dimensional vector spider manual

+ dedicated vector spider faders

ENG

en produktion af kreativt dårhus

The creator of the “dimensional vector spider”, “vector spider fader MONO” and “vector spider fader STEREO” take no responsibility to what it might, or might not, cause to you as a user or your computer.

contact = www.2storstark.com/afdarhus

If you paid for this software, you were deceived.

**Please pardon any potential grammatical errors in this manual.
I haven’t written texts in english for a long time.**

If you are a beginner and not so familiar with audio production or how to handle a synthesizer it is recommended that you read through this manual. Even to people familiar with these things it might be well worth at least skimming through the pages. Setting up a correct integration between a dimensional vector spider and a software synth inside your digital audio workstation, can prove to be a difficult task.

Introduction

A thing I like in particular when it comes to creating “music” is to shape my sound. To route it through as many weird effects that I possibly can, to constantly discover new things. To see how the textures in the sound reacts and changes after the vision I had in mind. Personalizing it, giving it character. And at the end it often results in something unexpected which makes everything twice as interesting.

The whole project regarding the dimensional vector spider started after i discovered the power that lies within “vector synthesis”. I was aiming to unlock the secrets of how one can create good padsounds. I like the idea of how one instrument or sound over time could be transformed into another sound, resulting in something no one has ever heard before.

Admittedly, I was more into the idea of real “sound morphing” and always thought that vector synthesis was a bit cheap in achieving these organic changes in the sound. It is basically a 4-way mixer after all. But when i got my hands around an old lofi Yamaha TG33 (which I use for a sampling project) it totally blew my mind.

Not only could the Yamaha TG33 manipulate its sounds using a standard 4-way vector mixer, it also had a separate vector controller for the detuning of its individual sounds. I always thought that detuning 4 sounds at the same time only would result in a blurry chaos (in a bad way) or in best cases as something that resembles cheesy tranceleads.

Boy was i wrong! When you focus on a single sound at a time that slowly transform into another sound, individual detuning ended up sounding really good. Like a tonebended atmospheric sound. Which made me remember the bended guitar sounds Kevin Shields makes on a My Bloody Valentine record.

I can’t afford having 20 synths in my home in terms of both space and money, so I went to look after a software based vector controller. A vector controller that could do the same things the Yamaha TG33 does but fully integrated with the Native Instruments Kontakt sampler (which I love and use much).

Anyway. I didn’t find any software that could do these things for me. At least not in a way I required. Thus, after many late nights and experimentations, the dimensional vector spider was born.

I made the dimensional vector spider to satisfy my own needs entirely and it wasn’t really planned to be released to the public. But in the end, releasing it to the public might be a good decision. I’m happy as long as someone feels it can help them make better music or make music more fun to make. And it’s free.

Best Regards
Af Kreativt Dårhus

Even though the dimensional vector spider is free, donations will be accepted. Gladly. I’m poor and currently unemployed. If you would like to help in other ways the best thing to do is to give/recommend it to your friends. Spread the message. And also, donate money to Dave Haupt, Magnus Olofsson, Scoofster Audio, Xoxos.net and the synthedit creators who made the modules which I use in this plugin. Without you this wouldn’t have been possible.
I personally accept paypal. Go to my site if you want to donate money, or to just have a look around.

③ What is a dimensional vector spider ? ...and is it dangerous ?

The dimensional vector spider is a software VST based instrument. It does not produce any sound itself but acts as an advanced MIDI controller for your other instruments. In fact, it doesn't even have to be an instrument it controls, it can be anything that can receive MIDI signals.

The vector spider is developed for pc and have been tested in Windows XP. I'm not sure about the system recommendations. But I'm shure they aren't too high. You need a host that is compatible with the VST standard in order to use the vector spider or it's faders. You install the plugin by simply putting it in your VST directory.

You can look at the vector spider as a square with a ball inside of it. If the ball would touch a corner the value that is assigned to that corner goes high. The further away the ball gets from that corner the more that value decreases until it reaches it's minimum value upon touching one of the other corners.

...meaning, if the vector spider is shaped as a square and has four corners, you could control four values at the same time. Four values that changes dynamically over time when the ball starts to move around inside the square.

The values the corners have can then be transmitted as midi signals, assigned to your favorite vst synths and effects as long as they can receive midi signals. You can basically change anything you can imagine with a vector spider. Turn your NI Kontakt Sampler into an old Yamha TG33, Sweep four different filters at the same time, ues it as an advanced DJ mixer or just experiment and go nuts with it!

VECTOR SPIDER FADERS

The dedicated faders that comes bundled with the vector spider is completely optional. You don't have to use them at all if you don't want to. They were just made to make midi assignment a little easier, when you want to control the volume of a sound with the vector spider without having to assign the spider to the soundsource itself.

As a matter of fact, the name "dedicated" is a bit misguiding. Because you don't have to use the vector spider in order to use the faders. The faders responds to standard midi signals and you could probably use it with a hardware fader on your midi keyboard or any other source that transmits midi.

In this manual the name "dimensional vector spider" often get shortened to "vector spider" on purpouse. "vector spider fader" often get shortened to "fader" or "vector fader".

Parts of the vector spider explained

The picture below is numbered in certain sections. Go to the numbers in the text below to get an explanation of what that current section does in the vector spider.

1. Corners

There are four corners that can transmit midi to destinations outside of the vector spider. The big red number shows which corner you are working with. Around the corners are menus that define where the midi should be transmitted. Midi controller is selected at the horizontal menus while midi channel is selected at the vertical menus.

example: If the vertical menu is listed “3” and the horizontal menu is listed “55” around the big red “1”, the result would mean that you are transmitting midi from Corner 1, channel 3 and controller 55.

2. Output

The four corners output. Here you can adjust the minimum and maximum value the current corner can have. And everything in between min and max is defined by how far the small red dot is from the current corner in the square. The further away, the smaller the value. if min is at “0” and max is at “10” the vector spider outputs a value between 0 and 127, standard midiscale in other words.

3. Midioutput on/off

Here you can select “A”, “B”, “A+B” or “Off”. “A” means that only midi from the four corners will be transmitted by the vector spider. “B” means that the corners are muted and only midi that passes through the vector spider will be transmitted, like keyboard notes for example.

The midiscaler can be a handy thing to use if you don’t want to transmit midi values that ranges from 0 to 127 depending on the current position of the red dot. Here are some min/max midi values that will be outputted if you set the midiscaler knobs to a different value. A knob value of 7.9 outputs a midi value of 100, for example.

0 = 0 0.5 = 6 1 = 13 1.5 = 19 2 = 25 2.5 = 32 3 = 38 3.5 = 44 4 = 51 4.5 = 57 5 = 70
5.5 = 70 6 = 76 6.5 = 83 7 = 89 7.5 = 95 8 = 102 8.5 = 108 9 = 114 9.5 = 121 10 = 127

”A+B” means that all midi + midi from the vector spider passes through. “Off” means that nothing will be transmitted at all.

4. Square

This is a big square in which there are a lot off odd balls. Don’t get confused, it is all laid out quite logical.

Red dot
The small red ball/dot is the one you should keep your eyes on. It is this dot that defines what value the corners will have. If the dot is close to corner1, corner1 will transmit a high value while all the other corners will transmit low values. If the dot were to slowly move to corner2, corner1’s value would slowly drop while corner2’s value slowly would increase. All other balls in the square are simply guidelines to what pattern this small red dot will follow.

Balls numbered 1-7
These balls acts as guidelines for how the small red dot will move.

S-ball
“S” stands for “sustain”. After the small red dot have passed through the pattern the balls numbered 1-7 formed it will travel to the sustain ball where it will stop. At least if you don’t have a loop activated or until the sequence retriggers.

Balls numbered I, II, III and IV
These balls acts as a loop. Instead of reaching a sustained position these balls will keep the small red dot in motion until the sequence gets interrupted.

5. Retrigger and loop indicator

If the led button next to the “R” is lit, retrigger is activated. It retriggers the vectorsequence each time a midinote passes to the vectorspider. If it is off the vectorsequence will only restart if all keys gets released and then pressed again.

The four leds under the square indicates where the loop currently is. If the first led shines it means that the small red dot is or will be at loop ball I if the loop sequence is initiated.

If you encounter a lot of problems trying to get the midi assignment to work or problems with your DAW in general. Don’t give up! ...After all, It isn’t really Hokuto Shinken you are trying to master.

6. Motionpad

The smaller square, placed right to the big square with only one ball in can be used to control the red dot manually. Use your mouse to drag it around and see how the red dot gets off course from its pattern.

The offset knob defines how extreme the motion of the red dot will be if you drag the motionpad ball around.

The button leading up to a keyboard icon and then in to the motionpad indicates if you want to control the motionpad with your midi keyboards pitch and modulation wheel.

7. Resolution

Affects the behaviour of the red dot when it passes through the pattern. You can tune in a vaule of -5 to +5 for each of the seven balls leading to the S-ball. At +5 the red dot will move softly between the guidelines while on -5 the motion will become stepped. It's like the red dot would "teleport" straight to the guidelines instead of moving to them. A stepped setting will make an effect that resemples "sample and hold". Good for blipp bloppy sounds.

8. Speed faders

Controls the overall speed the sequence will be moving in. The left fader controls the speed of the guideline balls 1-7 and the right fader controls the speed of the loop sequence.

9. Fine tune

Value from -5 to +5. You can use different values here for all the balls. This setting defines if the red dot should move faster or slower between individual guidelines. If you want a certain speed anomaly in your vector sequence.

example: If you type in "-2" at ball IV the red dot would move extra slow between ball IV and Ball I in the loop sequence.

10. Loop trigger

If you would want the red dot to move in a looped pattern between the loop balls there is two ways you can do to achieve that. By clicking the green ledbutton and making it shine the loop will be triggered "manually" while if unlit, the loop will trigger automatically

Led button is unlit = Automatic
When the red dot has passed "ball nr7" in the vector sequence the loop will trigger by itself.

If you set the midi out (lower right corner) to "A+B", the vector spider will transmit all midi passing through it. Since that include midi notes, you will be able to play synths from the vector spider. But be careful, if one of the "corners" in the vector spider corresponds to a setting in the synth you are controlling, unintentional results may follow.

Led button is lit = Manual hold value
The loop will trigger after a certain amount of time defined by the “hold” knob. No matter where the red dot is in the vector sequence. Fast speeds where the hold knob is turned to the left will result in an interrupted vector sequence, and the red dot will move straight to the loop. Slow speeds where the knob is turned to the right may give the effect of the red dot freezing at the sustainball after a successful vector sequence, and then after some time, starting to move in the loop pattern.

11. Envelopes

This sections is only affecting the loop segment in the vector spider. It consists of two standard synthesizer ADSR envelopes. The upper envelope is affecting how much the red dot’s movement will be affected by the loop and not the standard vector sequence over time. The lower envelope affects the speed of the red dot when looped over time.

a = attack

The envelope attack phase defines how long time it will take for a value to go from min to max. Turning the “a” knob up high means a slow attack.

example: a slow attack setting at the amp env would make the red dot slowly diverge from the standard vector pattern and slowly start to move according to the loop pattern instead.

d = decay

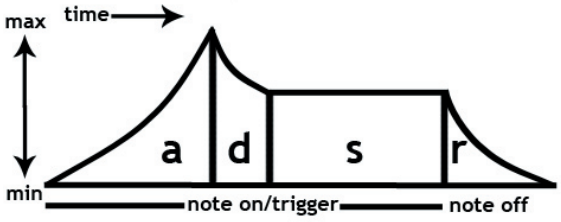
The decay defines the time it takes for a value to go from max value/attack to the sustain value.

s = sustain

Sustain is a static value that is active as long as a note is being held.

r = release

the envelope goes into this phase when a key is being released. The release defines how long time it will take for a value to completely fade out. A long release setting on both envelopes would make the red dot loop slower and slower and move closer and closer to the S-ball until it stops staticly on it. A fast release would upon a released note clip the loop and make the red dot move to the S-ball in an instant.



If you don’t understand how an ADSR envelope work, try getting familiar with a syntheziser. You learn much about sound design just by learning how a synth works and there are many good, free ones available on the net.

12. Amount

There are two amount knobs linked to the envelopes, placed to the right of them. The upper one controls the overall loop amount. Lowering that to zero will bypass the loop completely and the red dot will end up straight upon the S-ball.

The lower amount knob is a mixer between the speed section of the loop balls and the speed envelope. Lowering that to zero will bypass the speed envelope completely and the red dot's speed will only be determined by the overall speed fader and the individual fine tuning. A high amount value will cancel out the overall speed fader and the fine tuning and the red dot's speed will only behave according to the speed envelope.

13. LFO (low frequency oscillator)

Lfo,s in synthesizers are often used to create vibrations in the sound. Typically by applying it to the synths pitch or its volume. In the vector spider you can apply an lfo to the speed of the loop section.

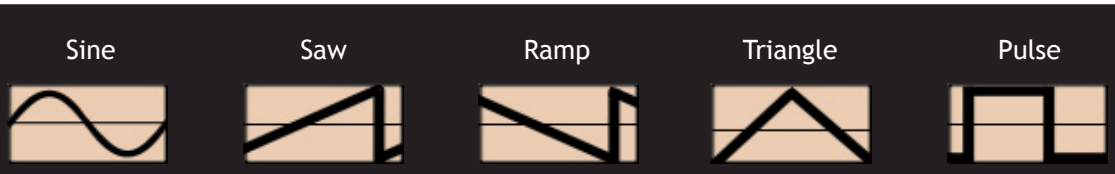
Rate
Defines the speed of the lfo. How many times a waveform restarts over time. It is recommended to start with a low value, 1.60 or so and then adjust until satisfaction is achieved. At high speed the waveforms restarts so fast you may end up not noticing any difference if the lfo is on or off.

R
If the led button is lit, the lfo will retrigger every time the vector sequence restarts. Otherwise it will just keep on rolling.

Amount
Defines how much the lfo will be applied to the speed of the red dot. Remember, even if you have a high amount value here it won't do a thing to the red dot as long as you haven't turned up the "amount knob" found between the Amp envelope and the lfo.

Waveform selector
Defines what form the lfo will vibrate in. A "saw" waveform will, for example, make the red dot move slow and then faster and faster until it reaches max speed. Then it will abruptly fall back to minimum speed in an instant. Study the waveforms below to get an idea of how they work.

There are five waveforms available in the vector spider lfo.



14. Smoothing

Smoothing is a good thing to use when you want the edges in the vector pattern to disappear. In the vector spider the smoothing consists of a “slew function”. If you rise the smoothing value too high the whole vector sequence can become blurry. With a high value the red dot will move from its current position to ball nr 1 when the sequence retrigger and that may corrupt your intentions a bit. Therefore, use only a low amount of smoothing and at a high smoothing speed.

Amount
Defines how much smoothing you like to apply to the vector sequence.

Speed
Defines how fast the smoothing will be.

Conclusion

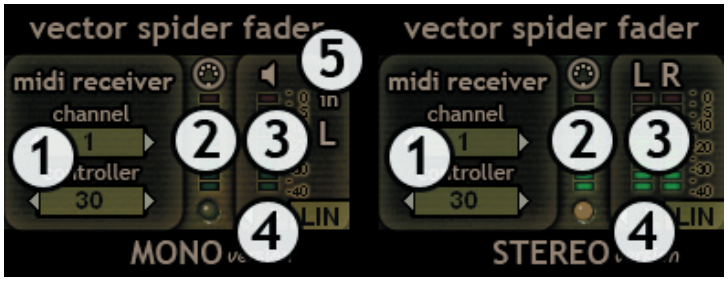
You have hopefully learnt how to use the vector spider and all its parts in a better way now. But the real learning is best achieved by experimenting with it.

Feel free to proceed in this manual to get a detailed description of the vector spider faders.

Pay attention to how the red dot acts with high smoothing applied. The sequence may very easy become blurry.

Parts of the vector faders explained

The picture below is numbered in certain sections. Go to the numbers in the text below to get an explanation of what that current section does in the vector faders.



The vector fader comes in two versions. One for stereo and one for mono audio signals. They are meant to control the volume coming from soundsources, and meant to be controlled by the vector spider. However, they do respond to midi values as long as you specify the channel they should receive it from.

1. Midi receiver

The sound you route through a vector fader won't pass through it until it receives a midi value. A high value of max 127 will output the sound at the same volume the fader received it, while a lower value will decrease the volume. A midi value of zero will make the vector fader output nothing but silence.

Channel
Defines which midi channel incoming midi transmissions will be received from.

Controller
Defines which midi controller incoming midi transmissions will be received from.

example: If the vector spiders first corner is set to transmit midi through channel 1 and controller 30, you will be able to control the fader with the first corner if you set the fader to the same settings.

2. Midi indicator

This section consists of a peakmeter and a led.

Led
If the led is lit it means that the vector fader is receiving some sort of midi.

Peakmeter
The peakmeter shows how high midi value the fader receives. This means, A high peak indicates that the sound level you are passing through the fader will remain the same while a low peak will decrease it's volume.

In many audio programs you may need to turn on some kind of "monitor" setting. Often found on the tracks you want to control, if the intention is to control them from another tracks midi.

3. Audio Peakmeters

Indicates the output volume the sound you are routing through the fader have. Nothing out of the ordinary.

4. Fadelaw

Defines the response in which the audio should be decreased/raised in. There are two options, LIN (linear) and EXP (exponential). Generally, the human ear finds an exponential response to sound more natural. The vector spider works in a linear fashon with its big square, so a linear response will make the sound react more correct the way it should.

Which one you choose to use is up to you.

5. Input channel (MONO fader only)

This control is only available on the MONO version of the vector fader. It allows you to choose which audio channel to pass through it if you are feeding stereo signals to it. There are only two options here, L (left) and R (right).

Conclusion

The vector faders aren't really that hard to understand. The tricky part is certainly the midi routing inside your digital audio workstation and all the issues you might stumble upon. Especially if you happen to be a beginner. The important thing is to not give up.

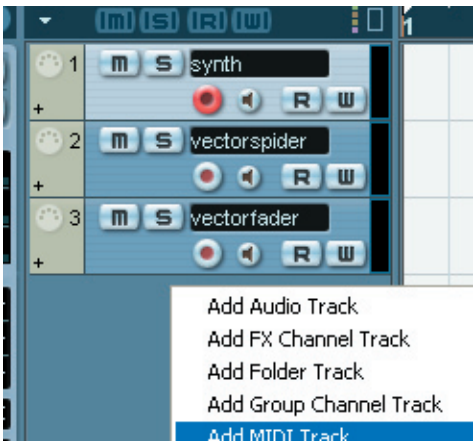
The next chapter in this manual may come in handy for those who are having trouble setting up and integrating their vector spider inside their audio program.

How to use the vector spider in Cubase SX

This guide covers the use of the dimensional vector spider and its faders in Steinberg Cubase SX3. It will show you how you can adjust the volume of a synth. Ideal to create real vector synth soundscapes. It is recommended that you own a midi keyboard when following this guide.

If Cockos Reaper or Steinberg Cubase isn't the DAW* you happen to be using the principle should still be similar. So if you are uncertain on how to use the vector spider in the DAW you are using, feel free to read through these pages for conclusions.

1. place the dimensional vector spider and the fader plugin files in your VST directory to get it installed.

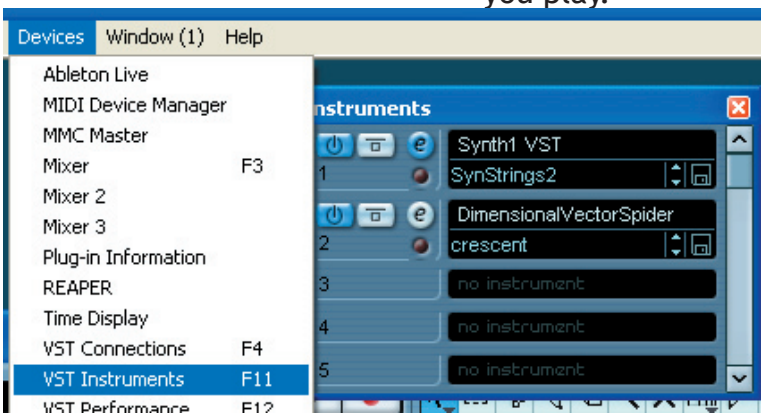


2. Start Cubase SX and go to "file", "new project" and save it to a place you like.

3. create 3 midi tracks and name them "synth", "vectorspider" and "vectorfader".

4. Simply press "F11" or go to the menu, devices, click on vst instruments.

5. Assign an instrument you like, it is recommended that you use an instrument that have a sustained sound that doesn't fade out until you release your finger from the keyboard when you play.



For this guide I did choose "Synth1" as my instrument. It is a great synth, especially for beginners. And it's free.

6. Also assign an instance of the dimensional vector spider.

now you should see two vst instruments in the menu. In this case, Synth1 and dimensional vector spider.

DAW = Digital Audio Workstation

7. Press “F3” to get to the mixer or take the long way by going to the menu, devices then clicking on “mixer”

8. Mark the instrument track, in this case the track with the name “Synth1” and press the “e” symbol that can be seen on its surface.

9. by clicking the “e” symbol you enter the channel of your Synth1 instrument. Inside the channel, simply insert the vector spider fader as an insert effect. You do this by clicking one of the black spaces in the empty list.

10. Make sure the vector spider faders midi receiver is turned to “Channel 1” and “Controller 30”. Then close the plugin, exit the synth1 channel and then the mixer.

11. Press “F11” to get to the VST Instrument once again and click on the “e” symbol next to the dimensional vector spider.

12. The vector spiders interface shows up. Make sure that corner1’s midi cc is set to 30 and that the midi chan is set to 1. Also make shure that the midi settings in the lower right corner of the vector spider is set to “A” or “A+B”. All these things should already be set if you choose the patch “Crescent”.

13. mark the instrument midi channel “synth” and set your keyboard as its midi input and “Synth1” as its output. Set “Chn” to “ANY”

14. Do the same thing for the midi channel named “vectorspider” but set the midi out to the vector spider instead of the synth.

15. Mark the midi channel named “vectorfader” and set the midi in to “DimensionalVectorSpider” and its midi out to “VectorSpiderFader”. “Chn” should be set to 1, since both the vector spider and the vector fader is set to transmit and receive midi on channel1.

16. Make sure you click the symbol that looks like a bullhorn and is called “Monitor” on the vectorfader midi channel. This way the vector spider will be able to send midi to the vectorfader channel.

17. Select both the synth channel and the vector spider channel (hold Ctrl+click) and play some notes on you keyboard. You should now hear a sound. Remember, it is important that you select both the synth track and the vector spider track if you want to make this work. If you only select the synth track and play the vector spider fader won’t open up and pass the sound through it.

If you on the other hand only would select the the DimensionalVectorSpider track the fader would open up. No sound would still be heard because there would be nothing to pass through the vector fader, since the synth remains unselected and isn’t making any sound.

Anyway, if everything went successful for you in this guide you have now learnt how to control the volume of an instrument with the vector spider. For real vector synth action you should create three more instruments in your project and assign an individual vector fader to all of them. Set all the vector faders at different controllers and assign the vector spider to them according to their settings. This way you should get a real vectorsynthesis applied to your sound. Happy experimenting, and don’t forget to click the “monitor” symbols.

A FEW TRICKS

If you have many instruments in your project that you want to control with the vector spider, but only wanting to play them from the vector spider and not having to select all the different midi tracks, there is a solution. Simply set the DimensionalVectorSpider as the instruments midi in and turn on “monitor”. Make sure that the midi settings in the vector spider’s lower right corner is set to “A+B”. By doing this the vector spider will transmit midi notes to the instruments that passes through it.

Take heed young Skywalker. The midi the four corners transmits in the vector spider may accidentally start changing settings in your instruments. If the vector spiders settings correspond to the settings in your instruments, which might result in something unexpected.

But that is also a big strength in the vector spider. As long as you know what adress a setting in a synth responds to, you will be able to control it with the vector spider. You can easily change filter cutoff, pitch and basically any parameter you can imagine in your instrument with the vector spider.

⑮ How to use the vector spider in Reaper

This guide covers the use of the dimensional vector spider and its faders in Cockos Reaper. It will show you how you can adjust the Volume of a synth. Ideal to create real vector synth soundscapes. It is recommended that you own a midi keyboard when following this guide.

If Cockos Reaper or Steinberg Cubase isn't the DAW* you happen to be using the principle should still be similar. So if you are uncertain on how to use the vector spider in the DAW you are using, feel free to read through these pages for conclusions.

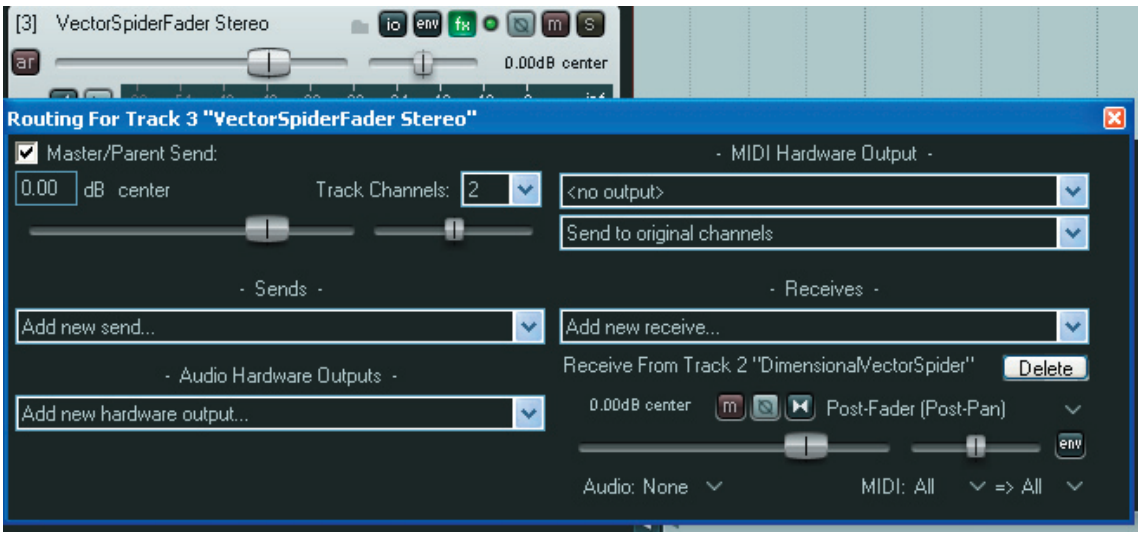
1. place the dimensional vector spider and the fader plugin files in your VST directory to get it installed.

2. Start Reaper and go to "file", "new project" and save it to a place you like.

3. Right-click at the border to the left and choose "insert virtual instrument on new track...". Insert an instrument of your choice. It is recommended that you use an instrument that produce a sustained sound that doesn't fade out until you release your finger from the keyboard when you play.

For this guide I did choose "Synth1" as my instrument. It is a great synth, especially for beginners. And it's free.

4. Create two more tracks the same way you did above but insert the "DimensionalVectorSpider" and "VectorSpiderFader" on them.



5. Assign the proper midi in to the synth and the vector spider so they work when you play the keyboard. Also, deactivate the "ar" (arm) button on the VectorSpiderFader track.

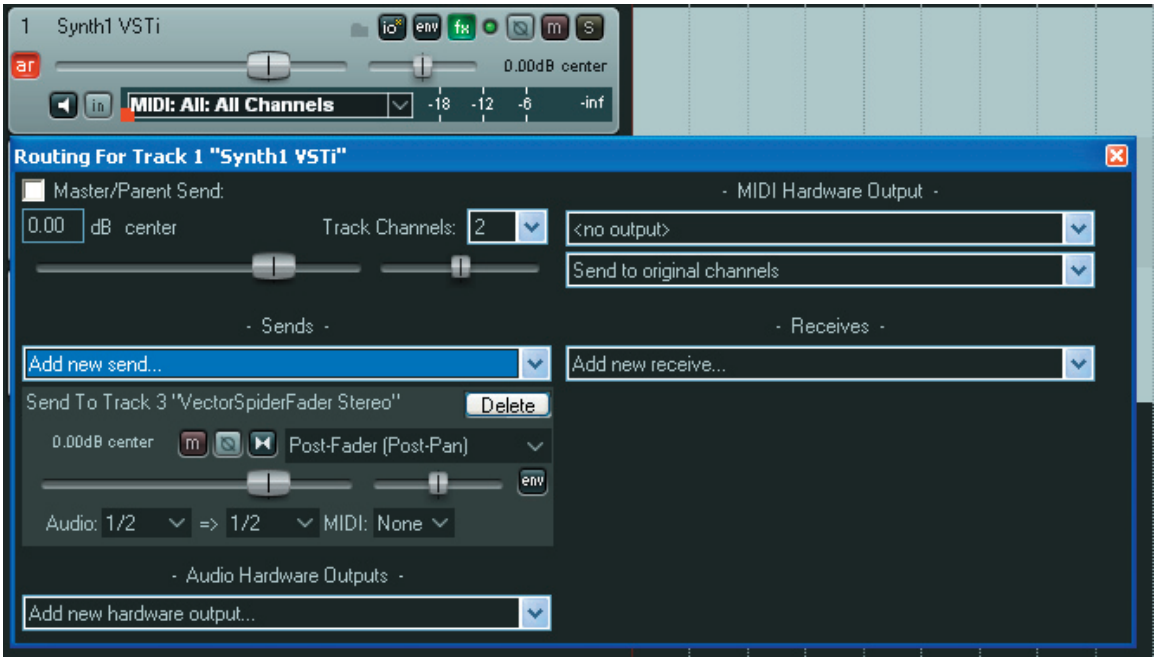
DAW = Digital Audio Workstation

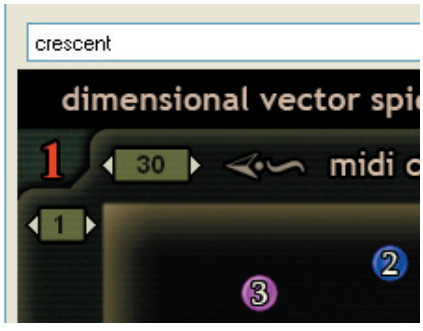
6. Press the “io” button found on the surface of the VectorSpiderTrack. In the “Receive” menu, add a new receive and choose “DimensionalVectorSpider”. Set audio to “None” and MIDI to “ALL”.

Now you will be able to control the vectorfader with the vector spider.

7. Click the Synth1 Track “io” button and unmark the “Master/Parent Send”. Choose “Add new send...” in the Sends menu and assign “VectorSpiderFader”. Set its MIDI to none.

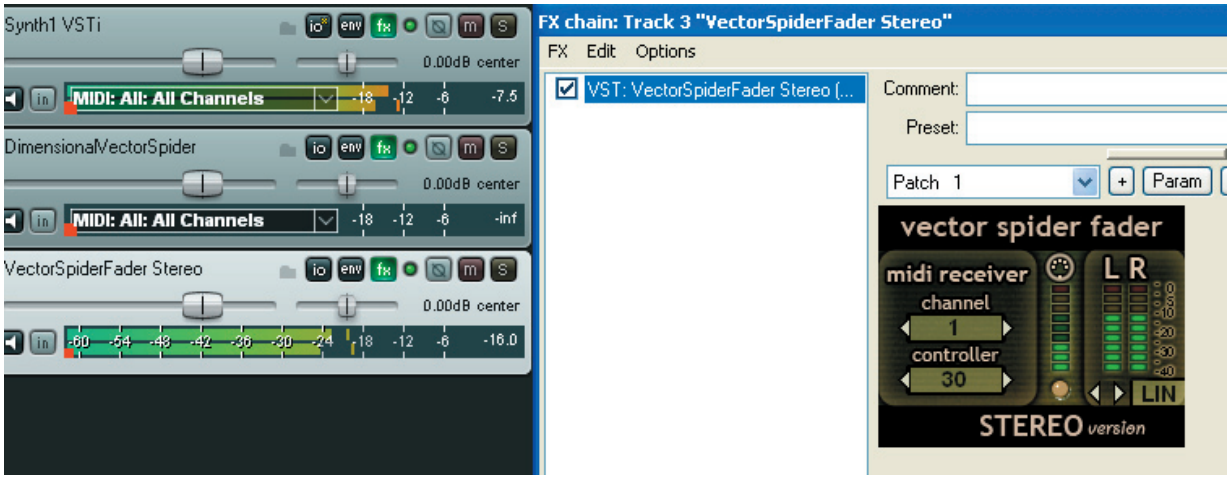
By doing this the synth will send its audio through the vector fader instead of sending it straight to the output.





8. Click the “fx” button found on the DimensionalVectorSpider track. Now you should be able to see the vector spider. Make sure that Corner1’s midi cc is set to 30 and that midi chan i set to 1. Also, make sure that the midi settings in the vector spiders lower right corner is set to “A” or “A+B”. Exit the vector spider.

9. Click the “fx” button found on the VectorSpiderFader track and set the Midi receivers channel to 1 and controller to 30.



Now the vector spider transmits midi over midi channel 1, controller 30 and the vector fader receives midi over channel 1, controller 30. The patch “Crescent” in the vector spider should by the way work perfectly for this guide.

10. With both the Synth and the vector spider track armed you should now be able to play and hear sounds.

If everything went successful for you in this guide you have now learnt how to control the volume of an instrument with the vector spider. For real vector synth action you should create three more instruments in your project and assign an individual vector fader to all of them. Set all the vector faders at different controllers and assign the vector spider to them according to their settings. This way you should get a real vectorsynthesis applied to your sound. Happy experimenting.

A FEW TRICKS

If you have many instruments in your project that you want to control with the vector spider, but only wanting to play them from the vector spider and not having to arm all the different midi tracks, there is a solution. Simply set the vector spider to send midi to all the instruments you want by clicking the “io” button on the vector spider track. Make sure that the midi settings in the vector spiders lower right corner is set to “A+B”. By doing this the vector spider will transmit midi notes passing through it to the instruments.

Take heed young Skywalker. The midi the four corners transmits in the vector spider may accidentally start changing settings in your instruments. If the vector spiders midi correspond to the settings in your instruments, which might result in something unexpected.

But that is also a big strength in the vector spider. As long as you know what adress a setting in a synth responds to, you will be able to control it with the vector spider. You can easily change filter cutoff, pitch and basically any parameter you can imagine in your instrument with the vector spider.

Q=“Why make a separate track for the vector fader and why not only inserting it as an effect under the instrument in Reaper?” A= “In Reaper you assign midi to whole channels rather than assigning it to individual instruments. If a vector fader would be used as an insert effect under the instrument, the vector spider would end up transmitting midi to the instrument and maybe to the fader depending on if the instrument have midi thru. This solution is only recommended for advanced users and may lead to unexpected or unwanted results.

Här slutar manualen.

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