

ALBINO

VIRTUAL ROB PAPEN SYNTHESIZER



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 Manual: Chris Share, Jacky Ligon

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Welcome

Thank you for purchasing the Rob Papen Albino 3.

The Albino 3 is a fully-professional, highly-flexible, easy-to-use, fourth-generation virtual instrument designed for creating music on your personal computer.

The Albino 3 is the unique result of a collaboration between Virtual Instrument designer Peter Linsener and Dutch sound designer Rob Papen.

The Albino 3's key features include high quality presets in a wide range of styles, an easy-to-use interface, highly flexible oscillators, four types of stereo filters, an enormous range of processing and modulation options, a powerful, flexible arpeggiator and a layer system that allows you to combine up to four layers in one preset.

This manual describes all aspects of the Albino 3 synthesizer and is designed so that your use of this software is as efficient and as pleasurable as possible.

We feel that the Albino 3 is exceptional because of its audio quality, its features and especially because of the presets programmed by Rob Papen. We hope you get a lot of pleasure using the Albino 3 Synthesizer and that it becomes an inspirational part of your music-making.

Rob Papen and the LinPlug team, April 2006

Table of Contents

INSTALLATION.....	6
WHAT'S NEW IN ALBINO 3.....	7
FEATURES.....	8
OVERVIEW.....	10
CONTROLS.....	12
LAYERS.....	13
OSCILLATORS.....	16
DIGITAL OSCILLATOR.....	17
ANALOG OSCILLATOR.....	19
NOISE OSCILLATOR.....	21
AUDIO INPUT.....	22
FILTERS.....	23
SILK FILTER.....	24
CREAM FILTER.....	25
SCREAM FILTER.....	26
COMB FILTER.....	27
AMP.....	29
ENVELOPES.....	31
ADSFR ENVELOPE.....	31
5 STAGE ENVELOPE.....	33
MODULATION.....	35
QUAD LFO.....	35
MODULATION MATRIX.....	37
THE ARPEGGIATOR.....	39
<i>Mode</i>	39
<i>Clk (Clock)</i>	40
<i>Retrigger</i>	40
<i>Step Display</i>	40
<i>Length (Len)</i>	41
<i>Swing (Swi)</i>	41
<i>Step (Stp)</i>	41
<i>Velocity (Vel)</i>	42
<i>Octave (Oct)</i>	42
EFFECTS.....	43

DELAY.....	44
CHORUS AND CHORUS 2.....	45
PHASER.....	46
FLANGER.....	47
FILTER.....	48
REVERB.....	50
STEREO DELAY.....	51
GATOR.....	52
WAHWAH.....	54
COMPRESSOR.....	55
LOFI.....	56
MASTER.....	58
PRECISION.....	58
ECS.....	59
CHORD (MEMORY).....	59
GEN.....	60
PRESET BROWSER / FILE CONTROLS.....	60
GLIDE.....	61
SINGLE TRIGGER/VOICES.....	61
VOLUME CONTROL.....	62
REAR PANEL.....	63
OPTIMIZING CPU USAGE.....	65
GLOSSARY.....	66
MIDI IMPLEMENTATION CHART.....	69
APPENDIX A: DIGITAL OSCILLATOR WAVEFORMS AND RANGES.....	71
APPENDIX B: LFO/ARPEGGIATOR SYNC SETTINGS	71
APPENDIX C: DELAY SYNC SETTINGS.....	71
APPENDIX D: MODULATION SOURCES AND DESTINATIONS.... 72	
MODULATION SOURCES.....	72
MODULATION DESTINATIONS.....	74
APPENDIX E: USING TUN FILES.....	77
CREATING TUN MICROTUNING FILES WITH SCALA.....	77
SPECIFYING THE REFERENCE FREQUENCY OF A MICROTUNING.....	78

Installation

Installation on PC

The Albino 3 comes with its own Installer. After downloading the Albino 3 you will find a file named "AlbinoInstaller3xx.exe" located in your download folder. Start this program to begin the installation process. The Installer will guide you through the installation process.

Make sure you choose the right directory, so your host software finds the Albino3. Refer to your host software's manual if you are unsure about where the host software plug-in directory is located.

The instrument file "Albino3.DLL" and the Albino 3 manual and presets will be placed in the chosen directory. The next time you start your host software the Albino 3 will be listed in the RTAS or VST Instrument list.

Installation on Mac

The Albino 3 comes with its own Installer. After downloading the Albino 3 you will find a file named "AlbinoInstaller3xx.dmg" located in your download folder. Double-click this file to decompress and open the image, then double-click the installer program to begin the installation process.

You will be guided through the installation process. The instrument file "Albino3" and the Albino 3 presets will now be placed in the right directory for virtual instruments on your Mac. The next time you start your host software the Albino 3 will be listed in the AU / RTAS / VST Instrument list.

Common to Mac and PC

After you've installed and opened the full version of the Albino 3, go to the instrument's rear panel. The S/N edit box should read "Enter here". Enter the serial number you have received into the S/N edit box. If the serial number has not been entered or it has been entered incorrectly, the full version of the Albino 3 will not play any notes. **To switch back to the main edit screen click the Albino 3 logo on the rear panel.**

Now send the Albino 3 a few note-on messages. After the Albino 3 receives the first few note-on messages it automatically becomes registered.

If you have any questions regarding the installation of Albino 3 please contact our support team at www.linplug.com/support/support.htm.

What's New in Albino 3

In comparison with its predecessor the Albino 2, the Albino 3 contains a host of new features intended to make your music-making more efficient and enjoyable. These new features are listed below:

- Each preset can now be made up of 4 individual layers.
- Each layer features controls for Visibility, On/Off, Activity, Location, Name, Browse Previous, Browse Next, Load, Save, Volume, Pan, Note Offset (Transpose), Filter Control Source (Pitchwheel, Modwheel and Aftertouch), Key Range and Velocity Range.
- Wah wah effect.
- Compressor effect.
- LoFi effect.
- Enhanced reverb effect including controls for diffusion, modulation, modulation speed and a sync menu for predelay.
- The cutoff-modulation-speed of the filter in the Effects section can be synced to song tempo.
- Oscillator 1 can be used as an audio input so that external audio can be processed.
- Each Oscillator now has its own Spread control.
- Each Oscillator now has a Free-run mode.
- Each ADSFR Envelope now has 4 additional slope/curve settings.
- Both envelope types now have a Sync control which switches between Time and Sync modes.
- Filter Saturation now has 4 different modes.
- 2 new types of filter: Scream and Comb.
- Oscillator 2 can be used to modulate Filter1FM
- Oscillator 4 can be used to modulate Filter2FM
- The Bend Range control now has separate controls for Up/Down.
- The Analog Oscillator now has a control for the sub-oscillator intensity.
- The Modulation Matrix now has 16 slots.

Features

The Albino 3 contains a range of features designed to make your music-making more efficient and enjoyable. These features are described below:

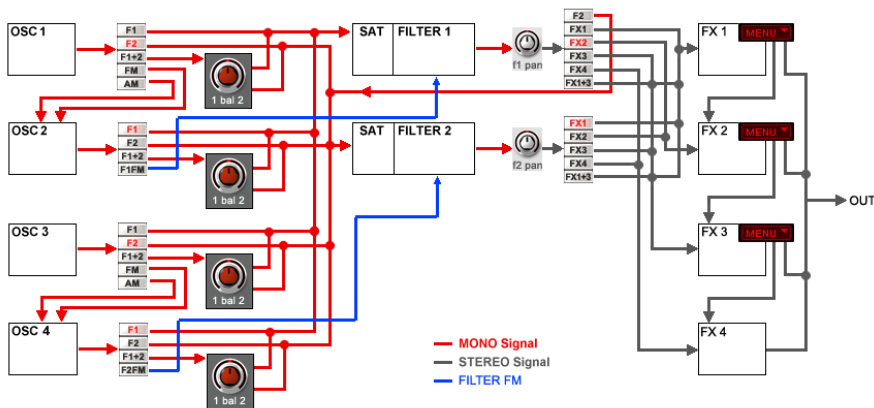
- Sound Presets consist of 4 separate Layers for rich, complex sound synthesis.
- 4 oscillators per Layer, 4 types. Oscillator modules include Analog-type, Digital-type, Noise-type and Audio Input-type. FM modulation and AM modulation. Oscillator Sync in Analog Oscillator 2 and 4. Various filter routing options.
- Stereo Filters, 4 types. Filter modules include Silk-type, Cream-type, Scream-type and Comb-type. 3 multimode filters (Silk, Cream and Scream), each with a different basic design thus producing different sounding filters. Filters are stereo with panning and panning modulation options.
- Saturation knob precedes each filter to add overdrive to the sound before it enters the filter. Four types of Saturation are available.
- 8 envelopes, 2 types. ADSFR type and 5-stage envelope type with loop function. Each envelope stage has separate slope/curve settings. Each oscillator has its own volume envelope.
- 4 LFOs with various waveforms and midi-syncable. LFO Waves have adjustable start-phase and waveform-symmetry. LFOs can also be set to mono mode.
- Modulation Matrix which includes 16 routings with 26 sources and 47 destinations. Separate control section for Velocity to: AMP, Filter 1 and Filter 2.
- Arpeggiator with 32 step rhythm sequencer, step length, clock settings, various modes including modulation and chord, switchable keyboard retrigger, swing, velocity mix, save/load functionality
- Spread function for each Oscillator for ultra fat detuned sounds
- Chord memory mode (saved with the preset)

- 4 effects units per layer each containing 12 stereo effects including two Choruses, two Delays, Filter, Phaser, Reverb, Flanger, Gator, Wah Wah, Compressor and LoFi.
- Mono/Polyphonic Portamento/Glide featuring Fingered mode, switchable constant Time/constant Rate and Auto-Bend Modes.
- Sound programs are stored directly on hard disk so providing a virtually unlimited number of storage locations. Sounds are sorted into style-maps for easy search. Integrated Sound Browser, MIDI program change supported.
- Adjustable Precision setting for recreating the warmth of true analog synthesizers.
- Gen (randomize) function for experimentation and fun!
- Microtonal support (Scala file import) for different scales (Indian, Arabic, etc.)
- Adjustable keyboard velocity response curve.
- 32-voice polyphony.
- Adjustable voice limit (mono, 1...12, oo).
- MIDI activity display (also triggers a C3 when clicked)
- Several parameters are located on the "rear panel" so they are not changed accidentally during use.
- Controller hardware (faderbox or synth) settings can be saved and restored.
- Dial operation is switchable between circular and linear modes.

Overview

The Albino 3 is a 32 note-polyphonic virtual subtractive-style synthesizer with some extraordinary features. The synthesizer has a layered modular design that includes various oscillator modules, filter modules, envelope modules and effects modules.

The block diagram below shows the signal flow within the Albino 3 synthesizer:



An Albino 3 Preset is made up of one to four individual Layers. Each Layer is divided into 7 sections: Oscillator, Filter, Effects, Envelope, Modulation Matrix/LFO, Arpeggiator and Master.

Audio signals are generated by an oscillator that gets pitch information from the synthesizer's MIDI input. The MIDI input is automatically connected to MIDI output of the host software. Albino receives MIDI on all Channels simultaneously.

The Albino 3 has four oscillators per Layer. Each oscillator has its own amplitude envelope. Each oscillator's pitch can be controlled using the Modulation Matrix, with all four oscillators being controlled by a single modulation envelope.

The output of any or all of the oscillators can be routed to either Filter 1, Filter 2 or both in series or parallel as shown above. The filter modifies the frequency spectrum of the oscillator's output. Both filters are stereo and completely independent, and each has an envelope for controlling its cutoff parameter.

Oscillators one and three have a further routing option. Their output can be used to modulate the frequency and amplitude of oscillators two and four respectively. This option increases the richness of the spectrum of the modulated oscillators, producing very interesting, harmonically-rich results. Oscillators two and four can also be used to modulate the cutoff frequency of Filter 1 and Filter 2 respectively.

The output of the Filter section is then sent to the Effects section which contains four independent stereo effects modules, each of which contains two Choruses, two Delays, a Filter, a Phaser, a Reverb, a Flanger, a Gator, a Wah Wah, a Compressor and LoFi effect. Each effects processor is described in detail later in this manual. The output of the four separate effects modules can be sent to either the next module or the main output. The output of each filter can be sent to each effects module or to the first and third effects module.

The audio outputs of the Albino 3 are automatically connected to the input of your host software's mixer. Here you can set the pan position of the Albino's output.

At various points throughout the signal path you can modulate the signal using either envelopes, LFOs, the Arpeggiator or MIDI Controllers. The Albino 3 contains 8 independent envelopes. The first 4 control each oscillator's amplitude. Envelopes 6 and 7 can be used to control Filter 1 and Filter 2, while Envelope 8 controls the overall audio amplitude. Envelope 5 is a general purpose envelope designed for use with the Modulation Matrix and so can control any available modulation destination.

The Albino 3 also contains 4 independent LFOs. Each LFO has its own envelope controls as well as syncing and waveshaping options. LFOs can be routed to any available modulation destination.

Hopefully, this chapter has given you a brief overview of how the Albino 3 works. More detailed information can be found in the following chapters.

Controls

Users have the option of controlling all Albino 3 dials in either a circular or a linear manner depending on the Dial Mode setting on the Albino 3's rear panel (see the "Main" section of this manual for more information about the Albino's rear panel).

Holding down the ALT key while clicking on a control changes the selected control's value a minimum step upwards (when clicking in the upper half of the control) or a minimum step downwards (when clicking in the lower half of the control).

Holding down the CTRL key while clicking on a control sets the control to its default value (e.g. for Volume controls it sets the control's value to -6 dB).

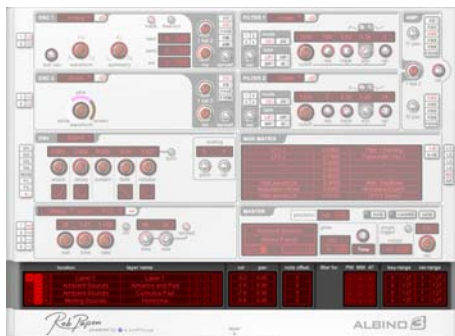
Holding down the SHIFT key while changing a control's value enables finer control values to be set.

Double clicking once in a Modulation Matrix slot sets the value of the slot to 0.00. Double clicking in the same slot a second time resets the slot to its previous value.

All Controls can be controlled using external MIDI messages. To do this you need to use the Albino 3's ECS which is described in detail later in this manual.

Layers

Each Albino 3 Preset is made up of four separate Layers which are combined to produce the instrument's final output. By default, the Layer section is hidden from view. To show the Layer section, click on the Layer icon at the bottom of the Front Panel. The Layer section will then appear.



location	layer name	vol	pan	note offset	filter: PW MW AT SP	key-range	vel-range
1	Layer 1	-5.2	0.00	0		0 127	1 127
2	Ambient Sounds	-1.0	0.00	0		0 127	1 127
3	Ambient Sounds	-7.6	0.00	0		0 127	1 127
4	Moving Sounds	-6.8	0.00	0		0 127	1 127

It is possible to load Albino 1 and 2 Presets into an Albino 3 Layer. In this case, the Presets are loaded as single Layers and the name of the Layer is taken from the name of the Preset. The Location control displays the directory in which the Preset is located.

In the case of Albino 3 Presets, individual Layers are named "Layer 1," "Layer 2," "Layer 3" and "Layer 4". Albino 1, 2 and 3 Presets can be combined. For example, a 2-Layer Albino 3 Preset can be combined with an Albino 2 Preset simply by loading the Albino 2 Preset into one of the Albino 3 Preset's unused Layers. Note that an Albino 3 Preset can only be loaded using the Master module's File controls and that when such a Preset is loaded all unused Layers are initialised to their default settings. This means that if you want to combine Albino 1 or Albino 2 Presets with Albino 3 Presets it's better to load the Albino 3 Preset first and then load the others into empty Layers using the controls in the Layer section.

Each layer contains controls for Layer Visibility, Layer On/Off, Layer Activity, Location, Layer Name, Browse Previous, Browse Next, Load,

Save, Volume, Pan, Note Offset (Transpose), Filter Control Source (Pitchwheel, Modwheel, Aftertouch and Sustain Pedal), Key Range and Velocity Range. These controls are described below.

The Albino 3's Front Panel displays one Layer at a time. The Layer Visibility control is used to set the Layer that is displayed. The Layer Visibility control is located at the far left of the Layer section and resembles an "eye." To change Layers, click on the Layer Visibility control of the Layer that you wish to see.

Each Layer can be switched on or off using the Layer On/Off control which is located to the right of the Layer Visibility control. When the control is illuminated the respective Layer is switched on. To turn a Layer on or off, click on the Layer On/Off control.

The Layer Activity control is located to the right of the Layer On/Off control. This control has two functions. Firstly, it shows when a Layer receives MIDI data. Secondly, clicking on the the Layer Activity control triggers the respective Layer.

The Location control displays the name of the current Layer's directory. Whenever a Layer is loaded using the Layer Load and Browse controls (see below), the Location is updated. Clicking on the Location control opens a popup menu that displays all Locations that are accessible from the current Location.

The Layer Name displays the name of the current Layer. Whenever a Layer is loaded using the Layer Load and Browse controls (see below), the Layer name is updated with the name of the current Layer. Clicking on the Layer Name opens a popup menu that displays all Layers in the current Location.

As mentioned above, Albino 1 and Albino 2 Presets as well as Albino 3 Layers can be loaded into the Albino 3 using the File controls found in the Layer section. Four controls are available: Browse Previous, Browse Next, Load and Save. The Load button opens a dialog that lets you select a Preset/Layer for loading. The Previous and Next buttons allow you to traverse a list of Albino 1 Presets, Albino 2 Presets and Albino 3 Layers. The Save button allows you to save the current Layer which can then be loaded as a Layer into other Presets.

The settings of all controls in the Layer, as well as the Precision, ECS, Chord and Voices settings, are saved with the Layer. The Albino loads and saves all of its presets directly to hard disk so your computer's RAM does not limit the number of available presets.

Note that Layers can also be loaded using the File controls in the Master section. In this case, Layers are loaded as Albino 3 Presets so that all Layers will be initialised to their default settings. If you are designing sounds with multiple Layers it is recommended that the Layers are loaded using the File controls in the Layer section as this will prevent initialisation of Layers.

The Browse Previous, Browse Next, Load and Save controls are used to load individual Layers into the Albino 3. The Browse Previous and Browse Next controls select the previous or next Layer/Preset in the current location. Whenever a Layer/Preset is loaded using the Browse Previous or Browse Next controls, the Layer name is updated with the name of the loaded Layer/Preset. Note that this only applies to Albino 2 Presets and Layers that have been saved individually. The Load button opens a dialog that lets you select a Layer/Preset for loading. The Save button allows you to save the current Layer/Preset settings.

The "Volume" control sets the volume of each Layer within the Preset. Volume can be set in a range from -∞dB to +6dB.

The "Pan" control sets the position within the stereo field of each Layer within the Preset. Pan can be set in a range from -1.00 To 1.00.

The Note Offset or "Transpose" control enables a Layer to be transposed by within a -24 to +24 semitone range.

The Filter Control Source consists of four controls, each of which determines the MIDI control source for the Layer. The four available options are Pitchwheel, Modwheel, Aftertouch and Sustain Pedal. To select a Filter Control Source click on the respective control. These controls are useful, if for example, you have a multi-Layer Preset that is split across the keyboard and you want a MIDI controller to control only one Layer within the Preset. For example, if you have a lead/bass Preset and want only the lead Layer to respond to the Pitchwheel, then you can achieve this by setting the lead Layer's Pitchwheel control to On. In this case, the bass Layer will not be affected by the Pitchwheel.

Each Layer can have its own Key Range and Velocity Range. The Key Range setting determines the range of notes that trigger the Layer. This can be set anywhere in the range 0 to 127. The Velocity Range setting determines the range of MIDI note-on velocity values that trigger the Layer. The Velocity Range can be set anywhere in the range 1 to 127.

Oscillators

The Albino 3 contains 4 oscillators grouped into 2 pairs ("Osc 1/Osc 2", "Osc 3/Osc 4"). Each oscillator pair is identical to the other except that Oscillator 1 contains an additional Oscillator type—Audio Input. To change oscillator pairs click on the buttons to the left of the Oscillator section.

Each Oscillator can be switched on or off using the Power button beside its name or using the additional Power button next to the Oscillator Selector. The status of each Oscillator is shown by the state of the button.

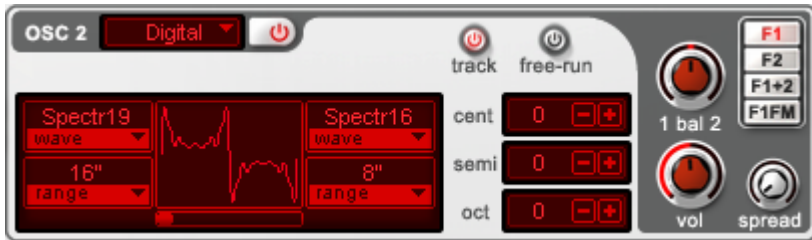


The Albino 3 contains four types of Oscillator module: "Analog", "Digital", "Noise" and "Audio Input". Don't be confused by the use of the terms "digital" and "analog" here; all of the Albino 3's oscillators are digital (obviously!). In this case, we've used the term "digital" to describe oscillators that use additive waveforms, while "analog" oscillators use waveforms that are created in real-time much as in true analog synthesizers.

As mentioned above, the Albino 3 contains several types of oscillator module. To change the oscillator type click on the menu to the right of the "Osc" label. When you change oscillator type, the Albino's display changes accordingly.

Each oscillator's controls differ. These controls are described in detail below.

Digital Oscillator



The Albino 3's "Digital" oscillator outputs a waveform that is a combination of two basic waveforms. These waveforms are constructed from harmonic sine waves using a unique additive process which ensures a smooth, high quality output signal.

The type of waveform is set by clicking on the Wave item on either side of the Waveform Display. This opens a menu that allows you to select from the available waveforms. See Appendix A for a complete list of all Digital oscillator waveforms. The combined output waveform is shown in the Waveform Display. The waveform's pitch range is set in a similar manner using the Range item.

Below the Waveform Display is a slider that allows you to interpolate between the two waveforms. When the slider is at its leftmost setting, the waveform consists of purely the leftmost waveform. Similarly, if the slider is moved all the way to the right the waveform consists of purely the rightmost waveform. When in an intermediate position, the waveform consists of a mixture of the two waveforms. It's probably easier to see this rather than explain it, so try it for yourself. Set one wave to Sine and the other to a different wave such as Sawtooth. As you move the slider from one end to the other you can see the wave "morph" from one waveshape to the other. The Waveform display shows a number of cycles corresponding to the lowest waveform range setting.

The Digital oscillator has a range of controls for oscillator's pitch. These are: Track, Free-Run, Cent, Semi and Oct. The Track button determines whether the oscillator tracks the pitch of incoming MIDI messages. The Free-run button determines the manner in which the oscillator is re-triggered. When the Free-run button is Off, the phase of each note is reset at each onset. When the Free-run button is On, the phase of each note continues on from the phase of the previous note. The Cent control sets the oscillator pitch in cents (a semitone is equal to 100 cents). A range of

-100 to +100 cents is available. The Semi control sets the oscillator pitch in semitones. A range of -11 to +11 semitones is available. The Oct control sets the oscillator pitch in octaves. A range of -2 to +7 octaves is available.

The Oscillator also has a range of output destinations. The output of Oscillators 1/3 can be sent to F1, F2, F1+2, FM, and AM. The output of Oscillators 2/4 can be sent to F1, F2, F1+2 and F1FM/F2FM. F1 selects Filter 1, F2 selects Filter 2, while F1+2 selects both filters. In the latter case you can use the Bal dial to control how much of the signal each filter receives (see below).

In the case of Oscillator 1 and 3, two further routing options are available, both of which can be used to create complex, harmonically-rich waveforms. FM allows you to modulate the frequency of oscillators 2 and 4 using oscillators 1 and 3. This type of modulation, known as Frequency Modulation, is great for producing metallic, bell-like tones. AM allows you to modulate the amplitude of oscillators 2 and 4 using oscillators 1 and 3. This type of modulation, known as Amplitude Modulation can also be used to produce rich and complex waveforms.

In the case of Oscillator 2 and 4, a routing option is also available for F1FM/F2FM. When this option is selected the oscillator output is used to modulate the cutoff frequency of Filter 1 and Filter 2 respectively. Note that this option is only available for the Cream filter.

The Digital oscillator also has controls for Vol, Bal and Spread. The Vol dial is used to set the output volume of the oscillator while the Bal dial determines the proportion of the signal that is sent to Filter 1 and Filter 2. Turning the Bal dial all the way to the right sends all of the oscillator's output to Filter 2, while turning it all the way to the left sends all of the output to Filter 1.

It's quite common for synths to offer a Unison mode in which several or all of the oscillators are simultaneously detuned to create extremely fat, rich sounds. However, on most synths this mode has a major drawback: the synth becomes monophonic. A special feature of the Albino 3 is that it allows polyphonic unison. That is, the detuning of Oscillators without the loss of polyphony. The Spread dial is used to set the Albino 3's level of polyphonic unison. When moved from the leftmost position the dial gradually detunes voices to produce a thick and fat sound. This does not affect polyphony (however it does use significantly more CPU resources of course).

Analog Oscillator



The Analog oscillator module creates its waveforms in real-time and emulates the sound of an analog synthesizer's oscillator. It contains three controls: Waveform, Symmetry and Sub Osc.

The Waveform dial sets the oscillator's waveform shape. When turned all the way to the right it outputs a pulse wave. When turned all the way to the left it outputs a sawtooth wave. In intermediate positions it outputs a waveform that is a combination of the two.

The Symmetry dial effects the waveform's shape, expanding and contracting it, as in the case of pulse width modulation. In this case however, the waveform reshaping can be applied to any available waveform.

The Sub Osc control sets the level of a sub-oscillator one octave lower than the oscillator's fundamental pitch. This can be used to add extreme low-end to Presets. The waveform of the sub-oscillator is always a Square wave.

The Analog oscillator has a range of controls for oscillator's pitch. These are: Track, Free-Run, Cent, Semi and Oct. The Track button determines whether the oscillator tracks the pitch of incoming MIDI messages. The Free-run button determines the manner in which the oscillator is re-triggered. When the Free-run button is Off, the phase of each note is reset at each onset. When the Free-run button is On, the phase of each note continues on from the phase of the previous note. The Cent control sets the oscillator pitch in cents (a semitone is equal to 100 cents). A range of -100 to +100 cents is available. The Semi control sets the oscillator pitch in semitones. A range of -11 to +11 semitones is available. The Oct control sets the oscillator pitch in octaves. A range of -2 to +7 octaves is available.

The Oscillator also has a range of output destinations. The output of Oscillators 1/3 can be sent to F1, F2, F1+2, FM, and AM. The output of Oscillators 2/4 can be sent to F1, F2, F1+2 and F1FM/F2FM. F1 selects Filter 1, F2 selects Filter 2, while F1+2 selects both filters. In the latter case you can use the Bal dial to control how much of the signal each filter receives (see below).

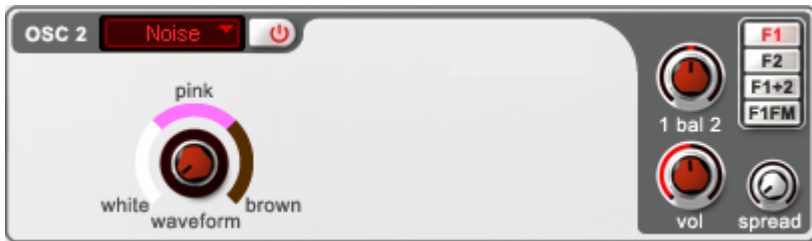
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In the case of Oscillator 2 and 4, a routing option is also available for F1FM/F2FM. When this option is selected the oscillator output is used to modulate the cutoff frequency of Filter 1 and Filter 2 respectively. Note that this option is only available for the Cream filter.

The Analog oscillator also has controls for Vol, Bal and Spread. The Vol dial is used to set the output volume of the oscillator while the Bal dial determines the proportion of the signal that is sent to Filter 1 and Filter 2. Turning the Bal dial all the way to the right sends all of the oscillator's output to Filter 2, while turning it all the way to the left sends all of the output to Filter 1.

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Noise Oscillator



The Albino 3's "Noise" oscillator module offers three types of noise waveform: White, Pink and Brown. The type of waveform is set by rotating the waveform dial. For more information about these waveforms please see the Glossary section of this manual.

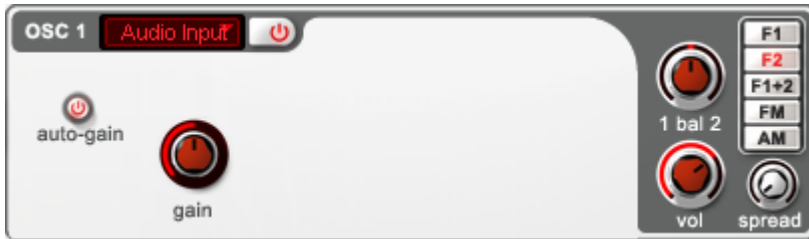
The Noise Oscillator has a range of output destinations. The output of Oscillators 1/3 can be sent to F1, F2, F1+2, FM, and AM. The output of Oscillators 2/4 can be sent to F1, F2, F1+2 and F1FM/F2FM. F1 selects Filter 1, F2 selects Filter 2, while F1+2 selects both filters. In the latter case you can use the Bal dial to control how much of the signal each filter receives (see below).

In the case of Oscillator 1 and 3, two further routing options are available, both of which can be used to create complex, harmonically-rich waveforms. FM allows you to modulate the frequency of oscillators 2 and 4 using oscillators 1 and 3. This type of modulation, known as Frequency Modulation, is great for producing metallic, bell-like tones. AM allows you to modulate the amplitude of oscillators 2 and 4 using oscillators 1 and 3. This type of modulation, known as Amplitude Modulation can also be used to produce rich and complex waveforms.

In the case of Oscillator 2 and 4, a routing option is also available for F1FM/F2FM. When this option is selected the oscillator output is used to modulate the cutoff frequency of Filter 1 and Filter 2 respectively. Note that this option is only available for the Cream filter.

The Noise oscillator also has controls for Vol and Bal. The Vol dial is used to set the output volume of the oscillator while the Bal dial determines the proportion of the signal that is sent to Filter 1 and Filter 2. Turning the Bal dial all the way to the right sends all of the oscillator's output to Filter 2, while turning it all the way to the left sends all of the output to Filter 1.

Audio Input



The Albino 3's "Audio Input" module allows external audio from the host software to be routed through the Albino 3. This means that it is possible to use the Albino 3 as a signal processing unit. All of the Albino 3's modules are available so external audio can be modulated, filtered and processed in the Effects section. The Audio Input module is only available in Oscillator 1.

The Audio Input has two controls: Gain and Auto-Gain. The Gain control sets the level of the Audio Input's signal. The Auto-Gain control automatically adjusts the input gain within a 40 dB range. This is useful if you have an audio input signal with a widely changing amplitude and want it to be "smoothed" to an approximately constant level. If however, you want to preserve the amplitude changes of the audio input signal then this control should be set to off. The Gain control precedes the Auto-Gain control.

The Audio Input has a range of output destinations. Its output can be sent to F1, F2, F1+2, FM, and AM. F1 selects Filter 1, F2 selects Filter 2, while F1+2 selects both filters. In the latter case you can use the Bal dial to control how much of the signal each filter receives (see below). Two further routing options are available, both of which can be used to create complex, harmonically-rich waveforms. FM allows you to modulate the frequency of oscillator 2 using the audio input signal. AM allows you to modulate the amplitude of oscillator 2 using the audio input signal. This type of modulation, known as Amplitude Modulation can also be used to produce rich and complex waveforms.

The Audio Input also has controls for Vol and Bal. The Vol dial is used to set the output volume of the oscillator while the Bal dial determines the proportion of the signal that is sent to Filter 1 and Filter 2. Turning the Bal dial all the way to the right sends all of the oscillator's output to Filter 2, while turning it all the way to the left sends all of the output to Filter 1.

Filters

The Albino 3 contains four types of filter: "Silk," "Cream," "Scream," and "Comb." The first three of these are multi-mode filters, each having a different design. A lot of care and attention has been paid to the Albino 3's filter design in order to make them especially "musical" and to ensure that they use very little CPU resources.



The Albino 3 has 2 filter modules, each of which can be set to one of the four filter types mentioned above. To turn a filter on or off, select the "On/Off" button to the right of the filter type menu. An important point to note is that when a filter is turned off no audio can pass through it. To change the filter type click on the menu to the right of the Filter label.

Each filter has its own "Sat" (Saturation) control located on the left of the filter section. The Sat control is used to overdrive the Albino's filters. In terms of signal flow, the Sat control precedes the filter so that the overdriven signal passes through the filter. Four types of saturation are available.

Each filter's controls differ slightly. These controls are described in detail below.

Silk Filter



The Silk filter contains 4 filter types: LP 12 dB (Low Pass 12 dB/Oct), LP 24 dB (Low Pass 24 dB/Oct), HP (High Pass 12 dB/Oct) and BP (Band Pass 24 dB/Oct).

The Silk filter contains several parameter controls. These are: Cutoff, Res (Resonance), Track (Tracking), Env (Envelope Depth), Envelope Direction and Vel (Velocity).

Cutoff is used to set the frequency (in Hz) above which frequencies are filtered out of the signal. When using the Low Pass filters higher settings produce brighter sounds while lower settings result in darker sounds. When using the High Pass filters higher settings produce thinner, brighter sounds, while lower settings produce fatter, darker sounds.

Resonance is used to set the amount of emphasis around the cutoff frequency. Higher settings create a more pronounced peak in the signal while lower settings produce a flatter response.

Tracking is used to control the degree to which the filter tracks the signal's frequency.

Env is used to set the degree to which the filter's envelope effects the signal. Setting Env to 0.00 means that the envelope has no effect on the filter. Setting Env to 1.00 means that the filter is modulated by the envelope's full range.

The Envelope Direction button is used to set either a positive or negative envelope shape. This can be used for a range of effects including opening the filter when a note is released (this is impossible with a non-inverted envelope).

The Vel (Velocity) control is used to set the degree to which the filter's cutoff frequency is modulated by the note-on velocity of the MIDI input signal.

Cream Filter



The Cream filter has 4 types and 2 modes. The 4 types are: LP ("Low Pass"), HP ("High Pass"), BP ("Band Pass") and N ("Notch"). Each of these filter types can be set to either 12 dB or 24 dB modes.

The Cream filter contains several parameter controls. These are: Cutoff, Reso (Resonance), Track (Tracking), Env (Envelope Depth), Envelope Direction and Vel (Velocity).

Cutoff is used to set the frequency (in Hz) above which frequencies are filtered out of the signal. When using the Low Pass filters higher settings produce brighter sounds while lower settings result in darker sounds. When using the High Pass filters higher settings produce thinner, brighter sounds, while lower settings produce fatter, darker sounds.

Resonance is used to set the amount of emphasis around the cutoff frequency. Higher settings create a more pronounced peak in the signal while lower settings produce a flatter response.

Tracking is used to control the degree to which the filter tracks the signal's frequency.

Env is used to set the degree to which the filter's envelope effects the signal. Setting Env to 0.00 means that the envelope has no effect on the filter. Setting Env to 1.00 means that the filter is modulated by the envelope's full range.

The Envelope Direction button is used to set either a positive or negative envelope shape. This can be used for a range of effects including opening the filter when a note is released (this is impossible with a non-inverted envelope).

The Vel (Velocity) control is used to set the degree to which the filter's cutoff frequency is modulated by the note-on velocity of the MIDI input signal.

Scream Filter

The Scream Filter is a new addition to the Albino 3. This filter has a much more aggressive sound than either the Silk or the Cream filters, especially when the resonance is turned up. Watch out when using this filter because it can get really nasty!



The Scream filter has 7 types. These are: LP 12 ("Low Pass 12dB"), LP 24 ("Low Pass 24dB"), HP 12("High Pass 12 dB"), HP 24 ("High Pass 24 dB"), BP 12 ("Band Pass 12"), BP 24 ("Band Pass 24") and Flat. The Flat setting does not filter at all but still adds the nasty screaming depending on the Resonance parameters setting.

The Scream filter contains several parameter controls. These are: Cutoff, Res (Resonance), Track (Tracking), Env (Envelope Depth), Envelope Direction and Vel (Velocity).

Cutoff is used to set the frequency (in Hz) above which frequencies are filtered out of the signal. When using the Low Pass filters higher settings produce brighter sounds while lower settings result in darker sounds. When using the High Pass filters higher settings produce thinner, brighter sounds, while lower settings produce fatter, darker sounds.

Resonance is used to set the amount of emphasis around the cutoff frequency. Higher settings create a more pronounced peak in the signal while lower settings produce a flatter response.

Tracking is used to control the degree to which the filter tracks the signal's frequency.

Env is used to set the degree to which the filter's envelope effects the signal. Setting Env to 0.00 means that the envelope has no effect on the filter. Setting Env to 1.00 means that the filter is modulated by the envelope's full range.

The Envelope Direction button is used to set either a positive or negative envelope shape. This can be used for a range of effects including opening the filter when a note is released (this is impossible with a non-inverted envelope).

The Vel (Velocity) control is used to set the degree to which the filter's cutoff frequency is modulated by the note-on velocity of the MIDI input signal.

Comb Filter

The Comb Filter is a new addition to the Albino 3. This filter introduces gaps in the frequency spectrum, a bit like the teeth on a comb. These gaps repeat in constant frequency steps. If, for example, you set the filter's Cutoff frequency to 400 Hz, you will introduce gaps (similar to those produced by a notch filter) at 0 Hz (!), 400 Hz, 800 Hz, 1200 Hz, 1600 Hz, and so on. The Resonance control introduces a feedback path that leads to a pronounced peak around the cutoff frequency.



The Comb filter contains several parameter controls. These are: Stereo, Cutoff, Res (Resonance), Track (Tracking), Env (Envelope Depth), Envelope Direction and Vel (Velocity).

The Stereo control can be used to create artificial stereo effects. It works as follows: The more the control is turned from the 0 position, the greater the difference between the left and right channel cutoff frequency values becomes. For example, when the Cutoff frequency value is 440 Hz and the Stereo control is set to 0, the Cutoff frequency of both the left and right channels is set to 440 Hz. Alternatively, if the value of the Stereo control is set to 1.0, then the actual cutoff frequency of the left channel will be approximately 6 semitones below the Cutoff frequency setting (about 310 Hz), and right channel will be approximately 6 semitones above the Cutoff frequency setting (about 620 Hz) . This means that if the Stereo control is set to its maximum value, then the difference between the cutoff frequencies of the left and right channels will be one octave. In general, small values (around 0.1 to 0.5) produce the best results.

Cutoff is used to set the frequency (in Hz) of the lowest “notch” in the comb filter.

Resonance is used to set the amount of emphasis around the cutoff frequency. Higher settings create a more pronounced peak in the signal while lower settings produce a flatter response.

Tracking is used to control the degree to which the filter tracks the signal's frequency.

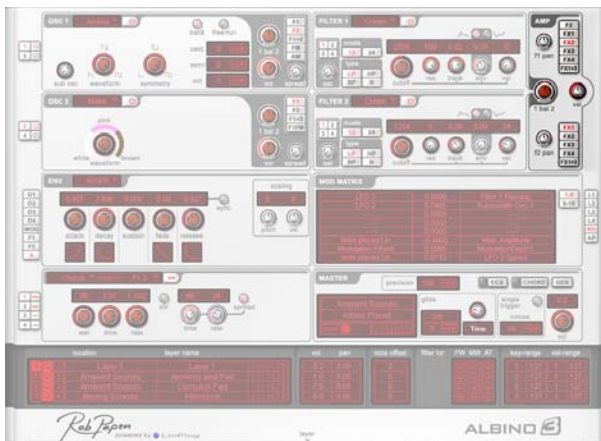
Env is used to set the degree to which the filter's envelope effects the signal. Setting Env to 0.00 means that the envelope has no effect on the filter. Setting Env to 1.00 means that the filter is modulated by the envelope's full range.

The Envelope Direction button is used to set either a positive or negative envelope shape. This can be used for a range of effects including opening the filter when a note is released (this is impossible with a non-inverted envelope).

The Vel (Velocity) control is used to set the degree to which the filter's cutoff frequency is modulated by the note-on velocity of the MIDI input signal.

Amp

The Albino 3's Amp section is located to the right of the Filter section. This section contains controls for routing the filters' outputs as well as general controls for setting the synth's amplitude.



The output from all four filters can be sent to either Effect 1, Effect 2, Effect 3, Effect 4 or to Effects 1 and 3 simultaneously by clicking on the output buttons to the right of the filter module. Filter 1 has an additional option; its output can be sent to Filter 2.

This can be used to route the audio through both filters in series to produce extreme filtering effects.

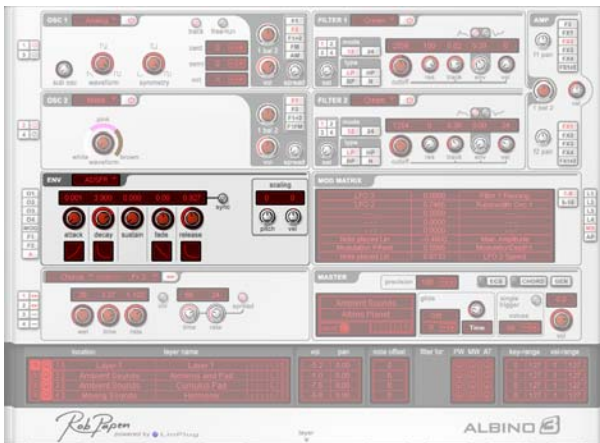
Each filter has its own Pan control. This is used to position the filter's output signal within the stereo field. Note that Filter 1's pan control has no effect when Filter 1 is routed to Filter 2.

A Balance control is also available. This is used to set the relative output levels of Filter 1 and Filter 2. When set all the way to the right Filter 2 outputs with maximum volume while Filter 1 is muted. When set all the way to the left Filter 1 outputs with maximum volume while Filter 2 is muted. When set to an intermediate position both filters' output is in proportion to the dial's position. When connecting both filters in series (that is, when you route Filter 1 to Filter 2) this control should be set to the middle position.

The Vel (Velocity) control is used to set the degree to which the amplitude is modulated by the note-on velocity of the MIDI input signal.

Envelopes

The Albino has 8 independent envelopes available for controlling various parameters. All of the envelopes have a pre-set destinations except the ("Mod"), which can be sent to any of the Modulation Matrix's modulation destinations. These destinations are: Oscillator 1, Oscillator 2, Oscillator 3, Oscillator 4, Mod, Filter 1, Filter 2 and Amplitude. To select an envelope click on one of the buttons to the left of the Envelope section.



There are two types of envelopes: ADSFR and 5 Stage. To change the envelope type click on the menu to the right of the Envelope label. In general, the ADSFR envelope type sounds more natural (due to its exponential segments) while 5 Stage uses linear slopes and thus gives a different sound.

ADSFR Envelope



The ADSFR envelope-type consists of controls for Attack, Decay, Sustain, Fade and Release, Pitch-Scaling, Velocity-Scaling and Sync. There are also 4 “curve” controls for setting the shape of each envelope segment.

Each dial has a corresponding “curve” control located below it that is used to set the shape of the envelope segment. The shape of the segment can range from extreme negative exponential to extreme positive exponential. To adjust the “curve” setting, click on the control and drag the cursor up or down. The change in the curve's shape will be shown on the control.

The Attack dial setting determines the length of time (in seconds) it takes for the amplitude envelope to reach the full envelope depth. For example, if the Attack slider is set to 0.100 seconds, the sounds amplitude will move from zero to full volume within 100 milliseconds.

The Decay dial setting determines the length of time (in seconds) that the amplitude envelope takes to move from the Attack peak level to the Sustain level.

The Sustain dial setting determines the amplitude level after the initial Attack/Decay phase.

The Fade dial is used to set the rate at which the signal amplitude moves from the Sustain level to either silence (for negative Fade values) or full output (for positive Fade values). A Fade setting of 0 means that the signal amplitude remains at the Sustain level until the key is released.

The Release dial is used to set the length of time (in seconds) that the amplitude envelope takes to move from the current level to silence after the key is released.

Pitch Scaling allows you to scale the envelope time using the pitch of the incoming MIDI note.

Velocity Scaling allows you to scale envelope time using the velocity of the incoming MIDI note.

In both cases, setting the dial to 0 means that the envelope is not scaled according to the incoming MIDI note's pitch or velocity.

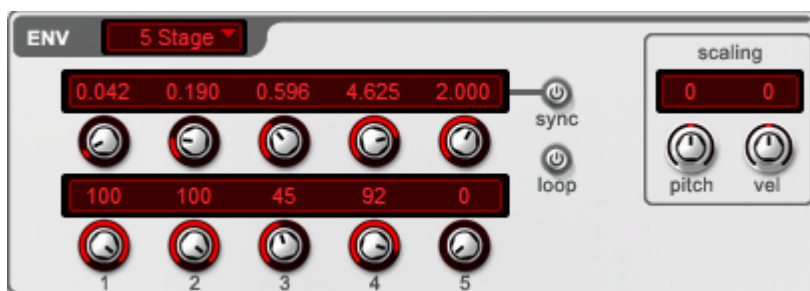
The dials can be set to deliberately under-track or even reverse-track. This allows you to create sounds that are very smooth and even across their range, or that drastically change across their range (as is the case with

many acoustic instruments). Reverse Track produces an unnatural effect which is useful for more experimental sounds.

Pitch Scaling is often used in creating Patches that have different amplitude release characteristics across their range. By setting an amplitude envelope's Pitch Scaling parameter to a value greater than 0 you can create a Preset in which low frequency notes have a longer release time while the high frequency notes have a short release time. Velocity Scaling can be used in a similar manner.

The Sync controls switches the envelope between Time and Sync modes. When set to Time mode, the envelope's controls work in units of seconds. When set to Sync mode, the envelope's controls work in units of fractions of a bar, where a value of 16 represents one bar. This is useful if you want to synchronise and envelope segment with the song's current tempo.

5 Stage Envelope



In the 5 Stage Envelope each section of the envelope has its own Time and Level setting. The Time setting indicates the time (in seconds) it takes for the signal amplitude to reach the corresponding Level setting.

In the above example the full level (100) is reached in 42 milliseconds (ms) after the note has started. The envelope stays at 100% for 190 ms, drops to 45% within 596 ms (or 0.596 seconds) and raises to a sustain level of 92% within 4.625 seconds.

Note that the 4th level is always the Sustain level and the 5th time and level are the release time and the release level. The release level should normally be 0.

The "Loop" button makes the envelope loop continuously. When the Sustain level (4th level) is reached, the envelope starts from the beginning again, and is looped as long as the note is held. Once the note is released it no longer loops but instead moves into the release stage (5th level) from wherever it is at the moment the note is released. This can be used in conjunction with the Albino's Single Trigger mode to apply a continuous, repeating envelope to a series of notes.

Pitch Scaling allows you to scale the envelope time using the pitch of the incoming MIDI note.

Velocity Scaling allows you to scale envelope time using the velocity of the incoming MIDI note.

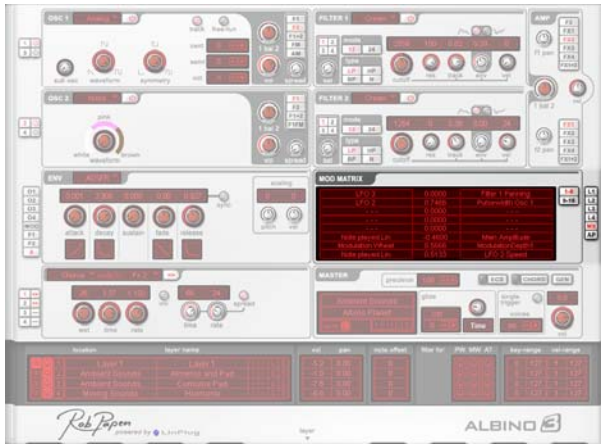
In both cases, setting the dial to 0 means that the envelope is not scaled according to the incoming MIDI note's pitch or velocity.

The dials can be set to deliberately under-track or even reverse-track. This allows you to create sounds that are very smooth and even across their range, or that drastically change across their range (as is the case with many acoustic instruments). Reverse Track produces an unnatural effect which is useful for more experimental sounds.

Pitch Scaling is often used in creating Patches that have different amplitude release characteristics across their range. By setting an amplitude envelope's Pitch Scaling parameter to a value greater than 0 you can create a Patch in which low frequency notes have a longer release time while the high frequency notes have a short release time. Velocity Scaling can be used in a similar manner.

The Sync controls switches the envelope between Time and Sync modes. When set to Time mode, the envelope's controls work in units of seconds. When set to Sync mode, the envelope's controls work in units of fractions of a bar, where a value of 16 represents one bar. This is useful if you want to synchronise and envelope segment with the song's current tempo.

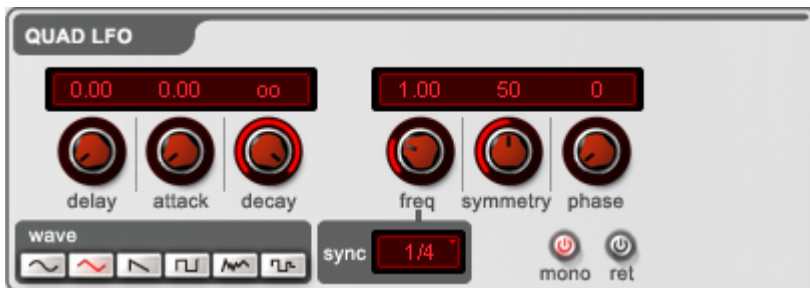
One of the key features of the Albino is its sophisticated modulation capabilities. The instrument contains four independent LFOs (low frequency oscillators) as well as a Modulation Matrix that is used to control modulation routing and a sophisticated Arpeggiator .



To select one of the LFOs click on one of the four buttons ("L1", "L2", "L3", "L4") to the right of the Quad LFO/Modulation Matrix section. To select the Modulation Matrix click on the "MX" button beneath the four LFO buttons. The Arpeggiator is chosen by the "Arp" button at the bottom.

The LFO, Modulation Matrix and Arpeggiator controls are described in more detail below.

Quad LFO



An LFO is an oscillator that generates low frequency signals that can be used to modulate other aspects of the signal. The Albino contains 4 separate LFOs each offering 9 user parameters. These are: Wave, Freq (Frequency), Symmetry, Phase, Delay, Attack, Decay, Sync and Mono.

To select one of the LFOs waveforms click on one of the waveform buttons at the bottom left of the LFO section. Six LFO waveforms are available: Sine, Triangle, Ramp, Square, Noise and Sample and Hold. It should be noted that when the Noise and Sample and Hold waveforms are synced to tempo, they run at a faster tempo than the other LFO waveforms. For example, if you set sync to 1/1, use a tempo of 120 bpm and play a whole note (4 beats), the duration of one cycle of the regular waveforms (Sine, Triangle, Ramp, Square) will be 2 seconds. However, the Sample and Hold and Noise waveforms will change their state within 1/8 of 2 seconds or 0.25 seconds.

The "Freq" (Frequency) parameter determines the LFO's frequency (in Hz). This parameter has no function if Sync is used (see below).

The "Symmetry" parameter can be used to distort the waveform's shape, stretching it or compressing it as required.

The "Phase" parameter sets the point in the waveform cycle at which modulation begins.

You can also apply an envelope to the LFO using the Delay, Attack and Decay dials.

The "Delay" parameter sets the amount of time (in seconds) before the LFO begins modulating the signal. A Delay setting of 0 means that the LFO begins operating immediately.

The Attack dial setting determines the length of time (in seconds) it takes for the LFO to reach the full modulation depth. This can be used to slowly increase the amount of modulation applied to the signal. A setting of 0 means that modulation commences immediately.

The Decay dial setting determines the length of time (in seconds) that the LFO modulation depth takes to move from the Attack peak amount to 0. Setting this parameter to oo (infinite) means that modulation is applied for an infinite amount of time, that is, the full duration of the signal.

Finally, you can use the Sync menu to sync LFO triggering with the current tempo (see Appendix B for the range of possible sync settings).

The Mono button enables one LFO waveform to be applied to all synth voices simultaneously. When the Mono button is off the LFO waveform is applied to each voice individually. Alternatively, when the Mono button is on, a single LFO is used for all voices and runs permanently.

The small R = Retrigger switch to the right of the Mono button defines whether a new note will restart the LFO or not. If you have a pause between two notes being played, the LFO will restart with the phase given by the Phase parameter when the Retrigger is activated. If its deactivated it will run permanently and is not influenced by notes being played.

Modulation Matrix

MOD MATRIX			1-8
LFO 1	0.02	Main Pitch	9-16
LFO 2	0.7466	Pulsewidth Osc 1	
---	0.0000	---	
---	0.0000	---	
---	0.0000	---	
---	0.0000	---	
Note played Lin	-0.4600	Main Amplitude	
LFO 4	0.5666	Cutoff Filter 1	
Modulation Wheel	0.42	ModulationDepth1	

The Albino's Modulation Matrix allows you to create 16 user-defined modulation routings. 47 modulation destinations are available for modulation by 26 modulation sources (see Appendix D for a listing and description of all modulation sources and destinations).

Modulation sources are shown in a column on the left of the display, while the destinations are shown on the right. The modulation amount is displayed in the middle. To change a routing click on the source or destination that you want to change. A menu will appear which lets you select the new source or destination. To remove a modulation source or destination select the "- - - -" entry in the menu.

To change the modulation depth click on the amount display and move the mouse (while keeping the mouse button pressed) upwards or downwards (increasing or decreasing the value) until the desired amount has been reached. A negative modulation depth inverts the waveform of the modulation source. Double-clicking on a modulation depth display sets the value to 0.00. Double-clicking again on the display restores the previous value. This can be useful when creating new Presets to quickly mute modulation routings.

The modulation of Main Pitch has a special display for modulation depth. The example above shows a modulation depth of "0:42" (see last row of the Modulation Matrix). This means that the main pitch is modulated to a depth of 0 semitones and 42 cents (or 0.42 semitones) more than usual by the LFO 1 when the Modulation wheel is pushed full up. This is also a good example of indirect modulation as this line refers to the modulation depth of slot 1 (the topmost modulation slot). In this slot the main pitch is modulated by LFO 1 with a depth of 2 cents.

Remember, without using the Modulation Matrix the following can be modulated directly in the Envelope section:

- the oscillators' amplitude by an envelope,
- the envelope rate by the pitch of the note played,
- the envelope rate by the velocity of the note played

The Arpeggiator



The Albino's Arpeggiator allows you to create user-defined arpeggios. Arpeggios are chords that are played as separate successive notes or "broken chords". With the Albino's Arpeggiator you can control the way the Arpeggio is played in numerous ways.

Clicking on the title "Arpeggiator" offers you a menu of functions that includes saving and loading arpeggios; initialisation and copy and paste, so you can easily transfer arpeggios to other presets or your own creations. You could build an entire library of your own creative arpeggios.

The respective parameters of the Albino Arpeggiator are:

Mode

Mode defines how the Arpeggiator functions with several options available:

Chord: does not play the Chord as separate Notes but as a Chord in rhythmic phrases defined by the other parameters.

Modulation: Basically the Arpeggiator is Off and does not influence Chords (or single notes) being played. But the Arpeggiator is available as a Modulation Source in the Modulation Matrix as if it were switched On. Using the Arpeggiator in the Modulation Matrix is like having an LFO with up to 32 individually definable steps.

Up, Down, UpDown, DownUp, UpDown+ and DownUp+ modes play typical arpeggiator patterns or arpeggios, which as we said before are the notes of the chord being played successively instead of simultaneously.

In Up mode the notes are played from lowest Note on upward. In Down its the other way around. UpDown and DownUp alternatively play the notes from lowest to highest and from highest to lowest. With UpDown it's as the name suggests, first, notes are played from the lowest note upward. with DownUp it's just the opposite.

A + sign behind the mode indicates that the highest and lowest notes are being played twice. For example, a C-E-G chord would be played in UpDown-Mode C-E-G-E and again from the beginning, while in upDown+ mode it will be played C-E-G-G-E-C and from the beginning on again.

AsPlayed Mode plays the notes in the order the Note On signal arrives or simply, the way you actually played the chord. This effect is easiest to understand when you play notes of a chord not exactly at the same time. The order they are actually played is exactly as you played them.

Random Mode plays the notes of the chord in a random order

Clk (Clock)

Clock allows you to set the length of the individual notes in which the chord is separated by the Arpeggiator. For example, playing a C-E-G chord in Up-mode will play all the notes as 1/16th notes when clock is set to 1/16. See appendix B for a list of all possible values.

Retrigger

The small Ret = Retrigger switch to the right of the clock parameter defines whether a new chord will restart the Arpeggiator or not. If you have a pause between two chords being played, the Arpeggiator will restart with the first

step when the Retrigger is activated. If its deactivated it will continue on the next step when a new chord is played. The steps are described below.

Step Display

The big display with the 32 step values is the heart of the Arpeggiator. Here is where the rhythmic variations of the Arpeggiator can be defined.

As we said before an arpeggio is a Chord broken into Notes of equal length (using the Clock parameter). In the Steps you can give these equal Notes different velocity values, make pauses instead of notes or tie notes together to create notes with a different note length.

Each step can be set to it's own velocity value of 1..127, and also to the value "Off", which means that there is actually a pause, or to "Tie" which means that the steps are bound together creating a longer note.

Keeping our C-E-G chord example, the step values of 127, 127, Off, 100, Tie, 30, Off, Tie would result in the following (assuming a 1/16 clock, and mode Up) Note C being played with maximum velocity, length 1/16th, then Note E played just the same 1/16th length and 127 velocity, then a 1/16th pause, then Note G played with velocity 100 (an average volume) and a note length of 1/8th (as the next step is tied to this step), then Note C played with a very gentle velocity of 30 at 1/16th length and finally a 1/8th pause.

Note that a "Tie" after an "Off" is just the same as placing an "Off" behind an "Off", both resulting in a longer pause. Also note that the arpeggio will variate the pattern such that when starting with step one again it now plays a E with velocity 127 and 1/16th length first; that's because we played a 3 note chord and have a 4 note step definition (playing C-E-G-C, next round E-G-C-E and then G-C-E-G before starting with the first pattern again).

Length (Len)

Length defines the length of the actual Note On time of a note. As we said, clock defines the length of the steps, such as a 1/16th note. With the Len parameter you can define how much of this time the note is actually On and how much it is Off. With a setting of full right the note length is the same as the step length. A middle setting allows the Note to be on just half of the time (for example a 1/32th of the 1/16th step). The more you turn the dial to the left the shorter the note is played. The effect is most prominent with sounds that have a short release time.

Swing (Swi)

This adds a swing effect to the notes being played, so within a given clock the odd step numbers (notes) are lengthened while the even ones are shortened or vice versa; this is much more easy to explore than to explain, just use a pattern of 4 1/8th notes and play with the swing parameter to hear the obvious effect.

Step (Stp)

Step allows you to define how many of the up to 32 steps are actually used for a particular arpeggio. It could be a very short two step arpeggio or anything up to 32 steps.

Velocity (Vel)

While we said that we can define the velocity at which a particular step plays a note this was only half the story. You can also simply play a chord with a different velocity for each note. So it could be also interesting to arpeggiate the notes with the velocity at which they are actually played. This is achieved by setting the Velocity parameter to its full right position (k stands for keyboard), in which case the velocity of each step in the arpeggiator has no meaning or is overridden (but Off and Tie keep their meaning). On the other hand, the full left setting means that the velocity at which the chord is played is meaningless and the velocity of the notes is determined only by the arpeggiator. The good thing, as is often the case, lies in the middle; adjusting this parameter somewhere between these extremes gives you the rhythmic variations of the steps combined with the expression of the actually played chord.

Octave (Oct)

This extends the note range being played regardless of the octave in which you played them originally. For example, you can choose notes of the chord and not only will they be played in the octave at which the chord is played, but also in the octave above. This can be extended up to 4 octaves, again we recommend you just try it to hear the obvious effect.

Effects

The Albino 3 has four independent stereo effects units: Effect 1, Effect 2, Effect 3 and Effect 4. All four effects units are identical.



Each effects unit contains twelve modules: Delay, Chorus, Chorus 2, Phaser, Flanger, Filter, Reverb, Stereo Delay ("StDelay"), Gator, Wah Wah, Compressor and LoFi. All effects modules can be set to either "On" or "Thru" using the button to the right of the effect type menu, or by using the four buttons to the left of the Effects section. Only one effects unit is displayed at a time. To switch between the four effects units, click on the buttons labelled "1", "2", "3" and "4" to the left of the effects section. To change the effect type click on the menu to the right of the Effect label. Each effects unit can also be routed to the following effects unit or directly to the instrument's output.

Each effect's controls differ. All effects are described in detail below.

Hint: Even if a preset does not use effects most often the effects are programmed to add a useful effect to the sound when switched on. So switch on the effects units to see how the processing changes the sound.

Delay



The Delay effect can be used to create "echoes" and other related effects. It features controls for "Wet", "Time", "Feedback", "Filter", "Depth", "Rate" and "Sync".

The Wet dial allows you to set the balance between the processed "wet" signal and the original unprocessed "dry" signal.

The Time dial is used for setting the delay time (in milliseconds). This can range from 1 ms to 680 ms.

The Feedback dial allows you to set the number of times the signal repeats or "echoes".

Also included in the Delay section is a variable low pass/high pass 6dB/Oct filter which is adjusted with the Filter dial.

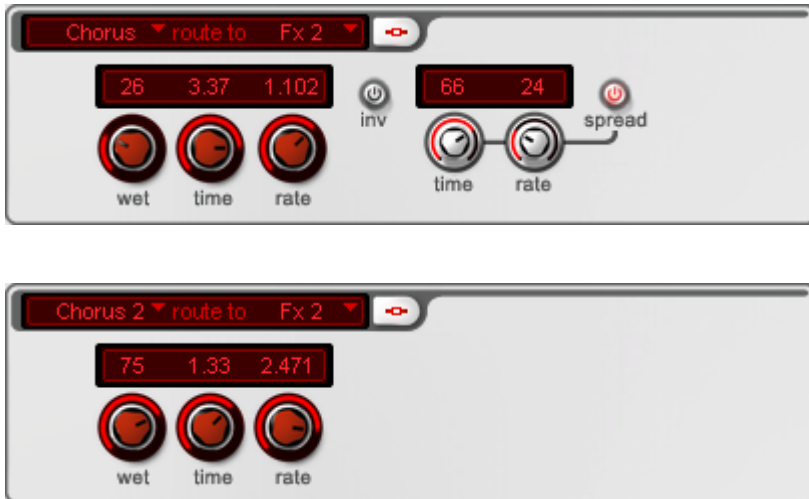
The Depth dial is used to set the depth to which the delayed signal is modulated, while the Rate dial determines the modulation speed. For example, if you set a delay time of 100ms and a depth of 50%, the amount of modulation is 50% of 100ms (50 ms). In this case you'll get a delay time that varies from 100 - 50ms (50ms) up to 100 + 50ms (150ms).

The Delay Rate sets the rate (in Hz) at which the modulation takes place. As an example, when you set the Delay Rate to 0.5Hz you get a complete sweep from 50ms (using the above example) to 150ms and back to 50ms in 2 seconds.

Finally, you can use the Sync menu to sync the delay time with the current tempo (see Appendix C for the range of possible sync settings).

When modulation is applied a stereo effect is created because both channels are modulated in opposite directions.

Chorus and Chorus 2



The Chorus effect can be used to "thicken" a single sound creating the impression that it contains multiple voices. The Chorus works by mixing delayed signals with the original signal. The Albino's Chorus features controls for "Wet", "Time", "Rate", "Inv", "Spread", "Spread Time" and "Spread Rate".

The Wet dial allows you to set the balance between the processed "wet" signal and the original unprocessed "dry" signal.

The Time dial is used for setting the delay time (in milliseconds). Longer times produce a "chorusing" effect while shorter times create a "flanging" effect.

The Rate dial sets the rate at which the signal is modulated.

The Inv (Invert) button allows you to invert the signal that is used to create the chorus effect. This is particularly useful when creating flanged sounds with shorter delay times (0.25 ms and below).

A unique feature of the Albino Chorus is its Spread parameter which is turned on or off using the Spread button. Basically, "Spread" makes the chorus sound fatter by adding random deviations to the Time and Rate parameters. The degree of "randomness" depends on the spread Time and

Rate parameters; setting the Spread Time and Rate to 0 cancels the effect; increasing the value of the Spread Time and Rate parameters adds additional richness and fullness to the sound. It can also make the effect sound more natural.

Chorus 2 has fewer parameters than Chorus. These are: Wet, Time and Rate. This controls are the same as those of Chorus so see above for more information. Chorus 2 has a different internal structure to Chorus which produces a different type of sound. The sound of Chorus 2 is richer but less natural sounding than Chorus.

Phaser



The Albino Phaser can be used to create "swirling" dynamic movement in sounds. The Phaser effect is created by automatically sweeping a series of equally spaced frequency notches up and down the audio spectrum. The Albino's Phaser features controls for "Wet", "Rate", "Depth", "Center", "Feed", "Inv" (Invert), "Stereo" and "Stages".

The Wet dial allows you to set the balance between the processed "wet" signal and the original unprocessed "dry" signal.

The Rate dial sets the rate at which the signal is modulated. The Depth dial is used to set the depth to which the signal is modulated.

The Center dial is used to set the frequency around which modulation occurs.

The "Feed" (Feedback) control is used to set the amount of internal feedback employed within the phaser. More internal feedback produces increasingly pronounced resonant peaks.

The Inv (Invert) button allows you to invert the signal that is used to create the phasing effect.

Use the Stereo control to widen the stereo image. If it's set full left the modulation on the left and right channel will be in perfect synchronisation. At full right setting the left and right channel will be completely out of phase, creating an extreme stereo effect. The best (rather subtle) stereo effect is achieved with settings around the mid mark.

The final phaser control is "Stages". Each phaser stage shifts the signal's phase by 180 degrees. The higher the Albino's Stages setting, the more frequency notches there are in the signal and so the more pronounced is the phasing effect.

Flanger



The Albino Flanger can be used to create the classic flange effect produced by two analog tape machines playing back at slightly different varying speeds. The Albino's Flanger features controls for "Wet", "Inv (Wet)", "Time", "Feedback", "Inv (Feedback)", "Stereo", "Mod Depth Time", "Rate" and "Mod Depth Pan". The Rate control also features a Sync parameter.

The Wet dial allows you to set the balance between the processed "wet" signal and the original unprocessed "dry" signal.

The Inv(erse) Wet control inverts the effect signal's phase against the original signal, giving a subtly different sound.

The Time control is used to set the length of the effects delay line, simulating the delay between the original (tape machine 1) and the delayed / wet signal (tape machine 2).

The Feedback control is used to set the amount of signal the is fed back to the effect's input, thus producing a stronger, more pronounced and richer effect.

The Inv(erse) Feedback control inverts the phase of the feedback signal which again, changes the character of the output sound. The most pronounced effects are created when both Inv controls (wet and feedback) are either set to Off or On.

The Stereo control creates separate flanging effects for each of the stereo channels. The creates adds width to the effect. This parameter is normally used sparingly, but can be useful at higher settings.

The Modulation Depth Time is the key parameter for setting the strength of the flange effect. Higher settings create a more pronounced effect.

The Modulation Rate control is used to set the speed of the flange effect (the speed of the cyclic changes between the two tape machines). This parameter can be set either directly with the dial or as a fraction of the song's tempo using the display below the Rate dial.

The Rate Sync control is used to synchronise the flanger's modulation rate with the song's current tempo.

The Mod(ulation) Depth Pan control is a parameter unique to the Albino, and is not normally on flanger effects. This control enables the stereo position of the flanged signal to be modulated at the same speed as that of the Rate control.

Filter

This effect module is an additional monophonic filter that incorporates saturation/distortion. It can be used to create some very special distortion/overdrive sounds.



The Filter features controls for: Wet, Sat (Saturation), Filter Type, Cutoff, Res (Resonance), Cutoff-Mod Speed, Cutoff-Mod Depth, Sync and Level.

The Wet dial allows you to set the balance between the processed "wet" signal and the original unprocessed "dry" signal.

The Sat (Saturation) dial enables you to set the amount of filter drive or distortion.

The Filter Type buttons allow you to select one of four filter types: LP (Low Pass), HP (High Pass), BP (Band Pass) and N (Notch).

The Cutoff dial is used to set the frequency (in Hz) above which frequencies are filtered out of the signal. When using the Low Pass filter, higher settings produce brighter sounds while lower settings result in darker sounds. When using the High Pass filter, higher settings produce thinner, brighter sounds, while lower settings produce fatter, darker sounds.

The Resonance dial is used to set the amount of emphasis around the cutoff frequency. Higher settings create a more pronounced peak in the signal while lower settings produce a flatter response.

The filter's cutoff frequency can be controlled using the Cutoff-Mod Speed and Cutoff-Mod Depth controls. The Cutoff-Mod Speed dial allows you to set the rate (in Hz) at which the filter's cutoff frequency is modulated. The Cutoff-Mod Depth control is used to set the depth to which the filter's cutoff frequency is modulated. A setting of 0% means no modulation occurs.

The Sync control is used to synchronise the filter's cutoff frequency modulation rate with the song's current tempo.

The level parameter lets you adjust the output level of the filter/saturation. This may be required when you use higher Saturation or Resonance settings.

Reverb



The Reverb effect is used to add ambiance to sounds. It features controls for Wet, Predelay, Sync, Room Size, Damp (Damping), Div, Mod Speed and Mod.

The Wet dial allows you to set the balance between the processed "wet" signal and the original unprocessed "dry" signal.

The Predelay dial enables you to delay the processed signal by a given amount (in milliseconds) so as to achieve a more natural reverberation. Normally, shorter predelay times are applied in the case of smaller room sizes while longer predelay times are applied in the case of bigger room sizes.

The Sync control is used to synchronise the Predelay time with the song's current tempo.

The Roomsize dial is used to set the size of the simulated room. The Roomsize varies from a small chamber (displayed as small box) up to a huge hall (displayed as big box). You can also set the room size by clicking directly on the Roomsize display.

The simulated room's wall materials can be adjusted with the Damp (Damping) control. This parameter ranges from practically loss-free reflecting walls (0% damping) up to very absorbent walls (90% damping). In practical terms, the amount of damping determines the amount of higher frequencies that are contained in the processed signal: The higher the Damp setting, the less higher frequencies are contained in the processed signal.

The Dif ("Diffusion") control is used to set the number of diversion stages that are applied to the input signal. As the value of the Dif control is

increased the reverberation becomes smoother and more homogeneous. Lower values produce a rougher, lower quality sound.

The Mod ("Modulation") Speed control is used to set the rate at which the reverb's room size is modulated. The modulation effect is quite subtle.

Modulation can be turned on and off using the Mod ("Modulation") button. This is useful if you want to compare modulated and unmodulated reverbs.

Stereo Delay



The Stereo Delay features controls for: Wet, Stereo, L Time, R Time, Feedback, LP Filter (Cutoff), HP Filter (Cutoff), Left Channel Sync, Right Channel Sync and Feedback Couple.

The Wet dial allows you to set the balance between the processed "wet" signal and the original unprocessed "dry" signal.

The Stereo dial sets the position of the echoes in the stereo field. When the dial is set all the way to the right the delay's output is full stereo. As the dial is turned anti-clockwise the stereo positioning of the delay's output becomes narrower. When the dial is in the middle position both echoes appear in the middle of stereo field, thus creating a mono output. When the dial is turned fully anti-clockwise the delay's output is again, stereo, however the stereo positioning of the left and right echoes is reversed.

The L Time and R Time dials are used for setting the left and right channel delay times (in milliseconds). This can range from 1 ms to 1300 ms.

The "Feedback" dial allows you to set the number of times the signal repeats or "echoes".

The "LP Filter" (Low Pass Filter Cutoff Frequency) dial is used to set the frequency (in Hz) above which frequencies are filtered out of the signal. Higher settings produce brighter sounds while lower settings result in darker sounds.

The "HP Filter" (High Pass Filter Cutoff Frequency) dial is used to set the frequency (in Hz) below which frequencies are filtered out of the signal. Higher settings produce thinner, brighter sounds, while lower settings produce fatter, darker sounds.

The left and right channels of the delay's output can be independently synced to the song's current tempo using the Sync menus located above the L Time and R Time dials (see Appendix C for the range of possible sync settings).

The Feedback Couple buttons (located beside the Feedback dial) are used to automatically match the feedback amount of the shorter delay to that of the longer delay when the upper button is pressed. For example, if you set the left channel delay time to 10 ms, the right channel delay time to 100 ms and feedback to 90%, you will hear the left channel delay fade out much more quickly than the right channel delay (this is what you would expect!). However, when you press the upper Feedback Couple button the feedback of the channel with the shorter delay time is adjusted so that the signal fades out in the same amount of time as the longer delay (thus the feedback for the shorter time is increased).

When the lower Feedback Couple button is pressed the feedback is not automatically adjusted.

Gator



The Gator effect is a step-controlled audio gate that can be used to create rhythmic, stuttering and pulsing effects. The effect is unique in that it separates the input signal into left and right components, each of which can be gated independently.

The Gator effect contains five controls: These are: Wet, Smooth, Steps, Sync and Link.

The Wet control sets the balance between the dry input audio signal and the “wet” gated audio signal. Increasing the value of the Wet control also increases the width of panning between the left and right step channels.

The Smooth control sets the envelope shape of the gate for each step value. A lower setting of the Smooth control creates a sharper envelope shape that produces a more pronounced gating effect. Increasing the value of the control “smoothes” the envelope creating a more pulsing, tremolo-like sound.

The Steps control consists of two rows of sixteen “buttons”, one for each rhythmic step of the pattern. When a button is on, the signal is passed through the effect. Alternately, when a button is off, the signal is gated. The duration of each step depends on the setting used in the Sync control (described below).

The Sync control sets the duration of each step. For example, a setting of 1/16 means that each pattern step is equivalent to a 16th note. Note that the overall tempo at which the Gator effect operates is set in the host software.

The Link control is used to set the way that the Gator’s step buttons respond to user input. This control has three settings: Off, Link and XLink. When set to “Off”, each step button can be switched on and off independently of any other button. When set to Link, the step buttons for the left and right patterns are linked together so that switching either button turns both buttons on or off. When set to XLink, the step buttons for the left and right patterns are linked together, however in this case they work in a complementary manner—when one button is on, the other will be off. In this case only one of the two left and right channel buttons can be switched on at the same time.

WahWah



The WahWah effect is an amplitude-controlled bandpass filter that can be used to produce vocal-like sounds, particularly “wah-type” sounds.

The WahWah effect contains five controls: These are: Cut (“Cutoff”), Res (“Resonance”), Sensitivity, Attack and Decay.

The Cut control is used to set the centre frequency (in Hz) at which the bandpass filter operates.

The Resonance control is used to set the amount of emphasis around the cutoff frequency. Higher settings create a more pronounced peak in the signal while lower settings produce a flatter response.

The Sensitivity control sets the degree to which the input signal's amplitude affects the filter cutoff frequency. Lower values produce a less-pronounced wah effect, while higher values produce stronger, more vocal-like wah sounds.

The Attack control is used to set the response time of the filter to changes in the input signal's amplitude. Faster Attack times mean that the wah effect is triggered more quickly, while slower Attack times introduce a delay before the wah effect is produced.

The Decay control is used to set the recovery time of the filter after the input signal's amplitude has changed. Faster Decay times mean that the wah effect returns to its default value more quickly, while slower Decay times mean that the wah effect returns to its default value more slowly.

Compressor



The Albino 3's Compressor can be used to control the dynamic range of the effect's input signal. Compression can be used to increase the perceived volume of a sound by reducing the level transient peaks, and thus allowing for an increasing of the average signal level without clipping. The Albino 3's compressor has been designed to be as easy to use as possible. It has five controls: Ratio, Threshold, Attack, Release and Vol ("Volume"). The Compressor's controls are described below:

The Ratio dial is used to set the ratio between the input and output level of signals that are above the Compressor's Threshold level. The compression ratio can be set anywhere between 1:1 and 10:1.

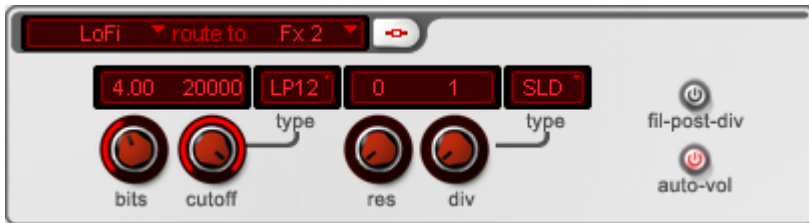
The Threshold dial is used to set the signal level at which the Compressor begins operating. The Threshold dial has a range of -24 to 0dB and automatically adjusts the make-up Gain to give 0dB signal peaks.

The Attack dial is used to set how quickly the compressor responds to changes in the input signal.

The Release dial sets the amount of time that it takes for the compressor to return to unity gain after the signal falls below the Threshold level. The Release time has a range of 0.001 to 4.000 seconds.

Because compression reduces the average amplitude of the input signal it is often necessary to increase the signal's amplitude once it has been compressed. The Albino 3's Compressor provides a Vol ("Volume") control that is used to set this "make-up" gain.

LoFi



The Albino 3's LoFi is a distortion effect that combines bit-depth and sample-rate reduction with "smoothing" algorithms allowing the resolution of the signal to be decreased, thereby making the sound rougher and noisier. This effect processor also includes a filter. This effect has the following controls: Bits, Cutoff, Filter Type, Res ("Resonance"), Div ("Divider"), Divider Type, Fil Post Div and Auto-Vol.

The Bits control enables you to reduce the bit depth of the output signal from oo bits (the signal is not changed) to 1.00 bits. Reducing the bit depth adds a harsh, noisy quality to the sound.

The Cutoff control is used to set the frequency (in Hz) above which frequencies are filtered out of the signal. Higher settings produce brighter sounds while lower settings result in darker sounds. Settings can range from 40 Hz to 20 kHz.

The Filter Type popup menu allows you to select one of four 12 dB filter types: LP12 (Low Pass 12 dB), HP12 (High Pass 12 dB), BP12 (Band Pass 12 dB) and BR12 (Band Reject 12 dB).

The Resonance control is used to set the amount of emphasis around the cutoff frequency. Higher settings create a more pronounced peak in the signal while lower settings produce a flatter response. Settings can range from 0% to 100%.

The Divider control sets a sample-rate divider that divides the current sample-rate by the current control setting. For example, if the current sample-rate is 44.1 kHz, then setting the Divider slider to 2, halves the sample-rate to 22.05 kHz. Settings can range from 1 to 32.

When the Divider control (described above) is set to a value other than 1, a new output sample value must be created for each group of samples in the input audio stream. For example, if the Divider slider is set to a value of 4, then four (possibly different) samples in the input stream are replaced by four samples with a single value in the output audio stream. The Divider Type popup menu determines how the output sample value is created from the input samples. Three options are available: “AVG”, “STP” and “SLD”. The “AVG” (“Average”) option calculates the average of the input samples and uses this as the output sample value for each of the input samples. The “STP” (“Step”) option takes the first sample in each group of input samples and uses this as the output sample value for each of the input samples. The “SLD” (“Slide”) option takes the first sample in each group of input samples, interpolates between them and uses the interpolated value as the output sample value for each of the input samples.

The Fil Post Div (“Filter Post Divider”) control is used to set the position of the LoFi’s Filter with respect to the Divider. By default, the Filter is before the Divider in the signal path. Switching this button on moves the Filter to after the Divider in the signal path.

The Auto-Vol control allows a compressor/expander to be switched into the signal path. This reduces the overall effect of the LoFi making the sound less harsh and more “musical”.

Master

The Albino 3's Master section contains various controls for setting global parameters. These settings are stored within the Preset.



The Master section consists of 8 sub-sections. These are: Precision, ECS ("Easy Controller Setup"), Chord, Gen, File Browser, Glide, Voices and Vol ("Volume"). Each of these sub-sections is described in detail below.

Precision

The "Precision" control can be used to set the accuracy of the Albino 3's signal generation. When the "Precision" control is set to less than 100% small inaccuracies are introduced into the waveform at various points in the Albino 3's signal chain.

This is useful if you're trying to replicate the warmth of an old analog synthesizer. Precision can be set in a range from 90% to 100%.

ECS

The ECS (Easy Controller Setup) section makes it simple to control the Albino 3 from an external MIDI controller (either hardware or software). All you have to do is switch on the ECS light (click it once), select a Albino 3 parameter with the mouse and then send some MIDI messages to the Albino 3 from you MIDI source. That's all there is to it! From now on you can change the parameter with that controller. In addition to this, more than one controller can be defined to change a particular parameter. In fact, you can define up to 128 parameter-controller-combinations. This does not depend on the type of controller you have nor the particular MIDI Control Change messages it sends. Don't forget to switch off the ECS light after you have finished using it (click it again)!

ECS settings can be saved and restored using the "Load" and "Save" functions from the menu that pops up, when you click at the ECS letters. In addition, a single controller assignment can be cleared using the "Clear" menu entry. All you have to do is select clear (the ECS light goes on) and move controls that you wish to be cleared (deassigned from MIDI CC's). Don't forget to switch off the clear-function by clicking the ECS control after you have finished!

The "Clear All" function clears all controller assignments at once.

Chord (Memory)

The Chord (Memory) control enables you to record Chords as part of a Preset. Clicking the Chord control opens a popup Menu where you can choose Off (Chord memory is switched Off and has no effect), Learn (Chord memory will store any 8 notes you play) and Play (any note played will trigger the whole chord that was entered in Learn Mode).

The chord memory is great when combined with the Arpeggiator. Note that the order in which notes are played in Learn Mode makes a difference: the first Note is taken as the Root or basic note and all successive notes are remembered relatively by interval. So if you "learn" the chord C-E-G by actually playing the E first, the C is remembered as -4 semitones and the G as +3 semitones. This means if you play a C when in play mode the Chord memory will transfer it to C, a C -4 semitones (a G#) and a C +3 semitones (D#), so you'll hear a G#-C-D#.

Gen

The "Gen" control is used to generate random patch settings. To generate a new patch click on the button and some or all of the current parameter settings will be changed to new settings. The Gen range is set on the Albino 3's rear panel (see below). Not all parameters are changed with each new random patch. With lower settings (e.g. 5%) even less parameters are affected. Normally, a setting in the range of 2 to 10% will produce the most interesting and useable results.

Preset Browser / File Controls

The Preset Browser consists of two displays. The upper one shows the Current Location and the lower one shows the Current Preset. Whenever a Preset is loaded using the file controls below these displays, the Preset name is updated with the name of the loaded Preset and the bank name with the name of the directory that contains the Preset.

By default the Preset Browser points to the factory presets installed with Albino 3. Presets can be changed in three different ways. You can load a new Preset with the file controls, which work by clicking the Prev/Next ("arrow") buttons located below the Preset name. You can select the desired Preset directly from the lower display, which turns into a menu when you click it. You can also change a Preset by sending a MIDI program change command to the synth.

The Current Location can be changed by loading a Preset from a different directory or by selecting the desired location from the upper display, which also turns into a menu when you click it.

The File Controls located to the right of the Prev/Next ("arrow") buttons are used for all File-related operations. The Load button opens a dialog that lets you select a file for loading. The Save button allows you to save the current Preset settings.

The settings of all sections, including the Volume setting, are saved with the Preset. The Albino loads and saves all of its Presets directly to hard disk so your computer's RAM does not limit the number of available Presets. Note that when you load a Preset using the Master section's file controls, the previous Preset is erased so if you want to keep the previous Preset make sure you save it before loading another one. Note that it is possible to load Albino 2 Presets as individual Layers. To do this it is

recommended that the Layer File controls are used. See the Layer section of this manual for further information.

The Preset Browser section also contains a Layer display that shows the number of Layers currently used by the Preset. When the display is blank no Layers are being used. When the control displays "S" one Layer is being used, and when the control displays "L" then 2 or more Layers are in use.

Glide

The Glide or "portamento" section allows you to set the Albino 3's portamento parameters. "Glide" continuously changes the pitch from one note to the next, connecting the notes and letting you smoothly "glide" from one to the other.

The Glide section has three controls: the Glide control, the Range control, and the Time/Rate control.

The Time/Rate control has two settings: Time and Rate. These settings determine the manner in which the pitch of one note moves to that of the next note. When set to "Time", it takes a constant amount of time to move from one note to the next. In this case it will take the same amount of time to reach the destination pitch regardless of whether the preceding notes are a semitone apart or an octave apart. When set to "Rate", the amount of time it takes to move from one note to the next depends upon how far apart the two notes are. The further apart the notes, the longer it will take for the pitch of the first note to reach that of the following note.

The Glide button has 4 values: Off, Held, On and Bend. The On and Off functions turn "Glide" on and off. When "Glide" is on, the Time/Rate dial is used to set the length of time it takes for the first note to reach that of the second note. The "Held" setting works as follows. If notes overlap then Glide is applied, however if they don't then the notes are played without Glide. This makes it possible to apply Glide only to selected notes. "Bend" allows you to apply a predetermined pitch bend to each note. The bend range is set using the Range control. A bend range of -48 to +48 semitones is available.

Single Trigger/Voices

The Single Trigger control is used to activate single trigger mode. When this switch is activated envelopes are only triggered by non-legato (or separated) notes. If you play in a legato (or overlapping) manner then

envelopes are continuously applied across all notes. The envelope is only re-triggered when legato playing ceases.

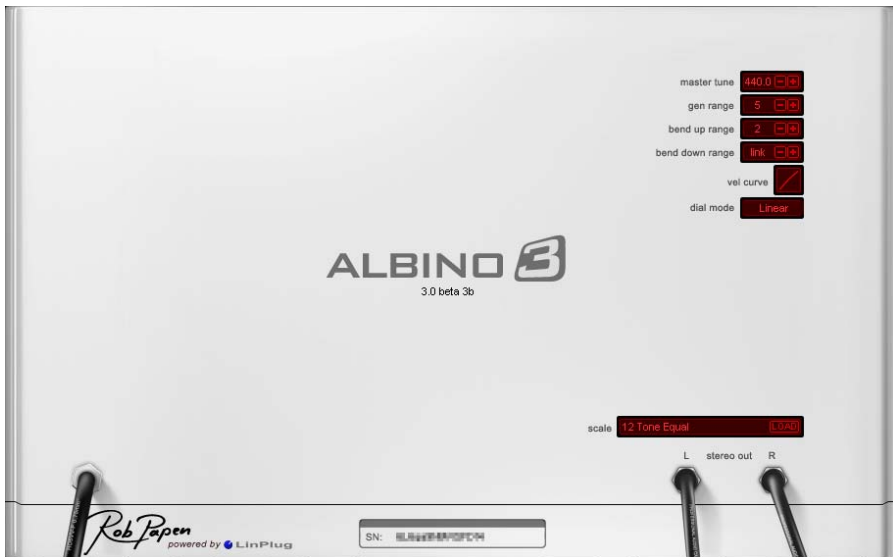
The Voices control is used to set the number of voices ("polyphony") available. The maximum polyphony is 32. A variety of settings are available for polyphony. These include "mono", "2" to "12" and "oo". One thing that may be confusing is the "mono" setting. It can be explained as follows. Say that you hold down one key and then press and release a second key. In the case of the "mono" voice setting, the first note will sound, and then the second note sounds. When the second note is released *the first note sounds again*. This creates a "pedal tone" effect.

Volume Control

The "Volume" control sets the Albino 3's overall output volume. Volume can be set in a range from -oodB to +6dB.

Rear Panel

The "Rear Panel" of the Albino 3 is accessed by clicking on the Albino 3 logo at the bottom right of the Albino 3's front panel. Several master controls have been located here to make the front panel less crowded, and also so that they are not changed accidentally while the Albino 3 is in use. The controls located here are Dial Mode, MasterTune, Bend Range and Gen Range.



Master Tune is used to set the overall tuning of the Albino 3 if no microtuning file is loaded . Tuning can be set from 415.3 Hz to 466.2 Hz.

The Gen Range control is used to set the range for random parameter generation. It has a range of 0% to 100%. Using lower values will effect the patch less than using higher values.

The Bend Up Range control is used to set the Albino 3's response to pitch bend messages. Bend Range can be set from 0 to 24 semitones.

The Bend Down Range control is used to set the Albino 3's response to pitch bend messages. Bend Down Range can be set from 0 to 24 semitones.

The Bend Down Range control can also be set to "Link" in which case the Bend Down Range is the same as the Bend Up Range.

The Velocity Curve control sets the MIDI Response Curve of the Albino 3. The Velocity Curve is set using a "curve" control that is used to set the shape of the response curve. The shape of the curve can range from extreme negative exponential to extreme positive exponential. To adjust the "curve" setting, click on the control and drag the cursor up or down. The change in the curve's shape will be shown on the control.

Dial Mode is used to select the Albino 3's dial operation mode. Two modes are available: "Cir" (Circular) and "Lin" (Linear). In "Cir" mode the Albino's dials track cursor movement in a circular fashion around the dial. In "Lin" mode the Albino's dials track vertical cursor movement. It's important to note that some sequencers can override the instrument's dial mode settings so if the Albino's dials are not operating in the correct manner, check the host program's settings.

Scale: See Appendix E for a complete description of how to use TUN files in the Albino 3.

Finally, the rear panel also contains your Albino 3's serial number and version number.

To switch back to the Front Panel click the Albino 3 logo on the Rear Panel.

Optimizing CPU Usage

Software synthesizers are highly CPU-intensive. The real-time calculation of audio waveforms, filters, effects and modulators places a significant load on the host computer's CPU.

As such, the main limiting factor in software synthesizer performance is CPU processing power. Each additional oscillator, filter, effect and modulator that is included in an instrument adds to the CPU load. As a result, it's best to switch off any unused units within the Albino 3 to conserve CPU resources.

It may also be useful to use the send effects of your host's mixer instead of the Albino 3's effects as they are shared among all instruments.

Glossary

- AM:** AM or "Amplitude Modulation" is a process where the amplitude of one oscillator (the carrier) is controlled by another (the modulator). When the frequency of the modulator is periodic and below the audio range (less than 20 Hz) tremolo is produced. When the modulation frequency is within the audio range metallic overtones are produced.
- Amplifier:** A signal processing device that changes the amplitude, and hence the volume, of a signal.
- Brown Noise:** A signal in which the amplitude is inversely proportional to pitch. It has the special property of being a "fractal" or statistically self-similar waveform. No matter how far you zoom in on the wave with an oscilloscope, the waveform has the same "texture". Brown noise is also the sound made by a "random walk" which makes the amplitude of a waveform travel up and down at random. The pitch motion of most musical melodies has a $1/f$ distribution.
- Effect:** A signal processing device that changes some aspect of the input signal. An enormous number of different effect types are available. These include Chorus (which produces a thickening of the signal), Delay (adding echoes to the signal) and Distortion (which changes the shape of the waveform usually adding overtones).
- Envelope:** A time-varying signal used to control the development of another signal after it has been triggered. Envelopes are most often used for controlling a signal's amplitude. The shape of the envelope is determined by the number of control parameters. Usually four parameters are available: Attack Time, Decay Time, Sustain Level and Release Time.
- Filter:** A signal processing device that suppresses or "filters" out specific parts of a signal's frequency spectrum. Numerous types of filter are used in audio synthesis. These include Low Pass, High Pass, Band Pass and Notch. The tone

controls on a stereo amplifier are one example of an audio filter.

FM: FM or "Frequency Modulation" is a process where the frequency of one oscillator (the carrier) is controlled by another (the modulator). When the frequency of the modulator is periodic and below the audio range (less than 20 Hz) vibrato is produced. When the modulation frequency is within the audio range, Frequency Modulation is produced.

LFO: An LFO or "Low Frequency Oscillator" is a periodic signal source (usually below audio frequency range) used to modulate another signal parameter. An LFO can be used for a variety of effects including vibrato (by modulating the pitch) and tremolo (by modulating the volume).

Modulation Matrix: A signal "junction" where a source signal can be patched so that it controls a destination signal. The Albino's Modulation Matrix is used for tasks such as modulating an oscillator's amplitude by an LFO.

Oscillator: A signal source that generates a periodic waveform at a given frequency.

Oscillator Sync: Syncing oscillators means that the slave oscillator does start a new cycle of its waveform whenever the master starts a new cycle. This can produce impressive sounds, especially when the slave is pitch modulated (as in this case actually the pitch is not changed but the waveform of the slave).

Pink Noise: A signal which contains equal energy per octave. This means that the volume decreases logarithmically with frequency. Pink noise sounds more natural than white noise (it sounds like rushing water or the surf) and is quite relaxing. It's often used for ambience in electronic music, and as a test signal for "tuning" sound reinforcement systems (many equalisers and audio spectrum analysers have built-in pink noise generators).

Ring

Modulation: The process of combining two audio signals by multiplication. Ring Modulation produces sidebands but suppresses both the carrier and modulating frequencies.

White Noise: A signal which contains equal energy over its frequency range-- that is, if you measure the amplitude of the sound from 100 to 200 Hz, that segment of the frequency spectrum will contain the same energy as a segment from 5000 to 5100 Hz or even 20,000 to 20,100 Hz. Compared to other types of noise, white noise has a "bright" sound.

MIDI Implementation Chart

Product: Rob Papen Albino Version 3.x Date: 8.May 2006
 Manufacturer: LinPlug Virtual Instruments GmbH

Function	Transmitted	Recognized	Remarks
Basic Channel			
Default	no	no	
Changed	no	no	
Mode			
Default	no	Omni	
Changed	no	no	
Note Number			
True Voice	no	yes	
	no	no	
Velocity			
Note On	no	yes	
Note Off	no	no	
Aftertouch			
Poly (Key)	no	yes	
Mono (Channel)	no	yes	
Pitch Bend	no	yes	
Control Change	no	yes	
Program Change	no	yes	
System Exclusive	no	no	
System Common			
Song Position	no	no	
Song Select	no	no	
Tune Request	no	no	
System Realtime			
Clock	no	no	
Commands	no	no	

Aux Messages

Local On/Off	no	no
All Notes Off	no	yes
Active Sensing	no	no
System Reset	no	yes

Appendix A: Digital Oscillator Waveforms and Ranges

Digital Oscillator Waveforms:

Sine, Triangle, Sawtooth, Square1, Square2, Square3, Organ1, Organ2, Organ3, RichSaw1, RichSaw2, RichSaw3, RichSaw4, SawSpec1, SawSpec2, VintSaw1, VintSaw2, VintSaw3, SawBass1, SawBass2, SawBass3, SawBass4, SawBass5, SawBass6, SawBass7, SawBass8, Spectr01, ... up to Spectr75,

Digital Oscillator Ranges:

32", 16", 8", 4", 2".

Appendix B: LFO/Arpeggiator Sync Settings

Off, 16/*1, 16/1, 16/1T, 8/*1, 8/1, 8/1T, 4/*1, 4/1, 4/1T, 2/*1, 2/1, 2/1T, 1/*1, 1/1, 1/1T, 1/2, 1/2T, 1/4*, 1/4, 1/4T, 1/8*, 1/8, 1/8T, 1/16*, 1/16, 1/16T, 1/32*, 1/32, 1/32T, 1/64, 5/16, 7/16, 9/16, 5/8, 11/16, 13/16, 7/8, 15/16.

Note: "T" stands for Triplet and "*" stands for a dotted note. In the case of a dotted note, the note duration is equal to 1.5 times its original undotted value.

Appendix C: Delay Sync Settings

Off, 1/2, 1/2T, 1/4*, 1/4, 1/4T, 1/8*, 1/8, 1/8T, 1/16*, 1/16, 1/16T, 1/32*, 1/32, 1/32T.

Note: "T" stands for Triplet and "*" stands for a dotted note. In the case of a dotted note, the note duration is equal to 1.5 times its original undotted value.

Appendix D: Modulation Sources and Destinations

Modulation Sources:

--- (Off), Note played Exp, Note played Lin, Velocity, Aftertouch, Pitch Wheel, Modulation Wheel, Breath Controller, Foot Controller, ExpressionContr, CC16 Controller, CC17 Controller, CC18 Controller, CC19 Controller, LFO 1, LFO 2, LFO 3, LFO 4, Osc 1 Envelope, Osc 2 Envelope, Osc 3 Envelope, Osc 4 Envelope, Mod-Envelope, Fil1-Envelope, Fil2-Envelope, Amp-Envelope and Arpeggiator

Two types of modulation source are available: unipolar and bipolar. Unipolar modulation sources increase the modulation destination's value in a single direction (e.g. the ModWheel), while bipolar modulation sources both increment and decrement the modulations destination value (e.g. an LFO).

Modulation Destinations:

---(Off), Osc 1 Amplitude, Osc 1 Pitch, Osc 1 Symmetry, Osc 1 Balance, Osc 2 Amplitude, Osc 2 Pitch, Osc 2 Symmetry, Osc 2 Balance, Osc 3 Amplitude, Osc 3 Pitch, Osc 3 Symmetry, Osc 3 Balance, Osc 4 Amplitude, Osc 4 Pitch, Osc 4 Symmetry, Osc 4 Balance, Fil 1 Cutoff, Fil 1 Resonance, Fil 1 Panning, Fil 1 Saturation, Fil 2 Cutoff, Fil 2 Resonance, Fil 2 Panning, Fil 2 Saturation, Matrix Depth 1, Matrix Depth 2, Matrix Depth 3, Matrix Depth 4, LFO Speed 1, LFO Speed 2, LFO Speed 3, LFO Speed 4, EnvModAttack, EnvModDecay, EnvModRelease, EnvF1 Attack, EnvF1 Decay, EnvF1 Release, EnvF2 Attack, EnvF2 Decay, EnvF2 Release, EnvAmpAttack, EnvAmpDecay, EnvAmpRelease, Main Filter Bal, Main Amplitude, Main Pitch

Modulation Sources

Note played Exp	The note being played with exponential response. The modulation value follows the frequency of the played note (bipolar).
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Note played Lin	The note being played with a linear response. The modulation value follows the note number (bipolar).
Velocity	The MIDI note-on velocity information. The harder the key is hit, the higher the modulation value (unipolar).
Aftertouch(poly)	The Aftertouch value of each separate note is used as modulation source. Your MIDI keyboard must support this. If this doesn't work it is likely that your keyboard has no polyphonic aftertouch (unipolar).
Aftertouch(mono)	As above, however only one aftertouch value is used for the whole keyboard. All notes being played on a specific channel share the same monophonic aftertouch value. This is how most keyboards work (unipolar).
Pitch Wheel	The value of the pitch-Wheel is taken as modulation source, maybe it makes sense to reduce the Pitch Wheel range to 0 when using the Pitch Wheel as modulation source. The Pitch Wheel is bipolar
Modulation Wheel	The MIDI modulation wheel (MIDI CC 1) (unipolar)
Breath Controller	MIDI CC 2 (unipolar).
Foot Controller	MIDI CC 4 (unipolar).
Expression Contr.	MIDI CC 11 (unipolar).
CC16 Controller	MIDI CC 16 (bipolar).
CC17 Controller	MIDI CC 17 (bipolar).
CC18 Controller	MIDI CC 18 (bipolar).
CC19 Controller	MIDI CC 19 (bipolar).
LFO 1	LFO 1 (bipolar).

LFO 2	LFO 2 (bipolar).
LFO 3	LFO 3 (bipolar).
LFO 4	LFO 4 (bipolar).
Osc 1,2,3,4 Envelope	The envelope of Oscillator 1,2,3 or 4. Oscillator envelopes control the respective oscillator, however if the oscillator is not used, or it makes sense within the preset to do so, the envelope can be used as a modulation source (unipolar).
Mod-Envelope	The Mod-Envelope is user-definable and can be routed to any available modulation destination (unipolar).
Fil-1, Fil-2 and Amp Envelope	The envelope of the Filters and Main Amplitude. This envelopes control the respective Filter / Volume, however if it makes sense within the preset to do so, the envelope can be used as a modulation source (unipolar).
Arpeggiator	As a special modulation source the Arpeggiator is useable as modulation source too. (unipolar)

Modulation Destinations

Osc 1,2,3,4 Amplitude	<p>The amplitude of Oscillator 1 to 4, used for tremolo.</p> <p>N.B. In order to create the classic tremolo effect it is better to use Main Amplitude as the modulation destination as this is applied to the whole voice.</p>
Osc 1,2,3,4 Pitch	<p>The pitch of the respective Oscillator, used for vibrato.</p> <p>N.B. In order to create the classic vibrato effect it is better to use Main Pitch as the modulation destination as this is applied to the whole voice.</p>
Osc 1,2,3,4 Symmetry	Pulsewidth or Symmetry of the respective Oscillator waveform, used to thicken a sound or

make it swirl, effect depends on intensity and modulation speed, typically with LFO.

Osc 1,2,3,4 Balance	Balance of the respective Oscillator, only useable when the Oscillator is routed to both filters (F1 + F2).
Filter 1,2 Cutoff	Cutoff frequency of Filter 1 or 2, often used with an LFO to create filter sweeps or with Velocity to simulate an acoustic instrument's response to note attack.
Filter 1,2 Resonance	Resonance of Filter 1 or 2, a rather subtle effect, typically used with an LFO or for Keyscaling (Note Lin or Note Exp source) to adjust Resonance over the key range.
Filter 1,2 Pan	Pan position of Filter 1 or 2 output, used for stereo effects, for example, with an LFO as the source for a permanently moving sound, or with Envelopes to let the Filter output move through the stereo panorama. Only functions if the Filter is switched on and has an input signal. For Filter 1 this has no effect if F1 is routed to F2.
Filter 1, 2 Saturation	The Saturation setting of Filter 1/Filter 2.
Matrix Depth 1,2,3,4	Intensity of the first four entries (line 1 to 4) in the Modulation Matrix, often used with the ModWheel as source to control a specific modulation parameter (e.g. Vibrato).
LFO Speed 1,2,3,4	Speed of LFO 1 to 4, this allows tempo changes of the LFO to be programmed. Typically this is used with Mod-Env as the source. Another example is Key Lin which can be used to make the LFO run faster with higher notes.
Filter Balance	Balance of both Filters (that is, which one is more prominent), only usable if both are Filters are switched on and receive a signal from the Oscillators.

EnvMod, F1, F2, Amp Attack

Attack time of the of the Modulation Envelope, Filter 1 Envelope, Filter 2 Envelope and Main Amplitude Envelope.

EnvMod, F1, F2, Amp Decay

Decay time of the of the respective Envelope

EnvMod, F1, F2, Amp Release

Release time of the of the respective Envelope

Main Filter Balance

Balance of both Filters (that is, which one is more prominent), only usefull if both are Filters are switched on and receive a signal from the Oscillators.

Main Amplitude

Overall amplitude of all oscillators. Often used for tremolo.

Main Pitch

Overall pitch of all oscillators. Often used for vibrato.

Appendix E: Using TUN Files

By Jacky Ligon

About Microtuning

Microtuning, or "microtonality" are methods for tuning musical instruments whereby musicians may explore and compose with ethnic, historical and contemporary tuning-systems. Microtuning musical instruments allows one to use scales which may have pitches lying between the notes of our familiar Western 12 tone scale. These pitches which are found in the 'cracks' of 12 Tone Equal Temperament are one of the things that give music's of Bali, India, Africa, Thailand, Turkey and the Middle East (to name but a few) a special intonational flavor, but is something that is of immeasurable value to the contemporary acoustic and electronic composer, who may require a more broad palette of musical pitches for their music.

The quest for creating beautiful and musically useful tuning-systems has been an unending process of discovery and debate amongst musical theorists, mathematicians, physicists and musicians going back to early history. Quite often the reasons for microtuning instruments may involve improving the consonant intervals of a tuning-system for sweeter sounding harmonies, as well as offering wider variety of choices for melody. "Microtuning" an instrument can sometimes mean there may be less or more than 12 tones in an octave, or even that the octave itself may be stretched or compressed. Microtuning is a vast topic, rich with lore, music and an infinity of musical possibilities for the sonic explorer.

Creating TUN microtuning files with SCALA

Scala is a freeware utility developed by Manuel Op de Coul in the Netherlands, which can be used for the creation and analysis of historical, ethnic and contemporary microtunings. A powerful capability of Scala is that it enables the user to create the proprietary tuning data required for microtuning a wide range of hardware and software synthesizers and samplers.

Scala may be used to create the TUN format microtuning-files needed to explore microtunings with this instrument.

The Scala home page is <http://www.xs4all.nl/~huygensf/scala/>

Specifying the Reference Frequency of a Microtuning

One of the powerful capabilities of the TUN file format and Scala, is the ability to specify the pitch and midi note which will be the reference pitch for the microtuning in use. This becomes a very important consideration when one is using a number of different synthesizers and wishes to keep them in tune with a given base frequency. It is very common for one to specify a chosen concert pitch such as A440 Hz or C261.6256 Hz as a reference for a microtuning, however, the flexibility of the TUN format and Scala enables one to specify this frequency arbitrarily. In Scala this reference is called Map Frequency.

As well as being able to specify the Map Frequency, one can also specify a central midi-note, which will become the starting point for the microtuning in use. Being able to specify a particular midi-note on the controller, provides a way to map a microtuning beginning on any desired midi key, making it easier to navigate the keyboard when there may be more or less than 12 tones per octave, or where one may desire to have the notes of a tuning fall on certain physical keys.

Important Note

When one uses a TUN microtuning-file in the , the above specified mapping properties will override the Master Tuning reference. Normally when one is using the default 12 Tone Equal Tempered Scale, the Master Tuning will be used to make fine pitch adjustments around the standard concert pitch of A440 Hz, but when one has specified another pitch base for a microtuning when the TUN file is created in Scala, such as C261.6256 Hz, the data in the TUN microtuning-file will provide a new pitch reference.