TRANCE SUB BY MIX LOCK

Know your low end.

A practical guide to sub weight, consistent hits and rhythmic space. For trance.



PLAY / SHAPE / LISTEN

Trance Sub 1.0 user manual. 32 factory presets; covers Pattern, Tail, Separation and the built-in guidance.

01 / INSTALLATION AND LICENCE

Install and unlock.

Install Trance Sub

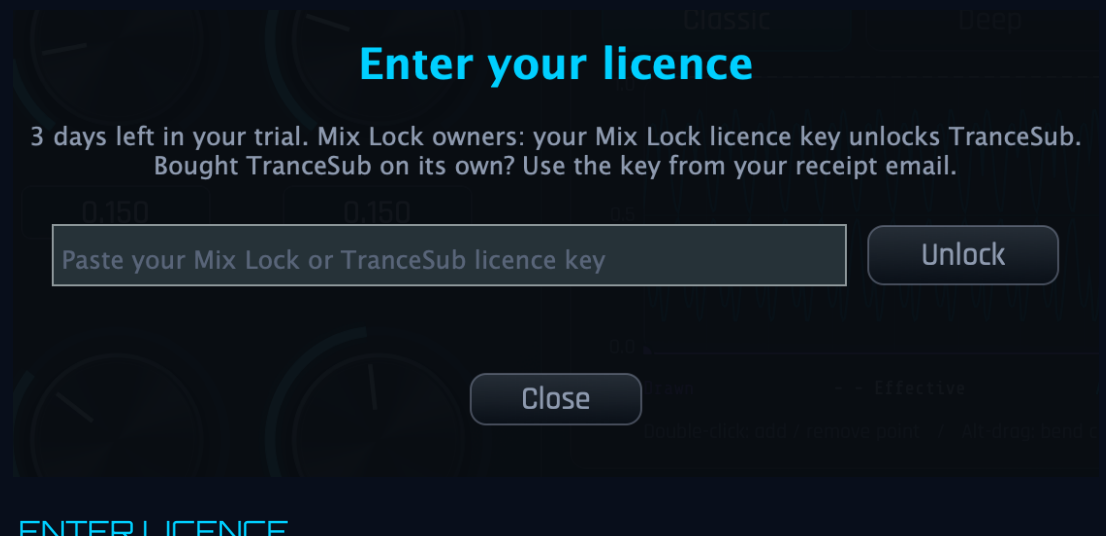
On macOS, run the supplied installer, or copy TranceSub.vst3 and TranceSub.component into your Plug-Ins folders. On Windows, copy TranceSub.vst3 to Common Files\VST3. Restart your DAW and rescan; in Ableton Live, use Settings > Plug-Ins.

Three-day trial

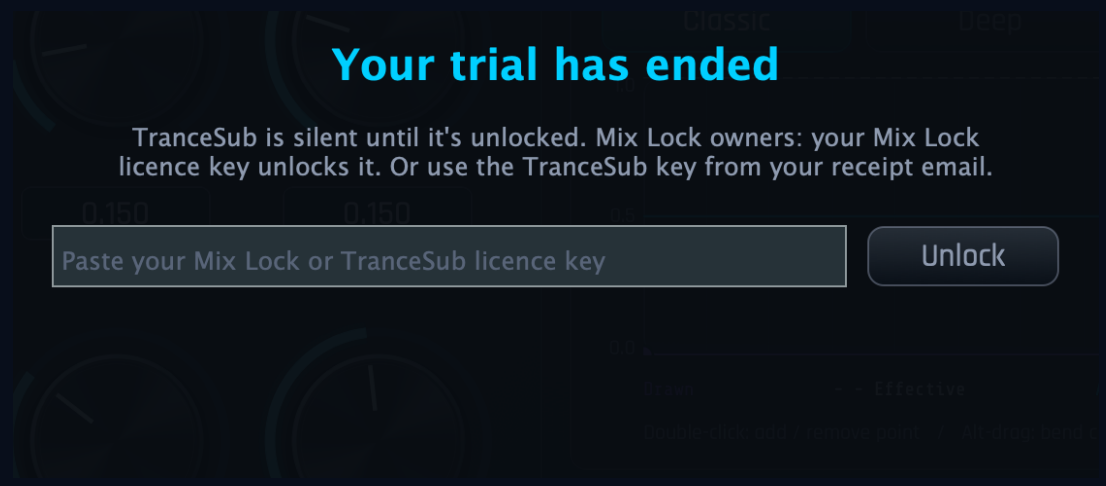
Trance Sub plays fully for three days from the first time you open it. Click the trial button in the header to open the licence panel. When the trial ends, audio stops until a key is accepted; saved projects and presets remain.

Unlock with your key

Mix Lock owners: paste your Mix Lock licence key; it does not use up a Mix Lock activation. Bought Trance Sub on its own? Use the Trance Sub key from your receipt. Activation needs internet; after that it checks in about once a week and keeps working for 30 days offline.



ENTER LICENCE



TRIAL ENDED

Requirements: macOS 12 or later (VST3 and Audio Unit, universal for Apple silicon and Intel) or Windows (VST3). If a key is rejected, contact support before buying again.

02 / QUICK START

Start with one note.

01 Load an instrument track

Add Trance Sub to a MIDI track. Send MIDI to it and enable monitoring as needed. Start with a low monitoring level.

02 Hear the unshaped note

Choose Pattern: As played. With Duck and the Rhythm re-strike switch off, hold one note. The Piano button opens a playable keyboard.

03 Set the register and level

Octave moves the pitch in whole octaves. Judge the actual sound: hosts label octaves differently. Leave headroom on the track meter.

04 Choose how to play the rhythm

Play separate MIDI notes in As played, or hold a note and select Off-beat, Double off-beat or Three off-beat. Pattern modes schedule the hits for you.

05 Fit it to your kick

Start the transport and loop kick and sub together. Adjust Tail, Separation and Duck by listening to their interaction. Level-match comparisons.



Fresh instance

Pattern: As played
Duck: off
Re-strike switch: off
Octave: 0 / Level: 0 dB

Presets restore a complete patch. Check Pattern and both switches after loading one; a preset need not behave like a fresh instance.

03 / CURRENT INTERFACE

Find your way around.



Top: Zoom in the header; preset arrows, browser, Save and Generate Preset. Sound: eight tone/envelope knobs, Octave and Level. Duck: the switch, Rate, Depth, curve buttons and editable graph. Rhythm: re-strike controls, Pattern, Tail and Separation.

Listening Cues describes what to listen for. Under the Hood explains the selected control. Hover or drag a control to update the guidance. Expand reveals more text; Piano opens the keyboard. Zoom scales the whole window, from 60% to 150%, and is remembered; you can also resize from the corner.

04 / SOUND CONTROLS

Build weight and character.



FM

Adds buzz and upper character to the main voice. At high settings it can become metallic. Under the hood, a sine modulator changes the carrier phase; the two oscillators do not modulate each other.

Cutoff

Darkens or opens the main modulated voice before Drive. It follows note pitch. The separate Harmonics layer is added later, so reducing Cutoff does not filter that layer away.

Drive

Adds saturation after the lowpass filter, with compensation to reduce the level change. Match final output level when judging tone; louder is not automatically better.

Harmonics

Adds a clean octave-up layer after Cutoff and Drive. Raise it to help the bass read on smaller speakers, then check that the full-range balance still works.

05 / PITCH, ENVELOPE AND OUTPUT

Shape the front of the note.



Boom + Boom Time

Boom sets the starting pitch lift; Boom Time sets the fall back to the played note. Short dives read as impact. Long dives reveal the pitch movement. Listen with the kick, not only in solo.

Attack + Decay

Attack sets the rise; Decay sets the fall to a fixed sustain level. Decay is not note length or release. A held MIDI note can continue after it settles. A slow Attack can mask a short Boom dive.

Octave and note consistency

Octave transposes what you play. Internal note-level compensation and low-register voicing help support a riff across notes; they do not guarantee identical perceived loudness in every mix.

Level

Sets output gain. Keep headroom and compare changes at similar loudness. Later distortion, compression and EQ can change the balance and separation you hear.

06 / DUCK

Make room for the kick.



Read the graph: purple is the drawn curve; dashed is effective gain; cyan is output audio. The waveform uses display-only scaling, so its height is not a calibrated loudness meter.

A clocked volume curve

Duck follows tempo and musical position. It does not listen to your kick audio. In As played, Rate sets the repeating cycle; 1/4 is once per beat.

Depth changes the curve amount

100% applies the full drawn curve. Lower values blend it toward an open signal. In As played, Duck off or Depth zero bypasses both that curve and its legacy tail fade.

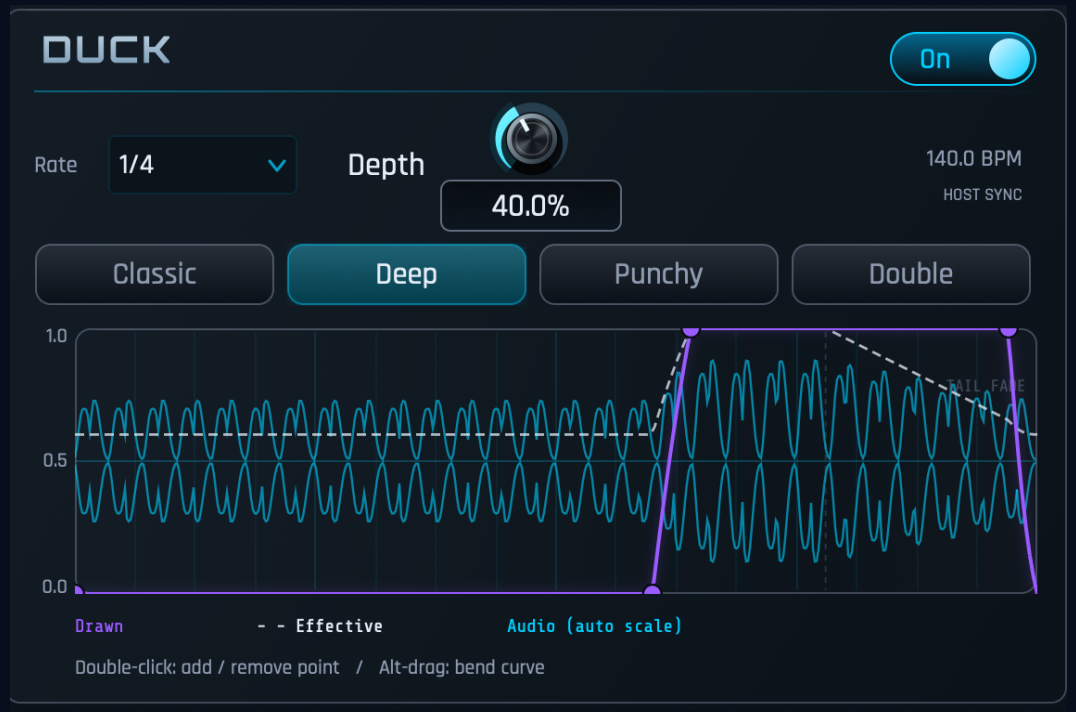
Protected patterns are different

In Off-beat, Double and Three, Duck is applied within each hit. Tail, Separation and the silent kick slot stay active even with Duck off. The pattern sets the timing.

Move the curve rise until the sub returns in the right place against your actual kick. Built-in silence protects the pattern grid; it cannot guarantee clearance from every kick tail or downstream effect.

07 / CURVE EDITING

Draw the movement.



DEEP / DEPTH 40%



CLASSIC / DEPTH 100%

Shape by listening

Double-click to add or remove a node. Drag a node to reshape. Alt/Option-drag a segment to bend it. Classic, Deep, Punchy and Double replace the current curve with a starting shape.

What the tail area means

In As played, the final 22% of the cycle has a fade blended by Depth. In protected patterns, the Tail slider sets the fade start for each hit, independently of Depth. Separation supplies the silence after it.

08 / PATTERN AND RE-STRIKES

Hold a note. Build the rhythm.



Ready-made patterns

Off-beat: one hit halfway through each beat.
Double off-beat: x-x-X-X.
Three off-beat: x-X-X-X.
Each symbol is one sixteenth within a beat: x is a silent slot, X is a new hit. Three is not a triplet grid.

As played and true triplets

As played follows your MIDI notes. Its re-strike switch, Rate and Offset can repeat a held note. Rate 1/8T gives three steps per beat; Offset shifts them within each step. These controls do not set the protected patterns.

Select a protected Pattern to use it; the upper re-strike switch can show Off. Hold a note and start the transport. Each scheduled hit restarts consistently. The instrument is mono, not an arpeggiator.

09 / TAIL AND SEPARATION

Let it breathe. Keep the weight.



Listening cue: loop Double or Three with your kick. First find the gap where you can hear separate pulses; then adjust Tail for body without changing that gap. Recheck at the fastest tempo in your track.

Tail = where the fade starts

50% starts the fade halfway through a hit; 98% holds it almost to the end. Higher values feel fuller. Tail does not move the next hit or remove its protected gap.

Separation = the silent gap

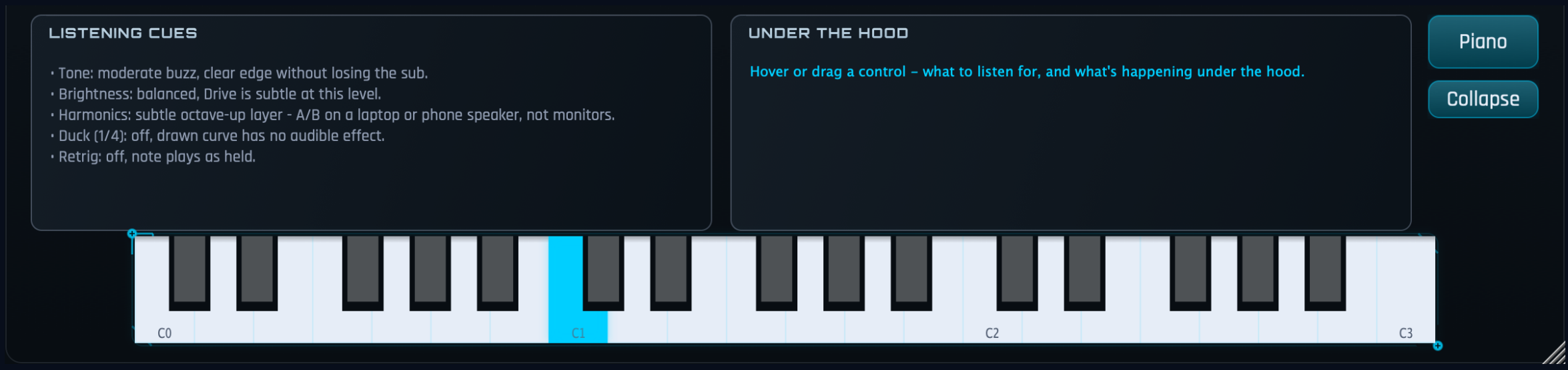
Choose 2-20 ms. Start around 8 ms for distinct pulses; reduce it for a connected roll or raise it for a more detached feel. Excessive separation can take weight out of a fast line.

Under the hood

The protected envelope applies Tail independently of Duck Depth, then closes at hit/kick boundaries. Short ramps soften the edges. At extreme tempos, the gap is capped at 40% of the hit slot.

10 / LISTENING CUES, UNDER THE HOOD AND PIANO

Use the built-in guidance.



Expanded guidance with the Piano keyboard open.

Hear the consequence

Hover or drag a control. Listening Cues tells you what to listen for; Under the Hood explains the mechanism. Expand gives the guidance more room. Work one control at a time, then compare at matched loudness.

Audition without a MIDI clip

Open Piano and click the keyboard to audition notes. It is a quick routing and tone check. Use your actual MIDI part and kick to judge the final groove and note-to-note balance.

11 / PRESETS AND SAVING

Learn from the patches.

32 factory presets

Use the browser or arrows to compare Factory: patches. Loading restores the complete sound, including Level, Duck, Pattern, Tail and Separation. Save your current work before switching patches.

Save your own variation

Click Save and give the patch your own name; factory names are reserved. Back up the user preset folder when moving computers. Saving the DAW project also preserves the plugin state.

Useful starting points

Clean Sine Sub: restrained reference.
Classic Boom: pitch-dive punch.
Bounce Sub: straight/triplet interplay.
Psy Double Clear: two protected hits.
Psy Three Clear: three protected hits.

Generate Preset

Varies the eight tone/envelope knobs within bounded ranges. It leaves your output level and rhythm/duck settings alone. Use it to explore a sound, then identify which changes are useful in the mix.

To audition a raw held tone, choose As played and turn Duck and the re-strike switch off. Turning Duck off alone does not disable a protected pattern or its Tail and Separation.

macOS user presets: ~/Library/TranceSub/Presets.

12 / RANGES AND FRESH-INSTANCE DEFAULTS

Control reference.

CONTROL	RANGE / CHOICES	DEFAULT
Octave	-2 to +2 octaves	0
FM	0 to 2	0.600
Boom	0 to 24 semitones	12.00
Boom Time	5 to 200 ms	40.0 ms
Cutoff	60 Hz to 8 kHz	400 Hz
Drive	0 to 1	0.150
Harmonics	0 to 0.6	0.150
Attack	0.1 to 50 ms	2.00 ms
Decay	50 to 1,000 ms	200 ms
Level	-24 to +6 dB	0 dB
Duck / Depth	Off or on / 0-100%	Off / 100%
Duck Rate	1/4, 1/8, 1/16, 1/16T, 1/32	1/4
Re-strike (Retrig)	Off or on; As played only	Off
Re-strike Rate	1/4, 1/8, 1/8T, 1/16, 1/16T, 1/32	1/8T
Offset	0-1 step; As played re-strikes	0.000
Pattern	As played, Off-beat, Double off-beat, Three off-beat	As played
Tail	50-98%; protected patterns	78%
Separation	2-20 ms; protected patterns	8.0 ms

T means triplet. Presets and restored projects replace these defaults. Older states without Separation restore 2 ms to preserve their earlier gap; new instances start at 8 ms.

13 / TROUBLESHOOTING AND SUPPORT

When something feels wrong.

No sound

Check the licence panel, MIDI routing, monitoring and Level. Try Piano. Choose As played and turn both switches off to isolate the plain note.

I switched Duck off but it still pulses

Protected patterns still schedule hits and apply Tail/Separation. Choose As played for normal MIDI playing; turn the re-strike switch off too.

The hits blur together

In Double or Three, increase Separation gradually. Check Tail and Decay, then bypass downstream reverb/compression to hear the plugin itself.

The bass still overlaps my kick

The pattern protects its own kick slot, not an arbitrary kick tail. Compare the real kick length, drawn curve and later processing. Listen in the mix.

The graph looks taller or smaller

The cyan trace is display-scaled. Use the DAW meter and matched-level listening to judge loudness; look at horizontal gaps to judge separation.

The window is too big for my screen

Click Zoom in the header and pick a smaller size. It scales the whole window and is remembered for every project.

If the plugin is missing

Restart the DAW after installation, enable Audio Unit or VST3 and rescan. Trance Sub needs macOS 12 or later, or a VST3 host on Windows.

About these screenshots

Every image is the real Trance Sub 1.0 editor. Your trial counter, preset name, tempo and waveform display will reflect your own session.

Support: mixlockadmin@gmail.com
mixlock.app

Include your host, system, plugin version and the Pattern/preset used. Never send your licence key in a public post.