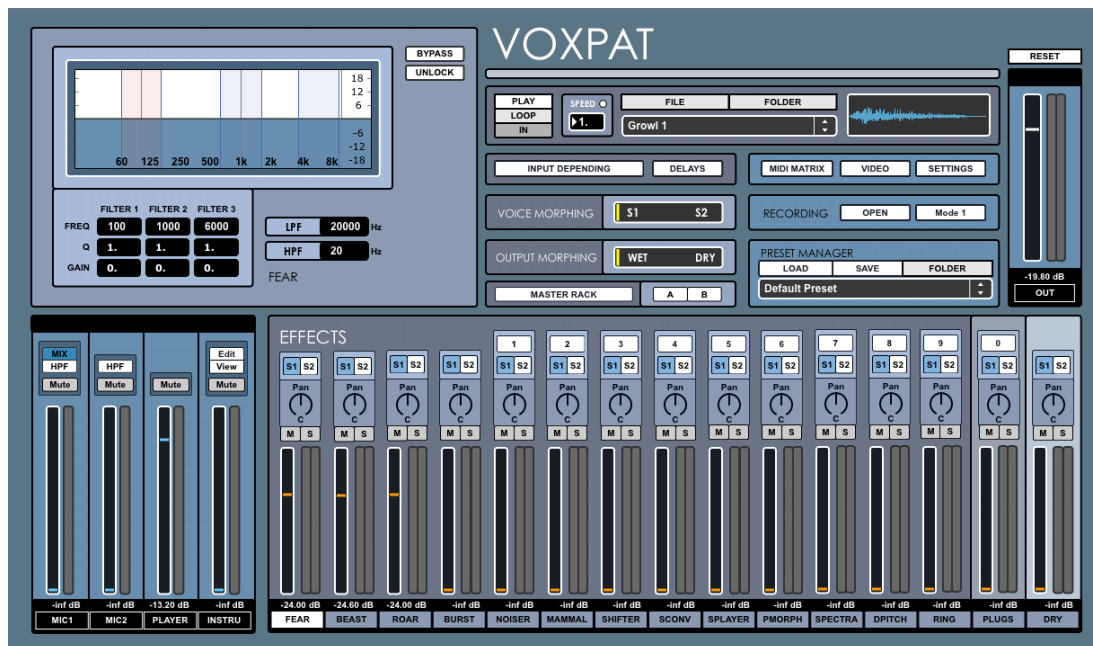


# VOXPAT

MONSTER, CREATURES & ROBOTIC VOICE DESIGNER

# USER GUIDE



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## 1 | INTRODUCTION

Voxpat is a standalone software developed to create high quality monster, creature, animal and robotic voices for games, films, music or multimedia projects in just a few minutes.

Procedural audio, audio syntheses, audio convolution, among other audio manipulation techniques are used to create multiple layers of sound using your own voice or a pre-recorded audio files. Input signal is processed through up to 14 effects simultaneously.

Includes samples and presets from respected sound designers.

## 2 | SETUP INSTRUCTIONS

### MAC:

Copy Voxpat into your applications folder. Double-click Voxpat App.

### WINDOWS:

Copy Voxpat into your computer. Double-click Voxpat.exe

We strongly recommend copying Voxpat Extra Content folder into your computer.

**IMPORTANT: WINDOWS USERS WILL NEED TO INSTALL QUICKTIME DRIVER BEFORE TO RUN THIS SOFTWARE. MAC USERS SHOULD HAVE IT ALREADY INSTALLED TROUGH ITUNES PLAYER.**

## 3 | ACTIVATION

On first launch of Voxpat a simple activation dialog window is presented.

### ONLINE

Dialog window will request you to introduce the serial number provided by the vendor. This process is made through an online connection to our server, so you'll need to have Internet access in your computer. Keep in mind activation process can take a few minutes depending your Internet bandwidth, but usually it only takes a few seconds. Voxpat will start automatically after the license activation. **Before introducing your serial number please turn off your firewall/virus scanner; it may block the incoming online license activation from our server.**

### OFFLINE

If Internet connection is not detected, Dialog window will request you to introduce an activation code associated to the requested number shown. Use this number and the serial number provided by the vendor to retrieve your activation code at this link on a computer connected to Internet:

### MAC

<http://www.safeactivation.com/activate.php?db=1&vendor=20150713&product=1>

### PC

<http://www.safeactivation.com/activate.php?db=1&vendor=20150713&product=2>

Then introduce the online retrieved activation code at Voxpat Dialog window. Voxpat will start automatically after introducing the activation code.

**Each License can be used in one computer only. For Multi-User Licence please contact us**

**YOU WILL RECEIVE AN EMAIL INCLUDING THE PURCHASED PRODUCT ACTIVATION SERIAL NUMBER WITHIN 24/48H HOURS AFTER PROCESSING YOUR ORDER. IF YOU HAVE NOT RECEIVED ANY ACTIVATION SERIAL NUMBER WITHIN 48 HOURS PLEASE CONTACT US.**

## 4 | SIGNAL PATH



## 5 | INPUTS

Voxpat allows using up to 4 inputs. All inputs can be used at same time if needed.

### 5.1 | MICROPHONE (MIC1 & MIC2)

Up to 2 microphone inputs, including an optional 100Hz HPF at input stage.

### 5.2 | AUDIO PLAYER

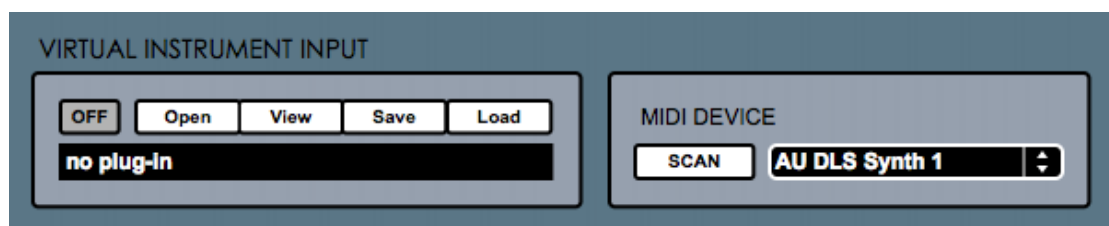
Load any file from your computer (WAV or AIFF files only).

- Controls:
  - Play/Stop.** Start/stop playback [**shortcut: spacebar**]
  - Loop.** Activates Loop playback mode. [**shortcut: L**]
  - In/Out.** Select output mode
  - File.** Select your audio file
  - Folder.** Choose a folder to be shown in the menu. It makes quicker to load files from your computer.
  - Playback speed.** Change playback speed from 10% (0.1) to 400% (4).  
White small button resets speed to normal playback (1).
- Output Modes:
  - IN.** Audio output is processed through Voxpat.
  - OUT.** Audio output is sent directly to the stereo output, not being processed by Voxpat. You can use this mode if you need to play background audio while working. In this mode audio player output will not be recorded.

### 5.3 | INSTRUMENT

Load and play any VST/AU Instrument from your computer through Voxpat.

- Controls:
  - Open.** Select your vst/au instrument.
  - View.** See the selected plug-in on screen.
  - Save.** Save the plug-in internal preset. (.fxp file)
  - Load.** Load a plug-in internal preset (.fxp file)
  - Scan.** Scan your midi devices. Click to select.
  - Menu.** Click on the selected midi device.

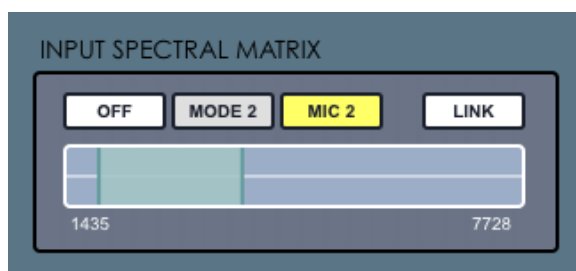


#### 5.4 | MIX (keyboard shortcut "C")

This section allows mixing the selected spectral content from 2 audio sources into one audio source before the Voxpat processing. This way you can process 2 different audio sources like if there was only one audio source containing different spectral content from both sources to output the full spectrum audio range (20Hz-20kHz).

- Controls:  
**ON/OFF.** Activate/deactivate Spectral mixing section.  
**Link.** Link Frequency Range selector to Spectral Shifter Frequency Range selector (Spectra Effect). This way you can easily apply different pitch shifting to both inputs spectral content at Spectra Effect (only works at frequency range section at Spectra Effect).
- Modes:  
**Mode 1.** Mic 1 is associated to Inner range while the Mic 2/Player is associated to Outer.  
**Mode 2.** Mic 2/Player is associated to Inner range while Mic 1 is associated to Outer.  
**MIC 2/PLAYER.** Select the Audio Input for the spectral mixing versus Mic 1 Input.

In both sections click and hold mouse click to select the Inner region (Green). Hold CMD/CTRL to move this region size through the full spectrum range.



## 6 | INPUT DEPENDING MATRIX (keyboard shortcut “I”)

This section allows activating or deactivating any effect output depending on the input level.

It allows creating more dynamic sounds by activating effects only when the input level is above the selected threshold for each effect. For example, gradually activating effects when the input level is increased.

Select the threshold level for each effect individually.

**Colour led** indicates when the effect output is inactive (red)/active (blue).

**off** = No input depending.

**max** = Maximum threshold level (0 dBfs)



## 7 | DELAYS MATRIX (keyboard shortcut “D”)

This section allows adding delays to any effect output. [10 – 2.000ms]

Applying delay to some effects output you can create interesting decay effects to your sounds.



## 8 | EFFECTS

Voxpat includes up to 14 effects and a dry output signal. Each effect has a 3-Band Parametric EQ, HPH and LPF, mute/solo and panorama.

Input signal is processed by these 15 effects simultaneously, creating multiple audio layers that can be used as you want.

### 8.1 | FEAR – BEAST – ROAR - BURST

Predesigned effects. A good starting point.

### 8.2 | NOISER (keyboard shortcut “1”)

This effect process input signal through 2 noise signal convolution sections at same time. Each noise section generates a noise signal, which is used as the convolution carrier signal and is modulated by the input signal.

The resulting output signal will retain some, or most of the original frequency content of the input signal, while its spectral envelope will be largely determined by the noise signal spectral envelope.

- **Noise A section** generates pink noise and white noise, or a mix of both kinds of noise. Noise central frequency selector. Band-Stop filter.

#### Controls:

**Noise.** Select the kind of noise used as the carrier file. White/Pink (or mix).

**Central Freq.** Select the noise signal central frequency.

**Bandstop.** Select the bandstop filter frequency

**Volume.** Set the output volume

- **Noise B section** generates a noise signal based on FM synthesis. FM synthesis can create both harmonic and inharmonic sounds. For synthesizing harmonic sounds, the modulating signal must have a harmonic relationship to the original carrier signal. As the amount of frequency modulation increases, the sound grows progressively more complex.

- FM Synthesis Controls:

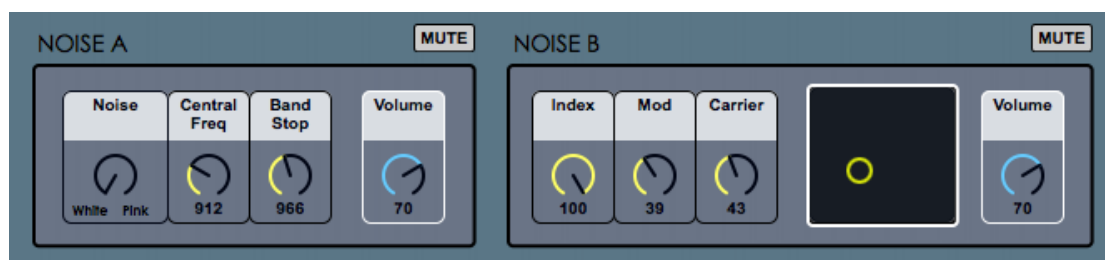
**Carrier.** Set the amount of carrier signal used.

**Modulation.** Set the amount of modulation signal used.

**Index.** Set the modulation index

**Volume.** Set the output volume

**X/Y Pad.** Allows changing index and modulation parameters via x/y pad.



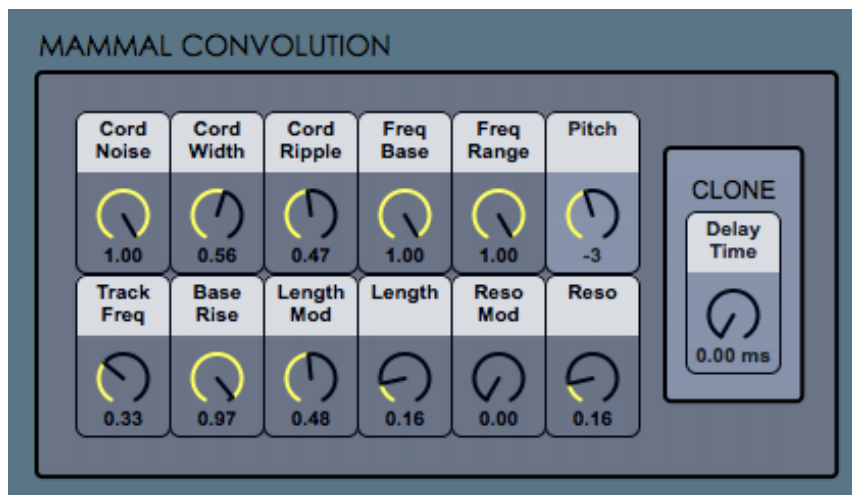
### 8.3 | MAMMAL (keyboard shortcut “2”)

This effect uses procedural audio to generate mammal sounds depending on the selected parameters. This mammal sound is used as the carrier signal for a convolution processing and will be modulated by the input signal.

The resulting output signal will retain some, or most of the original frequency content of the input signal, while its spectral envelope will be largely determined by the generated mammal sound spectral envelope.

- **Output clone mode** allows generating a copy of the processed output by adding a delay and creating an interesting decay effect by changing the pitch of this delayed output version.

To activate this mode you just need to select a delay time higher than 0ms. When activated, pitch-shifting is applied only to this delayed output and not to the original output. Set again 0ms as the delay time to stop generating this output clone, in this case pitch shifting will be applied again to the original output.



#### 8.4 | SHIFTER (keyboard shortcut “3”)

Process input signal through 6 different pitch-shifting sections at same time. It works as a harmonizer. Volume control for each section.

- **Input depending mode** allows selecting different activation/deactivation threshold level for each section, this way you can create more dynamic and realistic voices if each section is activated at different input level.

For example, gradually activating different pitched voices as soon as the input level rises up or depending your own configuration.

- **Delay mode** allows adding a delay to any pitch-shifting section to create interesting decay effects to your voice.

- Controls:

**Pitch.** Set the pitch-shifting increase/decrease in semitones.

**Threshold.** Set the input depending threshold level.

**Delay.** Set a delay to the selected section output. [10ms-2000ms]

**Volume.** Set the output volume.



### 8.5 | SCONV (keyboard shortcut “4”)

This effect uses samples as the carrier files for a convolution processing. Load up to 4 samples from your computer to be modulated simultaneously by the input signal.

The resulting output signal will retain some, or most of the original frequency content of the input signal, while its spectral envelope will be largely determined by the selected samples spectral envelope.

- **Convolution Modes** (Mode 1 is set by default)  
**Mode 1** - Input associated to modulation signal/ Samples associated to carrier signal  
**Mode 2** - Samples associated to modulation signal/ Input associated to carrier signal

Controls:

**Speed.** Set sample playback speed [From 10% (0.1) to 400% (4) | normal speed=1]  
White small button resets speed to normal playback (1).

**Reverse.** Activate Reverse playback for each sample.

**Pre.** Preview sample file.

**Pre All.** Preview all files at same time.

**Volume.** Set the output volume.

**File.** Select audio file.

**Folder.** Select samples folder container to be shown in the menu. It makes quicker to load files from your computer.

**Drop file section.** Drag & drop an audio file here.

**Red/Blue light.** Indicates when input is detected.

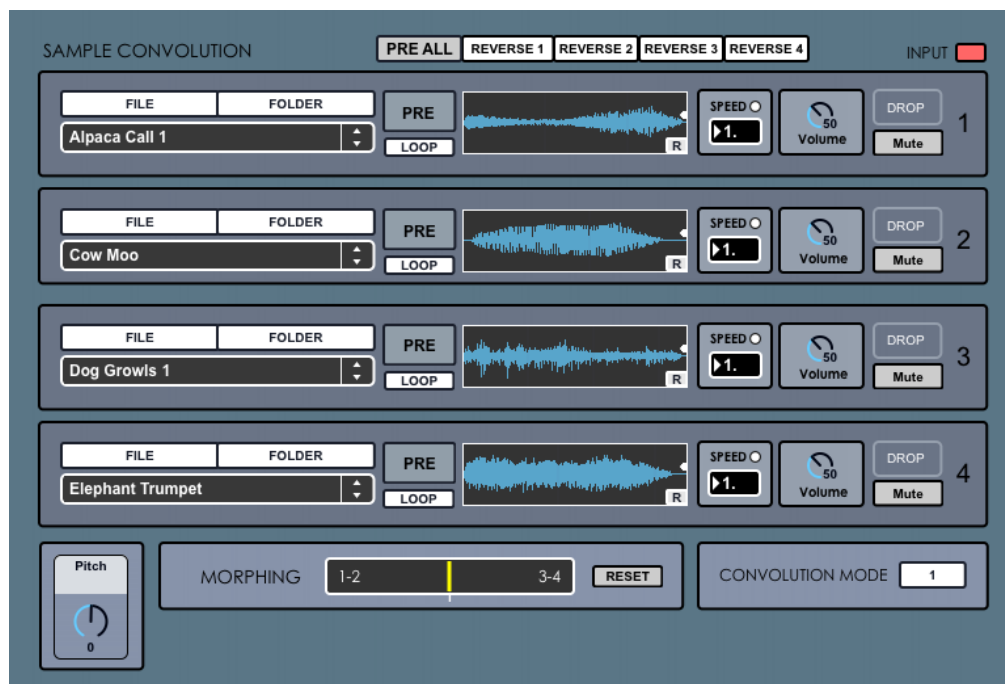
**Envelope.** Amplitude envelope designer allows creating your own ADRS envelope.

Click **R** to activate it. Horizontal values (**X**) represents the Time and Vertical values (**Y**) are used to represents the Amplitude.

- Click in empty space to add a new envelope point.
- Shift-click on a point to remove it.
- Click R to reset all points.

**Pitch.** Master output pitch-shifting in semitones.

**Morphing.** Crossfades between 1-2 and 3-4 samplers output.



## 8.6 | SAMPLE PLAYER (SPlayer) (keyboard shortcut “5”)

This effect allows you to play any sample file from your computer. Load up to 4 different samples to be mixed simultaneously.

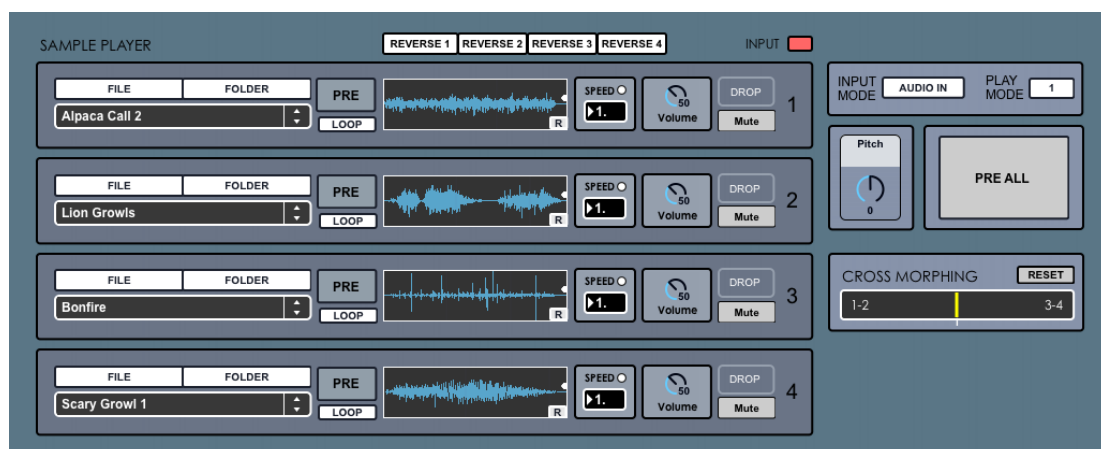
Samples can be triggered by the input signal in 2 modes, as long as input is detected or always until the end of the sample length, but also triggered via your computer keyboard.

- **Input Modes:**  
**Audio IN:** Sample playback is activated by the input signal.  
**Audio OFF:** Sample playback is only activated by pressing or keyboard shortcut “Z” or “Play All”. Not activated by the input signal.
- **Play Modes:**  
**1:** Samples will be played as long as audio input is detected.  
**2:** Samples will be played until the end of the file. Not input depending.
- **Controls:**  
**Speed.** Set sample playback speed [From 10% (0.1) to 400% (4) | normal speed=1]  
White small button resets speed to normal playback (1).  
**Reverse.** Activate Reverse playback for each sample.  
**Pre.** Preview sample file.  
**Pre All.** Preview all files at same time. [keyboard shortcut: Z]  
**Volume.** Set the output volume.  
**File.** Select audio file.  
**Folder.** Select samples folder container to be shown in the menu. It makes quicker to load files from your computer.  
**Drop file section.** Drag & drop an audio file here.  
**Red/Blue light.** Indicates when input is detected.  
**Envelope.** Amplitude envelope designer allows creating your own sample adsr envelope. Click **R** to activate it. Horizontal values (**X**) represents the Time and Vertical values (**Y**) are used to represents the Amplitude.

- Click in empty space to add a new envelope point.
- Shift-click on a point to remove it.
- Click R to reset all points.

**Pitch.** Output pitch-shifting in semitones.

**Morphing.** Crossfades between 1-2 and 3-4 samplers output.



### 8.7 | PLUG-IN MORPHING (PMORPH) (keyboard shortcut “6”)

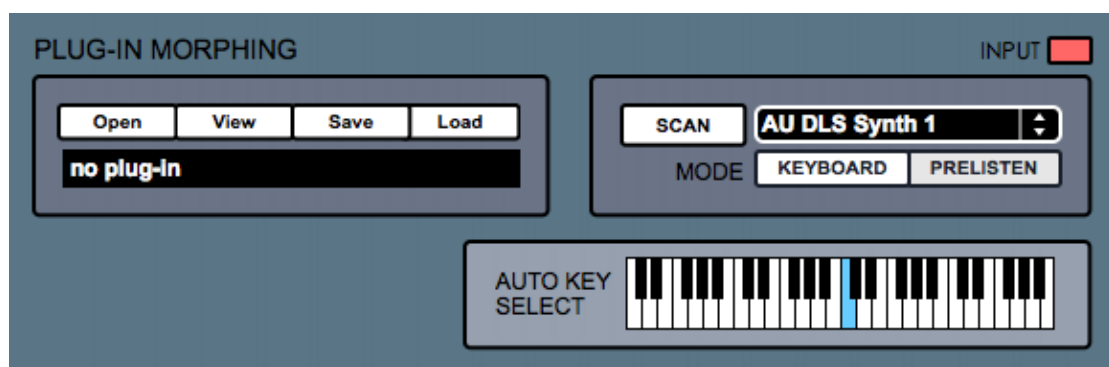
This effect allows using any vst/au instrument to be used as the convolution carrier signal- Choose either a synthesizer or a sampler as the convolution carrier signal.

For example you can use a sampler plug-in to play different pitches from the same sample simultaneously, your voice will modulate this complex audio signal (or convolution carrier signal).

Play the selected instrument using your midi keyboard or using Auto Key mode, which allows selecting which key will be pressed without the need of using the midi keyboard; in this case input signal will trigger the midi key as long as input is detected.

The resulting output signal will retain some, or most of the original frequency content of the input signal, while its spectral envelope will be largely determined by the plug-in sound spectral envelope.

- **Modes:**
  - Keyboard mode.** Use the keyboard to play the instrument.
  - Auto Key mode.** Instrument will be played using the selected auto key. You don't need to play the midi keyboard to generate sound. The selected key will be hold as long as input signal is detected.
  - Prelisten mode.** Allows playing and previewing the selected Instrument plug-in sound before the convolution processing.
- **Controls:**
  - Scan.** Scan midi controllers in your computer. Click the selected controller.
  - Auto Key Select.** Select which note will be played automatically into the selected vst/au Instrument. **Only works in Auto Key Mode.**
  - Open:** Select your vst/au instrument.
  - View.** See on screen the selected plug-in.
  - Save.** Save the plug-in internal preset. (.fxp file)
  - Load.** Load a plug-in internal preset (.fxp file)
  - Red/Blue light.** Indicates when input is detected.



## 8.8 | SPECTRA (keyboard shortcut “7”)

This effect process input signal through 2 spectral pitch-shifting sections at same time.

- **Frequency Range section** allows splitting input signal in 2 bands, the inner band containing the selected audio frequency range and the outer band containing the frequency range above and below the selected frequency range. Both bands can be pitch-shifted separately.

### Controls:

**Outer.** Activate/Deactivate outer audio range. (Blue)

**Inner.** Activate/Deactivate inner audio range. (Green)

**Outer Pitch.** Outer audio range pitch-shifting in semitones.

**Inner Pitch.** Inner audio range pitch-shifting in semitones.

**Volume.** Set the audio output gain.

**Range Selector.** Set the inner audio range low and high frequencies.

- **Amplitude Range section** allows selecting specific audio frequencies depending the amplitude level range selected, from low to high amplitude. The audio frequencies within the selected amplitude level range will be pitch-shifted; the rest of the audio will be ignored. There are 2 range selectors available.

### Controls:

**Pitch.** Selected audio range pitch-shifting in semitones.

**Volume.** Set the audio output gain.

**ON/OFF.** Activate or deactivate the selected range selector. (Green)

**Range Selectors.** Set the amplitude level range sent to the pitch-shifting processing.  
2 range selectors available.

In both sections click and hold mouse click to select a region (Green). Hold CMD/CTRL to move this region size through the full spectrum/amplitude range.



## 8.9 | DPITCH (keyboard shortcut “8”)

This effect includes 2 different audio processing sections.

### 8.9.1 | DELAY PITCH SHIFTER

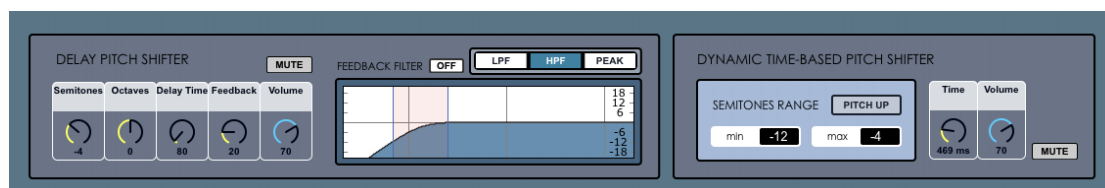
This section creates delay loops of the incoming audio signal. Each loop introduces the same amount of pitch-shifting in comparison with the previous loop, like a never-ending pitch shifting effect. Each loop can be also processed by a HPF, LPF or a Peak filter. Changing the delay feedback level you can control the amount of loops generated; affecting the decay of the sound and creating interesting pitch changing decay sounds.

- **Feedback Filter** allows introducing a LPF, HPF or a 1-Band Peak Filter to every delay loop. Be careful when using a peak filter gain increase, each delay loop will introduce the same gain level increase, like a never-ending gain level increase.
- **Controls:**
  - Pitch.** Set the delay loop pitch-shifting increase/decrease in semitones
  - Octave.** Add or subtract 12 semitones to the selected transposition value.
  - Delay Time.** Set the delay loop time.
  - Feedback.** Set the % of feedback sent back to the delay line. It controls the number of loops generated, more feedback means more loops.

### 8.9.1 | DYNAMIC TIME-BASED PITCH SHIFTER

This section automatically changes up/down the pitch of the incoming audio signal. Semitones are increased/decreased after every “user-defined” amount of time (ms).

- **Controls:**
  - Pitch Up/Down.** Select pitch shifting processing from lower to higher values (Up) or from higher to lower values (Down). Pitch shifting always works in Palindrome mode, it means as soon as the semitone value reach the minimum or maximum value selected it will start decreasing or increasing again for as long as input is detected.
  - Min.** Lower semitone value. (Min. -24 semitones)
  - Max.** Higher semitone value. (Max. 24 semitones)
  - Time.** Set the amount of time between each semitone increase/decrease.



### 8.10 | RING (keyboard shortcut “9”)

This effect processes the input signal through to 2 single side-band ring modulators simultaneously.

- **Controls:**
  - Freq Shift.** Set Ring Modulator central frequency.
  - N-Side.** Activate/deactivate negative side-bands.
  - Volume.** Set selected ring modulator volume

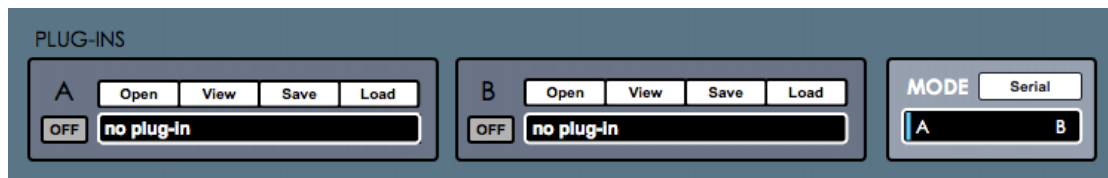


### 8.11 | PLUGS (keyboard shortcut “0”)

This effect process input signal through to 2 vst/au plug-ins. The processing chain can be used in serial or parallel processing mode, which means that input signal will feed both plug-ins at same time.

Here you can load your favourite voice processing plug-ins, as reverbs, distortion or chorus plug-ins for example.

- **Modes:**  
**Serial.** Serial plug-in processing chain.  
**Parallel.** Parallel plug-in processing chain. Input will feed both plug-ins at same time.  
You can crossfade between both plug-in output signals.
- **Controls:**  
**Open.** Select your vst/au instrument.  
**View.** See on screen the selected plug-in.  
**Save.** Save the plug-in internal preset. (.fxp file)  
**Load.** Load a plug-in internal preset (.fxp file)



## 9 | SENDS

Activate or deactivate sends to S1 & S2 (groups) for each effect output. By default all effects are sent to group S1.

## 10 | VOICE MORPHING

Cross morphing between S1 & S2 sends. It allows creating very interesting voice transformations.

## 11 | OUTPUT MORPHING

Cross-morphing between dry & processed output signals.

To control the Dry signal volume at Output Morphing use the Dry gain fader on the effects mixer. If you don't want the **Dry** signal to be mixed within your **Wet** output signal just mute the **Dry** channel in the mixer.

## 12 | MASTER RACK (keyboard shortcut "M")

Includes 2 vst/au Plug-in sections (serial & parallel modes available), 5-Band Parametric EQ, Pitch Shifter, Filter (HPF/LPF). Allows direct access to used plug-ins from the main user interface.

**Signal flow:**



### 2 VST/AU Plug-in modules.

Load up to 2 plug-in effects into your master output.

- **Modes:**  
**Serial.** Serial plug-in processing.  
**Parallel.** Parallel plug-in processing. Input will feed both plug-ins at same time. You can crossfade between both plug-in output signals.
- **Controls:**  
**Open.** Select your vst/au instrument.  
**View.** See on screen the selected plug-in.  
**Save.** Save the plug-in internal preset. (.fxp file)  
**Load.** Load a plug-in internal preset (.fxp file)  
**A/B.** Allows direct access to plug-ins interface from the main Voxpat user interface.

### EQ

5-Band parametric equalizer. Bypass available.

### Master Pitch

Pitch shifting -12 to +12 semitones.

### Output Clone mode

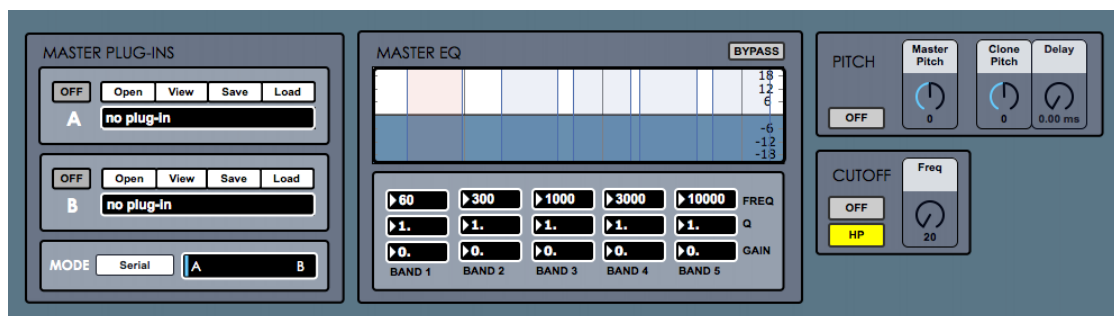
It allows generating a delayed copy of the processed output and creating an interesting decay effect by changing the pitch of this delayed output version.

**To activate this mode you just need to select a delay time higher than 0ms. Set again 0ms as the delay time to stop generating this output clone.**

- **Controls:**  
**Clone Pitch:** Change pitch in semitones. [-12 to +12]  
**Delay.** Set the delay time. [10ms-2000ms]

### Cut Off

Choose between a HPF and a LPF.



### 13 | RECORDING (keyboard shortcut "R")

Voxpat allows stereo output recording in WAV or AIFF (16/24/32Bits). Up to 192kHz (depending your soundcard). It also allows recording dry/wet output simultaneously.

- **Recording modes**

**Mode 1:** Normal recording. Outputs a stereo file containing the processed audio.

**Mode 2:** Dry/Wet recording. Outputs a stereo file containing different audio signals on Left and Right sides, **Left side** contains the processed stereo output converted to mono, while **Right side** contains the original source (dry signal).

*Mode 2 allows recording the original audio source at same time than the processed output, so you can later split this stereo audio file into 2 mono files. L (**wet signal**) and R (**dry signal**). This way you are able to make some edits or variations from a processed audio file, sending again the original audio source used to create this file into Voxpat to apply some adjustments before the final recording.*

- **Controls:**

**Save As.** Select the destination folder.

**Rec.** Press to start recording.

**Stop.** Press to stop recording.

**Volume.** Set the recording volume

You'll need to select recording destination folder for each recording take and press rec.



### 13.1 | BATCH PROCESSING (keyboard shortcut "P")

This section allows processing through Voxpat a group of files within a selected folder in one-click. A very useful section if you need to process a batch of file using the same Voxpat preset. It will save you time.

- a. Set recording Bit Depth
- b. Set file format. WAV or AIFF.
- c. Select input folder
- d. Select output destination folder
- e. Add time to the recording files. In case you used delays or third-party plug-ins like reverb.
- f. Choose file name. Files are stored in your destination folder with the same name but also using the selected file name (Ex: voice2.wav will be saved as voice2.xxx.wav).
- g. Press **START**. It will stop automatically when all files has been processed.
- h. Monitor **ON/OFF** allows monitoring the recording output while processing the files. This button is only activated during the batch processing. By default monitoring is always on.
- i. Processing led indicates when Batch Processing is **working** (RED) or **ready** for the next batch processing recording session (BLUE).

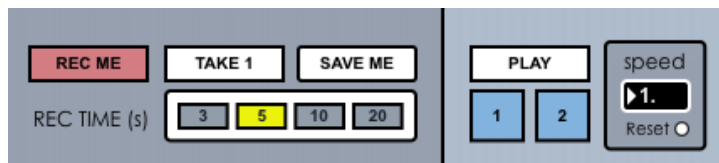
NOTE: PLAYBACK SPEED CHANGE IS NOT AVAILABLE WHEN RECORDING IN BATCH PROCESSING MODE.



### 13.2 | REC ME (keyboard shortcut “Y”)

This section allows recording your voice to be processed through Voxpat in just a few seconds. Up to 2 different recording takes, so you use Take 1 ,Take 2 or both of them to create a more complex voice sample.

- a. Set recording time. (3, 5, 10 or 20 seconds)
- b. Select recording destination; Take 1 or Take 2.
- c. Press **REC (keyboard shortcut “H”)** (Recording will stop automatically after the selected recording time).
- d. Press **PLAY (keyboard shortcut “N”)** to listen to the recording takes. Press **1 & 2** buttons to select the audio source (1-Take 1/-Take 2). Playback only in Loop mode.
- e. Press **SAVE** to store the recording take selected (Take 1/Take 2) in your computer (WAV/AIFF). It will save the sample file stored in the selected recording destination.
- f. Set **playback speed** [From 10% (0.1) to 400% (4) | normal speed=1]
- g. **Reset** playback speed to normal playback.



## 14 | PRESET MANAGER

Save and load your own presets. Includes presets from respected sound designers.

To save your own presets, we strongly recommend creating a new folder in your computer with the same name of the preset and save it inside this folder. Preset saving process automatically create a **.json** (Voxpat preset) file and some **.fxp** (plug-in preset) files associated to the plug-ins used. To restore any session you just need to open the **.json** file associated to this session and the whole session data will be restored. **Do not separate these files.**

- **Controls:**
  - Load.** Load a preset from your computer.
  - Save.** Save a preset in your computer
  - Folder.** Select your preset folder to be shown in the menu. It makes quicker to change between presets.

## 15 | MIDI MATRIX

Control Voxpat parameters via your midi device.

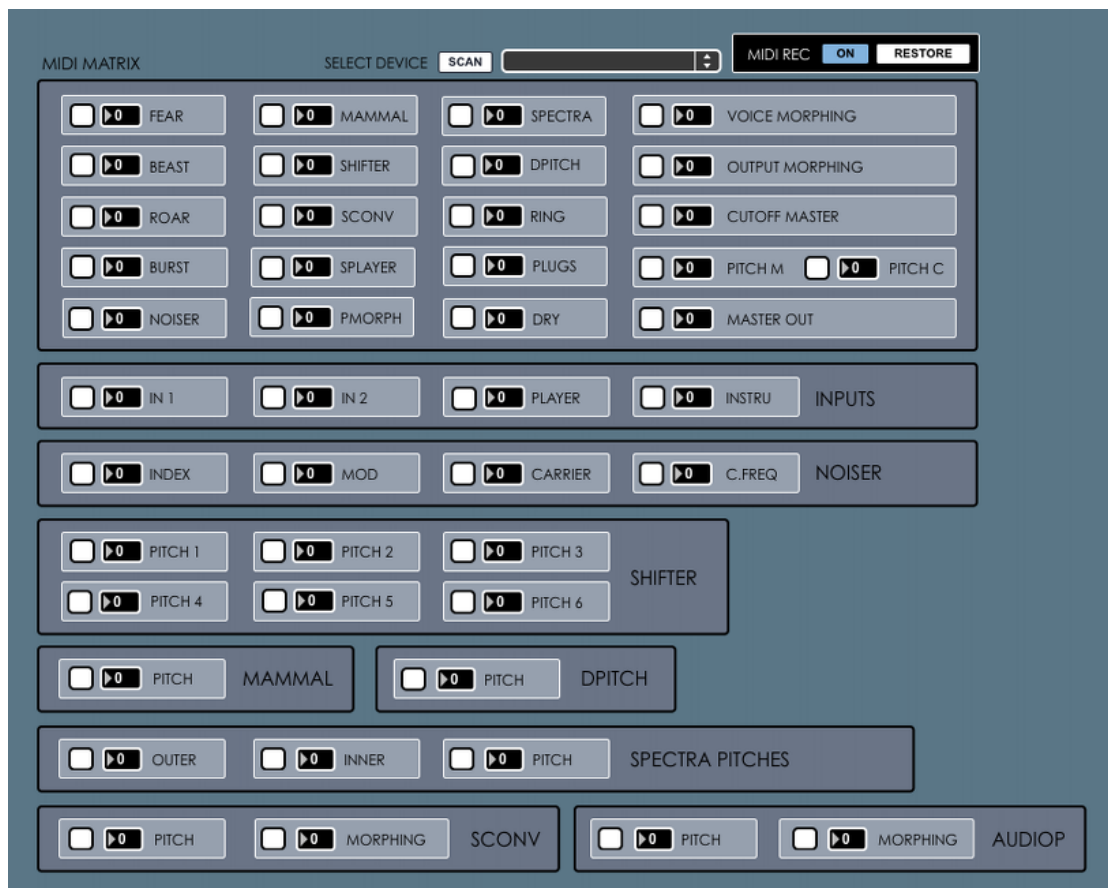
**Scan.** Scan midi controllers in your computer. Click the selected controller.

**Play/Learn modes.** Click on the selected Voxpat parameter to activate midi learn mode (red), touch the controller in your midi device that you want to associate to the selected Voxpat parameter. You can also manually select the midi channel assigned to each parameter control. Click again to change to Play mode (white).

**MIDI REC.** This section allows transferring a midi configuration from one preset to another preset. This way you don't need to setup again the same midi configuration manually each time you change to another preset (Keep in mind that midi configuration is also stored within a preset).

Turn MIDI REC **"ON"** (by default) and setup your midi configuration.

Turn MIDI REC **"OFF"** before loading a new preset, once the new preset is loaded click **"RESTORE"** and the last used midi configuration will be restored. Then save and overwrite this preset in your presets folder. The new midi configuration will be now stored within this preset.



## 16 | VIDEO

Load any video file from your computer for better audio-video synchronization.

**We strongly recommend playing only Quicktime files (.mov).**

- **Controls:**
  - Open.** Select a video file from your computer
  - Play/Stop.** Playback in loop mode available. It also allows selecting Loop In and Loop Out markers.
  - Volume.** Set audio volume. Audio signal goes directly to stereo out.

## 17 | KEYBOARD SHORTCUTS

For better and faster user experience.

### GENERAL SECTION

**I** – Input Depending

**C** - Mix

**D** – Delays

**X** – Midi Matrix

**V** – Video

**S** – Settings

**R** – Recording

**P** – Batch Processing

**Y** – Rec Me

**M** – Master rack

**A** - Master Plug-In A (see on screen)

**B** - Master Plug-In B (see on screen)

**Cursor Keys Left/Right** – Shows on screen the selected ParametricEQ..

**CMD (mac)/CTRL (windows)** – Holding this key allows changing values more accurately when tweaking a numerical display or controller.

**CTRL + Q** (windows) / **CMD + Q** (Mac) - Close Voxpat

### AUDIO PLAYER SECTION

**Spacebar** – Play/Stop

**L** – Play Loop mode on/off

### REC ME SECTION

**Y** – Open/close section

**H** – Start/Stop recording

**N** – Play/Stop (Take 1 & Take 2)

### EFFECTS SECTION

**1** – Noiser Edit

**2** – Mammal Edit

**3** – Shifter Edit

**4** – SConv Edit

**5** – SPlayer Edit / **Z** – SPlayer “Play all files”

**6** – PMorph Edit

**7** – Spectra Edit

**8** – Dpitch

**9** – Ring Edit

**0** – Plugs Edit

## 18 | SETTINGS

In this section you can select your audio settings. Set up your own input/output configuration depending your soundcard and needs at anytime. Click on **SETTINGS**.

Click on **IO MAPPINGS** (bottom right) to edit the Voxpat input/output configuration associated to your soundcard inputs/outputs.

Default Input/Output Voxpat configuration:

**Voxpat IN1 (MIC 1) - Soundcard Input 1**

**Voxpat IN2 (MIC 2) - Soundcard Input 2.**

**Voxpat Main Out – Soundcard Inputs 1(L) & 2(R)**

The screenshot shows the 'Audio' settings window for Voxpat. It is organized into several sections:

- Audio Section:** Includes a toggle for 'Audio' (set to 'On'), and dropdown menus for 'Driver' (Core Audio), 'Input Device' (Built-in Input), and 'Output Device' (Built-in Output).
- I/O Vector Size Section:** Contains dropdowns for 'I/O Vector Size' (512) and 'Signal Vector Size' (64), and a 'Sampling Rate' dropdown (44100 Hz). It also has checkboxes for 'Scheduler in Overdrive' and 'in Audio Interrupt', both of which are unchecked.
- CPU Utilization Section:** Displays 'CPU Utilization (%)' as 43.0 with a slider, 'CPU Limit (%)' as 0, and 'Signals Used' as 252. It also shows 'Function Calls' as 1031 and a 'Vector Optimization' checkbox which is checked.
- Mixer Section:** Features a 'Parallel Processing' checkbox (unchecked), an 'Enable Mixer Crossfade' dropdown (set to 'Off'), and sliders for 'Crossfade Latency' (30 ms) and 'Ramp Time' (10 ms).
- Channels Section:** Shows 'Input Channels' and 'Output Channels' both set to 2. Below this, there are dropdowns for 'Channel 1' and 'Channel 2' for both input and output, currently set to '1 Input', '2 Input', '1 Outp..', and '2 Outp..' respectively.
- Buttons:** At the bottom, there are two buttons: 'Audio Driver Setup' and 'I/O Mappings'.

## 19 | INPUT & OUTPUT ROUTING

Send audio from any DAW or audio editor to Voxpat for audio processing, or from Voxpat to any other software for recording.

Via Soundflower (Mac) or Jack Audio (Windows/Mac) you can use Voxpat within any DAW or audio editor. For Protocols use **JK Pipe**.

### **Soundflower:**

<http://cycling74.com/soundflower-landing-page>

<http://code.google.com/p/soundflower/>

### **Jack Audio:**

<http://jackaudio.org>

### **JK Pipe:**

<http://www.studiomelange.pl/jk/plugins.html>

## 20 | SYSTEM REQUIREMENTS

### **Mac System Requirements**

Mac Intel machine running OS X 10.6 or later (up to 10.10). Minimum RAM 2GB.

### **Windows System Requirements**

Windows XP, Vista, or Windows 7 machine with a Pentium 4® or Celeron® compatible processor or higher. Minimum RAM 2 GB.

## 21 | TROUBLESHOOTING

Voxpat may require significant *CPU* resources in order create multiple layers of sound. If you have problems with the sound (clicks/distortion) try changing IO Vector Size and Signal Vector Size to lower values.

**PLEASE FEEL FREE to show us any kind of work where you`ve used Voxpat, we would love to see what you can do with Voxpat.**

**Custom versions and presets are also available. Please contact us if you want to customize Voxpat to meet your needs.**

### **THANKS FOR YOUR SUPPORT!**

Technical support at

**SUPPORT@DIGITALBRAIN-INSTRUMENTS.COM**

**DIGITAL BRAIN INSTRUMENTS**

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