W/

HISTORY NAVIGATOR, CONNECTING PATCHSHAPES IN TEMPORAL ARRANGEMENTS

Music, is sounds, are vibrations, as waves, of energy. One can wait all day for the perfect wave, though it may never come. In these ebbing moments we live inside of memories gone past.

These tiny histories aren't meant for books, nothing but personal fragments. Instead we capture these energetic wavings. Within W/.

TRAINING DAY

A sketchbook for sounds more than an archival tool. You can do an awful lot with 8 *seconds* of tape, so what would you do with 8 *hours*?

When you first power on W/, Izzy will challenge you to some first steps. All you need is to patch up a sound-system to OUT. From thereon you'll be capturing *nowness* in IN, to revisit later in a *futurenow* with OUT.

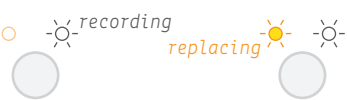
As you explore, focus on the muscle-memory of gestures, chaining combos toward fluid motions. And remember, *the lights will guide you*.

PLAYTIME

W/'s history block is just that- a solid piece. To realize the canonical potential, one must p*lay* the tape. Forward is default by a single press, and stasis returns with a second tap.

While stopped, zip forward ▲, or rewind ▼, then press p while travelling to latch a direction. Speed multiples are inversely acheived, p+▲ doubling, while p+▼ divides down into grumbly aliases.

RECORDING



Regardless of speed or direction or playback, r*ecord* engages capturing your sounds at *IN*. By default W/ overlays sounds-on-sounds, limited only by the headroom of your power supply- treat your gain stages well!

When more sounds become all too much, cut away extant creations by r+▼-ing into OVERWRITE recording. Further recording modulations are possible with CV, though simple interactions with playback control are already a world unto themselves.

LOOPING

Inspired by chalk marking of open-reel tapes to perform accurate edits, we have the *cue* system. While *play*ing a simple ▼ inserts a new cue point. Nothing special will happen, just a visual blip. Where things get interesting is after an ▲- playback jumps backward and *loop* alights. Down->Up! That's a loop! Split it further, front or back.

Beyond simple loops l+▲ will propel you forward to the next neighbour. This cue motion is always available no matter your state. All kinds of structured navigation awaits through rapid-retriggering or CV excitations.

POWER CONSUMPTION

59mA @ +12V
13mA @ -12V

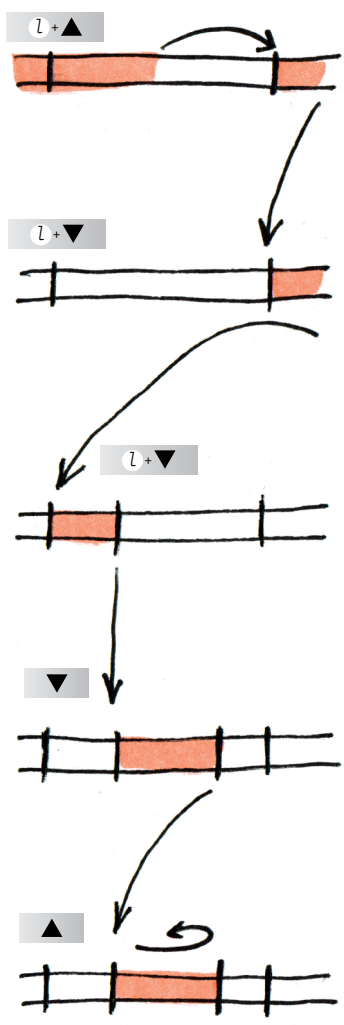
Red Stripe (-12v) toward center of module where 'power' is printed.

GLOBAL MODE

Hold r for one second, to see the globals. Press r again to toggle IN->OUT monitoring. You'll need this for some feedback patches.

Leave the menu with ▲ or enter SELECT A TAPE by tapping l. The current tape lights dimly, then select one of six with the three buttons. Confirm & load the tape with a ▼.

NAV

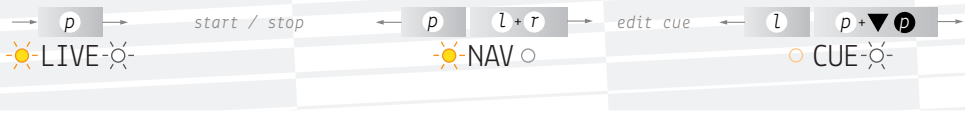


coming clean..

Small details so far over glossed-

When play is engaged, we call this LIVE mode; while stopped we say NAV, for moving about the tape. Of course any combination can be performative with an amenable mindset.

Third and finally, CUE allows alternative access to cue points- a finer touch for precision edits, book-keeping, and audition-to-playback modality.



BEYOND THE LOOP

Press p*lay* to audition the current position. Hold down to loop until the next cue, releasing to silence & return to your place.

This location represents a cue-potential, either a future destination for the selected cue, or a new one altogether. Move around as in NAV mode, continuing to audition to confirm the location.

After finding a new home r*ecord* will save your changes- moving the existing cue to match. Alternatively you can add a fresh cue l+r or if things go awry, escape to NAV l, or jump to a nearby cue l+▲.

Around l*oop* you'll notice a yellow glow whenever you jump to a cue. This indicates you're at a cue, and rather than *moving* a cue, l will now *delete* that cue.

Finally we sublimate from CUE directly to LIVE. Audition your cue, hold ▼ and release p to continue playback & enter LIVE mode. We call this p+▼(p), while you note the mode leds have moved to LIVE.

THIS and THAT

A changing of changing perspectives. W/ responds to CV with a fluidity between modalities. Certainly strange at first, and perhaps also at last- there are subtle interactions to be learned and maneuvered.

The mere presence of a connection can be all it takes to see your patch through a new lens. Indeed W/'s primary motivation is in opening new viewports into your system and it's interactions.

LIVE

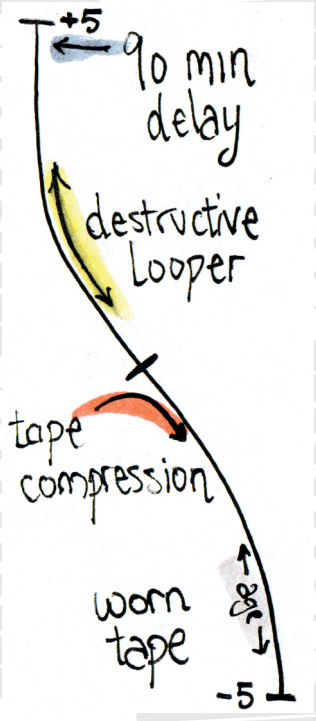
Always keep moving. LIVE mode is focused on performance-brain; Simplistic subtleties affording nuanced techniques.

THIS takes a plain trigger, punching in, then out the record function. Toggling behaviour lends to interesting phasing effects, particularly where an *IN*put sequence is desynchronized with a punch-pattern.

THAT enables CV control over the recording mode. Now we can explore the inbetween of OVERDUB (0v) and OVERWRITE (-5v). Consider the difference between these modes is whether we are *erasing* existing recorded material as we lay down new sounds. A point out around -4v will give the effect of an old tape deck or delay, leaving faint ghosts of recorded material.

Positive voltages are only subtly different to negative- Indeed the effect on the *recording* is identical! The big difference is we now *hear* the sounds being cleared off the tape. Consider this while looping, and your loop length directly becomes delay-time. Feedback internally by approaching 0v, or patch an external path at 5v.

Inspired by the inimitable Dakim, this destructive looping metaphor can be expanded beyond manual gestures, inviting envelope followers, or un-looped replacement alike.



NAV

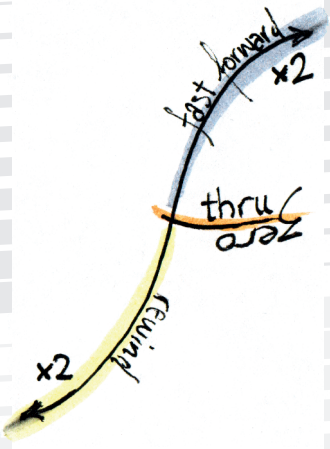
In celestial navigation. Extended techniques for moving through time and space; sequences of sequences.

THIS dynamically splices tape into predictably unpredictable fits and loops. After learning how *THAT* moves you through tape (below), *THIS* provides a moment's consideration whenever meeting a cue point. When colliding, playback jumps directly to a new cue, pointed by *THIS*.

By extension, when looping, *THIS* allows one to select the active loop directly with a constant voltage. -5v to +5v spans the entire tape with cues spread evenly across this range in time.

THAT allows one to redefine the meaning of being *stopped*. 0v is your zerobase, out from which are forward and reverse motion. Roll around your tape, set dynamic delay times within a loop (LIVE_THAT settings will latch!), or customize your tape deck with an offset-LFO for maximum WOW.

Beyond navigation, this through-zero tape speed can be misused to great effect. Think low-audio-range squarewaves, or modulate pulse-width for broken grain playback. Nudge the toggle for pitchbends or rhythmic realignment. And remember *record* will stay active as long as you desire it!



CUE

Once you audition your first cue point, W/ start to feel an awful lot like a sampler. Indeed it's only a small step.

THIS takes an *event* signal. Send a gate for audition-style behaviour, looping the current cue until release. A short trigger (<15ms) on the other hand will launch a one-shot sample, playing once then stopping.

Selecting a sample can be done w/ `l`+▲ as usual, but CV-selection is also possible. Add an offset **in parallel** with the trigger! A small continuous voltage will now perform a *cue motion* on next event. Around 0v stays the same, -1 to -2v selects the previous, and +1 to +2v the next cue. Moving voltages dynamically choose new samples, just avoid too many sharp edges..

Plenty of interesting patches to create these voltages. Try a stackcable directly to *THIS*, or get creative w/ COLD MAC: Attach your trigger to SURVEY cv, output from LEFT, navigate with the SURVEY knob. Plenty of hidden quirks to be discovered here.

THAT provides pitch control. Volt per octave. When you plug in you'll hear the pitch drop an octave- the intention to allow greater pitch range with positive only voltages. You can rumble down six octaves to 1.5% speed, or up one to 200%. Find your chipmunks elsewhere.

TYPE: W/ is i2c enabled. Control W/ with monome's Teletype, and soon allow a small set of W/s to converse among themselves, among themselves.

FUTURES: W/ future development, further possibilities unveil themselves. While W/ will reveal new purpose and meaning as your instrument changes, be W/ the most modern of modernity by keeping up to date online.

Engage the bootloader by holding `l` on boot, and upload a new file by playing it to *IN*. Anytime you need izzy, `l`+`r` on boot will summon.