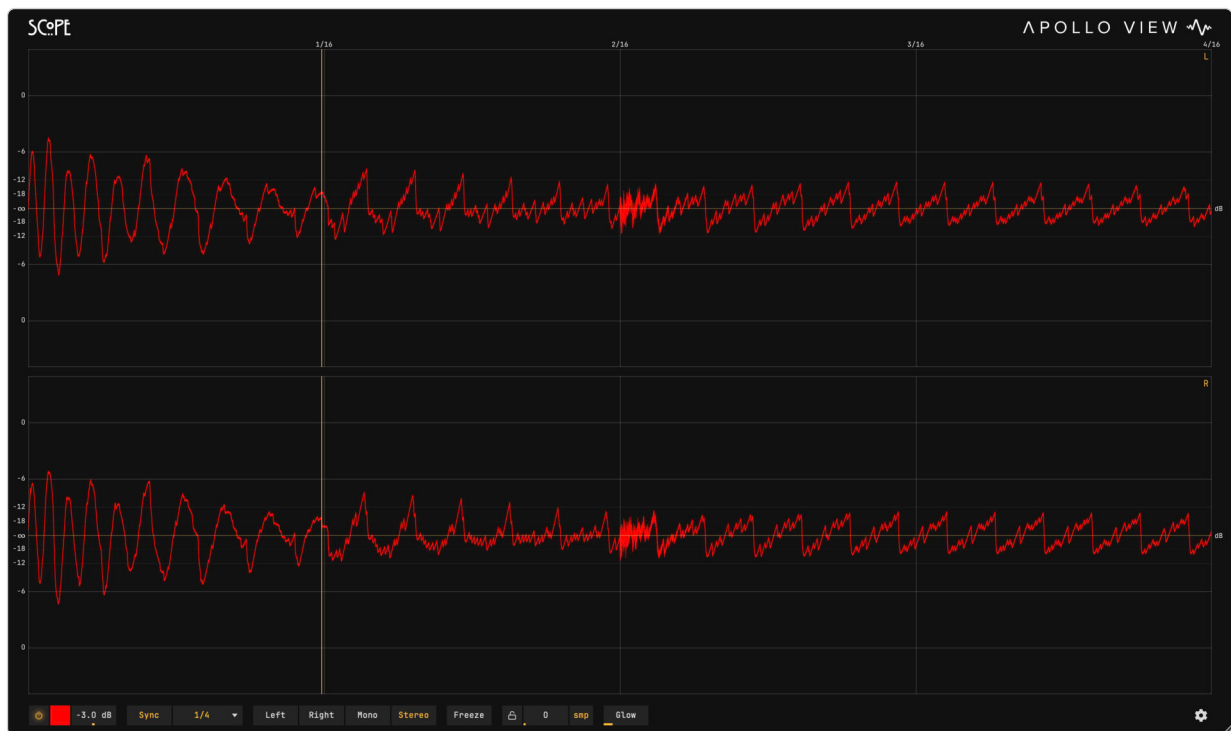


SCOPE

SEE THE SIGNAL



MANUAL V1.2

APOLLO VIEW 

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INTRODUCTION

WHAT IS IT?

Real-time oscilloscope for your DAW.

Scope is a free oscilloscope plugin. Insert it anywhere in a signal chain and it draws the waveform as it happens. The display is locked to your project's beat grid, or free-running over any window from 10 milliseconds to 10 seconds. Your graphics card does the drawing, so the picture stays sharp however large you make the plugin window. The audio passes through unchanged: Scope adds zero latency and never modifies the signal.

WHY IS IT USEFUL?

An oscilloscope shows what a meter can't. A meter tells you a sound's level; a scope shows you its shape at whatever point in your chain you insert it. Your DAW's arrangement view shows a whole recording at once. Scope shows the audio reaching its position in the chain right now, in enough detail to see the individual cycles of a bass note, the click at the start of a kick, or a limiter flattening the peaks. A level meter can't show a kick that's really two hits, a fast-attack compressor turning down the start of every hit, or a sub that has changed from a sine to a flattened square. The wave shows all of them, and clipping too — flat tops on the wave, often the sign of a gain stage set too high. With the display locked to the beat grid, it also shows whether a hit is on its beat line or a few milliseconds after it. Things you can hear but can't quite identify become things you can see on the display.

Scope is made by Apollo View Modular. We build Eurorack modules and audio plugins, and we like a tool that does one job and looks good doing it.

FEATURES

- Real-time waveform display, drawn by your graphics card, sharp at any size
- Beat-synced timebase with 22 divisions from 1/128 to 16 bars
- Free-run timebase from 10 ms to 10 s, or set as a frequency in Hz or as a note
- Left, Right, Mono and Stereo channel modes
- Clip indicators: the top or bottom edge of the display lights red where the wave goes above 0 dBFS, and the clipped part of the wave is highlighted
- Rolling mode for a continuously scrolling view
- Freeze: hold the display while audio keeps playing
- Zoom to 64x and pan
- Display offset in samples or milliseconds, for plugins before Scope that add delay
- Any waveform colour you like, and an adjustable phosphor-style glow
- High-resolution image export of the display, and settings export/import for moving between machines
- Resizable up to 4096 x 2160 pixels
- Zero added latency, zero signal modification
- VST3, AU, CLAP and AAX for macOS 13 or later and Windows 10 or later (AU is macOS-only), with a free licence key

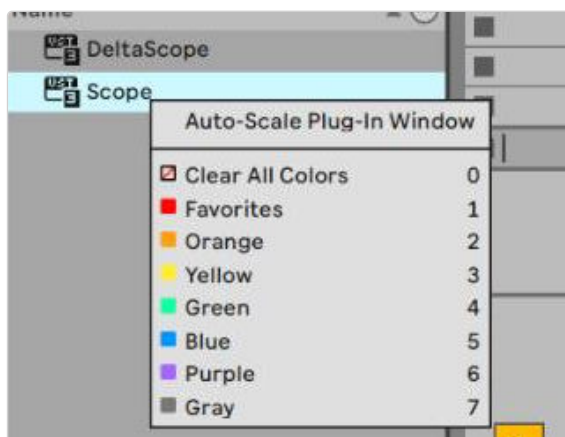
SYSTEM REQUIREMENTS

Requirement	Minimum
OS	macOS 13 (Ventura) or later, or Windows 10 or later
Mac	Any Intel or Apple silicon Mac that runs macOS 13
PC	Any 64-bit PC that runs Windows 10
GPU	Any GPU with OpenGL 3.2 support
Formats	VST3, AU, CLAP, AAX (AU is macOS-only)

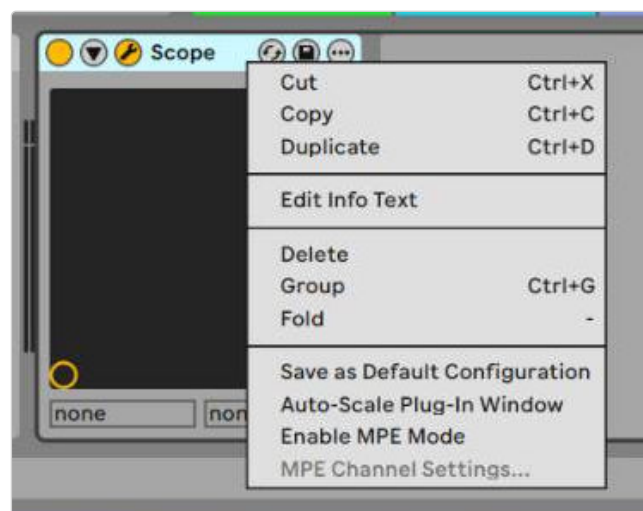
ABLETON LIVE ON WINDOWS

On Windows, Live enlarges every plugin window by your desktop's scale factor. That's Live's **Auto-Scale Plug-In Window** setting, and Live ships with it ticked (on) for every plugin. Scope draws at the screen's real resolution, so Live's enlargement only blurs it: for Scope you want this setting unticked (off). Right-click the plugin in Live's browser and click **Auto-Scale Plug-In Window** so it's unticked — that covers every instance you add from then on. For an instance already in your set, right-click the device's title bar and untick the same entry there. If you're unsure, open the menu again: no tick beside the entry means Live is leaving the window alone.

The setting is per plugin, so unticking it for Scope changes nothing for your other plugins. Live also ticks it again whenever the plugin is updated, so expect to repeat this after installing a new version. If the display goes soft again, with a thin light line along the top of the scope, the setting is back on.



In Live's browser: right-click Scope, untick **Auto-Scale Plug-In Window**.



Or on an instance already in the set: right-click the device title bar.

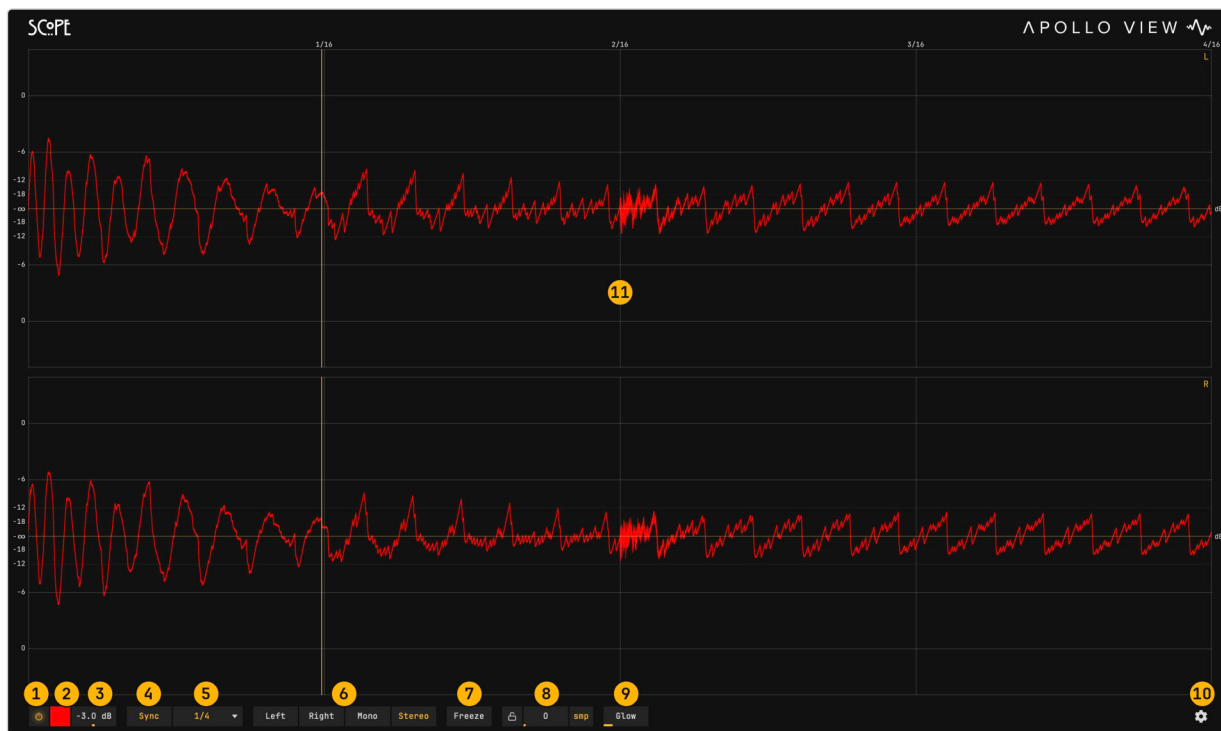
QUICK START

1. Run the installer, then open (or restart) your DAW. Scope is an audio effect. DAWs that group plugins by maker list it under Apollo View, and a search for “Scope” in the plugin browser finds it too. If it doesn’t appear, rescan plugins in your DAW’s plugin manager.
2. Insert Scope on any track: last in the chain to see what leaves the track, or immediately after a plugin to see what that plugin is doing. The first time it opens you’ll see the activation screen: enter your email and your licence key, then click **Activate**. Keys are free from shop.apolloviewmodular.com/plugins/scope.
3. Press play. The waveform draws from left to right across one quarter note (**Sync** mode at the default 1/4 division), and a part that repeats every quarter note stands still on the grid.
4. Drag the gain slider (it reads **-3.0 dB** when you first open Scope) until the waveform fills the display without touching the edges. It only changes the picture, never the audio. Alt-click (Option-click) it to reset to -3 dB.

That’s enough to start.

TIP: Scope keeps drawing while the transport is stopped, so live input (a synth you’re playing, an incoming mic) appears whenever your DAW is sending it to the track. With the transport stopped there’s no beat to lock to, so in Sync mode a repeating part only stands still once you press play.

OVERVIEW



Scope with the key numbers: Sync at the 1/4 division, Stereo, display gain at 0.0 dB.

KEY

- | | |
|--|---|
| <p>1 Power. Toggles the waveform display on and off.</p> <p>3 Gain slider. Reads the current display gain (-3.0 dB on a fresh instance) and scales the display from -36 to +36 dB.</p> <p>5 Division picker (Sync) or timebase slider (Free-run).</p> <p>7 Freeze . Holds the display while audio keeps playing.</p> <p>9 Glow slider. Phosphor-style glow amount.</p> <p>11 The display: waveform, grid, dB and time labels, write cursor.</p> | <p>2 Colour swatch. Click to choose the waveform colour.</p> <p>4 Timebase mode. Toggles between Sync and Free-run.</p> <p>6 Channel modes: Left, Right, Mono, Stereo.</p> <p>8 Offset: padlock, offset slider, smp / ms units.</p> <p>10 Settings cog. Opens Settings over the display.</p> |
|--|---|

The title bar has the product logo on the left and the Apollo View wordmark on the right. With tooltips on, hover any control and its description appears in the title bar, between the logo and the wordmark.

SLIDERS

Every slider in Scope responds to the same gestures; only Glow shows no number (see Glow).

Click one and type an exact value: Enter applies it (a value outside the slider's range is changed to the nearest limit) and Esc cancels. The timebase slider accepts units, so "250 ms", "1.5 s" or, in frequency units, "2k" are all set exactly as typed; the other sliders take a plain

number in the units they show, and the offset slider also takes a sum such as 256+128. **Alt-click** (Option) resets a slider to its default. **Scroll** over a slider to change it in small steps: turn the wheel slowly and the value moves one step at a time; turn it fast and the value moves several steps at a time. On a Mac, Alt means Option and Cmd means Command; on Windows the same gestures use the Alt and Ctrl keys.

RESIZING

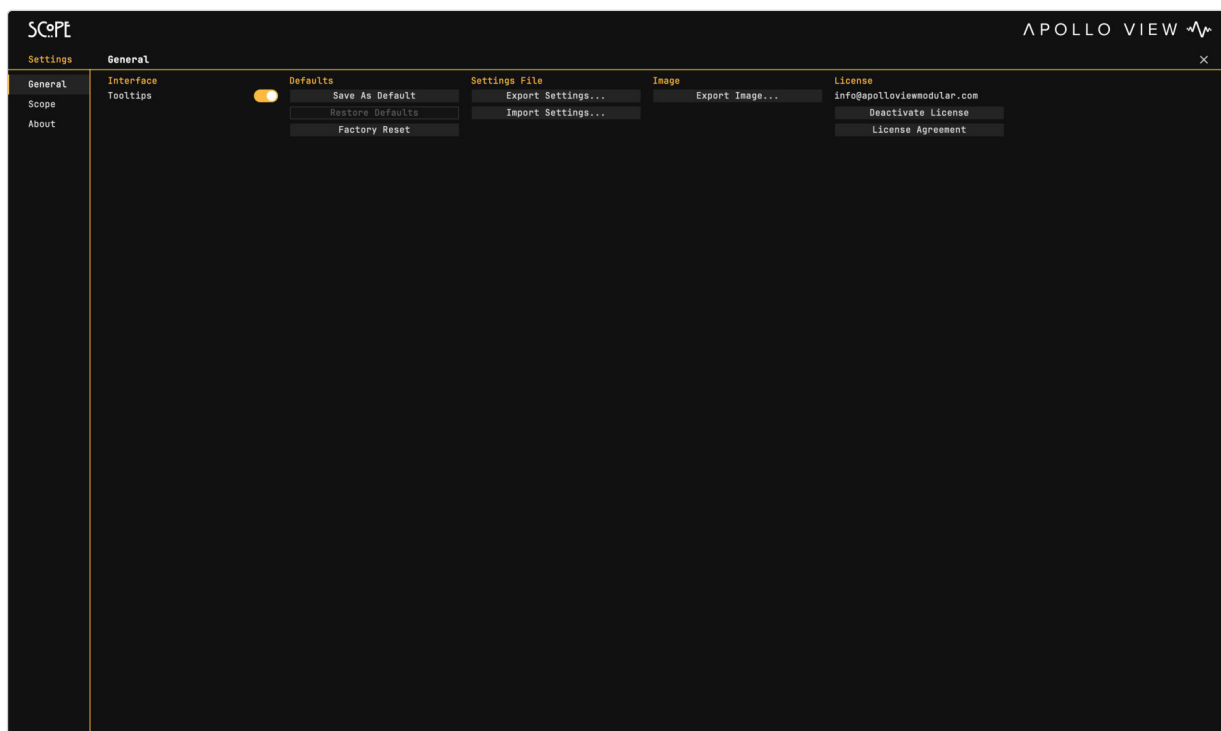
Drag any edge or corner. The window goes from 978 x 240 pixels up to 4096 x 2160, enough to fill a 4K screen; on a bigger screen it stops at that size. Each instance remembers its own size, and **Save As Default** in Settings makes your preferred size the starting point for new instances.

WHAT SCOPE REMEMBERS

Scope saves its settings with the DAW project, so an instance opens as you left it. A few things deliberately reset on reopen — the full list is in the Settings chapter, under What Scope remembers.

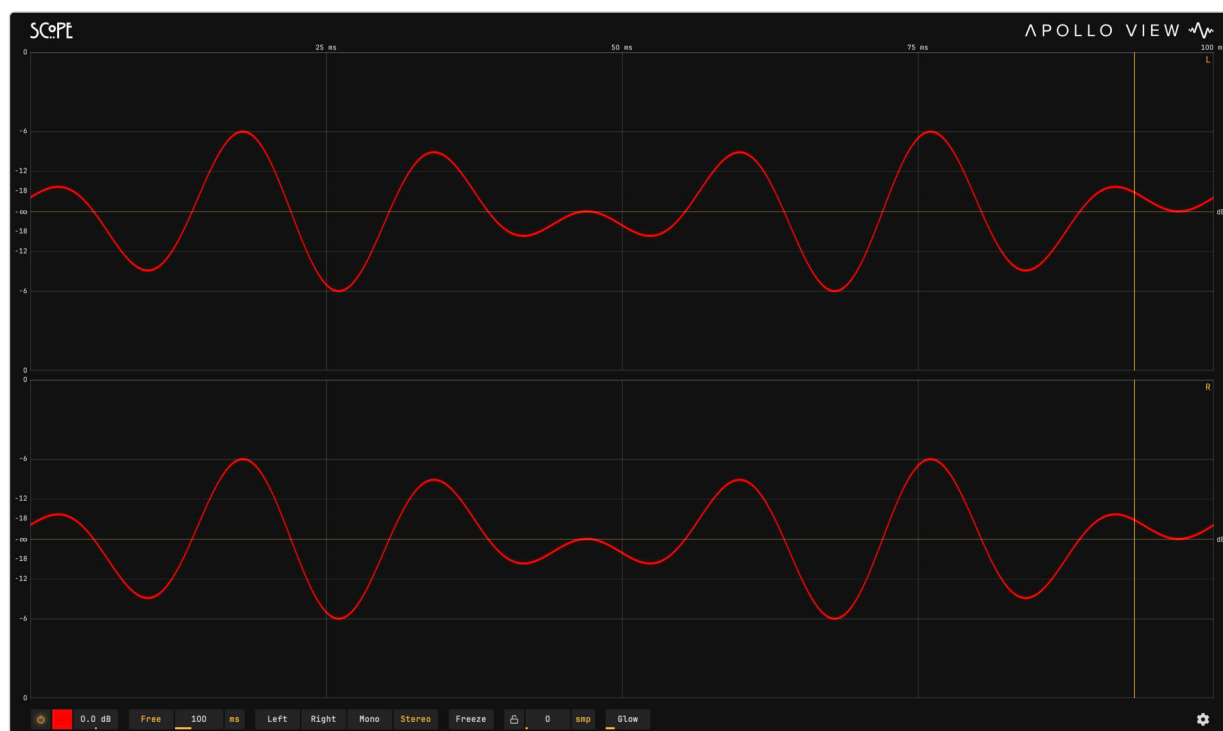
SETTINGS AT A GLANCE

The cog at the bottom right opens Settings over the display. The pages are listed down the left — **General**, **Scope** and **About** — and clicking a name opens that page. Every change applies as you make it. Close it with the × at the top right, or with Escape. The Settings chapter covers the pages in full — saving defaults, moving settings between machines, and exporting the display as an image.



Settings, open on the General page: the pages listed down the left, the × at the top right closes it.

THE DISPLAY



Free-run at 100 ms: two sine tones, 50 Hz and 70 Hz, played together. They go in and out of phase 20 times a second, and that 20 Hz rise and fall in level shows in the outline of the wave. It's the same beating you hear when two notes are slightly out of tune, but too fast to count by ear.

Scope draws the incoming waveform against a dB-calibrated grid:

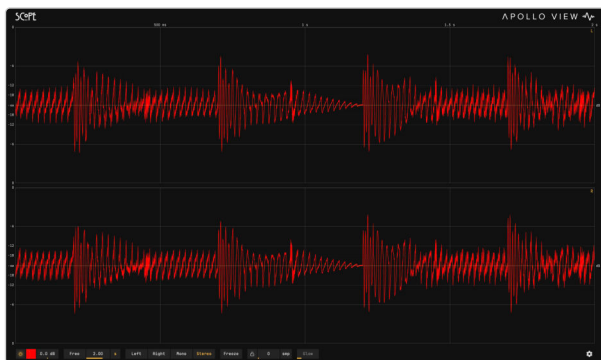
- **Lanes:** in **Stereo** mode the display splits into two lanes, L above R, each with its own labels. A gold letter in the top-right corner of each lane shows which channel that lane is drawing: L and R in Stereo, or L, R or M when one channel has the whole display. It's the quickest way to tell which channel mode is on.
- **dB labels:** down the left, the level in dB at each grid line of each lane. The centre line is silence, which in dB is minus infinity. The wave swings above and below it, and the labels tell you the level each swing reaches.
- **Time labels:** along the top, the beat grid in Sync mode or the time window in Free-run. With the Free-run slider in frequency or note units (see Timebase, the next chapter) they read in Hz instead. Each grid line is labelled with a frequency. A tone at that frequency would complete one cycle between the left edge and that line.
- **Write cursor:** the thin vertical line is where the newest audio is being drawn right now. Everything to the right of it is still the previous sweep (the last pass across the display), and is replaced by new audio as the cursor reaches it. **Cursor** in Settings turns it off if you'd rather have a cleaner display.

The grid is a measuring instrument. Turn the gain up and the waveform grows, and the grid grows with it: each line keeps its dB label and rides outward with the level it marks, while new lines appear at the centre. A label always reads the real level of the audio beneath it, not the level in the magnified picture: a peak that touches the line labelled -6 really is at -6 dBFS, whatever the gain slider says. You never have to add the gain to the label yourself.

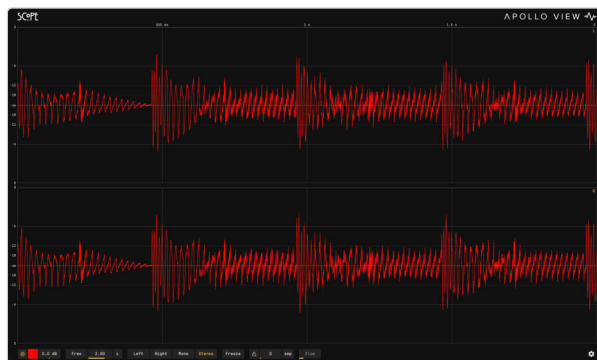
ROLLING MODE

By default Scope works like a classic oscilloscope: the trace draws from left to right, and when it reaches the right edge it starts again at the left, replacing the old picture as it goes. That suits anything that repeats: in Sync mode the same beat is drawn in the same place on every pass. Rolling mode shows the same window a different way. The display still covers your chosen division or time window, but the audio scrolls across it continuously instead of each sweep redrawing in place. It moves the way a waveform scrolls in DJ software. The newest audio enters at the right edge and everything slides left, so a slow change appears as one continuous line rather than a sweep that keeps restarting. To use it, turn on **Rolling** in Settings.

Rolling mode has no write cursor, because the newest audio is always at the right edge, so the **Cursor** toggle is greyed out. Zoom and pan are unavailable. And the **Glow** slider is greyed out too (see Glow for why).



Rolling mode: the newest audio enters at the right edge...



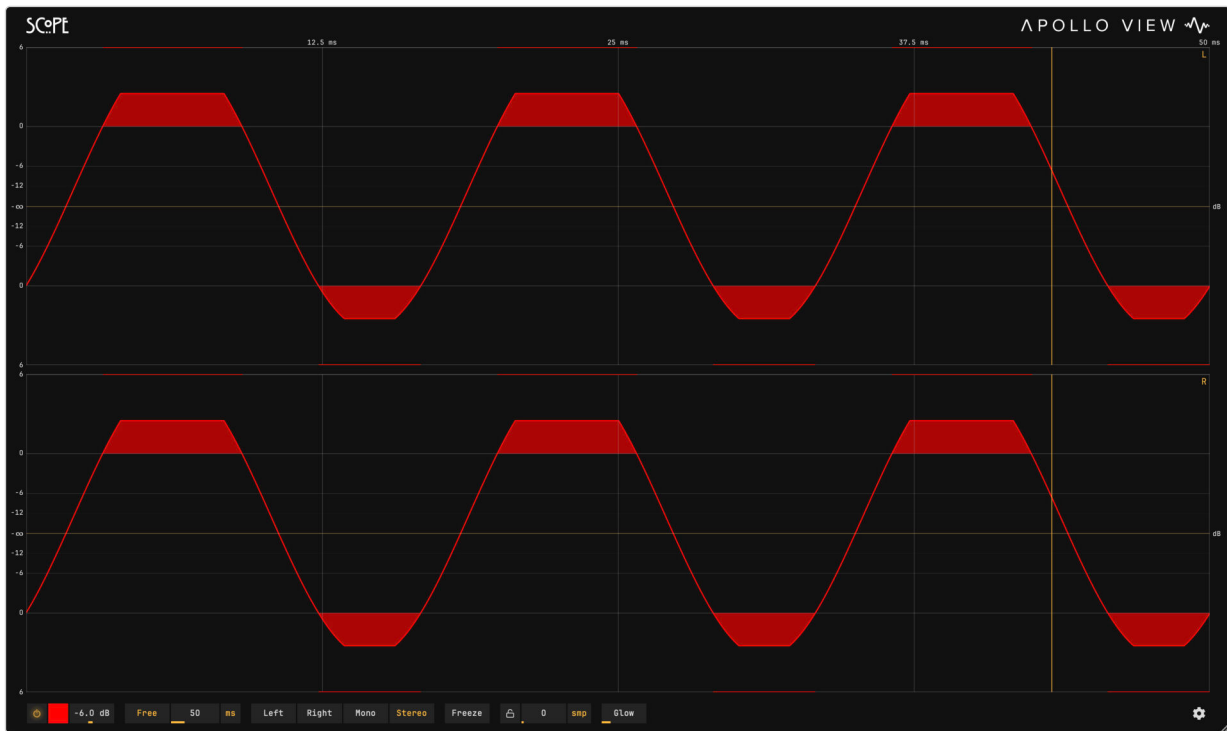
...and a moment later everything has slid to the left.

CLIP INDICATORS

Scope watches for audio above 0 dBFS, the highest level a 16- or 24-bit audio file or an audio interface can carry. Inside a DAW the signal can go above 0 dBFS without distorting, because most DAW mixers work in floating point and have plenty of headroom above 0 dBFS. So the signal leaving a plugin driven too loud can be above 0 dBFS long before you hear any distortion. As soon as that signal reaches your audio interface or a 16- or 24-bit bounce, everything above 0 dBFS becomes distortion. Scope shows you when the signal goes above 0 dBFS, and where:

- **Clip border:** the edge of the display lights red directly above or below each part of the wave that's above 0 dBFS. The top edge lights where the top of the wave is clipped, and the bottom edge where the bottom of the wave is clipped, so you can see immediately when only one half of the wave is clipping.
- **Clip overlay:** the part of the waveform that's above 0 dBFS is highlighted, so you can see where in the wave the clipping is.

Both have toggles in Settings (**Clip Border** , **Clip Overlay**).



A loud signal driven above 0 dBFS on both halves of the wave. The top and bottom edges both light along the clipped parts, and the flattened tops and bottoms carry the clip overlay. Display gain at -6 dB keeps the waveform inside the border.

TIMEBASE

The timebase sets how much time fits across the display, and that choice sets what you can see. A window of a few milliseconds shows the shape of individual cycles of a note. A window of a beat or a bar shows the rhythm and the dynamics of a part. The mode button shows the current mode, `Sync` or `Free` click it to switch to the other. Pick `Sync` to check timing: whether a hit is on its beat line or slightly after it, whether a delay's repeats fall on the grid, whether a ducked bass has recovered before the next kick. Pick `Free` to see the shape of the wave itself, whatever the tempo: a synth tone, a sub-bass, a click, a noise burst.



Sync: the beat-division picker. Free: the timebase slider and its units button.

SYNC

`Sync` locks the display to your DAW's tempo and transport. The beat-division picker sets the window:

Group	Divisions
Straight	1/128, 1/64, 1/32, 1/16, 1/8, 1/4 (default), 1/2, 1 Bar
Triplets	1/16T, 1/8T, 1/4T, 1/2T
Dotted	1/16d, 1/8d, 1/4d
Multi-bar	2 Bars, 3 Bars, 4 Bars, 6 Bars, 8 Bars, 12 Bars, 16 Bars

In Sync mode the grid lines are subdivisions of the beat grid, labelled along the top, and every sweep starts on the beat grid. That's why a kick on every quarter note stands still on a 1/4 display: the sweep restarts as the kick repeats, so the hit is drawn in the same place every time. Anything that moves across the display from one sweep to the next isn't repeating in time with the window: a free-running LFO, an unsynced delay, a loop at the wrong BPM. Choose the division to suit what you want to see. A short division (1/16 or 1/32) shows a single hit large enough to see its shape. One or two bars show the rhythm: where a delay's repeats fall within the bar, and how long a ducked bass takes to recover after each kick. The multi-bar divisions put a whole phrase on the display, so you can watch a build or a drop as one shape. A bar division is always four quarter notes long, whatever your project's time signature. So in 3/4 the 1 Bar window is a quarter note longer than your bar, and the sweep won't always start on your downbeat.

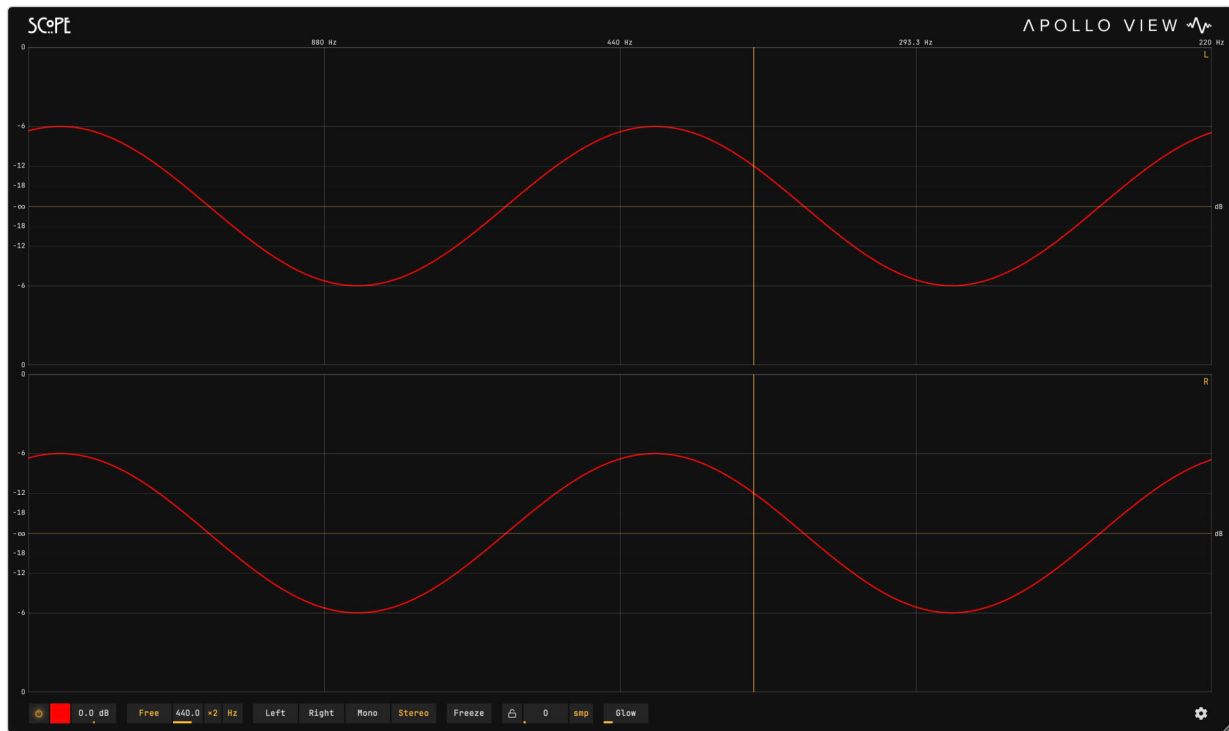
so one cycle lasts about 2.3 ms.) In frequency and note units a cycle button appears between the value and the units button (it reads $\times 2$ by default); it sets how many cycles span the display.

In frequency units the slider runs up to 10 kHz. Its lowest value depends on the cycle count, because the whole window can never be longer than 10 seconds: 0.1 Hz at $\times 1$, 0.2 Hz at $\times 2$ and 0.4 Hz at $\times 4$. Alt-click resets to 500 ms in time units or 500 Hz in frequency units. From 1000 up — 1000 ms or 1000 Hz — the readout switches unit: “1.50” means 1.5 s, or 1.5 kHz. Typing works in the base unit: in time units a bare number is milliseconds, and adding “s” makes it seconds. A bare number below 10 is also read as seconds, because the window can never be shorter than 10 ms — so retyping “1.5” gives 1.5 s. In frequency units a bare number is hertz, and “1.5k” is kilohertz.

In note units the slider picks a note rather than a frequency: C0 to C8, a semitone at a time, and the window holds the chosen number of cycles of that note’s pitch, with A4 at 440 Hz. It’s the same framing as frequency units without the arithmetic: a bass line in E needs E1, not 41.2 Hz. Click the slider and type a note name, “C#2” or “Db2”, or type a frequency and the nearest note is chosen. Alt-click resets to A4. The labels along the top stay in Hz.

PRO TIP: Show two cycles rather than one. A free-running sweep starts at whatever point of the wave the audio has reached. With one cycle on the display, the start of the shape is rarely at the left edge, so its recognisable features are split between the two edges. With two cycles there’s always one complete cycle somewhere on the display, and the repeat lets you confirm how long a cycle takes. That’s why the cycle button defaults to $\times 2$. Click it to step through $\times 1$, $\times 2$ and $\times 4$; Alt-click resets.

Even with the right frequency set, a steady tone usually drifts slowly across the display. Scope has no trigger: it just keeps sweeping, and the picture only stands still when one sweep holds an exact whole number of cycles. A real tone is rarely exactly the frequency you typed. And even a perfect tone can’t quite fit: a sweep is a whole number of samples, and a cycle of the tone almost never is. The small mismatch accumulates sweep after sweep, and each new pass starts a little further along the wave than the last. This is normal for any sweep without a trigger; it isn’t a fault. A hardware oscilloscope stops this drift with a trigger. The trigger waits for the wave to cross a chosen level before starting each pass, so every pass begins at the same point of the wave. DeltaScope’s MIDI note-locked timebase does the same job for a played note.

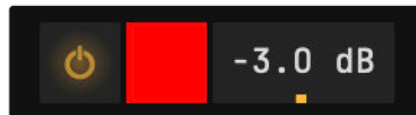


Frequency units at the $\times 2$ default: the frequency set to 440 Hz, so two cycles fill the display. The top labels read in Hz too: each grid line is labelled with the frequency of a tone that would complete one cycle between the left edge and that line, so 440 Hz is at the halfway line and 220 Hz at the right edge.

POWER, GAIN AND COLOUR

POWER

The  button, far left, turns the waveform display on and off. Audio always passes through unaffected; power only controls the drawing. Use it to turn off the display of a Scope you keep in the chain but don't need to watch. Power is never saved with the project, so a reopened project always starts with the display on.



Power, colour swatch and the gain slider.

GAIN

The gain slider scales the displayed amplitude from -36 dB to $+36$ dB in 0.1 dB steps, so a quiet signal can fill the lane and a loud one can be reduced to fit inside the border. A new instance starts at -3 dB on purpose. Many instrument plugins output a signal close to full scale. At -3 dB, 0 dBFS is just inside the border, so a signal that goes a little above 0 dBFS is still drawn inside the display. The grid labels change with the slider, so what you read is still the true level. Click to type an exact value, Alt-click to reset to -3 dB. The value is shown on the slider itself.

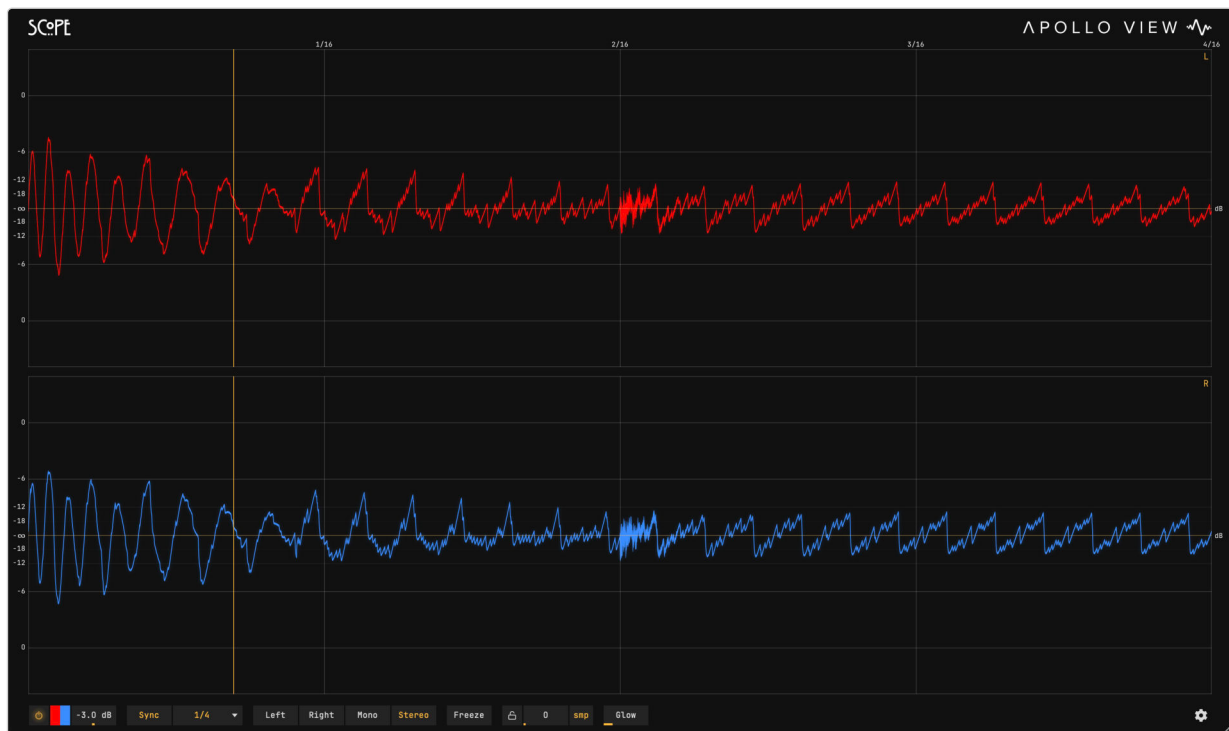
PRO TIP: Look for overs before you touch the gain. At the -3 dB starting point anything above 0 dBFS still draws as a shape, between the 0 dB line and the border, and the border lights red where it happens (see Clip indicators). Once the level is under control, raise the gain until the waveform fills the lane.

COLOUR

Click the swatch next to the power button and pick any colour for the waveform. The default colour is red. The picker has two tabs: **L** sets the waveform's colour, and a colour picked on **R** goes to the right channel's lane only; the swatch then shows it as its right half. **Auto** links the right channel back to the left.



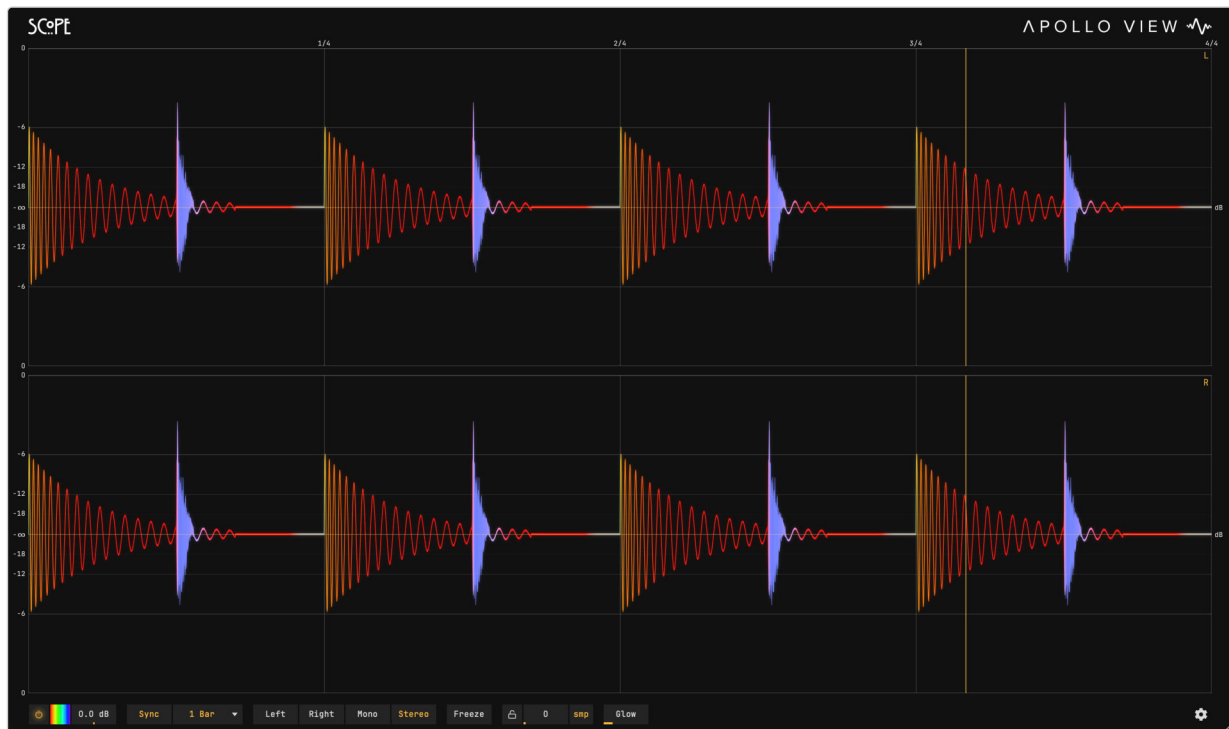
The colour picker: the **L** and **R** tabs and **Auto** above the colour field.



A blue picked on the **R** tab: the right channel's lane wears it, and the swatch shows it as its right half.

COLOUR BY FREQUENCY

Colour by Frequency in Settings tints the waveform by what it contains instead of one flat colour. Everything up to 80 Hz is red; above that, every frequency has its own colour — orange and yellow through the upper bass, green through the mids, blue to violet at 20 kHz. Where several frequency ranges sound at once their colours mix, so a kick reads orange at the hit, a hi-hat violet, and dense full-band material goes pale. It tells you where in the spectrum each part of the waveform lives. While it's on, the swatch shows the spectrum and clicking it does nothing; turn the switch off to pick a colour again.



A kick under hats with Colour by Frequency on: orange at each hit, violet in the hats.

NOTE: Nothing in Scope changes your audio. Gain, power, colour and timebase only change what you see.

CHANNEL MODES

Four buttons choose what's drawn.



The channel modes, Stereo selected.

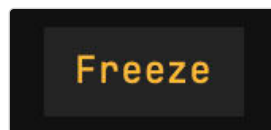
Mode	Shows
Left	Left channel only.
Right	Right channel only.
Mono	The mono sum, $(L + R) / 2$.
Stereo	Both channels in two stacked lanes, L above R. Default.

Stereo stacks the two sides one above the other, so you can compare the two lanes and see what a stereo effect does differently to left and right. **Left** or **Right** gives one side the whole display. **Mono** shows the mono sum: both sides added together and halved. That's close to what a single speaker (a phone, a club sub, a mono radio) receives. Anything whose polarity is inverted on one side cancels out. Anything with a timing difference between the two sides (a Haas delay, a wide chorus) loses level at some frequencies and sounds thinner. A bass that shrinks or vanishes when you switch to Mono will do the same on that speaker. That's worth knowing before the track is played in a club.

On a mono track there's only one channel to draw, so **Left**, **Right** and **Mono** all show the same signal and **Stereo** shows it in both lanes. Whether a track is truly mono depends on your DAW: some DAWs run every plugin in stereo, even on a mono track.

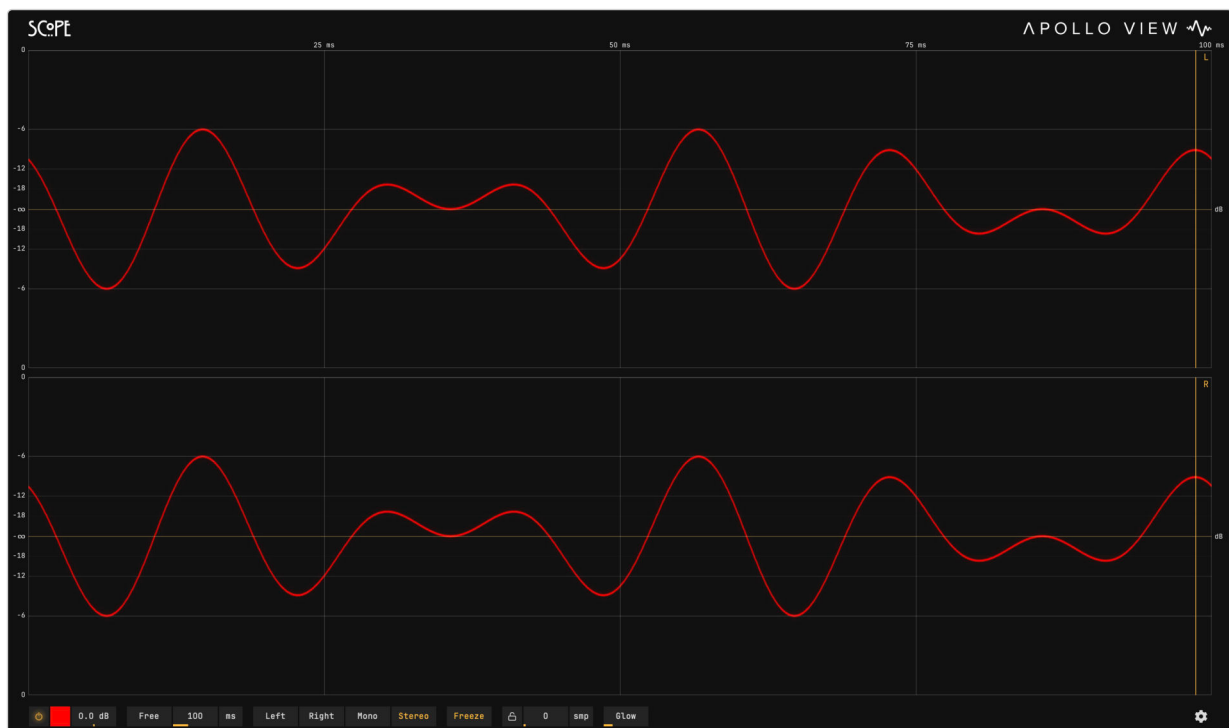
FREEZE

Sometimes something has just happened that you want to look at closely: a click at an edit point, a kick that triggered twice, a peak that lit the clip border. Press **Freeze** and the picture on the display holds while the track keeps playing, so you can zoom into it and pan around it without stopping the transport or the recording. (Rolling mode has no zoom, so in Rolling mode Freeze only holds the picture.) Freeze holds only what's on the display when you press it. On a short window (a 1/16 division, say, or a few milliseconds in Free-run) the moment may already have been replaced by newer audio by the time you click the button. Choose a window long enough to still contain it. Press **Freeze** again and the live waveform is back.



Freeze, engaged.

Each instance freezes independently of the others, and Freeze is never saved with the project, so a reopened project always shows the live signal.



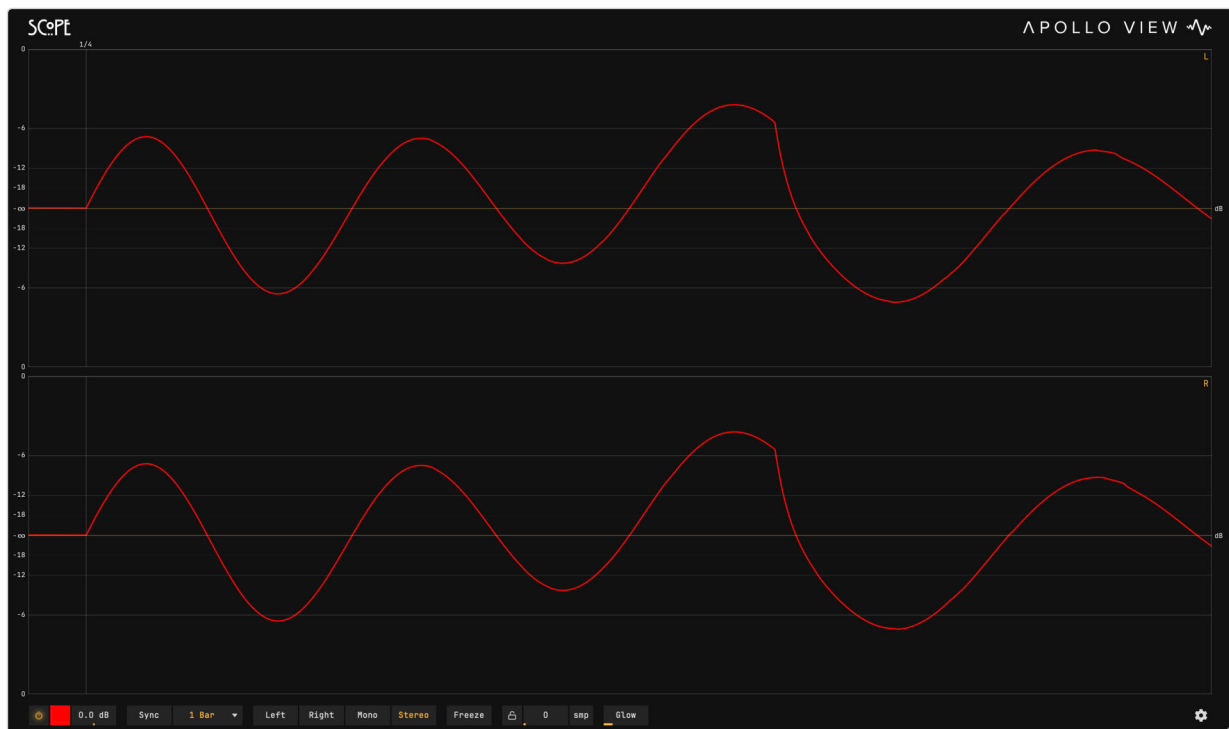
Frozen: the trace holds, the write cursor stops, the track keeps playing. Zoom into it whenever you like.

ZOOM AND PAN

Zoom magnifies one part of the window without changing the timebase, so you can look closely at a single detail: the attack of a kick, a click at an edit point, one cycle of a sub.

- **Scroll:** turn the mouse wheel over the display to zoom the time axis in, up to 64x. The point under the mouse pointer doesn't move, so put the pointer on the detail you want.
- **Cmd-drag** (Ctrl-drag on Windows): pan left and right while zoomed.
- **Double-click:** back to the full window.

Zoom works on the live trace as well as a frozen one, but not in Rolling mode. Changing the timebase resets the zoom. Pick a new division, move the Free-run slider, click the cycle button or switch between **Sync** and **Free**, and the view returns to the full window. Turning on **Rolling** does the same. Gain and **Freeze** don't change the zoom.

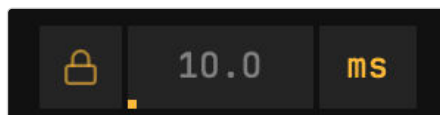


Zoomed into the second kick of a one-bar window: a few slow cycles of the kick fill the display, and its start is on the 1/4 beat line just inside the left edge. Double-click returns to the full window.

Click-drag measurement with frequency, note and level readouts is part of DeltaScope.

OFFSET

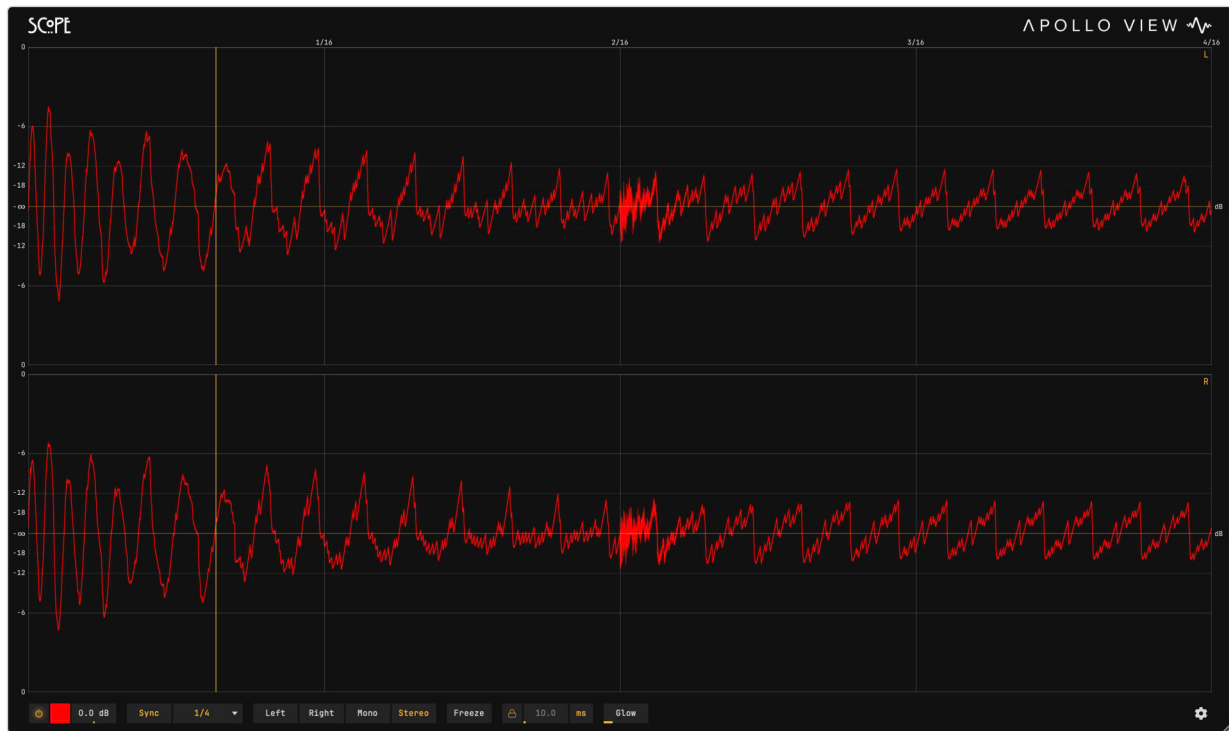
Some plugins hold the audio for a moment before they output it: a lookahead limiter, a linear-phase EQ. Your DAW's delay compensation keeps the tracks in time with each other, but it can't remove the delay from the audio arriving at Scope. Put Scope after one of those plugins and the audio reaches it late, so in Sync mode the whole waveform is drawn a little after the beat lines. The offset slider moves the waveform earlier on the display by the amount you set, up to one second, in samples or milliseconds. The `smp` / `ms` button switches the units. Set the offset to the latency of the plugins before Scope and the waveform is back on the grid.



The offset cluster: padlock, offset and units — locked at 10 ms.

This is display alignment only; the audio is not changed. Drag the slider while watching the display until the hits are on the beat lines, or click it and type the exact figure. Many DAWs show a plugin's latency: REAPER shows it per plugin in the FX chain window, and searching your DAW's help for "plugin latency" finds the equivalent in yours. That figure is the one to type. With several plugins before Scope, the box works as a calculator: type their figures as a sum, `256+128+64`, and Enter sets the total. It adds, subtracts, multiplies and divides, with brackets where you need them, in samples or in milliseconds. Alt-click resets to 0, as long as the padlock is open.

The padlock stops the offset being changed by an accidental drag. It locks by itself ten seconds after your last drag or wheel adjustment, and immediately when you type a value. While it's locked the slider is greyed out and won't move. Click the padlock to unlock it and adjust again. Unlocking starts the same ten-second count, so if you open the padlock and then change nothing, it closes again on its own.

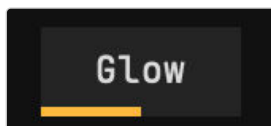


A lookahead limiter before Scope makes the waveform arrive after the beat lines; 10 ms of display offset puts it back. The padlock has locked itself, so the readout is greyed.

DeltaScope adds ADC (auto delay compensation): turn it on, start playback at a clear hit (a kick on the downbeat, say), and it measures how late that hit arrives and sets the offset for you.

GLOW

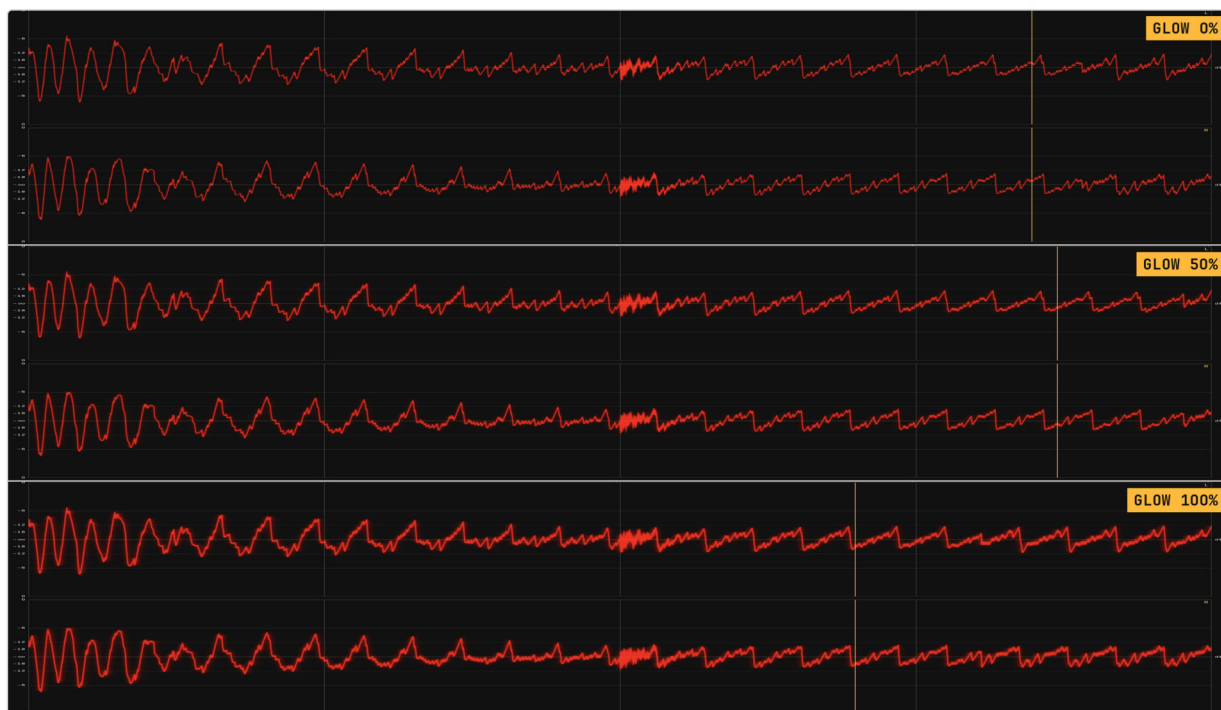
The `GLow` slider adds a phosphor-style bloom to the waveform, from a clean trace at one end to a heavy halo at the other. On a CRT oscilloscope the phosphor coating glowed around the beam and kept glowing for a moment after the beam had passed. So the trace had a soft halo, brightest where the beam passed most often. Scope imitates the halo: the glow is a soft blur of the trace, brightest where the trace is densest on the display. The glow is a visual effect only; it doesn't measure anything.



The Glow slider, part-way up: no number, just the bar.

Unlike the other sliders it shows no number, only the word Glow, so watch the display as you drag. For an exact amount, click the slider and type a value between 0 and 1: 0.5 is half glow (typing 50 gives full glow, not half). Alt-click resets to 0. The amount is saved with your project.

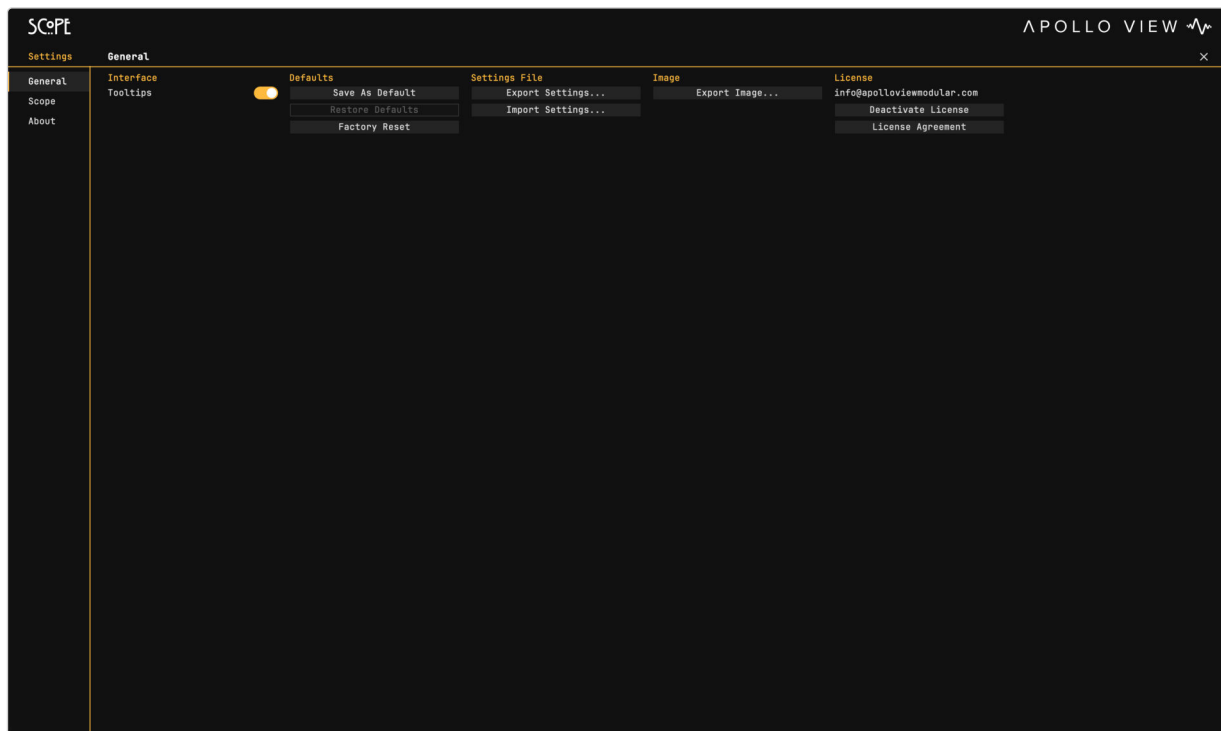
Glow is off in Rolling mode. In a normal sweep only the freshly drawn slice of the picture changes from one frame to the next. In Rolling mode the whole picture moves every frame, so it has to be redrawn in full. Adding the glow to that would slow the display down too much.



The same beat at Glow 0%, 50% and 100%: typed into the slider, that's 0, 0.5 and 1.

SETTINGS

Click the cog and Settings opens over the display. The title bar stays, so the tooltip strip keeps describing whatever you point at. The pages are listed down the left — `General` , `Scope` and `About` — and clicking a name opens that page. Each page lays its settings out in columns to fit the window at whatever size it is. Close Settings with the `x` at the top right or with `Escape`. Every change applies as you make it.



Settings, General page. `Restore Defaults` is greyed out because no default has been saved yet.

GENERAL

`Tooltips` turns the control descriptions in the title bar on and off.

- `Save As Default` : saves the current state of this instance (window size, gain, colour, timebase, channel mode, glow and the switches in Settings) as the starting point for every new Scope you add. There's no message; the button greying out is your confirmation. The display offset is left out on purpose: it matches the plugins before one particular instance in the chain, so it would be wrong for every new instance. The offset units are saved; the padlock is always open on a new instance (see What Scope remembers). The button is greyed out until you've changed something since the last save, so a greyed-out button only means there's nothing new to save.
- `Restore Defaults` : reloads your saved default (greyed out until one has been saved and you've changed something for it to undo).
- `Factory Reset` : deletes the saved default and returns this instance to factory settings.
- `Export Settings...` / `Import Settings...` : write the current settings to a file, or load one, to move your setup between machines or share it. Import checks the file before changing anything: a file it can't read, or one from another product, is refused with a message and nothing changes.

- **Export Image...** : saves the current display as a high-resolution PNG, laid out exactly as on screen and without the controls, for a bug report, a forum post or a before-and-after in your notes (a save dialog asks where). Settings closes first: the display itself draws the image, so it has to be visible.
- **License**: the section shows the email Scope is licensed to. **Deactivate License** removes the stored key from this machine and returns Scope to the activation screen; **License Agreement** opens the EULA on our website.

SCOPE

- **Clip Overlay** and **Clip Border** : the clip indicators (see The Display).
- **Cursor** : the write cursor. It has no meaning while the trace rolls, so it's dimmed then.
- **Rolling** : rolling mode.
- **Colour by Frequency** : tints the waveform by its frequency content (see Colour by frequency).

Reset at the top right of this page puts only its switches back to factory settings (**Clip Overlay**, **Clip Border** and **Cursor** on, **Rolling** and **Colour by Frequency** off); it doesn't change the main controls, **Tooltips** or your saved default.

ABOUT

The page shows the version and a build stamp, with **Check for Update** under them, then the copyright line and the website address in gold; the address is a link. The build stamp distinguishes two builds that have the same version number. **Check for Update** opens the website in your browser; nothing is ever sent automatically. **User Manual** opens this manual in your browser, always the newest version. **Report a Bug** drafts a support email in your own mail client to support@apollovviewmodular.com, pre-filled with the plugin version and build stamp, your OS, DAW, sample rate and buffer size. Nothing is sent until you send the email. **Request a Feature** does the same for ideas.

WHAT SCOPE REMEMBERS

Scope's settings are saved with the DAW project, so an instance opens as you left it when the project reopens. The saved settings are: gain, colour and glow; **Sync** or **Free** with its division or window, the timebase units and the cycle count; the channel mode; the offset, its units and the padlock; the window size; and the toggles in Settings. Three things are deliberately not saved: **Power**, **Freeze** and **zoom**, so a reopened project always shows the live signal at full width with the display on. **Save As Default** in Settings stores the same set, without the offset value, as the starting point for new instances. The saved default keeps the offset units, but every new Scope opens with the offset at zero and the padlock open, whatever you saved. A project saved by a Scope older than 1.2 opens with the cycle button at **×1**, so a tone set by frequency shows one cycle per window, as it did in that version.

WHERE SCOPE KEEPS ITS FILES

Scope keeps two files outside your DAW projects, inside

`~/Library/Application Support/ApolloView/` on macOS and `%APPDATA%\ApolloView\` on Windows: the licence (`Scope.license`) and your saved default (`Scope/defaults.json`). On a Mac the Library folder is normally hidden: in the Finder, hold Option, open the Go menu and

choose Library. On Windows, paste `%APPDATA%\ApolloView` into Explorer's address bar. Delete the licence file and Scope returns to the activation screen the next time it loads; delete the defaults file and new instances return to factory settings. You don't need to copy either file to a new machine. Enter your email and key again on the new machine, and use `Export Settings...` / `Import Settings...` above to move one instance's settings as a single file. That file holds the instance's current settings, not your saved default. To move the default too, press `Restore Defaults` before you export and `Save As Default` after you import.

ACTIVATION

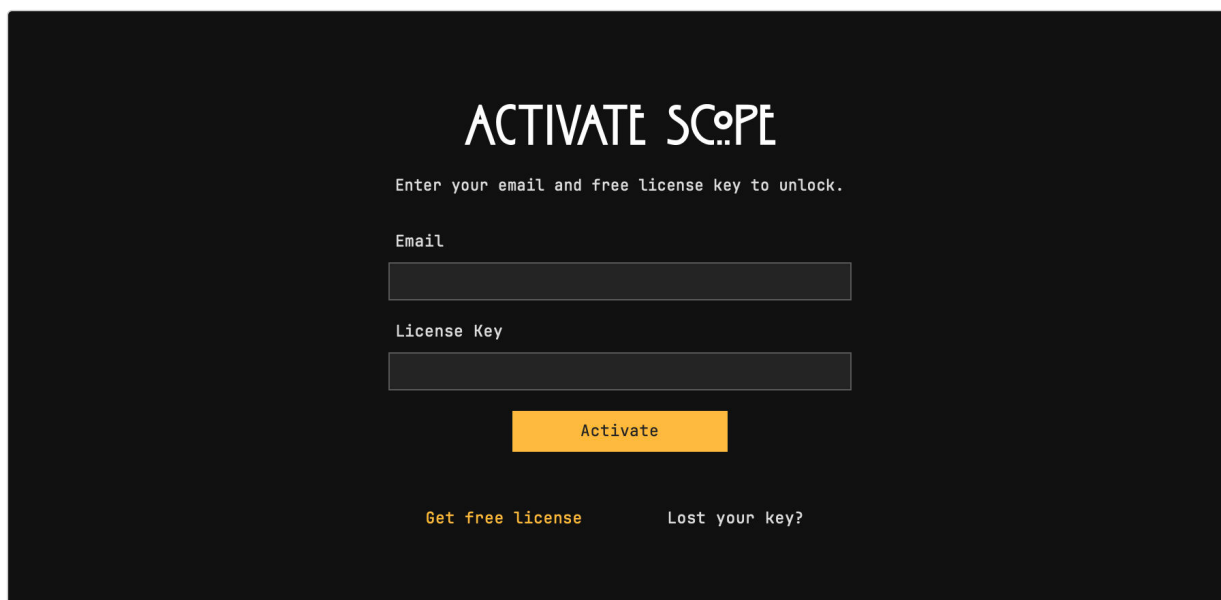
Scope is free and asks once for a licence key so we can tell you about updates.

1. Get a free key from shop.apolloviewmodular.com/plugins/scope (the activation screen's `Get free license` link goes to the same place, and `Lost your key?` opens key recovery on our website).
2. Open Scope, enter your email, paste the key (it's far too long to type, and Cmd+V — Ctrl+V on Windows — works in the field) and click `Activate`. Enter doesn't submit; the button does.

The key is checked on your machine, so no internet connection is needed; you only need to be online to get the key from the shop. The key is linked to your email address, so enter the one you gave the shop. `Deactivate License` in Settings > General returns Scope to the activation screen.

A temporary problem with the licence file won't stop Scope working. If the licence file is momentarily unreadable while Scope is running (a cloud-sync or antivirus lock, say), Scope keeps its licence and checks again a little later. If the file is ever lost or damaged, Scope shows the activation screen again, and entering your email and key activates it again.

A line under the button reports the result. Success reads `Activated!` in gold. A failure is shown in red with the reason: a field left empty, or a key that doesn't match the email you entered. One red message is different: "Activated, but the license could not be saved". The key was valid and Scope runs licensed for the rest of the session, but it couldn't write the licence file, so it'll ask for the key again the next time it loads. Fix the permissions on the ApolloView folder (both platforms' paths are in Where Scope keeps its files) and activate again.



ACTIVATE SCOPE

Enter your email and free license key to unlock.

Email

License Key

Activate

[Get free license](#) [Lost your key?](#)

The activation screen: email, key, `Activate`, and the two links to the shop below.

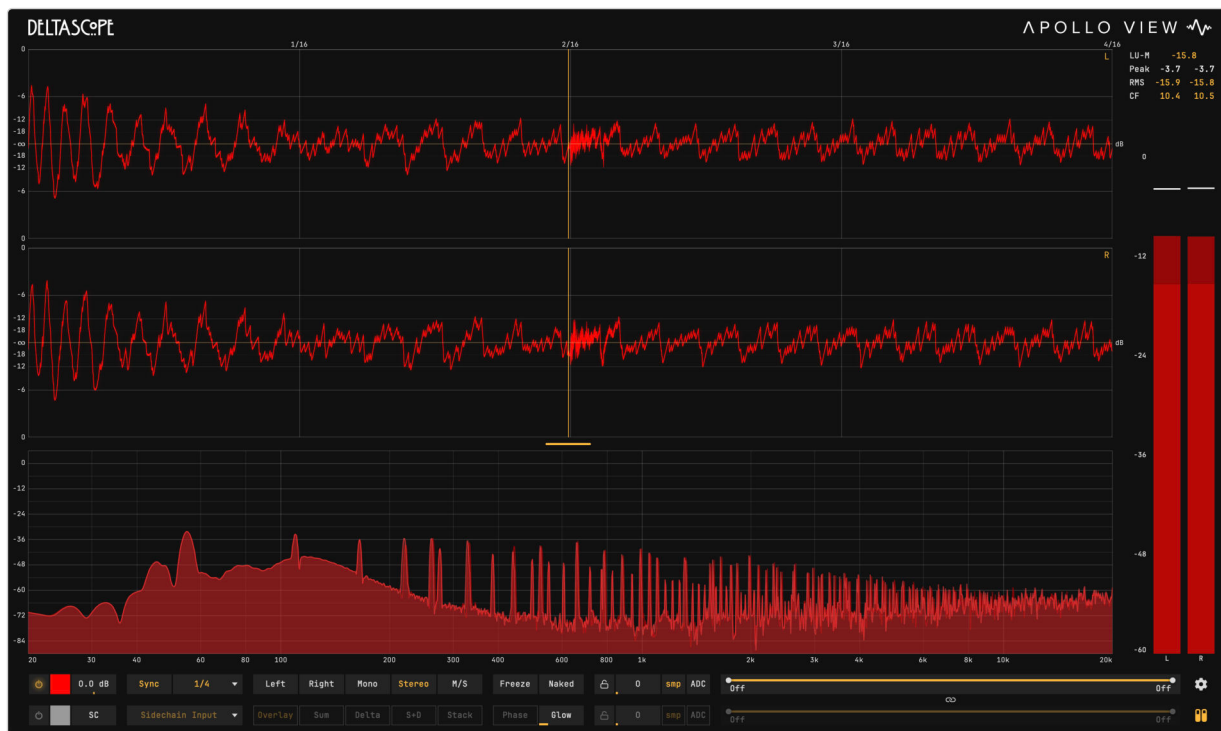
IN SHORT

Scope draws your audio as it happens and never changes it.

- **Sync** locks the display to your project's beat grid, so a part that repeats with the beat stands still. **Free** sets the window in time, as a frequency or as a note, with the cycle button choosing how many cycles of a tone are shown.
- **Left**, **Right**, **Mono** or **Stereo** choose what's drawn: Mono shows the mono sum, so a bass that shrinks or vanishes when you switch to it will do the same on a mono system.
- **Rolling** in Settings scrolls the waveform instead of sweeping it, for things that don't repeat.
- **Freeze** holds the picture, and zoom and pan magnify part of it. In Sync, the offset slider moves the waveform back onto the beat grid when plugins before Scope add delay.
- Clip indicators show where a signal goes above 0 dBFS, and the grid's dB labels always read the real level of the audio, whatever the display gain.
- You choose the colour and the glow amount, or let **Colour by Frequency** paint the waveform by what it contains; **Export Image...** in Settings saves the display as a high-resolution PNG.
- Every slider accepts a typed value; Alt-click resets it.
- DeltaScope is the same scope with a spectrum analyser, level meters, a correlation display, and a second input with a difference view.

UPGRADING TO DELTASCOPE

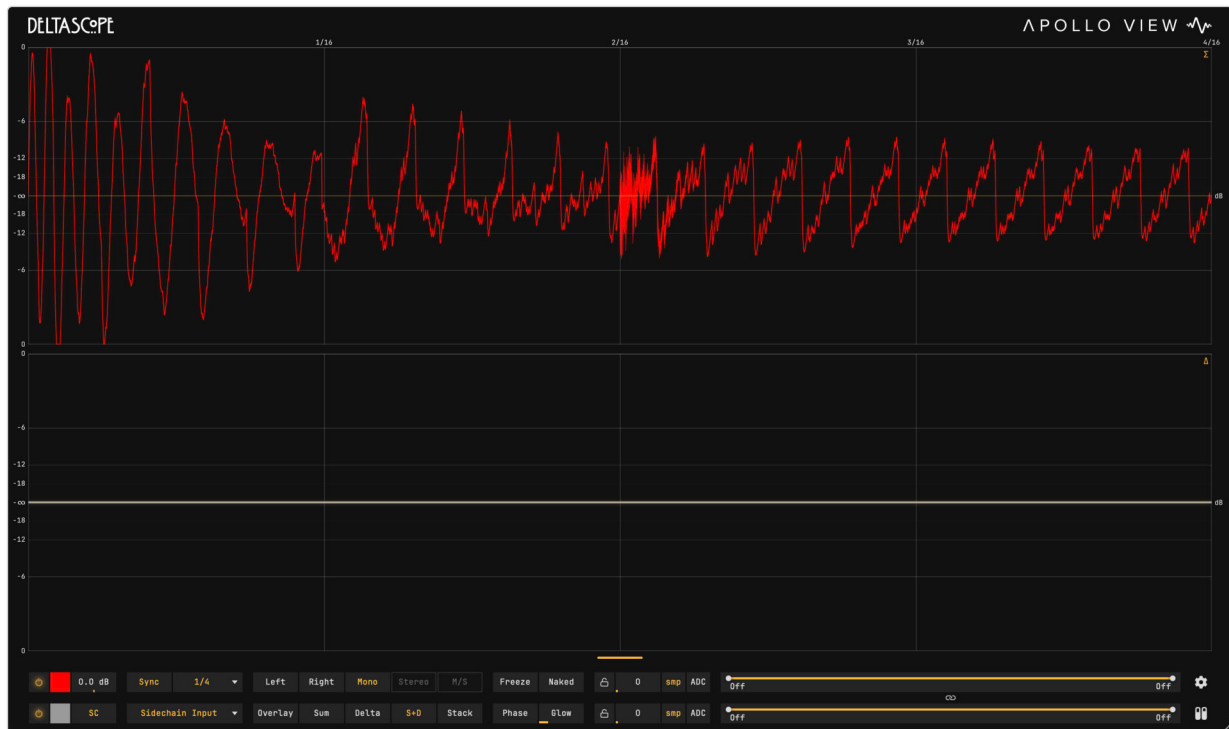
Scope is the oscilloscope inside DeltaScope, our paid analyser. DeltaScope is the same scope with a spectrum analyser below it, level meters to the right of it and a correlation display. It also has a second input, so you can compare two signals instead of watching one.



DeltaScope: the same scope at the top, the spectrum analyser below it and the level meters on the right. The bottom row of controls belongs to the second input; no reference is connected here.

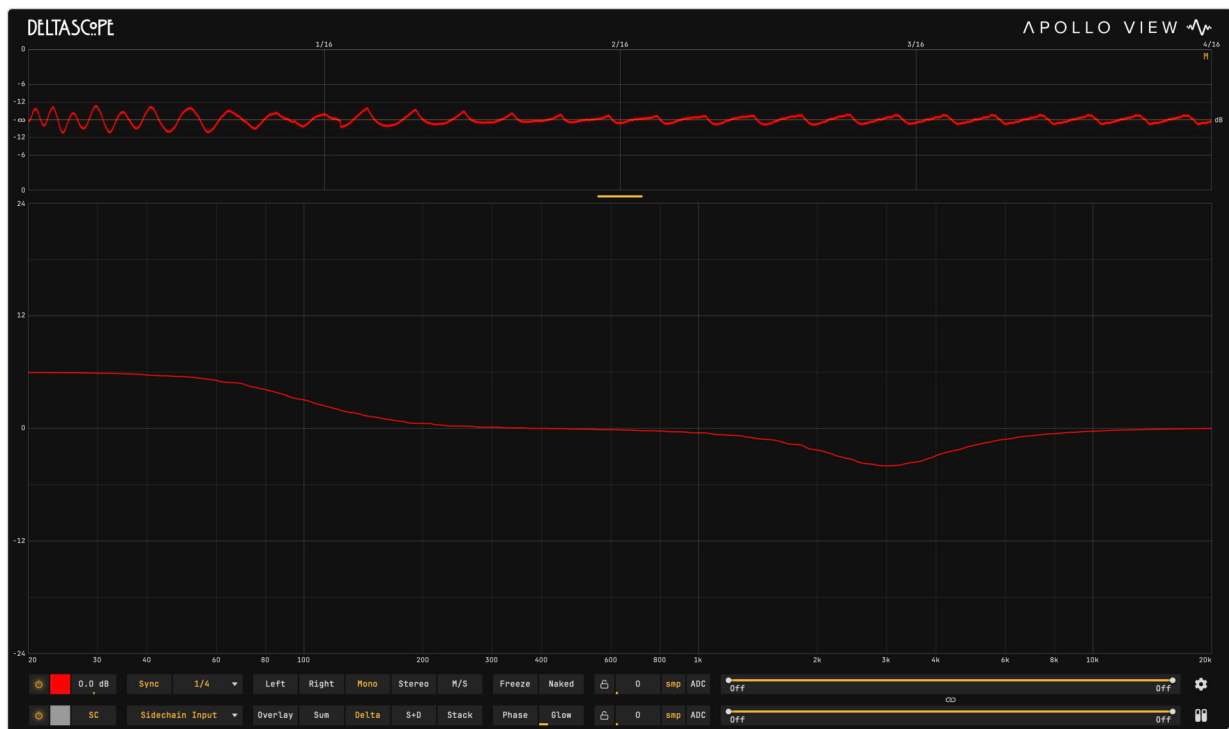
The spectrum analyser draws the signal's level across the whole frequency range, live, in a pane below the waveform. It's built on an FFT (the maths that turns a slice of audio into a picture of its frequencies), and an FFT has a weakness in the bass. It needs a longer slice of audio to separate low notes, because low notes are closer together in hertz. But a longer slice makes the whole display slower to respond. Multi FFT uses longer slices only for the low frequencies, so sub-bass detail is sharper and the rest of the spectrum stays quick.

Give DeltaScope a reference signal (from the sidechain input, or from any other instance chosen by track name) and the Delta modes subtract it from the track. Two identical signals draw a flat line. Once the two signals are aligned in time and level, what remains is the change the processing made. You see it on the display and, with Hear the Delta, hear it on its own in your monitors.



The null test, live: subtract one signal from the other and what remains is the difference. The Σ (sum) lane shows the music; the Δ (delta) lane shows what's different — here, nothing.

The Magnitude view draws the magnitude response (level against frequency) of the processing between two signals: an EQ's curve, for example. It's estimated live from the music itself, at the frequencies where the music has enough level to measure, so no test sweep or pink noise is needed.



A hidden EQ's curve, estimated from the music passing through it: a shelf raising the bass below 100 Hz by about 6 dB, and a dip of a few dB around 3 kHz.

Feature	Scope	DeltaScope
Real-time oscilloscope display	Yes	Yes
Sync and Free-run timebases	Yes	Yes
Channel modes L / R / Mono / Stereo	Yes	Yes
Clip border and clip overlay	Yes	Yes
Rolling mode, write cursor, colours, glow	Yes	Yes
Colour by Frequency on the waveform	Yes	Yes
Colour by Frequency on the analyser	-	Yes
Manual display offset (samples / ms)	Yes	Yes
Freeze, zoom and pan	Yes	Yes
Image export and settings export/import	Yes	Yes
Resizable to 4096 x 2160	Yes	Yes
Sidechain input and five comparison modes	-	Yes
Delta (null) display and Hear the Delta	-	Yes
Magnitude view (live magnitude-response trace)	-	Yes
Instance linking (compare two tracks that each have an instance, with no sidechain routing)	-	Yes
ADC (auto delay compensation)	-	Yes
FFT spectrum analyser with Multi FFT	-	Yes
Waveform measurement (frequency, note, level)	-	Yes
Phase correlation display	-	Yes
Level meters with LUFS and True Peak	-	Yes
Band filters (high-pass / low-pass that add no phase shift)	-	Yes
Mid/Side channel mode	-	Yes
MIDI note-locked timebase with phase lock (holds a played note still on the display)	-	Yes
Naked mode (controls hidden)	-	Yes

DeltaScope is available from shop.apolloviewmodular.com/plugins/deltascope, and there's a demo mode so you can try everything first. Until you enter a licence key, the display goes blank and the audio is muted for about five seconds in every twenty-five, so it's for evaluation rather than for mixing.

LICENCE AND WARRANTY

Scope is licensed to you; it is not sold. Use of the software is governed by the End User License Agreement, which is opened by `License Agreement` on the General page of Settings and is also shown by the macOS installer.

Apollo View Modular Ltd supplies this software “as is” and, to the maximum extent permitted by law, accepts no responsibility for harm to persons, equipment or data caused by the operation of this product. This does not affect your statutory rights.

Please contact support@apolloviewmodular.com with any questions, bug reports or requests.

<https://www.apolloviewmodular.com>