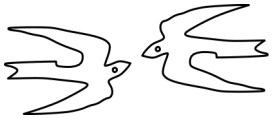


Thank you for supporting Twin Tropiques.

Your patronage is much appreciated.

Should you ever run into technical problems,
or have questions on functionality,
don't hesitate to get in contact.
info@twintropiques.com

To stay in the loop about product releases and related,
subscribe to the mailing list and follow on the networks.

Violette
drifting fields of possibility
fractal patterns, melodic noise, a kaleidoscope of sound

This synth has been designed so that it can be used intuitively.
It is not necessary to understand the internal signal routing or
know what every knob and switch does to get good results.

The following pages provide technical details on the
instrument.

With love,
NX

Violette has 4 main sections which can be identified by knob shape.

These are:

- oscillators / slopes.
- ***Violette fuzz -*** circuit bent fuzz / noise
- movement / patterns
- the mixer

2 oscillators / 2 slopes

The oscillators each have a speed control and the slopes each have 2 speed controls, 1 for the attack portion of the cycle and 1 for the decay portion of the cycle. These knobs will effect both pitch and shape of the slope's wave.

All 4 of these elements operate both in audio and sub audio ranges and have (1) 3 way switch per element which will determine the base frequency.

Movement / Patterns

Movement is created through automated internal switches that alter the circuitry of the 4 elements.

Movement speed is the rate at which the internal switches change their positions.

Pattern is an index of switch positions, which is set in quasi random manner by the pattern variation knob. Patterns can either be looped or rotate freely by leaving the pattern write toggle in write (up) position.

*When you first turn the unit on, patterns must be written for movement to take effect.

Movement speed and pattern can be different for the left and right sides. When the two sides interact, this creates a shifting field of possibilities.

Feedback and modulation networks are introduced through 4 toggle switches, expanding the intricacy of the network.

The outer 2 microswitches on the red dip switches in the slope and oscillators section turn on or off the movement in each section.

The center 6 microswitches define how many range variations for each element are possible.

Up to 3 switches can be turned on for each element to give the maximum number of variations.

Violette fuzz

a high gain circuit bent fuzz processes white noise as well as external sounds. The fuzz's dip switch gives access to various ***circuit bends*** related to gain structure, clipping, and filtering.

Combined with the 3 control knobs, this allows the fuzz to fluidly shift between being a crackle / noise source, a ghost oscillator and a processor for external signals.

The left slope can also act as a power source for the fuzz. This allows for everything from percussions with a wide range of timbres and pitches to tremolo and amplitude modulation effects on external sources.

the mixer

At the bottom of the unit's face, is the mixing section.

Violette's signals become intertwined in a network of passive mixing / feedback / modulation before they reach the active mixer.

Still there is some degree of control over individual levels.

Level controls:
- ***Violette fuzz*** / noise section
- the oscillators / slopes
- the preamp - which if nothing is plugged in will instead give a volume control for the left oscillator.
- Bass cut / boost
- Master Volume

Ins / Outs

At the top of the unit's face there is a line level output, and as well there is driver output, that allows you to drive headphones, an 8 ohm speaker, or a spring reverb - which can be returned to the main mix through the preamp.

*Note that the preamp level is not effected by the master volume. This allows for trails if using the headphones output as a spring reverb or effect send.

External Signals

2 other inputs allow the processing of external signals through both the fuzz and the noise sections.

Sync

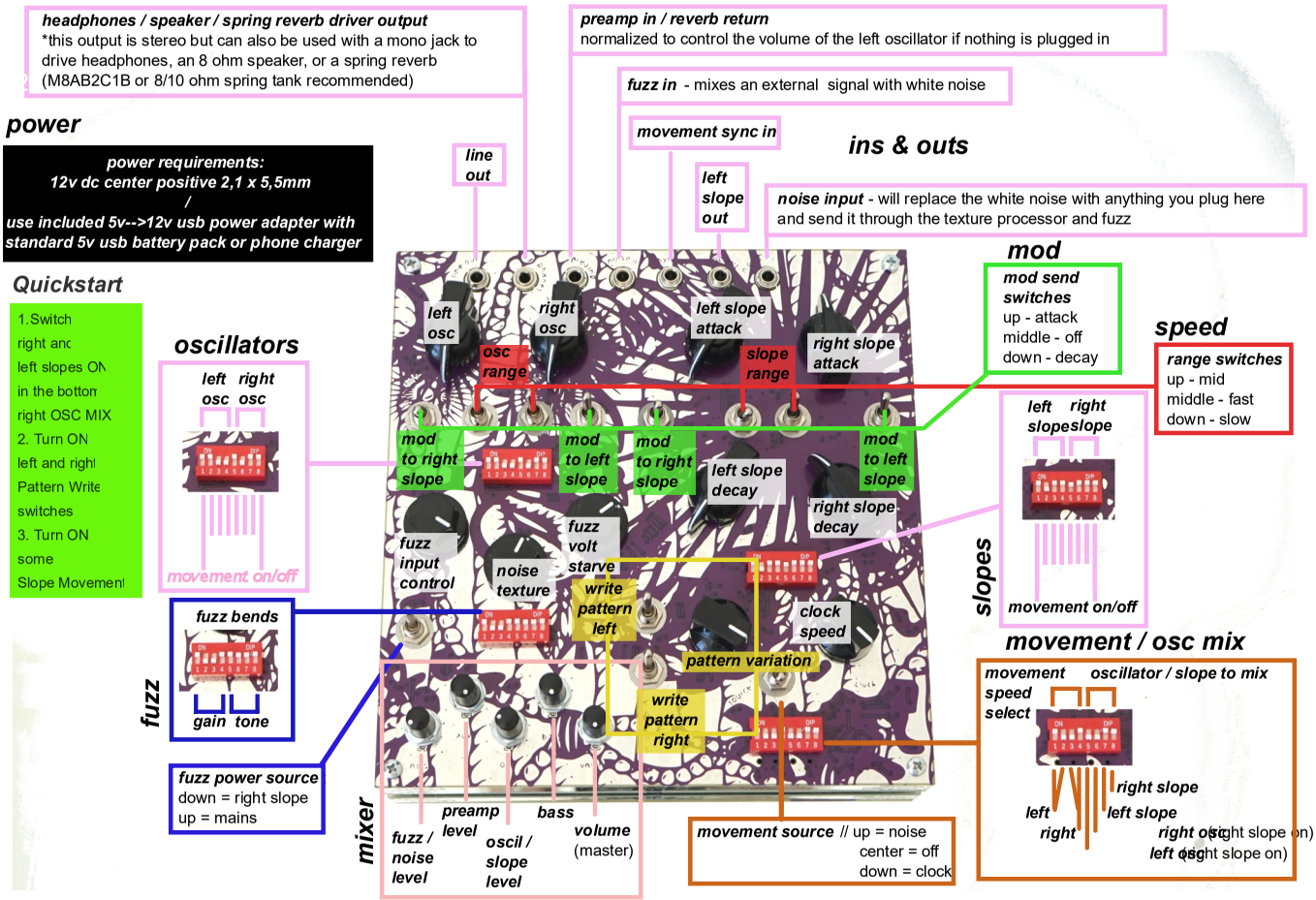
-Sync in - allows you to clock movement from an external source.

-Left slope out – use the left slope to clock or effect other cv gear.

Power

Use the supplied 5v to 12v adapter with a standard 5v usb battery pack or phone charger.

Otherwise you can use with any 12v DC / CC center positive 2,1mm x 5,5mm adapter.


headphones / speaker / spring reverb driver output
*this output is stereo but can also be used with a mono jack to drive headphones, an 8 ohm speaker, or a spring reverb (M8AB2C1B or 8/10 ohm spring tank recommended)
preamp in / reverb return
normalized to control the volume of the left oscillator if nothing is plugged in
fuzz in - mixes an external signal with white noise
movement sync in
ins & outs
line out
left slope out
noise input - will replace the white noise with anything you plug here and send it through the texture processor and fuzz
power
power requirements:
12v dc center positive 2,1 x 5,5mm
/
use included 5v-->12v usb power adapter with standard 5v usb battery pack or phone charger
Quickstart
1.Switch
right anc
left slopes ON
in the bottom
right OSC MIX
2. Turn ON
left and right
Pattern Write
switches
3. Turn ON
some
Slope Movement
oscillators
left osc
right osc
movement on/off
mod
mod send switches
up - attack
middle - off
down - decay
speed
range switches
up - mid
middle - fast
down - slow
left osc
right osc
osc range
slope range
left slope attack
right slope attack
mod to right slope
mod to left slope
mod to right slope
left slope decay
mod to left slope
right slope decay
fuzz input control
noise texture
fuzz volt starve
write pattern left
clock speed
pattern variation
write pattern right
left slopes
right slopes
movement on/off
slopes
movement / osc mix
movement speed select
oscillator / slope to mix
right slope
left
left slope
right
right osc (right slope on)
left osc (right slope on)
fuzz bends
gain
tone
fuzz
fuzz power source
down = right slope
up = mains
mixer
fuzz / noise level
preamp level
oscil / slope level
bass
volume (master)
movement source // up = noise
center = off
down = clock