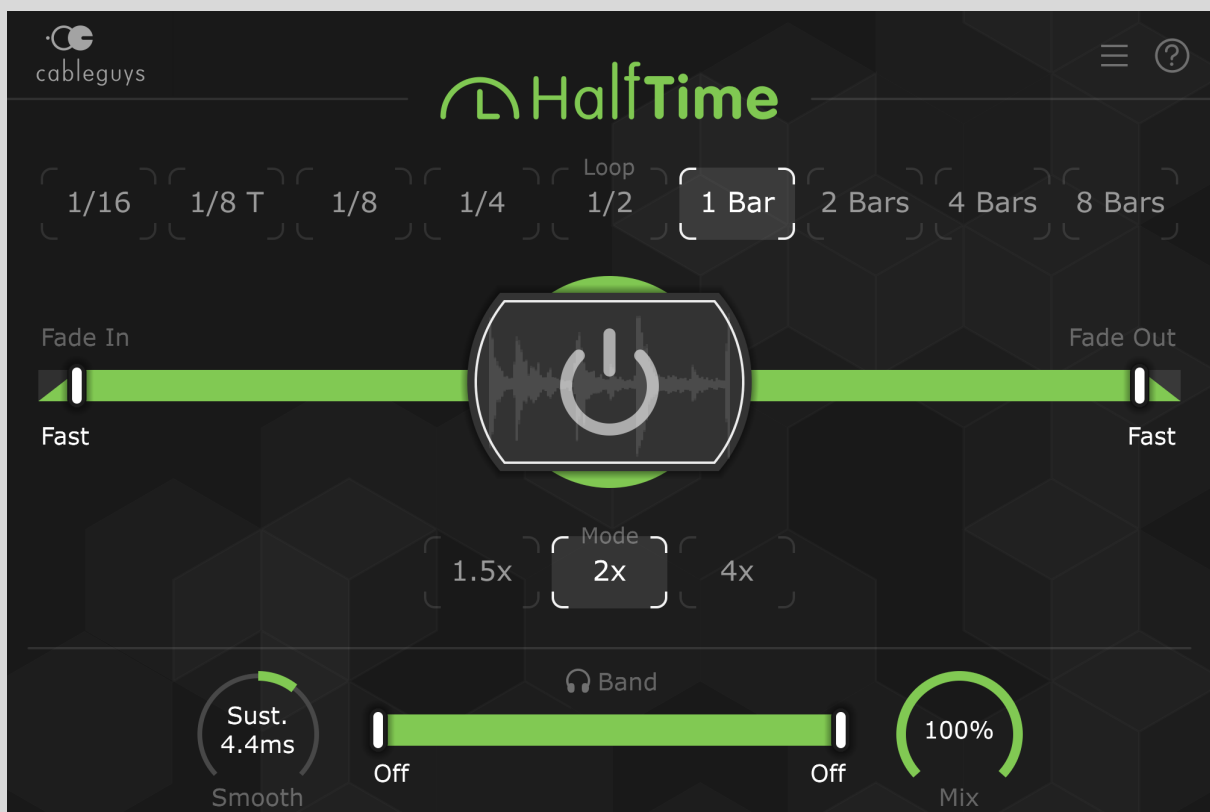


HalfTime

Manual

v1.1.4



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Introduction

Thank you for downloading HalfTime, the half-speed plugin dedicated to creative slowdown effects. HalfTime is based on the same high-quality DSP algorithms as the award-winning [TimeShaper 2](#) for ShaperBox 2, but instead focuses exclusively on half-time effects.

In this manual, we'll guide you through every one of HalfTime's controls.

Prefer to watch a video? Then check out the ['How To Use HalfTime' video manual](#).

System Requirements

Windows

Windows 7, 8, 10 or 11

VST or AAX host sequencer

32- or 64-bit

Mac

Intel or Apple Silicon Mac

Mac OS X 10.9 or later

VST, AU or AAX host sequencer

Works with Ableton Live, Logic Pro, Pro Tools 12, Cubase, Bitwig Studio, FL Studio, REAPER, Studio One, and many other DAWs that support VST, AU or AAX.

Installing and Authorising HalfTime

Having downloaded your HalfTime installer and license file from [your Cableguys account](#), double-click the installer and follow the instructions to install the plugin. When you first launch the full (as opposed to demo) version of HalfTime as an audio effect plugin in your DAW, it will request the license file. Simply browse to the license file and confirm your registration in the dialog that appears.

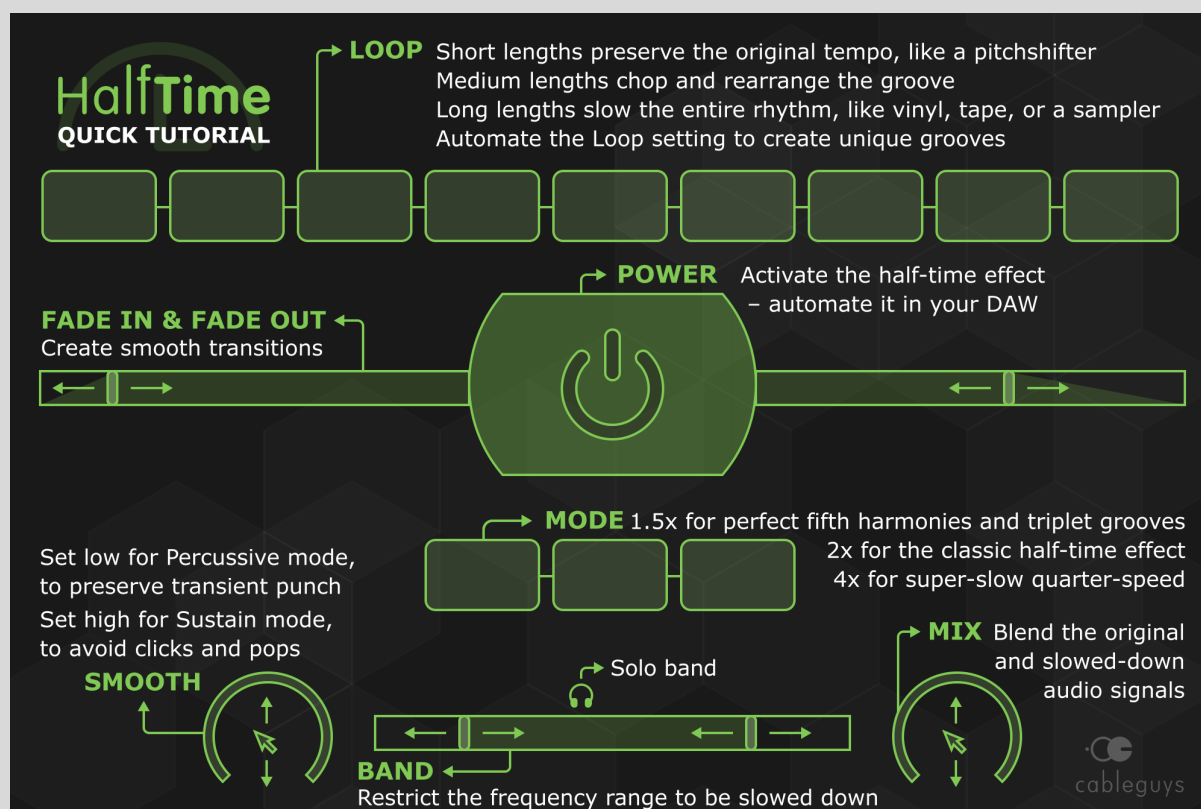
Please see our in-depth [installation and authorisation guide](#) for more information.

Quick-Start Guide

Don't have time to read the whole manual? This section is for you!

Here are the basics of using HalfTime:

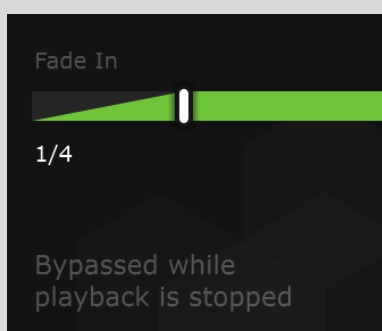
- When you add HalfTime as an audio effect plugin in your DAW, the default settings give you the classic one-bar half-speed effect.
- To toggle the effect on and off, click the big **Power** button.
- To blend the original and HalfTimed sounds, use the **Mix** knob.
- To resize the GUI, from 75% up to 200%, select a **Scaling** option from the top-right **Main Menu** (≡ icon).
- For an instant overview of HalfTime's controls (as shown below), click the top-right **Help ?** button at any time.



HalfTime Controls

Power

The big **Power** button at the centre of the interface turns HalfTime **on** and **off**. Note that this isn't quite the same as bypassing the plugin, because your Fade In and Fade Out settings will also be taken into account, as explained later.

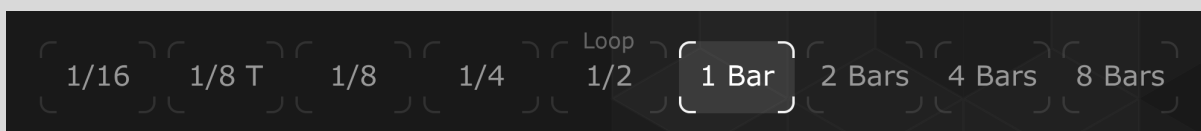


💡 TIP: As the 'Bypassed while playback is stopped' text indicates, HalfTime only has any effect when the host DAW is in playback mode.

💡 TIP: Automate the Power button on and off to punch the effect in and out for edit sections.

Loop

HalfTime slows down audio like tape, vinyl, or an old-school sampler: playback speed is lowered, which stretches the audio in time *and* transposes it down a corresponding amount. This method gives a very high quality result that is faithful to the original sound, with none of the usual artifacts or glitches associated with pitchshifting or timestretching.



The amount of slow-down is determined by the **Mode** setting (see below). We'll assume for now you're using the default **2x** Mode, which plays audio at half-speed.

Playing audio at half-speed means a 3-minute song becomes 6 minutes long, for example. If HalfTime worked exactly like this, tracks with HalfTime on would go out of sync with your song. Not good!

Instead, HalfTime resets its reading position once in a while, according to the **Loop** setting. This ensures HalfTime follows the arrangement of your song.

So, at the default Loop length of **1 Bar**, HalfTime samples the *first half* of each bar of input, then plays it back at half-speed to create a full bar of half-speed output. What about the second half of the input bar? Nothing: it's ignored.

How about a **1/4** Loop setting? HalfTime slices the input into 1/8 note slices, throws away the off-beat slices, and stretches what's left to fill out every 1/4 note.

- **2, 4, 8 Bars:** Best for slowing longer passages of audio, giving an effect closest to tape or vinyl slowing. The original phrasing is preserved, at half the speed.
- **1/4, 1/2, 1 Bar:** Good for creatively rearranging the groove. The results can be unpredictable – and inspiring!
- **1/16, 1/8 T, 1/8:** Use these to pitch a loop down without changing its length or speed, like a pitchshifter.

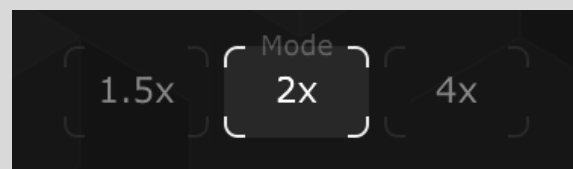
💡 TIP: Want to HalfTime an entire loop or passage? Use a Loop setting of double its length. So, if your input loop is 2 bars long, set HalfTime's Loop to **4 Bars**.

💡 TIP: Automate the Loop length to jump between different grooves.

Mode

The **Mode** control determines the amount of slowdown and downward pitching applied to the input signal.

- **2x:** Audio plays back at half its original speed and one octave lower, giving the classic half-time sound.
- **1.5x:** HalfTime plays the input audio back at two-thirds its original speed, transposing the audio down five semitones.
- **4x:** Gives ultra-slow quarter-speed playback – ideal for creating trippy atmospheres and special FX.



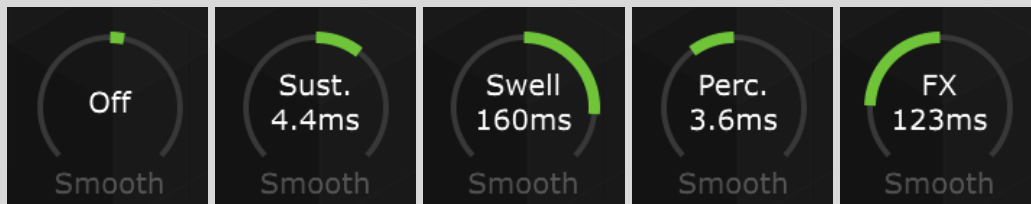
💡 TIP: 1.5x Mode gives two interesting effects: First, straight rhythms are converted to triplets. Second, the transposition creates a perfect fifth harmony when blended with the dry signal (using the **Mix** control).

💡 TIP: Use 1.5x mode with **Loop** lengths of 1/4 or 1/8 to create a shuffle or swing groove.

Smooth

HalfTime features a **Smooth** control for removing clicks that can occur in time-based effects. The smoothing amount is set in ms (milliseconds), and at extreme settings, this control can create special effects and textures.

Depending on the position of the Smooth control, you'll get a different type of smoothing, as shown by its central text label:



- **Off:** At the central position, no smoothing is applied. You may hear obvious clicks and pops when the Loop restarts.
- **Sustain:** When turned slightly clockwise, the control reads 'Sust.', and short crossfades are applied at the start of each Loop.
- **Swell:** When turned further clockwise, the fades become audible, and the control instead reads 'Swell'. This can be used creatively – for example, transients at the Loop point will be smoothed away, giving a washed-out sound.
- **Percussive:** The Sustain/Swell modes can sound too soft on percussive material. Drums can lose attack and punch, for example. To fix this, turn Smooth anticlockwise, until the display reads 'Perc.'. This fades in the *dry* signal just *before* each Loop begins, so there are no missing transients at the Loop points.
- **FX:** Keep turning Smooth to the left, and the effect again becomes audible. Intended for use as an effect, FX mode rhythmically flutters between dry and HalfTimed signals.

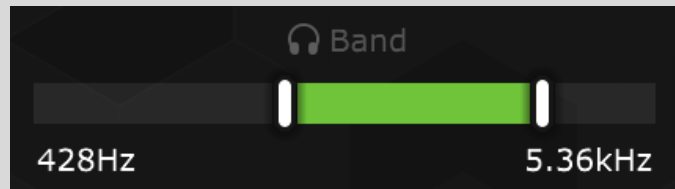
Smooth defaults to 4.4ms of Sustain-mode smoothing, which is a good setting for general usage.

💡 **TIP:** Sweep the Smooth control around with automation for interesting timbral and rhythmic changes.

Band Split

HalfTime's **Band Split** lets you slow down a specific frequency range, leaving the other frequencies untouched. Slow just the bass, mids or treble.

Drag the **green slider** (or the white handles) to set the **frequency range**. The left and right readouts show the high and low cutoff frequencies of the Band Split – everything outside that range is effectively 'ignored' by HalfTime.



Toggle **Band Solo** (the 🎧 button) to hear only the slowed frequencies – useful while setting up the Band Split.

💡 TIP: Hold the **Shift** key while adjusting the **frequency range** for fine adjustment, and double-click anywhere in the Band Split bar to reset it to default.

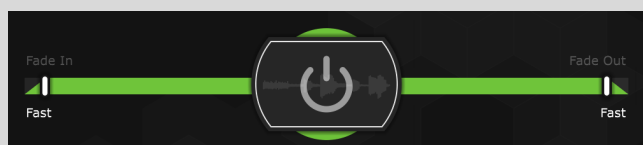
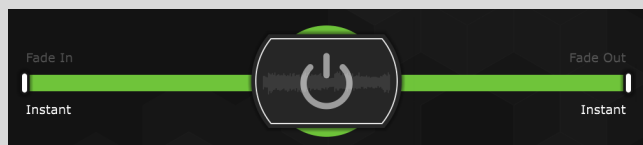
💡 TIP: The Band Solo button can also be used creatively: enable it and use the **Mix** control to blend the filtered HalfTime audio with the original dry signal.

Fade In and Fade Out

When using HalfTime in an arrangement, you might want to fade the effect in or out gradually over time. One way to do this is by automating **Mix** – but it can also be done automatically using the **Fade In** and **Fade Out** handles.

The Fade In setting determines how long it takes for HalfTime to fade from dry to wet when the **Power** button is activated, either by clicking it or through automation.

- **Instant:** No fade is applied, and the audio switches instantly. This can cause clicks and pops, but can be useful in preserving transients.
- **Fast:** A fade of a few milliseconds is applied – this should be enough to avoid clicks and pops in most circumstances.



- **1/16 - 16 Bars:** Sets a fade time in musical units.



Fade Out works in exactly the same way as Fade In, but it applies the opposite effect when Power is switched off, fading from wet to dry.

You can see the progress of the fades in the white 'play head' inside the Fade In/Out ramps. You'll also notice HalfTime's controls fading between grey (dry) and green (wet) while the fade is happening.

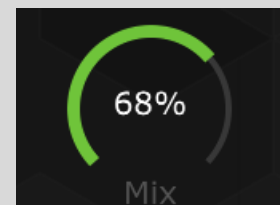
💡 TIP: Hitting the Power button during the fade 'reverses' its direction. You'll see the play head 'teleport' from one fade ramp to the corresponding 'mirrored' point on the other. This maintains the balance of wet and dry signal for a seamless transition with no sudden level jumps. For example, with Fade In set to **2 Bars** and Fade Out set to **4 Bars**, clicking the Power button a quarter of the way along the Fade In ramp immediately jumps it to three quarters of the way along the Fade out ramp – ie, from a half a bar into the Fade In to one and a half bars into the Fade Out – from where it continues to completion.

Mix

Use the **Mix** dial to blend the dry input signal (your original sound) with the wet processed signal (the HalfTimed version), for thickening effects and variations. At 0%, you hear only the dry signal, and at 100%, the fully HalfTimed signal.

💡 TIP: Use fast **Loop** times and blend in Mix to create an octave-down effect that thickens any sound. You can even use it with drums and percussion – check out our short video on creating ['Thicker claps, snares and percussion with HalfTime'](#).

💡 TIP: Use automation to vary the Mix knob's position at specific points in your song for different blends of slow-down effects.



Main Menu

The top right **Main Menu** (☰ icon) houses various **Preset**, **Scaling** and **Help** options.

Preset

Load Default Preset: Reload the default 'starting point' factory preset – **1 Bar** Loop Length, **2x** Mode, **Fast** Fade In and Out and **4.4ms** Smooth.

Scaling

75% - 200%: Adapt HalfTime to any size and resolution of display by scaling the GUI to a range of fixed sizes between 75% and 200% of original.

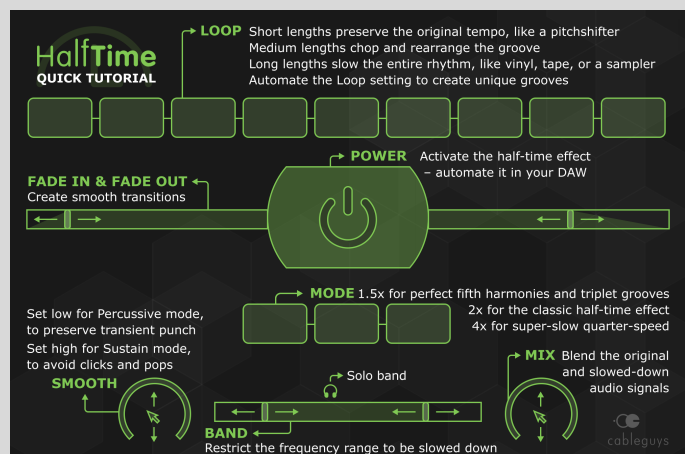
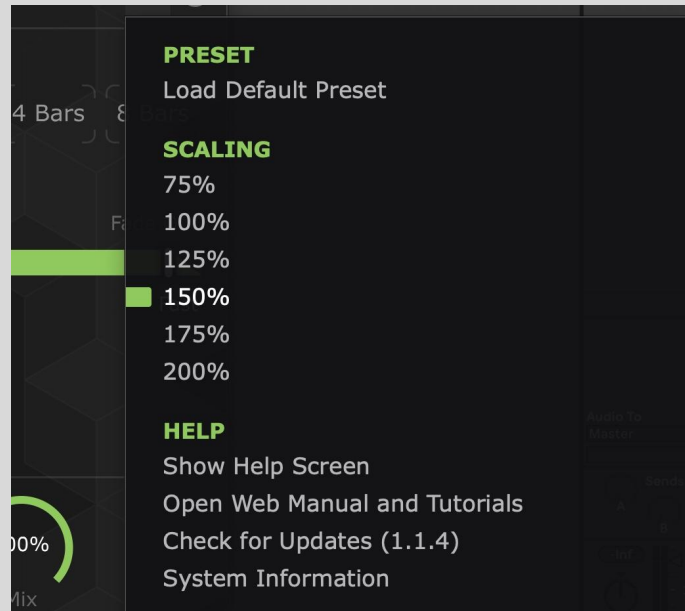
Help

Show Help Screen: overlay a handy annotation explaining HalfTime's controls. This can also be accessed directly from the front panel via the top-right ? button.

Open Web Manual and Tutorials: Open this manual and view HalfTime tutorial videos.

Check for Updates: Make sure you're running the latest version of HalfTime. HalfTime will occasionally check for updates, showing a red notification dot here when one is available.

System Information: Open a panel containing information on your computer, operating system, DAW and more. Use the **Copy** button to copy the contents to your pasteboard for emailing to our support team, should you require assistance with HalfTime at any time.



FAQs

Q: My drums lose their punch when I HalfTime them – it's like the attack is gone. How do I get it back?

A: This happens because the **Smooth** parameter is crossfading over the transients in your drum part at the Loop point in order to achieve its smoothing effect. The solution is to turn Smooth anticlockwise of centre, into the 'Percussive' mode range. This blends the dry signal back in just *before* the Loop point, restoring those blunted transients.

Q: My melody/beat only plays back half of its length when I HalfTime it. How can I keep the original phrasing?

A: HalfTime samples the first half of the specified **Loop** length, then plays it back at half speed to create the full Loop length of half-speed output. Everything else in the input signal is discarded. So, if you want a phrase to be played back in full (at half speed), use a Loop setting of double the phrase's length.

Q: Why am I getting clicks and pops at the loop start/end point?

A: Clicks and pops can occur in time-based effects such as HalfTime, but the **Smooth** control is on hand to alleviate them. If the default Smooth setting of 4.4ms isn't working for you, then adjust it – see the [Smooth section](#) for further advice.

Q: Why are my HalfTime-processed sounds distorted when I export them from FL Studio?

A: This is due to an issue with FL Studio, and is easily fixed by setting the **Tail** option in FL Studio's audio rendering dialog to 'Leave remainder'.

Q: I'm trying to use HalfTime to process my guitar/synth/vocal/etc in real time, but it's not doing anything. Why?

A: HalfTime only works when the host DAW is in playback mode, so you just need to start playback in your DAW's transport, even if there's nothing in your project to actually play.

Q: What's the difference between HalfTime and TimeShaper 2? Do I need both?

A: TimeShaper 2 does almost everything HalfTime can and much more besides. With TimeShaper, you can freely manipulate the flow of time using easily drawable LFOs, to create subtle pitch wobbles, reverses, tape stops, realistic scratching, multiband stutters and much more.

HalfTime, however, is much easier to use and more 'immediate', thanks to its single-purpose dedication to slowdown effects. It also features Fade In and Fade Out controls, and a continuously adjustable Smooth control, neither of which are found in TimeShaper 2.

Q: HalfTime loses my settings every time I save my song and/or I can only open one instance of HalfTime in my DAW project. What am I doing wrong?

A: This means you're using the demo version of HalfTime. Buy the full version from cableguys.com, or, if you've already bought it, download it from your [Cableguys account](#) and install it.

And Finally...

If you like what you hear from HalfTime, be sure to check out HalfTime's big brother **TimeShaper 2**, which goes even further with multiband stutters, scratches, half-speed FX, glitches, tape-stops, and much, much more – all powered by LFOs that you design. Learn more and try the free demo at cableguys.com.

