

ZPLANE

MORPHING FILTER



Rack Extension for Reason Instruction Manual



Contents

<u>Page</u>	<u>Subject</u>
3:	Thank You, Acknowledgements & Dedications
4:	Introduction
5:	A brief guide to ZPlane
9 :	Working with ZPlane
11:	Using the Dual Function Display
12:	CV Inputs & controls
13:	MIDI Implementation chart
14:	How to 'latch' your own MIDI via Remote Overriding
16:	Licence Agreement

THANK YOU

We thank you for expressing your confidence by purchasing one of our effect units; in this case the ZPlane Morphing Filter. This 2-channel high-quality effect unit was designed with our experience of creating in the digital realm as well as the crafting of audio for all types of users; producers, engineers and artists alike.

We hope you continue to enjoy using ZPlane in your projects for now and for future.

Lab:One Recordings © 2017

ACKNOWLEDGEMENTS

Thanks to all of the Lab One Alpha Team for all the testing, comments, suggestions and feedback, as well as aiding us to bring our products to you.

Propellerhead Software (for Reason, the SDK and the concept of the Re)

Presets designed by:

DEDICATIONS

This Re is dedicated to all the Propellerhead Reason users & forum threaders, friends, & colleagues we have spoken to over the years.

DjFresha: Thanks goes out to my studio buddies; Dos aka Ocro, Dj EQ, for the support & feedback, shouts go out to all who know me; Ben 'Devious', Andy 'Ruthless', Scott 'Sniper', the REBIRTH crew and SHTUM massive (Pete C, Kalist, Aybee), and all who continue to work with and support us.

Also not forgetting my family for the support, and last but by no means least, my wife Alicia who now enjoys the fact that we can bring products to your guys faster is now a happy bunny :D

Now let's get into ZPlane....

Introduction

ZPlane is a dedicated rack unit, built as a Rack Extension for the Propellerhead Reason environment. This device has a maximum of what would be 1U space in the real world – the classic 19in rack unit. Being a Rack Extension (Re), this gives you various options of versatility within your projects.

ZPlane features at a glance:

- Two Full Frequency Range Filter bands**
- Independent Frequency controls**
- Independent Resonance controls (with tightness control)**
- Independent Gain controls (with double gain control)**
- Independent Invert Filter band (audio signal inversion)**
- Central Filter balance control (Morph / Mixing)**
- Mixing and Morphing modes**
- 7 Independent Filter modes**
- Dual Function Display**
- 'Ears only' mode to disable the display**

All these controls are adjustable to suit your application, and these settings can be stored as part of a Combinator preset (when combined) as well as settings stored within your project. Due to the minimal amount of controls needed, the need for presets is not required due to the efficiency and speed you can dial in your settings.

ZPlane features two audio inputs and two audio outputs, which are processed independently; this allows you to have two totally separate signals being processed together at the same time using one set of controls. Mono operation is also an option (see 'How to connect audio' section).

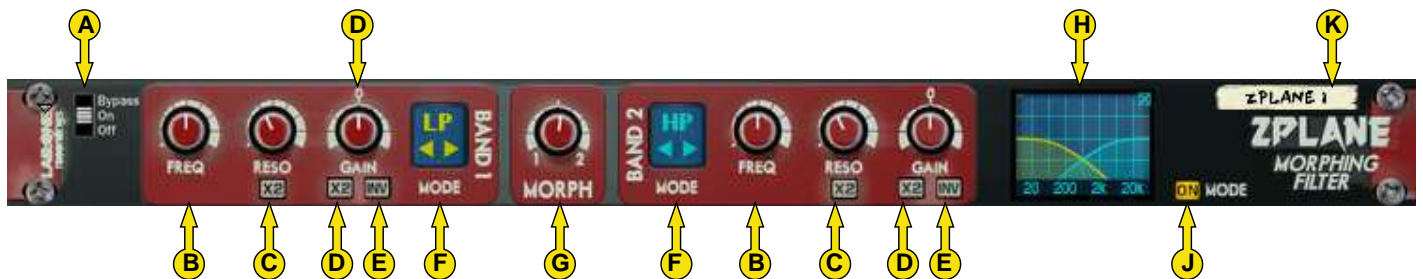
For reference, the key groups of controls are:

FREQUENCY:	To set the frequency of the chosen filter
RESONANCE (Q):	To set the Q(uality) of the filter – higher resonance = more audible 'spike'. Double resonance can create sonically loud frequency points.
GAIN:	To set the gain of the filter – only affects Shelving and EQ filter modes. X2 mode allows for double gain level (from +-18dB to +-36dB)
MORPH:	Balance between the two bands: Morphing incorporates filter frequency, resonance and gain (where relevant) levelling. Mixing only balances filter outputs and does not interpolate between frequency / resonance / gain
MODE:	Determines whether you are morphing or mixing the filters
FILTER TYPES:	Selection of filters including Low Pass, High Pass, Band Pass, EQ, Band Reject, Low Shelf and High Shelf modes.

Zplane is designed to be a transparent effect depending on the filter type in action. Shelving filters as well as EQ filters set to zero dB gain should have no apparent effect on the audio signal and would appear 'dry' to the user / listener.

A brief guide of ZPlane

ZPlane is based on Red Queen 3-Mode 10-Band Equalizer's Zplane function.



The Front Panel

- A] Bypass Switch (Bypass effect / Enable effect / Disable effect)
- B] Frequency control
- C] Resonance control trim & double resonance toggle
- D] Gain control trim & double gain toggle
- E] Invert phase of audio filter (to output)
- F] Filter mode selector
- G] Morph control
- H] Dual Function Display (meters, filter curve plot)
- K] Device Label

The folded front view includes the Bypass switch (A) and the Device Label (K).

The filter frequency controls set the frequency centre of the filter – this can range from 20Hz to 22000kHz – the full frequency spectrum of human listening (at most).

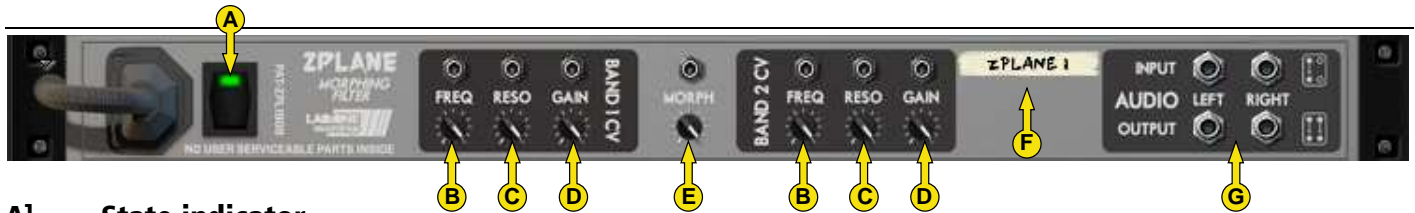
The filter resonance controls determine the 'sharpness' of the filter. Low resonance settings can create 'smoother' sounding filters that roll off gently making it a little harder to hear differences across small frequency ranges (good for tonal shaping). Higher resonance can introduce 'ringing' at the frequency centre (which may be desirable for riser effects). Experiment to find the right setting for you & your sounds.

The gain controls are used to effect the shelf filters and the EQ filters (all other filters are not affected by gain). Adjusting the gain will determine the amount of the shelf / EQ filter that will affect the processed signal.

The INV toggles will take the result of the filtered audio and invert it. Reason for using this may be that when morphing / mixing the filters you may find an inverted filtered audio sign combined with a regular filtered audio signal can sound better / different from both being the same polarity. Experimentation is key here to get the best results (there's no right or wrong way, just 'different' methods).

The Morph control allows you to balance between Band 1 and Band 2. Used in conjunction with the Mode control, you can decide if you want to mix the filters or morph between the filters. Used with the previously mentioned filter controls you can create different types of effect purely with just the filters themselves.

The Dual Function Display allows you to see the metering before and after filter processing, plus an additional mode to view the two filter bands (depending on the separate filter controls as well as the Morph control setting). Yellow indicates Band 1 filter curve, Blue indicates Band 2 filter curve.



- A] State indicator
- B] Frequency CV + trim controls
- C] Resonance level CV + trim controls
- D] Gain Frequency CV + trim controls
- E] Morph CV + trim controls
- F] Device Label
- G] Audio Input & Output sockets

The Audio Inputs & Outputs [G] are used to connect ZPlane to various modules within the Propellerhead Reason environment, in a form of either an insert or a send effect.

Connecting up the audio sockets can be done automatically by Reason, or can be manually done to your own requirements. Mono devices, when connecting a new ZPlane to them, can automatically route their mono signal in to the left channel, and the left output of ZPlane is connected to the originally wired socket of the mono device, closing the audio loop. Stereo devices can automatically connect their outputs to the left and right inputs of ZPlane, and ZPlane completes the audio chain by connecting its outputs to the originally connected stereo pair sockets.

Each audio socket processes the audio separately from each other within ZPlane. Left and right channels never mix within ZPlane. This ensures that if you have two separate mono devices connected to ZPlane, the settings on ZPlane affect both channels at the same time with the same amount of effect.

The State Indicator allows you to see if the unit is ACTIVE (green), BYPASSED (red) or OFF (black, off). This helps when cabling up what the signal chain is actually doing.

How to connect audio

To connect ZPlane you can use Reason's own auto-connection system, and Stim ZPlane will decide the best way to auto-wire; if you have a mono-output device (Subtractor, for example), and you wish to add ZPlane to it, ZPlane will auto-connect the Subtractor output to the Left input, and then continue to route the Left output of the ZPlane to the Left input of the mix-channel (or next device in your processing chain).

You can do any of the following to create ZPlane;

a) right-click (Win) / CTRL-click (Mac) on the device, select 'Create Device', choose sub-menu 'Studio Effects', and select 'ZPlane Morphing Filter' from the listing.

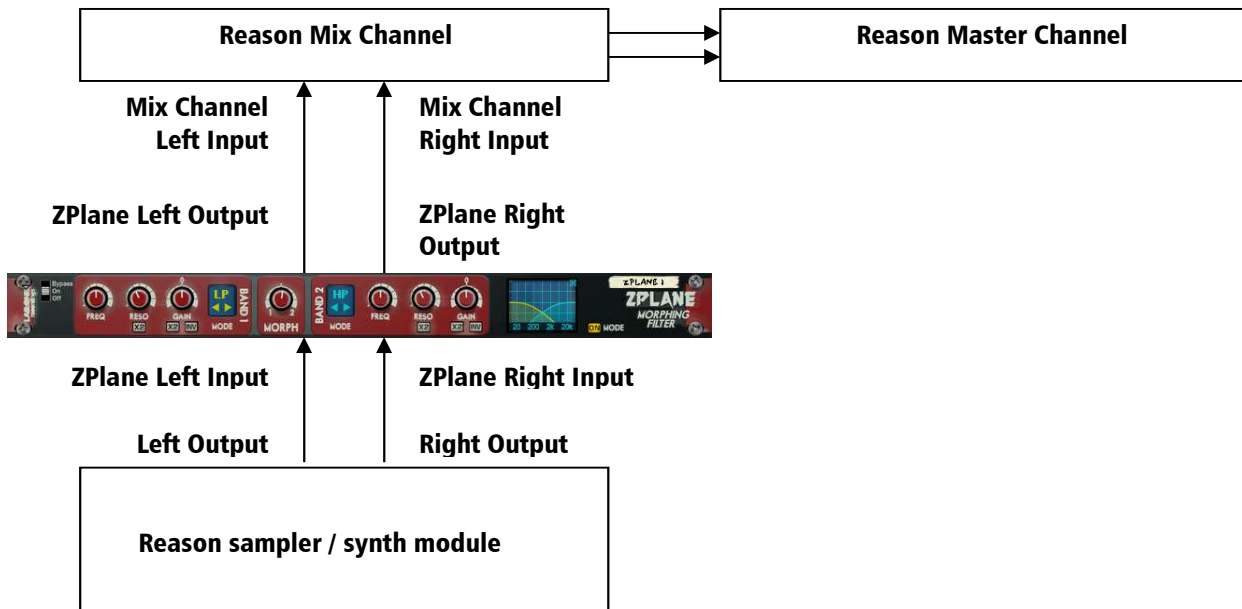
b) with the device selected, use the 'Create', select 'Create Device', choose sub-menu 'Studio Effects' and select 'ZPlane Morphing Filter' from the listing

c) using the Tool Palette in Reason (F8), select 'Studio Effects' when in the 'Devices' tab, and locate the 'ZPlane Morphing Filter' device, click on the icon and drag it to the device you wish to add it to.

Working with ZPlane

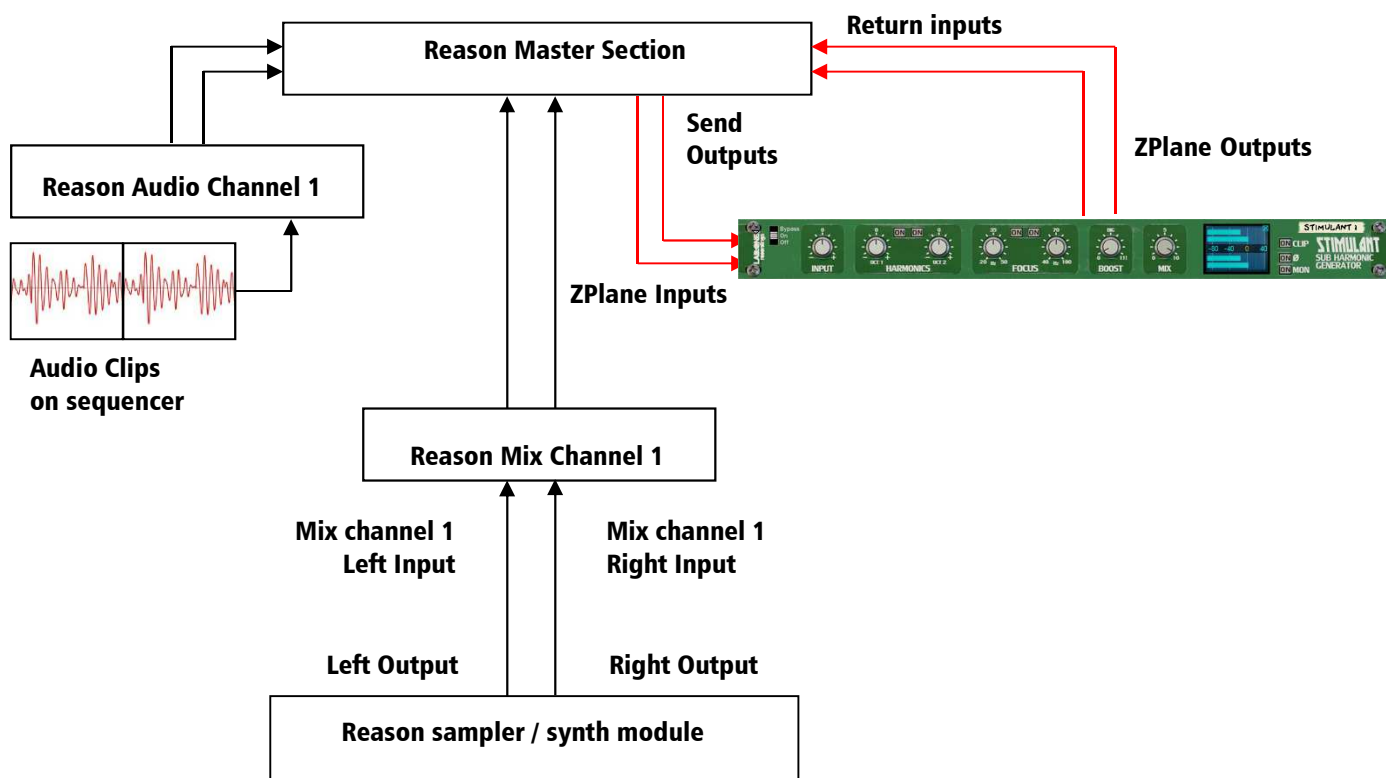
ZPlane is designed to be a flexible device, allowing it to be used however you see best fit. Only typical applications will be listed in this manual.

A) Using ZPlane as an insert (mix channel setup).



In setup (A), this would use ZPlane as an insert effect. This means that whatever control you adjust on ZPlane, it will affect the total sound coming out of the sampler / synth module. If ZPlane is in bypass mode, the audio playing would still sound 'clean' and unaffected.

B) Using ZPlane as a send effect (mix / audio channel setup).



In setup (B), this would use ZPlane as a send effect. This means that whatever control you adjust on ZPlane, it will affect the sound coming from the Master Section at a set amount, determined by the Send Effect dial on that specific Mix / Audio channel. This means you can have a clean sound mixed with an altered equalized sound. This is known as Parallel Processing, and may be desired in some cases.

Again you can adjust ZPlane as mentioned in setup (A) above, with the addition of the SEND dial located on the Main Mixer in Reason. Full left setting of the SEND dial has no effect on the sound, while full right setting of the SEND dial will send a maximum level possible to ZPlane. This means you can have one ZPlane as a send device for all your audio channels. For best practice, enable MONITOR mode, when used as a Send effect (to prevent 'doubling' of source audio).

Alternative setups

For devices which have multiple outputs (ie NN-XT, Redrum, Thor, Spider Audio), then if required additional ZPlane units could be added as either mono-devices (only connecting left audio input & output sockets), or as stereo devices. This in turn allows you to edit specific sounds within a preset if you so wish (ie split zone instrument patches may have a bass guitar for one half of the keymap, while a synth lead is using the other half, and you wish to effect the sounds independently). See the next page for more examples of setups.

Another possible option would be to use one instance of ZPlane, and have 2 mono devices linked into it (ie guitar lead and guitar bass), and process both inputs in parallel, and output the two signals to two separate mixer channels. This may be desired to help use the same settings on two mono devices at the same time.

Using the Dual Function Display

ZPlane's Dual Function Display allows you to see the metering before and after filter processing, plus an additional mode view the filter curves that you are actively applying to the incoming audio signal. Simply click the display to change views. Meters mode is always default upon creation.



Meters mode



Filter curve view mode

The Input and Output Meters can be used to assess initial audio signal levels, and processed final output levels.

The Filter Curve view allows you to identify the corresponding band filter shape which will affect the audio. Use the display as the 'full process' visual. By default, the Morph knob is set to Band 1 which is a Low Pass Filter. The filter curve display should indicate the Yellow filter curve as a Low Pass filter and affecting the controls on Band 1 will affect the filter curve visual, so you can determine the shape you will be applying to your source signal. If you move the Morph knob to Band 2 from Band 1, you will see the outcome of Band 2's filter curve. Depending on the Mode status (On = Morph, Off = Mix), the filter curves will respond accordingly to the knob controls.

Filter explanations:

Low Pass Filter – attenuates high frequencies, all frequencies below the frequency value are left intact, causing the effect of 'muffled' or 'darker' sounds.

High Pass Filter – opposite to Low Pass Filter, where all low frequencies are removed below the frequency value. Great for EDM style riser effects ('reach for the lasers' just before the drop).

Band Pass Filter – alike the Low Pass and High Pass Filters but only let through a small range of sounds either side of the frequency point (sort of like using a High Pass and a Low Pass in series when both frequencies are at the same value).

Band Reject Filter – also known as a notch filter. The opposite of Band Pass Filter, this filter removes a small range of signal either side of the set frequency value.

EQ Filter – a parametric filter that adds or removes a small range of signal either side of the set frequency value. Great for correcting as well as enhancing.

Low Shelf / High Shelf Filters – these filters work similar to Bass / Treble controls on generic hifi and personal sound systems. Low Shelf can effect bass signals (frequency value and all signal below that value), while High Shelf can effect treble / high signals (frequency value and all signal above that value). Great for tonal effect as these can sound more natural than Low Pass and High Pass filtering.

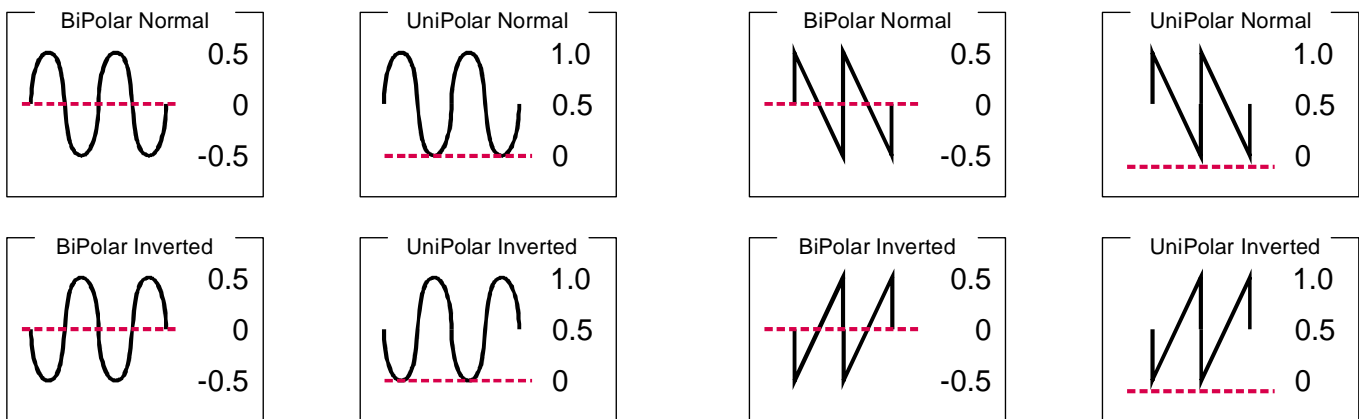
CV inputs and controls

ZPlane has a total of 7 CV inputs, with corresponding trim knobs (to scale CV input signals). The CV input sockets are unipolar by design but can allow bi-polar signal. Each of the 7 CV sockets connect to the 7 knob controls on the front of ZPlane, giving more creative use of the equalizer where the user sees best fit.

Each CV input has a corresponding label to the parameter the CV may control.

To use the CV inputs, simply connect a CV output from another device. Default settings for CV trim knobs are at maximum, so be aware of possible loud signals if using CV inputs whilst in 18 or 24dB modes.

In relation to the way CV works, polarities and inversions please see the illustration below



From the example above, we can see the effect of changing the polarity and bi-polar / uni-polar modes has on CV input signals.

NOTE. CV signal patching will remain only within Mixer / Audio Channel effect chains, or within a Combinator, and of course your template rack setups.

MIDI Implementation table

Below is a listing of all MIDI Control Change (CC) numbers, which can be applied to your choice of device.

MIDI CC	Controls
12	Band 1 Frequency
13	Band 1 Resonance
16	Band 1 Gain
17	Morph / Mix control
18	Band 2 Frequency
20	Band 2 Resonance
21	Band 2 Gain
15	Band 1 Resonance X2
14	Band 1 Gain X2
19	Band 1 Phase Invert
23	Band 2 Resonance X2
24	Band 2 Gain X2
25	Band 2 Phase Invert
22	Filter Mode (Morph / Mix)
26	Filter 1 Type
27	Filter 2 Type

How to 'latch' your own MIDI via Remote Overriding

Reason allows the user to re-define certain controls via MIDI devices by using the Remote Override configuration. This means that a control on ZPlane can be mapped by any MIDI controller you have connected to your DAW. However, you can only map one specific control to any of the available Remote 'receiving' controls on the Rack Extension. Also, Remote Override controls are only saved within each independent Reason song file. Ideally, if you use a dedicated piece of MIDI equipment for ZPlane, a template start-up file would be a better option, so that the Remote Override template is pre-defined on each new song from the off.

All the controls on ZPlane are Remote Override-able. To access the override editor, select from the 'Options' Menu 'Edit Remote Overrides'. The Rack will now display the specific device selected, with either pre-defined Remote control indicators (the Remote symbol), yellow Lightning bolts (overridden Remote controls pre-defined) or blue arrows (unassigned Remote controls)

You can right-click one of the controls (except for the main EQ handles) and select 'Edit Remote override'. This will open a new popup window, with some available options, and to show you which MIDI controller is currently set to that specific Remote Override.



By moving one of the controls on your MIDI device (already pre-defined in Reason), you should then see MIDI activity indicator display that a MIDI message was received. Note also the control surface and the control itself on the MIDI device that was adjusted relays to the new Remote Override.

Once you are happy with the control being set, you can click 'OK' to continue with the new setting, or 'CANCEL' to abort the mapping. Also note that if you accept this mapping, the control (if already linked to another) will be fixed to the new mapping. Any previously set mappings will be 'moved' to the new mapped control. This should be used with care if you already have pre-defined Remote Override mappings.

This Remote Overriding method can be handy if you don't know how to set up your own MIDI controller to the dedicated MIDI controls mentioned in the previous chapter. For speed, you can simply double click a blue arrow, and the arrow will turn into a spinning yellow Lightning bolt, indicating that Reason is awaiting a MIDI signal to that control. You can then adjust a MIDI control on your MIDI device, and the control will map automatically without the need to use the popup previously mentioned. Double-click each specific control you want to map to save time and to use the mapping in a faster method.

All Remote Overrides can then be used to record automation within Reason, which can be fine tuned using the Sequencer and the clips (see the Reason Operating Manual for more information on how to edit & record automation)

LAB:ONE RECORDINGS. LICENSE AGREEMENT

YOU SHOULD CAREFULLY READ ALL OF THE FOLLOWING TERMS AND CONDITIONS BEFORE USING THIS PRODUCT. INSTALLING AND USING THE PRODUCT INDICATES YOUR ACCEPTANCE OF THESE TERMS AND CONDITIONS. IF YOU DO NOT AGREE WITH THEM, YOU SHOULD PROMPTLY RETURN THE PRODUCT UNUSED AND YOUR MONEY WILL BE REFUNDED.

1. **GRANT OF LICENSE.** In consideration of payment of the license fee, Lab:One Recordings. ("LAB:ONE" or the "Licensor") grants to you, the Licensee, a nonexclusive license to have one person use the enclosed LAB:ONE software product (the "Product") on one personal computer at a time. If you want to use the Product on more than one personal computer at a time, or if you want to network the Product, you must obtain separate licenses from LAB:ONE by contacting them via info@lab-one-recordings.co.uk.

This license does not grant you any right to any enhancement or update to the Product. Enhancements and updates, if available, may be obtained by you at LAB:ONE's then current standard pricing, terms and conditions.

2. **OWNERSHIP OF THE PRODUCT.** Portions of the Product incorporate certain material proprietary to third parties. LAB:ONE and licensors of LAB:ONE own and will retain all title, copyright, trademark and other proprietary rights in and to the Product. This License is NOT a sale of the Product or any copy of it. You, the Licensee, obtain only such rights as are provided in this Agreement. You understand and agree as follows:

2.1. You may NOT make any copies of all or any part of the Product except for archival copies of the computer software components of the Product as permitted by law,

2.2. You may NOT reverse compile, reverse assemble, reverse engineer, modify, incorporate in whole or in part in any other product or create derivative works based on all or any part of the Product.

2.3. You may NOT remove any copyright, trademark, proprietary rights, disclaimer or warning notice included on or embedded in any part of the Product.

2.4. You may NOT transfer the Product. If transferred, in whole or in part, the original and subsequent owners forfeit all rights to use the software.

2.5 You may not use the documentation for any purpose other than to support your use of the SOFTWARE PRODUCT.

2.6 You may not perform engineering analyses of the SOFTWARE PRODUCT, including performance analyses, or benchmark analyses, without the written permission of LAB:ONE.

3. INSTRUMENT CONTENT

3.1 The audio samples, recorded sounds, programs, MIDI patterns used by any instrument ("instrument content") included with the Product remain the property of Licensor and are licensed, not sold, to you for use on your computer.

3.2 The Licensee may modify the instrument content. LICENSEE MAY USE THE INSTRUMENT CONTENT FOR COMMERCIAL PURPOSES WITHIN MUSICAL COMPOSITIONS.

3.3. This license expressly forbids resale, re licensing or other distribution of the instrument content, either as they exist on these discs, or any modification thereof. You cannot sell, loan, rent, lease, assign or transfer all or any of the enclosed sounds to another user, or for use in any competitive product.

4. **DEMO or THIRD PARTY DEMO CONTENT RESTRICTIONS.** Unless specified elsewhere in your product package, the following restrictions apply to all digitally recorded sounds, MIDI or song files or rhythm patterns, and printed or digitally reproduced sheet music contained in the product package (the "demo content"): All demo content is protected by copyright and owned by LAB:ONE or other parties that have licensed these works to LAB:ONE. Any duplication, adaptation, or arrangement of the demo content without written consent of the owner is an infringement of UK, or foreign copyright law and subject to the penalties and liabilities provided therein. You may not synchronize the demo content with any videotape or film, or print the demo content in the form of standard music notation, without the express written permission of the copyright owner. The demo content may not be used for broadcast or transmission of any kind. You may not resell or redistribute the demo content "as is" (i.e., stand alone) in any way, including for use in sampling or sample playback units, or in any sound library product, or in any radio or television broadcast, soundtrack, film or other commercial product in any media, whether the works remain in their original form or are reformatted, mixed, filtered, re-synthesized or otherwise edited.

5. **LICENSEE'S RESPONSIBILITIES FOR SELECTION AND USE OF THE PRODUCT.** Lab One Recordings hopes the Product will be useful to your business or personal endeavors. HOWEVER, Lab One Recordings DOES NOT WARRANT THE OPERATION OF THE PRODUCT OR THE ACCURACY OR COMPLETENESS OF ANY INFORMATION CONTAINED IN THE PRODUCT. You, and not LAB:ONE, are responsible for all uses of the Product.

6. WARRANTY.

6.1. **Limited Warranty.** Subject to the other provisions in Articles 4 and 5 of this Agreement, LAB:ONE warrants to you, the original licensee, that the media on which the Product is recorded will be free of defects in material and workmanship under normal use for a period of thirty (30) days from purchase, and that the Product will perform substantially in accordance with the user guide for a period of thirty (30) days from purchase. LAB:ONE's sole responsibility under this warranty will be, at its option, (1) to use reasonable efforts to correct any defects that are reported to it within the foregoing warranty period or (2) to refund the full purchase price. LAB:ONE does not warrant that the Product will be error free, nor that all program errors will be corrected. In addition, LAB:ONE makes no warranties if the failure of the Product results from accident, abuse or misapplication. Outside the United Kingdom, these remedies are not available without proof of purchase from an authorized international source. All requests for warranty assistance shall be directed to LAB:ONE at the following address:

Lab:One Recordings, 41 Sedbergh Road, Corby, Northants, NN18 0NT, UK

6.2. **Limitations on Warranties.** THE EXPRESS WARRANTY SET FORTH IN THIS ARTICLE 4 IS THE ONLY WARRANTY GIVEN BY LAB:ONE WITH RESPECT TO THE ENTIRE PRODUCT; LAB:ONE MAKES NO OTHER WARRANTIES, EXPRESS, IMPLIED OR ARISING BY CUSTOM OR TRADE USAGE, AND SPECIFICALLY DISCLAIMS THE IMPLIED WARRANTIES OF NON-INFRINGEMENT, MERCHANTABILITY OR FITNESS FOR ANY PARTICULAR PURPOSE. LAB:ONE SHALL NOT BE HELD RESPONSIBLE FOR THE PERFORMANCE OF THE PRODUCT NOR FOR ANY LIABILITY TO ANY OTHER PARTY ARISING OUT OF USE OF THE PRODUCT.

SOME COUNTRIES/STATES DO NOT ALLOW LIMITATIONS ON HOW LONG AN IMPLIED WARRANTY LASTS, SO THE ABOVE LIMITATION MAY NOT APPLY TO YOU. THIS WARRANTY GIVES YOU SPECIFIC LEGAL RIGHTS, AND YOU MAY ALSO HAVE OTHER RIGHTS WHICH VARY FROM STATE TO STATE.

7. **LIMITATIONS ON REMEDIES.** LAB:ONE's liability in contract, tort or otherwise arising in connection with the Product shall not exceed the purchase price of the Product. IN NO EVENT SHALL LAB:ONE BE LIABLE FOR SPECIAL, INCIDENTAL, TORT OR CONSEQUENTIAL DAMAGES (INCLUDING ANY DAMAGES RESULTING FROM LOSS OF USE, LOSS OF DATA, LOSS OF PROFITS OR LOSS OF BUSINESS) ARISING OUT OF OR IN CONNECTION WITH THE PERFORMANCE OF THE PRODUCT, EVEN IF LAB:ONE HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES.

SOME COUNTRIES/STATES DO NOT ALLOW THE EXCLUSION OR LIMITATION OF INCIDENTAL OR CONSEQUENTIAL DAMAGES SO THE ABOVE EXCLUSION OR LIMITATION MAY NOT APPLY TO YOU.

8. U.S. GOVERNMENT RESTRICTED RIGHTS. If you are a government agency, you acknowledge that the Product was developed at private expense and that the computer software component is provided to you subject to RESTRICTED RIGHTS. The rights of the government regarding its use, duplication, reproduction or disclosure by the Government is subject to the restrictions set forth in subparagraph (c)(1)(ii) of the rights in Technical Data and Computer Software clause at DFARS 252.227-7013, and (c)(1) and (2) of the Commercial Computer Software -- Restricted Rights clause at FAR 52.227-19. Contractor is Lab One Recordings.

9. TERMINATION. This License Agreement will terminate immediately if you breach any of its terms. Upon termination, you will be required promptly to return to LAB:ONE or to destroy all copies of the Product covered by this License Agreement.

19

10. MISCELLANEOUS.

10.1. Governing Law. The terms of this License shall be construed in accordance with the substantive laws of the United States and/ or Commonwealth of Massachusetts, U.S.A.

10.2. No Waiver. The failure of either party to enforce any rights granted hereunder or to take any action against the other party in the event of any breach hereunder shall not be deemed a waiver by that party as to subsequent enforcement of rights or subsequent actions in the event of future breaches.

10.3. Litigation Expenses. If any action is brought by either party to this Agreement against the other party regarding the subject matter hereof, the prevailing party shall be entitled to recover, in addition to any other relief granted, reasonable attorneys' fees and litigation expenses.

10.4. Unenforceable Terms. Should any term of this License Agreement be declared void or unenforceable by any court of competent jurisdiction, such declaration shall have no effect on the remaining terms hereof.

YOU ACKNOWLEDGE THAT YOU HAVE READ THIS LICENSE AGREEMENT, UNDERSTAND IT AND AGREE TO BE BOUND BY ITS TERMS AND CONDITIONS. YOU FURTHER AGREE THAT IT IS THE COMPLETE AND EXCLUSIVE STATEMENT OF THE LICENSE AGREEMENT BETWEEN YOU AND LAB ONE RECORDINGS WHICH SUPERSEDES ANY PROPOSALS, OR PRIOR AGREEMENT, ORAL OR WRITTEN, AND ANY OTHER COMMUNICATIONS BETWEEN YOU AND LAB ONE RECORDINGS RELATING TO THE SUBJECT MATTER OF THIS LICENSE AGREEMENT.

