



SynthMaster 2.9 User Manual

Version 2.9.9

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AU Version of SynthMaster is built using Symbiosis by [NuEdge Development](#).
XML processing is done by using TinyXML
HTTP/FTP processing is done by using LibCurl

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Introduction


System Requirements

SynthMaster 2.9 comes in the following formats:

Format	System Requirements	DAW Requirements
VST Instrument & Effect	Windows 8 and above MacOSX 10.9 and above 2 GB RAM, 2 GHz CPU	VST Host supporting VST 2.4 plugins
AU Instrument & Effect	MacOSX 10.9 and above 2 GB RAM, 2 GHz CPU	AU Host application such as Logic, GarageBand.
AAX Instrument	Windows 8 and above MacOSX 10.9 and above 2 GB RAM, 2 GHz CPU	ProTools 11 and above
Standalone	Windows 8 and above 2 GB RAM, 2 GHz CPU	ASIO compatible sound card or ASIO4ALL installed on your system

Downloading the Latest Installer

To download the latest setup(s) for the products you purchased from KV331 Audio, please log on to your user area: <https://www.synthmaster.com/userarea.aspx> with your registered email address and SynthMaster/SynthMaster One/SynthMaster Player serial number:





PRODUCTS DEMOS USER AREA ABOUT SUPPORT

PLEASE LOGIN



You can login using your registered email address and your product serial number.


If you do not know your serial number please click here.






Login


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USER AREA



My Files

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Your products:

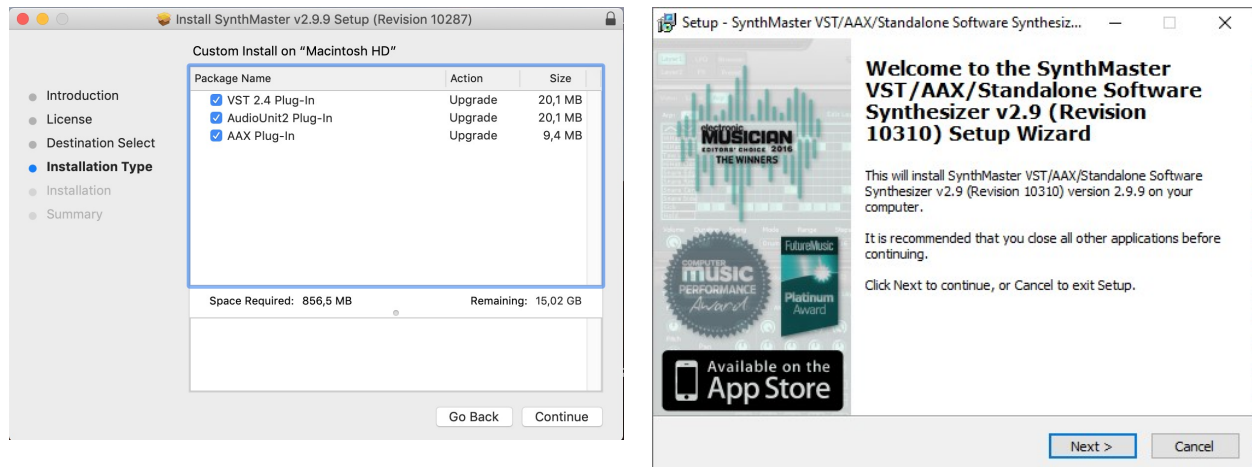
SynthMaster One v1.3 for Windows/MacOSX, SynthMaster v2.9 for Windows/MacOSX, SynthMaster One for iOS, SynthMaster One v1.3 for Windows/MacOSX, SynthMaster Player v2.9 for Windows/MacOSX, SynthMaster Player v2.9 for Windows/MacOSX, SynthMaster v2.9 for Windows/MacOSX, SynthMaster 2.6 Free Player,

Your expansions:

NatLife True Trance Sounds Volume 1
NatLife Retrowave Sounds Volume 1
Vandalism Shocking Future House
Demis Hellen Euphoric Trance
NatLife Progressive & Deep Volume 1

Installing Latest Version

Once you download the zip archive containing SynthMaster 2.9 setup files, simply extract its contents to a temporary location and run the setup application: (SynthMaster29Setup.exe on Windows, SynthMaster29Setup.pkg on MacOSX)



By default, SynthMaster will be installed under the following directories:

- Data Files:
 - Windows: **C:\Program Files\KV331 Audio\SynthMaster**
 - MacOSX: **/Library/Application Support/KV331 Audio/SynthMaster**
- VST binaries:
 - Windows 32 bit: **C:\Program Files\VstPlugins\KV331 Audio**
 - Windows 64 bit: **C:\Program Files (x86)\VstPlugins\KV331 Audio**
 - MacOSX: **/Library/Audio/Plug-Ins/VST**
- AudioUnits binaries:
 - MacOSX: **/Library/Audio/Plug-Ins/Components**
- AAX binaries:
 - Windows 32 bit: **C:\Program Files (x86)\Common Files\Avid\Audio\Plug-Ins**
 - Windows 64 bit: **C:\Program Files\Common Files\Avid\Audio\Plug-Ins**
 - MacOSX: **/Library/Application Support/Avid/Audio/Plug-Ins**

Changing Data Folder

If you want to place SynthMaster data files in a different folder, you can either install the full setup and choose a new data folder, or do the following:

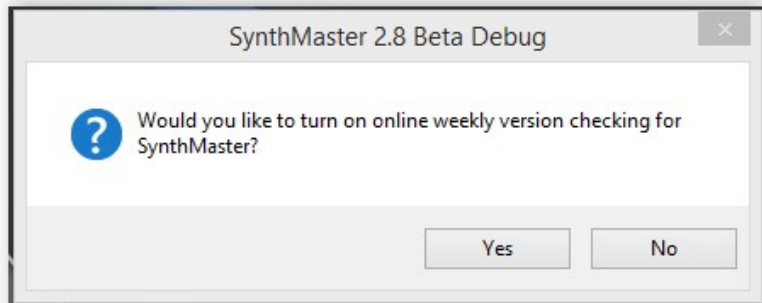
- Copy all SynthMaster data files to into the new folder
- Open the SythMasterFolders.txt file located at <Documents>\SynthMaster folder using a text editor, and change the following line:

RootFolder=<new folder path goes here>

- Save the SynthMasterFolder.txt file and run SynthMaster app/plugin again.

Automatic Version Checking

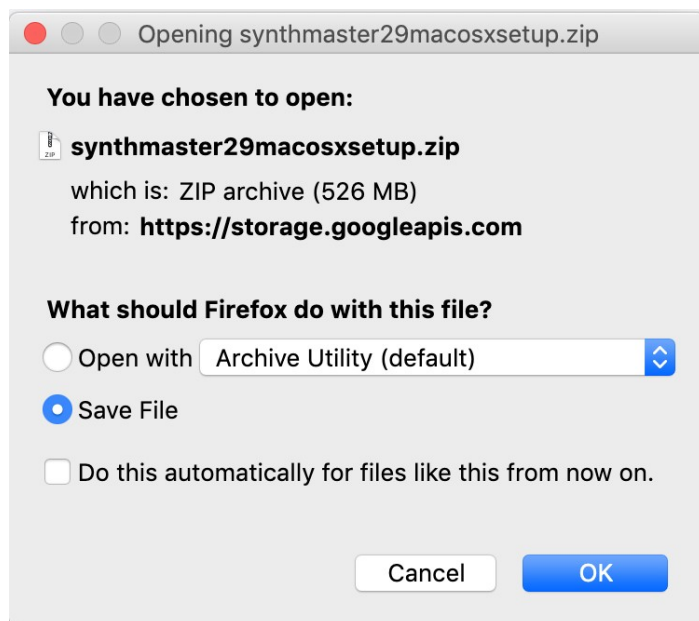
When you run SynthMaster plugin/app for the first time, it will display the following dialog box and ask whether you want to turn on weekly version checks:



If your answer is "Yes" once every week SynthMaster will automatically check if there is a new update, and notify you when there's one:

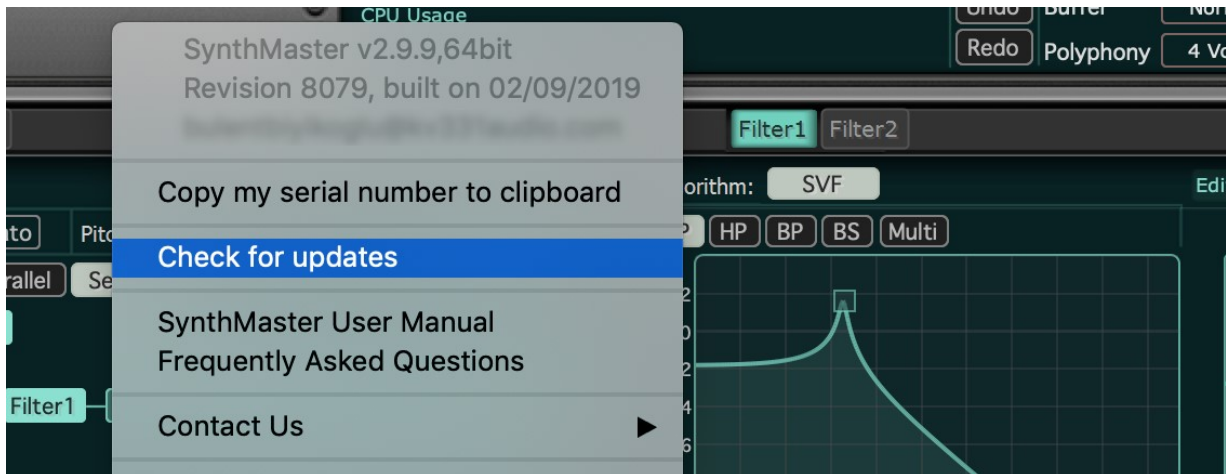


If you choose "Yes" to download the latest update, SynthMaster will start downloading the latest update automatically:



Checking for Updates Manually

Instead of automatically checking for updates every week, you can do it manually as well. To check for updates, right click: it will display a popup menu. On this menu, you will see what version of SynthMaster you are running, click on “Check for updates” submenu to check for updates. The rest of the workflow is the same as automatic version checking:



Downloading the License Key File

Each time you run SynthMaster, SynthMaster searches for the license key file under <My Documents Folder>\SynthMaster folder. If the file is not found, or if its version is invalid, the license key file request dialog pops up:

A screenshot of the 'SynthMaster License Key File Request Dialog' window. It contains two input fields: 'Email Address' and 'Serial Number'. To the right of these fields are two buttons: 'Download License Key File' and 'Email My License Key File'. Below the input fields, there is a list of instructions: 1. Please enter above your registered email address and the SynthMaster or SynthMaster One serial number you received from KV331 Audio, and then click on "Download License Key File" button. 2. If you don't know your serial number, enter your registered email address and click on "Email My License Key File" button. Once you receive your license key file, copy it to: <My Documents>\SynthMaster or <My Documents>\SynthMaster folder. 3. If your computer is offline, you can request your license key file at: <https://www.synthmaster.com/requestlicensefile.aspx>

On this dialog, you should enter your registered email address and SynthMaster or SynthMaster One serial number, and then press the “Download License Key File”. If you don’t know your serial number, you can simply click on the “Email my license key file” so that the license key file is emailed to your registered email address.

If your computer is offline, you can download the serial number from an online computer at:

<http://www.synthmaster.com/requestlicensefile.aspx>

Getting Started with SynthMaster

Now that we you've installed SynthMaster, it's time to explore it! SynthMaster comes in different formats on different platforms:

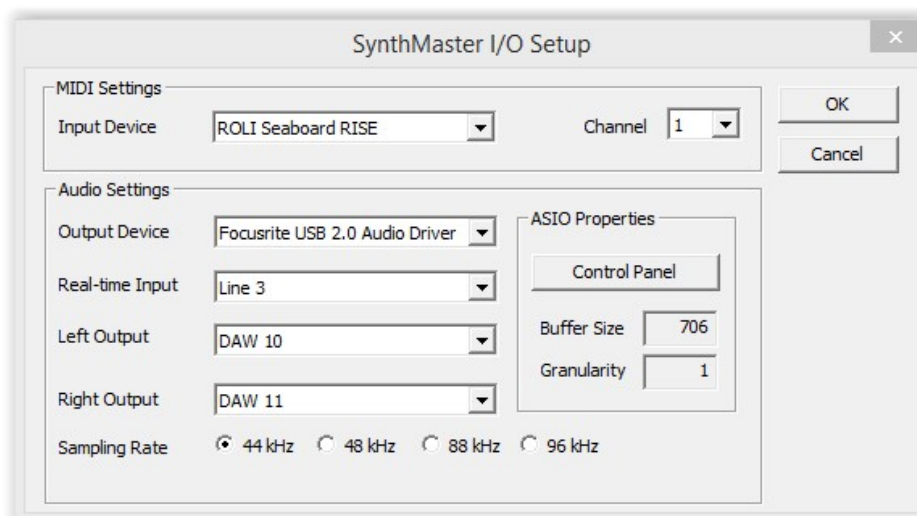
On Windows 8 and above	On MacOSX 10.9 and above
Standalone	N/A
VST instrument/effect	VST instrument effect
AAX instrument	AAX instrument
N/A	AudioUnits instrument/effect

Running SynthMaster as a Standalone App

On Windows, SynthMaster is installed under KV331 Audio group, click on it start the standalone app:



When you run the app for the first time, it displays the "I/O Settings Dialog". On this dialog you choose the MIDI input device, and Audio output device. If no MIDI devices are available, PC Keyboard is selected by default:




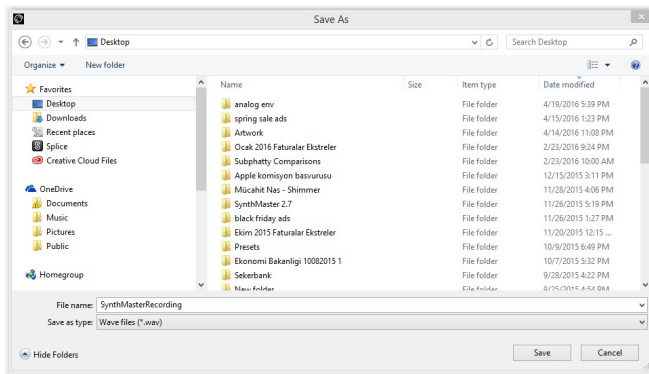
Once you select the input/output devices and click OK, the app starts running:




Recording SynthMaster Standalone Output to File

It's possible to record the output of the synth to a wave file. To start recording

1. Click on the  button next to the output file name, and choose the file path:

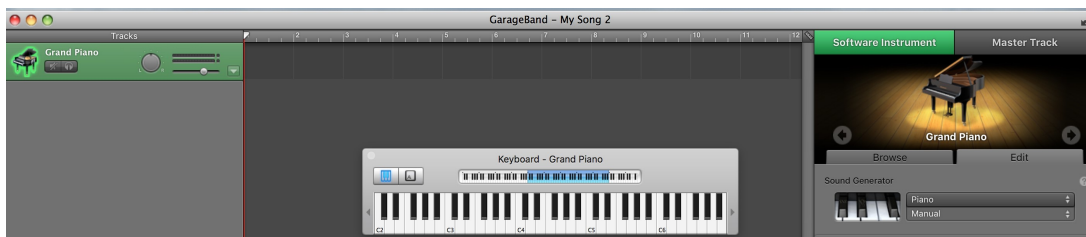



2. Click on the  button to start recording. When you are done with recording, click on the button again to stop recording.

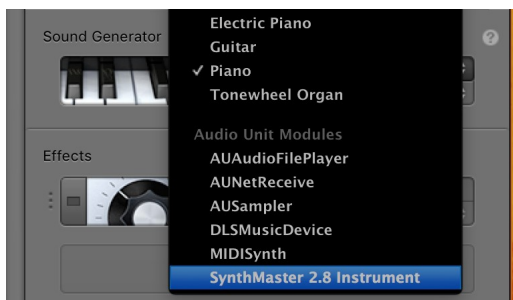
Running SynthMaster as a Plug-In

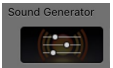
SynthMaster supports VST, AudioUnits and AAX plug-in formats. To be able to use it as a plug-in, you will need a DAW application supporting one of those formats. On MacOS, GarageBand comes by default, so you can use it to run SynthMaster if you don't have any other DAW app:

1. Start GarageBand, click on  and then . GarageBand will open up with a single piano track:



2. Click on the  combobox to select SynthMaster 2.8 as an instrument:



3. SynthMaster will be instantiated. To bring up the user interface to the front, click on the  button:



Changing Skins

SynthMaster supports multiple skins/interfaces, and it comes with the following skins:

Default (Gray) Skin



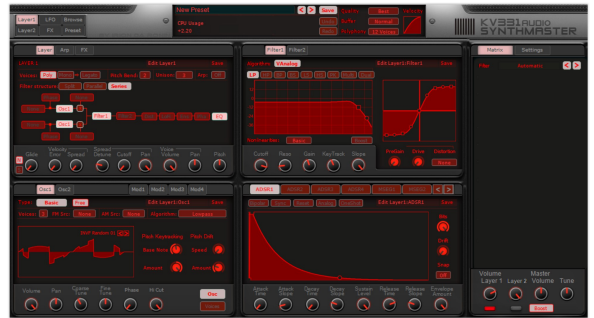
Blue Skin



Orange Skin



IDR Evil Silverado



sT Tranquil Blue Skin



sT Dark Skin

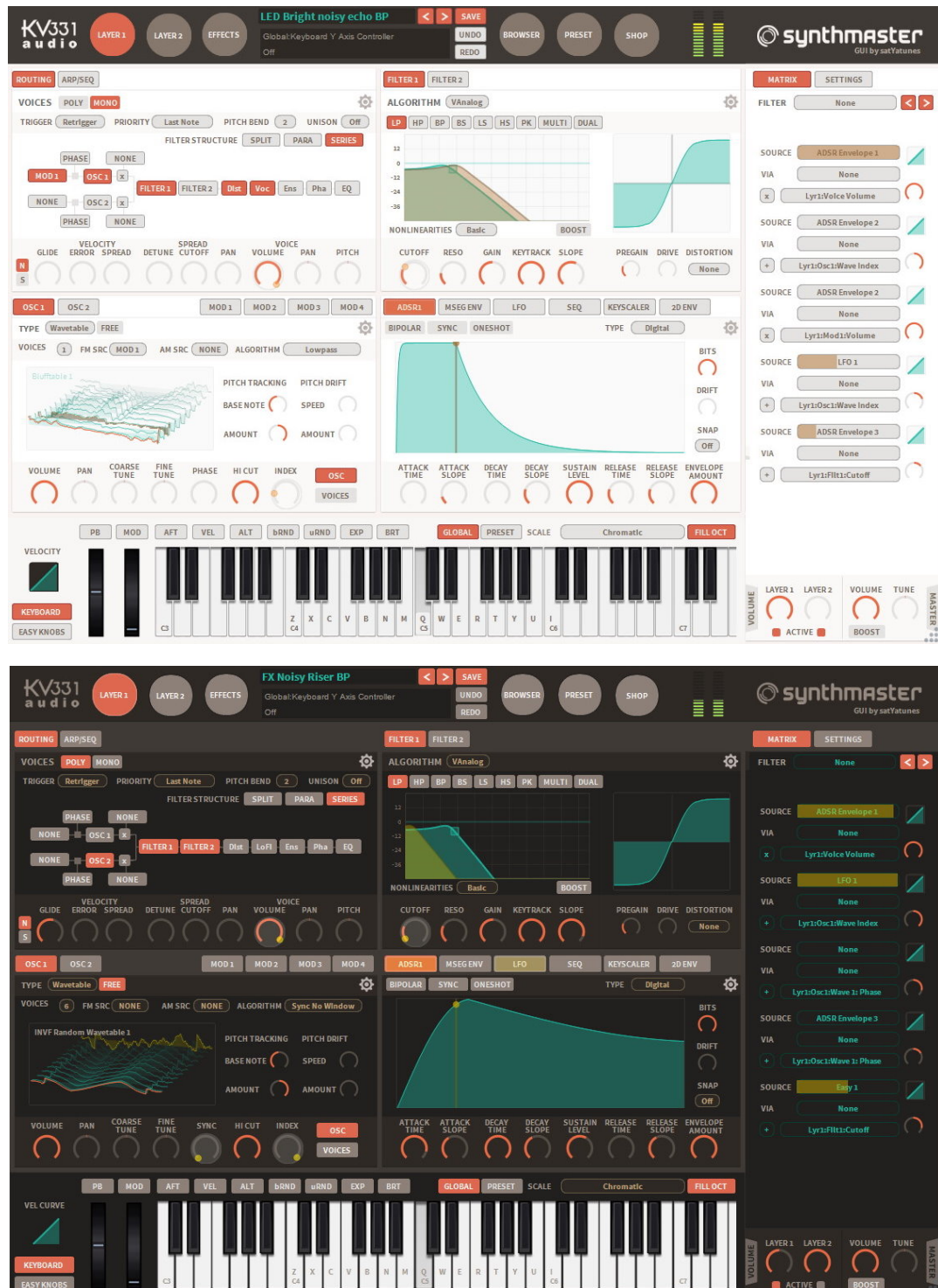


sT White Skin

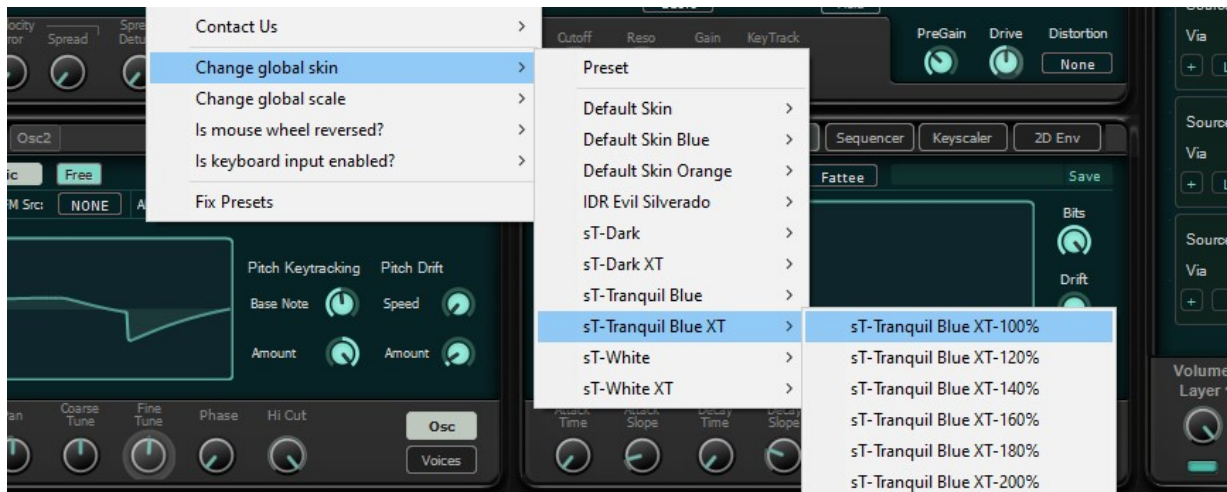


All of the above skins come at the following resolutions: 100%, 120%, 140%, 160%, 180% and 200%.

The newer Satyatunes skins (sT Tranquil Blue, sT Dark and sT White) also feature XT versions with extended layout:



To switch between skins, right click your mouse, then click on “Change global skin” sub menu, it will display names of existing skins. Click on the one you would like to switch to:



Once you make your selection, the new skin will be loaded:



Preset Skin vs Global Skin:

When you change the skin globally, it affects all plugin instances. If you want to change the skin/size of each plugin instance separately, you can do that by setting the global skin to *Preset*, it is possible to set the skin/size of each plugin instance separately. To change the preset skin, click on the *Settings* tab, and then the *Preset* tab:

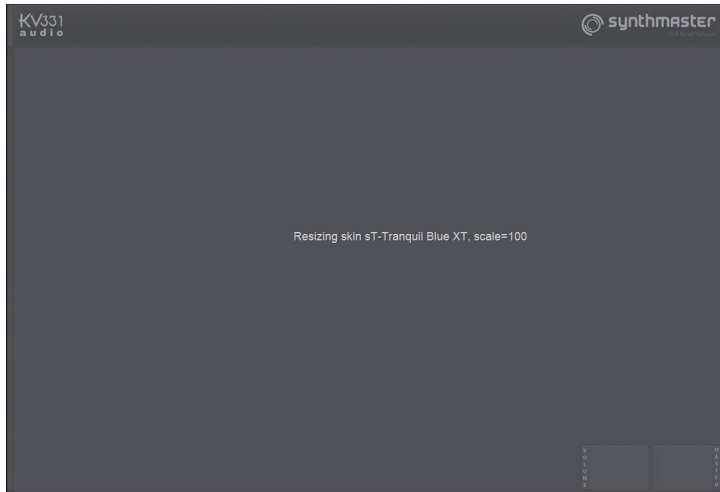


Below is a session with multiple instances each having its own skin:



Resizing Skins

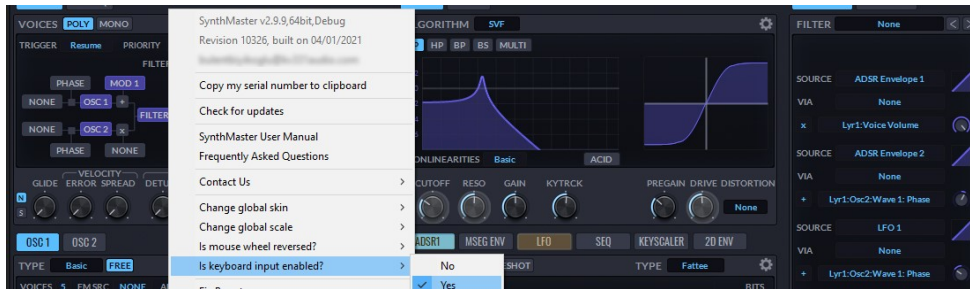
To resize the current skin, move the mouse over the triangle at the bottom right corner of the plugin window. Click on this triangle and drag the plugin window up or down:



Built-in QWERT Keyboard

Starting with version 2.9.9, SynthMaster features a built-in QWERT keyboard which can generate MIDI Note On/Off messages like a MIDI controller. This is especially handy when you don't have a MIDI controller hooked up to your DAW/SynthMaster and want to browse through the preset library in SynthMaster.

To enable/disable the keyboard, right click to show the popup menu:



If the current skin is an extended one (sT Tranquil Blue XT, sT Dark XT or sT White XT), the key names will be displayed on the piano keyboard:



To change the current octave: By pressing left/right arrow keys, you can change the current octave

To change the current preset: By pressing up/down arrow keys, you can change the current preset

Browsing Presets

SynthMaster 2.9 comes with a comprehensive preset library, with more than 1800 presets to start with. To

start browsing the presets, click on the **BROWSER** button:

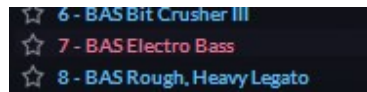
TYPE	ATTRIBUTES	STYLES	AUTHOR	BANK	LOCAL	ONLINE	PRESET
(All)	(All)	(All)	(All)	(All)			
Arpeggiated	Additive	Acid	Adam Bialy	Factory Presets			1704 - SEQ GroovyBass UK
Bass	Aftertouch	Ambient	Aiyn Zahev	My Favourites			1705 - SEQ HiTuneBass GD
+ Bowed Strings	Amplitude Mod	Baroque	Arksun	My Presets			1706 - SEQ Junatic Arp
Brass	Analog	Bluegrass	Beat CPS 2012	Online Presets			1707 - SEQ Lost in Sequence AD
Chords	Arpeggiated	Blues	BigTone Studios				1708 - SEQ Mad Robot
Drums	AudioFX	Breakbeat	Bluffmunkey				1709 - SEQ Mandarin Dream
FX	Chords	Chillout	Bulent Biyikoglu				1710 - SEQ Mouse UK
Flute	Digital	Cinematic	DJ Puissance				1711 - SEQ Nightshade Follower AD
Guitar	Distorted	Classical	Dakira				1712 - SEQ ORCS GD
Keys	Expansion	Country	Emrah Celik				1713 - SEQ Plan 11
Lead	Factory	Dance	Fragment Audio				1714 - SEQ Poly Sequence 1 BB
+ Mallet Instruments	Frequency Mod	Deep House	Frank Neumann				1715 - SEQ Poly Sequence 2 BB
Organ	Gated	Disco	Gercek Dorman				1716 - SEQ Poly Sequence 3 BB
Pad	HardSync	DnB	Insigna (I)				1717 - SEQ Poly Sequence 4 BB
+ Percussion	Layered	DubStep	Kevin Schroeder				1718 - SEQ Poly Sweet Dreams BB
Piano	Legato	Easy Listening	Mathieu Le Manson				1719 - SEQ PolyComplex
Piano/Keys	LoFi	Electro	Michael Chamerzki				1720 - SEQ Pop Born
Pluck	Metallic	Electronica	Michael Kastrop				1721 - SEQ R2-DJ TYPE2
Reed Instruments	Mod Wheel	Ethnic	Mr.Shoufuku				1722 - SEQ R2-DJ Type1
Sequence	Mono	Folk	Narkso				1723 - SEQ Roadkill AD
Sound Effects	Monophonic	Fau	Nori Ubukata				1724 - SEQ Rotor Blade ARK
Strings	Noisy	Funk	Olli Kietäväinen				1725 - SEQ Rubber Melody AD
Synth	PWM	Future Bass	Pau1May3r				1726 - SEQ Scientific AD
Synth Lead	Phase Mod	Future House	Paul Roach				1727 - SEQ SeqLover UK
+ Synth Misc	Physical Model	Glitch	Rob Fabrie				1728 - SEQ Snare Shaker AD
Synth Pad	Pitch Wheel	Handsup	Rob Lee				1729 - SEQ StepSqu2 GD
Vocal	Pulse	Hardstyle	Stealth Bopper				1730 - SEQ Stolen Cheese AD
	Resonant	Hi Nrg	Subject				1731 - SEQ Stratis AD
							1732 - SEQ Sword Runner ARK

The presets can be filtered by


- Instrument Type
- Attributes
- Music Style
- Preset Author
- Bank Name


For instance, if you want to see all *Mono Bass Factory* presets for *Electro* music style created by *Aiyn Zahev*, click on Bass, Mono, Electro, Aiyn Zahev and then Factory Presets:

TYPE	ATTRIBUTES	STYLES	AUTHOR	BANK	LOCAL	ONLINE	PRESET
(All)	(All)	(All)	(All)	(All)			
Arpeggiated	Additive	Acid	Adam Bialy	Factory Presets			1 - ARP - Trance bass layer
Bass	Aftertouch	Ambient	Aiyn Zahev	My Favourites			2 - BAS Bass Drop
+ Bowed Strings	Amplitude Mod	Baroque	Arksun	My Presets			3 - BAS Bass Tubes I
Brass	Analog	Bluegrass	Beat CPS 2012	Online Presets			4 - BAS Bit Crusher I
Chords	Arpeggiated	Blues	BigTone Studios				5 - BAS Bit Crusher II
Drums	AudioFX	Breakbeat	Bluffmunkey				6 - BAS Bit Crusher III
FX	Chords	Chillout	Bulent Biyikoglu				7 - BAS Electro Bass
Flute	Digital	Cinematic	DJ Puissance				8 - BAS Rough, Heavy Legato
Guitar	Distorted	Classical	Dakira				9 - BAS Rough, Heavy Legato I
Keys	Expansion	Country	Emrah Celik				10 - BAS Rough, Heavy Legato II
Lead	Factory	Dance	Fragment Audio				11 - BAS Short Distorted
+ Mallet Instruments	Frequency Mod	Deep House	Frank Neumann				12 - BAS SideChain Masters I
Organ	Gated	Disco	Gercek Dorman				13 - BAS SideChain Masters II
Pad	HardSync	DnB	Insigna (I)				14 - BAS SideChain Masters III
+ Percussion	Layered	DubStep	Kevin Schroeder				15 - BAS Smoothy Moogy I
Piano	Legato	Easy Listening	Mathieu Le Manson				16 - BAS Smoothy Moogy II
Piano/Keys	LoFi	Electro	Michael Chamerzki				17 - BAS The Rumbler I
Pluck	Metallic	Electronica	Michael Kastrop				18 - BAS The Rumbler II
Reed Instruments	Mod Wheel	Ethnic	Mr.Shoufuku				19 - FX - Flutter
Sequence	Mono	Folk	Narkso				20 - LED - Analog Square
							21 - LED Whispy Bypass lead

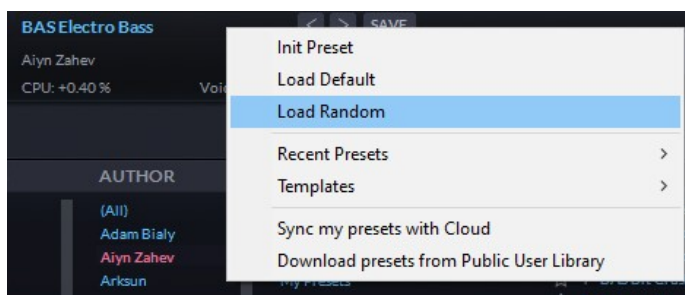



To load a preset on the list: click on it:

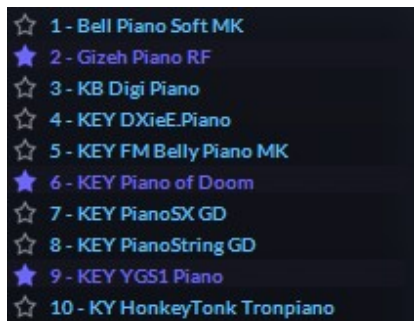
To go to the next preset on the list: click on the left arrow  on the top header or press the Down arrow key on your keyboard.

To go to the previous preset on the list: click on the right arrow  on the top header or press the Up arrow key on your keyboard.

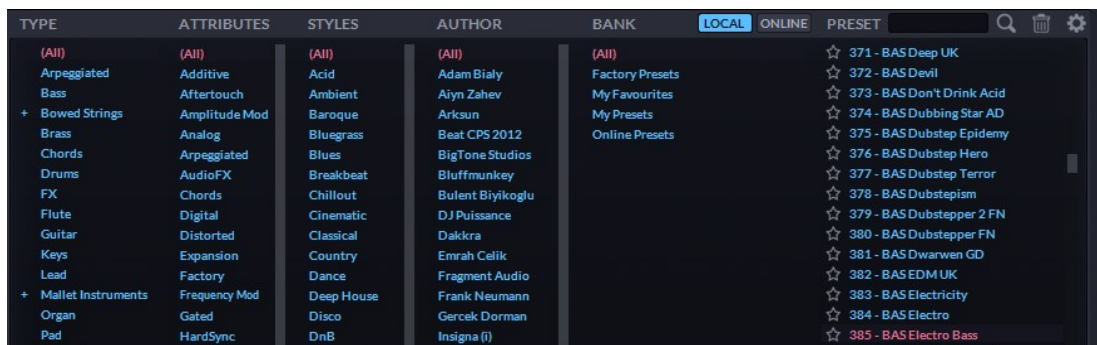
To load a random preset from the list: click on the preset name, and select “Load Random” menu item from the popup menu shown:



To search for a preset by name: type the text into the search textbox  and press enter or click on the Search icon. The matching presets will be displayed on the list:



To clear all browser filters: Click on the Erase icon . That will reset all the filters:



Assigning Presets to a MIDI Bank

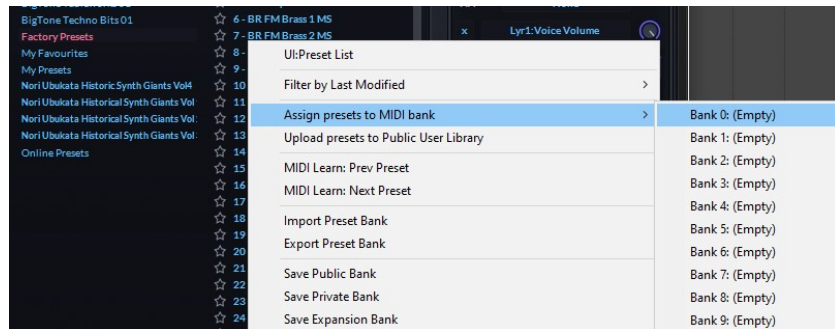
SynthMaster supports MIDI Bank Change and MIDI Program Change messages. Especially during live performances, changing presets using MIDI messages is a real necessity.

To be able to use program change messages, you should assign presets to a MIDI bank first. To do that, follow these steps:

1. Filter the presets you'd like to add to the MIDI bank. For instance, the screenshot on the right shows Brass Factory Presets.



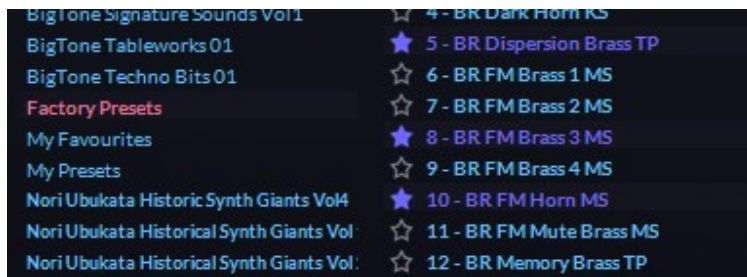
2. Move mouse over the Presets list and right click. From the context menu, choose "Assign presets to MIDI bank" sub menu and then choose an empty bank.



Adding Presets to Your Favourites List

You can mark any presets you particularly like as Favourites, for quick and easy loading from the browser.

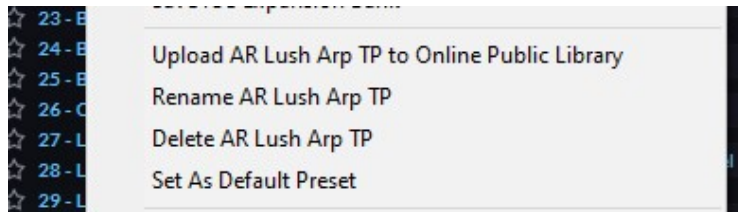
To add a preset to your Favourites list, simply click on the ★ star icon next to the preset name, the icon will be lit to indicate that the preset is in favourites:



Assigning the Default Preset

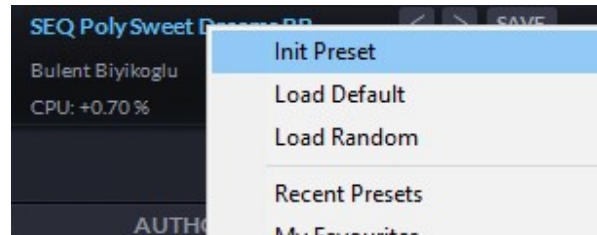
The Default preset is the preset that's loaded when a new instance of SynthMaster is created. To assign a preset as the Default preset:

- Click the preset name to select the preset
- Right-click the preset name to bring up the dropdown menu
- Choose “Set As Default Preset”



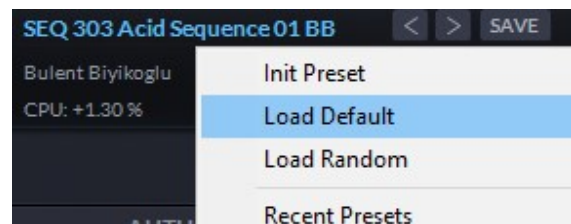
Init Preset

To initialize the preset, click the preset name (or “New Preset” if no preset is loaded) in the preset bar at the top of the GUI and choose “Init Preset” from the menu. SynthMaster One resets to its initialized settings.



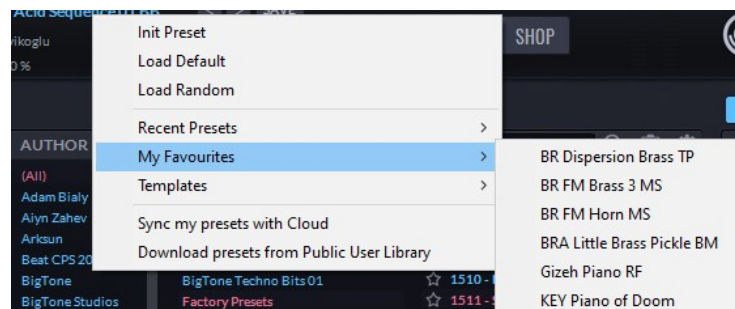
Loading the Default Preset

Rather than load the initialized preset, you can load the Default preset by clicking the preset name (or “New Preset” if no preset is loaded) and choosing the “Load Default” menu item.

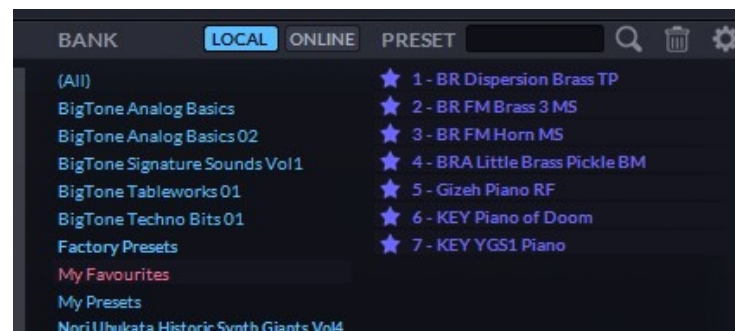


Loading a Preset from the Favourites List

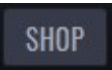
As well as the Init and Default presets, you can load a preset from your Favourites list by clicking the preset name and choosing one from the “Favourites” menu item.

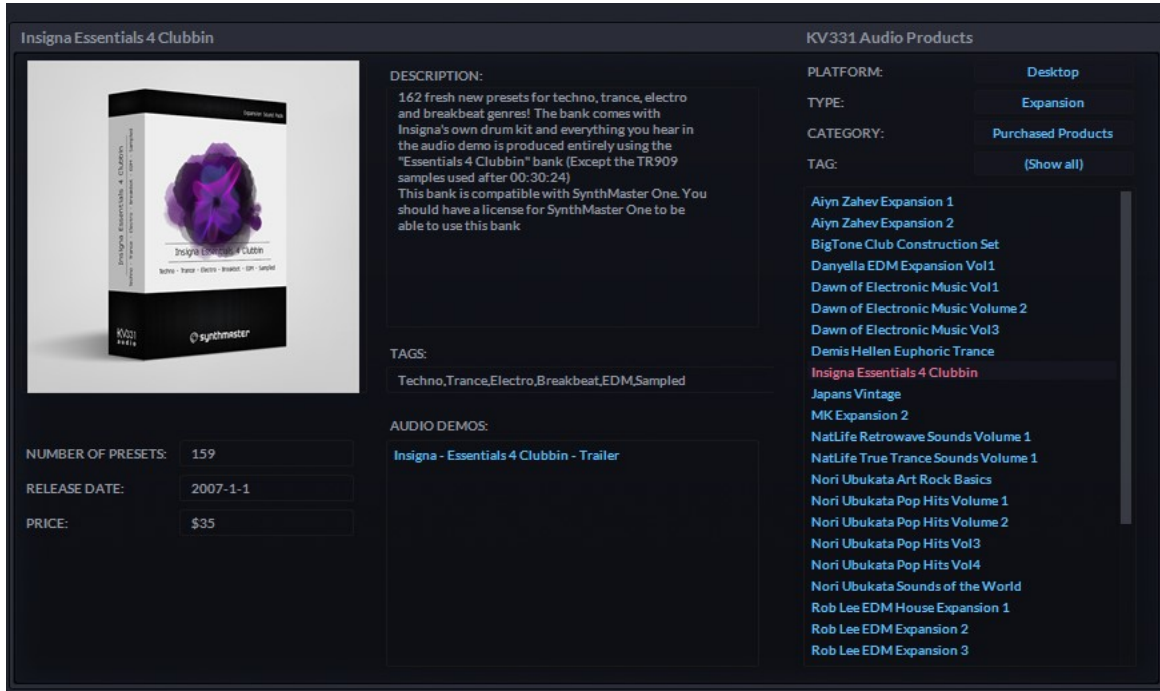


Alternatively, you can click on the “My Favourites” bank to show all Favourite presets and load one of them



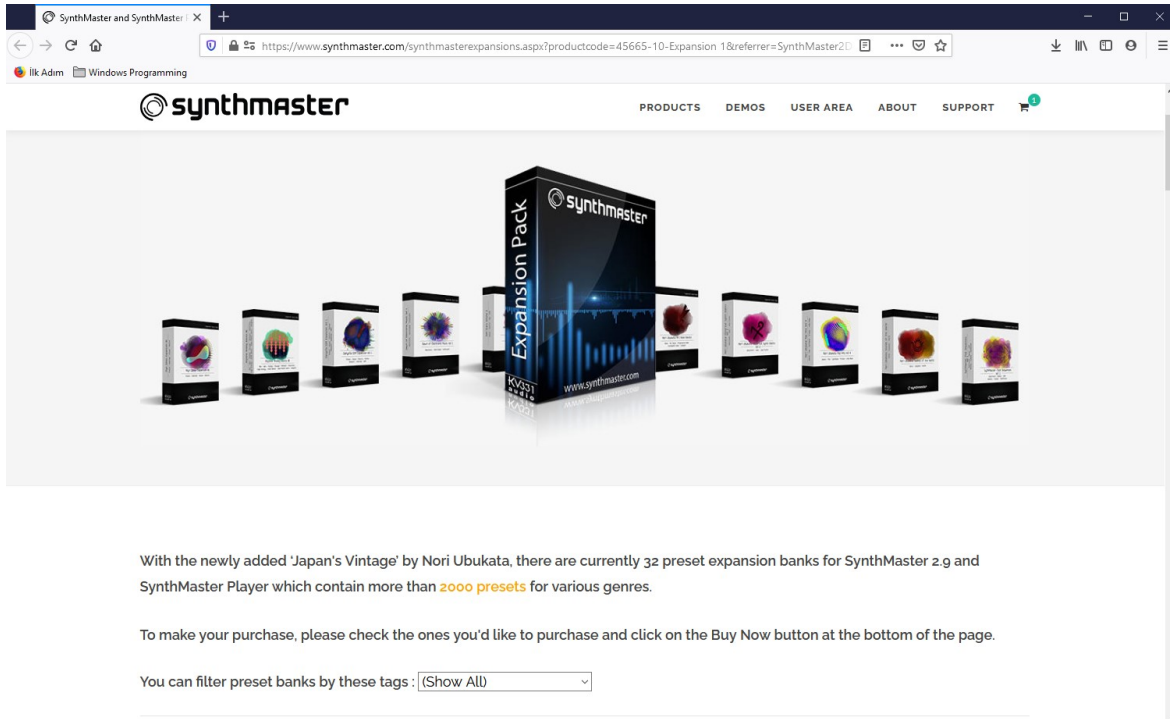
Downloading Preset Banks purchased from KV331 Audio

By clicking on the  button, you can browse through our products (Synths & Preset Expansions):



The screenshot shows a product page for 'Insigna Essentials 4 Clubbin'. On the left is a product image of a box with a purple and black design. To the right of the image are details: 'DESCRIPTION' (162 fresh new presets for techno, trance, electro and breakbeat genres), 'TAGS' (Techno,Trance,Electro,Breakbeat,EDM,Sampled), and 'AUDIO DEMOS' (Insigna - Essentials 4 Clubbin - Trailer). Further right, under 'KV331 Audio Products', are filters for 'PLATFORM: Desktop', 'TYPE: Expansion', 'CATEGORY: Purchased Products', and 'TAG: (Show all)'. A list of products follows, including 'Aiyin Zahev Expansion 1', 'BigTone Club Construction Set', 'Danyella EDM Expansion Vol1', 'Dawn of Electronic Music Vol1', 'Dawn of Electronic Music Volume 2', 'Dawn of Electronic Music Vol3', 'Demis Hellen Euphoric Trance', 'Insigna Essentials 4 Clubbin' (highlighted in red), 'Japans Vintage', 'MK Expansion 2', 'NatLife Retrowave Sounds Volume 1', 'NatLife True Trance Sounds Volume 1', 'Nori Ubukata Art Rock Basics', 'Nori Ubukata Pop Hits Volume 1', 'Nori Ubukata Pop Hits Volume 2', 'Nori Ubukata Pop Hits Vol3', 'Nori Ubukata Pop Hits Vol4', 'Nori Ubukata Sounds of the World', 'Rob Lee EDM House Expansion 1', 'Rob Lee EDM Expansion 2', and 'Rob Lee EDM Expansion 3'.

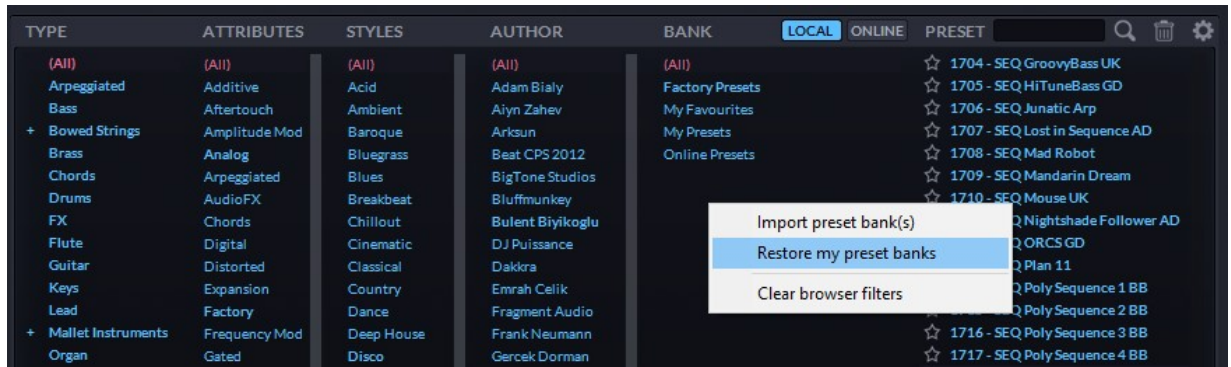
By clicking on the product image, you can go to the corresponding product page on our web site:



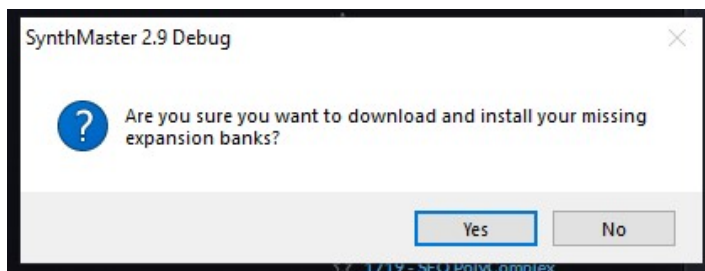
The screenshot shows a product page for 'Expansion Pack'. At the top is the SynthMaster logo and navigation menu (PRODUCTS, DEMOS, USER AREA, ABOUT, SUPPORT). Below is a large image of a row of expansion pack boxes. The text below the image states: 'With the newly added 'Japan's Vintage' by Nori Ubukata, there are currently 32 preset expansion banks for SynthMaster 2.9 and SynthMaster Player which contain more than 2000 presets for various genres.' It then says: 'To make your purchase, please check the ones you'd like to purchase and click on the Buy Now button at the bottom of the page.' At the bottom, there is a filter section: 'You can filter preset banks by these tags: (Show All)' with a dropdown arrow.

If you purchase any expansion banks from our website, you can easily download and install them inside SynthMaster. To start the download, follow these steps:

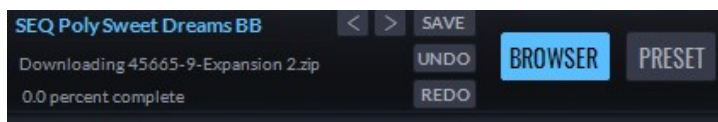
- Go to the preset browser by clicking on the **BROWSER** button
- Right click on the *Banks* list, click on the “Restore my preset banks” menu:



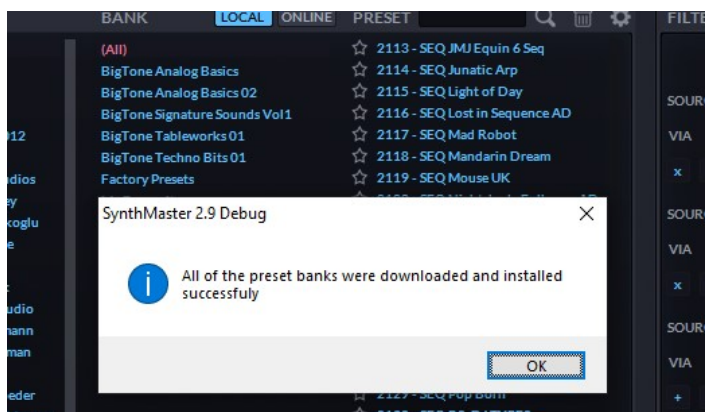
- SynthMaster will refresh your license key file, and if it detects any new/not installed products, it will ask you to download them:



- Once you click Yes, the download will start:



- Once the download is complete, SynthMaster will install the downloaded banks:

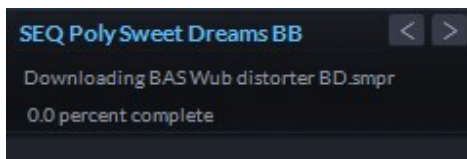


Downloading Presets from Public User Library

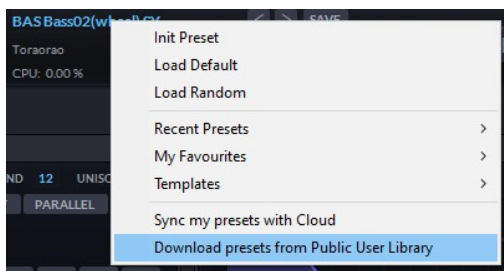
Aside from the “factory” presets that come with SynthMaster, SynthMaster has an “online” public user library where users can

- Upload their own presets to share with other users
- Download presets uploaded/shared by other users

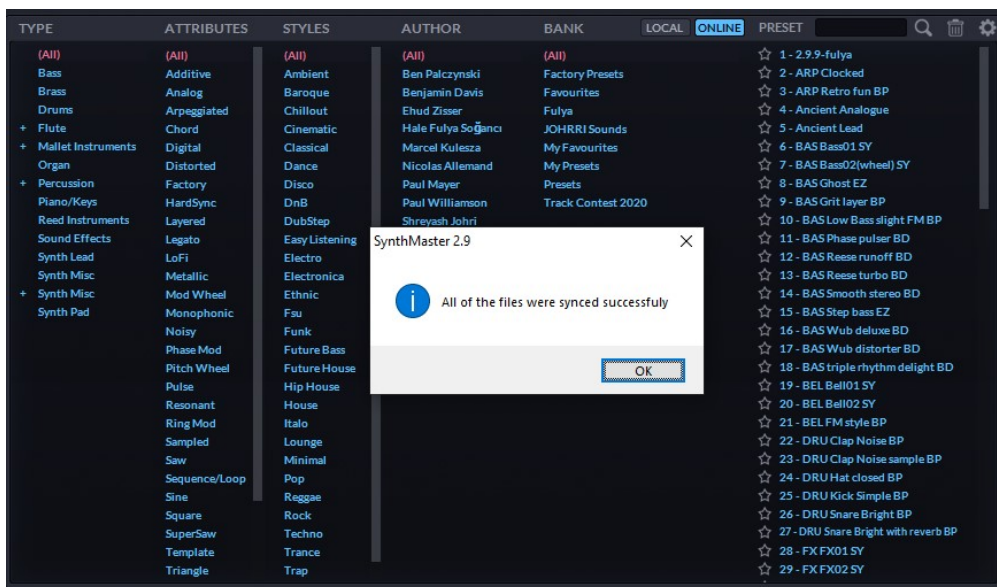
To download & browse online presets: click on the **ONLINE** button. When you do this for the first time, SynthMaster will download the presets from the library to your computer:



Alternatively, you can click on the preset name (top header) and then click on “Download presets from Public User Library” sub menu:



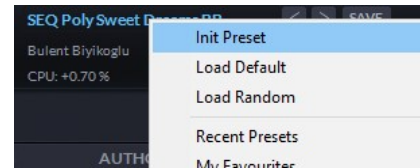
When the download is complete, SynthMaster will refresh the preset browser:







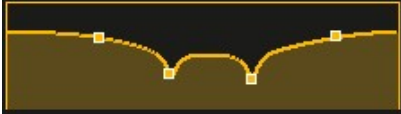




TIP: Online presets are downloaded to the following folder:
 <User documents folder>/SynthMaster/OnlineLibrary/Presets







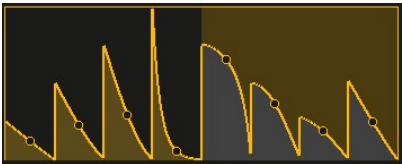

Editing Presets

To create a new preset the best way is to start off from scratch by clicking the preset name (or “New Preset” if no preset is loaded) in the preset bar at the top of the GUI and choose “Init Preset” from the menu. SynthMaster resets to its initialized settings.




SynthMaster has many different types of user interface elements to edit parameters. Below we explain one by one how to use them:



Type	Description
Knob 	<ul style="list-style-type: none"> Knobs can either operate in <i>Linear</i> or <i>Circular</i> mode To operate in linear mode: Left click close to the center of the knob, and then move your mouse in up/down direction. To operate in circular mode: Left click around the outer ring of the knob, and then move your mouse in circular direction. Double Click resets the knob back to its default value Shift+ Left Click is used to edit the knob's value in a finer resolution. Mouse Wheel Up increases the knob's value by one step Mouse Wheel Down decreases the knob's value by one step
Dropdown 	<ul style="list-style-type: none"> Dropdown controls display a list of values to choose from. To select a value, click on the dropdown, the list will pop up. If you want to cancel your selection, just click on an area outside the list and it will go away. Double Click resets the dropdown back to its default value. Mouse Wheel Up selects the previous value in the list of values. Mouse Wheel Down selects the next value in the list of values.
Waveform Dropdown 	<ul style="list-style-type: none"> Waveform dropdowns are a subclass of dropdowns, and they operate in a similar fashion. Shift + Mouse Wheel Up selects (previous globally selected waveform dropdown value) +1 Shift + Mouse Wheel Down selects (previous globally selected waveform dropdown value) -1.
Toggle Button 	<ul style="list-style-type: none"> Toggle buttons are basically On/Off buttons. Clicking on them toggles their state. Double Click resets the button back to its default value
EQ Display 	<ul style="list-style-type: none"> EQ displays are used to show the frequency response of 2/4 Band EQs. The graph is in logarithmic scale on both axes. By clicking on a point  on the graph, you can change the cutoff frequency (x-axis) or gain of a band (y-axis)
Filter Display 	<ul style="list-style-type: none"> Filter displays are used to show the frequency response of various filter types used in SynthMaster. By clicking on a point  on the graph, you can change the cutoff frequency (x-axis), or resonance (y-axis) By clicking on a circle  on the graph, you can change the mode (x-axis) or slope (y-axis).

<p>ADSR Envelope Display</p> 	<ul style="list-style-type: none"> • ADSR Envelope displays are used to edit various parameters of ADSR envelopes. • By clicking on a point  on the graph, you can change the length (x-axis) or final value of an envelope stage. • By clicking on a circle  on the graph, you can change the slope (curvature) of an envelope stage.
<p>Multistage Envelope Display</p> 	<ul style="list-style-type: none"> • Multistage Envelope displays are used to edit various parameters of Multistage envelopes. • By clicking on a point  on the graph, you can change the length (x-axis) or final value of an envelope stage. • By clicking on a circle  on the graph, you can change the slope (curvature) of an envelope stage.
<p>Sequencer Display</p> 	<ul style="list-style-type: none"> • Sequencer displays are used to edit step volumes and slopes (curvatures) of Sequencers • By clicking on a step, you can change its volume. • By using the mouse wheel, you can change a step's volume • By clicking on a circle  on the graph, you can change the slope (curvature) of the corresponding step.

Undo/Redo of Parameter Changes


Parameter changes are stored internally by SynthMaster, so you can undo or redo your last edit – even if the edit involves multiple parameter changes-.

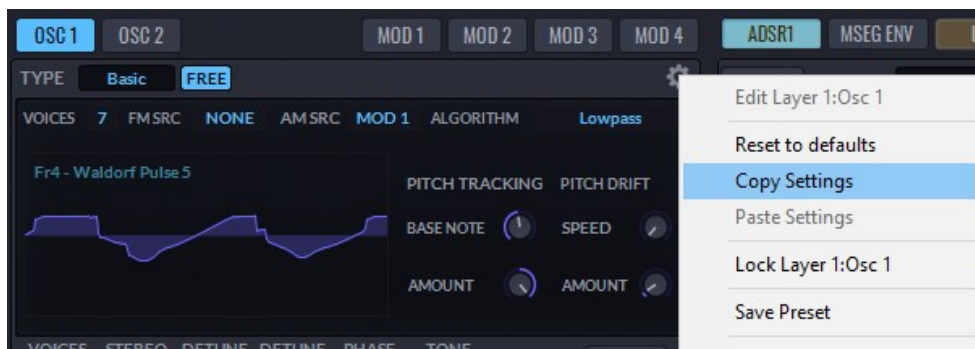
When you change a parameter's value, the Undo button is lit: 


When you click on the  button, the parameter reverts back to the previous value, but this time the Redo button is lit: 

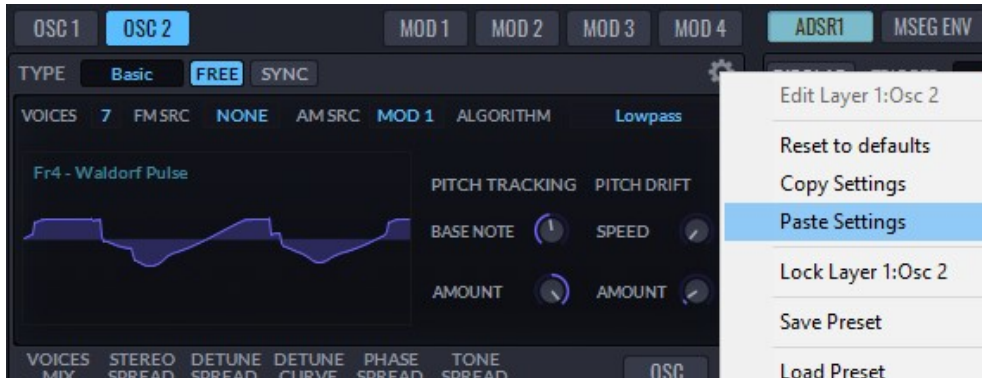
Copy/Paste Module Settings

You can copy the settings of any module in SynthMaster (Oscillators, Filters, Modulators, Envelopes, etc), and paste on to another module of the same type.

- **To copy module settings:** Click on the Settings icon  on the top right corner of the module, select "Copy Settings" menu:



- **To paste module settings:** Click on the Settings icon  on the top right corner of the module, select “Paste Settings” menu:

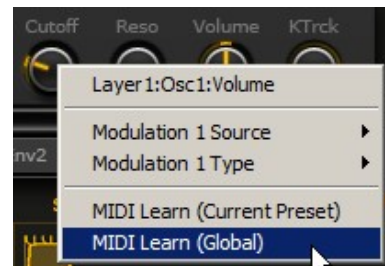


Linking Parameters to MIDI Controllers (MIDI Learn)

In SynthMaster, parameters can be assigned to MIDI controllers. This assignment is achieved by the *MIDI Learn* feature in SynthMaster. Up to 32 assignments can be defined, and they are saved within the preset.

To Start MIDI Learn: Bring your mouse over the parameter (knob), and then right click to bring up the content menu.

Click on *MIDI Learn (Global)* or *MIDI Learn (Current Preset)* menu item, and then start moving the corresponding knob/slider/etc on your MIDI controller device to send MIDI Control Change (CC) messages. As soon as SynthMaster receives a CC message, it will assign that controller to the parameter.



To Remove MIDI Controller Assignment: Bring your mouse over the parameter (knob) that's linked to a MIDI controller, and then right click to bring up the content menu.

Click on the *Remove MIDI CC Link* menu item, and the assignment will be removed.



Assigning Modulation Sources for Parameters

In synthesizer terminology, modulation means varying a parameter's value over time using a modulation source. Modulating parameter values is an essential part of synthesizer sound design.

In SynthMaster, continuous parameters (knobs) can be modulated by the following modulation sources:

MIDI	Note Velocity, Poly (Note) Aftertouch, Channel Aftertouch, Pitch Bend, ModWheel (CC1), Breath Ctrl (CC2), Foot Ctrl (CC4), Volume (CC7), Pan (CC10), Expression (CC11), Brightness (CC74)
LFOs	LFO 1/2/3/4
Sequencers	Sequencer 1/2/3/4
Easy Parameters	Easy Parameter 1/2/3/4/5/6/7/8

XY Pads	XY Pad 1X, 1Y, 2X, 2Y
Keyscalers	KeyScaler 1/2/3/4
Envelopes	ADSR Env 1/2/3/4, Multistage Env 1/2/3/4, 2D Env 1X, 1Y, 2X, 2Y
Other	Constant, Alternating, Bipolar Random, Unipolar Random

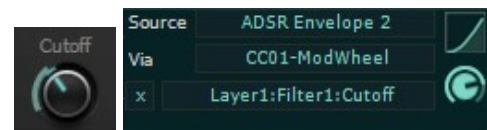
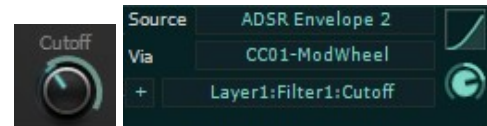
In SynthMaster, there are 2 types of modulation types:

+ Modulation: In this mode, the modulation amount is between -1 and +1. The center default value indicates zero modulation. The target parameter is calculated as:

Target = Target + (Modulation Curve[Source X Via] X Mod Amount)

X Modulation: In this mode, the modulation amount is between 0 and 1. The target parameter is calculated as:

Target = Target x ((1-Mod Amount)+(Modulation Curve[Source X Via] X Mod Amount))



TIP: For an Oscillator/Voice to turn off completely after they receive MIDI Note Off messages, you should modulate the Osc/Voice Volume with an envelope in X mode, and set the modulation amount to the max value 1. If the volume parameter has other modulation sources as well, the X modulation must be applied as the last modulation source.

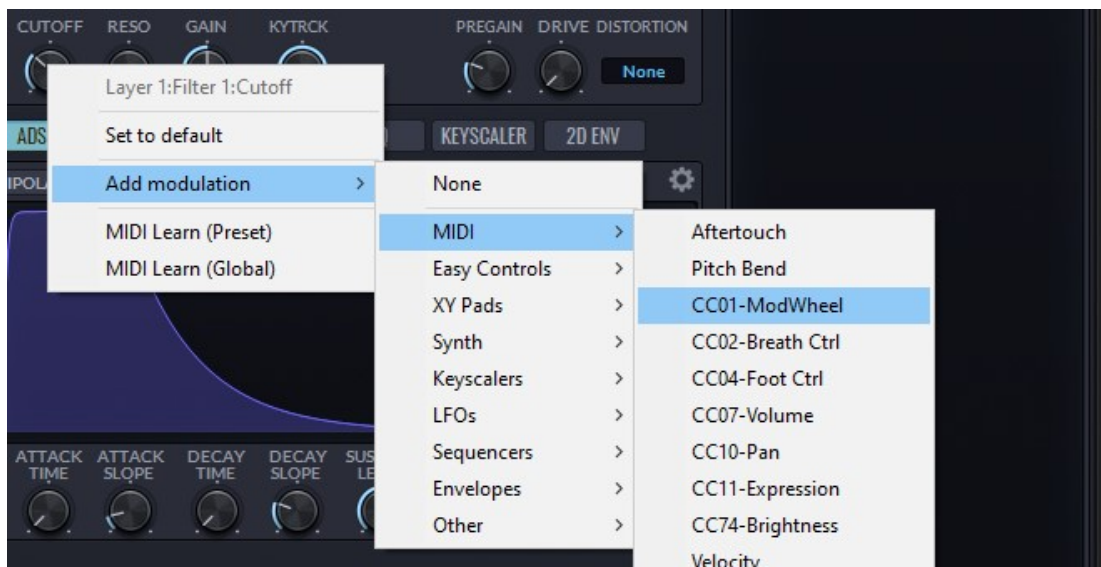
Modulation Curve and Modulation Via Source are recently added in version 2.8.

There are 3 ways to assign a modulation source for a parameter:

1. By right clicking on the parameter and assign a source from the popup menu
2. By dragging a modulation source and dropping it onto a parameter
3. By assigning sources and targets for a modulation matrix entry

Assigning Modulation Source from Popup Menu



Bring your mouse over the control (knob), and then right click to bring up the context menu:

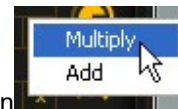


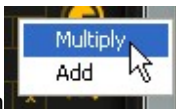
Once you decide on the modulation source, click on its menu item. The modulation matrix will also be updated to reflect the changes:



To change the modulation amount, you can either:

- Click on the modulation amount knob , and drag your mouse up/down.
- Bring your mouse over the modulation ring around the knob , then click on the ring, and drag your mouse up/down.



To change the modulation type, click on the modulation type dropdown , or use the mouse wheel after bringing the mouse over the dropdown control.

Assigning Modulation Source by Drag and Drop

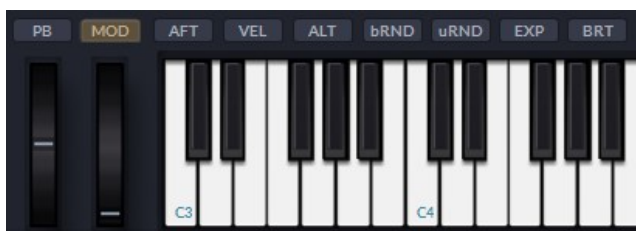
Starting with SynthMaster 2.8, we introduced a new modulation sources tab, which displays the modulation sources in a color-coded way:



The following modulation sources are available on the modulation sources tab:

- ADSR Envelopes: ADSR1, ADSR2, ADSR3, ADSR4
- Multistage Envelopes: MSEG1, MSEG2, MSEG3, MSEG 4
- LFOs: LFO1, LFO2, LFO3, LFO4
- Sequencers: SEQ1, SEQ2, SEQ3, SEQ4
- Keyscalers: KSCL1, KSCL2, KSCL3, KSCL4

In the extended (XT) skins, the following global modulation sources are available as well: Pitch Wheel, Mod Wheel (CC1), Channel Aftertouch, Velocity, Alternating, Bipolar Random, Unipolar Random, Expression (CC74), Breath Controller (CC2):



When you click on a modulation source, the mod matrix will filter out the targets for that source. Also, the min/max ranges of modulations will be displayed as a ring around the target knob parameters:



To create a new modulation matrix entry, first click on the tag/modulation source, the mouse cursor will instantly change:



When you move/drag the mouse over any modulateable knob, the knob's display will change indicating that it can be modulated:




When you drop the mouse over the knob, a new modulation matrix will be created, and the modulation matrix will be filtered to show only modulations assigned for that knob/parameter:



Assigning a Modulation Source to Multiple Parameters

Starting with SynthMaster 2.7, it's possible to assign a single modulation source to multiple parameters. By doing that you can create complex morphs! The workflow to achieve that is as follows (We're demonstrating on Layer1:Oscillator1 parameters but it can be applied to any section)

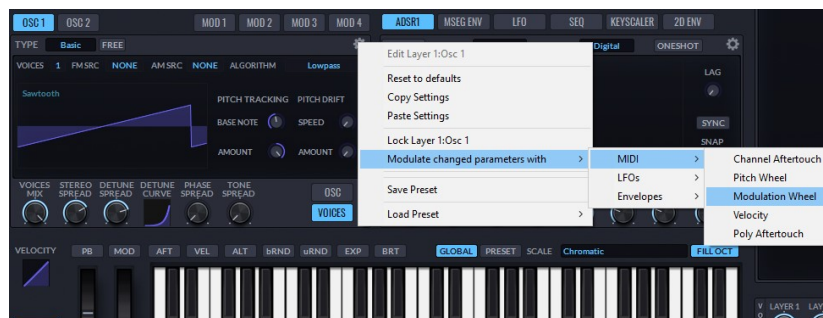
1. Click on the “Edit Layer1:Filter 1” menu , choose “Copy Settings” menu item. This will copy the Layer1:Osc1 parameters to the clipboard.



2. Modify some parameters



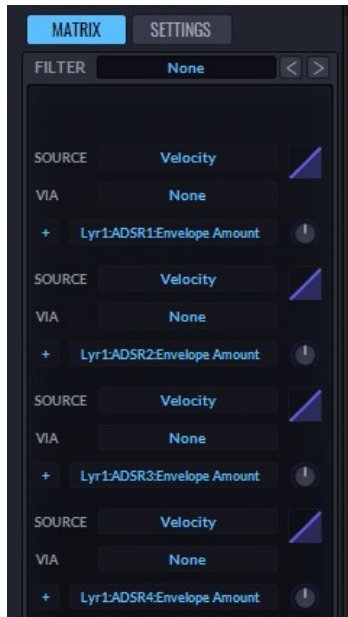
3. Click on the edit menu again, since we modified some parameters we'll now see a new menu item: “Modulate changed parameters with:” Choose “Modulation Wheel” submenu under “MIDI”





4. You'll see that modulation matrix is populated with new entries now, and all modulation amounts are calculated automatically for you. Also, the modulation matrix filter is changed to “ModWheel”, and the modulation ranges of the target knobs are displayed around the knobs as rings.

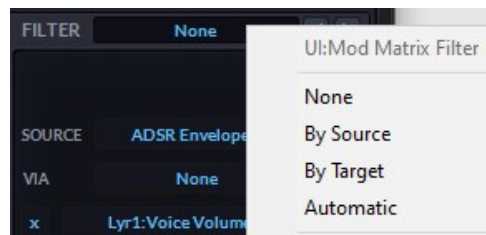


Modulation Matrix



When you add new modulations for each parameter, they are shown on the modulation matrix. The matrix has 13 pages each page displaying 5 entries. By clicking on the   arrows, or by using the mouse wheel, you can scroll through the matrix pages.

The matrix also has filtering functionality. By default, no filtering is applied, so all matrix entries are shown. To change the current display filter, click on the filter dropdown:

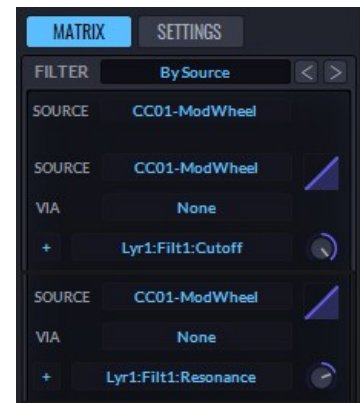


There are 4 display filter choices: None, By Modulation Source, By Modulation Target, and Automatic.

To see parameters modulated by a specific modulation

source only: Select “By Source” from the display filter.

SynthMaster will display another dropdown below to select the modulation source. Select the source from this dropdown, and SynthMaster will only show the modulation targets for that source:



To see a specific parameter’s modulation sources only:

Select “By Target” from the display filter. SynthMaster will display another dropdown below to select the modulated parameter (target). Select the modulated parameter (target) from this dropdown, and SynthMaster will only show the modulation sources for that parameter:

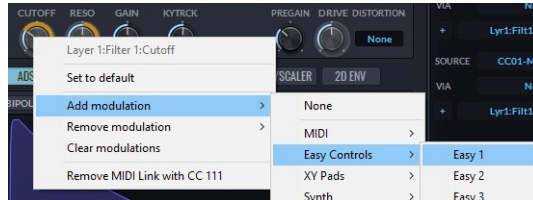
Alternatively, you can click on a knob and SynthMaster will display modulation matrix entries for that parameter linked to that knob.



Easy Parameters

SynthMaster has hundreds of modulateable parameters. This might look quite complicated at first! But using the 12 “easy” parameters, you can control the most important parameters using those 12 “easy” parameters.

Easy parameters are also modulation sources in SynthMaster, so to assign an easy parameter to any parameter, bring the mouse over the parameter, and right click



Aside from the 8 easy knobs, there are 2 xy pads which are also used as easy parameters. For any of the 12 easy parameters, you can rename each, and give them meaningful names for the current preset:



Scales/Microtuning

Each SynthMaster instance can have its custom tuning, loaded from a [Scala tuning file](#). Scala tuning files are text files that let you define custom scales:

```
!Equal Tempered.scl
Basic equal tempered scale
12
!rootnote=C4
100.000 cents
200.000 cents
300.000 cents
400.000 cents
500.000 cents
600.000 cents
700.000 cents
800.000 cents
900.000 cents
1000.000 cents
1100.000 cents
2/1
```

The tuning definition files in Scala format (.scl) are placed under:

- Windows: **C:\Program Files\VstPlugIns\KV331 Audio\Scales**
- MacOSX: **/Library/Application Support/KV331 Audio/SynthMaster/Scales**

If you want to use different tunings, you can copy the tunings file to:

<User Documents Folder>\SynthMaster\Scales folder

By default, “Chromatic” is the default tuning for each instance.

SynthMaster comes with more than 300 scales ranging from 5 note scales to 12 note scales:



Global vs Preset Scale

When you select a global scale other than “Preset”, that scale is used by all instances of SynthMaster. Based on the value of Keyboard Scale Mapping parameter, the keyboard renders differently:

1. If *Fill Octave* is On: The scale’s notes are mapped to the closest semitones and the scale notes are highlighted:




2. If *Fill Octave* is Off: The scale’s notes are mapped consecutively on the keyboard. For example the below the scale “Harmonic Minor” has 7 notes, and the global scale root note is C4, so the scale repeats itself at every 7 semitones: Pressing G4 plays C5, pressing D5 plays C6. The scale octave notes are highlighted in this case:



Preset Attributes (Metadata)

The following attributes/tags can be edited for any SynthMaster preset:

- Author name
- Company name
- Bank Name
- Comments
- Instrument type
- Attributes
- Music Style

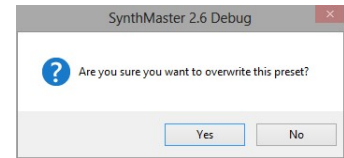
To edit the attributes, click on the  button. Multiple entries can be entered for *Instrument type*, *Attribute* and *Style*. Starting with version 2.9.9, Instrument types are now categorized according to Native Instruments NKS standard:

		INSTRUMENT TYPE	ATTRIBUTES	MUSIC STYLE
AUTHOR	Bulent Biyikoglu	+ Bass	Additive	Acid
		+ Bowed Strings	Aftertouch	Ambient
COMPANY		+ Brass	Amplitude Mod	Baroque
		+ Drums	Analog	Bluegrass
BANK NAME		+ Flute	Arpeggiated	Blues
		+ Guitar	AudioFX	Breakbeat
DESCRIPTION		+ Mallet Instruments	Chord	Chillout
		+ Multitrack	Digital	Cinematic
		+ Organ	Distorted	Classical
		+ Percussion	Dry	Country
		+ Piano/Keys	Expansion	Dance
		Plucked Strings	FM	Disco
		+ Reed Instruments	Factory	DnB
		+ Sound Effects	Gated	DubStep
		+ Soundscapes	Glide/Pitch Mod	Easy Listening
		+ Synth Lead	Granular	Electro
		- Synth Misc	HardSync	Electronica
		Classic Synth	Layered	Ethnic
		FX Synth	Legato	Folk
		Melodic Sequences	LoFi	Fsu
		Other Sequences	Long Release	Funk
		Sweeps & Swells	Long/Evolving	Future Bass
		Stabs & Hits	Metallic	Future House
		Percussive Synth	Mod Wheel	G House
		+ Synth Pad	Monophonic	Glitch
		+ Vocal	Noisy	Handsup
			PWM	Hardstyle
			Percussive	Hi Nrg
			Phase Mod	Hip House

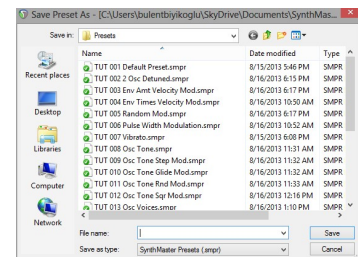
Saving Presets

Once you're done editing preset parameters and attributes, it's time to save them in preset files. To save a preset, press the **SAVE** button and choose "Save Preset" or "Save Preset As" sub menu.

If you click on the "Save Preset" sub menu, SynthMaster will ask you whether you want to override the existing preset:



If you click on the "Save Preset As" sub menu, SynthMaster will ask you to enter the name of the new preset:



Once you save a preset, it will be listed under "My Presets":




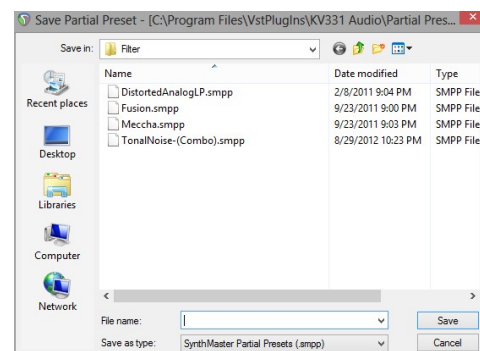
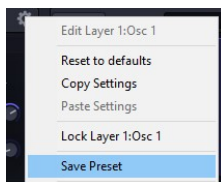
TIP 1: By default, presets are saved under <User Documents Folder>/SynthMaster/Presets folder

TIP 2: If you save the preset to a sub folder under the <User Documents Folder>/SynthMaster/Presets folder, that sub folder name will become the Bank Name.

Saving "Partial" Presets

SynthMaster supports saving settings for separate modules (Osc, Mod, Filter, Chorus, Reverb, etc...) as "Partial" Presets.

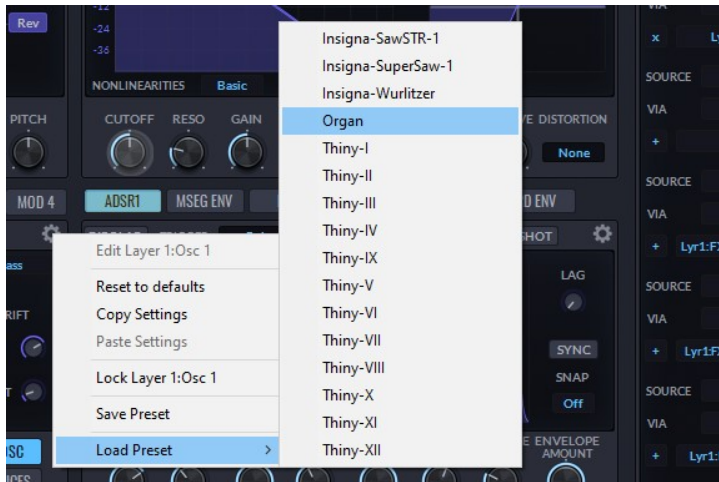
To Save the settings for a module, click on the Settings icon  on the upper right side of the corresponding module, and select the "Save Preset" menu. SynthMaster will ask you to enter the name of the new preset:



By default, SynthMaster will save the module settings under:

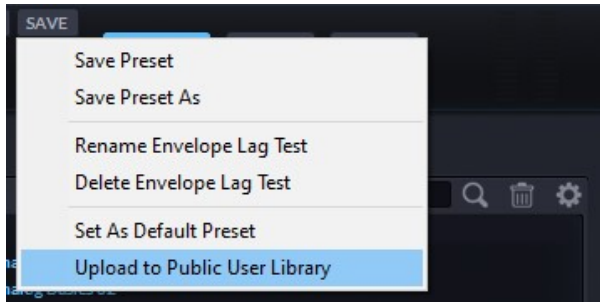
<User Documents Folder>\SynthMaster\Partial Presets\<Module Name>

To load the settings back for a section, click on the Edit menu for the corresponding section. The popup context menu will list presets for that module. If you select the first menu item “Reset to defaults” the parameter values for that module will be reset back to their default values:

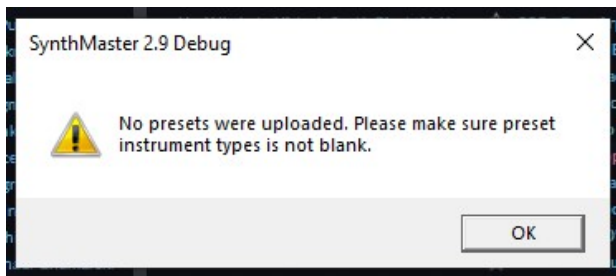


Uploading Presets to Public User Library

Once you save your presets, you can share them with other users if you'd like to. To share your preset, click on the **SAVE** button, and select “Upload to Public User Library” menu:



To be able to upload your preset(s), make sure you fill out the following preset metadata: *Author Name*, *Instrument Type*, *Attributes*, *Music Style*. If *Author Name* or *Instrument Type* is empty, the upload will fail:



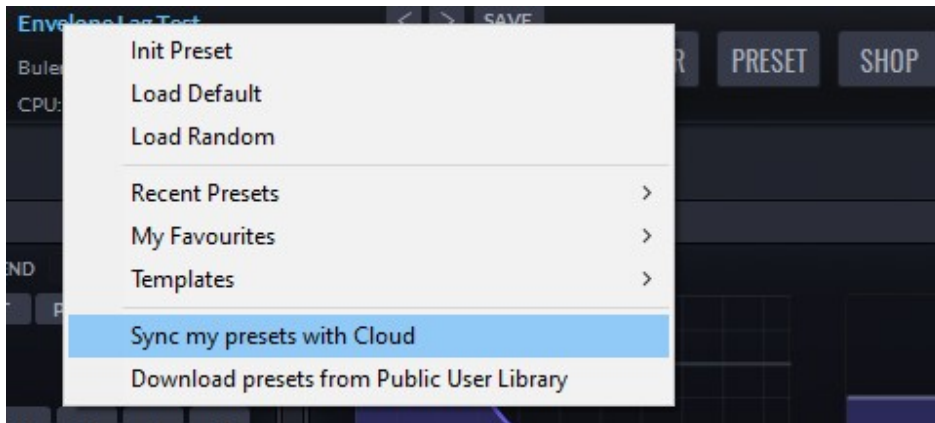
Cross-platform Synchronization of User presets and related data

Starting with v2.9.9, SynthMaster now features built-in cloud features. Like the public cloud, there's also a private cloud where you can synchronize all your SynthMaster related data across multiple machines or platforms. This feature is currently supported on Windows, MacOS (Stay tuned for SynthMaster iOS in 2021!)

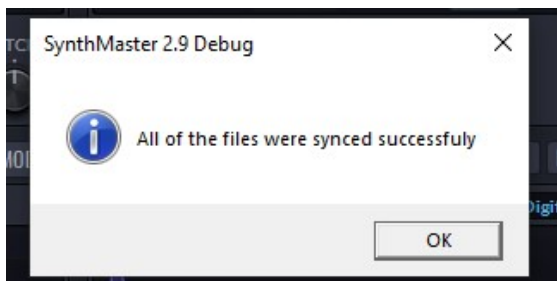
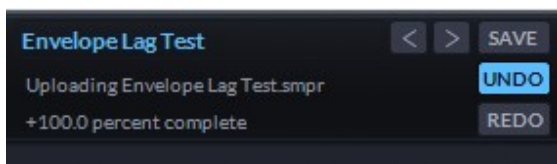
The following user data is stored in the cloud:

- User's presets, stored under <user documents folder>\SynthMaster\Presets folder
- User's waveforms, stored under <user documents folder>\SynthMaster\Waveforms folder
- User's samples, stored under <user documents folder>\SynthMaster\Samples folder
- User's scales, stored under <user documents folder>\SynthMaster\Scales folder
- User's favorite presets, stored under <user documents folder>\SynthMaster\FavouritePresets.txt file
- User's MIDI programs, stored under <user documents folder>\SynthMaster\MIDIPrograms.xml file

To initiate the synchronization, simply click on the preset name on the top of the plugin window and select "Sync my presets with the Cloud" menu.



During the synchronization, SynthMaster will display progress:




Exporting Preset Banks

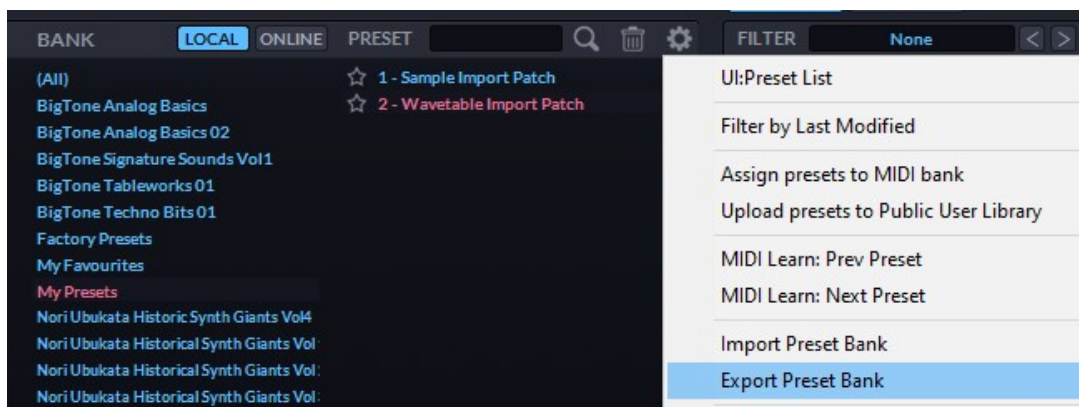
It is possible to export your presets as a preset bank. The export creates bank files which include all resources (samples, waveforms, sfz multisample definitions, scales) used by your presets.

To start the export:

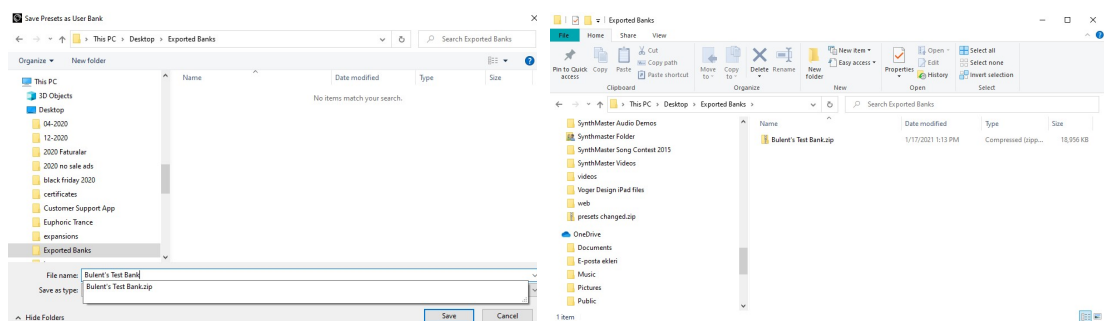
- Filter out the presets you want to export:



- Click on the settings icon  and select “Export Preset Bank” menu



- Select the path for the bank and enter the bank name. SynthMaster will create the bank files and compress them into a zip archive:



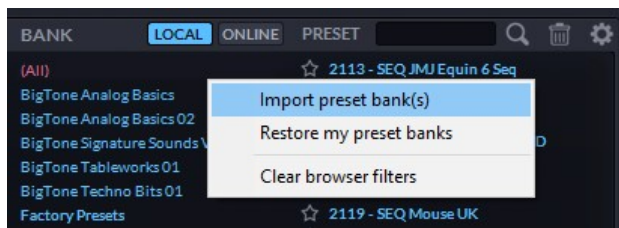
Importing Preset Banks

You can import preset banks created by you or other users. The imported files will be placed under:

<User Documents Folder>/SynthMaster/Presets folder

To start the import:

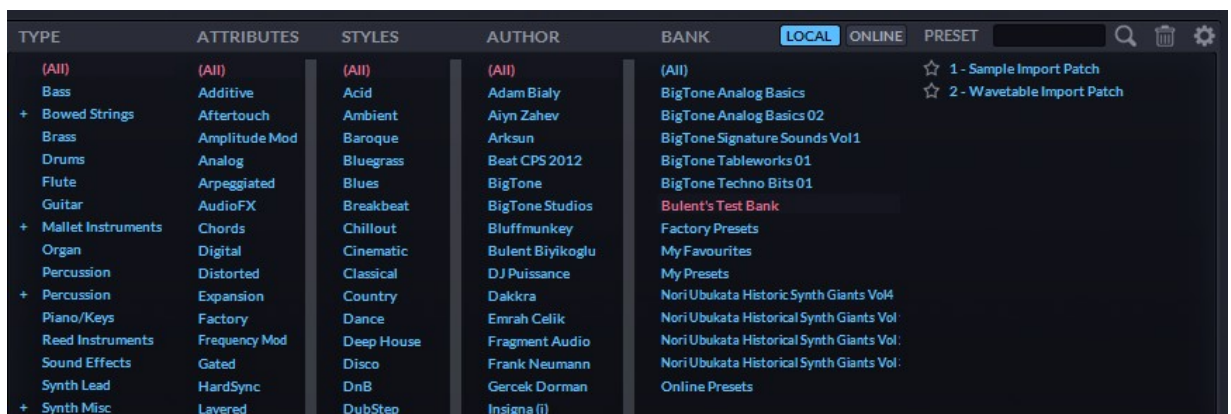
- Go to the preset browser by clicking on the **BROWSER** button.
- Right click on the *Banks* list, and select “Import Preset Bank(s)” menu:



- When the import is complete, SynthMaster will display the result of import:

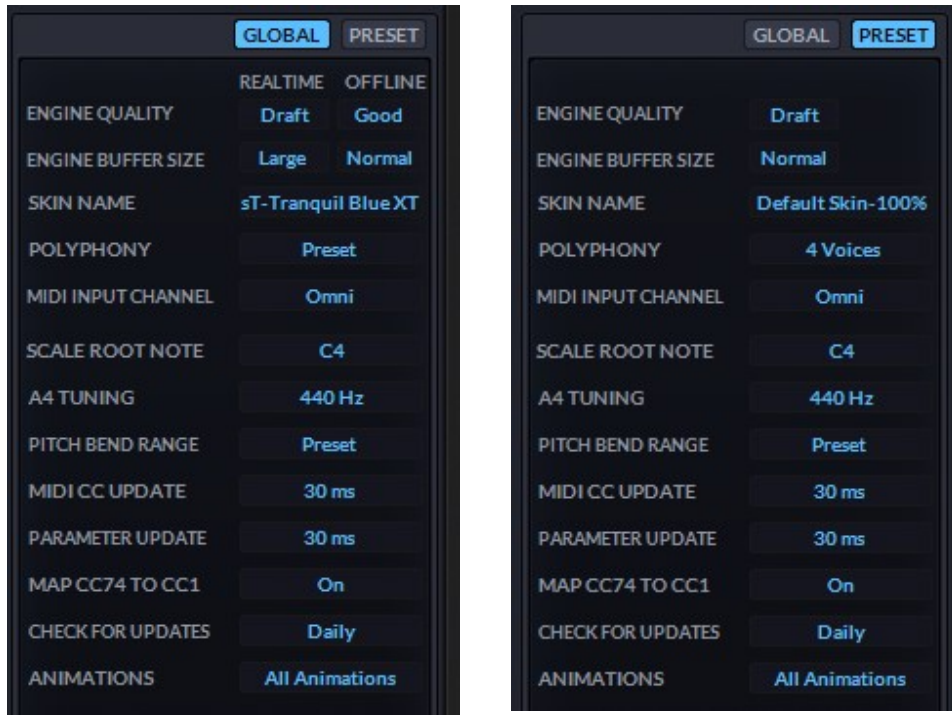


- The preset browser will be refreshed, and the new bank will be under *Banks* list:



Settings

Under the **SETTINGS** tab you can adjust various global or preset settings:



Pitch Bend Range

Sets the pitch bend range globally, with a range of 0-48 semitones. When *Global Pitch Bend Range* is set to “Preset” (as it is by default), each layer has its own *Pitch Bend Range*; otherwise, the *Global Pitch Bend Range* takes precedence for the layer.

Engine Quality and Buffer Size

There are two settings that govern SynthMaster's rendering quality:

Engine Quality sets the internal sampling rate. It has four possible values:

- “Draft” (No oversampling)
- “Good” (2x)
- “Better” (3x)
- “Best” (4x)

Engine Buffer Size determines the smallest buffer size at which the internal LFOs, envelopes, etc, are recalculated. It also has four possible values:

- “Short” (16 samples)
- “Normal” (32 samples)
- “Large” (64 samples)
- “XLarge” (128 samples)

The global *Realtime* settings apply to the 'live' output of the synth, while the *Offline* settings are used when rendering/bouncing in the host DAW. If *Realtime* and *Offline* are set to anything other than “Preset”, their global values override the preset values. Use the “Draft” engine quality setting in *Realtime* mode to save on system resources, then use “Best” in *Offline* mode for mixdown.

Skin Name

Each SynthMaster instance can have its own skin setting. If *Global Skin* is set to a skin other than “Preset”, it always overrides the *Preset Skin* selection. When this parameter is changed, SynthMaster immediately loads the new skin.

Polyphony

Each SynthMaster instance can have its own polyphony setting. If *Global Polyphony* is set to a value other than “Preset”, it always overrides the preset *Polyphony*. This parameter is per layer, so for instance if you set the polyphony to 4, 4 voices will be allocated for each layer.

MIDI Input Channel

Each SynthMaster instance has its own MIDI Input Channel setting. This parameter determines how SynthMaster handles multi-channel MIDI messages. It can take the following values:

- *Channel 1-16*: If MIDI Input Channel is set to a specific channel, SynthMaster processes MIDI data only from that channel.
- *Omni*: In *Omni* mode, SynthMaster disregards the MIDI channel by setting the channel number to 1 for incoming MIDI messages. Mono presets might not behave correctly in this mode if receiving multi-channel MIDI messages.
- *MPE*: In *MPE* mode, SynthMaster can receive&process multi-channel MIDI messages and Channel 1 becomes the global channel as per the [MPE Standard](#). This mode is used with MPE compatible MIDI controllers such as ROLI Seaboard.
- *Multi*: In *Multi* mode, SynthMaster can receive and process multi-channel MIDI messages. This mode is used with MIDI Guitars.

Scale Root Note

Sets the root note of the preset scale globally. For the extended (XT) skins, the piano keyboard reflects the scale root note change (Set to F4 below)



A4 Tuning

Sets the tuning of A4 note globally for all SynthMaster instances, between 420-460 Hz. The default value is set to 440 Hz.

MIDI CC Update

Sets the length of the smoothing filter (between 10-100ms) applied to incoming MIDI CC, Channel Aftertouch and Pitch Bend signals.

Parameter Update

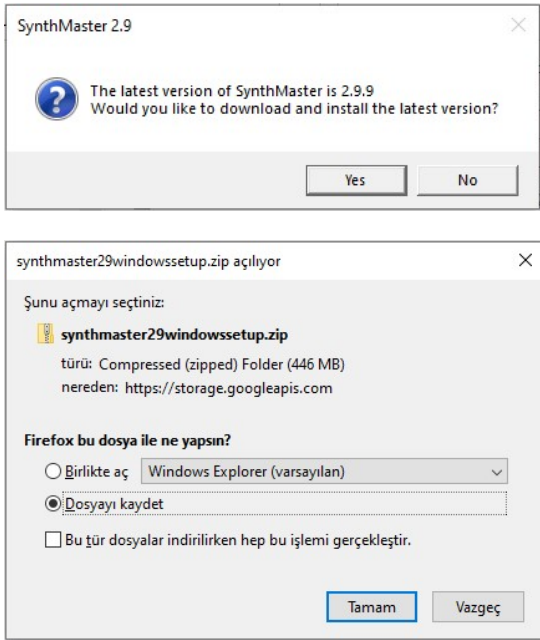
Sets the length of the smoothing filter (from 10-100ms) applied to parameter automation data from the host DAW.

Map CC74 to CC1

Converts MIDI CC74 messages to MIDI CC1 messages. MPE keyboards like the ROLI Seaboard are capable of outputting CC74 (Brightness), and by converting that stream to CC1, we can take advantage of its modulation in presets with CC1 (Modwheel) assigned as a source.

Check for Updates

SynthMaster can check for updates if this parameter is set to *Daily* or *Weekly*. If there is an update, SynthMaster will notify you when you run it the first time during the day:



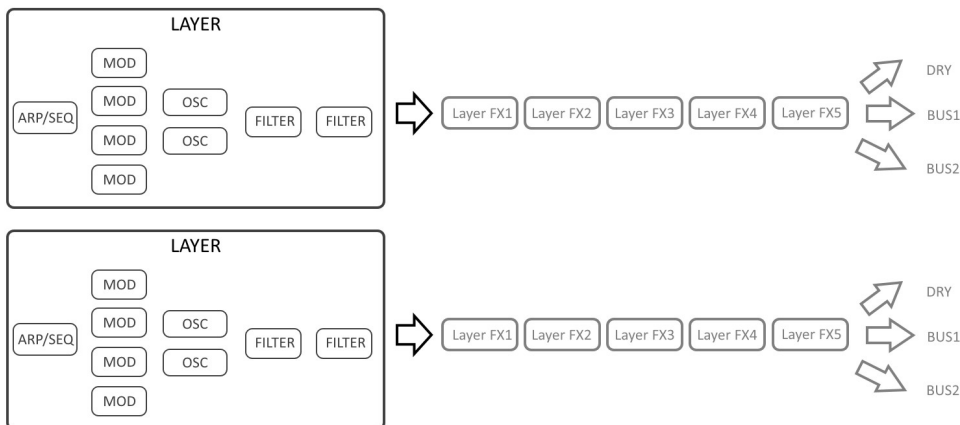
Animations

Starting with version 2.9.9, SynthMaster now has real-time visual feedback for modulation sources. These animations require additional CPU resources. Therefore we added this global setting so that animations could be turned on or off:



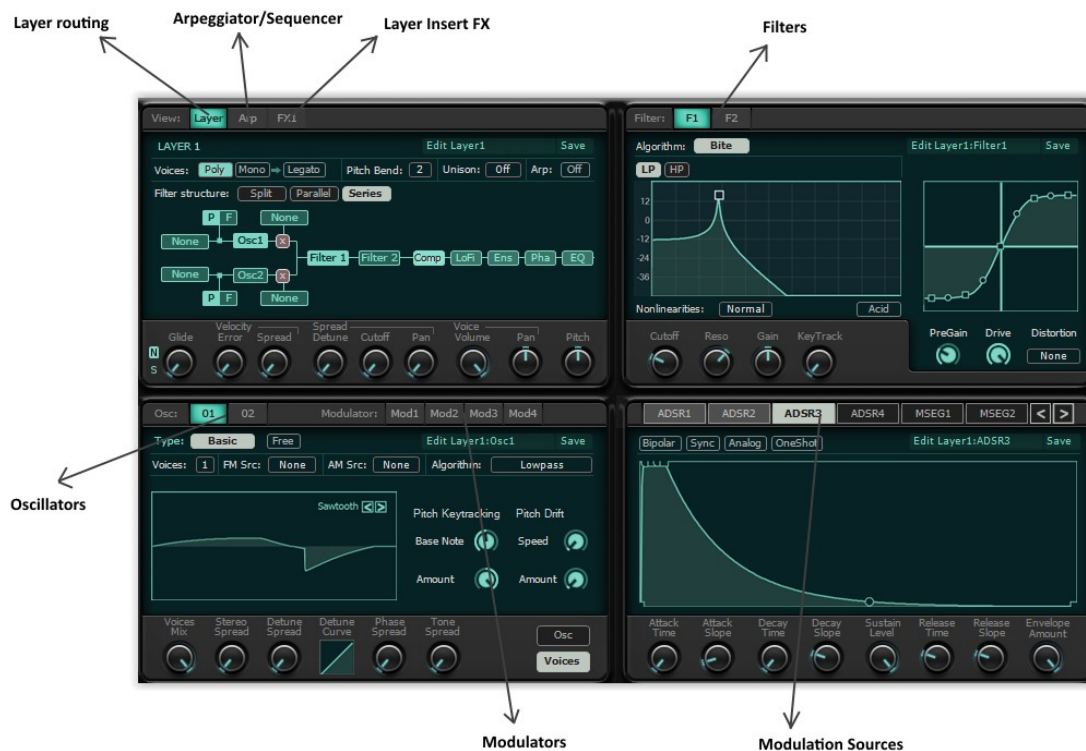
SynthMaster Architecture

The architecture in SynthMaster consists of 2 layers followed by 2 global effect send busses. The effect routing is totally flexible. The effects can be inserted by right clicking on the insert and choosing the effect from the dropdown menu. An insert effect can be activated/bypassed by left clicking on it:



Layers

Both layers have an identical look. You can switch between them by clicking on the corresponding tab



Layer Routing & Voice Parameters

On the **Layer** Tab, layer routing and voice parameters can be edited:



Voice Parameters

Poly: When the polyphony of the layer is set to “Poly”, the layer can play multiple voices simultaneously. The maximum number of simultaneous voices depends on

- 1) *Number of Voices* parameter
- 2) Number of layers active
- 3) *Unison* setting for the layer

It's given by the formula: $\text{Number of Voices} / \text{Unison}$

If *Unison* value is set to N, polyphony for a single layer will decrease by N, because with Unison value of N, N voices play simultaneously for a single note (N is between 1 and 8)

If maximum polyphony is reached during playback, note stealing occurs only if there are notes in release state.

Mono: When the polyphony of the layer is set to Mono, the layer plays only a single voice at a time. If “Legato” is off, the envelopes are retriggered whenever a new note is on. SynthMaster's Mono mode has last note priority, so if multiple notes are on, only the last one is heard.

Legato: In Mono mode, if Legato is off envelopes are retriggered whenever a new note is pressed.

Glide (Time): In Mono mode, Glide controls the time it takes to slide from last note's pitch to the current note's pitch. Its value is between 3 ms – 20 sec.

Glide Type: In Mono mode, there are 2 types of glide:

- 1) “N”ormal: Slide occurs only when w new note on message is received while another note was already on.
- 2) “S”lide: Slide occurs whenever a new note on message is received.

Velocity Error: controls the amount of random error value added to MIDI note on messages received by the layer. Its value is between 0-127.

Voice Volume: controls the volume of each voice. Increases linearly between 0.0 – 1.0. By default, ADSR 1 envelope is connected to this parameter so it acts like the VCA (Voltage controlled amplifier) stage of the voice.

Voice Pan: controls the stereo pan of each voice. Its value is between Hard Left – Hard Right. At the default mid value, the pan is at the center. The oscillators have their own pan parameter so this value is added to the oscillator pan value to get the final oscillator pan.

Voice Pitch: controls the pitch of each voice. Its value is between -64/+63 semitones. The oscillators and modulators have their own pitch (coarse tune) parameter as well so this value is added to the oscillator/modulator pitch value to get the final oscillator/modulator pitch.

Unison: When Unison is on, multiple voices are played simultaneously for each MIDI note on message received. Up to 8 voices can be played simultaneously to create a rich chorus effect. Since it wouldn't make sense for each voice to have the similar parameters, we have the following 4 spread parameters that creates variation for each voice:

- 1) Detune Spread
- 2) Pan Spread
- 3) Cutoff Spread
- 4) Velocity Spread.

As we explained on above, polyphony decreases when unison increases since there are “Unison” number of voices playing for each MIDI note on message received.

Routing

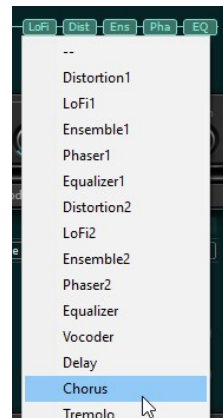




By left clicking on any of the insert effects, you can turn it on or off .



Starting with SynthMaster 2.8, its possible to change effect ordering by drag and drop:

- Click on effect and start moving the mouse:
- Drag and drop the effect onto another one:
- The effects will be swapped:


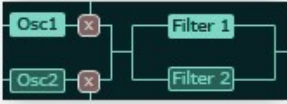

To replace an effect with another one, right click on the effect, list of available effects will be displayed:



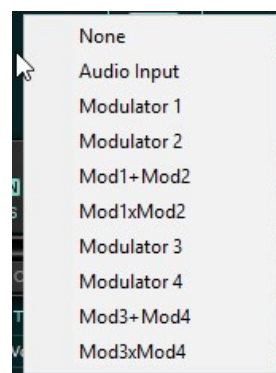
By clicking on any of the two oscillators, you can turn it on  or off .

By clicking on any of the two filters, you can turn it on  or off .


Filter structure controls how filters are connected:

1) <i>Split</i> : In this mode, Filter1 is connected to Osc1, Filter2 is connected to Osc2	
2) <i>Parallel</i> : In this mode, Filter 1 and Filter 2 are connected in parallel.	
3) <i>Series</i> : In this mode, Filter 2 is connected after Filter 1.	

Phase, Frequency (Pitch) and amplitude of each oscillator can be modulated by the following sources at audio rate:

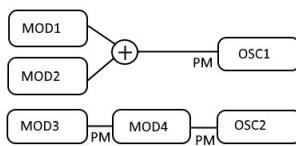


Phase Modulation

To modulate the phase of an oscillator: change the modulation type to “Phase Modulation”  and then select a modulation source:




Phase modulation has been used extensively in synths like Yamaha DX7. SynthMaster is capable of creating most of Yamaha DX7's algorithms. For instance, take a look at the below diagram which is DX7 Algorithm 10:



DX7 Algorithm 10


Frequency Modulation

To modulate the frequency (pitch) of an oscillator, change the modulation type to “Frequency Modulation”  and then select a modulation source:



TIP: For analog style frequency modulation, make sure to set the DC offset of the modulation to 1.0.

Ring Modulation

To modulate the amplitude of an oscillator, change the RM type to “Multiply”  and then select a modulation source:




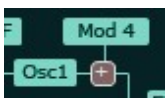
Please keep in mind that there are two types of amplitude modulation

1. Ring Modulation: In this modulation, oscillator waveform is multiplied by modulator waveform
2. Amplitude modulation: In this modulation, oscillator waveform is multiplied by (offset+modulator waveform)

Therefore, for ring modulation set DC Offset parameter of the modulator to zero. For amplitude modulation, set DC offset parameter of the modulator to 1.

Using Modulators as oscillators

Starting with SynthMaster 2.7, modulators can now be used as regular oscillators, when the oscillator RM type is set to “Add” 



Oscillators



Oscillators are the sound generators in a synthesizer. Each layer in SynthMaster has 2 oscillators. There are 5 types of oscillators in SynthMaster:

1. Basic
2. Additive
3. Vector
4. Wavetable
5. Audio Input

Basic, Additive, Vector and Wavetable oscillators share the following common parameters:

Volume: controls the volume of the oscillator. Increases linearly between 0.0 – 1.0.

Pan: controls the stereo pan of the oscillator. Its value is between Hard Left – Hard Right. At the default mid value, the pan is at the center. Since there is also a pan parameter for the layer voice this value is added to the oscillator pan value to get the final oscillator pan.

Coarse tune: controls the pitch of the oscillator. Its value is between -64/+63 semitones.

Fine Tune: controls the pitch of the oscillator. Its value is between -64/+63 cents.

Pitch Drift Speed: controls the frequency of the random drift LFO added to the oscillator pitch.

Pitch Drift Amount: controls the volume of the random drift LFO added to the oscillator pitch. Its value is between 0-1 semitones. The final oscillator pitch is calculated by the following formula:

$$\text{Osc Pitch} = \text{Coarse tune} + \text{Fine tune} + \text{Pitch Drift Amount} + \text{Voice Pitch}$$

Pitch Keytracking Base Note: This is the reference note for oscillator pitch key tracking. Notes below and above this note will have different pitches according to the pitch keytracking amount parameter.

Pitch Keytracking Amount: Controls how oscillator pitch follows the MIDI note frequency. Its value is between -100%/+100%. If it's value is set to 0%, the oscillator's pitch stays at the constant value determined by Pitch Keytracking Base Note.


Free: Controls whether the oscillator waveform(s) start at a random phase, similar to free-running analog synthesizer oscillators. This is especially useful when voices parameter is increased to create "SuperSaw" type sounds.

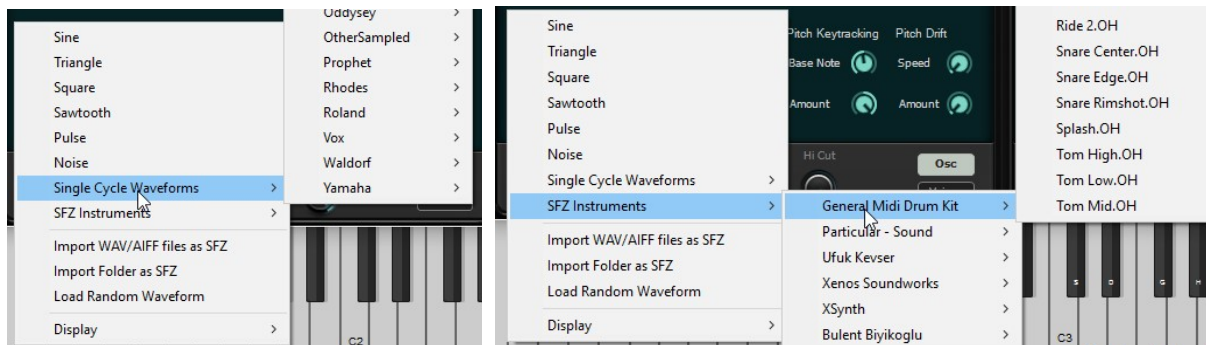
Basic Oscillator



Basic oscillator can synthesize or play the following types of waveforms/samples:

- Sine
- Square, Triangle, Sawtooth
- Pulse
- Noise
- Any single cycle waveform
- WAV/AIFF samples defined in SFZ files

To select a waveform or sample for the oscillator, click on the waveform display, or the arrow keys  on the waveform display:



Voices: By increasing voices, up to 8 instances of the same waveform/sample can be played back simultaneously. Since we'd want parameter values for each instance to have different values, we have the following

spread parameters that can be accessed by clicking on the **Voices** tab:







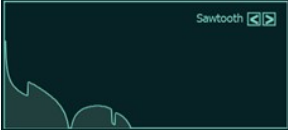

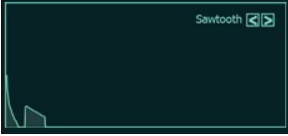

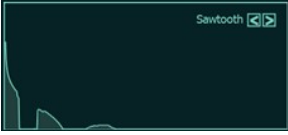

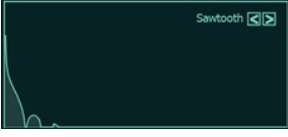

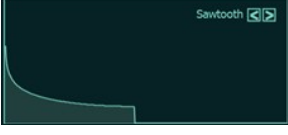







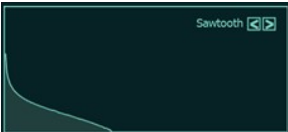

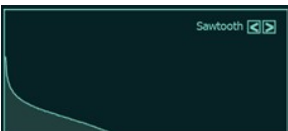

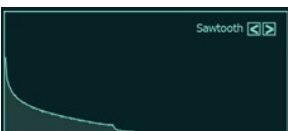

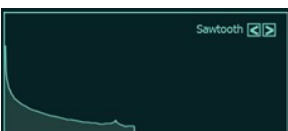

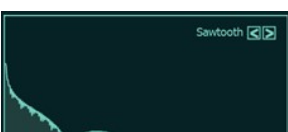

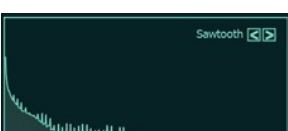
TIP: Compared to layer Unison, increasing oscillator voices consumes much less CPU since less resources are used compared to Unison.

Algorithm: Starting with SynthMaster v2.7, oscillators have different synthesis algorithms:

- Spectral algorithms: Lowpass, Highpass, LowShelve, HighShelve, Bandpass, Bandstop
- Bend algorithms: Bend+, Bend-, Bend +/-
- Sync algorithms: Sync No Window, Sync Half Window, Sync Cos Window, Sync Triangle Window, Sync Saw Window
- Other: Pulse1, Pulse2, Bit Crush

For each algorithm, Phase and Tone parameters have an algorithm specific function. Below, algorithms and their spectrums are listed:

Algorithm	Spectrum	Parameter 1	Parameter 2
Lowpass 		<i>Phase</i>	<i>Hi Cut Frequency</i>
Highpass 		<i>Phase</i>	<i>Lo Cut Frequency</i>
LowShelve 		<i>Boost/Cut</i>	<i>Shelve Frequency</i>
HighShelve 		<i>Boost/Cut</i>	<i>Shelve Frequency</i>
BandPass 		<i>Lo Cut Frequency</i>	<i>Hi Cut Frequency</i>
BandStop 		<i>Hi Cut Frequency</i>	<i>Lo Cut Frequency</i>
Bend + 		<i>Bend+</i>	<i>Hi Cut Frequency</i>
Bend - 		<i>Bend-</i>	<i>Hi Cut Frequency</i>

Sync No Window 		Sync	Hi Cut Frequency
Sync Half Window 		Sync	Hi Cut Frequency
Sync Cos Window 		Sync	Hi Cut Frequency
Sync Tri Window 		Sync	Hi Cut Frequency
Sync Saw Window 		Sync	Hi Cut Frequency
Pulse 1 		Pulse Width	Hi Cut Frequency
Pulse 2 		Pulse Width	Hi Cut Frequency
Bit Crush 		Bits	Hi Cut Frequency

Additive Oscillator

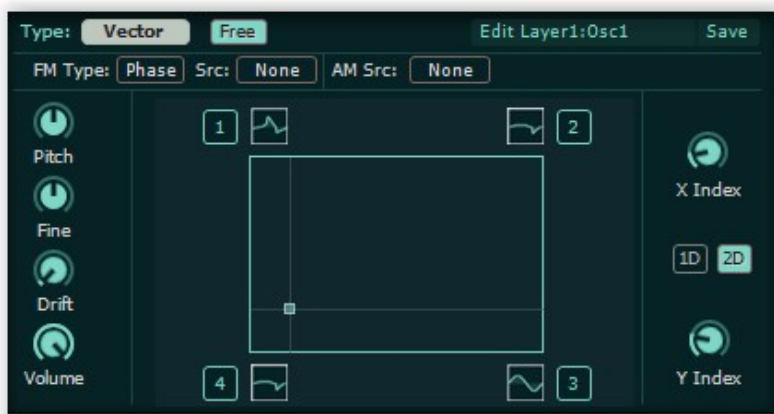


Additive oscillator is 8 basic oscillators running together.

Each basic oscillator has its own:

- Volume
- Pan
- Detune / Tone / Phase
- Waveform type
- Algorithm
- Frequency

Vector Oscillator



Vector oscillator is a subset of Additive oscillator. There are 4 basic oscillators running together.

The mix ratios of oscillators are determined by the x and y indexes and 1D/2D buttons (For classical vector synthesis, 2D is on by default)

Wavetable Oscillator




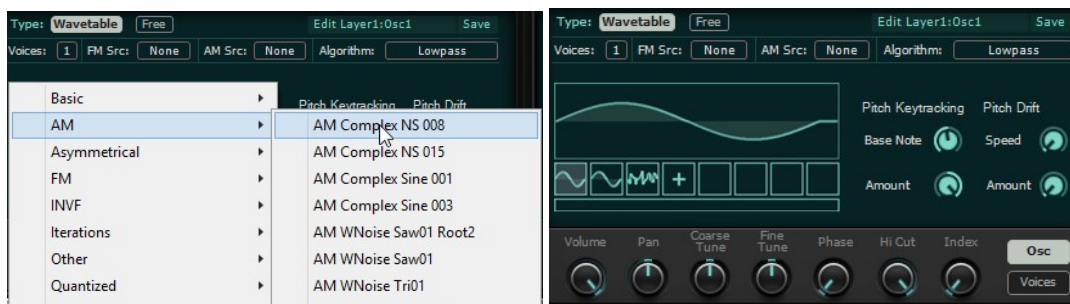
Wavetable oscillator is similar to basic oscillator, except that the waveform can be scanned (interpolated) in between 16 different waveform shapes.

The position of the waveform can be adjusted using the *wave index* parameter

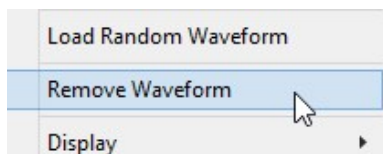
Initially, wavetable oscillator has 2 waveforms:



By clicking on the  sign, you can add a new waveform to the wavetable:



To remove a waveform from the wavetable, right click on it, and choose "Remove Waveform" from the popup menu:



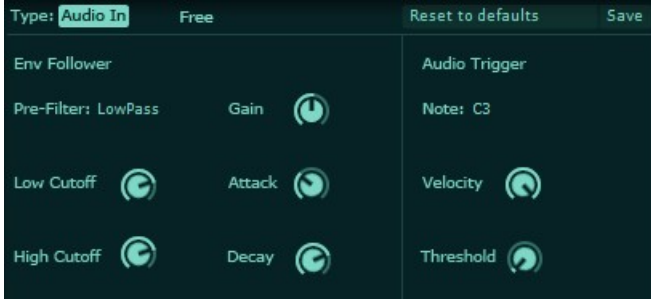
When you right click on a waveform, or use the mouse wheel, you can change the waveform:



When you click on a waveform, the wave index changes accordingly and the waveform is highlighted:



Audio-In Oscillator

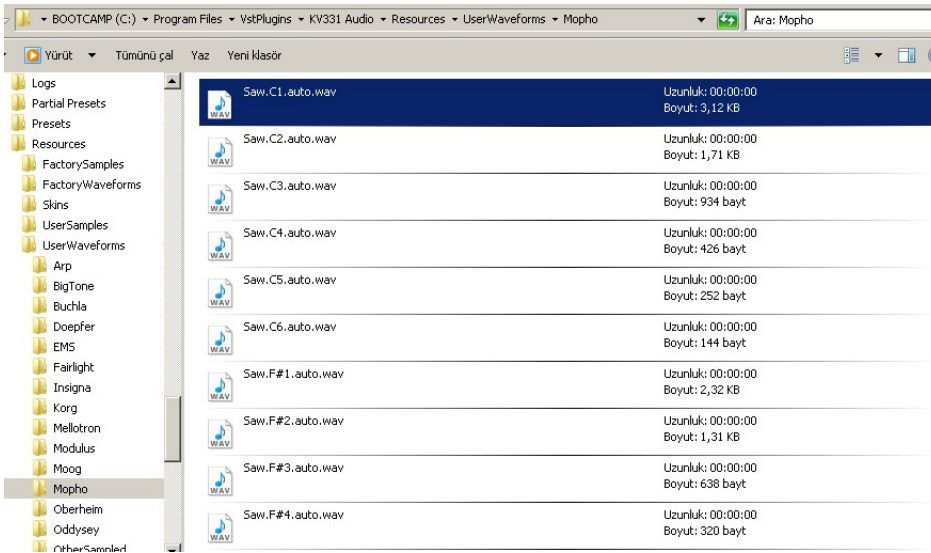


Audio-In oscillator is used to pass the incoming audio input of SynthMaster through its oscillators/filters/effects/etc.

SynthMaster features an envelope follower as well, which can trigger a MIDI note when the follower output is above a certain threshold. This way the internal oscillators/filters/effects etc can be used to process the incoming audio in various ways.

Importing Single Cycle Waveforms

SynthMaster supports importing your own single cycle waveforms into its engine. You can even import multiple single cycles taken at different root keys. The below screenshot shows how the default waveforms in SynthMaster are imported:



So basically, to import your single cycles, you should place your single cycle WAV/AIFF waveforms under:

<My Documents Folder>\SynthMaster\Waveforms

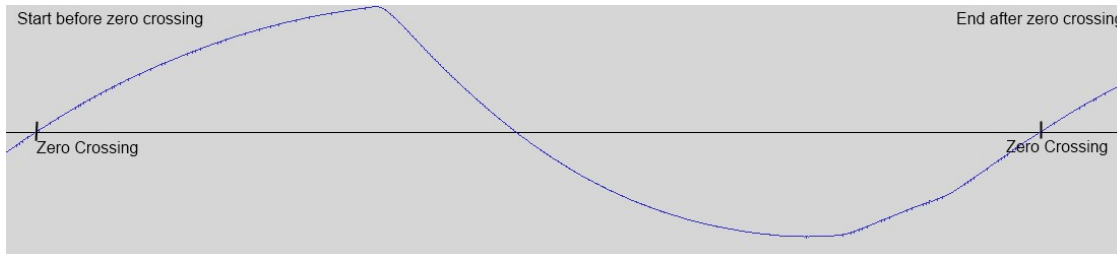
If you have multisamples, they should be named as

- <Waveform>.<Root Note>.<file extension>
- Or <Waveform>.<Root Note>.auto.<file extension>

For instance, if you look at the above screenshot, the default waveforms are named as:

- Saw.C1.auto.wav
- Saw.F1.auto.wav
- Saw.C2.auto.wav
- Etc...

“auto” in the file name is used to indicate that SynthMaster will detect the period start/end positions. For it to work correctly, the waveform should start before a zero crossing, and end after a zero crossing, as shown below:



TIP: If the waveform is a single cycle, you don't have to use .auto in the name of the file, root note is sufficient, such as: Saw.C1.wav

When importing multiple single cycles, SynthMaster takes care of resampling, filtering and phase alignment of the multisamples automatically, using spectral (FFT/IFFT) processing.

TIP: Currently, the maximum period length SynthMaster supports is 2048 samples.

Importing WAV/AIFF samples as SFZ Instruments

In SynthMaster, it is possible to import single/multisampled WAV/AIFF files onto SynthMaster as SFZ Instruments, which can be played by any oscillator/modulator.

SynthMaster can read the root note information from each WAV/AIFF file. It can also read loop start/end points, so you don't have to worry about those if they are defined in the WAV/AIFF header.

If you are importing multisamples, and they don't have root notes defined in the WAV/AIFF headers, you can do that by renaming the files in the following way:

- Multi1.C1.wav
- Multi1.G1.wav
- Multi1.D2.wav
- Multi1.A2.wav...



To import the file(s), simply do the following:

1. Drag and drop your WAV/AIFF file(s) on to the oscillator waveform view (or alternatively choose “Import Multisamples as SFZ” from osc waveform dropdown menu)
2. Enter the name of the SFZ file to create, and save!

Modulators



A modulator is essentially a “basic” oscillator, but it is not heard directly. It is used to modulate frequency, phase (pulse width for pulse) or amplitude of Osc 1/Osc 2 or other modulators.

The only extra parameter a modulator has is the “DC Offset” parameter, which is used to add a constant value to the modulator output. This is useful in Frequency Modulation and Ring Modulation (which then becomes Amplitude Modulation when offset is added)

Filters

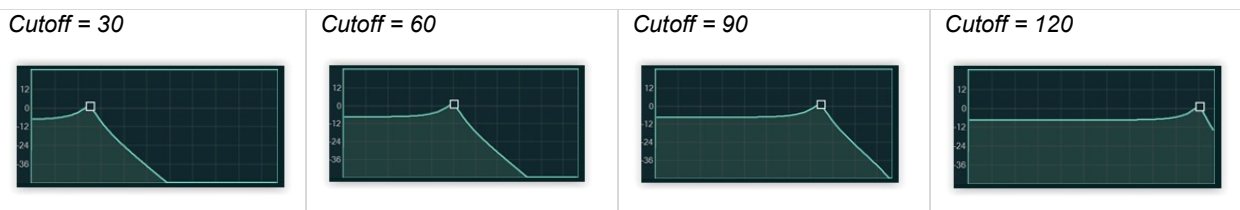


Filters in synthesizers are used to boost/cut certain frequency ranges based in their types. Each layer in SynthMaster has 2 filters with 6 different algorithm categories:

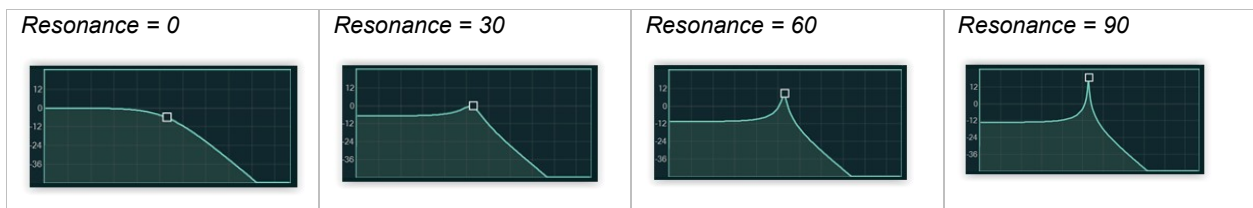
1. Digital
2. Virtual Analog
3. Ladder
4. Diode Ladder
5. State Variable Filter (SVF)
6. Bite Filter

For all categories, filters have the following common parameters:

Cutoff: is the frequency at which attenuation is -3 dB.



Resonance: emphasizes frequencies around cutoff frequency. For analog modelled filters (all categories other than digital), setting the resonance around the max value causes the filter to self-oscillate: i.e. to create a sine like tone at cutoff frequency even if there is no/very little input to the filter.



Key Tracking: Ranges between 0% and 100%. When set to max, the cutoff frequency follows the MIDI note 100%. Cutoff = 16 corresponds to the MIDI note frequency, Cutoff = 28 -> 1 octave higher, Cutoff = 40 -> 2 octave higher, etc.

PreGain: Before the input passes through the filter, it's first multiplied by the PreGain amount. Its value is between -20dB/+20dB. For analog filters, boosting the filter input using PreGain can create nice distorted filter sounds!

(Distortion) Routing: Each filter has its own distortion curve. This distortion can be turned off, or applied before or after the filter.

Digital Filter

Digital filters don't try to model any analog filters. They are constructed using [digital biquad filters](#), however after the filter stage there's a hard limiter internally which is triggered by an envelope follower whose attack and decay times are controlled by *Attack* and *Decay* parameters.

All filters except the Comb filter type have 2 different slopes: 12 dB/oct (2 pole), and 24 dB/oct (4 pole)

The following digital filter types are available in SynthMaster:

Lowpass



Lowpass filter attenuates frequencies after the cutoff frequency.

Gain parameter controls the gain applied after the filter.

Boost parameter is used to compensate for the gain drop caused by increasing the resonance.

Highpass



Highpass filter attenuates frequencies before the cutoff frequency.

Gain parameter controls the gain applied after the filter.

Bandpass



Bandpass filter attenuates frequencies before and after the cutoff frequency. The slope of bandpass filter is half of lowpass/highpass filters (6 dB & 12 dB instead of 12 dB & 24 dB)

Gain parameter controls the gain applied after the filter.

Bandstop

Bandstop filter attenuates frequencies before and after the cutoff frequency. The slope of bandstop filter is half of lowpass/highpass filters (6 dB & 12 dB instead of 12 dB & 24 dB)

Gain parameter controls the gain applied after the filter.

LowShelve

LowShelve filter is constructed by adding a lowpass filtered version of input to itself.

Boost/Cut parameter controls the gain of the lowpass filtered input. Its value is between -12/+12 dB.

HighShelve

HighShelve filter is constructed by adding a highpass filtered version of input to itself.

Boost/Cut parameter controls the gain of the highpass filtered input. Its value is between -12/+12 dB.

Peaking

Peaking filter is constructed by adding a bandpass filtered version of input to itself.

Boost/Cut parameter controls the gain of the bandpass filtered input. Its value is between -12/+12 dB.

Multimode

As its name suggests, multimode filter has multiple modes: According to the value of the *Mode* parameter, the filter switches from Lowpass to Bandpass to Highpass.

Dual Multimode

Topology = Serial



In this mode, there are 2 multimode filters running simultaneously, with cutoff frequencies *Cutoff 1*, *Cutoff2* and filter modes *Mode1* and *Mode2*.

Topology parameter controls whether the filters run in parallel or in series.

1/2 Mix parameter controls the parallel mix ratio of filter1 and filter2

Comb



Comb filters are a kind of digital filters that are used in physical modeling of musical instruments.

Cutoff parameter determines the delay line length of the comb filter

Feedback parameter determines the feedback amount of the comb filter.

Damping parameter determines the cutoff frequency of the lowpass filter in the feedback path of the comb filter.

VAnalog Filter



VAnalog filter is modeled after the famous ladder filter. It has continuously variable *Slope*, unlike the digital filters with fixed slope (This is a feature unique to SynthMaster). At high resonance values, the filter self-oscillate.

Drive: parameter is used to boost the signal within the four filter stages. It is useful when combined with *PreGain* and *Resonance* parameters.

Boost: is used in Lowpass mode to compensate for the gain drop due to increased resonance.

For VAnalog filters, there are 3 types of *Nonlinearities*: Basic, Normal and High. For realistic modeling High is the best one to use but it's costly in terms of CPU usage. For most cases (like low-mid resonance polyphonic patches), Basic should be sufficient.

Ladder Filter



Ladder filter, similar to VAnalog filter, is modeled after the famous ladder filter, but is a [zero delay feedback filter](#). Unlike VAnalog filters we added only 2 slopes (12 dB/oct and 24 dB/oct), and 4 filter types (LP, HP, BP and BS)

Acid: When this button is pressed, the filter resonance is coupled to the cutoff frequency: When cutoff decreases the resonance decreases as well. This gives a nice TB303 style "Acid" filter response!

Diode Ladder Filter



Diode Ladder filter is modeled after a well-known analog filter circuit found in synths such as the TB303. It is a [zero delay feedback filter](#). There's only 1 filter type: Lowpass with 24dB/oct slope

Acid: When this button is pressed, the filter resonance is coupled to the cutoff frequency: When cutoff decreases the resonance decreases as well. This gives a nice TB303 style "Acid" filter response!

Boost: is used to compensate for the gain drop due to increased resonance

State Variable Filter



State Variable filter is modeled after analog state variable filters found in synths like the SEM. It is a [zero delay feedback filter](#) and is available in 5 types: Lowpass, Highpass, Bandpass, Bandstop and Multimode. When filter type is set to multimode, **Mode** parameter changes the type of the filter from Lowpass to Bandstop (Notch) to Highpass.

Acid: When this button is pressed, the filter resonance is coupled to the cutoff frequency: When cutoff decreases the resonance decreases as well. This gives a nice TB303 style "Acid" filter response!

Bite Filter



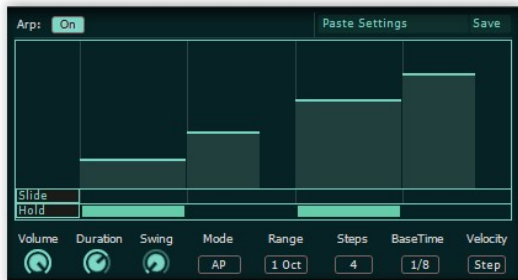
Bite filter is modeled after the analog 12 dB/Oct lowpass & 6dB/oct highpass filters found in the famous MS20 synth. It is a [zero delay feedback filter](#) and available in 2 types: 12 dB/oct Lowpass and 6 dB/oct Highpass

Acid: When this button is pressed, the filter resonance is coupled to the cutoff frequency: When cutoff decreases the resonance decreases as well. This gives a nice TB303 style "Acid" filter response!

Arpeggiator/Sequencer

SynthMaster features a very powerful arpeggiator/sequencer, with up to 32 steps each step having its own *Velocity*, *Length*, *Slide*, *Hold*, *Delta* (used in Arpeggiate mode) and *Note number(s)* (used in Sequence mode). Using the arpeggiator, you can create rhythmic arpeggios, sequences or drum patterns. The arpeggiator receives MIDI input, and sends MIDI output.

TIP: For the VST version of SynthMaster, you can record the output of the arpeggiator and use it on other tracks as well!



Arpeggiator/Sequencer has the following modes:

- Classic Modes: Up, Down, UpDown, DownUp, UpDown2, DownUp2, As Played, Chord
- Sequence
- Drum Kit

For each mode, the following parameters are common:

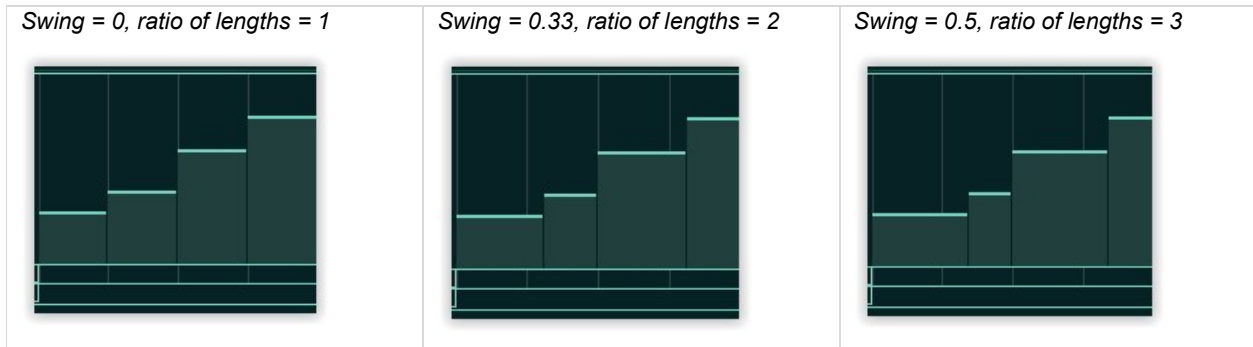
Steps: This parameter determines the total number of steps, which can be between 1-32 steps. There's also a special value "--" for classic arpeggio modes, where the number of steps is variable: When the current playing step note falls out of the "Range" the current step is reset back to the first step.

BaseTime: This parameter determines the base length of each step, synchronized to host tempo/BPM. So for instance if base time is quarter notes (1 beat) at a tempo of 120 beats/sec, each step will have a length of: $60/120$ seconds \rightarrow 0.5 seconds.

Duration: The note on duration of each step is calculated by $\text{BaseTime} \times \text{Duration} \times \text{Step Length}$. If duration is at maximum value and Layer polyphony is set to *Mono*, notes are tied:

Duration = 0.25 (Hold off)	Duration = 0.50 (Hold off)	Duration = 0.75 (Hold off)	Duration = 1.00 (Tied)
<p>If Hold is on for the step, then duration is set to max value:</p>			

Swing: increases and decreases consecutive step lengths by the swing amount.




Range: For classic/arpeggiator modes, it changes the range of the arpeggios. For sequence mode, the sequence is repeated at upper octaves based on the range value. For drum kit mode, this parameter doesn't have any effect.

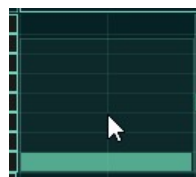
Volume, Velocity: Each step generates a corresponding MIDI note on/off message. The velocity of the note on message is determined by the following formula (Input Note Velocity refers to the velocity of the pressed notes):

- When Velocity = Step \rightarrow $Volume \times Step \text{ Volume}$
- When Velocity = Note \rightarrow $Input \text{ Note Velocity}$
- When Velocity = Step + Note \rightarrow $Input \text{ Note Velocity} + Volume \times Step \text{ Volume}$
- When Velocity = Step x Note \rightarrow $Input \text{ Note Velocity} \times Volume \times Step \text{ Volume}$


Step Volume: Each step has a volume that's between 0 and 1. When the step volume is zero, the step is considered as a rest, i.e. it doesn't generate any MIDI note on/off messages.

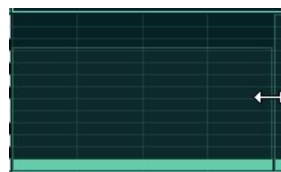
You can edit the step volume in 2 different ways:

1. Move mouse to the right top corner of the step. The cursor will change to : . Click on the mouse and move it up/down to change the step volume amount.
2. Move mouse over the step and then use the mouse wheel up or down to change the step volume amount



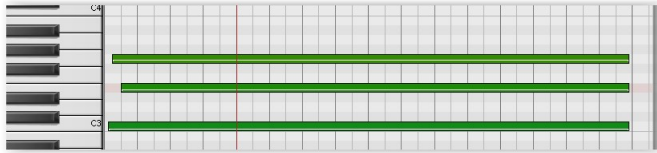
Step Length: Each step has a length that's between 1 and 8. The note on duration of each step is calculated by $BaseTime \times Duration \times Step \text{ Length}$

To edit the step length, move mouse to the right corner of the step. The cursor will change to: . Click on the mouse and move it left/right to change the step length amount.

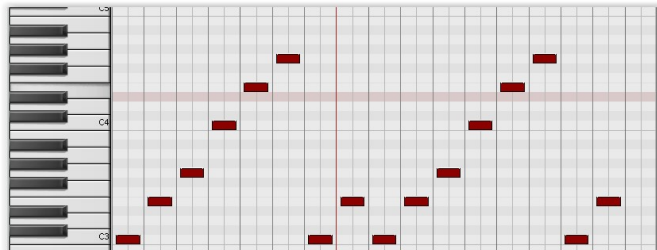


Classic Modes

Below we explain how the classic modes work using the following input notes: C3, G3 and E3. The range of the arpeggiator is set to 2 octaves and the number of steps is set to 8:



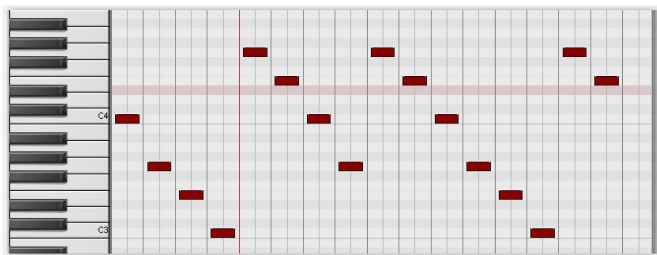
Up



In this mode, the arpeggio starts from the first note (C3) and increases until the 2 octave range has been reached. When the range has been reached, the arpeggio goes back to the first note (C3), and loops like that.

When the step number exceeds the number of steps (8), the arpeggio resets back to the first step (first note) again.

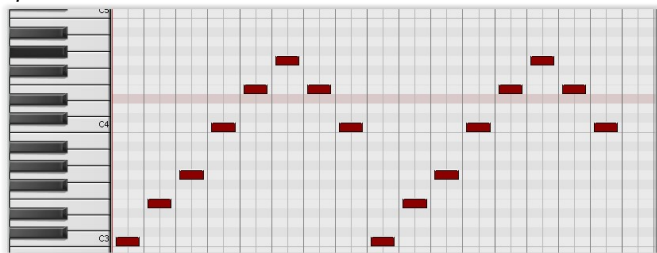
Down



In this mode, the arpeggio starts from the last note. Since our range is 2 octaves, the last note is C5 when the arpeggio starts. Then the notes are decreased until the first note is reached.

When the step number exceeds the number of steps (8), the arpeggio resets back to the first step (last note) again.

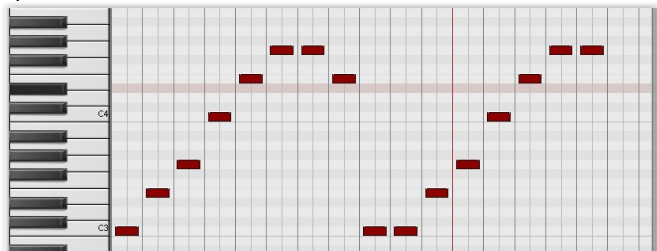
UpDown



In this mode, the arpeggio starts from the first note (C3) and increases until the 2 octave range has been reached. When the range has been reached, the arpeggio start moving in the opposite (down) direction.

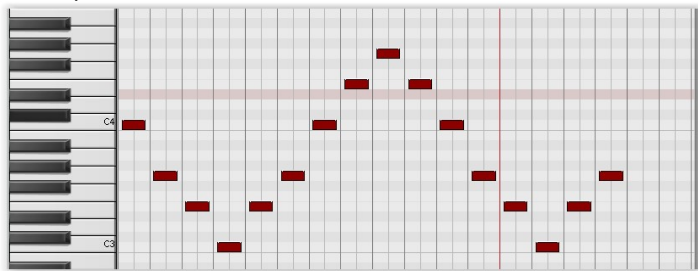
When the step number exceeds the number of steps (8), the arpeggio resets back to the first step (first note) again.

UpDown2



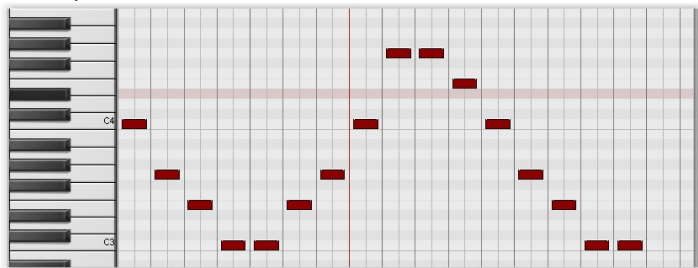
This mode is very similar to *UpDown*, with only one difference: The first and the last notes are repeated twice.

When the step number exceeds the number of steps (8), the arpeggio resets back to the first step (first note) again.

DownUp

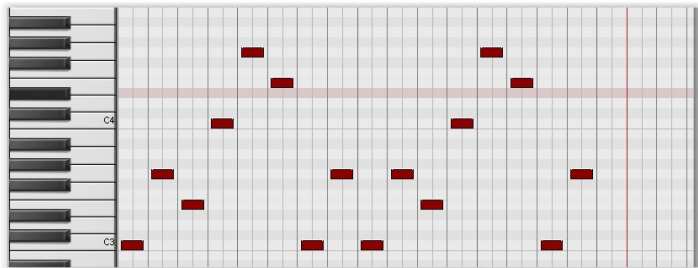
In this mode, the arpeggio starts from the last note (C5 at the time of start) and increases until the 2 octave range has been reached. When the range has been reached, the arpeggio start moving in the opposite (down) direction.

When the step number exceeds the number of steps (8), the arpeggio resets back to the first step (first note) again.

DownUp2

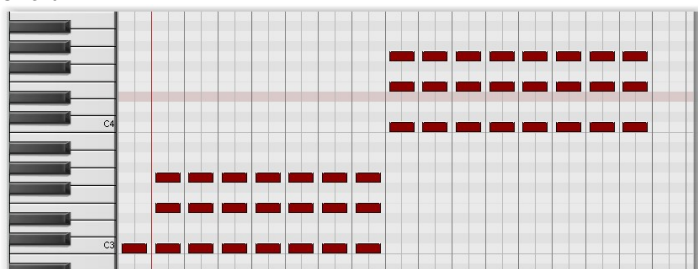
This mode is similar to *DownUp*, except that the first and the last notes are repeated twice.

When the step number exceeds the number of steps (8), the arpeggio resets back to the first step (last note) again.

As Played

In this mode, the notes are played in the order they are pressed (C, G and then E), for each octave in the range.

When the step number exceeds the number of steps (8), the arpeggio resets back to the first step (first note) and first octave again.

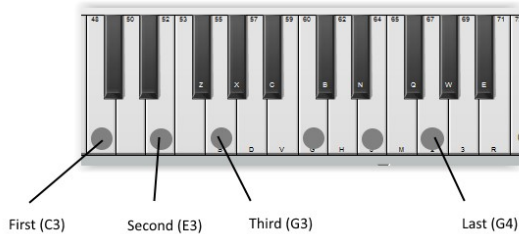
Chord

In this mode, the notes are played all together to form a chord.

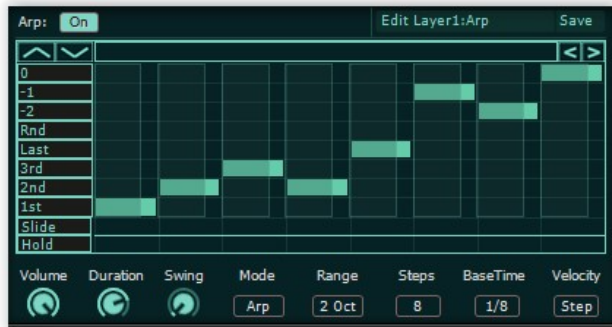
When the step number exceeds the number of steps, the step number is reset to the first step and the octave number is increased by one. When the octave number exceeds the range, it is reset back to the first octave again.

Arpeggiate Mode

SynthMaster features a very unique “Arpeggiate” mode where you can design your custom arpeggios. In this mode, you can adjust the successive note increments/decrements, within the set of notes that are formed by the arpeggiator input notes and the octave “Range” parameter. For instance, if the arpeggiator input is C3, E3, and G3, and the *Range* is set to 2 octaves, the set of notes will be:



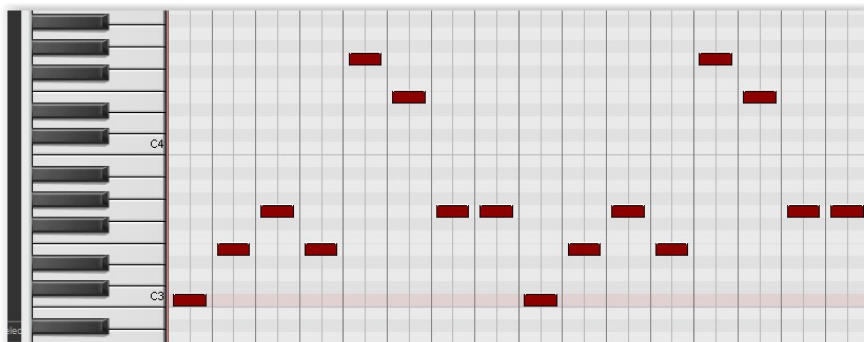
To understand this mode better, let's analyze the below pattern:



Assuming that the arpeggiator input notes are C3, E3 and G3, the generated notes will be:

Step Number	Delta Value	Generated Note
1	1 st	The first note in the set, which is C3
2	2 nd	The second note in the set, which is E3
3	3 rd	The third note in the set, which is G3
4	2 nd	The second note in the set, which is E3
5	Last	The last note in the set, which is G4
6	-1	Go 1 down from G4: E4
7	-2	Go 2 down from E4: G3
8	0	Stay at the previous note: G3

When we run the arpeggio, the following notes will be rendered:





Sequence Mode


In Sequence mode, you can edit, record or import monophonic or polyphonic (chord) sequences.




In this mode, each step can have up to 4 notes.

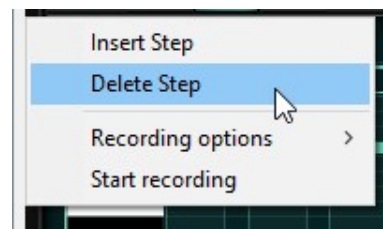
To add a new note, click on a cell on the grid , the note will be inserted at the cell: .

Similarly, to delete an existing note click on its cell, it will be removed.

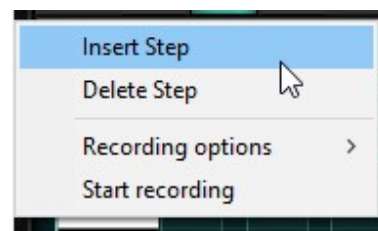
The octave range for each step is between -24/+24 semitones (4 octaves). Only one octave of that range is visible. To view a different octave, you can click on the up/down arrows  or move the mouse over the piano keys and use the mouse wheel to scroll up or down.

If the number of steps exceeds 16, the scrollbar becomes active. In that case, you can click on the left/right arrows  to scroll between the steps.

If you want to delete an existing step completely, right click on the mouse while its over the step, and select "Delete Step" menu from the popup menu:



If you want to insert a step into the sequence, bring the mouse over the step you want to insert the new step, right click on the mouse and select "Insert Step" menu from the popup menu:



Recording Sequences Using MIDI Input

The easiest way to enter sequences is to record them by sending MIDI to the arpeggiator/sequencer! Starting with version 2.8, SynthMaster can record steps using MIDI input. When the layer is in *Poly* mode, up to 4 notes per step can be recorded.

To start recording, click on the arpeggiator bypass button, it'll change the state to "Recording"



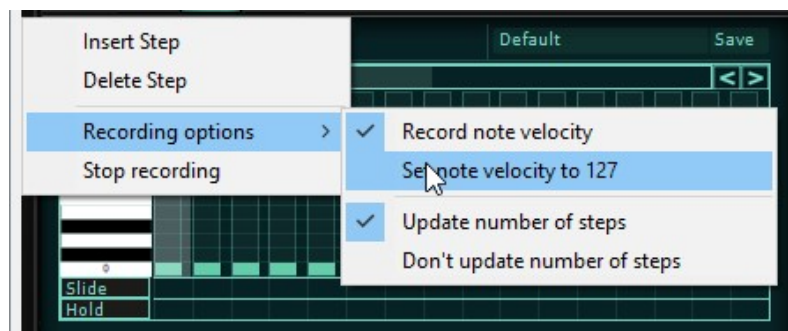
When recording, the current step will be highlighted: and the first note received by the sequencer will be the reference (zero) note:



Whenever a new note/chord is received, the current step will be incremented by one. If the step index exceeds number of steps, the number of steps is automatically incremented, until the maximum number of steps (32) is reached.

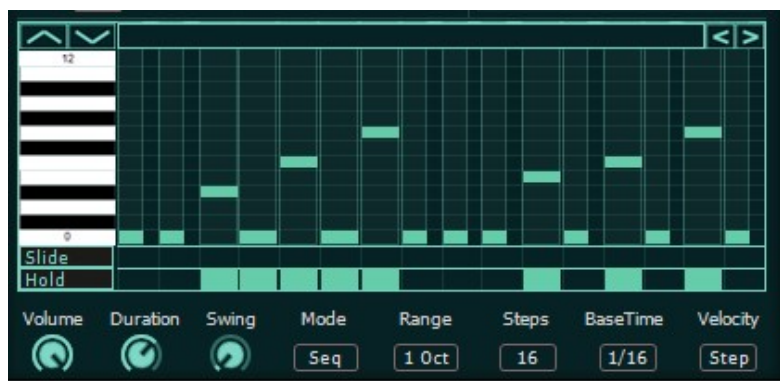
When you are done with recording steps, click on the arpeggiator bypass button again. Recording will stop and arpeggiator's state will change to **Off**

When recording MIDI input, the input note velocity is recorded as well. If you want to turn off velocity sensitivity during recording, move mouse over the arpeggiator view and right click the mouse. Choose "Recording Options" menu from the popup menu, and then click on "Set note velocity to 127" sub menu.



Recording Monophonic Sequences Using MIDI Input

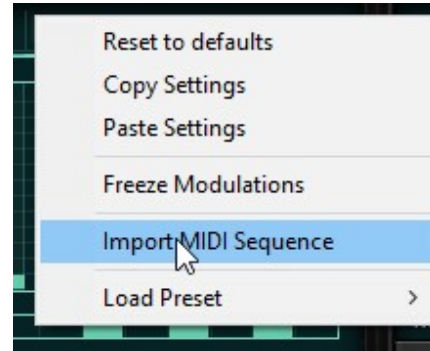
If the layer is in *Mono* mode, the sequencer records only one note at a time. It also detects tied notes, and turns on the Hold for that step automatically.



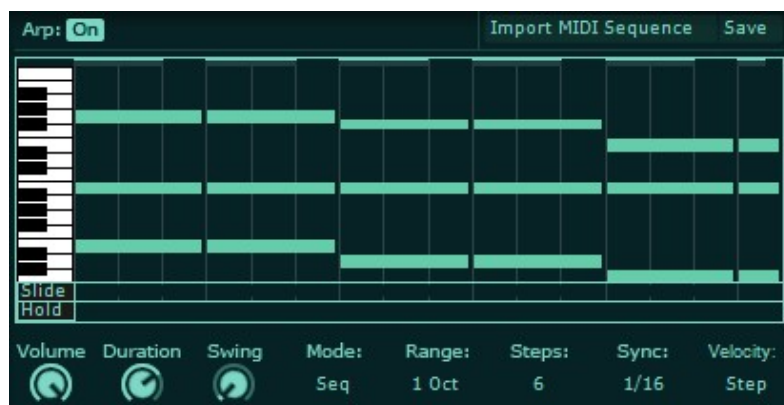
Importing MIDI Sequences into Arpeggiator

It is possible to import monophonic or polyphonic (chord) MIDI sequences into the arpeggiator/sequencer. To do that you can either:

1. Drag and drop the MIDI file on to the arpeggiator view.
2. Or Select "Import MIDI Sequence" from the arpeggiator presets menu, then select the MIDI file to import.



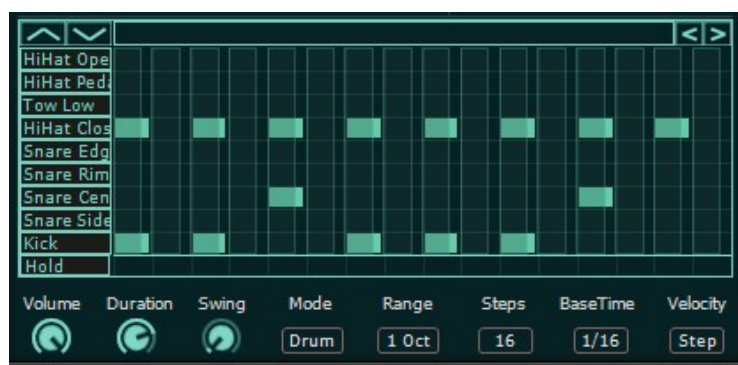
When the MIDI data is imported, the mode is set to *Sequence*, and the *Number Of Steps*, *BaseTime* and *Sync Speed* parameters are calculated automatically from the MIDI data:



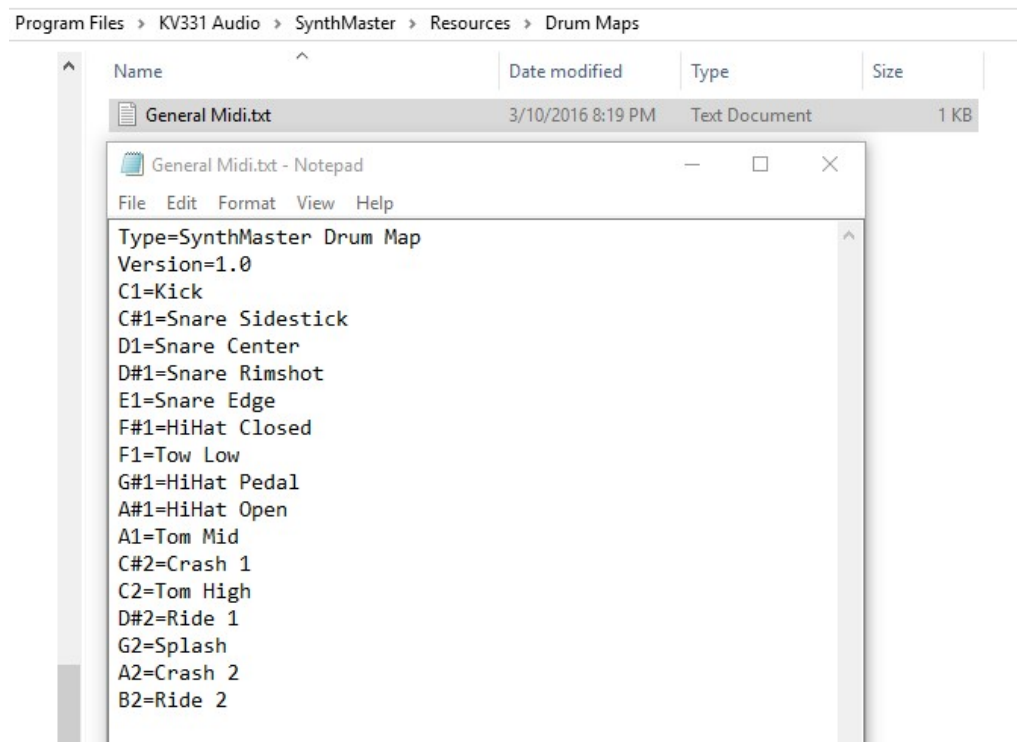
TIP: Before importing the MIDI file make sure you quantize the note durations!

Drum Kit Mode

Starting in SynthMaster 2.8, we added a new mode for the arpeggiator/sequencer where you can create drum patterns:



Drum Kits are defined in text files located at <SynthMaster Data Folder>\Resources\Drum Maps folder. The instruments of the kit and their corresponding notes are defined as below:

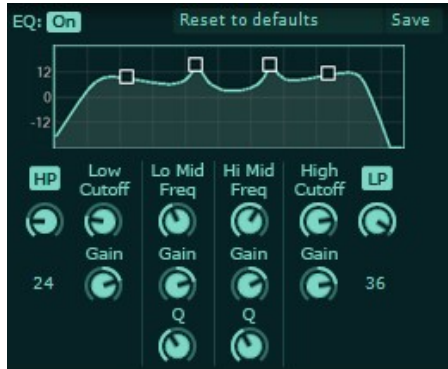


There can be up to 16 instruments per kit in a drum kit definition file. The file doesn't reference any sample data. Samples for each instrument is loaded into the Additive oscillators using SFZ definition files:



Layer Effects

6 Band EQ

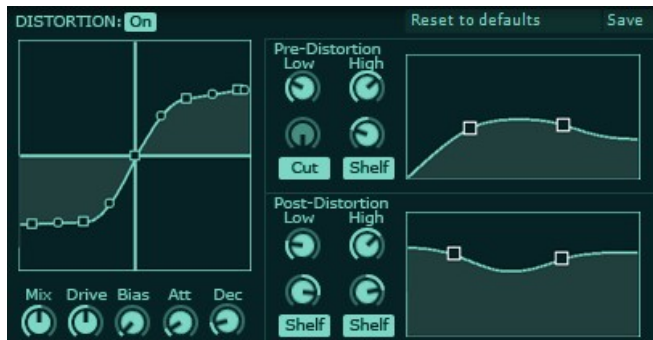


The Highpass and Lowpass bands of the EQ can have a slope between 12-48 db/octave. They can be turned on/off.

The LowShelve, HighShelve bands have 6dB/oct slope.

The Lo Mid, Hi Mid bands have 6 db/oct slope, with variable Q.

Distortion



The Distortion effect in SynthMaster consists of a 2 Band EQ followed by a distortion stage followed by a 2 Band EQ.

The EQ Bands can be cut or shelve.

The distortion curve can be drawn by the user.

The distortion effect has also an envelope follower whose output can be used to add a *bias* to the distortion stage.

LoFi



The LoFi effect is used to apply bit reduction and sample rate reduction (through sample and hold)

The output bits can be controlled by the *Bits* parameter

The output sample rate can be controlled by the *S-H* parameter.

The effect also has a resonant filter that has *Cutoff* and *Reso* parameters.

Phaser



The Phaser effect is 4-8-12-16 stage analog modelled phaser.

With the *Feedback* parameter, the phaser output can be feedback to its input.

Initial Cutoff, and *Cutoff Spacing* parameters can be modulated by the internal LFO of the phaser. The speed of the LFO can be controlled with the *Speed* parameter.

The internal LFO has stereo output, L-R outputs can have different phases or speeds controllable by *L/R Phase*, *L/R Ratio* parameters. The LFO speed can be synced to the tempo as well by turning on *Sync* parameter.

Chorus



Chorus effect is used to add time varying delays to its stereo inputs.

The amount of delay modulation is controlled by *Mod Depth* parameter.

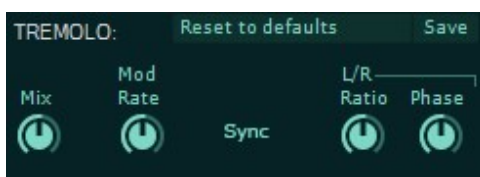
The delay modulation speed is controlled by *Mod Rate* parameter.

The feedback of the delayed output can be controlled by the *Feedback* parameter.

The internal LFO has stereo output, L-R outputs can have different phases or speeds controllable by *L/R Phase*, *L/R Ratio* parameters. The LFO speed can be synced to the tempo as well by turning on *Sync* parameter.

The stereo width of the chorus output is controlled by *Width* parameter.

Tremolo



Tremolo effect is used to modulate the amplitude of its stereo inputs.

The internal LFO of the effect is used for amplitude modulation

The internal LFO has stereo output, L-R outputs can have different phases or speeds controllable by *L/R Phase*, *L/R Ratio* parameters. The LFO speed can be synced to the tempo as well by turning on *Sync* parameter.

Ensemble



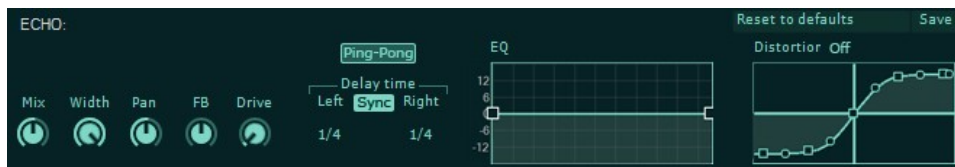
The ensemble effect is up to 8 voices running in parallel at different delay modulations.

There are 2 LFOs at 2 different speeds that can modulate the initial delay/delay spacing..

Each LFO has multiple outputs, at different phases. *Phase* parameter controls the phase difference of each LFO output. LFOs can modulate the delay or spacing of each voice.

The stereo width of the ensemble output is controlled by the *Width* parameter.

Delay



Delay effect is used to add EQed and/or distorted delay to its stereo inputs.

The delayed + EQed Left/Right signals can be feedback using the *Feedback* parameter, creating Echo.

When *PingPong* button is pressed, left output is feedback to right input, and right output into left input vice versa.

The 2 Band EQ is used to filter the delayed outputs.

The distortion stage after the EQ can be turned on/off.

The stereo width of the delay outputs is controlled by the *Width* parameter.

Reverb



SynthMaster features a powerful Reverb effect, used to simulate rooms/spaces

Early/Late EQs are used to change the tonal characteristics of the early/late reflections of the effect.

Eary/Late reflection mix ratios can be controlled using the *E/L Mix* parameter.

The (late reflections) reverb time (time it takes to decay 60 dB) is controlled using the *Reverb Time* parameter.

The *Room Size* parameter calculates the early reflection tap delays/gains behind the scenes.

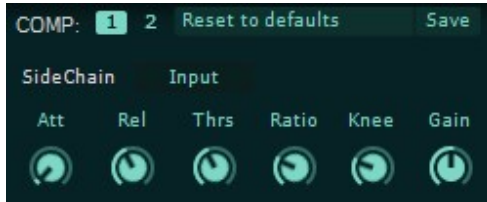
The *Distance* parameter controls the distance between the listener and the reverb inputs.

The *Damping* parameter controls the high frequency loss that takes place when reflections in a room bounce off of walls.

The *Mod Amount*, *Mod Speed* parameters control the amount and speed of random modulations that

slowly change the delay line lengths within the reverb algorithm.

Compressor



Compressor effect is used for dynamic gain reduction.

The *Ratio* parameter controls the compression ratio, that is between 1:1 – 1:20 (in dB)

The *Threshold* parameter controls the level at which compression starts.

Knee controls the smoothness of the compression curve. At zero value, the compression curve is the sharpest.

Vocoder



The vocoder in SynthMaster consists of 16 analysis and 16 synthesis filters (1 LP + 14 BP + 1 HP)

The analysis filters are at fixed frequencies (similar to analog vocoders). The initial frequency and frequency spacing of the synthesis filters, on the other hand, can be controlled by *Start Frequency* and *Frequency Spacing* parameters.

The analysis filter outputs are displayed on the Modulator Spectrum display. They can also be used as global (synth) modulation sources.

Modulation Sources

Each layer in SynthMaster has the following voice modulation sources, which are available separately for each voice (as opposed to global modulation sources such as MIDI CC, synth LFOs, etc):

- 4 ADSR envelopes
- 2 Multistage envelopes (up to 16 points)
- 2 2D envelopes (up to 16 points)
- 2 Voice LFOs
- 4 Keyscalers
- MIDI Velocity
- Unison Index
- Bipolar/Unipolar Random
- Alternating

ADSR Envelopes

There are 4 ADSR (Attack, Decay, Sustain, Release) envelopes available for each layer voice as a modulation source. The output of the envelope is unipolar (between 0.0-1.0). The envelope has basically 3 stages: Attack, Decay (ending in sustain), and Release.



Attack (time) controls the time it takes to reach from initial envelope level to the attack level.

Decay (time) controls the time it takes to reach from attack level to sustain level. When the envelopes reaches the *sustain level*, the envelope stays at that level until the voice receives a MIDI note off message (if Hold pedal is pressed the envelope stays at sustain level until the pedal is released)

Release time controls the time it takes to reach from sustain level to final level.

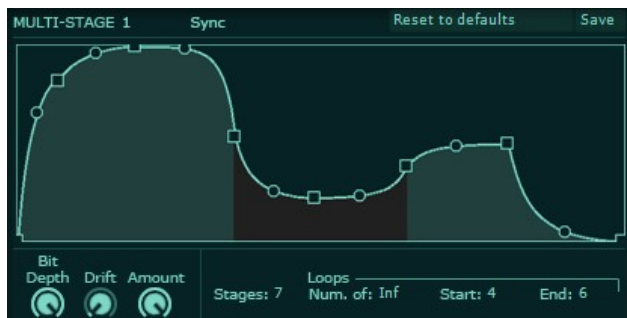
Envelope amount controls the volume of the envelope (It's useful for modulating envelope output with other sources such as MIDI velocity)

By using *Bit Depth*, the output bit depth of the envelope can be quantized between 2-24 bits.

By using *Drift*, the output volume of the envelope can be slightly modulated by a random glide LFO.

Multistage Envelopes

There are 4 Multistage envelopes available for each layer voice as a modulation source. The output of the envelope is unipolar (between 0.0-1.0).



Number of stages sets the number of envelope stages. Each stage has 3 parameters: *Length*, *Slope*, and *Final Value*.

A loop can be defined between 2 segments by setting *Loop Start* and *Loop End* parameters. The loop can repeat itself either indefinitely, or between 1-32 times, based on the *Number of Loops* parameter.

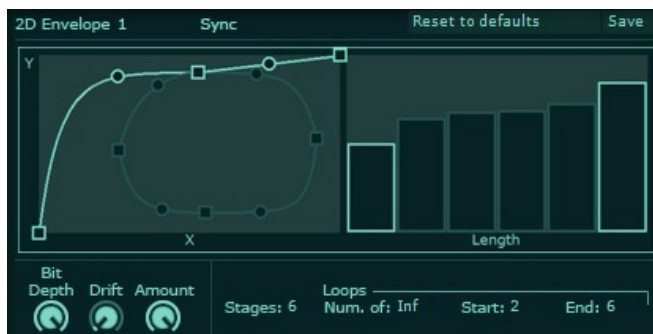
Envelope amount controls the volume of the envelope (It's useful for modulating envelope output with other sources such as MIDI velocity)

By using *Bit Depth*, the output bit depth of the envelope can be quantized between 2-24 bits.

By using *Drift*, the output volume of the envelope can be slightly modulated by a random glide LFO.

2D Envelopes

2D envelopes are similar to multistage envelopes, but with one major difference: They are 2 dimensional and therefore have 2 separate outputs, X and Y.



Number of stages sets the number of envelope stages. Each stage has 3 parameters: *Length*, *Slope*, and *Final Value*.

A loop can be defined between 2 segments by setting *Loop Start* and *Loop End* parameters. The loop can repeat itself either indefinitely, or between 1-32 times, based on the *Number of Loops* parameter.

The length of each stage can be set by adjusting the bars on the right side of the envelope view.

Envelope amount controls the volume of the envelope (It's useful for modulating envelope output with other sources such as MIDI velocity)

By using *Bit Depth*, the output bit depth of the envelope can be quantized between 2-24 bits.

By using *Drift*, the output volume of the envelope can be slightly modulated by a random glide LFO.

LFOs

There are 4 LFOs (Low Frequency Oscillators) available for each layer as a modulation source. The output of the LFO can be either bipolar (between -1.0 +1.0) or unipolar (between 0.0-1.0), based on the *Bipolar* parameter's value.

There are 3 LFO types in SynthMaster:

1. Basic LFO
2. Step LFO
3. Glide LFO

For all 3 types, the LFO has a 2 stage Attack/Release envelope: Attack Slope/Time and Release Slope/Time parameters are available for the envelope.



Basic LFO can have one of the 4 basic wave shapes: *Sine*, *Triangle*, *Square* and *Sawtooth*

The LFO start phase can be controlled by adjusting the *Phase* parameter.

The LFO speed can be controlled by adjusting the *Speed* parameter.

The LFO speed can be synced to host tempo by turning on *Sync* parameter. If *Sync* is on, *Speed* parameter multiplies the synced speed (between 1/128 – 128/128)

In *Step LFO mode*, *Steps* parameter controls the number of steps the LFO has, while *Loop Start* controls the loop start step. The loop end step will always be the last step.

The duration of each step is controlled by the *Speed* parameter.

By turning on *Sync*, step durations can be synced to host tempo. If *Sync* is on, *Speed* parameter multiplies the synced speed (between 1/128 – 128/128)

For each step, there are 2 parameters: *initial value*, and *slope*. The final value of the step is always zero.



Glide LFO mode is very similar to *Step LFO*, with one exception: The final value of a step is the initial value of the next step.

Keyscalers



Keyscalers are used to modulate parameter values based on the current MIDI note number.

The keyscaler graph can have upto 16 points, and the graph determines the scaling for each MIDI note between 0-127. The scaling amount is unipolar, between 0.0-1.0