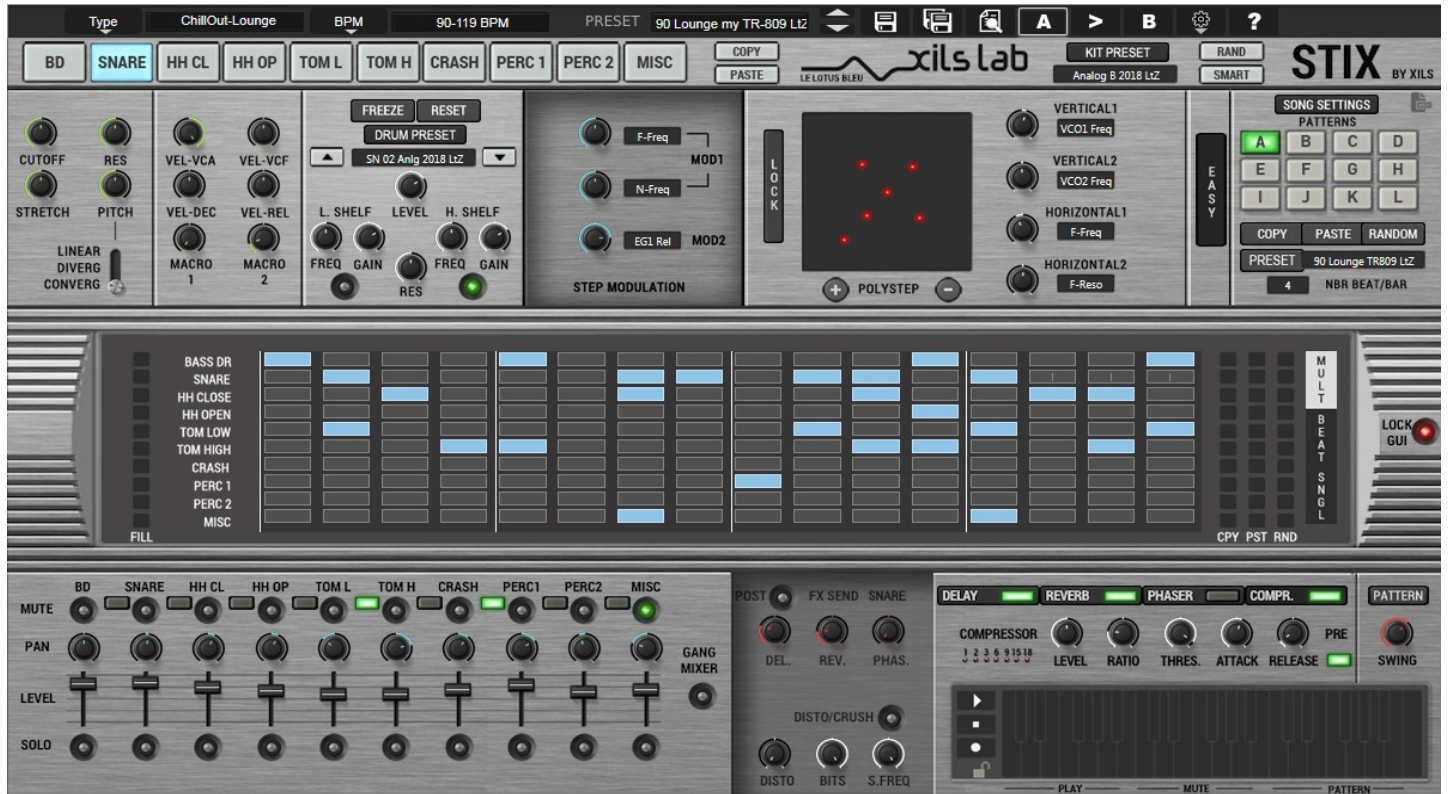




# StiX by Xils



**USER Manual**

[www.xils-lab.com](http://www.xils-lab.com)

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## StiX by Xils

**StiX** is a virtual analog and multisynthesis Drum Machine coupled with a sophisticated XoX style Sequencer.

For each of its ten Drumpads, StiX combines an Easy Synthesis Page populated with macro controls & custom macros, making it fast and intuitive to operate, with an Advanced Synthesis Page, where you can have total control over the Drumpad synthesis options, with more than 130 parameters.

In the same spirit, the XoX Sequencer offers two separate pattern grids: One multilane grid to quickly build grooves, similar to the TR series XoX sequencer, and a single line grid to control in depth each step of each Drumpad with plethora of options like P.Lock parameters.

**Synthesis:** StiX combines pristine virtual analog sounds with sampled sounds, giving you the very best of both worlds. FM at audio rate is possible between all oscillators. You can switch each analog oscillator to a sine + wave shaping type. CroSS Synthesis is also on board (Intermodulation between samples and all synthesis parameters at audio rate). LFOs, envelopes, analog modeled filters, modulations matrixes and special modulators will take you as far as you want to go.

**Sequencing:** StiX offers you a next-level XoX Drum Pattern editor and a Per-Drumpad sequencer line editor with an incredible number of per-step options: Step-time Division, MicroPosition, Gate Time, Velocity, and Modulation Matrix.

### **Credits:**

The UI/GUI were originally created by Laurent Bourgeon, adapted by Xavier Oudin and Laurent Bourgeon. The final GUI was created by Yannick Bonnefoy, based on original designs by Xavier Oudin and Laurent Bourgeon.

Algorithms and DSP were done by Xavier Oudin.

The Plug-In design and functions were originally created by Laurent Bourgeon.

The Presets were made by:

Lotuzia, Xavier Oudin, Greg Cole (Empty Vessel) and Don Dillinger (Sound Shaper).

This manual was written by Laurent Bourgeon and Xavier Oudin.

Current version v1.4a January 2019

### **Module Licenses:**

The 'Stretch', 'Global Pitch' 'PolyStep' (Macros Controls based on a Step Sequencer number of cycling steps) are licensed to Xils-Lab by Laurent Bourgeon for exclusive use in 'StiX by Xils' Drum Machine.

The Drum Samples Factory Library content is licensed to Xils-Lab by Laurent Bourgeon for exclusive use in 'StiX by Xils' Drum Machine.

Our partner Wave Alchemy provided some demo samples, which we used to build demo kits of famous drum machines

The 'Different Steps per Beat' algorithm is licensed to Xils-Lab by Xavier Oudin for exclusive use in 'StiX by Xils' Drum Machine.

## Installing StiX

XILS-lab offers you the choice of using **eLicenser**, **iLok** and **Soft iLok**. This first section describes the process for authorization for eLicenser. **Please note that the Soft iLok Option doesn't require a physical dongle.**

### **eLicenser drivers**

**StiX** uses an eLicenser dongle. You must have this dongle connected to a USB port on your computer to run **StiX** work. **Important:**

Please take care of your dongle: you need it to run the StiX and it carries your license!

**Important Note:** Even if you have already installed the eLicenser drivers for a previous product, please update your eLicenser License Control to the latest version.

To download the latest eLicenser Control Center (eLC), please go to:

[http://www.elicenser.net/en/latest\\_downloads.html](http://www.elicenser.net/en/latest_downloads.html)

You'll need a StiX Activation Code to load your license onto the dongle: This Activation code has been sent to you in the email confirmation of your purchase

First, plug your dongle into an USB port of your computer. Then launch the License Control Center.

Select "**Enter authorization code**" and Enter your Activation Code – *using Copy/Paste* – into the reserved field, then press Next.

Wait for the license to be downloaded and then check to see if the license is correctly loaded on the dongle in the main section of the License Control Center.

### **iLok drivers**

With the iLok version of the **StiX**, you need either to plug an iLok USB key into your computer OR use the Soft-iLok system (computer based protection, no physical dongle required)

After you have downloaded and installed the latest PACE drivers, just launch the iLok License manager, login, and select "redeem iLok code" to create your licence.

Then drag your license to the location you want (iLok USB key or computer)

Please note that with the soft-ilok you can install StiX on up to two different computers. Please download the latest PACE drivers from: <https://www.ilok.com/#!/license-manager>

### **Windows (XP, Vista, Windows 7/8/10)**

To install the **StiX** on Windows XP, Vista or Windows 7 & later, launch the **StiX** installer file downloaded from the XILS-lab website.

(Please make sure you install the latest StiX version)

[http://www.xils-lab.com/pages/StiXbyXils\\_Download-Installer.html](http://www.xils-lab.com/pages/StiXbyXils_Download-Installer.html)

Once you have accepted the license agreement, you will be asked to select the installation directory. A destination directory is provided as a default. Presets and various files, like this manual, used by the **StiX** will be stored in this directory. **Please note that this location is different from the VST install directory, which you will need to specify in the next step of the installer.**

Once the installation directory is specified, you will be asked to select the VST plug-in directory, with a suggested default location. Keep this default directory if you do not use the VST version.

**Important notice for Vista or Windows 7/8/10:** be sure to use a folder write enable and owned by the user (do not use “c:/program files” for instance). Otherwise you will have to run your music application with “administrator rights”.

The RTAS plug-in and its table control management Pro-Tools are directly copied into the following directory: C:\Program Files\Common Files\Digidesign\DAE\Plug-Ins

### **Mac (OSX 10.8 and later)**

To install **StiX** on a computer equipped with Mac OSX 10.8 or later, download the latest version of either the iLok or eLicenser versions from the XILS-lab website to make sure you have the latest version of the software.

[http://www.xils-lab.com/pages/StiXbyXils\\_Download.html](http://www.xils-lab.com/pages/StiXbyXils_Download.html)

Then launch the install program, StiX by Xils.pkg, and follow the instructions.

Warning: the install program will ask you for your system password.

The various files of the StiX will be copied into the following directories:

Library/Application Support/Digidesign/Plug-Ins

Library/Audio/Plug-Ins/Components

Library/Audio/Plug-Ins/VST

Library/Application Support/Documentation/XILS-lab/StiX

..users/username/Library/Preferences/XILS-lab/StiX

## ***Getting started with StiX***

The best way to become familiar with StiX is probably to watch the overview video & tutorials, then to try different Global Presets, then experiment, but before don't forget one thing:

**ALWAYS insert a LIMITER on your Master Audio outputs.** StiX is capable of violent audio modulations. A clipper is inserted on each Drum Channel to prevent the most extreme distortion, but you will still experience overloads during the process of creating your own sounds, or when you randomize a Drumkit, for example . Protect your ears, and gear!

StiX overview: <https://www.youtube.com/watch?v=VyFHPUTL4X4>

StiX R-Claps Envelopes: <https://www.youtube.com/watch?v=C2toH0SimEk>

StiX Wave Alchemy Drumkits: <https://www.youtube.com/watch?v=d0BED-MpM3I>

A GLOBAL PRESET includes ALL StiX elements: Sequencer Pattern(s) or Song, all Drumpads, a Drumkit, All Mixer and effects settings. Global Presets can be browsed, and changed using the Preset Bar located at the top of StiX GUI. (A)

By default, Global Presets are sorted by TEMPO RANGE, then by GENRE. So, go straight to the tempo and /or genre you have in mind and try a few Global presets; until you find one you want to experiment with.

The drumpads you hear when you play the first pattern of a global preset are the ones whose Sequencer Lines are populated. In StiX, each of the 10 drumpads has its own sequencer line.

While the sequence is playing, click on the Solo Switch (Located under each drumpad Mixer Channel) to hear each drumpad in isolation. To cancel the solo mode, just click on any active Solo Switch again. Now you know what does what in your pattern.

### **Edit the drum sounds**

This video will give you a quick understanding of how the Easy Synthesis Page works, and how powerful it is to adapt the drums sounds to context, or create new ones:

StiX: EZ Synthesis Page Tutorial: <https://www.youtube.com/watch?v=ODoyer1m2KE>

First, you must select the sound you want to edit. To select a sound, click on a Drumpad in the Drumpads area, OR on its name label in the Sequencer area or the Mixer area. The selected Drumpad will become highlighted in blue.

Now turn each of the following knobs, and listen to the changes in the sound: **Stretch, Cut-Off, Global Pitch, Res, Macro1 and Macro2.** You should hear interesting changes in the sound. With StiX, it's very easy to change each drum sound subtly or to an amazing extent using only the knobs on the Easy Synthesis page.

Macro 1 and Macro 2 are different for each Drumpad, and were programmed by our Sound Designers. In the Advanced Synthesis Page, you can program your own Macros for each Drumpad you create, or you can replace the existing macros for any current Drumpad.

Repeat this process for each Drumpad, to get a feel of how you can change the sound of the other drumpads.

**Note:** At any moment, if you wish to revert to the original sounds of the Global preset, just reload it.

If you have moved a lot all these Macro Knobs, your rhythm will now probably sound vastly different from the original one. Macro Knobs might be all you'll need to manipulate when editing or writing rhythms, and you can interact with sounds in a more powerful and interesting way than most vintage drum machines could. Yet this is only the tip of the iceberg!

In StiX, each Drumpad is actually an entire complex synthesizer. To take a glimpse at this synthesizer, just click on the Advanced Synthesis Toggle Button (the Easy label): It's all there, just one click away!

## Changing all the sounds – with one click

Sometimes you'll want the machine to really surprise you, and the two following functions just do that. Click on the Intelligent Random button to generate a new Drumkit. StiX will try to replace all drumpads sounds with equivalent Most of the time, this function will not bring you 100% satisfaction. So you can click again to get better results, keep the drumpads you like and change the other ones, or revert to the original sounds. It's also a good way to create completely new Drumkits. If you want the galactic type surprise, just click on the Random button. This time, StiX will change all Drumkits with total random: A snare can become a kick, or an FX, or anything else. This can lead to total chaos, or less.

Watch this video to see how you can **create 50 new, original Drumkits in 5 minutes** by using this function:

<https://www.youtube.com/watch?v=ov04-q1xObo>

## XoX sequencer

Basic principle: Changing the rhythm of a sequencer line is very easy. Just click in an empty slot in any sequencer line to make a hit, and click again on it to delete it. It's as simple as that.

Experiment a bit with the different sequencer lines to change the rhythms played by each Drumpad. You can change, or create, a rhythm in a minute with StiX

Some actions can be performed faster: Left-click on the Fill Button located at the left of each sequencer line will fill the entire line with hits. This can be handy for HH patterns, for example. Right-click on this button to completely erase a sequencer line.

Randomize a sequence line: Click on the Random Switch, located at the right of each sequencer Line to generate a new sequence line. You can also Copy/Paste sequencer lines. This is useful for example to layer two or more sounds.

## Playing StiX (live and DAW use), building patterns

Build new related patterns: In the pattern area, at the top right of StiX GUI, click on the copy button. Click on the Pattern B. Pattern B is now playing. Whether it is empty, or already populated, click on the Paste Button to copy the content of Pattern A in Pattern B.

Now experiment a bit (Change rhythm, erase some sequencer lines, fill some others, make holes in the filled lines etc) so that you now have two different patterns. Repeat the process by copying Pattern B to C, and make another variation, or build a break, or a roll etc. You now have three patterns.

Change patterns live: You can switch patterns live by pressing the keys on your MIDI keyboard or MIDI drumpads, in the C2-B2 range while StiX is running: C is pattern A, C# is pattern B, D is pattern C, etc. You can record pattern changes live in your DAW, and build entire tracks very quickly.

Play additional drum hits live: No need to make another pattern just to add a few drum hits: Just play them live while StiX is running! You can trigger the ten Drum Sounds by playing them on your MIDI keyboard in the C1-B1 range. C1 should be the Bass Drum, or the sound in the Bass Drum slot, D2 the Snare, etc.

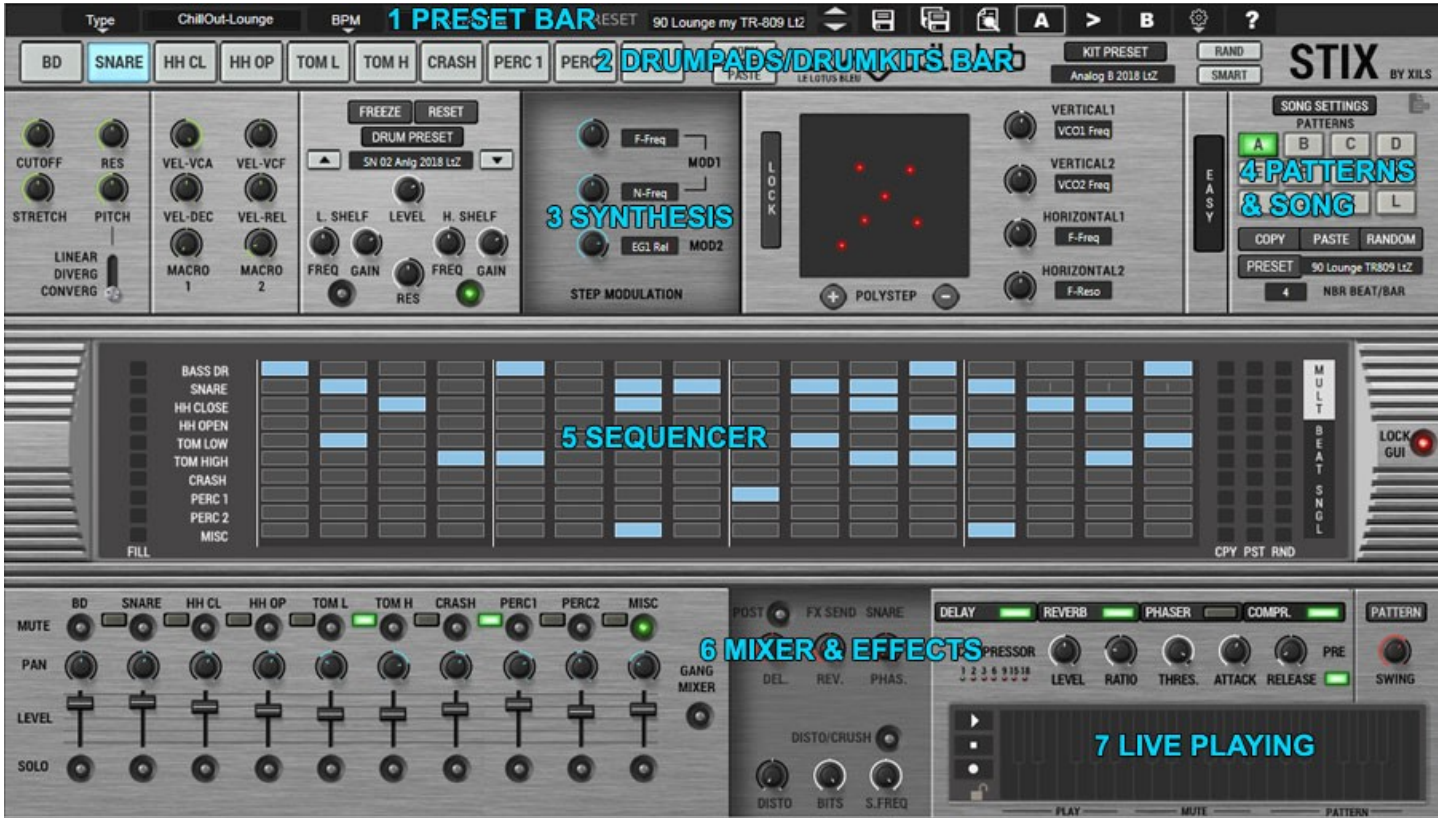
Mute drum sounds live: So far you have learned that you can control StiX with the first two octaves. The third octave is used to mute and unmute Drumpads. Press C3 to mute the Bass Drum; press D3 to mute the Snare. The sound will remain muted as long as you hold the different keys down, and it will return as soon as a note-off event message is received. This is another way to make great variations and build entire intros or outros out of a single pattern.

Mixer and effects: When you select a Drumpad, you can use its FX sends or FX insert buttons to add Reverb, Delay or Phaser. And if you wish, you can insert a Crusher with different settings for every drum sound.



# StiX overview

StiX UI is divided into eight logical areas.



- 1. The Global Preset Bar:** Where you can load, save, brows, sort Global Presets
- 2. The Drumpads & Drumkit Area:** Select the Drumpad to edit. Load Drumpads. Manage & randomize Drumkits Presets.
- 3. Easy / Advanced Synthesis Area:** Where you can load, save and edit the Drums Sounds using Synthesis parameters
- 4. The Patterns & Song Area:** Where you manage Patterns, and Song arrangement
- 5. The Sequencer Area:** Where you create rhythms in the Multiline or Single Line view editors
- 6. Mixer & FX:** Where you mix your drums, add bus and insert effects and edit effects
- 7. Transport and Live Play Area:** You can change patterns, play drum sounds, or mute them via the virtual keyboard
- 8. Preset Manager:** The 8th section is not visible in this screen. It's the one window Preset Manager.

All sections are always visible. You can switch between two views to edit sequences (Multiline/SingleLine) and sounds (Easy Synthesis/Advanced Synthesis).

You can edit drum sounds in two ways: In the Easy Edit Page (image above (3)) with enough custom & special macro controls to radically alter the sound, or in the Advanced Synthesis Page (below) with all the parameters you need to sculpt each drum sound.



## StiX Advanced Synthesis Page

To switch between the Eazy and Advanced Synthesis pages, click on the Advanced Button at the right of the pane (1)

You can edit Sequences in two ways: In the MultiLine XoX editor, where all 10 sequences lines are visible, or in the Single Lane Editor, where you can customize controls for each Step of ONE sequence line



To switch between MultiLine and SingleLineEditors, just click on the Multi Sequencer Editors button at the right of the pane. In the image below, StiX displays the SingleLine editor (SNGL is selected and highlighted)

**Please note that with StiX you're never more than one click away from the task you wish to perform.**

Now let's take a detailed look at the different areas of the instrument.



**Load Drumkit:** A list appears with all available Drumkits. Select one Drumkit from this list to load it. The Drumkit list is sorted according to the criteria chosen with the ‘Sort By’ Option (last item in the list).

**Save:** Saves the current Drumkit with its current settings. (It will overwrite the previous version.)

**Save As:** Opens the Preset Manager in Current/Drumkit mode and allows you to save the current Drumkit with a new name. The previous version will remain unchanged.

**Delete:** Deletes the current Drumkit. (Data is not lost until you select another Drumkit.)

**View Preset:** Opens the Preset Manager in Browser/Drumkit view.

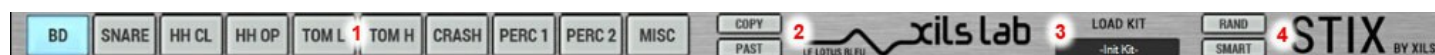
**Import Kit:** Opens a dialog box so that you can browse your HDs and load a previously saved Drumkit to replace the current one.

Please note that StiX Drumkits have their own file format. This is useful to port Drumkits between systems running under different operating systems or on different computers, or for Workgroups to exchange data.

**Please note that all these operations are also possible in the Preset Manager window, with the advantage that you can use multi-criteria sorting and searches, and that you can select multiple files to perform operations like Export/tag/retagg.**

## Drumpads Area

There are 10 drumpads, with familiar names, though you can create or load any sound in any pad if you wish so. (So you can load a second snare drum sound in the Low Tom slot for example)



The 10 Drumpads are located at the top of StiX GUI, and are always visible. **(1)**

**Select a Drumpad: Left-click on a pad:** When you left-click on a drumpad, **you select it**, and therefore can edit its settings in the Easy or Advanced synthesis pages. The selected Drumpad will also be the one edited in the Advanced Sequencer Tab.

**Play a Drumpad: Right-click on a drumpad:** By right-clicking on the pads you'll trigger the drum sounds associated to each drumpad. You can also play the drumpads on your MIDI keyboard (C1 octave range), or by clicking on the virtual keyboard located at the bottom left of StiX GUI.

**Copy a Drumpad:** Copies the drum sound currently loaded in the selected Drumpad. **(2)**

**Paste a Drumpad:** Pastes the previously copied drum sound to the selected Drumpad. **(2)**

## Editing Drum Sounds

Each Drumpad has its own synthesis engine, and you can save and recall any Drumpad as a preset

Drumpads can be edited in two ways: The Easy Page, and the Advanced Synthesis Page.

To select the drumpad you want to edit, just click on it in the Drumpad area. The Easy or Advanced synthesis editor will immediately reflect the synthesis parameters for this drumpad.

**Note:** Alternative methods to select a drumpad for edition: Click on its name in the Sequencer

# Easy Synthesis Page

The Easy Page is populated with a few Magic Buttons (Macro Commands) that let you edit your drum sounds in a very fast, convenient and efficient way:



**Stretch (1):** Stretches all envelopes (VCA, VCF, PITCH/AUX) to make your sound shorter or longer. Turn the knob clockwise to increase the length of the sound, and anti-clockwise to reduce it.

If the modulation is positive (longer, to the right):

- VCA Attack → identical
- VCA Decay → + Vstretch
- VCA Sustain → + Vstretch
- VCA Release → + Vstretch/2

Same for EV2-VCF and EV3 values.

If the modulation is negative (shorter, to the left):

- VCA Attack → identical
- VCA Decay → - Vstretch
- VCA Sustain → - Vstretch
- VCA Release → - Vstretch/2

Same for EV-Vcf and EV3 values.

**Global Pitch (2):** increases or decreases the pitch of all oscillators proportionally, allowing you to easily tune your sound.

- Linear: Increase or decrease pitch of all three oscillators linearly
- Convergent: Pitch of the oscillators will converge until they are identical
- Divergent: The pitch of the oscillators will increasingly diverge.

**Main Filter Cut Off & Resonance (4):** Changes the filter cut-off & resonance (offset).

**Macro 1 and 2 (3):** Changes the sound according to the macro modulation controls defined in the Advanced Synthesis page

**Velocity Modulations (5):** When playing drums, velocity-driven modulations can be important, to help make a groove being more alive, natural, or interesting, especially if you want to get away from the familiar robotic sound of the early vintage machines, where most often the only **velocity** parameter was the possibility to add an accent on a step.

StiX offers you 4 hardwired modulations responding to velocity per pad:

- Velocity to VCA: Ties velocity to the output volume of the pad.
- Velocity to Filter: Ties velocity to the filter cut-off frequency
- Velocity to Decay: Ties velocity to the decay time of the amp envelope
- Velocity to Release: Ties velocity to the release time of the amp envelope.

Please note that the last two parameters help you to approach the way real drums are sounded: The harder you hit a real tom, the longer its decay and release will be.

Of course anti-natural behaviour is sometimes desired. This is why all velocity controls are bipolar and can positively or negatively influence the tied parameter.

More velocity-driven modulations: Please note that you can further alter the character of the sound regarding velocity by using the Macros Controllers: By selecting Sequencer Velocity as a source in the Macro Matrix Modulation, and assigning it to modulate LFO parameters, or Oscillators Pitch, you can achieve a wide array of affects. (Please consult the Advanced Synthesis/Macro part of this manual for more details about this subject)

**Double EQ (8):** Each drum sound can have it's own double analog modeled EQ. For each of the two Eqs you can specify the Frequency, and the Gain. The Q factor is common for both EQ. Finally, each EQ can be set on/off to allow edit/compare (EQ is active when the switch is green).

**Level (9):** Sets the global output level of the sound.

**Freeze Easy Page Settings (11):** Once you are satisfied with your edits in the Easy Page, you can freeze its parameters so that their values are reflected in the Advanced Synthesis Page. Click on the Freeze button. Please note than until you have clicked this button, parameters on the Advanced Synthesis Page will NOT reflect their true values if you have edited them in the Easy Page.

The following controls will be frozen: Stretch, Cut-Off, Res, Global Pitch.

Note: It's not a bad idea to save your Drumpad as a new preset with a new name after you have frozen the Easy Pad settings and are satisfied with your edits.

**Reset Easy Page Settings (11):** Resets the Macro Buttons to their default – i.e. neutral – position, in case you're not happy with your edits and wish to revert to the original sound.

**Step Modulators (6):** Here you can define which parameters will be modulated by the two Macro 1 & 2 controls in the Advanced Sequencer Single Line editor. In other words, you can change the drum sound for EACH step of a sequencer line according to these parameters. The modulation amount can be positive, or negative, and is set using each of the amount knobs.

You can choose two parameters for the Macro 1 line, and one for the Macro 2 line.

Tip: Common targets for these parameters can be the filter, or the envelope segments (Decay or Release are especially recommended to try) You can use this feature for example to make an HH closed or open, depending of the value of these modulators, for each step.

**The PolyStep Modulator (7):** The PolyStep Modulator adds a touch of automatic dynamic variations to your sound. You can add automatic variations to 4 parameters.



**Balls:** You can add up to eight balls in the PolyStep Area (1), and each new ball is triggered by a step of the sequencer in a circular way: The first step of the sequence will always trigger the first ball, then each new step will trigger the next ball, until the last ball is triggered, and the cycle begins again from the beginning.

To add/remove balls, just click on the + and – controls (2)

**Balls action:** Up to four parameters can be defined (3) that will be affected by the Polystep. If a ball is centered, then no effect will be heard. If a ball is not centered, it will generate some modulations according to the four destinations parameters defined, following these rules: A ball located at the left of the center will generate inverse (negative) modulation to each of the two parameters chosen as Horizontal 1/2 destinations, while a ball centered at the right will generate positive modulations of these parameters. The same applies for the vertical axis: Balls located above the center will generate positive (increase) modulations of the 2 parameters linked to the Vertical 1/2 destinations, while balls located under the center position will generate negative (inverse/decrease) modulations of these parameters. The amount of each modulation is fixed by the 4 Amount knobs (4)

**Polymod Dynamic modulations:** Is that all ? No. By clicking on the LOCK Button (6), you'll add an automatic chaotic MOTION to the balls. So the location of the balls will actually vary over time according to the initial option you have defined. To disengage motion, click again on the button (MOVE)

Note: *The PolyStep Modulator is an extremely powerful tool to add automatic variations to a beat. You can achieve spectacular electronic effects with it. Or be as subtle as desired. It's one of the sequencing/synthesis tools available on StiX that CAN'T be emulated within your regular DAW, and it will add a unique touch to your tracks.*

### **The Drumpad Name Zone and Display (10):**

**Display:** Here you can see which Drum Sound is currently assigned to the selected Drumpad.

**Browse presets with the +/- Arrows:** You can browse the different drum sounds of the current category by clicking on the two arrows located at the right of the Name Zone (*Please note that if you have previously made some edits on the sound and have NOT saved it, all your edits will be lost as soon as another Drum Sound is selected and loaded to replace the current edited preset.*) The Down arrows select the next preset, and the Up arrows the previous one.

### **Operation on DrumPads: Load/Save/Save As/Tag-Retag-rename/Export**

**Important note:** All these operations can be performed from the Preset Manager window, with great comfort. Some of these operations can also be performed from the dropdown list available on the main GUI, or selecting items in the drop down list when left-clicking in the name field, or by clicking the arrows (see above).

**Changing the Drumpad preset from the Main GUI:** Left-click in the LCD name zone: A two criterias dropdown menu Will Display a list of all the Drum sounds included in your libraries, sorted by category (Snares, Kicks, HH, etc) . You can replace the current sound by another one by selecting it in the list.

**Save your Drum Sound with a different name:** Click the DRUM PRESET button to enter The Preset Manager. Set the preset manager mode to Current Preset if it's not already done. Click in the name zone, write a new name for your drumpad preset. Click the SAVE AS button. (Alternative method: Select SAVE AS in the drop down list in the Main GUI to enter the preset manager window).

**Save:** Will overwrite the current incarnation of your preset (please note that factory presets can't be overwritten, so choose the Save As function if you want to save an edited factory preset under a new name) The process is similar to the SAVE AS function above, except you just have to press the SAVE BUTTON. [Alternative method: Select SAVE in the dropdown list after clicking in the drum name zone).

**Delete:** Will delete the current preset (Factory presets can't be deleted) In the preset manager window: Right click on the preset in the preset list and select Delete. From the dropdown list on main gui: Select Delete preset.

**Sort By (Main GUI Drop Down list):** You can choose a second criteria to filter and refine the list of the drumpads. By default the first display criteria of a Drumpad is it's category (BD, Snare, etc) , and it can't be changed. The second criterias available to further filter the list are:

- **Bank:** Filters the drumpads by Category, then by Soundbank
- **Author:** Filters the drumpads by Category, then by Author
- **Recommended Gate Time:** Filters the drumpads by Category, then by Recommended Gate Time
- **SubCategory:** Filters the drumpads by Category, then by SubCategory (Example: If Cymbal is the category, Ride and Crashes will be subcategories. If Snare is the Category, Rimshots and Claps will appear in the SubCategories, etc.)
- **Synthesis:** Will filter the drumpads by Category, then by Synthesis (Synthesis can be Virtual Analog, Samples, Virtual Analog + Sample, FM + Analog, etc.)
- **All:** No secondary criteria is chosen. The list is only sorted using the Category criteria.

**Example 1:** You want to display only the Snares made with virtual Analog Synthesis: Choose Synthesis in the 'Sort By' menu, then the 'Analog' Kicks in the list

**Example 2:** You wish to choose only the drumpads created by Sound Designer J.Doe or yourself: Choose Author in the 'sort by' menu, and J.Doe, or yourself, in the list.

Please note that now browsing the list with the +/- arrows cycles through a sublist of the drumpads restricted by the TWO criteria you have chosen

**Export Drums:** This function exports all the drumpads included in the current list in a single file. Current list means all drumpads sorted with the main and secondary criteria. For example, if you have filtered your list with your Sound Designer name (Author field), the exported file will include all the drumpads for this category (like the snares) that you have created.

**Import Drums:** Imports a file exported using the above function.

**Import/Export function:** Please note that the FACTORY drumpads are automatically excluded from the Drumpads export/import function, as you don't need to export them – they are always present in StiX.

**Easy Synthesis/Advanced Synthesis toggle button (12):** Click on the Easy toggle control, located at the right of the Advanced/Easy Synthesis tab to switch between Easy and Advanced Synthesis panel.



## Advanced Synthesis Page

In this page you have total control over the selected drum sound synthesis parameters.

In StiX, each drum sound is made with a complete and complex modeled analog synthesizer, which can also make use of samples in a primitive, but efficient way, and of FM synthesis. The Advanced Edit Page is a bit crowded, but the reward is an incredible flexibility to create your sounds.

Therefore you'll find on the Advanced Pad Edit a lot of controls that some of you might be familiar with if you're used to work with hardware analog synthesizers and samplers, or their virtual counterparts.



The **Advanced synthesis page** is divided into 8 logical blocks:

From Left to right: The 3 envelope generators (1-4), the 3 Pitch EV/Osc frequency knobs (5), the Main Filter (6), The 3 Oscillators block (7), the two LFOs (8), The Fixed Modulation Matrix (9), the Macro Modulation Matrix (10), and finally the Toggle button you have already seen to switch between the Advanced and Easy Synthesis panels.

### Three envelopes: VCA, VCF and Pitch EV (1-4)

StiX provides two different envelope types: A traditional ADSR and our exclusive R-CLAP envelope model, where R stands for both 'Rhythm' and 'Repeats'.

The traditional ADSR envelope emulates the analog behaviour of the RSF Kobol vintage analog synthesizer, which was famous for its fast and snappy envelopes. The R-CLAP envelope is inspired by the Clap sound of a legendary vintage analog Drum Machine, which we took to the next level to make it much more versatile increasing a wide variety of rhythmic effects. You can switch between the classical ADSR and R-Clap envelope by clicking on the TYPE SYMBOL (3)

Whatever the Envelope type you choose:

- VCA Envelope: controls the volume of the sound over time.
- VCF Envelope: controls the filter's cut-off frequency over time
- Pitch Envelope: controls the pitch of the oscillators over time (1 & 1B) Additionally:
- The VCA Envelope always controls the overall volume of the drum sound.
- The action of the Filter Envelope depends on the EV/VCF amount knob located in the Filter area.
- The action of the Pitch Envelope on each of the three oscillators depends on the modulation amount set by the three PEV knobs located at the right of the Envelope Area (5).

*Tip: Please note that each envelope can be used as a modulation source to control any destination parameters in the various modulation matrix engines (Mod Matrix, Macro Matrix, Step Modulator & PolyStep).*

The **Traditional ADSR envelope** has four knobs:

A: Sets the attack time of the envelope (The time to reach maximal volume).

D: Sets the decay time of the envelope (Time to reach the sustain level).

S: Sets the Sustain Level.

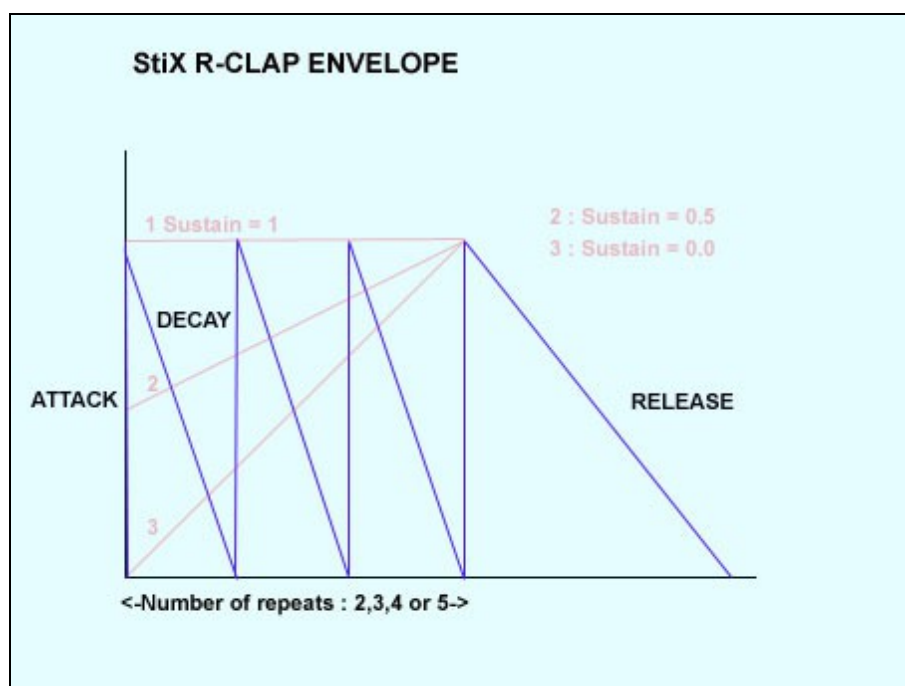
R: Sets the release time of the envelope (Time to decrease from the sustain level to zero)

**Time Multipliers and dividers (Factor) (2):** Synthesizers Standard ADSR are well suited for certain drum sounds, and less for others. Due to their nature, Drum Sounds mostly require very fast and punchy envelopes. To ensure the maximum versatility, you can multiply or divide (Since V1.5) the global duration of each envelope (i.e all its segments) by a certain factor, that is specified in the Multiply Display Box. The Time Dividers, introduced in StiX version 1.5, are extremely FAST, and are especially well adapted to the tightest and punchiest drums and percussions sounds. Please note: You can specify a different Multiply/Divide factor setting for each of the three envelopes; To change the factor of any envelope generator, just click in it's factor button, then select the one you need in the dropdown list. (Choices x1-4 -longer-, Neutral, Divided by 1-4 -fast to very fast-)

### R-CLAP Envelope:



This exclusive envelope has been created to make a wide range of percussives sounds including claps, ruffs, rasps, rolls, etc.



To switch between the ADSR and R-CLAP envelopes, click on the Envelope Waveform Button, left of each of the 3 envelopes.

When R-CLAP is selected, the ADSR Factor knob becomes a REPEAT knob. The REPEAT parameter set the number of alternate Attack-Decay stages the envelope will execute before it reaches the Release segment. For example, setting the Repeat number to 3 will result in an ADADAR envelope (in the last iteration the decay becomes the release parameter). The number of repeats can be set to: 2,3,4 or 5.

A: Sets the Attack time of the envelope

D: Sets the Decay time of the envelope

S: Sets the Global Slope of the envelope (i.e relative maximum level of the different repeats) R: Sets the release time of the envelope

'Sustain' in R-CLAP envelope: If  $S = 1$ , all the peaks will have the same value. If  $S = 0.5$ , the level will increase from 0.5 to 1.0. If  $S = 0$ , the level will go from 0.0 to 1.0 (The first AD repeat will not be heard).

More info: Watch our video tutorial about StiX R-Claps Envelopes: <https://www.youtube.com/watch?v=C2toH0SimEk>

## Global Envelope Shaper selector (4):

This sets the relative rate of ALL envelopes, whether ADSR or R-CLAP are selected.

The selector has 3 positions:

1. Left: Slower attack, Faster Decay and Release
2. Center: Faster attack, Slower Decay and Release
3. Right: Slower Attack, Decay and Release

**Important note on the envelopes: Their behaviour is related and tied to the GATE TIME parameter specified in the Sequencer line.** In a traditional ADSR envelope, the release parameter is only heard when the sustain level is not set to zero. Keep this in mind, and please read the chapter of this manual on the Sequencer Gate Time parameter, where this relationship is explained in detail. This is why among the different criteria/tags for each drumpad, we have included a 'recommended' Gate time for the current drum preset. This gate time is also important if you trigger StiX drum sounds from a MIDI keyboard, an electronic drumpad, a hardware drum machine pad, or most midi pads controllers. Most Drumpads usually output very short notes, otoh it's relatively difficult to send very short notes by playing manually from a midi keyboard. In short keep in mind: The resulting sound of a drumpad might depend more/less on the length of the note that will trigger it, and this is true in all cases: If the drum sound is triggered by StiX sequencer, by a Midi Keyboard, or by Midi Drumpads.

## Filter Section (6)



Deep in the heart of all analog synthesizers are filters. StiX filter makes use of the famous Xils-Lab modeled analog filters, with their unique 0df and non-linear algorithms.

**Filter Type:** The first knob lets you specify the filter type, which is simultaneously displayed in the Filter Display box. The choices are:

1. LP 12 dB XXY22 Filter (also used in the Syn'x 2/Minisyn'X synthesizer and Elka Synthex)
2. LP 24 dB Cem334 Filter (also used in PolyKB II Xils-Lab Synthesizer and units like RSF Kobol/Polykobel)
3. BP 6 dB (also used in the Syn'x 2/Minisyn'X synthesizer and Elka Synthex)
4. BP 12 dB (also used in the Syn'x 2/Minisyn'X synthesizer and Elka Synthex)
5. HP 12 dB (also used in the Syn'x 2/Minisyn'X synthesizer and Elka Synthex)
6. CMBF = comb filter
7. CMBI = inverse comb filter

**Cut-off:** Specifies the filter's cut-off frequency.

**Resonance:** Sets the filter's resonance factor. Resonance adds emphasis to frequencies around the cut-off.

**EV-VCF:** Sets the amount of VCF envelope modulation of the cut-off frequency.

**Drive:** Applies pre-filter drive to the signal.

## Oscillators Section (4)

You can combine up to 3 oscillators to sculpt each drum sound.



The first two oscillators are modeled analog morphing oscillators, which means that you can morph continuously between waveforms, from Triangle (WAVE knob (3) full left) to Pulse (WAVE knob (3) full right).

You can switch any of these two oscillators to a Sine by clicking on the Oscillator Label (1). In this case, the WAVE knob (3) performs wave-shaping on the sine, instead of morphing.

The third oscillator lets you choose between white noise and a sample, which you can load from StiX factory content or your own sample collection. (In that case, please note that the sample length is limited to 2 seconds, and that stereo WAVs are converted into mono.)

**Oscillator 1 & 2 Pitch (FREQ) (2):** Lets you specify the pitch of the Oscillator.

**Oscillator 1 & 2 WaveForm (WAVE) (3):** Sets the waveform of the oscillators (from Triangle to Pulse, center position is a Sawtooth ) If the Oscillator is set to Sine, the WAVE button performs wave-shaping on the Sine.

*Tip: Waveform Dynamic control: Note that you can dynamically control the waveform of the two analog oscillators by assigning waveform as a modulation target in either the Modulation Matrix or the Macro pages. It's easy to assign an LFO or an envelope to control the waveform of any or both oscillators in these pages.*

**Sine Oscillator (1):** Clicking on either the OSC 1 or the OSC 2 label switches them to SINE. in which case the associated WAVE knob performs wave-shaping instead of morphing. To revert to the standard triangle-to-pulse morphing oscillator, just click on this control again.

*Tip: When SINE is chosen, modulating it by itself (FM) , using a Macro Modulation Slot, can generate a large variety of 'Noise' oscillators.*

**R, Reset oscillators (6):** When engaged, the oscillator's phase is reset to zero each time it is activated. Three positions are available: Green, Red and Grey. When Green is chosen, the oscillator does not drift, ensuring that both oscillators are frequency-stable in time. When Grey is chosen, the oscillators are free-running, as real analog synths.

**Noise/Sample oscillator (5):** Lets you specify Noise or Sample for the 3rd oscillator and its volume. Clicking on the NOISE3/SMP 3 label switches between Noise and Sample. The Noise and Sample oscillators can take the Direct-Out path, bypassing the main filter. The Noise oscillator also has its dedicated filter with cut-off and resonance. If Sample is selected, you can set the Sample Start Position and play the Sample in reverse mode.



**Direct-Out switch D:** Whether the 3rd oscillator is set to Noise or Sample, clicking on this switch routes the output to the Direct-Out Path, bypassing StiX's main filter, allowing you to create parallel double-filter paths. The switch is lit green when the Direct-Out path is selected.

**NOISE:** When NOISE3 is selected, the top knob controls the cut-off frequency (FREQ), and the middle knob the resonance (RES) of the selected filter type. Clicking on the switch to the top left of the level knob lets you specify which filter type will affect the noise: HighPass (HP green) as in the image, LP (HP red), or no filter (NC greyed).

**SAMPLE:** When Sample is selected, the top knob tunes the sample, the middle knob sets the Sample Start position (Offset, Unipolar), and the left switch lets you play the sample in reverse (RV) when engaged (Green). Combining Sample-Start Offset and Reverse enables you to create many variations from a single sample.

*Note: The Direct-Out option lets you create a large palette of new sounds and drum-machine topologies, including sounds like the famous TR-808 Snappy Snare, or various vintage drum-machine cymbal sounds, where the noise passed through a different filter than the analog oscillators.*

## Samples management (from the main GUI)

**Note:** Managing Samples inside the new one-window Preset Manager is much more handy than from the main GUI drop-down menus. However, most functions can still be accessed from the main GUI, including the next/previous sample arrows. Please consult the Preset Manager chapter at the end of this manual to learn more about it.

**Samples:** Clicking on the Sample name zone (5) displays a drop-down list (1) with all the available internal samples in StiX's sample libraries, sorted by category (BD, Snare, etc.), including the banks you have created. You can change the sort order by selecting other criteria with the 'Sort By' option (3).



Additionally, you can load into the current sample slot any sample from your own sample collections on your HDs.

To load a custom sample, choose 'Import Wave File' (2), then browse your computer's file system for a suitable WAV. You can play samples while browsing.

You can export a Sample Bank, or Import it (4)

*Note: In this image, the sounds are sorted on 'SubType' to show the different subtypes of percussion.*

Once a Sample is loaded you can use the browse arrows located at the right of the sample name to browse all the samples in the selected category. No need to display the whole list!

Please note that if a Sample is loaded, the Noise oscillator is deactivated, and the loaded sample will replace it. To switch back to the Noise oscillator, just select it again in the dropdown list.



**03 Tune:** Sets the pitch of the sample loaded in the sample slot (see above). Please note that when 'Noise' is selected and no sample is loaded in the Sample Slot, this control is greyed and deactivated.

*Important note: Once you have imported custom samples, you should back them up by exporting the current bank (select "Export bank" in the wave menu). In this way, in case of a disk crash or computer failure, you can always recover your sounds and projects.*

**Note:** All samples in StiX are exclusive material. The Wave Alchemy Drumkits were built by courtesy of our partner WA. They were derived from their first-class sample collections, and we have added a lot of control to each of the drum sounds, so that they'll never sound identical when imported into other samplers or drum machines.

You can hear these Drumkits in this tutorial video: <https://www.youtube.com/watch?v=d0BED-MpM3I>

## LFO Section

	<p>StiX LFO section includes two polyphonic LFOs that can be MIDI-synced. Each LFO has the same properties, and you can cumulate waveforms. You can specify whether the LFO will be free running or reset on each note-on event.</p> <p>The six LFO waveforms are: Sine, Ramp Down, Ramp Up, Sawtooth, Square and Sample &amp; Hold.</p> <p><i>Note: In this image, LFO 1 is selected, with three waveforms (cumulative waveforms), and the Sync Switch is activated, while the Trig Reset Switch is deactivated.</i></p>
	<p><b>LFO One-Shot Mode:</b> Use the center switch — lit red — to set the LFO in One-Shot Mode. The LFO waveform won't loop and the waveform will only play once.</p> <p>LFOs can thus be used as additional envelopes, or to bend the curves of any of the three envelopes. It's also useful to bend the pitch of oscillators in the Mod Matrix, so that you can free the pitch envelope to use it to modulate other synthesis parameters.</p>

**Rate (2):** Sets the rate (speed) of the LFO.

**Delay (2):** Sets the Delay Time before the LFO begins its action. (*Note: Too long Delay times might prevent the LFO from being triggered and its action from being heard, depending on the Tempo of the track.*)

**Waveforms (4):** You can select several waveforms simultaneously by clicking on their respective labels (highlighted = on). If no waveform is selected, the LFO is disabled.

**The MIDI Sync Switch (SYNC) (3):** Syncs the LFO to the host MIDI clock. When this switch is ON, the LFO values are displayed in musical values.

**The LFO Trig Switch (RST) (3):** When this switch is ON, the LFO is triggered by each note-on event (drum hit) and reset to the start of the waveform.

**LFO One-Shot switch:** When this switch is on, the LFO waveform is triggered only once and doesn't loop. Note that when One-Shot Mode is activated, the LFO is automatically put into Reset mode.

*Tip: Please note that you can use the LFOs as modulation sources to control any parameter in a Mod Matrix. If no modulation for the LFOs are set in these pages, it can be a good idea to deselect waveforms in the LFO module to save CPU.*

*Tip: When Trig and/or One-Shot is/are activated, you can use the LFO as an additional envelop.*

## Modulation Matrix



StiX offers various modulation options. Some (the most usual) are hardwired into the Mod. Matrix to save you the time it would take to connect sources to destinations in the Macro Mod. Matrix.

The Mod. Matrix lets you modulate up to five fixed destination parameters with the following three fixed sources: LFO1, LFO2/Noise, OSC2.

The destination parameters are:

O1= Pitch of Oscillator 1

O2 = Pitch of Oscillator 2

W1 = Waveform of Oscillator 1

W2 = Waveform of Oscillator 2

FLT = Filter Cut-Off

*Note: When OSC2 is the source, it can't control its own pitch/waveform!*

**Amount Knobs:** The modulation amount is set by the three knobs above each source label. Note: These knobs are unipolar.

**Activating Modulations (3):** Clicking on a modulation node activates the modulation set by the amount knob(s).

A green-lit node indicates positive modulation, a red-lit node negative modulation, and a greyed-out node no modulation.

Clicking on the nodes cycles through Positive mod. (green) → Negative mod. (red) → No mod (greyed out) → Positive mod.

## Macro Modulation Matrix



The Macro Mod. Matrix works similarly to the Modulation Matrix, except that here the modulation sources and targets are not fixed: you can freely define them by selecting up to two sources (1) and eight targets (4) from more than 100 parameters.

The Macro Modulations knobs are also replicated in the Easy Page, so this is a good way for sound designers to build more or less crazy modulations from which other users can benefit when playing the Drumkits. (Or just program your own macros and have quick access to them in the Easy Synthesis Page.)

### To program a Macro:

1. Just select the source parameter (Modulator) by clicking in the Source Name Control just under the amount knob (1).
2. Select up to four targets (Destinations) in the drop-down list, displayed when you click in one of the four target zone names.
3. Once the source and at least one destination have been selected, set the modulation intensity with the amount knob (2).
4. Activate the modulation by clicking on the Activation Switches (3). A green-lit switch indicates positive modulation, a red-lit switch negative modulation, and a greyed-out switch no modulation. Repeated switch-clicking cycles through Positive mod. (green) → Negative mod. (red) → No mod (greyed out) → Positive mod.

**Modulation Sources:** The three envelopes, the two LFOs, Fixed, Sequencer line parameters (velocity, etc.), the three oscillators (whatever their status).

**Modulation Targets:** Oscillators (Frequency, Level, Waveform), levels and segment times of the three envelopes (ADSR), (Rate, Waveform, Level) Main Filter (Cut-Off, Resonance, Drive), Noise Filter (Cut-off, Q). Some effects parameters.

*Note: LFO Waveform refers to the symmetry of the waveform (similar to PWM in case of the Pulse waveform) Please note that modulating the LFO width has no effect when SINE is selected.*

**FM synthesis:** The Macro Modulation Matrix is the place where you can perform FM synthesis between all oscillators. Just select one oscillator as a source, and up to 3 oscillators as destination(s). Modulating analog oscillators with high amounts create a wide variety of noises.

*Tip: MIDI Automation: Please note that most parameters can also be assigned to a MIDI controller to be automatized. To learn more about this aspect of StiX, please consult the MIDI CC assignation part of this manual.*

## Pattern Management

StiX offers twelve patterns in which you can store different sequences & rhythms. These patterns can be organized and combined in Song Mode (see next chapter of this manual) to build complex, sophisticated drum tracks. They can also be chained live by triggering them via your MIDI keyboard or device. You can also drag 'n drop patterns to your DAW.



One Pattern is always selected, and you can only edit the currently selected Pattern. The twelve patterns are saved within each StiX Global Preset. Patterns also have a dedicated save format, and you can copy/paste them between two different Global Presets

*Tip: To play or chain patterns live, just click on any note of your MIDI keyboard in the C2/B2 range: C2 selects Pattern A, C#2 selects Pattern B, etc.*

**Selecting the active Pattern (1):** Just click in one of the twelve buttons of the Pattern Area to begin editing the pattern.

**Copy/Paste Pattern (2):** Click on the Copy Button to copy the current pattern into the buffer. Simply select another pattern, then click on the Paste button to copy the content of the buffer to this pattern.

**Randomize Pattern (2):** All lines of the XoX editor will be populated with random hits. Please note that all the current content of the Pattern will be lost, and your edits gone.

**Pattern Preset Management (3):** Works in an identical way to the other Presets in StiX: You can define criteria, sort patterns using filters, save/load/Delete patterns, rename them or save them with new names etc. You can also manage patterns via the Preset Manager window. (For more details, please consult the Preset Manager chapter.)

*Tip: Pattern function tags: From version 1.5, factory patterns are tagged by function: Main Pattern, Variations, Fills, Breaks, Chorus, Bridge, Endings, etc. If you're looking for a Break pattern in your track, you can open the preset manager, and select the 'BREAK' criterion to display only the Break patterns. Then try every break pattern until you find one fitting your project, or close enough so that you can get the perfect break with a few edits.*

**Open Song Panel Mode (5):** Opens the Song Panel, where you can combine patterns to build complete drum tracks. (See next chapter of this manual.)

**Pattern Area Randomize Function:** Please note that:

- Only the XoX editor will be randomized.
- The Single Line Editor data will remain unchanged.
- Tip: You can also randomize only one Sequencer Line in the XoX Pattern Editor

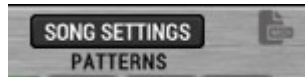
### The Time Signature: Number of beats per bar (4)

Here you can select the Time Signature of the track by changing the number of beats per bar. It is highly recommended to choose the same time signature as the one used in your DAW, but you can also experiment with this control to create polyrhythmic tracks by setting both controls to different values Furthermore this will modify the way beats and bar separations lines are displayed in both the XoX and the Single Lane editors.



## Drag 'n drop Pattern to DAW

To drag 'n drop StiX patterns directly to your DAW, click on the Dn'D 'file' icon located at the top right of the pattern block, right of the song settings button.

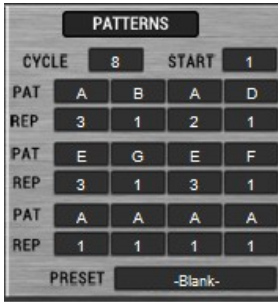


Drag 'n drop this icon to your DAW. You can freely insert the pattern anywhere in your DAW. Please note that the resulting audio may differ from what you heard when playing the pattern in StiX (PolyStep modulators can't be operated; per-step gate time may be different, etc.)

Please note that during the drag 'n drop process, StiX will stop playing.

*Tip: You can also record StiX MIDI Output in your DAW (though some DAWS can't record the MIDI output of plugins). Not only will you be able to record StiX MIDI output between two locators (i.e. more than one pattern with a single recording), but you can also control other software or hardware drum machines, samplers or synthesizers by routing relevant StiX MIDI Out data to them.*

## Song Panel



In this area you can combine patterns and write complete drum tracks. Rather than offering you archaic rows of little squares where you can enter a Pattern Number, StiX lets you build a song in a 'semi-archaic system' where you can both select a pattern number AND the number of times this pattern will be repeated before going to the next part of the song. This system is a much way to build tracks.

Songs have their own dedicated preset format, so its easy to build templates of standard tracks: Intro-Break-Verse-Chorus-Outro, for example, and reuse them as a basis for future works.

### Building a Drum Track in the song editor:

1. Enter the Letter (A to L) of the pattern in the drop-down list (Left-click in the Pattern Zone).
2. Select the number of times the pattern will be repeated before the next pattern is played.

Repeat these operations until the track is completed.

**Beginning of Song Control Display (Start):** Here you can choose the bar and the beat when StiX will start and begin to play its first pattern in Song Mode. Left-click in this area and select the bar number in the drop-down menu.

**Cycle:** Sets the number of Song Pattern slots the song will cycle through.

**Song Presets:** Works in a similar way to all other Presets in StiX: You can define criteria, sort Song presets using filters, save/load/delete patterns, rename them or save them with new names, etc.

**Go back to the Pattern editor:** Just click on the Patterns toggle button to go back to the Patterns editor

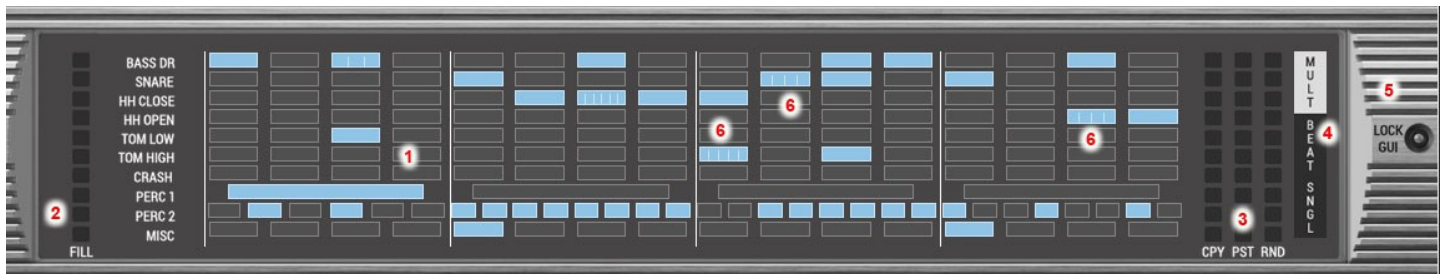
## Sequencer: Creating and editing Patterns

Patterns can be created and edited in two modes: The traditional XoX Pattern Editor let you build or edit rhythms in a flash, as you can see the 10 different drum tracks simultaneously. The Drum Lane Editor let you edit a single Sequencer Line for a single Drumpad, but with much more possibilities and in depth editing including Step Velocity, Gate Time, Division, MicroPlacement, as well as user defined per step modulations.

### XoX Multi-Line Sequencer Editor

Everyone who has worked with a vintage hardware Rhythm Machine or a DAW drum editor will be familiar with this kind of rhythm editor: The different drum sounds are displayed in rows, while columns represent the different beats and their subdivisions.

If you want to create a snare rhythm, just click on one of the squares in the Snare row where you want the Snare to sound. Please note that you can write sequence lines for any drumpad, even if the drumpad is not the currently selected one.



**Create a Drum hit at a given time position (1):** Just left-click on the square in the desired DrumPad Line.

**Delete a Drum Hit (2):** Click again in the drumpad hit square to erase it.

**Fill/Populate a Row (2):** Just left-click on the switch located at the left of a drum lane and all hits will be automatically populated. This can be very handy to populate quickly an HH line for example

**Delete a Sequence line (Erase all hits) (2):** Right-click on the Fill button.

**Copy a row (Sequence Line) (3):** Click on a button in the Copy column located at the right of a row

**Paste a row (Sequence Line) (3):** Click a the button in the Copy column located at the right of a row

**Randomize a row (Sequence Line) (3):** Click a the button in the Randomize column located at the right of a row

**Single Lane Editor Switch Button (4):** Let you switch between the XoX MultiLine editor and the Single Lane Editor. Please note that, when you engage the Single Lane Editor, you will edit the Sequencer Line of the SELECTED DRUMPAD.

**Step per Beat Editor (4):** Click on the Single Line Editor toggle button to enter it.

**Lock Pattern Function (5):** The selected pattern will always be visible in Song mode, allowing you to edit it without the risk of automatic switching patterns when StiX runs.

#### The Time Division Parameter (Step Divisi) (6)

In default mode, the drum sound will be triggered only ONCE per sequencer step. You can however trigger the drum sound several time per step by using the Time Division parameter. This is useful to make rolls, or part of rolls, triplets, pentolets, or sextolets effects, or different ras/ruffs effects like the 'ras de 3', or ghost notes to add life to drum part. These expression features are very common in real drumming world, but rarely found in both digital or analog drum machines world.

To increase the number of hits for a sequencer step, just right-click in the desired step, then choose the value with a left-click in the Time Division drop-down list. Possible values are 2 (two strokes during this sequencer step), 3 (triplets of the set time value), 4, 5 (pentolets) or 6 (sextolets).

Note: When you create a hit on the sequencer lane with the mouse, the default value 1 (= no time division = 1 drum strike per step) is set.

*Tip: You can change the number of steps per beat in the Step-per-Beat Panel if you want total control of each drum strike (e.g. velocity). You can also combine a custom number of steps per beat AND the Time Division parameter to get very unusual meters, such as pentolets of triplets, or seven sextolets per beats, or five steps per beat, with each pentolet having a different time-division parameter. The possibilities are almost endless here.*

## Sequencer Single-Lane Editor

The Single Lane Editor lets you customize each STEP of a sequencer line with five different parameters: Velocity, Gate Time, Micro Position, (Step) Mod 1 & 2. Velocity, Gate Time and Micro Position are permanent controls: They are identical for all Sequencer Lanes. Mod 1 and Mod 2 are custom controls, and are linked to the the Macro Modulations defined by the original Sound Designer of the Drumpad, or yourself, for each different Drumpad



**Position Parameter (1):** You can shift, and adjust in a very precise way, the position (temporal position) of each step of any sequencer line in StiX. You can therefore apply both swing and/or micro shifts to any sequencer line.

If the parameter is centered, the instrument line will play perfectly quantized. If Position is shifted to the left, the step will be played before the exact quantized time value. If Position is shifted to the right, the instrument will play after the exact quantized time value for this step.

Tips: How to use the Position Parameter:

- Make a snare/clap stack as LARGE or COMPACT as you want
- Make flams (using two drumpads and two sequencer lines)
- Make, or adapt to, any “human” shuffle (different to swing, which implies symmetry between beats in a bar, whereas shuffle/groove can be any strike(s))
- Play the shaker/cabassa/marracas on the beat (and not after). This is really the curse of many sequencers: that they just can’t play these instruments properly. With StiX, your shaker peak will be spot on the beat.
- Play “in haste” (ahead of the beat) or “lazy/laid back” (behind the beat).
- Change micro-timing of a percussion sound so that it doesn't pile brutally on top of the BD/snare/etc. but plays just a bit ahead or behind (so that the natural resonances of the drum instruments breathe and can be heard/separated in the mix). However, brutal can be desired, in which case all you have to do is leave the sequence line as it is (and StiX will function as the terribly brutal drum machine that it can also be).
- Micro-position adjustment is also useful for getting reverse snares to sit right on the beat.
- Set the Global Swing of a sequencer line independently from the Global Swing Factor. Put the sequencer line in GANG MODE, to shift all steps simultaneously, then move the position slider to the right.

To create this kind of micro-timeshifting that will make your music breathe and feel incredibly organic and alive, just slightly move, in Gang Mode, the Position parameter of a sequencer line.

**Tutorial Micro Position:** Please watch this tutorial about Micro-Position and all the possibilities it offers, with sound examples: <https://www.youtube.com/watch?v=p3hDUXNvJIs>

**Velocity Parameter (2)** You can specify a different velocity for each step of the sequencer lane.

Important: Please note that the step velocity value might interact with the synthesis engine of the sound in other aspects than tacit volume. If there’s no velocity assigned to parameters in the synth engine, the step velocity parameter will have no effect.

**Default Velocity:** When a note is created by clicking in the sequencer line, it is created with an average velocity of 64. Velocity range is 0-128.

### Gate Time Parameter (3)

The Gate time parameter lets you specify how long the keystroke that triggers the hit will be held down, i.e. how much of the decay, and possibly the sustain and release stages of the three envelopes, will be played for this drum hit in this step.

To specify the Gate time of each step, just move the bar to the left or to the right in the active step display. The more to the left the bar is, the longer the drum sound will play.

Important notes for the per-step Gate Time parameter:

- The default value of the Gate Time when triggering a hit in the XoX editor is 50% of the total step length.
- If the Gate Time is set to zero, the Note On/Note Off interval will be 10ms, so that only the attack and release stages of the sound will be heard. But if the attack of the sound has been set to a slower value than 10 ms, the sound will not be heard.
- In the opposite direction, the Gate Time of each step can be increased to up to 200% of the step length. However, if the sound of this step overlaps the next sequencer step, all envelopes will be reset to zero. Therefore, it might be a good idea to avoid making the next step a hit, unless you want to generate some kind of repeat FX effect.

**IMPORTANT: StiX uses analog modeled traditional ADSR envelopes. If the sustain level is set to ZERO, the release will be ZERO, because in this kind of envelope, the RELEASE stage starts at the value of the SUSTAIN level, which is not a time factor. Therefore, depending on how the drum sound is programmed, some parts of the envelope will be active (heard) or not, depending on the GATE time in the sequencer. To make StiX easy to use, each factory drum sound has been tagged with a recommended Gate Time. You can use this criteria to sort the displayed drum sounds of a category.**

*Tip: In all cases, if you replace one drum sound with another, or work to create your own drum sound, and find that the drum sounds 'weird' (i.e. very short or, the opposite, with a strange sustained part) you can/should change the Gate Time of all the steps of the Sequencer Line by activating the Gang Mode for the Gate Time. Most problems are solved in this way.*

**The Envelopes Segment/ Sequencer Gate relation and interdependencies** are one of the most important things to master in StiX to gain full control over it. Once you've mastered it, nothing will stop you. In most drum machines, the sounds are short one-shots; there's no sustain parameter, and sometimes there's only a decay acting as a release. StiX gives you much greater control and much more diversity of sounds, dynamics and shapes. But there's a little price for this: the learning curve. The better you understand this relation, the better you will manage your sounds and they will behave as you want them to behave.

### Step Modulation Matrix Mod. 1 & Mod. 2 lines (4)

You can fully control up to three freely chosen Synthesis parameters inside the Single Lane itself, and specify the value of these parameters for each step of the sequence. You can create extreme and impressive effects with these two parameters, especially if you consider that they compliment very well the PolyStep modulator, and can be used simultaneously.

These three parameters are defined in the Step Modulation area of the Easy Synthesis tab.

To change the Modulation for each step of the sequence, just move the cursor of a step. The Cursors are bipolar:

- To the right of center: A positive modulation will occur.
- To the left of center: Negative (inverted) modulation will occur
- Cursor centered (neutral position): No modulation is applied, and no changes in the sound can be heard.

Please note that you can revert to the default (center) value of each step by a Ctrl + Click command.

Tip: Reset Default values also work in Gang Mode. Just activate it if you want to reset all the values of a Macro control line to the neutral (Center) position.

### Gang Mode (5):

You can select the Gang Mode for all parameters of a sequencer line to edit all the values of all steps simultaneously, increasing or decreasing their values with a single mouse operation. This is useful to increase all the velocities of a sequencer lane, for example, or to quickly adjust the Gate Time of all the steps.

Just click on the Gang Mode switch of the sequencer lane you wish to edit, then move any cursor on any step of the lane.

Available sequencer lane parameters: Position, Velocity, Gate Time, Mod Matrix Parameter 1-2 & Parameter 3-4

*Tip: Reset Values to Default also works in Gang Mode. It's very useful to return all the controls of a line to their neutral point after unsuccessful edits, for example. Video tutorial of Gang Mode: <https://youtu.be/VyFHPUTL4X4?t=1m44s>*

**Multi XOX Editor Button (6 - MULT):** Lets you go back to the standard Multi-Line XoX editor

**Step-per-Beat Button (6 - Beat):** Lets you enter the Step-Per-Beat Editor.

**Drumpad Name (7):** This label displays the currently selected drumpad name.

Finally, you can also add/remove drumhits in this editor, as well as divisions. The Hit Line of the edited drum sound is identical to the one in the Multi-Line XoX view, and any edits you make in the Single-Lane editor will be immediately heard and reflected when you return to the XoX Multi-Line editor.

## Mixer Area

The Mixer Area is always visible, and lets you build a precise mix of your Drum Track inside StiX

**StiX Multi-Out version** enables those who need even more control and want to process individual drum channels in their DAW to select different audio outputs for each drum sound.



*In this image, the Misc. channel is muted, the Choke function is activated between TomLo and Hi, and between the Crash and the Perc 1 sound. Gang mode isn't active.*

Each of the 10 drum channels has identical controls:

**Mute Switch:** Mutes the current channel when lit green. (Left-click on the switch to toggle its state.)

**Pan Knob:** Lets you specify the Pan Position of the channel.

**Attenuator/Volume Slider:** Lets you specify the volume of the drum channel.

**Solo switch:** Solos the current channel when lit red. All other channels are muted. Note: You can solo more than one channel.

**Output** (Only in StiX Multi-Out version): Routes the output of the current channel to the Master output.

**Choke Pairs:** Activates the Choke function between two adjacent Drumpads. (Green when activated.) The Choke function mutes the other sound of the pair when a new note is triggered. It is commonly found in vintage drum machines on hi-hat sounds, when a new closed hi-hat trigger mutes the open hi-hat sound, emulating the behaviour of real hi-hats. In StiX it can be very effective on percussion duos, or with toms, etc., and you can create all kinds of gated sound effects with it.

**Gang Mode:** When this switch is activated, you can control all volume sliders by moving only one of them. You can use this feature to control StiX global output volume without changing the relative levels of the different drum sounds.

Note: Please note that the reverb and delay effect are always directed to the Main Stereo Output (Stereo Output 1)

## FX Mixer Area



You can specify in a precise way the wet part of any selected Drumpad in this area. The four available channel effects are: Reverb, Delay, Phaser and Distortion/Crusher.

Reverb, Delay, and Phaser are Global Effects, and each has its own auxiliary bus: All drumpads share the same settings. Crusher/Disto is an insert effect, and each drumpad can have a different Disto/Crush effect.

Each effect has its associated Knob. Turning it clockwise increases the linked effect, while turning it anticlockwise reduces the effect.

Note: The Reverb and Delay sends are auxiliary sends, and they feed two respective independent auxiliary channels that are mixed into the Stereo Output 1 bus channel. However, the Distortion/Crusher units are insert effects, which means that the amount knob acts as a dry/wet mix knob, and the resulting sound is sent to whatever output the channel is assigned to.

Effects settings can be specified in the Effect Area (Please consult the next section of this manual for further details.)

### Important:

Note that the Send levels can be set for all drum sounds simultaneously if the mixer GANG MODE is activated. Otherwise they will only affect the selected drumpad: if the BD is selected, you can set the Delay/Reverb/Phaser send level for it. You must select the Snare Drumpad in order to set its dedicated Send levels.

## Crusher/Distortion

Each channel can have its own Crusher/Distortion unit with different settings. To activate the unit for a channel, just click on the On/Off Switch (it will be lit) (1)

The following parameters are available:

**Distortion Level (2):** Set the distortion level

**Bits Number (3):** Sets the bits number. Standard values like 8 or 12bits can be easily reached to emulate the standard character of the vintage 80s hardware Digital Drum Machines

**Sampling Frequency (4):** You can reduce the sample frequency

## Effects Area

Here you can tailor StiX Reverb, Delay, Phaser, Compressor, and Crusher/Distortion FX units. Only one effect can be visible at a time. Just click on the label of the effect you want to edit to display its controls.

## Reverb (Stereo):



StiX stereo reverb always outputs to the Main Stereo Bus. You can specify the amount of reverb for each drum sound.

**Reverb Predelay Time:** Sets the time before reverberation occurs.

**Reverb Level:** Sets the output level of the reverb

**Reverb Time:** Sets the length of the reverb

**Reverb HF Damp:** Sets the amount of high-freq. damping (roll-off)

**Reverb Type:** Use the three-position selector to choose your Reverb algorithm. The three Reverb algorithms are (from bottom to top): Large, Medium and small

## Analog Delay:



**MIDI Sync Switch** Click on this to sync the delay with the MIDI Clock of your DAW. Note that the tempo is displayed in tempo values rather than milliseconds.

**Left Delay Time:** Sets the delay time of the left delay line

**Left Delay Feedback:** Sets the amount of left delay line feedback

**Right Delay Time:** Sets the delay time of the right delay line

**Right Delay Feedback:** Sets the amount of right delay line feedback

## Phaser, emulates generic stereo analog phasers:



**Speed:** Sets the rate of the phaser

**Amount:** Sets the amount of the phaser

**Sweep:** Sets the sweep width

**Resonance:** Sets the resonance factor

**Stereo:** Controls the stereo width of the phaser unit. (Full = Largest stereo image)



## Compressor:



StiX compressor only affects the stereo output.

**Level (Make up):** Adjusts the output level after compression

**Ratio:** Compression ratio (from gentle 1-2 to brutal 10)

**Threshold:** Sets the level of audio signal that will trigger compression action (when incoming signal is below the threshold, no compression occurs)

**Attack:** Attack time before the compressor actually processes the audio signal

**Release:** Release time of the compression. Use this parameter for neutral or pumping effects

**Pre/Post:** Sets the compressor to act before or after the Reverb/Delay units

**Horizontal Meter:** Displays compressor action (in dB)

*Tip: To set the compressor for natural, gentle, nearly transparent compression. Ratio: 1-2; Attack time 10-20 ms; Release: 0; Position: PRE.*

## Transport Area

### Play Modes: Pattern and Song Modes

StiX can operate in two main play modes: Pattern Mode and Song Mode. Pattern Mode is handy just to make a single pattern loop while you're experimenting with drum sounds or other VST instruments. Song Mode is essential for complex drum track creation.

**Pattern/Song Mode Toggle:** Just click on this button to switch between Pattern Mode and Song Mode. When Pattern Mode is selected, StiX loops the pattern selected in the Pattern Area. Each time you select a new pattern in this mode, it begins to play on the first beat of the next bar.

Note: You can also select patterns directly by playing notes on your MIDI keyboard in the relevant octave (C2-B2). This is handy for live playing and improvisation. For more details, please consult the Live Keyboard Control section of this manual.

### Transport & MIDI OUT Buttons. Live Keyboard Control Zone



Stop/Play/Pause buttons are self explanatory.

The record button allows MIDI OUT. Select it if you want to record StiX MIDI OUT data in your DAW

**LIVE Control:** You can control StiX in various ways from your MIDI keyboard or MIDI drum machine, or play Drumpads by clicking the keys of the virtual mini-keyboard in this area.

Each octave of your MIDI keyboard has different functions:

- Octave 1 (C1-A1 range): Plays the 10 Drumpads. To add variations or fill-ins, breaks, etc., you can mix this with the sequencer playing the Drumpads.
- Octave 2 (C2-B2 range): Changes the current pattern playing to the one you selected as soon as the first beat of the next bar is played.
- Octave 3 (C3-B3 range): Mutes/Unmutes the respective Drumpads. Press one key to mute a Drumpad; press the same key again to unmute it.

*Note 1: Playing Drumpads live: Please be aware that if you play a Drumpad more or less simultaneously while the sequencer plays it, all envelopes reset and no priority order is set, possibly resulting in some noise artifacts like flanging, or abruptly cut envelopes.*

*Note 2: You can also built entire drum tracks without using the StiX internal sequencer. If you do this, we recommend you put the Sequencer in Stop Mode.*

*Note 3: Changing patterns via keyboard strokes will always take effect on the first beat of the next bar, regardless of whether StiX is playing in Pattern Mode or Song Mode. Using this feature you can also create entire tracks in your DAW if that's more convenient. Just play or insert in StiX MIDI track the correct MIDI notes, and StiX will follow them. We strongly advise you to use this feature only when using StiX in PATTERN MODE, to avoid possible conflicts with Song Mode.*

# OPTIONS

## Automation with MIDI controller

You can assign MIDI CC to almost each StiX parameter to control it with an external MIDI device, or make automation lines in your DAW. As StiX has more than a hundred parameters, this automation is ‘channelized’.

This means that to control Drumpad 1 (Bass Drum parameters) you must use MIDI channel 1 for automation. Drumpad 2 (Snare) will be controlled by MIDI channel 2, etc.

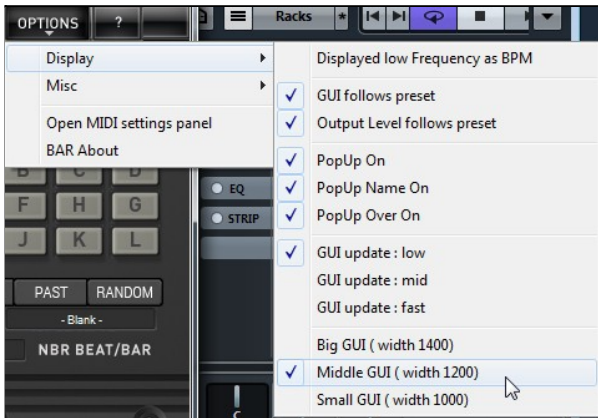
**Example:** Let’s say you have assigned MIDI CC 25 to the the Filter Cut-off. Whatever the drumpad, MIDI CC 25 will ALWAYS control the cut-off. The Drumkit (BD, Snare, Tom, etc.) affected by the automation will depend on which MIDI channel is used to transmit the automation to StiX.

To assign a MIDI CC to a StiX parameter, open the Option menu, then click on ‘Open MIDI Settings panel’.

In the dialog box, choose the parameter you wish to tie to a certain Midi Cc. To assign a controller to this parameter, use the Midi learn function (StiX will learn the first message received), or type directly its number in the dialog box.

Please note that the Midi Controller Map is saved in a specific file, and is automatically updated when you close the dialog box.

## Display options



Pop-up options will show the value of a control when you mouse over it

GUI Update Speed: Fast will give you more visual comfort, but will eat a bit of CPU.

Three sizes are available to fit all needs.

***Please note that you have to relaunch StiX before the new size is applied.***

## Preset Manager Window

The Preset Manager is a one window central area where you can perform a variety of tasks, such as finding the right preset within seconds, saving, tagging, renaming presets of all kinds, creating your own tags or banks, and exporting or importing various data multiselections.

Below are some examples of common tasks. Some of these tasks are explained in details, step by step, at the end of this chapter.

- Save, or Save As, a new preset of any category (Global, Drumkits, Drumpads, Samples, etc), with proper tags. Browse all categories of presets while restraining the results list with multiple criterias
- Tag or retag selections, or multiselections. Create your own tags. Create banks.
- Exported selected items, or multiselections.
- Import batch of samples (up to 512 samples in one pass)

## Opening the Preset Manager

The Preset Manager can be opened from various areas of StiX main GUI: Top task bar, or usually a button located near a preset name area and having 'preset' in its name.

## PRESET MANAGER

The Preset Manager is divided, from top to bottom, in three sections: The Current Preset/Presets Browser panel, the Preset Category selector in the middle, and finally the Preset List area.

However, it's very important to understand that the Preset Manager can be operated in two different modes:

## CURRENT PRESET or PRESET BROWSER mode

Depending on the selected Mode, the Preset List area behaves differently, and most operations are only available in one of the two modes.



In this image, the Preset Manager is in CURRENT PRESET mode, and the two buttons SAVE CURRENT and SAVE CURRENT AS are available.

- The Current Preset and Browser selector: Located at the top of the window, is tabbed into two different modes. In 'Current Preset' mode, you can 'Save' or 'Save As' the current -edited- preset.
- In Browser Mode, you can load a preset, which will replace your 'current selection', tag/retag/export a selection or multi selection of presets.
- The Preset Category Selector pane (central area) simply let you select which type of presets you want to save, tag, import/export etc. The IMPORT button is self-explanatory: Use it to import 3<sup>rd</sup> party presets, banks etc.
- The List: Located at the bottom of the window. It will show you a list of presets refined by any criteria (tags) and banks you have selected. Please note that The List will behave in a different way, whether the Top section is set in CURRENT PRESET or PRESET BROWSER mode.

## CURRENT PRESET / PRESET BROWSER area

To enter CURRENT PRESET Mode, just click on the CURRENT PRESET button, located at the left of this area. To switch to PRESET BROWSER mode, click on the PRESET BROWSER button.

## CURRENT PRESET mode

CURRENT PRESET	BANK LtZ 2018	AUTHOR Lotuzia	TYPE ChillOut-Lounge	STYLE REGULAR	SUB_TYPE Multi Pattern	BPM 1-89 BPM
PRESET BROWSER	NAME 80 Ottawa LtZ		SAVE CURR. AS	SAVE CURRENT	CREATED 21/11/2017	MODIFIED 21/11/2017

When the top area is in CURRENT PRESET Mode, you can 'SAVE' or 'SAVE AS' the current preset (i.e the one that is active, and that you can hear, including all the edits you have performed)

*Please note that the field labels will vary according to the type of preset you want to save/save as. In the image below, the last criteria label is BPM (beats per minute). This is a relevant criteria for a Global Preset. For a Drumpad preset, a Synthesis criteria would have been displayed in this location.*

1. **SAVE:** To SAVE the CURRENT PRESET with all the edits you have made under the same NAME, left-click on the SAVE button. This will overwrite the original preset. Please note that you can however change all other tags before saving the preset
2. **SAVE AS:** To save the current preset under A NEW NAME with all your edits: Write a new name in the NAME area, then click on the SAVE CURRENT AS button. Your preset will be stored under its new name. Optional: Before saving your new preset, you can change the BANK in which it will be stored (or create a new BANK on the fly), change the AUTHOR (Probably with your name), the TYPE, STYLE, BPM or any other criteria (and create new tags on the fly during this process)

## Q&A

**Q:** What is the difference between the 'SAVE' and 'SAVE AS' functions ?

**A:** 'SAVE' will overwrite the original preset data with new data, while 'SAVE AS' will create a NEW preset, and leave the original preset untouched.

**Q:** I just want to rename a preset.

**A:** Select the preset you want to rename, make sure you are in the Current Preset mode. Edit the name of the preset. Click on the SAVE button to save the preset with its new name.

**Q:** Can I create my own tags ?

**A:** Yes, you can create custom tags in every field at any moment, including during the SAVE - SAVE AS process. Just select 'new tag' in the column, and write the custom tag in the pop-up window that appears. The new tag is immediately tied to your preset and will be available in the tag list for any other future tasks.

Q: How to change the Bank in which the preset is stored, without duplicating it with SAVE AS ? (i.e move a preset from one bank to another one ?)

A: In CURRENT PRESET MODE, select the new bank for your preset, and click the SAVE button. Your preset will be moved at once to the new bank you have specified. (The process is the same for changing criteria on an existing preset: Change any number of criteria, then click on the SAVE button)

Q: The SAVE option is not displayed for certain presets. Only SAVE AS is available

A: Factory presets can't be overwritten. Please, use the SAVE AS function and save your preset under another name.

## PRESET BROWSER mode

The browser mode behaves in a similar way to your OS browser: You can select items (Banks, tags/criteria or presets) and you can perform multiselections to perform operations like export, multitagging etc. You can also search and load a preset in StiX, just like you would open a document in any program.

**LOAD** function: When a single preset is selected in the list area, double-clicking on its name loads it into StiX. The result will be heard at once.

*Please note that all your edits of the current preset will be lost, as it will be replaced by the new preset you are loading.*

All the other possible operations in the Browser mode are explained and detailed in the PRESET LIST chapter below. But first let's see the Preset Category selector panel.

### Preset Category Selector

PRESET BROWSER Mode is articulated with the Preset Category Selector. You can manage all preset types inside the Preset Manager. The different types of presets are:

**Global Presets:** Contain the current Drumkit data, all drumpads data, all patterns and song data including all sequences lines, current Mixer end effects settings.

**Drumkits:** A Drumkit contains all data of the drumpads composing it.

**Drumpads:** A Drumpad contains all the synthesis parameters for a particular drum sound

**Patterns:** A pattern contains 10 sequencer lines, including P.lock, Micro Position etc settings

**Songs:** A song is a collection of patterns arranged in the Song Mode

**Samples:** A sample is an audio file. It's a possible component of a Drumpad (3<sup>rd</sup> oscillator)

Just select the category of preset you want to manage.

*Note 1: You can change the category after you have entered the Preset Manager (i.e. enter in DRUMKIT MODE, then change for PATTERN MODE). When you change preset category, the preset manager panes are automatically updated. The Top panel reflects the current preset of the selected category, and the Preset List area reflects the possible choices for that category of presets.*

*Note 2: Sample import is detailed in a chapter at the end of this manual.*

You can use the PRESET LIST area to perform different operations. Some operations can be performed within the preset list itself. Some operations require the use of the Top Panel (Tag/Retag/Change Bank etc):

- Load a preset
- Define single or multiple criteria (tags) to sort the preset list and find the right patch for your projects
- Select Multiple items to batch tag them. Export them
- Select any item and rename it. Retag it.
- Browse your sample pool and listen to samples BEFORE loading them
- Mass import and mass tagging Samples
- Favorite any preset or group of presets
- Filter Favorites/Hidden presets



In this image you see:

1. Preset Manager is in BROWSER MODE (1).
2. The DRUMS (Drumpads) Category is selected (4), so the Preset List area only displays tags/criteria and presets from the DRUMS category.
3. In the TOP area, you can see the current drum preset (BD Analog 2) and its current tags. You can also see this preset in the list. The yellow star means it has FAVORITE status.
4. The SAVE TAG AS button is available (4) It means that you can change the tags of the selected preset or a multi-selection of presets, or retag it/them. **Search criteria:** In the Synthesis criteria column (3), you see that three items have been selected, restraining the resulting list (2). In the AUTHOR column, only two sound designers have been selected. Presets matching other criteria but made by different authors aren't displayed in the list. Similarly, only BD/HHop/Perc1 and Snares are displayed (no Tom presets are displayed in the sorting list). The other criteria (Bank, SubCat, Recommended Gate Time have been set to ALL (first item in each column, always located in the first row) which means that the resulting list shows the presets of any bank, any subcategory, and with any gate time.
5. When all loading/tagging/operations are done, Press DONE (5) to exit the Preset Manager window.

## PRESET LIST FUNCTIONS (only in PRESET BROWSER mode)

Please note that Preset Browser Mode must be activated to perform these actions.

### Set criteria to sort presets

- Just select the tags in the different tag lists. You can select multiple tags in each list to restrain the sorting. Left-click activates a tag. Another left-click deactivate its. Use Ctrl or Shift (Windows) to make a multi-selection.
- To select all tags in a list: Click on the ALL item at the top of the list

### Load a preset

Double-click on the preset in the right column. Note: This preset will overwrite the current selection, and all your edits will be lost.

### Rename a preset

Right-click on the preset in the right column. A dialog box will open where you can rename the preset. (Note: You can't rename factory presets.)

### Rename a tag (not retag a preset)

Right-click on the tag in any column. A dialog box will open where you can rename the tag (Note: You can't rename factory tags.)

## Export Selection or Multi-Selection

Select a preset or a multi selection of preset in the right column list. Right-click on the multi-selection, and choose 'export'. This will open a dialog box where you can name the file that will be exported

Note on multi-selection: You can select multiple items in a list with the following techniques:

Select Discontinuous items: Use CTRL soft key + left-click (Windows)

Continuous items: Use SHIFT soft key + left-click (Windows)

## Tag/Retag a preset or a multi selection of presets

First select the preset(s) in the list. Use the top panel to edit the tags. Click on SAVE TAG or SAVE TAG AS button in the top panel to apply the tags on the selected preset(s)

**Change Bank location for a preset or a multi selection of presets (example):** First select the preset(s) in the list. Use the top panel to change the Bank, or create a new one. Click on SAVE TAG or SAVE TAG AS button in the top panel to apply the action on the selected preset(s)

## List active Controls:

You can use the Mouse Wheel to scroll the list, or the up/down arrows

**Favorite a preset or a multi selection of presets:** First select the preset(s) in the list. Click on the Star (Yellow-Highlighted) to favorite the preset(s)


**Hide a preset or a multi selection of presets:** First select the preset(s) in the list. Click on the Hidden Icon to hide the preset(s)

**Favorite/Hidden preset display filters:** Click on the Favorite Icon in the mid panel (Preset Category panel) to see only favorite presets in the preset list. Same function is proposed for Hidden Presets. Click again on these icons to cancel their action.

## Operations on Samples:

You can audition samples (Browse in place) before loading one. You can mass import samples into StiX (up to 256 samples per import). And, like every other preset type, you can mass tag/retag samples. Let's see how this works.

\* For all these operations, first select SAMPLE in the Preset Category center panel.



**Listening to samples before loading them (Browse in place)**

Click on the speaker icon to the right of each Sample preset.

- You can favorite Samples (Yellow Star)
- You can hide samples from the list (no entry icon)
- Factory samples (also true for every category of presets) are displayed with a Lock icon
- Mouse Wheel to scroll the list, or use arrows *Note: You cannot use computer keyboard arrows to scroll the list.*



BANK	TYPE	AUTHOR	SUB_TYPE	STYLE	PROJECT	PRESET
All	All	All	All	All	All	Kick Komposit 01 LtZ
AKXE	Bass Drum	Don Dillinger	Bell	Default	Contest	Kick Komposit 02 LtZ
Factory	Crash	Lotuzia	Bongo	Noise	Default	Kick Komposit 04 LtZ
	HitHat	Sound Shaper	Claps		Factory	
	Misc	XILS-lab	Congas		Wave Alchemy D	
	Perc		Cowbell			



1. Make sure the preset manager is in PRESET BROWSER
2. Select SAMPLE in the Preset Category center PANE (1)
3. Click on the IMP. WAW button (Import Wave)
4. Your OS Browser window opens
5. Navigate to the folder where the samples are. You can then listen to samples one by one in the OS Browser window
6. Select as many samples as you wish (limit is 256)
7. Confirm to load the selection.

**IMPORTANT:** After the import process: All new Samples presets have been put automatically in a temporary bank named 'USER'; so that you can easily isolate them and find them rather than having to search thru your entire sample preset collection

**Mass tagging freshly imported presets:** Your new samples will be much more easy to manage if they are properly tagged.

Let's say you have just imported 100 new Snares

1. Make sure the preset manager is in PRESET BROWSER/SAMPLE mode
2. In the BANK column select the USER bank
3. In the preset list, make a Ctrl+a (windows) to select all sample at once
4. Notice that in the upper panel (TAGS) all tags have been set to 'Unknown'
5. In the Upper Panel Tag list select first the Bank in wich you want to move the samples (or create a new one on the fly)
6. Select AUTHOR name (Probably YourName), or create this tag if it doesn't already exist
7. Set the Sample Category tag to SNARE in the dropdown list
8. If the Snares are for example all Acoustic Sanres, select Acoustic in the sub category tag field. If a single subcategory can't be defined (if you have snares and claps in your list for example), jst let the subcat tag to default. You can refine tags later.
9. Process until all tags are properly set
10. When all tags are set, simply press the SAVE TAGS AS button.

Congratulations: You have imported, then multitagged one hundred SANRE presets in less than 2 minutes.

## EXPORT presets, banks, projects, etc.

Note: All export functions are only possible if the Preset Manager is in Browser Mode. They are performed with RIGHT-CLICK.

First choose the type of preset you want to export, using the central Preset Category buttons.

1. Select preset(s), or a Bank, or a criteria, and right-click on it (them).
2. Select Export in the list.
3. Confirm and name your Export file, then find a suitable location to store it on one of your drives.
4. Press Enter.

Examples:

- To export 1 to n presets: Select preset in the list. Operate the export process detailed above.
- To export all the Bass Drums using the analog engine of all your banks: Select DRUM. Select Bass Drum. Select Analog Engine. Right-click on Bass Drum and complete the export process.
- To export all the drumkits in the Bank *MyName*: Select DRUMKIT. Select Bank *MyName*. Right-click on Bank *MyName*, select Export and complete the Export process.