



Delicious Chocolate Milk

Chocolate Milk is a three-band signal processor with a totally different type of processing for each band. It's not a saturator, but it adds saturation to the lows. It's not a compressor but it compresses the mid-range. It's not an EQ but it EQs the highs. We refer to it as a "Gooderizer," because literally anything you run through it sounds better.

You can use it very lightly, like a final touch to make a track perfect, or heavily to get a sound that no one has heard before, but is still beautiful and rich. It can be easy to use or ridiculously tweakable. Even when you make it sound bad it sounds good.

Chocolate Milk was inspired by the sonic effects of tape compression—the fattening up of the low-end and the gentle compression caused naturally by the physics of magnetic tape. But then, we looked at some of the techniques engineers used when recording to tape, such as boosting the highs a smidge while tracking to compensate for the inevitable loss of high-end that happened the more the tape was rewound and played and rewound, because doing this would "wear" the highs down. So, we added a high EQ with a curve similar to that found on 70s recording consoles. It sounded really good.

But then Luke didn't think the high-end control was effective enough, so we changed that. Then, we decided that if it's going to compress, it should add some punch—something tape doesn't do. So we changed the compressor. And then, there weren't enough controls for Dan, who LOVES tweaking things, so we added some sliders, a bunch of buttons, a back panel display. Suddenly, our tape emulator became something much more powerful, and really not a tape emulator at all.

We call it a Gooderizer. Because anything you put it on sounds better. Everything. Drums to keys to vocals to bass to guitars to busses to the mix. Everything.

Don't let the milk carton with the cow on it fool you. Chocolate Milk can be a classy wine that complements your dinner, or tequila shots to get the party started.

Warm, rich, with a glow on top. Cheers!



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SPECIFICATIONS

Minimum System Requirements

Quad Core i5 Processor

4GB of RAM

Mac OS X 10.14 or Later

Windows 7 & Above

Linux minimum: Ubuntu 18.04 LTS or equivalent (x86-64)

Linux recommended: Ubuntu 20.04 LTS or later, Debian 11+, Fedora 36+, or any modern distribution using glibc $\geq$ 2.28

Supported Plug-in Formats

Intel Mac 64bit: VST3, AU, AAX

Windows 64bit: VST3, AAX





USING THE CHOCOLATE MILK

Quick Start Guide

You can insert Chocolate Milk on a channel or on a submix, but if you want to get a good idea of what it can do, bypass everything on your mix bus and instantiate a Chocolate Milk across it.

You should immediately hear a lift in the lows as Chocolate Milk adds a touch of saturation to the low end.

Mouse over to **MOO LF SATURATION** at top left and turn it up a bit. Crank it all the way up, drop it all the way back—you'll notice there's really no position where it sounds bad. MOO sounds either good or better.

Mouse over to **FROTH HF ENHANCEMENT** and turn it clockwise. You'll notice a gentle lift across the high-end that adds clarity but not harshness, unless you really crank it up. Go counterclockwise and reduce the gain—FROTH can very effective at reducing cleaning up and dulling down.

Mouse over to **SQUISH MID COMP** to the left of the carton and slide the fader it down a little bit, so that the **SQUISH GR** meter to the right of the carton shows maybe 3dB of compression. You'll hear things get punchy. Pull SQUISH down a lot and the midrange will get very quiet while the highs and lows stay the same level.

Remember, Chocolate Milk is a three-band processor. Let's look at the bands a bit.

Click on the Korneff Nameplate to flip around to... the other side of sound!

You'll see a **REAL-TIME FREQUENCY RESPONSE GRAPH** in the middle with controls on and around it.

Each band is indicated by a different color: MOO is purple, SQUISH is blue, FROTH is green.

There is a **DIAMOND** in the center of each band. Slide that up and down to change the output level of that particular band.

With just these controls you can get all sorts of effects.

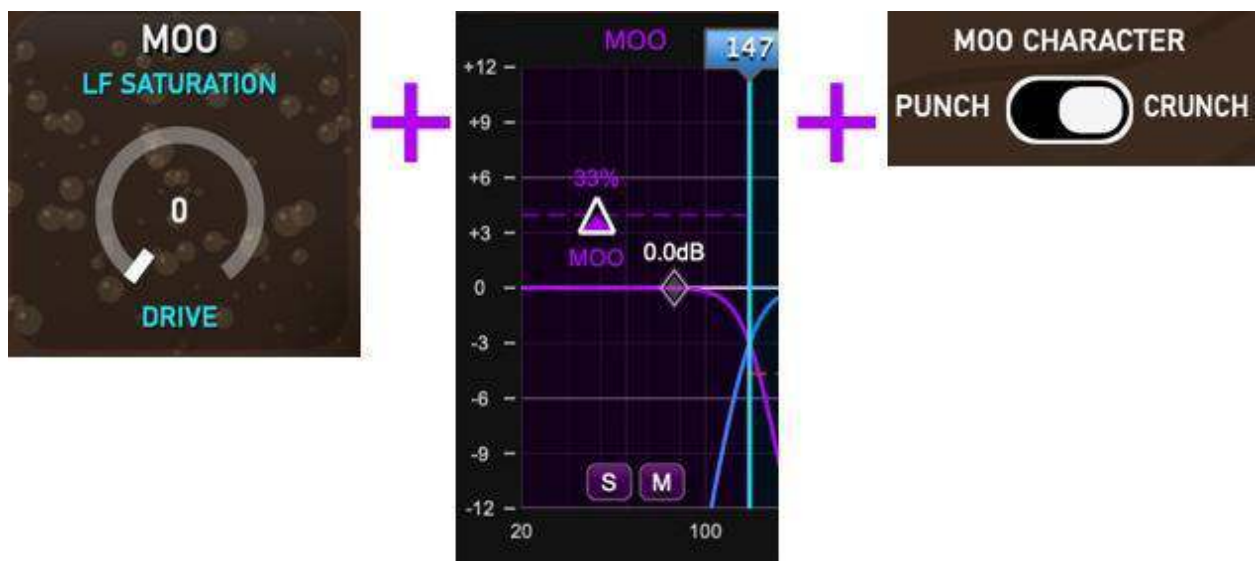
Play with the two **CROSSOVER SLIDERS**. Move these to adjust the frequency ranges that MOO, SQUISH and FROTH effects.

It's very hard to make Chocolate Milk sound bad, just like it's very hard to not enjoy a glass of chocolate milk. Unless you're a dog or lactose intolerant.

MULTIBAND PROCESSING

Chocolate Milk is a multiband processor with three separate bands, each with a different type of processing. MOO is about low end saturation, SQUISH is midrange compression, FROTH is high-end equalization. You can adjust how much processing happens to each band and the levels of each band. There are also crossover controls to adjust the frequency "width" of each band. We'll take a look at each band separately and then put the whole thing together.

The MOO band



MOO is a waveshaper that adds harmonic enhancements aimed at increasing low end presence, thickness and authority. It does this by adding harmonics without adding compression artifacts. Essentially, MOO is emulating what happens to the lows in an analog signal path when they're passed through transformers and onto magnetic tape. There's an increase in harmonics with a resulting increase in perceived volume and warmth.

The **MOO LF SATURATION** control is a compensated drive control and adjusts the drive gain from -12dB to +24dB. As you increase it (clockwise) it feeds more into the MOO low-end waveshaper circuit while proportionally turning down the output of it. As you turn it down (counterclockwise) the input signal is reduced and the output signal is proportionally increased. On the back panel, the MOO Drive control is a **TRIANGLE** that points upward. Slide this up to increase the drive. Please note that TRIANGLE is exactly the same control as the MOO Drive on the front panel, so you can adjust MOO, and the entire CHOCOLATE MILK, from the back panel without having to click that pesky nameplate

button and seeing our beautiful milk carton with a lovely cow on it that was drawn by Dan's brother. Fun fact! There will be a quiz later!

MOO is always adding some sort of harmonics, even if the MOO knob (drive) is set to 0.

MOO CHARACTER changes how the harmonics structure of the saturation. **CRUNCH** generates mainly odd numbered harmonics, which are typically louder and brighter sounding—crunchy is the word that comes to mind. **PUNCH** generates more even numbered harmonics, which are more musical and smoother.

The **MOO OUTPUT LEVEL** is controlled by the DIAMOND in the purple area of the display. Slide it up to increase the level of the MOO band; slide it down to decrease the level. The adjustment range on this control is -12dB to +12dB.

Press the **S** to SOLO the MOO band so you can focus on exactly what it is doing. Press **M** to mute the MOO band.

The SQUISH Band



SQUISH is a full-featured compressor that affects the midrange of any signal passing through the Chocolate Milk. You've used a multiband compressor? SQUISH is one band of a multiband compressor.

SQUISH is not based on any particular analog circuit. It's a straightforward, low-artifact compressor that's very clean and adjustable. The Chocolate Milk already has a ton of character. It didn't need us to add any more.

Located on the front panel to the left of the cow, **SQUISH MID COMP** is a threshold control. Slide it down to lower the threshold and increase compression. On the back panel, the



ORANGE TRIANGLE is the same control, and again, you can adjust SQUISH totally from the back panel.

SQUISH GR, on the front panel, is a gain reduction meter. The basic rule with compression is the meter should be moving musically. It should look like the signal sounds. If the look and sound don't correlate, you've probably got something set wrong (usually the release).

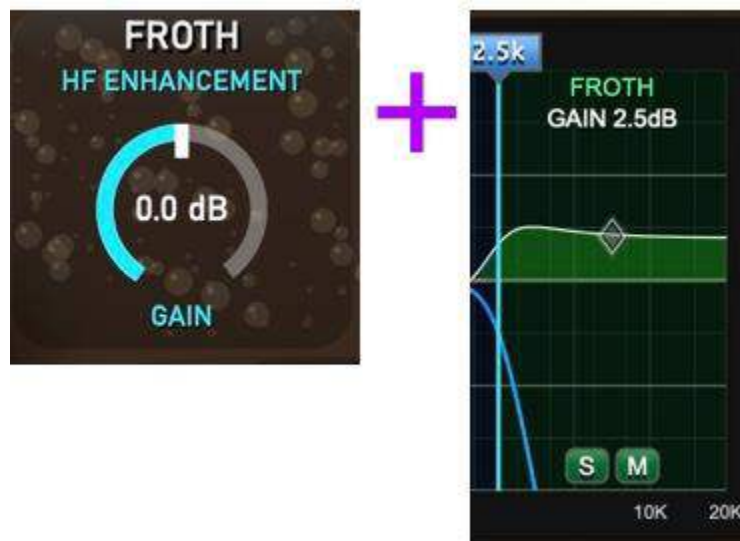
RATIO has a range from 1:1 to 20:1—from ultra gentle compression to hard limiting. Ratio is how much compression is applied when the input signal goes above threshold. Simply put, 4:1 means for each 4dB above threshold a signal is, only 1dB feeds out of the compressor. The higher the first number, the more compression you get. The knee on the SQUISH is hard, resulting in a punchy sound. What's knee? Think of it as a variable ratio that reacts to the signal level. The ratio goes up the more the signal goes over the threshold. Hard knee, which is what SQUISH has, applies the full ratio always, regardless of how much a level is over the threshold. Soft knee compressors are harder to hear working and are easier to set. Hard knee compressors are more obviously punchy but typically require a bit more tweaking.

ATTACK sets how fast compression occurs once a signal goes above threshold. Fast attack times nip off transients, slower attack times let more of the transient get through. Attack sets the amount of punch, how much the signal “pokes” through the rest of the mix. The attack time range is from 0.1ms to 100ms. Wide range, very useful.

RELEASE sets how fast the compressor recovers back to no compression once a signal falls below threshold. Usually, one tries to set the release so that the compressor fully recovers to a no compression state before the next note, drum hit, or transient, comes in. A simple way to think of release: short releases bring up quiet stuff—breathing sounds, the ring of a snare. Long releases keep the compressor in longer and “homogenize” the signal a bit more. In general, the faster the tempo or the activity, the faster the release. Sung vocals with held notes = slow release. Fast rap vocals = fast release. The release is adjustable from 1ms out to a full 5 seconds.

The DIAMOND in the middle of the blue area is the SQUISH band output level control. Think of it as a makeup gain control on a traditional compressor. And there is an **S** and an **M** for those times you need to do S and M things.

The FROTH Band



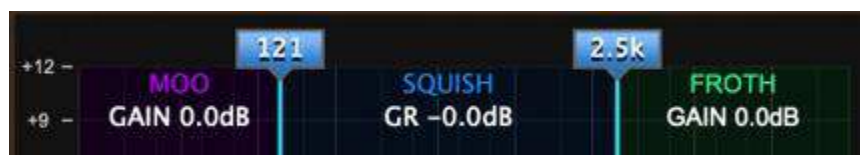
The **FROTH** band is a smooth, graceful EQ that adds sparkle and air to the high end of your signal.

The curve of the FROTH is a wide high shelf, based on designs of a brilliant engineer named Peter Baxendall. He published his circuit design in a magazine in 1952. He won a gold watch. The Baxendall EQ revolutionized audio. Not only did it sound musical, it was easy to construct and implement. Baxendall's circuit quickly found its way into stereo tone controls (the Low and High "tone control" knobs) as well as instrument amplifiers, consoles—all over the place.

The FROTH EQ curve is based on vintage circuits. FROTH sounds great and is easy to use. The **FROTH HF ENHANCEMENT** control on the front panel is a boost and cut; this same parameter is controlled by the **DIAMOND** in the green area on the back panel.

The turnover frequency of the FROTH EQ is the same as the center frequency of the crossover slider on the right hand side of the central display.

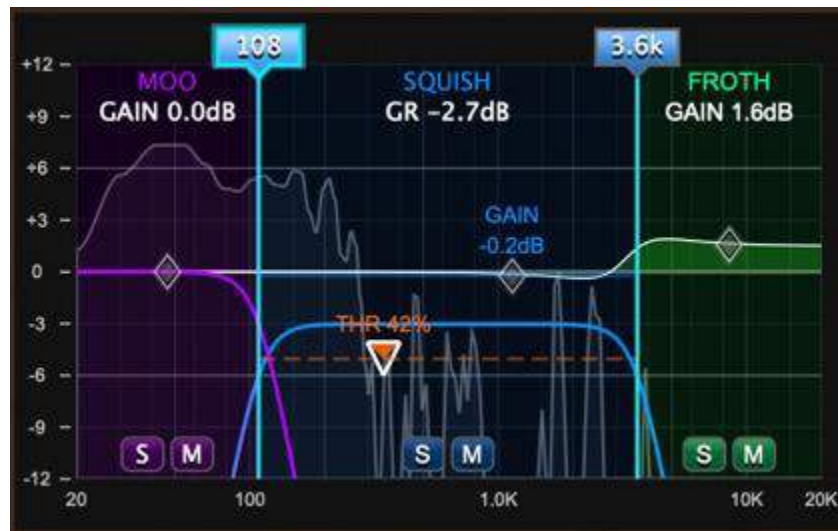
CROSSOVER SLIDERS



There are two CROSSOVER adjustments located on the back panel of Chocolate Milk. **CROSSOVER 1** slider, on the left, sets the low to low-mid crossover frequency, the spot where the MOO band transitions into the SQUISH band. **CROSSOVER 2**, to the right, sets the high-mid to high crossover frequency, which sets the point at which the midrange SQUISH band ends and the FROTH band begins. Note again that the frequency of the FROTH eq is the crossover frequency set by CROSSOVER 2.

The crossovers are implemented using complementary 4th Order Linkwitz-Riley pass filters. These filters have 24dB/octave rolloffs for minimal interaction between the three bands of processing in Chocolate Milk.

The CROSSOVER SLIDERS allow you to fine tune each of the three bands of the plug-in for precise control as well as special effects.

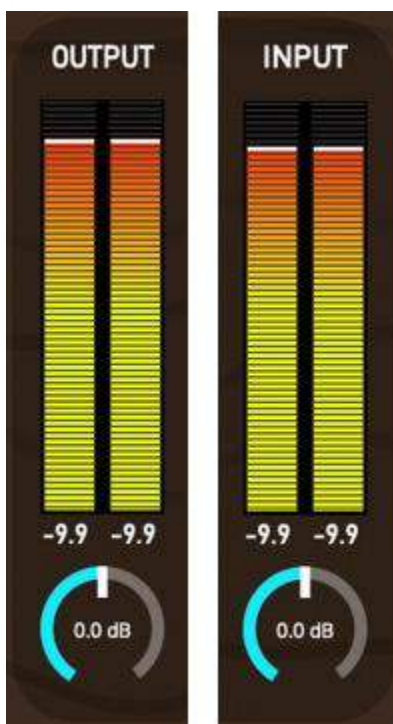


The **REAL-TIME FREQUENCY RESPONSE GRAPH** provides a display of the signal being processing as well as the curves of the crossovers, the curve of the FROTH EQ, the gain reduction and threshold for the SQUISH, and levels for each of the three processing bands.



There are also three **PHASE INVERT** switches, one for each band. On occasion, extreme processing in the low-end can make it necessary to flip phase to fix issues. Usually, though, we use the PHASE INVERT for effects. More on this later...

INPUT and OUTPUT METERS and TRIM



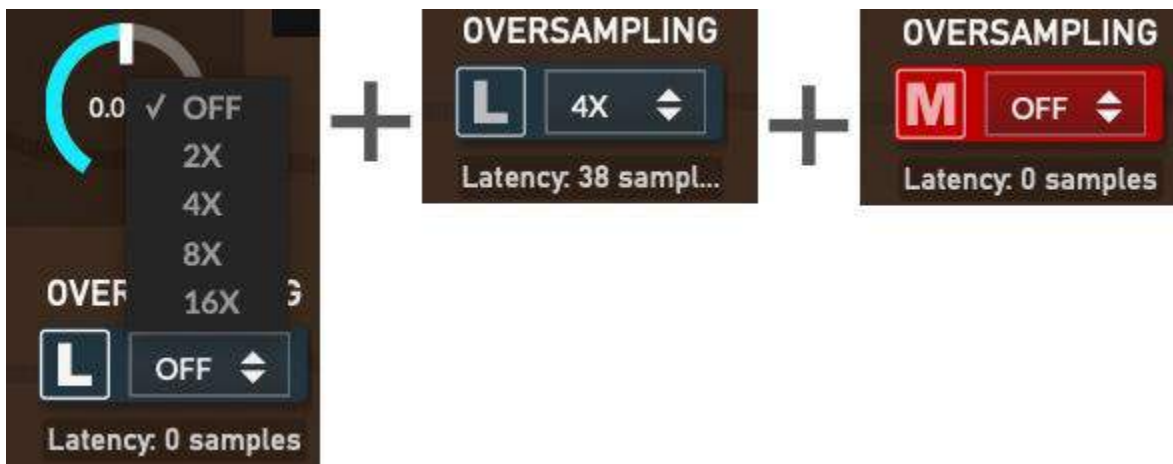
Those bright LED-style ladder meters to either side of the plug-in show you the **INPUT** and **OUTPUT** levels feeding into and out of the plug-in. The meters show dB Full Scale, so the top of the meter is 0dBFS. You can adjust these levels using the INPUT and OUTPUT TRIM beneath each meter. Between the meters and the knob is a digital readout of the peak level. Chocolate Milk is very forgiving of levels, and in general use, you won't be doing much with the input or output meters. Obviously, if you're hearing distortion or digital clipping, turn it down.



There's also a **DRY/WET** control at the lower right. Its default position is 100% wet. Adjust it counterclockwise to add back unprocessed signal to use the plug-in as a parallel processor.

The triangle at the lower right corner adjusts the width of the plug-in on the screen. Click and hold, move your mouse to the size you need, and release the mouse button.

ADDITIONAL DSP



OVERSAMPLING allows for correction of digital artifacts caused by Aliasing.

Aliasing occurs when processing, like saturation, compressing, clipping, and wave shaping, generate very high harmonics. These harmonics are beyond the range of human hearing, but as they approach and exceed the sample rate of your project, they can “bounce down” into the audible frequency range, where they sound out of tune and harsh. Adjusting the oversampling up effectively increases the sample rate for the plug-in, eliminating the aliasing. Of course, this takes some additional processing, which uses up memory and can affect latency. If you’re hearing aliasing, adjust the OVERSAMPLING to the lowest setting that fixes the issue.

OVERSAMPLING FILTER determines whether the oversampling process operates in Linear-Phase (no phase distortion) or Minimum-Phase (low latency).

L - Linear-Phase Oversampling: This mode preserves phase relationships across the frequency spectrum, making it a better choice for broadband sources, such as a mix bus, mastering, or parallel processing chains where maintaining phase integrity is critical. However, it uses more processor resources and hence introduces more latency, so it's best for mixing rather than tracking or overdubbing.

M - Minimum-Phase Oversampling: This option introduces minimal latency and allows transients to behave in a more musical way, which is often preferred for drums, vocals, and aggressive compression settings where punch and immediacy are desired.

UTILITY PANEL



The **UTILITY PANEL** allows you to save and recall presets, futz around with your license situation, and some other stuff. You're not reading this part of the manual anyway, are you?.

The **LIGHTBULB** brings up the tool tips, and the **BOOK** opens the user manual, which you are currently reading. Well done! You've mastered the **BOOK** button and the day is still early! **UNDO**, to the left, undoes the previous setting. **REDO**, to the right, redoes the previous setting... pressing them a lot can be very confusing.

The **DISK** saves the current settings of the plug-in as a Preset.

INFO (letter I in a circle). Click this to see the version number of the plug-in, a list of who did what to make it happen, cooking and household cleaning tips, etc.

UPDATE NOTIFIER (colorful cloud symbol): This indicates whether or not there is an update to your plug-in software. Green means good, and there is more information about this under Activation.

The **BUG** (it looks like a bug) is a link to a place on the Korneff Audio empire where you can report problems with this software. If you don't see the **BUG**, then it means everything is utterly perfect with our software.

The **GEAR** brings up the Global Settings Panel. There's a section about this coming up next...

Click on the **KEY** symbol to see your license activation options. There's a whole bunch about licensing looming in your immediate future.



Preset Browser

Click on the Preset Name to access the preset browser and load and save presets. The **ARROWS** allow you to step through the presets and audition them. The **DISK** button saves the current setting to the preset library.

The **PRESET BROWSER** has three columns. The column to the far left shows the name of the Bank, the middle column shows the Category, and the third column shows the Preset.

USAGE IDEAS

The Chocolate Milk can be as easy or as utterly complex as you want it to be. It really rewards experimentation.

To really understand Chocolate Milk, you have to have a feel for all of the different parts of it and it has three very different parts. Any time you're doing something with it, you're using a saturator, a compressor, and an EQ in parallel, as well with a crossover network. That's a lot! What's great is that it works so well that even if you don't know what the hell you're doing, you'll get something good. But we always encourage you to know what you're doing so as to learn more and become great at this audio engineering thing. Perhaps work through these usage ideas as a mini-course on how Chocolate Milk works.

In General

In its simplest use, Chocolate Milk adds some low-end saturation, a touch of compression, and a nice wide, high-end boost. That's almost always going to sound good. It's like adding bacon to things: it's always better unless you don't like bacon. So, for starters, just put Chocolate Milk on anything that you need to make sound better, add a little MOO, add a little FROTH, and you're done. You don't even need to use SQUISH.

Bass and Kicks

Chocolate Milk is a low-end fixer-upper par excellence.

Often, recipes for fixing bass and kicks involve splitting the track (more correctly, doubling it by copying the track), low-pass filtering one and adding saturation, high-pass filtering the other and adding compression, etc. Since Chocolate Milk is already splitting things up using crossovers, it's a natural choice for bass.

Slap it on a bass track. Turn up MOO until you hear fuller bass. Pull down the SQUISH slider until you see a little gain reduction happening on the meter to the right side of the cow. The fine-tuning here is going to be on the backside using the crossover sliders.



Head 'round back. The low crossover, CROSSOVER 1, is default set to 147Hz. This number was picked out very much on purpose, but you'll probably want to tweak it for bass. When I think of bass, I think of the fundamentals living below about 250Hz, and the articulation above that. Depending on where the bassist is playing, cheat CROSSOVER 1 up or down. The higher you push it, the wider the range of bass frequencies you'll add and the more harmonic distortion you'll be adding with MOO. Too high a crossover setting and the bass can get flumpy; too low and the bass tends to get very rumbly.

Listen for a horn-like "dooooooo" sound as you slide CROSSOVER 1. Generally, if that horn-like sound is loud, you've got it set to the wrong frequency. Typically, you don't want weird horn tones in your mixes.

As you adjust the crossover, the compression (SQUISH) in the middle will change. We really want SQUISH hitting the frequencies where the articulation is, so don't go too low with CROSSOVER 1 and compress things you really don't need to be compressed. But do feel free to raise CROSSOVER 2 to get SQUISH compression happening higher. If it isn't articulate enough, add some FROTH, but you can also remove some highs by adjusting FROTH to cut. You can also drop FROTH's level on the back panel. Don't cut too much, but it's never a bad idea to clean out high-end junk and make room for cymbals and vocals, and other things that live up there.

This same thinking applies to kicks, from metal to 808s.

Another idea: If you're dealing with a really wide-ranging bass part, or a low keyboard lead sound, think about splitting (doubling) the parts to multiple channels and adding a Chocolate Milk tailored for each frequency range. So, when the part is played low, set up the Chocolate Milk to sound great down there. Once the playing gets higher and moves out of that range, bring the bass up on a different channel with a Chocolate Milk tailored for the playing in that area. Use automation to switch between the setups as needed.

This same idea works for vocals, or guitar solos—anything that covers a lot of frequency range.

Acoustic Guitars

These days I'm running into acoustic guitars that aren't recorded well. A lumpy-sounding guitar, a cheaper mic in the wrong place, and the acoustic guitar becomes a real problem in the mix. Chocolate Milk to the rescue.

If the acoustic guitar is too boomy, go around back and drop MOO level by sliding down the purple DIAMOND. Not by a lot, just a squidge. Adjust the crossover to get rid of some of the excess bottom end, but not enough to start chopping into the mid range.



Another little trick in here is to turn up MOO DRIVE and make the bottom end of the guitar a little too big, push up the crossover frequency into the 300 or 400s hertz area, and then slide the MOO levels down. In many cases, this will keep the warmth and mids but get rid of the boominess.

SQUISH is a really useful compressor for bringing out strums on an acoustic guitar. Pull the SQUISH THRESHOLD down on the front or on the back panel and get a little compression happening—1 to 4dB of gain reduction.

The critical control is going to be the release. You want the release fast enough so that the pick noise of the strums gets through the compressor, and the compressor smooths out the inconsistencies of the performance. At a tempo of 120 bpm, a release time of around 125ms, which corresponds to 1/16th notes, usually works well. The faster the tempo, the faster the release. Once you get the attack and release set, you can play around with the ratio to fine-tune things.

Finally, you want to slide CROSSOVER 2 high enough that the compressor covers a wide range of the guitar, and then slightly push up FROTH to get some of the air. In the mix, you can control the presence of the guitar and how much it sticks out by adjusting CROSSOVER 2 and dropping the FROTH LEVEL down a bit.

Of course, if you have managed to record an acoustic guitar well, then using Chocolate Milk becomes very simple: you put it across the track, goose up the MOO, goose up the FROTH, and throw on a little SQUISH. It generally sounds terrific.

All the above applies to piano and most acoustic instruments.

Dan's Null Point Trick

Dan figured out a quirk with the crossovers, and he uses it all the time as a creative tool.

On the back panel, there are phase switches for each processing band. If you reverse the phase of a band, that band is out of phase with the other bands. However, you won't hear widespread phase canceling because of the steepness of the crossovers. If you think about it, the different frequencies of a sound are neither in phase nor out of phase with each other. 100Hz has no phase relationship with 347Hz. But right at the crossover point, there's 100% phase cancellation. In other words, if you reverse the phase of the MOO and then slide CROSSOVER 1 around and put that right on something you don't want to hear, it will vanish from the mix.

This affords you a few things. First, it makes the separation between bands really clear. Flip the phase of the SQUISH band, and where the MOO and FROTH bands start becomes incredibly clear. This makes it easier to hear and focus on your adjustments. You can flip the phase out to listen and adjust, and then flip it back.



But there are advantages to keeping the phase flipped. Dan puts Chocolate Milk on the drum bus, flips the MOO phase, then lines up the CROSSOVER 1 frequency on where the kit is the muddiest. Goodbye mud. Then he adjusts the MOO Drive and SQUISH for the desired sound.

This works really well on kick drums as well. You can slide CROSSOVER 1 until the worst of the shell resonance vanishes and you're left with a solid low-end thud and a clean midrange click.

Got a doubled part with no separation in the mix? Pan them wide with a Chocolate Milk on each channel. Flip the SQUISH phase and slide the crossover faders a bit on each to give them differentiated notches.

Put Chocolate Milk on a piano or an acoustic guitar and use Dan's phase notch trick to eliminate pedal tone rumbles or high-end harshness. Speaking of high-end harshness...

Use Chocolate Milk as a de-esser. Flip the FROTH phase, move CROSSOVER 2 onto the nasty, harsh frequency and away it goes. Then increase FROTH to add back the highs without the harshness.

It's worthwhile anytime you're on the back panel of Chocolate Milk to reverse the phase of SQUISH and listen for the sound of the notches at the crossover frequencies, and perhaps play with the CROSSOVER sliders and see what you get.

Bus Compressor

Put Chocolate Milk across the master bus, then push CROSSOVER 1 all the way to the left and CROSSOVER 2 all the way to the right. You now have SQUISH covering almost all of your mix. Pull down the threshold and you'll now have a very clean, almost characterless, punchy compressor on the mix. Slide up CROSSOVER 1 to about 30 Hz and lower MOO level a dB or two and listen to the bottom end clean up. Or, slide CROSSOVER 1 to around 100Hz and add a low-end bump to your entire mix.

Frequency Mixer

Often I find myself using the Chocolate Milk mainly as a frequency-based mixer.

It splits things into three separate bands, and then each band can be adjusted relative to the others. Bring up the backing vocals in the mix. Too big? Reduce the level of the MOO band. Not enough presence? Bring up the levels of the SQUISH band.

This works really well on reverb returns. Use the crossover sliders to adjust the bands and then play away. Usually, I pull down the MOO a bit. Also, try flipping the phase and moving



the resulting notch around until you either get something interesting or you remove whatever might be annoying.

Chase it with Pass Filters

When you add a lot of MOO to a signal, the bottom end can get rather huge and clonky, and you might think, "Let's get rid of some of that with a high pass filter." This is a good idea—just make sure you put the pass filter AFTER Chocolate Milk in the signal chain and not before. I'll explain why.

Warm saturation depends on generating harmonic distortion from the lowest possible frequencies, because harmonics go up in pitch. If you roll off those low frequencies before the Chocolate Milk, that reduces the low frequencies that you want feeding into the saturator, which negates the whole point of adding saturation to the low end. Instead, place the high-pass filter after Chocolate Milk to roll off the rumbly stuff.

I use high-pass filters after the Chocolate Milk almost all the time.

Effects

The mute/solo switches are really fun! Solo SQUISH, slide CROSSOVER 1 to 300Hz, CROSSOVER 2 to 3.4kHz, and it's instantly old telephone time. Pull down SQUISH to add compression. This also works great for old radio sounds.

Experiment with various bands muted to see what sort of sounds you can find. Run a vocal through it, mute everything other than MOO band, crank up the drive, run this through a reverb and now you can add a touch of a low-frequency hellscape. You can do the same thing with an entire mix.

Voice mumbly? Run a copy of the track through Chocolate Milk, mute the MOO and SQUISH bands. Goose up the FROTH. Then, throw a delay on that, maybe from 25 to 50ms— and bring that into the mix whenever the vocals lose articulation.

Use Dan's Null Point Trick to notch out anything. Remove shell resonance and low end overhang on toms and snares. Stick it on a hi-hat, then notch out the snare fundamental. Stick it on a snare, and then notch out the hi-hat bleed.

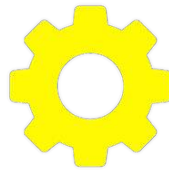
Toms dead? Put a Chocolate Milk on the offending tom. Adjust SQUISH for a strong attack and punch. Turn up MOO Drive. Adjust CROSSOVER 1 to bring out the low-end of the tom—you'll probably be sliding CROSSOVER 1 up. Pull CROSSOVER 2 down to focus SQUISH the punch of it. Reduce FROTH level using the green DIAMOND—this will remove some of that cymbal bleed. Push up SQUISH's level to push the tom out through the mix.



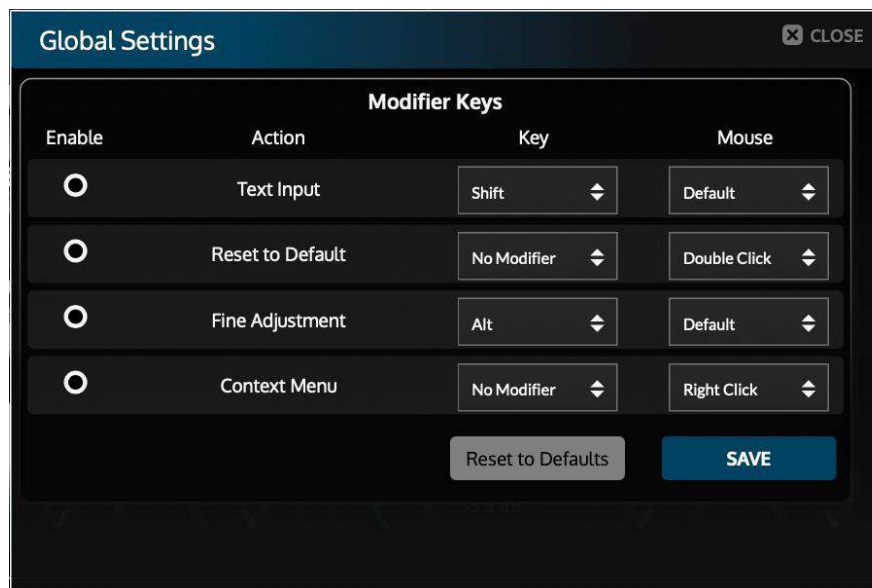
Conclusions

We're sure you'll come up with your own interesting uses for Chocolate Milk, and we'd love to hear them. Feel free to send us your use cases and we'll see if we can add them to the manual and the body of knowledge surrounding this most deliciously useful plug-in.

GLOBAL SETTINGS



The Global Settings Panel allows you to personalize how you interact with the plug-in's controls by customizing key and mouse modifiers for specific actions. This flexibility enhances your workflow and ensures that the plug-in behaves according to your preferences.



Accessing the Global Settings Panel

To open the Global Settings Panel:

1. Locate the Settings Icon in the application's interface. It typically appears as a gear or wrench icon.
2. Click on the Settings Icon.
3. The Global Settings Panel will appear, overlaying the main application window.



Modifier Keys Section

The Modifier Keys section is the main area where you can adjust settings related to key and mouse modifiers for various actions.

The Modifier Keys section is divided into several columns:

- Enable: Toggle whether an action is active or disabled.
- Action: The specific function you can customize (e.g., Text Input, Reset to Default).
- Key: Select the keyboard modifier key for the action.
- Mouse: Select the mouse action modifier for the action.

Customizing Modifier Keys and Mouse Actions

You can tailor the behavior of the application by adjusting the key and mouse modifiers for each action.

Enable/Disable Actions

- Enable Checkbox: Located in the Enable column next to each action.
- Enabled (Checked): The action is active and will respond to your specified modifiers.
- Disabled (Unchecked): The action is inactive and will not respond, regardless of modifiers.

Selecting Key Modifiers

1. In the Key column, click on the dropdown menu corresponding to the action you wish to customize.
2. Choose from the following key modifiers:
 - Shift
 - Alt
 - Ctrl
 - Cmd



- No Modifier

Selecting Mouse Modifiers

1. In the Mouse column, click on the dropdown menu for the desired action.
2. Select from the following mouse modifiers:
 - Right Click
 - Double Click
 - Default (Single Click or Drag, depending on the action)

Actions You Can Customize

- Text Input: Allows direct text entry for controls.
- Reset to Default: Resets a control to its default value.
- Fine Adjustment: Enables precise adjustments of control values.
- Context Menu: Opens a context-specific menu with additional options.

Resetting to Default Settings

If you wish to revert all your customizations back to the application's default settings:

1. Click the Reset to Defaults button located at the bottom of the Modifier Keys section.
2. A confirmation message will appear: "Key modifiers reset to default. Click 'Save' to apply changes."
3. Note: You must click Save to apply the default settings.

Saving Your Settings

After making changes:

1. Click the Save button at the bottom of the Modifier Keys section.
4. A message will confirm: "Settings saved successfully! Changes applied on next launch."
5. Important: The new settings will take effect the next time you launch the application.



Important Notes

Applying Changes: Remember that changes to modifier keys and mouse actions will be applied the next time you launch the application.

Duplicate Modifiers: The application will alert you if you assign the same key and mouse modifier combination to multiple actions. Ensure each action has a unique combination to avoid conflicts.

Modifier Combinations: Some combinations may not be valid depending on your operating system or keyboard layout.

Troubleshooting

- **Settings Not Applying:**
 - Ensure you have clicked the Save button after making changes.
 - Restart the application to apply the new settings.
- **Failed to Load Settings:**
 - An error message may indicate issues with the settings file.
 - Try resetting to default settings and saving again.
- **Duplicate Combination Warning:**
 - If you receive a warning about duplicate combinations, adjust the key or mouse modifiers to create unique combinations for each action.

By customizing your modifier keys and mouse actions, you can optimize your interaction with the application to suit your workflow. If you have any further questions or need assistance, please refer to the application's support resources.

LICENSING ACTIVATION

Activation is a crucial step in getting your plug-in up and running. In this section, we'll guide you through the activation process, explaining the available options and how to use them.

Activation Options



Upon launching the plug-in, you'll be presented with a set of activation options. Here's a breakdown of the available choices:

Online activation: Allows you to connect to your Korneff Audio account and activate the product seamlessly. This method ensures that your plug-in is always up to date and connected to your account, providing you with the latest features and improvements.

Offline activation: While currently disabled, it will soon allow you to transfer and activate your license on a device that isn't connected to the internet. This feature is ideal for situations where internet access is limited or unavailable.

Please note that offline activation is marked as "Coming Soon" and will be available in future updates of the plug-in.

Buy Now: Clicking this button will take you to the Korneff Audio website, where you can purchase a license for the software. Once the purchase is complete, you will receive your license key via email.

Support: Clicking this button will take you to the Korneff Audio Support page, where you can submit a support request. Fill in the required details and our support team will get back to you as soon as possible.

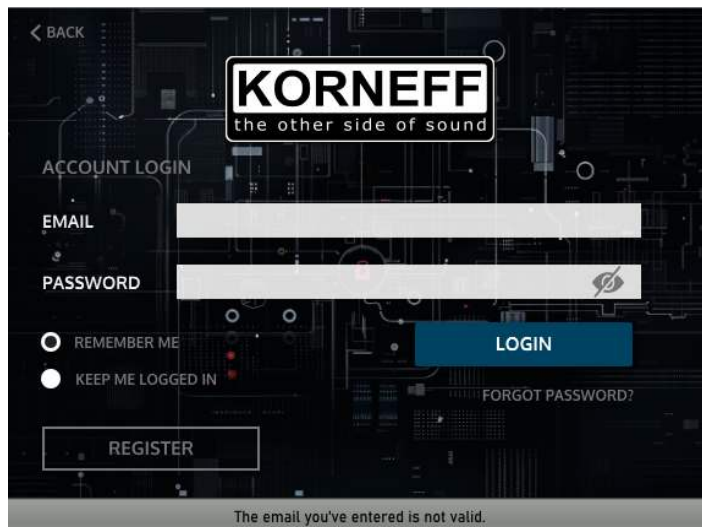
FAQ: Clicking this button will direct you to our FAQ page.

Online Activation



Online activation allows you to easily activate your product by connecting to your Korneff Audio account. Follow these steps to complete the online activation process:

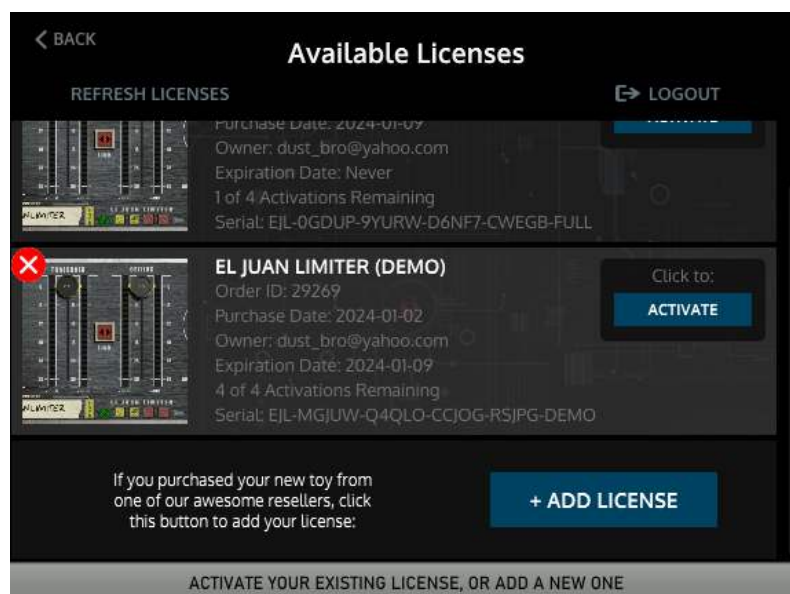
Select Activate: Start by selecting the ACTIVATE option from the activation options panel.



Log In to Your Account: You will be prompted to sign in to your Korneff Audio account if you haven't already. Enter your email and password associated with your account.

Keep Me Logged In: This will bypass the sign-in screen and automatically log you in with your saved credentials.

Activate Your License: Once you're logged in, you'll see a list of your licenses associated with your account.



Locate the
want to

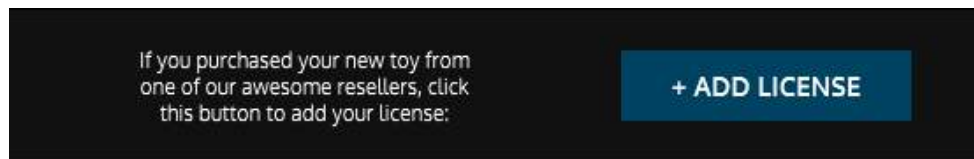
license you
activate in the

list, then click on the blue **ACTIVATE** button next to the license you wish to activate. This will initiate the activation process for that specific license.



Add License: If you purchased your product from a third-party reseller, you may need to click on **ADD LICENSE** to import the license to your Korneff Audio account.

Add License



Once you log in to your account, you can access the Add License panel by selecting the **ADD LICENSE** option from the License panel. This panel is specifically designed for users who have purchased their Korneff Audio product from an authorized reseller.

In the Add License panel, you will find a text input field where you will enter your license key. This key is provided to you by the third-party reseller from whom you purchased the product. Copy and Paste the entire code, including dashes.

Once you've entered your license key, click on the **SUBMIT** button. This action will send your license key for validation.

The system will validate the license key to ensure it's authentic and associated with a legitimate Korneff Audio product. If the validation is successful, you will receive a confirmation message indicating that your license has been added to your account.

After successfully adding your license, you will be automatically redirected back to the main license panel. Here, you will see your newly added license in the list, ready for activation.

Offline Activation

This option is currently under development and will be added soon.

UPDATE NOTIFICATIONS



The Update Notifier is a tool designed to keep you informed about the status of your software updates. This section outlines the different statuses and panels associated with the update notifier.

Auto-Update Off (Expired): This status indicates that either you've manually turned off the auto-update feature or haven't checked for updates in the last 30 days. When you see this status, it's a gentle reminder to consider enabling auto-updates. Keeping your software up to date ensures you have access to the latest features and improvements.

Update Available: When there's a new update waiting for your software, this status lights up. Clicking on this icon will reveal a panel packed with information about the available update, including its version number, release date, update type, and a detailed description. Plus, you'll find a handy button that takes you straight to the downloads section of your account, making the update process a breeze.

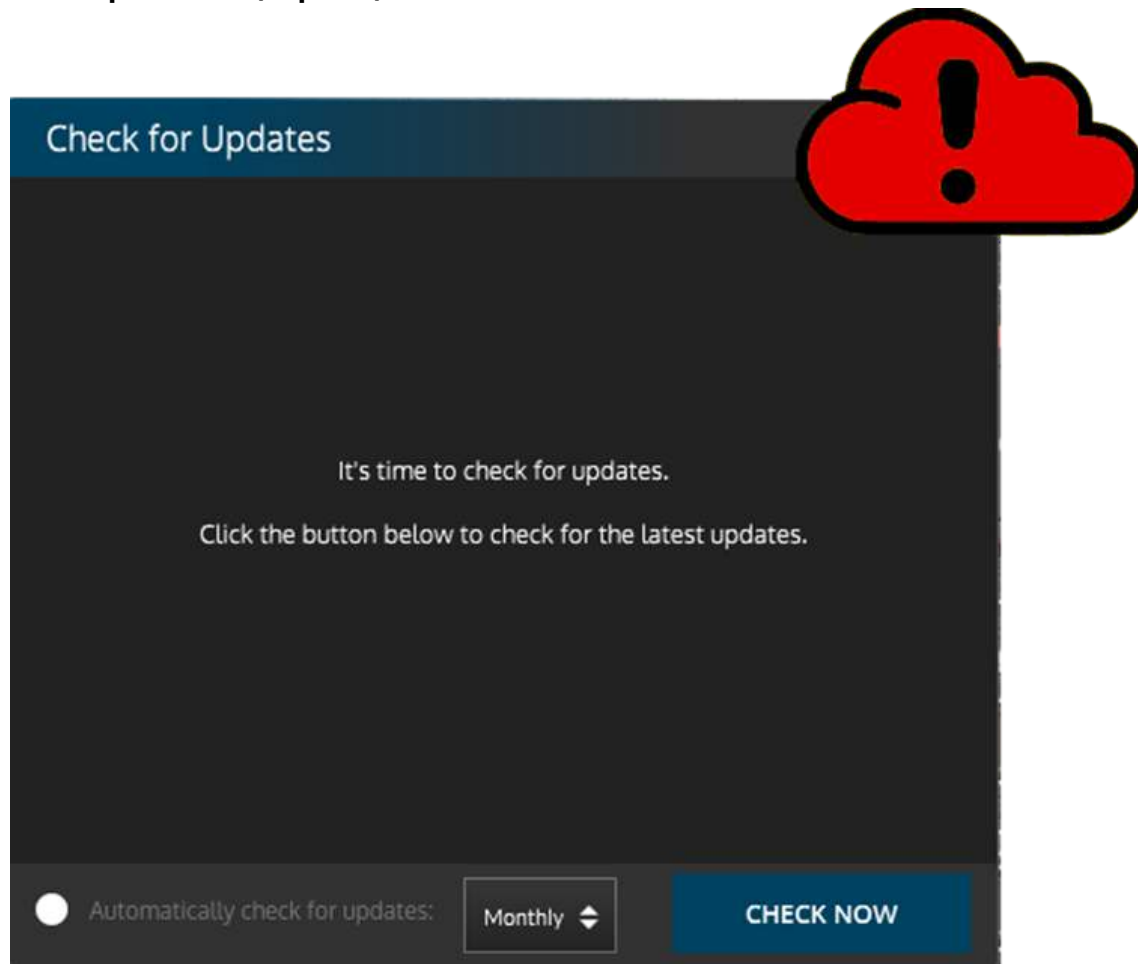
Up to Date: When everything's ship shape and your software is already running the latest version, this status puts your mind at ease. It's a reassuring pat on the back, confirming that you're already on the cutting edge of what your software has to offer.

No Internet Connection: If you find yourself in a digital desert with no internet connection available, this will appear. This status is a friendly way of saying, "Hey, we can't check for updates right now because the internet is out of reach." It's a temporary reminder that you may want to reconnect to the web when it's convenient to ensure you don't miss out on any future updates.

Clicking on the Update Notifier icon

No matter which status the icon displays, clicking on it will trigger a corresponding update panel. These panels provide you with actionable information and options, allowing you to make informed decisions about your software updates. Let's dive into the details of each panel. What fun:

Auto-Update Off (Expired)



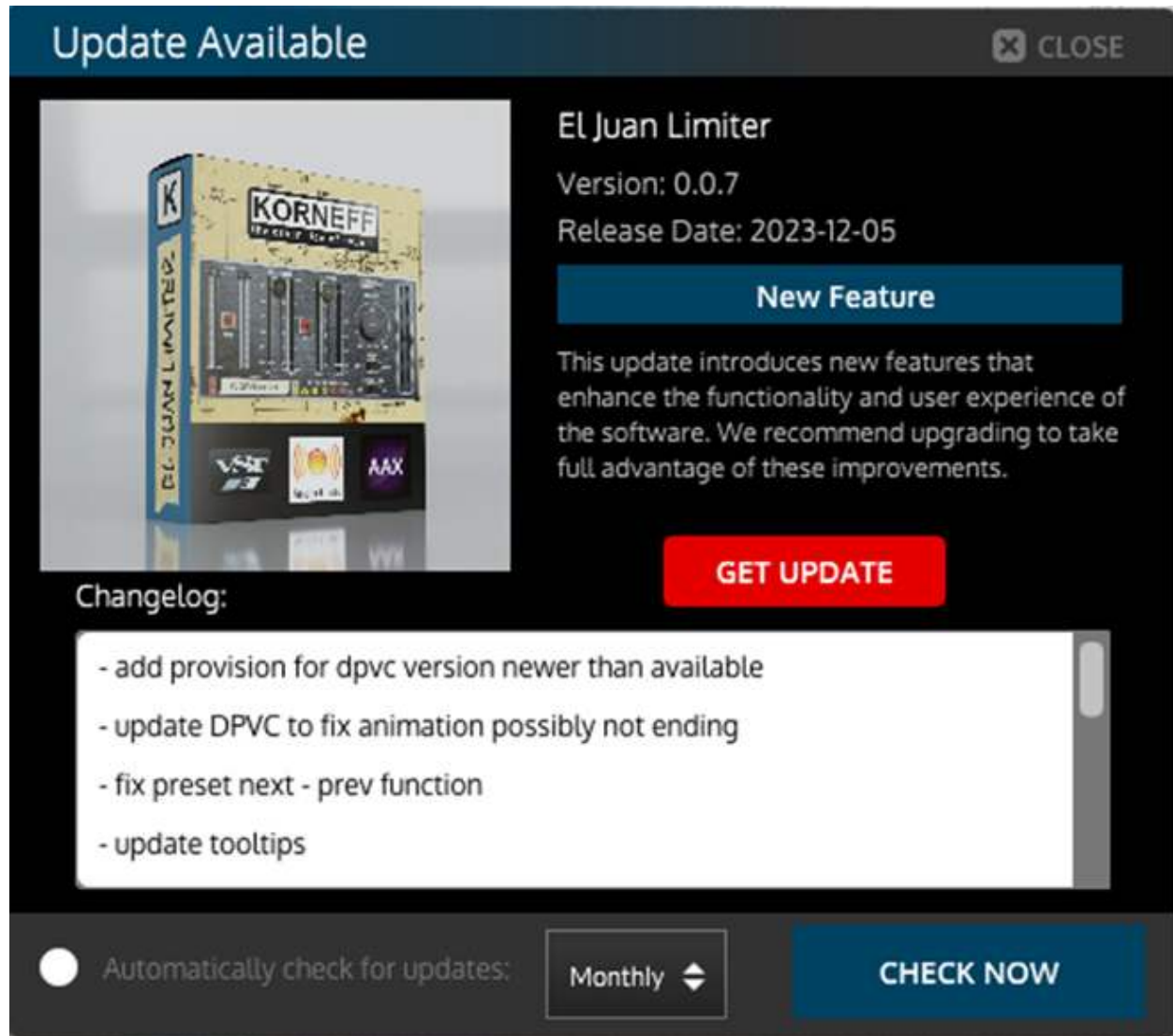
When you encounter the **Auto-Update Off (Expired)** panel, it's essentially your software's gentle nudge to consider enabling auto-updates. This status appears for two main reasons:

Auto-Update Turned Off: You might have manually turned off the auto-update feature, which means your software won't automatically fetch update information.

30 Days Since Last Update Check: If Auto-Update is off and it's been a month since you last checked for updates, this panel will remind you to stay current. Staying up to date ensures your software remains robust, secure, and packed with the latest enhancements.

Consider enabling auto-updates to streamline the update process and keep your software at its best.

Update Available



The Update Available panel signals exciting news – there's a new update ready and waiting for your software. This panel provides comprehensive information about the available update, making it easy for you to decide whether to proceed with the update. Here's what you'll find:

Project Name: The name of your software project, ensuring you know exactly which application is receiving the update.

Version Number: The specific version number of the update, indicating how significant the changes are.

Release Date: When the update was released, so you can gauge its freshness.

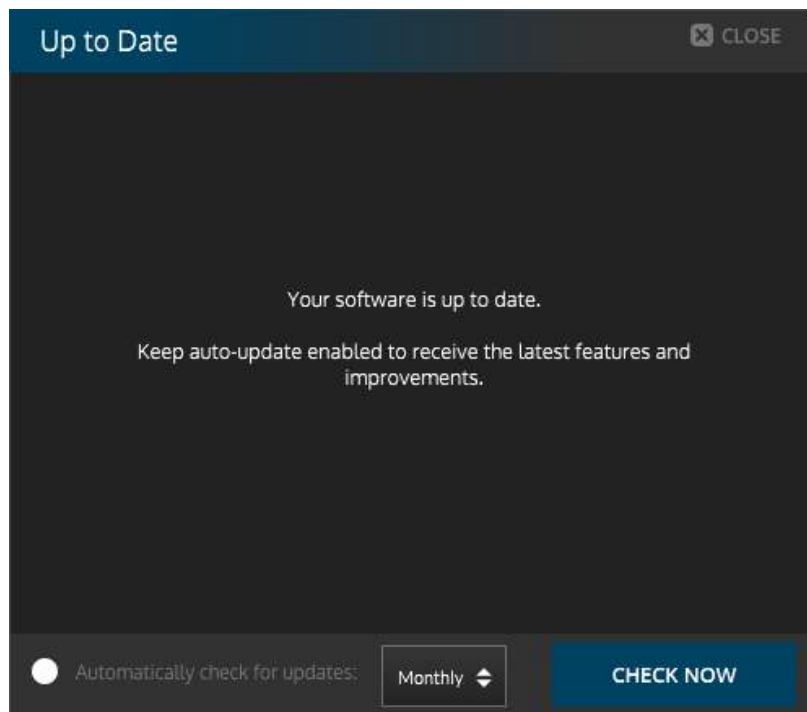
Update Type: This section highlights the type of update. Is it a minor bug fix, a major feature enhancement, or something in between? This detail helps you understand the nature of the update.

Update Description: A detailed description of what the update entails. This can include new features, bug fixes, and other improvements. It's your roadmap to what's changing.

GET UPDATE Button: A convenient button that, when clicked, takes you directly to the downloads section of your account. This means you can initiate the update process right away.

The Update Available panel equips you with all the information you need to make an informed decision about updating your software. Whether it's new features, bug fixes, or security enhancements, you'll know exactly what you're getting.

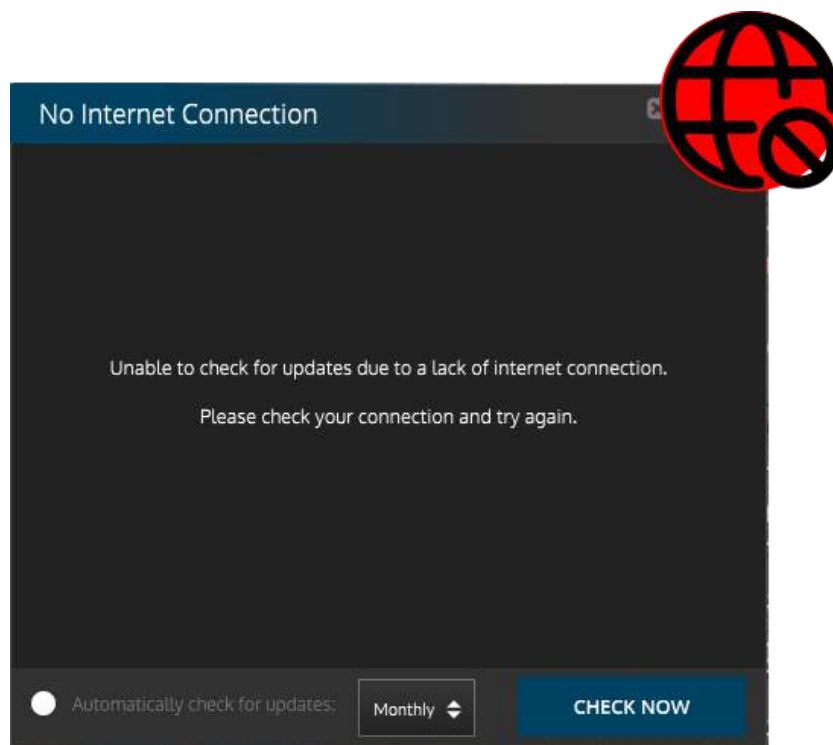
Up to Date



The Up to Date panel is your digital seal of approval, confirming that your software is already running the latest version available. When you see this status, it means you're in sync with the latest developments, features, and improvements. There's no immediate action required because you're already enjoying the best your software has to offer.

It's always a good feeling to know that your software is up to date and optimized for peak performance, and it's the least we can do to comfort you, given the mess that is this modern world and the inevitable rise of SkyNet and the extermination of the human race.

No Internet Connection



The No Internet Connection panel steps in when there's a temporary hiccup in your internet connection. This status politely informs you that, at the moment, it's unable to check for updates due to the lack of an internet connection.

While this status may appear momentarily, it serves as a reminder to ensure your device is connected to the internet. Once you're back online, the Update Notifier will resume its role, keeping you informed about your software's status.