



Audiofier VEEVUM SERIES 1.0 User Manual

September 2020

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Important Information

SNAPSHOTS WARNING

When loading a new snapshot it is advised that no sound is playing (including reverb trails or delays) before the new snapshot is chosen, in order to avoid unwanted noises which may occur when new fx configurations are loaded.

HOW TO USE VEEVUM

VEEVUM is a playable instrument which shines when used to perform soundscapes, drones and ambient sounds. Thanks to VEEVUM's several playing and mapping modes, the nature of the sounds can vary greatly dictating the way the instrument can be played with maximum efficiency and best results. For instance, in Random playing mode, it is suggested to hold one or two keys on the midi controller, while playing other notes in succession, more like a Bach Chorale, where the four part harmony voices intertwine, trade places and take turns. This will allow one or more sound to be persistent, while other will randomly change, creating an interesting texture that never repeats itself.

But VEEVUM can also be used to generate evolving arpeggiations of plucked sounds when the volume envelope is set to create a short sound.

THREE WAYS OF GENERATING NEW SOUNDS COMBINATIONS

VEEVUM's main way of generating new sounds combinations is the GENERATE LAYERS SLIDER, on centre top of the GUI. By clicking on it, or by using the slider peg, new sound sources are added and removed and it is all visually represented in the main "HONEYCOMB (Beehive)", where hexagons are lighting up to show which sound is active. By selecting one category from the category list located on the bottom left of the GUI, the sound selection is limited to one flavour or type of sound.

The second way to generate sounds combinations is to select manually the hexagons, clicking them on or off one by one. This operation can also be done after using the GENERATE LAYERS SLIDER, to refine the sound sources choice even further.

The third way to generate sounds combinations is to use the Randomisation feature, symbolised by the DICE on the top left of the GUI. This function will not only randomise the sound layers, but also all the effects, maintaining only the volume envelope and the arpeggiator settings. This is the way that yields the most unexpected results.

SNAPSHOTS/PRESETS

The provided snapshots are just a selection of the possible sound permutations. With VEEVUM there are endless sounds possibilities to be obtained, so don't stop at the presets, but experiment by creating sounds ad hoc from scratch or by generating new sounds combinations as described above.

Instruments Names

VEEVUM SERIES includes 6 instruments which are named and numbered as follow:

VEEVUM 1: VEEVUM ONE
VEEVUM 2: VEEVUM A/D
VEEVUM 3: VEEVUM REAL
VEEVUM 4: VEEVUM ASTRA
VEEVUM 5: VEEVUM TERRA
VEEVUM 6: VEEVUM LUNA

While the folders and resources files will retain the numbering (1,2,3), the main instruments (.NKI) are identified by the actual instrument name (ONE, A/D, REAL,ASTRA,TERRA,LUNA).

In this manual we will show pictures of any of the 6 instruments mentioned above. While the GUI's colours may vary, the functions are exactly identical.

Audiofier EULA

BY DOWNLOADING AND INSTALLING VEEVUM 1.2 YOU AGREE TO THE FOLLOWING:

VEEVUM library is licensed, not sold to you. This license is personal and non-transferrable.

YOU MAY use VEEVUM in your own compositions (including library music) and/or commercial work for clients/media, without any restrictions or additional fees.

YOU MAY install VEEVUM on multiple computers of yours, as long as you are using the library and you are not sharing/giving/lending your license with others.

YOU MAY NOT make copies of this library, as a whole or in part, with the intent to re-distribute, sell or give them away - this includes making available any of the content on a network, e.g. through internet file sharing services or pirate sites.

YOU MAY NOT re-use or re-package any of VEEVUM content in another virtual instrument or sample library.

Installing the VEEVUM library implies that you agree to the above EULA. © 2019

VEEVUM System Requirements

To install VEEVUM you need a maximum of 6GB of hard disk space. While a fast hard drive is required, a solid state drive is highly recommended in a fast computer, due to VEEVUM high amount of samples.

VEEVUM requires the retail Native Instruments Kontakt 5.8.1 VEEVUM will not work with Kontakt Player.

You will need an extraction utility to unpack the .zip archives you received.

Due to the layout of VEEVUM it is recommended to have a few MIDI controllers (sliders or knobs) available, to take full advantage of VEEVUM capabilities.

MAC RECOMMENDED SYSTEM

- MacOS 10.12, 10.13 or 10.14 (latest update), i5, 4GB RAM
- SSD (Solid State Drive)
- NI Kontakt 5.8.1

PC RECOMMENDED SYSTEM

- Windows 7, Windows 8, or Windows 10 (latest Service Pack), Intel Core i5 or equivalent CPU, 2 GB RAM
- Sound card with ASIO drivers
- SSD (Solid State Drive)
- NI Kontakt 5.8.1

Tutorials

Video overview and tutorials are available on Audiofier's YouTube channel. Copy and paste the following link to your browser to access VEEVUM playlist:

https://www.youtube.com/watch?v=LJKi3QZd2HY&list=PLjQ3CMWhXwTIUgiNBbcTRcjTwdsATi2D_

In addition you should find an installation video in this downloaded package, that will guide you through the whole process.

Alternatively you can watch the installation videos for Mac and Windows in our YouTube Channel at:

MAC:

<https://www.youtube.com/watch?v=WC0MFBZfZGQ>

WINDOWS:

<https://www.youtube.com/watch?v=9yUEJvkD7fE>

Minimizing loading time

Some computer configurations might take a long time to load VEEVUM samples the first time it's booted. After the first boot it is recommended to do a BATCH RESAVE following these steps:

Step 1: BACKUP VEEVUM by copying the whole folder in a different location.

Step 2: Go to Kontakt Files menu and hit Batch Resave. Select "YES" at the dialog popup. Note that you do not need any patches loaded in Kontakt for this to work.

Step 3: In the "Browse for Folder" popup, select VEEVUM folder.

Step 4: A dialog might pop up displaying any missing samples in that folder. At the bottom, make sure "Allow alternate file types" is checked (this will check for both WAV and NCW), and then use the "Browse for folder" option to select VEEVUM Samples folder, where you NCW samples are stored.

Step 5: Load VEEVUM again, and you'll be good to go.

FOR WINDOWS 10 USERS ONLY

There might be a problem with Windows trying to scan all the samples for virus. Please try the following, which worked for other windows users:

In your PC try to go to: SETTINGS / UPDATE & SECURITY / WINDOWS DEFENDER and look for EXCLUSIONS in the right pane, selecting ADD EXCLUSION. Go with a "Folder Exclusion" for the directory where your Kontakt libraries are. Copy your downloaded VEEVUM zip file in that folder and try to unzip it once again, inside that folder.

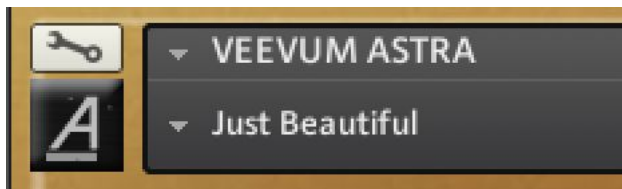
Snapshots Installation (Method through Kontakt interface)

Please follow it step by step:

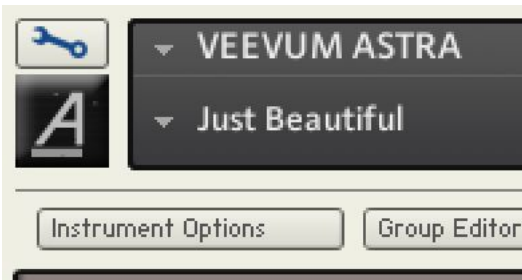
If you are not in Snapshot view, click on the camera icon on Kontakt GUI



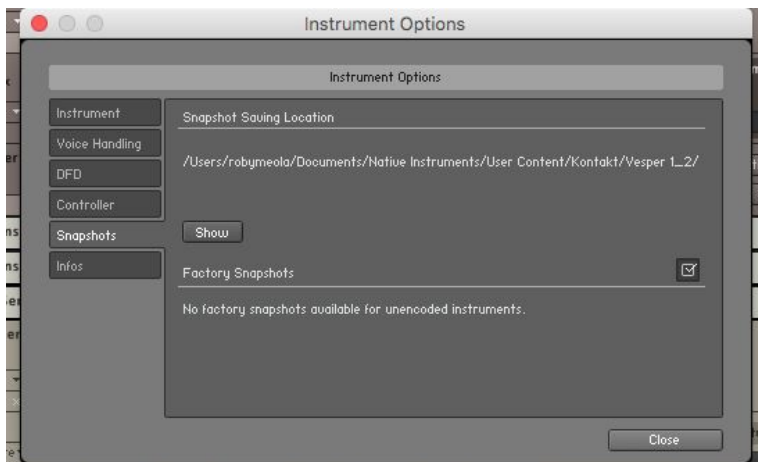
Click on the wrench icon on Kontakt GUI



When opened, click on the instrument options tab



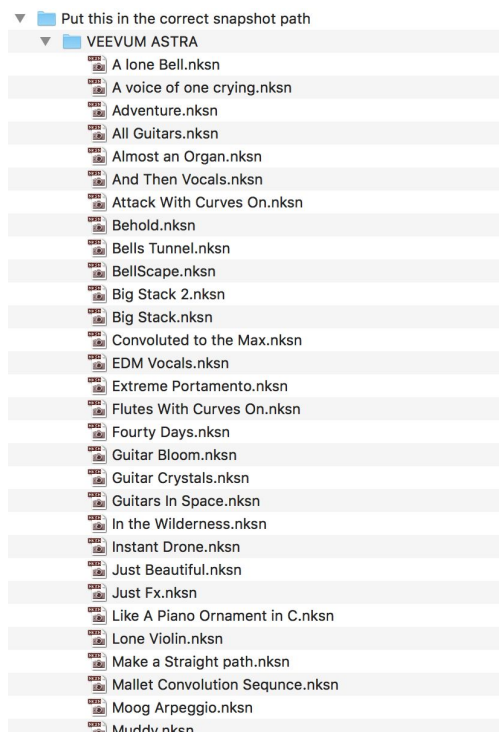
On the new window locate the Snapshots Tab



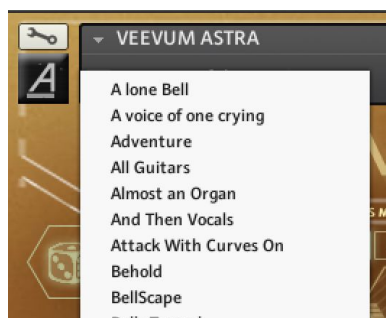
Click on the Show button, Kontakt will ask you to create a new path for the snapshots. Accept and the newly created snapshot folder window will appear in which you will have to just drag and drop the “Snapshots” provided in your downloaded folder.

You will find the Snapshot in the folder called “Put this in the correct snapshot path” inside which there is a folder with the exact name as the NKI file (VEEVUM TERRA in this example)

Drag the content of the latter folder inside the newly “Snapshots” folder that Kontakt has just created.

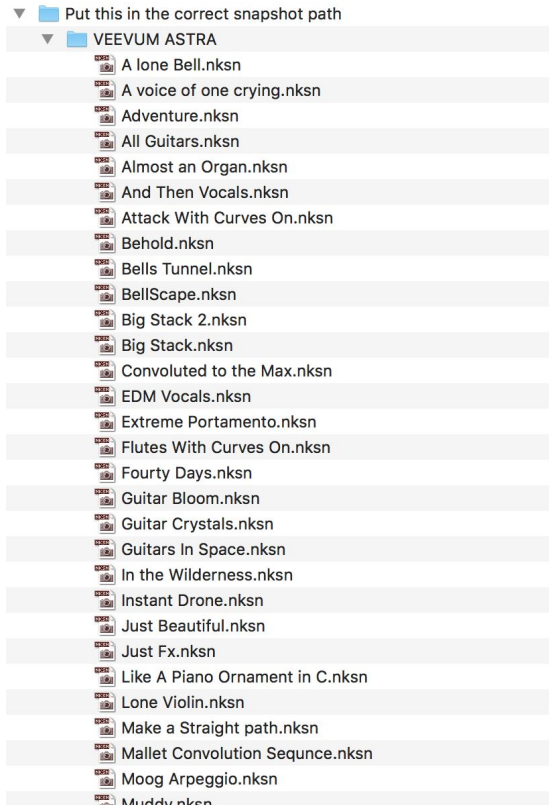


Close all windows and tabs to get back to the original state. Now the full list of Snapshots should appear when clicking on the snapshots menu arrow.



Snapshots Installation (Manual)

You will find the Snapshot in the folder called “Put this in the correct snapshot path” inside which there is a folder with the exact name as the NKI file (VEEVUM TERRA in this example)
 Drag the content of the latter folder inside the newly “Snapshots” folder that Kontakt has just created.



Drag or copy the folder that bears the NKI name (VEEVUM TERRA in this example) to the following path in your computer:

Mac OS Snapshots Folder:

System Drive/Users/<your username>/Documents/Native
 Instruments/UserContent/Kontakt/

PC Snapshots Folder:

C:\Users\<your username>\Documents\Native Instruments\User Content\Kontakt\

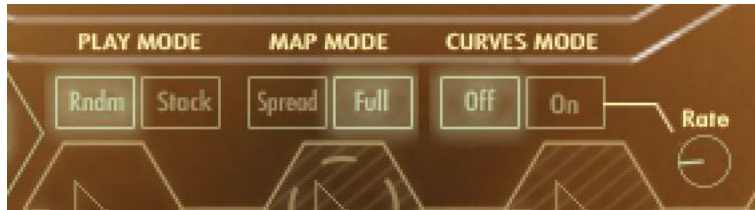
Saving user presets.

It is possible to save USER PRESETS by the means of the Snapshots function of KONTAKT

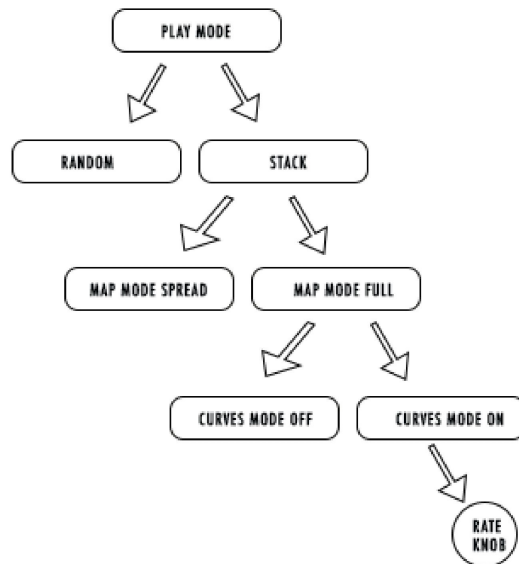
5.8.1 By clicking on the “Camera Icon” on the instrument header you can access the Snapshots mode. Then by clicking on the Floppy disk icon you’ll be able to save the entire instrument patch as a snapshot, with its unique name.

USER INTERFACE

PLAYING, MAPPING & CURVES MODES



These modes are exclusive, only one at the time can be selected. They need to be “read” in cascade like the diagram below:



- **PLAY MODE**

- **RANDOM:** In this mode, a new sound layer among the active ones represented in the HONEYCOMB (Beehive) graphic interface, will play at each new note, in a random succession. It is suggested to hold one or two keys on the midi controller, while playing other notes in succession, more like a Bach Chorale, where the four part harmony voices intertwine, trade places and take turns. This will allow one or more sound to be persistent, while other will randomly change, creating an interesting texture that never

repeats itself. **NB: By ALT+CLICKing (CONTROL+CLICK) the random mode button, each note on the keyboard will be assigned a different sound, and always the same among the active sounds which are selected in the GUI. To return to normal random mode, just click the Random Mode button OFF and ON again.**

- **STACK:** All sound layers will play simultaneously. While this mode sounds richer, it may be more taxing on the CPU, so it is suggested to use it wisely when more than 15 sound layers are active at one time according to the computer's capabilities. This mode has two variants selectable with the MAP MODE switches:
 - **SPREAD:** When in STACK mode, if SPREAD MAP MODE is selected, all the active sound layers will be mapped uniformly on the keyboard, creating as many keyboard ranges and splits as the amount of active sound layers. Kontakt GUI keyboard colours will indicate the different areas.
 - **FULL:** When in STACK mode, if FULL MAP MODE is selected, all active sound layers will play at once. This mode has two variants selectable with the CURVES MODE switches:
 - **OFF:** When in STACK mode, if FULL MAP MODE is selected and CURVES MODE is OFF, all active sound layers will play at once.
 - **ON:** When in STACK mode, if FULL MAP MODE is selected and CURVES MODE is ON, all active sound layers will play at once, but the volume of each sound layer will be regulated by an internal LFO, whose parameters are different for each sound layer. The speed of this LFO can be changed in percentage for all sound layers using the RATE knob. Since the LFO parameters of phase, delay and rate are different for each layer, the sound layers will act as waves of sounds, ever changing the resulting patch. This mode is optimal for drones, soundscapes and pads.

GENERATE LAYERS SLIDER

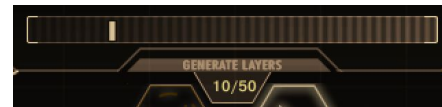
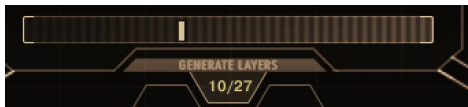


This slider is the heart of the sound creation in VEEVUM. By using the slider and moving it towards the left, the amount of sound layers will decrease, vice versa, moving it towards the right the amount of sound layers will increase.

By clicking on the slider bar, a new combination of sounds will be generated, without changing the amount of sound layers that are active at that moment. The number of active sound layers is shown in the ratio display, just under the GENERATE LAYERS title. This ratio displays the active layers amount in rapport to the available sound layers.

The available sound layers varies according to whether a category of sound is selected (in which case the amount of sounds per given category is displayed) or a maximum of 50 sound layer, permissible at any time. 50 sound layers at once is a very hefty number for any computer, so we do not recommend to reach this number of layers. The slider range also will vary according to whether a category of sound is selected or not, so when selecting one category after another, the same number of layer is achieved by moving the slider in totally different positions.

As we see in the pictures below, when the short category is selected, the amount of 10 layers is achieved with the slider almost in a central position as there are only 27 short sound sources, while when no category is chosen, the number 10 is achieved with the slider much more to the left.

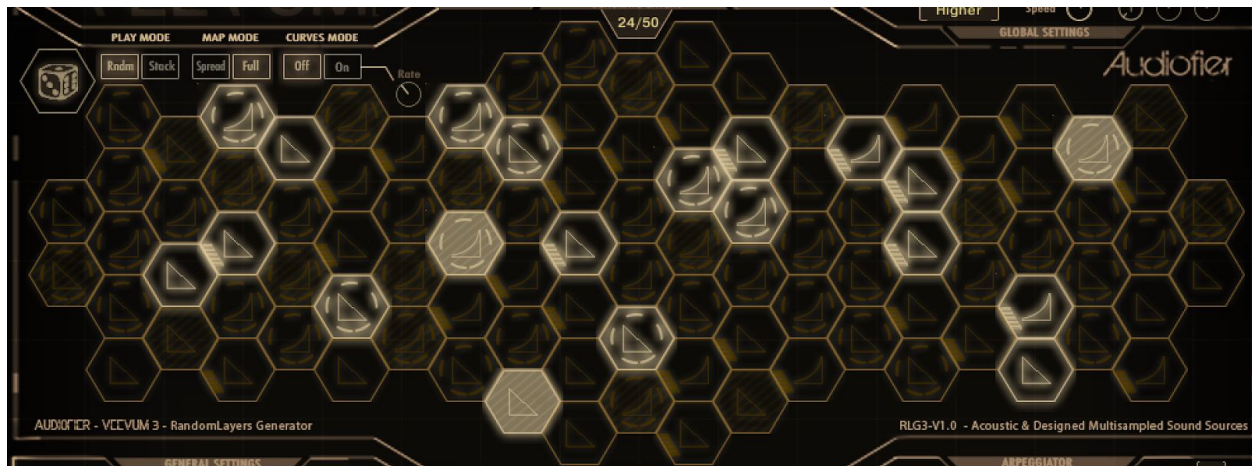


NB: Also it is possible sometimes to jam the slider ratio when unexpected ratios are generated, and the display will look a bit messy to show an error:



At this point it is suggested to click on the slider to reset the sound layers.

THE HONEYCOMB (Beehive)



This is the main part of the GUI, where sound layers can be manually chosen or selected. Each hexagon represents a sound layer. It will light up when it is active and change colour when the layer is actually playing. A layer is active when it has been added to the available layers list, and it is ready to play. but it will play only when VEEVUM engine selects it according to the current selected playing mode (see above).



Each hexagon can be clicked to be switched on or off. Also each hexagon can be selected in order to make changes to the sound layer associated with it. To select a sound layer, whether the layer is active or not, click on it until the hexagon becomes white.



At this point the sound layer's name will be displayed in the SELECTED SOUND DISPLAY and some of its parameters (volume, pan etc...) will be editable if required.

THE HEXAGONS

Each hexagon's graphic design represents a different combination of sound qualities:



STRAIGHT TRIANGLE: this sound layer has a fast attack/ fast transient.



CURVED TRIANGLE: this sound layer has a slow attack.



STEPPED CIRCLE AROUND THE TRIANGLE: This sound layer has a pad quality, with a sustain and body that is optimal for pads.



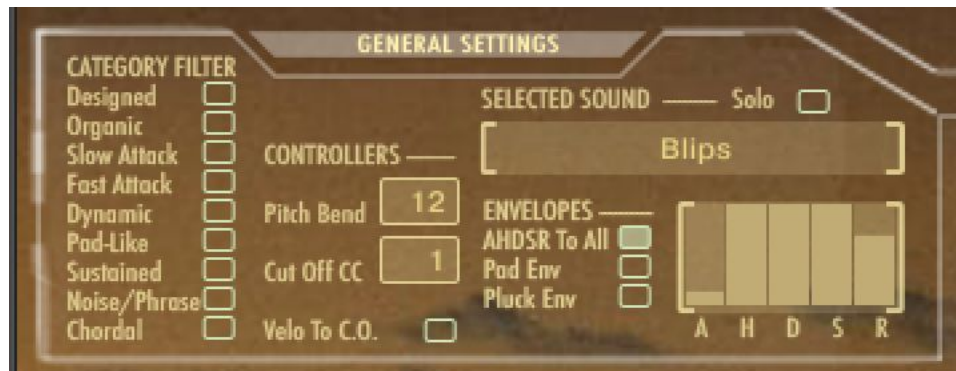
STEPPED EDGE ON LEFT SIDE: This sound layer has a rhythmic quality, which can vary from a simple delay embedded to the sample, to a rhythmic pattern, like an ostinato or a rhythmical phrase.



BACKGROUND LINES: this sound layer may have overtones or melodic content, sometimes stretching to atonal noise, other times having a phrasing/riff nature. Useful to create soundscapes and drones with unexpected sound evolutions. This sound quality is listed as DISCORDANT in the Categories Filter.

When ALT+Clicking on an Hexagon, the associate sound layer will be made persistent, so that it will always play even though the RANDOM PLAY MODE is selected. Only one sound layer can be made persistent at once.

THE GENERAL SETTING PANEL

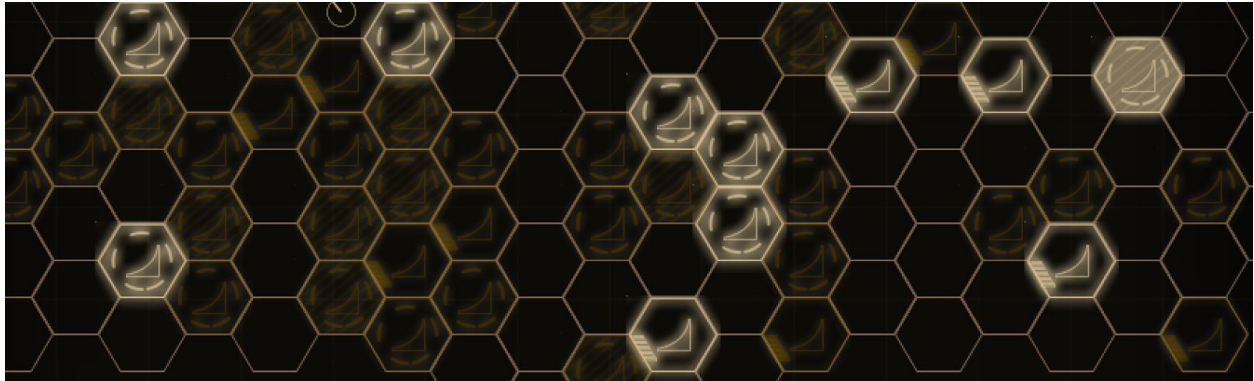


THE CATEGORIES FILTER

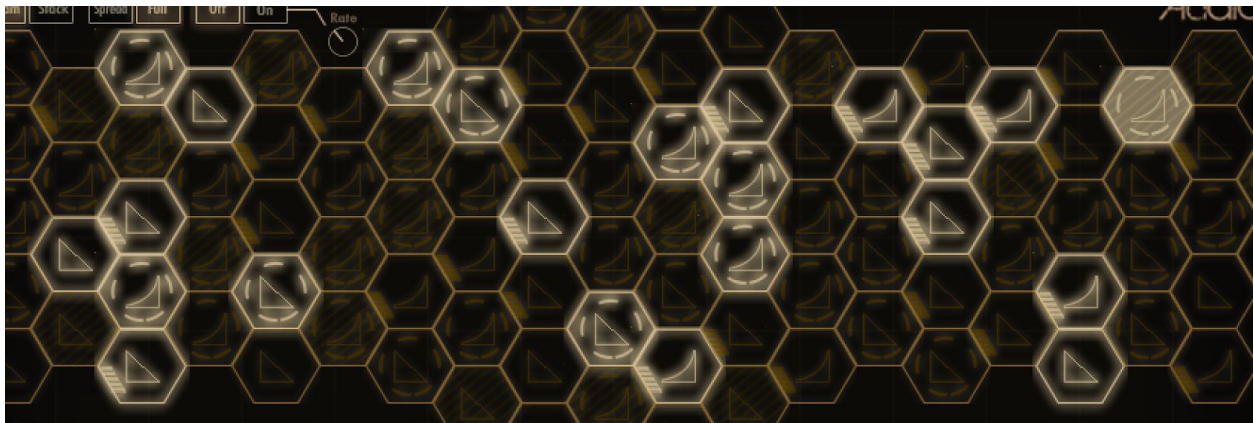


This is the categories list filter with which the sound layers amount can be narrowed based on sound qualities. Only one category can be selected at once. When one category is selected, all the sound layers hexagons that do not belong to the selected category will light off, including the previously active sound layers which do not belong to the selected category.

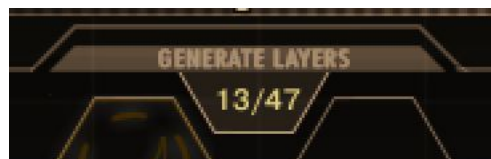
The picture below shows many active sound layers while no category is selected:



The picture below shows the same situation when the SLOW ATTACK category is selected, in which case only the slow attack sounds that were previously selected, remain active, while all others are off.



It is also useful to see that in the former picture situation the sound layers ratio was displaying 27/50, which indicates that 27 sounds have been selected out of the maximum 50 allowed.



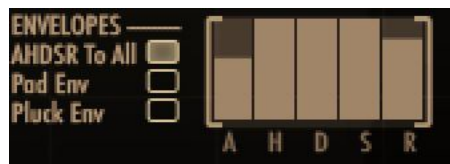
While in the latter the ratio display shows 13/47, which indicates that only 13 of the previous 27 sounds have a slow attack, and 47 is the total amount of the available slow attacks sounds.

PLAYING IN SOLO

When a sound layer is selected (see above) and its name is displayed in the SELECTED SOUND DISPLAY, by clicking on the SOLO button, the same sound layer can be played in solo, overriding all PLAYING MODES. This is useful to locate preferred sound layers, or for editing the volume, or for switching off unwanted sound layers from a newly generated combination.



THE ENVELOPES



This section includes the AHDSR (Attack, Hold, Decay, Sustain, Release) parameters for the volume envelope. When the AHDSR TO ALL switch is pressed, then the AHDSR parameters will be applied to all active sound layers. When it is not selected, the AHDSR parameters will be applied only to the selected sound layer (see above on how to select a single sound layer). Similarly, when PAD ENV switch is pressed, pad-like AHDSR parameters (long attack and long release) will be applied to all active sound layers.

Also, when PLUCK ENV switch is pressed, pluck-like AHDSR parameters (short attack, hold and decay, with no sustain and short release) useful for arpeggiations will be applied to all active sound layers.

THE CONTROLLERS



This section includes:

- PITCH BEND MAX RANGE CONTROL, which sets the pitch bend from 1 to 12 semitones.
- CUT OFF CC: which sets the CC number for the MASTER FILTER CUTOFF. by default it is set to MOD WHEEL, CC #1.
- VELO TO CC: when this is enabled, the velocity at which a note is pressed on the keyboard will determine the amount of MASTER FILTER CUTOFF. This is very useful in conjunction with the arpeggiator's velocity table.

THE GLOBAL SETTINGS PANEL



This panel includes THE KEY/SCALE MANAGER, the PORTAMENTO function, and the VOICES MANAGEMENT.

THE KEY/SCALE MANAGER

This feature is present in almost our libraries and helps the user to keep the played notes within a specified scale and key. It is especially useful when the instrument's engine generates additional notes. In the case of VEEVUM, the KEY/SCALE MANAGER is very useful if used in conjunction with the ORNAMENTS feature (discussed in a few pages).



The KEY/SCALE MANAGER includes the following controls:

- KEY/SCALE MANAGER MENU: which includes a list of all the available scales types and keys
- BEHAVIOUR MENU: in which the user can select how VEEVUM will treat the played or generated notes that don't belong to the specified scale and key. it provides the following choices:
 - HIGHER: the engine will push the unwanted notes to the next available note up which belongs to the specified scale and key
 - LOWER: the engine will push the unwanted notes to the previous available note down which belongs to the specified scale and key
 - SILENT: the engine will not play the unwanted notes and leave a silence/gap instead of them.

PORTAMENTO FEATURE



THE PORTAMENTO MENU offers 3 choices:

- OFF: The portamento effect is disabled
- ALL: all played notes will be affected by the portamento
- 100: only the notes performed (or generated in case of the arpeggiator table) over velocity 100 will be affected by the portamento.

VOICES MANAGEMENT

This feature adds slightly detuned and stereo separated notes (voices) to the one performed to create a thicker sound.

It provides the following knobs:

- VOICES: the number of voices that are added
- DETUNE: the amount of slight detuning of each added voices
- SPREAD: the amount of stereo separation of the added voices

THE ARPEGGIATOR



This tool is best used with shorter sounds, but it could provide some interesting results when used with pads, at a slower arpeggiation speed/rate.

It includes the usual suspects plus one nice feature that was first introduced in Audiofier's Randomisers Series.

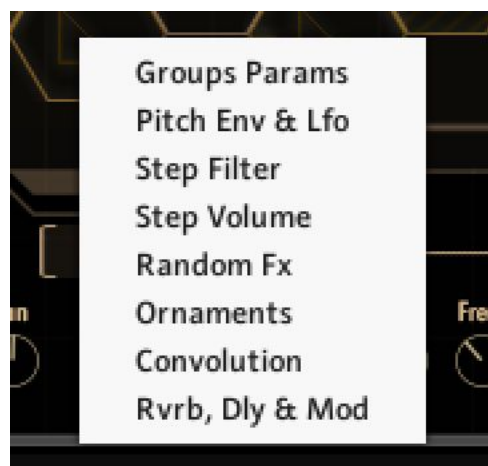
- **MODE MENU:**
 - ON: the Arpeggiator is on,
 - OFF: the Arpeggiator is Off
 - HOLD: the arpeggiator will keep on going when the hands are released from the midi keyboard, until the mode is changed.
- **RANGE MENU:** allows to choose if the arpeggiator is working from C1 to C6 or just above or just below the SPLIT POINT.
 - THE SPLIT POINT is set as following:
 - Click on SPLIT Switch
 - Play one note on the keyboard which represents the middle point that divides the playable range in two desired areas
 - Unclick the SPLIT Switch
 - Now you can select whether the arpeggiator will be active below or above this SPLIT POINT
- **ORDER:** Many options available to change how the pressed notes are alternating within the arpeggiation. Experimentation is advised.
- **RATE KNOB:** speed of the Arpeggiator
- **DURATION KNOB:** if a sound with short release is chosen, this knob will cut the length of the arpeggiated sound, making it very short at will.
- **SWING KNOB:** percentage of Arpeggiator swing

- OCTAVE KNOB: this knob extends up to 6 octaves lower or higher the arpeggiated notes, adding alternating octaves to the pressed keys.
- REPEATS KNOB: number of times each pressed key is repeated before the next note is arpeggiated (and repeated as well)
- STEPS NUMBER: select the number of Arpeggiated steps, from 2 to 32
- ARPEGGIATOR TABLE: use this table to adjust the velocity value of each arpeggiated note.

SOUND ALTERATIONS PANEL



This is a very deep panel, with many functions nested in sub-panels that can be accessed via the SOUND ALTERATIONS MENU which offers several choices:



GROUPS PARAMETERS SUB PANEL



This panel offers main controls to manipulate the sound layers.

When a sound layer is selected (please see above on how to), then its volume, tuning and panorama can be edited by using the three knobs VOLUME, TUNE and PAN in this sub-panel.



Additionally when the LFO ON ALL switch is NOT ON, the PAN LFO (right side of the sub-panel) will work on the selected sound layer as well.



Vice-versa, when the LFO ON ALL switch is ON, the PAN LFO will work on all the active sound layers. The PAN LFO controls are:



- INT (INTENSITY): this knob sets the stereo width range of the LFO
- FREQ: this knob sets the speed of the LFO

- FADE: this knob sets the delay time before the LFO has effect on each note.

Additional switches are:

- VELO TO FREQ: when enabled, this feature links the LFO speed to the notes velocity, so that the speed will be slower at lower notes velocity and faster at higher notes velocities.
- INVERT LFO: This inverts the stereo image (left to right or right to left) of the PAN LFO effect

PITCH ENVELOPE AND PITCH LFO SUB-PANEL



This sub-panel includes deep controls for Pitch Envelope and pitch LFO for all sound layers or just the selected sound layer.

PITCH LFO CONTROLS

- INT (INTENSITY): this knob sets the pitch range of the LFO
- FREQ: this knob sets the speed of the LFO
- FADE: this knob sets the delay time before the LFO has effect on each note.

Additional switches are:

- LFO TO ALL: when engaged, all settings will apply to all active sound layer, otherwise they will affect only the selected sound layer
- VELO TO FREQ: when enabled, this feature links the LFO speed to the notes velocity, so that the speed will be slower at lower notes velocity and faster at higher notes velocities.
- INVERT LFO: This inverts the stereo image (left to right or right to left) of the PAN LFO effect
- INVERT VELO: when engaged, the note velocity will affect the LFO speed in the opposite way as stated above (VELO TO FREQ).

- INVERT ENV: when engaged, the pitch envelope will move in the opposite direction.

PITCH ENVELOPE CONTROLS:

- Attack: sets the speed at which the note pitch is affected
- Hold: sets how long the new pitch is held for
- Decay: defines the slope or time that it take for the note reach the sustained pitch r
- Sustain: Sets the pitch at which the note will sustain
- Release: sets the time it takes to set the note to the initial pitch.

STEP FILTER SUB-PANEL



This feature adds rhythmic patterns to the master filter cut off and affects the whole sound in VEEVUM.

- Activate: this is the step filter power on/off switch
- Reso: this knobs controls the filter resonance amount
- Presets arrows: these arrow switches allow to flick through the step filter patterns presets
- Random: when engaged, the step filter pattern is randomised
- Steps: this control sets how many steps the filter pattern will have, from 2 to a max of 16
- Speed: this control sets the step filter speed in terms of bar divisions.
- Step filter table: this table displays each step for which the filter cut off amount can be set by using the shown columns.

STEP VOLUME SUB-PANEL



This feature adds rhythmic patterns to the main volume and affects the whole sound in VEEVUM.

- Activate: this is the step volume power on/off switch
- Presets arrows: these arrow switches allow to flick through the step volume patterns presets
- Random: when engaged, the step volume pattern is randomised
- Steps: this control sets how many steps the volume pattern will have, from 2 to a max of 16
- Speed: this control sets the step volume speed in terms of bar divisions.
- Step volume table: this table displays each step for which the volume amount can be set by using the shown columns.

RANDOM EFFECTS SUB-PANEL



Random effect can be applied to notes selected randomly by the engine. One of them is the Convolver effect, which was already present in other Audiofier products. In VEEVUM this effect is applied randomly to certain performed notes.

- Random FX: this is the Random effect power on/off switch
- Random Pan: when engaged, the performed notes will be randomly panned in the stereo spectrum
- Random fx type menu: This is the Convolver impulses menu. Chose among the more of 100 IR available to further affect the sound.
- IR Menu Arrows: these arrows move back or forward in the impulses menu list
- Random FX Vol: this knob sets the Convolver effect volume.
- Add pitch: this knob sets the pitch interval that is added randomly to certain performed notes.

ORNAMENT SUB-PANEL



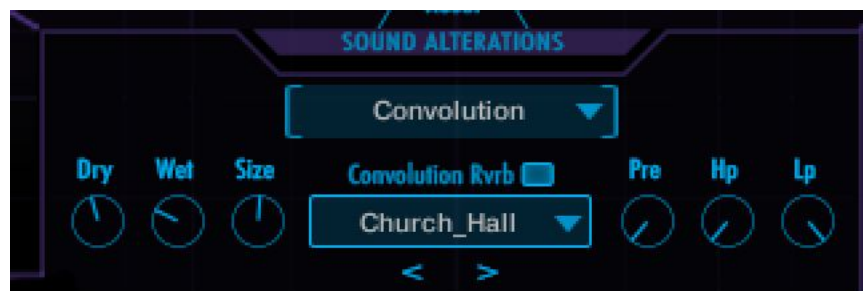
This feature might remind of the ornaments effect that we introduced with SEQUI2R EX and SEQUI2R SYNTH. VEEVUM's engine will add melodic notes to the performed notes following rules which are set by using the following controls:

- Activate: this is the ornaments power switch
- Repeats: the maximum number of notes that VEEVUM will generate randomly.
- Pitch A, B, C, D, E, F, G, and H: with these value edits the user can set notes intervals (from -12 to +24 semitones) that VEEVUM will keep in its buffer and use to generate new ornaments. An ornament is a small phrase of 2 or more notes. The pitches used to create those phrases will be picked randomly among Pitch A, B, C, D, E, F, G and H values.
- Time: range of time needed to perform the ornament phrase. Lower numbers indicate a shorter time, hence faster ornament phrases. Higher numbers indicate longer time, therefore much slower ornament phrases.

- Freq%: this control sets the probability percentage on when the ornaments are generated. 100% means ornaments are generated on every note, while 0% means never.
- Velocity dependent switch: when this switch is engaged, the ornaments will only be applied to notes with velocity higher than 100. This control is still dependent on the Freq% control. So in order to have ornaments on every note above the velocity of 100, set the Freq% to 100%, therefore every note above 100 of velocity will be affected.

This feature is great with arpeggiations and short plucky sounds, but works as well with sustaining pads. Set the ornaments time to higher values to have slower ornaments and perform a long sustained note or chord, hear how the ornaments are adding new notes and a richness to the soundscape.

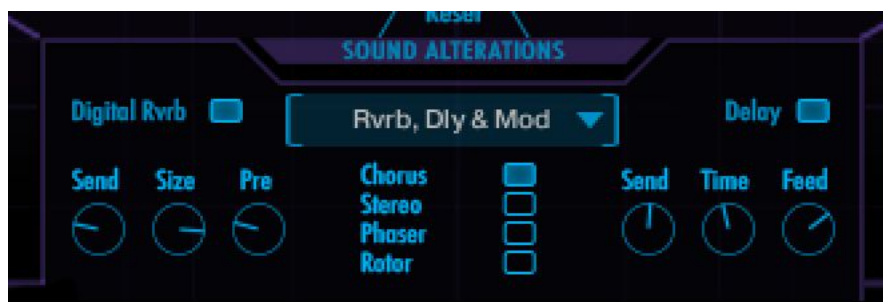
CONVOLUTION SUB-PANEL



This sub-panel includes controls for the convolution reverb effect.

- Dry: Amount of the dry signal, unaffected
- Wet: volume of the reverb effect
- Size: size of the selected impulse response
- Convolution reverb switch: Convolution reverb Power on/off
- Impulses menu list: list of all the available Impulse responses
- Impulses menu list arrows: these arrows move back or forward in the Impulse responses menu list
- Pre: pre-delay applied to the convolution reverb
- Hp: High pass filter amount applied on the Impulse response
- Lp: Low pass filter amount applied on the Impulse response

REVERB, DLY & MOD SUB-PANEL



This sub-panel offers several effects controls:

- Digital reverb switch: power on/off of the internal algorithmic reverb
- Send: controls the amount of signal to be sent to the digital reverb. It results in the amount of reverb heard.
- Size: length of the digital reverb
- Pre: pre delay before the reverb is heard
- Chorus switch: power on/off of the Master Chorus effect (no parameters available)
- Stereo switch: power on/off of the Master stereo widener effect (no parameters available)
- Phaser switch: power on/off of the Master Phaser effect (no parameters available)
- Rotor switch: power on/off of the Master Rotor effect (no parameters available)
- Delay Switch: power on/off of the internal master delay
- Send: controls the amount of signal to be sent to the delay. It results in the amount of delay heard.
- Time: speed of the delay repetitions
- Feed: amount of delay repetitions

SOUND ALTERATIONS RESET BUTTON



This very important button allows to reset to factory all the parameters of all the Sound Alterations sub-panels, specifically it will bypass all effect and functions.

SPECIAL THANKS

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