



SONITEX STX-1260

Sonic Texturing Multi Effect
Audio plug-in | VST PC

USER MANUAL

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Revision 1.60

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TABLE OF CONTENTS

Introduction	5
Installation.....	6
- Installation Notes	6
- How to Register	6
- The Presets.....	6
Interface & Controls.....	7
- Overview.....	7
- Controls.....	8
The Mix Stage	9
- Dynamics.....	9
- Centre/Side Balance.....	9
The Distortion Stage.....	10
- Pre-Filter	10
- Distortion	10
The Vinyl Stage	11
- Pitch Instability	11
- Sibilance	11
The Tone Stage	12
The Noise Stage	13
- Pops and Clicks	13
- Noise	13
- Master	14
The Sampling Stage	15
- Digital Resolution	15
- Filter	16
- Compressor	16
The Modulation System	17
- Overview	17
- How to Use	17
- Midi Learn	18
Credits.....	16

INTRODUCTION

SONITEX offers a complete processing suite dedicated to adding texture to digital audio. This allows you to bring the “gritty vibe” from vinyl records and vintage hardware samplers into your modern DAW environment.

Sonitex is built on the idea that "texture" and "grit" is not a single effect such as noise or bit-reduction. Rather, it is the cumulative result of every process a piece of music goes through as well as the interaction of these processes. So, instead of focusing on just a single effect, Sonitex focuses on the complete life span of a piece of music before it ends up in a contemporary track.

Sonitex includes stages to mimic the **mixing stage**, **overall distortion**, **vinyl pressing & playback**, **vinyl noise**, **frequency fidelity**, and the resolution & characteristics of **digital sampling**.

Sonitex can be used to add a subtle feel to your material, to make homemade breaks & loops sound like they originate from a rare seventies record, or for sound sculpting and creative effects.

Key Features

- Dynamic processing to add initial punch and density.
- Mid/Side stereo adjustments.
- Distortion with pre-emphasis circuit and dry/wet control.
- 5 Distortion types (Saturation, Distortion, Amplifier, Digital 1 + 2).
- Flexible distortion pre-filter.
- Vinyl pitch instability with multiple warp shapes, and speed control (syncable).
- Sibilance processing to emulate high frequency distortion on vinyl playback.
- Overall bandwidth control with separate high & low frequency roll-off and "bump" control.
- Additional processing to mimic vinyl groove wear and the "phone"-sound on early systems.
- Flexible control over density, level and stereo spread on both vinyl "pops" and "clicks".
- Optional program dependant density for pops and clicks.
- 25 noise types ranging from vinyl noise and tape hiss to mechanical noises.
- Option to load custom wav files with noise or other sounds. (syncable).
- Adjustable gate (with syncable delay) on noise channel allows many ways to integrate noise.
- Flexible sampling section allows emulation of many types of sampler configurations.
- Bit-depth reduction and 3 types of samplerate reductions (with adjustable antialiasing filter).
- Dynamic lowpass filter section.
- Adjustable built-in compressor on output.
- Modulation system allowing mixed LFO & Envelope Follower modulation for selected parameters.
- Midi Learn on selected parameters.
- 3 internal routing configurations.
- Intelligent design to reduce CPU on disabled sections.
- "Subsets" offers 6 fixed sub-presets on each page to allow fast workflow when experimenting.
- Broad selection of categorized presets.

INSTALLATION

Installation Notes

After installing the plug-in you may have to refresh your host's list of plug-ins in order for Sonitex to appear. Refer to your host's manual if you have any doubts on how to do this.



If you are using Imageline FL Studio as your host, it is strongly recommended that you turn off the "Reset on Transport" option in the Audio settings.

How to Register

Until you have registered, the plug-in will hide the controls. To register, click the *License* button in the lower left corner to open the registration window. Enter the license information you have received by mail when ordering.

When you've entered valid license information you will get a message that Sonitex has been registered, and you will be ready to enjoy the plug-in.

The Presets

Sonitex ships with a broad selection of categorized presets that offer a range of excellent starting points for your own settings. As with many other types of plug-ins, the results obtained from using the Sonitex presets will vary wildly depending on the material they are used on. Therefore, it is strongly recommended that you get familiar with the controls and tweak Sonitex to suit your material instead of relying solely on presets.

When using the presets remember that you will often have to adjust threshold parameters and noise levels to make them fit your particular track.

The factory presets use the following categorizations:

MOD:	Presets focused on modulation
GRV:	Groove (typically drums and bass)
DRM:	Drums
BAS:	Bass
GTR:	Guitar
PAD:	Synthesizer pads and orchestral strings
SYN:	Synthesizer Sounds
VOC:	Vocals
MIX:	Full mixes
ALL:	Generic preset suitable for many types of tracks
FX:	Extreme settings



The preset categorization is only a rough guide telling you what type of track the preset was originally made with. Don't let this restrict you when auditioning presets - maybe a vocal preset is exactly what your drum track needs.

THE INTERFACE

Overview

Sonitex has a multi-page interface consisting of 6 pages. Each page represents one stage in the overall processing of the material. The different stages will be explained in detail later in this manual.



Page Selectors

Use these buttons to switch between pages. The order of the buttons gives an overview of the internal signal flow, which runs through each processing stage from left to right.

Routing Selectors

These buttons switch between 3 different signal flow configurations. When switching to a new configuration it will automatically be reflected in the order of the Page Selector buttons.

- Config. 1: This is the default all-round configuration.
- Config. 2: Similar to Config.1 except the “Distortion” stage is moved after the “Noise” stage.
- Config. 3: Similar to Config.1 except the “Noise” stage is moved after the “Sampling” stage.

Page Content

This is where the actual controls for each stage are shown.

Section On/Off Switch

This type of button is used in many places. It is used to enable/disable sections within each page. It will light up when enabled. Notice that each of these buttons has a horizontal brown bar associated with it, indicating that all controls within that range can be disabled by that particular on/off switch.

Global On/Off

Disable this button to bypass Sonitex and pass the signal through unaffected.

Page Subsets

These 6 buttons are related to the page currently displayed. Pressing one of these buttons will dial in a fixed preset for that particular page alone. These presets can be used as they are for fast workflow, or as starting points for your own settings.

Note: The compressor on the “Sampling” page is NOT affected by Subsets.

Master Level & Dry/Wet

This knob allows you to adjust the final output gain of Sonitex. Use the outer blue ring to adjust the mix between the dry and the processed signal.

Controls

To change a knob or slider’s control value hold left mouse button and drag the mouse up and down.



You can do fine adjustments by holding down CTRL while dragging the control.

Switches and buttons are controlled simply by left clicking on them.

Certain parameters have small buttons associated. These provide functionality to quickly dial in a useful setting for that particular control, such as the reset value or a commonly used value.



NOTE: Sometimes interface values and meters, etc, will not update if your host’s audio engine is not running, or if you have bypassed the plug-in.

Modulation

Some knobs and sliders are coupled with a small blue light indicator. This is used to show the current position of the control when it is being modulated by the internal modulation system. When no modulation is active for the control, the blue light will follow the value set with the control, but when modulation is active the light will animate to illustrate the actual value after modulation has been applied.

The modulation system in Sonitex will be explained later in this manual.



THE MIX STAGE

The Mix stage adds initial dynamic density and allows stereo adjustments to the signal. The main purpose of this is to add a slightly more finalized character to the sound.

Dynamics

The dynamics section is good at adding subtle punch and dynamic movement to the signal. It is most suited for material with a fair amount of transients.

Speed

This controls the response of the envelope detection, from fast to slow. Be aware that fast settings can cause unwanted distortion.

Ratio

The Ratio knob controls the amount or depth of amplitude modulation. Generally, you should be careful not to raise the ratio higher than 50%, as this can result in unpleasant dynamic artifacts.

Mix

This is a simple dry/wet control which is useful for controlling the overall severity of the effect.



Tip for adjusting the Dynamics Section:

Start with the slowest speed (fully right) and a Mix of 100%. Then adjust the ratio until you hear a snappy & punchy sound, but without distortion or artifacts. Then, adjust speed down to taste, but high enough to prevent distortion. Finally, adjust the mix for the overall amount.

Centre/Side Balance

This section makes it possible to make basic, but very efficient adjustments to the stereo signal. A “Sum and Difference” circuit converts the normal Left+Right stereo signal into a Centre channel + Side channel signal (also known as Mid/Side).

Centre

This knob adjusts the level of the centre channel, i.e. the mono or mid information.

Side

This knob allows you to cut or boost the side channel, i.e. the stereo information.

THE DISTORTION STAGE

Distortion and saturation are very important dimensions to creating sonic texture and density. The Distortion stage in Sonitex allows you to add several distortion types to the incoming signal with great flexibility in controlling the distortion characteristics.

If you wish to move this stage later in the signal chain try out routing configuration number 2.

Pre-Filter

With the Pre-Filter section you can adjust the tone of the signal before it enters the distortion stage. The pre-filter provides 4 filter types: lowpass, bandpass, highpass and notch. Each filter is available in 5 different slopes ranging from 6 dB/oct to 48 dB/oct.

Distortion

The Distortion section provides distortion for most types of applications ranging from subtle saturation to heavy distortion.

Type

These buttons select the distortion type, each of which exhibits different characteristics:

- Saturation: To add density and warming.
- Distortion: Good all-round asymmetrical distortion.
- Guitar Amp: Distortion with an amp flavour.
- Digital 1+2: Radical waveshaping.

Drive

This knob controls how hard the signal is driven into the distortion circuit, and how much distortion is applied. The higher the gain the more distortion.

Emphasis

Sonitex employs an emphasis system to minimize unpleasant distortion of the bass frequencies while keeping an overall flat frequency response. The system consists of a pre-emphasis stage and a linked de-emphasis stage. The pre-emphasis stage is a high-shelf filter boosting the high frequencies into earlier distortion. The de-emphasis stage, which is applied after distortion, is the mirror of the pre-emphasis filter.

Mix

The last stage of the distortion section is a dry/wet mix control. This allows you to mix in a little of the unprocessed signal to soften the distortion effect.

THE VINYL STAGE

The Vinyl stage in Sonitex allows you to apply the key sonic characteristics of vinyl pressing and record playback to your own audio material. Furthermore, the Pitch Instability section in particular can be abused heavily for creative effects.

Pitch Instability

This section emulates the cyclical pitch variance caused by a warped record surface.

Rate

The Rate parameter controls the speed of the pitch modulation. Its default setting is 0.555 Hz which equals a 33.3 RPM record. By clicking the “Reset” button you can always revert back to this value.

When Sync is enabled the rate will synchronize to the host tempo, and the Rate knob controls the time signature.

Intensity

This knob controls the depth of the pitch modulation. When set to “x 0.00” the Pitch Instability is disabled.

Shape

Shape selects between 5 different warp shapes with each of their own sonic characteristics. Besides the static warp shapes, you can choose to activate an envelope follower and have the pitch modulated by the peak envelope of the incoming signal. The shape can be selected directly from the dropdown menu, or you can browse through the selection by clicking the small curve display.

Spread

Enabling Spread will add a slight difference in the modulation of the Left & Right channels which results in a nice stereo effect. Please note that this effect may have unwanted artifacts on some material when played back in mono.



Sibilance

Sibilance is the presence of emphasized high frequency transients, typically hissing sounds as “s”, “sh”, and “z” sounds. This is a common defect in vinyl records.

Frequency

This knob provides control over which part of the top end frequency range the sibilance is based on.

Intensity

Sets the amount of sibilance. This control is sensitive to the input signal level, so sometimes you may have to drive the signal hard to make the sibilance noticeable.

Level

After adjusting the Intensity you’ll want to take down the level of the high frequencies. This knob allows you to do just that.

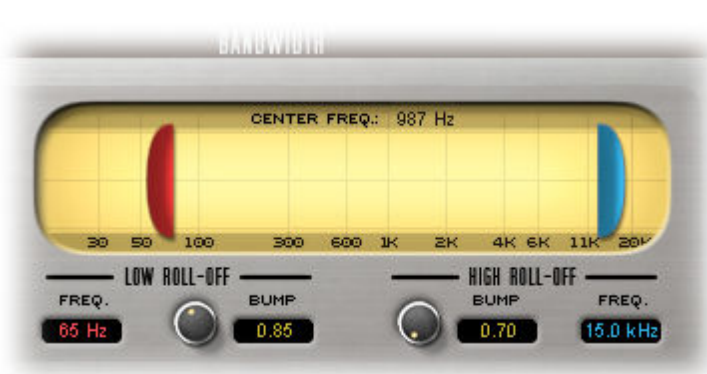
THE TONE STAGE

Vinyl records in different qualities and conditions, as well as the many types of playback systems, all have frequency responses of various specifications. The Tone stage of Sonitex is all about shaping the overall bandwidth of your signal, and thereby allowing you to mimic the frequency response of many types of systems.

Low & High Roll Off.

With the blue and red handles Sonitex provides separate control over high and low roll off frequencies and thus the overall bandwidth. The red handle cuts the low frequency, while the blue handle cuts the high frequencies.

Notice that you can expand or shrink the bandwidth around the current center frequency by left-clicking the yellow background and dragging up / down with the mouse.



The Roll Off frequencies also have a “Bump” parameter associated. This control boosts gain around the cutoff frequency to mimic behavior often exhibited by analog gear; such as for instance the head bump on tape recorders.

Wear

As vinyl records are played the pickup actually wears the surface of the record, and over time the record will lose high frequency material. This knob emulates that effect. By increasing the Wear value you will be adding an increasing amount of degradation. Notice that the wear is relative to the overall bandwidth set by the roll off handles.



When emulating vinyl groove wear it is often a good idea to also increase the amount of distortion to get a realistic sound. The Distortion subset “wear” is a good starting point for that purpose.

Phone

The Phone knob allows you to add further non-linearity to the frequency response by adding a high-mid frequency peaking filter boost. This can for instance be used to get a sound similar to that of old phonograph, but can also be useful in more subtle variations.

Gain

The Gain slider provides a simple level adjustment on the output of the Tone stage.

THE NOISE STAGE

The Noise stage in Sonitex gives the option to add vinyl inspired noise with a high degree of flexibility and detail. By combining various noise elements and configuring the triggering options you'll be able to tailor the noise to your specific needs.

The noise stage is built like a small mixer with channels for 3 different types of noise, and a master noise channel as the last part.

Pops and Clicks

Sonitex has two varieties of what you could call dust or crackles. “Pops” are larger low-frequency dust-sounds and “Clicks” are tiny high frequency sounds.

Level

This slider controls the level of the noise.

Density

This knob controls the amount of noise.

Stereo

Use this knob to adjust the stereo width of the noise.



Noise

The Noise channel adds a base noise loop; such as hiss or friction noise. Sonitex comes with 20 different noise types, but also allows you to use a custom wav-file.

Level

This slider controls the level of the noise.

Spread

This button will enable a stereo spread for the noise. This adds a lot of dimension and realism to the noise. Spread is mono compatible for the built-in noise types, but it may not work well with all custom WAV files.

Sync

When this button is enabled, the noise will only play when your host starts playback of the song. This is especially useful when using rhythmic noise or wav-files, and you want it to sync to the song.

Note: The Sync button does not refer to host tempo sync.

Load

Clicking this button will open a File Dialog box where you can load your own WAV files for use in the noise channel. Select “Custom” in the noise type dropdown menu to use the loaded WAV file.

Type

This is where the noise type is selected. Clicking the name will open a dropdown menu with the choice of 25 noise types. The “Custom” refers to using a custom WAV file.

You can also use the small arrows on the side to step through the list.

Master

The master channel allows you to control the overall level of the Noise stage mix as a whole, as well as providing some interesting ways to change the way noise is triggered.

Master

This slider controls the level of the noise mix.

Gate

When the Gate button is enabled, Sonitex will only pass through the noise whenever the audio signal exceeds the Gate Threshold. This allows the noise to blend in with the incoming signal in more interesting ways.

The following controls are related to the Gate effect: Soft, Delay, Sync, Threshold and Release.

Soft

The “Soft” mode will set the gate to a slower attack response in order to provide a smooth alternative to the “percussive”-sounding normal mode. You may want to raise the Noise Level or lower the Gate Threshold if the noise becomes too soft.

Delay

This knob allows you to insert a delay before the gate’s detection circuit, and thereby offset the noise in relation to the incoming audio. This can be used for various creative rhythmic purposes, making the noise become part of the “groove” of the incoming signal.

With the Sync button activated the delay will synchronize to the tempo of the host and the delay knob will control the time signature.

Threshold

This controls the threshold level for the gate. Inputs above this level will allow the noise to pass through.

Release

This sets the gate release time, i.e., how long the fadeout time is on the noise when it is gated.

Dynamic Density

When this button is enabled, Sonitex will dynamically scale the density of Pops and Clicks according to the incoming signal, and the Density knobs on Pops and Clicks will serve as the minimum base settings. This is a powerful feature that allows the noise to integrate into the audio signal.

Tone

Activate this button if you wish to apply the bandwidth limitations and frequency response from the Tone stage to the noise as well. When enabled noise will be routed through the Tone stage even if the Tone on/off button is disabled. This feature gives you the power to constrain noise to the same tonal characteristics as the rest of the signal.

THE SAMPLING STAGE

Vintage hardware samplers are renowned for their lofi characteristics which add a gritty quality to the sound. This has to do with many aspects ranging from limited bit-depth to dynamic filtering. A collection of the most important of these characteristics has made it into the Sampling stage of Sonitex. The flexibility provided allows you to emulate a range of different sampler configurations.

Digital Resolution

This section allows you to mimic the sound of reduced digital resolution similar to what is found on certain hardware samplers. You can go beyond this functionality and use it for numerous interesting effects.

Bits

This allows you to limit the bit-depth, which is often referred to as bit-crushing or bit-quantizing.

Bitgate

This parameter can be used on its own or in conjunction with the Bits knob. It applies a processing that results in a gated/compressed distortion. On especially percussive material this can give interesting effect. It can also be useful to re-introduce some breathing when using the Bits knob at extreme settings.

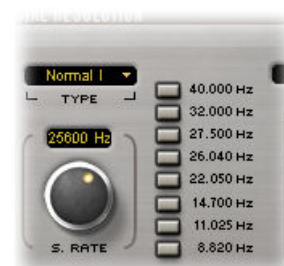
S.Rate (Sampling Rate)

This allows you to reduce the sampling rate. On the interface you will find buttons which provide quick access to 8 common samplerate configurations.

Type

Above the Samplerate knob you'll find a dropdown menu providing a choice of three different types of resampling modes. This will affect the sound of the Samplerate reduction.

- Normal I: All-round mode with no interpolation.
- Normal II: All-round mode with linear interpolation.
- Gritty Lofi: Less predictable mode with more artifacts.



Anti-Alias

Enable this button to insert a steep anti-aliasing filter prior to samplerate reduction. This is done to remove unwanted frequencies above the limitations of the samplerate. Therefore, the cutoff frequency of this filter is related to the samplerate you dial in on the S.Rate knob.

Usually this filter would be fixed at half the sampling frequency (The Nyquist frequency), but here you are allowed to adjust the cutoff frequency by tuning the Adjust knob.

Mix

As the last part of this section you'll find a simple dry/wet mixing slider that allows you to mix portions of the unprocessed signal.

Filter

Hardware samplers usually offer a set of different filtering methods either by adjustable filters, or by fixed filters at the output channels. Some of these filters use dynamic filtering based on the signal envelope. Sonitex offers this type of dynamic lowpass filtering in a range of different configurations.

Filter

This button turns filtering on and off.

24 dB/oct.

This button switches between two filter types. When disabled Sonitex will use a lowpass filter with a 12 dB/oct response. When enabled it will use a lowpass filter with a 24 dB/oct response and a slightly more resonant sound.

Cutoff

This adjusts the cutoff frequency. When dynamic filtering is enabled (Vel. Mod set to anything but 0 %) the cutoff frequency will serve as the base of the modulation.

Vel. Mod

This controls the amount of dynamic modulation applied to the cutoff frequency. The modulation is based on the peak envelope of the incoming signal. You can dial in negative amounts to invert the modulation. To disable modulation simply set the value to 0 %.

Attack & Release

These knobs controls the attack and release times on the dynamic filtering.

Compressor

Sonitex features a compressor on the final output stage.

Threshold

Set the level where compression sets in. Signals above this level will be compressed.

Ratio

Sets the amount of compression applied.

Attack & Release

Sets the time response for the compression.



Generally speaking slow attack times will allow more transients to pass through unaffected resulting in a punchy sound, while a fast attack will result in a more crushed sound. Short release times also contribute to a crushed sound, while long release times bring a more transparent and soft compression sound.

THE MODULATION SYSTEM

Overview

Sonitex features a powerful internal modulation system which allows you to add movement and dynamics to your sounds. Modulation is available for the following parameters:

- Distortion Drive
- Vinyl Pitch Intensity
- Tone Low Roll-off
- Tone High Roll-off
- Pop Level
- Pop Density
- Click Level
- Click Density
- Noise Level
- Noise Master Level
- Noise Gate Threshold
- Noise Gate Release
- Sampling Bits
- Sampling Sample Rate
- Sampling Filter Cut-Off



Most parameters that support modulation are easy to spot in the GUI because they have a blue light indicator. Only the red and blue TONE roll-off handles are the exceptions to this.

How to Use

Right-click the knob/slider you want to set up modulation for and choose Modulation in the context menu to open the Modulation panel.

The Modulation panel consists of a *Modulation mixer* section specific to the chosen parameter, and *Global Modulators* section that offers global controls for the two modulators: the LFO and the Envelope Follower.

Modulation Mixer Section

Sonitex allows you to combine mixed amounts of modulation from both LFO and Envelope Follower. Use the sliders to set the modulation to either add to or subtract from the parameter's current value. The blue light indicator associated with the parameter provides a visual representation of the combined modulation.

Global Modulators Section

This section allows you to set up the LFO and Envelope Follower affecting all modulated parameters. Most controls here should be self-explanatory with a few exceptions:

Tweak controls phase for most LFO waveforms, but controls smoothing for the Random waveform and pulse width for the Pulse waveform.



Retrigger allows you to re-trigger the LFO if the audio input goes over the set threshold. A setting of 0dB means re-triggering is bypassed.

Filter allows you to focus the Envelope Follower on a specific part of the frequency spectrum by inserting a band-pass filter with an adapting bandwidth.

Gain allows you to scale the signal coming out of the Envelope Follower.



Modulation will use extra CPU so it is recommended to Reset the LFO & Envelope Follower sliders to 0 (zero) for any parameters not requiring modulation. This is also true for bypassed sections since modulation will still use CPU even if the effect is not heard. Every parameter with active modulation will add to the overall CPU usage but some less than others. If no parameters are using either LFO or Envelope Follower then these circuits will “sleep” and use no additional CPU.

Midi Learn

Sonitex also allows Midi Learn for parameters that support modulation. Midi Learn is a great way to quickly set up an external MIDI controller to control a specific parameter in Sonitex.

You simply right-click the knob/slider to open the context menu where from you have access to Midi Learn and Unlearn.

Learn

First Select Learn and then move a control on your MIDI controller to link that to the parameter in Sonitex. You can override existing links if you want to change it simply by performing the “learning” process again.

Unlearn

Selecting Unlearn will remove any link to MIDI controllers for the particular parameter.

CREDITS

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