~ SHAPER

Manual written by Alessio Santini and Simone Fabbri.

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www.k-devices.com - sales@k-devices.com

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1. This is Shaper

Thank you for choosing Shaper!

Shaper is a Max For Live audio device focused on destroying audio signals.
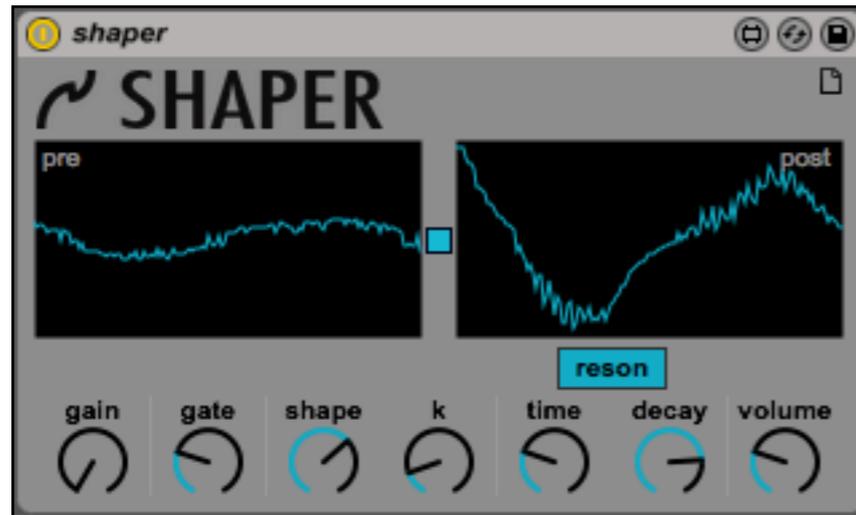
The pack downloaded contains, in addition to Shaper device, a copy of this manual, which can helps you to better understand this software and its potential.

This document will guide you through a complete overview of the product. After reading it, you should be able to use it on perfect, so we recommend that you take the time to read this guide in its entirely.

Ableton Live 9 and the Max For Live add-on are required (refer to our website to know which are the Live version supported for every released version): Shaper is a Max For Live instrument and works both on Mac OS® X and Windows®.

Shaper is currently available as single product.

Thanks to the Max For Live total integration, you will find a description for each Shaper parameter in the Live Info View, and you can easily automate each parameter inside Live.

We suggest to follow K-Devices via Facebook, Twitter, Google +, or sign up our Newsletter, in order to keep you updated about future updates.

K-Devices

2.License

Installing the device on your computer means that you have read and agree K-Devices End-User License Agreement. You have a copy of it downloaded with the downloaded Shaper pack.

3.Installation

To install the device double click on the .alp file contained in the downloaded package. Device, presets, and Ableton Live Lessons will be automatically installed.

Shaper device will be installed in the Ableton Live Library: you can find it in "packs" tab of the Live 9 browser.
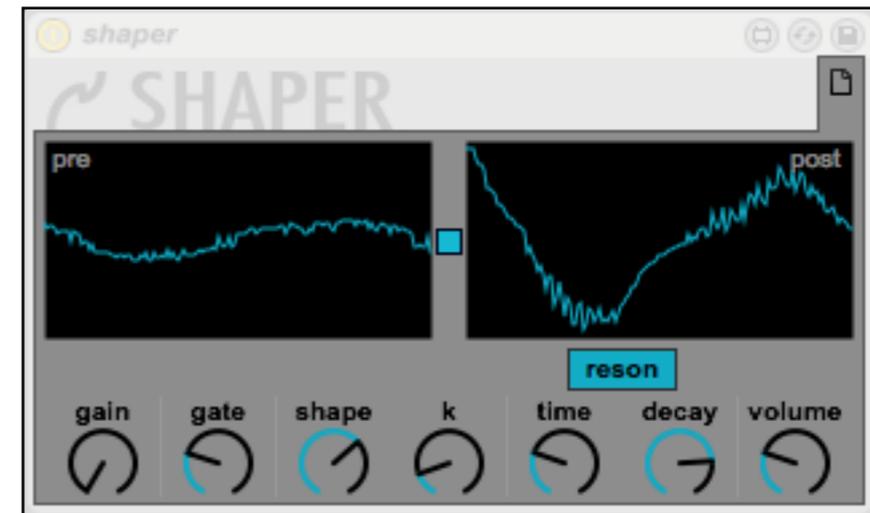
4.Interface Overview

Shaper button shows the about window, which includes software version and links to K-Devices website and social networks.

The interface is composed by one main area, called Parameter Area.

4.1.Parameter Area

Parameter Area includes all the tools for a perfect sound destruction, two signal scopes and the reset to default values etc.

The icon on the right, the white empty paper, restores all parameters to default position.

Then two signal scopes are the main part of the graphical interface: the first on the right shows the audio waveform after the gain parameter. The second one shows the audio waveform after the volume (the real sound that comes out from Shaper). If you do not care about waveforms you can disable them with the square button between them.

All the parameters for manipulation are located in the lower part of the interface and are placed from left to right in the real order they process the sound.

First of all the gain is used to "adjust" the amplitude of incoming audio signal. Its range is from x1 to x5. Placing the

knob at the higher value means that the amplitude is multiplied per 5 times before entering in the wave-shaper module.
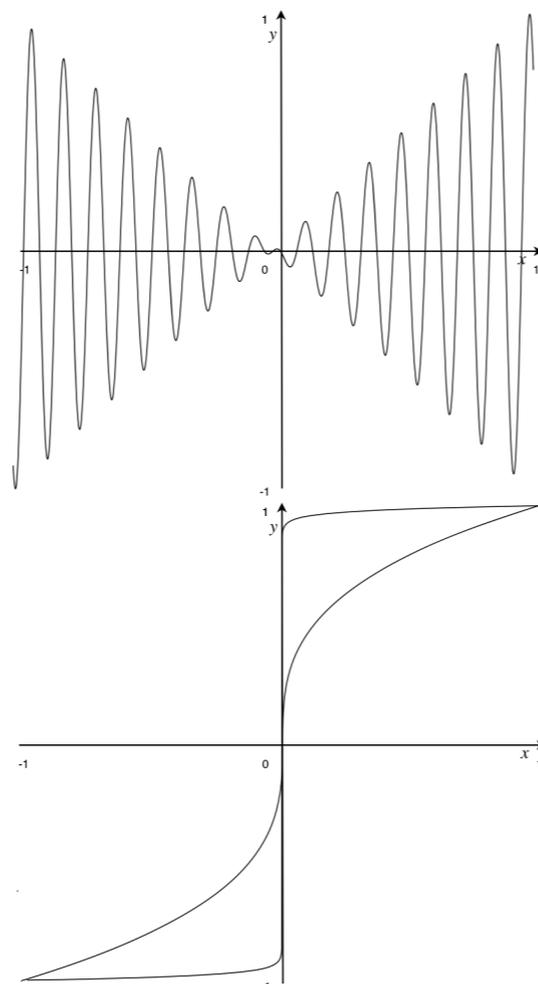
An a hard clip system is placed after the gain to avoid amplitude excesses.

Then audio signal goes into a simple but effective glitch gate. This gate works in a very easy way and we found out that this is the very best way for an audio-destroyer tool like shaper. Gate knob lets you set a threshold level: no signal ever comes out below that level! In this way you will obtain more hard glitchy clipped sound, even without wave-shaping.

Then sound enters in a 2 mode waveshaper module. Shape parameter lets you choose how to blend dry signal with shaped signal. Placing shape in the middle you have a perfect dry sound, while moving the knob left or right lets you mix dry signal with the wet. The first picture on the left shows you the algorithm used for the "left part" of the dial. Incoming sound on x axis, outgoing on y axis.

The second algorithm is displayed in the second graph and is closer to a square waveform. The k knob lets you modulate the square waveform in order to obtain more or less harmonics.

You can even resonate the result with a simple feedback tool. Resonator is in fact a sort of delay/comb filter. The feedback delay time works from 1 to 2000 samples (YES samples, it means that working with a 44.1KHz samplerate your delay time is at maximum 45.3 milliseconds!). Obviously, using a low time, the chance to obtain the comb filter effect with phase cancellation is higher. Use decay to set the decay of signal feedbacks.

The last knob is volume, and its range modifies the amplitude from x0.5 to x2.