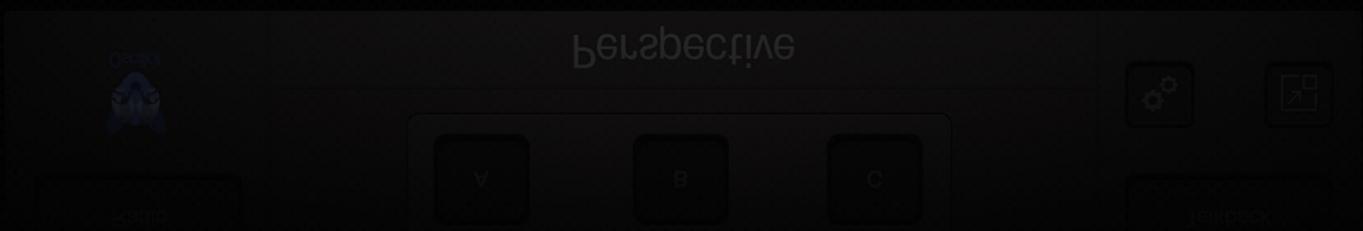




# Oscillot

## Perspective User Manual



Oscillot Audio Perspective  
Version 1.0.0



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A special thanks to all our the beta testers who helped make Perspective a better product!

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## Introduction

By Mat Keselman

I remember the day I accidentally discovered audio engineering. Growing up I had an old cassette player with a built-in microphone that I inherited from my grandfather. I would use it to create my own mix tapes by placing this tape recorder right against the living room television, switching the channel to MTV, and pressing record when a song I liked came on.

Adjusting the volume of the TV to be high enough to minimize noise, but not so high as to create distortion was my personal discovery of gain staging. This was long before I learned what piracy was and how damaging it was, so please excuse my younger self.

In early 1998, when I was 9 years old, one of the biggest singles in the world was Celine Dion's "My Heart Will Go On". I'm not sure if I actually liked the song, or if I just loved the (then) new movie "Titanic" so much that it made me like the song by default. Either way, I simply *had* to have it on tape.

So I placed my trusty tape recorder in front of the TV, like I had done many times before, changed the channel to MTV, swore my entire family into a vow of silence for the duration of the recording, and patiently waited for Celine to come on. When she finally did, I masterfully hit the record button right before that first flute note, and the song was mine!

But then something unexpected happened; When the song finished playing on the TV, I immediately rewound the tape to listen to my favorite song again. Maybe my ears have suddenly ripened, or maybe I was just listening more carefully than usual, but I suddenly noticed that the tape recording did not sound nearly as good as the playback from the TV. This puzzled me for days. My first audio engineering troubleshooting.

After ruminating for quite some time, I noticed that the side of my tape machine had these 2 strange holes, or ports, by the power cable. One was white and the other was red. I then noticed that the TV also had these ports. The TV had 3 instead of 2, but two of them were in fact the same white and red! I quickly rummaged through my father's cable collection to find a cable that seemed like it would fit. It had two prongs, seemingly the opposite of the TV and tape recorder's ports, and they were also white and yellow! I later learned these were simple RCA cables.

I immediately put a new tape in (didn't want to destroy my backup), connected the TV to the tape deck with the RCA cables, and did a test recording of Lou Bega's "Mambo Number 5". My mind was blown! The recording had so much more clarity and none of my living room ambience (before I knew what room ambience was) or sounds of my dog scratching himself (I loved that dog. But he never did listen when I would ask the family for silence).

That discovery could be considered my humble beginning as an audio engineer, although I would only learn what that term meant nearly a decade later. I haven't yet stopped rummaging through boxes of cables and exploring laws of physics to get the the most enjoyable sounds. I doubt I ever will.

## Perspective

For years I was self-teaching myself audio until finally, I realized that I may not in fact know everything. In 2009 I enrolled in the Recording Engineering and Production program, Music Industry Arts, at Fanshawe College. School was a delicious bombardment of theory, equipment, practical training, and of course, sounds. Yet throughout my time there, I continued to wonder the same thing I have always wondered; "How do I know that what I am hearing is accurate?"

When studying different equalization and compression techniques, I couldn't help but notice that the exact same EQ moves seemed to sound different in the studio compared to how they sounded on my ear-buds. When I compressed a snare drum, it would sound under-compressed in my headphones, but over-compressed in my car. I also noticed that after a few hours of critical listening, my ears would seem to get tired and I would lose focus. I would start second-guessing every sound I heard and every sonic decision I made.

I had no idea which system to trust. Soon enough I realized I couldn't trust my own ears.

Over time I learned the same important lesson every engineer (hopefully) learns: There are no perfect listening environments. Audio work should sound as best as it possibly can on every system.

In a way, audio work could be described as the art of making the least amount of compromises to get the best sound in as many places as possible.

I began periodically switching between listening environments. Whenever I found myself wondering something like "is my bass too loud?", I would move to a different studio or put on a different set of headphones. I would then *immediately* gain confidence in my levels, and seemingly shake off my ear fatigue. Switching systems is sort of like a sonic equivalent of rubbing your eyes and washing your face with some cold water. This is especially true when switching between systems one is familiar with.

Soon enough I had my routine perfected. I would mix in the audio lab, then, as soon as I saw an opening in one of the studios, I would run in to give my work a quick listen. I would always bring a notepad with me and take notes of elements and problems that I had not previously noticed. I would then run back to the audio lab, make my corrections, and head over to yet another studio, to see if my changes held up across multiple systems. Once my mix was close to being done, I would listen to it in my trusty car. As 'unprofessional' of an environment as it is, my favorite albums always sounded great in my car, so logically my work should sound great in there too! Almost instantaneously, I noticed a **massive** improvement in the sonic quality of my projects and in my "listening objectivity stamina".

To my surprise, I noticed that my professors were doing the exact same thing! These industry mammoths, with huge awards and world-famous credits, were also toggling between listening environments as much as they could. They would often sneak into various studios between classes to listen to their own projects and take notes. This was an important discovery for me. Pro or novice, everyone's brain and ears could use changes in perspective.

I continued working this way throughout my time at school. Then one day it dawned on me; "How am I going to do this after I graduate?" Very few engineers get the luxury of access to a million-dollar studio, let alone 24/7 access to **multiple** studios.

The most viable solution was to create my own space with multiple monitor sets. This is almost standard practice in the audio world (If you are reading this, you probably already know that). Most studios have multiple speaker sets and a switcher to toggle between them. But this solution seemed less than ideal to me for several reasons:

1. **Cost.** Studio monitors can be very (very) expensive. Buying several sets of these financial voids could bankrupt many of us. Not to mention the cost of multiple sets of speaker stands, recoil pads, and cables (all very important and necessary). There is also the cost of the monitor switcher itself. More affordable switchers tend to break fairly quickly, lack many necessary features, and seem to alter the sound with the addition of noise and in some cases, actual changes to the frequency response.

2. **Compromised Sweet Spot.** Every listening environment has that one special spacial triangle for the left monitor, right monitor, and listener's head. When set up properly, the listening sweet spot is where everything sounds just right and the speakers are as informative as they can be. We all strive to be constantly working in this sweet spot. When a studio has multiple monitors, a compromise has to be made. The most important pair of monitors goes in the sweet spot, and the rest are all set up in less than ideal locations. This is a problem that simply cannot be solved with hardware, since two speakers could never occupy the same space.

3. **Space.** Not every studio has the luxury of ample room. Cramming multiple monitoring systems into a tight space can often result in deceiving reflections, tripping hazards, and just plain old distracting clutter.

At one point when I was working out of a smaller space with multiple speaker sets, I had to stop allowing clients in because they would always trip on something or knock something over.

I was convinced there had to be a better way. Unfortunately, at the time there wasn't.

So in 2010 I started thinking - If studio monitors are designed to give off fairly accurate and flat response across most of the frequency spectrum and in a variety of volumes, could one monitor's character be electronically neutralized, and then made to behave like a different monitor?

Since then I have assembled a global team of some of the most talented and hard working experts in the fields of Acoustics, Mathematics, DSP Software Development, and GUI/UX Design. Together we have spent many years figuring out if this was possible.

After years of hard research, calculations, incredible cooperation, and more testing and QA hours than I could count, I am proud to declare that (although not an easy task) it is in fact possible to achieve, and with unprecedented accuracy. Not only is it possible, we made it happen!

We created this tool because we truly needed it for our own work. I believe that's how good products are made, products that are made to solve real problems and make something easier and better than it was before.

The development process for perspective has been a constant dance between physics, design, philosophy, and code. My team and I set out to make the most accurate and useful monitoring tool ever created, and I truly believe we accomplished that with Perspective.

**We hope you find Perspective to be a breath of fresh air that will speed up your work-flow, reduce ear and mental fatigue, and help you get your best sonic results. We can't wait to hear what you make!**

## INSTALLATION

### System Requirements

#### PC Requirements

- Windows 7 or later (32 and 64-bit)
- Dual-Core Intel or AMD Processor (Quad-Core recommended), 4GB RAM
- Plugin Formats: VST2, VST3, AAX

#### Mac Requirements

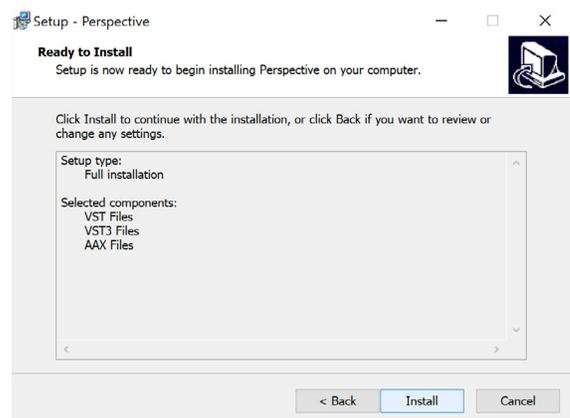
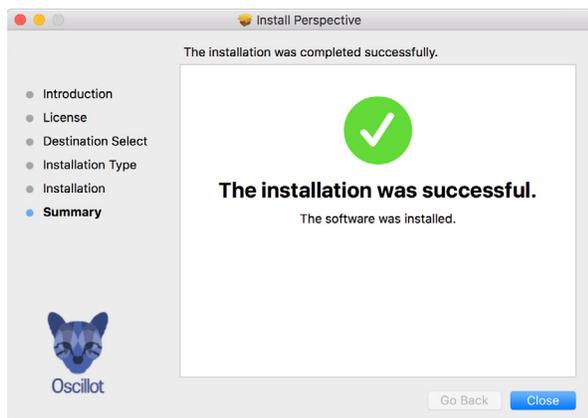
- macOS 10.7 or later (32 and 64-bit)
- Dual-Core Intel Processor (Quad-Core recommended), 4GB RAM
- Plugin Formats: AudioUnit, VST2, VST3, AAX

#### Mac

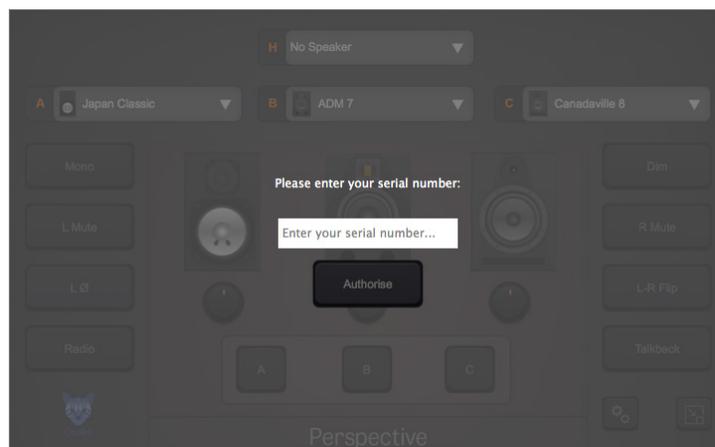
Double click the installer and follow the on-screen prompts. You may click the customize button to select which plug-in formats to install from the available formats of AAX, VST2, VST3, and Audio Units.

#### PC

Double click the installer and follow the on-screen prompts. You may select which plug-in formats to install from the available formats of AAX, VST2, and VST3.



When using Perspective for the first time, a registration dialog will appear. Enter the serial number you received in your purchase confirmation e-mail.



## SPEAKER SIMULATIONS

Perspective was created with a multitude of functions, all carefully selected and meticulously designed to give audio professionals more confidence in their own ears. Yet amongst all of Perspective's bells and whistles, one feature is particularly remarkable and valuable; The speaker compensation and simulation profiles.

Through rigorous planning, collecting, measuring, and analysis, our engineers have managed to capture the many various nuances and characteristics of some of the world's most popular and best sounding studio monitors. In addition to this, profiles of consumer speakers such as laptops, vehicles, TVs, and cell phones have also been carefully captured and recreated.

That being said, speaker modeling alone is not news. Speaker simulations have been available on the market for quite some time now. These simulations may not be as accurate or as realistic as Perspective, but they do exist.

What makes Perspective, and all of its technologies under the hood so unique and useful, is the software's ability to take the user's own physical monitors into account and compensate for them *before* applying a desired speaker's profile. This way, if you own a pair of Yellow Rockets and would like to hear your work through a set of Mix Squares using Perspective, you will *actually* be listening to Mix Squares, *not* Mix Squares played through Yellow Rockets.

This technology gives audio professionals and their ears the ability to switch monitoring systems in an instant with unbelievable accuracy. And to add to this massive monitoring advantage, all speakers and virtual speakers can now emanate from the exact same spot, your listening sweet spot. This is a sonic luxury that has never before been possible.

### Keep Your Accessories

Perspective's speaker simulation engine does only one thing; It removes the characteristics of a hardware monitor, and applies the characteristics of a desired speaker. Nothing more, nothing less (although Perspective's other features do lots more).

This means that Perspective transforms your monitors in place, as if the monitor was removed, and another was put in its place in an instant.

Because of this, all of your monitoring accessories such as speaker stands, recoil pads, and shock mounts will simply become part of the new virtual monitor's set up. Additionally, all hardware controls on the hardware monitor itself (such as corner bass reduction, high pass, pad, etc) will also be added to your virtual speaker, even if that specific monitor does not come with those features!

For example: Say I have 'Japan Modern 8/80' monitors sitting on recoil pads in my studio. They are set up quite close to the back wall, so I have the bass reduction (they call it "room control") option selected on the back of the monitors to help with some unwanted bass build up in my room.

Using Perspective, I have removed the characteristics of my 'Japan Modern 8/80s' from my monitors and instead selected 'NewMann 120' monitors to replace them.

The resulting sound will be that of 'NewMann 120' monitors, on recoil pads, with bass reduction engaged.

This seamless integration with physical accessories and settings makes referencing your work easier than ever.

## PERSPECTIVE - OVERVIEW

### Front Panel

The front panel of Perspective was designed to resemble the center section of a console, or a monitor controller. Most of Perspective's features are directly accessible from this panel.



- 1. Monitor Selection Menus.** These drop-down menus allow you to select your physical speakers at the top (H), and your desired speakers below (A, B, and C). When selecting your physical speaker, Perspective will automatically compensate for its sonic behavior before applying any of the desired speaker simulations.

*\* If your speaker is not yet available in the 'H' menu or you are using headphones, select 'No Speaker'.*
- 2. The Stage.** This section contains images of your desired speaker simulations, selector buttons for each, and volume trim pots for loudness matching.
- 3. Mono.** Selecting 'Mono' sums all channels on a track to create a mono output. This is especially useful for quickly checking phase coherency across your mix.
- 4. L Mute.** Mutes the left channel.
- 5. L Phase.** Flips the polarity on the left channel.

*\* Combining the 'L Polarity' button with the 'Mono' button reveals the difference between left and right.*
- 6. Radio Simulation.** The 'Radio' button simulates an average of frequency changes inflicted on source material during radio broadcast.

*\* Dynamic changes are not simulated with the 'Radio' button.*
- 7. Dim.** Diminishes the audio by an amount selected in the settings page. Can be made to automatically engage whenever the talkback control is used.
- 8. R Mute.** Mutes the right channel.
- 9. L-R Flip.** Switches the left and right channels.
- 10. Talkback.** Allows the engineer to open and close a line of communication with the performer's headphones or talkback speaker. Works like any traditional talkback.

*\* Requires a quick set up (outlined in page 14).*
- 11. Settings.** Opens the settings panel.
- 12. Minimize.** Shrinks Perspective to a smaller, "bare essentials" version.

## Settings Panel

The settings panel contains additional features and options that users don't need frequent access to.



- 1. Talkback Dim.** Allows the user to select whether the 'Dim' feature will automatically engage whenever 'Talkback' is used.
- 2. Dim Volume.** A volume trim control for the dim function.
- 3. Traffic Amb.** When this feature is selected, a recording of traffic ambience (recorded in stereo inside a vehicle with the windows up on a North American Highway) will automatically play whenever a vehicle simulation is selected on the front panel. This feature helps users perceive the "white-noise-like" effect road noise can have on their work.
- 4. Traffic Amb Volume.** Allows the user to set the volume of the traffic ambience playback.
- 5. Save Settings.** Clicking on 'Save Settings' will save the plug-in's current settings as the default settings. All new instances of 'Perspective' will open with these settings. We recommend saving your settings after you have selected your physical speaker, 3 most used target speakers (simulations), Subwoofer settings, Traffic Ambience settings, and any other functions you want to launch with Perspective every time. This way Perspective is always calibrated to your liking and is immediately ready to go.
- 6. Room Comp.** When engaged, the room compensation function is automatically applied to (only) speakers and speaker simulations that have a wider angle of projection. These specific angles and varying amplitudes over the frequency spectrum were measured and documented during the research phase of Perspective's development. In small and medium sized rooms, these wider angles of projection are reflected back into the user's ears so rapidly, that they may be perceived as part of a speaker's direct signal. This is especially true for higher, more directional frequencies. Our research also found that the same speakers that tend to radiate in a wider pattern than others, also tend to affect headphones in a similar way in higher frequencies. We recommend users working in headphones compare the two options and pick the one that seems more natural to them. Either way, the correction performed by the room compensation function is very mild and ultimately it is for the user to determine whether it's helping them gain more sonic perspective or not.

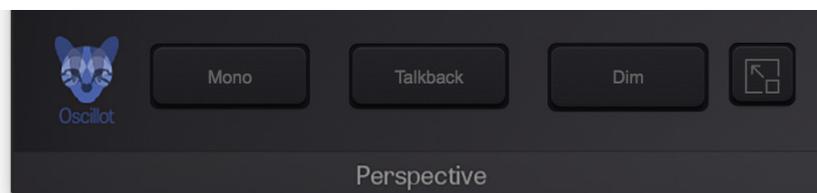
*\* We recommend keeping room compensation on in all environments (unless you are working in an overly acoustically dead room).*



**7. Subwoofer Section.** This section allows users with subwoofers to send an unprocessed signal to the sub while maintaining their desired speaker simulation in the monitors. This section also allows users to quickly adjust the level of their sub without having to approach the hardware, which is usually located in an inconvenient or inaccessible area of the studio.

#### In order to use Perspective with your subwoofer:

- Select your subwoofer's crossover point (40 Hz, 60 Hz, 80 Hz, or 100 Hz) and crossover slope in decibels per octave (6 dB, 12 dB, 18 dB, or 24 dB). These parameters are usually written both on the subwoofer itself and in the sub's user manual.
- Once these parameters have been selected, engage the 'Subwoofer' button and adjust your volume as/if needed with the 'Sub Volume' control. You can quickly toggle between your sub being on and off through this menu as well.
- It is important to note that the subwoofer control will not be engaged for simulations that have little to no low-end (for example the Cell phone or Mix Square simulations).



#### Minimized Panel

This mode of 'Perspective' is much smaller. It was designed to give users access to the essential features; Talkback, Mono, and Dim without taking up too much valuable screen space. The Maximize button on the far right of this panel brings the full plug-in back into view.

During recording, it is recommended to remove the minimized version of Perspective from "focus mode" (a feature built into most DAWs) to allow for other plug-ins to be opened and closed without closing Perspective. This way, the Talkback control is always readily accessible.

## QUICK START

### Placing Perspective in your session

Just like with physical monitors, all audio in a session should be coming out of Perspective's speaker simulations. In order to achieve this, Perspective should be the last processor in the signal chain. In most cases this means that all audio in the session should end up on one single channel (usually called a Master Bus). Whether you use the Master Bus built into your DAW, or have created your own summing AUX track, make sure Perspective is placed as the very last instance on that track and hence, in your signal chain.

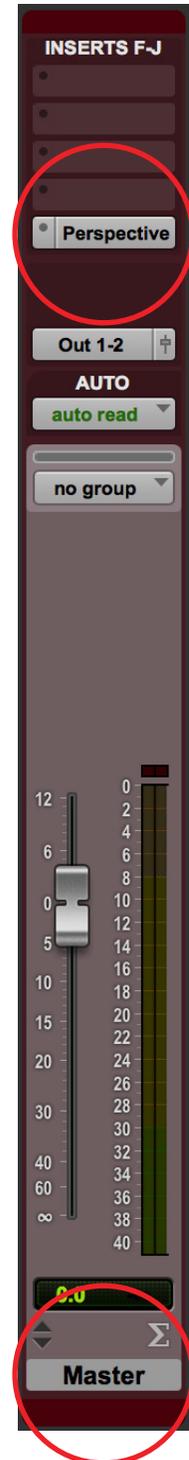
*In this example of a Pro Tools Master Bus, Perspective can be seen taking up the last available insert. This track could be an AUX track if preferred, as long as all audio in the session is routed to it as the final destination before monitoring.*

#### Channel Numbers:

Perspective works with a variety of channel numbers, not only with stereo. When using Perspective as a 'Multi-Mono' plug-in, some of Perspective's stereo-specific functions (such as 'Mono' and 'L Phase') will not be functional. When working in a stereo session, **be sure to select the stereo version of Perspective** (only applicable if your DAW offers 'Stereo' and 'Multi-Mono' modes of plug-ins).

#### Remember:

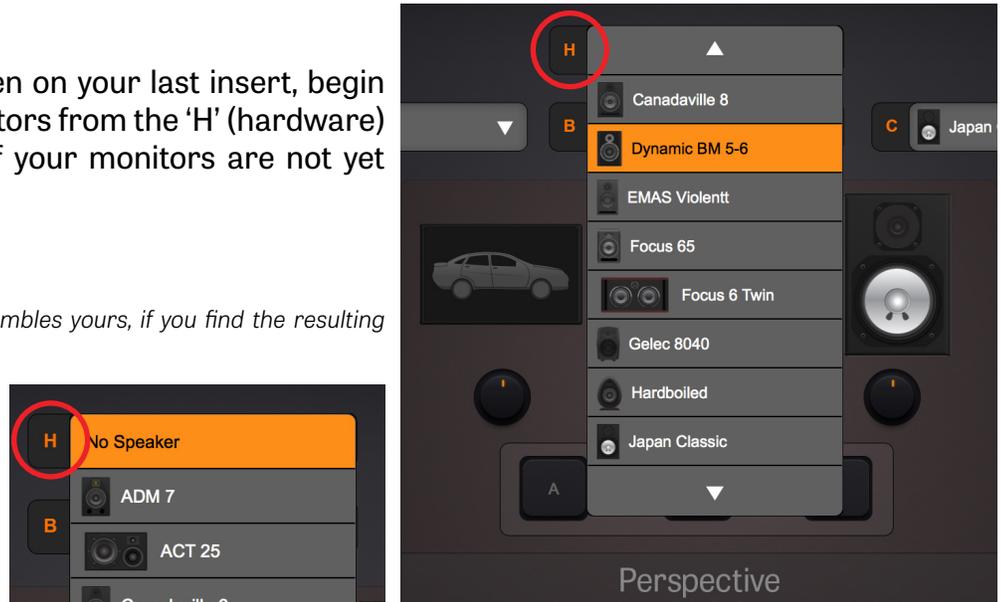
Perspective was designed for the audio engineer's ears as a reference tool. Unless a certain effect is desired, make sure to **DISABLE** Perspective before bouncing or exporting your final audio export.



## Selecting Speakers

Once you have Perspective open on your last insert, begin by selecting your physical monitors from the 'H' (hardware) drop-down menu at the top. If your monitors are not yet available, select 'No Speaker'.

*\* You can also select a speaker that resembles yours, if you find the resulting sound is helpful to you.*



After selecting your hardware monitors from the 'H' menu, select your desired (or target) speakers from menus A, B, and C.

You may notice that certain speaker combinations are not available. This is due to physical restrictions that make some speaker combinations impossible.

For example: A laptop speaker simply cannot behave like a Gelec 8040 monitor.

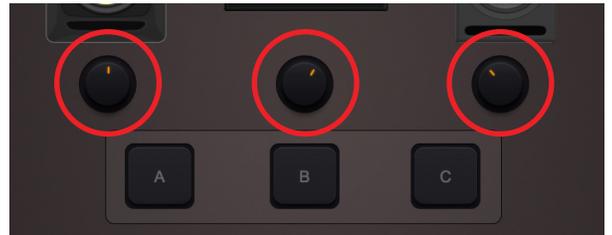
## Playback Through Target Speakers

Press play and select a desired speaker. Target speakers can be selected either by clicking on their designated letter button, or by clicking on the speaker image itself.



## Volume Trims

Take a moment to toggle between your virtual and physical speakers while adjusting the individual volume trims. Try to volume-match between the different monitors to avoid volume hikes and drops when toggling between speakers.



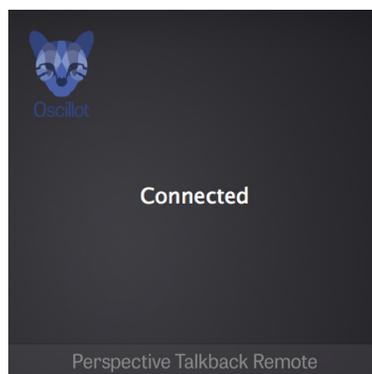
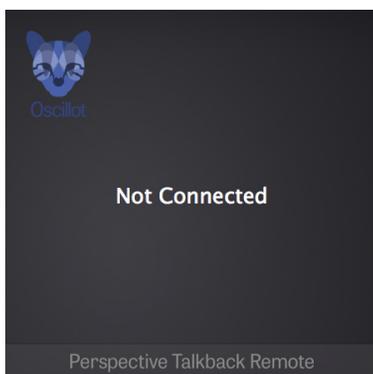
## Your Dream Monitoring System is Now Set Up!

Perspective is now calibrated to give you the best perspectives of your work.

## TALKBACK SETUP

Perspective's Talkback function requires a microphone connected to an available input on the DAW's interface. Once a microphone is wired in, follow these steps:

- With the microphone connected, create a mono AUX track (AUX is recommended but an audio track with input monitoring enabled works as well). Name this new track "Talkback"
- Set the track's input to the interface input the microphone is connected to.
- Set the track's output to the CUE SEND (we strongly recommend having a separate headphone CUE SEND to avoid feedback when Talkback is engaged).
- Place the 'Perspective Talkback Remote' plug-in on the Talkback track. This companion plug-in was automatically installed along with Perspective.
- The 'Perspective Talkback Remote' plug-in will automatically detect Perspective. Once the two plug-ins begin communicating, 'Talkback Remote' should read "Connected".

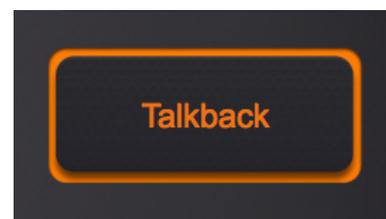


Talkback is now set up. Adjust your preamp and cue send levels accordingly.

### Talkback Auto Release and Latch Modes

Perspective's Talkback automatically closes whenever the Talkback button isn't being pressed.

However, a latch mode can be engaged and disengaged by quickly clicking (or tapping on a touch screen) the Talkback button. In this mode Talkback remains open until the button is pressed again. This can be useful when the engineer needs to communicate with the performer while still having both hands free.



## KEY COMMANDS

### Reset Parameter to Default

- Mac: Double-Click or Opt + Click
- Win: Double-Click or Alt + Click

### Fine Adjustments

- Mac: Cmd + Drag
- Win: Ctrl + Drag

## Frequently Asked Questions

### **Should I bounce/export my mix with Perspective enabled?**

We don't recommend it. Most listeners won't have your exact monitoring set up. However, there are no hard rules! If you are using Perspective as a "Master Bus effect" then consider keeping it on.

### **How hard should I hit the plug-in?**

Modern DAWs have far more headroom than we could ever hope to reach. However, if you tend to mix very loudly (especially with a limiter right before Perspective) you may see your channel meter go into the red. This is because your desired speaker simulation may be louder than the source material. This shouldn't create audible clips (unless you are exporting your work with Perspective enabled), but it may give you inaccurate visual metering information.

When working with a limiter, we recommend lowering the limiter's "Out Ceiling"/"Output Volume" until it's time to export.

### **Does the Room Comp button fix my room?**

No. Perspective only changes how your speakers behave. The Room Comp button automatically corrects Perspective simulation combinations that tend to behave differently in smaller and more acoustically live rooms. We recommend keeping this button engaged unless you are working in an anechoic chamber (why would you though?). However, use this function to taste. If you don't like it, then turn it off. We promise not to call the Sonic Accuracy Police on you.

### **Why can't I access certain speaker combinations?**

Perspective compensates for your own physical speakers and applies your desired speaker simulations *when possible*. Unattainable combinations are automatically removed to avoid confusion and potential speaker damage. For example: A Mix Square cannot physically recreate the low frequencies the ACT 25 reaches, so that combination has been removed. We recommend using Perspective with at least one set of pro-grade studio monitors or headphones.

### **Do I need to own professional studio monitors to use Perspective?**

Not necessarily. Admittedly, when working with audio, it is recommended that the engineer uses professional monitors. These monitors should ideally have as flat of a frequency response as possible from at least 50 Hz and up to at least 18 kHz at all reasonable listening volumes. Perspective is most accurate when used with such monitors, especially when their specific model is selected as the hardware ('H').

However, Perspective's speaker simulations are still incredibly useful through almost any monitoring setup. Simply select the 'No Speaker' option under the 'H' menu to disable the hardware speaker simulation. Furthermore, Perspective's additional controller features (such as 'Talkback') work well regardless of what speakers you are using.

If you ask us, we recommend using flat studio headphones for audio work whenever studio monitors are not available.

### **My specific monitors are not available in Perspective. Can I still use the plug-in?**

Yes! This plug-in is designed to help you hear and understand your work. If your specific monitors are not yet available through Perspective, simply select "No Speaker" in the top 'H' menu and get to work! The speaker simulation may not be quite as accurate in "No Speaker" mode, but it will still provide incredibly useful insight into your project.

### **Will new speakers be added to Perspective in future updates? If so, how much will updates cost?**

Our team will continue to rigorously examine, study, test, and capture new in-demand speakers in our labs. These new simulations will be added to Perspective on an ongoing basis. **All future speaker updates are free** to Perspective owners!

### **Does the Radio simulation recreate radio station compressors and limiters?**

No. The Radio function simulates the frequency response changes audio undergoes during radio broadcast. Dynamic changes vary too much from station to station. We recommend slamming a limiter on your mix for a worst case scenario (make sure to turn the limiter off when you're done!)

### **Can I use Perspective for sound design?**

Absolutely! Although Perspective was designed mainly as a monitoring tool, it can be very useful in sound design applications. Is a character talking through a cell phone? Throw the cell phone simulation on that track for an ultra realistic cell phone sound. Is there a TV in the background in your scene? You get the point!