Gossip v1.0 by NOISS COKO

Gossip is a multi-tap delay with pitch-shifting and odd-timing features. The effect offers up to five taps or echo points, chained in a sequence, with independent controls for Time, Pitch, Amplitude, and Panning.

Unlike traditional delays that use fixed lengths between repetitions, Gossip defines separate time intervals for each stage, producing intricate rhythmic structures with an added melodic dimension, shaped by its pitch-shifting features.

In addition to global controls for feedback, mix, and filtering, each group of sliders is paired with modulators like Spread, Drift, and Morph, creating movement and transitions between values, making the layers more dynamic and slightly unpredictable.

To apply unique processing to each stage, individual layers can be routed to separate audio channels. This allows the addition of audio effects, enables individual layers to be recorded separately for further editing, or supports the distribution of elements across multi-channel setups.

Multislider Display

Display

The left and right arrows navigate between four groups of sliders: Time, Pitch, Amplitude, and Panning. When Sync is selected, time intervals are set as fractions of Live's global tempo. If the toggle is switched to Free, time values are set in milliseconds.

Sliders

Depending on the displayed parameter, each slider represents one of the following:

- Delay **Time** for each tap, set using either note values or milliseconds.
- Individual **Pitch**, adjustable in semitones, with a range of ±12 semitones. It is worth noting that the quality of the pitch-shifting algorithm is significantly affected by Live's sample rate configuration. Naturally, these changes also impact CPU performance.
- **Amplitude** level, where the midpoint represents 0dB, the maximum is +6dB, and the minimum is -18dB. When a slider is set below -18dB, it results in complete silence.
- **Panning**, specifying how each tap is positioned in the stereo field.

Unit Style

Determines the unit style used for each Time slider value:

- **Sync** values are displayed as fractions of Live's global tempo.
- **Free** values are set in milliseconds, ranging from 50 to 750 ms.

The Sync/Free toggle switch will only be visible when the Time sliders are displayed, as defined by the Display left and right arrows.

Dice
Triggers a random set of values for the Time, Pitch, Amp, or Pan sliders. Each of these four parameters has its own Dice and Reset buttons.

Please notice that all changes made by this feature are stored in Live's undo/redo history. Use this function with this in mind!

Reset
Restores all Time, Pitch, Amp, or Pan values to their default position.

Global Parameters

Echo
Sets the amount of output signal fed back into the effect's input, determining the number of repetitions that occur after the original source.

Taps
The slider sets the last active tap. Ranging from a minimum of one to a maximum of five, it determines how many taps are included in the sequence. If disabled, a tap is removed from the chain and will be ignored.

High-pass
A high-pass filter applied to the effect's input (before the delay stage). All frequencies below the set point are filtered out of the spectrum.

Mix
This percentage represents the mix between the original (dry) and processed (wet) signals. The range from 0% to 100% determines the amount of wet signal preserved, with the opposite amount defining the dry signal.

Modulation
These values work independently for Time, Pitch, Amplitude, and Panning. Each slider is displayed according to the current Display tab selection:

- **Spread** introduces an offset between the left and right delay times. Positive values affect the left side, adding 1/4 of Live's BPM at ±100%, 1/8 at ±50%, and 1/16 at ±25%. Negative values apply the same offsets but to the right side.
- **Drift** applies subtle pitch modulation to the output signal using a random waveform, affecting the left and right sides differently.
- **Morph** creates random transitions between slider values. The range of these transitions depends on the Morph amount and the individual slider values, increasing as both approach their maximum levels. Amp and Pan each have their own Morph amount.

Low-pass
A low-pass filter, applied to the effect's output (after the delay stage). All frequencies above the set point are filtered out from the spectrum.

CPU & Optimization

Real-time pitch-shifting can sometimes be CPU-intensive. The effect optimizes this by dynamically disabling certain parts of the algorithm whenever they are not needed. This primarily depends on the current state of Taps (as a global parameter), along with the individual Pitch and Amplitude sliders. Any layer outside the Taps range will be disabled, effectively muting the pitch-shifting processing for that particular element. The same occurs if a Pitch slider is set to 0 st or if its Amplitude level is reduced to -inf.

Specific combinations of these parameters, together with the current Live sampling rate, will require varying amounts of processing power. Overall, this should not pose a problem under normal circumstances. However, in situations with high processing demands, it may be beneficial to adjust some settings to optimize performance.

Output Configuration

To apply unique processing to each stage, individual layers can be routed to separate audio channels, bypassing Drift, Spread, and the Low-pass filter placed before the output. These layers remain part of the effect's signal chain, so it is recommended to set the Mix value to 0% and prevent any duplication of elements.

This allows the addition of audio effects, enables individual layers to be recorded separately for further editing, or supports the distribution of elements across multi-channel setups.

After a new audio track has been added to the Live set, the track name where the effect is loaded must be selected from the Input Type menu. Only then will all five alternative stereo outputs become available in the Input Channel menu. Once the proper Monitor setting is chosen, the signal can be treated like any other instrument or sound sent to an audio channel.

As might be expected, 3/4 corresponds to Tap 1, 5/6 to Tap 2, and so on. Output 13/14 is a mix of all Taps, without the Dry signal.

ABOUT DEVICES

Gossip v1.0

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