

Slink

Developed by Alexander Berg & Michel Iseneld

A collaboration with Chaos Culture

hypnusrecords.com



About

Slink is an automated filter bank that creates anything from extreme spectral stereo morphing to subtle tonal variations. It is designed to give fast results while allowing plenty of in-depth tweaking for the curious explorer.

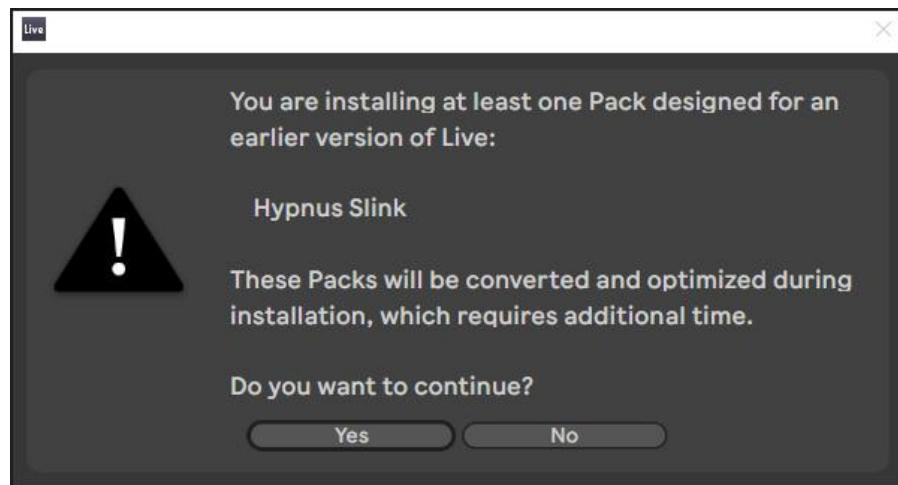
How it works

Slink uses an algorithm to control the amplitude of 32 bandpass filters. These filters are divided into your left and right audio channel to create morphing stereo effects.

By tweaking the parameters in the main panel, you are changing the variables of the algorithm, which creates different shapes to unfold over time.

Installation

When installing Slink, you are likely to see this prompt:



This is normal and means that you are using a newer version of Ableton Live than the installation pack was made in. This does not affect Slink, as it runs on Max. Press “Yes”, and the installation should be executed in a few seconds.

Minimum Requirements

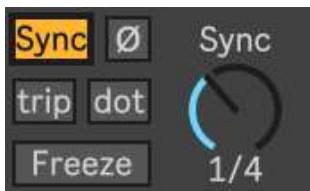
Ableton Live 10

Max 8.1.6

Main Panel



[Hz] [Sync] sets the movement speed of the pattern that controls the filter amplitudes. [Hz] allows you to freely choose a rate, while [Sync] sets a loop length in bars, locked to your project's tempo.

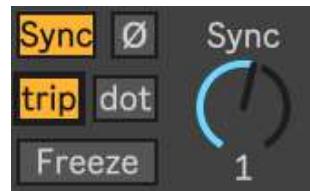


[∅] (phase) inverts the current direction of the filter's modulation signal.



[Uni] [Bi] (available in [Hz]-mode) toggles the Frequency knob from uni- to bipolar mode.

Tip: In bipolar mode, mapping the frequency knob to an external LFO, such as [The Spellbook](#), enables a modulation that changes speed and direction over time.



[trip] [dot] (available in [Sync]-mode) multiplies the loop's length into triplet or dotted note values.

- **[trip]** (triplet) multiplies the value with 0.666... making it run faster with a more characteristic rhythm.
- **[dot]** (dotted) multiplies it with 1.5, making it slower.
- Activating **both** at the same time multiplies the value with 1.618.



[Freeze] pauses the movement of the device.

Frequency/Sync knob changes the speed of the filter's movement. It ranges from 0 to 4 Hz in [Hz]-mode and 1/64 to 32 bars with [Sync].

Multiply & Ripple introduce their own unique character into the movement of Slink. Together they create waveforms that are programmed to modulate the amplitude of 32 bandpass filters that operate inside the device.

Offset shifts the position in Slink's movement. This allows you to control it manually or connecting it with an external signal.

Tip: Set the global Frequency rate to 0 Hz and twist Offset.

You will notice how it gives you manual control of one cycle.

Invert attenuates the modulation in two directions. This is sometimes referred to as an attenuverter.

Gravity morphs the sound between a moving bandpass-like effect and more subtly drifting bell-shaped filter cuts.

Agility smoothens the effect by making the line behave stiffer.

Dry/Wet fades between the filtered and the original signal. It also changes the opacity of the slinky line for additional visual feedback.

Modulation Section (MOD)

Slink has three independent modulations engines that can internally control Offset, Invert and Gravity.

MOD ADV

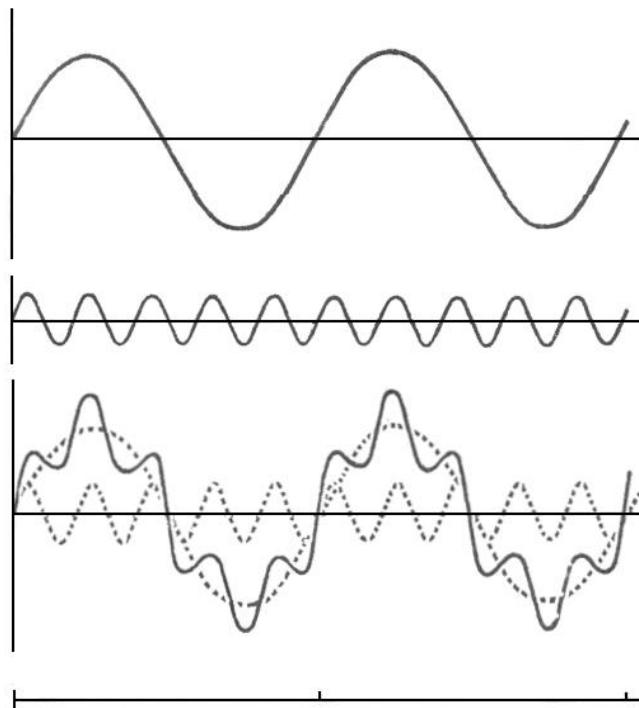
You open the modulation section by clicking the “MOD” text at the top-right corner.



Three tabs will appear above the main panel, they relate to the **[A]** **[B]** **[C]** buttons on the top of each MOD column. Clicking them will connect that modulation engine to the chosen parameter.



Sending all modulators to the same destination will sum their current values in real-time, creating a complex modulation signal. This is demonstrated below.



Each modulation engine has twelve output shapes.

- Four traditional,
- one random and
- seven geometric shapes borrowed from [The Spellbook](#).

The geometric options correspond to the unipolar X-axis setting of each shape in The Spellbook. The outputted shapes are demonstrated as yellow lines in the image to the left.

The MOD's **Frequency** parameter is identical to the global rate section located down in the left corner of the device. This is explained above in the **[Hz] [Sync]**-section.

Range specifies the amplitude of the LFO signal. It will cause minor modulations at a low setting. Turning it up will make the destination parameter twist more violently.

The settings of Offset, Invert, and Gravity are centre points for the incoming modulations.

Advanced Settings (ADV)

MOD ADV

You open the advanced settings section by clicking the “ADV” text at the top-right corner.

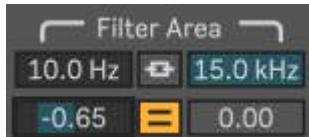


Filter Area controls what frequency range will be affected by Slink.

- The **top left** parameter bypasses low frequencies.
- The **top right** parameter bypasses high frequencies.
- Between them is a **[link]** button that locks the range between the two parameters.



Beneath them are individual Gravity controls for each bypassed area. These are greyed out by default until Filter Area or Slope values are introduced.



Clicking the **[=]** button between them links their amplitude to the left parameter’s current setting.

Slope smoothens the cutoff points of the Filter Area. This enables a gradually sharp or diffuse cut between the dry and wet parts of the signal.

Stereo Mode offers four ways for the filters inside Slink to be panned in the left and right channels. **[1]** gives the most sweeping effect while **[2]** is medium and **[3]** even more subtle. **[Off]** places them all in mono.

Width narrows the stereo width of Slink’s output. 0% is mono.

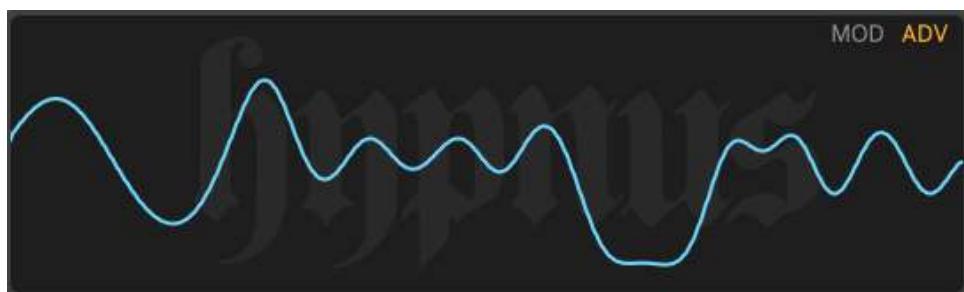
Mono enables you to choose a frequency range that should be summed into mono.

Scan alters the algorithm that sends waves through the device. Increasing it introduces new possible variations to the waveform.

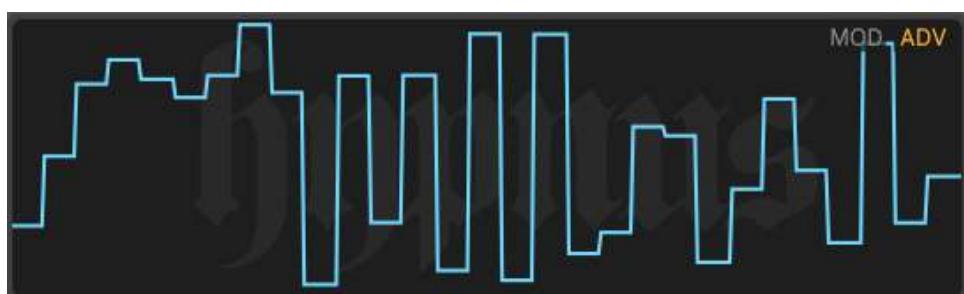
Release increases the time it takes for the filters inside Slink to shift into a new value.

Display toggles the [Smooth] visualisation on or off. When off, you can see clearly the amplitude of each filter band.

[Smooth] active:



[Smooth] off, revealing the amplitude of each bandpass filter:



Credits

A special thanks from Michel to all his supportive Patreons. Especially John Ramonas, Alan Nance, Daniel Upton, Vasily Rybak, slono, Edward Richards, Gokay Yokus, Jacob Marks, Christoph Zierer and Josh Morrisby for their immense support.