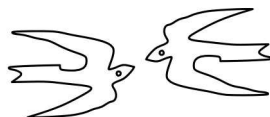


GRAZIE THANK YOU MERCI DANKE GRACIAS GRATIAS TIBI ありがとう 谢谢 TAK
SKAL DU HAVE TAKK SKAL DU HA BEDANKT DIOLCH KIITOS Ви
благодарам Спасибо Дякую გმადლობთ Хвала вам ചെമ്പറ
NGIYBONGA HVALA VAM நன்றி ASANTE HATUR NUHUN MAHADSANID
ĎAKUJEM GO RAIBH MAITH AGAT धन्यवाद TERIMA KASIH DANKIE
ευχαριστώ شكراً لك OBRIGADO 감사합니다 Cãm ơn WEEBALE баярлалаа
köszönöm TACK धन्यवाद Teşekkürler תודה Tapadh leat Ačiū aitāh धन्यवाद

EXPLORING THE BORDERS

MUSIC, PURE SOUND, THERAPEUTIC SOUND, ENVIRONMENTAL
SOUND, SOUND ART, SOUND DESIGN, MEDITATIVE SOUND, AMBIENT,
NOISE, LISTENING, PLAYING, PERFORMANCE, RESEARCH,
COMPOSITION, IMPROVISATION, RHYTHM, FREQUENCY, PERCUSSION,
DRONE.....

Please see twintropiques.com for all relevant user manual pdfs. Here you can also find links to video demos and guides from the youtube channel.

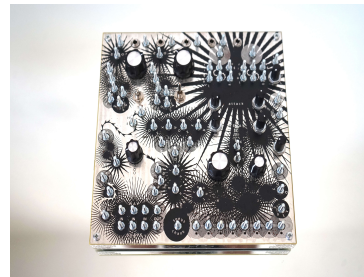
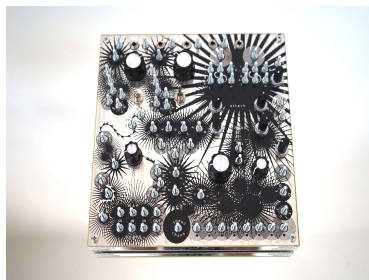


WELCOME TO ANTIRAVE SLOPES EDITION.

THIS INSTRUMENT OFFERS A DEEP USER INTERFACE THAT IS FULLY MODULAR.

FIRST THING TO KNOW IS THAT IN ORDER TO GET ANY SOUND OUT OF THE UNIT, ONE OF THE SOUND PRODUCING SECTIONS MUST BE PATCHED TO ONE OF THE 5 ASSIGNABLE 3.5MM JACKS AT THE TOP OF THE FACE PANEL

-----POWER SUPPLY 12V CENTER POSITIVE -----



**5V TO 12V ADAPTER VIA USB WALL CHARGER IS OK BUT RESULTS MAY VARY DEPENDING ON THE QUALITY OF THE 5V CHARGER. ALSO IF YOU USE THIS CABLE, USING A USB PORT ON THE COMPUTER AND THEN ROUTING SOUND THROUGH THE SAME COMPUTER CAN CAUSE GROUND LOOPS AND NOISE ISSUES.

IF ANTIRAVE GETS WET, TURN IT OFF IMMEDIATELY AND LET IT DRY OUT BEFORE RESTARTING.

ANTIRAVE SLOPES EDITION ACCEPTS AND OUTPUTS POSITIVE CONTROL VOLTAGE SIGNALS IN THE RANGE OF 0-10V.

USE WITH 0-10V EURORACK OR OTHER SIMILAR SYNTH EQUIPMENT OR STANDARD EFFECTS UNITS, MIXERS, SAMPLERS, AUDIO INTERFACES ETC...

DON'T CONNECT HIGH VOLTAGES LIKE THE OUTPUT OF A POWER AMPLIFIER TO THE UNIT FOR EXAMPLE. IN SUCH SITUATIONS I ASSUME NO RESPONSIBILITY.

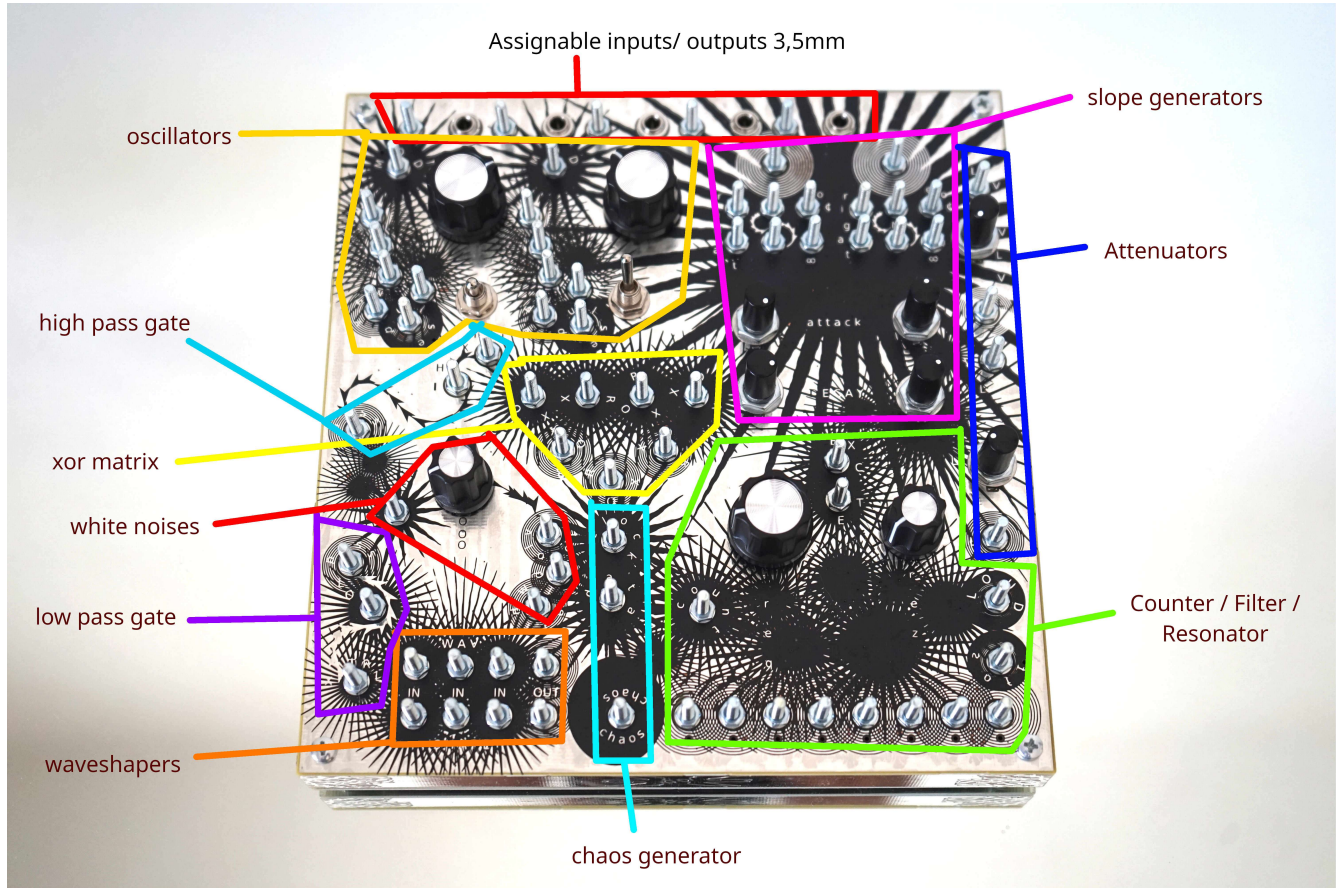
FOR ANY SERVICE REQUIREMENTS DON'T HESITATE TO GET IN TOUCH WITH ME INFO@TWINTROPIQUES.COM

UN SALUTO

NICOLAS

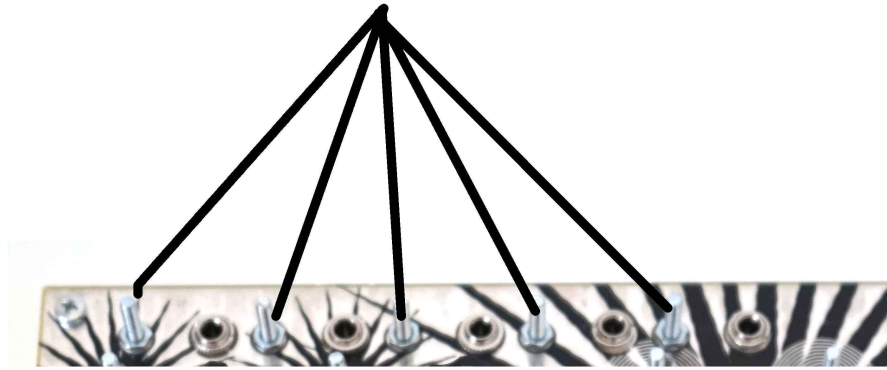
THE FULLY MODULAR APPROACH OFFERED IN ANTIRAVE SLOPES EDITIONS AND SOME OF THE OTHER TWIN TROPIQUES SYNTHS IMPLIES A CERTAIN EXPERIMENTAL APPROACH BY THE USER AND ASSUMES AS EQUAL A RELATIONSHIP BETWEEN USER AND DESIGNER AS POSSIBLE - IN THAT - THERE ARE NO PRE ASSUMPTIONS OF WHAT THE USER WANTS TO DO, AND THEREFORE NO PRE ROUTED CONNECTIONS BETWEEN THE VARIOUS ELEMENTS OR CIRCUITS WITHIN THE INSTRUMENT. THIS IS ONE APPROACH AMONG MANY AND NOT NECESSARILY SUPERIOR TO AN INSTRUMENT WITH PRE-ROUTED CONNECTIONS. HOWEVER, IT DOES ALLOW FOR MAXIMUM FLEXIBILITY AND VERY DEEP RANGE OF EXPERIMENTATION POSSIBILITIES.

IF THE USER WOULD LIKE TO SETUP PRESETS OR PREROUTED CONNECTIONS BASED ON THEIR USAGE HABITS, IT IS QUITE EASY TO DO THIS WITH THE CROCODILE CLIP PATCHING SYSTEM.



I. ASSIGNABLE INPUTS / OUTPUTS

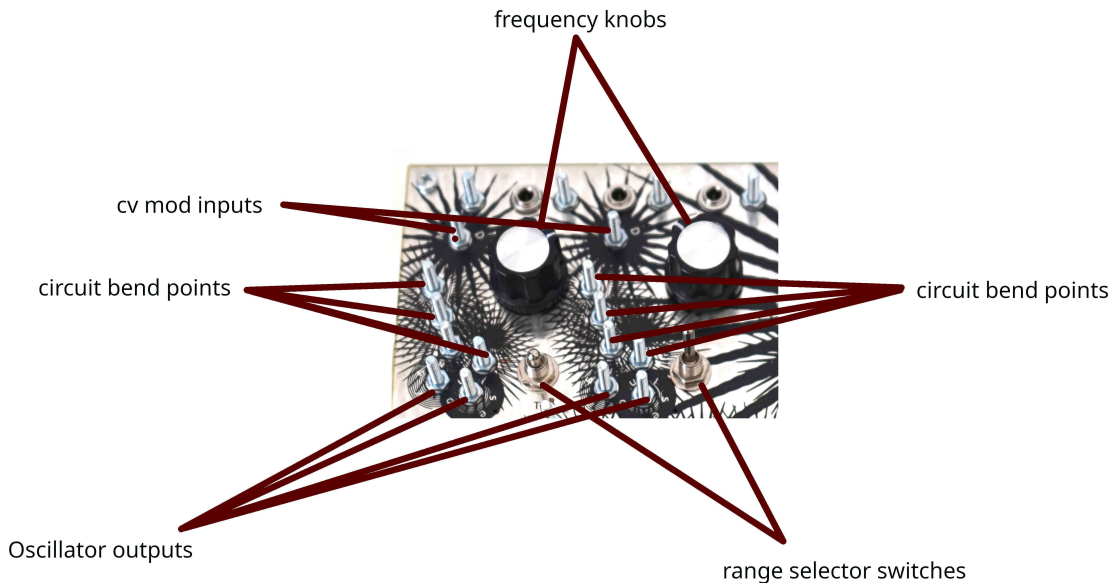
EACH PATCH POST CORRESPONDS TO THE 3,5MM TO THE RIGHT
USED TO SEND SIGNAL IN OR OUT



THE 5 ASSIGNABLE INPUTS / OUTPUTS AT THE TOP OF THE PANEL
ARE THE HEART OF INTERFACING ANTIRAVE WITH OTHER EQUIPMENT.
THIS MIGHT BE TO SEND OR RECEIVE VOLTAGES, GATES, OR AUDIO.

SIMPLY CONNECT A 3,5MM MONO JACK BETWEEN ANTIRAVE AND
ANOTHER DEVICE AND USE THE SCREW PATCH POINT TO THE LEFT OF
THE ASSIGNABLE JACK TO CONNECT TO OR FROM ANY POINT ON THE
FRONT PANEL.

II. VCO OSCILLATORS



THE 2 VCO OSCILLATORS HAVE 1 SWITCH EACH THAT SELECTS THE COARSE OSCILLATION RANGE. MIDDLE POSITION OFFERS FULL AUDIO RANGE, UPWARD POSITION PRESENTS BASS AUDIO RANGE, AND DOWNWARD POSITION IS SUB AUDIO LFO RANGE.

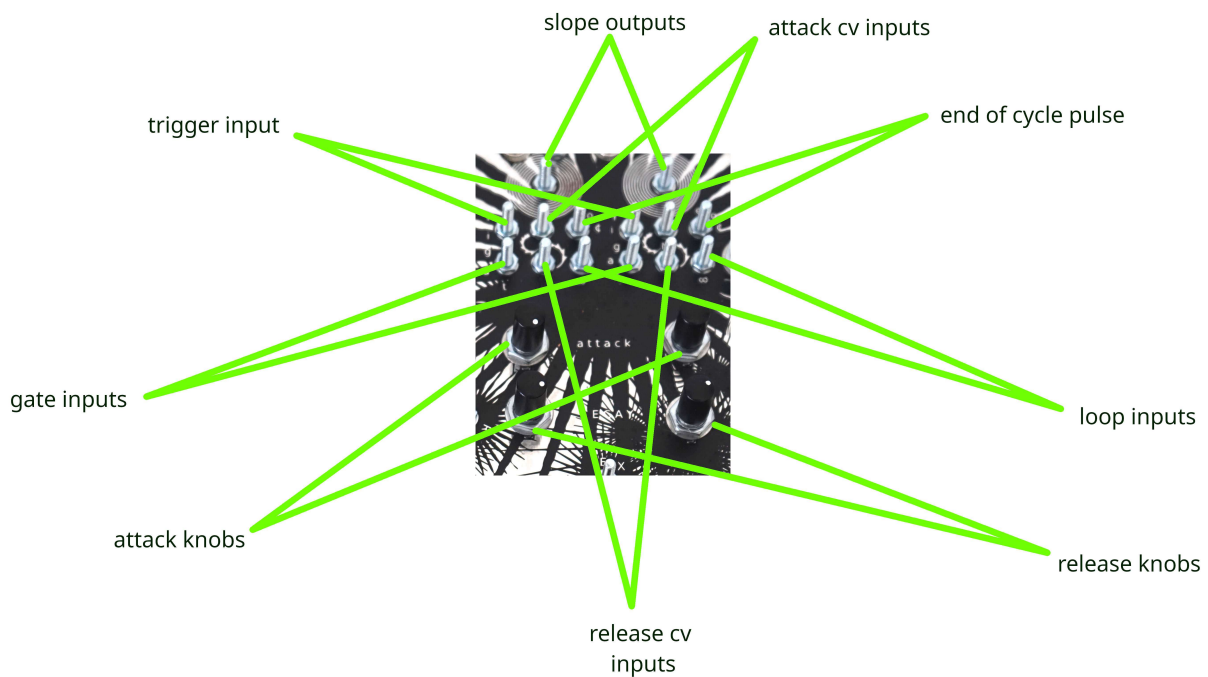
THE KNOB CONTROLS OSCILLATION FREQUENCY.

OSCILLATION FREQUENCY CAN ALSO BE CONTROLLED VIA THE MOD INPUT VIA CV. CV WORKS LIKE THIS – KNOB POSITION SETS MINIMUM OSCILLATION FREQUENCY AND POSITIVE CV WILL DETERMINE FASTER OSCILLATIONS.

THERE ARE AN ADDITIONAL 4 POINTS WHICH ALLOW CIRCUIT BENDING OF THE OSCILLATOR. THEY ARE SENSITIVE TO TOUCH AND CAN ALSO BE PATCHED BETWEEN THE TWO OSCILLATORS BY TOUCH.

THE TWO BOTTOM PATCHPOINTS ARE THE OSCILLATOR OUTPUTS. TO THE RIGHT IS PULSE OUTPUT AND TO THE LEFT IS A SLEWED OUTPUT.

III. SLOPES



THE TWO SLOPES HAVE 2 KNOBS EACH. THE UPPER ROW OF KNOBS CONTROLS ATTACK TIME OF EACH RESPECTIVE SLOPE. THE BOTTOM ROW OF KNOBS CONTROL DECAY TIME FOR EACH SLOPE.

THERE ARE 7 PATCH POINTS FOR EACH SLOPE. AT THE VERY TOP JUST UNDERNEATH THE ASSIGNABLE OUTS THERE ARE THE SLOPE OUTPUTS. BELOW THAT THERE ARE 2 ROWS.

THE TOP ROW IS TRIGGER INPUT, ATTACK CV MODULATION INPUT,
AND END OF CYCLE PULSE.

THE BOTTOM ROW IS GATE INPUT, DECAY CV MODULATION INPUT,
AND LOOP SLOPE INPUT.

TO MAKE THE SLOPE LOOP, PATCH THE END OF CYCLE PULSE TO THE
LOOP SLOPE INPUT DIRECTLY BELOW.

TRIGGER INPUT RUNS THE SLOPE CYCLE AT ITS EXACT LENGTH
REGARDLESS OF THE LENGTH OF THE INPUT GATE.

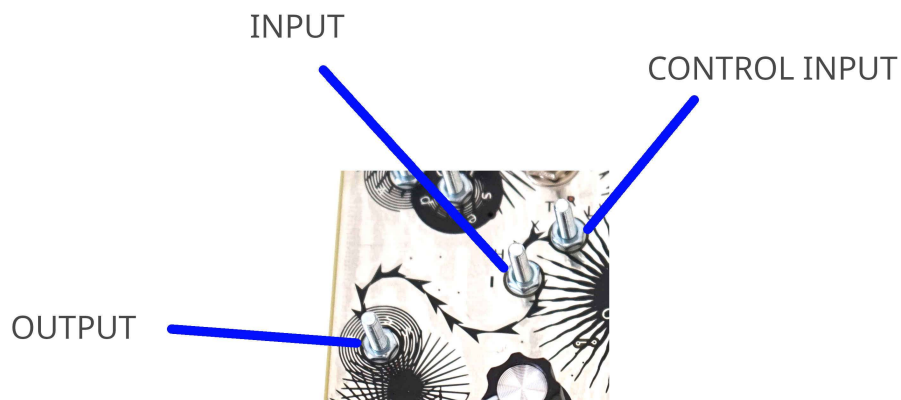
GATE INPUT CYCLES THE ATTACK PORTION OF THE SLOPE AND THEN
THE SLOPE REMAINS HIGH UNTIL THE GATE IS RELEASED, AT WHICH
POINT IT WILL THEN CONTINUE ON TO THE DECAY PORTION.

ATTACK AND DECAY MODULATION WORKS LIKE THIS - THE KNOB
POSITION DETERMINES THE MAXIMUM ATTACK OR DECAY TIME AND
POSITIVE CV WILL THEN CREATE SHORTER TIMES.

THE LOOP INPUT CAN ACCEPT GATE INPUTS AND WILL THEN LOOP
THE SLOPE FOR THE DURATION OF THE GATE.

AT THE END OF EACH SLOPE CYCLE, A GATE IS OUTPUT FROM THE
END OF CYCLE PATCH POINT.

IV. HIGH PASS GATE

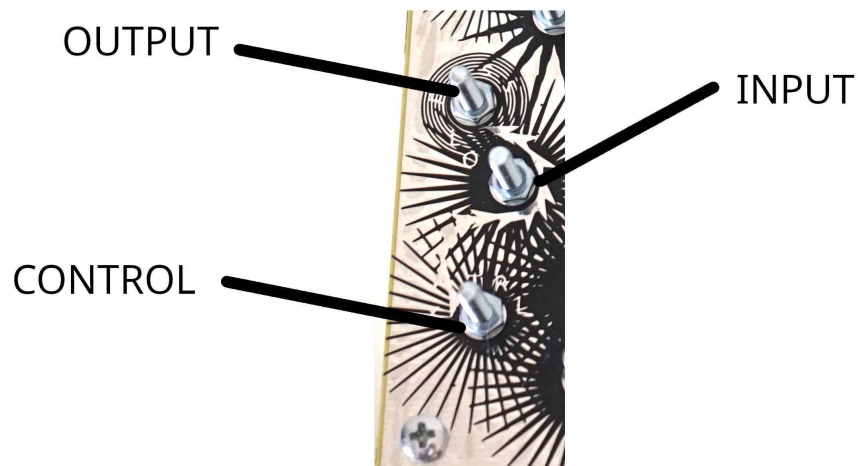


THE HIGH PASS GATE CAN BE USED TO GATE SIGNALS- GOOD FOR CREATING PERCUSSIONS IN THE UPPER FREQUENCY RANGES.

THIS GATE USES A DIODE AND A TRANSISTOR IN A CIRCUIT TOPOLOGY SOMETIMES CALLED SWING VCA FOUND IN MANY VINTAGE DRUM MACHINES FOR NOISE BASED SOUNDS LIKE HI HATS, CYMBALS, CLAP, SNARE ETC.. THE NATURE OF THE CIRCUIT CLIPS WHATEVER SOUNDS PASS THROUGH IT WITH HARD CLIPPING GIVING THE OUTPUT A ROUGH TEXTURE.

THE PATCHPOINTS FROM LEFT TO RIGHT ARE GATE OUTPUT, GATE INPUT, AND CONTROL SIGNAL.

V. LOW PASS GATE

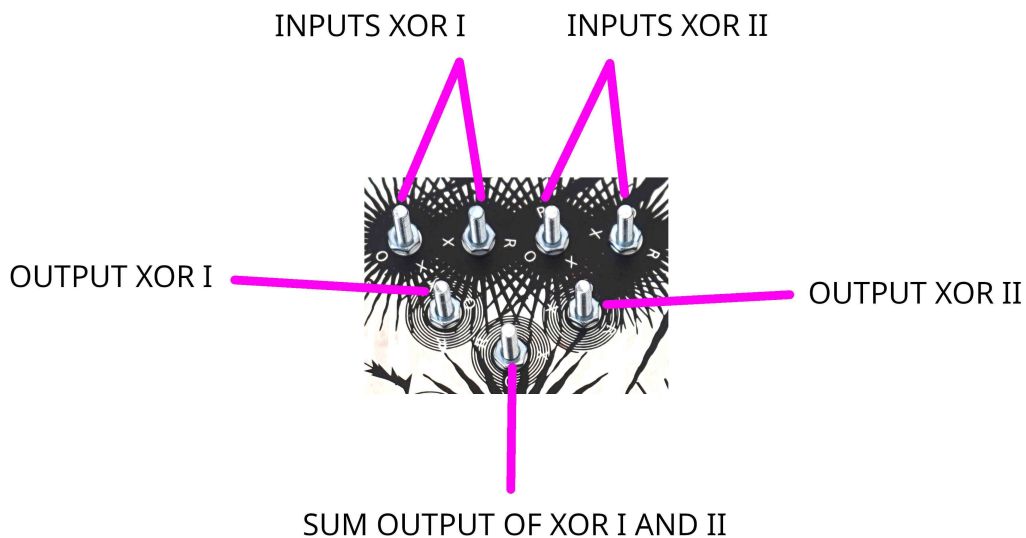


THE LOW PASS GATE CAN BE USED FOR GATING SIGNALS AND CREATES A SUBTLE LOW PASS FILTER WHICH BECOMES LOWER IN FREQUENCY AS THE GATE CLOSSES.

UNLIKE THE HIGH PASS GATE, THE LOW PASS GATE USES AN OPTICAL RESISTOR WHICH REACTS TO WAVES IN THE VISIBLE SPECTRUM TO DETERMINE HOW MUCH SOUNDS PASSES THROUGH. THE LOW PASS GATE HAS A VERY CLEAN FREQUENCY RESPONSE AND SOUNDS THAT PASS THROUGH ARE NOT DISTORTED AT ALL.

THE PATCHPOINTS FROM TOP TO BOTTOM ARE OUTPUT, INPUT, AND CONTROL SIGNAL - WHICH CONTROLS WHETHER THE GATE IS OPEN OR CLOSED.

VI. XOR GATES



TECHNICALLY SPEAKING, AN XOR GATE OUTPUTS THE DIFFERENCE OF 2 LOGIC SIGNALS. MEANING THAT IT OUTPUTS A LOGIC 1 ONLY WHEN 1 INPUT IS AT LOGIC 0 AND 1 INPUT IS AT LOGIC 1

TRADITIONALLY XOR GATES HAVE BEEN USED FOR RING MODULATION TYPE OF SOUNDS, METALLIC SOUNDS, OR FOR LOGIC OPERATIONS IN A SEQUENCER FOR EXAMPLE.

THE XOR MATRIX HAS TWO SETS OF INPUTS. OUTPUTS CAN BE TAKEN FROM THE SECOND ROW. THE THIRD ROW OR BOTTOM OF THE XOR TRIANGLE WILL CREATE A THIRD OUTPUT WHICH IS THE XOR PRODUCT OF THE 2 XOR OUTPUTS FROM ABOVE.

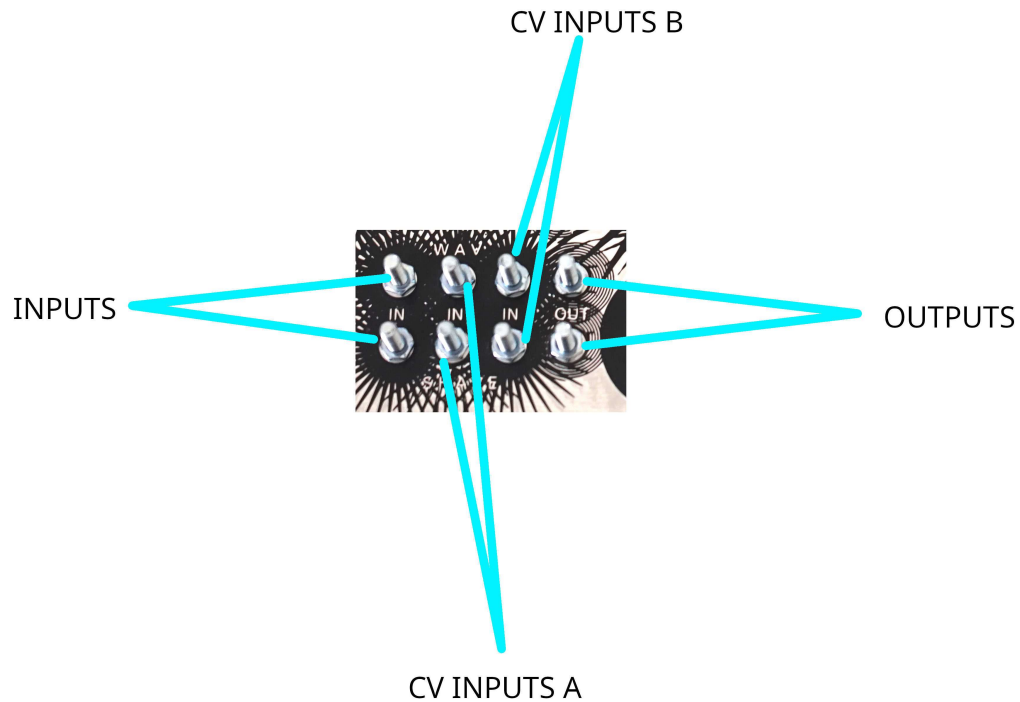
VII. NOISE



THE NOISE SECTION FEATURES 3 DIFFERENT NOISE RESPONSES WITH VARYING INTENSITIES AND FREQUENCIES. THE UPPER TWO PATCHPOINTS - VIOLET AND BLUE - ARE FILTERED AND QUIETER, SUITABLE FOR PASSIVE MIXING WITH OTHER SOUND SOURCES. WHITE IS FULL SPECTRUM AND INTENSITY AND CAN ALSO BE USED AS A CONTROL VOLTAGE OR A LOGIC INPUT.

THE KNOB OFFERS MANUAL CONTROL OF THE NOISE DENSITY / TEXTURE AND THE CORRESPONDING PATCHPOINT TO THE LEFT OFFERS CV CONTROL OF THE SAME PARAMETER.

VIII. WAVESHAPERS



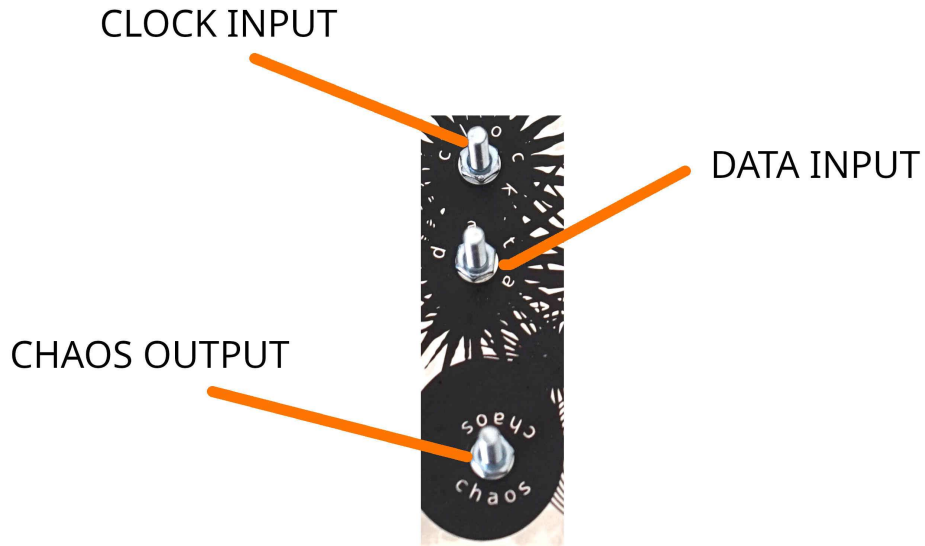
UNDERNEATH THE NOISE SECTION, AND JUST TO THE RIGHT OF THE LOW PASS GATE, IN THE BOTTOM LEFT OF THE PANEL OCCUPYING 2 HORIZONTAL ROWS THERE ARE THE 2 WAVESHAPERS.

THE PATCHPOINTS OF THE 2 ROWS ARE IDENTICAL AND FROM LEFT TO RIGHT ARE - INPUT, CV INPUT 1 , CV INPUT 2, AND OUTPUT.

THE INPUTS ARE ALL QUITE SENSITIVE TO ATTENUATION AND WORK WELL IN CONJUNCTION WITH THE ATTENUATORS ON THE RIGHT EDGE OF THE PANEL. THE 3 INPUTS OF EACH WAVESHAPER MIGHT ALSO BE THOUGHT OF AS A MATRIX OF SORTS MORE SO THAN INPUT AND CV. THE SIGNALS WILL ALL BE MIXED TOGETHER AT THE OUTPUT. CV

INPUT 2 IS MORE PROMINENT, WILL CV INPUT 1 IS MORE SUBTLE AND REQUIRES A STRONGER SIGNAL TO BE FELT.

IX. CHAOS GEN



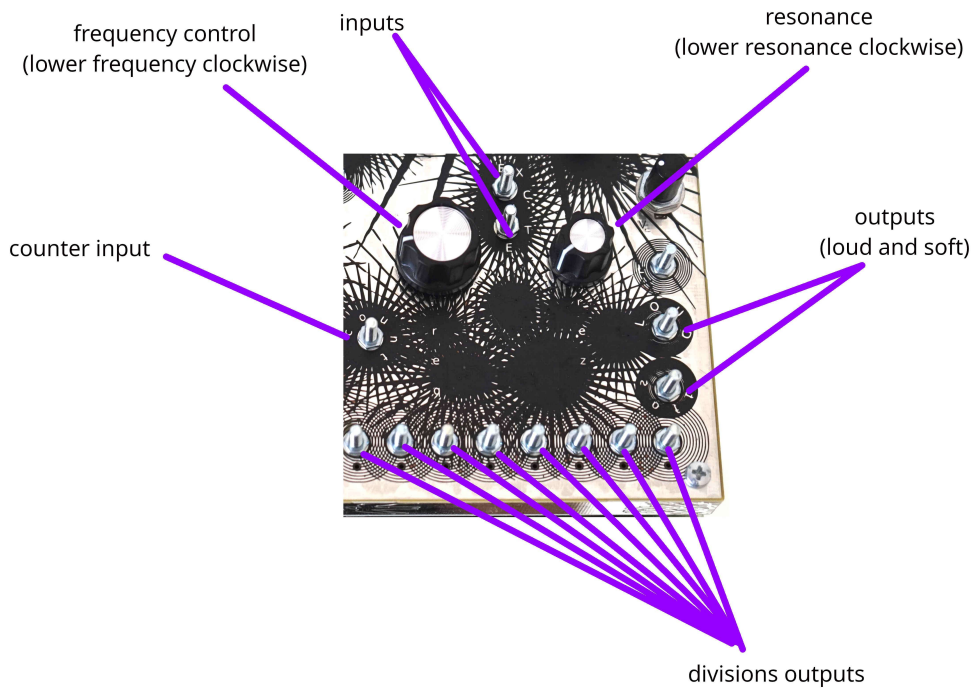
THE PSEUDO RANDOM CHAOS GENERATOR CAN BE FOUND IN A VERTICAL COLUMN OF PATCH POINTS TO THE RIGHT OF THE NOISE OUTPUTS AND THE WAVESHAPERS.

THE PATCHPOINTS FROM TOP TO BOTTOM ARE CLOCK, DATA, AND CHAOS OUTPUT.

TRY PATCHING 1 OSCILLATOR TO THE CLOCK, THE OTHER OSCILLATOR TO THE DATA, AND NOW LISTEN TO THE OUTPUT OF THE CHAOS GEN ON SPEAKERS OR HEADPHONES.

WHATEVER THE LAST CYCLE OF DATA WAS, WILL BE LOOPED IF THERE IS NO DATA PRESENT OR DATA IS HELD TO GROUND / 0.

X. RESONATING DIVIDER



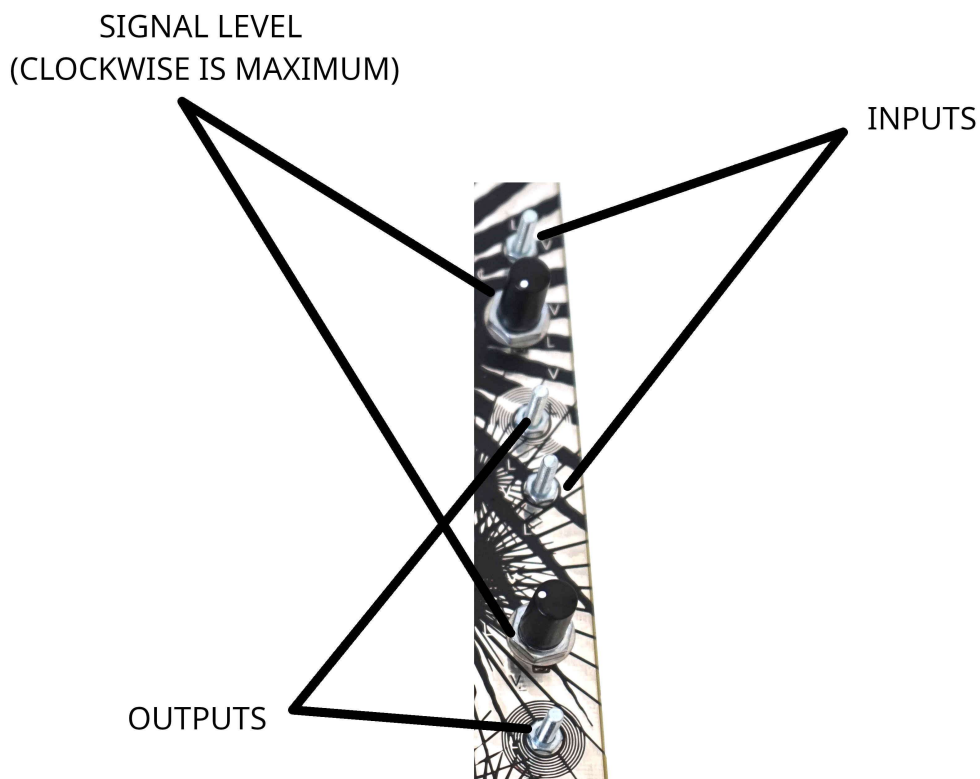
THE RESONATOR / FILTER HAS A SWITCHED CAPACITOR SYSTEM THAT MAKES IT CAPABLE OF CREATING COMB FILTER AND ADDITIVE SYNTHESIS TYPE OF SOUNDS. CONNECT AN OSCILLATOR TO THE COUNT INPUT OF THE RESONATOR (LOCATED JUST TO THE RIGHT OF THE CHAOS GEN DATA INPUT) AND YOU WILL SEE THE BOTTOM ROW OF LEDS BEGIN TO LIGHT UP. TRY TOUCHING ONE OF THE EXCITER INPUTS AND PLAY WITH THE FILTER AND RESONANCE CONTROLS WHILE LISTENING TO THE OUTPUT (TAKEN FROM EITHER LOUD OR SOFT PATCHPOINTS AT THE FAR RIGHT LOWER PART OF THE PANEL). NOW TRY CONNECTING ONE OR MORE OF THE DIVIDER OUTPUTS TO THE EXCITER INPUTS AND HEAR THE RESULT. PLAY AROUND WITH

THE ATTENUATORS AT THE INPUT OF THE EXCITER INPUTS AND HEAR THE DIFFERENCE.

THE FILTER CAN ALSO BE USED WITHOUT ACTIVATING THE COUNTER, FOR MORE TRADITIONAL LOW PASS TYPE OF SOUNDS.

THE LOUD PATCH POINT IS THE STANDARD OUTPUT, SOFT INSTEAD IS CAN BE USEFUL FOR SENDING TO GUITAR PEDALS THAT REQUIRE A QUIETER SIGNAL OR WHEN PASSIVE MIXING WITH QUIETER SOURCES.

XI. ATTENUATORS / LEVEL SHIFTERS



THE TWO ATTENUATORS OR LEVEL SHIFTERS ARE LOCATED AT THE FAR RIGHT OF THE PANEL IN A VERTICAL COLUMN AND ARE REPRESENTED BY 1 KNOB AND 2 PATCHPOINTS EACH. THESE ARE SIMPLE UTILITY MODULES THAT GREATLY EXPAND ON THE POSSIBILITIES OF THE EACH OF THE OTHER MODULES.

TRY INSERTING THEM BETWEEN ANY TWO SIGNALS- FOR EXAMPLE AT THE INPUTS OF CV MODULATION FOR EITHER OF THE SLOPE GENERATORS, BETWEEN THE OUTPUT OF THE CHAOS GEN AND ONE OF THE CV MODULATION POINTS FOR THE VCOS, AT THE EXCITER INPUT TO THE RESONATOR / FILTER, OR AT THE INPUT OF THE WAVESHAPERS.

EACH LEVEL SHIFTER IS ARRANGED AS FOLLOWS IN A VERTICAL ALIGNMENT - INPUT, KNOB WHICH CONTROLS LEVEL, OUTPUT.

HOPEFULLY THIS MANUAL HAS BEEN HELPFUL IN OUTLINING THE FRONT PANEL LAYOUT AND EXPLAINING THE BASIC FUNCTIONS OF ANTIRAVE. IF YOU HAVE FURTHER QUESTIONS OR NEED ANY TECHNICAL HELP ALL YOU HAVE TO DO IS SEND ME A MESSAGE.

