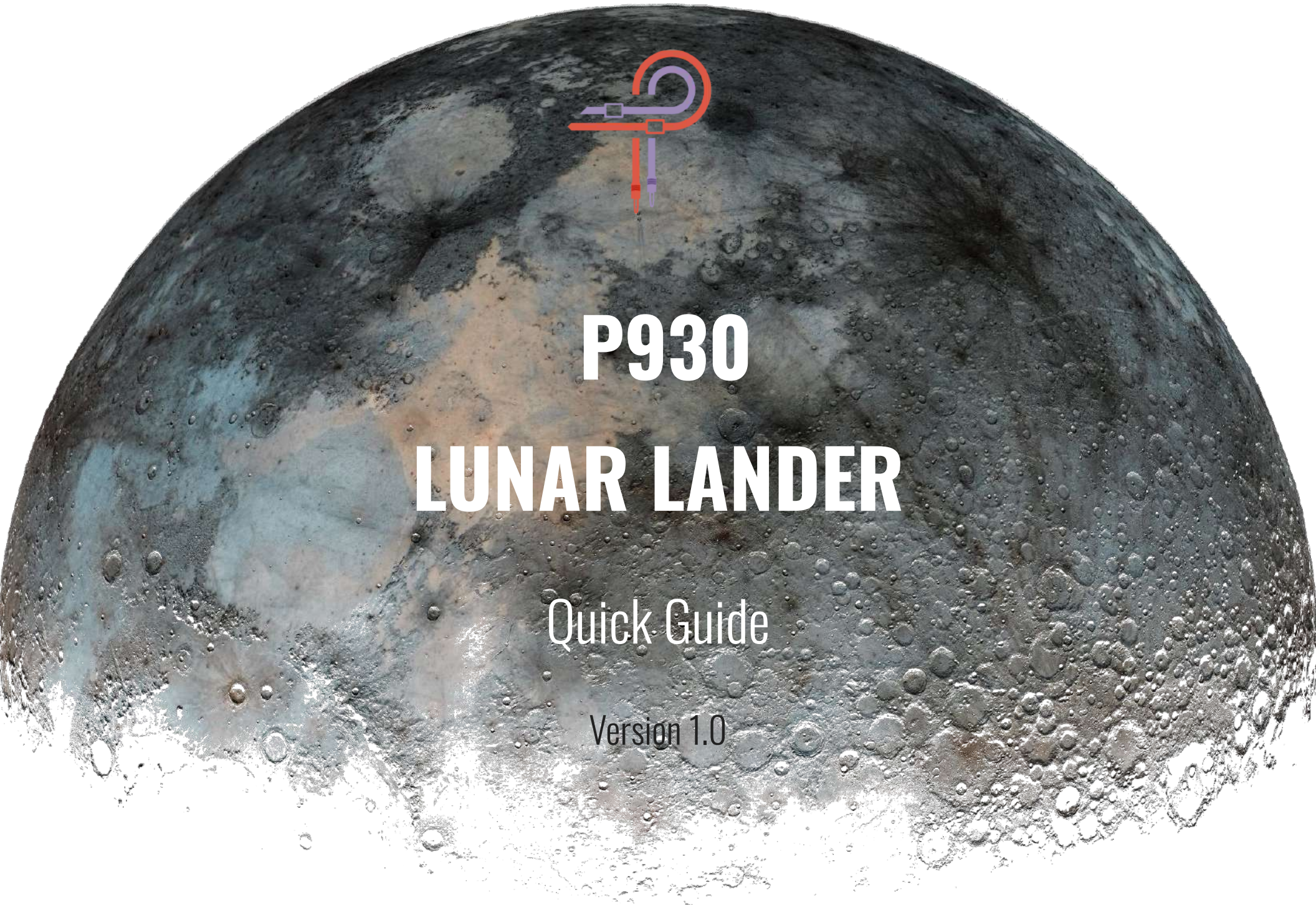

P930
LUNAR LANDER

Quick Guide

Version 1.0

Preface

P930 Lunar Lander elevates all the qualities we love about plate reverb and delay while providing you unparalleled control, shaping and enhancing power over audio signals. The true measure of a reverb unit lies not in its standalone sound but in its ability to blend seamlessly into a mix; becoming an integral part of the audio landscape. From the outset, P930 embodies this harmonizing philosophy, delivering a blend of intuitiveness and precision that allows you to effortlessly place effects in ways that were previously unimagined.

P930 captures the distinctive sound of plate reverb and BBD analog delay, while its expanded controls unlock previously unattainable sonic possibilities. Equipped with a triple P42 Saturation engine across its BBD, reverb, and output modules,the P930 features adjustable bandwidth control for both the BBD and reverb modules. The delay module includes a Ping Pong algorithm for isolated channels. Users can configure the BBD and reverb modules in series or parallel, with flexible ducking circuits, adjustable noise, and multiple wet/dry blend options that enhance its capabilities. Unlike typical effects used in full wet mode, P930 is also effective as an insert effect on individual tracks.

Pulsar Modular audio plugins have a steeper learning curve than others due to their extensive features and rich sonic palette. Our designs aim to provide tools that become both essential and enduring parts of your studio arsenal; the P930 is no exception.

As you delve into Lunar Lander, you'll find that it navigates time and space with ease, settling into your music to create an ideal soundscape that flows naturally from the source material. If you're uncertain about needing another reverb or delay plugin, let P930 Lunar Lander demonstrate its value with flawless performance time and time again (and again, and again,...)

Ziad Sidawi

Audio Equipment Designer & CEO

Pulsar Modular LLC.

History

All things in nature are characterized, shaped, affected and brought to life by energy, frequency and vibration. Much like the vibrations of our beating hearts that resonate within us, natural repeating patterns pulse and echo all around us, and present with us in every moment, at every turn.

One of the most innovative methods for recreating naturally decaying repetitions was developed in 1969 at Philips Research Labs in the Netherlands: the whimsically named Bucket Brigade Device (BBD), evoking the vivid imagery of individuals passing buckets of water along a line to extinguish a fire.

The BBD is a sophisticated device that uses a series of capacitors to pass an analog signal down a line, step by step, governed by a discrete clock cycle. Each repetition becomes darker and quieter, mimicking natural decay.

Fire Bucket Brigade by Monroe Historical Society

Meanwhile, prior to 1957, capturing the sound of natural reverberation required recording in a specially designed room, using microphone placement to convey a sense of space while avoiding unwanted frequencies and phase cancellation. In response, the German company EMT developed the EMT 140, an electro-mechanical reverberation device that revolutionized the field. This large vibrating plate-in-a-box became a cornerstone of studio recording until the advent of digital recreations of plate reverbs in the mid-1970s and 1980s.

LED Indicator of the Clock Rate

Locks the clock rate to the host bpm.

Applies time subdivision options to the clock rate

Channel % offset of the clock rate

Change to dotted timing

Change to triplet timing.

Delay time of the signal (bpm/ms)

BBD texture level (from clear to grit)

The CLOCK RATE can be set manually by tapping it two or more times

Ping-Pong the L and R channels separately

Ping-Pong the sum of L+R channels

Feedback into the delay line generating echos

Controls the LFO amplitude applied to the delay line

Controls the LFO rate applied to the delay line

P42 Climax signature saturation applied to the BBD Processed signal

HPF/LPF sets the low and high frequency points of the band. BANDWIDTH shrinks/extends the band

MIX of the BBD module between input and processed signal

Polarity Flip of the processed signal

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Locks the PRE-DELAY to the host bpm.

Applies time subdivision options to the PRE-DELAY

Change to dotted timing

Change to triplet timing.

Time delay between the dry signal and the onset of reverberation

Absorbs high frequency content in the reverberated signal

Determines the reverberation tail

Set the PRE-DELAY timing manually by tapping it two times

Tonal quality of the diffusion

Short, medium and large plate selector

Adjusts how actively the signals interact with the virtual surfaces

P42 Climax signature saturation applied to the Plate Processed signal

HPF/LPF sets the low and high frequency points of the band. BANDWIDTH shrinks/extends the band

MIX of the Plate module between input and processed signal

PULSAR MODULAR

Clip LED Indicator

Clears and resets the WET buffer.

The DUCK | KCUD | GATE options dynamically adjust the level based on the intensity of the raw dry signal applying to DLY, REV, both (D+R) or to the OUT signal

Threshold, Ratio and Release knobs set the behavior of the DKG circuit

Blends between the RAW and WET signals

Applies saturation to the WET signal

Output gain adjustment for the WET signal

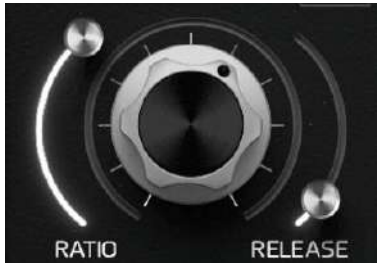
Click to switch between RMS and peak in/out metering

PULSAR MODULAR

The RESET button clears the internal buffer. This immediately wipes any ongoing WET signal- delay or reverb and resets the buffer.

The Clip Indicator LED lights up red when a signal hits 0 dBFS and is internally clipped.

The DKG Circuit (DUCK | KCUD | GATE) is a dynamics processing circuit internally sidechained to the RAW signal and applied to a routable choice: delay (DLY), reverb (REV), combination (D+R) or output signal (OUT).
Signal reduction behavior based on set THRESHOLD level:
DUCK: When RAW signal exceeds the Threshold (compressor behaviour).
KCUD: When RAW signal falls below the Threshold (downward expander behavior with soft slope).
GATE: When RAW signal falls below the Threshold (downward expander behavior with hard slope).



THRESHOLD sets the RMS level (not peak) from which the DKG circuit is triggered.
RATIO: The amount of applied compression or downward expansion.
RELEASE: It controls the recovery speed/time of compression (DUCK) or downward expansion (KCUD and GATE).

Tip: Use P930 as a compressor! Bypass the BBD and PLATE REVERB modules, set the DKG Circuit to DUCK, then set the DKG Routing option to OUT. Blend with the raw signal using the MIX knob to taste. The OUT knob can also be used to increase the compressed signal level if needed. Additionally, the SAT knob can be used to saturate the compressed signal as well!

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OUTPUT module receives the WET signal from:

- Series modules workflow (1st module feeds into the 2nd then feeds into the OUTPUT module).
- Parallel workflow (summing the two modules feed into the OUTPUT module).

The MIX knob controls the blend of the WET signal and the DRY signal.

Tip: Remember, you can set a mixing rule for blending with the MIX knob. Experiment with the different algorithms to get the right feel and find your preferred choice. For mixing rules, see page 16.

SAT applies P42 saturation to the signal arriving at the OUTPUT module. Saturation applies to the WET signal; **it is not applied to the dry signal**.

OUT knob provides a clean output stage for adjusting the final level of the WET signal; **it is not applied to the dry signal**.

Switch between RMS and PEAK IN/OUT metering by clicking on the label or value area.

Note: RMS or PEAK selection is saved within the preset!

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LED button to bypass the delay module

Display Clock Rate in beats per minute (bpm) or milliseconds (ms).

Lock 2 DAW synchronizes the CLK RATE with the DAW bpm. When this feature is active, the CLK RATE knob becomes disabled.

The TAP button allows the CLK RATE to be set manually by clicking in rhythm with the desired timing. At least a full measure/bar of clicking is recommended (usually 4 clicks on beat for a 4/4 music).

Tip: Clicking the Lock 2 DAW switch ON/OFF is a quick way to set the CLOCK RATE to the host bpm as a starting point.

Time Subdivision sets the delay time by dividing the Clock Rate speed into musical time intervals.
The Clock Rate knob will not change position when you choose different time sub-divisions. So a 500ms Clock Rate at ¼ will deliver 250ms at ⅛ and 1000ms at ½.

Tip: 60 bpm means one beat per second at the default 1/4 time interval- smaller like 1/8 shortens the delay time to 0.5s, while 1/2 increases it to 2s.

The dotted option falls on the off beat producing a syncopated effect. The triplet option results in a swing or shuffle feel.

The L and R trim pots offset the delay signal in the respective channel by a % of the CLK RATE, resulting in widening the stereo image, enhancing depth and texture; while at increased offset creating interesting rhythmic patterns.

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TEXTURE amplifies the distortion and grit in the BBD circuit that tend to morph as REGEN feeds back into the delay line. The results range from gorgeous slapback echoes to psychedelic sci-fi effects. TEXTURE can go from clean to warm to grit.
WARNING The BBD NOISE Slider in the top toolbar adds noise to the BBD circuit. With extreme REGEN and maximum BBD noise and TEXTURE, the signal can be overtaken by the noise and distortion signal producing harsh and crackling sounds as it hits the clipper circuit.

The REGEN knob controls the number of times a portion of the delayed signal is fed back into the beginning of the delay line. Setting this dial to a value of 8 or above will achieve a runaway effect. This effect requires caution because the output level will continue to increase to the point of internal clipping.

Tip: When runaway is occurring, there are two ways to stop it. Click the RESET button will clear the internal buffers and immediately stops it, while turning REGEN down will gradually stop it. Read over the How-To section of this user guide for more information about creating and using a runaway effect.

L+R is a standard stereo PING-PONG delay where the delayed signal is a combined left and right signal that first appears in one channel, and then bounces to the opposite channel, creating a rhythmic back and forth movement. Echoes are blended across the stereo field, creating a spacious and dynamic listening experience.

L|R maintains an isolated left and right channel ping-pong effect that prevents the L signal from ping-ponging to the R and vice-versa. This allows for distinct alternating echo patterns that preserves the original stereo image and provides a cleaner, more controlled effect.

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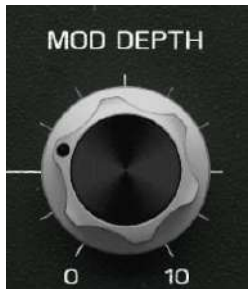
The MOD RATE knob controls the low-frequency oscillation (LFO) rate applied to the delay line, affecting the speed of change to the resulting pitch change (if MOD DEPTH is not 0). This will create a variety of effects on the delayed signal, ranging from chorusing and vibrato to FM bell-like tones. At frequencies up to 1 Hz, the pitch wobbles slowly, similar to the effect of an LFO in subtractive synthesis. Between 1 Hz and 20 Hz, a vibrato effect is generated. At frequencies above 20 Hz, the LFO itself becomes audible, which results in rough and inharmonic tones.

Note: *Inharmonicity is the degree to which the frequencies of overtones deviate from whole multiples of the fundamental frequency (the harmonic series). When inharmonic tones above 20 Hz share the same frequency as the original signal, the result is a pleasant harmonic signal.*



The Modulation Depth knob controls the LFO amplitude applied to the delay line, affecting the amount of pitch change. If this knob is at zero, the Modulation Rate by itself will not be able to affect the signal.

SATURATION is powered by the P42 Climax circuit. This is module specific, so it is applied only to the BBD processed signal. The delay line exhibits gradually increasing harmonic distortion, peak control, subtle punch and frequency coloration as SATURATION is increased.

BANDWIDTH, HPF and LPF work together to form a single bandpass filter for the module's processed (wet) signal. The HPF and LPF set the filter's endpoints, while the BANDWIDTH knob fine-tunes it, tailoring the effect to sit perfectly in the mix.

Tip: While listening to P930 in the mix, start by setting the HPF to remove boominess, then adjust the LPF to shave high frequencies; complete the process by using the BANDWIDTH to fine-tune the bandpass filter for a smooth fit in the mix.

Polarity Flip inverts the processed signal prior to the MIX knob. Inverting the polarity can correct delay line phase issues, enhance the intended effect or offer creative possibilities in sound design.

The MIX knob controls the blend of BBD processed and incoming signals.
Incoming signal is defined by the position of BBD when the modules are set in series.

- If BBD is the 1st module, it is the RAW signal.
- If BBD is the 2nd module, it is the signal that leaves the Plate module,.

IN gain slider can be used to “hit” the BBD circuit either hot or soft for more or less character.
OUT gain slider is positioned prior to MIX, allowing the level of the wet signal to be cleanly adjusted before the MIX blending occurs.

Tip: Raising OUT results in the wet signal being louder than the incoming signal, giving a ‘swelling’ sensation after the initial audio hit is encountered. IN and OUT sound different from one another, with IN having more tension and texture to it while OUT being a louder version of the processed sound.

PRE-DELAY is the time between the end of the initial sound and the beginning of the first reflections being audible, hence unmasking the initial attack allowing it to cut through the mix. By adjusting the pre-delay time, you can achieve a balance that enhances spatial characteristics without compromising the clarity and definition of the source sound.

Tip: Instead of a traditional BBD slapback delay, try using the PLATE REVERB for a slapback effect using a SHORT DECAY and an audible PRE-DELAY of around 125 ms. Look in the presets for plate-based slapback options to get started!

PRE-DELAY TAP sets the time between the initial sound and the beginning of the first audible first reflection. In use, the first click (TAP) represents the note and the second click (TAP) represents when the reverb should start. This allows you to listen to a source, imagine the pre-delay time you want and then translate it to P930 using two quick consecutive clicks.

Time Subdivision sets the delay time by dividing the Pre-Delay time into musical time intervals.
The PRE-DELAY knob will not change position when you choose different time sub-divisions. So a 20ms Pre-Delay at ¼ will deliver 10ms at ⅛ and 40ms at ½.

Tip: Use time subdivision for musical subdivision of the chosen Pre-Delay time to define the space. Think 0-10 ms for a bedroom, 10–20 ms for medium-sized spaces, and over 20 ms for larger spaces like halls.

Lock 2 DAW translates the bpm of the DAW session into ms value for the PRE-DELAY. Thereafter, you can use the time subdivision to apply to that value. When this feature is active, the PRE-DELAY knob becomes disabled.

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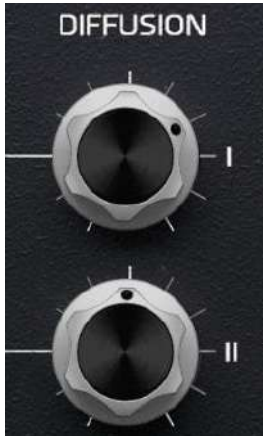
DAMPING emulates the mechanical mechanism used in plate reverbs to absorb high frequency content in the reverberated signal. All frequencies above the chosen frequency are subject to absorption.

DECAY controls the amount of time it takes for the reverberant sound to fade away. This is implemented using a very smooth four stage decay process. The decay time is highly dependent on the selected PLATE SIZE. In addition to DECAY, the audible reverb tail can be heavily influenced by DAMPING. As it is with mechanical hardware, it is critical to experiment with different parameters while listening to and feeling how the audio is affected.



DIFFUSION is the scattering of an audible sound wave. The easiest way to understand diffusion is through an example. Consider the reflection of a click when it hits an irregularly shaped surface. A surface with high diffusion will cause the click to spread into a 'swoosh' of sound. A surface with less diffusion will cause the reflection to have a 'grainy' sound. A surface with low diffusion will cause the reflection to be an obvious series of clicks.

DIFFUSION I controls the tonal quality of the reverb, making it darker at 0 and brighter at 100.

DIFFUSION II maintains the tonal character set by the first but adjusts how actively the signals interact with the virtual surfaces - less active and more enclosed at 0, and more open and expansive at 100.

The PLATE SIZE selector switches between three plate designs (Small, Medium and Large) found in high end early 80's digital effects processors.

Note: When provided with a mono signal, P930 generates a pseudo stereo signal.

PULSAR MODULAR

SATURATION is powered by the P42 Climax circuit. This is module specific, so it is applied only to the PLATE processed signal.
The saturation routine has a remarkable effect on reverb, imparting a compelling sense of impact and weight as it is increased.

BANDWIDTH, HPF and LPF work together to form a single bandpass filter for the Plate REVERB signal. The HPF and LPF set the filter's endpoints, while the BANDWIDTH knob fine-tunes it, tailoring the effect to sit perfectly in the mix.

Tip: Plate reverb tends to get muddy in the low end, so start by setting the HPF to remove boominess, then adjust the LPF to shave high frequencies or increase the LPF for a more modern sound; complete the process by using the BANDWIDTH to fine-tune the bandpass filter for a smooth fit in the mix.

The MIX knob controls the blend of PLATE REVERB processed and incoming signals.
Incoming signal is defined by the position of the Plate when the modules are set in series:

- If PLATE is the 1st module, it is the RAW signal.
- If PLATE is the 2nd module, it is the signal that leaves the BBD module,.

IN gain slider can be used to “hit” the PLATE either hot or soft for more or less character.
OUTgain slider is positioned prior to MIX, allowing the level to be balanced or to overtake the original signal for some swelling rising effects.

Bypass allows the unaffected raw audio signal to pass through without being processed.

Polarity Flip inverts the audio signal.

Oversampling applies only to the saturation routines and operates at double (x2) the host sample rate.

The BBD NOISE is a characteristic trait of the BBD circuit and applies specifically to the delay line signal. You can switch off the noise.

Vintage: Dark, classic BBD
Modern: Clean, extended BBD

A/B allows for temporary storage (**not saved within the preset**) for quick comparison between A & B (**no need to move mouse when flipping between the two**). The arrow button allows for copying the active side to the inactive side. You can also load a preset into the temporary storage.

The Module Order Switch flips the order of the modules. Delay into Reverb or vice versa. **This is only applicable when the Routing Switch is set to Series.**

The Routing Switch determines whether the signal is processed by the modules in series (one module feeds into the other) or in parallel (the signal is split and feeds each module separately).

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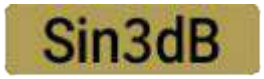


Linear: The dry level is equal to full gain minus the wet level.

- **Balanced**: Proportional mixing between wet and dry.
- **Sin3dB**: Uses a 3 dB equal power sine law to maintain a smooth and consistent loudness regardless of the wet/dry ratio.
- **Sin4.5dB**: Similar to Sin3dB but using a gentler 4.5 dB value, which results in a different balance and tonal characteristic.
- **Sin6dB**: Another variation of the sine mixing rule, using a 6 dB value for an even gentler curve.
- **SR3dB**: Square Root 3dB uses a 3 dB equal power square root law, providing smoother and more consistent loudness compared to the Linear rule.
- **SR4.5dB**: Similar to but using a 4.5 dB value, offering a gentler curve for a different tonal characteristic.

The M.OUT Slider provides a clean output gain stage that can be used to adjust the final level of the combined output signal.

Options Menu About – Check the version number or demo expiration date.
License Status – Manage your license.
User Guide – Open the user guide.
Set Default Size – This is a global setting. Sets the current GUI window size as the default for new instances.

PULSAR MODULAR

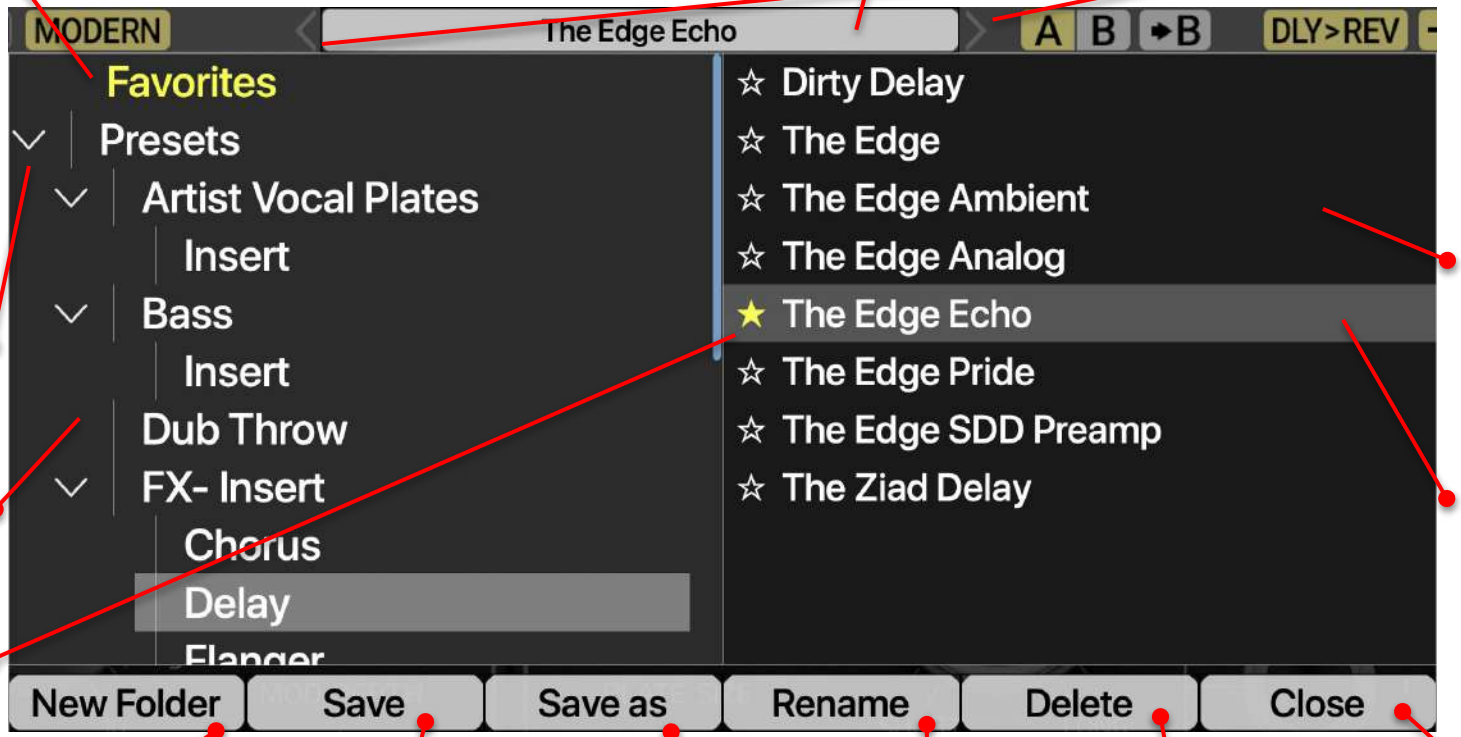
The Preset Manager

Favorites Folder Automatically shows your favorite presets

You can drag and drop presents between the different folders/subfolders/root. Click to load a preset, and double-click to load and close the preset manager window.

Preset Name Field – Displays the currently loaded preset name and opens the Preset Manager when clicked.

Arrow Buttons – Navigate to the previous or next preset within the same folder.



Expand/Collapse Arrow – Opens or closes the folder/subfolder.

Left Panel (Tree View) – Displays folders and subfolders

★ **(Active Star):** The preset is also in your favorites.

Right Panel (List View) – Shows presets contained in the selected folder.

Selected Preset – Single-click loads it; double-click loads and closes the Preset Manager.

New Folder: Create a new folder.

Save: Overwrite the selected preset.

Save As: Save current settings as a new preset.

Rename: Change the preset or folder name.

Delete: Remove the selected preset/folder.

Close: Close the Preset Manager window.

PULSAR MODULAR

Modifier keys

CTRL+ALT (Windows) or CMD+OPTION (macOS) +Mouseover:
Temporary bypass the parameter.

- BBD Module
  - Bypass the Left and/or Right Offset screws.
  - Bypass the TEXTURE.
  - Bypass the SATURATION.
  - Bypass the BANDWIDTH.
  - Bypass the MOD DEPTH.
- Plate Module
  - Bypass the PRE-DELAY.
  - Bypass DAMPING.
  - Bypass SATURATION.

SHIFT-Mouseover: temporarily reading view.

- On the Clock Rate knob to flip between bpm and ms.
- On the Subdivision, dotted or triple icon to display the applied division on the clock rate.
- On the offset screws to change display from % to ms.

SHIFT-Click+Drag: Counter Gain compensation

- Adjusting MIX knob IN or OUT slider to compensate equally with the opposite control.

Enable parameters for automation (Pro Tools only)
Control + command + option (^ + ⌘ + ⌥) on macOS or CTRL + ALT + START () on Windows.

Fine adjustment of knobs, sliders and other controls
Hold control (^) on macOS or CTRL on Windows, then left click and drag. Alternatively, right click and drag without a key modifier.

Return controls to their default state
Press option (⌥) on macOS or ALT on Windows and left click. Alternatively, double-click without a key modifier.

PULSAR MODULAR

How-To

- **Rhythmic Patterns:** Experiment with the L&R trim pots in the BBD module while mixing the RAW signal. Add L|R PING-PONG where offset rhythmic patterns remain clean and distinct. Add REGEN to taste and spatial information created by the repeated delays stay beautifully open and expansive due to crossover avoidance.
- **Wider Stereo Field:** BBD+PLATE in series. BBD adjust L and R trim pots and add a bit of MOD RATE and MOD DEPTH (Less than 0.5) add Saturation to taste. On the Plate side, increase DIFFUSION 1 above 50 and DIFFUSION 2 at 100 and DAMPING at maximum 15 kHz.
- **Track Insert:** Shape the sonics first. So MIX to 90 % WET to hear the delayed signal in near isolation. Once the desired sound is achieved (including the BANDWIDTH control set), use the MIX knob to set the ideal blend.
- **Dark vs Bright:** A dark delay/reverb will tuck in behind the dry signal giving additional body, while a bright delay/reverb remains up-front for distinct, clear repetitions that remain more prominent and articulate.
- **Modulation:** Sound becomes more interesting when lightly moduled. Use the MOD RATE and MOD Depth to craft the vibrato you are after then choose a short or large time subdivision to either attach or separate the delay from the input signal.
- **Hardware MIDI Controller:** Map P930 parameters to a controller then run wild manipulating multiple knobs at once (where a mouse pointer can not). You will truly enjoy Lunar Lander because it feels, reacts and sounds like a real hardware unit. The sound evolves in your hands, taking you to new places and hearing new sonic possibilities. By the time you finish your exploration, several hours would have passed by!
- **Wipe & Restart:** Reset button clears the processing buffer. It can be used to abruptly stop a runaway delay or a swelling reverb at a particular point to emphasize a transition or drop. Automated the RESET for rhythmic or stutter effect. This flexibility allows for innovative sound design and dynamic manipulation of your audio.

Managing Presets

Installation

If you keep the *Install Presets* option selected during installation, factory presets will be overwritten. Your own presets will remain intact. To keep any edits to factory presets, simply deselect “Install Presets” during updates.

Saving Presets

Use Save As in the Preset Manager to create your own presets. This prevents them from being replaced in future updates. You can also organize presets into folders and subfolders within the Preset Manager.

Your presets are stored here:

- Windows: C:\Users\Public\Documents\Pulsar Modular\P930 Lunar Lander\Presets
- macOS: /Users/Shared/Pulsar Modular/P930 Lunar Lander/Presets

You can organize, rename, or create folders and subfolders, and all changes will appear automatically in the Preset Manager.

Pro Tools Preset Management

When using P930 Lunar Lander in Avid Pro Tools, note that Pro Tools handles plugin preset management differently from most other DAWs. To ensure P930 Lunar Lander's internal preset system works seamlessly with Pro Tools' own preset management, follow these steps:

1. Set Plugin Default Behavior
    - In the plugin's header bar (top of the plugin window), open the Preset drop-down menu in Pro Tools.
    - Navigate to Settings Preferences ➜ Set Plug-In Default to ➜ User Setting.
    - This ensures that P930 Lunar Lander recalls your most recent or user-defined settings instead of reverting to the factory default every time the plugin is inserted.
2. Save Presets to the Session Folder
    - Again, open the Preset menu and go to Settings Preferences ➜ Save Plug-In Settings to ➜ Session Folder.
    - This ensures all custom P930 Lunar Lander settings are stored within the current Pro Tools session folder, rather than the global root settings directory.
    - This is especially useful when collaborating or moving sessions between systems, as your P930 Lunar Lander settings will automatically travel with the session.

Tip: Enabling both options allows Pro Tools and P930 Lunar Lander's internal preset browser to work hand in hand, ensuring consistent recall and smooth preset workflow across sessions.

Uninstalling P930 Lunar Lander

For Windows

- VST3: 'C:\Program Files\Common Files\VST3\Pulsar Modular', locate the 'P930 Lunar Lander.vst3' folder and delete it.
- AAX: 'C:\Program Files\Common Files\Avid\Audio\Plug-Ins\Pulsar Modular', locate the 'P930 Lunar Lander.aaxplugin' folder and delete it.
- Shared: 'C:\Users\Public\Documents\Pulsar Modular', locate the 'P930 Lunar Lander' folder and delete it. This folder contains the user guide and presets. If no other folders exist under 'Pulsar Modular', this can be deleted as well.

For macOS

- AU: '/Library/Audio/Plug-Ins/Components', locate the 'P930 Lunar Lander.component' file and delete it.
- VST3: '/Library/Audio/Plug-Ins/VST3/Pulsar Modular', locate the 'P930 Lunar Lander.vst3' file and delete it.
- AAX: '/Library/Application Support/Avid/Audio/Plug-Ins/Pulsar Modular', locate the 'P930 Lunar Lander.aaxplugin' folder and delete it.
- Shared: '/Users/Shared/Pulsar Modular', locate the 'P930 Lunar Lander' folder and delete it. This folder contains the user guide and presets. If no other folders exist under 'Pulsar Modular', this can be deleted as well.

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Please kindly report any errors or omissions in this user guide to psupport@pulsarmodular.com..

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Restrictions

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