



Singularity multi-effected delay

WHAT IS IT

INTRODUCTION

Singularity is a delay effect unlike any other. It starts with a tempo-synchronised feedback delay line capable of true stereo panning, and its tail is then sent into three extremely capable effect units connected in series. Each of these processors includes a rich selection of different algorithms: from filters, phasers and choruses to digital- and analog-style distortion, frequency shifter and granulator. In addition to all this, Singularity has four modulation generators for parameter animation – all of which lets you create extremely sophisticated, out-of-this-world delay, echo and even reverb effects.

As always with Sinevibes plugins, Singularity's user interface is built using high-contrast, colour-coded elements with lively animations and efficient rendering. Delay, effects and modulators feature interactive graphics which let you understand what's going on just after a quick glance. Together with thoroughly calibrated parameters with realtime smoothing, Singularity is a bliss to operate in any environment – and in any mood.

SPECIFICATIONS

- Feedback delay line with tempo-synchronised time and true stereo panning.
- Three independent effect processors with a total of 22 different algorithms and variations: low-pass, high-pass, band-pass and band-stop filters, 8-stage and 16-stage phaser, barber-pole phaser, decimator, analog drive, circuit-bent filter, frequency shifter, comb filter, 1-voice and 3-voice chorus, granulator.
- Four modulation generators each with 8 waveforms and adjustable periodic chaos.
- Advanced transport sync algorithm with support for tempo and time signature automation.

INTERFACE OVERVIEW



THE BASICS

DELAY

Singularity's signal path starts with a traditional feedback delay line. Its **time** is always synchronised to the host tempo and goes from 1/28th note to 1 bar. The **feedback** goes from zero (delay will make just one repeat) to 99% (delay will repeat itself almost eternally). The **pan** adjusts the stereo placement of the sound and can also be modulated. On any of the horizontal sliders, *command-click* resets them to their default value.

EFFECTS

Singularity processes the delay tail through up to three different effect units connected in series. Each effect features an individual on/off switch and can be set to one of 22 different algorithms. The parameter sliders change their title according to the selected algorithm type: e.g. **resonance** and **cutoff** frequency for a filter effect, or **speed** and **detune** for a chorus effect. The primary parameter of each effect unit can be modulated.

MODULATORS

There are four separate modulation generators in Singularity, one for the delay and one for each of the three effect units. They are always synchronised to your host's tempo and transport location. Eight **waveform** shapes are available (triangle, saw, square, pulse, trapezoid, notch, 3x and 4x staircase) and their **period** can go in a wide range from 1/28th note to 16 bars. The **chaos** function makes the modulator randomise its amplitude for each individual cycle. To modulate a parameter, drag the **modulation** depth slider right or left (the latter effectively inverts the waveform polarity).

MASTER

Singularity features two global controls: **effect level** adjusts the loudness of the delay, and **dry/wet balance** adjusts the balance between the dry input signal and the delay.

EFFECTS GUIDE

low-pass filter removes spectral content above the cutoff frequency, making the sound deeper, darker; -12 dB/octave filter frequency slope produces a more gentle effect, -24 dB/octave filters the sound more drastically.

high-pass filter removes spectral content below the cutoff frequency, making the sound crispier, airier.

band-pass filter only passes spectral content in the vicinity of the cutoff frequency, making the sound thinner, isolated.

band-stop filter removes spectral content around the cutoff frequency, making a notch in the spectrum.

8-stage phaser makes multiple peaks and notches in the spectrum; the effect drastically intensifies as feedback is increased.

16-stage phaser same as the previous phaser but with double the stages for a different sound character.

barber-pole phaser +/- produces a very smooth feedback phaser effect that endlessly cycles down (+) or up (-).

decimator reduces bit depth and sample rate of the signal to degrade its quality, adding harsh, digital distortion.

circuit-bent filter is a filter with intentionally broken internal connections; adds harsh noise and distortion.

analog drive boosts the signal level and mathematically wraps its shape within 0 dB limit, resulting in a smooth, rounded overdrive effect.

frequency shifter +/- shifts each frequency component of the input signal into higher (+) or lower (-) frequencies, resulting in a smooth but dissonant, metallic effect.

comb filter +/- emphasises even (+) or odd (-) harmonics in the signal's spectrum, making it sound like it's placed in a tube or a can, or producing flange effects.

1-voice chorus modulates the pitch of the sound to produce a stereo unison effect.

3-voice chorus mixes three phase-shifted chorus processors together for a lush ensemble effect.

granulator constantly records a small portion of the sound and repeats it several times, producing stutter effects.