

WHAT IT IS

A glitch buffer that stays on the grid. Everything you send through SPALL runs into a 40-second buffer without a break. SPALL plays back the last piece of it — four bars down to 1/32, taken straight from the song position of your host — and breaks it up while it plays: stutters, tape stops, reverses, jumps back into the buffer, dropouts, bit reduction. Every decision falls on a slice boundary, never in between, so the result stays in time. On top sit twenty-six rhythmic effects you paint on a sixteen-step grid, eight pads to hold and a modulation matrix with ten slots.



Rendered by the plugin itself, offscreen — the real interface, not photographed in a DAW. Preset Everything Once, a 120 BPM drum loop running through it.

INSTALL (MACOS, AU + VST3, UNIVERSAL)

1 Unzip. 2 Copy SPALL.component to ~/Library/Audio/Plug-Ins/Components/ and SPALL.vst3 to ~/Library/Audio/Plug-Ins/VST3/. 3 Rescan plug-ins in your host (Ableton Live 12: Settings → Plug-Ins → Rescan). SPALL is an audio effect: put it on a drum bus, a loop, a vocal or the master.

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

YOUR SERIAL

Until activated, SPALL passes your signal through untouched, and a sign over the buffer says why. Click **ACTIVATE** (sign or header), enter your order email and the serial (SPALL-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. Lost it? oscillateaudio.com/my.

SPALL • 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. Chips switch with a click. Every control is host automation. SPALL runs on stereo and mono tracks. The slices are counted from the song position of your host; with the transport stopped, SPALL keeps running on its own clock at the host tempo.

HEADER

CONTROL	WHAT IT DOES
BROWSE	Opens the preset browser over the whole window (see page 6).
PRESET FIELD	Arrows step through the presets. A click on the name opens the browser, a right-click the classic list: the twelve families, USER (your own presets), SAVE PRESET..., SHOW PRESET FOLDER and UPDATE CHECK.
SAVE	Saves your own preset as a .spallpreset file in Documents/Oscillate Audio/SPALL/Presets . It appears under USER; files you put in subfolders there show up too.
DICE	Throws a new setting within musical limits — buffer, effects, rhythm grid, DETAIL values, LFOs, SEQ, TIDE and up to three modulation slots at once.
MACRO • MICRO	Two ways to play the buffer. MACRO rolls tape tricks (BEND) and data errors (BREAK) per slice. MICRO gives you SPEED and REVERSE by hand and lets BREAK pick the slice (TRAVERSE) or cut silence into it (SILENCE).
BPM • CPU	The host tempo SPALL is following, and how much of the available block time this instance uses.
ACTIVATE	Opens the activation dialog. Once activated it reads LICENSED; a click shows the email and serial.
UPDATE	Appears only when a newer version exists, for example UPDATE 1.1 (see page 6).

THE BUFFER DISPLAY

Everything in it is the running engine, not a picture. The waveform is what the buffer holds (now is on the right), the frame is the piece being played and the thin lines inside it are its slices. There are two read heads: ice blue for the left channel in the upper half, mint for the right channel in the lower half, each with its selected slice lit. A jump back into the buffer shows in amber with an arc to where it reads from; jumps, scratches and tape stops flash the picture, and the rhythmic effect that is playing right now stands large in its colour on the right. The bar underneath counts the slices of the bar: that is how you see SPALL staying in time. The top line reads TIME, the number of slices, MACRO or MICRO, and LOCK with its SEED when LOCK is on; top right says HOST SYNC, INTERNAL (transport stopped) or FROZEN.

SPALL • The main row



Rendered by the plugin itself • TIME, BEND, BREAK, CORRUPT and OUTPUT • not photographed in a DAW.

CONTROL	WHAT IT DOES
TIME	
TIME	Length of the piece that is played. With SYNC: 4 BARS, 2 BARS, 1 BAR, 1/2, 1/4, 1/8, 1/8T, 1/16 and 1/32, taken from the host song position. Changes land on the next boundary. Without SYNC: free, 16 s down to 12.5 ms.
REPEATS	Cuts the piece into 1 to 16 slices and repeats one of them — the stutter.
FREEZE	The buffer stops recording; what it holds keeps playing. ON BEAT waits for the next boundary, INSTANT freezes at once. With MIX at 0, FREEZE switches to wet by itself.
BEND (MACRO) • SPEED (MICRO)	
BEND • BEND ON	MACRO: how often a slice gets a tape trick — reversed, octaves up or down (two octaves at high settings), a tape stop, a tape start, varispeed.
SPEED • REVERSE	MICRO: playback speed from three octaves down to three up, and backwards.
BREAK	
BREAK • BREAK ON	MACRO: how often a slice gets a data error — an extra stutter, another slice, a jump back into the buffer, a CD scratch, a gap.
TRAVERSE • SILENCE	MICRO: BREAK picks the slice by hand (TRAVERSE), or cuts silence into the slices, up to 90 % (SILENCE).
CORRUPT	
DECIMATE	Fewer bits and a lower sample rate.
DROPOUT	Gaps: a few long ones at low settings, many short ones at high settings.
DESTROY	Saturation that turns into clipping.
WOW	A wobbling tape transport.
SMEAR	The spectrum smeared across time.
CRUMBLE	A codec falling apart: holes in the spectrum.
VINYL	Crackle and dust.
FOLD	A wavefolder: the louder it gets, the more often the wave folds back on itself.
OCTAVE	A rectifier fuzz that adds an octave above, kept free of DC.
CORRUPT	How much of the chosen mode.
OUTPUT	
MIX	Dry and wet.
OUT	Output level, -24 to +12 dB, with a hard ceiling just under 0 dBFS.
FX MIX	How much of the rhythmic effects (page 4) you hear.

PERFORM — PAINT THE GLITCHES IN



Rendered by the plugin itself · the PERFORM page, preset Everything Once · not photographed in a DAW.

PAINT is the brush: click an effect, then drag across the steps of RHYTHM. Click a painted step again or right-click it to erase. RHYTHM ON switches the grid, 1/8 · 1/16 · 1/32 sets the step, STEPS – + how many of the sixteen steps play, CLEAR empties the grid, RANDOM fills it — with more happening towards the end of the bar. Changes land on the next step. The rhythmic effects sit behind MIX; FX MIX sets how much of them you hear.

CONTROL	WHAT IT DOES
DETAIL	The knob named after the selected brush: what it changes depends on the effect (table below). Each effect keeps its own value.
CHANCE	How likely a painted step plays.
VARIATION	How often a painted step plays a different effect instead.
SWING	Pushes every second step later.
PADS	Hold a pad and its effect takes over from the next step until you let go. Right-click a pad to give it any of the twenty-six effects. The pads are host parameters — automate them or map them to a controller.

CHANCE and VARIATION hang on the SEED and the song position: the same place in the song makes the same decision.

EFFECT	DETAIL	EFFECT	DETAIL
STUTTER	SIZE — the repeated piece, from 1/2 down to 1/8 of the step	RING	FREQ — ring modulator, 30 Hz to 1.5 kHz
REVERSE	LENGTH — 1/4 step up to 4 steps backwards	COMB	TUNE — comb filter, 50 Hz to 1 kHz, it sings tonally
TAPE STOP	TIME — how long the tape takes to stop	WARP	DEPTH — the pitch dives
HALF	DEPTH — how far down it pitches	FREEZE	GRAIN — holds the moment in two crossfading grains
DOUBLE	SPEED — how far up it speeds	DRIVE	DRIVE — saturation
SCRATCH	DEPTH — how far the record is pushed	SWEEP	RESO — a rising high-pass
GATE	RATE — how many chops in a step	SPRAY	SLICES — the previous step, cut up and shuffled
FILTER	RESO — resonance of the sweep	FLANGE	DEPTH — a flanger with feedback that carries over between steps
CRUSH	BITS — from 9 bits down to 2, sample and hold	SPACE	SIZE — sends the step into a small room that rings on
ECHO	FEEDBACK — how long the echoes ring	VOWEL	RESO — two formant filters, the step talks
PAN	RATE — how fast it moves across the stereo field	SHIFT	INTERVAL — pitch shift by fifths, fourths or octaves
MUTE	LENGTH — how much of the step goes quiet	SPIN UP	TIME — the record starts from standstill
ROLL	ACCEL — a roll that gets faster and faster	LOFI	BAND — telephone band, saturation and noise

SPALL · PATTERN & MODULATION

PATTERN – THE SAME BAR, EVERY TIME



CONTROL	WHAT IT DOES
SEED	The number (1–9999) every random decision is drawn from. Drag it (Shift for fine), use the mouse wheel, or double-click for a new one.
REROLL	A new seed — a new pattern.
LOCK · 1/2/4/8 BARS	Binds the randomness to the song position: the chosen number of bars comes back exactly the same every time it plays, even after you jump around the arrangement.
WINDOW	The fade on every stutter: hard cuts at 0 (still click-free — every jump is crossfaded), soft and floating at 1.
SHARED · UNIQUE	SHARED: both sides roll the same. UNIQUE: each side rolls for itself — wider, less predictable.
LAMPS	Which events fired on the left and right side: reverse, octave, tape stop, tape start, varispeed, stutter, slice, jump, scratch, gap.

MODULATION – WHAT MOVES, AND WHEN



Rendered by the plugin itself · the MODULATION page with seven slots in use · not photographed in a DAW.

CONTROL	WHAT IT DOES
SLOTS 1–10	SOURCE → TARGET, then the amount, both ways from the centre; double-click or right-click the amount to zero it, CLEAR SLOT in the source list empties the slot. A thin violet ring on each modulated knob of the main row shows how far it can travel and where it is now.
SOURCES	LFO 1–4, SEQ, ENV, TIDE, SLICE.
TARGETS	TIME, REPEATS, BEND, BREAK, CORRUPT, WINDOW, MIX, SPEED, FX MIX, CHANCE, VARIATION, DETAIL, SWING. DETAIL shifts the DETAIL knob of every effect at once. Targets marked <i>on the grid</i> in the list take their new value on the next boundary.
LFO 1–4	SINE, TRI, UP, DOWN, SQR, S&H, DRIFT. With SYNC on a DIVISION of the bar (on the song position), otherwise a RATE of 0.02 to 20 Hz.
SEQ	Sixteen steps you draw, with LENGTH, DIVISION and GLIDE; RND throws new steps, CLR clears them.
ENV	Follows the input level, with ATTACK (0.5–200 ms) and RELEASE (10–2000 ms).
TIDE	One long arc across 1 to 32 bars: RISE, FALL, ARC, STEPS. A build-up without automation.
SLICE	Every slice rolls a new value, on the grid. With LOCK on, the values repeat with the pattern.

TIME and REPEATS always change on the next boundary, never in the middle of a slice.

SPALL · Presets, tips & support

THE PRESETS

220 presets in fourteen families: BASICS, STUTTER, TAPE, DATA, RHYTHM, GROOVE, CORRUPT, LO-FI, AMBIENT, CHAOS, SPACE, MOTION, FILLS, PITCH. Almost all of them move. In the browser: families with counts on the left, search on top, tiles on the right. Every tile draws the preset's own rhythm grid in its effect colours and bars for bend, break, corrupt and mix. A click loads and keeps the browser open, a double-click loads and closes, the arrow keys browse, Return or ESC closes. The star on a tile marks a favourite (kept in `Documents/Oscillate Audio/SPALL/Favourites.txt`). Along the top: SAVE, DELETE (moves the loaded user preset to the Trash), FOLDER, DICE and CLOSE. The factory presets also appear in your host's own preset list.



TIPS

Fills that come and go. Paint steps 13–16 with ROLL or STUTTER and set CHANCE to about 30 %: some bars get the fill, others don't. The choice hangs on the SEED and the song position, so every playback makes the same choices; REROLL draws new ones.

Live. Leave RHYTHM empty and play the PADS; map them to a controller in your host.

Parallel. MIX around 40 % keeps the original groove under the glitches.

The perfect take. REROLL until a pattern works, then LOCK it. The SEED is saved with the project.

Stuck? DICE, or back to BASICS / Init.

UPDATES

When a newer version exists, a notice appears in the header with its number, for example **UPDATE 1.1**. Every update is free for owners. A click opens the download page (oscillateaudio.com/my). At most once a day SPALL asks for the latest version number — nothing else is sent (no serial, no email, no computer ID; the server sees your IP address). Switch it off with UPDATE CHECK in the right-click list of the preset field.

SUPPORT

hello@oscillateaudio.com · licences and downloads: oscillateaudio.com/my · This manual describes SPALL 1.0.0 with 220 presets.

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