II, and more.



- Use the **PRESET SELECTOR** controls are located below the **PRESET IMAGE**, and use the arrow buttons to advance to the next preset, or go to the previous preset within the current category. The Preset Name and Image will change to reflect the currently loaded preset.
- The **PAGE BUTTONS / LABELS** are located in the top-left corner. Use the **DISPLAY BUTTON** to cycle the center display between its 3 pages, or jump directly to a desired page by clicking on the **DISPLAY / ENVELOPE / FILTERS LABELS**, one of which will glow bright blue to indicate it is the currently selected page. The **ENVELOPE / FILTERS BUTTONS** also jump directly to its respective page when first clicked on, but primarily serve to toggle the envelope and filter effects on and off (with their LED indicators glowing bright blue to indicate that the effect is enabled).
- The **MODE BUTTONS** include the **SEND MONO BUTTON**, which enables a mono signal to be sent into a stereo impulse response (IR) in order to recreate the spatial characteristics of the given space. The **MODE INDICATORS** show the channel type (Stereo, True Stereo) of the currently loaded preset, with an LED light that glows bright blue to indicate which channel type is loaded.

PLEASE NOTE: The Stereo and True Stereo indicators are not user configurable, and only indicate the channel type of the loaded preset.

CONTINUE READING | SECTION 2.1 SPACES II CONTROLS for a deeper dive into all the controls available to customize a preset to fit the needs of a project.

1.1.2 BASIC PLUG-IN SETUP

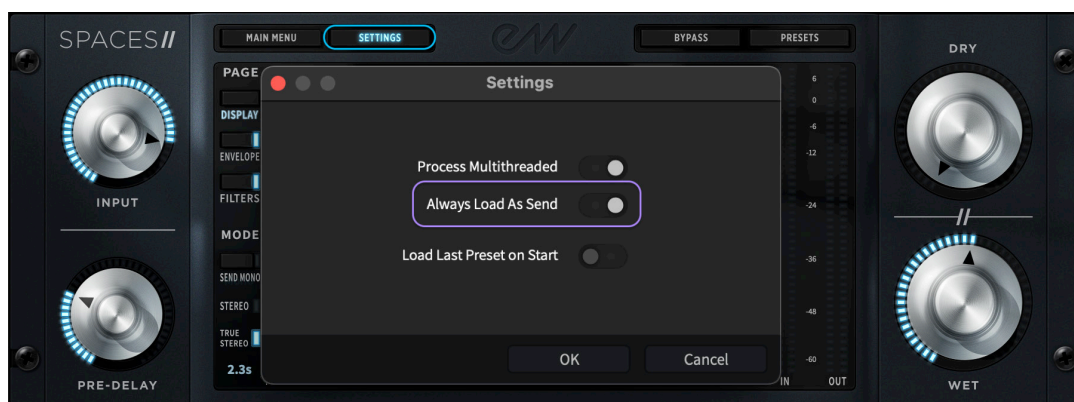
The steps below outline how to setup Spaces II as either an insert effect to apply reverb to an individual channel or track, or as a send effect to apply reverb to multiple channels or tracks by sending their signals across a bus to an auxiliary channel.

As these are general instructions, please refer to the documentation for your specific DAW for details on how to achieve this.

STEP 1: LOAD SPACES II

To begin, load Spaces II onto the appropriate track depending on whether you'd like to use it as an insert or send effect, which will change the wet / dry configuration.

- **INSERT EFFECT:** When using Spaces II as an insert effect, load it onto an instrument or audio track in your DAW. By default, Spaces II loads as an insert effect, summing the original dry signal with the effected wet signal.
- **SEND EFFECT:** To use Spaces II as a send effect, load it onto an auxiliary track in your DAW, then click on the **SETTINGS MENU** button found in the **NAVIGATION BAR** to open the window containing a variety of settings.



Click the **ALWAYS LOAD AS SEND OPTION** to enable Spaces II to be used as a send effect, changing the default load state across all presets, where the **DRY CONTROL** is turned all the way down (off).

This option will change the default load state until the option is changed back, and a new preset is loaded.

PLEASE NOTE: The 'Always Load as Send' option will be applied to the next preset that is loaded after the setting has been changed. Presets loaded prior to this option being enabled will need to be re-loaded for this option to be applied.

STEP 2: LOAD A PRESET

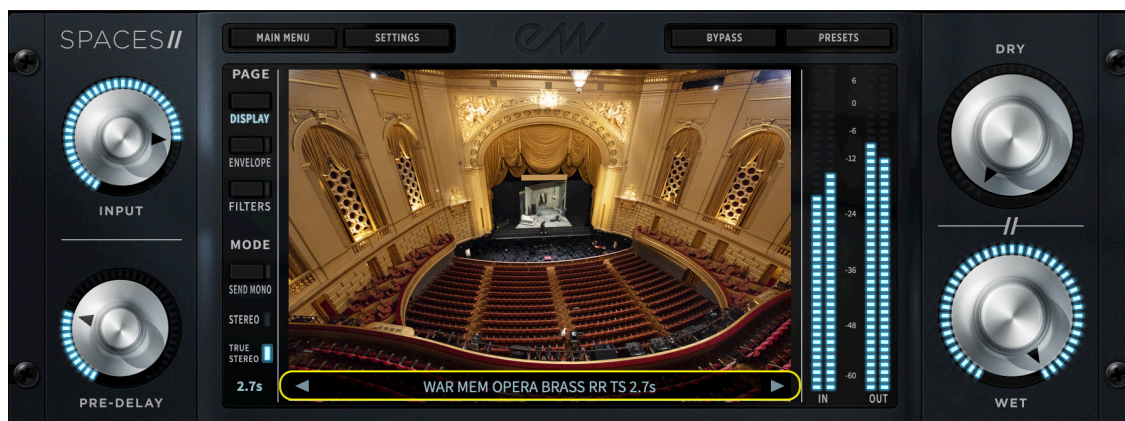
Once loaded as a plug-in based on the preferred configuration setting (insert or send), its time to load a reverb preset. To begin, click on the **PRESETS BUTTON** found in the top-right area of the **NAVIGATION BAR** to change the user interface to the Preset Browser.

Make a selection in the left-most Main Category column to view its contents, then make a selection in the Sub Category column to the right of it. If both M-S (Mono-to-Stereo) and S-S (Stereo-to-Stereo) presets exist, said folders will appear in the middle-right column. Once all selections are made, the **PRESETS LIST** will populate with presets.

Select a preset from the list, then click the **LOAD BUTTON** found at the top-right corner of the Presets Browser to load it. You can also simply double-click on a preset from the list to load it.



Once a reverb preset is loaded, the user interface will automatically return to the Reverb Controls display where you can use the **PRESET SELECTOR** controls to cycle through presets within the selected category, using the right-facing arrow to go to the next preset, and the left-facing arrow to go to the previous preset.



STEP 3: SEND AN AUDIO SIGNAL

Depending on whether you're using Spaces II as an insert or send effect, follow the instructions in the corresponding bullet point below. Please refer to the DAW-specific documentation for details on how to set this up.

- **INSERT EFFECT:** When using Spaces II as an insert effect on an instrument or audio track, simply playback the project file to pass audio signal through the plug-in, summing the original dry signal and the effected wet signal together at the output.
- **SEND EFFECT:** When using Spaces II as a send effect on an auxiliary track, you must send the audio signal from each track you wish to effect across a 'bus' or 'send' to the auxiliary track where Spaces II is loaded. Send more or less signal to the auxiliary channel to increase or decrease the depth of the effect (dry versus wet). Alternatively, use the Input Control knob to increase the signal level reaching Spaces II.

STEP 4: CUSTOMIZE SETTINGS

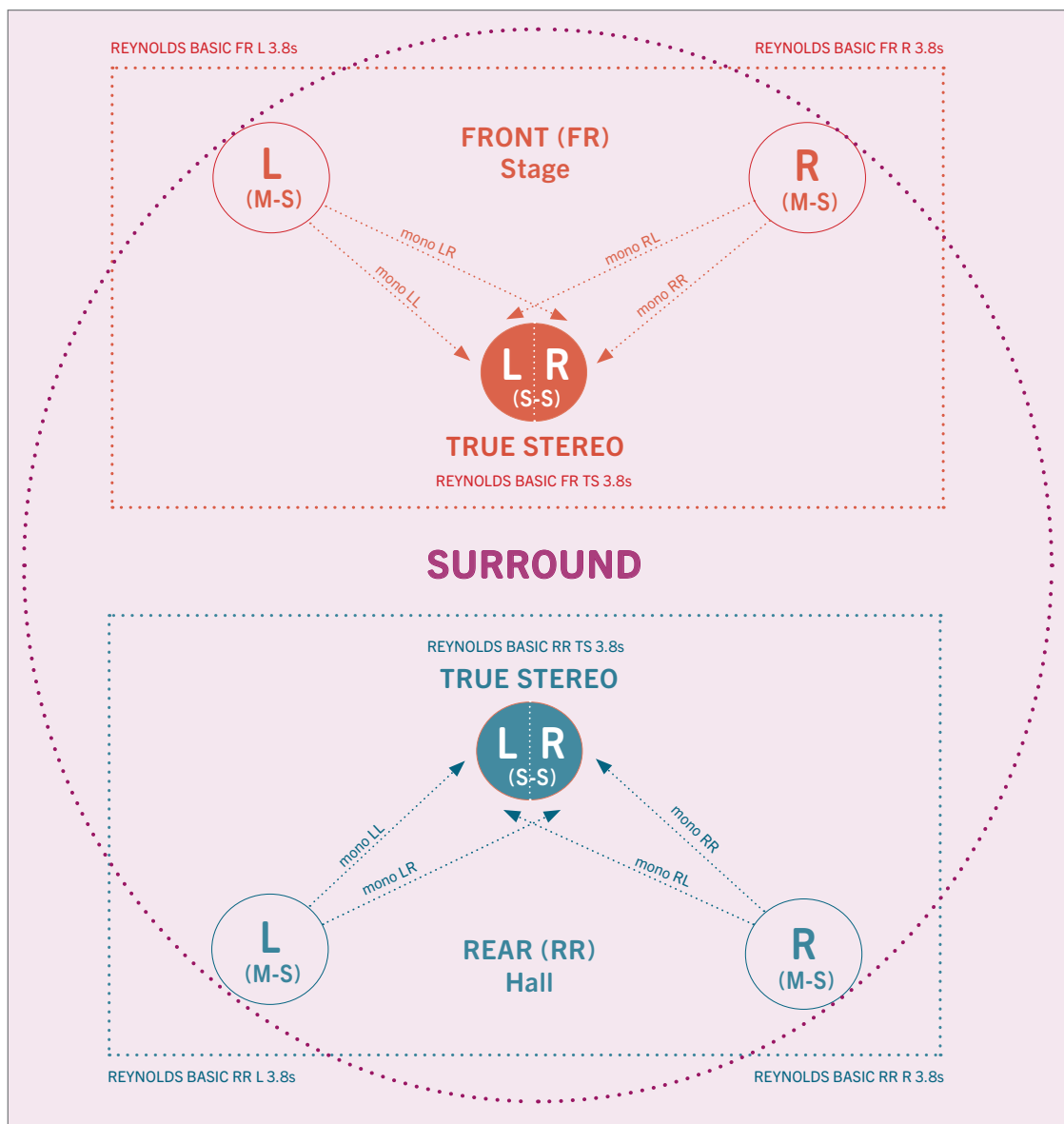
Once the desired preset has been loaded, and an audio signal is successfully reaching Spaces II, use the Reverb Controls to shape the final sound, like the Filter Page controls shown below.



CONTINUE READING | SECTION 2.1 SPACES II CONTROLS for a deeper dive into all the controls available to customize a preset to fit the needs of a project.

1.1.3 TRUE STEREO IMMERSION

The True Stereo (TS) presets in Spaces II consist of 2 stereo impulses, one from the left of the stage, and one from the right. These True Stereo impulses were recorded in the front (FR) and rear (RR) of many spaces.

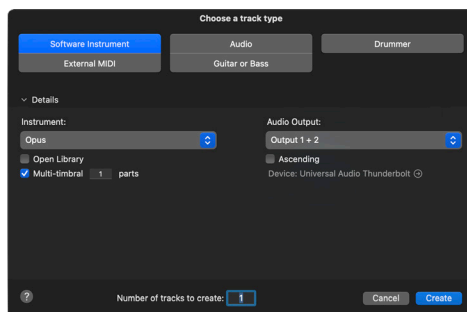


Follow the steps below to setup an immersive reverb send effect using 2 instances of the Spaces II plug-in, each with True Stereo (S-S) presets loaded: one captured at the Front (FR) stage, and one at the Rear (RR) stage.

PLEASE NOTE: Logic Pro was used in this example, but this setup can be replicated in most DAWs.

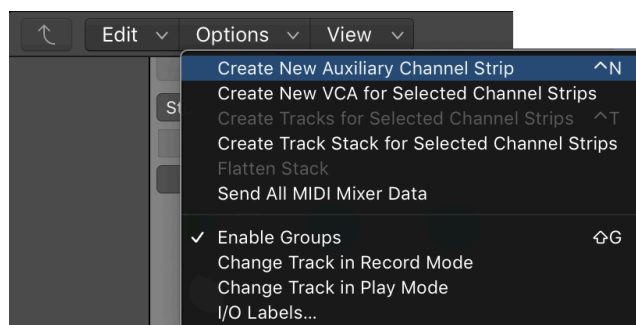
STEP 1: LOAD AN INSTRUMENT

To create a signal to send to Spaces II, create a software instrument or audio track.

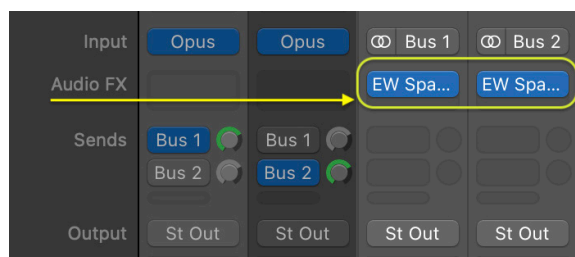
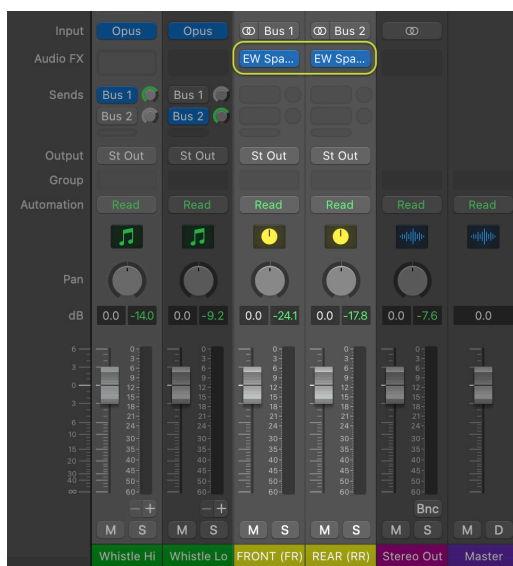


STEP 2: LOAD SPACES II

In Logic's Mixer window, click on the Options menu near the top-left and use the 'Create New Auxiliary Channel Strip' option to create 2 auxiliary tracks.



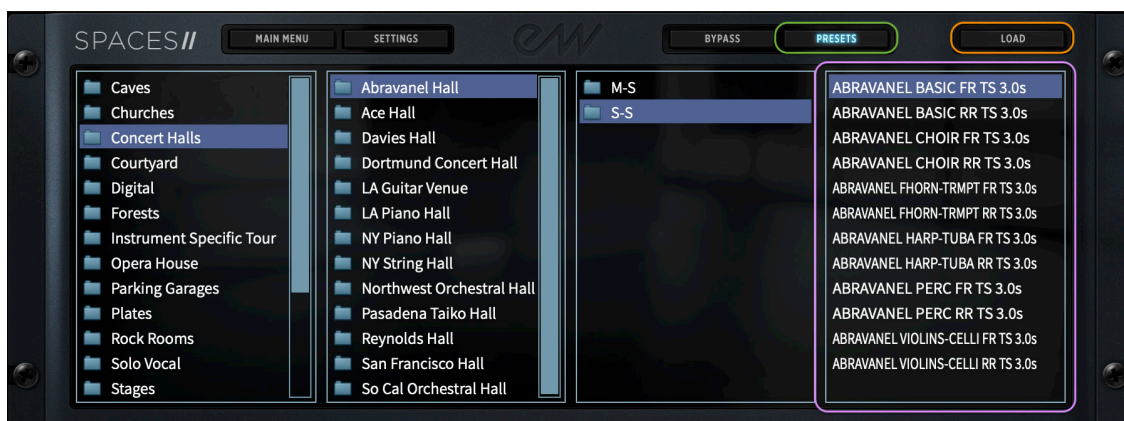
Load an instance of Spaces II on each of the auxiliary tracks by clicking in the **AUDIO FX SELECTION MENU** and navigating in the menu to load the Audio Units > East West > EW Spaces II > Stereo plug-in.



STEP 3: LOAD PRESETS

Click on the **PRESETS BUTTON** near the top-right of the Spaces II interface, then navigate through the directory until you find a True Stereo (S-S) preset that has both front (FR) and rear (RR) captures, like the Abravanel Hall presets shown highlighted in the **PRESETS LIST** below.

To load a preset, select it from the Preset List and click the **LOAD BUTTON**, or simply double-click on the preset.



In this example, ABRAVANEL BASIC FR TS 3.0s is loaded into the first instance, and ABRAVANEL BASIC RR TS 3.0s is loaded into the second instance.

PLEASE NOTE: The decay time in seconds (s) appears at the end of each preset name.

STEP 4: ASSIGN INPUTS

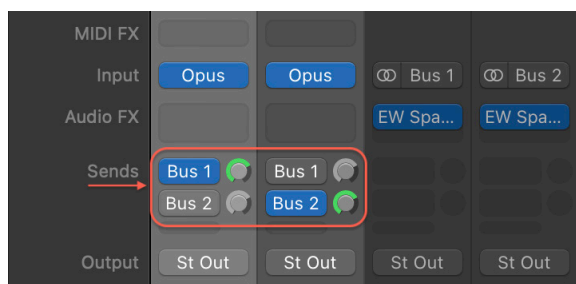
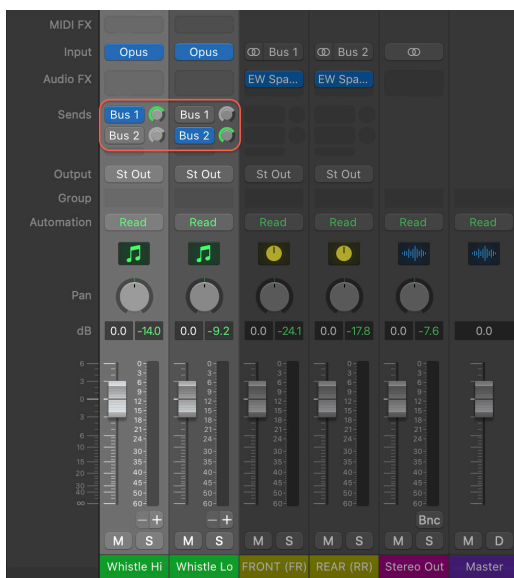
Once the Spaces II plug-in is loaded on 2 auxiliary tracks, add a unique bus assignment to each of their inputs. For example, click in the **INPUT SELECTION MENU** and assign 'Bus 1' to the Front (FR) preset and 'Bus 2' to the Rear (RR) preset.



STEP 5: SEND SIGNAL

On the Opus software instrument tracks, click in the **SENDS SELECTION MENU** and go to the 'Bus' sub-menu and select the Bus that corresponds to each of the inputs assigned to Spaces II in the previous step.

Now click, hold, and drag the mouse on the Send knobs to change the amount of signal you wish to send to the Spaces II plug-ins from each instrument tracks.



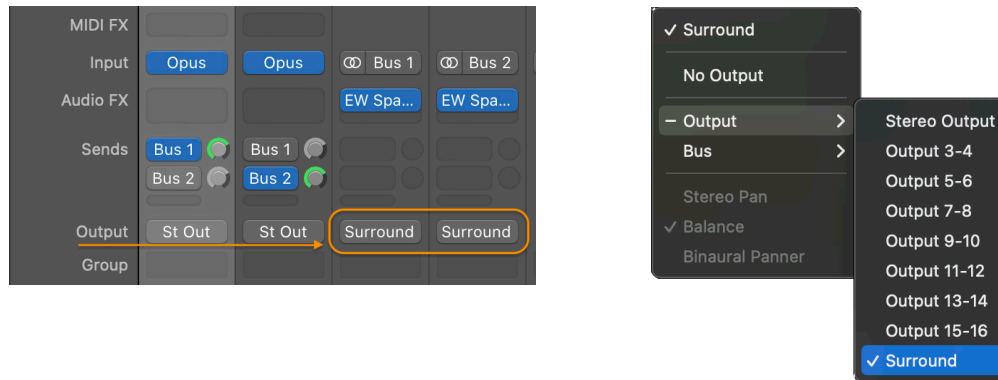
Once setup, the dry signal from the Opus software instrument tracks and the wet signal from the Spaces II auxiliary tracks sum together at the stereo output. Customize this immersive space by utilizing its front and rear configuration. For example, by sending different instruments or microphones mixes to each, or changing the volume balance between them.



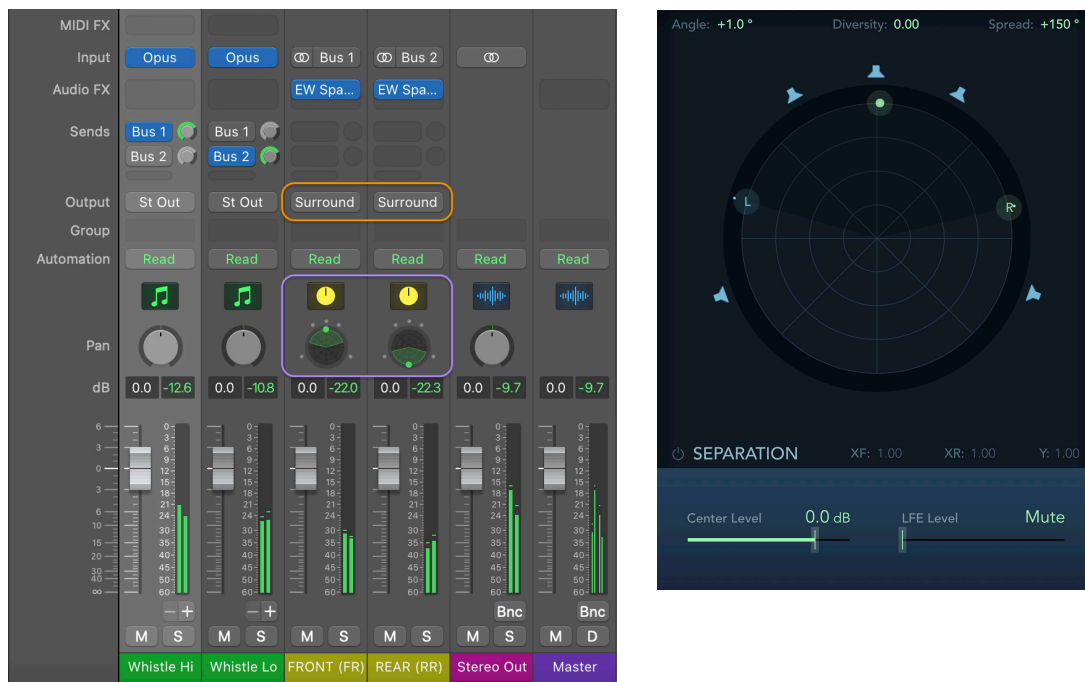
STEP 6: SURROUND OUTPUTS

Before you begin, please ensure Logic Pro's audio preferences are setup for use in a multi-channel setup.

Once setup, click in **OUTPUT SELECTION MENU** (set to 'Stereo Out' by default), and navigate to Output, then select Surround.



The stereo pan control will be replaced by the Surround Panner, which can be used to spread the signal of the True Stereo Front (FR) reverb amongst the front channels, and the True Stereo Rear (RR) reverb to the back channels.



To do so, double-click on the **SURROUND PANNER EFFECT** to access the Surround Panner control window where extended changes can be made.

1.1.4 WHAT'S INCLUDED

EastWest Spaces II software includes:

- A collection of over 1,000 presets, including 353 brand new presets featuring churches, concert halls, opera houses, catacombs, train stations, recording studios, plates, and more.
- Approximately 1.7 GB of content
- EastWest Spaces II plug-in (VST2, VST3, AU, AAX)
- EastWest Spaces II Software Manual (PDF)
- A license that identifies the product you bought
- An Installation Center application to install the software and documentation

A NOTE ABOUT ILOK

An iLok account is required for a machine-based (electronic) license to be placed on your computer. You may also place the license on an optional iLok 2 or 3 key. The iLok 1 key is no longer supported.

PLEASE NOTE: Due to the age and release date of this hardware, using an iLok 1 key will result in very slow loading speeds, and is no longer supported by the latest iLok License Manager, Spaces II software, and Installation Center software. Please move your licenses either to your computer as a Machine License or to an iLok 2 or 3 key. Simply having the iLok 1 key plugged in to your computer is known to also exhibit this limiting behavior.

REQUIRED INTERNET CONNECTION

An Internet connection is required for several things:

- The first time download of the EW Installation Center and Spaces II software
- The first time activation of perpetual licenses
- The renewed activation of subscription licenses (ComposerCloud)

Once everything is setup, you will only need a connection once per month so that the license remains active. If you're not active and the sync doesn't happen automatically, you will need to deactivate, then reactivate the license using the iLok License Manager.

1.1.5 SYSTEM REQUIREMENTS

Below are the minimum and recommended hardware and software specifications for running Spaces II software on MacOS and Windows operating systems.

PLEASE NOTE: Spaces II software must be installed on the Operating System drive.

Spaces II runs natively on Apple M1/M2 CPUs, and Intel-based Macs, as well as the latest macOS Ventura and Microsoft Windows 11 operating systems.

MINIMUM REQUIREMENTS:

- CPU: Quad-core (four cores), running at 2.7 GHz (or above)
- RAM: 8 GB
- OS: MacOS 10.13 (or later); Windows 10 (or later) with ASIO sound drivers
- Drive: HDD (7200 rpm, non-energy saving)

RECOMMENDED REQUIREMENTS:

- CPU: Octa-core (eight cores), running at 2.7 GHz (or above)
- RAM: 16 GB or more
- OS: MacOS 10.13 (or later); Windows 10 (or later) with ASIO sound drivers
- Drive: SSD (SATA or PCIe)

1.1.6 SEQUENCER COMPATIBILITY

The chart below outlines the macOS and Windows 64-bit operating systems and Digital Audio Workstations (DAWs) that are fully tested and officially supported for use with the Spaces II plug-in.

PLEASE NOTE: Most DAWs (Sequencers) are compatible with VST, AU and AAX plug-in formats, but only those specified in the chart below are officially supported.

DIGITAL AUDIO WORKSTATION (DAW)		OPERATING SYSTEMS	
SOFTWARE	VERSION	macOS (10.13 +)	WINDOWS 10+
Ableton Live	10.0 +	√	√
Apple Logic Pro	10.0 +	√	-
Apple Garageband	10.3 +	√	-
Avid Pro Tools	2018.1 +	√	√
Bitwig Studio	3.0 +	√	√
Cockos Reaper	6.0s +	√	√
Image-Line FL Studio	20 +	√	√
Motu Digital Performer	9.0 +	√	√
Steinberg Cubase	9.0 +	√	√
Steinberg Nuendo	8.0 +	√	√
Presonus Studio One	4.0 +	√	√
VSL Vienna Ensemble Pro	6.0 +	√	√

1.1.7 UPGRADE NOTICE

All the presets from the original version of Spaces are available in Spaces II, however, some have been re-categorized by type and integrated with new Spaces II presets.

For customers that wish to update existing projects that contain the original version of Spaces with Spaces II, please note the list of changes outlined below.

PLEASE NOTE: The original version of Spaces is a separate product and can continue being used in existing projects, even as newer projects begin using Spaces II.

COMBINED CATEGORIES

- Churches from the original Spaces have been combined with the new Spaces II presets
- Concert Halls from the original Spaces have been combined with the new Spaces II presets

RE-ORGANIZED CATEGORIES

- ACME Storage has been moved from Rooms Stages to Warehouses
- Berlin Swimming Hall has been moved from Offbeat Locations to Swimming Hall
- Carlsbad Caverns has been moved from Offbeat Locations to Caves
- Compton Warehouse has been moved from Rooms Stages to Warehouses
- EW Studios has been moved from Rooms Stages to Studios
- EW Vintage Plates has been moved from Digital Plates to Plates
- Gated Room Reverb has been moved from Rooms Stages to Digital
- Hamburg Forrest has been moved from Offbeat Locations to Forests
- Hamburg Lake Forest has been moved from Offbeat Locations to Forests
- LA Scoring Stages has been moved from Rooms Stages to Stages
- LA Big Drum Rooms has been moved from Rooms Stages to Rock Rooms
- LA Small Drum Rooms has been moved from Rooms Stages to Rock Rooms
- Loading Dock has been moved from Offbeat Locations to Warehouses
- Long Tunnel has been moved from Offbeat Locations to Train Stations
- Malibu Stone Courtyard has been moved from Offbeat Locations to Courtyard
- Parking Garages has been moved from Offbeat Locations to Parking Garages
- SM Water Tank has been moved from Offbeat Locations to Tanks
- SM Concrete Tank has been moved from Offbeat Locations to Tanks

RENAMED CATEGORIES

- Digital Plates from the original Spaces is now just called Digital
- Epic Film Final Verb is now called Epic Film

ELIMINATED CATEGORIES

- The category Offbeat Locations has been eliminated
- The category Rooms Stages has been eliminated

1.2 ABOUT EASTWEST

EastWest (www.soundsonline.com) is the #1 online source for professional sounds and virtual instruments. It operates sounds and software development divisions in Hollywood, USA; and Berlin, Hamburg, and Munich, Germany.

1.2.1 EASTWEST SOUNDS

With clientele that spans the music, film, television, games, multimedia and performing arts, EastWest has led the industry for 30+ years and provides professionals with the very best music creation tools available.

Virtual instruments enable composers and others involved in music production to use music keyboards connected to computers to create music that is virtually indistinguishable from a live performance, at a fraction of the cost. A high percentage of the music produced for all media today is produced on computers using EastWest Virtual Instruments.



EastWest won the NAMM TEC Award “Best Music Software Instrument” for Hollywood Choirs, the industry’s top award. Pictured receiving the award are (from L-R) Dinshah Sanjana (Vice-President of Sales), Rhys Moody and Blake Rogers (Production Coordinators), Wolfgang Kundrus (Software Development), and Doug Rogers (Producer).

EastWest/Quantum Leap virtual instruments are considered to be the best available, and are used and endorsed by the who’s who of the music, film, TV, and games industries, including James Newton Howard (The Hunger Games, King Kong, Batman

Begins), Danny Elfman (Fifty Shades Of Grey, Silver Linings Playbook, Alice In Wonderland), John Powell (Solo: A Star Wars Story, Rio, Kung Fu Panda), Brian Tyler (Avengers: Age of Ultron, Iron Man 3, Thor), Jeff Beal (House of Cards, Blackfish, Rome), Thomas Newman (Skyfall, Saving Mr. Banks, Wall-E), David Newman (Ice Age, Tarzan, Scooby-Doo), J.J. Abrams (Director/Creator: Star Wars VII, Star Trek, Lost), Zedd (Zedd, Lady Gaga, Ariana Grande), Mark “Spike” Stent (Coldplay, Lady Gaga, Bruce Springsteen, Muse), Herbie Hancock (12-time Grammy Winning Pianist and Composer), David Kahne (Producer Paul McCartney, Miley Cyrus, Lana Del Rey), David Campbell (Pearl Harbor, Armageddon, World War Z, Adele’s 21, Muse’s 2nd Law), Mac Quayle (The People v. OJ Simpson, Mr. Robot, American Horror Story), Alex Lacamoire (Hamilton, Dear Evan Hansen, In The Heights), Jeff Russo (Star Trek: Discovery, Legion, The Night Of), Jordan Rudess (Dream Theatre, David Bowie, Enrique Iglesias), Brody Brown Grammy-Award Winning Producer and Songwriter for Bruno Mars, Teddy Riley (Producer Michael Jackson “Dangerous” and “Invincible”), Paul ‘Wix’ Wickens (Keyboards/Musical Director, Paul McCartney), Rob Abernethy (Video Games: Pacific Rim, Despicable Me, Dead Space), Christophe Beck (Frozen, Pink Panther 2, Under the Tuscan Sun), Steve Jablonsky (Desperate Housewives, Transformers), and countless others.

EastWest launched the first subscription service in the sounds industry, ComposerCloud, which dramatically lowered the cost of entry to more than 40,000 virtual instruments included in ComposerCloud, so anyone interested in fully exploring their musical creativity could also afford it without compromise.

1.2.2 EASTWEST STUDIOS

EastWest owns and operates a large recording studio complex in Hollywood. 136 Grammy nominations were recorded or mixed at EastWest The 21,000 sq. ft. facility, since remodelled by master designer Philippe Starck, houses five recording studios and is the world headquarters for EastWest.

For more information, please visit: www.eastweststudios.com.



1.2.3 DOUG ROGERS

With over three decades of experience in the audio industry, founder and producer Doug Rogers is the recipient of many industry awards including “Recording Engineer of the Year”. “The Art of Digital Music” named him one of “56 Visionary Artists & Insiders” in the book of the same name.



In 1988 he founded EastWest, the most critically acclaimed virtual (software) instrument developer in the world. Since then, EastWest has been the recipient of over 120 international industry awards. Rogers uncompromising approach to quality, and innovative ideas has enabled EastWest to lead the industry for over 30 years.

After forming EastWest, he produced the very first commercial drum samples collection, followed with a sequel co-produced with Bob Clearmountain, which was so successful a new industry was born. Rogers and Clearmountain produced subsequent releases that won many awards. In 1991, Rogers released the first collection to include MIDI driven drum loops, which enabled users to adjust each loop tempo in their sequencer without adjusting pitch or decreasing quality.

With sampling technology improving, Rogers released the Ultimate Piano Collection in 1995, the first multi-velocity sampled piano collection, which received many industry awards. In 1997 Rogers partnered with Nemesys to create the GigaSampler software and instrument collections, which pioneered the use of “streaming from hard drive technology”, a technical breakthrough without which, the high quality virtual instruments of today would not be possible.

In 2003 he co-produced with Nick Phoenix the first surround sound virtual orchestra, Symphonic Orchestra, engineered by 11-time Grammy nominated classical recording engineer Keith Johnson, and recorded in a ‘state of the art’ concert hall (awarded Keyboard Magazine “Key Buy Award,” EQ Magazine “Exceptional Quality Award,” Computer Music Magazine “Performance Award,” and G.A.N.G. [Game Audio Network Guild] “Best Sound Library Award”); and followed that release with Symphonic Choirs (awarded Electronic Musician “2006 Editor’s Choice Award,” G.A.N.G. “Best Sound Library Award,” and Keyboard Magazine “Key Buy Award”). Symphonic Choirs and its predecessor Voices of the Apocalypse were the first music software products to enable users to type in words for the choirs to sing in any key with a computer. This was followed in 2007 with EastWest/Quantum Leap Pianos, the most detailed virtual piano collection ever produced, also in surround sound.

In 2005 Rogers established a software development division for EastWest, and released the first 64-bit virtual instruments that became the new standard. Rogers most recent productions include Forbidden Planet, co-produced with Nick Phoenix; Hollywood Orchestra Opus Edition, co-produced with Nick Phoenix; Hollywood Orchestrator, co-produced with Sonuscore; Hollywood Backup Singers, co-produced with Nick Phoenix; Voices Of Opera featuring Larisa Martinez (Andrea Bocelli’s soprano) and Carlton Moe (Phantom of the Opera tenor), co-produced with Nick Phoenix; Voices

Of Soul featuring C.C. White, co-produced with Nick Phoenix; Hollywood Choirs, co-produced with Nick Phoenix; Spaces II Reverb, co-produced with Nick Phoenix; Voices Of The Empire featuring Uyanga Bold, co-produced with Nick Phoenix; EastWest MIDI Guitar Series, co-produced with Nick Phoenix; ProDrummer 1, co-produced with Mark “Spike” Stent; ProDrummer 2, co-produced with Joe Chiccarelli; Ghostwriter, co-produced with Steven Wilson; Hollywood Solo Violin, Hollywood Solo Cello, and Hollywood Harp, co-produced with Nick Phoenix; Hollywood Strings, Hollywood Brass, Hollywood Orchestral Woodwinds, and Hollywood Orchestral Percussion, co-produced with Nick Phoenix and Thomas Bergersen. The Hollywood Orchestra series was engineered by 2019 Grammy winner (Best Engineered Album, Classical) Shawn Murphy (Indiana Jones and the Kingdom of the Crystal Skull, Star Wars: Episode II - Attack of the Clones, Star Wars: Episode III - Revenge of the Sith, Star Wars: A Musical Journey, Solo: A Star Wars Story, Star Wars: Rise Of Skywalker, Jurassic Park, Jurassic Park The Lost World, Harry Potter and the Prisoner of Azkaban, Titanic, Minority Report, Saving Private Ryan, Munich, The Passion Of The Christ, X-Men: The Last Stand, Memoirs of a Geisha and Ice Age, etc.); The Dark Side, co-produced with David Fridmann; and Fab Four with Beatle’s engineer Ken Scott, inspired by the sounds of the Beatles. Both Fab Four and The Dark Side won M.I.P.A Awards, judged by over 100 international music magazines.

1.2.4 NICK PHOENIX

Nick Phoenix joined Doug Rogers in the early days of sampling and together they have produced dozens of the most popular virtual instruments available today.

Phoenix’s career has been driven by new ideas and innovation. He pioneered concepts like creating choirs that can sing the words you type on the keyboard and reverse engineered musical performances to create virtual instruments capable of flowing and expressive performances. Virtual instruments like Silk captured the “complete” sound of unusual world instruments using an innovative multi-mic, phase aligned technique. Phoenix co-produced the EastWest Quantum Leap Symphonic Orchestra and Hollywood Orchestra, the two most popular complete orchestral virtual instruments ever released. These collections were the result of many talents, with Phoenix directing the performance, attitude and articulation of the orchestra. Cutting edge reverb to accompany these orchestral sounds became an obsession for Phoenix. After many years of struggling with available reverbs, Phoenix created a method of capturing instrument specific and stage location specific convolution reverb and created Spaces and Spaces 2.



Phoenix’s career as a composer has always been a huge part of what he does as a virtual instrument producer. He was involved in the birth of trailer music in the early 90s. Epic collections like Stormdrum and Voices Of The Apocalypse were created to allow him to compose huge soundscapes on a very tight schedule for blockbuster trailers. In the early 2000s, Phoenix scored over 1000 film trailers and TV ads.

Phoenix partnered with Thomas Bergersen in 2006 and started Two Steps From Hell. Two Steps From Hell is credited as starting a whole new genre of music called “Epic Music.” Two Steps is currently the #1 streaming film music artist worldwide with 1.6 million YouTube subscribers. Their albums “Invincible” and “Battlecry” both went gold. They are touring Europe in 2022.

For more information, please visit: www.twostepsfromhell.com

Phoenix and Rogers have never been interested in rehashing old ideas. Every product has been an attempt to bring something new to the table. Stormdrum 3 with Mickey Hart captured unique instruments way outside the spectrum. Hollywood Pop Brass is the first pop brass collection that sounds like a hit record out of the box. Hollywood Choirs has taken the word building concept to new levels and has won numerous awards. The latest release “Forbidden Planet” is the result a 20 year journey with analogue synthesizers. It is unlike any synth plug-in ever created.

Phoenix also started a solo rock career in 2021. The band has members from John Mayer’s band and Death Cab. Phoenix has described it as modern rock with classic rock undertones. It is his current passion. Phoenix has a unique website that allows you to create your own mixes of his music, among other things.

For more information, please visit: www.nickphoenix.com

1.3 SUPPORT

This section provides links to a variety of help resources where you can go to get help if you encounter trouble installing your product, want to know more about a product's features, or are interested in composing tips.

1.3.1 ONLINE RESOURCES

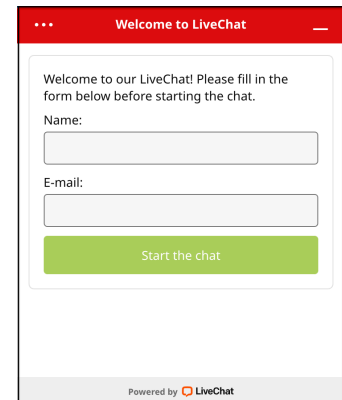
The [EastWest Support Center](#) allows you to:

- Live Chat with a Support Agent
- Download Software and Product Updates
- View and download manuals, guides, and FAQs

LIVE CHAT WITH A SUPPORT REP

EastWest's Support Center offers Live Chat, the fastest way to reach a Support Team Member to help resolve any technical issues you may be having.

Click on the red “Chat Now” box that appears in the lower-right corner. Fill in your name and email address, then click “Start the Chat”, or if an agent is not available click “Leave a Message” by explaining your issue, and a Support Agent will respond as soon as they're available.



The screenshot shows a LiveChat window titled "Welcome to LiveChat". Inside, it says "Welcome to our LiveChat! Please fill in the form below before starting the chat." There are two input fields: "Name:" and "E-mail:". Below these is a green button labeled "Start the chat". At the bottom, it says "Powered by LiveChat".

INSTALLATION GUIDES

Click a link below to view the Getting Started guides to help you install your product.

- Download: [ComposerCloud+ Getting Started](#) (for subscription-based users)
- Download: [Eastwest Libraries Getting Started](#) (for perpetual license users).

1.3.2 WATCH OUR VIDEOS

Visit [EastWest Sounds on YouTube](#) for the latest:

- Installation and setup tutorials
- Product trailers and walkthroughs
- Software walkthroughs
- Composing tips and more!

1.3.3 COMMUNITY

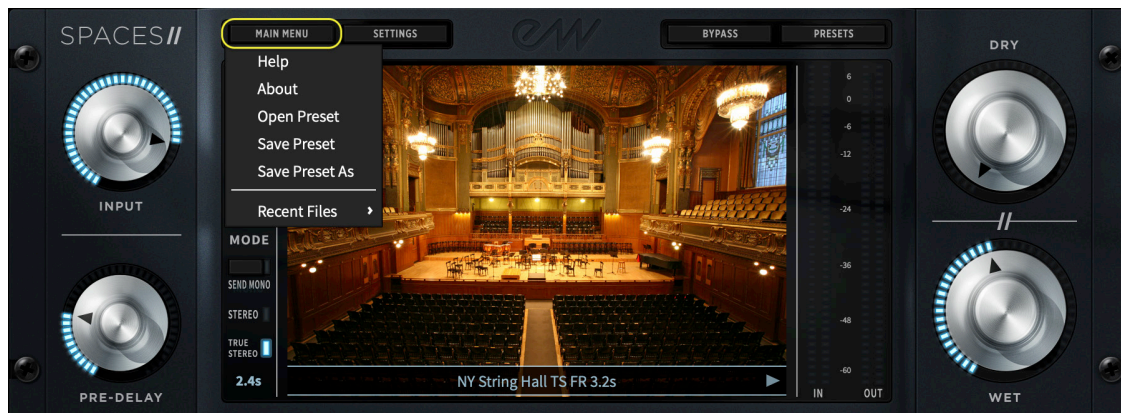
Visit [EastWest on Facebook](#) to get the latest announcements, and to join the discussion with other community members!

1.3.4 MANUALS

The latest documentation is available by visiting the [EastWest Support Center](#). The software manual for Spaces II is also accessible by clicking the Help option found in the Main Menu's list of options, described below.

SPACES II SOFTWARE MANUAL

The Spaces II Software Manual is accessible by clicking on the **MAIN MENU BUTTON** in the Navigation Bar, and selecting the **HELP OPTION** at the top of the menu. It provides a comprehensive dive into all the features and controls available in Spaces II.



SECTION REFERENCES

Throughout this manual there are references that direct you to continue reading in other parts of the manual to expand upon the current topic. For example:

CONTINUE READING | SECTION 2.1.2 PRESET BROWSER for more information about the how to select and load presets in Spaces II.

The numbering system identifies the chapter, section, and sub-section to identify the referenced section. For instance, the example above is numbered 2.1.2, meaning it's from chapter 2, section 1, sub-section 2.

Use either the included chapter links that are a standard in PDF formatted documents, or use the link in the top-left area of the header on each page to reach the Contents (< CONTENTS) of the manual.

2. DIVING DEEPER

A comprehensive look at the types of presets available in Spaces II, and the array of controls to shape the sound of the reverb.

2.1 SPACES II CONTROLS

Find presets in the browser, set up Spaces II as a send effect, use essential controls to set basic levels and effect depth, and advanced controls for fine-tuning the sound.

2.2 SPACES II PRESETS

A comprehensive dive into all the different preset types, including traditional Stereo presets, and all new True Stereo presets that feature stereo impulses from the left and right summed together to create an immersive stereo image.

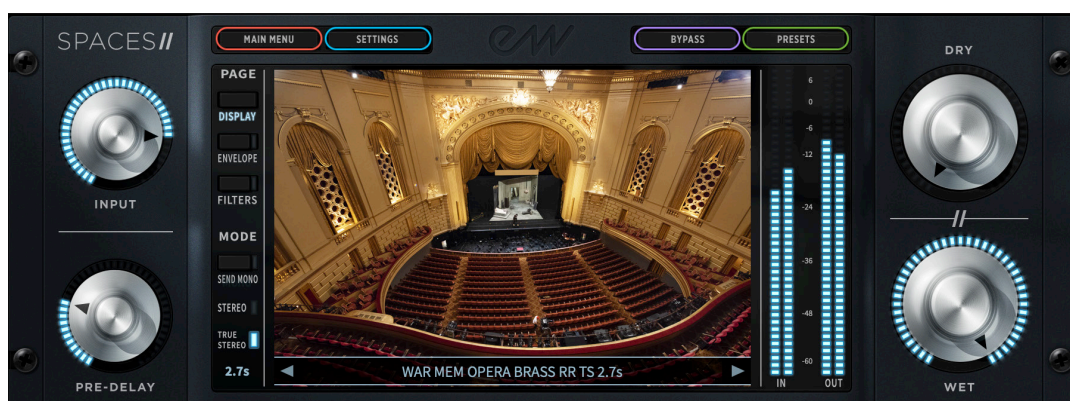
2.1 SPACES II CONTROLS

This section covers how to get around the Spaces II user interface using the Navigation Bar, the parameters available to modify in the main Reverb Controls, and a breakdown of the Preset Browser, including how to browse for and load presets.

2.1.1 NAVIGATION BAR

The Navigation Bar that runs along the top of the user interface contains buttons that enable access to the options / controls outlined below.

- **MAIN MENU BUTTON** contains a variety of options related to saving and opening presets, accessing documentation (help), and more. See the ‘Main Menu Options’ section below for more information.
- **SETTINGS BUTTON** contains a variety of options pertaining to changing software settings like multi-threading, setting ‘send effect’ as the default state, and more. See the ‘Settings Options’ section below for more information.
- **BYPASS BUTTON** glows bright blue when enabled, and will stop Spaces II from processing the audio input signal.
- **PRESETS BUTTON** glows bright blue when enabled, and the Preset Browser appears, allowing presets across a range of categories to be browsed for and loaded.



- **LOAD BUTTON** appears in the top-right corner of the Navigation Bar once you’ve entered the Preset Browser. Select a preset and click the button to load it.



2.1.2 PRESET BROWSER

Click the **PRESETS BUTTON** to enter the Preset Browser, where you can browse over a thousand reverb presets across a range of categories.

Presets will populate the **PRESETS LIST** column on the right once selections are made in the 3 category columns to its left.

PLEASE NOTE: When only True Stereo (S-S) presets are available, nothing will appear in the middle-right column, and presets from the selected Sub Category will appear in the Preset List.

Double-click a preset to load it, or click once to select it, then click the **LOAD BUTTON** in the top-right corner. The load button will flash in orange before switching back to the Reverb Controls user interface.

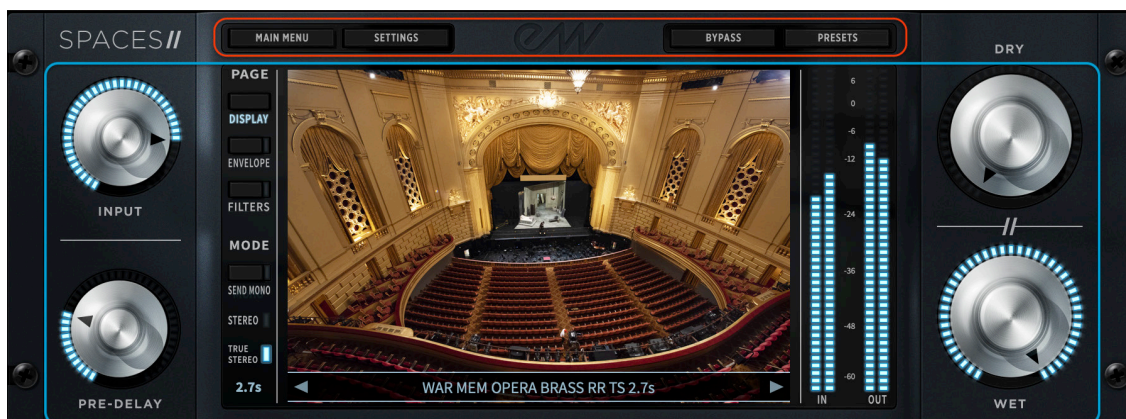


Described below are the first 3 columns containing categories arranged in hierarchical order, from left to right, and the 4th column on the right that populates with presets.

- **MAIN CATEGORY** (left-most) contains large level categories of different types of spaces, like Churches, Concert Halls, Plates, Rock Rooms, and Stages.
- **SUB CATEGORY** (middle-left) displays a subset of the Main Category. For instance, all the different types of Concert Halls shown above.
- **CHANNEL CATEGORY** (middle-right) displays a subset of the Sub Category selection that contains presets with unique channel configurations. That includes traditional Stereo presets with a Mono In / Stereo Out (M-S) channel configuration, and True Stereo presets with a Stereo In / Stereo Out (S-S) channel configuration.
- **PRESET LIST** (right-most) populates with presets based on the selections made in the previous 3 columns (Main Category, Sub Category, and Channel Category).

2.1.3 REVERB CONTROLS

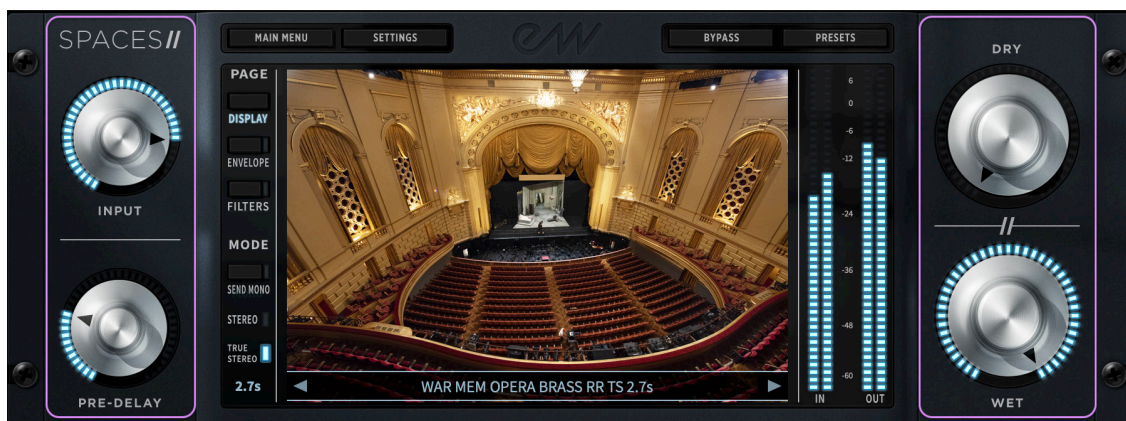
Just below the **NAVIGATION BAR** are the **REVERB CONTROLS**, which contain Essential Controls located on either side, and Advanced Controls that appear in the center.



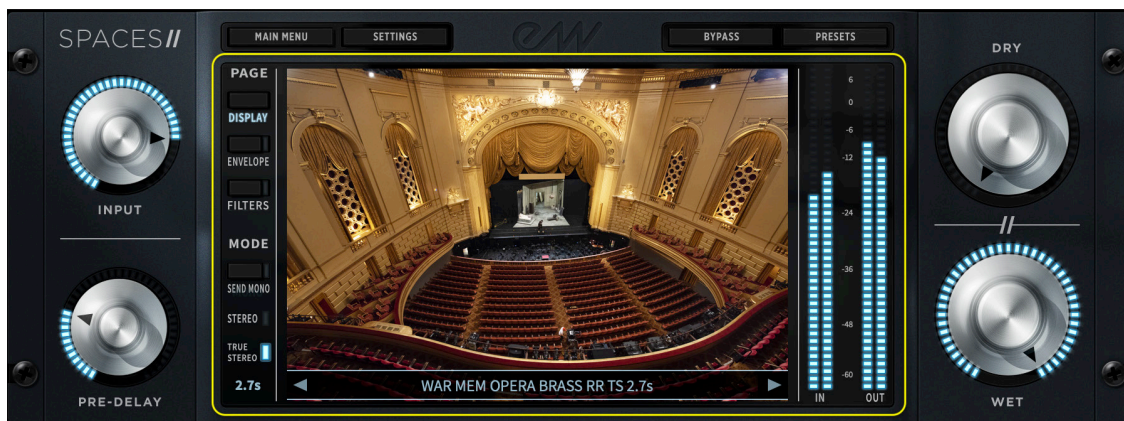
The **ESSENTIAL CONTROLS** are described below. These large knobs flank the left and right sides of the user interface.

PLEASE NOTE: The default values of Essential Controls vary between presets.

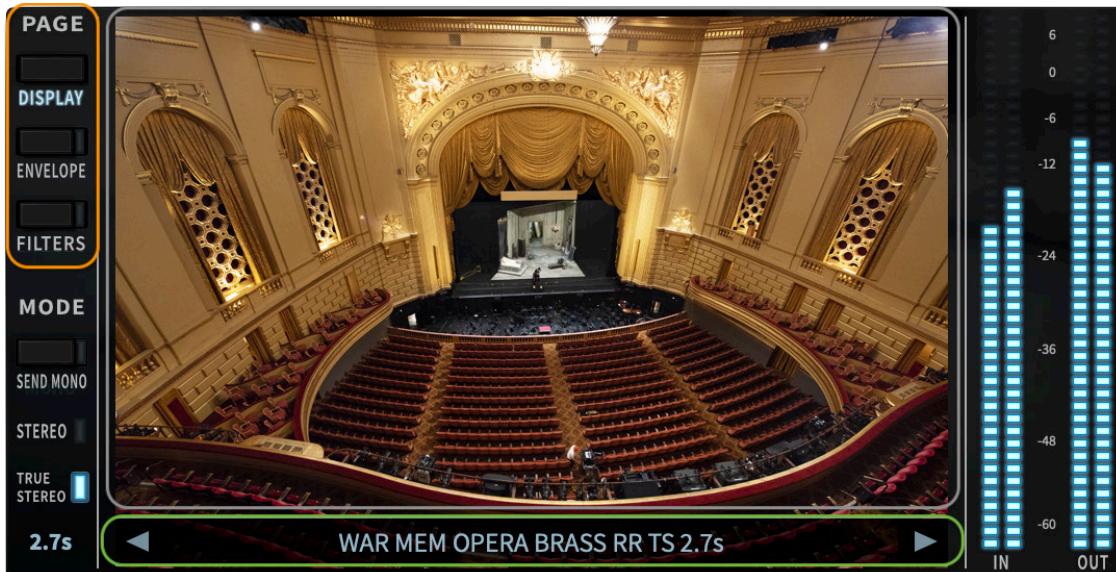
- **INPUT KNOB** (top-left) controls the audio input level in decibels (dB) received by Spaces II. This is an easy way to increase the depth of the reverb effect without have to send more signal from each of the input sources (when being used as a send effect).
- **PRE-DELAY KNOB** (lower-left) adjusts the onset time (in milliseconds) of the convolved output.
- **DRY SIGNAL KNOB** (top-right) controls the audio output level in decibels (dB) of the original, unprocessed audio signal.
- **WET SIGNAL KNOB** (lower-right) controls the audio output level in decibels (dB) of the effected, convolved audio signal.



Use the **ADVANCED CONTROLS** located in the center to advance through presets, customize them with filters and envelopes, and monitor the input and output signals.



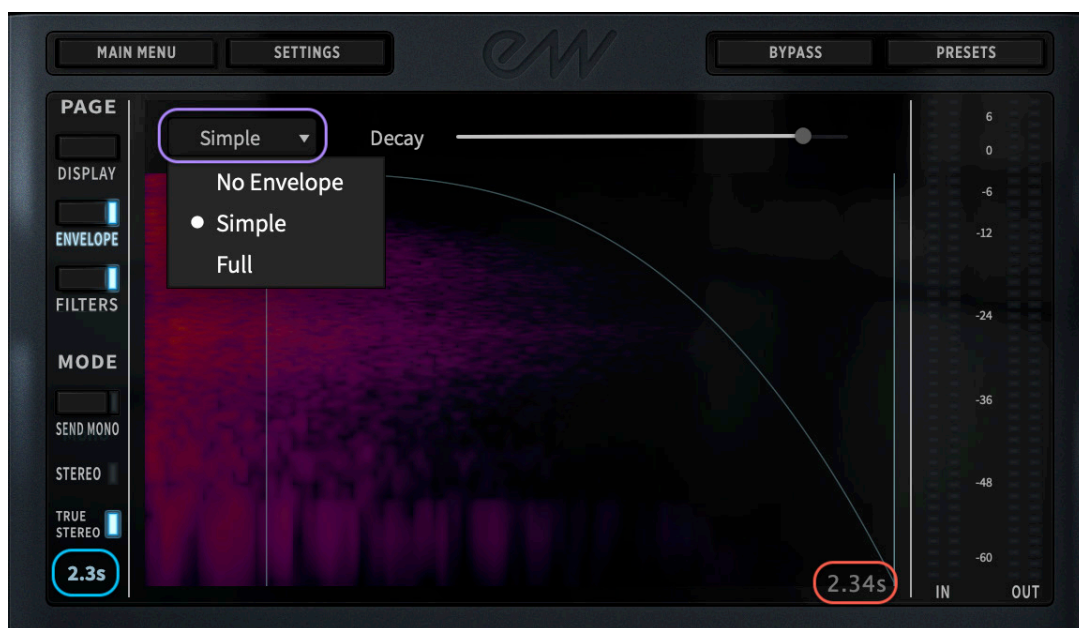
PAGE BUTTONS / LABELS are located in the top-left corner. Use the **DISPLAY BUTTON** to cycle the Center Display between its 3 pages, or jump directly to the desired page by clicking on the **DISPLAY / ENVELOPE / FILTERS LABELS**, one of which will glow bright blue to indicate its the currently selected page. The **ENVELOPE / FILTERS** BUTTONS also jump directly to its respective page when first clicked, but primarily serve to toggle the envelope and filter effects on and off (with the LED indicator to the right of each button glowing bright blue to indicate it has been enabled).



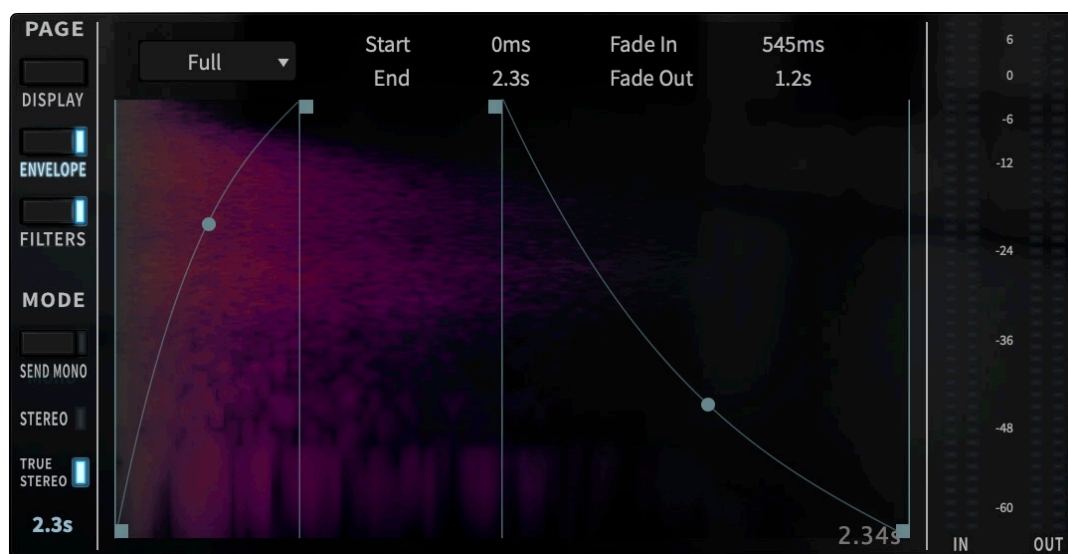
- **DISPLAY** is the default page selection. It features the **PRESET IMAGE** that shows a picture of the space where the impulse responses were recorded. Below that is the **PRESET SELECTOR** which shows the name of the currently loaded preset, and has left and right arrow buttons on either side to advance to the next preset, or go back to the previous preset within a given category.

- **ENVELOPE** provides a way to shape the attack and decay characteristics of the impulse response. Click on the **ENVELOPE MODE** to drop-down a menu with a list of options that includes: No Envelope, Simple mode, and Full mode.

The Simple mode (shown below) contains a Decay slider that controls the length of time in seconds (s) of the original impulse response (IR).



The **CURRENT IR LENGTH INDICATOR** located in the lower-left corner shows the current length of the IR, which is influenced by the Decay slider value. In the lower-right corner is the **ORIGINAL IR LENGTH INDICATOR**, determined by the loaded preset.



The Full mode (shown above) contains an volume envelope that has multi-node envelope segments that can be used to precisely shape the attack and release stages of the impulse.

- **FILTERS** contains a variety of processors that act on the unprocessed input signal, including high and low frequency cutoff, and stereo width.



MODE BUTTONS / INDICATORS pertain to channel configuration settings. A bright blue LED light will glow when these options are active.

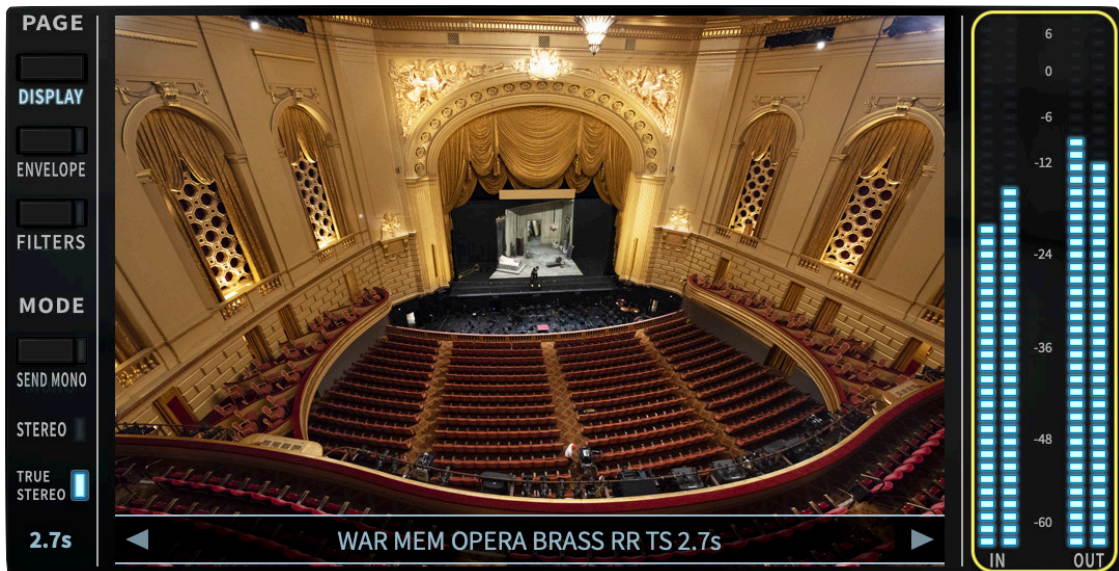


PLEASE NOTE: The Stereo and True Stereo LED lights indicate what type of channel configuration a preset has, but it is not a user-configurable option.

- **SEND MONO** enables a mono signal to be sent into a stereo impulse response (IR) in order to recreate the spatial characteristics of that space.
- **STEREO** indicates a Stereo (Mono In, Stereo Out) preset is loaded.
- **TRUE STEREO** indicates an True Stereo (Stereo In, Stereo Out) preset is loaded.

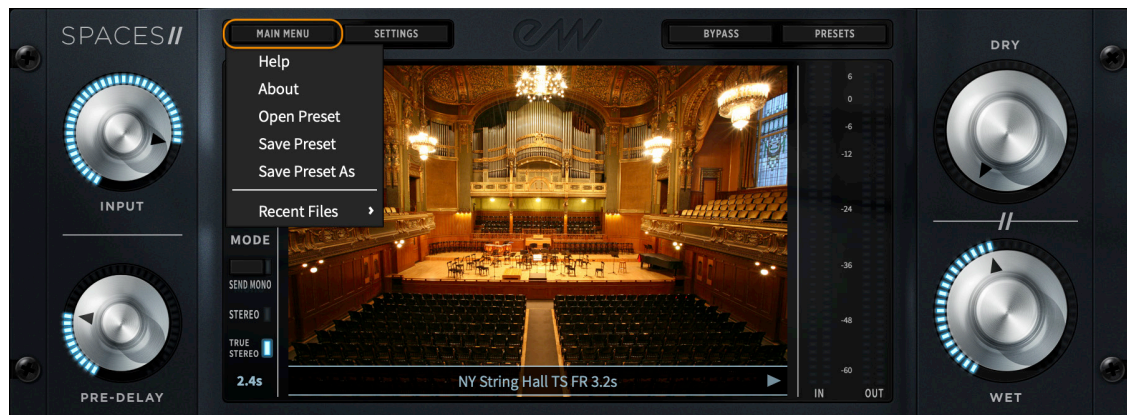
I/O METERS are located to the right side of the Advanced Controls area, and provide visual feedback about the audio level coming into Spaces II and the processed audio level leaving it.

- **INPUT** displays the stereo audio input level measured in decibels.
- **OUTPUT** displays the stereo audio output level measured in decibels.



2.1.4 MAIN MENU OPTIONS

Click the **MAIN MENU BUTTON** in the **NAVIGATION BAR** to open a menu of options including those for saving and opening presets.

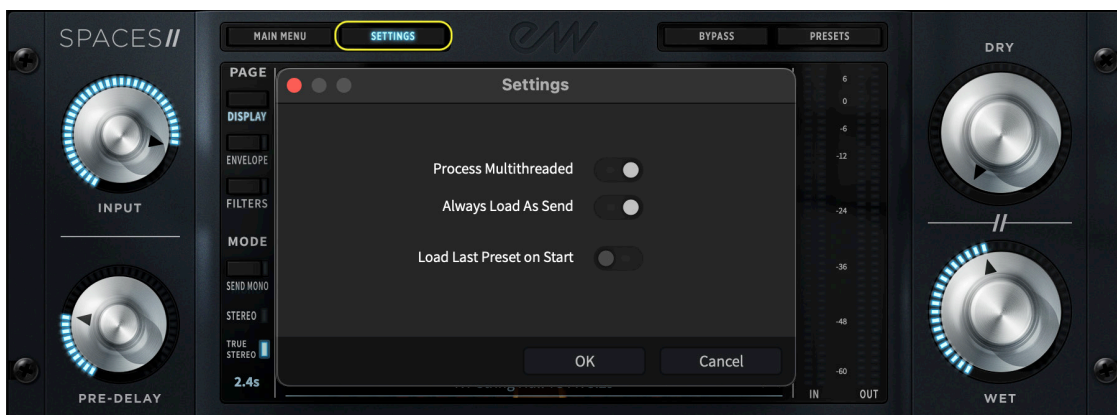


OPTIONS	DESCRIPTIONS
HELP	Opens the installed Spaces II software manual in the default PDF reader.
ABOUT	Opens a window displaying credits, copyright, and software version and build information.
OPEN PRESET	Opens a window in the Spaces II Presets directory, where user presets are stored. Select a preset then click 'Open'.
SAVE PRESET	Save parameter changes that have been made to an existing user preset.
SAVE PRESET AS	Save the current parameter settings to a new preset file.
RECENT FILES	Shows a list of recently opened presets. Select a preset from the list to load it.

2.1.5 SETTINGS OPTIONS

Click the **SETTINGS BUTTON** in the **NAVIGATION BAR** to open a window containing various settings described in detail in the table below. Changes made in Settings options take effect immediately, and will remain in effect until changed back.

PLEASE NOTE: While changes made in Settings will take effect immediately, if a preset is loaded prior to enabling the ‘Always Load As Send’ option, that preset must be reloaded for that setting to be applied.



OPTIONS	DESCRIPTIONS
PROCESS MULTI-THREADED	Enable this setting if you experience high CPU spikes in a DAW (ie: non constant load). In most cases this setting is ideal because it makes the best use of your computer's CPU by distributing processing across multiple cores.
ALWAYS LOAD AS SEND	Enable this setting to change the default load state across all presets with their 'Dry' knob position turned all the way down (off) for use as a send effect.
LOAD LAST PRESET ON START	Enable this setting in order to use the last preset that was loaded as the default preset that loads when Spaces II is loaded as a plug-in.

2.2 SPACES II PRESETS

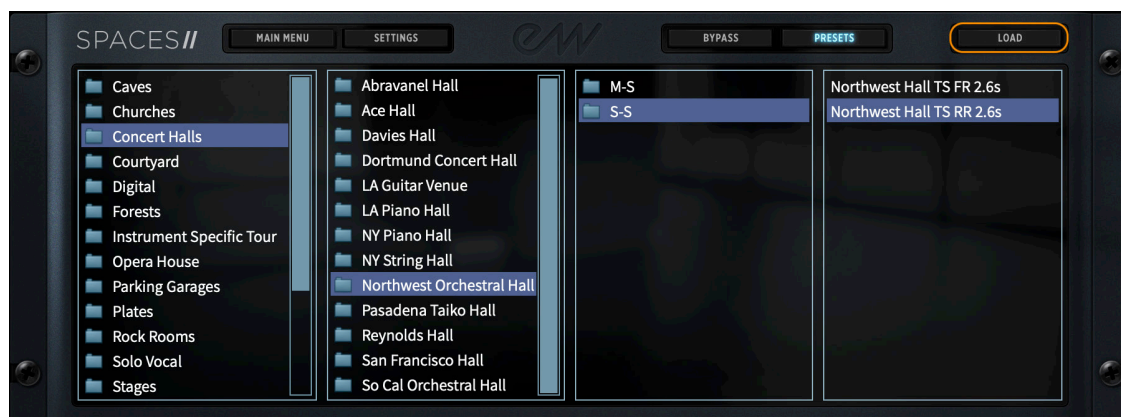
With over 1,000 presets across a wide range of categories, Spaces II has a vast selection of spaces to choose from.

Click on the **PRESETS BUTTON** to enter the Preset Browser, which is divided into 4 columns. The first 3 columns are for browsing categories (from left to right in hierarchical order), and the last column on the right is where presets populate.



Each of the categories that occupies a column are described below.

- **MAIN CATEGORY** (left-most) contains large level categories of different types of spaces, like Churches, Rock Rooms, Stages, and Plates.
- **SUB CATEGORY** (middle-left) contains a subset of the Main Category. For instance, all the different types of Concert Halls shown above.
- **CHANNEL CATEGORY** (middle-right) contains a subset of the Sub Category selection. They contain presets with different channel configurations, including Mono In / Stereo Out (M-S), or Stereo In / Stereo Out (S-S).
- **PRESETS LIST** (right-most) populates with presets based on the selections made in the category columns. Double-click on a preset to load it, or click on a preset to select it, then click the **LOAD BUTTON**.



2.2.1 PRESET CATEGORIES

The table below contains a list of the preset categories available in Spaces II, listed in the left column. The column to the right lists the total number of presets in each of those categories, with the remaining 2 columns breaking down that total into Stereo (M-S) and True Stereo (S-S) presets.

CATEGORIES	PRESETS		
	TOTAL	STEREO (M-S)	TRUE STEREO (S-S)
INSTRUMENT SPECIFIC TOUR			
AMBIENT ELECTRIC GUITAR	6	2	4
AMBIENT SYNTH	6	3	3
CHOIR	24	9	15
CLASSICAL GUITAR	16	4	12
ELECTRONIC DRUMKIT	19	19	-
EPIC DRUM ENSEMBLE	16	2	14
EPIC FILM	32	18	14
ETHNIC WINDS	16	9	7
GATED DRUMS	6	5	1
NATURAL SOLO INSTRUMENTS	8	-	8
ORCHESTRAL BRASS	12	8	4
ORCHESTRAL PERCUSSION	7	2	5
OUTDOOR CONCERT	4	-	4
PIANO LARGE VENUE	12	4	8
PIANO SMALL VENUE	5	1	4
POP BRASS	12	11	1
ROCK DRUMS GUITAR	21	7	14
SOLO CHURCH BOY	7	5	2
SOUNDSTAGE FOR THIN ORCHESTRA	8	1	7
STRINGS	15	6	9
SYNTH ELECTRIC BASS	5	5	-
VINTAGE KEYS	11	10	1
VOCAL AMBIENT	12	2	10
VOCAL NATURAL	15	14	1
WOODWINDS	6	3	3
CAVES			
CARLSBAD CAVERNS	16	8	8
CHURCHES			

continued...

CATEGORIES	PRESETS		
	TOTAL	STEREO (M-S)	TRUE STEREO (S-S)
ABANDONED ABBEY	4	2	2
ANGELS CATHEDRAL	38	28	10
BERLIN CHURCH	12	-	12
GRACE CHURCH	20	14	6
HAMBURG CATHEDRAL	30	-	30
LA CATHEDRAL	4	2	2
LA CHURCH	4	2	2
NY CHURCH	8	4	4
SACRED HEART	30	20	10
SANTA BARBARA TEMPLE	4	2	2
ST. DOMINICS	12	10	2
ST. PATRICKS	18	14	4
CONCERT HALLS			
ABRAVANEL HALL	42	30	12
ACE HALL	4	4	-
DAVIES HALL	42	30	12
DORTMUND HALL	6	-	6
LA GUITAR VENUE	4	2	2
LA PIANO HALL	4	2	2
NORTHWEST ORCHESTRAL HALL	4	2	2
NY PIANO HALL	16	8	8
NY STRING HALL	4	2	2
PASADENA TAIKO HALL	4	2	2
REYNOLDS HALL	40	28	14
SAN FRANCISCO HALL	2	-	2
SO CAL ORCHESTRAL HALL	54	38	16
COURTYARD			
MALIBU STONE COURTYARD	4	2	2
DIGITAL			
CLASSIC DIGITAL	18	18	-
DIGITAL HOLLYWOOD HALL	3	3	-
GATED ROOM REVERB	14	14	-
PLANETARY MANIFESTATIONS	18	9	9
VOCAL DIGITAL	6	3	3
FORESTS			

continued...

CATEGORIES	PRESETS		
	TOTAL	STEREO (M-S)	TRUE STEREO (S-S)
HAMBURG FOREST	12	-	12
HAMBURG LAKE FOREST	12	-	12
OPERA HOUSE			
WAR MEMORIAL OPERA HOUSE	32	22	10
PARKING GARAGES			
SM PARKING GARAGE	4	2	2
WLA PARKING GARAGE	4	2	2
PLATES			
CLASSIC ROCK PLATE	11	11	-
EW VINTAGE PLATE	44	44	-
ROCK ROOMS			
LA BIG DRUM ROOMS	30	14	16
LA SMALL DRUM ROOMS	12	6	6
LA STUDIO DRUM ROOMS	20	20	-
SOLO VOCAL			
SOLO VOCAL	20	20	-
STAGES			
LA SCORING STAGES	18	12	6
STUDIOS			
EW STUDIOS	17	12	5
SWIMMING HALL			
BERLIN SWIMMING HALL	2	-	2
TANKS			
SM CONCRETE TANK	4	2	2
SM WATER TANK	4	2	2
THE CATACOMBS			
THE CATACOMBS	6	6	-
TRAIN STATIONS			
LONG TUNNEL	4	2	2
UNION STATION	4	4	-
WAREHOUSES			
ACME STORAGE	16	-	16
COMPTON WAREHOUSE	8	4	4
544 MATEO	12	8	4
WLA LOADING DOCK	4	2	2

2.2.2 PRESET TYPES

The preset naming convention in Spaces II uses several abbreviations to indicate what type of preset they are. This includes abbreviations for channel configuration, and areas of the stage where the impulse was captured.

PLEASE NOTE: At the end of each preset name is the impulse response (IR) decay time in seconds (s). For example, this 2.1 second decay time: EW SINATRA CHAMBER ST 2.1s

- **[STEREO] MONO IN - STEREO OUT (M-S)** presets sum the left and right input channels to mono before being processed. Abbreviations include ‘L’ (left), ‘R’ (right), ‘LR’ (left / right) and ‘ST’ (stereo).

PLEASE NOTE: The abbreviation ‘ST’ (stereo) is a legacy naming convention carried over from the original Spaces. In Spaces II, the equivalent abbreviated naming convention is ‘LR’ (stereo).

PRESET (M-S)	INPUTS (MONO)	OUTPUT (STEREO)
REYNOLDS BASIC FR L 3.8s	MONO FROM LEFT (x2)	STEREO
REYNOLDS BASIC FR R 3.8s	MONO FROM RIGHT (x2)	STEREO
REYNOLDS BASIC FR LR 3.8s	MONO LEFT + MONO RIGHT	STEREO
EW SINATRA CHAMBER ST 2.1s	MONO LEFT + MONO RIGHT	STEREO

- **[TRUE STEREO] STEREO IN - STEREO OUT (S-S)** presets are made up of 2 separate stereo impulses, one from each side of the stage. The right and left stereo impulses are summed together to create a 4-channel True Stereo (TS) preset.

PRESETS (S-S)	INPUTS (STEREO)	OUTPUT (STEREO)
REYNOLDS BASIC FR TS 3.8s	STEREO LEFT + STEREO RIGHT	TRUE STEREO
REYNOLDS BASIC RR TS 3.8s	STEREO LEFT + STEREO RIGHT	TRUE STEREO

- **FRONT (FR)** presets contain the abbreviation ‘FR’, and refer to impulses captured at the front of the space. They tend to have a brighter tone than rear positions.

PRESETS (FR)	INPUTS (STEREO)	OUTPUT (STEREO)
REYNOLDS BASIC FR TS 3.8s	STEREO LEFT + STEREO RIGHT	TRUE STEREO

- **REAR (RR)** presets contain the abbreviation ‘RR’, and refer to impulses captured at the rear (RR) of the space. They are generally darker and longer than the front position.

PRESETS (RR)	INPUTS (STEREO)	OUTPUT (STEREO)
REYNOLDS BASIC RR TS 3.8s	STEREO LEFT + STEREO RIGHT	TRUE STEREO

PLEASE NOTE: By using 2 instances of Spaces II and combining 2 True Stereo (TS) presets together, one from the front (FR) and one from the rear (RR) position, an immersive surround image of a space can be created.

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