Acousmodules

Sampling Series - Fast Help

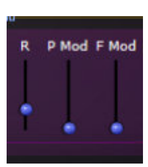
2022 / march

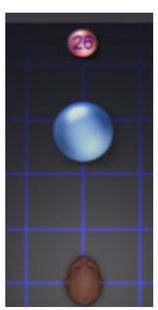
http://acousmodules.free.fr

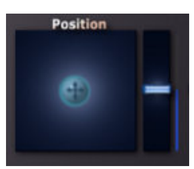
note for Mac users:
due to the delay in 3rd party compilation modules, a number of plugins are still in an older version and
will not have some features and can present a slightly different interface than those which are described in this document

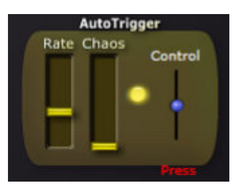
Most of the Acousmodules plugins share some common graphics and user interface elements.
Some are obvious, others are less ...
But this means that once you are familiarized with a few plugins you can become very fluent with all of them!

all sliders, sliding datas, XY pads:
<u>hold Ctrl/Cmd</u> while draging to get fine values



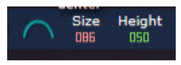


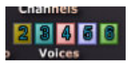




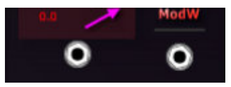
also, in general <u>Right Click to MIDI Learn</u> / UnLearn

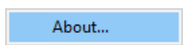
sliding datas, waveforms, curves:
<u>press and drag the mouse</u> upward/downward
to change the values





patch system:
- pick and drag a cable from one input to an output or the contrary
- hold Alt/ to pick and change a connection or to remove it
- <u>in some plugins it can be difficult to pick a cable when several are connected to the same plug, in this case right-click on the cable and select "Remove"</u>





versioning: the plugins don't use versions numbers but their build date: right click on the background to show it

A number of plugins can share the same features.

These ones will then not be described in the dedicated pages.

Please see also the Guide and Resources pages on the Acousmodules' site.

common features 1: the spatial layout

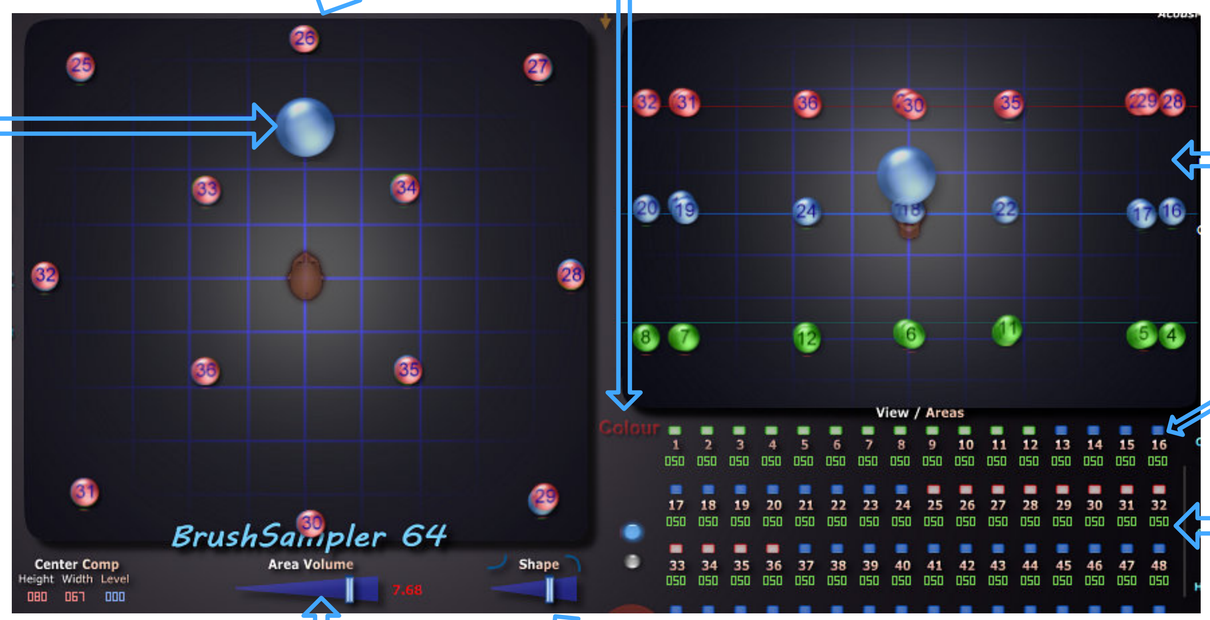
Plugins:

AnimaSampler & Player
BrushSampler & Player
ConcatSampler & Player
FocusPlayer
MassSampler
MorphSampler & Player
MPESampler
PathSampler
SampleModeler
SampXplorer
ScaleSampler
StretchSampler
VaporSampler

(Top View) place the numbered output symbols according to the loudspeakers spatial positions:
it has not to be rigouros: the more they are equally spaced the better may be the result.
The same for the right hand Front View (the horizontal positions are reflected from the master Top View)

Active mode: the little buttons activate and show the outputs
Colour mode: they switch the colour for each output (green, blue, red).
The colours have no effect but can help to identify the height layers
or other preferences.

symbolic position of the input(s),
the real effect depends on its
proximity to the surrounding
output points and to
their Area settings



(Front View) the view is compressed vertically
but the distances are always based on a square,
the thin coloured horizontal lines can help to
place the points considering that the vertical
density of speakers is generally lower than
in the horizontal plane

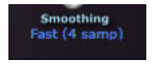
outputs activation or colour selection

increase or reduce each output Area
to compensate for graphical distances
differences or to obtain special effects.
In general it is recommended to try to
organize first the points in an equidistant
manner before eventually changing
these values

periphonic layouts center compensation,
its purpose is to spread the inputs energy
on the surrounding points to fill :
Height: the vertical value of the center
Width: 100% means the full layout diameter
Level: how much gain is applied when the
source goes to the center

output Areas main setting:
change the Area size for all
the outputs at once,
the resulting levels are
NOT compensated

Areas shape:
how progressive
the areas are
overlaping (or not),
the recomanded value
for a standard "pan law"
is about the 2/3



performance option during automations:
None: use less CPU but may produce clicks
Fast: good balance, but clicks are possible
Smooth: no clicks risk but more CPU is used
and possible buffers problems can arise in some
hosts when a lot of channels are involved

common features 2: the sample section

Plugins:

AleaSampler
AmbiSampler
AnimaSampler
BrushSampler & Player
MassSampler
MorphSampler & Player
MPESampler
MultiSampler & Player
RandomPlayer
RoomSampler
SampleModeler
SampleShaper
SampXplorer
ScaleSampler
SpatSampler
StretchSampler
SweetSampler
VaporSampler

in some plugins it is possible to trig
the next sample slot automatically
according to the input level:
- Gain = boost the input level for better detection
- Thres = threshold level: try before recording!
- Gap = length between two triggers

multisample recording of a multichannel input

multistep recording of a mono input:
- activate Mono
- press the mini record button
- cycle into the channels order,
a new sample is recorded in each slot
each time the next number is selected
- press again the mini record button to stop

select a wave file to load:
it can be 16, 24 or 32 bits,
the extra channels are ignored

Alternate loop mode

waveform view
vertical zoom

crossfade value,
has no effect in
Alt mode

sample length
in secondes

recording of the plugin's input:
one press to start and one to stop,
the value below shows the recorded time
(if multichannel recording the samples
cannot be saved)

in some plugins:
save the recorded wave file
(in 24 bits format)

Loop modes: Once, until End, Forever

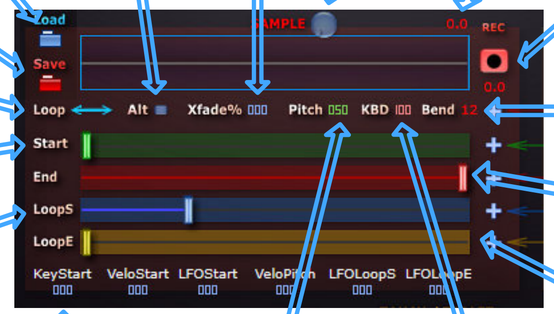
PitchBend value in semitones

Sample Start at Note On

sample End, only relevant in "Once" mode or "Loop until End" is selected

sample Loop Start, if it is set after the Loop End
the sample is played backwards

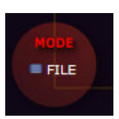
sample Loop End, if it is before the Loop Start the sample is played backwards



sample Pitch/Speed
for the MIDI note 64
(abstract value, might
change in future versions)

Keyboard scaling:
"50" means 1/2 tone,
"0" means no change

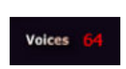
special sample modulations ...

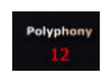


if the plugin can either load a Sample
and record one, choose the one that is played
(both reside in memory until the Preset is changed)

multichannel files:
select the channel to show

the polyphony has of course
a direct impact on the CPU
when the setting is available
it can go up to 128 voices ...





common features 3: the modulations

Plugins:

AleaSampler

AmbiSampler

AnimaSampler

BrushSampler & Player

MassSampler

MorphSampler & Player

MPESampler

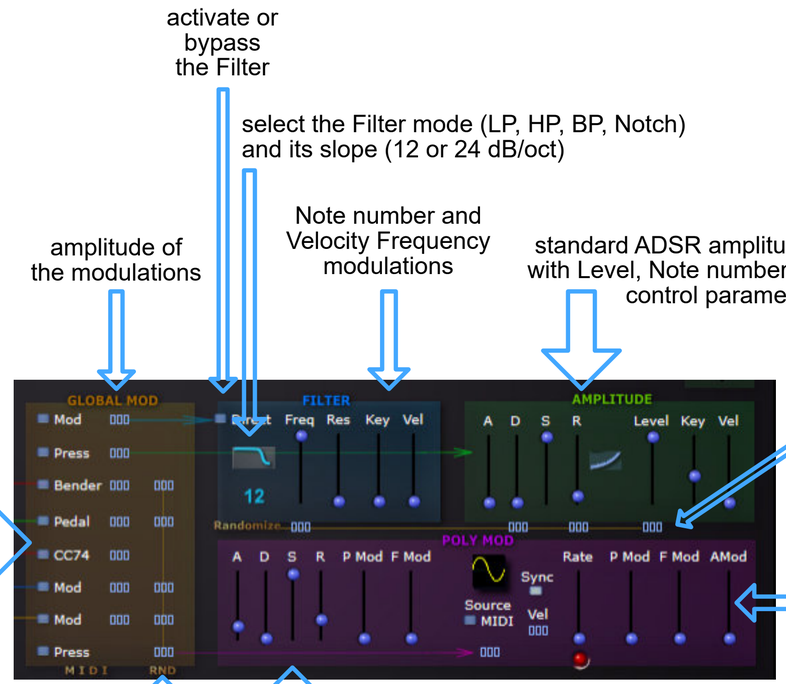
MultiSampler & Player

ScaleSampler

SpatSampler

SweetSampler

VaporSampler



activate or bypass the Filter

select the Filter mode (LP, HP, BP, Notch) and its slope (12 or 24 dB/oct)

amplitude of the modulations

Note number and Velocity Frequency modulations

standard ADSR amplitude envelope with Level, Note number and Velocity control parameters

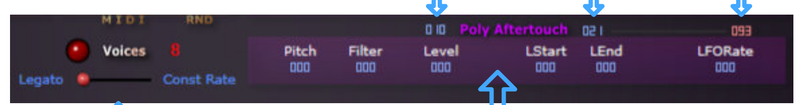
randomization amount of the value for the respective parameters, the value changes with each new note

select the modulation source for the respective parameter (CC74 is used with MPE controllers for fingers vertical axis, PosX = CC11, PosY = CC12, PosZ = CC15)

LFO with direct modulations to the Pitch, the Filter frequency and the Amplitude
Sync: restart the waveform cycle whith each note
it can be used up to audio rates for FM and AM cross modulation effects

randomization of the value for the respective parameter, the value changes with each new note

standard ADSR envelope dedicated to the Pitch and the Filter frequency modulations



in some plugins limit the range of the incoming messages to adapt to the sensitivity of the controllers: Curve / Min value / Max value

polyphonic Legato: slider = Rate/Speed modes: Constant Rate or Constant Speed

use the Polyphonic Aftertouch (Key Pressure) tgenerated by some controllers o modulate the Pitch, the Filter Frequency, the Level, the Sample Loop Start and Loop End, and the LFO Rate

common features 4: Instant Gesture sections

Plugins:

Concatenator

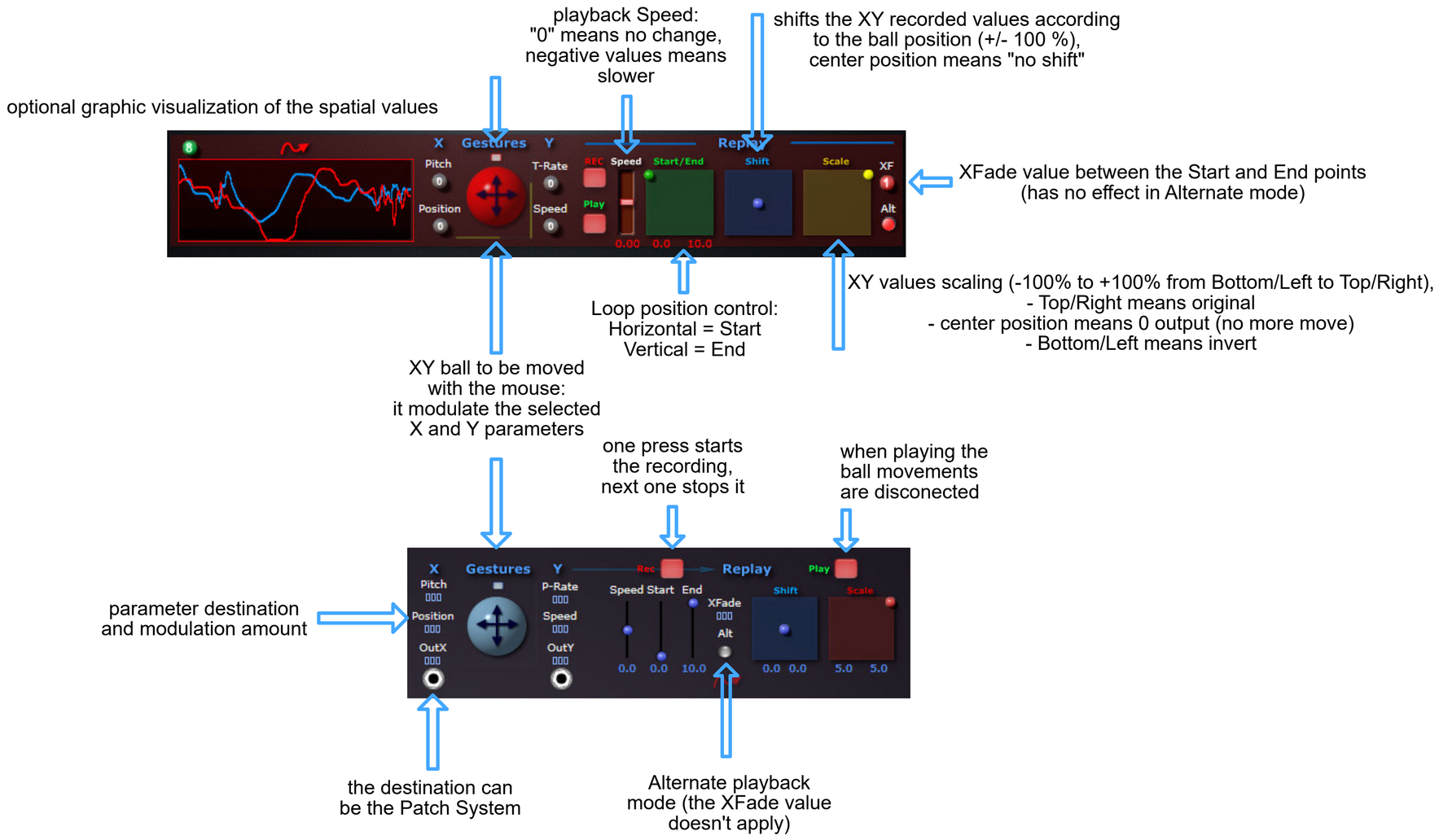
ConcatSampler & Player

KaleidoSampler

SimpleStretcher

StretchSampler

SweetSampler



optional view of the recorded curves
with graphic Start and End Loop settings

common features 5: multichannel Groups and Shapes

purpose: process 8 or 16 inputs together according to "Shapes" that can be freely distorted, mixed and modulated, work best with 2D or 3D meshed networks or grids speakers arrangements

Plugins:

AnimaSampler & Player

ConcatSampler & Player

MassSampler

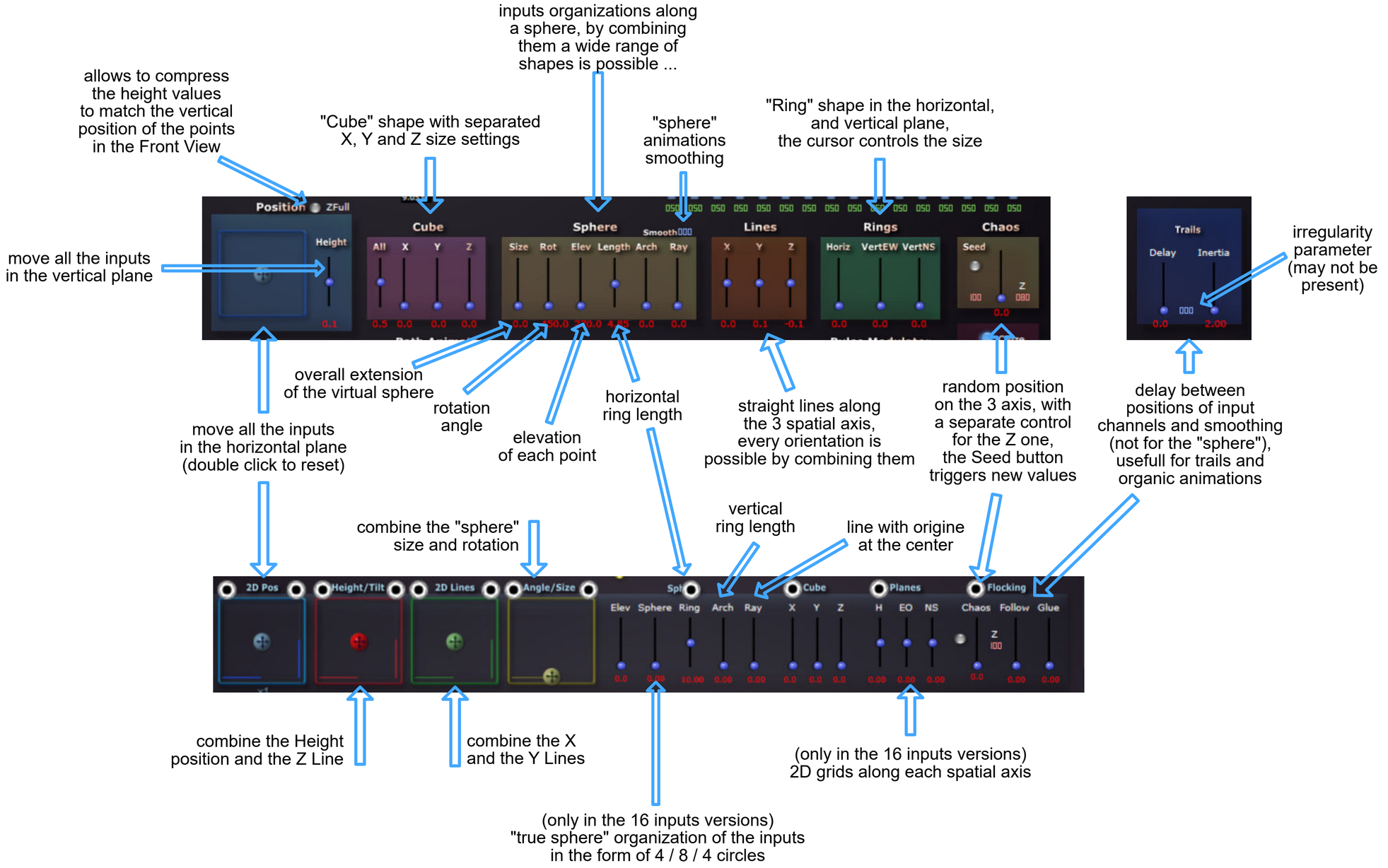
MorphSampler & Player

SampleModeler

SampXplorer

StretchSampler

VaporSampler



common features 5 & 6: the Auto Triggers

Plugins:

AleaSampler

AnimaSampler

BrushSampler & Player

KaleidoSampler

MorphSampler & Player

MultiSampler & Player

RandomPlayer

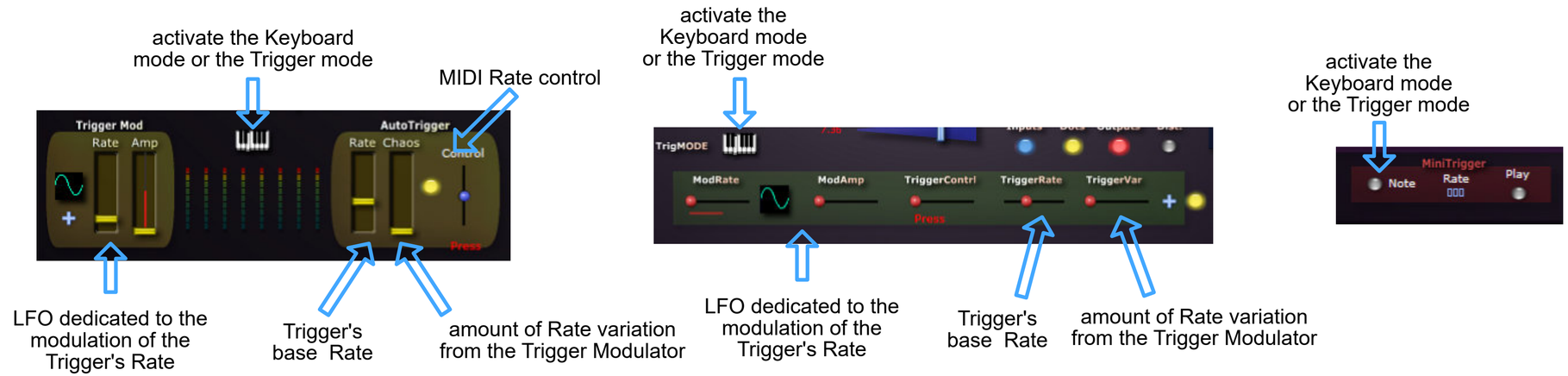
PathSampler

ScaleSampler

SweetSampler

VaporSampler

purpose: automatic notes trigger, up to audio rate, to make iterative textures



the Delay / Resonator

Plugins:

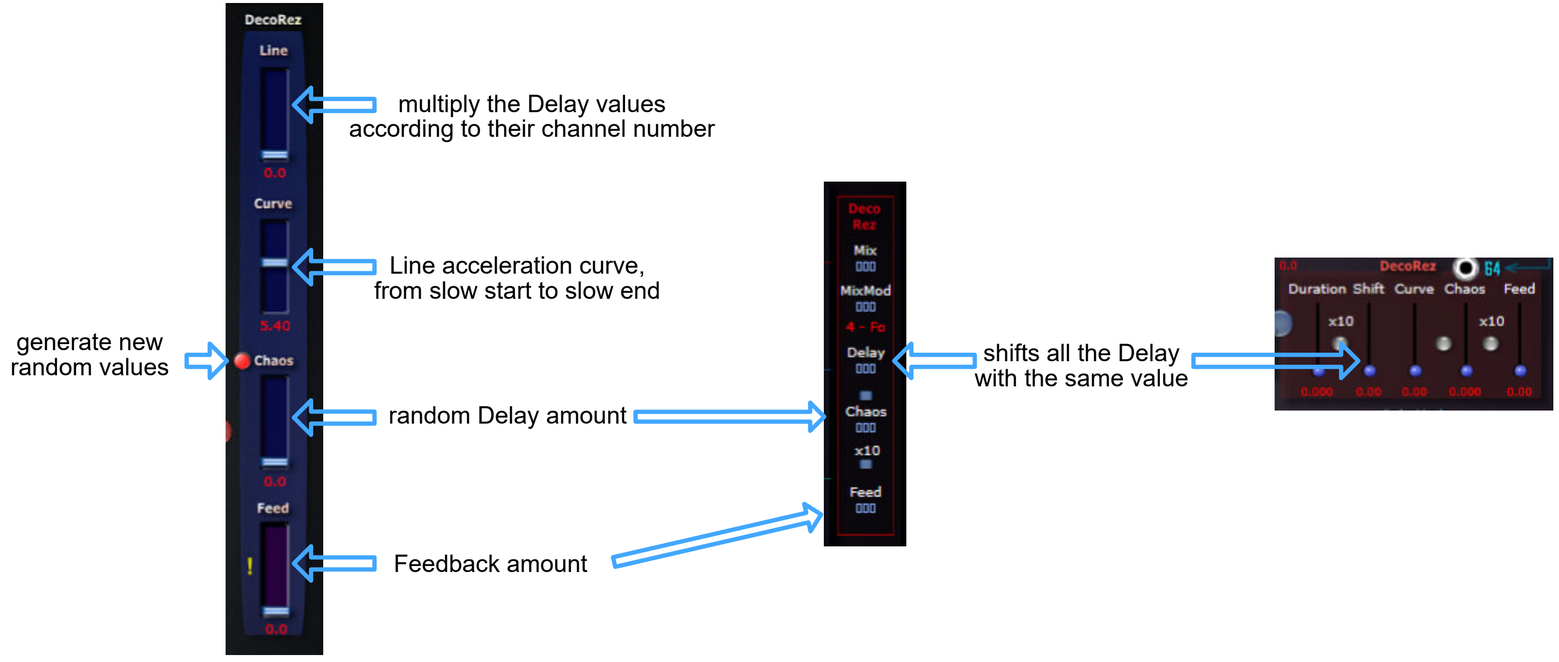
BrushSampler & Player

KaleidoSampler

SampleShaper 32

StretchSampler

VaporSampler

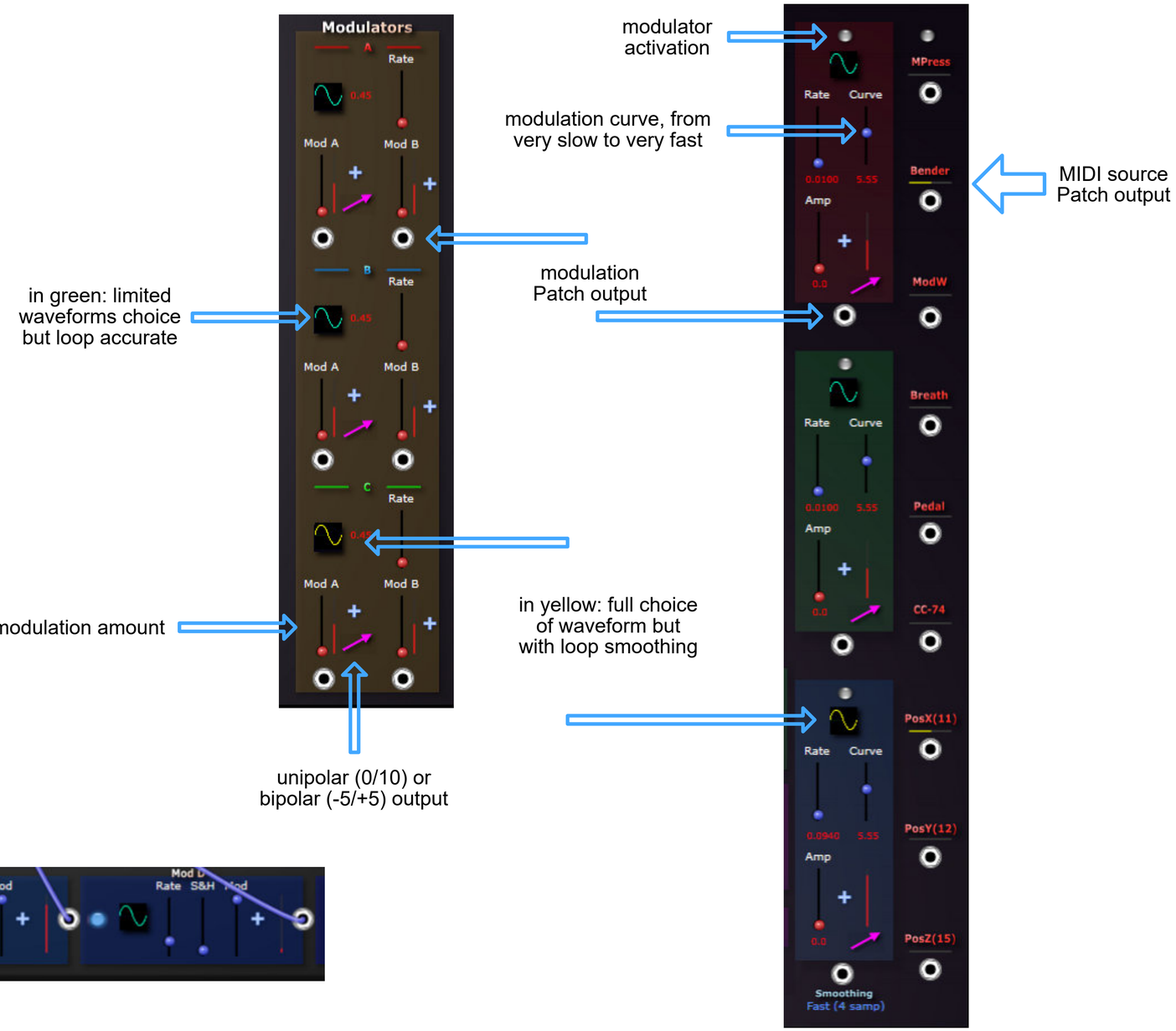


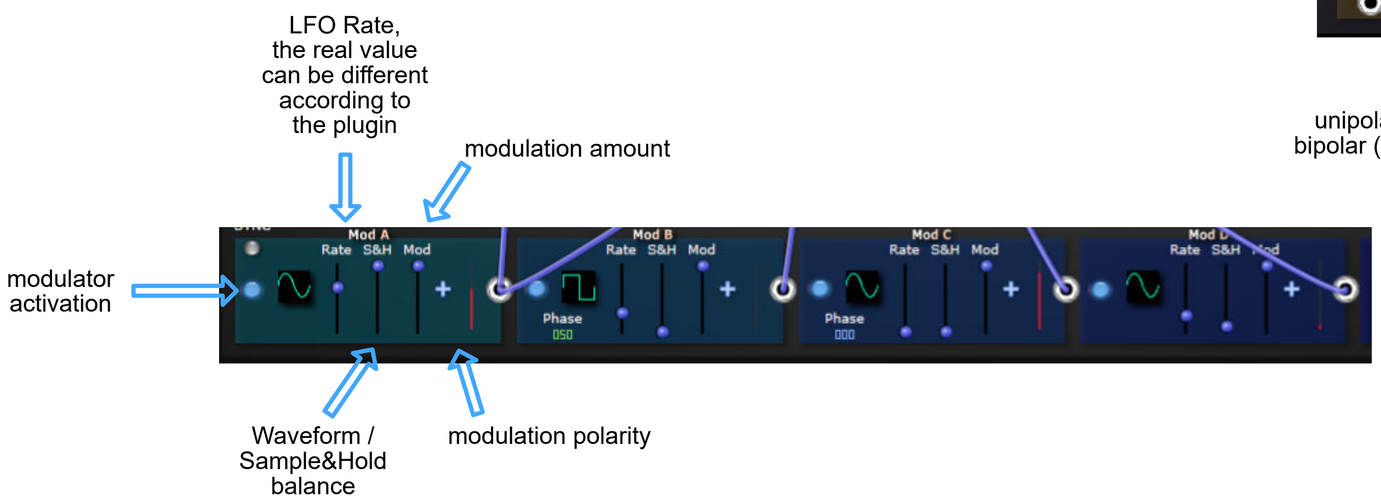
purpose: time decorelations, chorus and flanger like effects, and all sorts of multichannel harmonic trails and resonances

common features 7: the Modulators and the Patch System

Plugins:

AnimaSampler & Player
ConcatSampler & Player
Concatenator (patch)
FocusPlayer (modulators)
MassSampler
RandomPlayer
SampleModeler
SampleShaper
SampXplorer
ScaleSampler
ScattSampler
StretchSampler
SweetSampler (patch)
Texturizer
VaporSampler





common features 8: the Center modulation

purpose: multichannel modulation based on the spatial sources positions relative to the center, can be useful with radial speakers layouts like the dome or the ring

Plugins:

BrushSampler & Player

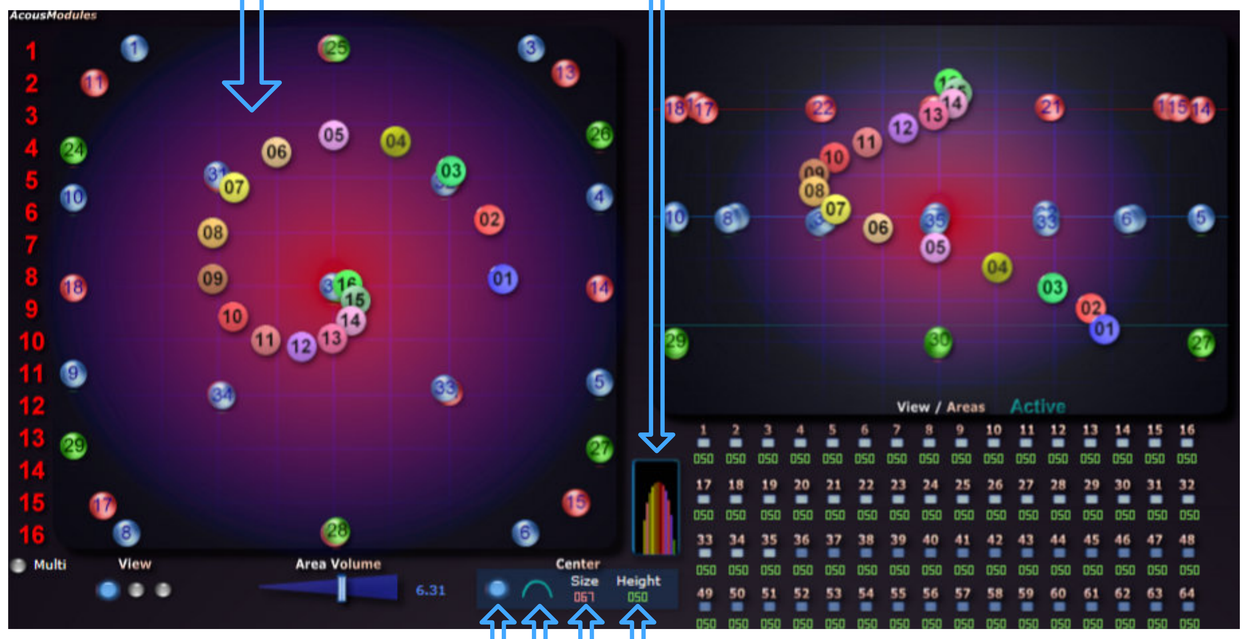
MPESampler

SampleModeler

VaporSampler

representation of the Center Size and Shape

graphic view of each channel modulation value



the modulation can be positive or negative

alternate view

activate the Top and Front views of the Center area

Shape setting from very sharp to very wide

Size setting, 100 means the full space diameter

Height setting (not reported in the Front View)
0 means Bottom, 100 means Top

common features 9: the internal router

purpose: use virtual speakers to create phantom positions inside the speakers area, can be very efficient with periphonic layouts

Plugins:

AnimaSampler

BrushSampler & Player

ConcatSampler & Player

MassSampler

MorphSampler & Player

PathSampler

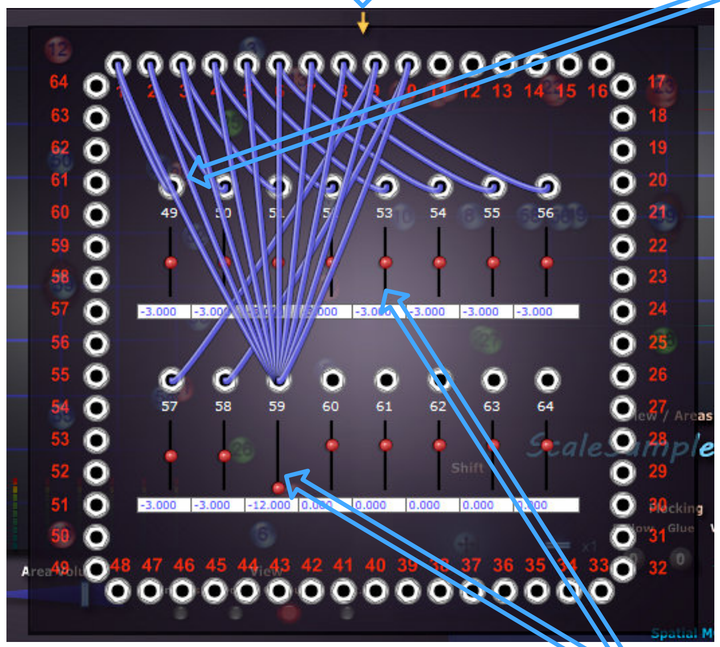
ScaleSampler

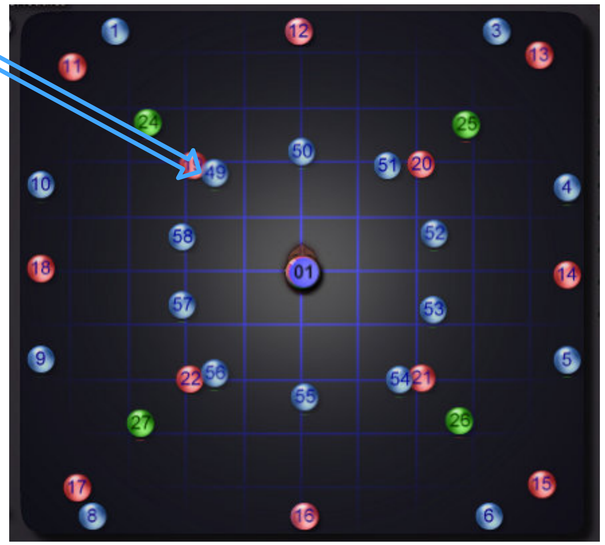
StretchSampler

VaporSampler

show/hide the Router/Mixer view

unused output channels send the signal to the nearest speaker(s)





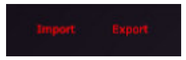
adjust the level of the phantom signal to be mixed with the direct one

spatial configurations import / export

purpose: exchange the speakers (or the inputs) arrangements between plugins that use the same spatialization method and view

Since the begining of 2022 most of the plugins that are based on a symbolic space view can import and export their channels arrangement.
Even if the settings which are specific to each plugin remain of course to be edited, this can result in a great gain of time ...

The files are simple text that can be eventually edited by hand, but the plugins and apps "SpaceEditor" are more appropriated ...
It may also be possible later to convert them and to import such configurations datas from and to spatialization softwares and plugins (already tested and working with GRMTools Spaces plugins).



There are three files formats:

- "Spat" type: two views "Top" and "Front", 36 (+18) and 64 channels versions

include: the channels X,Y,Z coordinates and the channels activations
does not include: channels Area values, channels colors

- "Layers" type: one Top view associated with 3 or 4 Height Layers (48 or 64 channels)

include: the channels X, Y coordinates for each Layer, the channels mappings
does not include: channels Area values, Layers Areas, Layers activations

- "Spaced" type: one false perspective view (mainly effects and utilities, 64 channels)

include: the channels visual position and the channels activations

The proper file extension is automatically selected in the OS file browser.

You can use the SpaceEditor 36-64 plugin (or application for Windows) to convert the files between these two formats, thus making actually 96 plugins able to exchange their spatial configurations!

Please note that the following pages may not yet include the view and the description of the Import/Export buttons.

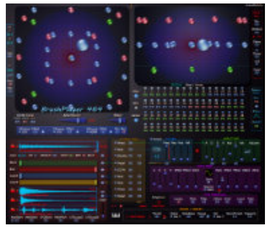
Compatibility list (blue = spatialization, green = effects, red = samplers, purple = synth, brown = utilities, in *italics* the plugins that don't support it yet):

am36	am64	aml3	am3d
AggregaSynth	AnimaPlayer 864	AnimaSpat 48L	SpacedAnalyzer 64
AnimaPlayer 836	AnimaSampler 864	AnimaSpat 848L	SpacedBass 60.4
AnimaSpat 836	AnimaSpat 864	AnimaPlayer 848	SpacedConvert 64
AnimaSynth 836	AnimaSpat 3D64	MassLayers 848	SpacedFilter 64
BrushSampler 18	AnimaSynth 864	SpaceConverter 3L	SpacedGain 64
ConcatPlayer 1636	BrushPlayer 464	SpatLayers 248, 264, 848	SpacedRoute-R
Distances 36	BrushSampler 64	SpatSampler 64L	SpacedRoute-S
FocusDelay 36	*ConcatPlayer 1664*	SpatStrument 48L	SpacedTest 64
FocusFilter 36	*ConcatSampler 1664*	SpatSynth 48L	SpacedView 64
FocussMass 36	DiffuseVerb 64		
FocusPlayer 36	Distances 64		
FocusRing 36	FocusDelay 64		
FocusSynth 36	FocusFilter 64		
FocusVerb 36	FocusGrains 64		
FocusVox 36	FocusMass 64		
MassModeler 1636	FocusPitch 64		
MassSynth 1636	FocusPlayer 64		
Room 3610	FocusRing 64		
SampleModeler 1636	FocusShifter 64		
ScaleMass 2436, 3236	FocusSynth 64		
SpaceBrush 18	FocusVerb 64		
SpaceConverter 36	MassGrains 1664		
SpaceEditor 36	*MassModeler 1664*		
Spat3D 218	MassSampler 1664		
Spat3D 236	MassSynth 1664		
Spat3D 836	MorphPlayer 864		
SpatDelay 1636	MorphSampler 864		
SpatHaas 136	*MPESampler 64*		
SpatMass 818	*MPESpat 864*		
SpatMass 1636	OctoMass 864		
SpatSteps 36	OctoMorph 64		
SpatStrument 18	*PathSampler 64*		
SpectraMass 36	Room 64		
SpectraShaper 1636	RoomSampler 64		
ZyliaMass 1936	*SampleModeler 1664*		
	ScaleMass 864, 1664, 3264		
	ScaleSampler 864		
	SpaceBrush 264		
	SpaceEditor 64		
	Spat3D 264, 864, 1664		
	SpatDelay 1664		
	SpatMass 864, 1664		
	SpatPath 64		
	SpatSteps 64		
	SpatStrument 64		
	SpatSynth3D 64		
	SpectraMass 1664		
	SpectraShaper 1664		
	StretchSampler 1664		
	VaporSampler 864		
	ZyliaMass 1964		
	ZoneDelay 64		
	ZoneFilter 64		
	ZonePitch 64		
	ZoneShaper 64		
	ZoneVerb 64		

AleaSampler

AmbiSampler

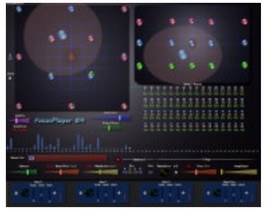
AnimaSampler AnimaPlayer



BrushSampler & Player

Concatenator

ConcatPlayer & Sampler



FocusPlayer

KaleidoSampler & MultiKaleidoPlayer

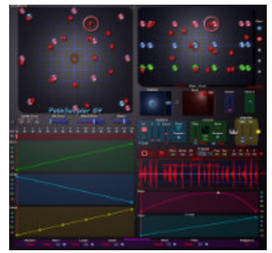
MassSampler

MorphSampler & Player

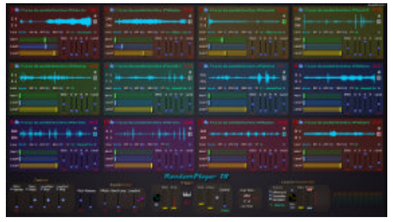
MPESampler

MultiPlayer

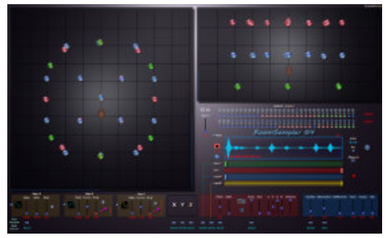
MultiSampler



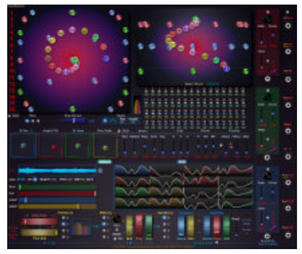
PathSampler



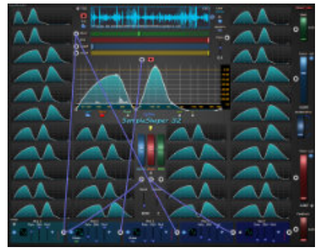
RandomPlayer



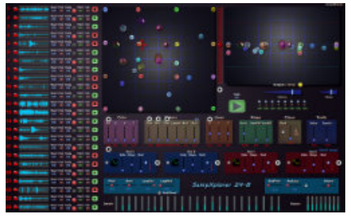
RoomSampler



SampleModeler

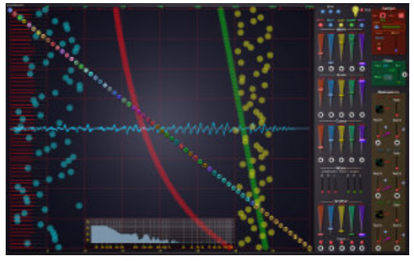


SampleShaper



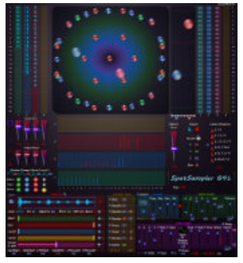
SampXplorer

ScaleSampler

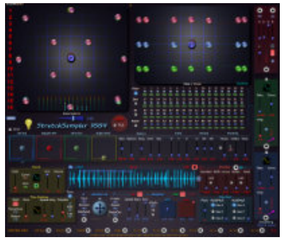


ScattSampler
Texturizer

SimpleStretcher

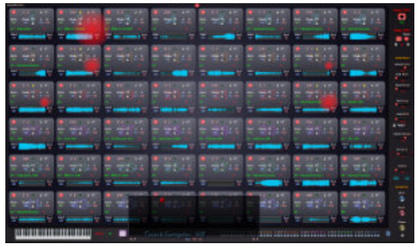


SpatSampler



StretchSampler

SweetSampler



TouchSampler & Player
ARQSampler & BlockPlayer

VaporSampler

spatial gestures

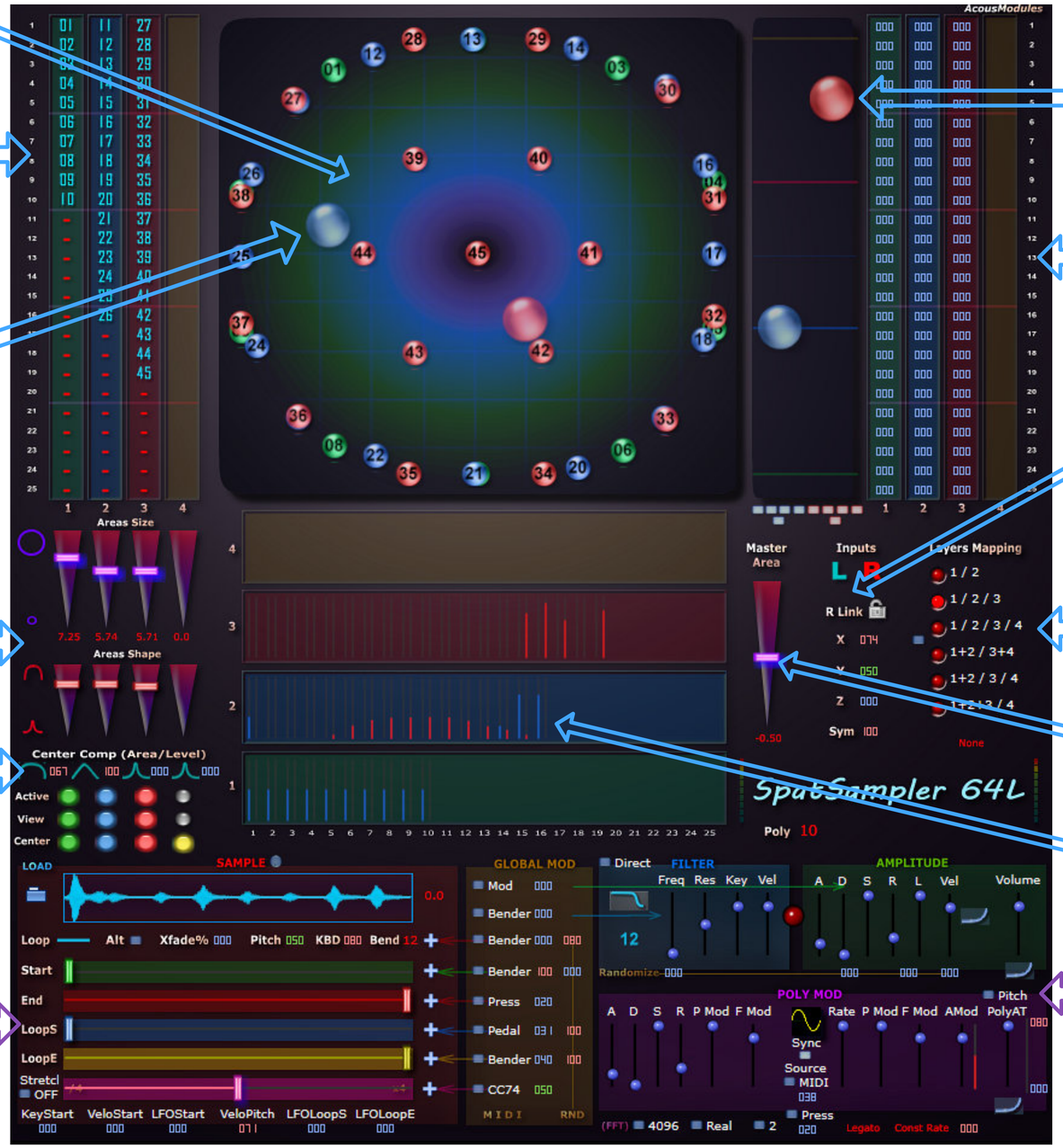
SpatSampler 64L

sample format: mono
samples: 1
outputs: 64
polyphony max: 128
trigger: notes

the coloured areas represent the Center Areas and Shape

select the output channels to be place in each Layer

horizontal position of the two inputs



elevation position of the two inputs relative to the Layers

output channels Areas fine setting, look at the left hand columns for the channel's number correspondence

inputs link: the Right one will follow the Left one according to the XYZ percentage and the Symmetry (Sym = 0 means inverse)

choose how the 4 Layers are dispatched or grouped in height, the "+" sign means that the channels are added to the same height level giving more horizontal points

increases or decreases the value of all areas

visualization of the distance values and levels for each input and Layer

Area size and Shape for each Layer

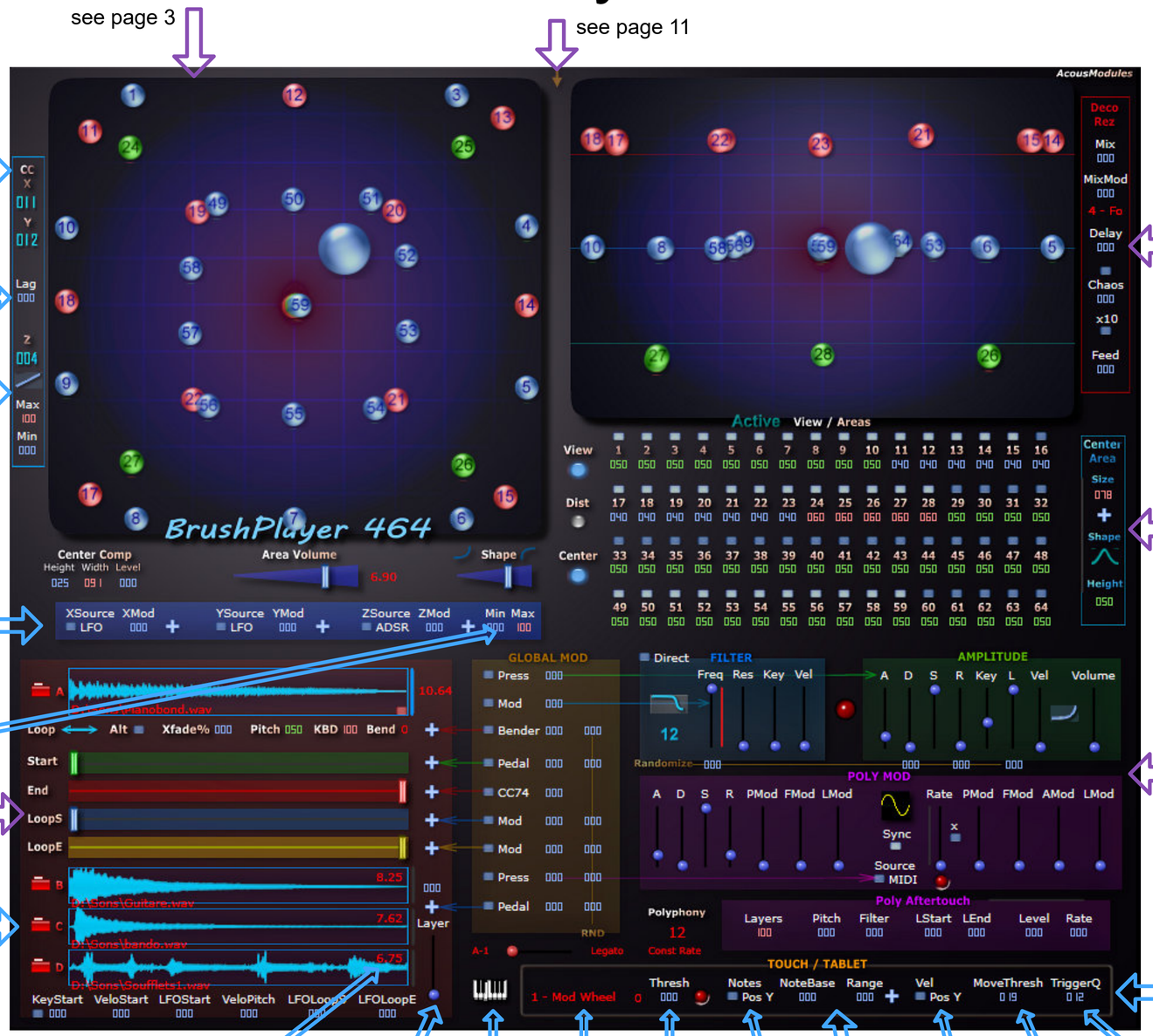
No Center Compensation Shape and Amount

see page 4

see page 5

BrushPlayer 464

sample format: mono
samples: 4
outputs: 64
polyphony max: 128
trigger: notes, auto, gesture



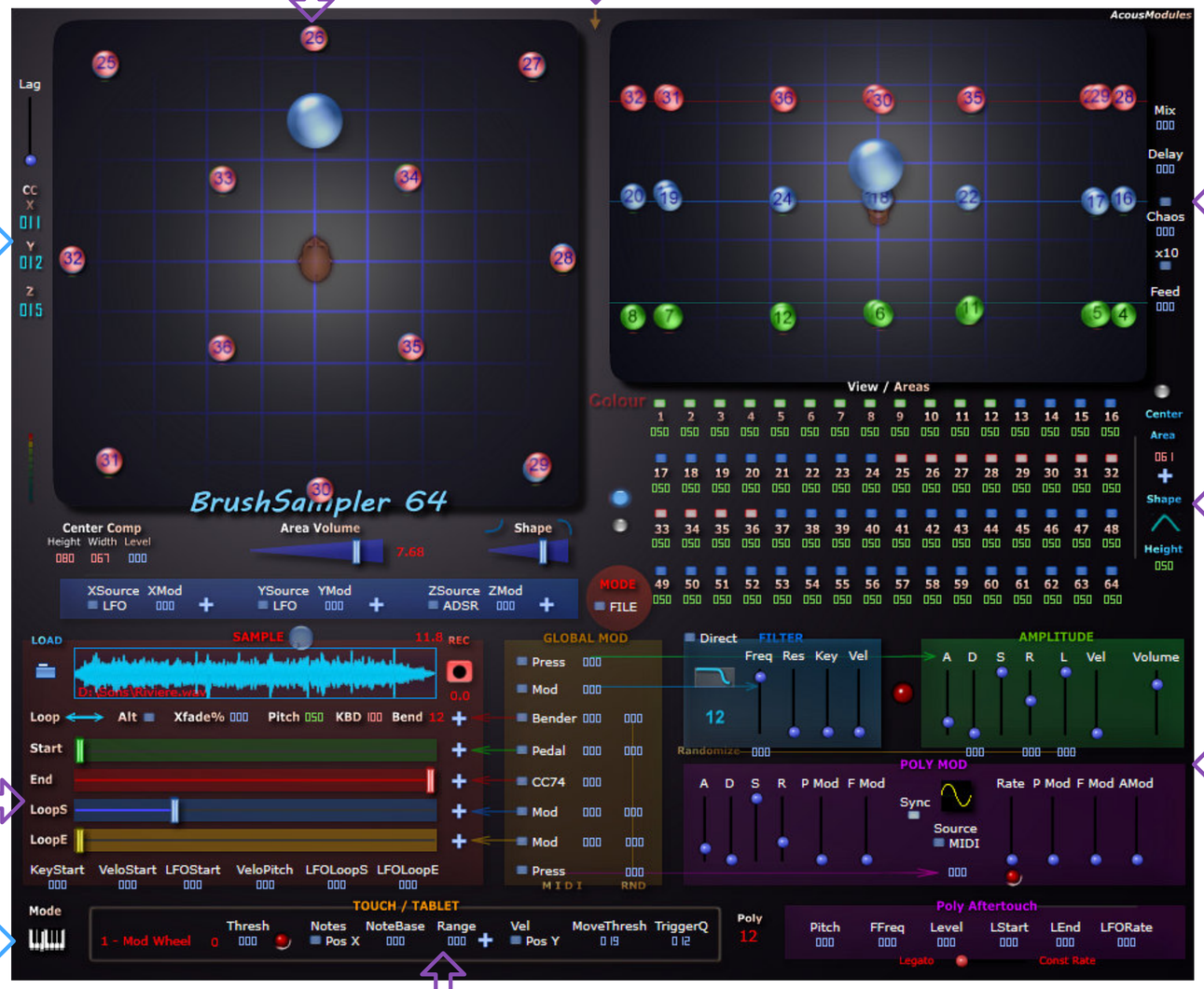
BrushSampler

sample format: mono
samples: 1
outputs: 64
polyphony max: 128
trigger: notes, auto, gesture

see page 3

see page 11

select the MIDI CC to control the spatial position



see page 8

see page 10

see page 5

see page 4

select Keyboard or Touch mode

see previous page

SweetSampler L6

sample format: mono
samples: 1
outputs: 64
polyphony max: 128
trigger: notes, auto

a larger Focus will spread the sound among the Layers

up to 6 Layers can be used

select the number of Layers to be calculated

fixed number of outputs channels that constitute the circles

shift the starting degree to the left (the origin is 12H by default)

first channel number of the circle series

Azimut = position on the circumference
Radius = Layers
(elevation or concentric circles)

use a combination of a LP filter and a reverberation to simulate the attenuation distance in the Radius axis

select the spatial axis to change the notes

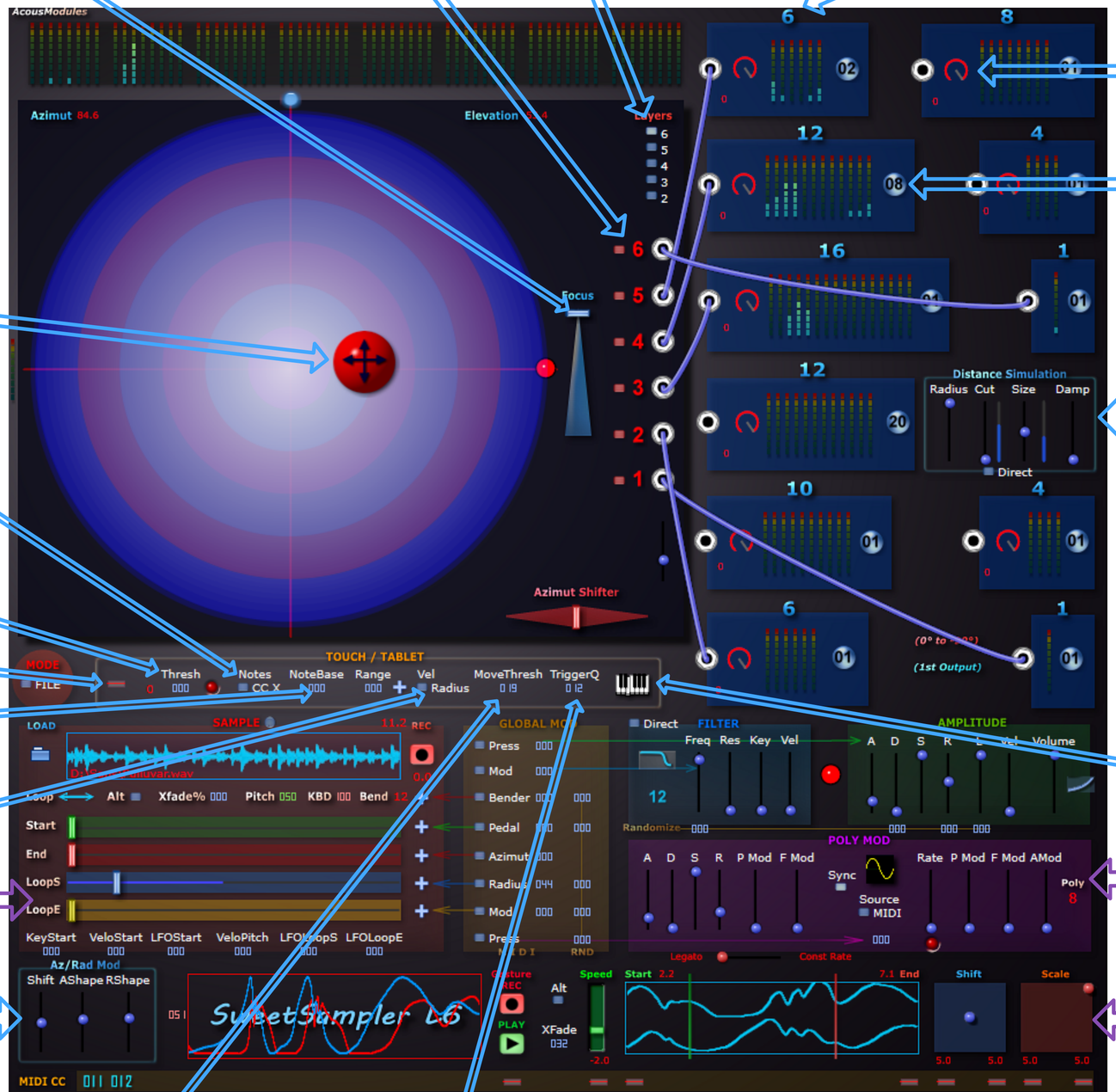
use MIDI CC coming from a touch gesture to generate Notes, together with other CC to modulate the spatial position (if it is a graphic tablet a MIDI converter will be needed)

threshold value to trig the note

notes range

select the spatial axis to change the velocity

see page 4



select Keyboard or Touch mode

see page 5

see page 6

minimum movement to trig the notes

notes length quantization

ATTENTION: in REC mode connecting or removing a patch cable erased the sample!

MPESampler 564

sample format: mono
samples: 1
outputs: 64
polyphony max: 5
trigger: notes

see page 3

Pressure special settings:
- input Min / Max values to adapt the controller's sensitivity
- curve, from very progressive to very fast
- output Min / Max values to limit the elevation range
- inertia to smooth the values changes when moving

main MIDI channel for non MPE voices,
it is generally set to 1 or 16 but a voice's
channel can also used for these modulations

MPE voice's channels, normally in following
order from number 2 but can be different
to combine several plugins

activation of the Global XYZ modulation
(CC 11 / 12 / 15) and values smoothing

see page 10

see page 4

see page 5

internal modulations
and mono MIDI
channel sources

select MPE XYZ fingers positions
as per voice modulation source

MassSampler 1664

see page 3

see page 11

sample format: 16
samples: 1
outputs: 64
polyphony max: (16)
trigger: notes

see page 9

see page 7

see page 5

see page 4

select the channels to be recorded

view of the incoming MIDI messages values

ATTENTION: in REC mode connecting or removing a patch cable erase the sample!

ScaleSampler 864

sample format: octo
samples: 1
outputs: 64
polyphony max: 128
trigger: notes, auto

see page 3

see page 11

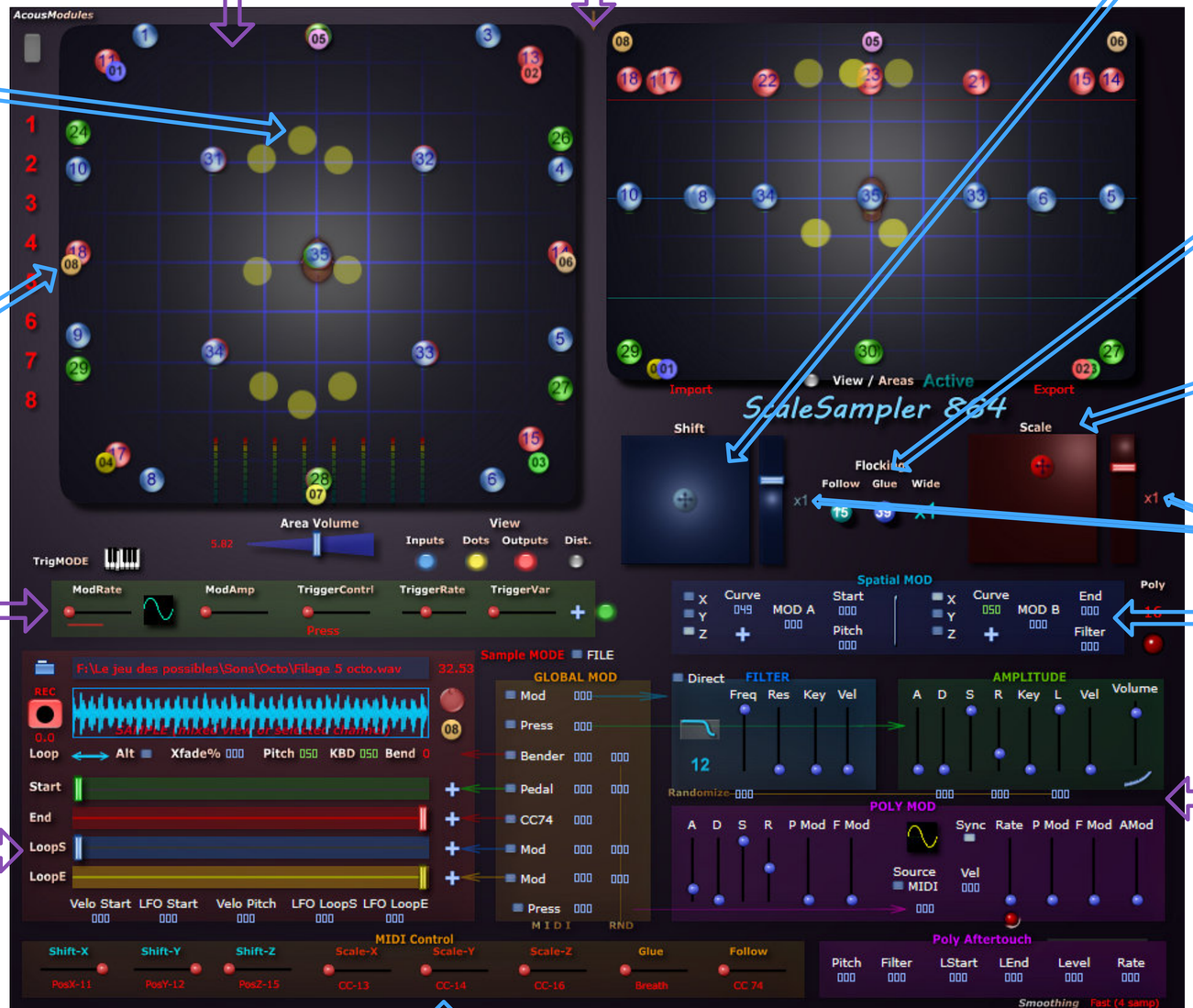
horizontal and vertical shift
of the whole Shape, the resulting
one is given by the yellow dots

the yellow dots represent the
points of the real Shape
according to the Position
and Scale transformations

Follow = delay amount between inputs when moving
Glue = smoothing/inertia amount
Wide = allow to move the inputs beyond the room
space thus making them disappear

the small numbered
color dots represent the
Shape that has to be
set manually, one by one

horizontal and vertical scaling
of the whole Shape, bottom/left
reverses the Shape



x1 / x2 = half / double distance

use the XYZ positions of each input to modulate
its Start/End sample position, its Pitch and its
Filter frequency
MOD = the total amount
Start / Pitch / End / Filter = parameters modulations
Curve = from very progressive to very fast
+/- = polarity

see page 8

see page 5

see page 4

MIDI modulation source and amplitude for the given parameters

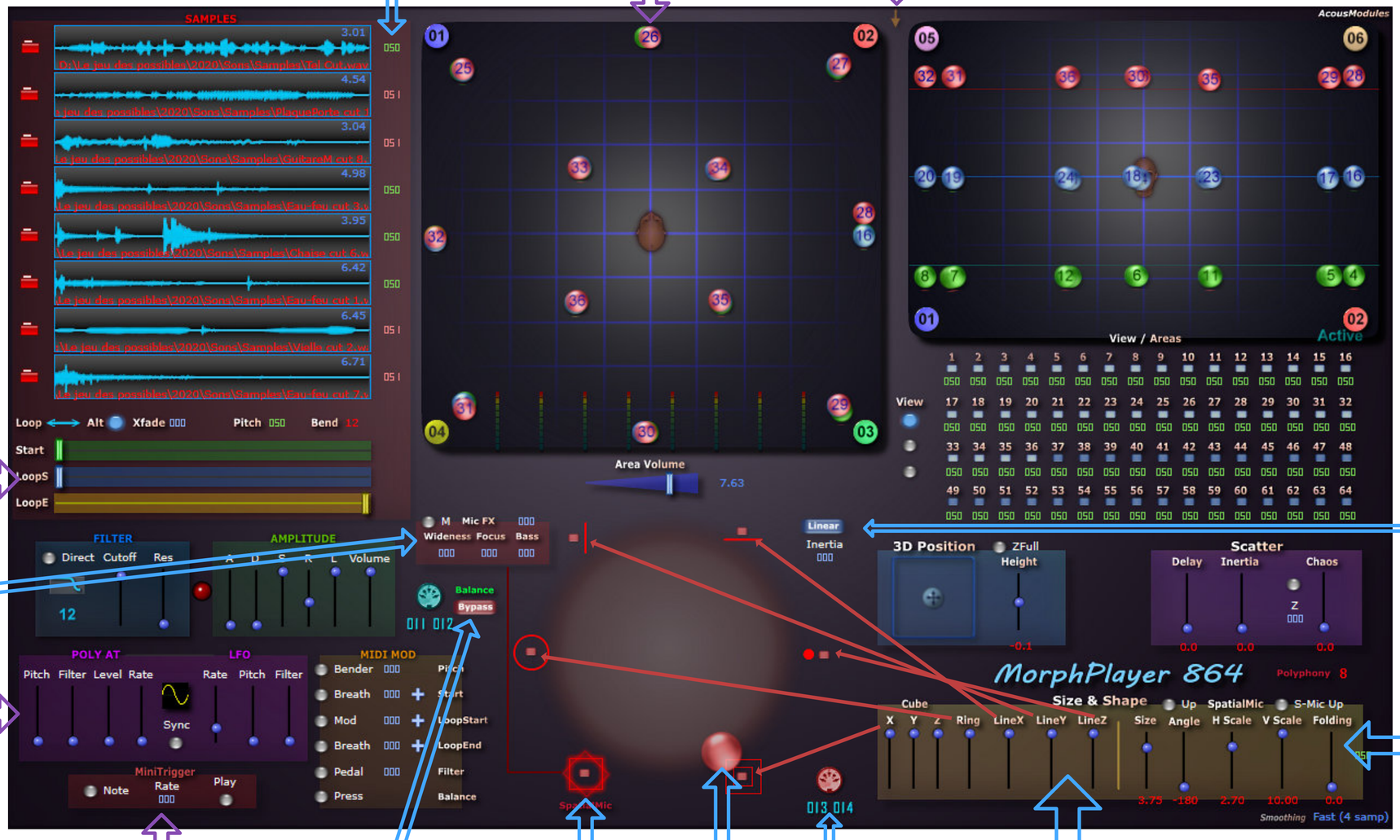
MorphPlayer 864

sample format: mono
samples: 8
outputs: 64
polyphony max: 128
trigger: notes, auto

samples gain: 50 means no change

see page 3

see page 11



see page 4

see page 5

special parameters
for the microphones

must be kept on Linear

special shape parameters
according to 8 channels
microphones such as the
Voyage Audio SpatialMic
and the Octomic

see page 8

see next page

click on the small
buttons to jump
to the shape

activation and
MIDI CC selection
to control the
morphing

simplified version
of the mass shapes
see page 7

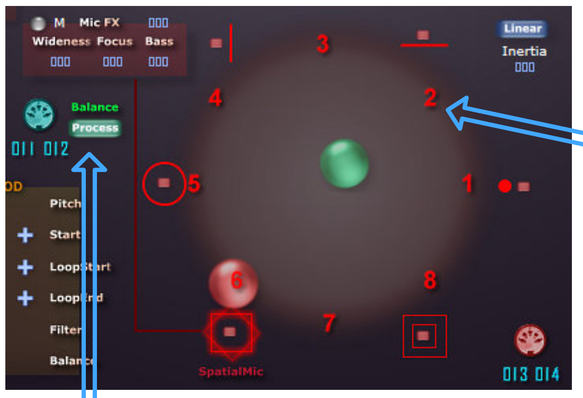
see next page

MorphSampler 864

channels activation

sample format: octo
samples: 1
outputs: 64
polyphony max: 128
trigger: notes, auto

activate the sample



Balance Mode:
enable the variable mixing of the 8 samples with the green ball, select and eanble the MIDI CC to control it

multisample mode:
Octo = one octophonic sound
Layers = 8 monophonic sounds that can be crossfaded

records the 8 inputs

spatial animations

AnimaSampler 864

see page 4

see page 3

see page 11

sample format: mono
samples: 1
occurrences: 8
outputs: 64
polyphony max: 128
trigger: notes, auto

see page 5

use the spatial positions of each sample to modulate its Loop Start/End, its Pitch and the Filter

modulation amplitude

destination amount

see page 8

see page 9

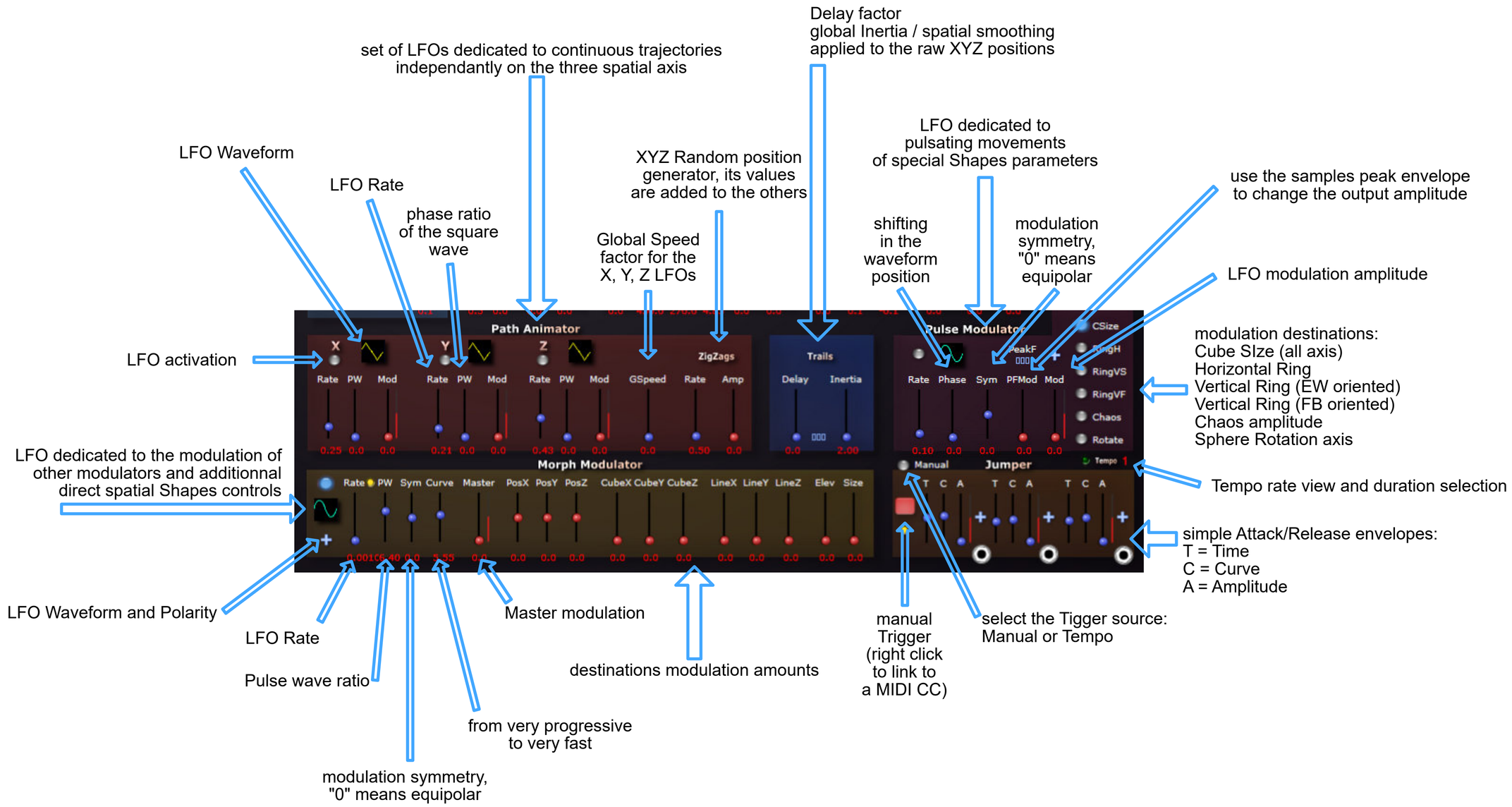
see page 7

8 sample occurences peak levels

MIDI modulation sources amount and polarity

ATTENTION: in REC mode connecting or removing a patch cable erased the sample!

see next page


Delay factor
global Inertia / spatial smoothing
applied to the raw XYZ positions
set of LFOs dedicated to continuous trajectories
independantly on the three spatial axis
LFO Waveform
LFO Rate
phase ratio
of the square
wave
XYZ Random position
generator, its values
are added to the others
LFO dedicated to
pulsating movements
of special Shapes parameters
use the samples peak envelope
to change the output amplitude
shifting
in the
waveform
position
modulation
symmetry,
"0" means
equipolar
Global Speed
factor for the
X, Y, Z LFOs
LFO modulation amplitude
Path Animator
Pulse Modulator
Trails
LFO activation
modulation destinations:
Cube SIze (all axis)
Horizontal Ring
Vertical Ring (EW oriented)
Vertical Ring (FB oriented)
Chaos amplitude
Sphere Rotation axis
LFO dedicated to the modulation of
other modulators and additionnal
direct spatial Shapes controls
Morph Modulator
Jumper
Tempo rate view and duration selection
simple Attack/Release envelopes:
T = Time
C = Curve
A = Amplitude
LFO Waveform and Polarity
LFO Rate
Pulse wave ratio
modulation symmetry,
"0" means equipolar
from very progressive
to very fast
Master modulation
destinations modulation amounts
manual
Trigger
(right click
to link to
a MIDI CC)
select the Tigger source:
Manual or Tempo

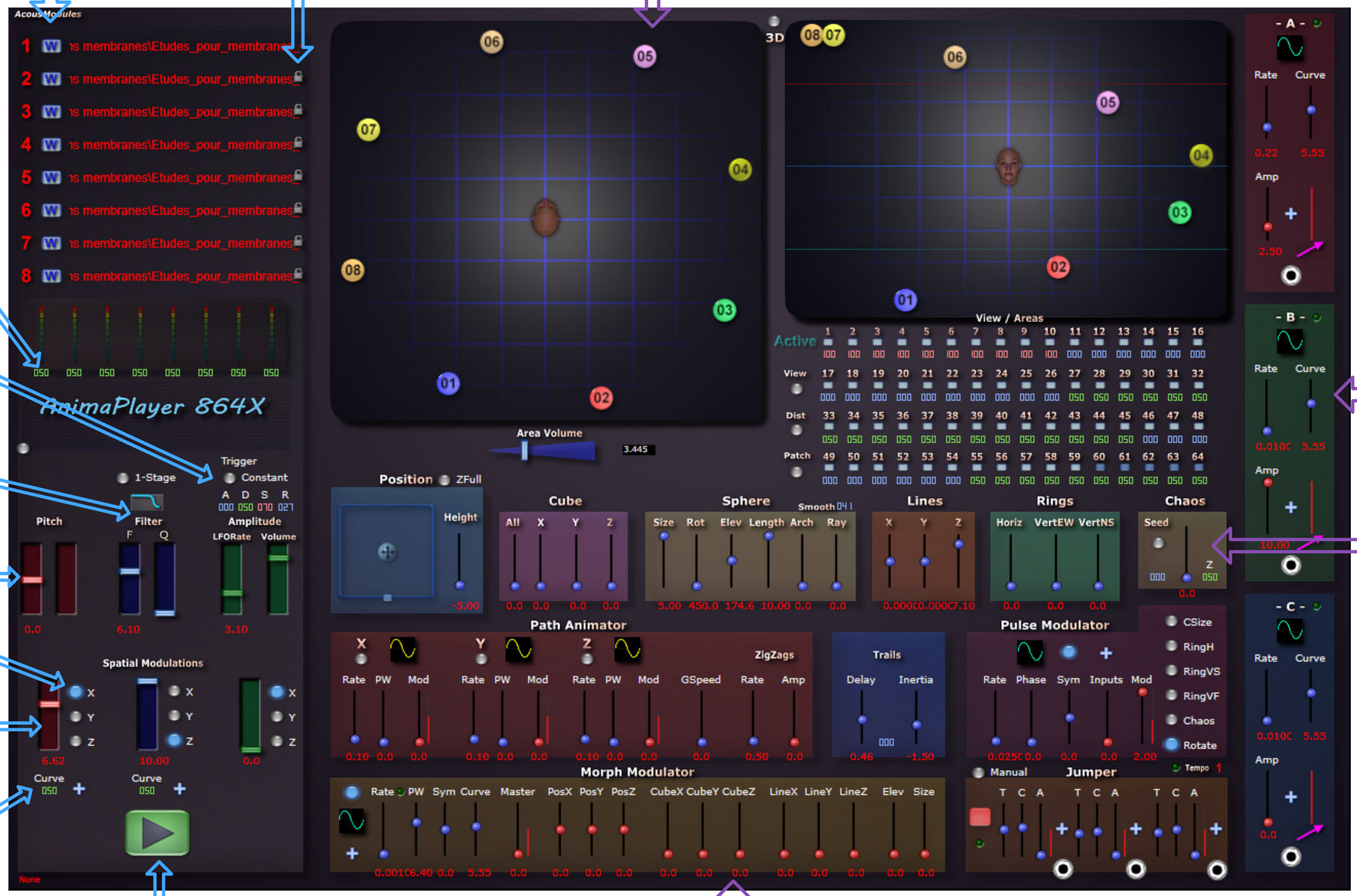
AnimaPlayer 864

load 1 to 8 wave files, they must have loop informations

locked = play the select file, otherwise plays the n°1

see page 3

sample format: mono
samples: 1 < 8
occurrences: 1 < 8
outputs: 64
polyphony max:
trigger: notes, auto



sample level
"50" means no change

Trigger:
Constant = normal mode
LFO : the samples are retrigged following the LFO Rate

8 channels filter:
stage 1/2 = 12/24 dB/oct
LP / HP / BP / notch
Frequency and Resonance

sample base pitch +/- 5 oct

select the spatial axis as the modulation source

destination amount

modulation curve
from very progressive
to very fast,
and polarity

start / synchronize the samples

see previous page

see page 9

see page 7

VaporSampler 864

see page 3

see page 11

sample format: mono
samples: 1
outputs: 64
polyphony max: 128
trigger: notes, auto

Rate random variation

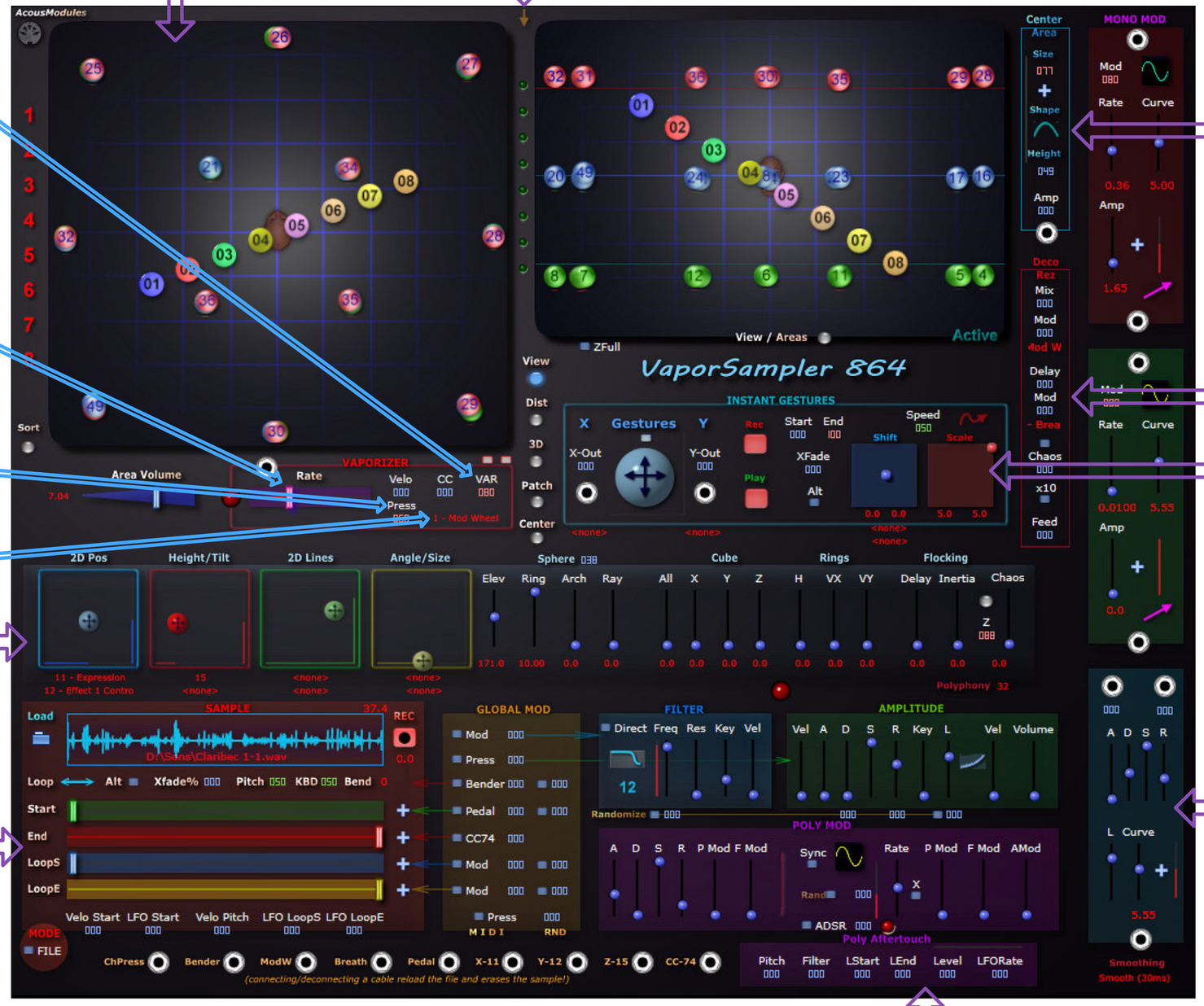
Trigger Rate

channel Pressure and velocity Rate control amount

aux Rate control source and amount

see page 7

see page 4



see page 10

see page 8

see page 6

see page 5

ATTENTION: in REC mode connecting or removing a patch cable erased the sample!

see page 5

PathSampler 64

sample format: mono
samples: 1
outputs: 64
polyphony max: 128
trigger: notes, auto

see page 3

see page 11

actual position of the sound along the path

horizontal and vertical shift of the whole Path, the resulting one is given by the yellow dots

activate the MIDI control of the Path Position and Scale (values shown by the underlying blue and red dots and bars)

horizontal and vertical scaling of the whole Path, bottom/left reverses the Path

the yellow dots represent the points the real path will follow according to the Position and Scale transformations

the red dots represent the points that constitute the path

A/R Envelope, it is triggered by any Note or by CC64, each new Note restart the Path at its current value
- Steps: envelope amplitude in number of steps
- Curve: from very slow to very fast
- Direction: steps forward or backward

use a LFO to go through the Path with the usual parameters
- Steps: LFO amplitude in number of steps
- PW: Square waveform ratio

show the path points

move the sound along the path and default Start position when a Note is received

see page 8

actual Path position

MIDI source selection and modulation amount for the Cycler's Rate and amplitude steps

limited Sample Loop / Filter and Envelope settings

Sample Start and Loop points shapers, double-click to add or remove a point

the Green, Blue and Yellow bars show their corresponding parameters position on the Sample

horizontal mirror

vertical mirror

straight lines or splines

optional Pitch and Filter shapers

shift the whole shape "50" means no change

shaper's amplitude

MIDI source to control the Path's position

additional Sample Start and Loop points modulations

select the Pitch and the Filter modulation source

"generators"

KaleidoSampler 64 & 128

sample format: mono
samples: 1 + 1
outputs: 64 / 128
polyphony max: (128)
trigger: auto

Spatial Modulator:
by default controls the output position inside the Range
waveform: Sine, Saw, Triangle, Square
Rate with visual feedback

Pitch base +/- 5 oct
purple variation: steps
yellow variation: slide

Multimode Filter
activation and settings:
Frequency / Resonance
Modulation / Mode / Slope

max number
of voices/grains

+/- = longer / shorter

quantization of the modulator output

see page 8

sample position modulations:
purple from the Trigger Modulator
yellow from the Spatial Modulator

ADR curve, from slow to fast

select the Trigger mode (normal use)
or the One Shot mode

Waveform, Rate and output
amplitude of the modulator

Triggers' rate, the actual value depends on the Var amount

in One Shot mode: press the button to shot a single note
Length: sustain duration before being able to retrig

Straight: the sound is sent to discrete channels
Panner: the sound is panned between adjacent channels
(good for slow movements but uses more CPU)

modulation amount from the Trig Modulator

base playback position in the sample,
(hold Ctrl/Cmd keys for fine movements)
if MIDI controlled better use a 14 bits message

select LFO or Shaper, the Rate applies for both

the Shaper can replace the LFO waveform:
double-click to add/remove a point
buttons: Red = straight or spline,
Blue = vertical mirror, Green = horizontal mirror

first output of the range to be modulated

Free mode: use the cursor determines the
Sample mode: the output follows the
position of the Sample playback cursor

see page 6

MIDI modulation sources and amount

in Sample mode sets the higher
possible channel number

number of outputs
to be used from the
1st selected one

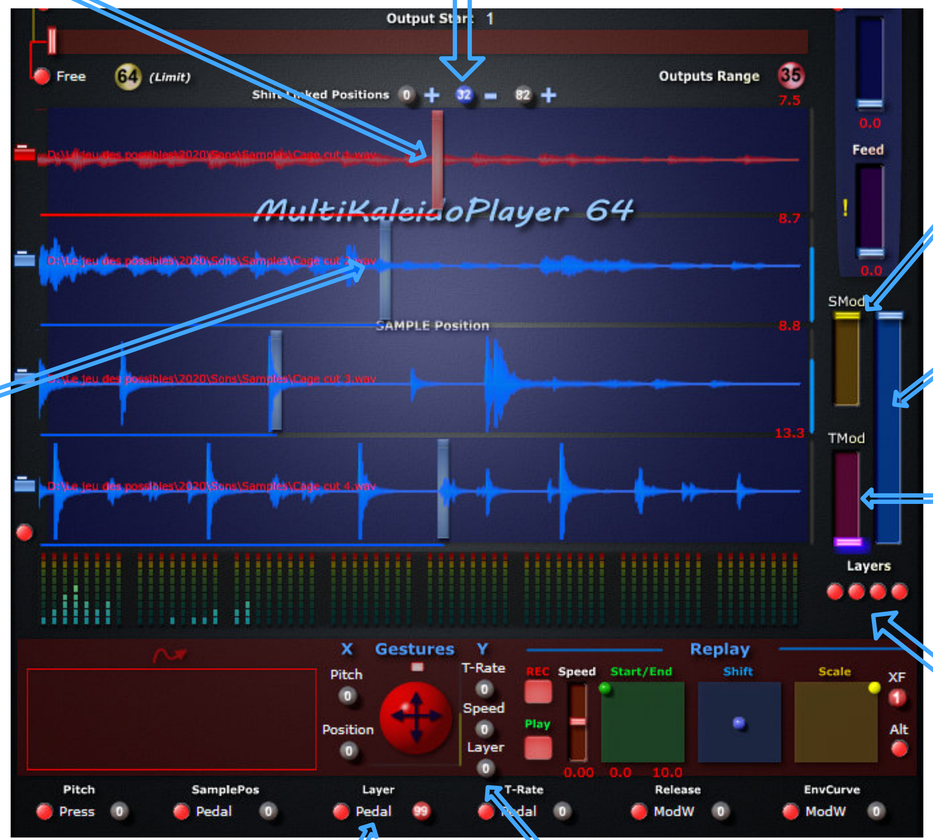
see next page

MultiKaleidoPlayer 64

sample format: mono
samples: 4
outputs: 64
polyphony max: (128)
trigger: auto

base playback position
of the master sample

sample position shifting from
the linked position of the Master



Layer modulation from
the Spatial Modulator

manual Layer position

Layer modulation from
the Trigger Modulator

direct selection
of the active Layer

base playback position
of the linked samples
(view only)

Layer modulation
source and amount

Layer Y gesture
modulation amount

see previous page

sample format: mono
samples: 1
outputs: 16
polyphony max:
trigger: continuous

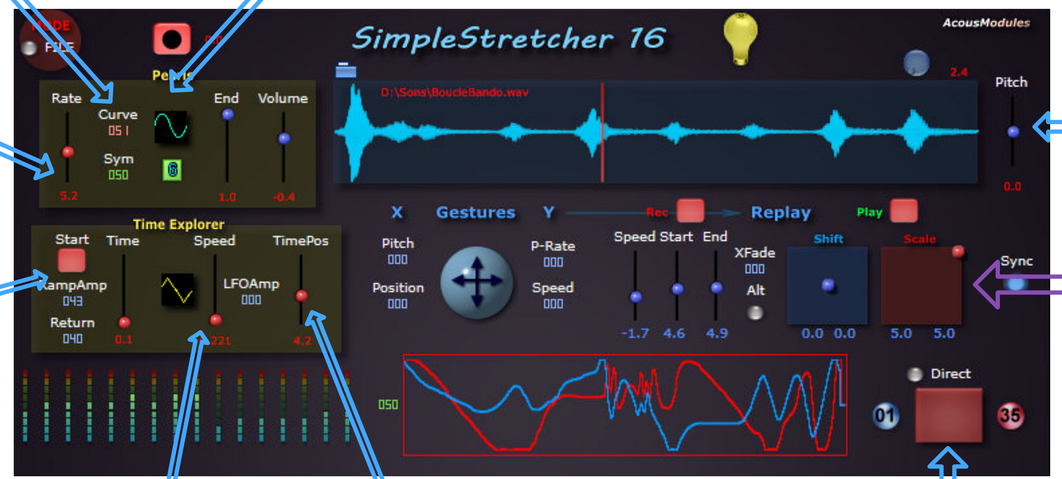
SimpleStretcher 16

purpose:
the amplitude of the sample is modulated according to a number of sliding windows like in some Time-Stretch algorithms, each one being sent to a different output to form a "necklace" of "pearls", which you can set and modulate the size, the shape, the position in the sample and the pitch

from thin to bold

more or less sharp

"pearls" rate, the higher the shorter



Pitch value (+/- 5 octaves)

modulation of the playback position with a ramp that can be VERY slow:
START = active
Time = ramp duration
RampAmp = playback position range
Return = speed to return to 0 when stop

see page 6

modulation of the playback position with a LFO

base playback position

by default **the 16 "pearls" are sent to the 16 first outputs**, but it is possible to **compact** (less than 16), to **extend** (more than 16), to **scatter** (Chaos) and to **move** them (Shift) on 1 to 64 outputs

StretchSampler 1664

sample format: mono
samples: 1
outputs: 64
polyphony max: 128
trigger: continuous

purpose:
the amplitude of the sample is modulated according to a number of sliding windows like in some Time-Stretch algorithms, each one being sent to a different output to form a "necklace" of "pearls", which you can set and modulate the size, the shape, the position in the sample and the pitch

see page 3

see page 11

see page 9

see page 7

more or less sharp

from thin to bold

"pearls" rate, the higher the shorter

see page 8

modulation of the playback position with a ramp that can be VERY slow:
START = active
Time = ramp duration
RampAmp = playback position range
Return = speed to return to 0 when stop

modulation of the playback position with a LFO

base playback position

see page 6

ATTENTION: in REC mode connecting or removing a patch cable erased the sample!

ScattSampler 64

sample format: mono
samples: 1
outputs: 64
polyphony max:
trigger: manual/continuous

representation of the 64 outputs values

representation of the 64 Sample Start and Loop positions

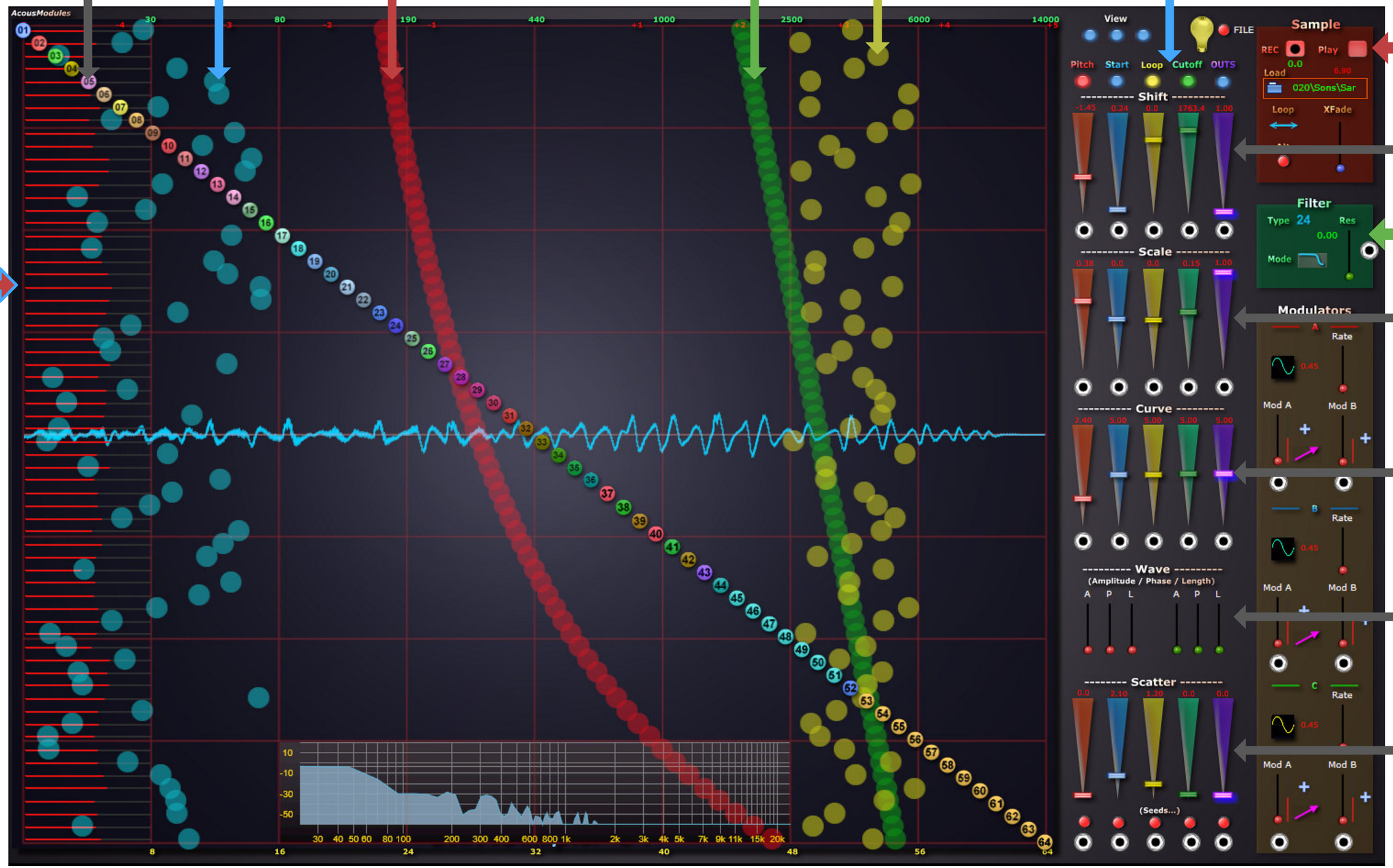
representation of the 64 Pitch values

representation of the 64 Filter Cutoff frequencies

representation of the 64 Loop End positions, if ithey are before the Start the sample on this channel is played backward

show the dot values on the matrix

64 sample playback positions



Start/Restart the sample

Shifts all the values by the same amount

common settings of the multimode filters:
Type = 12/24 dB/oct
Mode = LP/BP/HP/Notch
Resonance

Scales the values according to there number:
0 = no scaling
+1 = the higher number
-1 =

Scaling Curve from very slow to very fast

Wave Shape (Pitch and Cutoff only)
A = amplitude
P = phase
L = Length

random values,
Seeds = new values

ATTENTION: in REC mode connecting or removing a patch cable erases the sample!

Texturizer

sample format: mono
samples: 1
outputs: 64
polyphony max:
trigger: manual/continuous

representation of the 64 outputs values

representation of the 64 Frequency Modulation amplitudes

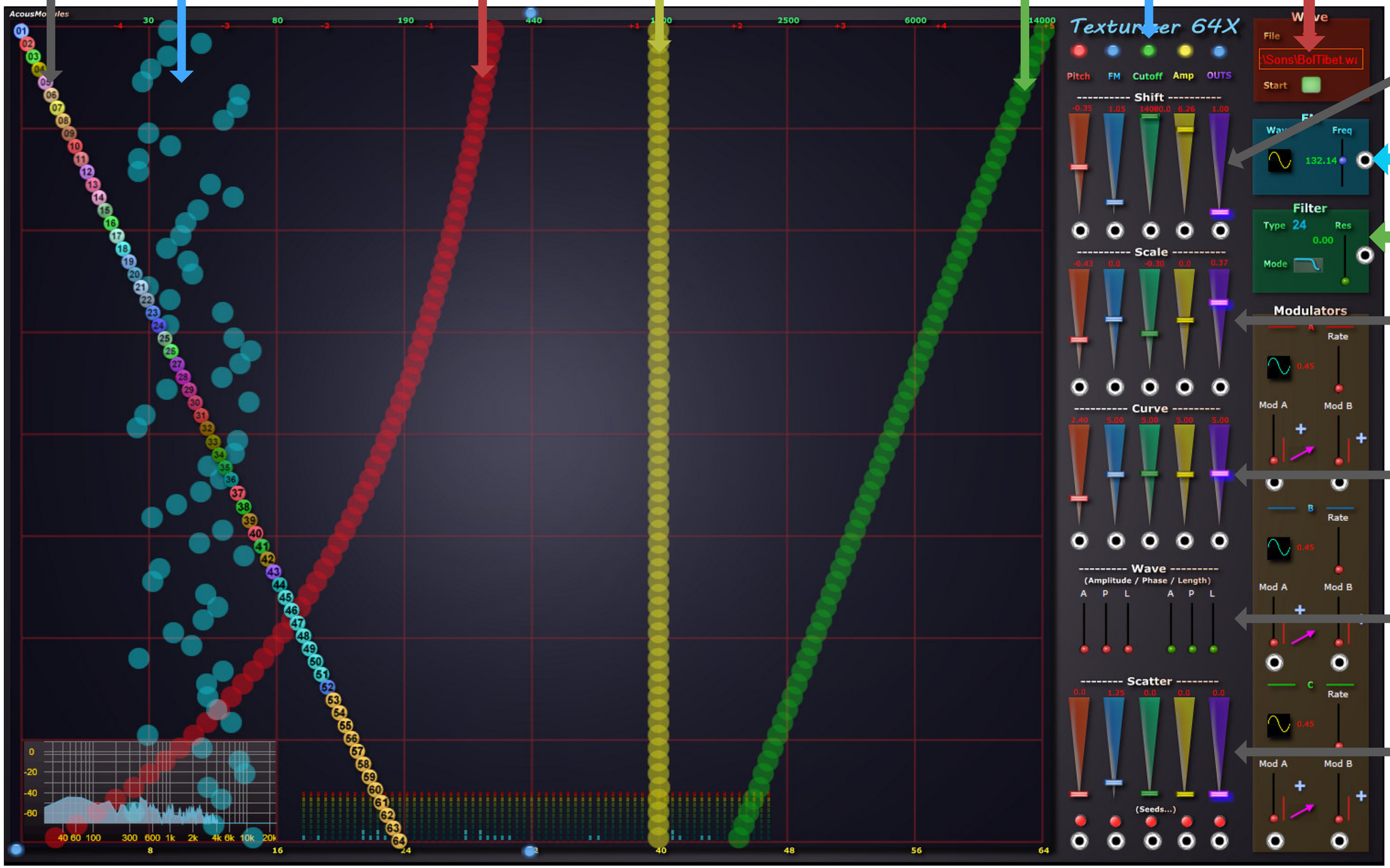
representation of the 64 Pitch values

representation of the levels values

representation of the 64 Filter Cutoff frequencies

show the dot values on the matrix

Start/Restart the sample (the file must contain loop informations, otherwise it will be played only one time)



Shifts all the values by the same amount

FM oscillators waveform and frequency

common settings of the multimode filters:
Type = 12/24 dB/oct
Mode = LP/BP/HP/Notch
Resonance

Scales the values according to there number:
0 = no scaling
+1 = the higher number
-1 =

Scaling Curve from very slow to very fast

Wave Shape (Pitch and Cutoff only)
A = amplitude
P = phase
L = Length

random values,
Seeds = new values

multi samples

TouchSampler 48 & TouchPlayer 48

sample format: mono
samples: 48
outputs: 64
polyphony max:
trigger: notes, gesture

purpose: use multitouch surface controllers like the Sensel Morph or the EraeTouch to trig samples and to control their intensity, works also with keyboards with Polyphonic Aftertouch

MIDI Note select

amplitude control: CC, Poly AT or Velocity

Loop crossfade (not in alt mode)

alternate Loop mode

amplitude envelope Attack + Release

show the amplitude peaks

activate the Sample Pad

sample Pitch "50" means original

MIDI CC select

level control view

sample peak view

sample Start/End in %, if End is before Start the sample is played backwards

+/- 5 octaves to all the samples pitch

adds a random value for each received note

Loop modulation source and amount (all pads)

CC and Poly AT input curve

CC and Poly AT input min and max values

select the sample pads to show

see next page

Mouse Pad note trigger:
horizontal axis = Notes
vertical axis = velocity
works only for the pads set to Velocity

show the Mouse Pad

random notes pitch around the mouse position

set the lower and the higher notes

gesture threshold to trig a note

length quantification (also depends of the host buffer setting)

velocity curve, from very progressive to very fast

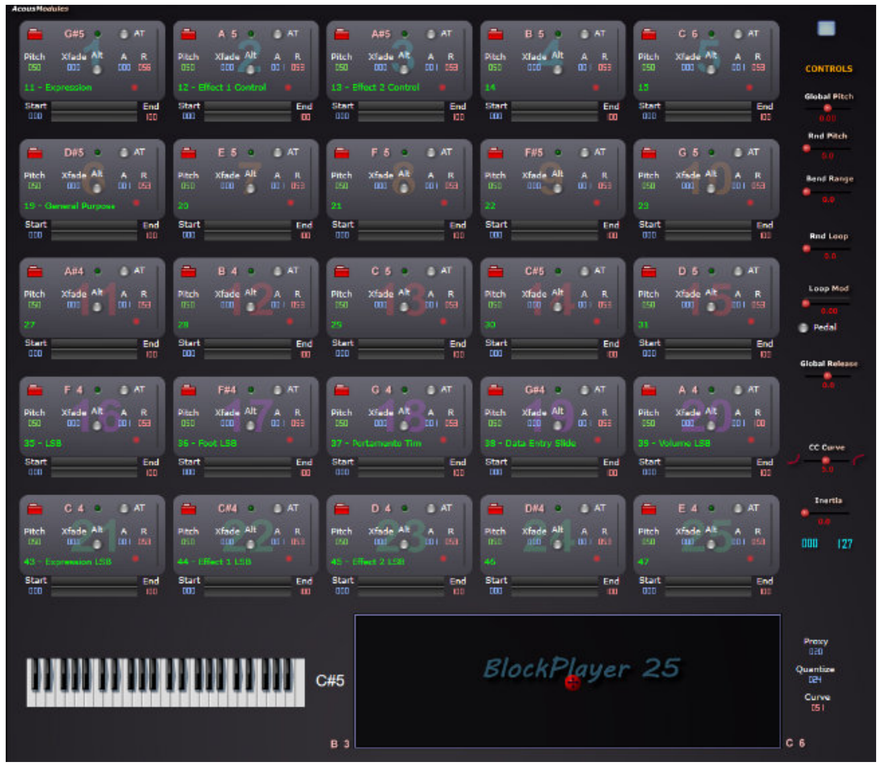
the following ones are similar to the TouchSampler and TouchPlayer but with a layout and some special features relative to the controllers

ARQSampler 32

in Grip Mode show the Yaw / Pitch values

in **Base mode**: the 32 sample blocs are active but the Pitch/Yaw controllers doesn't work
in **Grip mode**: the controllers work but one of the four ring's quarter is disabled
Polyphonic Aftertouch must be activated in the AR96 Ring preferences

BlockPlayer 25



the 25 sample blocs are simply connected to the 25 outputs
the Lightpad must be set with a 5x5 grid, each pad sending a Note + Polyphonic Aftertouch

RandomPlayer 12-18 & 8-32

sample format:
up to 18/32 channels
samples: 12/8
outputs: 18/32
polyphony max: 8
trigger: notes, trigger

load a multichannel wave file (16, 24 or 32 bits)

file's duration

select the file's channel to view

select the MIDI CC to control the volume

activate the volume control, both for MIDI input and Crossfade

select the lower and the higher notes to trig the sample, can be the same

adjust the sample level in a +/- 18 dB range

see page 4

if the Players share the same Notes range they can be played as Layers, in which case it is possible to crossfade between them following a modulator: Key Pressure, selected CC, LFO and Sample&Hold

values smoothing

MIDI controls for the given parameters

global values, affect all Players

bi- or unipolar modulation

a random value is generated each time a Note is received

see page 8

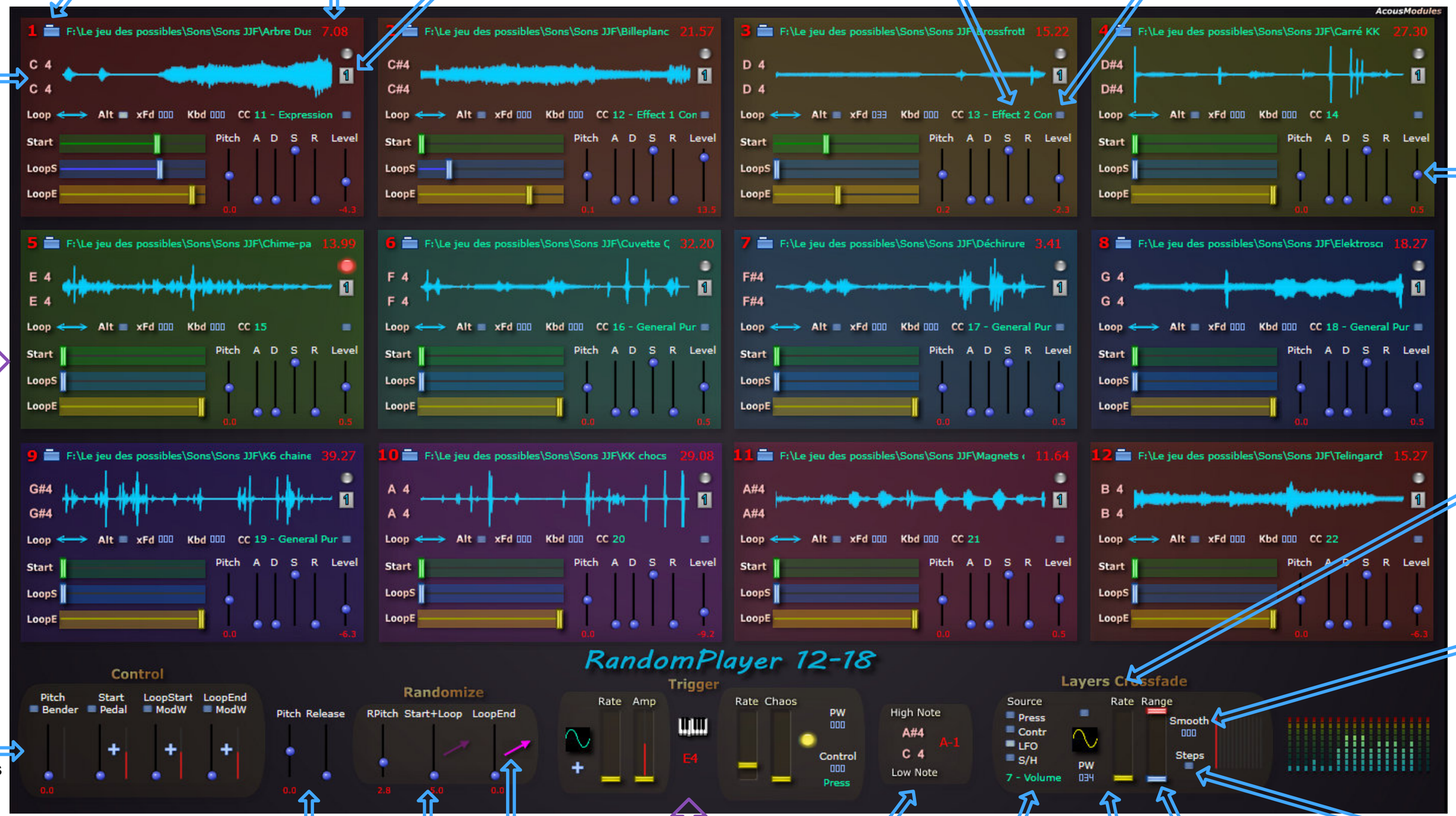
select the lower and the higher notes in between the notes are sent

select the modulation source and the MIDI controller n°

LFO and S/H rate, the PW applies only for the Square wave

reduce / adjust the range of the Players that are played

values quantization: only one Player at a time instead of crossfading two at a time



Concatenator 32

sample format: mono
samples: 32
outputs: 32
polyphony max: 1
trigger: continuous

the amplitude of the 32 samples is successively modulated to form a "necklace" of "pearls",
ii a sample is missing there will be a hole at its place,
it is also possible to load the same file twice or more
to avoid the holes, but there will always be 32 "pearls"

sample gain,
"50" means no change

no waveform view to save memory
(and not very usefull), the small vertical
bars show the current play position
for each file according to their length

adjust the **overall duration**
for the **Time Exploration**:
base 5" to 30", up to 250",
one application is to match
the shortest sample duration

from thin to
bold

more or
less sharp

"pearls" rate, the
higher the shorter

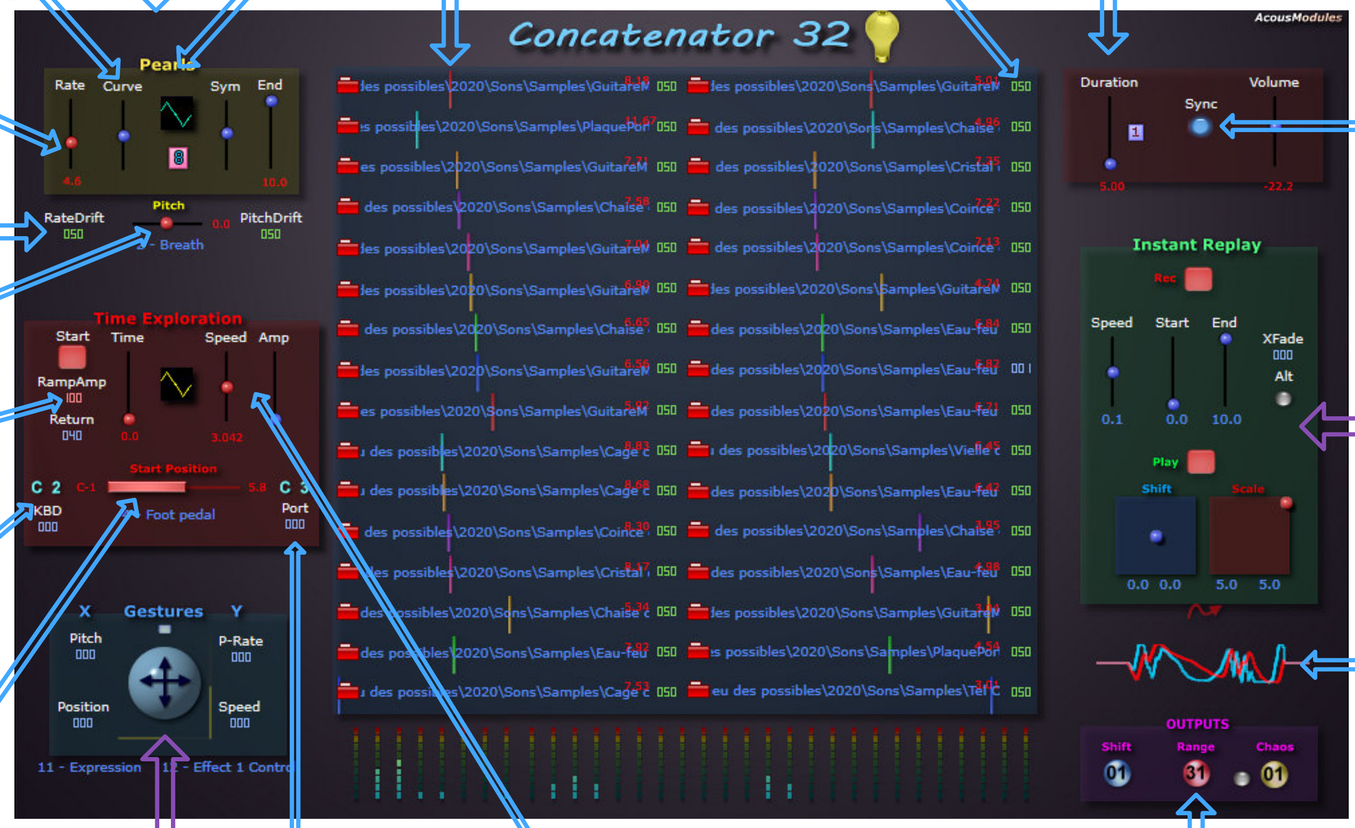
Rate and Pitch variations according to
the "pearl" number around the middle,
"50" means no variation, above means
high values for higher channels,
below means the contrary

Pitch value (+/- 5 octaves)
and direct MIDI CC controller

modulation of the playback position
with a ramp that can be VERY slow:
START = active
Time = ramp duration
RampAmp = playback position range
Return = speed to return to 0 when stop

playback position according
to MIDI notes: select the Min
and Max notes and the
modulation amount

manual playback based position,
and direct MIDI CC controller



resynchronize
the players

see page 6

drawing of the
last recorded gesture

see page 6

Portamento rate
when using MIDI
notes to position

modulation of the playback
position with a LFO

by default **the 32 "pearls" are sent to the 32 first outputs**,
but it is possible to **compact** (less than 32),
to **extend** (more than 32), to **scatter** (Chaos)
and to **move** them (Shift) on 1 to 64 outputs

ConcatPlayer

sample format: mono
samples: 16
outputs: 64
polyphony max: 1
trigger: continuous

see page 3

see page 11

see page 6

see page 9

see page 7

"pearls" rate, the higher the shorter

from thin to bold, and more or less sharp

modulation of the playback position with a ramp that can be VERY slow:
START = active
Time = ramp duration
RampAmp = playback position range
Return = speed to return to 0 when stop

modulation of the playback position with a LFO

record automation

replay automation

waves levels, changes can be recorded

playback automation speed, "50" means no change

1664 version:
show the amplitude automation buttons and the loop modes (Straight, Alternate)

use the spatial position of each "pearl" to modulate their Pitch and their Rate

global Pitch value (+/- 5 octaves)

ConcatSampler

see page 4

use MIDI notes to move through the time position

SampXplorer 24-8 & 32-16

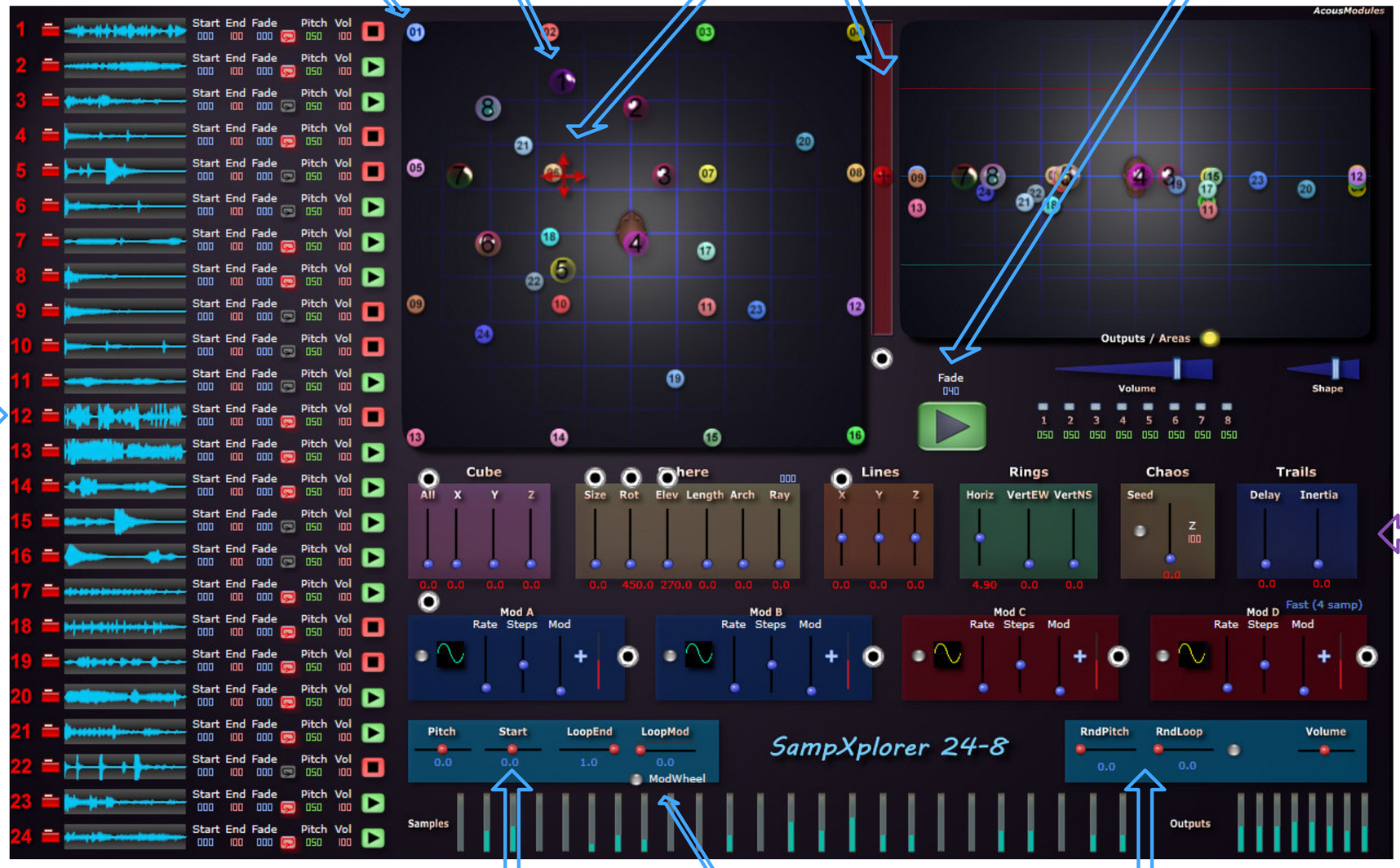
sample format: mono
samples: 24 / 32
outputs: 8 / 16
polyphony max:
trigger: manual/continuous

the small dots represent the samples
they can be placed arbitrary

the numbered balls represent
the "microphones" that are
sent to the plugin's outputs

moves all the balls at once

start/stop all selected players,
a fade in/out can be applied



24/32 identical Wave Players:
- sample activation
(reflected on the spatial views)
- load a wav file (mono or stereo)
- sample/looop start and
loop end settings
- alternate loop option
- pitch and volume
- Start / Stop playing

see page 7, but **the shapes control here the outputs**
the 32-16 version
has two independant
sets of spatial shapes
for channels 1-8 and 9-16

for all Wave Players:
Pitch, Start and Loop End offsets
(positive or negative)

Loop modulation
source and amount

for all Wave Players:
Pitch and Loop random values

MultiSampler 16, 32 & 64

sample format: 16 / 32 / 64
samples: 1
outputs: 16 / 32 / 64
polyphony max: (128)
trigger: notes, auto

see page 4

see page 5

select a multichannel Wave file, no min or max limit but the channels above the plugin's value will be ignored

select the channels to be recorded

select what channels to be played

note:
these samplers can record, load and play ambisonic encoded sounds (HOA), but if any of the random modulations is used the spatial information will be lost (anyway always insert a decoder after)

see page 8

MultiPlayer 32

sample format: stereo
samples: 16
outputs: 32
polyphony max: 128
trigger: notes, auto

see page 4

show the waveform of
one among the 16 samples

see page 5

see page 8

load up to 16 stereo files:
they can represent multichannel sounds
(converted to a set of stereo files)
or be totally different sounds,
in this case it is nevertheless better
if they have about the same duration

adjust the duration that is used to
modulate the samples positions,
in case of a multichannel source it must
be the same value as any file, otherwise:
shorter ones will result silence at the end,
longer ones the end will be ignored

others ...

AleaSampler 64 & 128

sample format: mono
samples: 1
outputs: 64 / 128
polyphony max: 128
trigger: notes, auto, gesture

amount of channels shifting with the Outputs Modulator

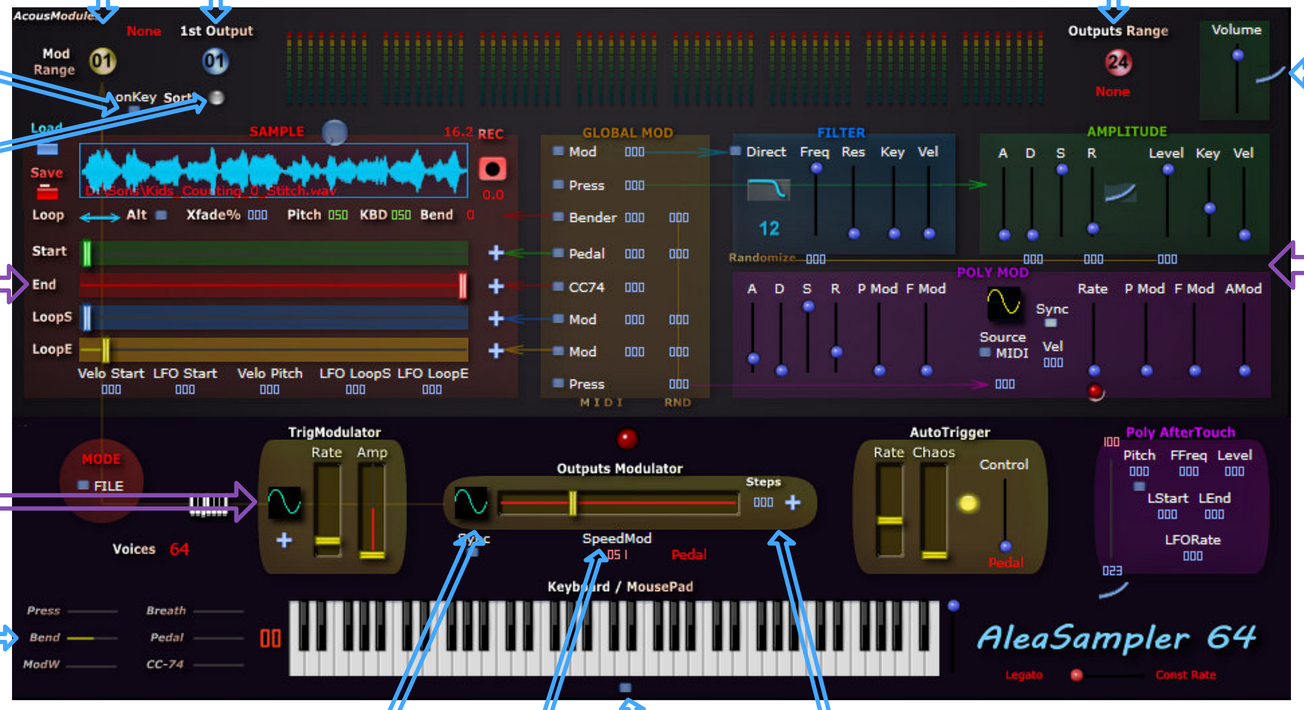
selection of the 1st output played for each note, if the Range is set to "1" all the notes are played through this one

number of outputs to be used from the 1st selected one

choose if the random channels ordering is changed with each key press

manual channels reordering

volume curve from CC 07



see page 4

see page 5

see page 8

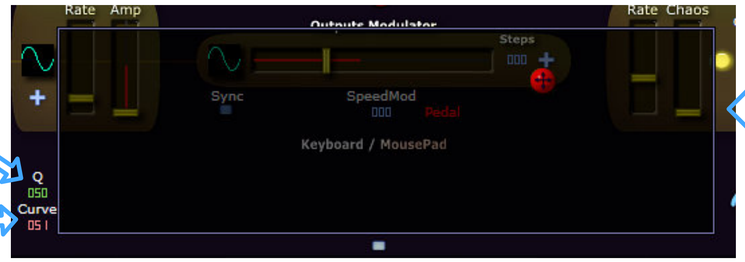
view of the incoming MIDI messages values

how the outputs will be shifted (no channel interpolation, may produce some clicks)

source and modulation amount

modulation quantization and polarity

show the Mouse Pad



length quantification (also depends of the host buffer setting)

velocity curve, from very progressive to very fast

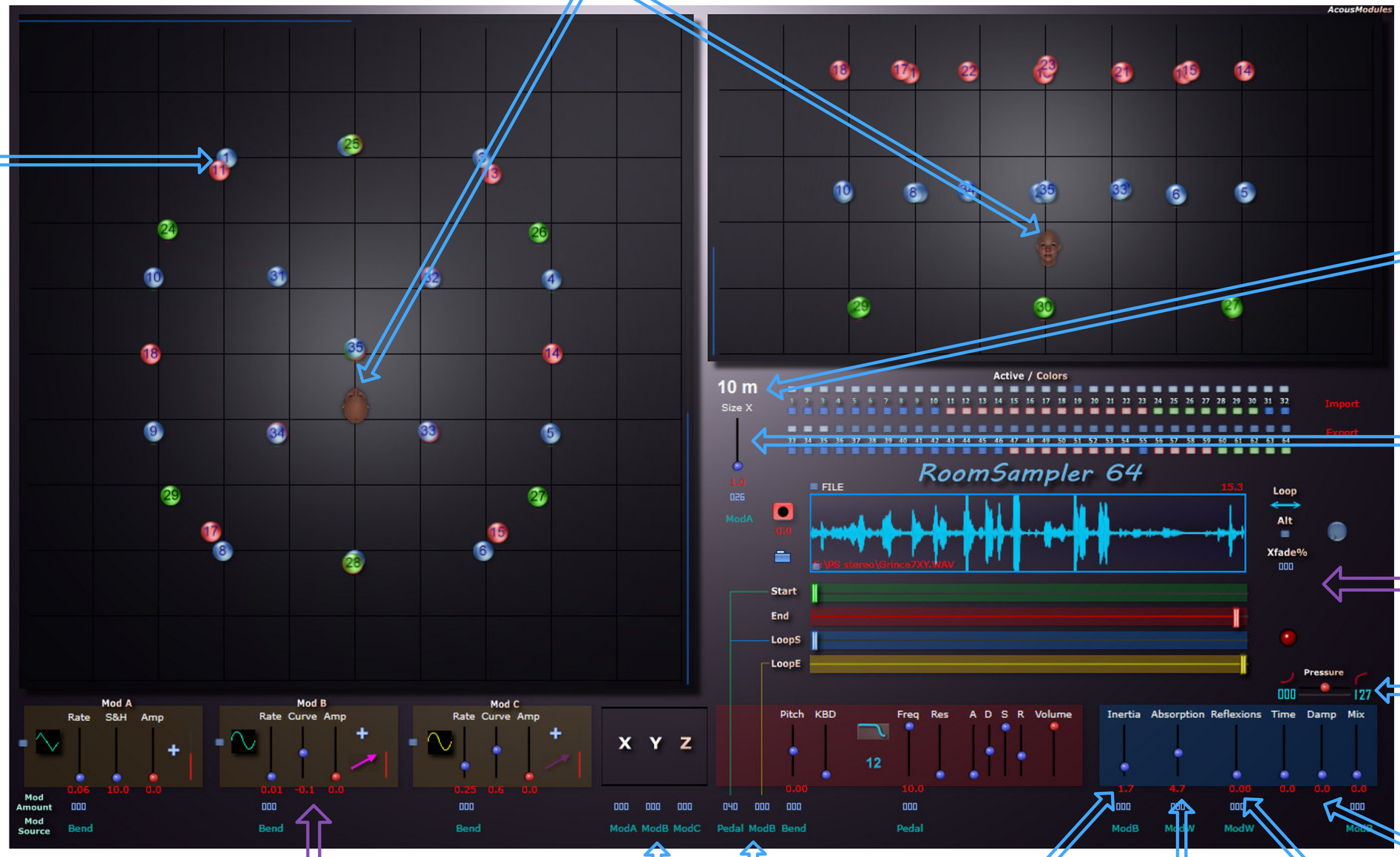
Mouse Pad note trigger:
horizontal axis = Notes
vertical axis = velocity
(the Amp ADSR Level must be set to "0")

RoomSampler 64

sample format: mono
samples: 1
outputs: 64
polyphony max:
trigger: notes

the position of the "listener", it determines the relative delay values of every channel and for certain room size can simulates the sound's origine in space

speaker or sound's channel position, proportionnal to their real ones or to get a special effect, their distance to the "listener" is used to calculate the delays, the filters and the reverberations values



the room "size" determines the "real" delay values and the filter absortion amount, it is visually linked to the grid view resolution

size factor, to multiply the max delay times up to 10" (3400 m)

see page 4

adapt the aftertouch messages to the controller's sensitivity

hall reverberation parameters, the channels Mix values depends on the distance

see page 9

"listener" position modulation

Staryt / Loop and LoopEnd modulations

to produce slow delay variations resulting as pitch shifting / doppler

LowPass filter cutoff according to the distance, can improve the localization

delay feedback

FocusPlayer

see page 3

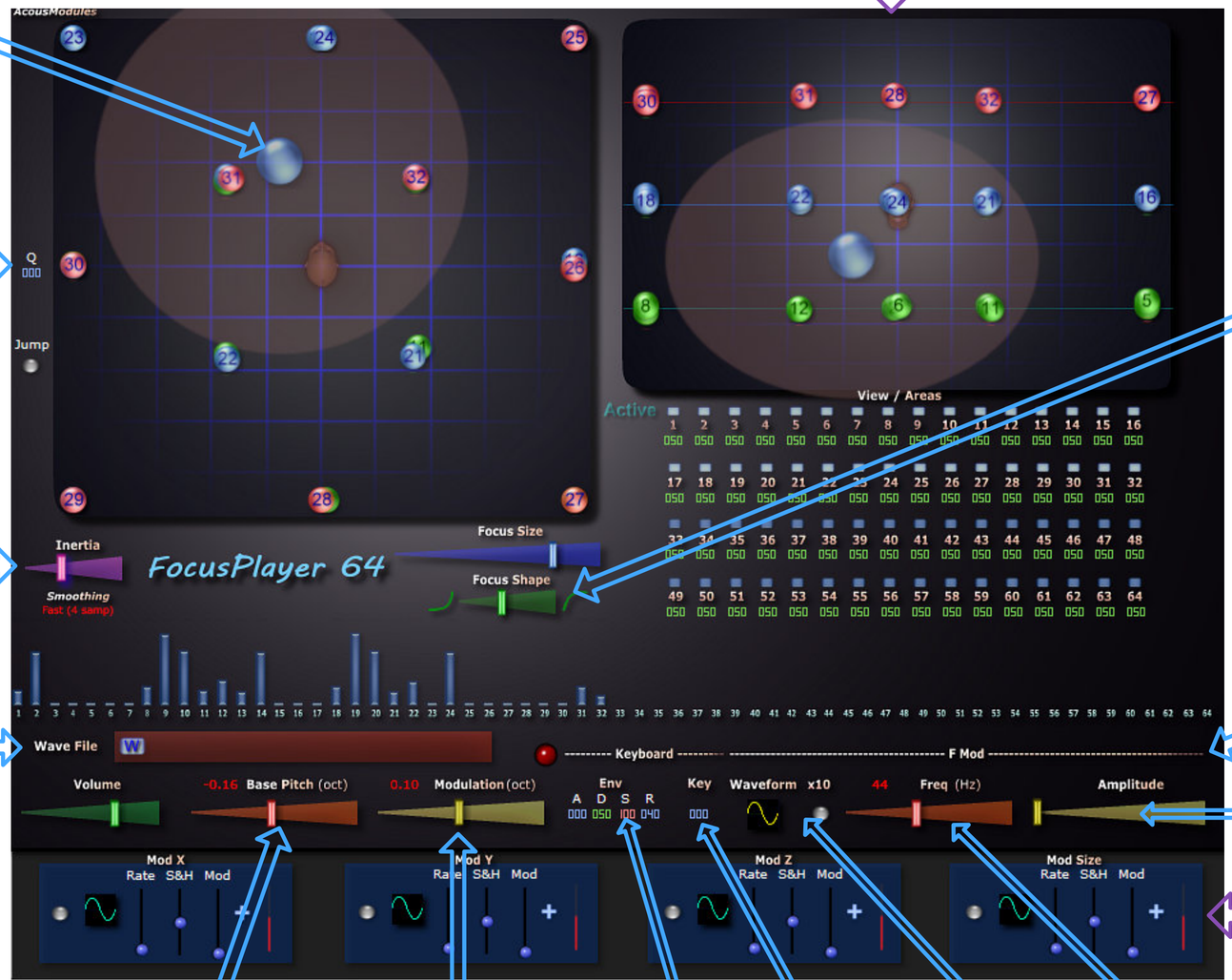
center position of the "focus" area, its size determines the spatial range of the modulated values, the effect being at the maximum at its center and null outside

space quantization

sample format: mono
samples: 1
outputs: 64
polyphony max:
the number of active channels
trigger: notes

how the modulation values are distributed between the center and the circumference of the focus sphere

Focus movements smoothing



mono or stereo wave file, loop information must be present in the file!

FM generator, effect can range from small or wide oscillations to noisefull distortion

FM oscillator amplitude

see page 9

Pitch (speed) outside the Focus area

maximum Pitch (speed) shifting at the middle of the Focus area, plus/minus 5 octaves

volume ADSR

pitch shifting amount from MIDI notes

FM oscillator waveform

FM oscillator frequency, x10 for higher range

SampleShaper 16

see page 4

start or restart the sample

view of the 16 transformed spectral shapes (editable, but edition is lost when the spectral controls change)

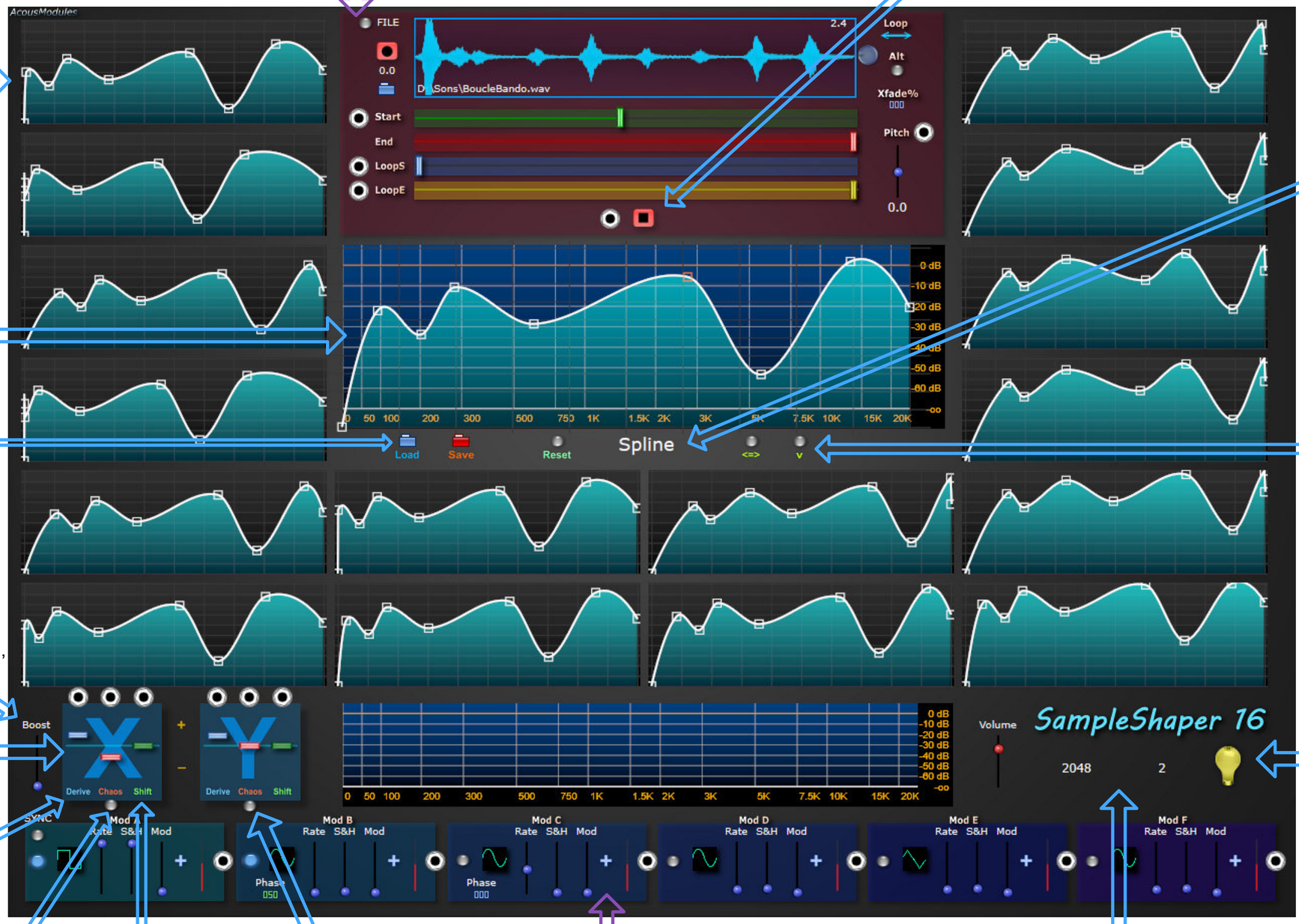
sample format: mono
samples: 1
outputs: 16
polyphony max:
trigger: auto

interpolation curve shape: Linear, Spline or Lagrange, the None option means "no interpolation", thus provides isolated sinus that can be usefull for resonant effects

master filter curve, double-click to add or remove a point, up to 16 can be animated

the curve can be saved to disk and shared with other plugins

horizontal and vertical mirror



to compensate for the loss of energy when no interpolation is selected, attention: high levels can be generated!

frequency domain variations

activate the plugin

moves each channel shape points according to its number: the lower to the left and the higher to the right

random shifting

linear shifting

amplitude domain variations

see page 9

FFT parameters: window size and overlap, a larger window means a more accurate spectrum but a slower processing

ATTENTION: in REC mode connecting or removing a patch cable erased the sample!

SampleShaper 32

see page 4

view of the 32 transformed spectral shapes (not editable)

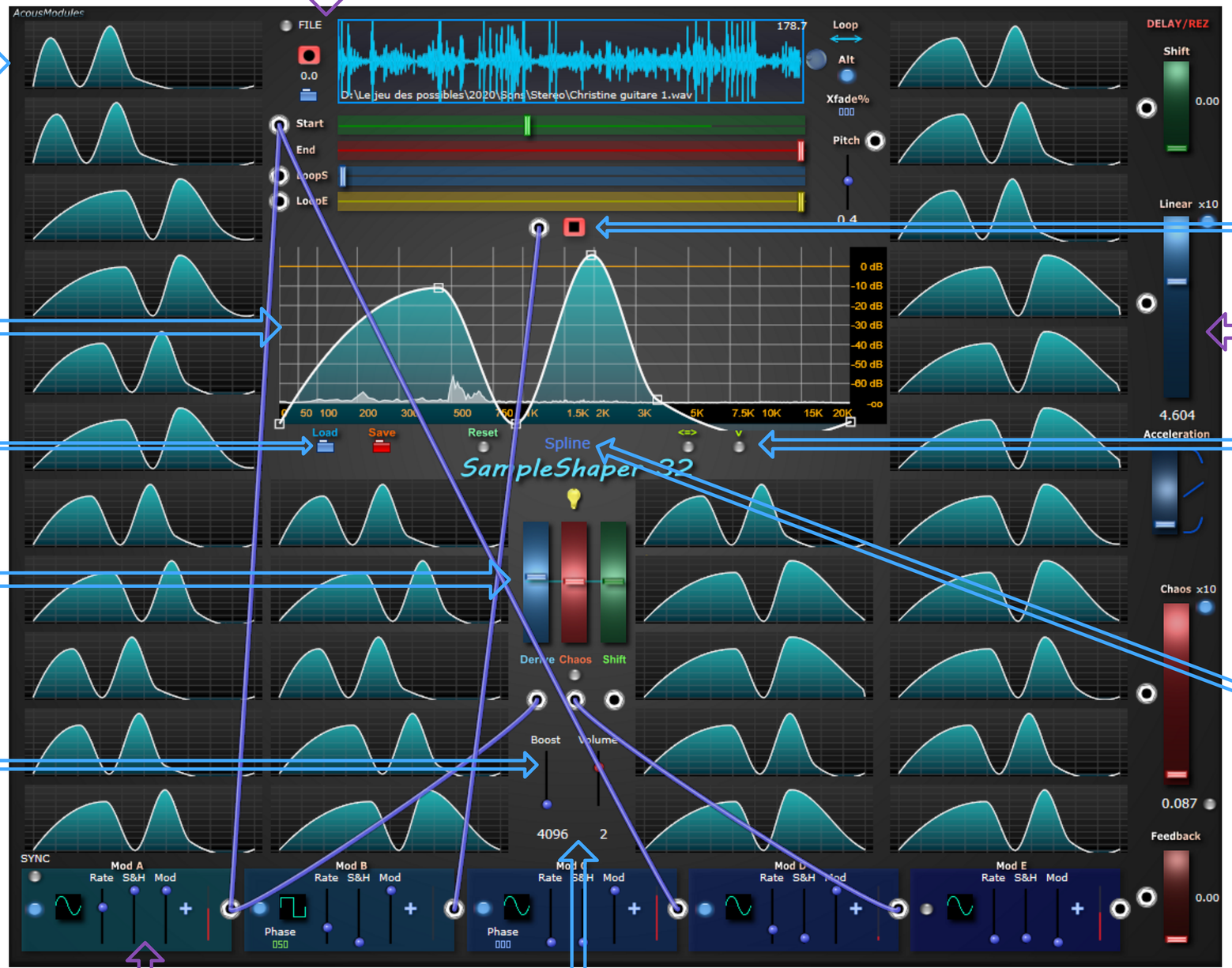
sample format: mono
samples: 1
outputs: 32
polyphony max:
trigger: auto

edition zone of the master Spectral Shaper: double-click to add/remove a point, up to 5 points can be animated

the curve can be saved to disk and shared with other plugins

Derive:
moves each channels' shape points in the frequency domain according to its number: the lower to the left and the higher to the right
Chaos: random shifting
Shift: linear shifting

to compensate for the loss of energy when no interpolation is selected, attention: high levels can be generated!



start or restart the sample

see page 8

horizontal and vertical mirror

interpolation curve shape: Linear, Spline or Lagrange, the None option means "no interpolation", thus provides isolated sinus that can be usefull for resonant effects

see page 9

FFT parameters: window size and overlap, a larger window means a more accurate spectrum but a slower processing

ATTENTION: in REC mode connecting or removing a patch cable erased the sample!

SampleModeler 1636 & 1664

see page 3

sample format: 16
samples: 1
outputs: 36 / 64
polyphony max: (128)
trigger: notes

see page 9

see page 5

switch between Sampler and Modeler Modes

see page 4

select the channels to be recorded (reminder: it is a one shot process, the samples actually cannot be saved for later use)

control elements shown in Modeler Mode

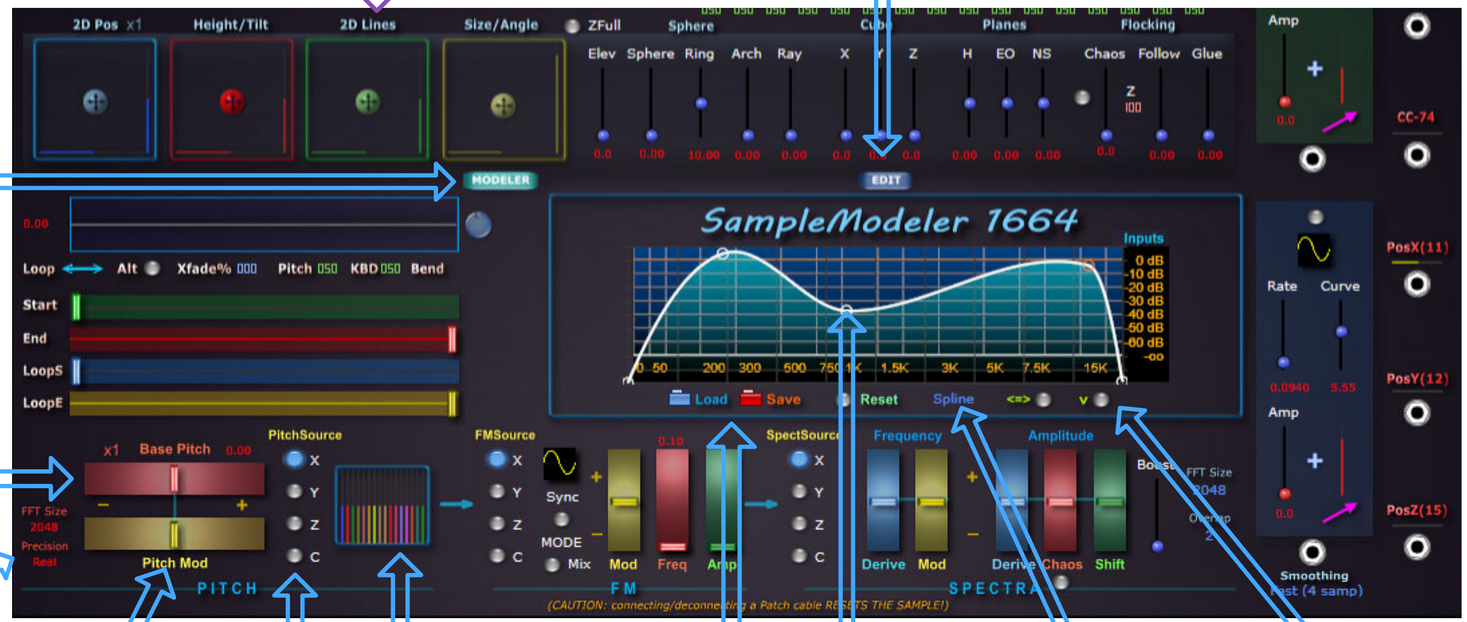
ATTENTION: connecting or removing a patch cable erased the sample!

see next page

see page 7

in Modeler Mode
switch between Edit
and View Modes

switch the view between
Sampler and Modeler mode



Pitch shifting interval
from -2 to +2 octaves (x1)
or up to 4 octaves (x2)

FFT parameters for the
Pitch shifting processor

pitch modulation
amplitude, positive
or negative

graphic view of
the 16 Pitch
shifts values

select the Pitch Shifting
modulation source:
X, Y, Z axis or Center position

Load/Save the
spectral curve
to a file that can
be exchanged with
other plugins

master Shaper editor:
double-click to Add
or Remove a point,
up to 6 points can be
animated

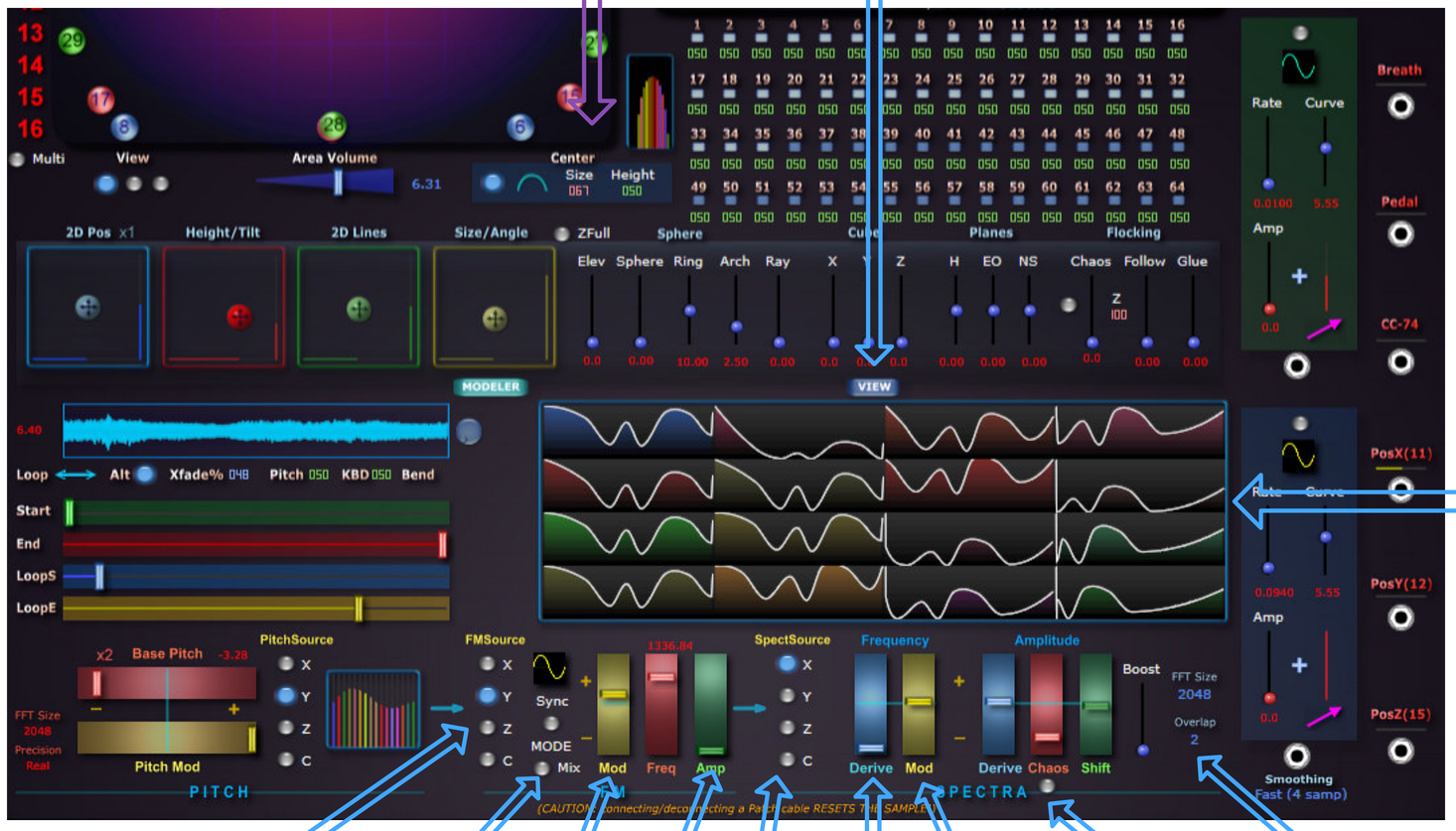
interpolation curve shape:
Linear, Spline or Lagrange,
the None option means
"no interpolation", thus provides
isolated sinus that can be
usefull for resonant effects

horizontal and
vertical mirror

see next page

see page 10

in Modeler Mode
switch between Edit
and View Modes



view of the 16 channels curves
that follow the SPECTRA settings
(not editables)

select the FM modulation source:
X, Y, Z axis or Center position

FFT parameters: window size and overlap,
a larger window means a more accurate
spectrum but a slower processing

in Mix mode the FM output is added to the
Pitch Shifter, in FM mode it replaces it,
so if the FM amplitude is "0" you get no sound

spatial
modulation
of the FM
frequency

Derive:
moves each channels'
shape points in the
frequency domain
according to its number:
the lower to the left
and the higher
to the right

Derive:
moves each channels' shape
points in the amplitude domain
according to its number:
the lower to the bottom and
the higher to the top
Chaos: random shifting
Shift: linear shifting

FM output,
mixed or direct

select the SPECTRA
modulation source:
X, Y, Z axis or
Center position

spatial modulation
of the shapers
points frequency

AmbiSampler 1ST

sample format: 4 ch
samples: 1
outputs: 4
polyphony max:
trigger: notes, auto

loads / records any 4 channels file / input,
- if **A-Format**: a A-B converter must be inserted after (and a decoder)
- if B-Format: it needs only a decoder
- if quadraphonic: use it as you whish

(reminder: currently the samples cannot be saved)

phase of channels 2, 3, 4, may produce interesting effects (or not ...)

Morph movements smoothing

view of the 4 recorded channels, the labels according to B-Format assuming Ambix encoding, but can be anything else as long as the user knows it ...

see page 4

see page 8

see page 5
(simplified version)

morphing between different channels orders, 1 stays 1, 2-3-4 means no change other combinations will result in ambisonic false decoding, thus possibly interesting spaces ;-)

4 channels reverberation
High: frequency damping
Damp: damping factor
(does'n work in the Mac version)