SINEVIBES

SEQUENTIAL MULTI-EFFECT SEQUENCER

INTRODUCTION

Sequential is a dynamic multi-effect that allows you to trigger different processing and synthesis algorithms in a rhythmical fashion. It features a total of 19 fine-tuned effects that filter, distort, reshape, stutter and even generate audio – all with flexibility to add gentle spice or dramatically transform any material. The sequencer has a vast number of timing and shaping adjustments, while the whole plugin stores 8 separate parameter snapshots that can be automated or switched in real time.

As usual with Sinevibes software, Sequential has a clean, color-coded interface which is extremely easy to use. With lively animations and instant responsiveness, it offers a really organic, natural user experience. Altogether, this makes Sequential an extremely capable and inspiring tool that completely re-architects loops, creates unique breaks, fills and transitions, or turns any static, lifeless sound into a dancing masterpiece.

SOUND ENGINE

- 14 effects processors: low-pass and high-pass filters, barber-pole phaser, circuit-bent filter, wave transformer, sample rate and bit depth reduction, analog drive, ring modulator, frequency shifter, flanger, resonator, chorus, granulator.
- 5 audio-controlled generators: sine oscillator, phase oscillator, glitch oscillator, shot noise, white noise.
- Step sequencer with up to 32 steps, variable duration, timing and swing.
- Eight full instance snapshots, multiple utility and randomization functions.
- Advanced transport sync algorithm with support for tempo and time signature automation..

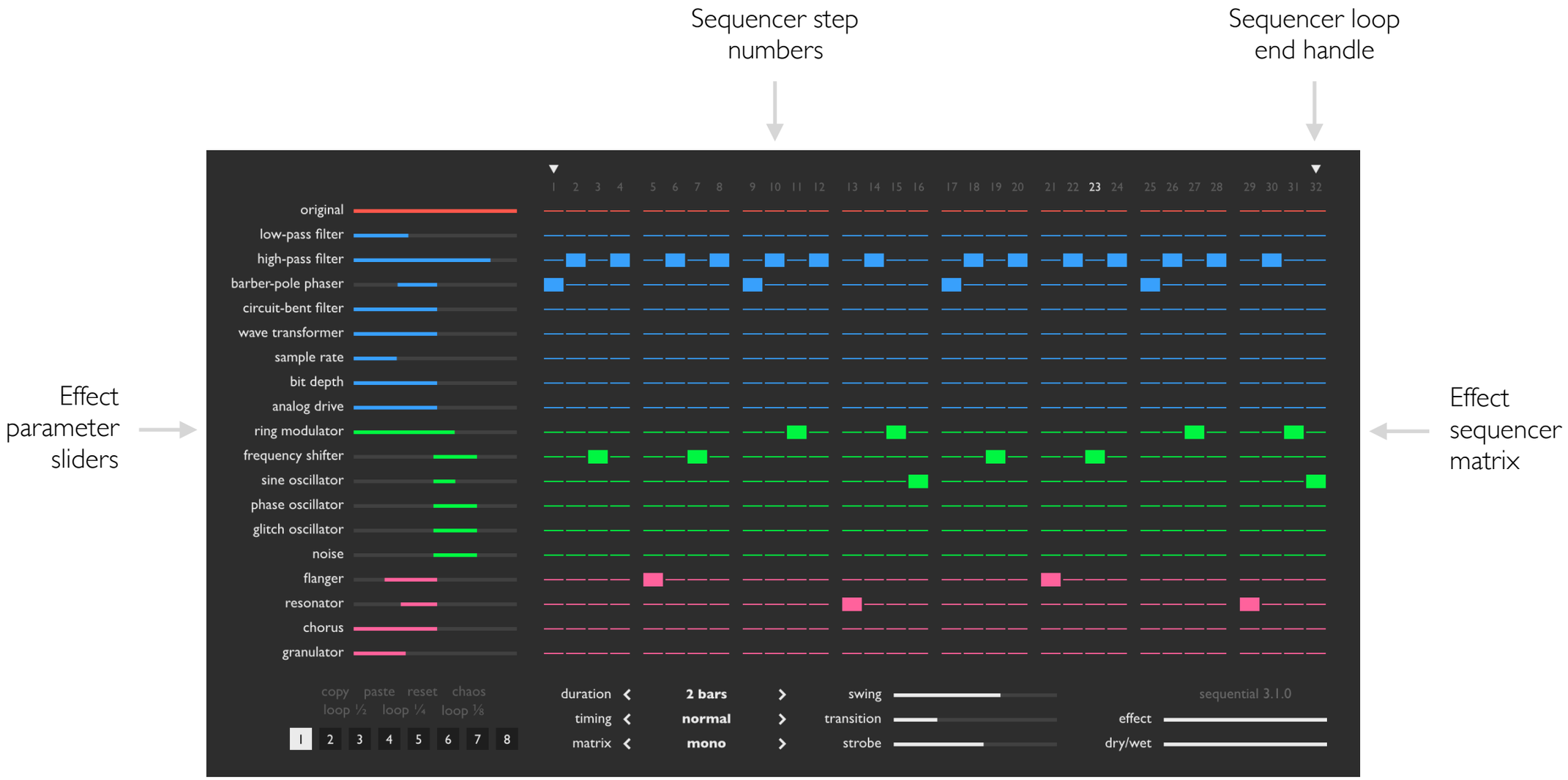
GRAPHIC INTERFACE

- Color-coded graphics with subtle animations.
- Fully hardware-accelerated rendering with support for retina screen resolution.

COMPATIBILITY

- Works with any application that supports Audio Unit effect plugins.
- Supports OS X 10.6 or later running on 32 or 64 bit Intel Macs.

INTERFACE OVERVIEW



FUNCTION GUIDE

SEQUENCER

The heart of the Sequential plugin is a sequencer that works in sync with the host application's transport. It has up to 32 steps, each defining which effects are active at this particular moment in time. The rate at which the sequencer cycles through the steps is defined with the **duration** parameter that can be set to 1, 2, 4, 8, 16 or 32 bars. The amount of steps in the sequence can be changed by dragging the sequence loop end handle. The sequencer can run at normal **timing** (8th notes, 16th notes, etc.) or in triplets (6th notes, 12th notes, etc.) – according to this setting, the steps are visually arranged by four or three. The **swing** parameter gradually makes the odd sequencer steps longer while shortening the even steps, producing a rhythmical "shuffle" effect. The **transition** parameter defines the crossfade time between matrix switch on and off states, and **strobe** shortens the duration of each sequencer step, working like a rhythmic gate.

MATRIX

The sequencer matrix defines when each effect is active. It can operate in **mono** mode with only one effect active at a time, or in **poly** mode when multiple effects can be layered. It is possible to "draw" on the matrix by clicking and dragging, it always snaps to a single track that was first clicked on. *Command*-click on a track turns on all steps in this track. *Option*-click randomises all steps in a track (when matrix mode is poly) or in all tracks (when it's mono).

SNAPSHOTS

Within a single preset, Sequential allows to store up to 8 separate "snapshots", each of which holds its whole parameter set – effect matrix and parameters, sequencer and gate settings. Effectively, these are eight presets in one. The square numerical buttons switch between the snapshots, and snapshot number can also be automated in the host application.

UTILITIES

Sequential includes a number of utility functions to manipulate the current snapshot.
– **copy** and **paste** allow to copy one snapshot into another (tip: this also works between different presets).
– **reset** sets all sequences and parameters of the current snapshot to their default values.
– **chaos** randomises all sequences and parameters in the current snapshot.
– **loop** allows to repeat the first half (1/2), one-fourth (1/4) or one-eighth (1/8) of the sequencer matrix.

EFFECTS GUIDE

original adjusts the level of the dry original signal.

low-pass filter removes the spectral components of the signal above the cutoff frequency, making the sound deeper and darker; the slider adjusts the low-pass cutoff frequency from 20 Hz to 16 kHz.

high-pass filter removes the spectral components of the signal below the cutoff frequency, making the sound lighter and brighter; the slider adjusts the high-pass cutoff frequency from 20 Hz to 16 kHz.

barber-pole phaser produces a feedback phaser effect that endlessly cycles down or up depending on negative or positive frequency setting, which goes from -35 Hz to +35 Hz.

circuit bent-filter is a filter with intentionally broken connections that produces a buzzy, noisy or even screaming sound, best working on low and middle frequency range; the slider adjusts the cutoff frequency from 80 Hz to 3 kHz.

wave transformer adjusts the intensity of special sinusoid distortion that "curls" the signal waveform in real time, producing a powerful synthetic sound; works best on low and low-mid frequencies.

sample rate resamples the signal at a reduced sample rate to degrade its quality, adding harsh, digital distortion; the slider adjusts the sampling frequency from 100 Hz to 10 kHz.

bit depth reduces the digital resolution of the signal in the range of 1 to 12 bits, producing buzzy, noisy distortion.

analog drive pre-filters the signal, boosts it and then wraps its shape, for a powerful overdrive effect; works best on low and low-mid frequencies.

ring modulator multiplies the signal with a sine wave running at 30 Hz to 1 kHz, producing an entirely new sound spectrum with a cold, metallic character.

frequency shifter shifts each frequency component of the signal by an equal amount, resulting in a smooth but dissonant, metallic effect; the bipolar slider adjusts the shift amount from -10 kHz to +10 kHz.

EFFECTS GUIDE

sine oscillator detects the envelope (average energy) of the sound and uses it to control the frequency a simple sine oscillator, can be used for creating rhythmical pitch sweeps and zaps, or sub-basses; the bipolar slider adjusts the modulation depth (normal or inverted) of the oscillator frequency.

phase oscillator similarly to the sine oscillator, uses the envelope to control a low-frequency sine oscillator that in turn modulates the phase of another sine oscillator – for thick synth sounds or warbling sci-fi effects; the bipolar slider adjusts the modulation depth (normal or inverted) of the oscillator frequency.

glitch oscillator applies the envelope of the sound onto the pitch of two detuned triangle oscillators while limiting the pitch to a fixed number of frequencies, making it jump in steps; the bipolar slider adjusts the modulation depth (normal or inverted) of the oscillator frequency.

noise generates a white noise (positive slider setting) or a burst noise (negative setting) of a varying density; the noise level follows the sound's envelope.

flanger puts the sound through a feedback delay line with its time periodically modulated, producing effects ranging from classic "jet plane" to fast detune; the bipolar slider controls the time modulation speed from 0.1 to 20 Hz (same in both directions), with feedback being set to negative or positive.

resonator is a delay line with high feedback that makes the sound as if it's placed inside a metallic tube or a can; the bipolar slider controls the delay time from 4 to 24 milliseconds (same in both directions), with negative or positive feedback allowing either odd or even resonance harmonics to prevail.

chorus mixes three copies of the input signal and modulates their time, resulting in a lush ensemble effect; works best on mid and high-mid frequencies.

granulator records small chops of the signal (10 to 100 ms) and repeats them several times, producing robotic buzz or stutter.

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