Oneshot2

Drum Sampler

Welcome!

This is the user manual for **Oneshot2,** a percussive workstation and drum sampler designed for one-shots and motion sounds, with a focus on sound quality and workflow. OneShot2 comes with a large volume of high-quality drum sets and percussion sounds, meticulously recorded in multiple velocity- and intensity layers. OneShot2 is packed with lots of handy features to give any drum an organic feel and to make it easy to build production ready kits. It is available for Mac & Windows (AU/VST/AAX). It has been designed and developed by Klevgrand, a small studio in Stockholm, Sweden.

Read more at klevgrand.com

LICENSING (DESKTOP ONLY)

Until unlocked, the plug-in will output 1 second of silence now and then. To unlock the full version, click the Demo label (bottom left corner) and type or right-click to paste your license key.

User Interface

A. Slots

The *Slot manager* can contain up to 24 *slots*. A *slot* consists of one or a collection of audio files, settings for round robin and have the possibility to choke other *slots*. The *slots* are also part of a mixer where one can add effects, change pitch, pan volume and send parallel signals to two busses. There is also functions for solo, mute and multi-out routing.

There are two types of *slots*; *one shot slots* (grey) and *motion slots* (reddish).

B. Triggers

The *triggers* trigger the *slots* and contain individual settings for envelopes, humanization and more. Each *trigger* is mapped to a midi note and together they are organized in a keyboard overview at the bottom of the plugin, which shows what midi key triggers which *slot* by color code. (For example the light blue *trigger* triggers the light blue *slot*).

There are three types of triggers; *one shot triggers*, *motion triggers* and *stack triggers*.

C. Busses

Send 1 and Send 2 on the *slots* are summed on Bus 1 and Bus 2 respectively. Here one can add effects and adjust the level of the bus.

D. Output

Bus 1, Bus 2 and the slots routed to main out are summed on the Output. Here one can add effects and adjust the level of the overall volume.

E. Slot browser

To create a new *slot*, one can either drop files on the *slot manager* - or click "New slot" to open the *slot browser* and load an already prepared *slot* (Factory/User) or import a *slot* from the operating systems file manager.

F.   Preset browser

The preset browser is where all the Oneshot2 presets are found. Click on the currently loaded preset to reveal a list of all factory and user presets, or on the left/right arrows to step through the list.

The factory presets are divided into several categories and contains a wide selection of patches that works great as is, but can also be a good starting point for further tweaking.

Batch export/import is also available from the preset browser.

G.   Window resize

Clicking the Resize icon in the top left corner opens a drop down menu containing several fixed resize options (desktop only).

How Slots and Triggers work together

At its core, Oneshot2 revolves around *Slots* that are triggered by *Triggers.* A *slot* consists of one or multiple audio files, for example a snare with several samples of different velocity. A *slot* is also a part of the mixer where one can add effects, change pitch, pan, volume and send parallel signals to two busses. The *Triggers* are mapped to midi notes and contain individual envelopes, settings for humanize and more. A *slot* can be triggered by several *triggers*, and since each *trigger* has their unique settings one can play each *slot* with great variation.

Preset browser

The preset browser is where all the Oneshot2 presets are found. Click on the currently loaded preset to reveal the preset browser containing all factory and user presets, or click on the left/right arrows to step through the list. A preset loads the full state of all parameters.

The factory presets are divided into several categories and contains a wide selection of patches that works great as is, but can also be a good starting point for further tweaking.
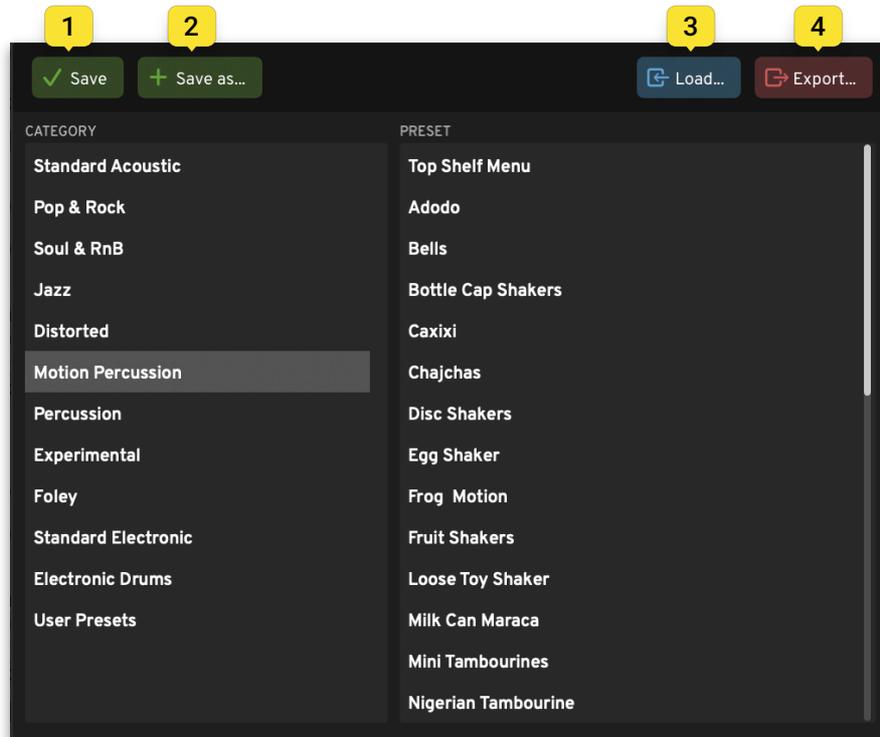
1. **Save**   Overwrites the current patch.

2. **Save as...** Saves the current patch with a new name.

3. **Load**   Opens the file browser to import a patch from anywhere on the disk.

4. **Export...** Opens the file browser to name and export user presets to anywhere on the disk.

EXPORT

At the top right of the preset browser one can Export the current preset and all its slots to the system file manager. Clicking export opens a dialogue with options to export the preset with or without its slots.
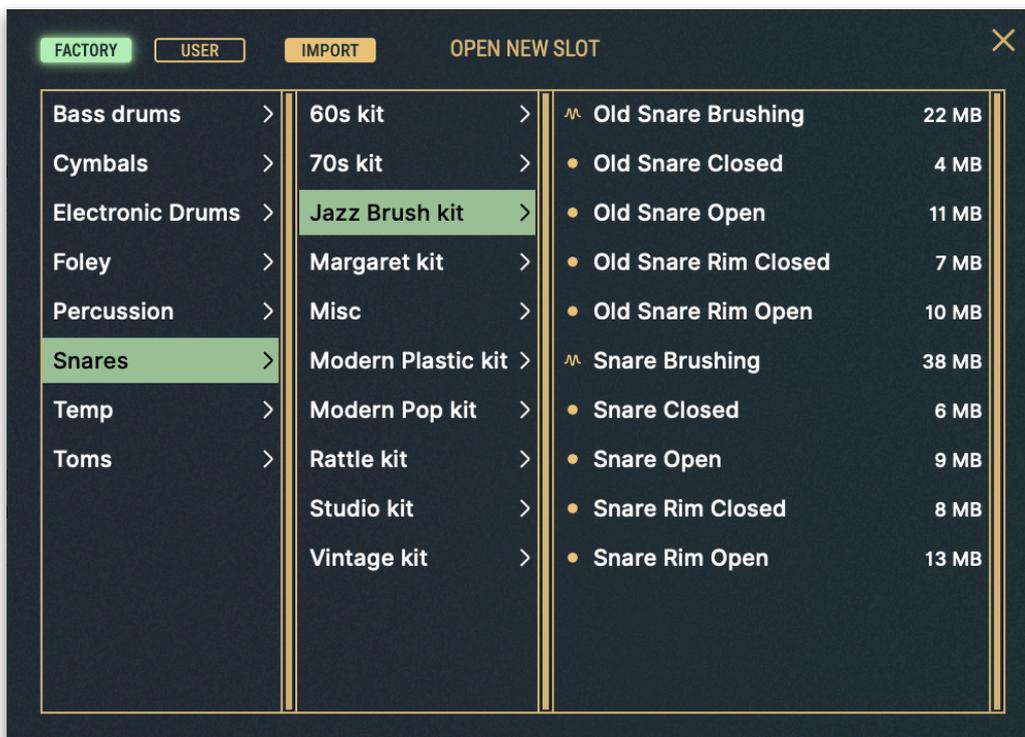
Slot browser

There are two root directories: Factory Slots and User Slots. Switch between these via the buttons with the same name at the top left.

Import audio files or slot (.slor or .motionslot) files from the systems file manager with the Import button.

The one shot slots are indicated with a dot before the slot name, and the motion slots are indicated with the squiggly line.

Right clicking a slot in the slot browser plays a preview of it

There are three ways to reach the slot browser. Either click the "New slot" button in the main header or click in an empty area of the slot manager to open the slot browser and create a new *slot*.

One can also reach the slot browser by clicking Load on an already existing *slot*. This replaces the currently loaded *slot*, and is a great way to browse and switch between all available sounds.

Slots

A *Slot* consists of one or a collection of audio files that can be played via *Triggers*, with options for Chokes, edit and load. The *slots* are also part of a mixer where one can add effects, change pitch, pan, volume and send parallel signals to two busses. There is also functionality for solo, mute and host output destination.

⬤ ONE SHOT SLOTS

In short, a one shot slot contains one or a collection of audio files with different intensity that are to be played depending on the incoming velocity.

Read more about *One Shot slots* in the One Shot Slot Editor section.

⬤ MOTION SLOTS

A *Motion Slot* contains three different sets of audio samples; Motion loop samples, Note On samples (optional) and Note Off samples (optional). These together make up one sound that can be played continuously and dynamically.

> For example, with a typical jazz snare brush:
>
> 1. When the midi note is triggered, a noteOn sample of the brush hitting the snare is played.
>
> 2. As long as the midi note is playing, a motion loop sample of the brush brushing the snare is played. This sound can change in intensity dependant on the intensity value from the slots trigger.
>
> 3. When the midi note stops, a Note Off sample of the brush leaving the snare is played.

Intensity change over time

This demonstrates how the intensity value from the Motion Trigger changes over time and seamlessly morphs what motion loop sample is played.

Motion Loop Samples

List of loopable samples in order of intensity

Intensity

Continuously changing intensity value, set by the Motion Trigger

Motion Trigger

Starts an envelope via Midi Note On (or sets the intensity using MIDI CC/Poly Aftertouch)

Sample Loop 10
Sample Loop 9
Sample Loop 8
Sample Loop 7
Sample Loop 6
Sample Loop 5
Sample Loop 4
Sample Loop 3
Sample Loop 2
Sample Loop 1

100%
75%
50%
25%
0%

Intensity

Time

Read more about *Motion Slots* in the Motion Slot Editor section.

CREATE A NEW SLOT

A new *slot* can be created either by dropping one or more files in the *slot manager*, on a midi note in the keyboard overview or by importing them from the slot browser.

When a new *slot* is created, a new *Trigger* is also created on the next free midi note from C2, if the files were not dragged to a specific midi note. See more about *Triggers* in the Triggers chapter.

Drag and drop

To create one or several new *slots* at once from one or more files on the desktop, drop them into the *slot manager*. When dropping more than one file, a dialog will ask how the file should be imported.

> **Special key**
>
> Hold down alt/option while dropping the files to skip the dialog and automatically use the **Automatically** option.

- **Automatically** - The plugin automatically tries to figure out which files should belong to the same *slot* and thus create several multi-sampled *slots*, or split them up on different one shot *slots*. The algorithm is based on file names and might not work in all scenarios.

- **One Slot Per File** - Creates one new one shot *slot* per audio file.

- **All files in one slot** - Puts all files in one and the same *one shot slot*.

- **All files in one motion slot** - Puts all files in one and the same *motion slot*, as the slots motion loop samples.

Instant trigger mapping

To create a new *one shot slot* and instantly get the *Trigger* on a specific desired midi note, drop one or more files directly on the desired midi note in the keyboard overview. If the note already contains a *trigger*, a prompt will appear with the option to replace the one that is already there.

Without drag and drop

To create a new *slot* from one or more files without drag and drop, click "New Slot" in the main header. Then click "Import" and select the files to be imported. This will create one *slot* with the selected files on import.

SLOT HEADER

1. Shows the name and color representation of the *slot*. The color of the *slot* corresponds with its *Trigger(s)*. If the *slots* file(s) can not be found a yellow triangle is presented instead.

2. To edit a *slot*, click "Edit" on the *slot* to open the Slot Editor.

3. Click Load to open the Slot Browser and replace the currently loaded *slot*, while keeping its mixer parameters.

4. Click the X to delete a slot. If the *slot* has one or more *triggers*, a dialog will appear with the option to delete its corresponding *trigger* to. (Hold down alt/option to skip the dialog and automatically delete its *trigger*).

SLOT MIXER PARAMETERS

The slot mixer parameters are automatable. *Note: changes made to the slot will affect all triggers that corresponds with that slot.*

Inserts - Two available effect inserts.

Pitch - Sets the pitch of the *slot*.

Pan - Sets the pan of the *slot*.

Sends - Sets how much of the *slot* audio is sent to the busses.

Solo - Solos the *slot*

Mute - Mutes the *slot*

Output - Sets the output level of the *slot*.

Preview - Click the speaker icon at the bottom left to preview listen to the *slot*.

Effects

Slots, busses and the main output have two effect inserts each. Click on these to open a drop down menu and select an effect. If an effect is already loaded, click on the effect name to open the effect. Bypass an effect by clicking the left side of an insert button or by clicking the bypass icon on the opened effect. To change effect, click the arrow at the right side of the insert to open the drop down menu and change effect. Automation is available on the continuous parameters of each effect.

See more about the effects in the Effects chapter further down.

OUTPUT ROUTING

Shows the routing of the *slot*, defaulted to the internal Main Output. When the plugin is run in multi-output mode, click to set the host channel routing. Read more in the Mixer chapter further down.

CHOKES (Only on one shot slots)

Chokes determines how the *slot* should mute itself and other *slots*, when it's triggered. Click and drag up or down in the grid to change values.

Here the slot "HH - pedal closed" chokes two other slots ("HH - open" and "HH - pedal open") fully when triggered.

Amount   How much the target slot should be muted.

Time   How long it should take to be muted (fade time).

Velocity How much velocity should affect how much it should be muted.

CREATE TRIGGERS FROM SLOTS

Drag the color dot on the *slot* and drop it on a midi note in the keyboard overview to create a new *trigger* to that *slot* on that note. One *slot* can have several *triggers* with different settings.

CHANGE SLOT ORDER

Grab a *slots* color dot and drag it between two other *slots* to rearrange the visual order of the *slots*. This does not affect the order of the *triggers*.

SLOT EDITOR

Click the edit-button on the *slot* to open the *Slot editor*. This shows what audio files are in the *slot* and settings for how the audio files are played. One can also preview the audio files and change the start and stop point for each audio file.

⬤ ONE SHOT SLOT EDITOR
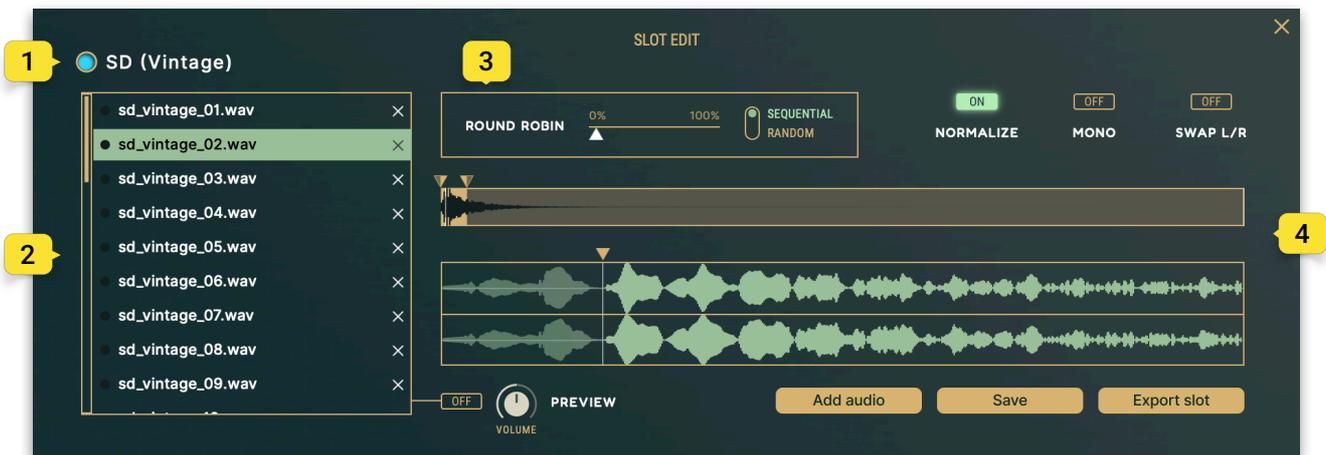
1. Slot name
2. File list
3. Round Robin
4. Audio editor

Name

Change the name of the *slot* by clicking the name and edit it.

File list

The order of the audio files in the list determines the velocity layering of the sound. The further down the list the file is, the stronger velocity is required for that file to be played. Drag and drop the files to change their order. Velocity layers are evenly distributed across the entire velocity range.

To delete a file from the list, click the X-icon.

When the *slot* is triggered, the file that is played is highlighted by the dot next to it glowing.

Add files to the list by dragging them from the operating systems file manager and dropping in the file list, or click the "Add Audio"-button.

To preview listen to the individual files, activate "**Preview**". This plays the file when selected. Set the volume of the preview with the corresponding knob. *Note: this affects the Preview playback volume only, and does not affect the volume of the files in any other capacity.*

Round Robin

Round robin is used to play a different sample of the same sound each time the *slot* it triggered with the same velocity.

The slider for round robin determines how much of the velocity range will create round-robin sample playback. For example, if you have 20 audio files in the file list, and Round Robin is set to 20%, there will be 4 round robins containing the 4 files that are closest to the velocity value.

Sequential / Random sets the round robin to be played in sequential order or in random order.

Audio Editor

Select a file from the file list and set the start and stop points by dragging the handles in the lower view (1).

The upper view (2) shows the entire audio file and can be used to zoom in. There are two ways to set what part of the file to see in the lower zoomed view. Drag the markers to set the zoom and drag the marked region to move it. Or use the scroll wheel while hovering over the upper part to zoom, and hold shift while scrolling to move the region.
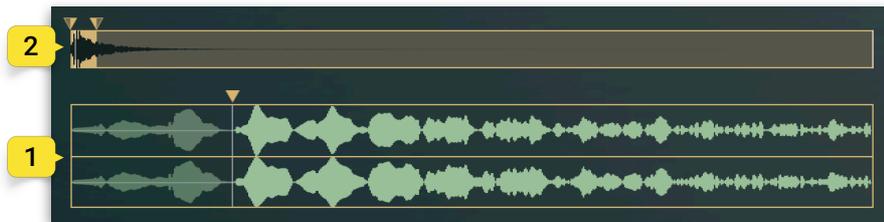
Other

|	
Normalize	All files in the *slot* are normalized to 0 dB.
Mono	Plays the sound in mono.
Swap L/R	Swaps the left and right channels if it is a stereo sound.
Add audio	Opens the operating system file manager to add audio files to the file list.
Save	Saves the *slot* to the User folder in the *slot* browser.
Export Slot	Saves the *slot* to any location in the operating systems file manager.

MOTION SLOT EDITOR

A *Motion Slots* contains three different sets of audio samples.

1. Motion loop samples

2. Note On samples (optional)

3. Note Off samples (optional)

The Note On and Note Off lists of samples works like ordinary one shot slots (with velocity layers and round robins). Note On samples triggers when the midi note starts, and the Note Off samples triggers when the midi note is released.

The motion loop file list (see A on image below) is a set of static sounds with different intensities (sorted from low to high). When a motion slot is started, the motion engine will use the intensity value from its trigger to determine which loop should be played. The playing loop is continuously playing until the intensity value changes - which morphs the current loop into another loop in the list corresponding to the intensity value. Whenever the intensity level is in between two loops, both those loops will be rendered and balanced together. This morphing between different loops makes it possible to create continuous sounds that changes in intensity over time.

Name
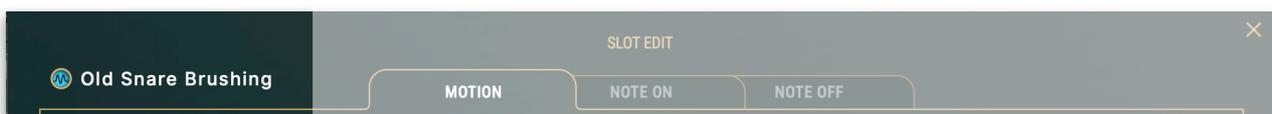
Change the name of the *slot* by clicking the name and edit it.

File list

The order of the audio files in the list determines the intensity of the sound. The further down the list the file is, the stronger intensity is required for that file to be played. Drag and drop the files to change their order. Layers are evenly distributed across the intensity range.

To delete a file from the list, click the X-icon.

When the *slot* is triggered, the file that is played is highlighted by the dot next to it glowing.

Add files to the list by dragging them from the operating systems file manager and dropping in the file list, or click the "Add Audio"-button.

To preview listen to the individual files, activate "**Preview**". This plays the file when selected. Set the volume of the preview with the corresponding knob. *Note: this affects the Preview playback volume only, and does not affect the volume of the files in any other capacity.*
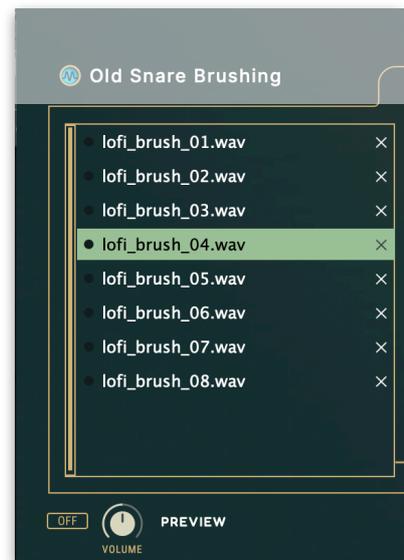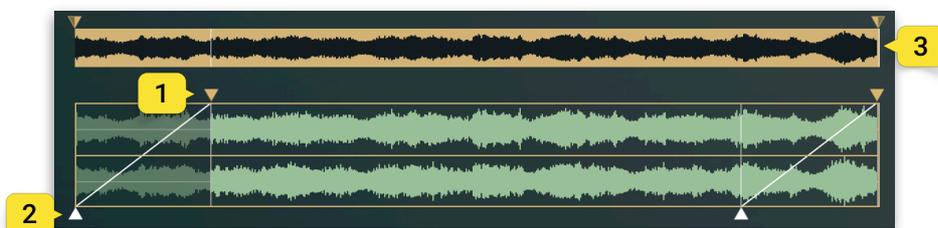
Content tabs

Motion slots contain both looped sounds (motion), note on and note off sounds. The different sounds are found under the three overhead tabs.

Audio Editor

Select a file from the file list and set the start and stop points by dragging the top handles in the lower view (1). Drag the bottom handles in the lower view to set the crossfade of the loop (2).

The upper view (3) shows the entire audio file and can be used to zoom in. There are two ways to set what part of the file to see in the lower zoomed view. Drag the markers to set the zoom and drag the marked region to move it. Or use the scroll wheel while hovering over the upper part to zoom, and hold shift while scrolling to move the region.

Triggers

Triggers triggers the *slots* in OneShot2. They are mapped to midi notes and contain individual settings for envelopes, humanize and more. A *slot* can be triggered by several *triggers*. And since each *trigger* has their unique settings, one can play each *slot* with great variation. There are three types of triggers; *one shot triggers*, *motion triggers* and *stack triggers*.

KEYBOARD OVERVIEW

The *Triggers* are organized at the bottom of the plugin in a keyboard overview, showing which midi key triggers which *slot* by color code. For example the green *motion trigger* triggers the green *motion slot* (see yellow arrows below). The name of the corresponding *slot* and keyboard note is also shown when hovering over the *trigger*.

When a *trigger* fires, it flashes.

One shot triggers are filled with a single color ⬤ (1). Motion triggers are indicated with a squiggly line at the center Ⓜ (2). Stack triggers are indicated with a multi color ⬤ (3). If a *trigger* has no *slot*, it will be shown with an exclamation point (4). To assign a *slot* to that *trigger*, click the *trigger* to open its settings and select a *slot* in the upper right corner.

Interactions

Move a *trigger* by dragging it with the mouse to another note.

A quick way to copy a *trigger* to another note is to hold down alt/option, and drag and drop the *trigger* on an empty note - then a copy is created.

Right-clicking on a *trigger* gives the option to copy it to the clipboard or to delete it. When deleting the *trigger* and it is the only *trigger* mapped to its corresponding *slot*, a dialog appears with the option to delete the corresponding *slot* as well. Hold down alt/option while clicking "Clear" to skip the dialog and automatically delete the *slot* as well.

Right-click on a note that does not contain a *trigger* to paste what is in the clipboard (if there is any), and create a new *trigger*.

THREE TYPES OF TRIGGERS

In Oneshot2 there are three types of triggers; one shot triggers, motion triggers and stack triggers. A one shot trigger is used to trigger one shot sounds, like for example a regular kick, snare or hihat hits. Motion triggers are used to trigger continuous motion sounds where intensity can be altered rhythmically over time, like for example a snare brush, shaker or foley textures. Stack triggers are used to play multiple triggers with one midi note, for example a kick and a hihat, or a snare and a clap.

ONE SHOT TRIGGER SETTINGS

Click on a *trigger* to open the Trigger Settings (1) for that *trigger*. The Trigger Settings contains unique settings for an individual *trigger*.
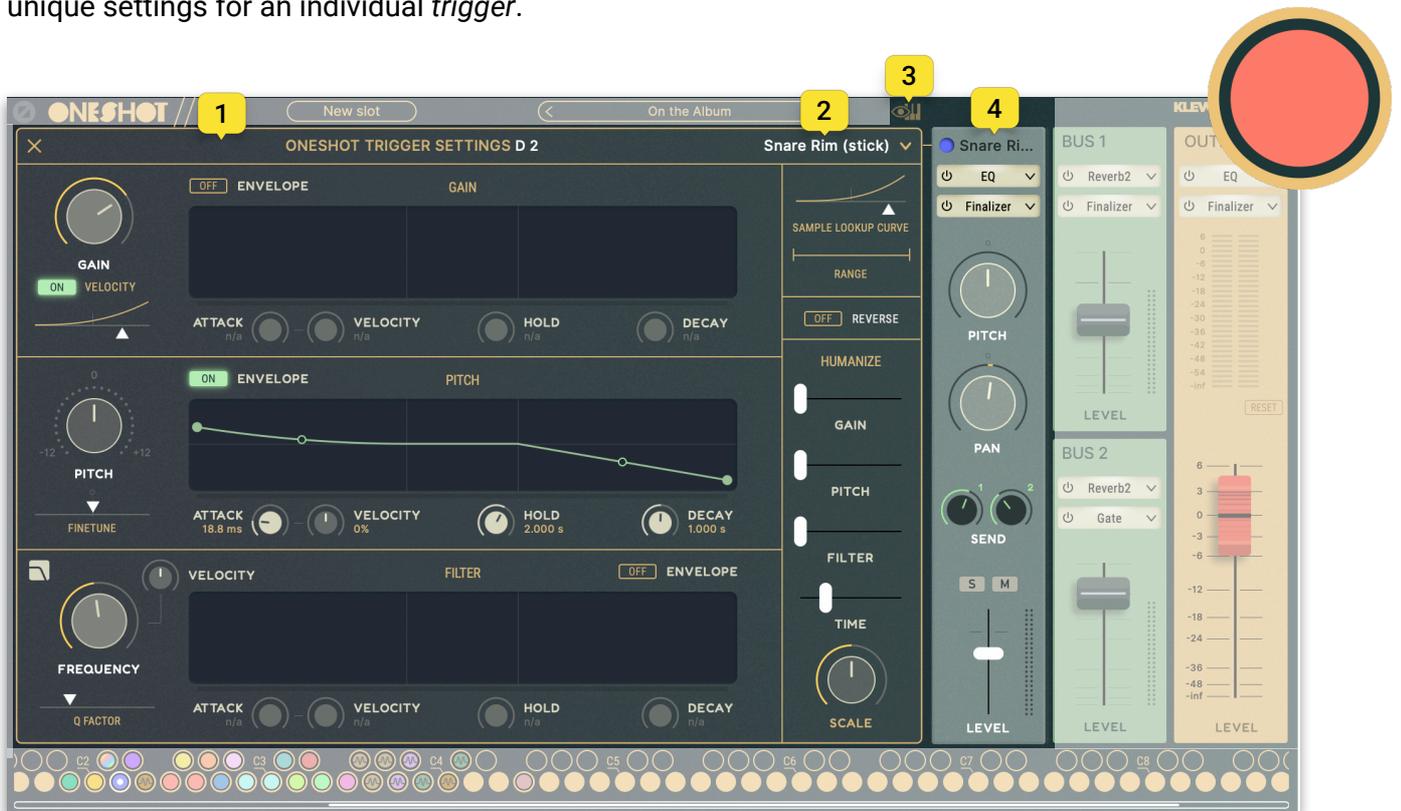
To change what *slot* is triggered by the *trigger*, click the *slot* name at the top right (2). *Note: changes made to the slot are not unique to the trigger and will affect all triggers that corresponds with that slot.*

When the Trigger Settings view is open, one can activate the Eye icon (3) in the main header (or hold down the Shift key) to have the Trigger Settings view follow midi notes sent from the host.

When the trigger settings view is open, the corresponding *slots* mixer settings are available to the right of the trigger settings (4), these are the same mixer parameters found in the main view.

Sample Lookup Curve

Sets the velocity curve for the velocity layers. In other words, this determines how the samples in the *slots* audio file list are distributed along the velocity layers. The X-axis is the input velocity and the Y-axis is the resulting value.

Reverse

Turning this on plays the sound backwards.

Humanize

Sets how much the playback of the sound should be randomised each time the note is played.

- **Gain** - Volume difference

- **Pitch** - Pitch difference

- **Filter** - Difference in frequency. *Note: The filter must be turned on for this to be available.*

- **Time** - Delay span

- **Scale** - A macro parameter that scales the amount of overall humanization of all humanize parameters. If it is set to 0 %, there will be no humanization. If it is set to 100%, all values of the above sliders will apply completely.

Gain
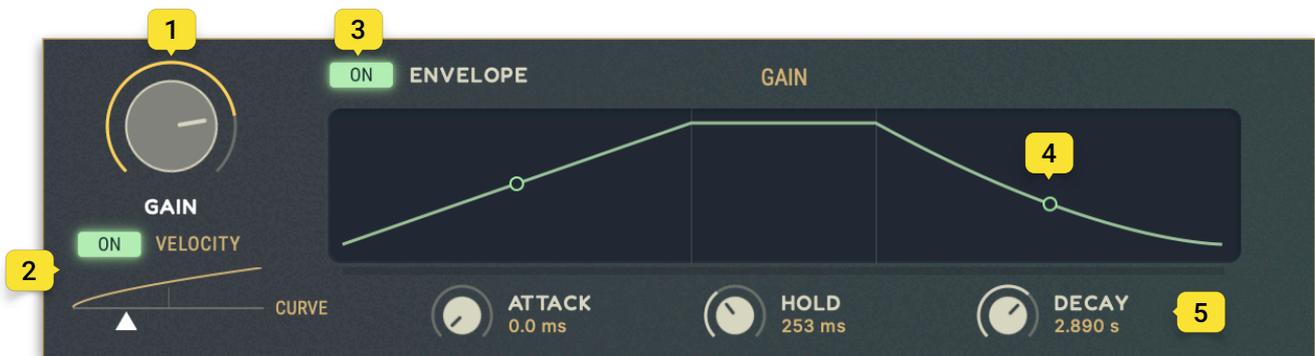
1. The Gain knob sets the volume of the *trigger*. If the gain envelope is turned on, this is the target value for the envelopes Hold stage.

2. Turn on Velocity to have gain be affected by velocity. The curve slider set how the samples are gained based on velocity.

3. Turn on the envelope for gain by clicking the button next to the Envelope label.

4. Set the curve for the attack and release ramp by dragging the curve handles. Double-click the handle to set it to a straight line.

4. The knobs for Attack, Hold and Decay sets the time for each ramp between 0-15 seconds.

Pitch
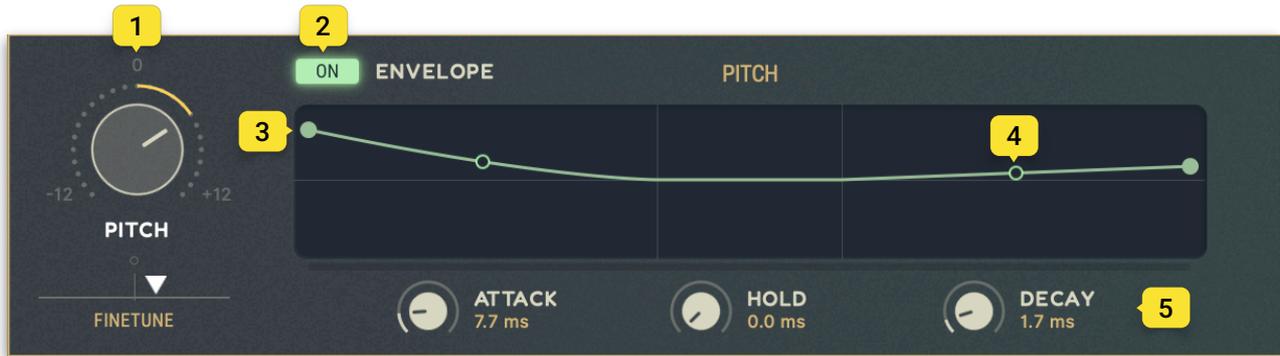
1. Set the pitch of the *trigger* in semitones with the knob and cents via the finetune slider. If the pitch envelope is turned on, this is the target value for the Hold stage.

2. Turn on the envelope for pitch by clicking the button next to the Envelope label.

3. Set the start and end pitch by dragging the start- and end handles up and down to the desired location. Double-click a handle to position it in the vertical center.

4. Set the curve for the attack and decay ramp by dragging the curve handles. Double-click the handle to set it to a straight line.

5. The knobs for Attack, Hold and Decay sets the time for each ramp between 0-15 seconds.

Filter
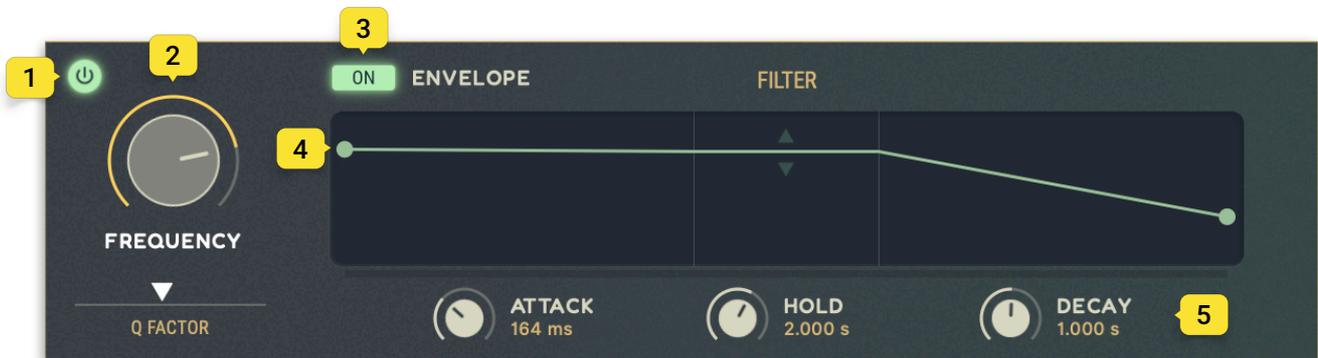
1. The low pass filter is switched on with the power button at the top left. If the filter envelope is turned on, this is the target value for the Hold stage.

2. Set the frequency of the filter with the knob and the Q-factor with the slider below it.

3. Turn on the envelope for the filter by clicking the button next to the Envelope label. When the envelope is on, the filter frequency can also be set by dragging the Hold stage handle up and down.

4. Set the start and end frequency by dragging the start- and end handles up and down to the desired location. Double-click a handle to set it to its default value (100 Hz).

5. The knobs for Attack, Hold and Decay sets the time for each ramp between 0-15 seconds.

MOTION TRIGGER SETTINGS

To change what *slot* is triggered by the *trigger*, click the *slot* name at the top right (2). *Note: changes made to the slot are not unique to the trigger and will affect all triggers that corresponds with that slot.*

When the Trigger Settings view is open, one can activate the Eye icon (3) in the main header (or hold down the Shift key) to have the Trigger Settings view follow midi notes sent from the host.

When the trigger settings view is open, the corresponding *slots* mixer settings are available to the right of the trigger settings (4), these are the same mixer parameters found in the main view.

Envelope Editor

1. Tools

For altering, adding and removing events.

Arrow		Used for moving events around by clicking and dragging.
Plus	Command	Adds an event when clicking and moves it when dragging. If a click is very near an existing event - that one would be grabbed instead.
Remove	Command + Shift	Click to remove the nearest event.
Horizontal dragging		If set to on, dragged events can be moved in time
Snap to grid	Shift	If set to on, dragged events can change velocity/intensity
Vertical dragging		If set to on, dragging or creating an event will snap to the nearest grid line.
Fine tune	Option	When on, any dragging amount will be divided by 10.

2. Presets

Import and export envelope presets to and from the local storage. Click the right button to open a list of pre-made envelope presets.

3. Grid

Sets the resolution of the envelope.

4. Sync mode

Click to choose between different sync modes.

Timeline	Aligns the envelope to the host timeline.
Host beat	Aligns the start of the envelope to the host's nearest beat.
Direct	Doesn't care about the host playhead position and starts the sequence directly.
External	Bypasses the envelope curve and uses a MIDI messaging to control the intensity of the motion slot.

5. Speed

Sets the speed of the envelope to Normal, Half or Double.

6. Length

Sets the length of the envelope in beats.

7. Gain

The gain knobs sets the gain of the individual slot sample groups; motion, note on and note off. The curve slider set how the motion loop is gained based on intensity.

8. Pitch

Sets the pitch of the entire trigger in semitones and cents.

## 9. Motion attack and release

Intensity / Gain	Decides if attack and release should affect gain or intensity.
Attack	Sets the time it takes for the motion envelope to reach full volume/intensity after note on.
Release	Sets the time it takes for the motion envelope to reach zero volume/intensity after note off.

10. Beat offset

Offsets the start of the envelop.

STACK TRIGGER SETTINGS

A stack trigger can play multiple triggers from the same midi note. For example a kick and a hihat or a snare and a clap.
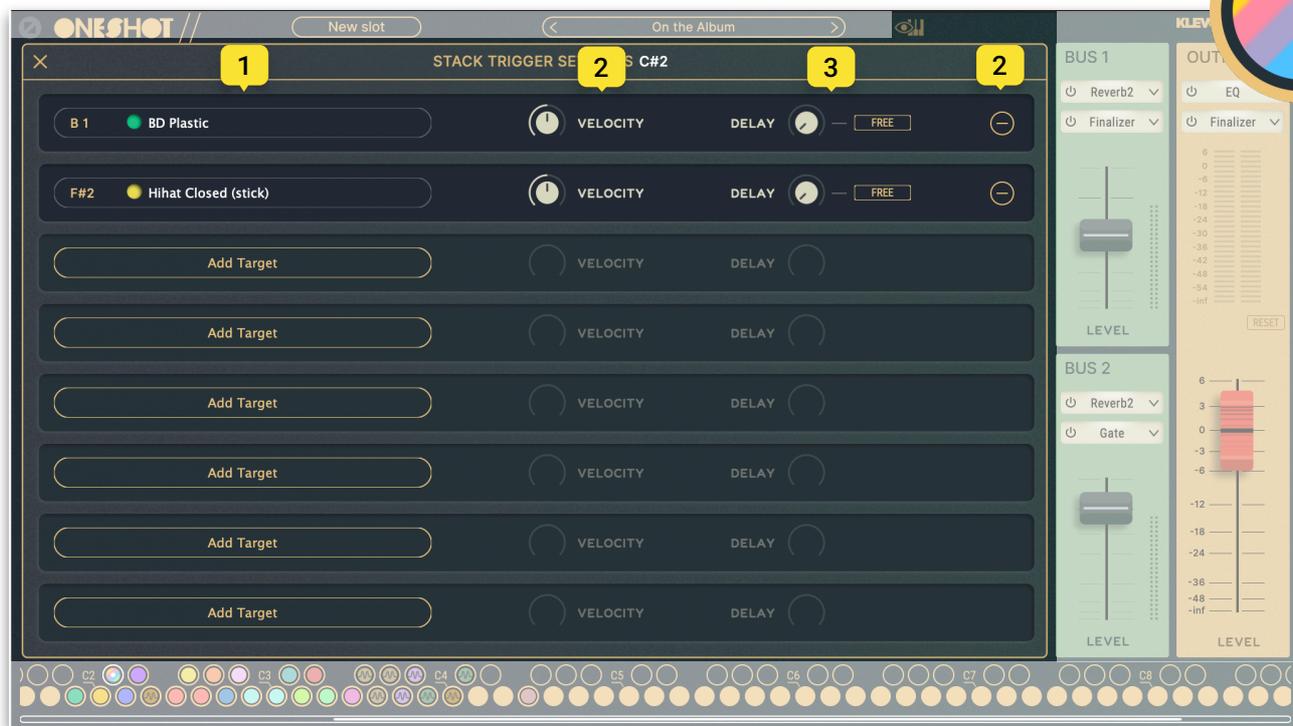
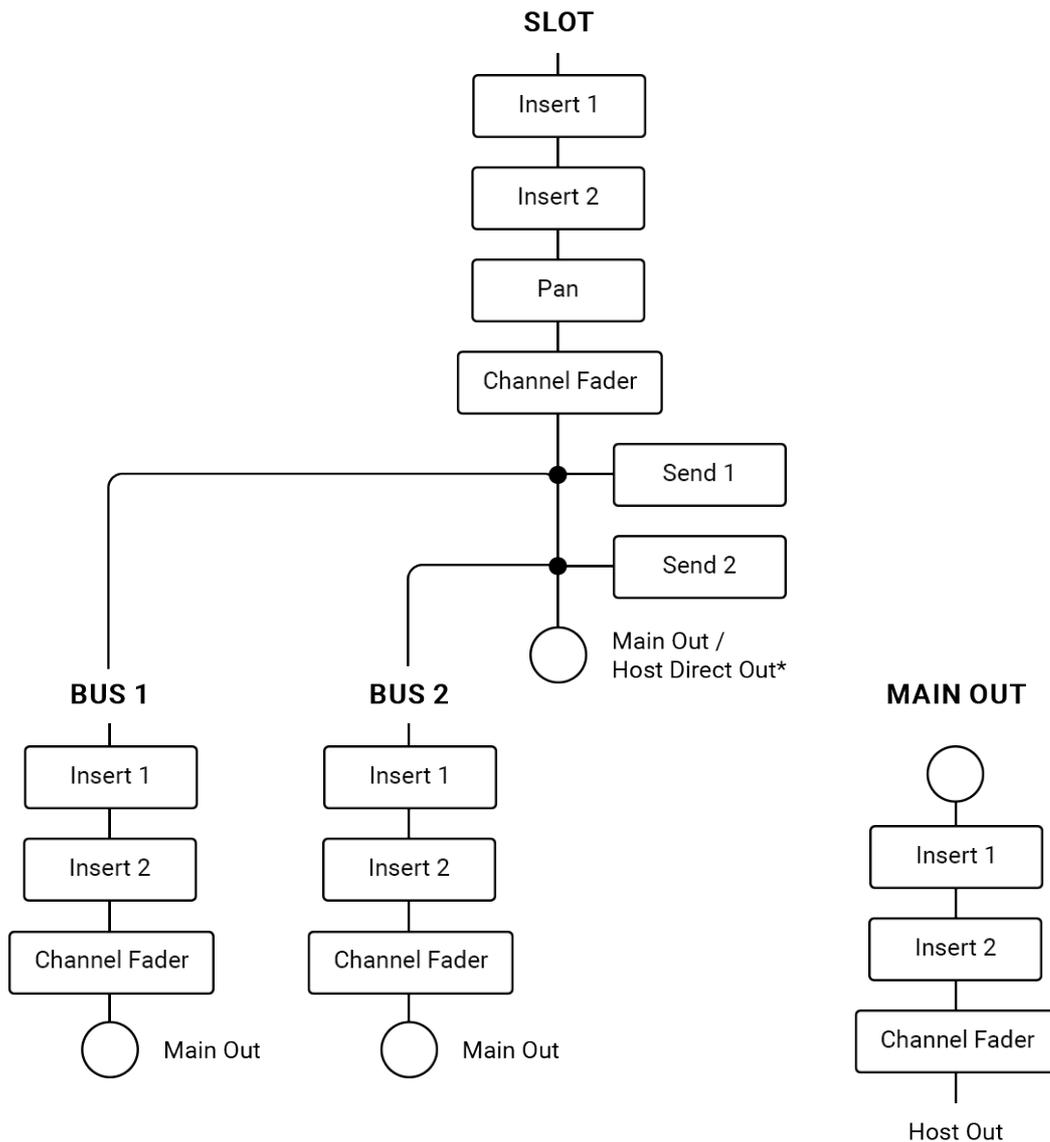1. **Target list -** Select up to 8 target triggers to be played when the stack trigger is triggered. Click to open a list of all available triggers, or drag a trigger from the keyboard overview.

2. **Velocity -** Set the velocity multiplier for that target.

3. **Delay -** Set the time it takes from when the midi note is played to when the target is triggered.

4. **Clear** - Remove the target from the stack list.

Mixer

A *slot* in the *slot manager* is also a channel in the mixer. Each channel is summed in the Output (on far right). If the plugin is run in multi-out mode, click on MAIN OUT below the volume control on the *slot* and select an alternative output. Send 1 and Send 2 are summed to Bus 1 and Bus 2. These buses are always summed in OUTPUT.

All channels are always stereo (even if the *slot* sound is mono).

INTERNAL ROUTING

SLOT

Insert 1

Insert 2

Pan

Channel Fader

Send 1

Send 2

Main Out /
Host Direct Out*

BUS 1

Insert 1

Insert 2

Channel Fader

Main Out

BUS 2

Insert 1

Insert 2

Channel Fader

Main Out

MAIN OUT

Insert 1

Insert 2

Channel Fader

Host Out

The audio engine has up to 24 individual instrument *slots*. Each can be mapped to one or several (MIDI) *Triggers*. These instrument *slots* individually send their output to 3 internal busses: Main Out, Bus 1 and Bus 2.

SLOT CHANNELS

A *slot* in the *slot manager* is also a channel in the mixer.

Automation is available on the mixer parameters.

Inserts - Two effect inserts.

Pitch - Sets the pitch of the *slot* in cents.

Pan - Sets the pan of the *slot*.

Sends - Sets how much of the *slot* audio is sent to the busses.

Solo - Solos the *slot*

Mute - Mutes the *slot*

Output - Sets the output level of the *slot*.

BUSSES

1. Each bus has two effect *slots* and an output level.

Automation is available on the bus levels.

MAIN OUT

2. The main output has two effect *slots* and an output level.

Automation is available on the master level.

4. Reset - Resets the peak meter, if the volume has peaked.

MULTI-OUT

Oneshot2 is multi-out compatible. To rout the *slots* output to different channels in the host, run the plugin in multi-out mode. Please consult the hosts manual on how to enable multi-out for virtual instruments.

By default, all *slots* are routed to the Main Output. To change this, click "MAIN OUT" (4) below the volume control on the *slot* and select an alternative output. The busses will always sum to the main output.

EFFECTS

Channels, Buses and Main Output have two effect inserts each. Automation is available on the continuous parameters of each effect.

Click on the effect insert to open a drop down menu and select an effect. If an effect is already loaded, click on the effect name to open the effect.

To change effect, click the arrow at the right side of the insert to open the drop down menu and change effect.

Bypass an effect by clicking the left side of an insert button or by clicking the bypass icon in the opened effect.

Effects can be copied /pasted by right clicking the effect.

EQ

A parametric EQ with Low Shelf, two parametric peak filters and a high shelf.

Gain - Sets the static gain level of the filter.

Freq - Sets the frequency of the filter.

Q - Sets the Q-factor (in dB/oct)

Special keys

Hold Alt/Option to finetune a value (e.g. a knob or slider).

Double-click a control to reset it to its default value.

Compressor

A classic compressor unit.

Input - Sets the input level to the effect.

Threshold - Sets at what dB the compressor is to start working.

Output - Sets the output level of the effect.

Knee - Sets how smoothly the compressor behaves/Sets the curve/angle of the threshold.

Attack - Sets how long it takes the compressor to start working.

Release - Sets how long it takes the compressor to stop compressing. **Auto** disables the fixed release-time and makes the release time dynamic depending on how much is compressed.

Ratio - Sets the ratio between dB over threshold and how much to let through.

Makeup - Sets how much gain is added to the output signal. **Auto** disables the fixed makeup gain and makes the added gain dynamic depending on how much is compressed.

Mix - Sets how much dry or wet signals goes to the effect output.

Finalizer

A bus compressor with a simplistic EQ and a brickwall limiter where the audio signal never goes above the output value.

Input - Sets the input level to the effect.

Compression - Sets the amount of compression.

EQ - A simple EQ with parameters to raise or lower Low, Mid and High frequencies.

Output - Sets the output level of the effect, and the level of the limiter.

Gate

A classic gate, to automatically mute the audio signal at a certain threshold.

Threshold - Sets at what dB the gate is to open.

Release - Sets how long it takes the gate to close.

Gate open - Flashes green when the gate is open.

Reverb

An algorithmic reverb with six different characters to choose from.

Reverb

An algorithmic reverb with six different characters to choose from.

Character - Choose between the six different reverb algorithms using the dropdown menu.

Decay - Sets the time it takes the reverberation to die away.

Width - Sets the stereo width of the reverberation. 0% gives only mono reflections, 100% sets it in full stereo.

ER/LR - Sets the amount of Early Reflections or Late Reflections in the reverberation. Early reflections strike our ears as closer than late reflections.

DRY/WET - Sets how much dry or wet signals goes to the effect output.
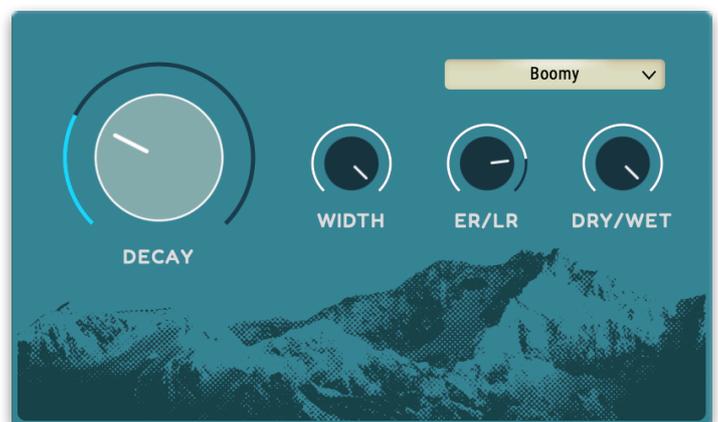
Reverb 2

An algorithmic reverb with plenty of tweakability for both natural and creative spaces.

Room size - Sets the size character of the reverb. Higher values produce more sparse, diffuse sounds. Lower values yield tighter, more focused results.

Predelay - Sets the pre delay time in milliseconds from 0 to 200.

Decay - Sets the time it takes for the reverb to die out.

Early/Late mix - Sets the balance of the early and late reflections in the reverb tale.

Smear - Sets the diffusion of the early reflections, which in turn will affect the late reflections as well. Lower settings yield a more immediate sound. Higher settings increase perceived distance and softness.

Stereo width - Sets the stereo width of the wet signal.

EQ - Sets the static gain of the bass and treble filters on the wet signal.

Mix - Sets the balance between wet and dry signal.

Room

A room reverb with four room types to choose from.

Room type - Choose between the four room types by selecting it in the list. Click an item to select it.

Stereo - Sets the stereo width, where center top is mono, 100% is 100% stereo. -100% is full stereo with flipped left and right channels. *Note: If the stereo parameter is intended to flip the left/ right signal, note that the insert effects are chained after panning. So if the slot is panned, the inserted effect with its stereo imaging will also be panned. Use the effect on a bus instead for the desired effect.*

Mix - Sets how much dry or wet signals goes to the effect output.

Delay

A delay with a classic LP/HP filter in the delay loop.

Time - Sets the delay time. This parameter is disabled when tempo sync is turned on.

Tempo sync - Determines if the delay time is set in milliseconds or syncs to the host tempo.

Note value - Sets the note value and its subdivision. This option is disabled when tempo sync is turned off.

Freq - Set the cutoff frequency of the filter.

Filter - Switches the delay filter between Low Pass and High Pass.

Feedback - Sets the amount of delay signal to be re-routed from the delay output to its input.

Stereo - Sets the stereo width, where center top is mono, 100% is 100% stereo. -100% is full stereo with flipped left and right channels. *Note: If the stereo parameter is intended to flip the left/right signal, note that the insert effects are chained after panning. So if the slot is panned, the inserted effect with its stereo imaging will also be panned. Use a the effect on a bus instead for the desired effect.*

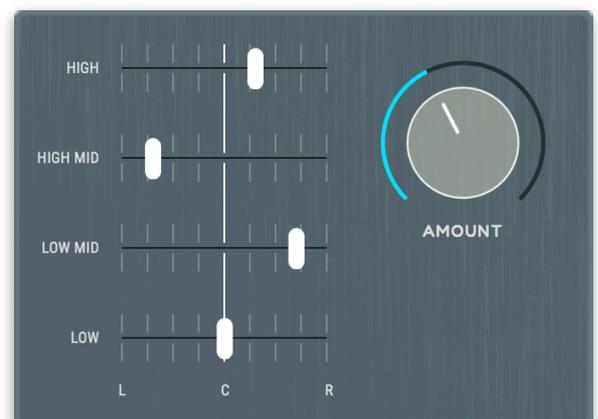**Dry/Wet** - Sets how much dry or wet signals goes to the effect output.

Stereo spread

A stereo spreader that adds micro delays to the left/right signal.

For each frequency band - Sets the micro delay time of the left or right channel.

Amount - Scales the overall micro delay time of all frequency bands.

UnStereo

An effect that narrows the stereo field from original (100% width) to mono (0% width).

Transient Adder

Triggers noise and/or sine tone at incoming midi signal.

NOISE

Vel sensitivity - Sets how much the noise level is dependent on midi velocity input. 0% results in static volume, 100% sets complete dynamic range dependant on velocity input.

Envelope - Sets the attack and release time of the generated noise.

Filter - Sets the frequencies of the low-cut and high cut filtering of the noise signal to chape its character.

Gain - Sets the volume of the noise output.

SINE

Vel sensitivity - Sets how much the sine tone level is dependent on midi velocity input. 0% results in static volume, 100% sets complete dynamic range dependant on velocity input.

Freq - Sets the frequency of the sine tone (20 Hz to 1.2 kHz)

Drop/rise - Sets how the sine tone pitch behaves over time.

Envelope - Sets the attack and release time of the generated sine tone.

Gain - Sets the volume of the sine tone output.

Distortion

A distortion unit with eight predefined settings. The different settings are divided into different frequency bands; bass, mid, treble and fullband. Each with options for saturation (SAT) or distortion (DIST). Click an item to select that setting.

Bass - Only distorts the low frequencies of the signal

Mid - Only distorts the middle frequencies of the signal

Treble - Only distorts the high frequencies of the signal

Fullband - Distorts (almost) the whole frequency spectrum.

Amount - Sets how much the signal is distorted (based on distortion type)

Bitcrusher

A distortion unit that uses sample rate reduction and resolution reduction.

Resample

Sample rate - Sets the target sample rate, between 250 Hz and 96kHz. *Note: If the host sample rate is set lower than this effects sample rate, no upsampling will occur.*

Filter - A lowpass filter that matches the Nyquist frequency (i.e. half the sample rate).

Jitter - Sets the amount of jitter on the resampled audio.

Bitcrush

Bits - Sets the bit depth.

Saturation - Set the amount of distortion added to the signal.

Output

Mix - Sets how much dry or wet signals goes to the effect output.

Level - Sets the output level of the effect.

Key commands

ALT + drag any knob	Fine adjustments.
Double click parameter	Resets the parameter to its default value.
CTRL + mouse wheel over *slot* parameter	Control that knob or slider with the mouse wheel.
ALT/OPTION + drop files in *slot* manager	Skip the dialog and automatically use the Automatically option. (See Create new *slots*).
ALT/OPTION + click X to delete *slot*	Skip the dialog and automatically delete the *trigger* to. (See Delete *slots*).
ALT/OPTION + drag and drop a *trigger*	Copy a *trigger* to another another note. (See Keyboard overview).
ALT/OPTION + clear *trigger*	Skip the dialog and automatically delete the *slot* as well. (See Keyboard overview).
SHIFT + send midi note (when trigger settings view is open)	Switch trigger settings view to the midi keys *trigger*. (See Trigger settings)

Specifications / System requirements

Mac	Windows
64 bit AU/VST/AAX plug-in	64 bit VST/AAX plug-in
macOS 10.10+	Windows 7+ with SP1 or higher

KLEVGR.