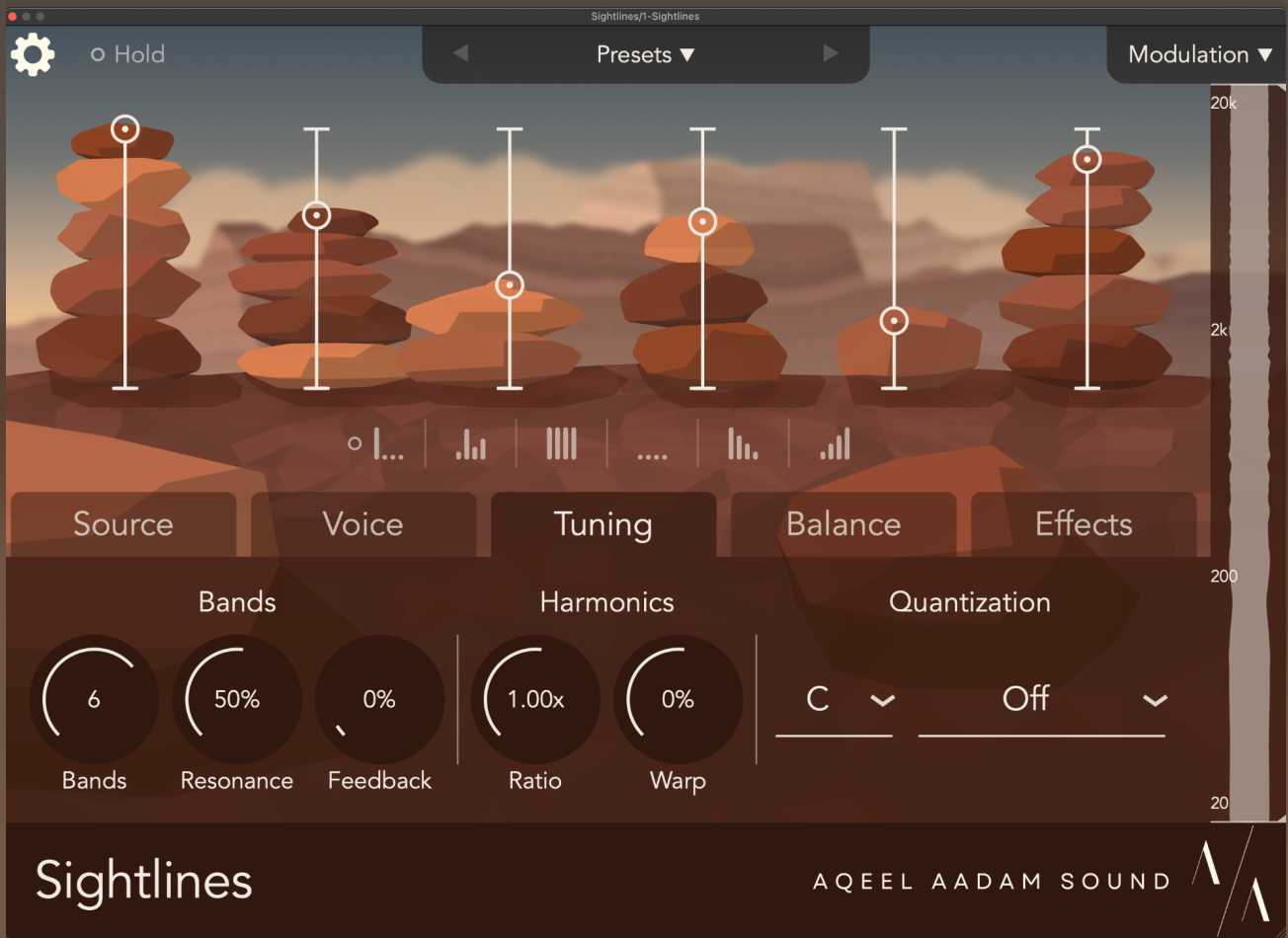




Sightlines

Aqeel Adam Sound

User manual (Revision 1.0.0)

Introduction

Thank you for using **Sightlines**. Sightlines is a playable harmonic filter bank. Filter banks have long been a swiss army knife when it comes to music production. They are a wonderful way to add stereo spread, motion, and tonality to unpitched sounds like field samples, percussion, or raw noise. Sightlines is my love letter to some of the classic filter banks in the history of electronic music, and I tried to make this experience as accessible, immediate, and fun as possible.

I hope you enjoy the view, and I hope you enjoy the sounds!

-Aqeel

Overview

Sightlines is a collection of resonant bandpass filters. Each filter highlights a specific frequency, and together they shape the timbre of the output. Sightlines' filters are tuned to a different frequency of a harmonic series, providing an inherently music output. The result is playable, too – you can change the pitch of that harmonic series simply by playing the keyboard, which changes the root note of the series.

Sightlines is both an instrument and an audio effect. As an instrument, it generates sound on its own – generally as the result of playing MIDI into it, though it can also act as a drone generator. As an audio effect, it processes incoming sound and imparts its unique sonic quality onto it.

With a combination of a sound source and the filters themselves, you construct a voice. From there, you can reimagine the harmonic series, add effects, and crack things wide open with a deep modulation system. Sightlines can be anything from a subtle resonator to a full generative synthesizer.

Installation and usage

Sightlines can be used as an instrument or audio effect – meaning, it can be used as a sound generator (e.g., a synth) *or* as a sound processor (e.g., a reverb). Accordingly, it ships as two separate plug-in files: **Sightlines** and **Sightlines FX**. The former is the instrument version and the latter is the audio effect version. The included installers will install both versions onto your machine.

The two versions have almost entirely the same capabilities. Both use the same audio engines, both react to MIDI, and both can load the same presets. The primary difference is whether they generate their own sound via an internal sound source, or process incoming sound sent to the plug-in.

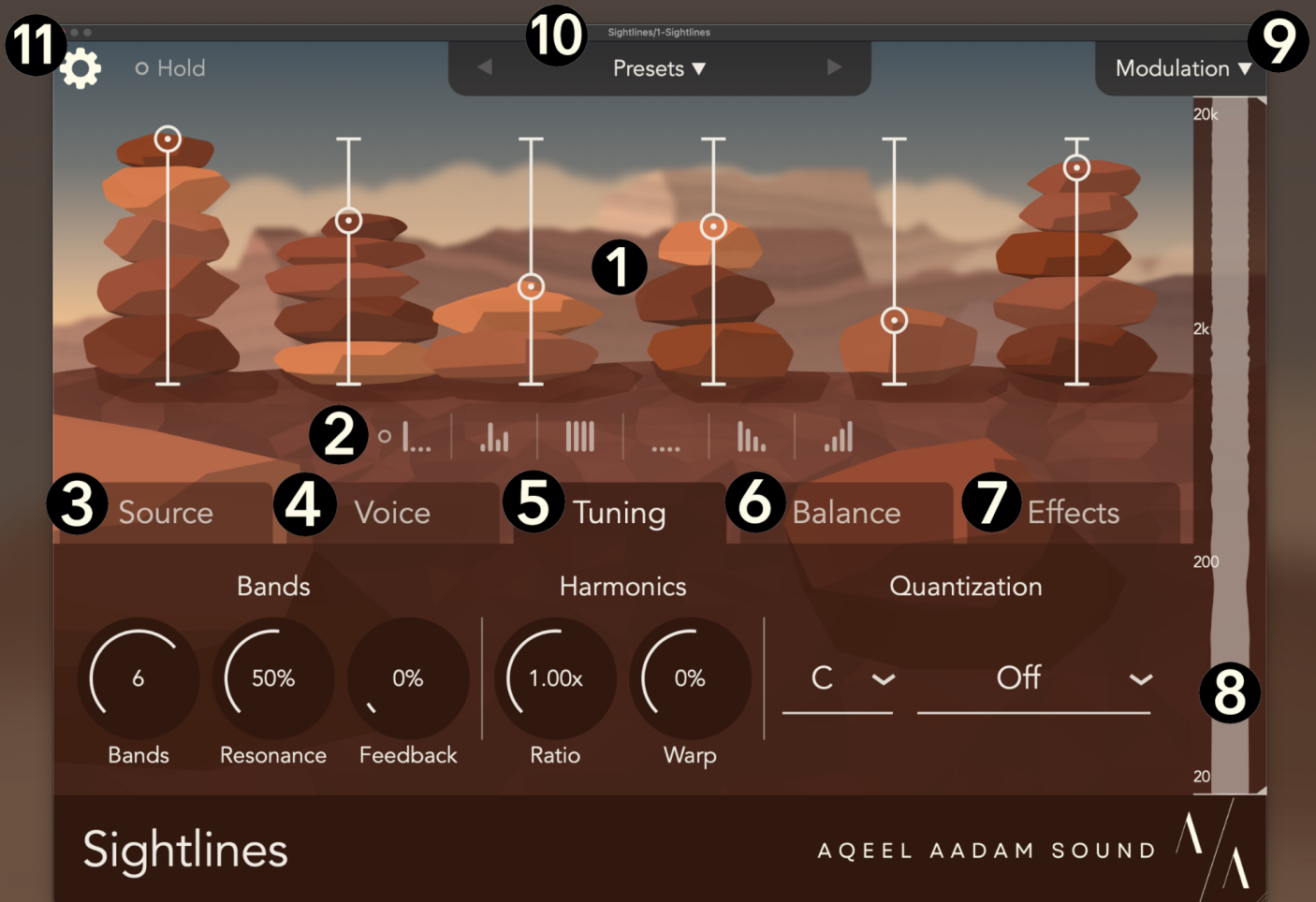
Some DAWs (such as Logic or AUM) have dedicated slots for instruments or audio effects. As a result, they will automatically identify the appropriate context for a plug-in and only show you **Sightlines** or **Sightlines FX** in a particular context. Other DAWs (such as Ableton or Bitwig) show you your entire collection of plug-ins at once, and determine where a plug-in should be in your chain once you choose to load it (instruments must be first). In this case, all you need to remember is that **Sightlines** is the instrument version, and **Sightlines FX** is the effect version.

Most of this manual applies equally to both builds.
Where they differ, the differences are called out.

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User interface



This is the primary screen that you will see when using **Sightlines**. Each section is described in depth in this manual.

Here's a brief overview:

1. **Band volume:** There is where the volume of each filter band in Sightlines can be changed manually.
2. **Quick set buttons:** These buttons can conveniently set the volume of all filter bands. From left to right, they are: (toggle) maximize the first band, randomize, maximize all, mute all, ramp down, ramp up.
3. **Source menu:** Sets the sound source running into Sightlines' filters, in the instrument version.
4. **Voice menu:** Configures how Sightlines responds to MIDI.

5. **Tuning menu:** Sets the quality of Sightlines' filters, and their relative tuning to each other.
6. **Balance menu:** Offers a number of ways to dynamically or performatively change the volumes of Sightlines' bands.
7. **Effects menu:** Configures end-of-chain effects and overall output.
8. **Visualizer:** Displays the audio currently running into Sightlines' filters, as well as the currently active bands.
9. **Modulation:** This is where you can access Sightlines' modulation matrix.
10. **Presets:** This is where factory and personal presets can be loaded or saved.
11. **Settings:** This is where all global configuration (including default settings) for Sightlines can be found.

Source menu

In the instrument build, the Source menu is where you decide what is running into Sightlines' filters. Together, the source and the filters construct a voice.

The display on the right side of the Source tab shows what is currently running into the filters. With the noise source, for example, you can see noise being generated constantly – and when you play a note, that noise is revealed as it passes through a set of filters.

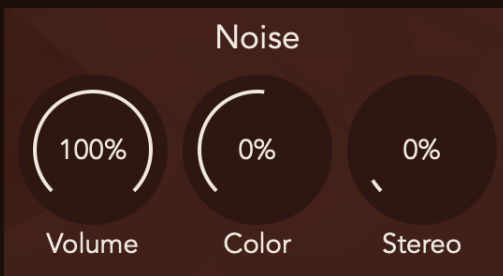
In the FX build there is no source to choose: the audio arriving at the plugin is the source, and it runs straight into the filters.

Noise

The first sound source is raw noise – a variable-color noise source running into the filters, and the most basic option available.

Color sets the balance of the noise across the frequency spectrum. At zero you have white noise, which is even at every frequency. Skewing to the left moves toward pink noise, which is louder in the lower frequencies; skewing to the right moves toward blue noise, which is louder in the higher frequencies.

Stereo adds stereo width to the noise. By default the noise source is mono, but if you want a bit of stereo width you can increase it here.





Alongside the main noise source is a secondary source called **Dust**. Dust randomly pings Sightlines' filters directly with momentary noise bursts. **Speed** controls how often the bursts occur, and **Pluck** controls how sharp each burst is and how long it lasts.

The two modes can also be used together – if you want a bit of constant noise underneath the Dust plucks, you can have exactly that. Conversely, you may want to spice up the raw noise with some of Dust's impulses, for a subtle shift over time.

Synth



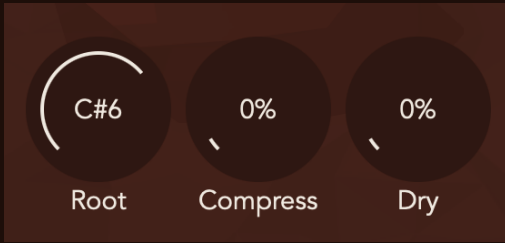
The next source is the Synth. In this mode, Sightlines is not using filters at all: instead, an oscillator is assigned to each of the bands, and you play it like a synthesizer. The band sliders now set the volume of each oscillator directly. In this mode, Sightlines essentially operates as an additive harmonic synth, where you can set the volume of each harmonic directly.

An oscilloscope shows the resulting wave, which is a product of both the band volumes and the wave shape. The **Waveshape** control skews the oscillators from sine waves at 0%, toward a saw wave at -100%, and toward a wavefolded version of the sines at +100%.



The synth source also includes a simple low-pass filter, which can be controlled with the ADSR envelope for classic subtractive movement.

Sample



The Sample source lets you load samples directly into Sightlines. To get started, simply drag a sample in or click/tap the box to load via a file picker. This mode is mostly designed for unpitched samples – percussion, field recordings, foley – the kinds of sounds you might want to run into a resonant bandpass filter to impart a bit of tonality. Playing a note plays the sample through the tuned filters, giving an otherwise unpitched sound a distinctly tonal result. You can also use short samples, like snappy percussion, to essential ping Sightlines’ resonant filters.

When you load a sample, Sightlines will attempt to find its root note and assign it automatically. By default, the sample follows the pitch of the notes you play via the **Repitch** button; turn it off to play the same-pitched sample through all of the bandpass filters instead.

Sightlines will also sustain the sample indefinitely by default, so that you never run out of sample while holding a note. A small window on the sample visual marks where the sustain occurs – while playback is inside that window, the sample is sustained indefinitely using granular synthesis. If you would rather play the sample as a one-shot, you can turn the sustain off via the **Sustain** button.

A few further controls round out the sample source. You can change the root note of the sample manually. A **Compress** control flattens out the volume of the sample throughout, which can provide a more consistent volume response across the sample. Finally, a **Dry** control reintroduces some

of the unfiltered sample, which helps open up the frequency spectrum by restoring some of the original content.

This mode is designed with unpitched material in mind. Samples that already have tonality can produce interesting effects, but treat it with care: running pitched material into a tuned bandpass filter can produce distortion or drive.

Infinite sample



The last source is called Infinite Sample. In contrast to the previous mode, which plays the sample every time you play a note, this mode loops the sample forever and turns it into an infinite noise source.

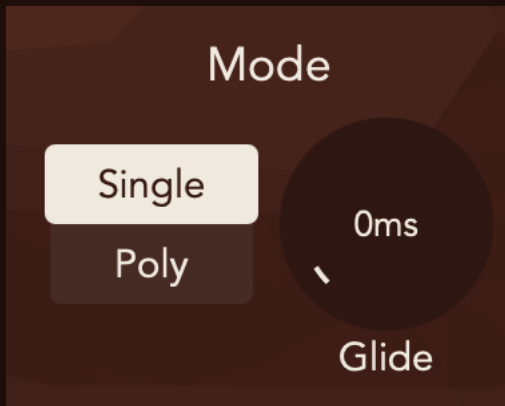
The sample is agnostic of what you play – it is simply fed into whatever filters you decide to play, just like the basic Noise sound source.

By default the loop wanders: Sightlines performs a randomized looping that never repeats the same way twice. If you would rather have the sample loop straight through in the traditional way, turn **Wander** off to create the standard loop you might expect.

A **Retrigger** option will restart the sample every time you play a note, which is useful when you want a consistent starting point for every note. You can also **Transpose** the sample's pitch, and the same **Compress** and **Dry** controls from the basic Sample source are available here as well.

Voice menu

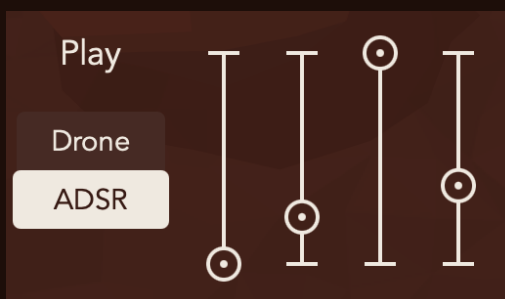
The Voice tab controls when you hear the filters and how many of them you hear at a time. This is also where the **ADSR** lives, if you are looking for it.



The first control sets whether Sightlines is monophonic or polyphonic. In the FX version, Sightlines defaults to monophonic mode, where it behaves like a tuned resonator. When using Sightlines as an instrument, in contrast, the default is polyphonic mode: you hear an individual set of filters every time you play a note (which also means you hear nothing unless you play a note). The display on the right side shows which voices are currently active.



The next section determines how the filters are pitched – that is, what their root note is tuned to. With pitch set to MIDI, the root note of each voice follows the MIDI notes sent into Sightlines. When the pitch is set to Fixed, you can simply set the root note of the filters directly.



Finally, the Play section lets you choose how you hear the filters. In Drone mode, the output of a filter is heard constantly. In ADSR mode, an ADSR shapes the volume contour of each note, with the usual attack, decay, sustain, and release controls. In this mode, when a note is not currently held, you may hear silence.

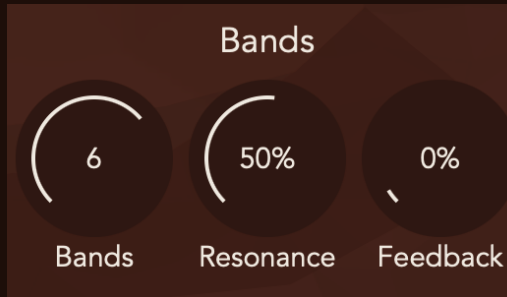
In polyphonic mode, the filter pitches must follow MIDI, and filters must be shaped by ADSRs.

Some common configurations you might be looking for:

- **Polyphonic instrument.** Polyphonic notes, MIDI pitch, and using the ADSR – this is the default for the Instrument version of Sightlines.
- **Monophonic instrument.** Monophonic note, MIDI pitch, and using the ADSR (the same as the above, but Mono rather than Poly).
- **Tuned resonator.** Monophonic mode, Fixed pitch, and Drone – this is the default in the FX version.
- **Resonator that follows MIDI notes.** Monophonic mode, MIDI pitch, and Drone – handy for following a chord progression or melody.
- **Gated resonator.** Monophonic mode, either pitch mode, and ADSR. Now you only hear the resonator when you send it a MIDI note – useful if you want to occasionally mute the output.

Tuning menu

The Tuning tab is where you change the quality of the filters and how they are tuned relative to one another.



Bands sets how many filters there are, up to eight. **Resonance** sets the resonance of every filter. Higher settings are more surgical and sinusoidal, really bringing out the specific frequency each filter is tuned to. Turn the resonance down if you would rather hear something closer to an EQ – a broader, more untuned bandpass output.

Feedback introduces drive and grit to your sound by applying feedback modulation to the filters' frequencies and resonance.

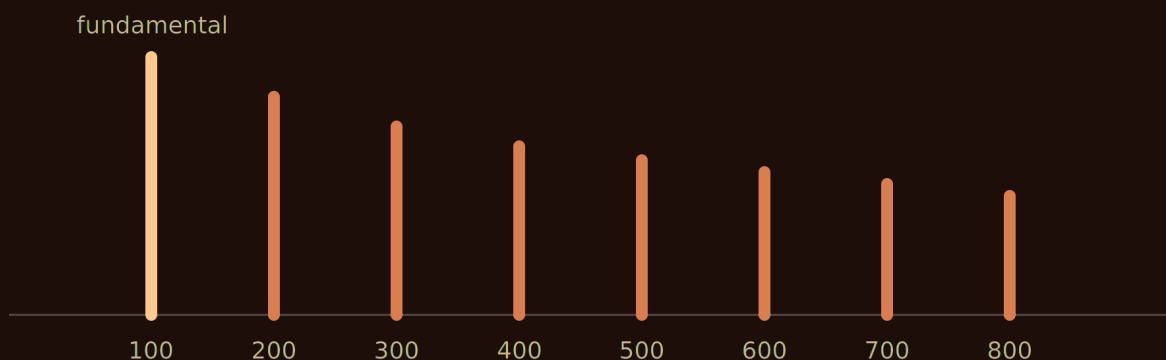


Harmonics: Ratio and Warp

The **Harmonics** section is where things get really interesting – and also a little mathematical.

First, let's establish what the natural harmonic series is and how it works.

Natural series

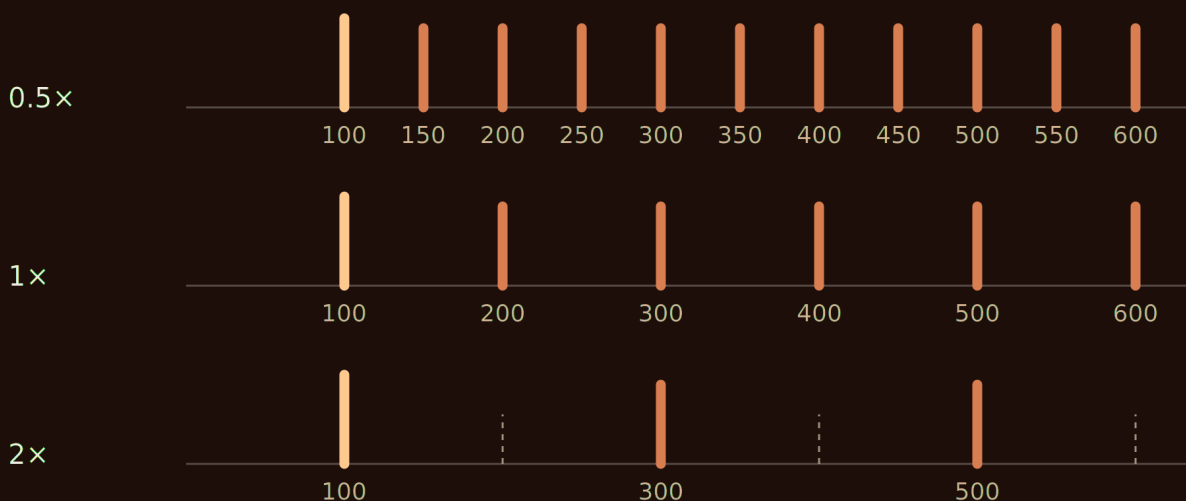


The harmonic series is a set of frequency relationships that we tend to hear in nature, such as the overtones present when you pluck a physical string. In the natural harmonic series, each frequency is a whole-number multiple of the fundamental. With a fundamental of 100 Hz, the second harmonic is 200 Hz, then 300 Hz, 400 Hz, 500 Hz, and so on: each band adds one more of the fundamental frequency.

In Sightlines, each filter is tuned to a member of this harmonic series. However, the Harmonics section lets you reimagine what the harmonic series looks like.

Ratio changes the relationship between members of the series:

Ratio



At the default of 1x, each successive band adds one of the fundamental frequency, producing the natural series (100, 200, 300, 400 Hz...). If you

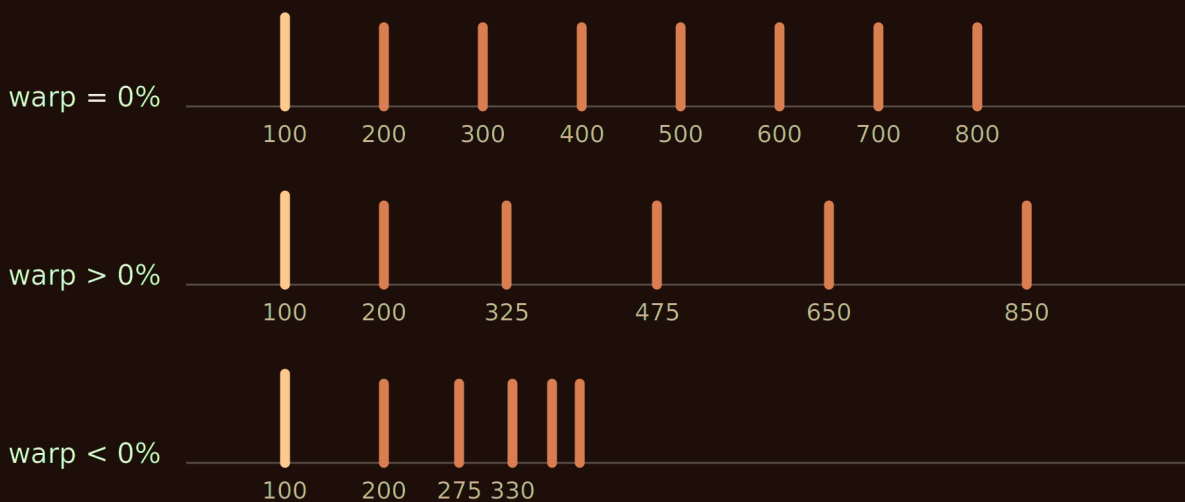
change the ratio to 1.5x, the first band is still 100 Hz, but the next is 250 Hz – because you are now adding 1.5 of the fundamental each time – followed by 400, 550, 700 Hz, and so on. The result is very different, but still coherent to our ears.

At a ratio of 2x you add two of the fundamental with every band: 100, 300, 500, 700 Hz. Compared with the natural series, you are effectively skipping every other harmonic – and this happens to be the response of a square wave, containing all of the odd harmonics of the natural series. Experimenting with ratios in between reveals harmonic spaces that still sound relatively coherent, but that we have never really heard in nature.

Lower ratios squeeze everything in tighter. A ratio of 0.5x adds half of the fundamental each time: 100, 150, 200, 250, 300 Hz. You have essentially taken the natural series of 100, 200, 300 and stuck frequencies in between, producing a really thick, interesting sound.

Warp is a similar effect, but subtly different. With Ratio, the spacing changes but the relationship between the frequencies is always preserved – each is some linear multiple of the fundamental. Warp changes that linearity, making the series drift further apart or closer together as it climbs away from the fundamental.

Warp



At a warp of zero, nothing happens. With a positive Warp setting, a series that begins 100, 200 Hz might continue to something like 325 (+125), 475 (+150), 650 (+175) Hz. As you go up the series, each adjacent pair of frequencies gets further apart.

Conversely, lowering warp below zero squashes adjacent frequencies closer and closer together as the series climbs. Where Ratio explores alternative harmonic series, Warp lets you throw the series out the window entirely and create something inharmonic.

One fun thing to note: with a Ratio of 1x and a Warp of 100%, you get octaves – each band a perfect octave above the previous. Octaves grow exponentially while the harmonic series grows linearly, and at 100% Warp the series reaches that exponential response. If you want to tune all of your bands to octaves of the same note, just set Warp to 100%.

Note that no matter what you do to these two settings, the fundamental frequency always stays the same. That gives you coherency and consistency as you change them: you will always hear a note centered on the same frequency. If you play a G, you always hear a fundamental frequency of G – it just might have some strange overtones.

Quantization

Quantization

C



Dorian



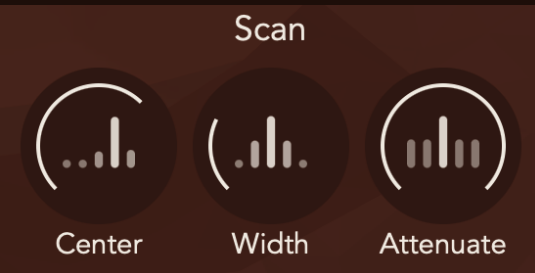
By default, the frequencies of each band do not necessarily belong to a particular scale or tuning system other than the harmonic series. Enabling **Quantization** snaps every band to the nearest note of a scale of your choosing. The effect can be subtle, but the result can be distinctly more consonant than the raw series.

Quantization gets really interesting when combined with the Harmonics section, because Ratio and Warp are applied before quantization. When you reshape the series and quantize the result, and Sightlines essentially becomes a chord synth: the Harmonic controls decide which notes are in the chord, and let you shape the quality, voicing, and members of a chord.

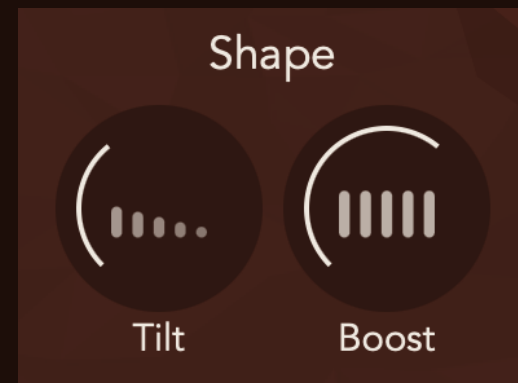
This is very useful in the FX version of Sightlines, too. You can send any sound through Sightlines, enable **Quantization**, and ensure that the tonality imparted on your input matches the key of your composition.

Balance menu

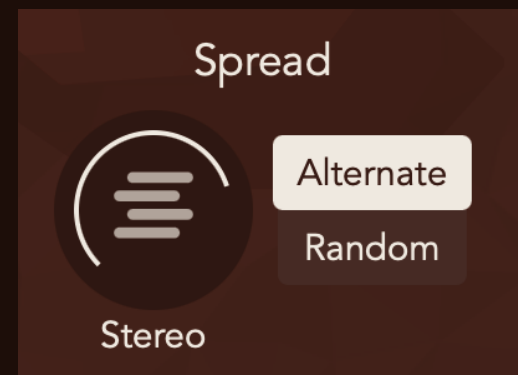
The Balance menu changes the volume of all of the bands in an automated way. It has three sections: **Scan**, **Shape**, and **Spread**.



Scan sweeps volume across the bands, centering on one at a time. By default it does nothing; as you change the **Center**, volume is added to the bands one by one, scanning through them. **Width** changes the splash radius of the effect, from broad washes down to something surgical that brings out one band at a time. **Attenuate** controls how much influence Scan has: if you already have volume set for many bands, a lower Attenuate lets the Scan add just a little variation on top. You can also invert the Attenuate control so that it subtracts volume from bands instead.



The **Shape** section can change the volume of all bands at once. **Tilt** adds volume to either your lower bands or your higher bands. **Boost** simply adds volume to all of the bands.



Finally, the **Spread** section allows for bands to be panned around the stereo field. Two schemes are available: The **Alternate** scheme pans the bands toward either side based on whether they are odd or even. The **Random** scheme instead pans the bands differently for each individual note, which provides variations for each note played.

Effects menu

The Effects menu holds a set of end-of-chain effects, along with volume options for shaping the final output. With these, you can take the relatively pure output of Sightlines and really create something more interesting with it.

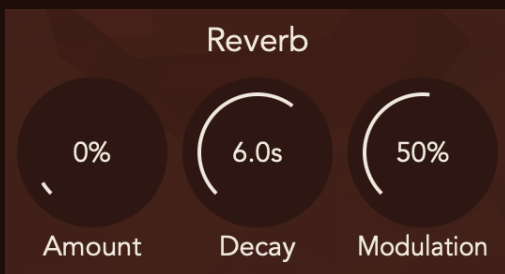
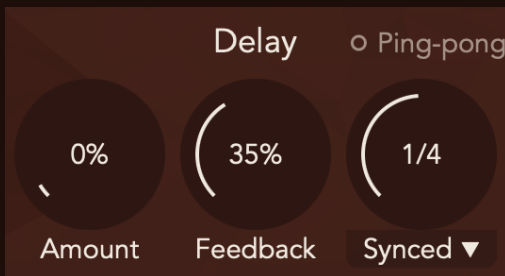
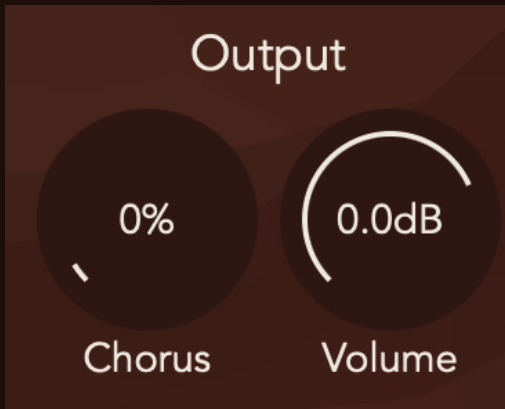
Chorus adds width and lushness. The output of Sightlines tends to be very sine-like, so a chorus can help make the output a bit thicker.

Delay adds repeats, with a ping-pong option that bounces repeats between the left and right channels. The Delay time can be synced to your DAW's BPM, or configured in milliseconds.

Sightlines has a bucket brigade-style delay. Changing the delay time will result in pitch slides or shifts in the delay line, and longer delay times will experience a subtle, though pleasant, loss of quality.

Reverb adds space, and includes its own **Modulation** option for tails that move and shimmer.

In the FX version, a Dry/Wet control also lives in this menu, letting you balance the processed signal against the original input.



Modulation



The **Modulation** menu is where Sightlines can be configured into a completely custom effect or instrument. Sightlines features 10 automated and performance-based modulation sources that can be routed to any control within the device.

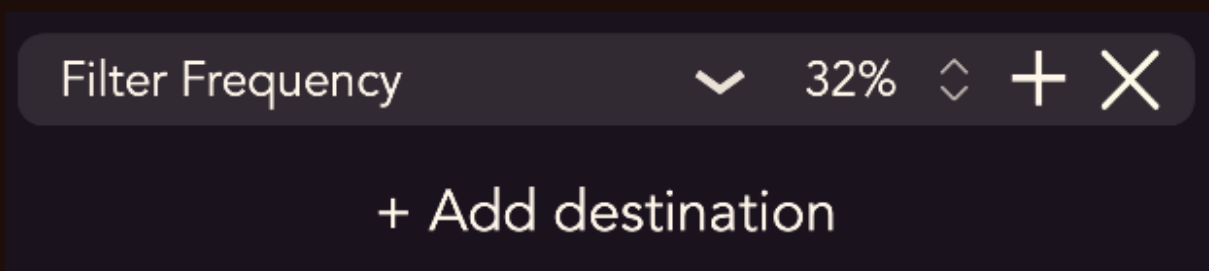
Assignments

Up to 16 modulation assignments can be made. Each modulation assignment contains three primary aspects:

- The modulation **source**. This can be thought of as a value that outputs somewhere between 0% to 100%.
- The **destination**. This is the control being affected by the modulation source.
- The **intensity**. This controls the depth of the effect that the modulation source will have on the destination. At 0%, there will be no effect, and at 100%, the full range of the control can be spanned. Intensities can also be negative; at -100%, the full range is spanned, but the control is inverted.

In addition, you can toggle between **unipolar** or **bipolar** behavior for an assignment. In unipolar mode, the modulation will only add to the current setting for the control (or subtract, if negative). In bipolar mode, the modulation will be centered on the current setting and can add or subtract.

Assignments can be made in two ways: You can click + **Add destination** below each modulation source, or you can simply drag + **Drag to assign to** a control that you would like to affect.



Modulation sources

Sightlines offers 10 modulation sources for affecting sounds in a generative or performative way.

LFO



There are four **LFOs** available. An **LFO** is a traditional low frequency oscillator with a variety of shapes, designed for repetitive modulation at frequency below audible ranges. The **LFO** has two primary controls:

- **Speed**, which can be defined in seconds or synced to the BPM of your DAW.
- **Morph**, which will skew the output of the **LFO** in a different way for each shape.

Jitter

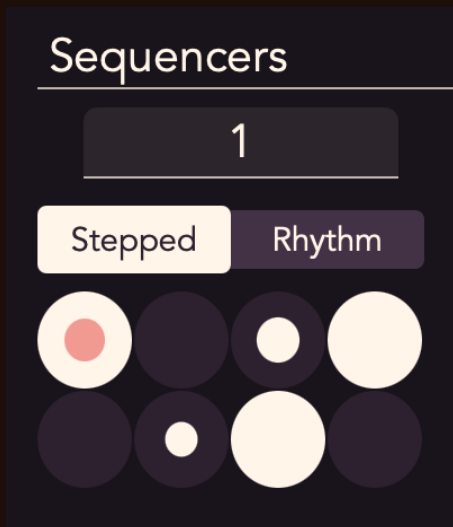


There are two **Jitters** available. **Jitter** is a smooth random source, intended to add constant variations to a sound. **Jitter's** speed can be changed, and can range from glacially slow motion to a constant frenzy of activity.

Jitter is especially well-suited for introducing unpredictability, especially throughout the lifetime of a held sound.

Sequencer

Sightlines offers two **sequencers**, which can be used in two modes.



A stepped sequencer simply moves from one value to the next, with optional slew to make the transitions gradual.

A rhythmic sequencer instead pulses: it rises to the value of each stage and then falls back to zero, with a configurable attack and decay that set how plucky or how gradual each pulse is.

Each sequencer has its own speed and independent length.

Band volume

In the audio effect version, you can use the volume of a specific filter band as a modulation source. This effectively allows you to set up a system where Sightlines reacts if and when a particular frequency has energy. For example, if Sightlines is processing a full drum beat, it may be set to react whenever the kick or snare drum fires.

Random per note

Random per note generates a static random value each time a MIDI note is played, which is a nice way to introduce slight variations between notes.

Velocity

A simple modulator for reacting to MIDI velocity (i.e., the strength at which a note was played).

ADSR

Uses the ADSR envelope in the Voice menu as a modulation source.

Aftertouch and MPE Pressure

Both modulators respond to channel pressure, with a variable amount of slew to smooth transitions and make performance slightly easier.

MPE Pressure is only available if Sightlines is in MPE mode.

Mod wheel

Follows your controller's modulation wheel.

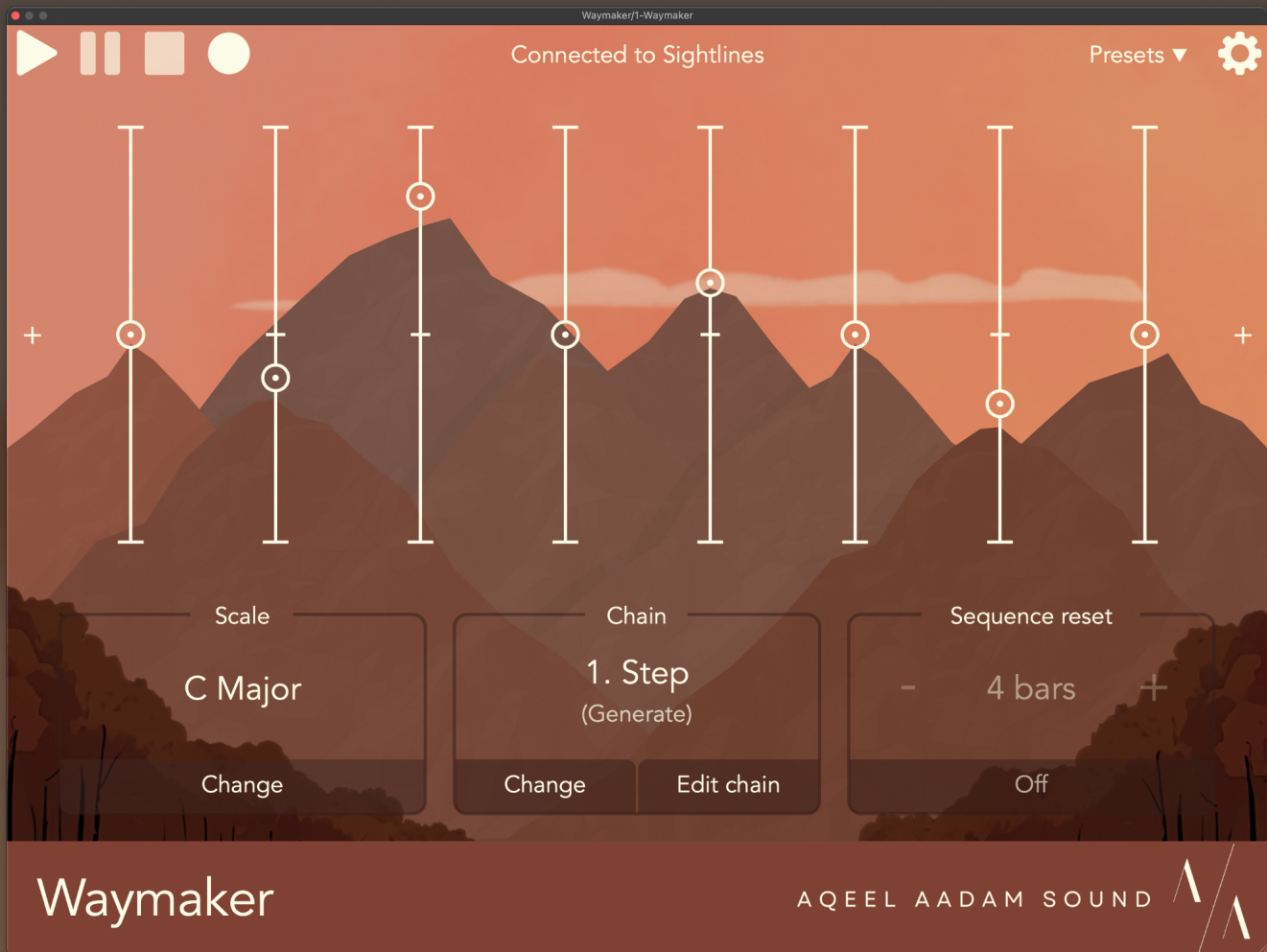
Key tracking

Changes the value based on how high or low the MIDI note you play is. Useful for operators such as making a lower note richer and a high softer.

MIDI CC

Provides performative control via assignable MIDI CC numbers.

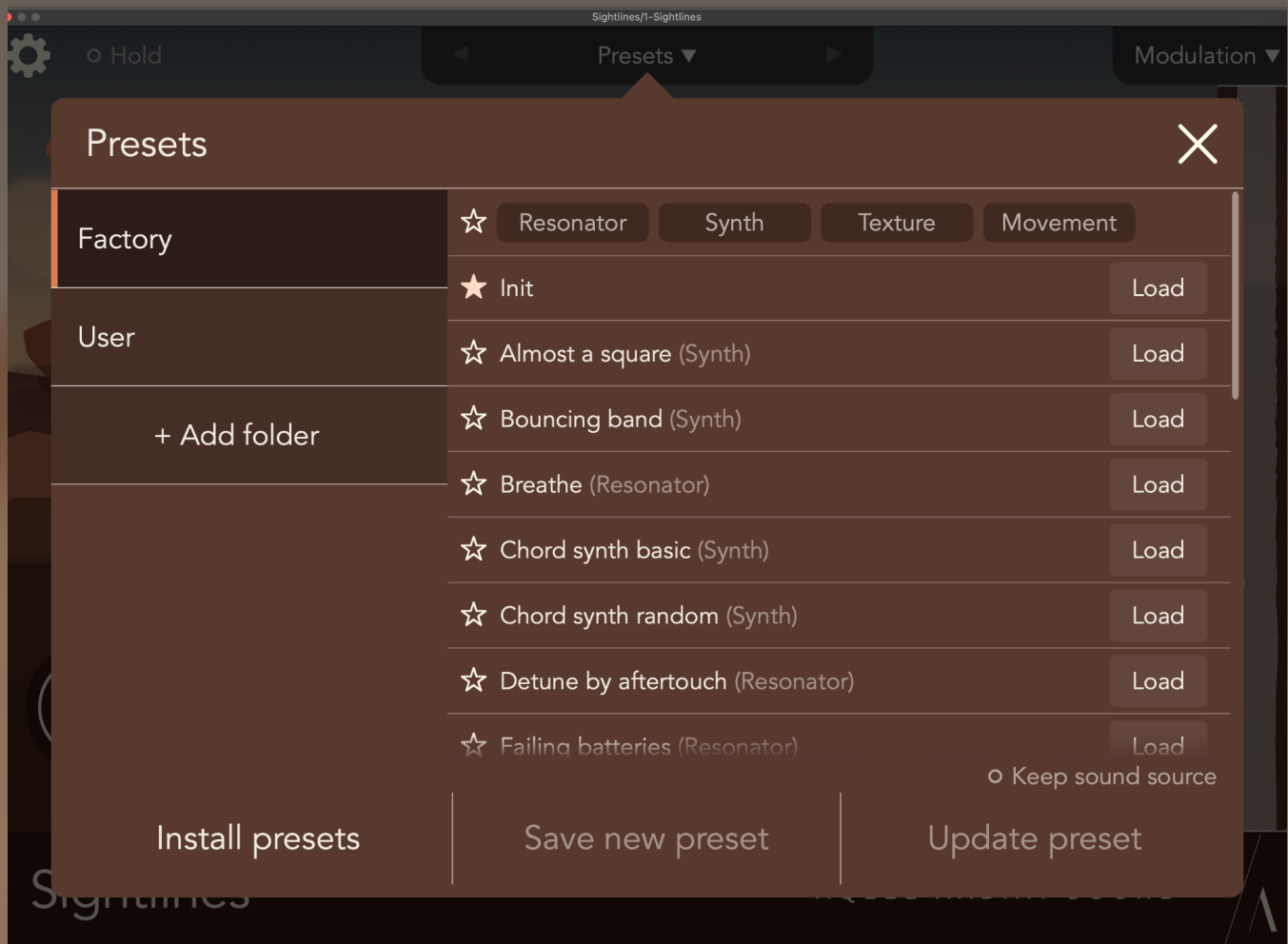
Waymaker



Sightlines can pair with [Waymaker](#) for pitch sequencing. Any version of Waymaker from 1.1.3 onward can connect to Sightlines.

In Waymaker you can create MIDI sequences and melodies, and send them straight to Sightlines by connecting the two directly – no MIDI configuration in your DAW required. This is especially handy when using Sightlines as an audio effect, since routing MIDI to an audio effect can be non-obvious in certain DAWs. With a direct connection, all of Waymaker's options are immediately available to sequence Sightlines.

Presets



Sightlines comes with a collection of handcrafted factory presets and samples as well as the ability to save and create your own presets. Presets can be accessed from the Presets button at the top of the main screen.

The **Keep Sound Source** option will prevent loaded presets from affecting the selected **Source**, which is handy if you mainly want to try different band configurations, tunings, and effects.

Saving presets

All Sightlines presets must exist within a folder. By default, you will have a **User** folder available, though new folders can be created easily via **+ Add folder**. A new preset can be saved by clicking **Save new preset**, which will give you the ability to name and save a preset within the current folder. Please note that presets cannot be saved to the **Factory** folder.

When saving a preset, you will have the option to optionally add a category as well: atmosphere, texture, reverb, or distortion.

If a preset is currently loaded, it can be updated via the **Update preset** button. This will overwrite the current preset, which cannot be undone (when in doubt, it may be safer to save a new preset instead).

Importing and Exporting

Presets can be imported into Sightlines' preset system in two ways: using the **Install Presets** button in the bottom left of the Presets menu or simply dragging and dropping them into Sightlines. Presets can be imported as **.sightlines** files, a folder with **.sightlines** files (and samples), or a **.zip** containing **.sightlines** files (and samples).

A preset folder can be exported directly as a **.zip** file from the bottom of the folder's list of presets. In this case, Sightlines will automatically create a **ZIP** archive of all presets for easy sharing or distribution.

Settings



The Settings menu is accessed via the gear icon in the top left of the main screen. This menu is where all of Sightlines' global settings are configured. Where noted, some of these settings will become the default when changed.

Input volume

In the effect version of Sightlines, there is an input volume, for changing or modulating the volume of input before it hits Sightlines' filters and effects.

MIDI options

These allow you to set the MIDI channel that Sightlines' listens for, or switch into MPE mode. In addition, you can set the range for pitch bends and per-note bends (in MPE).

Panic

A MIDI panic option instantly clears any stuck notes.

Retrigger

This changes whether you hear more than one voice for a single pitch. When enabled (the default), playing a note cuts off any previous notes of the same pitch, which keeps them from accumulating.

Modulator syncing

This controls how the LFOs and sequencers follow your DAW's transport and BPM. By default they reset whenever the transport starts, keeping everything synchronized; they can also fully stop when the transport stops, or ignore the transport entirely.

Tooltips

Sightlines will provide helper text when hovering over or touching a control for a quick reminder of its function. By default, this is enabled. Changing this will become the default behavior for future instances of Sightlines.

Scenic mode

This hides the band sliders so you can simply enjoy the cairns moving around. Hover or touch sliders to see them momentarily. Changing this will set the default for future sessions with Sightlines.

Simplified visuals

This reduces the frame rate, removes some of the visual ornamentation, and reduces transparency in the UI, all of which can reduce the CPU/GPU usage or simply make things less distracting. Changing this will set the default for future sessions with Sightlines.

Techniques and ideas

Here are some starting points that show off different sides of Sightlines. Each mirrors a sound example found near the end of the [video manual](#).

Animated percussion

Load the FX build on something percussive and unpitched – even a stream of bare impulses. With a single tuned band, each impulse becomes a pitched hit. Add more bands, spread them in the stereo field, and experiment with the resonance to change how tonal the result is.

Turning the resonance down instead gives you nice big, broad bands – great as a mixing-style effect, for simply spreading different frequencies left and right. From there, try sweeping the Scan Center. The result is percussion that moves through both the stereo field and the frequency spectrum.

You can also make the result more tonal: turn the resonance up and enable quantization, to impart that scale's quality onto the percussion. Try running a full drum beat through Sightlines, dialing in the balance of Dry and Wet, and letting the filters add a tuned layer on top.

Shaping tonal samples

Running material that already has tonality through the filters can be its own adventure. Through a single band, the result is very restricted – you are highlighting a single frequency in the original sample. Since the source already carries pitch, you might not need much resonance. Bring in more

bands and more of the input's original content can be revealed.

If you start changing the Ratio and Warp settings, Sightlines' tuning will be inherently pushed towards being more inharmonic and atonal. However, because the original sample already has tonality, it provides a context in which the result sounds less strange, and instead highlights different parts of the sample in a pleasing way.

Harmonic synth

The Synth sound source is a pure way to get to know the harmonic engine. You can experiment with bringing in different frequencies, and their tuning.

A quick way to start experimenting is with the Modulation menu. Try assigning Random-per-note to the number of audible bands or to the Scan position, so a repeated melody sounds a little different every time. You can also map Velocity to the Scan position, so that soft notes stay dark while loud notes get brighter. Try assign the ADSR to a single band's volume, and that harmonic grows or hops alongside the overall volume of each note, making the sound naturally brighter when it is louder.

You can also modulate the Harmonic settings themselves. The purity of the sine waves lets you hear the different effects that the Ratio or Warp settings impart on the Sightlines' tuning. With a few simple tweaks, you can start building up a synth voice with performance and dynamics, and one that navigates the harmonic space in an interesting way.

Purchase entitlements

Purchase of the desktop version of Sightlines entitles you to one license key of indefinite usage, limited to two computers at a time. If you migrate new computers, lose access to one, etc., you will have the option to deregister previous computers when licensing a new computer.

Purchase of the iOS version of Sightlines entitles you to indefinite usage across all iOS devices on your account. There is no relationship between the desktop and iOS versions of Sightlines, and purchase of one does not entitle access to the other.

Free trial

For desktop versions, Sightlines can be used for a one-week free trial. All features will be available during this trial except for saving presets.

Installation

macOS: Open the .pkg installer and follow the provided instructions.

Windows: Open the .exe installer and follow the provided instructions.

After the above instructions, you will need to restart your DAW and/or re-scan for new plug-ins.

Compatibility

macOS 10.13 or later, Intel and Apple M1/M2 chips supported. VST3/AU/AAX format.

Windows 10 or later, 64-bit. VST3/AAX format.

Sightlines requires an internet connection for initial authorization. Internet connection will not be necessary afterward.

Uninstall locations

macOS:

- AU: Macintosh
HD/Library/Audio/Plug-Ins/Components/
- VST3: Macintosh
HD/Library/Audio/Plug-Ins/VST3/
- AAX: Macintosh HD/Library/Application Support/Avid/Audio/Plug-Ins/
- Presets and data: Macintosh
HD/Users/<username>/Application Support/AqeelAdamSound/Sightlines/

Windows:

- VST3: C:\Program Files\Common Files\VST3\
- AAX: C:\Program Files\Common Files\Avid\Audio\Plug-Ins\
- Presets and data:
C:\Users\<username>\AppData\Roaming\Aqeel
AdamSound\Sightlines\

Support

For any support inquiries, please feel free to [reach out!](#)