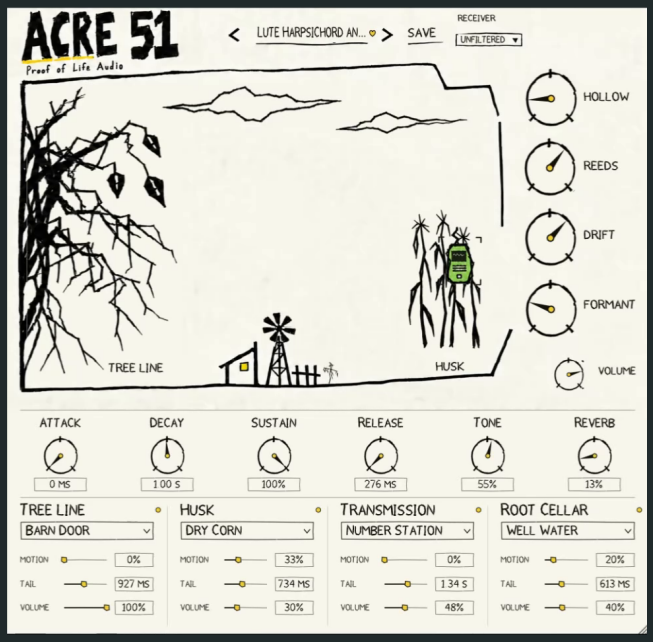
PROOF OF LIFE AUDIO

ACRE 51

USER MANUAL



Playable instruments. Strange surroundings.

Software 0.1.0 | Manual edition 1.0

28 October 2026 | Windows + macOS

Setup / Controls / Creative workflows / Troubleshooting

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This edition documents the local release source and product support material reviewed on 28 October 2026. Screenshots illustrate the control layout; preset names and version badges may differ. Later releases may change behavior.

01 Meet Acre 51

Acre 51 is a playable instrument that combines tonal sounds, unusual electronic voices, and rural recorded materials. Use it for melodies, bass lines, chords, sustained atmospheres, or intentionally atonal textures. It runs as its own plugin or standalone application and does not require Kontakt.

The factory library contains **over 1,200 presets across 12 families**. Some presets have clear pitch and familiar playing behavior; others are textures whose interest lies in noise, motion, or physical detail. Choose a tonal family for harmony and use Textures when you want atmosphere or sound effects.

The performance surface

The illustrated receiver is an XY control: drag it left toward Tree Line, right toward Husk, up toward Transmission, or down toward Root Cellar. The center keeps the playable instrument clearer; corners combine two material directions. Four character knobs shape the resulting sound, while envelope, tone, reverb, and individual material controls provide more precise adjustment.

Part of the instrument	Role
Preset and instrument	Supplies the main pitched or textural sound you play with MIDI.
Receiver position	Blends the four material regions into the scene.
Material lanes	Choose the recorded material and its Motion, Tail, and Volume independently for each region.
HOLLOW / REEDS / DRIFT / FORMANT	Add resonant body, ensemble width, pitch wear, and a lower spectral character.
Envelope / Tone / Reverb	Shape note articulation, brightness, and plate space.

What is included

The installer supplies the instrument and its shared sound library. Acre 51 is not an audio effect for processing an incoming track, and it does not host other plugins. It does provide a simple WAV/AIFF import function for adding your own recording to the instrument.

> **A useful starting point:** choose a preset you already like, center the receiver, and lower the material volumes. Learn the playable source first, then bring the environment back in one direction at a time.

This manual covers version **0.1.0**. It uses the current HOLLOW, REEDS, DRIFT, and FORMANT labels. Older development notes may use different names or show retired material choices.

02 Install the complete instrument

Formats and compatibility

Platform	Included formats and build targets
Windows	VST3 for 64-bit and 32-bit hosts, 64-bit AAX, and 64-bit standalone. Windows 10 or later.
macOS	Universal Intel/Apple Silicon VST3, AU, AAX, and standalone. Intel target: macOS 10.13 or later; Apple Silicon: macOS 11 or later.

Use AU in Logic, AAX in Pro Tools, and VST3 in hosts supporting VST3 instruments. There is no VST2, native Linux, or native Windows ARM build documented for this Acre release. Build targets do not certify every OS, DAW, or wrapper combination; try the demo in your own setup.

The download is approximately **3.3 GB**, with approximately **3.45 GB** of installed sound content. Allow extra space for the download, extraction, and installation. CPU and RAM needs vary with sounds, voices, instances, and host settings.

Windows

1. Download the official package and extract the entire ZIP.
2. Keep **Setup.exe and both .bin files together**. Do not run Setup from inside the ZIP or move it away from those data files.
3. Close DAWs and Acre standalone, run Setup, and install both the sound content and the formats you need.
4. Reopen your DAW, refresh its scan if necessary, and load Acre 51 as an instrument.

The usual x64 VST3 is **C:/Program Files/Common Files/VST3/Acre 51.vst3**. The x86 version uses the corresponding Program Files (x86) location. AAX uses **C:/Program Files/Common Files/Avid/Audio/Plug-Ins**. Shared content is in **C:/ProgramData/Proof of Life Audio/Acre 51**; ProgramData is normally hidden.

Mac

Open the official .pkg and complete its prompts after closing hosts. Standard plugin locations are **/Library/Audio/Plug-Ins/Components** for AU, **/Library/Audio/Plug-Ins/VST3** for VST3, and **/Library/Application Support/Avid/Audio/Plug-Ins** for AAX. The app is **/Applications/Acre 51.app**. Shared content lives in **/Library/Application Support/Proof of Life Audio/Acre 51**.

Keep the shared content in its installed location. Copying only a plugin binary to another computer does not transfer the library. For missing .bin files, re-extract the whole Windows package. For a damaged download or signature message, use a fresh official download or send the exact error to support.

03 Demo, license, and first notes

The 15-minute demo

Acre 51 uses a **15-minute demo per loaded instance**. It is different from the three-day trials used by SIPHON and Governor. At expiry, audio fades out and remains unavailable until you activate or reload the instrument for a new demo session.

Closing only the editor window, changing presets, or reopening the license panel does not restart the timer. Save your DAW project before removing an instance so you do not lose an unsaved sound. Standalone can begin a fresh instance when relaunched.

Activate

Open the demo/license indicator, paste your Acre 51 license into **Paste your license code here**, and press **ACTIVATE** with an internet connection. **CONTINUE DEMO** returns to playing; **BUY A LICENSE** opens the POLA website. Purchase and activation are separate steps. If you already have the current demo installed, you normally activate that same installation.

Acre 51 requires its own product code. A SIPHON or Governor code does not activate it, and an account sign-in link is not a plugin license code. If activation fails, check the complete code and exact message; contact POLA for purchase, product, or activation-limit issues. Current account terms govern the permitted computers. Do not delete license files to reset a seat.

Make sound in a DAW

1. Create an instrument track and insert Acre 51 using the format your DAW supports.
2. Select the intended MIDI input and enable monitoring or record-arm as needed.
3. Click the preset name and choose a tonal sound such as a key, organ, or lead preset.
4. Play a note and confirm the track's audio meter moves.
5. Route the track to the output feeding your speakers or headphones; set VOLUME and track/master faders to audible levels.

If MIDI arrives but there is no sound, check the demo state first, then routing, VOLUME, and complete library installation. A MIDI meter and an audio meter indicate different things.

> After successful activation, your existing sound settings and projects remain useful. You do not need to recreate them just because the demo has become licensed.

04 Quick start: build a scene

Start with a playable sound

Choose a preset from Pianos & Keys, Plucked Strings, Organs & Reeds, or Leads. Play a few notes across the register you plan to use. Center the receiver and lower all four material volumes temporarily if you want to hear the main instrument more clearly.

Set a comfortable VOLUME. It remains at your chosen level when changing presets, helping you audition without every new preset replacing the master setting. Individual sources and performances can still differ in perceived loudness.

Add one material direction

1. Choose a material in the **Tree Line** lane, for example Split Bark or Hanging Moss.
2. Set that lane's Volume low to start, then move the receiver gradually left while holding notes.
3. Raise Motion if you want slow stereo movement. Adjust Tail for the fade after note or sustain-pedal release.
4. Return the receiver toward center and compare. Choosing a different material does not itself move the receiver.

Try the same procedure upward toward Transmission, using one of its signal materials. Keep the main instrument prominent if you want the melody to remain clear. Corners combine two directions; they are useful once each region's contribution is familiar.

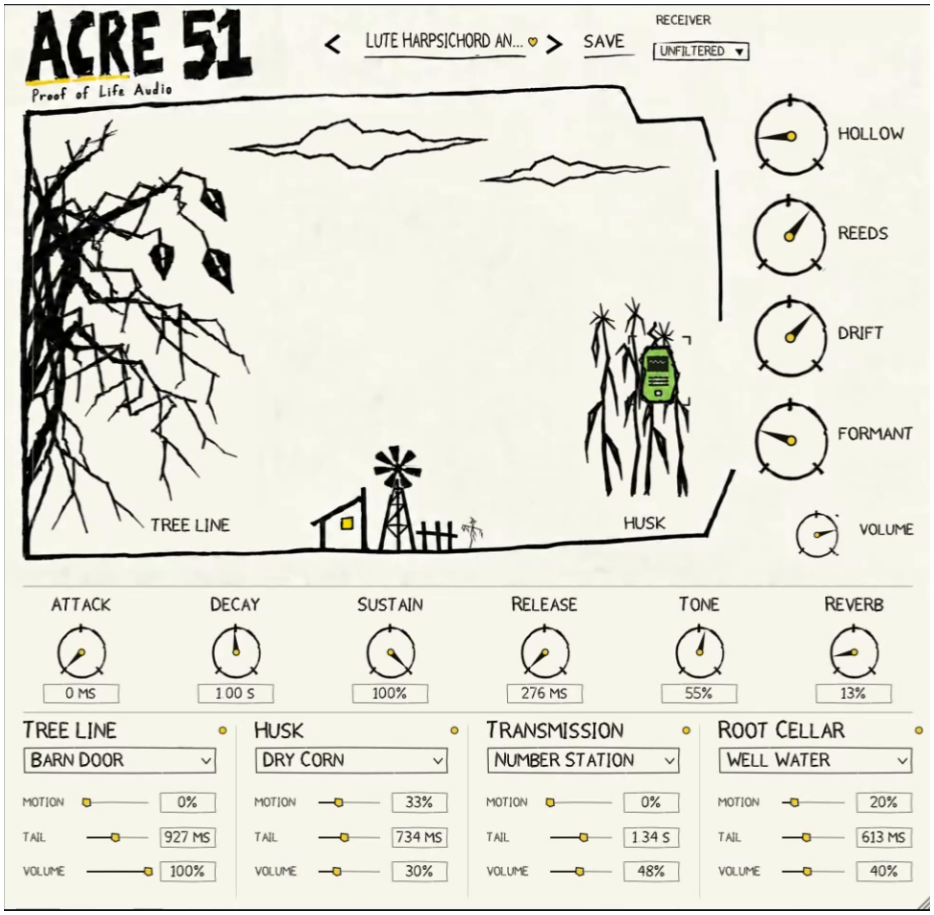
Shape and save

Add a little HOLLOW to explore tuned body resonance. Use REEDS for a thicker ensemble, DRIFT for pitch wear, and FORMANT for a darker spectral identity without moving the notes to a different key. Then set Attack, Release, Tone, and Reverb for the musical part.

Click **SAVE**, enter a unique name, and optionally choose a collection. Leave the collection empty to use Unsorted. Mark a useful factory preset with the heart so you can find it later, and save the edited sound separately so the variation is preserved.

> For a clean bass or lead, reduce material Volume before trying to solve every masking problem with Tone or a lower master level. The receiver and lane volumes decide how much environmental material competes with the notes.

05 Interface map



Acre 51 interface reference. The chosen preset and material values are illustrative; use your installed menu for the available sounds.

Area	Purpose
Top bar	Preset menu, previous/next arrows, heart favorite, SAVE, and RECEIVER coloration selector.
Illustrated scene	Drag the receiver to blend Tree Line, Husk, Transmission, and Root Cellar.
Right-hand knobs	HOLLOW, REEDS, DRIFT, FORMANT, and master VOLUME.
Middle strip	Attack, Decay, Sustain, Release, Tone, and Reverb.
Bottom lanes	Four material choices with independent Motion, Tail, and Volume.

Hover controls for help and use displayed values for precise adjustments. The scene receiver and the top RECEIVER menu serve different functions: one blends material regions; the other changes listening/transmission color.

06 Presets, favorites, and collections

Browse by musical role

Click the current preset name to open the category menu, then choose the instrument group and sound. The previous/next arrows follow the menu's ordering. Favorites appear in their own submenu. Hover the preset name for its category and description.

Factory family	Start here for
Basses & Drones	Low foundations and held low-frequency parts.
Bells & Mallets	Struck, tuned attacks and ringing figures.
Bowed Strings & Metal	Sustained friction, bowed body, and metallic tones.
Leads	Foreground melodic lines and sustained solo parts.
Organs & Reeds	Organ-like body and reed character.
Pads	Chordal beds and sustained harmonic atmosphere.
Pianos & Keys	Keyboard-centered melodic or harmonic parts.
Plucked Strings	Plucked attacks, strings, and articulated figures.
Synth Keys	Electronic keyboard-like voices.
Synths & Signals	More overt electronic and signal-based sounds.
Textures	Intentionally noisy, atonal, or sound-effect material.
Voices & Resonance	Vocal/resonant character; use each preset's identity rather than assuming every sound is a recorded choir.

Favorites and user sounds

Click the heart to add or remove the current preset from Favorites. Favorites are local to your user profile and do not automatically follow your license to another computer.

Use SAVE for edited sounds. Enter a unique name and optional collection; empty means **Unsorted**. Avoid path characters in collection names. If a name conflicts with another collection or the folder is not writable, correct it and save again. User presets appear alongside the available category structure.

User data is under **Documents/Proof of Life Audio/Acre 51**. Its **Presets** folder contains .acre51preset files; **favorites.txt** holds favorites. Documents may be redirected by OneDrive or your OS. **Show preset folder** in the preset menu opens the actual location.

07 Receiver and material regions

The receiver blends the scene around the instrument. Move left for Tree Line, right for Husk, upward for Transmission, and downward for Root Cellar. Center favors a clearer main instrument; diagonal/corner positions combine two directions. The material lane headings can also move the receiver toward their region.

Source choice versus contribution

Selecting a material chooses what that lane will play. It does not automatically drag the receiver to that lane. Lane Volume and receiver position work together: a material with Volume at zero remains inaudible even when the receiver favors it; a full-volume lane can remain subtle when the receiver is away from it.

The yellow material lights are not per-lane mute switches or reliable meters of the blend amount. Use the receiver and Volume to judge contribution. The current material menus do not require an Off choice; reduce Volume to silence a lane.

Lane	Current material choices
Tree Line	Split Bark, Hanging Moss, Hollow Cello, Snapping Branch, Barn Door.
Husk	Tin Veil, Dry Corn, Scarecrow Cloth, Seed Chaff, Crop Circle, Brittle Leaf, Rattling Gourd.
Transmission	Ember Signal, Choir Wire, Field Pressure, Night Wire, Dead Air, Number Station, Alien Carrier, Power Line.
Root Cellar	Black Soil, Buried Timber, Well Water, Foundation Air, Cave Air, Earth Rumble, Deep Well.

These are material names, not a guarantee that every layer is tonal or behaves like the main instrument. Materials follow notes and velocity; changing them can alter pitch-dependent texture and the perceived balance. Source changes fade smoothly over held notes.

Recall from older sessions

Some retired material selections are mapped to current replacements so saved sounds can still load. Examples include Knotted Wood to Split Bark, Root Leather to Hollow Cello, Dragged Timber to Barn Door, Flexed Tin to Brittle Leaf, and Cellar Cello to Buried Timber. Use the current menu rather than an older screenshot when rebuilding a sound by hand.

A practical blend

Set all lane volumes low. Favor one direction, choose its material, and bring its volume up until it supports the instrument. Add a second direction only after the first works. This makes a corner blend easier to balance than raising every material at once.

08 Material timing and receiver color

Motion, Tail, and Volume

Control	Operation
MOTION	0-100% slow stereo movement for that material. Zero adds no extra motion. This is not an attack-delay control.
TAIL	50 ms-6 s material fade after note-off or sustain-pedal release. Separate from the instrument's Release.
VOLUME	0-100% lane strength. The receiver still determines its contribution to the blend.

Materials respond promptly to notes. Older Rise parameters may remain in host state for compatibility, but the current panel uses Motion. Use the actual current controls rather than an old Rise description when building a new patch.

Double-click Motion to return to zero or Volume to return to full strength. For a subtle background, reduce Volume rather than relying only on a very central receiver position. For a clean stop, shorten material Tail as well as the instrument Release; Reverb can still extend the audible decay.

The RECEIVER menu

The top menu offers **Unfiltered, Shortwave, Pocket TV, and Wiretap**. These choices change transmission coloration, moving tuning, and small-speaker resonance. They do not select your audio interface or MIDI input.

Use Unfiltered as a comparison point. Try Shortwave, Pocket TV, and Wiretap while playing the same phrase to hear how their coloration interacts with the selected material and main instrument. The result depends on the source; a noisy Transmission layer reveals different details from a rounded bass.

Separate the envelopes

The main instrument has its own Attack, Decay, Sustain, and Release. Each material has its own Tail and movement, and the shared Reverb adds space afterward. If a part seems to keep sounding too long, shorten these in order:

1. Release for the main note.
2. Tail for the material lanes that are audible.
3. Reverb, if the remaining sound is mostly a spatial decay.

Sustain-pedal release can trigger the material fade later than the physical key release. Check MIDI sustain when notes appear to hang unexpectedly. Avoid judging a Tail change while a pedal is still holding the sound.

09 Four character controls

HOLLOW: tuned body

HOLLOW adds tuned hollow-body resonance excited by the instrument and materials. It follows up to eight notes, including sustain. It does not add a separate oscillator or a distortion layer. Its strength depends on the source's spectral content and articulation.

Start low on an already resonant preset and raise it while comparing several notes. A sparse melody can expose the resonance clearly; dense chords and busy materials can mask it. If one sound responds subtly, compare a second source before raising everything else.

REEDS: ensemble

REEDS thickens a single voice into a wider ensemble with slow natural beating. It acts on the instrument and materials together, rather than only enabling an organ stop. Raise it for a broader pad or a less solitary lead, and lower it when you want an intimate center image or firm bass definition.

DRIFT: pitch wear

DRIFT introduces slow, uneven tape-like pitch movement. Low settings retain steadiness; larger settings make the wear obvious. It preserves the idea of the played chord while allowing its pitch to move. If a melodic part feels seasick or does not sit with a fixed-pitch instrument, reduce Drift before changing the played MIDI notes.

FORMANT: lower spectral character

FORMANT shifts the spectral envelope downward without transposing the notes. Zero retains the source character; full amount lowers formants by **one and a half octaves**. It can make a voice or instrument feel larger or lower in character while the musical pitch stays in place.

The formant processing path adds approximately **21 ms** of delay. The implementation keeps a corresponding delay through its neutral/dry path so automation does not jump in time. Turning FORMANT to zero should not be treated as a zero-latency switch.

If you want...	Start with...
More resonant body	HOLLOW, auditioned on a simple phrase.
More ensemble width	REEDS, with enough space in the arrangement.
Less stable, more worn tuning	DRIFT, raised gradually.
A lower or larger spectral identity	FORMANT, without rewriting the melody.

Use one character control at a time first. When combining all four, rebalance the materials and master output so the original musical role remains clear.

10 Envelope, tone, and reverb

The middle strip shapes how the instrument speaks. It does not replace the recorded source's own natural duration or the independent material controls.

Control	Range / interpretation
Attack	0-2,000 ms. Zero uses the natural/immediate onset available from the source; longer settings fade the note in.
Decay	10-8,000 ms from attack peak toward Sustain.
Sustain	0-100% level while the note is held. A finite pluck may still decay naturally.
Release	Fade after note-off. The main strip displays an approximate fade duration from about 276 ms to 8.29 s.
Tone	0-100%, from darker to more open instrument tone.
Reverb	Plate space around the instrument and all four materials.

Choose articulation for the part

For a clear bass, lead, or arpeggio, begin with short Attack and restrained Release. For a pad, lengthen Attack and Release until notes connect, then use Sustain to set the held body. If the instrument is a naturally short recording, a long envelope cannot create new recorded sustain that is not present.

The advanced Instrument settings panel also has **Note shape** and **Shape length**. Its Sustain, Pluck, Swell, and Pulse choices provide additional articulation. Shape length is available for non-Sustain shapes. Save a separate version before combining substantial shape changes with the main envelope.

Understand the Release displays

The main strip and advanced panel control the same Release parameter but present its timing differently. The main strip shows an approximate long fade-to-near-silence duration; the advanced panel displays the underlying shorter release timing value. Do not assume that different displayed numbers mean two separate release stages.

Keep the scene in focus

Tone is useful when a source feels too closed or too bright. It is not a substitute for reducing an intrusive material layer. Reverb affects both the instrument and materials, so a long material Tail plus Reverb can continue well beyond the main note.

When a preset feels too distant, shorten the main Release, lower material Tail, and reduce Reverb before raising VOLUME. When it feels too dry, add modest Reverb after the attack and material balance are right. Compare in the arrangement, not only with the instrument soloed.

11 Instrument settings and imports

Open the preset-name menu and choose **Instrument settings**. This advanced window has Instrument, Space & movement, and Imported sound tabs. The factory preset browser remains the main route through the expanded library; the Main instrument selector exposes the core instrument choices rather than replacing that browser.

Instrument tab

Choose the main core instrument and octave, Tone, Attack, Note shape, Shape length, and Release. A second instrument can be added with Layer level and transposed by **-24 to +24 semitones**. The layer controls are disabled when the second instrument is Off.

Organ reed controls apply to the core Reed organ source: choose reeds A/B, reed B octave, and B level. The stop choices include Diapason, Melodia, Dulciana, Vox Humana, Viola, Bourdon, Musette, Aeoline, Cornet, and Hum. Disabled reed controls indicate that the selected source does not use that organ section.

Space & movement tab

This page exposes Formant, Outdoor detail, Weather, Receiver, Drift, Pitch variation, Tremolo, Tremolo rate, and Key & pedal noise. Weather choices are Summer Night, Late Autumn, Deep Winter, and Spring Rain. Outdoor detail follows receiver movement toward Tree Line/Husk. Some core-source controls are source-dependent; compare on the core organ if the current library sound does not reveal a change.

Import your own sound

1. Choose **Import sound** from the preset menu and select a mono or stereo **WAV/AIFF**, 8-192 kHz, up to **30 seconds** and **24 MB**.
2. Open **Instrument settings > Imported sound**.
3. Set Root MIDI note to the recording's original pitch; **60 is middle C**.
4. Choose **Play once** or **Loop**. Start with a short known-pitch sound to judge tuning and loop behavior.
5. Set Imported blend: zero favors factory instruments; full favors the imported recording. Adjust the envelope and scene to taste.
6. Save a user preset and the DAW project. The imported recording is embedded with the saved state, so the original source file is not required for that saved sound to reopen.

Use **Remove imported sound** to clear that contribution. If the import fails, check file size, duration, channels, rate, and format. Convert unsupported material to a suitable WAV/AIFF first. This is a single-sound import workflow, not a multisample zone-mapping editor.

12 Host use, standalone, and automation

DAW workflow

Use a stereo instrument track where possible, route MIDI into Acre 51, and route its stereo audio to the master output. In Pro Tools, choose the stereo multichannel instrument insert for normal stereo playback. A moving MIDI meter alone does not confirm the playback engine or speaker routing is correct.

Within a DAW, use the host's own computer-keyboard MIDI feature. Acre's standalone typing map does not override host shortcuts. In the tested Pro Tools setup, the MIDI Keyboard is available from the Window menu and Shift+K toggles it; use your host's displayed command if shortcuts differ.

Standalone typing keyboard

Select the audio output and MIDI input in the standalone audio settings, then click the instrument window. The typing range begins at MIDI note 48 and can be shifted by octaves.

Keys	Action
A S D F G H J K L ;	White notes across the typing range.
W E T Y U O P	Black notes between them.
Z / X	Move down / up one octave.
Space	Sustain while held.
Escape	Stop held notes.

Typing is reserved for text fields and modal dialogs while they are active. Finish the entry or close the dialog, release the keys, and return focus to the instrument before playing. Control, Alt, or Command modifiers also prevent normal typing-keyboard play.

Automation

Enable the desired parameters in the DAW's automation interface, record a short pass, and confirm playback in read mode. Treat the receiver as two axes: Tree Line/Husk movement and vertical Transmission/Root Cellar movement. It should not be assumed to expose the same shortcut as one knob.

On supported controls in Pro Tools, the automation shortcut uses **Ctrl+Windows+Alt-click** on Windows or **Control+Option+Command-click** on Mac. If a control is not exposed through that shortcut, use the host's parameter list. Older internal parameter identifiers can differ from the current visible labels; rely on the displayed control and audible behavior.

To keep the actual performance, use the DAW's bounce, render, or freeze-track function. Acre 51 does not expose Governor's PERFORM recorder or SIPHON's REC workflow.

13 Saving, updates, and performance

What travels with the project

A saved DAW session stores instrument settings, selected instrument identities, material settings, and any imported sound data. It does not contain a replacement for the complete shared factory library. Install that library on every computer where the project must play.

User presets and favorites are local files under **Documents/Proof of Life Audio/Acre 51**. Copy that folder and your DAW projects when moving computers. A license activation on a second machine does not automatically synchronize favorites or user presets.

A saved project's preset label can refer to an older sound that is no longer offered in the current factory menu. When reporting a missing sound, give both the saved label and what you see in the actual dropdown. Do not rename or delete factory content to force the menus to match an old project.

Before an update

1. Save and close important projects; make backup copies.
2. Back up the Acre 51 user folder, including presets and favorites.
3. Close all hosts and the standalone application.
4. Install with the official package and preserve the shared content location.
5. Reopen a copied project and check the sound, materials, and routing before replacing your working version.

Playing delay

The delay you feel includes the audio-device buffer, driver, Acre's processing, and any other processors in the path. A slow Attack can also feel like delayed response. The formant path contributes approximately 21 ms and keeps its timing consistent at neutral settings; Acre does not have Governor's LIVE switch.

Use the appropriate interface driver. A smaller buffer reduces monitoring delay but increases processing pressure; a larger buffer gives the computer more time per block. Choose a stable setting on your machine rather than assuming one universal buffer value.

Reduce dropouts

If the host reports overloads, try a larger buffer, fewer simultaneous notes, shorter Release and material Tails, fewer active instances, or rendering completed parts. Compare a single instance in a simple project. Intentional texture noise is different from an audio-buffer dropout; note whether the sound occurs at the same point in the same preset on every pass.

14 Creative recipes

These are suggested workflows, not additional factory presets. Start with a sound whose natural register and articulation suit the part, then make small changes while listening in the arrangement.

Quiet rural keys

1. Choose a tonal key or plucked-string preset and place the receiver near center.
2. Lower all material volumes. Introduce Tree Line at a restrained level.
3. Use modest HOLLOW for body and low DRIFT for wear.
4. Keep Attack short enough for the melody and add a small amount of plate Reverb.
5. Save a version with the material slightly lower than your soloed preference; it may sit more clearly in the mix.

A signal above the trees

Choose a sustained lead, voice-like tone, or pad. Move the receiver upward toward Transmission and audition Number Station, Alien Carrier, or Choir Wire. Keep the lane's Volume controlled, then add Motion. Compare Unfiltered with Shortwave or Wiretap in the RECEIVER menu. Use FORMANT for a lower spectral character while retaining the played melody.

A restrained low foundation

Begin in Basses & Drones and play an appropriate low register. Center the receiver, reduce REEDS and DRIFT if you need a stable center, and lower intrusive material volumes. Add a small amount of Root Cellar only if it supports the low part. Keep Release and Reverb controlled so successive notes do not accumulate.

A chordal atmosphere

Start in Pads rather than Textures when you need clear harmony. Lengthen Attack and Release, add REEDS for ensemble width, and use a gentle diagonal receiver position for two material directions. Keep their Tail lengths intentional. If the chord blurs, reduce materials and Reverb before increasing Tone or master volume.

Your recording in the scene

Import a short, known-pitch WAV/AIFF. Set its Root and compare Play once with Loop. Bring Imported blend up, then choose one material lane as a companion. Use HOLLOW and FORMANT separately to hear what each contributes. Save the result as a user preset; the imported audio is embedded in that saved sound.

For every recipe, preserve a simpler version before adding more processing. A useful part often comes from a strong core instrument and one environmental gesture, rather than maximum settings everywhere.

15 Troubleshooting and support

Symptom	Check in this order
No sound	Demo/license status; instrument-track MIDI; monitoring/record-arm; VOLUME and host faders; actual audio output; complete library.
Audio stopped after about 15 minutes	Demo expiry. Activate or save and reload the instance for another demo session. Opening only the editor does not reset it.
Meter moves, speakers silent	Track output, master route, playback engine, interface outputs, and cabling. A virtual routing driver needs a completed route to speakers.
Sound in one ear	Stereo track/insert, pan, interface routing, and cables. Use the stereo AAX instrument instead of a multi-mono setup for normal playback.
Material seems absent	Receiver position, lane Volume, played notes, and selected source. Selecting material does not move the receiver.
Materials overwhelm notes	Lower lane volumes, move toward center, reduce Motion/Reverb, and check Tail overlap.
Notes last too long	Sustain pedal, instrument Release, material Tails, and Reverb. These are separate contributors.
Texture has no clear pitch	Try a tonal family. Some Textures are intentionally atonal.
A pluck will not sustain	The recorded source may decay naturally. Choose a sustained source or suitable imported loop rather than raising Sustain alone.
Import rejected	WAV/AIFF, mono/stereo, 8-192 kHz, no more than 30 seconds and 24 MB.
Save fails	Unique preset name, plain collection name without path characters, writable user folder.
Plugin missing from host	Installed format/architecture, instrument list, and scan result. Refresh with the host's supported scan controls.

When reporting a problem

Visit **https://proofoflifeaudio.com/support/**. Include Acre 51 version, OS, DAW/version or standalone, plugin format, exact preset and material names, notes/register played, and short steps to reproduce. For playback problems, include driver, sample rate, and buffer. For install/activation errors, include the exact wording without posting the full license code or account sign-in link.

If two presets sound unexpectedly identical, give both names. If a source contains an unwanted phrase or repeatable loud note, identify the preset, MIDI note/velocity, and settings rather than deleting the library. This helps support reproduce the specific issue.

This manual documents Acre 51 0.1.0 using the local release source and October 2026 support articles. Current downloads, license terms, and account-specific assistance remain available through POLA.