



NOW UPDATED to Version 1.5 - Backwards-compatible with v1.0. New features and fixes:

- filter updated to full X-Filter with mixable Low-Pass, Band-Pass, High-Pass and Band-Reject [notch] modes
- slope buttons added to VCA envelope as well as Mod Envelope
- enhanced interface graphics for greater ease-of-use
- LFO now continues after note OFF until envelope release decays to zero

GETTING STARTED WITH NOVAKILLER

NOVAKILLER is a fairly straightforward synth with a few interesting and less straightforward tricks in the oscillator which give it a good range of possibilities. let's explore some of them by taking the SY-Initializer preset and turing it into a few different sounds. Create and loop a synth line in your host to work with.

We'll start with a simple saw bass by reducing the **SUST**ain sliders on both envelopes and the **CUT**off to zero. The synth will stop making sound. To open the filter again, increase the Filter's **ENV**elope slider to about **40**, then decrease the **MOD** ENvelope's **DEC**ay to about **45** to get a good, percussive shape. Because its a bass sound, change the **OCTAVE** setting to **-1**, then increase the Filter's **RES**onance to **46** to get that nice, punchy bass sound. Now try toggling the **24dB** switch to hear the difference between a 12dB/octave and 24dB/octave filter.

Now we'll take this and turn it into a gnarly lead sound. First off, click on the **Slope** button below the **MOD** ENvelope's **DEC**ay slider to hear the effect of each type. This simple control has a huge effect on the Filter modulation which changes the whole sound. Select the "Convex" shape [the one after the straight line (Linear)] and increase **SUST**ain to about **32** on the **MOD** ENvelope and **48** on the **VCA**. Now turn on **HARD SYNC** and play around with the **SYNC** slider to hear how it affects the sound. When you're done, leave it at around **12**, which is a handy value, and change the **OCTAVE** to **-2** [hard sync modulates the pitch so turning down the octaves works well for us here]. Now change the **UNISON** value to **5** and **SPR**ead to around **16** to give it a fat sound. The last steps will be to turn the **PORTA**mento up to about **24** and turn up the **RAGE** [overdrive] until you're happy with the result. You can get info on how FM works from the **ANGSTKILLERmini** manual.

OSCILLATOR



WAVEFORM	Click to select the next waveform
PW	Set Pulse Width for the Pulse waveform
PWM	Envelope Modulation depth [Pulse Width]
FMENV VELOPE	Envelope Modulation depth [FM]
FMV ELLOCITY	Velocity Modulation depth [FM]
SPRD	Unison Spread [detune]
HARD SYNC	HARD SYNC On/Off
FM	FM On/Off
M/WHEEL	Control FM with Modulation Wheel
OCTAVE	OCTAVE Selector
UNISON	No. of Unison Voices

MODULATION ENVELOPE



ATK	Envelope Attack time
DEC	Envelope Decay time
SUS	Envelope Sustain point
REL	Envelope Release time

The 3 buttons below **ATK**, **DEC** and **REL** are used to change the interpolation of each time segment. Click to cycle through Linear, Convex, Concave and "S" Curve.

FILTER



CUTOFF	Filter Cutoff value
RESONANCE	Filter Resonance
X:	Filter Mix X-Axis [click numbers to enter exact value]
Y:	Filter Mix Y-Axis [click numbers to enter exact value]
ENV VELOPE	Envelope Modulation depth [Cutoff]
INVERT	Invert the Envelope Modulation
VELOCITY	Velocity Modulation depth [Cutoff]

24dB(LP) Switch from 12 to 24dB/Octave - Low-Pass only
MOD WHEEL Control Cutoff with Modulation Wheel

LFO - LOW FREQUENCY OSCILLATOR



DELAY Delays modulation onset
PWM Pulse Width Modulation depth
SYNC to hard SYNC
FM FM Modulation depth
CUTOFF Cutoff Modulation depth
INVERT Inverts the Cutoff Modulation
PAN Stereo Pan Modulation depth
[shape] LFO Waveform
TIME Tempo-sync'ed LFO frequency [1/16th Note to 16 Bars]

VCA - VOLTAGE CONTROLLED AMPLIFIER



ATK Envelope Attack time [Linear interpolation]
DEC Envelope Decay time [Linear interpolation]
SUS Envelope Sustain point
REL Envelope Release time [Linear interpolation]
VOLUME Master Output Level
VELOCITY Velocity Modulation depth [Volume]
PORTAMENTO Portamento time
RAGE Overdrive Wet/Dry mix
MONO Monophonic operation
RETRIGGER Retrigger envelopes for each new note [Mono only]
WIDE1 Adds slight delay to one channel
WIDE2 Inverts Left channel for wide stereo effect

MIDI CC TABLE

X-MOD OSCILLATOR

PARAMETER	CC	PARAMETER	CC
WAVEform	21	OCTAVE	22
Pulse Width	23	PWM depth	24
HARD SYNC [on/off]	25	[hard] SYNC depth	26
FM [on/off]	27	FM ENvelope depth	28
FM VELOCITY depth	29	Mod WHEEL [to FM]	30
UNISON [voices]	10	SPReAD	11

MODULATION ENVELOPE

PARAMETER	CC	PARAMETER	CC
ATK	31	A Slope	35
DEC	32	D Slope	36
SUS	33		
REL	34	R Slope	37

FILTER

PARAMETER	CC	PARAMETER	CC
CUTOFF	13	REsonance	14
ENvelope	15	INVert	16
VELOCITY	17	LP24 On/Off	18
MOD WHEEL	19		
X-Mix	11	Y-Mix	12

LFO

PARAMETER	CC	PARAMETER	CC
SHAPE	51	DELAY	52
TIME	53	to PWM	54
to hard SYNC	55	to FM	56
to CUTOFF	57	INVert	58
to PAN	59		

VCA

PARAMETER	CC	PARAMETER	CC
ATK	41	MONO	45
DEC	42	RETRIGger	46
SUS	43		
REL	44		

VCA

PARAMETER	CC	PARAMETER	CC
VOLUME	07	VELOCITY	08
PORTAMENTO	05		
WIDE 1	47	WIDE 2	48
RAGE	50		

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