

# MONSOON PARASITE V2.X

Press DISP Button to switch the 4 LED display on top between input gain and monitoring the 4 CV inputs of Dry/Wet, Stereo/Pan, Feedback and Reverb.

Press DISP button for 1sec (red) to select audio quality.

Press DISP button for 5sec (orange) to change modes, or press both black buttons at the same time to change mode; then the two buttons to go back/forth between modes.

Calibration: Hold down Write button on startup and follow standard procedure.

## Clouds



Pitch



In Gain



Position



Density



Size



Texture



Dry/Wet



Stereo/Pan



Feedback



Reverb



Freeze / Hold Buffer

## Pitch Shifter

### Time Stretcher



Pitch



In Gain



Position



Granular Diffusion



Size



LP/BP Filter



Dry/Wet



Stereo/Pan



Feedback



Reverb

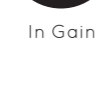


Loop

## Looping Delay



Pitch



In Gain



Time LoopStart



Diffusion



Loop Length



LP/BP Filter



Dry/Wet



Stereo/Pan



Feedback



Reverb



Loop - hold/reverse loop

## Spectral Madness



Explanation quoted from Olivier Gillet via Muffwiggler

POSITION = selects in which buffer the audio is poured (when FREEZE is not active), or from which buffer the audio is synthesised (when FREEZE is active).

Example: Set POSITION to minimum value. FREEZE. You get a first texture. Set POSITION to maximum value. UNFREEZE. Wait for something else to happen in the incoming audio. FREEZE again. By moving POSITION you interpolate between the two textures which had been captured at the press of FREEZE. Depending on the quality settings there are 2 to 7 buffers laid out on the course of the POSITION knob. So it's a bit like morphing between FFT slices.

SIZE = change the coefficients of a polynomial that determines how frequencies are mapped between the analysis and synthesis buffers. It's like a 1-knob GRM Warp. Over the course of the knob it'll do spectral shifting, but also spectral reversal.

PITCH = pitch-shifting.

DENSITY determines how results from the analyzer are passed to the resynthesizer. Below 12 o'clock, there's some increasing probability that a given FFT bin won't get updated, causing a kind of partial freeze. After 12 o'clock, adjacent analysis frames are increasingly merged together (like a low-pass filter in the amplitude each frequency bin). At extreme settings, random phase modulation is applied to smooth things - giving you different flavours of spectral muddling/reverb.

TEXTURE does two things: below 12 o'clock, it increasingly quantize the amplitudes of the spectral components, like a very low-bitrate audio file (a long time ago I loved making super harsh noise textures by loading text files as raw audio files in an audio editor... then encoding as mp3 or real audio with super low bitrate to make it sound like some underwater brian eno). After 12 o'clock, it increasingly weakens the strongest partials and amplifies the weakest ones. This has the effect of making the spectrum more noise-like.

## Oliverb



Pitchshift



In Gain



Pre-delay



Decay



Reverb Size



LP/BP Filter



Dry/Wet



Diffusion



Modulation Speed



Modulation Amount



Infinite Decay

## Resonestor



Pitch



In Gain



Timbre Noise



Decay



Chord



LP/BP Filter



Random Modulation Comb Delay Time



Stereo/Pan



Harmonics



Scatter



Switch Voices