

# PSYCHOPAN

## USER MANUAL v1.0

The screenshot displays the PSYCHOPAN user interface with the following sections:

- PSYCHOPAN INIT** (top navigation bar)
- PAN** panel: Includes a top-down perspective view of a sound field with a central crosshair. Labels include TOP, LEFT, RIGHT, CINESAFE, and BOTTOM. Controls for HORIZONTAL (+52%) and VERTICAL (+50%) are shown at the bottom.
- ZONE** panel: Includes a front-view perspective of a sound field with a central crosshair and a head icon. Labels include FRONT and REAR. A ZONE control is set to +48%.
- OUT** panel: A vertical volume slider for L and R channels.
- DISTANCE** panel: Includes a horizontal distance scale from 0% to 100% with zones labeled CLOSE, NEAR, MID, FAR, and DISTANT. A head icon is on the left. Below the scale are controls for DIST (32.57%), ATN (100%), PRX (100%), WID (100%), DIF (100%), and BFE (100%).
- INPUT** (+6.00 dB) and **OUTPUT** (-10.00 dB) controls.
- Powered by HyperSpatial** logo.

# **PSYCHOPAN**

## **BEYOND PANNING**

**User Manual v1.0**

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## INTRODUCTION

PsychoPan was born from the combined experience of game audio, film sound design, and immersive audio production. Created by Pan Athen, founder of SoundFellas Creative Audio Studios, PsychoPan brings advanced psychoacoustic and acoustic techniques into a simple creative tool for stereo sound design.

At its core, PsychoPan is powered by research and datasets from HyperSpatial, SoundFellas' perceptual audio framework for creating believable sonic experiences. Instead of focusing only on where a sound is positioned, PsychoPan focuses on how humans perceive sound in space.

Using psychoacoustic principles, PsychoPan enhances horizontal positioning by combining level, timing, and spectral cues. It can shape the perception of elevation, helping sounds feel as if they come from above, below, or anywhere in between. It also recreates the spectral changes our ears associate with sounds arriving from the front or the rear of the listener.

Beyond positioning, PsychoPan includes a powerful Distance module which includes distance attenuation, high-frequency damping, near-field proximity enhancement, stereo width reduction, distant diffusion, and large-event low-frequency reinforcement for powerful distant impacts and explosions.

Together, these processes help create more believable spatial depth and immersion.

Many spatial audio tools focus on a single aspect of perception. Some rely entirely on HRTF processing designed primarily for headphone playback, while others offer technically accurate distance simulations that can be difficult to adapt creatively. PsychoPan takes a different approach. Its controls are designed as intuitive creative effects, allowing users to shape perception quickly and naturally without needing to think about acoustic measurements, source sizes, or room parameters.

The result is a tool that works equally well for speakers, headphones, television, music production, games, virtual reality, and cinema sound.



### **STEREO, SURROUND, AMBISONICS, AND BEYOND**

PsychoPan is a stereo plugin designed as a complete solution for psychoacoustic panning and spatial enhancement, but it can also be used alongside any other panning system. As a sound-styling processor, it complements all kinds of panners - including stereo, surround, object-based, and ambisonic workflows - by enhancing the perception of height, depth, distance, and immersion, helping sounds feel more convincing and engaging in any mix.

## USAGE

PsychoPan can be used anywhere sound needs to feel more believable, immersive, spacious, or emotionally engaging. Unlike traditional panners that primarily control level differences between channels, PsychoPan combines psychoacoustics and acoustics to influence how listeners perceive position, height, front/rear localization, distance, scale, and space.

Common uses include:

- Film and television post-production
- Sound design for movies, games, trailers, and advertising
- Audio drama and narrative audio productions
- Contemporary music mixing and production
- Cinematic soundtrack composition
- Orchestral and virtual instrument mixing
- Ambience and environmental sound design
- Stereo enhancement and spatial mixing
- Pre-spatialized assets for 2D games and mobile games
- Interactive media and installations
- Podcast and spoken-word production
- Virtual instrument positioning
- Creative effects and experimental sound design
- Surround and immersive format fold-down workflows
- Front/rear differentiation and speaker translation workflows

These examples are only starting points. PsychoPan was designed with an open philosophy; if a sound can benefit from improved spatial perception, PsychoPan can help shape it.

For decades, most panning workflows were inherited from analog consoles, where the available technology limited spatial control to level differences between channels. Modern digital production has largely followed the same paradigm. Today, however, technologies and research from fields such as game audio, immersive audio, psychoacoustics, and perceptual acoustics are becoming accessible to every creator - from major studios to bedroom producers. PsychoPan brings many of these concepts into a practical tool designed for everyday stereo production, while remaining equally useful in surround, immersive, and hybrid workflows.

Because its processing is based on psychoacoustic and acoustic principles rather than a specific playback format, PsychoPan can enhance virtually any production environment. It is also highly optimized for zero-latency operation and low CPU usage,

making it practical to use across large sessions and complete mixes even on moderate systems.

Most importantly, PsychoPan is fun to use. Exploring sound through psychoacoustics and acoustics often reveals new creative possibilities, fresh perspectives, and unique ways of building depth and immersion. Whether you work in music, film, games, broadcast, or sound art, PsychoPan can help you develop a distinctive sonic signature and bring a new dimension to your mixes.

## CONTROLS



**PRO TIP**

Holding CTRL while dragging any control allows for finer adjustments. Holding SHIFT and clicking on a control provides a text edit dialog for precise value entering. Right-clicking any control offers the option to return this control to its default value.

## PAN MODULE

### XY PAD

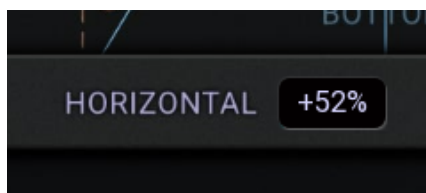
The panning pad can be used to move the sound source intuitively on the horizontal and vertical axis. The pad is linked with the horizontal and vertical panning processors, for details on vertical and horizontal processing see the linked controls HORIZONTAL PAN VALUE FIELD and VERTICAL PAN VALUE FIELD.

The CINESAFE markers indicate the panning range commonly used for on-screen sound sources in film and television. Sounds associated with objects visible on the screen are typically kept within these boundaries to maintain a natural connection between picture and sound. Moving a source beyond the CINESAFE range may cause it to appear detached from the screen, making its location feel exaggerated or unnatural.

However, these markers are intended as a guideline rather than a limitation and exceeding them can be an effective creative choice when a wider or more stylized spatial effect is desired, or if the source is an acousmatic sound source (coming from outside the screen).

The pad features energy visualizers at the top, bottom, left, and right sides, glowing to show the level of signal that goes into the PAN module's Horizontal and Vertical psychoacoustic processors.

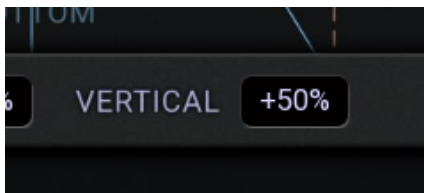
### HORIZONTAL PAN VALUE FIELD



This controls the amount of the psychoacoustic panning effect on the horizontal axis. A value of -100% means the sound source is at the leftmost position relative to the listener, approximately  $-90^\circ$  from the center. A value of +100% means the sound source is at the rightmost position relative to the listener, approximately  $+90^\circ$  from the center. A value of 0% means that no psychoacoustic effect is applied for the horizontal positioning of the sound source, this should be considered the center.

Bear in mind that the center is either the direction facing away from the front of the head or the direction facing away from the back of the head, depending on the value of the ZONE parameter. Consequently, the arc passing from the leftmost to the rightmost positions can pass from any angle around the head of the listener, depending on the values of the VERTICAL PAN and ZONE. The psychoacoustic horizontal panning effect introduces frequency and time differences between the stereo channels. That means that if mono compatibility is needed, the user should check the mono mix after using the panner.

## VERTICAL PAN VALUE FIELD



This controls the amount of the psychoacoustic panning effect on the vertical axis. A value of -100% means the sound source is at the nadir position below the listener at approximately  $-90^\circ$  from the horizon. A value of +100% means the sound source is at the zenith position above the listener at approximately  $+90^\circ$  from the horizon. A value of 0% means that there is no psychoacoustic effect applied for the vertical positioning to the sound source, this should be considered the same level as the listener's head (horizon).

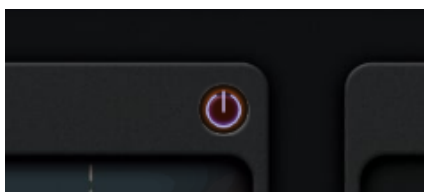
Bear in mind that the arc of movement from nadir to zenith can be made to pass from any angle around the listener's head, depending on the values of the HORIZONTAL PAN and ZONE.



### PRO TIP

In use cases where psychoacoustic vertical panning is used together with visuals, like in film and animation, extensive studies have shown that the psychoacoustic effect is more prominent to the audience, creating an immersive envelopment even in stereo.

## PAN BYPASS SWITCH



This switch can be used to completely bypass the effects of Panning. This is especially useful if you use another panner and you only want to add ZONE and DISTANCE effects to your sound.

## ZONE MODULE

### ZONE FADER AND VALUE FIELD



This module simulates the psychoacoustic effect of a sound source located in front of a listener or behind a listener. The amount is not distance, but how much of the effect should be applied. A value of 100% is applying fully the effect of the sound source located in front of the listener, while a value of -100% is applying fully the effect of the sound located in the back of the listener. A value of 0% means no effect is applied at all.

The fader features energy visualizers below the fader ruler, glowing to show the level of signal that goes into the ZONE module's Front and Rear psychoacoustic processors.

This psychoacoustic effect is very useful when you want to create a scene where the sound sources surround the listener. Another useful scenario is when you want to move the sound around the listener's head, this effect can help you achieve front-to-back separation that translates well in speakers.

This is a subtle psychoacoustic effect that shows its strength when many sources are positioned using PsychoPan and the creator wants to separate the sources front-to-back to create an immersive soundfield.

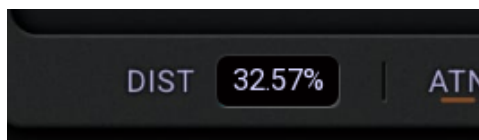
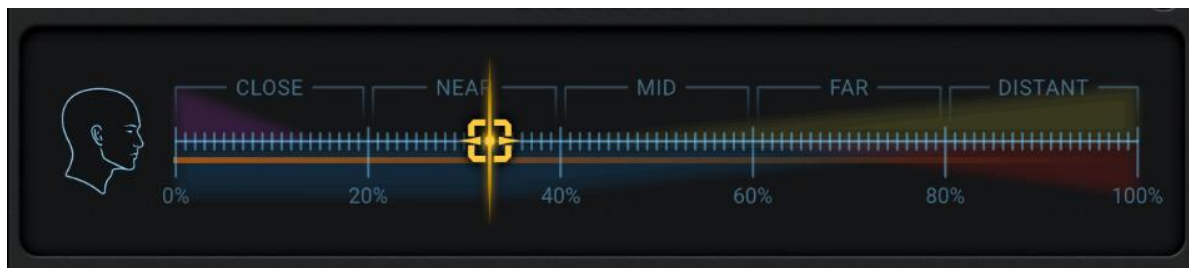
### ZONE BYPASS SWITCH



This switch can be used to completely bypass the ZONE effect.

## DISTANCE MODULE

### DISTANCE FADER AND VALUE FIELD (DIST)



This sets the Distance value, which under-the-hood is used to determine the behavior of many psychoacoustic and acoustic effects that depend on the distance of the sound source to the listener.

In the real world, the effects of distance on sound are very complicated. The amount of any change to the sound that is depending on distance, is related to the size of the object, how reflective and how closed the encompassing space is, temperature and humidity, the sound pressure level the source can output, and the fact that our ears work constantly with our brain to adapt to dynamic range changes depending on our focus at the time.

This is why the most intuitive way to represent distance for unknown properties in the digital domain is to represent the distance effect as a perceptual phenomenon on a percentage scale.

The DISTANCE FADER here is split in five perceptual sections:

- CLOSE = think in meters
- NEAR = think in tens of meters
- MID = think in hundreds of meters
- FAR = think in kilometers
- DISTANT = think in tens of kilometers



#### NOTE

As with everything else in PsychoPan, the DISTANCE parameter is open to creative interpretation from the user, so you can freely set the limits of the sonic world you're creating.

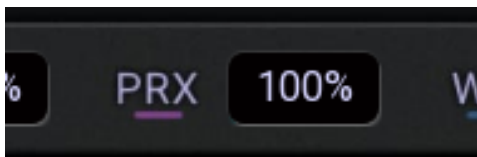
The fader features visualizers below the fader ruler that show the level of the Distance-Based Effects (Level Attenuation, Proximity Effect, Width Loss, Distant Diffusion, and Big Freakin Event). The visualizers are not interactable; they provide valuable feedback to users about what happens to the sound as they change the Distance.

### LEVEL ATTENUATION POWER VALUE FIELD (ATN)



Controls how much the LEVEL ATTENUATION that happens over Distance will affect the sound. In 100% you have the fully simulated effect, while in 0% there is no level attenuation applied to the signal. In 0% this is useful if you already mixed your scene/track and you only want to add Distance Effects without changing the level of the sound. Default is 100%.

### PROXIMITY EFFECT POWER VALUE FIELD (PRX)



This controls the level of PROXIMITY effect that is applied to the sound in Close distances (usually noticeable in less than a meter). On 100% the effect is applied fully to the signal, while at 0% the effect is virtually off.

The Proximity Effect is known in psychoacoustics as the near-field effect. It simulates how the sound changes when the source is very near to the head of the listener.

This is very useful when creating very intimate sounds that you want to position in very close proximity with the listener, i.e. whispering to the ear, ASMR content, or a fire spell projectile pass-by that was very close to the listener. Default is 0%.



#### ATTENTION

Be aware that with some types of signals, the PROXIMITY EFFECT can create high energy and volume levels. If that's the case, use the MASTER INPUT GAIN and MASTER OUTPUT GAIN controls to balance the signal levels, or use a dynamic processor before PsychoPan to control the levels.

## WIDTH LOSS EFFECT POWER VALUE FIELD (WID)



This controls the amount of the WIDTH LOSS effect that is applied to the signal over Distance (usually noticeable after 10-30 meters, depending on conditions).

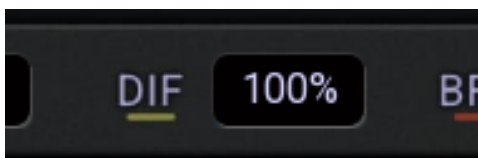
At 100% the effect is fully applied to the signal, while at 0% the effect is virtually off. Default is 50%.

In the real world, sound sources lose their envelopment of the listener as they get further away. Naturally, when a sound source is closer to the listener, its sound energy envelops the listener more. This effect simulates that behavior.

This is very useful when you're building a scene or a mix with sources that are located around the listener in various distances and also have movement automation applied on them moving them closer or further away from the listener. This effect can help you create more believability for those sources.

Bear in mind that the WIDTH LOSS effect also affects the stereo width of the DISTANT DIFFUSION effect, adding to the believability of Distance. The WIDTH LOSS effect is not an additive effect, so at close distances it will preserve the stereo envelopment of your source, keeping your mix intact.

## DISTANT DIFFUSION EFFECT POWER VALUE FIELD (DIF)



This controls the level of the DISTANT DIFFUSION effect that is applied to the sound in Mid to Distant positions.

On 100% the effect is applied fully to the signal, while at 0% the effect is virtually off. Default is 25%.

The DISTANT DIFFUSION effect simulates the diffusion cloud of acoustic energy (reverb's tail - late reflections only) that comes together with very distant sound sources, and it's created by the environment that exists in that distance space.

This is very useful when creating very distant sounds and especially when you move sound sources from near to distant and vice versa, i.e. a helicopter flying towards the audience from afar, or a voice shouting at the listener from very far.

Bear in mind that the effect's stereo width is affected by the WIDTH LOSS effect, adding to the believability of the acoustic effect.

**PRO TIP**

When the DISTANT DIFFUSION value is high and the DISTANCE value is on the Distant sector, you can lower the WIDTH LOSS value to create an ever-present drone from the source, giving a unique ambience layer to your scene.

## BIG FREAKIN EVENT POWER VALUE FIELD (BFE)



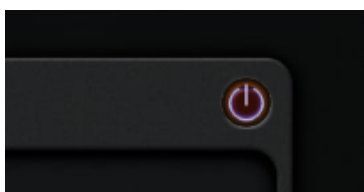
This controls the level of the BIG FREAKIN EVENT effect that is applied to the sound in Far to Distant positions.

On 100% the effect is applied fully to the signal, while at 0% the effect is virtually off. Default is 0%.

The BIG FREAKIN EVENT is a special effect used in cinematic sound design, to simulate the effect of very high energies of sound phenomena that are generated very far from the listener. Those effects carry a lot of low frequency content, making for the signature high-energy sound of low frequencies that you hear in movies and video games.

In low power settings this is very useful to simulate the sound of very large sound sources moving far away, while in higher power settings it can provide the effect you need for big explosions, volcanic eruptions, and other similar global events of high energy release. Or maybe you just want to give your kick drum a little cinematic boost.

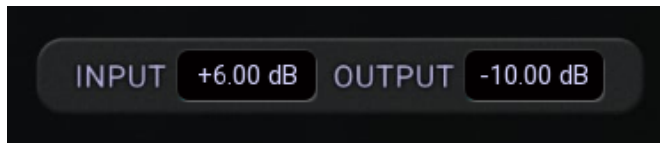
## DISTANCE BYPASS SWITCH



This switch can be used to completely bypass the effects of DISTANCE.

## MASTER LEVELS MODULE

### INPUT AND OUTPUT GAIN VALUE FIELDS



This section offers input and output gain for the user to control the signal input and output. Useful in case of very low signal levels on the input due to a quiet source, or very high signal levels on the output due to processing settings.



#### NOTE

The INPUT GAIN and OUTPUT GAIN values are not saved or loaded with PRESETS, making it safe to set it according to your channel's needs and forget it while browsing presets.

The INPUT GAIN allows for -24 dB cut to +24 dB boost of the signal level at the input stage of PsychoPan.

The OUTPUT GAIN allows for -24 dB cut to +24 dB boost of the signal level at the output stage of PsychoPan.

The OUTPUT GAIN is applied before the SAFETY LIMITER, so if you clip the sound with the design you created in PsychoPan, you can use the OUTPUT GAIN control to lower the gain before the output.

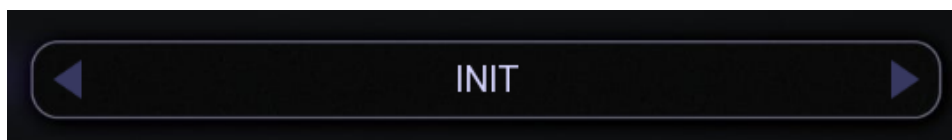


#### NOTE

PsychoPan also features Left and Right channel Peak Level Meters. Useful to check the peak levels after all the processing applied by the plugin.

## GENERAL CONTROLS

### PRESET MANAGEMENT



This section allows users to save and load PRESETS. Using the ARROW buttons on either side of the Preset Display provides quick access to the previous or next Preset in the library.

## SAFETY LIMITER SWITCH



This controls whether the SAFETY LIMITER is active or not. The SAFETY LIMITER is a simple fast limiter with no latency, used to protect the output levels from excessive peaks. Under normal stress it will not color your signal, so you are safe to leave it on while working.

If you observed that your settings are driving PsychoPan's output very high above the clipping point, you can use the OUTPUT GAIN control to keep the levels well below clipping for a healthier waveform.



### NOTE

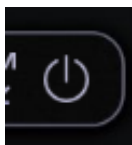
The SAFETY LIMITER status is not saved or loaded with PRESETS, making it safe to set it according to your channel's needs and forget it while browsing presets.



### PRO TIP

In case you need higher loudness from your track after setting up PsychoPan, but your signal is already very hot, try inserting a compressor before PsychoPan and use it to add loudness to your source. This is consistent to how perceived loudness can be augmented in special occasions in film and game audio.

## PLUGIN BYPASS SWITCH



This switch bypasses the whole plugin.

## FACTORY PRESETS

PsychoPan comes with many PRESETS, tuned to various use cases to showcase and inspire the user. Read below for a quick description of each of PRESET category.

### ROOT (ESSENTIALS)

The PRESETS on the Root folder provide practical starting points for common spatial processing tasks. Designed for natural and predictable results, they focus on sound placement, depth, and width without introducing strong coloration or obvious effects.

### FILM & TV

The FILM & TV PRESETS are designed for cinematic sound placement and environmental perspective. They prioritize depth and spatial realism over dramatic movement, helping sounds sit naturally within a visual scene while remaining compatible with common film mixing practices.

### AUDIO DRAMA

The AUDIO DRAMA PRESETS are designed for storytelling without a visual reference. They make stronger use of spatial positioning, proximity, and vertical placement to help define character perspective, movement, and scene geography entirely through sound. Several PRESETS intentionally exceed CINESAFE limits to create more immersive and expressive listening experiences that would be impractical in screen-based productions.

### SOUND DESIGN

The SOUND DESIGN PRESETS are intended for creative and stylized spatial processing beyond conventional sound placement approaches. They explore the more expressive capabilities of the plugin, using distance, height, proximity, and localization effects as artistic tools. Many PRESETS deliberately exceed CINESAFE guidelines to create exaggerated perspectives, unusual source scales, and dramatic spatial transformations that help shape distinctive sonic identities and imaginative listening experiences.

### AMBIENCES

The AMBIENCES PRESETS are designed to enhance environmental depth, scale, and immersion. They place greater emphasis on distance, width, and diffusion to create spacious and enveloping sound fields, while vertical positioning helps reinforce the character of the surrounding environment. Localization remains relatively subtle, allowing sounds to feel naturally distributed around the listener rather than anchored to a specific position.

## **BAKED GAME ASSETS**

The BAKED GAME ASSETS PRESETS are designed for sounds that will have spatial characteristics permanently rendered into the source material before implementation. While many modern game engines provide runtime spatialization, a wide range of productions - including 2D games, puzzle games, casual mobile titles, embedded systems, and performance-constrained platforms - often benefit from having part or all of the spatial treatment baked directly into the assets.

These PRESETS use clear and deliberate positioning to ensure spatial cues remain effective without requiring additional processing during playback. Distance, width, and diffusion are carefully balanced to preserve versatility across different implementation scenarios, allowing sounds to contribute depth, scale, and atmosphere while remaining suitable for reuse throughout a project. This approach can also help reduce runtime CPU requirements while providing a consistent spatial character that supports the artistic direction of the game.

## **CONTEMPORARY MUSIC**

The CONTEMPORARY MUSIC PRESETS are designed to introduce depth, width, and spatial separation while remaining compatible with modern music production workflows. They focus on enhancing the sense of space around individual elements without significantly altering their role within the mix. Proximity and subtle localization are used to improve focus and layering, while width is generally preserved to maintain the integrity of the stereo image. Diffusion is applied conservatively, allowing these PRESETS to complement existing reverbs and spatial effects commonly used during music production and mixing.

## **CINEMATIC SOUNDTRACK**

The CINEMATIC SOUNDTRACK PRESETS are designed for music that benefits from a strong sense of depth, scale, and spatial layering. Inspired by contemporary film, television, and trailer music production, they make greater use of distance, vertical positioning, and localization to help separate orchestral, hybrid, and atmospheric elements within a cohesive spatial field. Additional diffusion is often employed to support the expansive acoustic character associated with cinematic scoring, while selected PRESETS incorporate large-scale spatial effects to enhance the perceived size and impact of key musical layers.

## **ORCHESTRA & ENSEMBLES**

The ORCHESTRA & ENSEMBLES PRESETS are designed to recreate and enhance the spatial relationships commonly found in orchestral and ensemble music. The collection includes both full ensemble placements and dedicated PRESETS for individual

orchestral sections and instruments, allowing users to establish a complete stage layout or position specific elements within an existing arrangement.

These PRESETS emphasize depth, scale, and separation to help orchestral layers occupy distinct regions of the listening space while remaining part of a coherent acoustic environment. Inspired by contemporary scoring practices, they favor a clear and immersive presentation that highlights the natural hierarchy between sections, making it easier to define musical roles, improve arrangement clarity, and create a convincing sense of orchestral dimension.

## **SPATIAL UTILITIES**

The SPATIAL UTILITIES PRESETS are specialized tools for immersive, surround, object-based, and advanced spatial audio workflows. Rather than focusing on conventional sound placement, they are designed to enhance, adapt, or reinforce spatial relationships during production, mixing, and format conversion tasks.

Some PRESETS emphasize specific perceptual dimensions such as depth, height, envelopment, or front-to-back separation, making them useful for refining existing spatial mixes. Others are intended to support workflows involving surround and immersive format transformations, helping preserve a convincing sense of space, localization, and scale when adapting content between different playback configurations. Together, they provide practical solutions for shaping spatial perception and maintaining immersion across a wide range of production scenarios.

## **USEFUL LINKS**

W.A Production Website: <https://waproduction.com>

Contact and Support Email: [info@waproduction.com](mailto:info@waproduction.com)

Pan Athen Website: <https://pan-athen.com>

HyperSpatial™ Framework: <https://soundfellas.com/innovations/hyperspatial>

The sound designer is the architect of the intangible energy we can hear moving around us, it's about animating the invisible to add meaning to the visible.

A handwritten signature in black ink that reads "Pan Athen". The signature is fluid and cursive, with the first letter of each word being capitalized and prominent.

Pan Athen, Founder and CEO  
SoundFellas Creative Audio Studios