
Phonec3
VIRTUAL ANALOG SYNTHESIZER
VST3/AU Plugin for Windows & Mac
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Introduction to Phonec3

Phonec3 is the evolution of the original Phonec Synthesizer, retaining it's distinctive character while introducing new and expanded features with an improved workflow.

Inspired by the remnants of the video age, Phonec3 embraces the haunting qualities of decay, exploring the various facets of aging sound. Drifting tones, fragile textures, faded melodies, distant atmospheres and irregular harmonics form a palette that feels organic and evolving. Aside from it's quirky nature, Phonec3 is a unique and powerful synthesizer, capable of producing a wide range of sounds in the realm of vintage analogue tones, lo-fi synthscapes, ethereal ambiance, minimal techno sequences, retro leads and hard hitting synth basses. It's intuitive GUI attempts to strike a balance between form and function, making it a very practical tool that can be creatively inspiring to work with.

Installation

To install Phonec3, simply double-click on the installer file and follow the on-screen prompts. If you just want to try out a demo version, download the correct installer from the **Phonec3 page**. The demo version is fully functional with the exception of occasional sound dropouts.

System Requirements:

Windows: VST3, Windows 7 or higher, 64-bit

Mac: VST3/AU, OSX 10.11 or higher, 64-bit

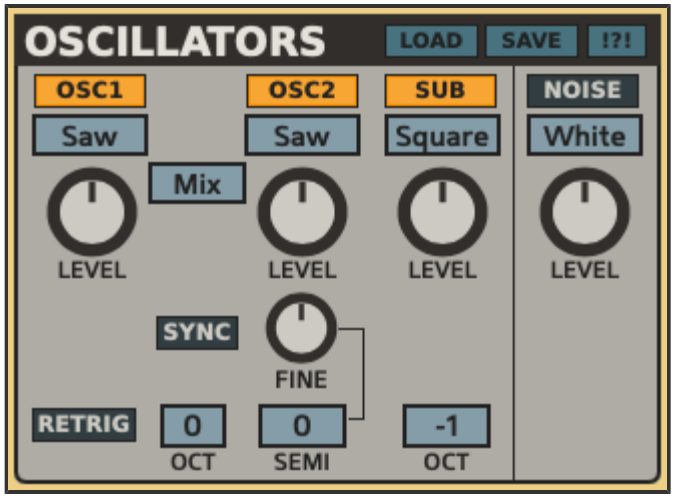
The installer will install the plugin into your chosen plugin folder, as well as a copy of this user manual and two folders for presets. These preset folders are installed into the following location based on your OS:

Windows: C:/Users/Public/Public Documents/Phonec3/

Mac: Users/Shared/Phonec3/

In order for the plugin to load presets properly, the preset files must be saved to the correct locations. Your main presets should be saved to the 'Presets' folder, sub-presets for each fx section should be saved to the 'SubPresets' folder. This will allow you to access your presets directly from the plugin's interface via dropdown lists. For more info about the Preset system, **see this section.**

Oscillator Panel Overview



Phonec3 uses four oscillators total. A Dual Oscillator system (Osc1/Osc2), a Sub Oscillator and a Noise Oscillator, all of which have their own individual Level controls.

Dual Oscillators

The Dual Oscillator section has separate waveforms for Osc1 & Osc2, and can select between 24 different waveforms each. These range from standard shapes like Saw and Square, to more interesting waveforms such as bells, chimes, vocal formants and more. The Octave **(OCT)** selector changes the pitch of both oscillators, ranging from -3 octaves to +3 octaves. The Semitone **(SEMI)** selector changes the pitch of Osc2 from -12 semitones to +12 semitones. Having this wide of a range of semitones for Osc2 can be very useful, for example if you want to lower Osc2 an octave, set it to -12. Try different semitone settings like 5 or 7 to get more of a jazzy sound. Osc2 also has its own Fine Tuning **(FINE)** control which can produce a thicker sound when de-tuned from Osc1.

When **Sync** is activated, the pitch of Osc2 is synced to Osc1, so any changes to Osc1's pitch will affect Osc2, regardless of whether Osc1 is audible or not. This can produce really interesting sounds, especially when using an LFO or envelope to modulate the pitch of Osc2.

When Oscillator 1 is set to Pulse, a **Width** control appears beneath it, which adjusts the Pulse waveform's width. Set this to 50% for a solid square wave. Turning the knob left or right will widen the pulse, thinning out the waveform.

Activate the **Retrig** switch for re-triggering the oscillator phase on each note. This will produce a more solid sound because the oscillators are triggered at the same point in the waveform on each note. This is excellent for outrun-style basslines and arpeggios.

Oscillator Combinations

The two oscillators can be combined in several different ways including ring modulation, X-mod and various logic functions. By default, this will be set to Mix. To select a different combination mode, click the drop-down box in between the two oscillators. Experimenting with these routings can produce interesting and unexpected results. Below is a brief explanation of each mode.

Mix: Mixes the two waveforms traditionally. Adjust the volumes of each oscillator with the large Level knobs beneath the corrosponding waveforms.

And/Or/Xor: The output is combined using simulated logic gates. These are for experimental use and can produce unusual, gritty sounds. When any of these modes are activated, a 'Logic' control will appear beneath. This will tune the logic switching point. More on this is elaborated below.

Ring1/2/3: One input controls the level of the other by multiplying the two. No output is produced unless both signals are audible. This produces a metallic 'ring' type sound. Ring2 adds Osc1 after multiplying, Ring3 adds Osc2.

X-Mod1/2: One oscillator directly modulates the other at audio rate, producing new harmonics and hybrid timbres. Any changes to the modulating oscillator significantly reshapes the other. For X-Mod1, Osc1 is the modulator. For X-Mod2, the modulator is Osc2.

When any of the And/Or/Xor modes are selected, a **Logic** control will appear. Adjusting this knob (-1 to +1) shifts the threshold used by these logic modes, changing how the oscillators interact.

Centered at the zero position, the logic operates symmetrically. Moving the knob away from zero shifts the switching point upward or downward through the waveform, dramatically changing how often each oscillator is interpreted as high or low. In some ranges, only portions of the waveform seep in, producing strange intermittent sounds.

Small adjustments can produce very different results, from stability to chaos. This function is uncommon in synthesizers and is meant to be explored with a sense of experimentation.

Sub Oscillator

The Sub Oscillator can be set to one or two octaves lower than the dual oscillators. This oscillator can be mixed in to fatten up the signal.

Noise Oscillator

The Noise Oscillator has several types to choose from: White, Pink, Brown, Blue and Pitched. When Pitched noise is selected, a dedicated frequency (**Freq**) control appears underneath. This will alter the pitch of the noise.

Activation and Presets

The Oscillator can load and save it's own presets by using the **Load** and **Save** switches in the top right of the panel. These are included with each individual section for quickly saving segments of the plugin, and loading them up whenever needed. For more info about Sub-Presets, **see this section.**

The parameters on this panel can be randomized by clicking the **!?!** switch.

Filter Panel Overview

The Filter section is made up of a Lowpass Filter feeding into a Highpass Filter.

LowPass Filter Modes

The LowPass Filter has three distinct filter models:

> **SVF:** A State Variable Lowpass Filter with selectable slopes (6db/12db/24db/36db/48db). Clean and flexible, this filter is ideal for smooth and surgical filtering.
>
> **Milk:** A fat & creamy resonant Filter with 24db/48db slopes. Designed for musical resonance with lots of character.
>
> **Acid:** A 303-style diode ladder filter with 24db/48db slopes. Ideal for expressive acid bass sounds.

The **LPF Cutoff** knob controls the cutoff frequency of the LowPass Filter. When **Resonance** is applied, frequencies around cutoff point are emphasized. By default, resonance affects only the LowPass filter. If the HPF Follow button is enabled, resonance will also be applied to the HighPass filter.

Filter Separation

The **Sep** control offsets the cutoff frequencies of cascading filter stages, increasing the spacing between them.

In 6db/12db mode, no separation is applied.

In 24db mode, spearation occurs between 2 filter stages.

In 48db mode, separation is spread across four stages.

At higher resonance, this can produce formant-like, vocal characteristics, especially in 48db mode.

Filter Drive

The **Drive** knob boosts the signal before it reaches the filter, adding warmth and harmonic saturation.

In Milk and Acid modes, Drive strongly influences resonance behavior. Higher Drive levels can push the filter into self-oscillation.

In SVF mode, Drive acts purely as a pre-filter gain and does not alter resonance characteristics.

High-Pass Filter (HPF)

The HPF is an additional 2-pole High-Pass Filter used to reduce low-frequency buildup and add clarity.

Enabling the **Follow** button links resonance to the Highpass Filter as well as allowing it to be tracked alongside the LPF.

Key Tracking

The **KYTRK** control determines how much the LPF cutoff frequency (and HPF if linked) follows the keyboard pitch. Higher values cause higher notes to open the filter more, maintaining consistent brightness across the keyboard range.

Filter Melt

Located at the bottom left corner of the panel, the **Melt** switch introduces modulation from the Melt function, affecting the Filter Cutoff frequency alongside the Oscillator pitch. For more info about the Melt feature, **see this section.**

Filter Envelope

To the right of the Filter section is a dedicated Filter Envelope, located beneath the Amp Envelope. The **Env** control adjusts the level that the Low-Pass Filter is modulated. If the designation is set to **LPF**, it will use the filter envelope. If set to **Amp**, the filter will follow the Amp envelope.

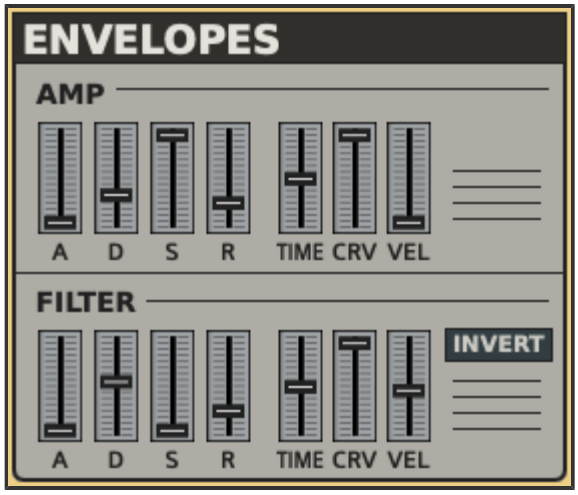
For more info about the envelope controls, **see this section.**

Activation and Presets

The Filter can load and save it's own presets by using the **Load** and **Save** switches in the top right of the panel. These are included with each individual section for quickly saving segments of the plugin, and loading them up whenever needed. For more info about Sub-Presets, **see this section.**

The parameters on this panel can be randomized by clicking the **!?!** switch.

Envelope Panel Overview



This Panel has two dedicated Envelopes. One for amplitude, one for the Filter. Both operate identically, with the Filter Envelope also offering an inversion option. Below are detailed descriptions of each control and how they affect both amplitude and filter cutoff.

A - Attack: When a note is played, this control determines the time it takes for the envelope to rise from zero to maximum level.

D - Decay: After the attack stage reaches it's peak, decay controls how long it takes to drop to the sustain level.

S - Sustain: This sets the level that is held as long as the note is sustained.

R - Release: This controls the time it takes for the envelope to return to zero after the note is released.

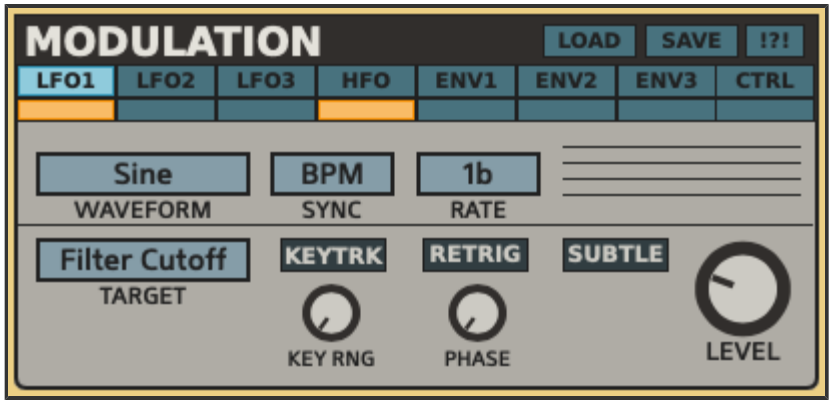
Time: A global time scaling control with a default center point. Raising the control lengthens the envelope, making it slower. Lowering the control shortens the envelope, making it snappier. Longer envelopes are good for pads and evolving sounds, shorter envelopes are good for percussive or bass sounds.

CRV - Curve: This control will change the envelope contour. If the slider is centered (50%), the curve will be Linear. Set to 0% for Exponential, and 100% for Inverted Exponential.

VEL - Velocity: This control determines how much the envelope amount responds to note velocity. A higher setting will result in a stronger envelope level depending on how hard or fast you strike a note. A lower setting will trigger a more subtle envelope response. If this control is set to 0, all notes will trigger the same envelope response regardless of how they are played.

INV - Invert: This switch applies to the Filter and Modulation Envelopes only. When activated, it will flip the envelope shape. Rising contours become falling and vice versa.

Modulation Panel Overview



The Modulation section is a multi-page Panel that houses 8 different modulation sources. Use the switchboard to select which panel to edit. Click the blue switches with the names of each modulator to edit it's corresponding panel. The orange buttons beneath the name will turn that modulation on or off, and also serve as a quick reference to show which modulators are currently active. The modulation sources are as follows:

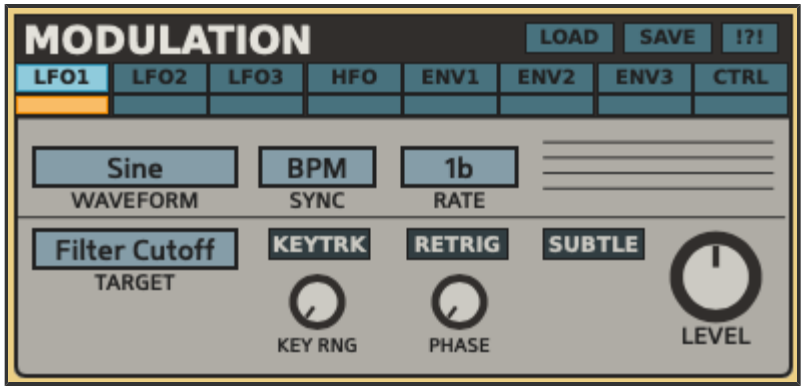
LFO1-3 (Low Frequency Oscillators)

HFO (High Frequency Oscillator)

ENV1-3 (Modulation Envelopes)

CTRL (MIDI Control: Modwheel/Aftertouch)

LFO Panel Overview



Phonec3 has three LFOs (Low Frequency Oscillators) that can modulate various parameters such as pitch, filter cutoff, panning, Melt and more.

All three LFOs are polyphonic, which means that each note will trigger a separate modulation path. The LFOs can also be key-tracked, allowing higher notes to modulate faster and lower notes to modulate slower. This creates rhythmic variation across the keyboard range and is useful for evolving pads and ambient soundscapes.

LFO Targets

Click the **Target** selector to choose which parameter the LFO will modulate. Choose from a list of several modulation targets including Filter Cutoff, Oscillator Pitch and Melt Depth.

Waveforms

Click the **Waveform** selector to choose the wave shape the LFO uses for modulation. These include Sine, Square, Random and several others.

LFO Controls

Sync

Determines how the LFO **Rate** is controlled. When set to BPM, the LFO Rate is

locked to host tempo. When set to Manual, the LFO operates free-running.

Rate

In BPM mode, the Rate is a selector that chooses from a list of musical time divisions synchronized to the host tempo. These include dotted and driplet variations.

In Manual mode, Rate becomes a knob that adjusts the LFO speed freely from slow to fast, independent of tempo.

Retrig

When enabled, the LFO waveform restarts from the same position on each note. This is useful for consistent and repeatable modulation per note. Use this in conjunction with the **Phase** control to define the exact starting point of the waveform.

Phase

Offsets the starting position of the LFO waveform. This control is centered, with left and right positions shifting the modulation path accordingly.

Keytrack

When enabled, this will cause the LFO Rate to follow the keyboard, with lower notes producing slower modulation and higher notes producing faster modulation. This crates variation in LFO speed across the keyboard range.

Keytracking only operates in Manual mode.

Subtle

When enabled, the LFO Level is reduced significantly, allowing for very gentle modulation. Useful for delicate effects like vibrato or soft tonal movement.

Level

Sets the amount of modulation applied to the selected target.

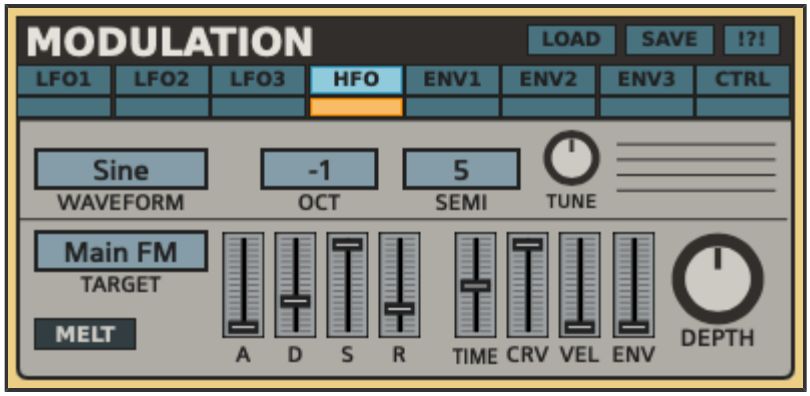
Activation and Presets

The LFOs can load and save thier own presets by using the **Load** and **Save** switches in the top right of the Modulation panel. When a given page is selected on the panel, the preset buttons will correspond to that page. For more info about Sub-Presets, **see this section.**

The LFO parameters can be randomized by clicking the **!?!** switch.

The LFOs can be switched on or off with the small orange button beneath each page button.

HFO (High Frequency Oscillator)



The HFO is a high-speed modulator that sits somewhere between a traditional LFO and an FM Oscillator. While it operates at audio-rate frequencies like an FM oscillator, the pitch is note-based, making it more musical and controlled than a typical fast LFO.

Beyond standard FM, the HFO can also perform Filter FM, Amplitude Modulation (AM) and even routings uncommon for FM like Pulse Width and Panning. Interesting effects can be crafted with the HFO. Think bell tones, metallic noises and strange telephone sounds.

The HFO's pitch can be destabilized when it's **Melt** button is activated. This adds subtle drifting and irregular movement to the HFO. The amount of this modulation depends on it's setting in the **Melt Panel.** When combined with Main Pitch Melt, this can create complex and unconventional modulation rarely found in synthesizers.

HFO Targets

Click the **Target** selector to choose which parameter the HFO will modulate. This can be thought of as selecting the type of modulation (FM, AM, etc). Choose from a list of several modulation targets including Filter Cutoff, Oscillator Pitch, Pulse Width and more.

Waveforms

Click the **Waveform** selector to choose the wave shape the HFO uses for modulation. These include Sine, Square, Random and several others.

HFO Controls

Octave:

Selects the octave range of the modulation oscillator.

Semi:

Sets the modulation oscillator pitch in semitone steps.

Tune:

For fine tune adjustments of the pitch between semitones. This control is centered, turn left or right to detune.

Depth:

Controls the overall amount of modulation applied to the selected target.

The HFO also has it's own dedicated envelope section with standard controls. The envelope level can be controlled with the **Env** slider to the left of the main Depth knob.

For more info about the other envelope controls, **see this section.**

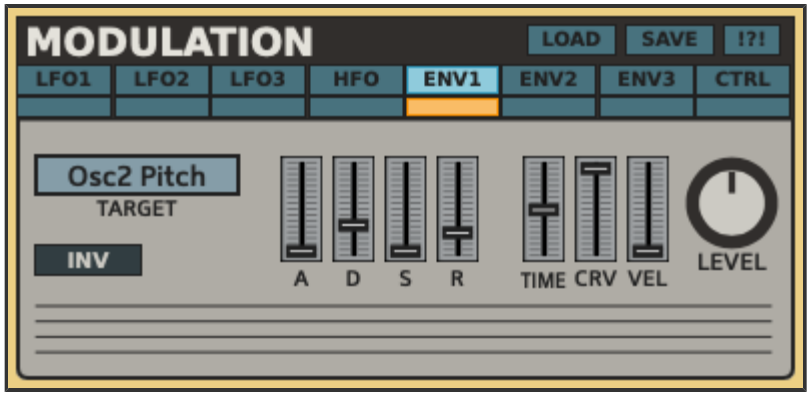
Activation and Presets

The HFOs can load and save thier own presets by using the **Load** and **Save** switches in the top right of the Modulation panel. When a given page is selected on the panel, the preset buttons will correspond to that page. For more info about Sub-Presets, **see this section.**

The HFO parameters can be randomized by clicking the **!?!** switch.

The HFO can be switched on or off with the small orange button beneath it's page button.

Mod Envelope Panel Overview



Three modulation envelopes are available, each with multiple assignable targets. In addition to classic destinations like pitch and pulse width, the envelopes can be routed to more uncommon parameters like HFO Pitch and Melt Depth. Using envelopes and velocity on different parameters opens up a wide range of sound design possibilities and can add character by animating parameters that are often left static.

The overall level of each envelope is controlled with the **Depth** knob on each panel.

For more info about the other envelope controls, **see this section.**

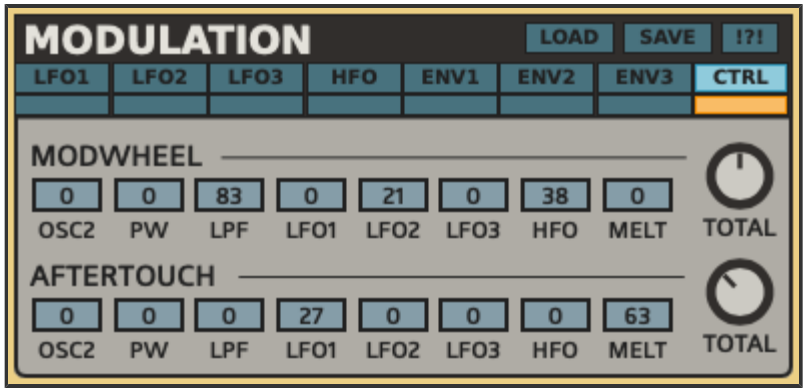
Activation and Presets

The Mod Envelopes can load and save thier own presets by using the **Load** and **Save** switches in the top right of the Modulation panel. When a given page is selected on the panel, the preset buttons will correspond to that page. For more info about Sub-Presets, **see this section.**

The Mod Envelope parameters can be randomized by clicking the **!?!** switch.

The Mod Envelopes can be switched on or off with the small orange button beneath each page button.

Modwheel/Aftertouch (Ctrl) Panel Overview



The Ctrl panel is dedicated to Modwheel and Aftertouch modulation. Both modulation sources are arranged in rows, allowing multiple parameters to be controlled simultaneously by performing a single action.

Raising the Modwheel or applying Aftertouch increases the modulation amount for any assigned parameters. This makes it possible to shape several destinations at once, like Filter Cutoff, Pitch or LFO Depth, all while using a single expressive control. Each source includes a **Total** control, which scales the overall amount of modulation applied.

Aftertouch requires a keyboard that supports pressure sensitivity. If your MIDI Controller supports it, Aftertouch will send MIDI data when pressure is applied to it's keyboard while notes are being held. For example, if aftertouch is assigned to filter cutoff, then applying pressure to the keys will open up or close the filter, depending on the depth assigned to it.

***Note:** If your keyboard is not sending aftertouch information, you might need to set it up so that it responds to Channel Pressure.

Activation and Presets

The Ctrl Panel can load and save it's own presets by using the **Load** and **Save** switches in the top right of the Modulation panel. When a given page is selected on the panel, the

preset buttons will correspond to that page. For more info about Sub-Presets, **see this section.**

These parameters can be randomized by clicking the **!?!** switch.

The Ctrl Panel can be switched on or off with the small orange button beneath each page button.

Melt Overview

Melt is a modulation effect designed to introduce pitch drifting, instability and degradation inspired by the character of analog tape and VHS. Melt provides layers of movement to create organic and evolving imperfections.

At light settings, Melt can add subtle character, similar to natural analog drift. At higher values, it can be pushed into unstable, degraded territory. Turning the Melt Depth all the way down will bypass the effect entirely.

Melt Depth can be modulated by the LFOs, the Mod Envelopes, the Modwheel and even Aftertouch.

Melt uses a dual-speed modulation for pitch fluctuations, that blends slow drift (wow) and fast (flutter). This allows Melt to introduce both slow drift and rapid instability at the same time.

Melt Controls

Freq

Sets the overall speed of the Melt modulator.

Flow

Controls the balance between wow and flutter, blending both modulation speeds together to create complex pitch movement.

Stereo

Adds stereo width. Higher values increase separation between the left and right channels, widening the sound.

Jitter

Introduces sporadic, irregular jumps into the modulation, increasing unpredictability.

Drop

Creates brief drop-outs in the signal amplitude, simulating a degraded signal loss.

Hidden Functions

Click on the grip on the left of the panel to open it up to reveal a set of extra controls for fine-tuning the Melt behavior.

Chaos Factor

Increases the randomized fluctuations applied to the modulation.

Jitter Defect

Alters the character of the Jitter modulation, making it more abrupt and less smooth.

Pitch

Sets the level of Pitch modulation.

Amp

Sets the level of Amplitude modulation.

Filter

Sets the level of modulation sent to the Filter Cutoff. This function only works if the Melt switch is activated on the Filter panel.

HFO

Sets the level of modulation sent to the HFO. This function only works if the Melt switch is activated on the HFO panel

Retrig

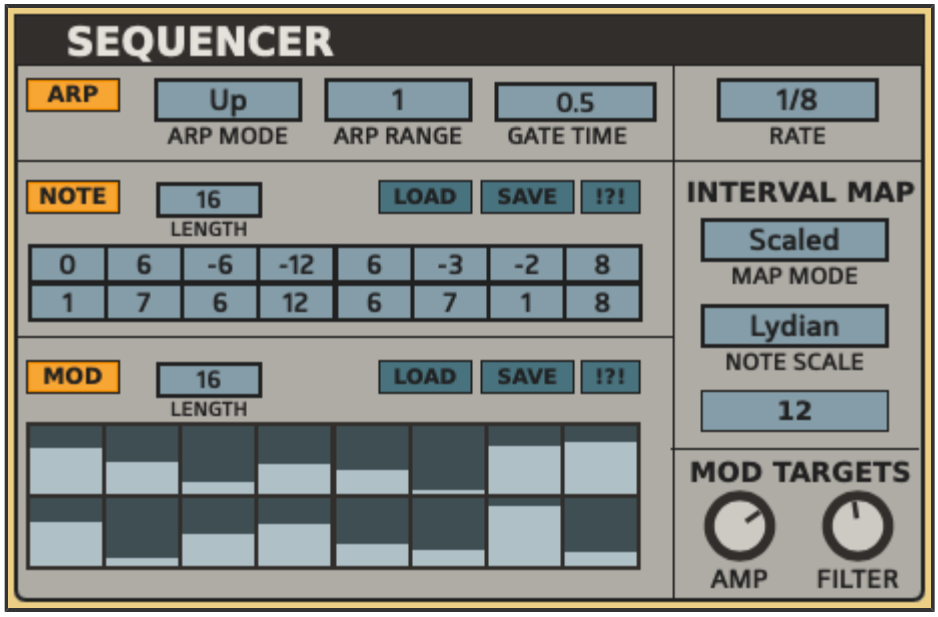
If activated, this will reset the Melt modulation phase with each note. This provides more consistent behavior while retaining instability. especially useful for arps and synthlines.

Activation and Presets

The Melt Panel can load and save it's own presets by using the **Load** and **Save** switches in the top right of the Modulation panel. These are included with each individual section for quickly saving segments of the plugin, and loading them up whenever needed. For more info about Sub-Presets, **see this section.**

The Melt parameters can be randomized by clicking the **!?!** switch.

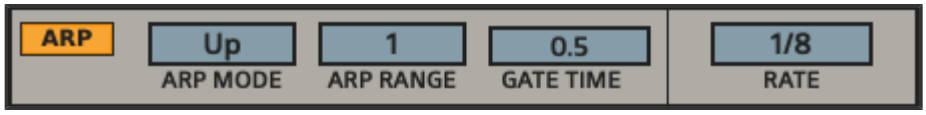
Sequencer Panel Overview



The Sequencer panel brings together an Arpeggiator, Note Sequencer and Modulation Sequencer, all synchronized to a shared rate. Each unit can be activated independently, allowing them to be used alone or combined for more complex rhythmic and melodic patterns.

Detailed descriptions of each unit are provided below.

Arpeggiator Panel Overview



The Arpeggiator is quite simple by itself, but can be complemented when using it in combination with the sequencer. The functions of the arpeggiator are outlined below.

Arp Mode: Selects the mode in which the notes will cycle through the octaves when a key is held. Modes include Up, Down, combinations of Up/Down and Random.

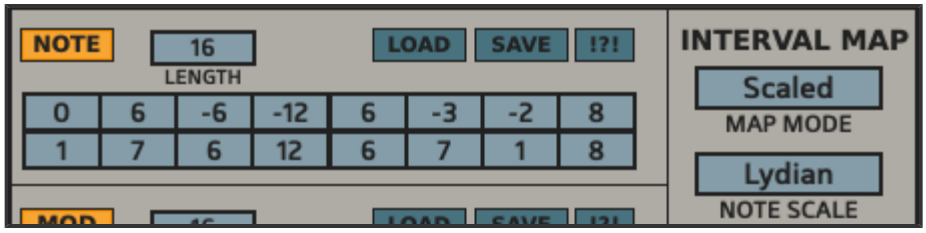
Range: Determines how many octaves the arp will cycle through.

Gate: Sets the length of the arpeggiated notes. Low settings produce choppy, gated arps. High settings will produce maximum note length.

Rate: Sets the universal rate for the arpeggiator, as well as the Note and Mod sequencers.

The Arpeggiator can be switched on or off with the small orange power button at the top left.

Note Sequencer Panel Overview



The Note Sequencer is a 16-step pattern generator that changes pitch in note increments, ranging from +12 to -12.

The **Length** control sets the range of steps from 1 to 16. This is locked to host, so it can be tweaked live while staying synced to host tempo.

Interval Mapping

To the right of the sequencer is a set of functions related to note intervals and scales.

The Pitch Wheel can also take advantage of these functions when set to Quantize mode. **More info about that here.**

Map Mode

Chooses between Chromatic or Scaled.

Note Scale

This option appears if Scaled mode is selected. It allows you to choose between various note scales which will lock the steps of the Note Sequencer into place, resulting in a more harmonious melody.

12/24

Sets the octave range of the scaled notes (this works for both Note Seq and Pitch Wheel).

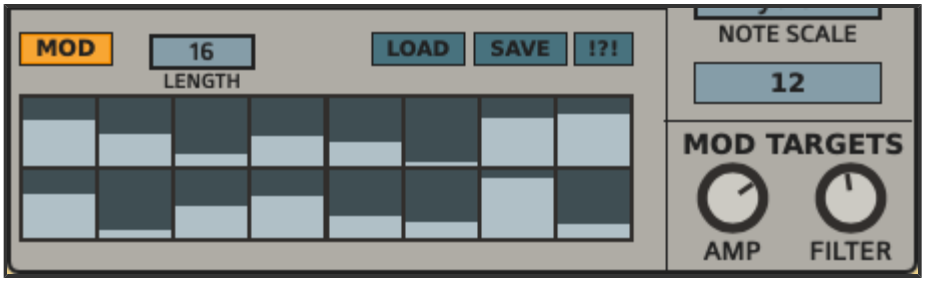
Activation and Presets

The Note Sequencer can load and save it's own presets by using the **Load** and **Save** switches in the top right of the panel. These are included with each individual section for quickly saving segments of the plugin, and loading them up whenever needed. For more info about Sub-Presets, **see this section.**

The parameters on this panel can be randomized by clicking the **!?!** switch.

The Note Sequencer can be switched on or off with the small orange power button at the top left.

Modulation Sequencer Panel Overview



The Modulation Sequencer is a 16-step pattern generator that changes amplitude and filter cutoff over the course of the sequence length.

The **Length** control sets the range of steps from 1 to 16. This is locked to host, so it can be tweaked live while staying synced to host tempo.

Mod Targets

To the right of the sequencer is a set of controls for adjusting the modulation sent to their respective parameters. If these controls are at 100%, the step sliders will range from the current position to it's lowest. If the controls are set to 0%, the modulation does not take affect.

Activation and Presets

The Mod Sequencer can load and save it's own presets by using the **Load** and **Save** switches in the top right of the panel. These are included with each individual section for quickly saving segments of the plugin, and loading them up whenever needed. For more info about Sub-Presets, **see this section.**

The parameters on this panel can be randomized by clicking the **!?!** switch.

The Mod Sequencer can be switched on or off with the small orange power button at the top left.

FX Panel Overview

The FX section is a multi-page Panel that houses 3 different effect units. Use the switchboard to select which panel to edit. Click the blue switches with the names of each effect to edit it's corresponding panel. The orange buttons beneath the name will turn that effect on or off, and also serve as a quick reference to show which effects are currently active. The effects are as follows:

- 3-Band Equalizer
- Chorus Effect
- Echo Delay Unit

EQ Panel Overview

A simple 3-band EQ unit for adjusting the tone of the synthesizer, with just enough controls to be a functional effect.

Gain

Adjusts the volume of each frequency band (-18db/+18db).

Freq

Sets the frequency of the three bands.

Width

A universal Q control. Adjusts the overall width of all bands combined.

Activation and Presets

The EQ can load and save it's own presets by using the **Load** and **Save** switches in the top right of the FX panel. When a given page is selected on the panel, the preset buttons will corospond to that page. For more info about Sub-Presets, **see this section.**

The EQ parameters can be randomized by clicking the **!?!** switch.

The EQ can be switched on or off with the small orange button beneath each page button.

Chorus Panel Overview

The Chorus effect gives width and dimension to the signal, giving the sound a lush character and spacious feel. While geared toward more traditional applications, the Chorus has a considerable range that can be used to get more interesting and unusual results. The Feedback control takes things a little further, giving the effect a more aggressive sound. The strength of this effect though, lies with the Spread control, which can create rich, spatialized effects.

Freq

This sets the speed of Chorus modulation, ranging from 0.05Hz - 5Hz.

Range

Increases the range of modulation in milliseconds, from 0.1 - 10ms.

Slap

Adds milliseconds to the modulation. This can be very subtle for most settings, but can play a big role in flanger sounds with high feedback.

Spread

Divides the signal into multiple voices positioned in quadrature across the stereo spectrum.

Feedback

The FDBK control applies feedback to the Chorus. This can create a flanger-like sound.

Depth

When the Depth is increased, the modulated signal is mixed with the original to create a chorusing effect.

Activation and Presets

The Chorus can load and save it's own presets by using the **Load** and **Save** switches in the top right of the panel. When a given page is selected on the panel, the preset buttons will corespond to that page. For more info about Sub-Presets, **see this section.**

The parameters on this panel can be randomized by clicking the **!?!** switch. The only parameter that is not randomized is the Y-Axis button.

The entire effect can be switched on or off with the small orange power button at the top left.

Echo Panel Overview

The Echo unit can be set to BPM-synced or manual control. It's controls are described below.

Sync Mode

Chooses between Manual or BPM-synced timing.

Rate/Time

When in BPM mode, the rate is synced to host tempo. Whole, dotted and triplet notes are provided, ranging from 1 to 1/16 of a beat. When in Manual mode, the free timing can be adjusted using a knob that ranges from 0.5 - 1000 milliseconds.

Offset

This will offset the timing of the right channel from that of the left. This can be used to widen the sound by slightly de-tuning one channel from the other.

Feedback

The FDBK control adjusts the delay Feedback.

BPF (Band-Pass Filter)

A band-pass filter sits within the feedback path allowing you to taper off the feedback trail. Set low for low-pass damping, high for high-pass damping.

Mixer

The Mix control will combine the dry and wet signals. Turn left for dry (no delay), right for wet (delayed signal only).

Ping-Pong Mode

When Ping-Pong Mode is activated, the delays will bounce back and forth, from right to left.

Activation and Presets

The Echo section can load and save it's own presets by using the **Load** and **Save** switches in the top right of the panel. When a given page is selected on the panel, the preset buttons will corospond to that page. For more info about Sub-Presets, **see this section.**

The parameters on this panel can be randomized by clicking the **!?!** switch. The only parameters not affected by the randomizer are the Loop, Filter and Y-Axis buttons.

The entire effect can be switched on or off with the small orange power button at the top left.

Master Panel Overview

These controls apply to the entire synthesizer.

Volume

This is the main volume control. This will increase the overall volume of the synthesizer in decibels.

Panning

Pans the overall signal from left to right. Activate the **Keytrack** switch to map panning across the keyboard range. This is great for widening arpeggios and pads across the note spectrum.

Mode:

Sets the playing mode to the following:

Mono

Monophonic mode will only play one note at a time. The envelopes will re-trigger every time a new note is played.

Legato

Also monophonic, but the envelopes re-trigger only if each key is released before playing a new key.

Poly

In Polyphonic mode, multiple notes can be played at the same time and will overlap.

Porta:

Controls the Portamento Time, which is the time it takes for the pitch to glide from one note to the next. This function will work in all modes including Poly mode.

Pitch Wheel

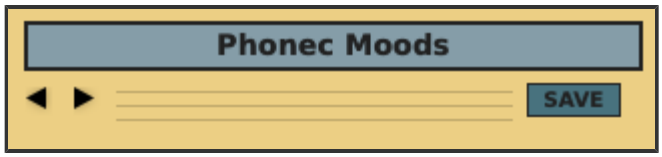
Bend Range

Sets the range of the pitchbender from 1-12.

Quantize

When activated, the Pitch Wheel becomes stepped, snapping to note. The Pitch Wheel can utilize the Interval Map in the Sequencer next to it. If set to Chromatic, both the Pitch Wheel and the Sequencer play notes chromatically. If set to Scaled, notes will snap to scale for instant melodic harmony.

Patch Management



Phonec3 has an easy to use patch management system. Users can load/save their own presets which are recalled directly from a preset folder. Users can even create a default preset that loads at startup. To load a preset, click on the display bar at the top of the GUI with the preset name. This will open a dropdown selector. Click on the name of the preset to load it. For saving presets, click on the **Save** button in the top left corner of the interface. When this button is clicked, it will display a dropdown list of saving options which are explained in more detail below.

Preset Menu

Loading Presets

Loading presets is very straightforward. Just click on the top display bar with the preset name. This will open a dropdown list of available presets. If any presets are located in sub-folders, these will be shown here as well. Simply hover the mouse over any sub-folder to show the list of available presets.

Saving Presets

To save a preset, click on the 'Save' button left of the display bar. This will open a dropdown list with a few options. These are explained below:

New Folder: Select this to create a new sub-folder for saving presets to. After creating the folder, hover over it to choose the 'Save As' function in order to save into that folder.

Save As: This will save a new preset into whichever folder you are currently working from.

Overwriting presets: Below the above options will be a list displaying all available

presets that can be overwritten. To overwrite a preset, just click on it's name and a prompt will confirm the overwrite with a 'Yes' or 'No'. You can also hover over sub folders to overwrite presets within them.

In order for the preset system to function properly, presets should be saved in their corresponding folders, which can be found in the following location:

Windows: the folders are located in **C:/Users/Public/Public Documents/Phonec3/Presets/**

Mac: the folders are located in **Users/Shared/Phonec3/Presets/**

***NOTE-** Presets should always be saved to the '**Presets**' folder. This will ensure that they can be pulled up in a list on the plugin's interface. Sub-folders should only be created within the Presets folder as well.

A useful feature that may come in handy is being able to double-click each control to reset it to it's default position. This can be useful for quickly initializing a parameter.

Preset Import (From Phonec2)

Phonec3 can import presets from Phonec2. Even though these are completely different instruments, Phonec3 can match the parameters and get your previous sounds as close as possible. Some tweaking may be required.

To import a preset, first you will need to ensure that you have a Phonec2 preset folder set up in the proper location. This can be easy if you have Phonec2 installed already. If not, you can create your own folder in the following location:

Windows: C:/Users/Public/Public Documents/Phonec2/Presets/

Mac: Users/Shared/Phonec2/Presets/

Once that folder has Phonec2 presets in it, click on the Phonec3 preset bar and choose IMPORT PRESET from the popup menu. This will open a list of all the Phonec2 presets installed on your computer.

Click on the title of any of these presets and it will be loaded into Phonec3. From there, you can save it to your Phonec3 Presets folder following the same Saving Presets instructions above.

Sub Presets

Sub-Presets are a way to save and recall specific groups of parameters within the plugin. This applies to each of the panels on the Phonec3 interface. Sub-Presets should be saved directly into the 'SubPresets' folder. This ensures that they can be pulled up in a list directly from the plugin's interface when clicking the 'Load' button. The SubPresets folder is located here:

Windows: C:/Users/Public/Public Documents/Phonec3/SubPresets/

Mac: /Users/Shared/Phonec3/SubPresets/

Click the **Load** button on each effect's title bar to pull up a list of all existing presets for that section.

To save your presets, click on the **Save** button. If you wish to save your preset as a new file, choose the 'Save-As' option, otherwise you can overwrite an existing preset by simply clicking on it from within the Save menu. If you wish to save your preset into a sub-folder, click the 'New Folder' option. After creating the folder, hover over it to choose the 'Save As' function in order to save into that folder.

Useful Features

Here are some useful features that you might have not noticed.

Numerical Readouts

Hover over the name of each parameter and it will display the numerical readout of that parameter. Double-click this readout to edit it by typing in values manually. This can be very useful for inputting specific values that would otherwise be too difficult to get by fine tuning. This can be especially helpful with Filter controls when specific frequencies are required.

Parameter Adjustments

For making fine-tune adjustments, hold Ctrl/Cmd while adjusting knobs and sliders to slow down control movements, making them more precise.

Also worth noting is the Double-click Reset feature. This can be very handy to reset a control to it's default position.

GUI Window Sizing

The GUI size can be adjusted by clicking and dragging from the bottom right corner. This allows resizing for up to 4x the original size. The last size set will be saved with each project/song. Alternatively, you can save a Default preset with the size you want so that it remains your default size each time the plugin is loaded.

Credits

Concept, Design and Programming by Jack Resweber **(Psychic Modulation)**

Additional programming by **Chris Kerry**

VST Plugin Technology by Steinberg

Support Information

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