

# TAPES.01: MANUAL

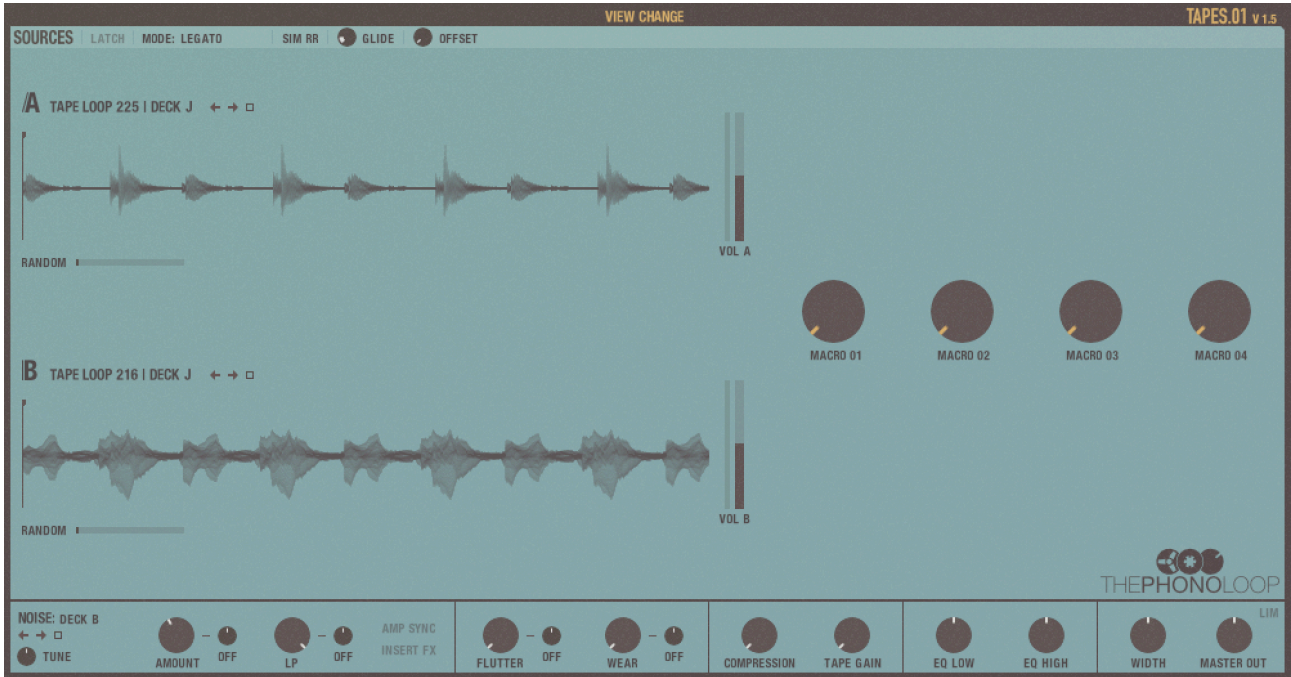
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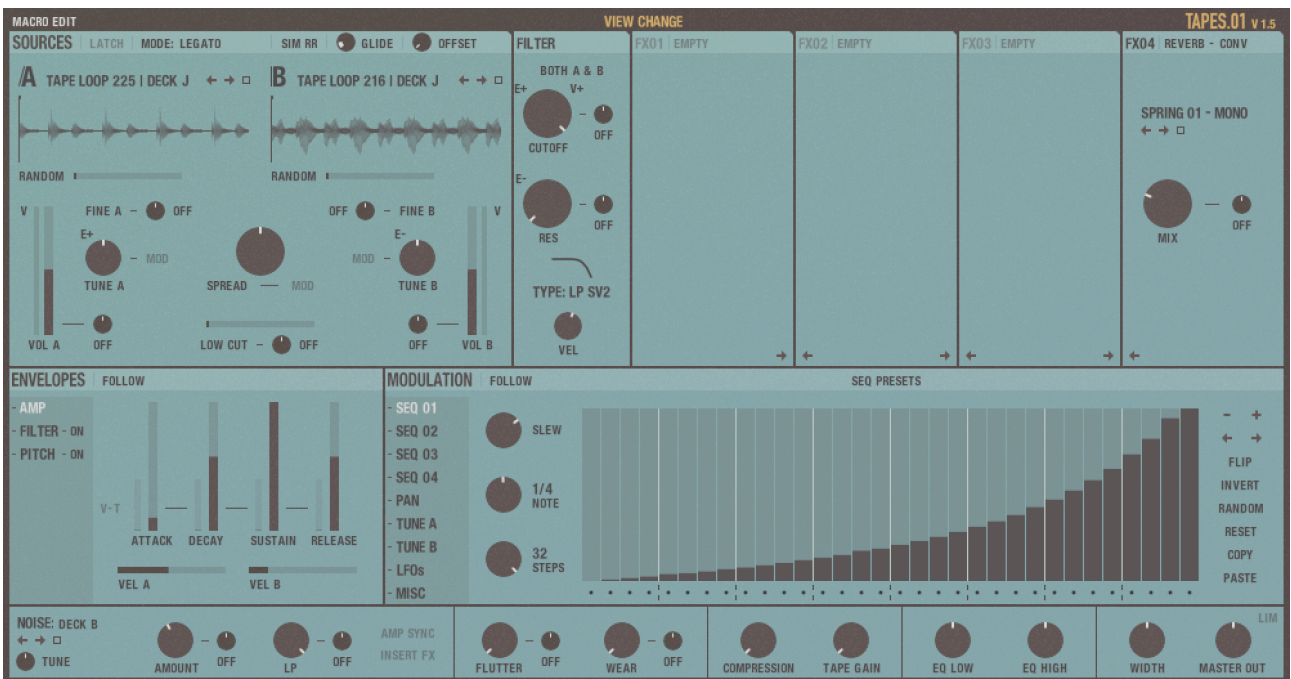
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# INTERFACE

## PERFORMANCE VIEW

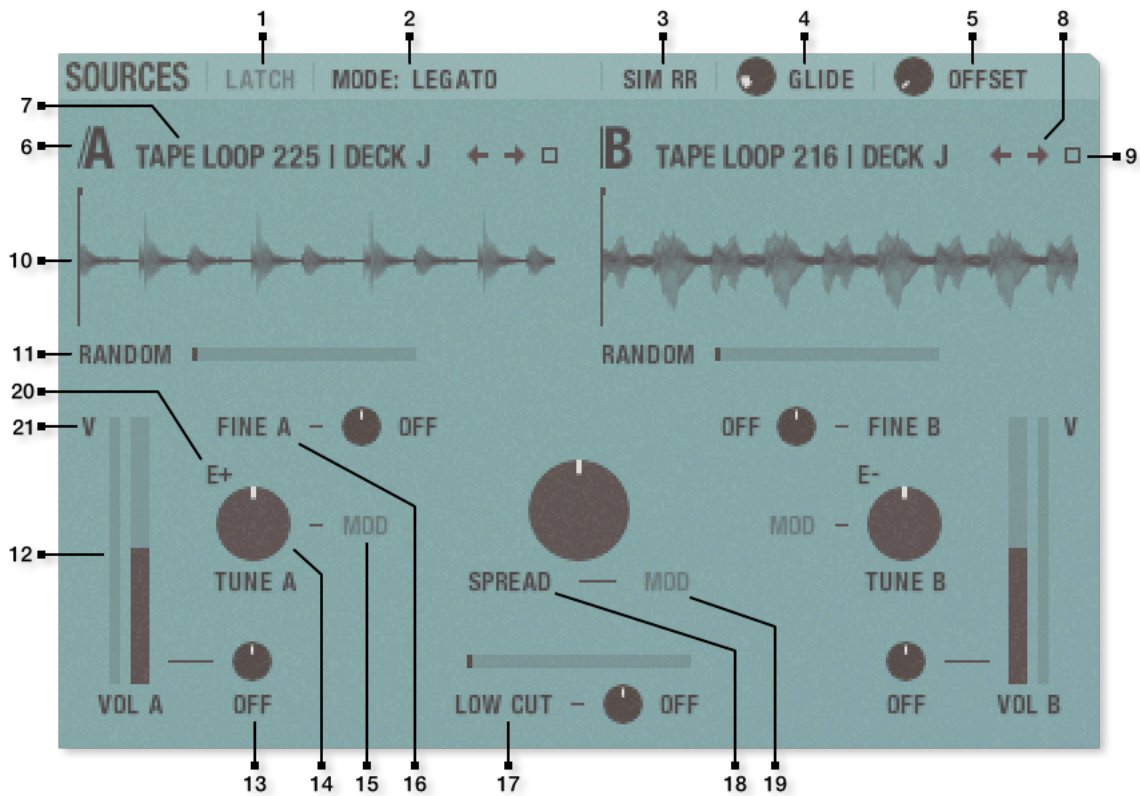


## EDIT VIEW



# SOURCES

## SOURCES - CONTROLS



### LATCH

- 1 Turns latch mode on/off. If active, then after pressing and releasing a key it'll be held until another key is pressed, or the mode is turned off.

### PLAY MODE

- 2 Menu for selecting the play mode: polyphonic, mono (with last note retrigger), legato (bigger interval = longer glide time) and swarm (similar to granular synthesis, it has its own controls **AMP ENVELOPE** section).

### SIM RR

- 3 Turns simulated round-robin on / off. Makes faster note passages sound more real and adds to the overall nonlinearity of the sound.

### GLIDE

- 4 Sets the legato glide time.

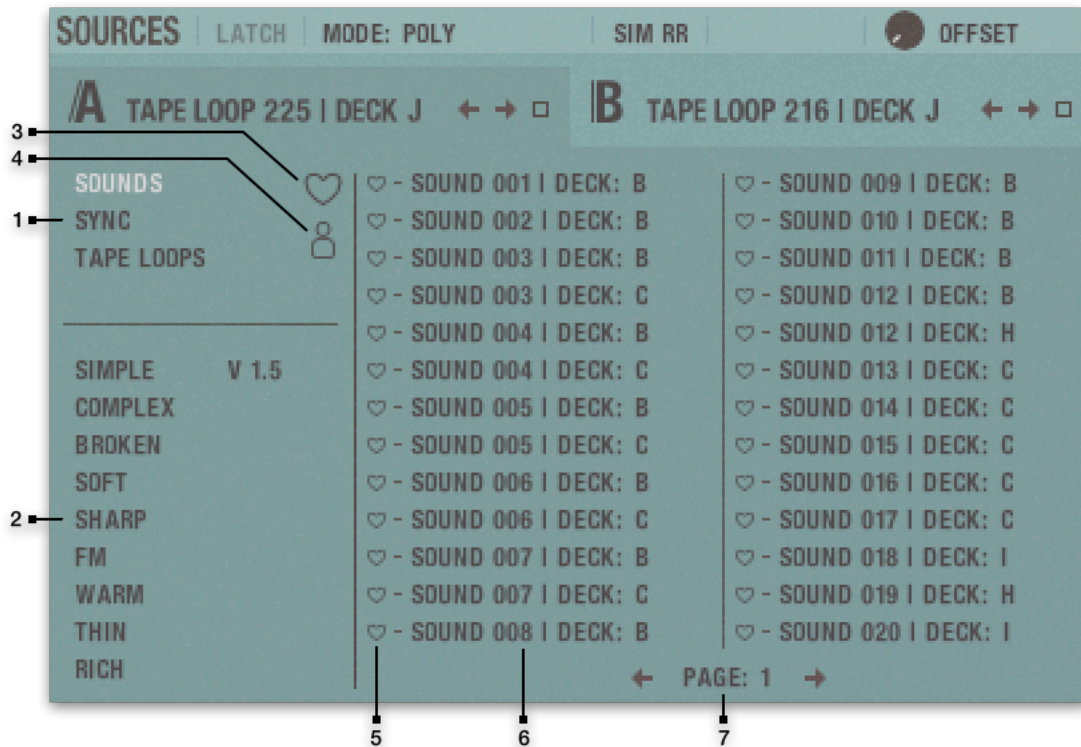
### OFFSET / OFFSET RND

- 5 Sets the time offset for source B. Disabled if source A is off / source B is off, or when one of the user sound sources is active but there's no sample (or it's missing). You can click on the **OFFSET** to choose between static and randomised mode.

6	<p><b>SOURCE SWITCH</b> Turns sources A and B on / off.</p>
7	<p><b>SOURCE NAME / BROWSER</b> Displays currently loaded sound source, click on it to open sources browser.</p>
8	<p><b>PREVIOUS &amp; NEXT SWITCHES</b> Loads previous / next sound into source A or B.</p>
9	<p><b>SOURCE RANDOMISE</b> Loads random sound into source A or B.</p>
10	<p><b>SAMPLE START</b> Sets the sample start for sources A and B.</p>
11	<p><b>SAMPLE START RANDOM / MODULATION</b> Slider sets the strength of modulation / randomisation, you can also click on the text next to the slider to choose other modulation options: sequencers, lfos, aftertouch, keyboard tracking &amp; velocity.</p>
12	<p><b>VOLUME METER &amp; VOLUME SLIDER</b> Volume meter shows the peak volume of source A and B. It's placed after the main filter, but before insert effects.</p>
13	<p><b>MODULATION SOURCE &amp; MODULATION AMOUNT</b> Use the menu to set the modulation source for (in this case) Volume A, then use the slider to set either positive or negative modulation of the parameter.</p>
14	<p><b>TUNE</b> Sets the tune of source A / source B in range of -24 semitones to +24 semitones.</p>
15	<p><b>TUNE MOD</b> Turns modulation for Tune A / Tune B on/off. When active, the TUNE A / TUNE B sequencer, located in the MODULATION section, takes full control of the tune of source A / source B (knob becomes inactive).</p>
16	<p><b>FINE TUNE &amp; FINE TUNE MODULATION</b> Sets the fine tune of source A (+/- 1 semitone). Fine tune modulation works like any other modulation except if the chosen modulation source is an LFO, then it works in bi-polar mode, so it's easier to set it, for example, as vibrato.</p>
17	<p><b>LOW CUT</b> Sets the cutoff frequency of low cut filter for sources A and B. It's located before insert effects (filter type: high-pass, 1-pole).</p>
18	<p><b>PANORAMA / SPREAD</b> Sets the panorama or spread for sources A and B, to switch modes click on the label below knob:</p> <ul style="list-style-type: none"> <li>• <b>Panorama mode:</b> just a regular panorama knob</li> <li>• <b>Spread mode:</b> source B is set in opposite direction to source A</li> </ul>
19	<p><b>PANORAMA / SPREAD MODULATION</b> Switches on/off the modulation sequencer for the panorama / spread. When active, the PAN sequencer takes full control of the panorama / spread (knob becomes inactive).</p>
20	<p><b>TUNE: ENVELOPE INDICATOR</b> Shows if parameter is being modulated by an envelope (positively or negatively).</p>

- 21 **VOLUME: VELOCITY SENSITIVITY INDICATOR**  
Shows if parameter is being modulated by velocity.

## SOURCES - BROWSER



### SOUND CATEGORIES

- **Sounds:** *sampled every key (73 samples per sound)* - like in a cassette tape loop you can hear where the loop point is (in most sound sources in this category), but the loop itself is longer, smoother and more 'stable' than in regular tape loops.
- **Sync:** *sampled every key (73 samples per sound)* - these were recorded at 80 BPM and are mostly 4 bars long (a few of the sounds are 2 bars long). Sounds from this category loop very smoothly and are synced to the host tempo thanks to Kontakt's time-stretching algorithm. This category of sounds works best for basses & leads - due to hardware limitations they don't work as well in swarm mode as sounds from other two categories.
- **Tape Loops:** *one sample for the whole key range (1 sample per sound)* - these are actual cassette tape loops: warm, lofi and often unstable. This category contains both complex and simple sounds. Due to the nature of tape loops, using these can produce the most unique and beautiful results, especially when you start combining two sound sources together and then modulate everything using built in modulation.

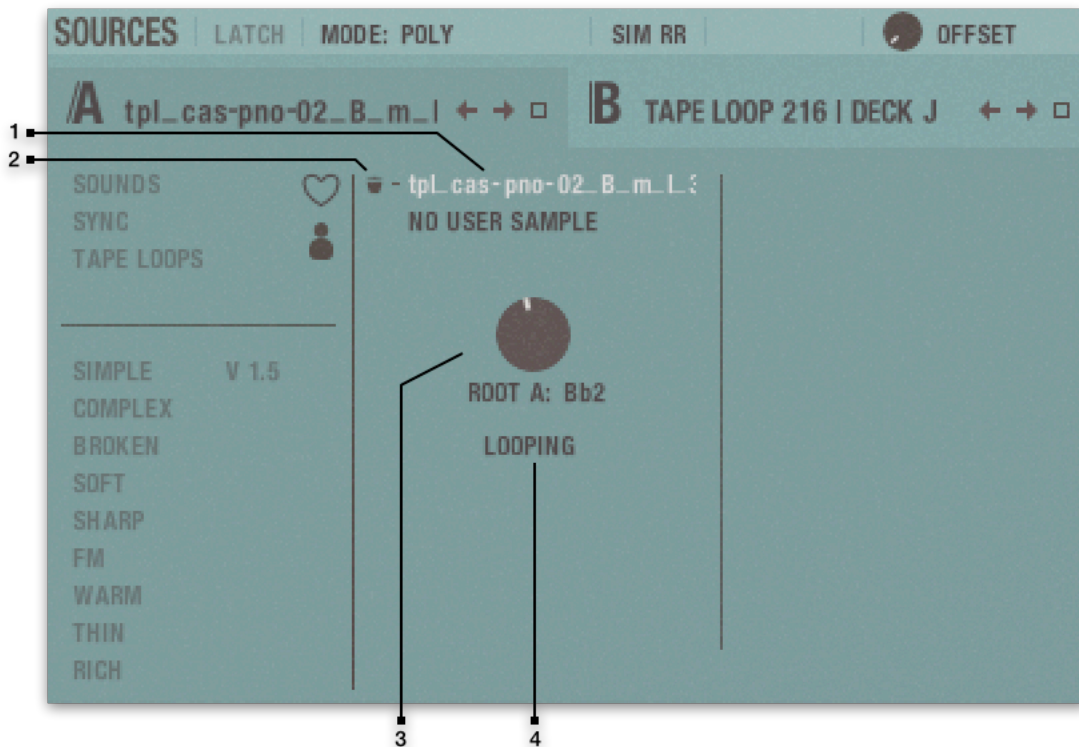
- 2 **TAG CATEGORIES**  
Use these to narrow down search results.

- 3 **FAVOURITE SOURCES**  
Click on the heart symbol next to sound source name to add / delete it from favourites list. Click on the favourite sources icon to filter out all the other sources.

---

4	<b>USER SOURCES</b> Click on the icon to go to user samples section - more about those in the next part of manual.
5	<b>FAVOURITE / UNFAVOURITE / DELETE</b> Click on these to add / delete sources from the favourite list. It also deletes user sources if there are any and that category is selected - in that case, to resemble the change of its function, the heart symbol becomes a trashcan symbol.
6	<b>SOURCES LIST</b> List of filtered sound sources.
7	<b>PREVIOUS PAGE / PAGE MENU / NEXT PAGE</b> Controls for scrolling thru sources list. Click on the page menu to see how many pages are available in current settings.

## SOURCES - USER SAMPLES



### USER SAMPLES

There are two slots for user samples in total - samples dropped on to source A are saved in slot 01 and samples dropped on source B are saved in slot 02. You can use samples from both slots as either source A or source B.

- 1 To load your own sample just drag'n'drop an audio file (single file only) onto waveform of source A or source B (works in both edit and performance view). It's also possible to load user samples when the browser is open - in that case just drop the sample on to source A or source B name (right above the browser).

Some DAWs like Ableton Live allow to drag files directly from the session / arrangement view, on the other side there are also DAWs like Logic Pro X which won't allow you to do that. In this case you have to export that file from you session to your disk and drop it on to Tapes directly from Finder (on macOS). In case of any troubles please don't hesitate to [contact us](#) to get some help!

- 2 **DELETE ICON**  
Use it to delete user sample from current slot. User samples are saved per snapshot.

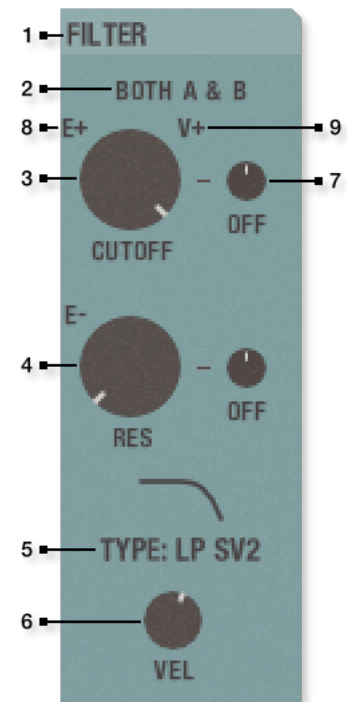
- 3 **ROOT NOTE KNOB**  
After dropping your sample on to Tapes our script will try to find and set correct root note, however sometimes it's not possible. In this case please use this knob to set correct root note.

- 4 **LOOPING ON / OFF**  
All samples are looped by default, however by using this switch it's possible to turn looping off. Can be useful in case you want to load some kind of one-shot sample!



# FILTER

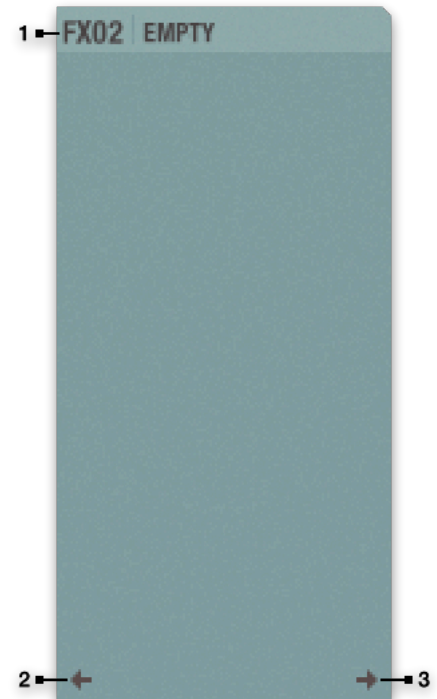
1	<p><b>POWER SWITCH</b> Turns pre-fx filter on / off.</p>
2	<p><b>SIGNAL</b> Use it to choose which sources should be processed by the filter.</p>
3	<p><b>CUTOFF</b> Sets the cutoff of the filter.</p>
4	<p><b>RESONANCE</b> Sets the resonance of the filter.</p>
5	<p><b>FILTER TYPE</b> Sets the type of the filter:</p> <ul style="list-style-type: none"> <li>• 2-pole, high-pass.</li> <li>• 2-pole, band-pass.</li> <li>• 2-pole, low-pass.</li> </ul>
6	<p><b>VELOCITY SENSITIVITY (POLYPHONIC)</b> Sets positive or negative value of velocity sensitivity of filter cutoff.</p>
7	<p><b>MODULATION SOURCE &amp; MODULATION AMOUNT</b> Use the menu to set the modulation source for (in this case) filter cutoff, then use the slider to set either positive or negative modulation of the parameter.</p>
8	<p><b>ENVELOPE MODULATION INDICATOR</b> Shows if parameter is being modulated by an envelope (positively or negatively).</p>
9	<p><b>VELOCITY SENSITIVITY INDICATOR</b> Shows if parameter is being modulated by velocity (positively or negatively).</p>



# EFFECTS

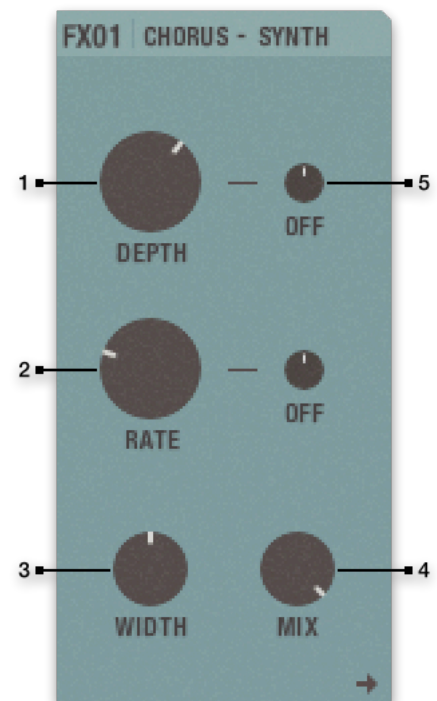
## EFFECTS - GLOBAL PARAMETERS

- |   |   |
|---|---|
| 1 | <b>POWER SWITCH</b><br>Turns pre-fx filter on / off.  |
| 2 | <b>MOVE TO PREVIOUS SLOT</b><br>Use it to choose which sources should be processed by the filter. |
| 3 | <b>MOVE TO THE NEXT SLOT</b><br>Sets the cutoff of the filter.                                    |



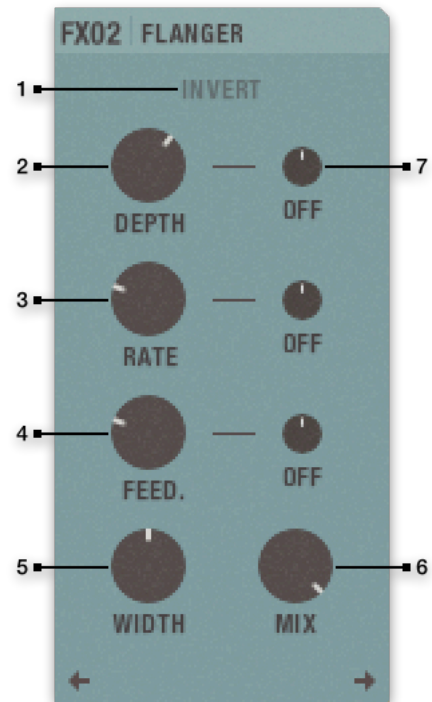
## EFFECTS - CHORUS

- |   |  |
|---|--|
| 1 | <b>DEPTH</b><br>Sets the chorus depth amount.  |
| 2 | <b>RATE</b><br>Sets the rate of the chorus modulation.   |
| 3 | <b>WIDTH</b><br>Pans the chorus voices in opposite directions.   |
| 4 | <b>MIX</b><br>Blends between dry and effect signals.   |
| 5 | <b>MODULATION SOURCE &amp; MODULATION AMOUNT</b><br>Use the menu to set the modulation source for (in this case) chorus depth, then use the slider to set either positive or negative modulation of the parameter. |



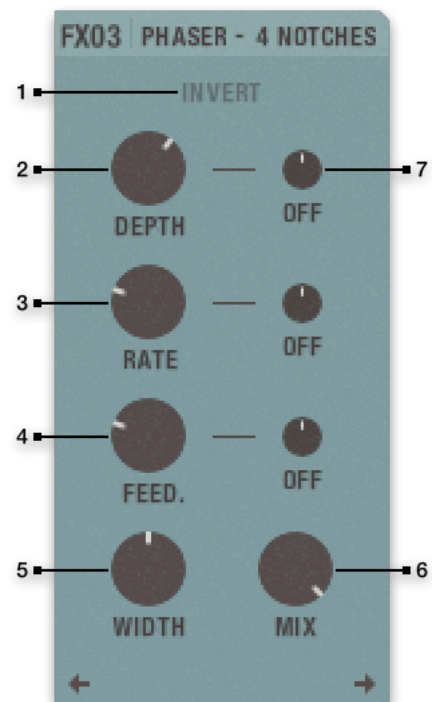
## EFFECTS - FLANGER

1	<b>INVERT</b> Inverts the effect signal.
2	<b>DEPTH</b> Adjusts the amount of modulation applied to the effect, creating that flanging sound.
3	<b>RATE</b> Adjusts the rate of the modulation.
4	<b>FEEDBACK</b> Adjusts the feedback, making the effect more resonant at high values.
5	<b>WIDTH</b> Pans the effect voices in opposite directions.
6	<b>MIX</b> Blends between dry and effect signals.
7	<b>MODULATION SOURCE &amp; MODULATION AMOUNT</b> Use the menu to set the modulation source for (in this case) flanger depth, then use the slider to set either positive or negative modulation of the parameter.



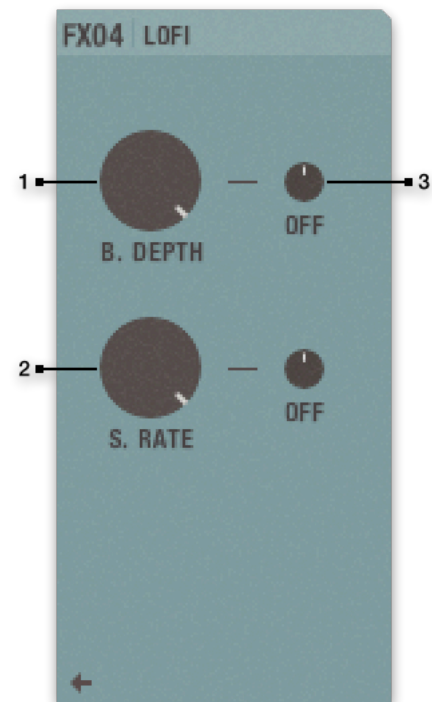
## EFFECTS - PHASER

1	<b>INVERT</b> Inverts the effect signal.
2	<b>DEPTH</b> Adjusts the amount of modulation applied to the effect, creating that phasing sound.
3	<b>RATE</b> Adjusts the rate of the modulation.
4	<b>FEEDBACK</b> Adjusts the feedback, making the effect more pronounced at high values.
5	<b>WIDTH</b> Pans the effect voices in opposite directions.
6	<b>MIX</b> Blends between dry and effect signals.
7	<b>MODULATION SOURCE &amp; MODULATION AMOUNT</b> Use the menu to set the modulation source for (in this case) phaser depth, then use the slider to set either positive or negative modulation of the parameter.



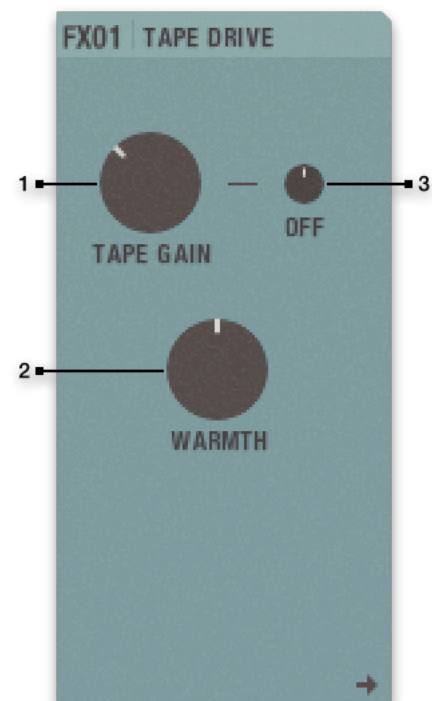
## EFFECTS - LOFI

1	<b>BIT DEPTH</b> Sets the effect bit depth, simulating old hardware. Lowering the bit depth significantly can sound quite drastic, so proceed with caution!
2	<b>SAMPLE RATE</b> Sets the effect sample rate, emulating old hardware samplers and effect units (basically any digital hardware).
3	<b>MODULATION SOURCE &amp; MODULATION AMOUNT</b> Use the menu to set the modulation source for (in this case) lofi bit depth, then use the slider to set either positive or negative modulation of the parameter.



## EFFECTS - TAPE DRIVE

1	<b>TAPE GAIN</b> Sets the input gain of the effect, adding distortion.
2	<b>WARMTH</b> Sets the amount of low frequencies.
3	<b>MODULATION SOURCE &amp; MODULATION AMOUNT</b> Use the menu to set the modulation source for (in this case) tape gain, then use the slider to set either positive or negative modulation of the parameter.



## EFFECTS - CABINET

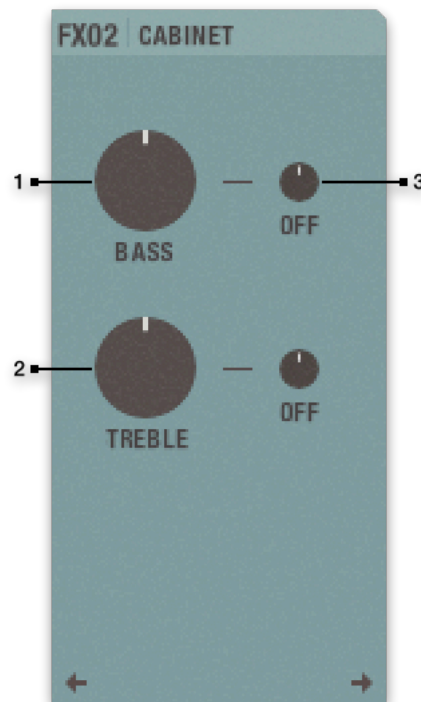
- 1 **BASS**  
Sets the amount of low frequencies.

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- 2 **TREBLE**  
Sets the amount of high frequencies.

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- 3 **MODULATION SOURCE & MODULATION AMOUNT**  
Use the menu to set the modulation source for (in this case) cabinet bass, then use the slider to set either positive or negative modulation of the parameter.



## EFFECTS - FILTER

- 1 **CUTOFF**  
Sets the cutoff frequency of filter.

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- 2 **RESONANCE**  
Sets the resonance of filter.

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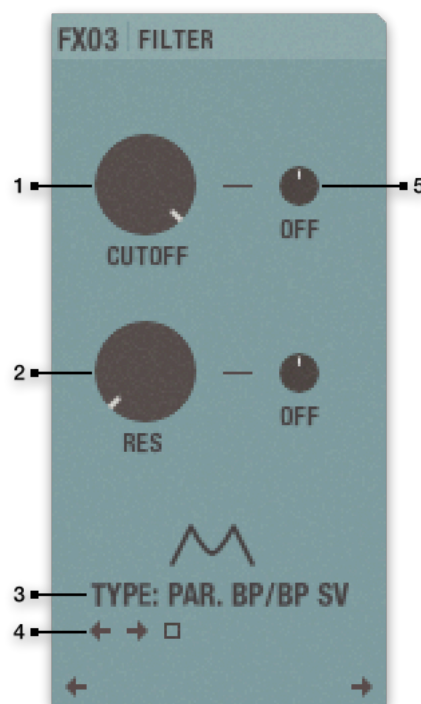
- 3 **FILTER TYPE MENU**  
Use it to choose a filter type from the list.

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- 4 **PREVIOUS / NEXT / RANDOM**  
Loads previous / next / random filter type.

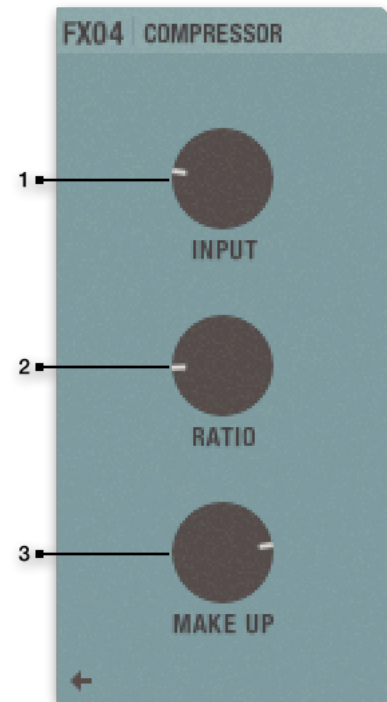
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- 5 **MODULATION SOURCE & MODULATION AMOUNT**  
Use the menu to set the modulation source for (in this case) cabinet bass, then use the slider to set either positive or negative modulation of the parameter.



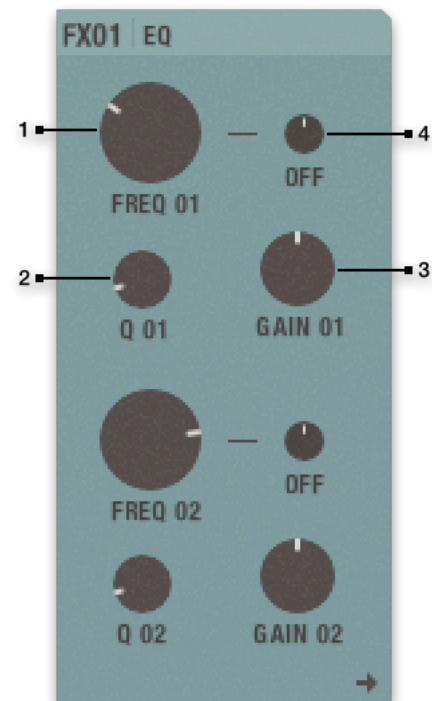
## EFFECTS - COMPRESSOR

1	<b>INPUT</b> Adjust the input gain, more input = more compression.
2	<b>RATIO</b> Sets the ratio of compression.
3	<b>MAKE UP</b> Adjusts the output signal of the compressor.



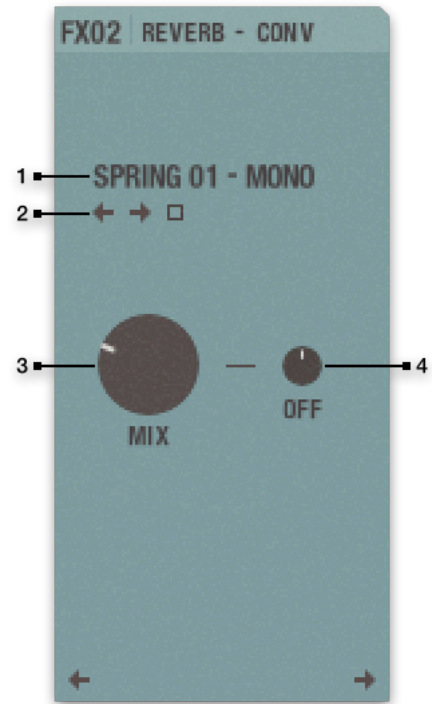
## EFFECTS - EQ

1	<b>FREQUENCY</b> Sets the frequency to cut or boost.
2	<b>BANDWIDTH</b> Sets the width of frequency band.
3	<b>GAIN</b> Adjusts the amount of cutting or boosting.
4	<b>MODULATION SOURCE &amp; MODULATION AMOUNT</b> Use the menu to set the modulation source for (in this case) equaliser frequency, then use the slider to set either positive or negative modulation of the parameter.



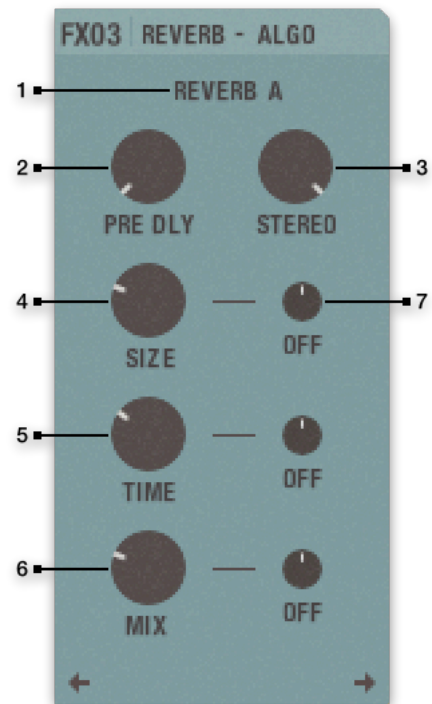
## EFFECTS - CONVOLUTION REVERB

1	<b>IMPULSE MENU</b> Use it to choose a reverb impulse from the list.
2	<b>PREVIOUS / NEXT / RANDOM IMPULSE</b> Loads previous / next / random reverb impulse.
3	<b>MIX</b> Blends between dry and effect signals.
4	<b>MODULATION SOURCE &amp; MODULATION AMOUNT</b> Use the menu to set the modulation source for (in this case) reverb mix, then use the slider to set either positive or negative modulation of the parameter.



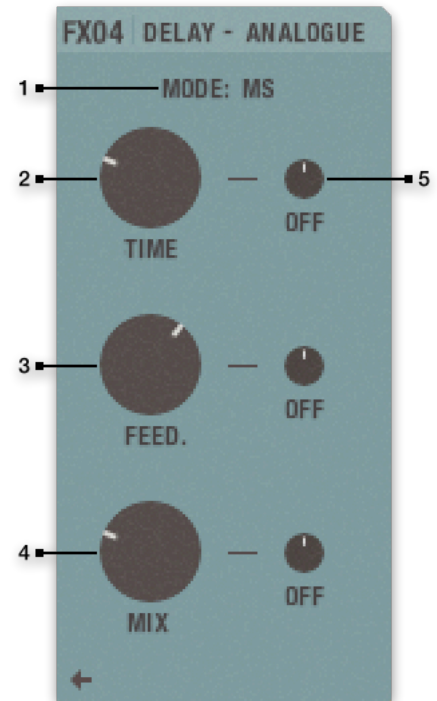
## EFFECTS - ALGORITHMIC REVERB

1	<b>REVERB TYPE MENU</b> Use it to choose from 2 different reverb algorithms. A has smaller & closer sound and B is more spacious.
2	<b>PRE DELAY</b> Adds short delay before the reverb.
3	<b>STEREO</b> Adjusts the stereo image of the reverb.
4	<b>SIZE</b> Sets the size of the room simulated by the reverb.
5	<b>TIME</b> Sets the duration of the reverb.
6	<b>MIX</b> Blends between dry and effect signals.
7	<b>MODULATION SOURCE &amp; MODULATION AMOUNT</b> Use the menu to set the modulation source for (in this case) reverb size, then use the slider to set either positive or negative modulation of the parameter.



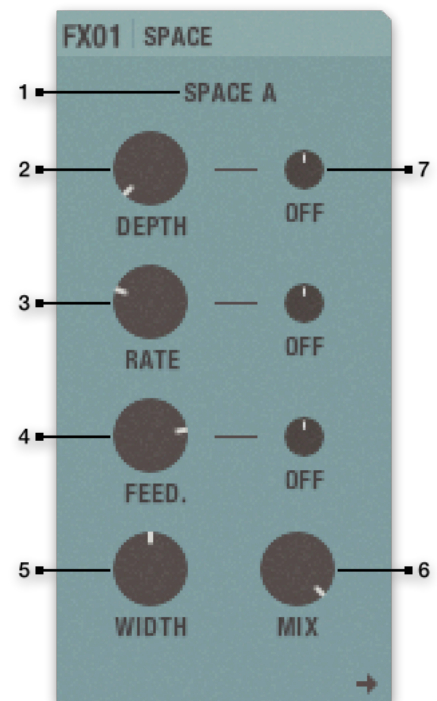
## EFFECTS - DELAY

	<b>DELAY TIME MODE</b>
1	Use it to choose if the delay should be synced to the session bpm or not.
	<b>TIME</b>
2	Sets the delay time in milliseconds or note length divisions.
	<b>FEEDBACK</b>
3	Sets the feedback, values higher than 100% will make the effect self-oscillate.
	<b>MIX</b>
4	Blends between dry and effect signals.
	<b>MODULATION SOURCE &amp; MODULATION AMOUNT</b>
5	Use the menu to set the modulation source for (in this case) delay time, then use the slider to set either positive or negative modulation of the parameter.



## EFFECTS - SPACE

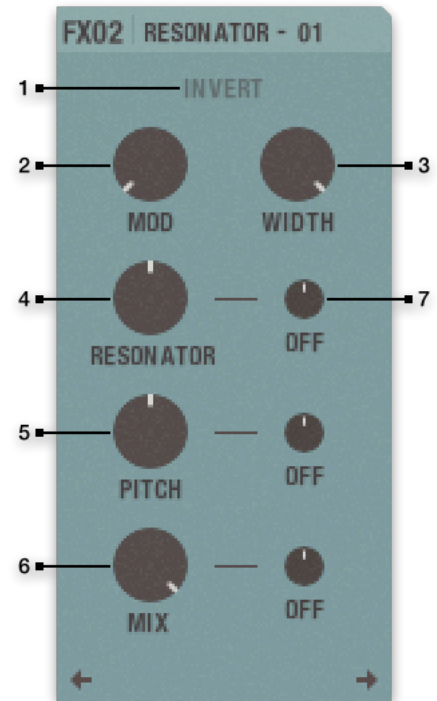
	<b>SPACE TYPE MENU</b>
1	Use it to choose from 4 different algorithms for the space effect.
	<b>DEPTH</b>
2	Adjusts the amount of modulation applied to the effect, creating vibrato-like effect.
	<b>RATE</b>
3	Adjusts the rate of the modulation.
	<b>FEEDBACK</b>
4	Adjusts the feedback, higher values bring up the resonating sound.
	<b>WIDTH</b>
5	Pans the effect voices in opposite directions.
	<b>MIX</b>
6	Blends between dry and effect signals.
	<b>MODULATION SOURCE &amp; MODULATION AMOUNT</b>
7	Use the menu to set the modulation source for (in this case) space depth, then use the slider to set either positive or negative modulation of the parameter.





## EFFECTS - RESONATOR

1	<b>INVERT</b> Inverts the effect signal.
2	<b>MOD</b> Adjusts the amount and rate of modulation applied to the effect, adding vibrato to the processed signal.
3	<b>WIDTH</b> Pans the effect voices in opposite directions.
4	<b>RESONATOR</b> Controls the amount of resonance.
5	<b>PITCH</b> Adjusts the base pitch of the resonator.
6	<b>MIX</b> Blends between dry and effect signals.
7	<b>MODULATION SOURCE &amp; MODULATION AMOUNT</b> Use the menu to set the modulation source for (in this case) resonator, then use the slider to set either positive or negative modulation of the parameter.

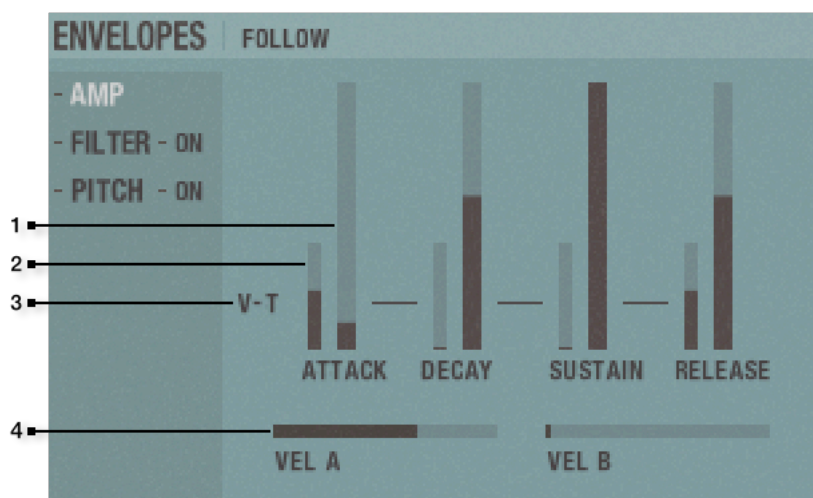


# ENVELOPES

## ENVELOPES - FOLLOW

When follow option is active, it shows the envelope assigned to the currently edited parameter when you change its value. However this function is disabled during playback to avoid interface glitches in case of automation assigned to multiple parameters modulated by envelopes located on different tabs.

## ENVELOPES - AMP: POLY, MONO & LEGATO MODES



### ADSR: ATTACK, DECAY, SUSTAIN & RELEASE

- Standard set of controls of an ADSR envelope. Attack sets how long it takes to fade in the sound. Decay works together with sustain and sets how long it takes to fade out the sound to the level that is set with the sustain parameter. Release sets how long it takes to completely fade out the sound when key is released.

### VELOCITY-TIME MODULATORS

- Adjust the strength of velocity-time modulation (read below to learn more about how it works). These sliders are global for all envelopes - for example, if you make any changes in amp envelope, then it'll also affect filter and pitch envelopes.

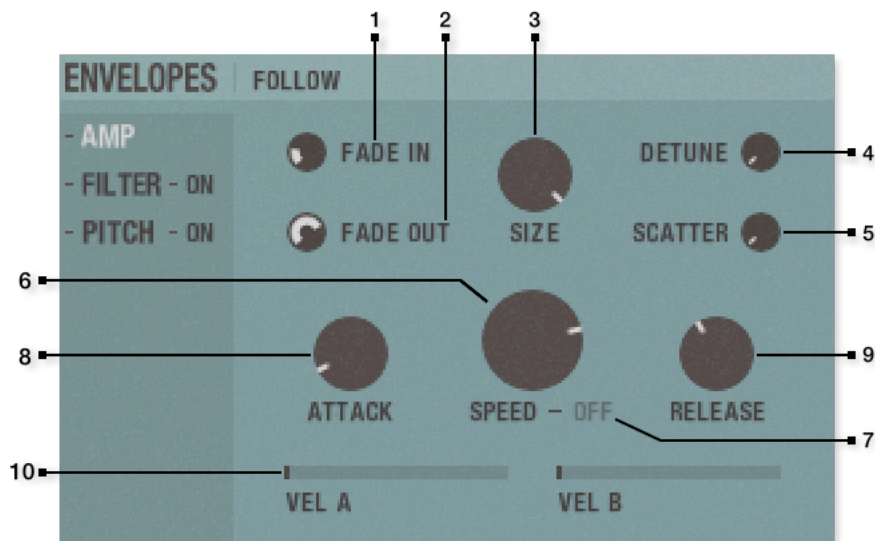
### VELOCITY-TIME SWITCH

- Turns velocity-time modulation on/off. If it's active, then the stronger you hit the key, the shorter that ADSR parameter will be. For example, an attack slider set to 1000ms with velocity-time slider set to 50% will result with a 500ms attack if the note was hit with the hardest velocity. Velocity-time switch isn't global like the sliders.

### VELOCITY SENSITIVITY

- Sets the velocity sensitivity of either sound source.

## ENVELOPES - AMP: SWARM MODE



### FADE IN

- 1 Sets the fade in value of each audio grain. Displayed in percentages because fade in time is also determined by the value of **SPEED** and **SIZE**.

### FADE OUT

- 2 Sets the fade out time of each individual grain.

### SIZE

- 3 Sets the size of each individual grain. The smaller the value, the shorter the duration of each grain. Displayed in percentages because it's also affected by the **SPEED** parameter.

### DETUNE

- 4 Sets the detune parameter randomisation for each grain.

### SCATTER

- 5 Sets the scatter parameter: between 0% and 50% it adds panorama and volume randomisation (for higher values it skips some grains completely). When set to a value higher than 50%, it also adds an occasional octave above the original pitch of the grain (the closer to 100%, the denser it gets).

### SPEED

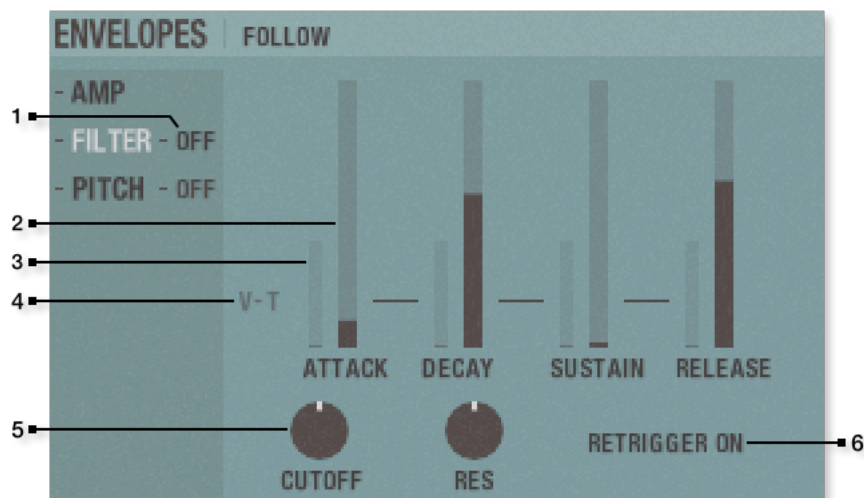
- 6 Sets the +/- time between grains.

### SPEED MODULATION

- 7 Turns keyboard tracking or random modulation of the **SPEED** parameter on/off. In keyboard tracking mode: it mimics a traditional sampler with root note set to C6, where notes higher than C6 are getting gradually shorter and notes lower than C6 are getting gradually longer. In random mode: the first time you chose this mode, it loads previously randomised time multipliers for each key. If you select random mode while it's already active, then it'll randomise the time multiplier of each key, but when you select it while holding any key, then it will randomise the time multiplier only for those held keys. Don't get discouraged by this explanation, it sounds more complicated than it really is...! :)

8	<b>ATTACK</b> Sets the overall attack time - like an attack parameter in ADSR envelope.
9	<b>RELEASE</b> Sets the overall release time - like a release parameter in ADSR envelope.
10	<b>VELOCITY SENSITIVITY</b> Sets the velocity sensitivity of either sound source.

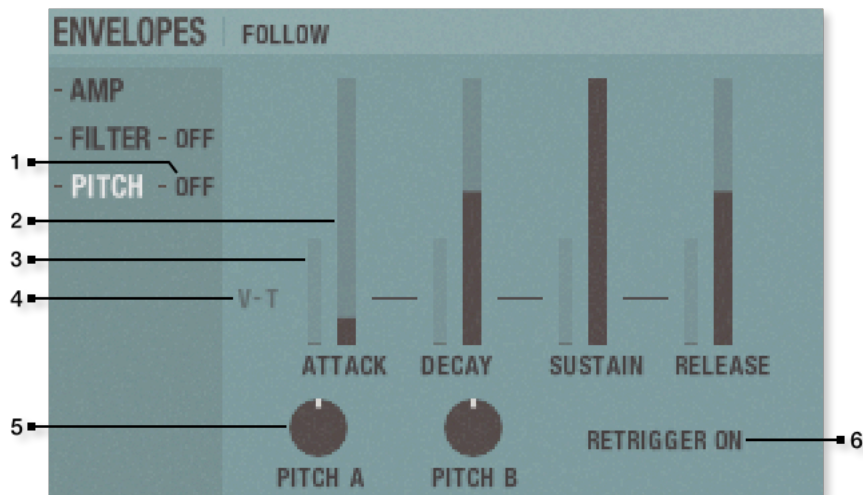
## ENVELOPES - FILTER



1	<b>ENVELOPE SWITCH</b> Turns envelope on/off.
2	<b>ADSR: ATTACK, DECAY, SUSTAIN &amp; RELEASE</b> Standard set of controls of an ADSR envelope. Attack sets how long it takes to fade in the filter modulation. Decay works together with sustain and sets how long it takes to fade out the modulation to the level that is set with the sustain parameter. Release sets how long it takes to completely fade out the modulation when key is released.
3	<b>VELOCITY-TIME MODULATORS</b> Adjust the strength of velocity-time modulation (read below to learn more about how it works). These sliders are global for all envelopes - for example, if you make any changes in amp envelope, then it'll also affect filter and pitch envelopes.
4	<b>VELOCITY-TIME SWITCH</b> Turns velocity-time modulation on/off. If it's active, then the stronger you hit the key, the shorter that ADSR parameter will be. For example, an attack slider set to 1000ms with velocity-time slider set to 50% will result with a 500ms attack if the note was hit with the hardest velocity. Velocity-time switch isn't global like the sliders.
5	<b>VELOCITY SENSITIVITY</b> Sets the velocity sensitivity of either cutoff or resonance (positive or negative values).

**ENVELOPE RETRIGGER**

- 6 Sets if the envelope should be retriggered every time the note is being hit and the envelope is already 'working'.

**ENVELOPES - PITCH****1 ENVELOPE SWITCH**

Turns envelope on/off.

**ADSR: ATTACK, DECAY, SUSTAIN & RELEASE**

- 2 Standard set of controls of an ADSR envelope. Attack sets how long it takes to fade in the filter modulation. Decay works together with sustain and sets how long it takes to fade out the modulation to the level that is set with the sustain parameter. Release sets how long it takes to completely fade out the modulation when key is released.

**VELOCITY-TIME MODULATORS**

- 3 Adjust the strength of velocity-time modulation (read below to learn more about how it works). These sliders are global for all envelopes - for example, if you make any changes in amp envelope, then it'll also affect filter and pitch envelopes.

**VELOCITY-TIME SWITCH**

- 4 Turns velocity-time modulation on/off. If it's active, then the stronger you hit the key, the shorter that ADSR parameter will be. For example, an attack slider set to 1000ms with velocity-time slider set to 50% will result with a 500ms attack if the note was hit with the hardest velocity. Velocity-time switch isn't global like the sliders.

**VELOCITY SENSITIVITY**

- 5 Sets the velocity sensitivity of either sound source (positive or negative values).

**ENVELOPE RETRIGGER**

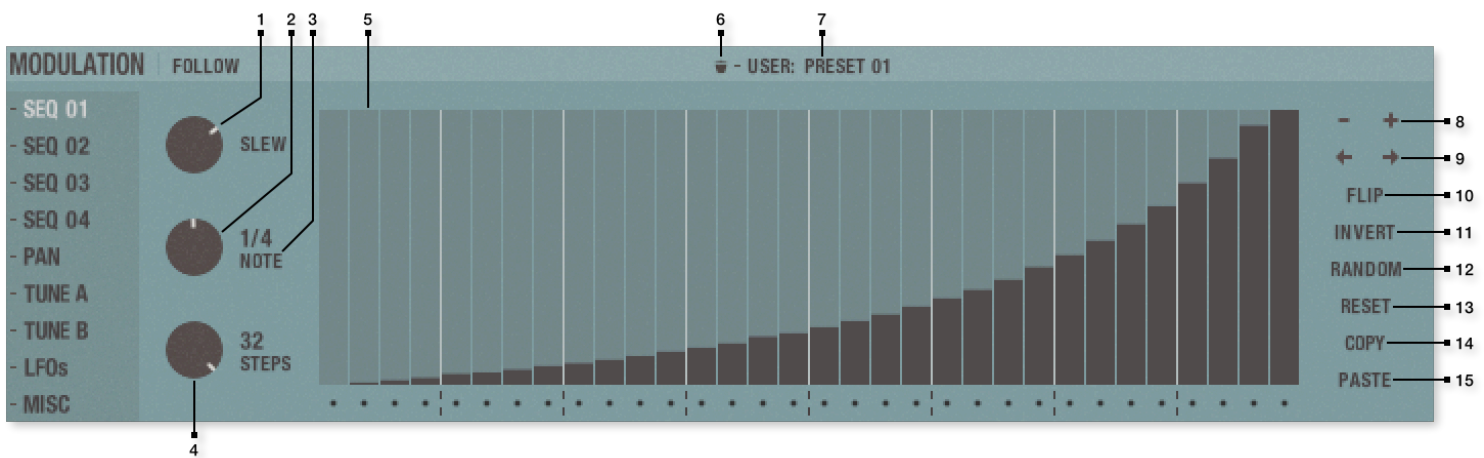
- 6 Sets if the envelope should be retriggered every time the note is being hit and the envelope is already 'working'.

# MODULATION

## MODULATION - FOLLOW

Similarly to envelope follow option - when it's active, it shows the modulation source assigned to the currently edited parameter when you change its value. Disabled during playback to avoid interface glitches in case of automation assigned to multiple parameters modulated by modulation sources located on different tabs.

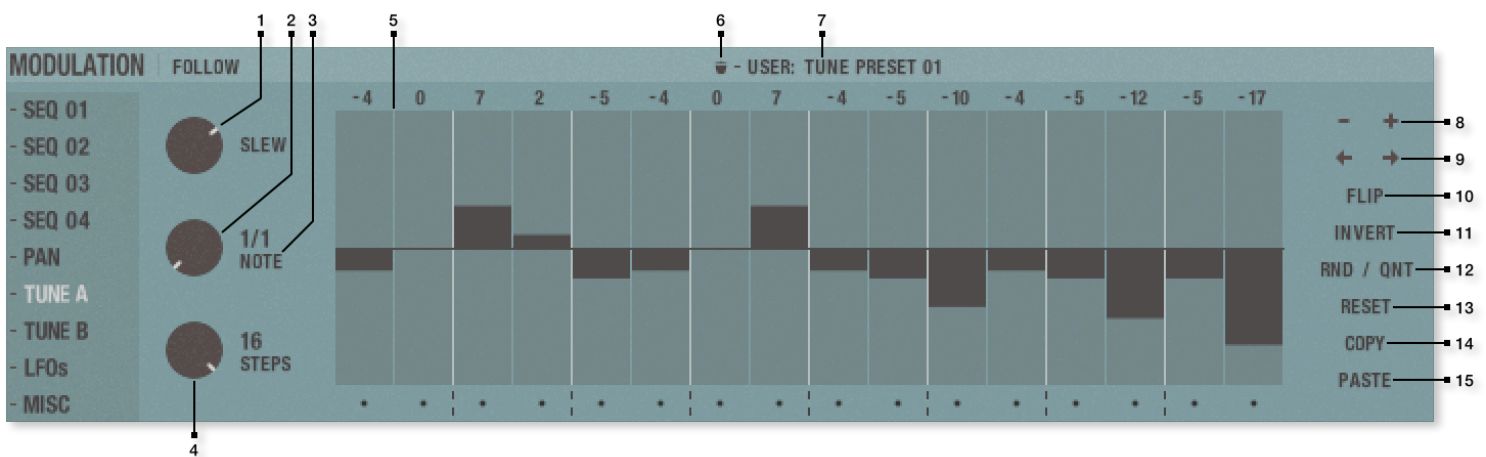
## MODULATION - SEQUENCERS: 01 04 AND PAN



1	<b>SLEW</b> Sets the slew amount (value smoothing) for the current sequencer.
2	<b>STEP LENGTH</b> Sets the duration time of each step.
3	<b>STEP LENGTH MENU</b> Sets the step note division: note / triplet / dotted.
4	<b>NUMBER OF STEPS</b> Sets the number of active steps of the sequencer.
5	<b>STEP SEQUENCER</b> Main body of the sequencer, where you can draw your sequence. Hold ctrl to draw lines. Hold shift to fine-tune step value.
6	<b>DELETE: USER PRESET</b> Deletes currently loaded user preset
7	<b>PRESET MENU</b> Used to load / save presets for modulation sequencers. To save current settings as a user preset, click on the menu and select 'SAVE SEQUENCE AS: ...'. Then it'll be available to load at the bottom of the list.
8	<b>MINUS / PLUS</b> Decreases / increases the value of each step of the sequencer.

9	<b>MOVE LEFT / MOVE RIGHT</b> Moves the current sequence to the left / right by 1 step.
10	<b>FLIP</b> Flips the current sequence horizontally.
11	<b>INVERT</b> Inverts values of each step of the current sequence.
12	<b>RANDOM</b> Randomises the current sequence.
13	<b>RESET</b> Resets the current sequence.
14	<b>COPY</b> Copies the current sequence.
15	<b>PASTE</b> Pastes the previously copied sequence into sequencer.

## MODULATION - TUNE SEQUENCERS



1	<b>SLEW</b> Sets the slew amount (value smoothing) for the current sequencer.
2	<b>STEP LENGTH</b> Sets the duration time of each step.
3	<b>STEP LENGTH MENU</b> Sets the step note division: note / triplet / dotted.
4	<b>NUMBER OF STEPS</b> Sets the number of active steps of the sequencer.
5	<b>STEP SEQUENCER</b> Main body of the sequencer, where you can draw your sequence. Hold ctrl to draw lines. Hold shift to fine-tune step value.

6	<b>DELETE: USER PRESET</b> Deletes currently loaded user preset
7	<b>PRESET MENU</b> Used to load / save presets for modulation sequencers. To save current settings as a user preset, click on the menu and select 'SAVE SEQUENCE AS: ...'. Then it'll be available to load at the bottom of the list.
8	<b>MINUS / PLUS</b> Decreases / increases the value of each step of the sequencer.
9	<b>MOVE LEFT / MOVE RIGHT</b> Moves the current sequence to the left / right by 1 step.
10	<b>FLIP</b> Flips the current sequence horizontally.
11	<b>INVERT</b> Inverts values of each step of the current sequence.
12	<b>RANDOM / QUANTISE</b> Randomises the value of each step of sequencer (to the selected scale or chromatically) or quantises the current sequence to the selected scale.
13	<b>RESET</b> Resets the current sequence.
14	<b>COPY</b> Copies the current sequence.
15	<b>PASTE</b> Pastes the previously copied sequence into sequencer.

## MODULATION - LFOS

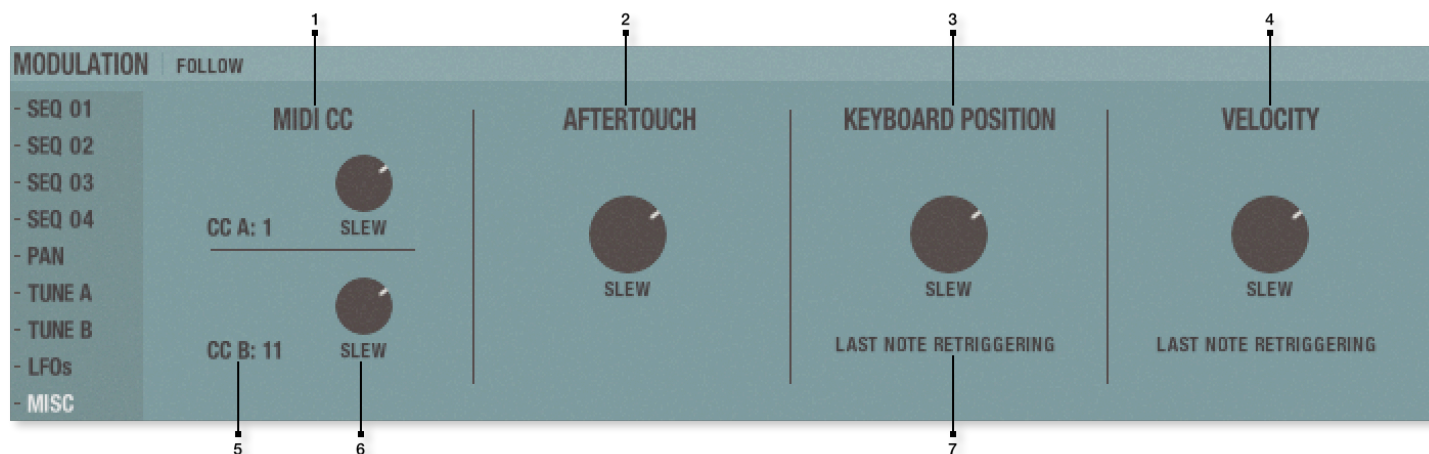


1	<b>LFO SPEED</b> Sets the speed of the lfo.
2	<b>LFO MODE</b> Sets the mode of lfo: herz, notes, triplets or dotted.



3	<b>LFO SHAPE</b> Chooses the shape of the lfo.
4	<b>RETRIGGER MODE</b> Chooses how the lfo retrigger should behave. One shot mode turns the lfo to a simple envelope. A mode with a word 'FIRST' in its name means that the LFO will be retriggered when you hit a note, but only if there aren't any other notes currently held.
5	<b>SLEW</b> Sets the slew (value smoothing) amount for rectangular and random shape.
6	<b>MODULATION SOURCE &amp; MODULATION AMOUNT</b> Use the menu to set the modulation source for (in this case) lfo speed, then use the slider to set either positive or negative modulation of the parameter.

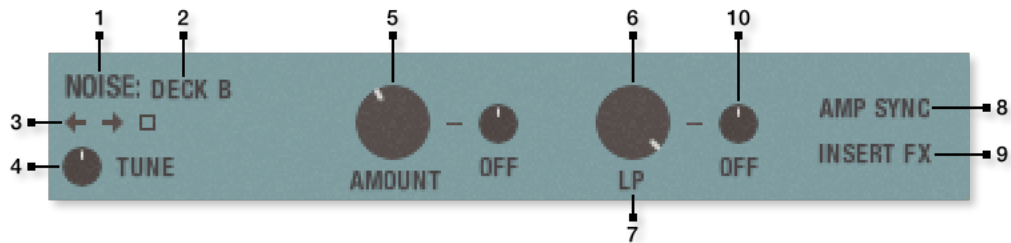
## MODULATION - MISC



	<b>MIDI CC</b>
1	Use menus so set which MIDI CC number should be set as CC A / CC B, then you can assign either of them in available modulation slots to tak control of the instrument's parameters.
	<b>AFTERTOUCH</b>
2	Makes possible to assign aftertouch as a modulation source.
	<b>KEYBOARD POSITION</b>
3	Makes possible to assign keyboard position as a modulation source.
	<b>VELOCITY</b>
4	Makes possible to assign note velocity as a modulation source.
	<b>MIDI CC MENU</b>
5	Chooses which MIDI CC number will be set as CC A / CC B.
	<b>SLEW</b>
6	Sets the slew (value smoothing) amount for particular modulator.
	<b>LAST NOTE RETRIGERRING</b>
7	Turns retriggering of keyboard tracking / note velocity on/off. If active, then after releasing a key it retriggeres the value of last played note / last played note's velocity (if there is any).

# BOTTOM BAR

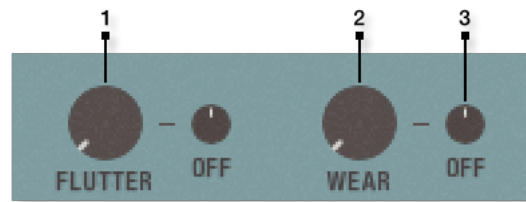
## BOTTOM BAR - NOISE



1	<b>NOISE SWITCH</b> Turns background noise on/off.
2	<b>NOISE MENU</b> Use it to choose the background noise sample from a list.
3	<b>PREVIOUS / NEXT / RANDOM</b> Loads the previous / next / random noise sample.
4	<b>NOISE TUNE</b> Sets the tune of background noise (from -24 semitones to +24 semitones).
5	<b>AMOUNT</b> Sets the volume of background noise.
6	<b>COLOR</b> Sets the cutoff frequency of background noise.
7	<b>NOISE FILTER SWITCH</b> Use it choose between 3 filters: high-pass, band-pass and low-pass.
8	<b>AMP SYNC</b> Turns amplitude envelope syncing on/off. When on, then the volume of background noise is controlled by the amplitude envelope (the velocity-time parameter doesn't affect the noise envelope). It also sets the velocity sensitivity of noise together with velocity sensitivity of source A, but only if the instrument isn't in <b>SWARM</b> mode.
9	<b>INSERT FX</b> Chooses if background noise should be processed by insert effects or not.
10	<b>MODULATION SOURCE &amp; MODULATION AMOUNT</b> Use the menu to set the modulation source for (in this case) noise color, then use the slider to set either positive or negative modulation of the parameter.

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## BOTTOM BAR - DRIFT: FLUTTER AND WEAR



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### 1 FLUTTER

Sets the amount of additional wow & flutter.

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### 2 WEAR

Sets the amount of simulated tape & head wear. Adds noise and random audio drop-outs.

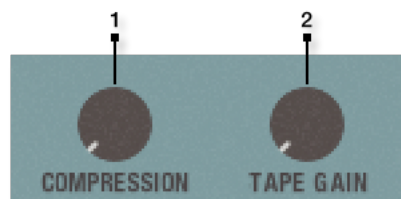
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### 3 MODULATION SOURCE & MODULATION AMOUNT

Use the menu to set the modulation source for (in this case) wear, then use the slider to set either positive or negative modulation of the parameter.

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## BOTTOM BAR - DYNAMICS: COMPRESSION AND TAPE



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### 1 COMPRESSION

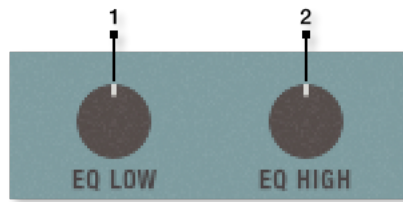
Sets the amount of compression applied to the main output of the instrument.

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### 2 TAPE GAIN

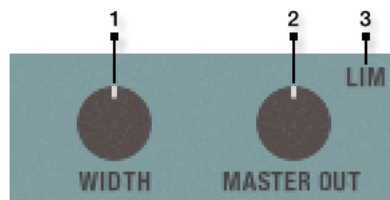
Sets the amount of additional tape drive applied to the main output of the instrument.

## BOTTOM BAR - EQ



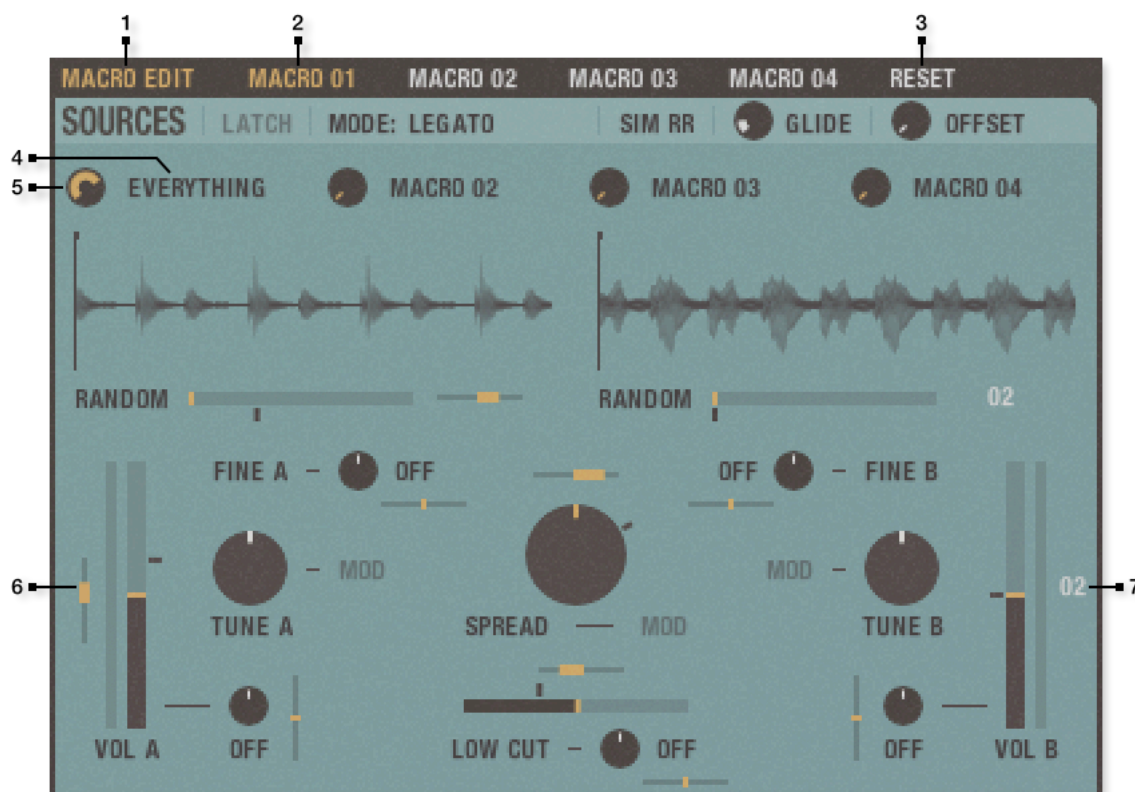
- |   |   |
|---|---|
| 1 | <b>EQ LOW</b><br>Adds or subtracts low frequencies to the main output signal.   |
| 2 | <b>EQ HIGH</b><br>Adds or subtracts high frequencies to the main output signal. |

## BOTTOM BAR - SPREAD / MASTER OUT / LIMITER



- |   |  |
|---|--|
| 1 | <b>WIDTH</b><br>Controls the stereo spread of the main output of the instrument. |
| 2 | <b>MASTER OUT</b><br>Controls the volume of the main output of the instrument.   |
| 3 | <b>LIMITER</b><br>Turns the limiter on/off at the main output of the instrument. |

# MACROS



## MACRO EDIT

- 1 • **In regular mode:** activates macro editing mode
- **In reset mode:** resets all macros

## MACRO 01 - MACRO 04

- 2 • **In regular mode:** activates edit mode for particular macro
- **In reset mode:** resets particular macro

## MACRO RESET

- 3 Turns on/off reset mode for the macros. In this mode, you can either reset all macros by clicking on the **MACRO EDIT** switch, which changes to **RESET ALL**. You could also reset individual macros by clicking on **RESET 01 - RESET 04** (which previously were named **MACRO 01 - MACRO 04**). To turn off this mode, just click on the **<- CHOOSE** switch, which previously was named **RESET**.

## MACRO MENU

- 4 Menu for selecting name for corresponding macro control. It doesn't affect the macro control in any way beside selecting its name.

## MACRO KNOB

- 5 Macro for controlling multiple parameters at once. It's the same control that's available as a big knob in the performance view, just with a smaller graphics. It can be set up in edit view after clicking on the **MACRO EDIT** switch in the upper-left corner of the instrument.

- 
- |   |  |
|---|--|
| 6 | <p><b>ACTIVE MACRO SLIDER</b></p> <p>Assigns a particular parameter to the currently selected macro. In this case, we're assigning <b>VOL A</b> to <b>MACRO 01</b>. You can tell which macro is currently active by checking which macro switch above the <b>SOURCES</b> section is selected.</p>  |
| 7 | <p><b>ASSIGNED MACRO SLIDER</b></p> <p>Indicates that a particular parameter is already assigned to another macro control. In this case, it's <b>VOL B</b> being assigned to <b>MACRO 02</b> because it says <b>02</b> right next to the control. To edit this assignment, click on <b>MACRO EDIT</b> and then <b>MACRO 02</b> (these are located right above the <b>SOURCES</b> section), then the <b>02</b> will change into macro slider.</p> |
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