JUST FRIENDS FOR NAVIGATING SOCIAL CONTOURS

JUST FRIENDS discussing the many facets of their empathic geometry. In generating manifold envelopes, projecting impulses, cycling on parallel gradients. Throw composed shapes, oscillate, or create rhythmic vibrations. Redefine relationships, embracing life's empathic ambiguities.

TRIGGERS & OUTPUTS

Six independent function generators are launched by corresponding TRIGGER inputs, with outputs indicating at these feet. Both pairs are masked from left to right, IDENTITY through 6N. Even small triggers (V/100V) will begin pulses, sustain envelopes, or restart cycles depending on MODE. Normalized from right to left, a TRIGGER in the rightvigh will apply to all six.

RAMP provides a combination of all active slopes depending on speed mode. DE, shape the highest current slope is output, where each ascending OUT is divided by its number. IDENTITY is white, while 6N is 1/6th. 3N sound a manually balanced output is combined, floating around 10V peak-to-peak, AC coupled.

INVERSE defines the operating relations of each generator. At 50% all shapes move normally, clockwise accelerates toward integer multiples, vs divisions in the opposite. Set OUTs when xform ratios are defined by the OUT labels. OUTs 2N & 3N provide two thirds ratios or rhythms.

FM input, turned to INVERSE modulation, with no input, FM becomes a control. Apply linear through zero FM input provides linear time shift (Hz/V) control w/ amount.

VALUE defines tempo relationships of each generator. At 50%, all shapes move normally, clockwise accelerates toward integer multiples, vs divisions in the opposite. Set OUTs when xform ratios are defined by the OUT labels. OUTs 2N & 3N provide two thirds ratios or rhythms.

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MODE: transient, sustain, cycle

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FRIEDG starts slopes which ramp up then immediately down. These Attack-Release shapes run just once, and will ignore additional TRIGGER inputs. Both rise and fall rates are controlled. Slower rising audio-rate signals to TRIGGER inputs will produce MANGROVE-style impulses full of greasy digital subharmonics.

sustain TRIGGER inputs accept gates, sloping high with positive voltages, then falling when input goes low. Once the slope reaches maximum in will sustain as long as the gate input is high. For sounds, impulses are shaped by the interaction of the PEAK source's pulsewidth & TIME control.

cycle All slopes are free-running, cycling up & down at rates defined by TIME & PITCH. PITCH sets each cycle for tempo-sync or hardsync at rates defined by TIME & INTONE. TRIGGERs while in motion. For sounds INVERSE sets harmonic ratios with unison and twinned MDQs near 12:00. Clockwise spreads upward through unisons, approaching the harmonic series in the extreme. Inversely the utonal series is reached full CCW. TRIGGER R provides linear modulation in amounts according the OUT names, thus IDENTITY is unaffected, while 6N is heavily modulated. When using the MIX output with the CCW-related tones, this node retains the fundamental frequency while shaping the highs intensely.

TIME defines the base rate for all six shapes, from languid undulations. Through range, slope blinks, V/8 scaling allows rhythmic temporal shifts, which only input provides linear temporal shifts. (Hz/V) control w/ amount.

Spatial units with high 8V peaks to ensure drama.

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RAMP draws slopes from sawtooth. Through asymmetrical triangles to ramp up then slowly leveled, the overall TIME is maintained, while bending the shape. Pulsed envelope acquires a slow rise, is waveform oscillations or pitch-divided impulse trains, INVERSE for sounds will create a chorus-like pitch effect.

RAMP & CURVE bends the slopes from the default linear gradients at 12:00, CW passes through锯齿 shapes, and reaches cosines at the extreme, CCW twists to snapy 'expo' envelopes then slides through trapezoids into squares with RAMP controlling pulselwidth.

CUT is shaped from the default linear gradients at 12:00, CW passes through 角度 shapes, and reaches cosines at the extreme, CCW twists to snapy 'expo' envelopes then slides through trapezoids into squares with RAMP controlling pulselwidth.

shape is focused on control & modulation, unipolar outputs are ideal for envelopes with high 8V peaks to ensure drama.

sound's momentum is accelerated to audible regions. Bipolar 10V output lends to harmonic oscillations & morphing wave-impulses.
A RUN on the banks. This jack opens onto the interior architecture of JUST FRIENDS, altering equations and shifting functionality. Each combination of MODE & sound/shape entertains its own eccentricities, suggesting alternative utilizations. These multiple personalities differ slightly, or wildly reimagine functionality. Learn to live together, not fight the divide, embracing ones multifarious ambiguities.

Attach a static voltage, modulation CV or even audio signals. RUN senses the presence of a cable and shifts mindset instantly. A useful default is always at zero volts, enabling dummy-cable access. Experimentation is rewarding.

SHIFT shape/transient

SHIFT alters the retrigger behaviour in transient mode. At zero volts, or when dummied, the retrigger point becomes end-of-rise, opposed to end-of-cycle as per normal. Retriggers start the cycle over by jumping instantly to zero before rising up.

Negative voltages bring the sensitivity forward in the cycle to 'always' (LFO), while positive voltages push toward the end-of-cycle, operating 'normally' at 0V.

Modulating SHIFT is particularly effective for slow envelopes with sharp attack.

STRATA shape/sustain

STRATA creates an additional plateau in each repetition allowing ARSR style envelopes, Gates are followed as normal. However, at the end-of-rise the output will start falling until it reaches zero volts input, when the gate ends, the output falls to zero from it's current value.

At zero, STRATA is half-way through the release, with CV outputs at ±5V output, or add to a linear VCA. Though CV inputs exist, self-modulating STRATA moves the field level higher, while negative input approaches the maximum.

Hold all TRIGGERS high and all outs will act as shaped voltage-followers for RUN with varying time constants.

VOLLEY shape/cycle

VOLLEY launches bursts of slopes in response to TRIGGERS. The number of cycles is determined by the VOLLEY voltage when the TRIGGER arrives for an dual CV & Gate sequencing. Six repetitions occur at VOLLEY=0V, with decreasing number in the negative down to a choking none below -4V. Positive voltages move up to 36 cycles.

All kinds of bizarre self-modulating sequences are possible by self-patching outs into CV or TRIGGERS inputs, all started by a single external excitation.

FLOOM sound/cycle

FLOOM weaves your slope stories into a sinusoidal tapestry. Each generator carries internally the modulation of it's own cosine, linked at the same pitch. The FM input now adds to your modulation index.

Zero volts provides linked carrier-modulation pitch for wavefolding harmonic richness. Non-zero RUN voltages stress their relationship from 1/2 through 2/1.

PLUME sound/sustain

PLUME funnels oscillations through a lowpass gate construct, sounding somewhere between pinged filter and plucked LPG. Gates are gated like FLOOM but PLUME can have PLUME's open, while sheet sounds open more softly.

At zero volts, PLUME responds similarly to the classic VTL5C3 vactrol with fast attack and moderate decay. Negative voltages slow these responses while positive input transitions to microsound blips ideal for tape-space triggering. The ramp triggers leaving into sequenced crumbling decay.

FLOOR sound/transient

FLOOR weaves your shape stories into a sinuisoidal tapestry, each generator carries internally the modulation of it's own cosine. Linked at the same pitch. The IDENTITY input may add to your modulation index.

Zero volts provides linked carrier-modulation pitch for wavefolding harmonic richness. How the RUN voltage affects their relationship from 1/2 through 2/1.

JUST TYPE: JUST TYPE talks "I" to monome's teletype module. Digital control adds new shades of velocity & pitch control. Your key to unlock polynastics and shape geodes.

Head to whimsicalala.com/pages/just-type