

Stardust 201 Tape Echo



1 Getting Started

Stardust 201 Tape Echo is a hot-rodded interpretation of the classic Roland "Space Echo" tape echo effects of the 70s and 80s. Compared to earlier tape echo devices, the Space Echo units represented a step forward in reliability with their solidly built tape transport mechanisms, and with the inclusion of a spring reverb and chorus effects in some models, they were capable of a multitude of sound colors.

Prior to the advent of solid-state devices, echo effects were created with tape machines by recording an incoming signal, then playing it back slightly later via a playback head situated after the record head. The length of the delay time was dependent upon the speed of tape transport. Additional echo repeats were achieved by mixing (i.e. feeding back) a portion of the delayed signal back into the signal input. This may sound like a somewhat crude affair, but it somewhat accidentally sounded fantastic for a number of reasons - the limited fidelity of audio tape provided a natural rolloff of bass and treble frequencies, and a "warm" tonality, and the inherent instability of the mechanical tape transport added (ideally) minor speed variances, lending an organic chorusing effect to repeats. Adding large amounts of feedback would overload the circuit and tape itself, resulting in wild, distorted "runaway" feedback effects.

Cherry Audio's Stardust 201 Tape Echo cherry picks (heheh) features from the original RE-201 and RE-301 Space Echo units, and we've added some of our own to create a great-sounding, super-flexible, ideal tape echo effect that never breaks down and never needs demagnetizing, all for less than the price of a Space Echo replacement audio tape loop!

1.1.1 Pre-Purchase Demo Mode



If you haven't purchased the full version of Stardust 201 Tape Echo, it will run in demo mode. All functions will work, but inharmonic tones will

occasionally sound (the LED next to *Demo* in the top toolbar will illuminate when the ugly tones are sounding). We've also added a handy button to make purchasing easy, so you've got no excuse! As you might expect, all this demo nonsense disappears once Stardust 201 is purchased.

1.1.2 Technical Assistance

Cherry Audio's unique online store and automatic updating should make operation a smooth experience, but if you run into any issues or have questions, you can discuss issues online at the Cherry Audio forums at:

<https://forums.cherryaudio.com/>

... or you can communicate directly with our ~~difficult and easily triggered~~ outgoing and friendly tech support staff at:

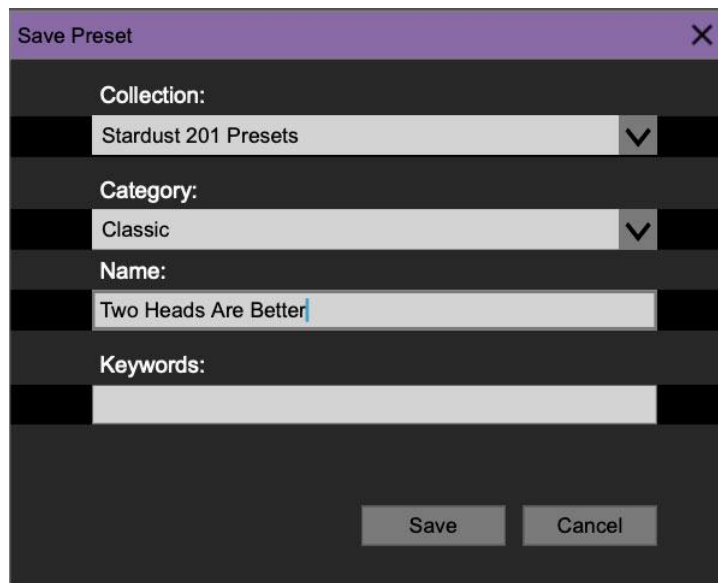
<https://cherryaudio.kayako.com/>

1.2 Top Toolbar and Preset Browser



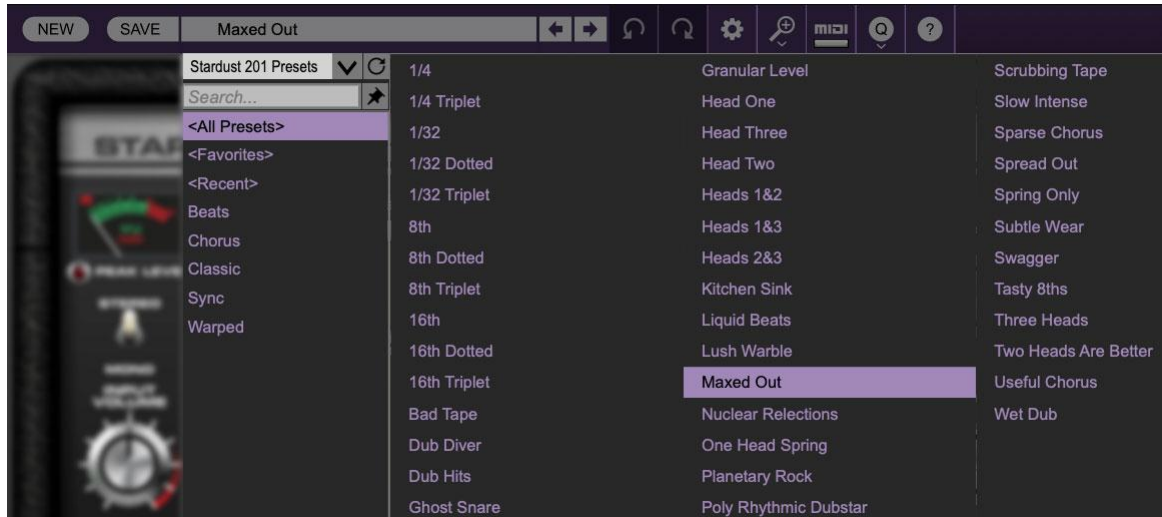
The purple strip at the top of the Stardust 201 interface is where you'll load, save, and create presets. It also contains utility functions such as undo/redo, UI zoom and *Focus* controls, under-the-hood settings, and more. Let's go over them:

New- Opens a new blank preset. If an unsaved preset is currently open or you've modified an existing saved preset, a dialog asks if you'd like to save the preset in its current state. This greatly reduces the possibility of losing an edited unsaved preset.



Save- Use this to save presets. There are a couple of levels of hierarchy:

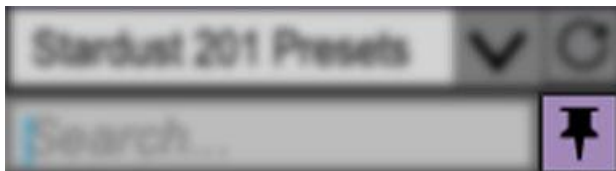
- **Collection**- This is the top level of organization, and contains entire “sets” of presets. The *Stardust 201 Presets* are the main included collection. We also include a *User Presets Collection* for storing your own presets, but you're free to create your own collections. To create a new collections, click in the *Collection* text field (where it says *User Presets* above) and type a name. User-created presets can be freely saved to any collection; we like to keep 'em separated for organizational purposes.
- **Categories**- Within each *Collection* are a number of preset categories. As with collections, you're free to create as many categories as you like. To create a category, click in the *Category* text field of the *Save* dialog window and type a new category name.
- **Preset**- To save a preset, simply type the name in the *Name* field and click *Save*.
- **Keywords**- You can add descriptive words such as “echo,” “feedbacky” etc., to presets to make them appear when terms are typed in the *Search* field. Use commas to separate multiple keywords entries.



Browsing Presets- Presets can be browsed by clicking the *<Select Preset>* field. To select a preset collection, click in the area that says *<All Collections>* or on the downward-facing arrow next to it.

Clicking on the left-side categories narrows down which presets are displayed.

- **<All Presets>** will show presets from all collections and categories.
- **<Recent>** displays recently used presets.
- **Refresh-** This is the circular arrow button to the right of the downward arrow; clicking this checks the Cherry Audio server for new or updated presets.

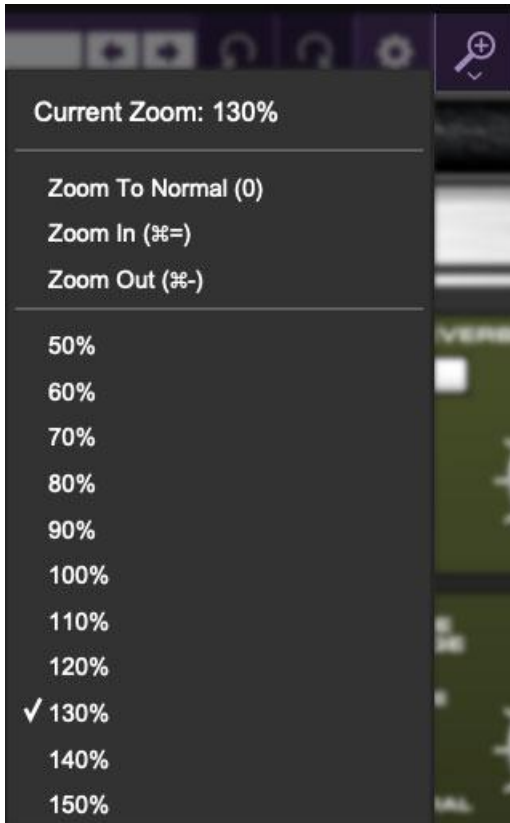


Pin- Clicking the push-pin icon locks the preset selection list open, allowing fast and easy browsing and auditioning of presets. Click the icon again to disable pin mode. when in pin mode, the up and down arrow keys can be used to select presets.

Preset- Step Back/Forward Arrows- These step to the previous or next preset.

Undo/Redo- These circular arrows will undo or redo the last action. It remembers many steps, so if you really loused something up, keep on clickin'...

Settings- This is where user preferences for user interface, audio interfaces, user account, and more are configured. See the [Settings](#) section for full information.



Zoom Magnifying Glass- Click to resize the Stardust 201 interface. Selecting *100%* returns the user interface to native size.

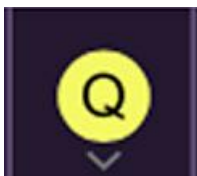
MIDI Tab- Opens the MIDI controllers tab for configuring internal and hardware MIDI controls. See the [MIDI Controllers Setup and MIDI Tab](#) section for full information.



Oversampling Quality (Q)- The Q button sets Stardust 201's internal oversampling rate; the higher the setting, the better audio fidelity will be, with the caveat that more computer processing power will be required.

Internal processing can be set to *1x* (the same as the host DAW's current sample rate) or to *2x*, *3x*, or *4x* the current sample rate. The sample rate is downsampled at the instrument output stage to match the current host sample rate.

For example, if the current DAW/instrument sample rate setting is 48 kHz, and oversampling is set to *2x*, Stardust 201's internal processing runs at 96 kHz, and is then reduced back to 48kHz at the output stage.



When oversampling is set to any multiple greater than *1x*, the Q button glows yellow.

Dependent on a number of factors (audio system D/A converter quality, monitor speakers, etc.), you may not hear a big difference with higher settings. Generally speaking, audible differences may be noticeable if the audio contains a great deal of high harmonics.



Help- Clicking this launches your web browser and opens the help document you're currently reading.

Cherry Stardust 201 and Cherry Audio logos - Clicking either one of these displays "about" information, and shows the version number and current registered user ID.

1.2.1 Preset List Right-Click Functions

Show File- This displays the selected preset in the Mac or Windows folder containing it. This is useful for backing up or sending a preset file to another user.

Show In Original Category- Selects the preset within its category, i.e. the category will highlight in the left preset menu. The *Show In Original Category* command only displays if the preset was selected within the *<All Presets>*, *<Favorites>*, or *<Recent>* categories.

Favorites- Favorited presets will show in when the *<Favorites>* category is selected. A star will display next to the preset name. Right-click on the preset and reselect *Favorite* to un-favorite it. (Or say something nasty about its mother.)

Delete- Deletes the selected preset.

Restore Factory Preset- If one of the factory (i.e. not user) presets is edited and saved, selecting this command restores the patch to its unaltered "factory" setting. This menu will be grayed-out for user bank patches.

Restore All Factory Presets From 'Stardust 201 Presets' - If any presets from the "factory" Stardust 201 bank are edited and saved, selecting this command restores *all* of them to their unaltered "factory" setting.

Restore All From Factory- If any presets from the "factory" banks are edited and saved, selecting this command restores *all* of them to their unaltered "factory" setting. At the time of writing, the Stardust 201 bank mentioned above is the only factory bank, so this function and the *'Restore All Factory Presets From 'Stardust 201 Presets'* above have the same effect.

2 Input Section



The input section is where you'll set incoming signal levels and set whether Stardust 201's effects are in stereo or monophonic-al. Note that the effects routing is as it appears on the front panel - that is, chorus, then echo, then reverb.

Output Meter and Peak Level LED- You know the drill here - set the level so the needle mostly stays in the green. The red LED illuminates when signals are in the red. You're of course welcome to push signals into the red, it won't void your warranty.

Mono/Stereo toggle- Sets the output signal for mono or stereo operation. **This only affects wet signals** - incoming dry signals will not be altered, that is, stereo signals won't get mixed down to mono. Unlike an original Space Echo, which is mono only, Stardust 201's chorus, echo, and reverb effects can operate in stereo.

Input Volume- Sets the gain level to the effects. Cranking this guy into the red will distort the input in a raunchy, analog-correct fashion.

3 Chorus Section



This is the warm and glorious BBD-type chorus featured in numerous classic Roland and Boss instruments and effects unit. By "BBD," we're not talking about 90s R&B superstars, "Bell Biv DeVoe"- BBD refers to the "bucket-brigade device," analog chips introduced in the 70s. "Bucket-brigade" refers to the concept of extinguishing distant fires by transferring water via many, many buckets.

The analog bucket-brigade delay chips worked on a similar principle - these chips had many tiny capacitors that temporarily stored fragments of audio signals which were moved through each capacitor "stage" at an interval determined by an external clock frequency. The frequency of the clock determined how fast the signal moved through the stages, corresponding to the overall delay time.

Much like a sloshing water down the line through numerous buckets, the signal emerging at the end of the line was a little compromised from the initial signal, and the resultant audio lost some high- and low-frequency content. This unintended side effect actually sounded great for flanging, chorus, and delay effects. In addition to frequency loss, sound got a little distorted in the process, giving a little extra personality. For these reasons, BBD-based effects are still prized.

3.1 In Stereo, Where Available

The chorus effect featured in original Roland Space echo units was a strictly mono affair - that is, there was one BBD processor, with the dry signal mixed with effected signal. Pseudo-stereo (that's a nice way of saying "fake") could be achieved by routing the dry and wet jacks to separate amplification channels.

Setting Stardust 201's Stereo/Mono toggle to the Mono position works as above - a single one-BBD effect, mixed with the dry signal in mono. When the Stereo/Mono toggle is in Stereo position, Stardust applies two independent (and phase-inverted) chorus effects for true stereo, at no extra charge (you're welcome).

On/Off (white button)- Enables and disables the chorus effect.

Rate- Sets the chorus internal LFO speed from 0.10 to 0.53 Hz.

Intensity- Sets the effect depth, i.e. the amount of delay time mod.

4 Echo Section



Stardust 201 reproduces the effect of a vintage "space echo" tape delay. Far from being super-pristine, vintage tape echoes have a lovely limited frequency response, and wow and flutter for a natural thickening effect.

On/Off (white button)- Enables and disables the echo effect.

Mode Selector and Heads 1/2/3 LEDs- Determines what combination of the three virtual "tape heads" are currently active; the LEDs illuminate to show the currently active heads. Head 1 is the shortest delay, head 3 is the longest. The time ratios of the heads are the same as a vintage RE-201 Space Echo as follow:

HEAD NUMBER	TIME MULTIPLIER
1	base time
2	base time x 1.94
3	base time x 2.85

4.1 Mod Section

The Mod (modulation) section applies a sine wave LFO to the speed of the virtual "tape" for subtle-to-extreme time mod effects. This is sine wave only because if you think about the inertia of a tape mechanism speeding up and slowing down, sharp-edged waves (square, saw/ramp, sample & hold, etc.) don't make much sense - the end result would be that times would constantly be "chasing" the mod wave position. In the case of any congruent mod wave, you'd pretty much end up with a potentially inconsistent version of a sine wave anyway. Additionally, sine wave mod works best, because its constant curve means that pitch is always changing.

Rate and LED- Sets the Mod speed from 0.10 to 10 Hz. The LED blinks at the current Mod rate. The LED shuts off when the *Depth* knob is set to the Off position or the Echo section switch is disabled.

Depth- Sets the mod depth from 0 to 100%. At the risk of pointing out the obvious, if you don't want mod, make sure the *Depth* knob is set to zero, i.e. the *Off* position. Note that the LED stops flashing in the *Off* position.

Wow/Flutter- Besides being fun to say, wow and flutter refers to the speed variances inherent to mechanical tape transports. As you might surmise from the onomatopoeia-rific terminology, "wow" refers to slow, undulating speed changes, whereas "flutter" refers to rapid, twitchy changes (In a related story, I once saw Onomatopoeia Zadora in a movie about a tennis instructor on Cinemax when I was 14). In hifi world, wow and flutter of any kind was considered detrimental, but in musical applications, these random changes result in subtle and desirable changes in the pitch of echoes. Stardust 201's *Wow/Flutter* knob lets you add the desired amount, from none to way-too-much.

Motor On/Off- This lets you shut off the virtual tape transport "motor." This makes a really cool noise, particularly with long echo times and high *Intensity* knob settings. Because the tape gradually slows down and speeds up as the switch is moved, it's easy to "play" - try assigning a MIDI/USB button.

Sync- Engaging the *Sync* switch locks the delays time to the current DAW project master tempo. When engaged, the *Repeat Rate* knob snaps to note values ranging from 1/64th note triplet to 8 beats. When *Sync* is enabled, the *Rate Range* switch is disabled.

Rate Range- Sets the echo time range. *Normal* corresponds to the time range of a vintage Space Echo unit (500 ms max at head 3), *Wide* extends the range by four times (2000 ms at head 3).

Repeat Rate- Sets the echo base time (see the *Mode Selector* table and *Rate Range* above for times). This control may seem "backwards," because on a real tape echo, it sets the motor speed, thus lower settings = slower motor speed = longer delay.

With that in mind, lower settings = slower motor speed, so the lower the knob setting, the longer the delay time. Note that the tooltip (the popup value display you see when turning a knob) always shows the delay time for head 1. To determine the exact delay times for heads 2 and 3, you can multiply the displayed time by the values shown in the table above (math is fun!).

Unlike typical analog or digital delays, when moved, the *Repeat Rate* knob models the inertia of a tape transport. This means delay times gradually speed up and slow down. Combined with high *Intensity* knob settings, this allows all manner of crazy Radiohead-esque echo feedback mayhem.

Intensity- Routes the output to the input for additional repeats, typically referred to as "feedback." At 0%, one repeat is heard, on up to infinitinely echoing feedback at high settings. Be careful, as this can potentially get loud, but generally speaking, it's pretty controllable and usually won't take your head off. We strongly recommend assigning MIDI hardware controllers to the *Repeat Rate* and *Intensity* knobs.

Echo Volume- Sets the volume of the echo signal. The dry level is not affected (this is how classic Space Echo units operate).

Direct Signal and LED- Setting this to *Off* removes the clean, unaffected signal from the echo signal chain. Use this when Stardust 201 is used as a bus send effect.

5 Reverb Section



Stardust 201's Reverb section is an authentic-sounding spring reverb emulation.

On/Off (white button)- Enables and disables the reverb effect.

Reverb Volume- Sets the level of wet signal.

6 Tone



These affect the wet signals of the Tape Echo and Reverb sections. These do not affect the dry signal.

Bass- Sets the overall amount of low frequencies in effected signals.

Treble- Sets the overall amount of high frequencies in effected signals.

All / Echo/Reverb- Applies the tone controls to the echo and reverb sections or echo section only. The tone controls do not affect the chorus section.

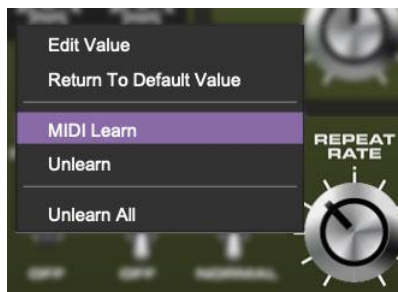
7 MIDI Controllers Setup and The MIDI Tab



Assigning external hardware controls adds a whole new dimension of control and musicality - it's especially effective for manipulating the Repeat Rate and Intensity knobs, and Motor switch in real time. The MIDI Tab is where controller assignments can be viewed and tweaked. It's highly flexible and really easy to use.

Note that some DAWs handle MIDI controller assignments for effects plugs differently than others - some DAW software doesn't pass MIDI data to plug-ins in effects slots. Specifically, Logic Pro has its own way of handling MIDI to effects, which we'll explain later in this section. If MIDI controllers aren't assigning to onscreen controls as expected, you may need to consult your DAW user guide, or do some Google/YouTube research.

7.1 Basic External Hardware Control Assignment



This is the quick, "I just want to assign a hardware control right now!" section. In this example, we'll assign a hardware slider control to the *Repeat Rate* knob.

Begin by right-clicking on the *Repeat Rate* knob and selecting *MIDI Learn*



A transparent purple overlay appears over the knob, indicating that it's in learn mode. Now move the desired hardware control device. The purple overlay disappears and the hardware control will move the *Repeat Rate* knob. If you get cold feet (or accidentally put the wrong control into learn mode), learn mode can be aborted by right-clicking and selecting *Stop Learning*.

This is the basic procedure for assigning hardware controllers to almost any Stardust 201 control.

7.2 The MIDI Tab

This is command central for all MIDI controller assignments. Here you'll be able to see information about all currently assigned controllers and adjust control ranges. There's also an additional method for assigning controllers which is useful for quickly setting up multiple controls.



To view or hide the MIDI Tab, click the *MIDI* button in the top toolbar.

MIDI Learn					
Name	Type	Value	Min	Max	Curve
Input Volume	CC	73 (S...			
Chorus - Rate	CC	75 (S...			
Chorus - Intensity	CC	79 (S...			
Echo - Mode	CC	80 (G...			

MIDI Learn button- This is almost the same as enabling MIDI learn mode by right-clicking a control. Click the *MIDI Learn* button to enter learn mode (all controls turn purple). Unlike right-clicking on specific controls, where Stardust 201 automatically exits controller assignment mode, clicking the *MIDI Learn* knob "stays on" to enable assignment of multiple hardware controls. This is handy for quickly assigning a bunch of sliders or the buttons of a grid-style controller.

To assign multiple controls, click *MIDI Learn*, click an on-screen control, move the desired hardware knob or slider, continue clicking and assigning on-screen controllers until all desired controls are assigned, then click *Stop Learning* to exit learn mode.



When in MIDI learn mode, previously assigned controller numbers are displayed atop of the relevant control. These indicate the MIDI continuous controller number of the assigned hardware control (these are also displayed in the *MIDI* library tab at left).

Once a MIDI controller has been assigned, in addition to real-time control of a Stardust 201 parameter, you'll also be able to record and play back controller data from a DAW.

7.2.1 Controlling Multiple Parameters With A Single Hardware Control

A single hardware controller can be assigned to simultaneously operate as many controls as desired. This can be very powerful when combined with *Min/Max* and *Curve* controls in the MIDI Tab (see the ***Super Tricky Min-Max Tricks*** sidebar in the following section).

7.3 MIDI Tab Columns

Name- Displays the name of the parameter being controlled.

Type- There are five possible types of controller automation in Stardust 201:

- **Note**- Notes played on a MIDI keyboard controller, expressed as C-1 to G9
- **CC (MIDI Continuous Controller)**- The standard 128 MIDI controller numbers as defined in the MIDI spec. More specifically, these are the controllers transmitted by hardware knob and slider controls. MIDI CC's can be used to control parameters in real-time or recorded and played back within DAW software.
- **MMC (MIDI Machine Control)**- The MIDI control protocol for tape machine-style transport controls. Back in the dark ages, this was used to control wonky old Tascam and Fostex reel-to-reel monsters, but it's useful if your MIDI controller has tape-style transport control buttons.
- **Pressure**- Some keyboard controllers transmit controller data when keys are pressed and released as they're held down. The vast majority of keyboard controllers with aftertouch transmit "mono" aftertouch only; in other words, aftertouch data is the sum of all keys to one single data stream.

- **Key-** This allows keys of the computer QWERTY keyboard to act as button controls for Stardust 201's onscreen controls.

Value- Displays the specific automation controller. In the case of a *Note* this would show a MIDI note number (C-1 to G9); for a MIDI CC, this would be the MIDI CC controller number, etc. Clicking on the value opens a pop-up menu where all values can be selected.

Min- Sets a limit on the lowest value any automation control can set a mapped controller to. This recalibrates the range of the automation controller to the remaining parameter range.

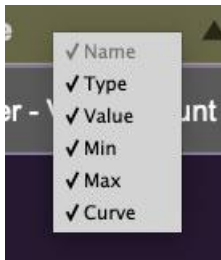
Max- Sets a limit on the highest value any automation control can set a mapped controller to. This recalibrates the range of the automation controller to the remaining parameter range.

- **Super Cool Min-Max Tricks-** Not only can parameter ranges be limited via the the *Min* and *Max* knobs, mapped control destinations can be completely inverted by setting the *Min* knob all the way up and the *Max* knob all the way down (or anywhere in between).

Limiting and inverting parameter ranges with the *Min/Max* controls is particularly useful when multiplexing a single hardware control to operate multiple parameters. Along with the *Curve* control, the customization possibilities are really flexible.

Curve- These allow the customization of how incoming MIDI CC controls affect the movement of Stardust 201's onscreen controls, ranging from exponential to linear to logarithmic curves.

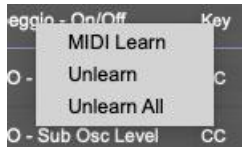
7.4 MIDI Tab Column Configuration Right-Click Menus



Right-clicking anywhere in the top row (*Name*, *Type*, *Value*, etc.) displays the column configuration menu. Checking/unchecking these allows hiding and display of each column. This has no effect on assignments.

7.5 MIDI Tab Parameters Right-Click

Right-clicking on an assigned parameter opens the menu above.



MIDI Learn- This is used to change the controller assigned to a particular parameter.

Unlearn- Deletes the selected automation parameter.

Unlearn All- Deletes all controller assignments for the patch. Stardust 201 will display a warning dialog prior to deletion in order to thwart potential unlearn-related disasters.

7.6 Configuring MIDI Hardware Controllers In Logic Pro

Logic does not pass MIDI data to effects opened in standard mixer channel effect slots. This means that MIDI controller assignment as described above will not work (specifically, nothing will happen when controllers are moved in *MIDI Learn* mode). There are two ways to successfully assign MIDI controllers to effects plugs in Logic.

7.6.1 Logic Controller Assignment Method #1



The first method is to use Logic's dubiously named *Smart Controls* window that looks something like this (depending on the currently selected template). It creates a new window that approximates the plug-in UI.



A number of plug-in controls are automatically assigned to the Smart Control knobs and switches; if the parameter you'd like to assign a controller to isn't present, Smart Control knobs or switches can be reassigned by clicking the *i* button, clicking the *Learn* button next to *Parameter Mapping*, clicking on a Smart Control knob, then clicking the desired control in Stardust 201's UI.

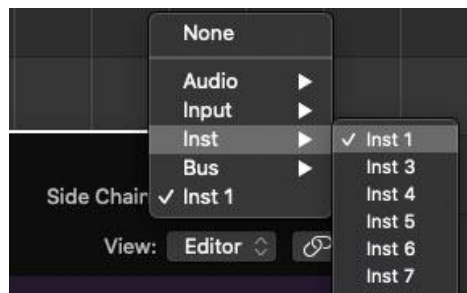
Assuming that the desired parameter is now a Smart Control, external MIDI controllers can now be assigned by clicking the *Learn* button next to *External Assignment*, and moving the relevant hardware controller.

7.6.2 Logic Controller Assignment Method #2

Using Logic's Smart Controls is a little convoluted; we prefer this alternative method that lets you use Stardust's onboard MIDI assignment controls and tab as described at beginning of the section.

As mentioned, Logic does not pass MIDI data to plug-ins *when they're opened in a standard plug-in slot*. But you can trick Logic can be "tricked" into thinking a plug-in is a virtual instrument, which will properly receive MIDI data. Here's how:

- Create a new virtual instrument mixer channel.
- Click on the channel's *Instrument* pop-up at the top of the channel and scroll down to *AU MIDI-controlled Effects>Cherry Audio>Stardust 201 Tape Echo*



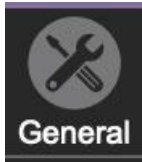
- At this point, we have a plug-in in an instrument slot, so we need a way to get sound into it. This is accomplished using the Sidechain Input pop-up in the upper-right corner - click on the appropriate category and choose the channel you'd like to process.
- This effectively configures Stardust as a bus effect, that is, the dry signal will be audible if the fader of the incoming track is up, so it's advisable to set the Direct Signal switch to the *Off* position.

As mentioned, with Stardust configured as an AU MIDI-controlled Effect, all of its MIDI learn functionality will work correctly.

8 Settings

Clicking the settings gear in the purple menu control strip opens a window with multiple tabs for configuring various "under-the-hood" settings. These are mostly set-and-forget kind of parameters - all the good stuff is in the main UI.

8.1 General



- **Add Undo For Control Changes With The Mouse-** Enabling this allows undo of knob/slider/button adjustments. You'll want this on if you want the ability to undo all aspects of patch editing and programming.
- **Create A Log File For Usage-** This creates a text doc of all of Stardust 201's internal and routines during use. It is mainly intended for our tech staff should you experience any issues. Clicking *Show Log Folder* opens the folder containing Stardust 201 log file docs.
- **Preset Folder-** Displays the current location of Stardust 201's sound presets. This can be changed by clicking and typing in the field.
 - **Browse...** - Displays the current location of preset folder in the file manager.
 - **Set Default-** Sets the current displayed *Preset Folder* path as the default location
- **Clear Cache Files-** Deletes all log files, temporary sounds, and the image cache.

8.2 Interface



Allows customization of Stardust 201's user interface settings.

- **Reset To Default Window Size-** Resets the Stardust 201 workspace to 100%. Use this to reset the window size if Stardust 201's workspace somehow becomes too large for your display and can't be resized (it's unlikely to happen).
- **Theme-** Allows selection of four different color schemes: green like a vintage RE-201, blue that we dreamed up, silver like the super rare RE-200 (google it, it's a real thing), or orange and black like an RE-501/SRE-555. These of course have zero effect on sound, but they sure look cool.
- **Tooltip Delay-** Tooltips are those informative bits of text that pop up when hovering over a control (go ahead and try it, we'll wait...). The *Tooltip Delay* setting defines how long you must hover before the tooltip pops up.
- **Knob Movement-** Defines which how mouse movements related to turning onscreen knobs. It defaults to *Vertical Drag*, but can be changed to *Horizontal Drag*, or *Rotary*

Drag if you're one those folks that cut their teeth on the *Steinberg Model E* VST back in 2000.

- **On Control Double-Click-** Defines what happens when the mouse is double-clicked on a control. If *Edit Value* is selected, an exact number can be entered by typing the number and hitting [ENTER] or [RETURN]. If *Sets Default Value* is selected, double-clicking a control resets it to its default value.
- **Mouse Wheel Adjusts Control Value-** Enabling this lets you adjust knob, slider, and switch values by moving the mouse wheel. This works great with a standard mouse wheel, but you'll want to disable it if you're using an Apple Magic Mouse (which will move the control AND scroll the window).
- **Show Tooltips When Adjusting Controls With Mouse-** Displays parameter tooltips/values when the mouse is hovered over a control or as a control is moved with the mouse.
- **Show Tooltips When Automating Controls-** Displays parameter tooltips/values when a control is being moved via automation.
- **MIDI Program Changes Should Change Current Preset-** Allows MIDI program change messages to select Stardust 201 patches. This parameter is DAW dependent, as some DAWs don't transmit MIDI data to plug-ins (we're lookin' at you, Logic Pro).
- **Ask To Save Modified Presets-** This opens a dialog window asking if you'd like to save changes if a patch has been edited and a new patch is selected. If you're the type that likes to click through presets and tweak a control here and there, it can be annoying to have a window pop-up asking if you'd like to save every time you switch presets - if you're that person, keep this off.
- **Remember MIDI Mappings For New Plug-in Instances-** When enabled, Stardust 201 remembers all MIDI Tab controller settings.

8.3 Account



Settings for your personal login information and account.

- **Email-** Displays the email address of the current login.
- **Update Login Info-** Clicking this opens the same email and password login screen you'll see when initially launching Stardust 201. Click [here](#) for updates about yacht rock superstar, Kenny Loggins.
- **View Account Settings-** This opens your personal account page on the Cherry Audio Store website containing information about modules purchased and more.

Software Update

- We often fix bugs and make improvements; below are options defining how Stardust 201 handles updates.
- **Check For Update-** Click this to see if an updated version of Stardust 201 available.

Status-

- **Automatically Install Updates-** Updates are automatically downloaded and installed.
- **Ask Before Installing Updates-** By default, Stardust 201 automatically downloads new versions of modules when available. Checking this box defeats automatic updates and will ask if you'd like to install updates when they become available.
-
- We'll never make changes that can potentially "break" existing patches but we recommend enabling *Ask Before Downloading Updated Modules* if you're using Stardust 201 for live performances or other "mission critical" situations.
- **Never Install Updates-** Stardust 201 never automatically installs updates. Just think, you can be just like my dad, who's still running Snow Leopard on his Mac.
- **Show Updates On Toolbar-** Checking this will display an icon in the toolbar next to the logo letting you know there's an update available.

Show Notifications From Cherry Audio- We occasionally will fire off in-app advertisements; disabling this checkbox will hide them. We hate repetitive, annoying ads as much as you, so we won't use this feature too often. When we do, it'll be for something super cool (like a killer sale), so we recommend leaving it on.