



AODYO INSTRUMENTS

anyma ϕ

User manual

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Overview

A warm thank you from the Aodyo team for believing in us and supporting our work! We hope you will love using your **Anyma Phi** as much as we do.

Anyma Phi is a hybrid monophonic synthesizer that allows you to create and play with new sound universes inspired from the real world, where objects collide, vibrate, and resonate.

Anyma Phi blends the classic ingredients of electronic music with physical modelling technology, allowing it to simulate acoustic sound sources, such as strings or reeds, as well as resonating structures, like wood, glass, or metal.

Anyma Phi is compact enough to stand on your keyboard, or anywhere on your desk, and is compatible with any MIDI controller, such as keyboards, sequencers, or even wind controllers, including our own **Sylphyo**.

Whether you play live or record in the studio, design sounds or play presets, **Anyma Phi** will become an indispensable tool. It can even be used as a stand-alone effects processor, or as part of a guitar effects pedal setup.

No matter your level of expertise, synth veteran or total novice, you will find that **Anyma Phi** provides an easy way to play a wide variety of expressive sounds and offers very deep editing and sound design

capabilities, without forcing you to dive into the details if you don't want to.

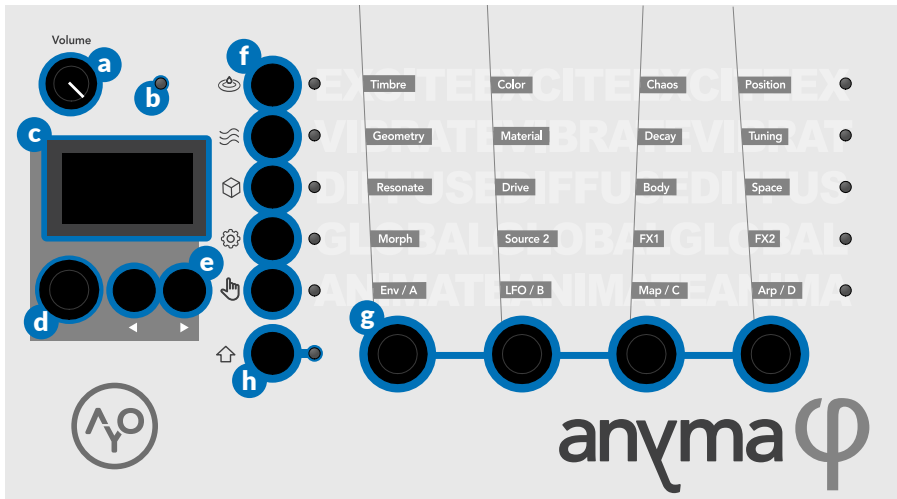
The Anyma Phi is a *monophonic* synthesizer, meaning it is designed to play a single voice at a time; that is, a melody played by a single instrument player or sequencer, generally without chords or harmony¹.

You might already be familiar with several hardware or software synthesizers, and you will see that this one shares many similarities, but is also a bit different. Of course, you can play this synth using a standard MIDI keyboard or sequencer, but contrary to most synths, this one also strives to make it easy to create very rich sounds to be controlled using expressive controllers such as the Sylphyo.

This manual will guide you through all you need to know to master the ins and outs of your Anyma Phi. Feel free to skim the chapters you're interested in, and to come back later when you need more information about any topic. If you cannot find what you're looking for, you might want to exchange with other users, or contact us directly at support@aodyo.com.

¹It is possible to create patches that play chords, or to use an arpeggiator, but remember that the synth is still designed to be controlled a single note at a time.

Front panel



a Volume knob

Controls the output volume of your Anyma Phi.

b Patch LED

Indicates the color of the current patch.

c Display

Shows the currently accessible parameters that can be modified using the encoders, as well as relevant information or menus.

d Display encoder **D**

While in the matrix, turn the display encoder to select another patch.

In menus and other screens, turn it to select another element.

Press it from anywhere to go to the *settings menu*.

e Previous and Next buttons ◀ ▶

Press the ◀ or the ▶ button to switch to the previous or next screen.

Inside a menu, press ▶ to confirm your selection, and ◀ to go back.

Outside of a menu, hold ⬆ and press the ▶ button to save the current patch.

f Matrix buttons

While in the matrix, press the buttons to switch to the corresponding line of the matrix: 🌀 *Excite*, 🌀 *Vibrate*, 📦 *Diffuse*, ⚙️ *Global*, and 🖱️ *Animate*.

In a module editor screen, press the illuminated matrix buttons to access more parameters for the selected module.

g Parameter encoders 1 2 3 4

Turn the encoders to modify the parameters described in the bottom part of the display.


Press an encoder to access related mappings or go to its parent module.

h Shift button ⬆

While in the matrix, press the ⬆ button to shift to the alternative version of the matrix.

Also provides various shortcuts to edit patch modules.

PERCUSSIVE PLAYING SURFACE

When no external input is plugged into your Anyma Phi, the right audio input is automatically connected to the internal piezoelectric contact microphone that is placed behind the  logo on the front panel.

When audio input is used in a sound (which is the case, for instance, with patch #7 *Piezo Pling*), this means you can tap and scratch around on the entire case of your Anyma Phi to create a wide variety of percussive effects.

Rear panel

a Headphone output port (6.35mm stereo jack)

Play the Anyma Phi with headphones.

b Line input port (6.35mm stereo jack)

Use any audio input as a supplementary sound source for your patches.

When the line input port is plugged in, the internal percussive surface cannot be used.

c Line output ports (left and right 6.35mm mono jacks)

Play the Anyma Phi on an amp, a mixer, or a hi-fi system.

d MIDI ports (DIN)

Connect a MIDI keyboard, controller, or device to play or control the Anyma Phi (*MIDI in*), or route MIDI from the USB device port to an external MIDI device (*MIDI out*).

e USB host port (USB A)

Connect a USB-MIDI keyboard, controller, or device to play or

control the Anyma Phi, or route MIDI from the USB device port to an external MIDI device.

- f USB device port (USB Mini-B)**
Connect your Anyma Phi to a computer to update its internal software, to edit sounds with the PC/Mac editor, or to control it from a DAW.
- g Power supply port (DC 5V 1A, center positive)**
Provides power to your Anyma Phi, using the included cable and power supply.
- h Power switch**
Toggle the power switch to turn your Anyma Phi on and off.
In order to avoid undesired noises, always make sure you first lower the volume on the mixer, amp, or speakers it is connected to.

Included accessories

- a Power supply cable**
Connect the included power supply to the power supply port of your Anyma Phi.
- b Power supply (10.5 W)**
Plug the power supply into a mains socket in order to power your Anyma Phi.
- c USB cable (USB Mini-B)**

Use the USB cable to connect your Anyma Phi to your computer in order to update its internal software, to edit sounds with the PC/Mac editor, or to control it from a DAW.

First steps

Connect your Anyma Phi to the mains using the included cable and power supply. The cable must be connected to the USB port of the power supply, and to the power supply port labeled *DC 5V 1A* of the Anyma Phi at the other end.

To play most sounds produced by your Anyma Phi, you will need to use a MIDI keyboard or controller. **Connect** it to the Anyma Phi, either through USB via its *USB Host* port, or by using a MIDI DIN cable plugged into the *MIDI IN* port.

You will also need to **connect** your Anyma Phi to a mixer, an amp, speakers, or headphones, using the relevant audio output ports on the back of your Anyma Phi.

Now, **turn on** your Anyma Phi using the *power switch* on the back. The display will light up, and after a few seconds you will see the main screen.




You can now **play** notes from your MIDI keyboard or controller and hear the sound through your audio system.

If you can't hear anything, **adjust** the volume using the *volume knob*.

Try to **change** the timbre your sound by turning any of the *parameter encoders* ① ② ③ ④, and use the *matrix buttons* (🌀) (🌊) (📦) (⚙️) to reach other controls that impact your sound in sometimes drastic ways. Don't

be afraid to experiment with different combinations. You'll always be able to revert to the initial sound later.

The sound you're playing, as well as all its possible variations, is called a *patch*. Your Anyma Phi can contain up to 200 different patches, allowing as many different sonic universes and experiences. It's up to you to decide how you will fill all this available space, be it by downloading patches made by others, or by creating your own.



Initially, your Anyma Phi comes with a number of patches made by the Aodyo team, and the remaining ones are left blank and labelled (empty). Now, **switch** to another non-empty patch by turning the *display encoder* , and feel free to play and explore its variations².

Some patches also allow you to directly control variations using your MIDI keyboard or controller. For instance, if your keyboard has a *modulation wheel*, try to turn it up and down while playing patch #3 Muta-Flutes, and listen to how it reacts to your gestures.

Playing with a wind controller

Your Anyma Phi is also compatible with wind controllers, or any MIDI controller that can send *breath control* or *expression* messages (usually through CC 2 or 11).

When such a controller is detected, the Anyma Phi automatically uses it as an *expression* signal that can modulate the volume of your sound, or the amount of excitation energy when using percussive or physical models. When you use a more typical MIDI keyboard, this expression

²Note that all your previous modifications will be lost when you switch to another patch, unless you explicitly save them by pressing  + .

signal is replaced by a *velocity envelope*, setup by the patch designer, that describes how volume or excitation energy evolves over time in reaction to the velocity of your notes.

This way, you can design patches that sound and feel good when played with both keyboards and wind controllers, and all patches are guaranteed to offer a basic level of expressiveness when played with a wind controller.

Updating your Anyma Phi

Chances are that while you are reading this, a new version of the internal software of your Anyma Phi is available. Thanks to updates, your Anyma Phi will keep evolving over the years.

The latest update is always available [on our website](#). Regularly check it, or subscribe to our newsletter, to stay informed of new updates.

Please make sure you download the update package corresponding to the operating system version of your computer.


If you're using a computer running another operating system, such as Linux, or a tablet, you will still be able to update your Anyma Phi, but you will not be able to use the editor application. In this case, just download the update package for Mac and perform the update as indicated below.

Each update package contains the following:

- the internal software for your Anyma Phi, packaged as a .ayo update file that you will use during the update procedure,
- the user manual for that specific version in the PDF format,

- the editor application you can use after the update to edit and manage your patches from your computer,
- and a `readme.txt` file containing all the instructions for updating and getting started with the editor application.

To update your Anyma Phi, please use the following instructions:

- Power off your Anyma Phi.
- Power on your Anyma Phi while holding the  button. The display should read ANYMA PHI UPDATER.
- Connect the *USB DEVICE* port of your Anyma Phi to your computer using a mini-USB cable.
- Your computer should detect a new removable disk named ANYMAPHI.
- Drop the `.ayo` update file from this package to the disk.
- The update will begin. You can see the progress on the display of your Anyma Phi³.
- If the update has not begun, try ejecting the ANYMAPHI disk from your computer using your file explorer. This should start the update.
- Once the update is done, the display will read UPDATE DONE.
- You can now eject the ANYMAPHI disk from your computer.
- Once the disk has been ejected, you can turn off your Anyma Phi, and turn it on again to enjoy your new update.

If there is any problem during the update, just follow the instructions again from the beginning. If you're still not able to update, please contact us at support@aodyo.com.

³Do not worry if your file explorer seems to have freezed, it will return to normal as soon as the update is over (about 1 minute).

The matrix

At this point, you can already play and explore all the included patches of your **Anyma Phi**. In this chapter, we will learn the logic behind these variations we've experimented with.

Introduction

The starting point of your **Anyma Phi** is its **matrix**, which provides a quick and easy way to tweak your sounds by following a physical metaphor, with four parameters for each of the five stages of sound generation:

Excite 🎵 *Timbre, Color, Chaos, and Position*

How the sound is initiated or sustained with external energy. In the real world, it could be a bow or a plectrum.

Vibrate 🌀 *Geometry, Material, Decay, and Tuning*

How the excitation energy propagates into a medium, such as a string or a tube, giving it its timbre and response.

Diffuse 📦 *Resonate, Drive, Body, and Space*

How the sound is shaped by the overarching resonating structure, such as the body of a violin.

Global ⚙️ *Morph, Source 2, FX 1, and FX 2*

How the sound is blended with another source or effects (which depend on the patch).

Animate 🖱️ *Envelope, LFO, Map, and Arp*

How the sound moves and comes to life.


If you've ever dealt with synthesizers before, you might notice that this matrix looks fairly different from the world of oscillators and filters you're used to. You might even wonder whether you can get any electronic-sounding stuff out of such a machine. And the answer is: yes you can, and even though it doesn't look like it, there may well be oscillators and filters behind this matrix.

In fact, it doesn't matter whether the sound you hear actually resembles that of an acoustic instrument or not, because you could always apply this metaphor to it. With an acid bass, for instance, controls more related to the attack of the sound will likely be at the *Excite* stage, while the *Vibrate* controls will probably be more about the overall timbre.

This way, the matrix offers a sort of *common tongue* spoken by all Anyma Phi users, allowing you to more easily tweak any sound you can load into your Anyma Phi in ways that have been carefully designed by the creator of this sound.

In other words, the matrix is the *interface* of a sound. It's the command panel its designer has left you to play with their sound and make it go to unexpected places. Once you're confident enough to start designing your own sounds¹, you'll find the matrix an ideal place for controlling complex variations in just a few turns of a button, which is especially useful in live situations.

The *Animate* line

The last line of the matrix,  *Animate*, operates a bit differently from the ones above: instead of providing direct access to controls you can

¹Which hopefully you'll have a blast doing very soon!

directly manipulate, it allows you to monitor the different *sources* of variations in your patch. These variations can come from internal modulators like envelope generators and low-frequency oscillators (LFO), or from an external source, such as your MIDI keyboard or controller.

Each of the three first parameters of the *Animate* line allows you to focus on a specific source, each with a different list²:

① *Env* **Envelope generators**

Scroll through all the envelope generators in the patch.

② *LFO* **Low-frequency oscillators**

Scroll through all the LFOs in the patch.

③ *Map* **Mapping sources**


Scroll through all the variation sources (internal or external) in the patch.

Turning one of the parameter encoders allows you to select a particular source, which changes the corresponding name and value visible at the bottom of the screen, and also displays a scope view of the signal generated by the source.




You can also press the parameter encoder to focus on its selected source without scrolling through the list³.

External controls (A/B/C/D)


If you press  *Animate* a second time, you will switch to a view of the four external controls, called A, B, C, and D. These controls correspond

²At this point, *Arp* is not used, but is planned for a future update.

³If you make a long press by mistake, another screen might appear, but as we won't cover in-depth patch editing just yet, press the  button to return to the matrix.


to actual MIDI messages, especially *control changes* (CC), that your MIDI keyboard or controller can send to your Anyma Phi.

When viewing external controls, you will see the **CTRL** tab highlighted at the top of the display. You will also see a scope view of whichever external control was last selected. To select a different external control, press the corresponding parameter encoder⁴. You can also turn a parameter encoder to directly change the value of A/B/C/D, resulting in exactly the same change in sound as what would have happened if you were to change the value of A/B/C/D using your MIDI controller⁵.

To go back to the *Animate* line, just press  again, and you will see the **ANIMATE** tab highlighted at the top of the display.

We will see later in this chapter how to setup your Anyma Phi to map A/B/C/D to specific MIDI messages sent by your keyboard or controller. By default, the setup is as follows:

External control	is mapped to...	and...
A	CC 1 Mod. wheel	
B	CC 75	CC 74
C	CC 76	AT Aftertouch ⁶
D	CC 77	

⁴Again, don't forget that if you press the encoder for too long and go to a weird screen, you can still press  to go back to the matrix.

⁵But keep in mind that moving the value of A/B/C/D directly using a parameter encoder will not bring this change back to your MIDI controller. The change will concern your Anyma Phi only.

⁶While not technically a MIDI CC message, you can map any external control to *channel aftertouch* for convenience.

Morphing

Hidden at the beginning of the ⚙️ *Global* line is a very special parameter, *Morph*, that allows you to gradually turn the current matrix into its *alternate* state. What this means is that you can actually have two versions of the matrix in a patch, which could lead to two drastically different sounds, and cross-fade between both using *Morph*.

In some sounds, *Morph* can even move according to an external control⁷, making it effortless to span a wide range of different timbres.

Thus far, you've interacted with the matrix in its *normal* state, the state it's in when *Morph* is set at 0%. When *Morph* is set at 100%, the patch only uses the *alternate* state of the matrix.

To access this *alternate* state, press ⬆️. The lights on the matrix will then blink until you press ⬆️ again to return to the *normal* state. In the *alternate* state, you will be able to switch to any line of the matrix and modify any parameter, but your changes will not impact the matrix in its *normal* state.

Remember that switching to the *alternate* state doesn't guarantee you will hear the changes you're making, as you will also need to set *Morph* at 100% in order to make sure it only uses the *alternate* state of the matrix.

⁷In the 7 first sounds that came with your Anyma Phi, you can move *Morph* using the modulation wheel of your MIDI keyboard, or the equivalent on your controller.

The anatomy of a patch

There are situations where you might want to dive a bit deeper into the essence of a sound. Maybe you're not satisfied with the controls offered in the matrix. Or you'd like to create a new patch entirely from scratch. Or maybe you simply prefer dealing with a synth in terms of its basic elements like oscillators and filters, and do not wish to spend much time manipulating the matrix.

In this chapter, you will find a gentle introduction to the synth engine of your **Anyma Phi**. If you're already familiar with synthesizers, you might be tempted to skip to the next chapter. However, we recommend that you don't because it also describes the specific way the **Anyma Phi** works compared to other synths.

Beyond the matrix lies a powerful semi-modular synth engine, with oscillators covering a wide range of synthesis techniques, effects like filters and delays, and modulators such as envelope generators and LFOs. By connecting those together, you can create any kind of sound, and control it any way you want. You can edit your sounds this way either directly on your Anyma Phi, or using the Mac or PC editor that you can [download on our website](#).

Introduction

In the acoustic world, a musical instrument is the physical object that both:

- produces the sound waves you can hear (e.g., the vibrating reed controlling the air flow in a saxophone, and the tube where the resulting sound waves travel),
- and offers you ways to control how the sound waves are produced (e.g., the keys of the saxophone that allow you to control its pitch).

In the electronic world, these responsibilities are usually split into two distinct parts.

The former part is called a **synthesizer**, which produces an electric current that is later turned into sound waves by your sound system (e.g., headphones, or an amp).

The latter part is called a **controller**, which uses sensors that respond to your gestures as a performer in order to produce a stream of data (usually in the MIDI format) that tells the synthesizer what kind of sound to produce (e.g., *play a C note very loudly*).

Your Anyma Phi is such a synthesizer, so its responsibility is to understand what a controller sends it, and to turn it into sound, so that the whole formed by the controller-synthesizer couple feels like an expressive and powerful instrument. Now, where does the sound come from?

Oscillators

The main building blocks of a synthesizer are **oscillators**: elements that create sound out of nothing.

The oscillators in the first synthesizers were electronic circuits which produced repeating patterns of electric signals that oscillate (hence the name) so quickly that you can hear a distinct pitch in the resulting sound. For example, if the oscillator is tuned to a *frequency* of 440 oscillations

per second (or 440 Hz), you will hear an A note, independently of the shape of the electric signal (the *waveform*).

There were different kinds of waveforms an oscillator could produce, and all had different timbres, which could be used to approximate different instruments, or to create various kinds of sounds.



For instance, a sine wave oscillator produces a pure but dull tone, while a square wave sounds much harsher and has a very rich harmonic content.

Nowadays, oscillators can be much more sophisticated, and in addition to the traditional single-waveform oscillators, you will encounter many other ones that all sound different and are based on different synthesis techniques. Here are a few examples:

- *Virtual analog* techniques strive to reproduce the warm and imperfect sound of the oscillators in analog synthesizers.
- *FM* (frequency modulation) is the use of a simpler oscillator to modulate the frequency of another oscillator, resulting in a widely different timbre from the original.
- *Physical modelling* techniques aim at simulating the physical structures of acoustic instruments (winds, strings, etc.) so that the resulting sounds behave like the instruments they're modelled after.

In the Anyma Phi, you get up to three oscillators that you can mix together or have played separately, depending on what kind of sound you want to achieve. Some are very simple and produce a single tone, others are much more complex and can produce multiple and very rich tones on their own. Once you'll be familiar with the palette of oscillators in the synth, you'll know which one to use to get any kind of sound.

Each oscillator is a **module** that presents several **parameters**; i.e., controls that you can change to customize how the oscillator produces its sound. Some parameters are related to pitch (e.g., you can set an oscillator to an octave higher, or detune it a little), some are related to timbre (e.g., some sounds can be dampened or brightened), and some are related to even other aspects. When setting up an oscillator, you just select one by changing its *type*, and tweak its parameters so that it sounds right to you.

But it is often necessary to fine-tune or even drastically change the sound coming out of one or several oscillators to get what you really want. That's what effects are for.

Effects

Effects are modules that take some sound and transform it in a way or another. This is a rather vague definition, because there are many different types of effects. Let's see a few examples.

Amplifier effects simply change the volume at which the sound is heard. When turning the volume down, you simply hear a quieter version of what's put into the effect, but when turning the volume up, some amplifiers *distort* the resulting sound, much like guitar amplifiers turn the clean sound of an electric guitar into a warm, grainy sound.

In traditional analog synthesizers, the most commonly used effects were **filters**, which change the timbre of the sound. Low-pass filters can make the sound duller, by cutting high frequencies. Conversely, high-pass filter can make the sound thinner by cutting low frequencies. There are other kinds of filter *modes* that perform various different operations on the frequency contents of a sound. Some filters can also add *resonance* by amplifying some frequencies, giving a resonant quality to the resulting sound.

Some effects are based on adding delayed versions of the input sound into itself, which can have drastically different results depending on the length of the delay and how the signals are mixed together. When the delay is long, such as in **delays** and **reverbs**, it can sound like echo or simulate the reverberation of a room or hall. When the delay is much shorter, it can sound like there are multiple similar sounds at the same time (**chorus**), like in a choir.

Like oscillators, you can customize an effect module by tweaking its parameters. And as with many effects in the wild, most effects offer you two special *Send* and *Dry/wet* parameters. *Send* allows you to choose how loud is the input sound sent into the effect, and *Dry/wet* allows you to mix the *dry* sound (untouched by the effect) and the *wet* sound (the result of applying the effect).

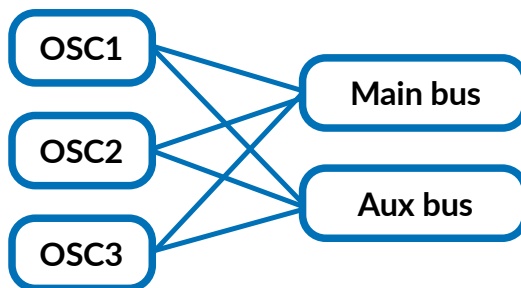
In the Anyma Phi, you can use up to five different effect modules, with an additional final *Reverb* effect that applies to the final sound as a whole. Now, these effects don't do anything in isolation, as they need to take sound from somewhere. So how are oscillators and effects interconnected?

Audio signal path

The way sound flows from oscillators to effects to the synth's output will be referred to as the **audio signal path**. There are many different philosophies for determining the signal path: modular synthesizers allow you to plug oscillators and effect modules freely, while more traditional synthesizers can sometimes have a predetermined and fixed signal path. Having a predetermined signal path is more restrictive, but it makes it easier to design sounds, because the modules are placed in predictable places and no time is spent connecting all modules together.

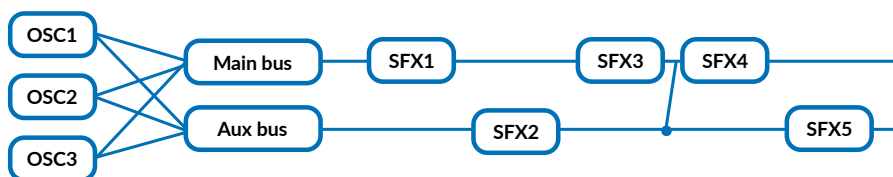
Your Anyma Phi can be seen as a *semi-modular* synth: the signal path is predetermined as well, but there are a few degrees of freedom as to how the signal flows, so that it is generally possible to achieve exactly what you want.

Each of the three oscillators (OSC1, OSC2, OSC3) outputs its sound into two **buses**: the **Main bus** and the **Aux bus**. You can freely choose how much of each oscillator is in either bus.

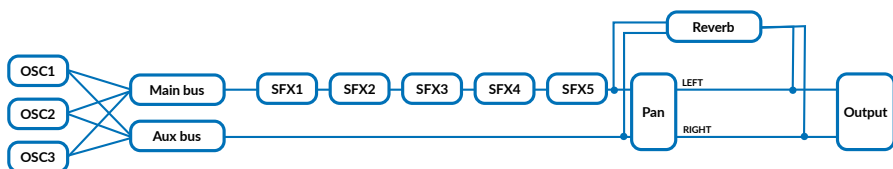


Now, each of the five effects (SFX1, SFX2, SFX3, SFX4, SFX5) are at a fixed place on the signal path, but they can be placed on either bus,

allowing you to have two different ways of applying effects to different mixes of the oscillator outputs. For instance, in the example below, SFX1, SFX3, and SFX4 stay on the Main bus, while SFX2 and SFX5 are on the Aux bus. Also note that SFX4 is a specific kind of effect, a **mixer**, whose task is to take the sound of both buses at that point, and to mix them in a certain way so that the resulting sound can only be heard on the Main bus, leaving the Aux bus untouched.



After all the effects have been applied, you can control how much of each bus you want in the left or right channel of the stereo output (**panning**, or **pan**). At the end of the chain, there's also a mono **reverb** that takes a mix of the Main and Aux bus, and adds its reverberation into the synth's output. Here's an example with all the five effects in the Main bus:



This is how the audio signal path works in your Anyma Phi. If it looks a bit complicated to you, just remember that you don't need to mess with it when starting to create sounds.

By default, all three oscillators output on both buses, the Aux bus is muted (only the Main bus works), and all five effects are placed on the Main bus. If the signal path looks a bit restricted to you, please keep in mind that using the *dry/wet* controls of most effects, you could still achieve much more complex mixes.

Mappings

We're now at a point where all the sound-producing components of the synth are in place. You can set them up however you like and get a wide variety of sounds out of this, but there's a crucial bit missing: how to make everything move and react to what you play?

This is the job of **mappings**. A mapping describes how a *control signal* (the note you're playing, the modulation wheel on your MIDI keyboard, a control in the matrix, etc.) influences a parameter of any module in the synth¹.

For instance, you might want to make the sound darker or brighter depending on how hard you press a key on your MIDI keyboard. Or you might want to make it so that pressing the modulation wheel drenches your sound in a lush reverb. To do so, you can set up a mapping, choose a control signal (the *source*), which parameter of a module it influences (the *destination*), and the amount by which it will move that parameter (the *amount*).

Each mapping can also be customized so as to only take into account some part of the source signal (e.g., the first half of your modulation wheel), to apply a non-linear *curve* to the relationship, to *smooth* out

¹Even another mapping! But let's not get carried away too soon.

the signal over time, or even to make it depend on another *sidechain* source to build complex relationships and interdependencies.

Your Anyma Phi offers up to 32 mappings in a single patch, allowing you to turn a dull sound into a lively and expressive one that you can control in many different ways.

But in musical instruments, not all the work is done by the performer. Sometimes, things oscillate by themselves, act seemingly randomly, or take a bit of time to appear. To be able to reproduce such phenomena, we would need to create new control signals which can be used as sources in mappings, but that don't really originate from the controller. Modulators are the modules that allow this.

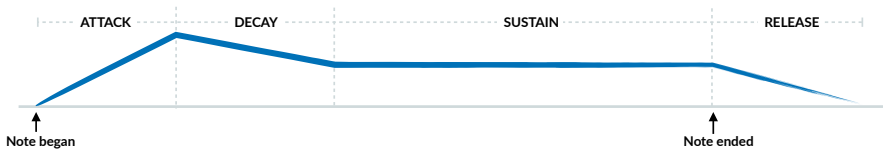
Modulators

Modulators are internal sources of control signals, independently from the external signals coming from your controller and from the matrix controls. They offer you various ways to make your sound livelier, and sometimes can even have a drastic effect on your timbre. There are many different kinds of modulators, but let's focus on the two most well-known ones.

Traditional synthesizers are often controlled using a keyboard, but compared to a wind controller such as the Sylphyo, a keyboard offers relatively few control signals to play with: they're even sometimes limited to a pitch (the note you're playing) and a velocity (the intensity at which you hit the note on the keyboard). If that were all there is, synths would sound very bland, as in an instrument the timbre usually doesn't stay exactly the same from the beginning to the end of a note. Some notes can start slowly, then fade a little, and some even take some time to

disappear, or their timbre can change over time. The timing is given by a modulator called **envelope** generator, which creates a control signal that evolves in time, from the start to the end of a note. Typical envelopes, called *ADSR*, work in four successive phases²:

- When a note starts, the *attack* phase begins, and the control signal increases from 0% to 100%.
- Once the signal reaches 100%, the *decay* phase begins, and the control signal decreases a bit to a level called the *sustain value*.
- Once this value is reached comes the *sustain* phase, and the control signal stays still.
- When the note ends, the *release* phase begins and the value decreases to zero.



Another modulator typically used by traditional synthesizers is the **LFO** (low-frequency oscillator). As the name says, it creates an oscillating control signal, much like a simple oscillator operates, but at a much lower frequency (or *rate*), with a chosen waveform. Using a mapping, you can then make any parameter of your synth oscillate. Using another mapping, you could also change, for instance, the rate of the LFO depending on another control signal. You could also, for instance, make the oscillation appear only when the modulation wheel of your keyboard is up, in a gradual way.

²But keep in mind that there are many variations of this principle out there.

In addition to envelopes and LFOs, the Anyma Phi offers a wide range of other modulators that can filter, shape, smooth, or mix other control signals in various ways, making almost any complex modulation possible. The Anyma Phi allows up to 16 modulators.

Velocity Envelope and expression

In addition to the 16 freely choosable modulators, your patch includes a *Velocity Envelope* that will generate an envelope signal depending on the velocity of the last played note.

This envelope offers two sets of attack/decay/sustain/release parameters, one when the velocity is at its highest point, and another one when it is at its lowest point. The actual envelope will use a mix of these two extreme settings depending on the exact velocity of the last note.

This envelope signal will be used when you play a MIDI keyboard to generate a more complex *expression* signal that will be used by the oscillators. Most oscillators use the expression signal to control their output level, but percussive or resonant oscillators, as well as physical models, use it as a level of energy that will make the resulting sound louder or softer, together with complex timbre variations.

When you're playing a wind controller, or using a controller that sends *breath control* or *expression* messages, the synth will use that directly as its *expression* signal, bypassing the velocity envelope altogether.

This allows you to design patches that will sound good when played with a keyboard and a wind controller, without needing to setup complex mappings from the ground up.

Connecting the synth to the matrix

What's been presented so far is much more similar to a typical synthesizer than what the matrix makes it look like. In fact, the matrix is nothing more than a collection of control sources that you can map to any destination parameter. It's up to you to decide how each control in the matrix will act on your patch.

For instance, if you're using resonators or resonating oscillators, it might be wise to map their decay or damping to \approx *Decay* in the the matrix.

⚙ *Source 2*, *FX1*, and *FX2* (in the *Global* line), can be used to control the level of another oscillator, or the dry/wet level of strategically chosen effects.

You can setup mappings so that  *Space* increases the time and level of the final reverb.

You can also leave some matrix controls unassigned.

There's no right or wrong choice, as long as the patch makes sense to you and those whom you share it with.

Patch structure

At this point, we've seen most of the components of a patch:

- 3 oscillators (*OSC1*, *OSC2*, *OSC3*) that make sound out of nothing,
- the *Main* and *Aux* buses that connect the oscillators and inputs to effects,
- 5 effects (*SFX1* to *SFX5*) plus a final *Reverb* that transform the sound on the bus,

- 16 modulators (*MOD1* to *MOD16*) plus the velocity envelope (*VelEnv*) that generate internal control signals,
- 32 mappings (*MAP1* to *MAP32*) that describe how internal and external control signals act upon the patch in real time,
- and the matrix plus its alternate version.

GENERAL							
Patch <i>Tuning, volume, color...</i>	VelEnv <i>Velocity envelope</i>	Main <i>Mix for Main bus</i>	Aux <i>Mix for Aux bus</i>	Verb <i>Final reverb</i>		Mtx <i>Matrix controls</i>	MtxAlt <i>Alternate matrix controls</i>
OSCILLATORS			EFFECTS				
OSC1	OSC2	OSC3	FX1	FX2	FX3	FX4	FX5
MODULATORS							
MOD1	...						MOD16
MAPPINGS							
MAP1	...						MAP32

Each of these things we just described is a **module** that contains a bunch of **parameters** that completely describe it. In addition, there is a special *Patch* module that contains some general parameters, such as global tuning or color.

In fact, we can see that a **patch** is nothing more than a particular configuration of the synth at a given point, the set of all the parameters of all its modules³. It completely describes a sound and how it reacts to your controller and to the matrix.

Some modules, like the Main and Aux buses, cannot be turned off, while the oscillators, effects, modulators, and mappings can. You are free to use as many modules as you like, but when a patch becomes too resource-intensive you might experience audio glitches and dropouts.

³Up to 960 in a very stuffed patch!

When this happens, the display of your Anyma Phi will show a little **!!** icon, and you will need to turn off an oscillator or effect to release resources. When using the PC/Mac editor, you can always keep an eye on the amount of resources used by a patch.

The bank

As with most synthesizers, you can switch between different patches, and the Anyma Phi offers up to 200 different patches, making up a **bank**. You can only store a single bank in your Anyma Phi, but in the PC/Mac editor, you can export it to a file, and import any bank created from elsewhere. You can also import and export individual patches, so that you can share your creations and use those of others.

Editing patches

By centering on its matrix, the **Anyma Phi** does not make it obvious that you can easily edit your patches there, and might even seem to be shielding you from the reality of the synth engine behind it. This is not only to make tweaking more immediate, but also to allow novice users to freely play existing sounds and leave them a wide field of sonic exploration without having to learn all the nuts and bolts.




But you will see that it's quite possible to modify existing patches in depth, or even to create entire patches from scratch.

Zooming on a parameter

The most important action you can learn for editing patches is **zooming** on a parameter. When you're anywhere in the matrix, or in any edition screen, if you want to see what's behind one of the four parameters described at the bottom of the screen, you can *zoom* on it by holding its corresponding encoder ① ② ③ ④ pressed for half a second.

When you *zoom* on something, you access a new screen with more details related to it.

For instance, zooming on 🌀 *Timbre* displays all the mappings related to it, with each mapping describing the effect *Timbre* has on a single parameter somewhere in the patch.


Let's go to patch #1 Larraaji +, select the *Excite*  line on the matrix, and **zoom** on  *Timbre* by pressing  for half a second.

The screen that appears shows us that *Timbre* is mapped to two parameters, because there are two tabs, and that the first mapping describes how by moving *Timbre* to 100% will shift the *Damping* of the first oscillator (OSC1) by a small amount to the right.



Here you can already adjust the amount, or even the initial position of *Damping*, by turning the corresponding encoder.


Zooming recursively

Now, let's imagine the effect of *Timbre* isn't quite right and we need to tweak OSC1 more globally, perhaps by adjusting its other parameters, so that a high value of *Timbre* will sound more harmonious. To do so, **zoom** on *Damping* .

You are now inside **OSC1**, with a focus on the *Damping* parameter, and you can then tweak the *Position* parameter to the right of *Damping*.



Zooming allows you to move around the patch by following the relationships between specific elements.

For example, you might wonder what else affects *Position*, which you can see moving from its base value when you play notes on your MIDI keyboard. **Zooming** on *Position*  will display the two mappings that affect this parameter.

The first one, **MAP4**, shows that the *expression* or *velocity envelope* will control it over its entire range.



By turning the display encoder **D**, you can access the second mapping, **MAP9**, which shows that the *Position* control of the matrix can also be used to control the parameter over its entire range.



Navigation

Now, having zoomed three times already, you've shifted your focus away from your initial concern, which was *Timbre*. But you can always recover your train of thought by going back to the previous screens: just press as many times as needed to return where you were previously, until you finally return to the matrix¹, your starting point. Should you need to return to one of those screens, you can always use .

The and buttons operate somewhat similarly to those of a web browser, allowing you to quickly move across a web of related things, with the matrix as your home page.

Mapping creation

Let's return to the mappings related to *Timbre*, for example by pressing + , then . It would be nice that when *Timbre* increases,

¹You can also use + to return directly to the matrix.

the *Position* parameter of OSC1 decreases a bit. To do so, we'll create a new mapping from 🎵 *Timbre*.

Turn the *display encoder* **D** all the way to the right so as to select the + tab. Then, press the **▶** button.



You are presented with a list of all the modules in the patch, and your task is now to select one. To do so, turn the *display encoder* **D** until **OSC1** appears, and then press **▶**.



You now have another list with all the parameters of OSC1 that can be affected by the mapping. Select **Pluck position** by turning the *display encoder* **D**, and press **▶** to confirm.



You are now back to the mapping list, and a new one, MAP2, has appeared. This is the one we just created. Turn **2** to set its *amount* to -100%, so that when 🎵 *Timbre* increases, the *Position* of OSC1 will decrease by the same amount.







Then, press **⬆** + **⬅** to go back to the matrix, and try your modifications by moving 🎵 *Timbre*.

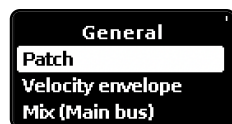
If you're content with them, you can **save** the patch using **⬆** + **▶**, so that your modifications will not be forgotten once you turn off your Anyma Phi or switch to another patch.

Jumping to a module


In some cases, you already know exactly which parameter you want to tweak, and you just want to jump to the module it pertains to.



To do so, **hold** the , and start turning the *display encoder* , without releasing  yet.


The list of all modules will appear on the display, ordered by category. **Scroll** until you find the module you're looking for, and **release**  to confirm.



QUICK ACCESS


You will see the lights on the matrix change when scrolling to a different category; e.g., from **General** to **Oscillators**. While still holding , pressing on of the matrix buttons is another way to quickly go to a specific category.





In this case, pressing  would be a quicker way to access **OSC1**. Subsequent presses, or leaving  pressed, will allow you to cycle through all the oscillators.

When your choice is made, you can then release  to confirm.


The module editor screen


After jumping to a module or, in some cases, zooming on a parameter, you will land on a **module editor screen** focused on a specific module.

The module will be highlighted in the *tab list* at the top of the display, which lists all the modules available in the patch. At any moment, you can go to another module by turning the *display encoder* .

The module editor screen displays its parameters four by four, at the bottom of the display. You can manipulate them by **turning** the *parameter encoder*     corresponding to the one you're interested in.

You can also **zoom** on a specific parameter if you need to, by pressing its corresponding encoder for half a second.

To access the other rows of parameters for the current module, **press** the *matrix buttons* . The lights adjacent to them show how much rows there are, and what the currently selected row is.

You can leave the module editor screen and go back to the previous one by **pressing** .

Using the PC/Mac editor

For a more comfortable editing experience, you can find the PC/Mac editor [on our website](#), alongside the latest update. Please always make sure you're using the editor that came with the update running on your Anyma Phi.

With your Anyma Phi freshly updated, you can now use the computer-based editor application that came with the update package.

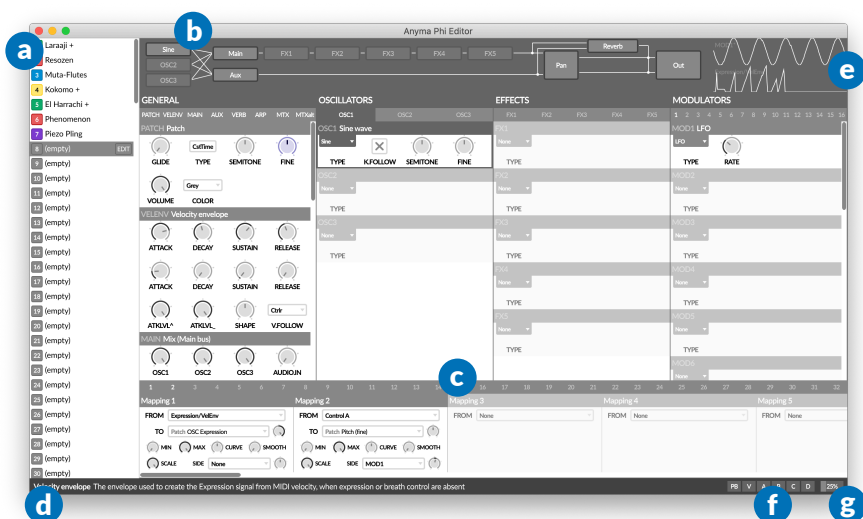
Connecting the editor

If this is your first time using the editor, please use the following instructions:

- Power on your Anyma Phi.
- Connect the *USB DEVICE* port of your Anyma Phi to your computer using a mini-USB cable.
- Launch the editor application.
- Select the entry named “Anyma Phi” in the *INPUT* and *OUTPUT* lists.
- Click the *CONNECT* button.

You should now be able to see all the patches in your Anyma Phi and edit them. Each time you launch the editor, it will try to connect to your Anyma Phi automatically. If it isn't connected to your computer, you will have to connect it and click the **CONNECT** button again to have access to your patches.

Using the editor



a Patch list

Displays the bank of your Anyma Phi.

Click on a patch to select and edit it.

After editing a patch, make sure you **save** it first using Ctrl/Cmd+S, otherwise your modifications will be lost.

Right-click on the selected patch to rename or clear it.

Drag the selected patch to your desktop to export it as a file.

You can also copy and paste patches by using Ctrl/Cmd+C and Ctrl/Cmd+V.

You can export the bank to a file using the relevant command in the *File* menu.

b Audio signal view

Shows the relationships between oscillators, effects, buses, and the other elements in the audio signal chain.

Click a module to focus on it.

c Patch view

Arranges all the modules in the patch by category, and allows you to modify any parameter by clicking or dragging it.

You can undo the last operation by using Ctrl/Cmd+Z, and redo it by using Ctrl/Cmd+Shift+Z.

Right-click a parameter to reset its value to the default one, go to its related mappings, or create a new mapping.

Click the title bar of a module to focus on it.

Drag the title bar of an oscillator, effect, modulator, or mapping module to rearrange it.

Right-click the title bar of a modulator module to reset it, go to its related mappings, or create a new mapping.

Drop a patch file in this area to import it, replacing the current patch.

Drop a bank file in this area to import it, replacing the entire bank.

d Contextual help

Offers details about the element under the mouse pointer.

e Scope views

Show the evolution of two control signals.

By default, the top scope displays the last selected modulator, and the bottom scope displays the expression / velocity envelope signal.

Right-click a scope to select which control signal to display.

f External control meters

Display the current received MIDI pitch-bend, expression or velocity envelope, and Control A/B/C/D.





g Patch load meter

Display the amount of resources used by the current patch.

The resources must stay under 100% to avoid glitches and dropouts.

Settings

Your **Anyma Phi** offers a *settings menu* where you can perform several commands, but also customize how your **Anyma Phi** reacts to MIDI, as well as various other settings such as the brightness of the front panel LEDs.

To enter the *settings menu*, press the *display encoder* . You can then select a menu item by turning , and confirm your choice using . To go back to the previous screen, press .

While in the matrix

Copy

Copy the current matrix (normal or alternate version, depending on which is active in the matrix screen) to the clipboard.

Paste

Paste the matrix in the clipboard, replacing the currently active version of the matrix (normal or alternate, depending on which is active).

Patch commands

Copy

Copy the current patch to the clipboard.

Paste

Paste the patch in the clipboard, replacing the current one, and adding “+” at the end of the patch name. However, the changes will not be automatically saved, allowing you to return to the previously saved version by switching to another patch and going back.

Save

Save the current patch.

This command is only available when the patch has unsaved modifications.

Reset

Reset the current patch to an empty one. However, the changes will not be automatically saved, allowing you to return to the previously saved version by switching to another patch and going back.

MIDI settings

MIDI channel

Set the MIDI channel that the Anyma Phi will respond to. You can use this to filter out messages from other controllers that go through your MIDI setup to another synth but should not be taken into account by your Anyma Phi.

Default: All

Bend range

Set the amount of semitones added or removed when pitch-bending at extreme values.

Default: $\pm 2\text{st}$

CC mapping

Expression CC, ...and CC

Set up to two MIDI messages (CC or *Aftertouch*) used as the *expression* signal in the synth, for example by wind controllers. When either message is absent, the synth will use the velocity envelope of the patch to generate the expression signal.

Default: CC 2 (*Breath control*) and 11 (*Expression*)

Control A CC, ...and CC

Set up to two MIDI messages (CC or *Aftertouch*) used as *External control A* in the synth.

Default: CC 1 (*Modulation wheel*) and Off

Control B CC, ...and CC

Set up to two MIDI messages (CC or *Aftertouch*) used as *External control B* in the synth.

Default: CC 75 and 76

Control C CC, ...and CC

Set up to two MIDI messages (CC or *Aftertouch*) used as *External control C* in the synth.

Default: CC 76 and AT (*Channel aftertouch*)

Control D CC, ...and CC

Set up to two MIDI messages (CC or *Aftertouch*) used as *External control D* in the synth.

Default: CC 77 and Off

Volume Control CC

Set up to a MIDI message (CC or *Aftertouch*) used as a second layer of volume control, for further dimming global output volume defined by the volume knob. The volume level set through MIDI will not be remembered after power-off.

Default: CC 7

MIDI routing

Note that the following routing options perform low-level merging, thus they are not recommended when several inputs routed to the same output are active at the same time. More details about the limitations of the routing options are available in the related section of the MIDI implementation chapter.

DIN Thru

When enabled, all the data received from the MIDI DIN input port will be recopied to the MIDI DIN output port (*soft thru*).

Default: ☐ Disabled

DIN > USB Host

When enabled, all the data received from the MIDI DIN input port will be recopied to the USB host port.

Default: ☐ Disabled

USB Host > DIN

When enabled, all the data received from the USB host port will be recopied to the MIDI DIN output port.

Default: ☐ Disabled

Remote control

Matrix CC

Accept specific MIDI CCs (if not used otherwise) to remotely control the matrix parameters. A detailed list is available in the Matrix remote control section.

Default: ☐ Disabled

NRPN

Accept specific MIDI NRPNs (if NRPN CCs are not used otherwise) to remotely control any parameter of the patch. A general description is available in the NRPN remote control section, and parameter addresses can be found in the module reference.

Default: ☐ Disabled

System settings

LED brightness

Make the front panel LEDs darker (1) or brighter (8).

Default: 4

Warn if unsaved

Ask for confirmation before switching to another patch (using **D** or a MIDI program change¹) if there are unsaved changes in the current patch. When asked, press **▶** to discard unsaved changes and switch to the other patch, or press **◀** to cancel and go back to the unsaved patch.

Default: ☐ Disabled

Large type

Display the name and current value of a parameter for a short time when modifying it or pressing its encoder.

Default: ☐ Disabled

Encoder accel.


Fine-tune encoder acceleration; i.e., how far you can change a value when quickly turning the encoder.

Default: 3

¹You will not be asked for confirmation when switching to another patch from the PC/Mac editor.

Volume calibr.

Enter the volume knob calibration screen. In this screen, you can modify raw *Minimum* and *Range* values that define how the raw input of the volume knob is used to calculate a volume in percents.

A basic calibration procedure would be as follows. First, turn down the volume knob to its physical minimum, and set the *Minimum* value on the calibration screen so that *Current* shows 1% or 2%, and increase *Minimum* a bit more until *Current* shows 0%. Then, turn up the volume knob to its physical maximum, and set the *Range* value on the calibration screen so that *Current* shows 98% or 99%, and decrease *Range* a bit more until *Current* shows 100%. You can then check that the volume knob is well calibrated by turning it over all its range and observing that *Current* goes from 0% to 100%, and exit the calibration screen by pressing .

****Default**:** `_Minimum_ 156, _Range_ 93`

Diagnostics

Enter the *Diagnostics* screen, which you can use for troubleshooting with customer service.

Reset settings

Reset all the settings to their default values.

Shortcuts

Global actions

Press 

Enter the *settings* menu.

Press  + 

Save the current patch.

Turn    

Modify a specific parameter (shown in the bottom part of the display).

Press    

Select a specific parameter (shown in the bottom part of the display).

Keep     **pressed for more than half a second**



Zoom on a specific parameter (shown in the bottom part of the display).

Keep  **pressed for more half a second**

Display the amount of resources used by the current patch, as a progress bar.

The resources must stay under 100% to avoid glitches and dropouts.

MODULE NAVIGATION

The following actions allow you to select a specific module in the patch and edit it. They all require that  is held pressed during the entire time. You can combine any of these actions to make navigation easier. Once you've selected the module you're looking for, release  to confirm.

Turn  + 

Scroll the module list to select a particular one.

Press/hold  + 

Select the next module in the *General* section (*Patch*, *VelEnv*, *Main bus*, *Aux bus*, *Reverb*, etc.).

Press/hold  + 

Select the next oscillator (*OSC1* to *OSC3*).

Press/hold  + 

Select the next effect (*SFX1* to *SFX5*).

Press/hold  + 

Select the next modulator (*MOD1* to *MOD16*).

Press/hold  + 

Select the next mapping (*MAP1* to *MAP32*).

While in the matrix

Turn 

Select another patch, forgetting the current changes up until the last time it has been saved.

Press 

Switch between the normal and the *alternate* version of the matrix.

Press     

Select a specific line of the matrix.

In a *Related mappings* screen

Turn 

Select another related mapping in the tab list at the top of the display. The last tab allows you to create a new mapping if there's room.

In a *Module editor* screen

Turn 

Select another patch module from the tab list at the top of the display.

In the *settings menu*

The global shortcuts do not apply in the *settings menu*.

Turn 

Select a menu item. When editing a setting, select a value.

Press 

Return to the previous screen.

Press  **or** 

Confirm your selection.

On startup

The following shortcuts only apply on startup: keep holding the indicated buttons while powering on your Anyma Phi, and release them once the display shows your action has been taken into account.

Power on while holding 

Enter the *update mode*, allowing you to transfer a new update into your Anyma Phi.

Power on while holding 

Directly enter the *diagnostics screen*.

Power on while holding 

Reset the settings to their default values without asking for confirmation.

MIDI implementation

Basic information

Function	Transmitted	Recognized	Remarks
Basic channel	1-16	1-16	Default: all.
Note number		0-127	
Note On Velocity		Yes	
Note Off Velocity		No	
Program Change	Yes	Yes	
Channel Aftertouch		Yes	
Poly (Key) Aftertouch		No	
Pitch Bend		Yes	
Control Change	No	Yes	See Control change list and Matrix remote control.
System Exclusive	Yes	Yes	
			Manufacturer ID: 00h 21h 33h.
RPNs	No	No	See NRPN remote control.
NRPNs	No	Yes	















Control change list

The following control changes can be configured in the settings.
















CC	Control
2, 11	Expression
1	Control A
75, 74	Control B
76, AT ¹	Control C
12, 84	Control D

Matrix remote control

The following control changes can be received when the *Matrix CC Remote control* setting is enabled. This is unidirectional: changes in matrix parameters will not generate MIDI CCs to external controllers.

CC	Matrix parameter
16	 <i>Timbre</i>
17	 <i>Color</i>
18	 <i>Chaos</i>
19	 <i>Position</i>
20	 <i>Geometry</i>
21	 <i>Material</i>
22	 <i>Decay</i>
23	 <i>Tuning</i>
24	 <i>Resonate</i>
25	 <i>Drive</i>
26	 <i>Body</i>
27	 <i>Space</i>
28	 <i>Morph</i>
29	 <i>Source 2</i>

¹Channel Aftertouch.

CC	Matrix parameter
30	 <i>FX1</i>
31	 <i>FX2</i>
102	 <i>Timbre</i> (alt. matrix)
103	 <i>Color</i> (alt. matrix)
104	 <i>Chaos</i> (alt. matrix)
105	 <i>Position</i> (alt. matrix)
106	 <i>Geometry</i> (alt. matrix)
107	 <i>Material</i> (alt. matrix)
108	 <i>Decay</i> (alt. matrix)
109	 <i>Tuning (fine)</i> (alt. matrix)
110	 <i>Resonate</i> (alt. matrix)
111	 <i>Drive</i> (alt. matrix)
112	 <i>Body</i> (alt. matrix)
113	 <i>Space</i> (alt. matrix)
115	 <i>Source 2</i> (alt. matrix)
116	 <i>FX1</i> (alt. matrix)
117	 <i>FX2</i> (alt. matrix)

NRPN remote control

Any parameter of the current patch can be controlled by sending NRPNs if the *NRPN Remote control* setting is enabled. This is unidirectional: changes in patch parameters will not generate MIDI NRPNs to external controllers.

As per the MIDI specification, parameter changes must be sent as follows:

- **NRPN MSB (CC 99):** Module number

- **NRPN LSB (CC 98):** Parameter number
- **NRPN Value (CC 6):** Parameter value

The following example MIDI message sequence describes how to use NRPNs to setup OSC2 in the patch as a square wave oscillator, with a pulse width of 50%.

MIDI message	Description
CC 99 (NRPN MSB) 9	Select module number 9 (OSC2)
CC 98 (NRPN LSB) 0	Select module parameter 0 (TYPE)
CC 6 (NRPN Value) 13	Set TYPE of OSC2 to <i>Square wave</i>
CC 99 (NRPN MSB) 9	Select module number 9 (OSC2)
CC 98 (NRPN LSB) 4	Select module parameter 4 (PWM)
CC 6 (NRPN Value) 127	Set PWM of OSC2 to 100%
CC 6 (NRPN Value) 64	Set PWM of OSC2 to 50%

The module reference details the appropriate NRPN and values for every accessible module and parameter.

Routing limitations


When two or more streams of MIDI data are merged into one, which occurs when at least one of the MIDI Routing settings is enabled, please note that the merging occurs at the byte level. As such, it is done regardless of the structure of the actual MIDI messages that constitute the streams.

Practically, this means that when several inputs routed to the same output are sending data at the same time, there is a risk that MIDI messages interleave such that it is not possible to read them back correctly at the

receiving end. However, the routing options will work perfectly in the simplest cases, with only one input sending data at any given time. The data is transmitted exactly as it is sent, with the shortest latency possible, and without any limitation regarding SysEx length.


Release notes

v0.8.105

- Now supports external MIDI volume control (by default, CC 7).
- Added flexible *MIDI routing* settings, including DIN soft thru (limitations are detailed in the *MIDI implementation* chapter of the user manual).
- Changing a parameter can display its value in large type, if the *Large type* setting is enabled.
- When switching to another patch while there are unsaved changes, you can be asked for confirmation, if the *Warn if unsaved* setting is enabled.
- Module editor screens now remember the last modified parameter of each module, until patch change or power-off.
- Matrix parameters can be remote controlled via MIDI CCs when the *Matrix CC Remote control* setting is enabled.
- All patch parameters can be remote controlled via MIDI NRPNs when the *NRPN Remote control* setting is enabled.
- On the device, you can now view the patch load by holding  for half a second.
- On the editor, when exporting a patch using the menu, the file-name is pre-filled with the patch name.
- Fixed a bug where patch names and colors weren't correctly reported when switching to another patch.


- Fixed a bug where the editor wasn't responsive when attempting to save a patch with unmodified contents (e.g., after import or rename).
- Fixed a bug where patch renames were not saved until another modification was done to the patch.
- Improved the behavior of percussive oscillators with wind controllers.
- Fixed formatting issues and links in the manual.
- Added dimensions and weight in the technical features section of the manual.
- Added a MIDI implementation chapter in the manual.

v0.8.90

- Added a pitch-bend range setting.
- The labels of the five effects in the audio signal chain are now *SFX1* to *SFX5* (previously *FX1* to *FX5*), so as to avoid confusion with the more generic *FX1* and *FX2* controls on the  Global line of the matrix.
- On the Mac version of the editor, Ctrl+clicking now behaves like right-clicking.
- On the Windows version of the editor, importing/exporting of patches and banks through the menu now works under recent Windows versions.
- Scrolling through patches now displays the patch list, until scrolling stops and the patch is loaded.
- Saving an empty patch will change its name to *User#* (with # being the patch number).

- Added *Copy* and *Paste* commands for matrices and patches, as well as *Save* and *Reset* commands for patches, in the settings menu.
- When performing a command (like *Save*), a short notification now appears on the display.
- The titles of unused matrix controls (those not used in mappings) are greyed to better show which matrix controls are supported by a patch. This doesn't prevent from changing their value or making new mappings.
- Added a volume knob calibration screen, accessible in the settings menu (*System* section). See the related entry in the *Settings* chapter of the user manual for more details and a manual calibration procedure.
- Patches with unsaved changes are indicated by a little diamond icon on the top right corner of the display, while in the matrix.
- Added new diagnostics for improved error reporting.
- Increased USB host compatibility with USB-MIDI devices in some very specific cases.
- By default, empty patches will now have Ctrl. A mapped to *Morph*, and Ctrl. B mapped to vibrato.
- Improved the resonators' behavior when no note has still been received.
- Fixed string display errors in some parts of the editor.

v0.8.80

- Added a *reset settings* startup shortcut.
- Improved navigation in the *settings menu*: pressing  now confirms the selection.
- Added an *Encoder acceleration* setting.

v0.8.70-5ea1262

Initial version shipped for super-early adopters.

Complementary information

Please take note of the following important information before you begin to use your **Anyma Phi**.

Technical features

- Hybrid monophonic synthesizer
- 225x120x70mm, 0.9 kg
- Stereo audio outputs:
 - 1/4" mono line jack outputs
 - 1/4" stereo headphone jack output
- 1/4" stereo jack audio input (internal piezoelectric mic when external input unplugged)
- MIDI inputs and outputs via USB and DIN ports
- Powerful digital semi-modular synthesizer engine
 - Memory: 200 patches
 - 3 oscillator slots
 - 5 effect slots along 2 serial buses (Main, Aux) + 1 mono reverb
 - 16 modulator slots, including envelope generators, LFO, curves, interpolators, slew limiters, etc.
 - 32 mapping slots (virtual patch cords), each allowing to control any synth parameter (including another mapping) using a modulator or a controller input, with a sidechain input

- Responsive to pitch, pitch-bend, velocity, breath control / expression, as well as 4 other controller inputs

Credits and licenses

Idea and design

Laurent Pouillard, Romain Bricout, Jonathan Aceituno, Ludovic Potier

Hardware design and development

Laurent Pouillard, Ludovic Potier

Sound design

Romain Bricout

Software design and development, user manual

Jonathan Aceituno

Marketing and social media

María Gómez

Sales

Matthias Couche

Testing and support

Maxence Fulconis

Portions of the synth use code adapted from Mutable Instruments' Euro-rack modules made by Emilie Gillet.

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Portions of the synth use a fast power-of-two approximation code by Paul Mineiro.

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Contact: Paul Mineiro paul@mineiro.com

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Appendix: Module reference

This section details all modules and parameters that you can encounter in the synth engine of your **Anyma Phi**.

HOW TO READ NRPN MENTIONS

In this reference, MIDI NRPNs may be indicated as `<MSB>:<LSB>a`, and ranges of possible numbers are indicated as `[min-max]b`.

A complete NRPN assignment is indicated as `<MSB>:<LSB> = <value>`.

When a module has several instances, such as oscillators, effects, modulators, and mappings, its first parameter (LSB 0) is always its type.

^aFor instance, 9:1 refers to MSB 9 and LSB 1, which is the second parameter of the OSC2 module.

^bFor instance, [0-4] means that any value from 0 to 4 (included) can be used.

Module name	Module number (NRPN MSB)
Patch PATCH	0
Velocity envelope VELENV	1
Mix (Main bus) MAIN	2
Mix (Aux bus) AUX	3
Reverb VERB	4
Matrix MTX	5
Matrix (alt.) MTXalt	6
Oscillators OSC1 to OSC3	8 to 10
Effects SFX1 to SFX5	11 to 15
Modulators MOD1 to MOD16	16 to 31
Mappings MAP1 to MAP32	32 to 63

General

Module name	Label
Patch Global patch parameters	PATCH
Velocity envelope The envelope used to create the Expression signal from MIDI velocity, when expression or breath control are absent	VELENV
Mix (Main bus) The mixer for the Main bus	MAIN
Mix (Aux bus) The mixer for the Aux bus	AUX
Reverb The reverb effect at the end of the signal chain	VERB
Matrix Macros presented in the matrix	MTX
Matrix (alt.) Alternate version of the matrix (for morphing)	MTXalt

Patch (PATCH)

Global patch parameters.

Volume **VOLUME**

The volume of the entire patch.

0 to 100%

NRPN 0:4

Patch color **COLOR**

The color of the front panel lights and editor when the patch is selected.

NRPN 0:5 = [0-8]

— *Grey*

NRPN = 0

— *Red*

NRPN = 1

— *Orange*

NRPN = 2

— *Yellow*

NRPN = 3

— *Green*

NRPN = 4

— *Teal*

NRPN = 5

— *Blue*

NRPN = 6

— *Violet*

NRPN = 7

— *Pink*

NRPN = 8

Pitch (semitones) SEMI

The global pitch correction on the controller.

-64 to +63 semitones

NRPN 0:2

Pitch (fine) FINE

The global pitch correction on the controller.

-100 to +100 cents

NRPN 0:3

Glide time GLIDE

The time taken to smoothly transition between two notes.

0 to 5 seconds

NRPN 0:0

Glide type TYPE

The kind of smooth transition between notes to use.

NRPN 0:1 = [0-1]

— *Constant-rate*

Synth-like glide, where the time to get to another note is proportional to how far away it is.

NRPN = 0

— *Constant-time*

Realistic glide, where the time to get to another note is constant.

NRPN = 1

Velocity envelope (VELENV)

The envelope used to create the Expression signal from MIDI velocity, when expression or breath control are absent.

This module provides two sets of ADSR parameters, one when the MIDI velocity is at its maximum value (127), and the other when the velocity is at its minimum value (1). The resulting parameters will be between these two extremes, and determined by interpolating the parameters by the velocity of the last note.

Attack time (MaxVel) ATTACK

The time needed to go from 0 to 1 in the attack phase.

0 to 8 seconds

NRPN 1:0

Decay time (MaxVel) DECAY

The time needed to go from 1 to the sustain level in the decay phase.

0 to 8 seconds

NRPN 1:1

Sustain level (MaxVel) SUSTAIN

The output level during the sustain phase.

0 to 100%

NRPN 1:2

Release time (MaxVel) RELEASE

The time needed to go from the sustain level to 0 in the release phase.

0 to 8 seconds

NRPN 1:3

Attack time (MinVel) ATTACK

The time needed to go from 0 to 1 in the attack phase.

0 to 8 seconds

NRPN 1:4

Decay time (MinVel) DECAY

The time needed to go from 1 to the sustain level in the decay phase.

0 to 8 seconds

NRPN 1:5

Sustain level (MinVel) SUSTAIN

The output level during the sustain phase.

0 to 100%

NRPN 1:6

Release time (MinVel) RELEASE

The time needed to go from the sustain level to 0 in the release phase.

0 to 8 seconds

NRPN 1:7

Attack level (MaxVel) ATKLVL^

The output level at the end of the attack phase.

0 to 100%

NRPN 1:8

Attack level (MinVel) ATKLVL_

The output level at the end of the attack phase.

0 to 100%

NRPN 1:9

Shape *SHAPE*

The shape of the envelope (Log -> Lin -> Exp).

NRPN 1:10

Velocity follow *V. FOLLOW*

Follow the controller's velocity, or use a fixed velocity.

NRPN 1:11 = [0-2]

- ***Controller***

Follow the velocity of the controller.

NRPN = 0

- ***Min. velocity***

Use a fixed velocity of 1.

NRPN = 1

- ***Max. velocity***

Use a fixed velocity of 127.

NRPN = 2

Mix (Main bus) (**MAIN**)

The mixer for the Main bus.

The Main bus takes four inputs: the three oscillators (**OSC1** to **OSC3**), and another audio input, which can be chosed between white noise and a combination of input ports of the Anyma Phi.

The output of the bus is then sent to the reverb, and it is also sent to the Left and Right channels of the audio output depending on the *Pan* parameter.

OSC1 Level **OSC1**

The level of OSC1 sent to the Main bus.

0 to 100%

NRPN 2:0

OSC2 Level **OSC2**

The level of OSC2 sent to the Main bus.

0 to 100%

NRPN 2:1

OSC3 Level **OSC3**

The level of OSC3 sent to the Main bus.

0 to 100%

NRPN 2:2

Audio input Level **AUDIO.IN**

The level of the audio input sent to the Main bus.

0 to 100%

NRPN 2:3

Level LEVEL

The output level of the Main bus.

0 to 100%

NRPN 2:4

Reverb Send REVERB

The level of the Main bus sent to the reverb.

0 to 100%

NRPN 2:5

Pan PAN

The balance of the Main bus output to the left and right channels.

100% Left to 100% Right

NRPN 2:6

Audio input Source AIN.SRC

An external source for the audio input.

NRPN 2:7 = [0-3]

— *White noise*

A random audio source.

NRPN = 0

— *Left channel*

The left channel of the audio input.

NRPN = 1

— *Right channel*

The right channel of the audio input.

NRPN = 2

— *Audio input (sum)*

Both channels of the audio input summed.

NRPN = 3

Mix (Aux bus) (**AUX**)

The mixer for the Aux bus.

The Aux bus takes four inputs: the three oscillators (**OSC1** to **OSC3**), and another audio input, which can be choosed between white noise and a combination of input ports of the *Anyma Phi*.

The output of the bus is then sent to the reverb, and it is also sent to the Left and Right channels of the audio output depending on the *Pan* parameter.

OSC1 Level **OSC1**

The level of **OSC1** sent to the Aux bus.

0 to 100%

NRPN 3:0

OSC2 Level **OSC2**

The level of **OSC2** sent to the Aux bus.

0 to 100%

NRPN 3:1

OSC3 Level **OSC3**

The level of **OSC3** sent to the Aux bus.

0 to 100%

NRPN 3:2

Audio input Level **AUDIO.IN**

The level of the audio input sent to the Aux bus.

0 to 100%

NRPN 3:3

Level LEVEL

The output level of the Aux bus.

0 to 100%

NRPN 3:4

Reverb Send REVERB

The level of the Aux bus sent to the reverb.

0 to 100%

NRPN 3:5

Pan PAN

The balance of the Aux bus output to the left and right channels.

100% Left to 100% Right

NRPN 3:6

Audio input Source AIN.SRC

An external source for the audio input.

NRPN 3:7 = [0-3]

— *White noise*

A random audio source.

NRPN = 0

— *Left channel*

The left channel of the audio input.

NRPN = 1

— *Right channel*

The right channel of the audio input.

NRPN = 2

— *Audio input (sum)*

Both channels of the audio input summed.

NRPN = 3

Reverb (VERB)

The reverb effect at the end of the signal chain.

The final reverb is a mono effect. It takes its input from the Main and Aux buses, and outputs to both the left and right channels of the audio output.

Bypass **BYPASS**

Whether to bypass the reverb, freeing computing resources.

NRPN 4:0

Send **SEND**

The level of input.

0 to 100%

NRPN 4:2

Dry/wet **DRY/WET**

The balance between the pre-effect (dry) and post-effect (wet) signals.

0 to 100%

NRPN 4:3

Time **TIME**

The amount of reverberation time.

0 to 100%

NRPN 4:4

Diffusion **DIFF**

The density of the reverberation.

0 to 100%

NRPN 4:5

Damping **DAMPING**

The amount of damping.

0 to 100%

NRPN 4:6

Matrix (MTX)

Macros presented in the matrix.

Timbre TIMBRE

0 to 100%

NRPN 5:0

Color COLOR

0 to 100%

NRPN 5:1

Chaos CHAOS

0 to 100%

NRPN 5:2

Position POS

0 to 100%

NRPN 5:3

Geometry GEOM

0 to 100%

NRPN 5:4

Material MATER

0 to 100%

NRPN 5:5

Decay DECAY

0 to 100%

NRPN 5:6

Resonate RESO

0 to 100%

NRPN 5:8

Drive DRIVE

0 to 100%

NRPN 5:9

Body BODY

0 to 100%

NRPN 5:10

Space SPACE

0 to 100%

NRPN 5:11

Morph MORPH

A continuous interpolation between Matrix and Matrix Alt.

0 to 100%

NRPN 5:12

Source 2 SRC2

0 to 100%

NRPN 5:13

FX 1 FX1

0 to 100%

NRPN 5:14

FX 2 FX2

0 to 100%

NRPN 5:15

Matrix (alt.) (MTXalt)

Alternate version of the matrix (for morphing).

Timbre TIMBRE

0 to 100%

NRPN 6:0

Color COLOR

0 to 100%

NRPN 6:1

Chaos CHAOS

0 to 100%

NRPN 6:2

Position POS

0 to 100%

NRPN 6:3

Geometry GEOM

0 to 100%

NRPN 6:4

Material MATER

0 to 100%

NRPN 6:5

Decay DECAY

0 to 100%

NRPN 6:6

Resonate RESO

0 to 100%

NRPN 6:8

Drive DRIVE

0 to 100%

NRPN 6:9

Body BODY

0 to 100%

NRPN 6:10

Space SPACE

0 to 100%

NRPN 6:11

Source 2 SRC2

0 to 100%

NRPN 6:13

FX 1 FX1

0 to 100%

NRPN 6:14

FX 2 FX2

0 to 100%

NRPN 6:15

Oscillators

Module name	Label
Modal resonator Vibrating structure simulator	Modal
String resonator Vibrating string simulator	String
Windsyo Complex reed-based physical models	Windsyo
Artin PLUK Simple plucked string	PLUK
Artin BOWD Simple bowed string	BOWD
Artin BLOW Simple single-reed wind	BLOW
Artin FLUT Simple flute	FLUT
Artin BELL Additive bell sound synthesizer	BELL
Artin DRUM Additive metal drum synthesizer	DRUM
Artin KICK 808-style kick drum	KICK
Artin CYMB 808-style cymbal	CYMB
Artin SNAR 808-style snare drum	SNAR
Sine wave Pure tone without any harmonics	Sine
Triangle wave Soft tone with some odd harmonics	Tri
Square wave Harsh, rich tone with many odd harmonics	Square
Sawtooth wave Very rich tone with many harmonics	Saw
Artin SUB Waveform with sub-oscillator	SUB
Artin BUZZ One to many sine waves	BUZZ
Artin VOSM Voice simulator	VOSM
Artin VOWL Early speech synthesizer	VOWL
Artin VFOF FoF vowel simulator	VFOF
Artin HARM Additive synthesizer	HARM
White noise A simple white noise generator	Noise
Artin NOIS Filtered noise	NOIS
Artin TWNQ Resonant noise	TWNQ
Artin CLKN Random sample generator	CLKN
Artin CLOU Granular cloud generator	CLOU

Module name	Label
Artin PRTC Particle system simulator	PRTC
Artin QPSK Telecommunication data generator	QPSK

Modal resonator (**Modal**)

NRPN [8-10]:0 = 1

Vibrating structure simulator.

A *modal resonator* simulates the resonance of a vibrating structure by describing how it absorbs or reinforces certain frequencies (or modes) in the input signal. The reinforcements at certain modes sustain the oscillations already present in the excitation sound and give the resulting sound its timbre.

The oscillator version of this resonator uses a short burst of noise as its excitation signal, simulating an impact on the resonating structure.

Keyfollow K. FOLLOW

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) SEMI

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) FINE

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Harmonic structure STRUCT

The nature of the structure (plate, bar, string...).

0 to 100%

NRPN [8-10]:4

Brightness BRIGHT

The type of material (nylon, wood, steel, glass...).

0 to 100%

NRPN [8-10]:5

Damping DAMPING

The amount of damping on the material, making the sound decay slower or faster.

0 to 100%

NRPN [8-10]:6

Position POSITION

The position of the excitation point on the structure.

0 to 100%

NRPN [8-10]:7

Voice count VOICES

The number of voices.

1 to 3

NRPN [8-10]:8

Quality QUALITY

Changes sound quality.

NRPN [8-10]:9 = [0-4]

— *Lowest*

NRPN = 0

— *Low*

NRPN = 1

— *Medium*

NRPN = 2

- **High**
NRPN = 3
- **Highest**
NRPN = 4

String resonator (**String**)

NRPN [8-10]:0 = 2

Vibrating string simulator.

Simulates the propagation and reflection of a wave in a string.

The oscillator version of this resonator uses a short burst of noise as its excitation signal, simulating an impact on the string.

Keyfollow **K. FOLLOW**

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) **SEMI**

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) **FINE**

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Structure **STRUCT**

Accentuates the non-linear response of the string.

0 to 100%

NRPN [8-10]:4

Brightness **BRIGHT**

The type of material used to excite the string.

0 to 100%

NRPN [8-10]:5

Damping DAMPING

The amount of damping on the string, making the sound decay slower or faster.

0 to 100%

NRPN [8-10]:6

Position POSITION

The position of the excitation point on the string.

0 to 100%

NRPN [8-10]:7

Voice count VOICES

The number of voices.

1 to 3

NRPN [8-10]:8

Windsyo

NRPN [8-10]:0 = 3

Complex reed-based physical models.

Offers a few physical models based on acoustic wind instruments. The models have been pre-tuned and designed to offer a complex response similar to existing acoustic instruments.

Keyfollow **K.FOLLOW**

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) **SEMI**

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) **FINE**

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Loss filter **LSS.FLT**

-100 to 100%

NRPN [8-10]:4

Noise **NOISE**

0 to 100%

NRPN [8-10]:5

Growl GROWL

0 to 100%

NRPN [8-10]:6

AM depth AM.DEPTH

-100 to 100%

NRPN [8-10]:7

Preset PRESET

NRPN [8-10]:8 = [0-3]

— *Reed One*

NRPN = 0

— *Flute*

NRPN = 1

— *Duduk*

NRPN = 2

— *Sylphinet*

NRPN = 3

Artin PLUK (PLUK)

NRPN [8-10]:0 = 4

Simple plucked string.

Simulates a plucked string using a physical model based on the Karplus-Strong algorithm.

Keyfollow K. FOLLOW

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) SEMI

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) FINE

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Damping DAMPING

The amount by which the vibration is damped.

0 to 100%

NRPN [8-10]:4

Pluck position POSITION

Low -> High.

0 to 100%

NRPN [8-10]:5

Artin BOWD (BOWD)

NRPN [8-10]:0 = 5

Simple bowed string.

Simulates a bowed string using a physical model.

Keyfollow K. FOLLOW

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) SEMI

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) FINE

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Friction FRICTION

0 to 100%

NRPN [8-10]:4

Bow position POSITION

Low -> High.

0 to 100%

NRPN [8-10]:5

Artin BLOW (BLOW)

NRPN [8-10]:0 = 6

Simple single-reed wind.

Simulates a conical single-reed instrument using a physical model.

Keyfollow K. FOLLOW

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) SEMI

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) FINE

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Air pressure PRESSR

0 to 100%

NRPN [8-10]:4

Instrument geometry GEOM

Determines how the instrument's body acts on the resulting timbre.

0 to 100%

NRPN [8-10]:5

Artin FLUT (FLUT)

NRPN [8-10]:0 = 7

Simple flute.

Simulates a wind instrument excited by an air jet, such as a flute, using a physical model.

Keyfollow K. FOLLOW

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) SEMI

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) FINE

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Air pressure PRESSR

0 to 100%

NRPN [8-10]:4

Instrument geometry GEOM

Determines how the instrument's body acts on the resulting timbre.

0 to 100%

NRPN [8-10]:5

Artin BELL (BELL)

NRPN [8-10]:0 = 8

Additive bell sound synthesizer.

Simulates a bell using a bank of decaying sine waves.

Keyfollow K. FOLLOW

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) SEMI

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) FINE

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Damping DAMPING

0 to 100%

NRPN [8-10]:4

Inharmonicity INHARM.

0 to 100%

NRPN [8-10]:5

Artin DRUM (DRUM)

NRPN [8-10]:0 = 9

Additive metal drum synthesizer.

Simulates a metal drum using a bank of decaying sine waves with noise.

Keyfollow K. FOLLOW

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) SEMI

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) FINE

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Damping DAMPING

0 to 100%

NRPN [8-10]:4

Brightness BRIGHT

0 to 100%

NRPN [8-10]:5

Artin KICK (KICK)

NRPN [8-10]:0 = 10

808-style kick drum.

Produces the typical bass drum sounds found on analog drum machines.

Keyfollow K. FOLLOW

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) SEMI

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) FINE

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Resonant decay DECAY

0 to 100%

NRPN [8-10]:4

Tone TONE

0 to 100%

NRPN [8-10]:5

Artin CYMB (CYMB)

NRPN [8-10]:0 = 11

808-style cymbal.

Produces the typical cymbal sounds found on analog drum machines.

Keyfollow K. FOLLOW

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) SEMI

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) FINE

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Filter FILTER

The cutoff of the filters applied to the signal.

0 to 100%

NRPN [8-10]:4

Tone TONE

0 to 100%

NRPN [8-10]:5

Artin SNAR (SNAR)

NRPN [8-10]:0 = 12

808-style snare drum.

Produces the typical snare drum sounds found on analog drum machines.

Keyfollow K. FOLLOW

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) SEMI

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) FINE

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Tone TONE

0 to 100%

NRPN [8-10]:4

Noise mix SNAPPY

0 to 100%

NRPN [8-10]:5

Sine wave (**Sine**)

NRPN [8-10]:0 = 13

Pure tone without any harmonics.

Keyfollow **K. FOLLOW**

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) **SEMI**

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) **FINE**

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Triangle wave (**Tri**)

NRPN [8-10]:0 = 14

Soft tone with some odd harmonics.

Keyfollow **K. FOLLOW**

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) **SEMI**

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) **FINE**

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Square wave (**Square**)

NRPN [8-10]:0 = 15

Harsh, rich tone with many odd harmonics.

Keyfollow **K. FOLLOW**

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) **SEMI**

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) **FINE**

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Pulse width **PWM**

The proportion of time the square is “on” during its period.

0 to 100%

NRPN [8-10]:4

Sawtooth wave (**Saw**)

NRPN [8-10]:0 = 16

Very rich tone with many harmonics.

Keyfollow **K. FOLLOW**

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) **SEMI**

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) **FINE**

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Artin SUB (SUB)

NRPN [8-10]:0 = 17

Waveform with sub-oscillator.

Keyfollow K. FOLLOW

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) SEMI

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) FINE

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Pulse width PWM

The proportion of time the square is “on” during its period.

0 to 100%

NRPN [8-10]:4

Sub-oscillator SUB

-2 octaves -> No sub -> -1 octave.

0 to 100%

NRPN [8-10]:5

Waveform WAVE

NRPN [8-10]:6 = [0-1]

— *Square*

NRPN = 0

— *Sawtooth*

NRPN = 1

Artin BUZZ (BUZZ)

NRPN [8-10]:0 = 18

One to many sine waves.

Keyfollow **K. FOLLOW**

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) **SEMI**

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) **FINE**

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Waveform **WAVEFORM**

Single sine -> Many sines.

0 to 100%

NRPN [8-10]:4

Detune **DETUNE**

The amount of space between each sine wave.

-100 to +100 cents

NRPN [8-10]:5

Artin VOSM (VOSM)

NRPN [8-10]:0 = 19

Voice simulator.

Produces sounds inspired by early voice simulators.

Keyfollow K. FOLLOW

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) SEMI

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) FINE

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Second formant FORMANT2

The frequency of the second formant.

-64 to +63 semitones

NRPN [8-10]:4

Third formant FORMANT3

The frequency of the third formant.

-64 to +63 semitones

NRPN [8-10]:5

Carrier shape **CARRIER**

The shape of the carrier.

0 to 100%

NRPN [8-10]:6

Artin VOWL (VOWL)

NRPN [8-10]:0 = 20

Early speech synthesizer.

Produces lo-fi vowel sounds using simple filtering structures approximating the human vocal tract.

Keyfollow K. FOLLOW

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) SEMI

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) FINE

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Vowel VOWEL

A -> E -> I -> O -> U.

0 to 100%

NRPN [8-10]:4

Age AGE

Old -> Young.

0 to 100%

NRPN [8-10]:5

Consonant CONSON.

The shape of the consonant to be produced when triggered.

0 to 100%

NRPN [8-10]:6

Consonant length CONS.LEN

The duration of a consonant when triggered.

0 to 100%

NRPN [8-10]:7

Artin VFOF (VFOF)

NRPN [8-10]:0 = 21

FoF vowel simulator.

Produces vowel sounds by approximating the sound of vocal cords and the filtering structure provided by the human vocal tract.

Keyfollow K. FOLLOW

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) SEMI

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) FINE

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Vowel VOWEL

A -> E -> I -> O -> U.

0 to 100%

NRPN [8-10]:4

Age AGE

Old -> Young.

0 to 100%

NRPN [8-10]:5

Artin HARM (HARM)

NRPN [8-10]:0 = 22

Additive synthesizer.

A bank of 12 sine waves, each tuned at a multiple of the fundamental frequency, whose amplitude relationships determines the final timbre.

Keyfollow K. FOLLOW

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) SEMI

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) FINE

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Central frequency FREQ

The frequency of the central harmonic.

0 to 100%

NRPN [8-10]:4

Bandwidth BW

The distribution of harmonics and presence of the fundamental.

-100 to 100%

NRPN [8-10]:5

White noise (**Noise**)

NRPN [8-10]:0 = 23

A simple white noise generator.

Artin NOIS (NOIS)

NRPN [8-10]:0 = 24

Filtered noise.

White noise filtered through a resonant multi-mode filter.

Keyfollow K. FOLLOW

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) SEMI

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) FINE

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Filter resonance RESO

0 to 100%

NRPN [8-10]:4

Filter mode FILTER

Cross-fades between the low-pass and high-pass outputs of the filter.

0 to 100%

NRPN [8-10]:5

Artin TWNQ (TWNQ)

NRPN [8-10]:0 = 25

Resonant noise.

White noise filtered through two resonant peak filters with variable distance.

Keyfollow K. FOLLOW

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) SEMI

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) FINE

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Filter resonance RESO

0 to 100%

NRPN [8-10]:4

Peak distance PEAK

0 to 100%

NRPN [8-10]:5

Artin CLKN (CLKN)

NRPN [8-10]:0 = 26

Random sample generator.

Produces a looped random sample with variable bit depth.

Keyfollow **K. FOLLOW**

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) **SEMI**

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) **FINE**

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Cycle length **CYCLE**

The length of the generated sample.

0 to 100%

NRPN [8-10]:4

Quantization **BITS**

The quantization level.

0 to 100%

NRPN [8-10]:5

Artin CLOU (CLOU)

NRPN [8-10]:0 = 27

Granular cloud generator.

Produces random noise grains at various temporal intervals.

Keyfollow K. FOLLOW

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) SEMI

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) FINE

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Grain density/overlap DENSITY

The density and overlap of the grains.

0 to 100%

NRPN [8-10]:4

Grain randomization RANDOM

The amount of randomization of the grains.

0 to 100%

NRPN [8-10]:5

Artin PRTC (PRTC)

NRPN [8-10]:0 = 28

Particle system simulator.

Produces random noise droplets at various temporal intervals.

Keyfollow **K. FOLLOW**

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) **SEMI**

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) **FINE**

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Particle density/overlap **DENSITY**

The density and overlap of the particles.

0 to 100%

NRPN [8-10]:4

Particle randomization **RANDOM**

The amount of randomization of the particles.

0 to 100%

NRPN [8-10]:5

Artin QPSK (QPSK)

NRPN [8-10]:0 = 29

Telecommunication data generator.

Produces sound using a digital modulation method used by fax machines and modems with predetermined data.

Keyfollow K. FOLLOW

Whether the oscillator follows the controller's pitch.

NRPN [8-10]:1

Pitch (semitones) SEMI

The pitch correction on the oscillator.

-64 to +63 semitones

NRPN [8-10]:2

Pitch (fine) FINE

The pitch correction on the oscillator.

-100 to +100 cents

NRPN [8-10]:3

Baud rate BAUDRATE

0 to 100%

NRPN [8-10]:4

Data modulation MOD

0 to 100%

NRPN [8-10]:5

Effects

Module name	Label
Modal resonator Vibrating structure simulator	Modal
String resonator Vibrating string	String
State-variable filter Two-stage resonant filter	SVF
Ladder filter Four-stage resonant filter	Ladder
Simple EQ Simple equalizer	EQ
VCA Voltage-controlled amplifier (decreases the level of its input signal)	VCA
Amplifier A saturating amplifier	AMP
Overdrive Saturates without increasing volume	Drive
Cross-fader Balances between two inputs	XFader
Cross-fader with drive Cross-fader with drive controls	XFadeD
Cross-folder Wavefolds two inputs together	XFold
Ring modulator Ring-modulates two inputs together	RingMod
XOR modulator XORs two inputs together bit by bit	XOR
CMP modulator Cross-modulates two inputs with digital comparison operators	CMP
Chorus Thickens the input	Chorus
Phaser Six-stage phase shifter	Phaser
Pitch-shifter Transposes the input	PShiftr
Delay Delay line with feedback and damping	Delay
Reverb Mono reverberation effect	Reverb

Modal resonator (**Modal**)

NRPN [11-15]:0 = 1

Vibrating structure simulator.

A *modal resonator* simulates the resonance of a vibrating structure by describing how it absorbs or reinforces certain frequencies (or modes) in the input signal. The reinforcements at certain modes sustain the oscillations already present in the excitation sound and give the resulting sound its timbre.

Bus BUS

Whether to apply the effect on the Main or Aux bus.

NRPN [11-15]:1

Send SEND

The level of input sent into the effect.

0 to 100%

NRPN [11-15]:2

Dry/wet DRY/WET

The balance between the pre-effect (dry) and post-effect (wet) signals.

0 to 100%

NRPN [11-15]:3

Harmonic structure STRUCT

The nature of the structure (plate, bar, string).

0 to 100%

NRPN [11-15]:4

Brightness BRIGHT

The type of material (nylon, wood, steel, glass).

0 to 100%

NRPN [11-15]:5

Damping DAMPING

The amount of damping on the material, making the sound decay slower or faster.

0 to 100%

NRPN [11-15]:6

Position POSITION

The position of the excitation point on the structure.

0 to 100%

NRPN [11-15]:7

Voice count VOICES

The number of voices.

1 to 3

NRPN [11-15]:8

Keyfollow K. FOLLOW

Whether the effect follows the controller's pitch.

NRPN [11-15]:9

Pitch (semitones) SEMI

The pitch correction on the effect.

-64 to +63 semitones

NRPN [11-15]:10

Pitch (fine) FINE

The pitch correction on the effect.

-100 to +100 cents

NRPN [11-15]:11

Quality QUALITY

Changes sound quality.

NRPN [11-15]:12 = [0-4]

— *Lowest*

NRPN = 0

— *Low*

NRPN = 1

— *Medium*

NRPN = 2

— *High*

NRPN = 3

— *Highest*

NRPN = 4

String resonator (**String**)

NRPN [11-15]:0 = 2

Vibrating string.

Simulates the propagation and reflection of a wave in a string.

Bus BUS

Whether to apply the effect on the Main or Aux bus.

NRPN [11-15]:1

Send SEND

The level of input sent into the effect.

0 to 100%

NRPN [11-15]:2

Dry/wet DRY/WET

The balance between the pre-effect (dry) and post-effect (wet) signals.

0 to 100%

NRPN [11-15]:3

Structure STRUCT

Accentuates the non-linear response of the string.

0 to 100%

NRPN [11-15]:4

Brightness BRIGHT

The brightness of the input.

0 to 100%

NRPN [11-15]:5

Damping DAMPING

The amount of damping on the string, making the sound decay slower or faster.

0 to 100%

NRPN [11-15]:6

Position POSITION

The position of the excitation point on the strings.

0 to 100%

NRPN [11-15]:7

Voice count VOICES

The number of voices.

1 to 3

NRPN [11-15]:8

Keyfollow K. FOLLOW

Whether the effect follows the controller's pitch.

NRPN [11-15]:9

Pitch (semitones) SEMI

The pitch correction on the effect.

-64 to +63 semitones

NRPN [11-15]:10

Pitch (fine) FINE

The pitch correction on the effect.

-100 to +100 cents

NRPN [11-15]:11

State-variable filter (SVF)

NRPN [11-15]:0 = 3

Two-stage resonant filter.

Filters the input using a classic two-stage filter capable of producing various responses.

Bus BUS

Whether to apply the effect on the Main or Aux bus.

NRPN [11-15]:1

Dry/wet DRY/WET

The balance between the pre-effect (dry) and post-effect (wet) signals.

0 to 100%

NRPN [11-15]:3

Filter mode MODE

The type of filter response.

NRPN [11-15]:4 = [0-3]

- *Low-pass*

A low-pass filter (-12 dB/oct).

NRPN = 0

- *High-pass*

A high-pass filter (-12 dB/oct).

NRPN = 1

- *Band-pass*

A band-pass filter (-12 dB/oct).

NRPN = 2

— *Notch*

A notch filter.

NRPN = 3

Cutoff frequency CUTOFF

The cutoff frequency of the filter.

12.26 Hz to 18.82 kHz

NRPN [11-15]:5

Resonance RESO

The resonance of the filter.

0 to 100%

NRPN [11-15]:6

Keyfollow K. FOLLOW

The amount by which the filter cutoff follows the controller's pitch.

-100 to 100%

NRPN [11-15]:7

Ladder filter (**Ladder**)

NRPN [11-15]:0 = 4

Four-stage resonant filter.

Filters the input using a classic four-stage filter with variable resonance.

Bus **BUS**

Whether to apply the effect on the Main or Aux bus.

NRPN [11-15]:1

Dry/wet **DRY/WET**

The balance between the pre-effect (dry) and post-effect (wet) signals.

0 to 100%

NRPN [11-15]:3

Filter mode **MODE**

The type of filter response.

NRPN [11-15]:4 = [0-10]

- **Low-pass LP1**

A low-pass filter (-6 dB/oct).

NRPN = 0

- **Low-pass LP2**

A low-pass filter (-12 dB/oct).

NRPN = 1

- **Low-pass LP3**

A low-pass filter (-18 dB/oct).

NRPN = 2

- **Low-pass LP4**

A low-pass filter (-24 dB/oct).

NRPN = 3

— **High-pass HP1**

A high-pass filter (-6 dB/oct).

NRPN = 4

— **High-pass HP2**

A high-pass filter (-12 dB/oct).

NRPN = 5

— **High-pass HP3**

A high-pass filter (-18 dB/oct).

NRPN = 6

— **High-pass HP4**

A high-pass filter (-24 dB/oct).

NRPN = 7

— **Band-pass BP1**

A band-pass filter (-6 dB/oct).

NRPN = 8

— **Band-pass BP2**

A band-pass filter (-12 dB/oct).

NRPN = 9

— **Notch**

A notch filter.

NRPN = 10

Cutoff frequency CUTOFF

The cutoff frequency of the filter.

12.26 Hz to 18.82 kHz

NRPN [11-15]:5

Resonance RESO

The resonance of the filter.

0 to 100%

NRPN [11-15]:6

Keyfollow K. FOLLOW

The amount by which the filter cutoff follows the controller's pitch.

-100 to 100%

NRPN [11-15]:7

Simple EQ (EQ)

NRPN [11-15]:0 = 5

Simple equalizer.

Adjusts the spectrum of the input with simple equalization controls.

Bus BUS

Whether to apply the effect on the Main or Aux bus.

NRPN [11-15]:1

Send SEND

The level of input sent into the effect.

0 to 100%

NRPN [11-15]:2

Dry/wet DRY/WET

The balance between the pre-effect (dry) and post-effect (wet) signals.

0 to 100%

NRPN [11-15]:3

Low-pass LOWPASS

The low-pass filter frequency.

0 to 100%

NRPN [11-15]:4

High-pass HIPASS

The high-pass filter frequency.

0 to 100%

NRPN [11-15]:5

Peak frequency **PEAKFRQ**

The peaking filter frequency.

0 to 100%

NRPN [11-15]:6

Peak Q **PEAK.Q**

The peaking filter Q factor.

0 to 100%

NRPN [11-15]:10

Peak gain **PEAKGAIN**

The peaking filter gain.

0 to 100%

NRPN [11-15]:11

VCA

NRPN [11-15]:0 = 6

Voltage-controlled amplifier (decreases the level of its input signal).

Bus BUS

Whether to apply the effect on the Main or Aux bus.

NRPN [11-15]:1

Level LEVEL

The level of the input signal.

0 to 100%

NRPN [11-15]:2

Amplifier (AMP)

NRPN [11-15]:0 = 7

A saturating amplifier.

Makes the signal louder, simulating the non-linearities found in analog amplifiers.

Bus BUS

Whether to apply the effect on the Main or Aux bus.

NRPN [11-15]:1

Dry/wet DRY/WET

The balance between the pre-effect (dry) and post-effect (wet) signals.

0 to 100%

NRPN [11-15]:3

Gain GAIN

The gain applied to the input signal.

0 to 400%

NRPN [11-15]:2

Overdrive (**Drive**)

NRPN [11-15]:0 = 8

Saturates without increasing volume.

Makes the signal louder, simulating the non-linearities found in analog amplifiers, in a way similar to overdrive guitar pedals.

Bus BUS

Whether to apply the effect on the Main or Aux bus.

NRPN [11-15]:1

Dry/wet DRY/WET

The balance between the pre-effect (dry) and post-effect (wet) signals.

0 to 100%

NRPN [11-15]:3

Drive DRIVE

The level of overdrive applied to the input signal.

0 to 100%

NRPN [11-15]:2

Cross-fader (XFader)

NRPN [11-15]:0 = 9

Balances between two inputs.

Bus BUS

Whether to apply the effect on the Main or Aux bus.

NRPN [11-15]:1

Mix MIX

The cross-fading amount (this bus on the left, the other bus on the right).

0 to 100%

NRPN [11-15]:3

Cross-fader with drive (XFadeD)

NRPN [11-15]:0 = 10

Cross-fader with drive controls.

Bus BUS

Whether to apply the effect on the Main or Aux bus.

NRPN [11-15]:1

Gain GAIN

The gain applied to the input signal on this bus.

0 to 400%

NRPN [11-15]:2

Gain 2 GAIN2

The gain applied to the input signal on the other bus.

0 to 400%

NRPN [11-15]:6

Dry/wet DRY/WET

The balance between the pre-effect (dry) and post-effect (wet) signals.

0 to 100%

NRPN [11-15]:7

Mix MIX

The amount of cross-fading after applying drive (this bus on the left, the other bus on the right).

0 to 100%

NRPN [11-15]:3

Cross-folder (XFold)

NRPN [11-15]:0 = 11

Wavefolds two inputs together.

Bus BUS

Whether to apply the effect on the Main or Aux bus.

NRPN [11-15]:1

Dry/wet DRY/WET

The balance between the pre-effect (dry) and post-effect (wet) signals.

0 to 100%

NRPN [11-15]:3

Gain GAIN

The gain applied to the input signal on this bus.

0 to 400%

NRPN [11-15]:2

Gain 2 GAIN2

The gain applied to the input signal on the other bus.

0 to 400%

NRPN [11-15]:6

Wavefold amount FOLD

The amount of wavefolding of both signals.

0 to 100%

NRPN [11-15]:4

Ring modulator (RingMod)

NRPN [11-15]:0 = 12

Ring-modulates two inputs together.

Bus BUS

Whether to apply the effect on the Main or Aux bus.

NRPN [11-15]:1

Dry/wet DRY/WET

The balance between the pre-effect (dry) and post-effect (wet) signals.

0 to 100%

NRPN [11-15]:3

Gain GAIN

The gain applied to the input signal on this bus.

0 to 400%

NRPN [11-15]:2

Gain 2 GAIN2

The gain applied to the input signal on the other bus.

0 to 400%

NRPN [11-15]:6

Gain boost BOOST

The amount of gain applied to the resulting signal.

0 to 100%

NRPN [11-15]:4

Analog ANALOG

Whether ring-modulation is analog or digital.

NRPN [11-15]:7

XOR modulator (XOR)

NRPN [11-15]:0 = 13

XORs two inputs together bit by bit.

Bus BUS

Whether to apply the effect on the Main or Aux bus.

NRPN [11-15]:1

Dry/wet DRY/WET

The balance between the pre-effect (dry) and post-effect (wet) signals.

0 to 100%

NRPN [11-15]:3

Gain GAIN

The gain applied to the input signal on this bus.

0 to 400%

NRPN [11-15]:2

Gain 2 GAIN2

The gain applied to the input signal on the other bus.

0 to 400%

NRPN [11-15]:6

Bits to XOR BITS

Selects which bits are XOR'ed together.

0 to 100%

NRPN [11-15]:4

CMP modulator (CMP)

NRPN [11-15]:0 = 14

Cross-modulates two inputs with digital comparison operators.

Creates a new signal by applying a comparison operator to each sample of both inputs (s_1 and s_2). It is possible to cross-fade between the following four algorithms:

- If $s_2 > s_1$, Then s_2 , Else s_1
- If $|s_2| > |s_1|$, Then $|s_2|$, Else $|s_1|$
- If $|s_2| > |s_1|$, Then $|s_2|$, Else $-|s_1|$
- If $|s_1|$, Then $|s_1|$, Else $|s_2|$

Bus BUS

Whether to apply the effect on the Main or Aux bus.

NRPN [11-15]:1

Dry/wet DRY/WET

The balance between the pre-effect (dry) and post-effect (wet) signals.

0 to 100%

NRPN [11-15]:3

Gain GAIN

The gain applied to the input signal on this bus.

0 to 400%

NRPN [11-15]:2

Gain 2 GAIN2

The gain applied to the input signal on the other bus.

0 to 400%

NRPN [11-15]:6

Operator OPERATOR

Selects the comparison operator to use.

0 to 100%

NRPN [11-15]:4

Chorus

NRPN [11-15]:0 = 15

Thickens the input.

Mixes the input with slightly delayed versions of itself.

Bus BUS

Whether to apply the effect on the Main or Aux bus.

NRPN [11-15]:1

Send SEND

The level of input sent into the effect.

0 to 100%

NRPN [11-15]:2

Dry/wet DRY/WET

The balance between the pre-effect (dry) and post-effect (wet) signals.

0 to 100%

NRPN [11-15]:3

Delay time TIME

The time between the original and the delayed signal.

0 to 26.5 ms

NRPN [11-15]:4

Feedback FEEDBK

The amount of feedback from the delayed signal.

0 to 100%

NRPN [11-15]:5

Modulation rate **MOD.RATE**

The speed of the oscillator modulating delay time.

0.07 to 14.80 Hz

NRPN [11-15]:6

Modulation amount **MOD.AMT**

The intensity of the modulation of the delay time.

0 to 6.50 ms

NRPN [11-15]:7

Phaser

NRPN [11-15]:0 = 16

Six-stage phase shifter.

Applies a series of six filters that dephase the input, creating continuous motion in its spectrum.

Bus **BUS**

Whether to apply the effect on the Main or Aux bus.

NRPN [11-15]:1

Send **SEND**

The level of input sent into the effect.

0 to 100%

NRPN [11-15]:2

Dry/wet **DRY/WET**

The balance between the pre-effect (dry) and post-effect (wet) signals.

0 to 100%

NRPN [11-15]:3

Rate **RATE**

The speed of phase shifting.

0.07 to 14.80 Hz

NRPN [11-15]:4

Feedback **FEEDBACK**

The amount of feedback from the phase-shifted signals.

0 to 100%

NRPN [11-15]:5

Pitch-shifter (**PShiftr**)

NRPN [11-15]:0 = 17

Transposes the input.

Raises or lowers the pitch of the input over a given time window.

Bus **BUS**

Whether to apply the effect on the Main or Aux bus.

NRPN [11-15]:1

Send **SEND**

The level of input sent into the effect.

0 to 100%

NRPN [11-15]:2

Dry/wet **DRY/WET**

The balance between the pre-effect (dry) and post-effect (wet) signals.

0 to 100%

NRPN [11-15]:3

Pitch **PITCH**

The relative pitch for the shifted signal.

NRPN [11-15]:4

Window time **TIME**

The time of the window over which to shift the signal.

20 to 1000 ms

NRPN [11-15]:5

Delay

NRPN [11-15]:0 = 18

Delay line with feedback and damping.

Creates a delayed version of the input. The resulting output is damped and mixed with the input again to be passed through the delay line, creating a feedback loop that can be used to create echoes and various effects.

Bus BUS

Whether to apply the effect on the Main or Aux bus.

NRPN [11-15]:1

Send SEND

The level of input sent into the effect.

0 to 100%

NRPN [11-15]:2

Dry/wet DRY/WET

The balance between the pre-effect (dry) and post-effect (wet) signals.

0 to 100%

NRPN [11-15]:3

Delay time TIME

The time between the original and the delayed signal.

0 to 1000 ms

NRPN [11-15]:4

Feedback FEEDBK

The amount of feedback from the delayed signal.

0 to 100%

NRPN [11-15]:5

Damping DAMPING

The amount of damping of the feedback signal.

0 to 100%

NRPN [11-15]:6

Reverb

NRPN [11-15]:0 = 19

Mono reverberation effect.

Simulates the reflections and absorptions of sound waves in a space, such as a room or a cave, making the input more persistent.

Bus BUS

Whether to apply the effect on the Main or Aux bus.

NRPN [11-15]:1

Send SEND

The level of input sent into the effect.

0 to 100%

NRPN [11-15]:2

Dry/wet DRY/WET

The balance between the pre-effect (dry) and post-effect (wet) signals.

0 to 100%

NRPN [11-15]:3

Time TIME

The amount of reverberation time.

0 to 100%

NRPN [11-15]:4

Diffusion DIFF

The density of the reverberation.

0 to 100%

NRPN [11-15]:5

Damping **DAMPING**

The amount of damping.

0 to 100%

NRPN [11-15]:6

Modulators

Module name	Label
Envelope Simple envelope generator	ENV
LFO Simple low-frequency oscillator	LFO
DAHDSR Envelope DAHDSR envelope generator	DAHDSR
Advanced LFO Advanced low-frequency oscillator with shape and fade-in controls	LFO+
Xform General-purpose value transform	XFORM
Clamp Limit a value to an interval	CLAMP
Wrap Wrap a value around an interval	WRAP
Fold Fold a value inside an interval	FOLD
Interpolate Cross-fade between two values	LERP
Interpolate (4-point) Interpolate between four points	LERP4
Calculate Perform successive operations on a series of values; e.g., $\min(I1+I2,I3)$	CALC
Curve Apply a curve to a value	CURVE
Quantize Reduce the resolution of a value	QTZ
Smooth Smooth out the variations of a value	SMOOTH
Accumulate Accumulate a value or variations over time	ACCU
Impulse Generate an impulse from a value and a trigger	IMPULSE
Count Count occurrences of a trigger	COUNT
Time Measure the time since a trigger	TIME
Latch Capture a value when a trigger occurs	LATCH
Minimum Keep the minimum of a value since a trigger	MIN
Maximum Keep the maximum of a value since a trigger	MAX
Envelope follower Transforms an audio signal into a smoothed value	FOLLOW

Envelope (ENV)

NRPN [16-31]:0 = 1

Simple envelope generator.

Creates a typical ADSR envelope starting when a new note is played.

Attack time ATTACK

The time needed to go from 0 to 1 in the attack phase.

0 to 8 seconds

NRPN [16-31]:4

Decay time DECAY

The time needed to go from 1 to the sustain level in the decay phase.

0 to 8 seconds

NRPN [16-31]:5

Sustain level SUSTAIN

The output level during the sustain phase.

0 to 100%

NRPN [16-31]:6

Release time RELEASE

The time needed to go from the sustain level to 0 in the release phase.

0 to 8 seconds

NRPN [16-31]:7

LFO

NRPN [16-31]:0 = 2

Simple low-frequency oscillator.

Creates a periodic sinusoidal control signal at a given rate.

Rate *RATE*

The number of periods of the waveform per second.

0.07 to 142 Hz

NRPN [16-31]:1

DAHDSR Envelope (DAHDSR)

NRPN [16-31]:0 = 3

DAHDSR envelope generator.

A slightly more complex version of the classic ADSR envelope, with a variable *delay* before the attack phase starts, and a *hold* phase where the output remains at its maximum value for a variable time after the attack phase and before starting the decay phase.

Gate **GATE**

Whether the controller controls the gate.

NRPN [16-31]:1

Retrigger **RETRIG**

Whether to retrigger on a new note.

NRPN [16-31]:2

Shape **SHAPE**

The shape of the envelope (Log -> Lin -> Exp).

NRPN [16-31]:3

Attack time **ATTACK**

The time needed to go from 0 to 1 in the attack phase.

0 to 8 seconds

NRPN [16-31]:4

Decay time **DECAY**

The time needed to go from 1 to the sustain level in the decay phase.

0 to 8 seconds

NRPN [16-31]:5

Sustain level SUSTAIN

The output level during the sustain phase.

0 to 100%

NRPN [16-31]:6

Release time RELEASE

The time needed to go from the sustain level to 0 in the release phase.

0 to 8 seconds

NRPN [16-31]:7

Delay time DELAY

The time before the envelope starts its attack phase.

0 to 8 seconds

NRPN [16-31]:8

Hold time HOLD

The time before the envelope starts its decay phase.

0 to 8 seconds

NRPN [16-31]:9

Hard reset HARD .RST

Whether the envelope is reset to zero when restarted.

NRPN [16-31]:10

Advanced LFO (LFO+)

NRPN [16-31]:0 = 4

Advanced low-frequency oscillator with shape and fade-in controls.

Generates a waveform, such as a sine wave, a square, a triangle, or a random wave, with many possible variations. The waveform can progressively appear or disappear, and its phase can be adjusted.

Rate **RATE**

The number of periods of the waveform per second.

0.07 to 142 Hz

NRPN [16-31]:1

Trigger **TRIGGER**

The trigger used to reset the LFO.

NRPN [16-31]:2

Shape **SHAPE**

The shape of the oscillator waveform.

NRPN [16-31]:3 = [0-4]

— *Sine*

Sine wave with 50% variation, wavefolded sine with more extreme values.

NRPN = 0

— *Triangle / Sawtooth*

Triangle with 50% variation, morphing into sawtooth with more extreme values.

NRPN = 1

— *Square*

Variation adjusts pulse width.

NRPN = 2

— *Stepped triangle*

Variation adjusts the number of steps (quantization).

NRPN = 3

— *Noise*

Variation adjusts the amount of interpolation between noise samples.

NRPN = 4

Shape variation SHAPEVAR

Sweeps through variations of the oscillator waveform.

0 to 100%

NRPN [16-31]:4

Fade FADE

The amount of time necessary for the oscillating waveform to fully appear (left) or disappear (right).

0 to 8 seconds; fade-out to the left, fade-in to the right

NRPN [16-31]:5

Phase PHASE

The amount of phase of the waveform.

0 to 100%

NRPN [16-31]:6

Xform (XFORM)

NRPN [16-31]:0 = 5

General-purpose value transform.

Transforms an input value by applying a series of operations. First, the value is constrained between the *Minimum* and *Maximum*. Then, a *curve* is applied to distort it. And finally, the value is smoothed using a slew limiter that can independently smooth the value when it increases or decreases.

Input IN

The value source to use.

NRPN [16-31]:1

Minimum MIN

The minimum value of the input to consider.

0 to 100%

NRPN [16-31]:2

Maximum MAX

The maximum value of the input to consider.

0 to 100%

NRPN [16-31]:3

Curve CURVE

The amount of curvature to apply to the value.

-100 to 100%

NRPN [16-31]:4

Curve type CURVE

The kind of curve to apply to the value.

NRPN [16-31]:5 = [0-1]

- *Log/Exp*

Log -> Linear -> Exp.

NRPN = 0

- *Sigmoid*

Sigmoid Horiz. -> Linear -> Sigmoid Vert.

NRPN = 1

Rise time RISE

The amount of smoothing when the value increases.

0 to 5 seconds

NRPN [16-31]:6

Fall time FALL

The amount of smoothing when the value decreases.

0 to 5 seconds

NRPN [16-31]:7

Clamp (CLAMP)

NRPN [16-31]:0 = 6

Limit a value to an interval.

Clamps the input between the values indicated by *Minimum* and *Maximum*. If the input is less than *Minimum*, the output will be *Minimum*. If the input is greater than *Maximum*, the output will be *Maximum*.

Input IN

The value to use.

NRPN [16-31]:1

Minimum MIN

The minimum value.

0 to 100%

NRPN [16-31]:2

Maximum MAX

The maximum value.

0 to 100%

NRPN [16-31]:3

Wrap (WRAP)

NRPN [16-31]:0 = 7

Wrap a value around an interval.

Wraps the input around the interval indicated by *Minimum* and *Maximum*. For instance, if *Minimum* is 0.5 and *Maximum* is 1, then 0.25 will become 0.75.

Input IN

The value to use.

NRPN [16-31]:1

Minimum MIN

The minimum value.

0 to 100%

NRPN [16-31]:2

Maximum MAX

The maximum value.

0 to 100%

NRPN [16-31]:3

Fold (FOLD)

NRPN [16-31]:0 = 8

Fold a value inside an interval.

Folds the input inside the interval indicated by *Minimum* and *Maximum*. For instance, as the input decreases continuously below *Minimum*, the output will increase in mirror until it reaches *Maximum*, at which point it will decrease, and so on, so as to always stay between *Minimum* and *Maximum*.

Input IN

The value to use.

NRPN [16-31]:1

Minimum MIN

The minimum value.

0 to 100%

NRPN [16-31]:2

Maximum MAX

The maximum value.

0 to 100%

NRPN [16-31]:3

Interpolate (LERP)

NRPN [16-31]:0 = 9

Cross-fade between two values.

Takes two inputs and outputs a point in-between these two values, doing a linear interpolation.

Input 1 *IN1*

The start value.

NRPN [16-31]:1

Input 2 *IN2*

The end value.

NRPN [16-31]:2

Interpolation position *LERP*

The mix between both values.

NRPN [16-31]:3

Interpolate (4-point) (LERP4)

NRPN [16-31]:0 = 10

Interpolate between four points.

Interpolates linearly between a series of four points, which can be used to create custom envelopes or waveforms.

P1 Position P1.P0S

The position of point P1.

0 to 100%

NRPN [16-31]:1

P2 Position P2.P0S

The position of point P2.

0 to 100%

NRPN [16-31]:2

Interpolation position LERP

The mix between the values defined at 0%, P1, P2, and 100%.

NRPN [16-31]:3

Start value 0%

The value when the interpolation is at 0%.

-100 to 100%

NRPN [16-31]:4

Value at P1 P1%

The value when the interpolation is at P1.

-100 to 100%

NRPN [16-31]:5

Value at P2 P2%

The value when the interpolation is at P2.

-100 to 100%

NRPN [16-31]:6

End value 100%

The value when the interpolation is at 100%.

-100 to 100%

NRPN [16-31]:7

Calculate (CALC)

NRPN [16-31]:0 = 11

Perform successive operations on a series of values; e.g., min(I1+I2,I3).

Input 1 IN1

An input value.

NRPN [16-31]:1

Operation 1 OP1

The operation to apply to inputs 1 and 2.

NRPN [16-31]:2 = [0-4]

- **Add**

Add both operands.

NRPN = 0

- **Subtract**

Subtract both operands.

NRPN = 1

- **Multiply**

Multiply both operands.

NRPN = 2

- **Minimum**

Take the minimum of both operands.

NRPN = 3

- **Maximum**

Take the maximum both operands.

NRPN = 4

Input 2 IN2

An input value.

NRPN [16-31]:3

Operation 2 OP2

The operation to apply to the previous result and input 3.

NRPN [16-31]:4 = [0-4]

— *Add*

Add both operands.

NRPN = 0

— *Subtract*

Subtract both operands.

NRPN = 1

— *Multiply*

Multiply both operands.

NRPN = 2

— *Minimum*

Take the minimum of both operands.

NRPN = 3

— *Maximum*

Take the maximum both operands.

NRPN = 4

Input 3 IN3

An input value.

NRPN [16-31]:5

Operation 3 OP3

The operation to apply to the previous result and input 4.

NRPN [16-31]:6 = [0-4]

— **Add**

Add both operands.

NRPN = 0

— **Subtract**

Subtract both operands.

NRPN = 1

— **Multiply**

Multiply both operands.

NRPN = 2

— **Minimum**

Take the minimum of both operands.

NRPN = 3

— **Maximum**

Take the maximum both operands.

NRPN = 4

Input 4 IN4

An input value.

NRPN [16-31]:7

Curve (CURVE)

NRPN [16-31]:0 = 12

Apply a curve to a value.

Input IN

The value to use.

NRPN [16-31]:1

Shape SHAPE

The shape of the curve to apply.

NRPN [16-31]:2 = [0-1]

— *Log/Exp*

Log -> Linear -> Exp.

NRPN = 0

— *Sigmoid*

Sigmoid Horiz. -> Linear -> Sigmoid Vert.

NRPN = 1

Amount AMOUNT

The amount of curvature to apply.

-100 to 100%

NRPN [16-31]:3

Quantize (QTZ)

NRPN [16-31]:0 = 13

Reduce the resolution of a value.

Input IN

The value to use.

NRPN [16-31]:1

Steps STEPS

The number of different possible values of the output.

1 to 127

NRPN [16-31]:2

Smooth (SMOOTH)

NRPN [16-31]:0 = 14

Smooth out the variations of a value.

Input IN

An input value.

NRPN [16-31]:1

Rise time RISE

The amount of smoothing when the value increases.

0 to 5 seconds

NRPN [16-31]:2

Fall time FALL

The amount of smoothing when the value decreases.

0 to 5 seconds

NRPN [16-31]:3

Shape SHAPE

Whether smoothing is linear or exponential.

NRPN [16-31]:4 = [0-1]

- *Exponential smoothing*

Uses a low-pass filter.

NRPN = 0

- *Linear smoothing*

Uses linear interpolation.

NRPN = 1

Link times `LINK`

When enabled, the rise time will be used to specify both rise and fall times.

NRPN [16-31]:5

Reset trigger `RST.TRIG`

A trigger used to reset smoothing.

NRPN [16-31]:7

Accumulate (ACCU)

NRPN [16-31]:0 = 15

Accumulate a value or variations over time.

Input IN

An input value.

NRPN [16-31]:1

Gain GAIN

An attenuation factor for the input.

0 to 25%

NRPN [16-31]:2

High-pass filtering HIPASS

The amount of high-pass filtering on the input.

0 to 100%

NRPN [16-31]:3

Overflow behavior OVRFLOW

The behavior when the accumulator overflows.

NRPN [16-31]:4 = [0-3]

- *Saturate*

Keep the value to the maximum until it is reset.

NRPN = 0

- *Reset*

Reset to zero upon overflow.

NRPN = 1

- **Wrap**

Wrap around the value range.

NRPN = 2

- **Fold**

Go back towards zero upon overflow.

NRPN = 3

Reset trigger **RST . TRIG**

A trigger used to reset the accumulator.

NRPN [16-31]:5

Impulse (**IMPULSE**)

NRPN [16-31]:0 = 16

Generate an impulse from a value and a trigger.

The output will be at 100% when the trigger occurs, and gradually fall down to zero.

Input *IN*

An input value.

NRPN [16-31]:1

Trigger *TRIGGER*

A trigger used to generate the impulse from the current input value.

NRPN [16-31]:2

Fall time *FALL*

The time for the impulse to fall down to zero.

0 to 5 seconds

NRPN [16-31]:3

Count (COUNT)

NRPN [16-31]:0 = 17

Count occurrences of a trigger.

Trigger TRIGGER

A trigger.

NRPN [16-31]:1

Steps STEPS

The number of steps to count.

1 to 127

NRPN [16-31]:2

Wrap-around WRAP

Whether to wrap around when the number of steps is reached.

NRPN [16-31]:3

Reset trigger RST . TRIG

A trigger used to reset the count to zero.

NRPN [16-31]:4

Time (TIME)

NRPN [16-31]:0 = 18

Measure the time since a trigger.

The output will be at 0% when the trigger occurs, and gradually increase to reach 100% in a linear fashion.

Trigger TRIGGER

A trigger.

NRPN [16-31]:1

Time TIME

The time to reach 100% of the output value.

0 to 8 seconds

NRPN [16-31]:2

Latch (LATCH)

NRPN [16-31]:0 = 19

Capture a value when a trigger occurs.

The output will be equal to the input value at the last moment the trigger occurred.

Input IN

An input value.

NRPN [16-31]:1

Trigger TRIGGER

A trigger used to capture the input value.

NRPN [16-31]:2

Minimum (**MIN**)

NRPN [16-31]:0 = 20

Keep the minimum of a value since a trigger.

The output will be equal to the minimum value of the input from the last moment the trigger occurred.

Input IN

An input value.

NRPN [16-31]:1

Trigger TRIGGER

A trigger used to reset to the input value.

NRPN [16-31]:2

Maximum (MAX)

NRPN [16-31]:0 = 21

Keep the maximum of a value since a trigger.

The output will be equal to the maximum value of the input from the last moment the trigger occurred.

Input IN

An input value.

NRPN [16-31]:1

Trigger TRIGGER

A trigger used to reset to the input value.

NRPN [16-31]:2

Envelope follower (**FOLLOW**)

NRPN [16-31]:0 = 22

Transforms an audio signal into a smoothed value.

The output will follow the amplitude of the selected audio input.

Input IN

The audio input source to use.

NRPN [16-31]:1 = [0-4]

— *None*

NRPN = 0

— *Audio input (Left)*

NRPN = 1

— *Audio input (Right)*

NRPN = 2

— *Main bus (post-FX)*

NRPN = 3

— *Aux bus (post-FX)*

NRPN = 4

Rise time RISE

0 to 5 seconds

NRPN [16-31]:2

Fall time FALL

0 to 5 seconds

NRPN [16-31]:3

Mappings

Source FROM

The value that will be used to modulate a parameter.

NRPN [32-63]:0

Destination module TO

The module where the destination parameter is to be found.

NRPN [32-63]:1

Destination parameter TO.PARAM

The parameter to be modulated.

0 to 64

NRPN [32-63]:2

Amount AMOUNT

The amount by which the source modulates the destination parameter.

-100 to 100%

NRPN [32-63]:3

Minimum value MIN

The minimum source value.

0 to 100%

NRPN [32-63]:4

Maximum value MAX

The maximum source value.

0 to 100%

NRPN [32-63]:5

Curve amount CURVE

The amount of curvature to apply to the source value.

-100 to 100%

NRPN [32-63]:6

Smoothing amount SMOOTH

The amount of smoothing to apply to the source value.

0 to 5 seconds

NRPN [32-63]:7

Scale SCALE

The scale of the mapping amount.

0 to 100%

NRPN [32-63]:8

Sidechain SIDE

A value that can be used to modulate the amount.

NRPN [32-63]:9

Sidechain amount SIDE.AMT

How much the sidechain modulates the amount.

-100 to 100%

NRPN [32-63]:10

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*Aodyo SAS
11B avenue de l'Harmonie
59650 Villeneuve d'Ascq
France*

contact@aodyo.com
www.aodyo.com

