theANiMUS

Shimmerverb Ensemble

v1.0.4

Produced, Coded and Designed by Matt Black

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Re Rack Extension

The Animus Shimmerverb Ensemble

The Animus is a six channel shimmer reverb, a classic 80s effect originally created by Daniel Lanois and Brian Eno.

What is a Shimmer reverb?

By pitch-shifting a long-decay reverb and applying a high feedback, you can create a shimmering pad. The effect is particularly useful on decaying sounds like pianos and guitars.

The Animus overview

Six BBD-style delay lines are available in *The Animus*, Shimmer 1 through 6. Each Shimmer can have independent delay times, up to four seconds.

The Shimmers are fed by a Reverb module, an algorithmic reverb with a decay time that can be modulated by an envelope follower, or 126 preset convolution reverbs. Generally, you'll want to use the "Classic" algorithm, as this will give you far longer decay times. The quality of the Shimmer can be controlled via the Global section. For a high quality shimmer you'll likely want to stick to the "DDL" mode, but switch the the "BBD" mode for a dirtier, more digital shimmer. There is also a modulatable resonant filter, a two-band EQ, and a steep HPF and LPF to tame unwanted highs and lows.

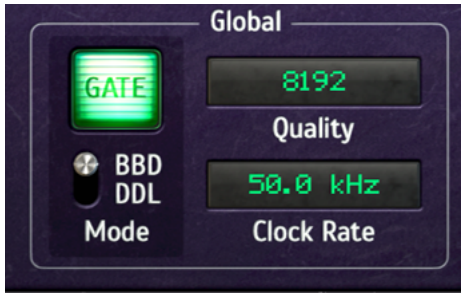
Finally you can mix not only the original Dry signal and the Wet signal, but you can also adjust the level of pure Reverb and Shimmerverb, but also select whether to pass the Reverb through the Filter and EQ, or straight to the FX Cut

GLOBAL Section

Bypass/On/Off Switch

Your common-or-garden bypass switch. Setting to Off will clear the Shimmer lines, but Bypass will not clear them.

Gate (Audio to Reverb/Shimmer In)



This useful oversized button turns the Dry signal into the Reverb/Shimmer off and on. If turned off, no audio enters the FX chain, and is only passed to the Dry/Wet mixer in the Dry output. When on, the audio is also passed Reverb, then to the Shimmer channels.

What is particularly useful about the **Gate** function, as with *Steerpike*/*Titus*, is that turning it off *doesn't* clear any audio already in the FX line, so it allows you to shut off new audio into the Reverb/Shimmer while still allowing the already wet audio in them to progress and finish playing. With ultra long decays this is especially important, as you can effectively record a harmonic or enharmonic "drone" with a single note, letting it play indefinitely, while shutting off the Gate input to prevent it swamping the dry signal as you continue playing a unique input over the top with the dry signal.

Try mapping **Gate** to your sustain pedal for shimmer-sustain!

Mode

Use this button to switch between **BBD** and **DDL** (Digital Delay Line) modes. Use BBD mode to emulate a vintage analogue pedal delay style. **DDL** is the interpolated digital delay line typically used in plugins. With **DDL** mode you will avoid aliasing, and for *The Animus* is the default mode, and the preferred mode for the highest quality effect. It will allow you to have longer reverbs and feedbacks, even infinite feedbacks, without the sound degradation that can occur when using the vintage behaviour. **Quality** can be used to downsample the tone in either mode.

Clock Rate

Set the **Clock Rate** to a value between 2kHz and 50kHz when **BBD** mode is enabled. Reducing this value will create a very digital tone. It is not available in **DDL** mode.

MOD LFO Section

This section sets the internal LFO used for modulating Shimmer Pitch and the Filter. The amount of modulation applied is set by individual **Mod** controls. Select from six **Shapes**, and set the modulation speed via an ultra-slow LFO **Rate** (0.0125 Hz to 12.5 Hz).

Phase Offset

This button adds phase offsets for the LFO to each Shimmer channel. The LFO to the Filter is not affected.

Rate Offset

This will offset the rate of the LFO to each Shimmer channel in order for each channel to receive a slightly different LFO rate. Again, the LFO to the Filter is not affected, and that receives only the **Rate** stated by the control position.

Shimmer Section

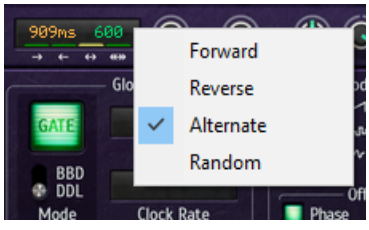
The main area adjusts the parameters for each Shimmer. Enable a channel by turning on its **Shimmer Enable** button.

Delay/Samples/Mode

The Shimmer display screen controls three parameters.

- **Delay (ms/s):** Apply a predelay before the Shimmer, up to a maximum of four seconds. Shift-Click for greater precision in value selection, Ctrl-Click to reset.
- **Samples:** Select the number of samples used to create the Shimmer; use the maximum value for the highest quality. Reducing the value. Shift-Click for greater precision in value selection, Ctrl-Click to reset. To the right of the **Samples** selector is a knob labelled "Rnd", for Random. This will randomise the number of samples from the set value.
- **Mode:** Press Alt+Click to bring up an extra menu. The Shimmer can sample the Reverb in a forward or reverse motion, alternate between them, or use random samples. Icons below the Shimmer 6 display identify these different modes. The Shimmers' selected mode is signified by the appropriate yellow line on their respective display.

  (Note: To keep the menu open while selecting, ensure you release the Alt key *before* releasing the mouse button!).



Density

For high quality Shimmer effects, you will want this left at maximum, but for special effects reduce the **Density** on one or more channels, to make a more granular tone, which can provide be an interesting and contrasting texture.

Level

Set the **Level** of the Shimmer channel into the internal sub-mixer.

Pan

Set the stereo position of the Shimmer channel into the internal sub-mixer. Additionally, you can set **Alternate Pan** or **Randomise Pan** using the **Auto Pan** knob. (Use the **Auto Edit** button at the bottom right of the device to switch between knob settings. Note that both of the Pan modulation settings are applied regardless of the **Auto Edit** state.)

Feedback

This important control determines the amount of Shimmer. Typically, higher values are preferred to low ones, but with multiple channels available, you can try to build richer shimmers using a range of **Feedback** values on multiple channels with increasing **Delay** times, from subtle to full on.

THD [Total Harmonic Distortion]

Add some warming or gritty distortion to individual channels.

Pitch

The final trio of Shimmer controls contains perhaps the most important one. Pitch is what transposes the reverberated signal to create, depending on the Feedback setting, the shimmer effect. Traditionally, a +12 semitone (one octave) shift is applied. This is the default setting of Shimmer 1. Other values can also be useful, however, so default values of subsequent Shimmers have been set to these. Fifths, for example, are excellent, so Shimmer 2 default to +19 semitones and Shimmer 3 defaults to +7 semitones. Shimmers 4-6 replicate Shimmers 1-3, but in a minus direction for a deep tone.

But any Shimmer channel can be set to any value -/+24 semitones as you need. You may find it helps to move the value to 0 first in order to hit semitone positions precisely, due to technical limitations in Reason's value adjustment precision, or you could create and then directly type a value into an automation lane. Alternatively, use **{11 True Init Patch}** in the main patch folder if you want to start with all Shimmers at 0 semitones.

There are three ways to modulate the **Pitch**. Firstly, use **Mod** to use the **Mod LFO**. A moderate LFO rate but a very small Mod value, <10% can create a chorus-like effect, quite nice when applied to just one of several active channels to add some fullness. Additionally, you can set **Alternate Pitch** or **Randomise Pitch** using the **Auto Pitch** knob. (Use the **Auto Edit** button to switch between knob settings. Note that both of the Pitch modulation settings are applied regardless of the **Auto Edit** state.)

Filter/Drive

The Animus features a resonant filter, with selectable low, band or high pass filtering, plus independent **Mod** depth from the Mod LFO for Frequency and/or Q modulation. Additional distortion can be applied here too by increasing the **Drive** fader. Note that the Reverb is run through this section when **Reverb Signal** is set to "In".

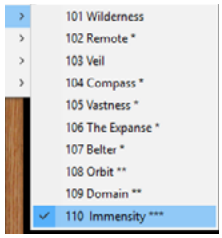
Reverb

The internal reverb is split into two signal chains, one to the Reverb/Shimmer mixer control (see below), where it can be mixed as a standalone reverb, and the second to drive the shimmerverb itself. The latter signal is always 100% wet. By default we used the "Classic" mode, which is a high quality algorithmic reverb, with an adjustable **Predelay** and **Decay**. This decay can be modulated live with an in-built audio **Envelope Follower**. This will use the volume of the audio input to adjust the length of the **Decay**. There are three Modes available. For long fade outs, even bordering on the infinite, use **Lin**ear. **Log**arithmic mode may be the preferred mode in typical use, as the fade will the faster and the tone won't build up so much over a longer time. **Gate** will trigger/disable the reverb with no fade at all. To use the **Follower**, you may find it easiest to set the **Depth** opposed to the **Decay**. i.e, when using a high **Decay**, set a *negative* **Depth**, to *reduce* the reverb decay time when the **Threshold** is reached, and when using a low **Decay**, set a *positive* **Depth** to *increase* the reverb decay time when the **Threshold** is reached. Adjust the **Threshold**, the level at which the audio input needs to reach before the Follower is triggered, and **Attack** and **Release** times of the envelope as required. Typically, have the **Release** times in excess of 1 second for best results.

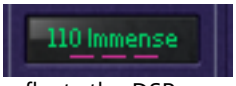
To disable the **Follower** simply set **Depth** to the centre (0).

If you click the **Reverb Type** display, you can additionally select from 126 different convolution reverbs, including straight halls, plates and springs, reversed variants, forward then reversed, and some combinations. Due to technical limitations the **Follower** is not available in convolution mode and the sound may briefly be interrupted when adjusting the **Decay** during audio activity as the convolution is re-sampled for the new length.

Be aware that the longer convolution impulses use more DSP. An asterisk after a selection indicates typical DSP usage you might expect, based on just the reverb alone with no shimmer channels active. No asterisk indicates low DSP usage, * is a moderate DSP usage, while *** indicates the highest DSP usage.



This indicator is also doubled in the convolution display using pink bars below current selection. Again, no bars is low DSP use, 3 bars is high DSP.



Additionally, all patches have been allocated a prefixed number [0-3]. Again, this reflects the DSP usage of the *patch*. As the number of active shimmer channels, and their respective delay times and number of samples also impacts on performance, this number may not be the same as that indicated by the display.

Master Section

Dry/Wet

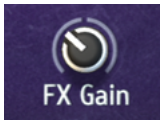
Predictably, this knob controls the amount of the Dry input and the Reverb/Shimmer effect signal into the output. As with the equivalent control on *Chenille*, this parameter is saved with the .repatch file.

Reverb/Shimmer

The **Reverb/Shimmer** knob is an additional dry/wet control, but one that adjusts the mix of the original reverb and the shimmerverb. For a reverb with a nice, subtle shimmer, set this control to 20–40%.

Additionally the **Reverb Signal** button below the knob determines whether the original reverb signal is applied before the Global, Filter and EQ sections—"In"—in which case it will be affected by any changes or modulation of those controls, or after these sections—"Out"—and thus unaffected by those controls. Note, however, that "Out" is still before the FX Cut section, so changes there are applied to both the original Reverb and the Shimmer.

FX Gain



Use this control to trim or boost the overall signal level from all the FX chain into the **Dry/Wet** mixer. It is effectively the "master fader" for all the entire effect.

Dry Pan

An incredibly useful feature, this pan/balance control allows you to set the pan position of the Dry signal, so you can internally set it oppositely to one or more panned Shimmers.

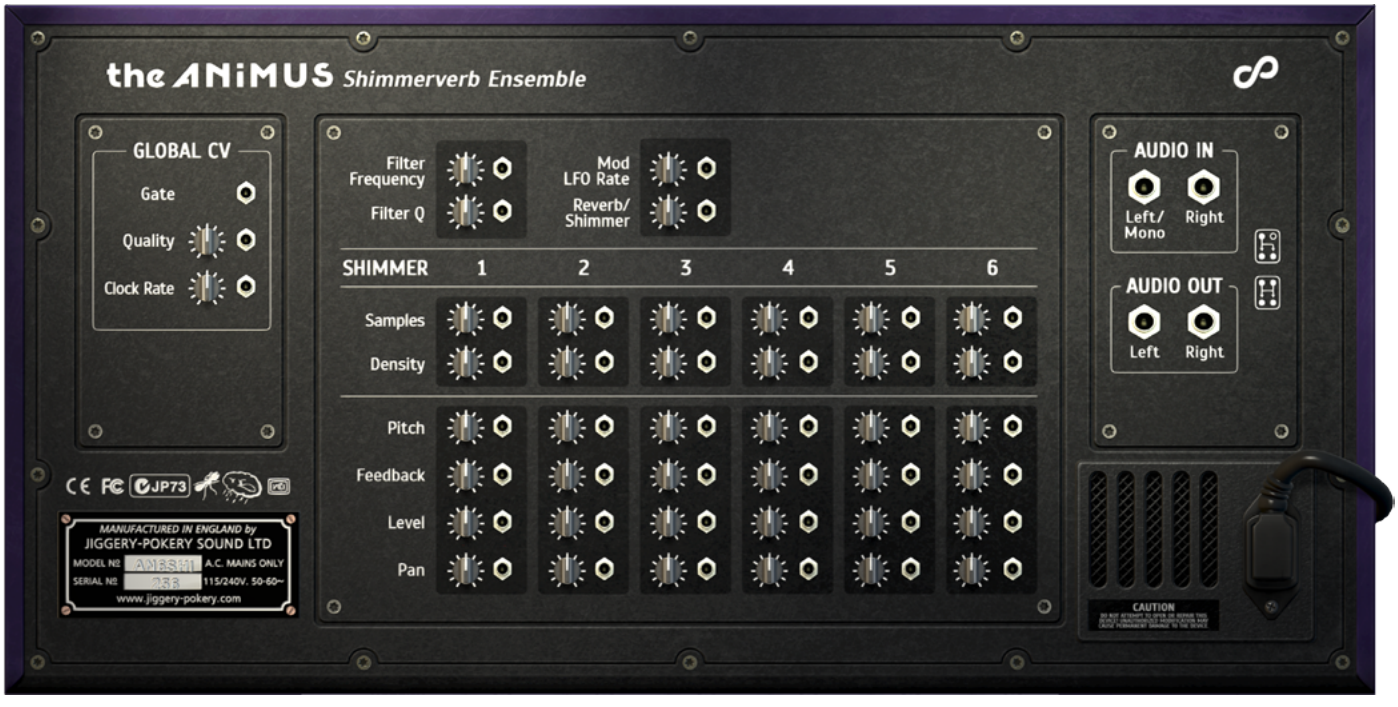
FX Cut

A steep high pass and low pass filter can tame the low and/or high frequencies of the effect. In typical use you'll want to reduce or cut frequencies below 100Hz with the **HPF** by turning the control to the right, and if the signal is too bright—as can easily happen with the shimmerverbs with high **Feedback**—turn the **LPF** to the left and cut some of the high frequencies.

Addendum (v1.0.1)

A late design change after production of the guide graphics, we have tweaked the functionality of the **Mod** control. A Shimmer **Mod** is now disassociated from its **Pitch** control, and can instead be targeted to any one of the knobs or display values in that Shimmer channel. You can open the **Shimmer Mod Routing** page by clicking the silver button to the right of the "Mod" heading, to reveal six pop-up menus, one for each channel. By default, all six targets are still pointing at Pitch. We find modulating distortion to be especially cool!

Back Panel Connections



The Animus provides a bountiful plethora of connections that are available to provide users with an expansive variety of externally modulatory experiences.

Warning: Devices using the colour (or color) purple may occasionally encourage proses of similar shades.

Remote Mapping

```
//Remote Map template for       Effects          Jiggery-Pokery Sound: The Animus Shimmerverb Ensemble
Scope  Jiggery Pokery    com.jiggerypokery.Animus
//       Control Surface Item       KeyRemotable Item
//Map   _control_        Enabled
//Map   _control_        Dry Wet
//Map   _control_        Dry Pan
//Map   _control_        Shimmer Wet
//Map   _control_        Shimmer Gain
//Map   _control_        Low Cut
//Map   _control_        High Cut
//Map   _control_        Auto Mode

//Map   _control_        Gate
//Map   _control_        BBD Mode
//Map   _control_        Buckets
//Map   _control_        Clock Rate

//Map   _control_        Filter Enable
//Map   _control_        Filter Type
//Map   _control_        Drive
//Map   _control_        Filter Frequency
//Map   _control_        Filter Mod Frequency
//Map   _control_        Filter Q
//Map   _control_        Filter Mod Q

//Map   _control_        Mod LFO Shape
//Map   _control_        Mod LFO Rate
//Map   _control_        Mod LFO Offset Phase
//Map   _control_        Mod LFO Offset Rate
//Map   _control_        Mod Target Select

//Map   _control_        Reverb Type
//Map   _control_        Reverb Signal
//Map   _control_        Reverb Predelay
//Map   _control_        Reverb Decay
//Map   _control_        Reverb Follower Type
//Map   _control_        Reverb Follower Attack
//Map   _control_        Reverb Follower Release
//Map   _control_        Reverb Follower Threshold
//Map   _control_        Reverb Follower Depth

//Map   _control_        EQ Low Frequency
//Map   _control_        EQ Low Gain
//Map   _control_        EQ High Frequency
//Map   _control_        EQ High Gain
//Map   _control_        Shimmer 1 Enable
//Map   _control_        Shimmer 1 Direction
//Map   _control_        Shimmer 1 Delay
//Map   _control_        Shimmer 1 Samples
//Map   _control_        Randomise Shimmer 1 Samples
//Map   _control_        Shimmer 1 Density
//Map   _control_        Shimmer 1 Level
//Map   _control_        Shimmer 1 Pan
//Map   _control_        Alternate Shimmer 1 Pan
//Map   _control_        Randomise Shimmer 1 Pan
//Map   _control_        Shimmer 1 Feedback
//Map   _control_        Shimmer 1 Pitch
//Map   _control_        Alternate Shimmer 1 Pitch
//Map   _control_        Randomise Shimmer 1 Pitch
//Map   _control_        Shimmer 1 THD
//Map   _control_        Shimmer 1 Mod
//Map   _control_        Shimmer 1 Mod Target

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//Map   _control_        Shimmer 2 Delay
//Map   _control_        Shimmer 2 Samples
//Map   _control_        Randomise Shimmer 2 Samples
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//Map   _control_        Alternate Shimmer 2 Pan
//Map   _control_        Randomise Shimmer 2 Pan
//Map   _control_        Shimmer 2 Feedback
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//Map   _control_        Shimmer 2 THD
//Map   _control_        Shimmer 2 Mod
//Map   _control_        Shimmer 2 Mod Target

//Map   _control_        Shimmer 3 Enable
//Map   _control_        Shimmer 3 Direction
//Map   _control_        Shimmer 3 Delay
//Map   _control_        Shimmer 3 Samples
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//Map _control_ Randomise Shimmer 3 Samples
//Map _control_ Shimmer 3 Density
//Map _control_ Shimmer 3 Level
//Map _control_ Shimmer 3 Pan
//Map _control_ Alternate Shimmer 3 Pan
//Map _control_ Randomise Shimmer 3 Pan
//Map _control_ Shimmer 3 Feedback
//Map _control_ Shimmer 3 Pitch
//Map _control_ Alternate Shimmer 3 Pitch
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//Map _control_ Shimmer 4 Mod Target

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//Map _control_ Shimmer 5 Delay
//Map _control_ Shimmer 5 Samples
//Map _control_ Randomise Shimmer 5 Samples
//Map _control_ Shimmer 5 Density
//Map _control_ Shimmer 5 Level
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//Map _control_ Alternate Shimmer 6 Pitch
//Map _control_ Randomise Shimmer 6 Pitch
//Map _control_ Shimmer 6 THD
//Map _control_ Shimmer 6 Mod
//Map _control_ Shimmer 6 Mod Target

Version history

1.0.0
- **Initial build (not released)**

1.0.1
- **Fixed issue with "Shimmer 4 Mod" Remote label**
- **Separated Mod controls from Pitch exclusivity**
- **Added modulation target selector panel**

1.0.3
- **Added a further 25 straight and mixed impulses of increased length**

1.0.4
- **The convolution menu, convolution display, and all patches now indicate typical DSP impact from 0 (low) to 3 (high)**
- **Fixed issue of convolution reverbs not always selecting correctly**

Special thanks to The Animus *testing crew.*

The Animus Shimmerverb Ensemble was designed, coded and assembled by Jiggery-Pokery Sound, of London, England.
Original styling by esselfortium.

Additional impulses sourced from the following sites: adventurekid / audiobombs / dubbhism / voxengo, and may be subject to additional licensing terms.

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- **Combo B3T Organ** - The famous American tonewheel organ and Leslie combo in highly tweak-able and addictive Rack Extension format
- **Combo Compact Organ** - The classic Italian transistor organ now in a brilliant, easy to use and equally compact Rack Extension format. Bags o' fun!
- **Combo Continental Organ** - The classic British transistor organ in a fantastic Rack Extension for that instant 60s feel!
- **Combo Electric Harpsichord** - A rare example of a lovely 60s curio, the Baldwin Solid Body, aka Electric, Harpsichord!
- **Combo X~705 Space Organ** - An inspirational Frankensynth monster: an all-in-one Hammond clone, synthesizer and Rhapsody 610 string ensemble!
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- **Lolth CV Delay Splitter** - 4x4 channel cv splitter with independently adjustable gain and inversion controls, channel delay, and mirroring
- **Melodic Electric Glockenspiel** - The fabulous Czech keyboard, the deliriously delicious deep clang of the delightfully delovely Delicia Melodic
- **Miranda CV Delay Merger** - 4x4 channel cv merger with independently adjustable gain and inversion controls, channel delay, and mirroring
- **Mordred Audio Bypass Merger** - 4 x 5 channel stereo audio merger with independently switch-able outputs and auto-fade control
- **Shelob Audio Bypass Splitter** - 4 x 5 channel stereo audio splitter with independently switch-able outputs, mirroring, and auto-fade control
- **Steerpike BBD Delay Ensemble** - Vintage style 6-tap BBD device, with multiple delay modes including parallel, serial, and reverse
- **Titus BBD Delay Line** - A lightweight 1U delay device featuring a single Steerpike delay line, with reverse

ReFills

- **Guitars vol.1+2: Stratocaster & Telecaster** - Multi-sampled guitars with slides, mutes, signature L6 effects and keyswitching
- **Elements²: Vector Synthesis Workstation** - Massive patch collection featuring Korg Wavestation/MS2000, Waldorf Blofeld and Roland SC-8850
- **Additions: Vintage Additive Synthesizers** - DK Synergy + Kawai K5m + Thor FM.
- **Blue Meanie: Virtually an ARP2600** - Thor and Kong-based analogue synth machine
- **Kings of Kong Classic Drum Machines*** - the premier ReFill for Reason 5+, with over 50 classic beatboxes for Kong Drum Designer
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- **Additives** - demo version of Additions: the fantastic Additives tracks from PUF Challenge #2 can be found at **http://soundcloud.com/groups/additives**
- **8-BIT Magic**: The ZX Spectrum ReFill
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** demo ReFills for Retrospective

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