

Element P



the percussion element

LinPlug ElementP

Percussion Synthesizer



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Thank you

for purchasing an ElementP license. ElementP is a “classic” linPlug synthesizer, originally manufactured in 2002 and re-released in 2010. Its a flexible and easy-to-use percussion instrument created specifically for percussive sounds of all kinds. This manual describes all aspects of ElementP and is designed to help you learn and use this software as efficiently as possible. Everyone at LinPlug hope you enjoy working with ElementP and hope that it becomes an important part of your musical creativity.

Overview

ElementP is a percussion synthesizer. It has been designed to produce a specific range of sounds. Although you can't create all imaginable percussive sounds, ElementP will allow you to create a broad range with minimum effort. Typically you can easily create sounds like real world percussion instruments, unique bass sounds, any kind of percussive noise, some interesting kicks and snares and other sounds of this type.

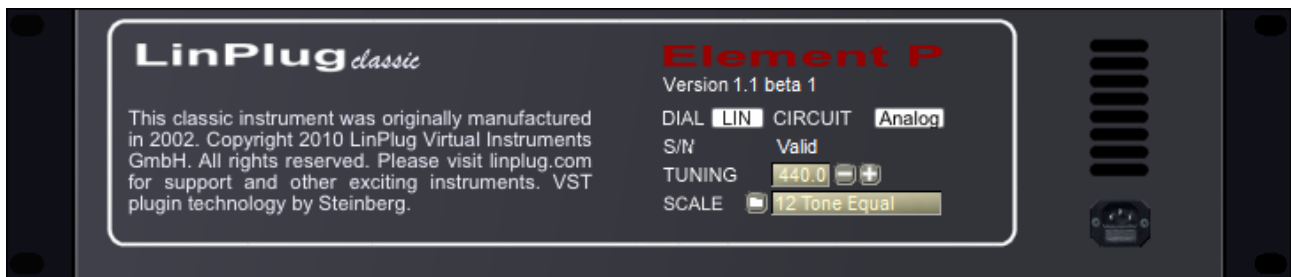
ElementP is capable of playing each part all over the keyboard but some sounds will work best in the octave they were designed in (kicks for example). Just audition the sound in different octaves until you find the range where it sounds best and matches your taste.



ElementP's panel is divided into several sections. First there is a Timbre section that forms the variant timbre of the sound. The Base section that gives you control over the basic sound and the amplitude shape of the sound. A Pitch section for pitch modulation effects on both the Timbre and the Base. A Noise section to add some noise to your sounds, this is what often gives the percussion instrument its typical sound. Finally there are some general settings and the file handling in the Main section.

If you are familiar with FM synthesis you can think of ElementP as a two operator FM synth with the Timbre being the operator that modulates the Base. This is technically not absolutely correct, but it gives you a picture what these two sections do.

To enter your serial number or to obtain the version information turn around your ElementP by clicking the ElementP logo in the edit window. You'll see the back side of ElementP with the copyright notice, the version information and a couple of settings to adjust.



Settings:

Dial Mode

In linear dial mode the knobs of ElementP gets changed by moving the mouse up or down after clicking on the respective knob. In circular mode you have to rotate the mouse around the knob for moving it. Choose the one that matches your taste.

Circuit

The original Element P always run in “analog” mode, which mens its sound is not digitally clean but varies subtle from note to note over time. Its variation gives the sound the typical analog imperfection. However, with certain sounds or music you will need Element P to respond 100% accurately with each note, to obtain this switch to “digital” as the precise, “machine alike” sound.

Serial Number

Has to be entered here to turn the Demo into a full working product without “demo noise”. Once the serial has been entered correctly (we recommend copy/paste) you see “valid” here as confirmation.

Tuning

Allows you to change the tuning of Element P from the A = 440.0 Hz to any tuning you require for a particular music piece.

Scale

Here you can load any alternative Microtonal scale provided as “TUN” file. Such files can in example be created with the “Scala” software. Element P ships with many alternative scalings.

Base



The Base section allows you to form the basic shape of your sound.

RANGE: Hereby the pitch of the basic sound is controlled in the range from -2 to +4 octaves.

ATTACK: The Attack slider determines the length of time it takes for the amplitude envelope to reach the full volume.

HOLD: The Hold slider determines the length of time the amplitude envelope is held at the maximum volume. Note that the maximum value is limited to 100ms (0.1 second) as its a sound shaping parameter for percussive sounds and not intended to program pad sounds.

DECAY: The Decay slider determines the length of time that the amplitude envelope takes to return to zero. After the hold time has elapsed the amplitude fades out during the Decay time.

SOUND: The Sound parameter lets you select a basic harmonic spectrum. Below the dial you can select one of three spectrums:

- P is the classic Element P spectrum (the only spectrum available in the 2002 version)
- A alternative set A, sine to triangle spectrum
- B alternative set B, another new spectrum

TIMBRE



RANGE: Hereby the harmonic content is controlled in a broad range in semitone steps. This allows you to create harmonic or "clean" and inharmonic sounds.

ATTACK: The Attack slider determines the length of time it takes for the timbre envelope to reach the full effect on the sound.

DECAY: The Decay slider determines the length of time that the timbre envelope takes to return to zero effect on the sound. After the hold time has elapsed the timbre fades out during the Decay time.

ENVELOPE-AMOUNT: Hereby you can control how much the timbre envelope affects the timbre of the sound.

DRIVE: The Drive parameter lets you adjust how much the timbre is affected at all. If this parameter is set to maximum the timbre envelope has no further effect.

Pitch



You can further shape the sound by playing with the 4 octave ranging Pitch section.

TIM/BAS: You'll find a Timbre "TIM" and Base "BAS" button here. They decide on which part the pitch envelope goes. To hear the effect of this section one or both switches must be On and the Depth must be not zero.

DEPTH: With Depth you adjust how drastically the pitch effect is and if its up or down. The unit is semitones. The range is +-24 semitones or 2 octaves. You can change this parameter by one semitone at a time by holding the "ALT" key (or "Apple" key on a Mac) while clicking with the mouse on the upper (increases) or lower (decreases) part of the knob..

ATTACK: The Attack slider determines the length of time it takes for the pitch envelope to reach its full intensity.

DECAY: The Decay slider determines the length of time that the pitch envelope takes to return to zero effect on the sound. After the hold time has elapsed the pitch returns to its original value during the Decay time.

DETUNE: With the detune you can further fine adjust the frequency relation of the Timbre and Base section.

Noise



COLOR: This parameter lets you change the color or sound of the noise. The rightmost setting is white noise, the middle setting about pink noise and the leftmost setting quite a dark rumbling noise. If you can't imagine what white and pink noise should be, don't worry, try and you'll understand this parameter.

ATTACK: The Attack slider determines the length of time it takes for the noise to reach its full amplitude.

DECAY: The Decay slider determines the length of time that the noise envelope takes to return to zero volume. Note that the HOLD Parameter of the Base section does also influence the noise envelope. After the hold time has elapsed the noise fades out during the Decay time.

Left of the Noise section there is a parameter named MIX

MIX: Hereby the volume of the Base and Noise gets adjusted. Leftmost is Base only, rightmost is Noise only and in the middle you get both on the same level.

MAIN



VOLUME: Controls the overall volume of an ElementP Instrument.

VELOCITY CURVE: Controls the response on MIDI Velocity information. The lowest setting represents a linear response while the topmost setting is an extremely exponential response.

VELOCITY ATTACK: This parameter controls how much the MIDI Velocity controls the Attack phase of the sound. If this slider is moved upwards a higher velocity will significantly shorten attack time. Note that with the Attack parameter set to minimum this parameter does not have any further effect. If this slider is moved all way down velocity does not affect the attack phase of the sound.

VELOCITY TIMBRE: Hereby you control how much the velocity controls the Timbre. If this slider is moved upwards a higher velocity will increase the Drive parameter. So a higher velocity makes the preset sound brighter. If this slider is moved all the way down, velocity does not affect the timbre of the sound.

BANK / PRESET NAME: The preset bank and preset name is displayed for your reference here, you may select another bank or preset by clicking on it.

LOAD: The button labeled with the "folder" icon allows you to load presets saved in standard fpx format.

PREV/NEXT: Once you have loaded a preset you can use the "arrow" icons on either side of the "folder" icon to browse within the currently selected directory..

SAVE: The button labeled with the "disk" icon enables you to export ElementP presets. Clicking this button opens a file dialog allowing you to choose the directory and file into which the preset is to be saved.

ECS: The Easy Controller Setup lets you control ElementP from nearly any hardware MIDI controller, its described in the following section.

ECS / MIDI Learn

The ECS (Easy Controller Setup) section makes it simple to control the Element P from an external MIDI controller. All you have to do is switch on the ECS (a menu pops up when you click at the ECS letters, choose Learn), select a Element P parameter with the mouse and then send some MIDI messages to the Element P from you MIDI source. That's all there is to it!

From now on you can change the parameter with that controller.

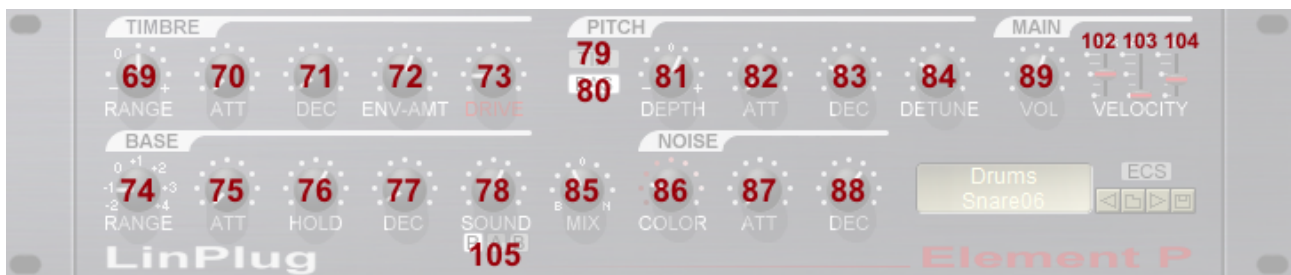
In addition to this, more than one controller can be defined to change a particular parameter. In fact, you can define up to 128 parameter-controller-combinations. This does not depend on the type of controller you have nor the particular MIDI Control Change messages it sends.

Don't forget to switch off the ECS (pick Off from the menu) after you have finished using it (the ECS button remains red during ECS activity as a reminder)!

ECS settings can be saved and restored using the "Load" and "Save" functions from the menu. In addition, a single controller assignment can be cleared using the "Clear" menu entry. All you have to do is select Clear and select a controls that you wish to be cleared (deassigned from MIDI CC's). Don't forget to switch off the ECS control after you have finished clearing assignments!

The "Clear All" function clears all controller assignments at once and the Rest.Fact. Function means Restore Factory, thus restoring the factory settings as described below.

The following MIDI-CC-parameter-assignments are automatically set up on start-up of Element P. Of course, the assignments can be replaced with your own preferences using the Clear / Learn function.



MIDI Implementation Chart

Product: LinPlug Element P Synthesizer Version 1.1x Date: 29.March 2010

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	
Velocity			
Note On	no	yes	
Note Off	no	no	
Aftertouch			
Poly (Key)	no	no	
Mono (Channel)	no	no	
Pitch Bend	no	no	
Control Change	no	yes	See ECS / MIDI Learn
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	