Drawlay

The delay where you draw every repeat

by Passoni X EAC On The Drums



USER MANUAL

7-DAY FREE TRIAL

Version 1.1.0 · VST3 (Windows, macOS) · Audio Unit (macOS)

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1 Welcome

In a normal delay every echo is a little quieter than the one before, and the Feedback knob decides how fast they die away. **Drawlay** lets you decide instead: you **draw the level of every repeat** with the mouse. Echoes can fade, swell, skip, come back, or stay loud and then stop dead.

It has three characters: **Tape** (a warm tape echo with a gentle wobble), **Analog** (a dark bucket-brigade pedal) and **Digital** (clean). Each repeat goes through the machine again, so the echoes get darker and rougher the way they do on real hardware. On top of that: tempo sync with straight, dotted and triplet notes, separate left and right times, ping-pong, stereo spread, and an oscilloscope that shows every echo landing under its bar.

Version 1.1 adds a **pitch for every repeat** (draw it like the levels), a parametric **Pre EQ** and **Post EQ** with a live spectrum, **Drive** (saturation on the echoes), **Duck** (the echoes step back while you play) and an **Imager** that widens even a mono sound.

> **Tip:** the default shape, **Natural**, sounds like a classic delay. Start there, then pull a bar up or down and listen to what changes.

2 Installation

Windows

- Copy **Drawlay.vst3** to **C:\Program Files\Common Files\VST3**.
- Restart your DAW and rescan plugins if it asks.

macOS

- Copy **Drawlay.vst3** to **~/Library/Audio/Plug-Ins/VST3** and **Drawlay.component** to **~/Library/Audio/Plug-Ins/Components**.
- Drawlay is not yet notarized by Apple, so macOS marks the download as quarantined and may call the plugin “damaged”. It is not. Open Terminal, paste these two lines and press Return:

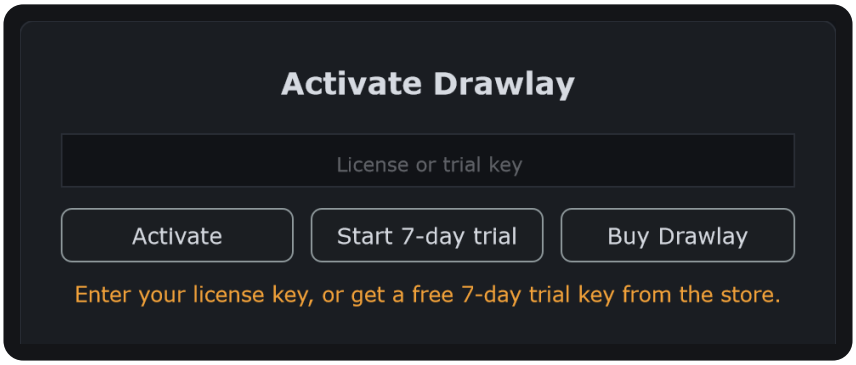
```
xattr -dr com.apple.quarantine ~/Library/Audio/Plug-Ins/VST3/Drawlay.vst3
xattr -dr com.apple.quarantine ~/Library/Audio/Plug-Ins/Components/Drawlay.component
```

- In Logic, if Drawlay does not appear, run **killall -9 AudioComponentRegistrar** in Terminal and reopen Logic.

3 Activation and the 7-day trial

The first time you open Drawlay it shows the activation card. Until this computer is activated, Drawlay passes the sound through **untouched**: no echoes, nothing changed.

Activation needs an internet connection once. After that Drawlay works offline: it checks the license when it starts and you are online, and it keeps working for up to **30 days** without a connection.



The activation card: paste a key and press Activate, or get a trial key or a license from the store.

Trying Drawlay for 7 days

- Press **Start 7-day trial**. The store page opens: enter your email and you get a trial key by email.
- Paste the key into the card and press **Activate**. The 7 days start **now**, at activation, not when you asked for the key.
- During the trial everything works. The header shows **Trial: N days left - Buy**; click it to open the store.
- One trial per computer and per email. When it ends, Drawlay passes the sound through untouched until you activate a license.

> **Note:** during the trial Drawlay **does not save its settings** with your project. You can change everything while you work, but when you reopen the project Drawlay comes back as it was (the defaults for a new insert). A project saved with a bought copy keeps its settings, and the trial never erases them.

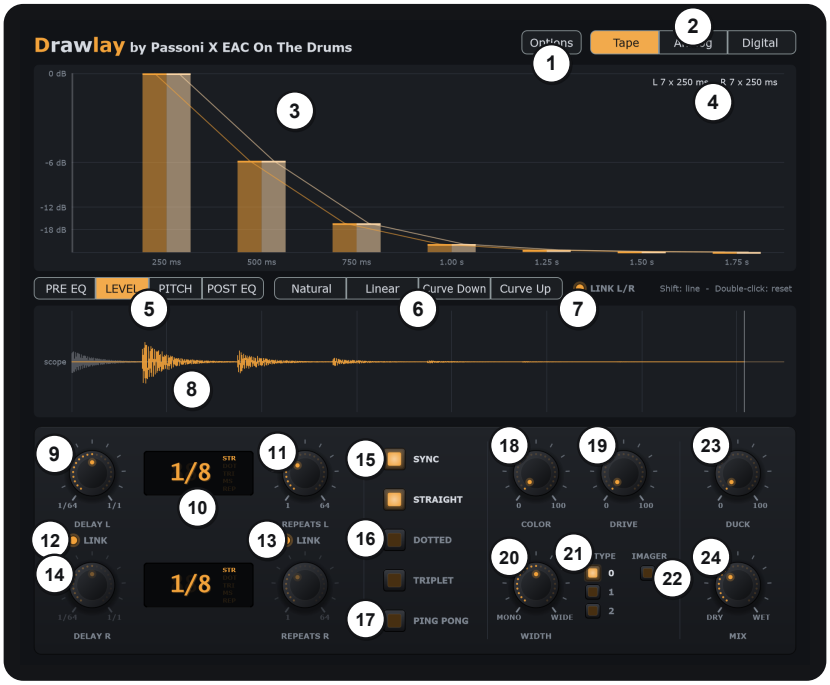
Buying Drawlay

- Press **Buy Drawlay** (or the trial button in the header). After the purchase your key is in **My library** on passoni-music.com and in your email.
- Paste it into the card (or **Options**, then deactivate the trial first if you want) and press **Activate**. A bought key simply replaces the trial key.
- From then on Drawlay saves its settings with your projects as usual.

Your computers

- A license works on **2 computers** at the same time.
- **Options** (in the header) shows this computer's Machine ID, who the license belongs to, and **Deactivate this computer**, which frees it for another one. You can also free computers in My library.

4 Interface tour



Everything on one screen. The numbers match the list below.

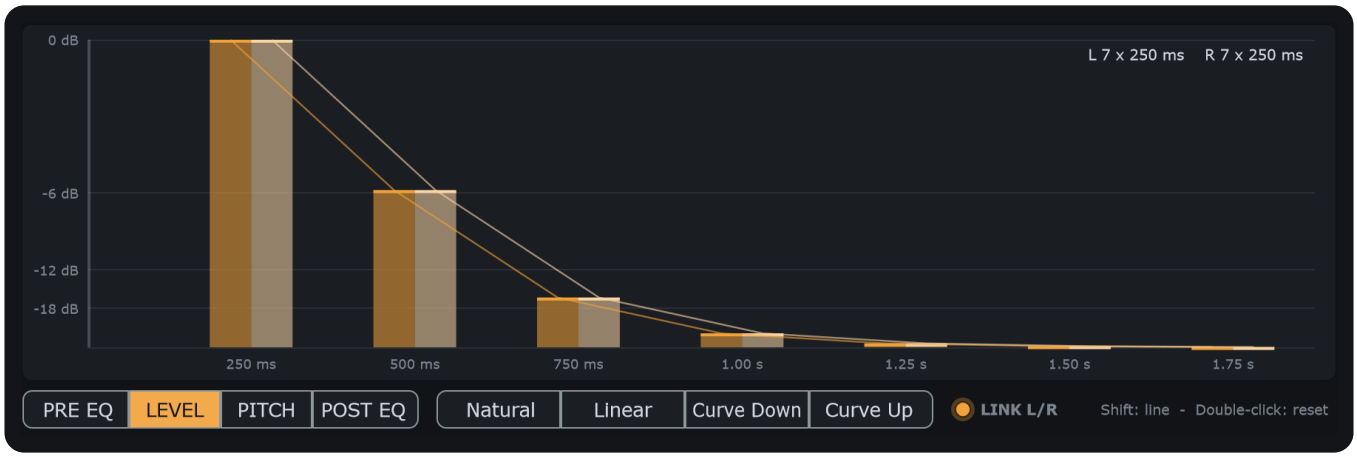
#	Control	What it does
1	Options	Machine ID, license or trial, Deactivate this computer.
2	Mode	Tape, Analog or Digital: the character of the echoes. The whole panel takes the mode's colour.
3	Top screen	The repeat bars (level or pitch), or one of the two EQs. Draw on it.
4	Repeat readout	How many repeats each side has and how far apart they are (for example L 7 x 250 ms).
5	View switch	PRE EQ, LEVEL (the default), PITCH or POST EQ: what the top screen shows.
6	Shape presets	Natural, Linear, Curve Down and Curve Up (in the LEVEL view).
7	LINK L/R (shape)	On: one drawing for both sides (levels and pitch). Off: draw left and right apart.
8	Scope	The dry sound (grey) and the echoes (in colour) on the same time axis as the bars.
9	Delay L	The time between the left repeats: a note value with SYNC on, milliseconds with it off.
10	Displays	Show the delay of each side (1/8, 375 ms...) and, while you turn Repeats, the repeat count.
11	Repeats L	How many repeats the left side has, 1 to 64.
12	LINK (Delay)	On: Delay R follows Delay L.
13	LINK (Repeats)	On: Repeats R follows Repeats L.
14	Delay R / Repeats R	The same for the right side, when its LINK is off.
15	SYNC	On: the delay follows the song tempo in note values. Off: free time in ms.
16	Straight / Dotted / Triplet	The note type for synced delays.
17	PING PONG	The repeats bounce from left to right.
18	Color	Gives each mode some of another mode's character.
19	Drive	Saturation on the echoes: thicker, warmer, more harmonics.
20	Width	Narrows or widens the echoes, from mono to extra wide.
21	Type (spread)	0, 1 or 2: splits the echoes so the image widens along the tail.
22	Imager	With Type 0: Width above 100 % also widens a mono sound.
23	Duck	Turns the echoes down while you play, back up in the gaps.
24	Mix	Dry to wet.

5 Drawing the repeats

The repeat screen is the heart of Drawlay. Each bar is one echo: the first bar is the first repeat, the next bar the second, and so on, placed at the time it will be heard. The height of a bar is its level: the top line is 0 dB (as loud as the original), and the scale is in dB, so the quiet end of the tail is easy to shape.

The drawing is a **shape** that stretches over however many repeats there are. Change **Repeats** from 7 to 20 and the same fade simply gets more, closer steps; your drawing is kept.

The switch under the screen chooses what it shows: **LEVEL** (this chapter, the default), **PITCH** (the next chapter), and **PRE EQ** / **POST EQ** (chapter 9).



Left bars in the mode colour, right bars lighter, side by side. The line shows the drawn shape.

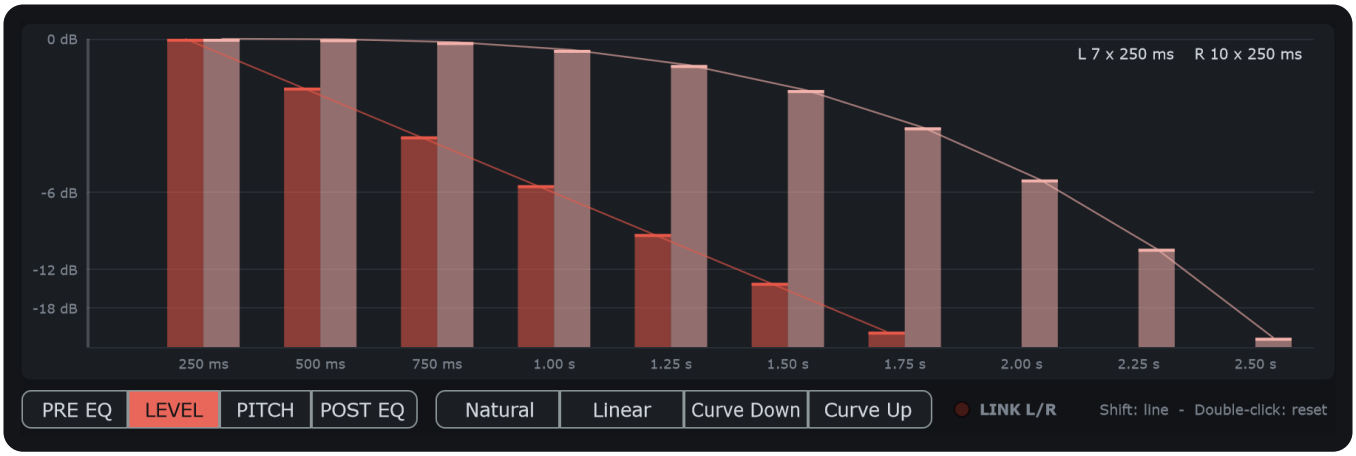
Mouse	What it does
Click or drag	Sets the bars under the mouse to that height. A fast drag fills every bar it passes.
Shift + click / drag	A straight line. Shift+click right after drawing joins the bar you clicked to the last one you drew; Shift+drag draws the line as you move.
Double-click	Resets the shape to Natural (only the side you clicked when LINK L/R is off).

Shape presets

Shape	What it does
Natural	Like a classic delay: the first step is short, then even steps down to silence at the last repeat. The default.
Linear	Falls in a straight line from full to nothing.
Curve Down	Falls fast, then the quiet echoes linger.
Curve Up	Stays loud for most of the tail, then drops.

Left and right apart (LINK L/R)

With **LINK L/R** on (the default), one drawing sets both sides. Turn it off to draw the left and right repeats separately: a stroke stays on the side where it started, and the presets set both sides. Turning LINK L/R back on copies the left drawing to the right.



LINK L/R off: the left side falls in a line while the right side (10 repeats) stays loud and then drops.

> **Ideas:** draw a swell (quiet first, loud later) for reverse-like builds; set every other bar to zero for a gated, rhythmic delay; keep two loud bars and silence the rest for a slap-back with one late echo.

6 The pitch of each repeat

Click **PITCH** under the screen and the same bars show the pitch of every repeat instead of its level: up from the middle line is higher, down is lower, from **-24 to +24 semitones** (two octaves each way). Bars snap to whole semitones, so every repeat stays in tune.

Unlike the level shape, the pitch belongs to the repeat number: repeat 3 stays at +7 whatever you set Repeats to. LINK L/R works the same way as for the levels.

Each repeat is pitch-shifted **once**, from the clean echo, so even the last repeat of a long tail sounds as clear as the first. The shifter works with polyphonic material (chords, full mixes, drums).

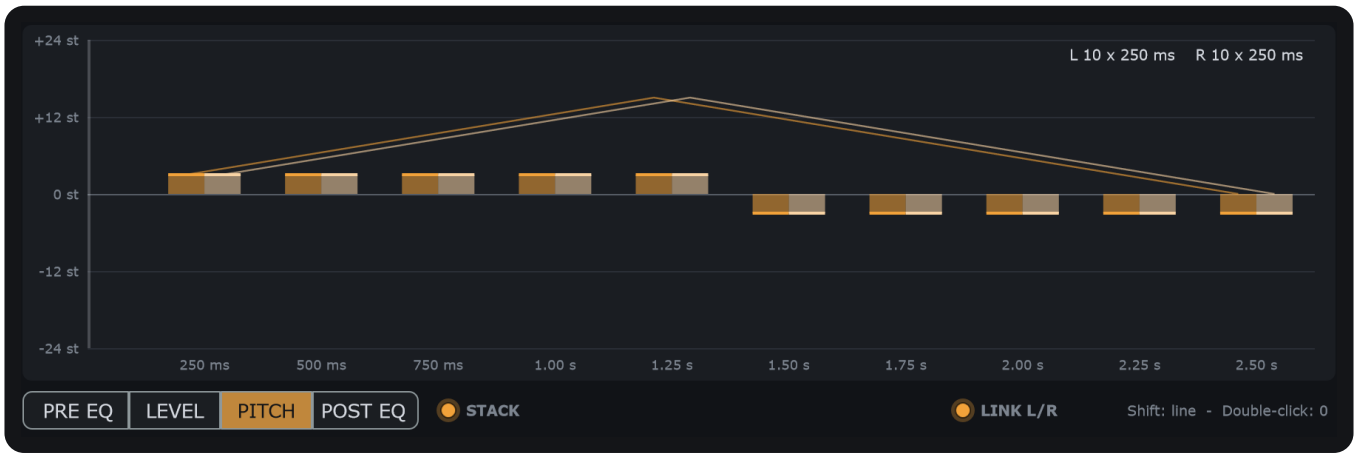


The PITCH view: a fifth up, an octave up, back down and into the octaves below. Hover a bar to see its semitones.

Mouse	What it does
Click or drag	Sets the bars under the mouse to that pitch, in whole semitones.
Shift + click / drag	A straight line in semitones, as in the level view.
Hover	A bubble shows the bar's semitones (with STACK on, also the pitch it plays).
Double-click	Puts every bar back to 0 (only the side you clicked when LINK L/R is off).

STACK

With **STACK** on, each repeat adds its pitch to the one before, like a pitch shifter inside a feedback loop: draw +3 on every bar and the tail climbs 3 semitones per repeat. The bars show what you drew, the line shows the pitch each repeat really plays (up to +-24). Every repeat is still shifted only once, so the climb stays clean.



STACK on: five bars at +3 then five at -3. The line climbs to +15 and comes back down to 0.

> **Good to know:** a pitched repeat is prepared 60 ms ahead so it lands on the beat. With delays shorter than 60 ms (1/32 at 120 BPM, for example) pitched repeats come in a little late.

7 Time and repeats

Each side has its own **Delay** (the time between its repeats) and its own **Repeats** (how many there are). With both LINKs on, the left knobs set both sides; turn a LINK off and the right knob is free.



Delay, the two displays, Repeats with their LINKs, and the SYNC and note-type lamps.

Control	Range (default)	What it does
Delay (SYNC on)	1/64 to 1/1 (1/8)	A note value at the song tempo (120 BPM when there is no tempo, as in the Standalone app).
Delay (SYNC off)	1 to 2000 ms (375 ms)	Free time in milliseconds.
Note type	Straight / Dotted / Triplet (Dotted)	Dotted is 1.5 times the note, Triplet two thirds of it. Shared by both sides.
Repeats	1 to 64 (7)	How many echoes. The bars on the screen follow.
LINK	On / Off (On)	One for Delay, one for Repeats: the right side follows the left.

The displays

Each side's display shows its delay: the note value with a **STR**, **DOT** or **TRI** tag, or the time in whole milliseconds with **MS**. While you turn Repeats it shows the count with **REP** for a moment. **MAX** means the tail is already as long as Drawlay allows: the repeats of one side can cover up to **20 seconds** (and one delay up to 8 seconds), so long delays get fewer repeats.

> **Tip:** changing the time while echoes are playing bends their pitch, like turning the speed knob on a tape echo. Automate Delay for dub-style throws.

8 Modes, Color and Drive

Every repeat goes through the mode's machine once more, so the colour builds up along the tail exactly as it does when a real echo feeds back into itself.

Mode	Sound
Tape	A warm tape echo. The first repeat gets a soft saturation and loses the very top; every repeat after it is a little darker. The tape wobbles gently (flutter), more on later repeats.
Analog	A dark bucket-brigade pedal: a round mid bump, very little above 5 kHz, a little rougher each pass. No wobble.
Digital	Clean repeats: each echo is a copy of the sound at the level you drew.

Color

Color (0 to 100 %, default 0) blends each mode toward another mode's character, so you can find the point between clean and coloured:

Mode	Color turns it toward
Digital	Tape's warmth and darkening (without the wobble).
Tape	Clean: at 100 % the repeats keep the wobble but lose the tape colour.
Analog	Half tape colour, half clean.

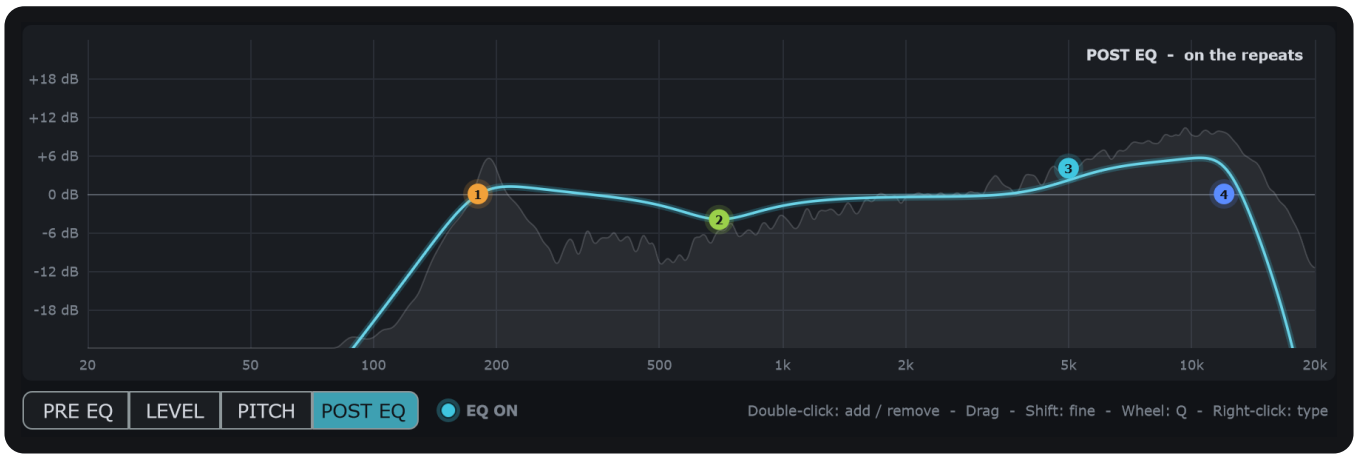
Drive

Drive (0 to 100 %, default 0 = off) saturates the echoes after the repeats are made, so it never builds up from one repeat to the next. It adds both even and odd harmonics for a thicker, warmer tail, and it is level-matched: turning it up makes the echoes denser rather than louder. Drive comes before the Post EQ, so you can tame its top end there.

9 Pre EQ and Post EQ

Drawlay has two parametric equalizers, each with six bands. **PRE EQ** shapes what goes **into** the repeats, before they are made: cut the lows so the echoes don't muddy the mix, or brighten them so they cut through. The dry sound is never touched. **POST EQ** shapes the finished echoes, after Drive.

Click **PRE EQ** or **POST EQ** under the screen. The curve is the EQ's response; behind it you see the live spectrum of the sound coming out of that EQ. **EQ ON** in the row turns that EQ on or off.



POST EQ with a low cut, a dip at 700 Hz, a high shelf and a high cut, over the echoes' spectrum.

Mouse	What it does
Double-click	On an empty spot: adds a band there (a bell). At the far left (below 50 Hz) or far right (above 10 kHz): a low or high cut when you click below 0 dB, a shelf above. On a band: removes it.
Drag a band	Frequency left / right, gain up / down. Hold Shift for fine moves.
Mouse wheel	Over a band: its Q (narrower or wider).
Right-click a band	Its type, the slope of a cut (6 to 48 dB/oct), reset, delete.
Alt + click	Deletes the band.

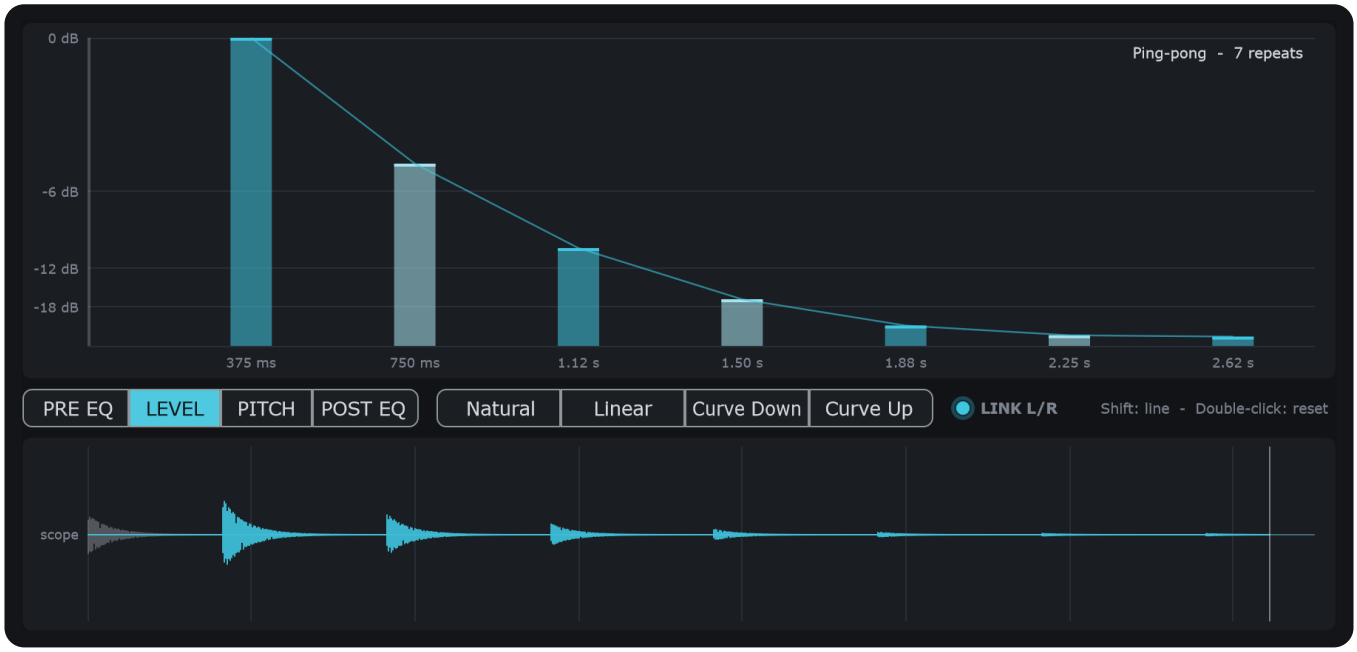
Band types

Type	What it does
Bell	Boosts or cuts around its frequency. Q sets how wide.
Low / High Shelf	Raises or lowers everything below / above its frequency.
Low / High Cut	Removes everything below / above, 6, 12, 24 or 48 dB/oct. Q above 0.71 adds a resonant bump at the corner.
Notch	A narrow cut that removes one frequency.
Band Pass	Keeps only the band around its frequency.
Tilt Shelf	Tilts the whole spectrum around its frequency: brighter and thinner, or darker and fuller.

> **Tip:** a Pre EQ low cut around 200-300 Hz keeps a vocal delay clear of the bass and kick. Every band is a host parameter, so you can automate it.

10 Stereo: Ping-pong, Width, Spread and Imager

Four controls shape where the echoes sit between your speakers. All of them work on the echoes only; the dry sound is never changed.



PING PONG on: the repeats alternate left (darker bars) and right (lighter bars).

Control	Range (default)	What it does
PING PONG	On / Off (Off)	The input is summed to mono and the repeats bounce: left after Delay L, right after Delay L + Delay R, left again... The number of repeats is the average of both sides.
Width	0 to 200 % (100 %)	0 % is mono, 100 % leaves the echoes as they are, 200 % makes them extra wide.
Type (spread)	0 / 1 / 2 (0)	1 and 2 split every echo: the left copy a little early, the right a little late, more on each repeat (10 ms steps for 1, 20 ms for 2), so the tail opens up. It stays compatible with mono.
Imager	On / Off (Off)	With Type 0, Width above 100 % also widens a mono sound: the echo lands centred and its space spreads out to the sides. It disappears when the mix is played in mono, and the lows stay in the centre.

> **Tip:** on mono tracks Drawlay uses the left side's settings, and PING PONG, Type and Imager have no effect. Put it on a stereo track (or a stereo return) to use them.

11 Mix and Duck

The last two knobs decide how the echoes sit with the dry sound.

Control	Range (default)	What it does
Mix	0 to 100 % (35 %)	Dry to wet, linear: 50 % is half dry and half echoes. On a send, set it to WET.
Duck	0 to 100 % (0 %)	While you play, the echoes step back; in the gaps they come up again (within about half a second). The louder you play, the more they duck: at 100 % a part at -12 dBFS turns the echoes down 24 dB. Keeps a busy vocal or guitar clear without losing the tail.

12 The scope

The scope under the shape buttons draws the sound on the same time axis as the bars, so every echo appears right under the bar that sets its level.

- Grey is the dry sound (both channels together); the coloured trace is the echoes.
- It starts a new sweep when you press **play** in your DAW, and again on each strong hit once a sweep has finished. When the DAW is stopped it freezes, so you can look at it.
- In the Standalone app (no transport) each strong hit starts a sweep.

13 Quick start

- Insert Drawlay on a track or a send. Pick a **Mode**: Tape for warmth, Analog for dark, Digital for clean.
- Leave **SYNC** on and choose a note with **Delay L** (1/8 dotted is the default) and the note type.
- Set **Repeats**: 3-5 for a short slap, 7-12 for a classic tail, more for long washes.
- Pick a shape preset, then draw: pull a bar up to bring an echo forward, down to hide it.
- Set **Mix** (on a send, put it at WET). Add **Color**, **Width** or **PING PONG** to taste.
- For more: try **PITCH** (an octave up on a late repeat), a **Pre EQ** low cut, a touch of **Drive**, and **Duck** on busy parts.

14 Troubleshooting and support

> **Need help?** Write to **help@passoni-music.com** and include your DAW, your operating system and what you see on screen (Options shows your Machine ID).

Compatibility: VST3 on Windows and macOS (11 or later); Audio Unit on macOS. Apple Silicon and Intel. Mono and stereo tracks.

Problem	What to do
No echoes at all	Drawlay is not activated (the card is shown) or the trial has ended: it then passes the sound through untouched. Also check Mix is not at DRY.
My settings were gone when I reopened the project	That is the trial: settings are not saved until you activate a bought license.

Problem	What to do
“This computer has already used its Drawlay trial”	Each computer gets one trial. Buy Drawlay to keep using it.
“This key is for another Passoni plugin”	You pasted a key for another product. Use your Drawlay key (My library on passoni-music.com).
“Already active on as many computers as it allows”	Deactivate one in Options on that computer, or free it in My library.
“Can't reach the license server”	Check the internet connection and try again.
“The license needs to be checked again”	Drawlay has been offline for 30 days: connect to the internet and reopen it, or activate again.
“This computer's date is earlier than the last license check”	Fix the date and time, then go online.
PING PONG or Type do nothing	The track is mono. Use a stereo track or return.
Imager does nothing	Set Type to 0, turn Width above 100 % and use a stereo track.
Pitched repeats come in late	The delay is shorter than 60 ms: pitched repeats need that much time. Use a longer delay or leave those repeats at 0.
Plugin missing in the DAW	Rescan plugins. On macOS check both files are in the folders above and that the quarantine step was done.