

PHONOLITH • Manual

WHAT IT IS

A techno synthesiser with a sequencer built in, made to be played live. Eight big knobs, six pads, one grid. Three sequencer lanes — rhythm, notes, accents — each up to 64 steps long and each with its own length, so patterns drift against each other. A phrase of up to 256 bars brings them back together. Under the knobs sits a full synth: oscillator A in ten modes (FM, wavetable, supersaw, sync, string, noise, percussion, vocal, metal and a 303-style acid mode), oscillator B for cross-modulation, two filters with ten types each, four LFOs, two function envelopes, a sixteen-cable patch matrix and an effects rack from tape delay to granular freeze. 303 presets, with a whole bank of 303-style acid lines.



Rendered by the plugin itself, offscreen — the real interface, not photographed in a DAW. Preset Acid Rain, SEQ page.

INSTALL (MACOS, AU + VST3, APPLE SILICON + INTEL)

1 Unzip. 2 Copy PHONOLITH.component to ~/Library/Audio/Plug-Ins/Components/ and PHONOLITH.vst3 to ~/Library/Audio/Plug-Ins/VST3/. 3 Rescan plug-ins in your host (Ableton Live 12: Settings → Plug-Ins → Rescan). PHONOLITH is an instrument: put it on a MIDI track. With SEQ on RUN it plays as soon as your host plays — no MIDI notes needed.

First launch. If macOS says the developer cannot be verified: System Settings → Privacy & Security → Open Anyway, then rescan.

YOUR SERIAL

Until activated, PHONOLITH stays silent and a sign over the interface says why. Click UNLOCK (sign or footer), enter your order email and the serial (PHONOLITH-PRO-XXXX-...) — once, for every project, AU and VST3. No trial clock, no account, no activation server: the serial is checked on your machine and kept in Documents/oscillate-licenses.txt. Case and dashes do not matter. Lost it? oscillateaudio.com/my.

PHONOLITH • Getting around

EVERYWHERE

Drag a knob up and down or turn the mouse wheel over it; hold **Shift** for fine steps; **double-click** or **right-click** returns it to its default. Fields with arrows (< MINOR >) step forward with a click and back with a click on the left third, a right-click or Shift-click; long lists open in full when you click the middle. Every knob, switch and pad is host automation — except the grid itself, the PATCH cables, the PERFORM targets and the two function envelopes, which are saved with the project (page 10). Hover anything and the help line at the bottom left says what it does. Drag the lower-right corner to scale the window from 70 to 160 %; the size is saved with the project.

HEADER

CONTROL	WHAT IT DOES
< > • PRESET	The arrows step through the factory presets. The field shows name, category and number (for example ACID 1/303); a click on it opens the browser.
BROWSE	Opens the preset browser over the whole window (page 12). While it is open the button reads < SYNTH and takes you back.
OFF • RUN • HOLD	The sequencer mode (page 6). OFF: play PHONOLITH from your keyboard. RUN: the sequencer follows the host, keys transpose. HOLD: it runs while a key is held.
PLAY • BPM	PHONOLITH's own clock, for when the host transport is stopped. BPM 60–200; in a running DAW PHONOLITH follows the host tempo.
UPDATE	Appears only when a newer version exists, for example UPDATE 3.4 (page 13).

LEFT: THE SIX PAGES

CONTROL	WHAT IT DOES
SEQ	The grid, phrase, Euclid, lengths, scale, swing, locks — pages 5 to 7.
SOUND	Oscillator A and B, cross-modulation, two filters, shaper, amp envelope, HQ, scope — pages 8 and 9.
MOD	Four LFOs and two function envelopes — page 10.
PATCH	Sixteen modulation cables with a VIA source — page 10.
FX	Tape delay, three reverbs, glitch, grain, reverse, gate, ring/shift, flanger, chorus, crush, resonator, pad lengths — page 11.
PERF	The targets of PERFORM A and B — page 4.

BOTTOM: ALWAYS THERE

CONTROL	WHAT IT DOES
EIGHT KNOBS	PERFORM A, PERFORM B, FOLD, CUTOFF, ACID, DECAY, SPACE, PUMP (page 3).
SIX PADS	FILL, STUTTER, BUILD, IMPACT, THROW, FREEZE — hold them (page 3).
VOLUME	Output level, –24 to +6 dB.
HELP LINE	What the control under the mouse does. Under it: the version and LOCKED or UNLOCKED.
UNLOCK	Shown until PHONOLITH is activated; opens the serial dialog.

PHONOLITH • Knobs & pads



Rendered by the plugin itself, offscreen – the real interface, not photographed in a DAW. The eight knobs, the six pads and VOLUME.

THE EIGHT KNOBS

CONTROL	WHAT IT DOES
PERFORM A • B	Each turns up to eight targets at once, with their own amount and start point (page 4). At 0 the preset sounds exactly as built. The line underneath names the first two targets and how many more there are.
FOLD	How much of the SHAPER (type on the SOUND page); the line underneath names the type – wavefolder, hard clip, rectifier, asym drive or bit crusher.
CUTOFF	Filter 1, from 55 Hz to 14 kHz; filter 2 follows at its offset. The filter envelope opens it from there.
ACID	Resonance and filter envelope together – the squelch. High values with the DIODE, LADDER or SQUELCH filter scream.
DECAY	Length of the envelopes, from about 15 ms to 4 s: tick, pluck, stab, drone. Above 78 % the notes start to sustain. In STRING mode: how long the string rings.
SPACE	Send into the tape delay; from about a third of the way the reverb joins in.
PUMP	A sidechain-style duck on every quarter note, up to 85 % deep.

An amber arc on a knob shows where a modulation, a step lock or PERFORM is moving it right now.

THE SIX PADS – HOLD THEM

CONTROL	WHAT IT DOES
FILL	Every step plays and rolls in the FILL STYLE set on the FX page; the filter opens through the fill. Let go: back to the groove.
STUTTER	Beat-repeat of the last grid slice, locked to the grid. Length on the FX page: 1/4, 1/8, 1/16, 1/2 or 1/8T.
BUILD	A high-pass rises from 20 Hz towards 1.4 kHz, SPACE opens, the groove gets denser and rolls; in the last fifth everything fills. It reaches the top after BUILD length (1, 2, 4 or 8 bars). Let go = the drop.
IMPACT	Hold: a noise riser climbs over RISE length (1/2 to 4 bars) and the low end drains away. Let go: the hit – a low boom with a pitch drop and a crash. The longer you hold, the bigger the hit.
THROW	Everything goes into the tape delay. Let go: the echoes keep running out – a dub throw.
FREEZE	On the next sixteenth the last beat freezes into a loop, locked to the groove. Let go: back to the live sound.

The pads are host parameters: automate them or map them to a controller in your host.

PHONOLITH • PERFORM A • B

ONE KNOB, EVERYTHING MOVES

PERFORM A and PERFORM B are the first two knobs, and the PERF page decides what they do. Each has eight rows: a TARGET, an AMOUNT and a START. Turn the knob and every target moves at once — each as far as its AMOUNT says (at the full turn), and each only from its START position on. So one knob can open the filter right away, bring in the delay feedback from the middle of the turn and tear the sound apart only in the last part: a drop in stages.



Rendered by the plugin itself, offscreen — the real interface, not photographed in a DAW. The PERF page of preset Grinder: PERFORM A builds, PERFORM B destroys.

CONTROL	WHAT IT DOES
TARGET	What this row moves — any of the 47 targets below. Click the middle for the full list, the arrows step.
AMOUNT	–100 to +100: how far, and in which direction, at the full turn of the knob. Double-click = 0.
START	0 to 95 %: from which knob position this target starts to move. 0 = right away, 60 = only in the last part of the turn.
KNOB n %	Where the PERFORM knob stands right now.

Targets: TONE, GRIT (of oscillator A), FOLD, CUTOFF, ACID, DECAY, SPACE, PUMP, PITCH, OP3, SUB, NOISE, DRIVE, PAN, B PITCH, B SHAPE, B LEVEL, X-FM, X-RING, F2 CUTOFF, F2 RESO, FILTER FM, FEEDBACK, VCA, LFO 1–4 RATE, ENV 1 SPEED, ENV 2 SPEED, RING, RING FREQ, FLANGER, CHORUS, CRUSH, RESONATOR, SHIFT FB, DELAY FB, WOBBLE, DIRT, REVERB DECAY, GRAIN, REVERSE, GATE, GLITCH, DRIFT, SPREAD.

HOW THE PRESETS USE THEM

Every factory preset comes with PERFORM A and B already set up — as a rule A builds the sound up and B breaks it down or adds texture, with the targets coming in at staggered start points. Leave both at 0 and the preset sounds as designed; ride them to perform. The targets are stored with the preset and the project. They are not host parameters themselves — the two knobs are.

PHONOLITH · SEQ – the grid



Rendered by the plugin itself, offscreen – the real interface, not photographed in a DAW. SEQ page of preset Square Wave Ritual: slides (S), trig conditions 1:2, 2:2 and FILL, a 24-bar phrase with AUTO MUTATE and END FILL.

THREE LANES, THREE LENGTHS

TRIG decides whether a step plays, PITCH which note it plays (and whether it slides), MOD carries accents, knob locks and the STEP SEQ modulation value. Each lane runs over its own length (1–64 steps): 16 against 5 against 3 only lines up again after 240 steps. Lanes longer than 16 live on up to four pages of 16 – the page buttons sit under the PITCH label. Click a page to edit it; click the page shown again to FOLLOW the playhead (mint = following, amber = held). On later pages a shorter lane shows its repetition pale; clicking there edits the original step.

TOOLS – WHAT A CLICK IN THE GRID DOES

CONTROL	WHAT IT DOES
TRIG	Click or drag across steps to switch them on and off. Editing a Euclid pattern turns it into a hand-drawn one (EUCLID switches off, the groove stays).
PROB	Drag up and down: the chance this step plays, 0–100 % in steps of 5. The number shows in the step.
RATCHET	Click: repeat the hit 2, 3, 4, 6 or 8 times (right- or Shift-click goes back). ROLL bends the spacing. No repeat is ever faster than 1/32: at RATE 1/16 a step plays at most 2 hits, at 1/8 at most 4, at 1/16T and 1/32 one.
NOTE	Drag up and down: the note as a step of the scale (–14 to +21). Double-click: back to the root.
SLIDE	Click: glide into the next note without a new attack, 303-style. Only slides when the next step plays.
ACCENT	Click: louder, brighter, more bite.
MOD SEQ	Drag up and down: the value of the STEP SEQ source on this step – route it on the PATCH page.
LOCK	Click a step (it lights amber), then turn the big knobs: those values hold for this step only. The knobs read LOCK n or NO LOCK; double- or right-click a knob removes its lock, CLEAR LOCK removes all locks of the step. Click the step again or press ESC to leave.
COND	Click to step through the trig conditions (right- or Shift-click goes back) – see page 6.

PHONOLITH · SEQ – patterns & phrase

PATTERN TOOLS

CONTROL	WHAT IT DOES
MUTATE	New notes, same rhythm — weighted towards root, octave and fifth.
DICE	A whole new groove: Euclid hits and rotation, accents, notes, a few ratchets. Never empty.
CLEAR	Empties this pattern slot: notes, accents, locks, mod steps.
1 – 8	Eight pattern slots per preset (PATTERN). Loading a preset fills them with variations: 1 original, 2 slightly mutated, 3 strongly mutated, 4 roll at the end, 5 octave jumps, 6 slides, 7 offbeat accents, 8 airy. While playing, a switch waits for the next bar. SAVE keeps all eight.

PHRASE

CONTROL	WHAT IT DOES
PHRASE	After this many bars every lane starts again from step 1 — 1 to 256 bars, odd values welcome (3, 5, 7 ...). In between the lanes run against each other. Arrows: 1 ... 8, 12, 16, 24, 32 ... 256; drag: one bar at a time; double-click: OFF (endless). The bar next to it shows where the phrase is; amber = the END FILL part. Bars are counted in your host's time signature (3/4, 7/8 ...).
AUTO MUTATE	Every 1, 2, 4, 8, 16 or 32 bars a few notes move to new steps of the scale; the rhythm stays. The changes add up over the phrase and are gone when it starts again. AMT sets how many notes move each time.
END FILL	The end of every phrase rolls like FILL: the last 1/4, 1/2, 1 bar or 2 bars. Needs a PHRASE.

TRIG CONDITIONS (COND)

CONDITION	WHEN THE STEP PLAYS
a:b	1:2, 2:2, 1:3, 2:3, 3:3, 1:4 ... 4:4 — the step plays only in the a-th of every b runs through the TRIG lane, counted from the start of the phrase.
FILL · !FILL	Only during a fill (pad, BUILD or END FILL) · never during a fill.
FIRST · !FIRST	Only in the first run of the phrase · in every run but the first.

MODES AND CLOCK

CONTROL	WHAT IT DOES
OFF	PHONOLITH plays like a normal synth from your keyboard. In MONO, overlapping notes slide; very hard notes (velocity above 115) play accented.
RUN	The sequencer follows the host transport and song position. A held key transposes the pattern (C3 = no change). With the host stopped, PLAY starts the own clock; with PLAY off, keys play directly.
HOLD	Runs only while a key is held. With the host running it follows the song position; stopped, the key press is bar 1 on the own clock.

Every random decision (PROB, DENSITY, AUTO MUTATE) hangs on the step position: a host loop plays the same each time. Stop, loop and jumps release all notes — nothing hangs.

PHONOLITH · SEQ – groove & locks

GROOVE

CONTROL	WHAT IT DOES
EUCLID · HITS · ROT	Spreads HITS as evenly as possible over the TRIG length; ROT rotates the pattern — same groove, new downbeat. Euclid steps are drawn in ice blue, with E hits/length under TRIG.
LENGTH	TRIG, PITCH and MOD: 1 to 64 steps each. Try PITCH 5 or 7 and MOD 3 against TRIG 16.
RATE	Step length: 1/8, 1/16, 1/16T, 1/32.
SCALE · KEY · ROOT OCT	Notes in the grid are steps of the scale — MINOR, PHRYGIAN, DORIAN, PENTA, HARMONIC, HIJAZ, OCTAVES (root and fifth), CHROMATIC — so every mutation stays in key. KEY is the root note, ROOT OCT its octave (C0–C5, Ableton counting: C3 = middle C).
SWING · GATE	Delays every second step (50 % = straight, up to 75 %) · note length per step.
DENSITY	Centre = as written. Left thins the pattern out, right adds quieter ghost notes in the gaps.
ROLL	Shape of the ratchets: right accelerates (snare roll), left slows down (bouncing ball); the volume follows.
GLIDE	Slide time, 5 to 900 ms.
MONO · PARA · CHORD	MONO: one voice that slides. PARA: up to four voices — every step plays the CHORD: SINGLE, FIFTH, OCTAVE, MINOR, MIN7, SUS4, MIN9, DUB (fifth, seventh and minor third on top).
MIDI	MIDI OUT: in RUN and HOLD the sequencer notes also go out as MIDI. In Live: another MIDI track, MIDI From = PHONOLITH — any synth plays PHONOLITH's grooves.

LOCKS – ONE STEP, ITS OWN KNOB VALUES



Rendered by the plugin itself, offscreen – the real interface, not photographed in a DAW. LOCK tool with step 5 selected (amber column); the big knobs read NO LOCK until you turn them.

Choose LOCK, click a step and turn any of the eight big knobs, PERFORM A and B included: the value is stored for that step only. It takes over when the step plays its note; the next note without a lock goes back to the knob's own setting. Locks live in the MOD lane, so a MOD length of 3 or 5 moves them against the rhythm. CLEAR LOCK appears next to CLEAR while a step is selected.



Rendered by the plugin itself, offscreen – the real interface, not photographed in a DAW. SOUND page, preset Grinder: OSC A in SYNC mode, SQUELCH filter, FOLD shaper.

OSCILLATOR A – TEN MODES, TWO KNOBS THAT CHANGE MEANING

MODE	TONE • GRIT
FM	Three operators. TONE: ratio, ten sweet spots · GRIT: FM depth and feedback. ALGORITHM STACK (3>2>1), PAIR ((2+3)>1), PARALLEL (2>1 plus 3 audible), RING ((2>1) × 3); OP3 RATIO and OP3 level.
WAVE	TONE: position in 16 wavetables · GRIT: phase bend.
SUPER	Seven saws. TONE: detune · GRIT: level of the side voices.
SYNC	TONE: sync ratio 1 to 8 · GRIT: the filter envelope sweeps the ratio.
STRING	A plucked string. TONE: brightness · GRIT: pluck, soft to noisy. DECAY sets how long it rings.
NOISE	TONE: noise colour · GRIT: crackle.
PERC	Kick, tom, zap. TONE: pitch drop, up to six octaves · GRIT: click and punch.
VOCAL	A formant voice. TONE: vowel U O A E I · GRIT: breath.
METAL	Six square waves. TONE: their spread · GRIT: ring modulation of the pairs.
ACID	303-style. TONE: saw to square · GRIT: rubber — pulse width and bend.

CONTROL	WHAT IT DOES
OSC A	
OCTAVE • FINE • LEVEL	–3 to +3 octaves (B and SUB stay on the note) · ±100 cents against B · level (0 = only B, SUB and NOISE).
DRIFT • DICE SOUND	Slow analog wander of pitch and cutoff per voice · a new sound from safe ranges (oscillator, filter, shaper, envelope); pattern and PERFORM stay.
OSC B • CROSS-MOD	
SINE ... NOISE	SINE, TRI, SAW, PULSE, WAVE, NOISE. PITCH ±24 semitones against A, SHAPE (pulse width, table position or noise colour), LEVEL (0 = B only modulates).
X-FM • X-RING • SYNC A>B	B modulates the phase of A at audio rate · A times B · A restarts on every cycle of B.
SUB • NOISE • SPREAD	Sub one or two octaves down, SINE or SQUARE · noise into the filter with COLOR (dark, pink, white) · stereo width with a mono-safe centre.

PHONOLITH · SOUND – filter & shaper

FILTER, SHAPER, AMP

CONTROL	WHAT IT DOES
FILTER 1	LADDER (24 dB), SQUELCH (acid), BAND, HIGH, NOTCH, COMB, VOWEL (talks with CUTOFF), PHASER, DIODE (a saturated diode ladder, 303-style), SCREAM (sharp and screaming). CUTOFF and ACID play it.
FILTER 2 · ROUTING	OFF or any type, F2 OFFS ± 5 octaves against filter 1, F2 RESO. SERIAL ($F1 > F2$), PARALLEL ($F1 + F2$), SPLIT (A into F1, B into F2).
FILT FM · FEEDBK · DRIVE	B moves the cutoff at audio rate · filter output back into its input through saturation · saturation before the filter.
SHAPER · PRE · POST	What FOLD does: FOLD, CLIP, RECTIFY (octave-up grind), ASYM (tube), BITS. PRE: into the filter; POST: after it, raw.
AMP · QUALITY	
ATTACK · RELEASE	SNAP (hard hit) up to 2 s · TIGHT up to 3 s of extra tail.
HQ	4× oversampling instead of 2×: cleaner highs on metallic sounds, about 40 % more CPU.
SCOPE	The output waveform, about the last 20 ms.

SIGNAL PATH

Voice (twice the sample rate, four times with HQ): OSC A + OSC B + SUB + NOISE → SHAPER (PRE) → DRIVE → FEEDBACK → FILTER 1 / FILTER 2 → SHAPER (POST) → VCA. MONO plays one voice, PARA up to four.

Effects, in this order: RING / SHIFT → FLANGER → CRUSH → CHORUS → RESONATOR → GRAIN → REVERSE → GLITCH → STUTTER → FREEZE → SPREAD → GATE → tape delay and reverb (sent by SPACE and THROW) → BUILD high-pass → PUMP → IMPACT → limiter → VOLUME.

SOUND DESIGN IN PRACTICE

Acid. OSC A on ACID, FILTER 1 on DIODE or SQUELCH, MONO with SLIDE steps and ACCENTS; ride CUTOFF and ACID. Metal and noise. X-FM or FILT FM from OSC B at a slightly detuned B PITCH (0.1 = slow beating), RING / SHIFT on the FX page.

Chords. PARA with CHORD MIN7 or DUB, DECAY around the middle, SPACE up.

Lost? DICE SOUND throws a new sound from safe ranges and keeps your pattern and PERFORM setup.

MOD — FOUR LFOs, TWO FUNCTION ENVELOPES



Rendered by the plugin itself, offscreen — the real interface, not photographed in a DAW. MOD page: four LFOs with live position, two function envelopes.

CONTROL	WHAT IT DOES
SYNC • FREE • RETRIG	SYNC: locked to the bar. FREE: own speed per voice. RETRIG: free, restarting on every hit.
SYNC RATE	8 BARS, 4 BARS, 2 BARS, 1 BAR, 1/2, 1/4, 1/8, 1/16, 1/32, 3/16, 1/8T, 1/16T.
FREE	0.02 Hz to 800 Hz. Above about 40 Hz it becomes a sound, not a movement.
SHAPE	SINE, TRI, RAMP UP, RAMP DOWN, SQUARE, S&H, DRIFT, CHAOS (never repeats).
ENV 1 • 2	Function generators: ONE SHOT per hit, LOOP while the note is held, CYCLE always (an LFO with its own shape). RISE 0.5 ms–8 s, FALL 2 ms–8 s.

PATCH — SIXTEEN CABLES



Rendered by the plugin itself, offscreen — the real interface, not photographed in a DAW. PATCH page with one cable: LFO 3 → RING FREQ.

CONTROL	WHAT IT DOES
SOURCE → TARGET	Where the movement comes from and what moves. Click the middle of a field for the full list, the arrows step.
VIA	A second source that scales this cable — LFO 1 via ENV 2, CUTOFF via VELOCITY: modulation of the modulation.
AMOUNT	How much and in which direction, −100 to +100. Double-click = 0.
SOURCES	LFO 1–4, ENV 1, ENV 2, AMP ENV, FILTER ENV, STEP SEQ (the MOD SEQ lane), VELOCITY, RANDOM, NOTE, PUMP, 4-BAR RAMP, PHRASE (a ramp over the phrase), FOLLOWER, OSC B, ACCENT, GATE, and the eight knobs (M TONE ... M PUMP; M TONE and M GRIT are PERFORM A and B).
TARGETS	The same 47 targets as PERFORM (page 4).

PATCH cables, PERFORM targets and the two function envelopes are saved with the project and the preset, but are not host parameters — that keeps PHONOLITH under 128 host parameters, so hosts like Live show all of them without extra setup.



Rendered by the plugin itself, offscreen – the real interface, not photographed in a DAW. FX page of preset Grinder.

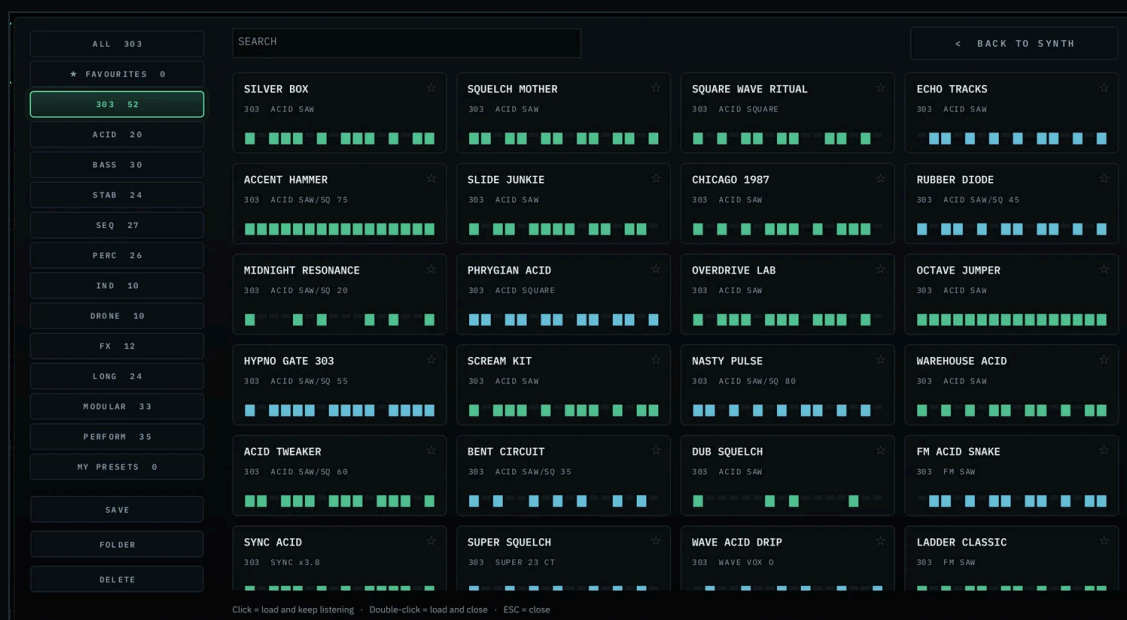
CONTROL	WHAT IT DOES
TAPE DELAY – SPACE SENDS HERE, THROW THROWS EVERYTHING IN	
TAPE • DUB • CLEAN	Warm, wobbling tape echo • dark ping-pong that runs away • crisp repeats.
WIDE • SLAP • SWEEP	Different times left and right • short slapback in the middle • every echo lands somewhere else in the stereo field.
FEEDBACK • WOBBLE • DIRT	How long the echoes keep coming (above 95 % the tape starts to sing on its own) • wow and flutter • saturation, tape hiss and duller repeats.
DELAY TIME	1/16, 1/8, 3/16, 1/4, 3/8, 1/2, 1/8T, 1/4T, 1 BAR. 3/16 is the classic.
REVERB • GLITCH	
DARK HALL • SPRING • GATED	Big, dark warehouse • dub spring tank • short metallic room, cut off after the hit. DECAY (for GATED: how long the gate stays open), TONE dark to bright.
GLITCH	On every sixteenth the dice decide whether a piece of the last bar jumps in — forward, backward, at half or three-quarter speed. Locked to the beat, same place = same glitch.
GRAIN • REVERSE • GATE	
GRAIN	Tiny slices of the last moments, scattered across the stereo field. MIX, SIZE 25–300 ms, GRAIN PITCH (ORIGINAL, +OCTAVE, –OCTAVE, +FIFTH, SCATTER, BACKWARDS), LIVE or FREEZE (stops recording, the grains keep chewing).
REVERSE	Plays the previous slice backwards, locked to the beat. MIX (100 % = only reversed), LENGTH 1/8 to 1 bar.
GATE	Chops the whole synth in a 16-step PATTERN: 8THS, OFFBEAT, TRANCE, DOTTED, GALLOP, STUTTER, HALF, BROKEN. DEPTH 100 % = hard cuts.
RING / SHIFT • FLANGER • COLOUR • RESONATOR	
RING • SHIFT	RING multiplies with a sine (metallic bells), SHIFT moves every frequency by the same amount. FREQ 20 Hz–3 kHz, MIX, FEEDBACK (shift spirals up or down, barber pole).
FLANGER	RATE synced from 8 bars to 1/32, DEPTH, FEEDBACK (positive whistles, negative hollow), MIX.
CHORUS • CRUSH	Stereo chorus • sample-rate and bit reduction on the whole synth.
RESONATOR	Three tuned strings that ring along with the last note: OCTAVES, FIFTHS, MINOR, SUS. DECAY, MIX.
PADS + TIME	
STUTTER • BUILD • RISE	Length of the STUTTER pad • time BUILD takes to the top • time the IMPACT riser takes (page 3).
FILL STYLE	ROLL: straight sixteenths • RAMP: eighths, then sixteenths • TRIPLET: eighth-note triplets • BROKEN: a fixed broken groove with octave jumps.

An effect at MIX 0 costs no CPU. Delay and reverb fall asleep only after they have really gone quiet.

THE PRESETS

303 presets in twelve categories: 303 (52 303-style acid lines), ACID (20), BASS (30), STAB (24), SEQ (27), PERC (26), IND (10), DRONE (10), FX (12), LONG (24), MODULAR (33), PERFORM (35). Each comes with its sound, its pattern, eight pattern variations and PERFORM A/B set up. A fresh PHONOLITH starts on the first one, Acid Rain. The factory presets also appear in your host's own preset list.

In the browser: ALL, ★ FAVOURITES, the categories and MY PRESETS on the left, search on top, tiles on the right — each tile shows the category, the oscillator mode and the first sixteen trigs. A click loads and keeps the browser open, a double-click loads and closes, ESC closes, the mouse wheel scrolls. The star marks a favourite (kept in Documents/Oscillate Audio/PHONOLITH/Favourites.txt). SAVE stores the sound, all eight patterns and the sequencer as .phonolithpreset in Documents/Oscillate Audio/PHONOLITH/Presets; files in subfolders there show up too. FOLDER opens it, DELETE moves the loaded preset of your own to the Trash.



Rendered by the plugin itself, offscreen — the real interface, not photographed in a DAW. The browser on the 303 category.

PHONOLITH · Tips & support

TIPS

Long phrases from short patterns. TRIG 16, PITCH 7, MOD 3, PHRASE 16, AUTO MUTATE every 4 bars, END FILL 1 bar: sixteen bars that keep changing and come home every time.

Variation without editing. Switch PATTERN 1–8 while it plays, or automate PATTERN — every switch lands on the next bar.

Drops. Hold BUILD for its length and let go; or hold IMPACT and release on the one.

Other synths. Switch MIDI on and route the notes to another track.

Transpose live. In RUN, hold a key: the whole pattern moves with it (C3 = as written). HOLD makes the pattern run only while you hold a key.

Answer and call. Give a few TRIG steps the condition 1:2 and others 2:2 — two alternating bars from one pattern. Steps with FILL only appear while you hold FILL, near the top of BUILD, or in the END FILL.

Odd lengths. PHRASE 7 or 5 against TRIG 16 keeps the reset off the usual four-bar grid.

Hands on. Map PERFORM A and B and the six pads to a controller in your host and play PHONOLITH with your hands.

Stuck? DICE for a new groove, DICE SOUND for a new sound — or back to the preset.

UPDATES

When a newer version exists, a notice appears in the header with its number, for example UPDATE 3.4. Every update is free for owners. A click opens the download page (oscillateaudio.com/my). At most once a day PHONOLITH asks for the latest version number — nothing else is sent (no serial, no email, no computer ID; the server sees your IP address).

SUPPORT

hello@oscillateaudio.com · licences and downloads: oscillateaudio.com/my · This manual describes PHONOLITH 3.3.0 with 303 presets.

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