



INCIFIT

USER GUIDE

Version 1.2

INTRODUCTION

Thank you for using Incipit!

To get the most out of it please take some time to read this manual.

OVERVIEW

Incipit is a Delay audio plugin geared towards experimentation and sound design, but it can also be used as a « traditional » delay effect as most of the processing units can be excluded from the signal path to focus only the elements you need.

The core of Incipit consists of 3 pitch shifter and delay layers that can be routed in parallel and serial configurations with a multimode filter applied to the main output. These effects already provide a great playground for coming up with interesting sounds, but the fun begins when adding the 4 LFOs and 3 Macro modulators to the mix. These modulation sources can be mapped to most of the effects parameters in complex ways thanks to a powerful modulation matrix where they can be combined and cross modulated. Last but not least, all the modulations are processed at audio rate allowing you to generate complex tones very easily.

May you need some extra inspiration, Incipit also gives you a versatile Randomizer module with sub-groups and randomization amount control.

And if sound design is not your thing, more than 70 presets are bundled with the plugin so that you can enhance your sounds without the headaches.

Finally, Incipit comes with some useful goodies like the ability to scale the User Interface up to 200%, an easy to use MIDI learn system as well as MIDI program changes support.

INSTALLATION AND FIRST LAUNCH

To use Incipit, you need a VST 2.4 or Audio Unit host such as Ableton Live, Logic Pro, Cubase, Reaper, FL Studio, Renoise, etc...

On OS X, the installer will place the plugin files in the correct folders automatically. On Windows, you will need to set up the paths for the dlls properly during the installation process. You should make sure that you don't install the 32 and 64 bit versions in the same folder otherwise one will overwrite the other.

Once you have installed the plugin, you can open your host and you will find Incipit in the effect plugins list. **Incipit is a stereo only plugin, it cannot be used on a mono track** (you need to convert your mono track to a stereo one first).

You can now try the factory presets by opening the presets explorer (it appears on the right of the panel when you click on the preset name above the oscilloscope), or you can start tweaking the parameters right away. By default, only the first effect chain is activated. You can toggle the state of a chain by clicking on the blue icon at the upper right corner of the chain panel.

INTERFACE OVERVIEW



Incipit has two main views : the **CONTROLS** panel which is the one displayed by default and the **MODULATION MATRIX** panel. You can switch between the two panels by clicking the button located at the upper right corner of the plugin interface.

The Controls panel is where you can adjust the parameters of all the audio effects and modulators.

The upper half of this panel contains the 3 effect chain modules that are the core of the plugin. Each chain is split into 3 sub-sections (Pitch Shifter, Delay and Amp).

Below the chains you can find the Output module which impacts the whole signal path.

Next to the Output module, an oscilloscope gives you a visual representation of the plugin output. Just above it, the preset bar allows you to quickly switch between presets or save a new patch. Clicking on the current preset name will open the Preset Selector panel on the right side of the plugin, allowing you to quickly browse through the existing presets.

On the right side of the oscilloscope, the Randomizer modules makes it easy to alter the state of the plugin.

Below the modules mentioned above you can find the 4 LFO modules.

Finally the footer of the Controls page gives you access to 3 Macro modulators as well as the Mod Scale control which gives you a quick way to tame the overall modulation amount.

The Modulation Matrix panel lets you set all the modulation routings in one place. Each row corresponds to a target parameter while each column represents a modulation source. The only exception is the last column which lets you adjust the total amount of modulation for each target.

Available from both panels, the Config button at the top left corner of the interface lets you adjust various global settings.

LOADING AND SAVING PRESETS

The Preset bar is located at the center of the Controls panel, above the oscilloscope :



The text displayed is the name of the currently loaded preset. The rightmost button labeled “S” is the Save button. Clicking on it will open a standard system dialog to save the current state of the plugin as a new preset. The dialog will open at the root of the presets folder. Please note that only the presets saved inside this directory or one of its subdirectories will be seen by the plugin.

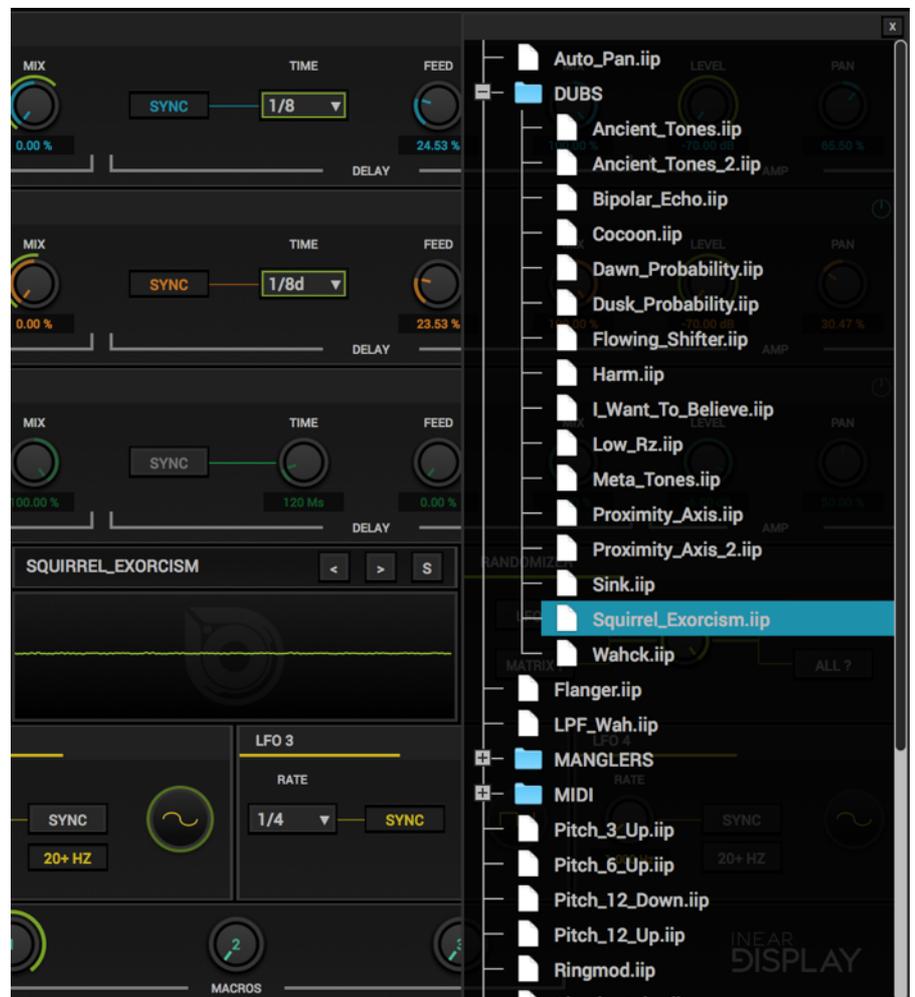
To load a preset you can either use the two arrow buttons at the left of the Save button or open the Preset Selector panel.

The arrow buttons allow you to browse through the presets that are located in the same directory as the preset that is currently loaded.

To browse through all the presets, click on the current preset name. This will load the Preset Selector on the right pane of the plugin as shown in the image on the right.

The Preset Selector displays a tree view of the Presets directory (you can access this directory in the Finder/Explorer by selecting the appropriate option in the CONFIG menu). Inside that view you can browse through the presets directory as well as its subdirectories. This structure allows you to easily create banks of related presets by saving presets inside a subdirectory. If your host passes key presses to the plugin, you can navigate the selector using your computer keyboard arrow keys. The up/down keys move to the previous/next item while the left/right keys fold/unfold subdirectory trees. You can close the Preset Selector either by clicking on the close button in its top right corner or by clicking on the current preset name again.

To manage the presets, you need to access the presets directory in the Finder/Explorer by selecting the appropriate option in the CONFIG menu. Then you can just move or delete the files you wish as you would do for any other files.



FACTORY PRESETS

The factory presets of Incipit are thematically organized in 4 banks. At the root level of the presets folder you can find template presets. These are starting points with Incipit set up to perform basic effects. Using them as a basis, you can add modulations and effect layers to craft your own patches.

The most interesting patches are located inside 3 sub-folders :

- DUBS : echo effect patches.
- MANGLERS : patches to completely mutate and destroy the input signal.
- TONES : patches that either add overtones to the sound, turn it into a texture, or add harmonic resonance to the input.

Most of the presets in the sub-folders have their Macro modulators assigned, making it easy to obtain variations quickly.

Keep in mind that the results are highly input dependent. Some patches will play nicely with melodic sounds but will have little effect on drums, and the other way round.

EFFECT CHAINS



The three effect chains are at the heart of Incipit. They act as three layers that operate on the input signal. Each chain is made of three modules : a Pitch Shifter, a Delay and an Amplifier section. The signal flows through them in the same order as they appear on the panel.

The following description applies to the three effect chains.

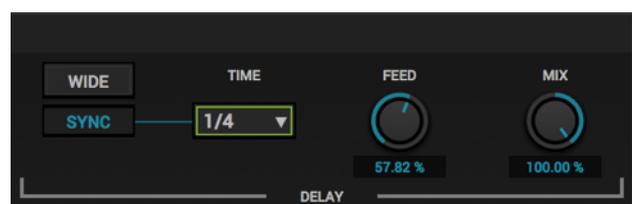
The Pitch Shifter effect alters the playback rate of the incoming audio resulting in a pitch transposition of the signal. It works by buffering its input using a delay line and mixing the outputs of several taps reading from the delay line at a slower or higher rate than the original signal rate. The Pitch Shifter in Incipit is geared towards the creation of interesting timbres and artifacts, not to give you a high fidelity transposed signal.



The Pitch Shifter in Incipit is geared towards the creation of interesting timbres and artifacts, not to give you a high fidelity transposed signal. The **PITCH** parameter changes the transposition amount of the signal. This amount is set in semitones in the range -24 to +24 (so two octaves down to two octaves up). The Pitch parameter is available as a target in the Modulation Matrix. Depending on the input signal and the transposition amount you may want to experiment with the grain **SIZE** (the knob at the right of the Pitch knob) which is the size of the delay line used by the Pitch Shifter. Be aware that tweaking this parameter can result in clicks so this should be more a one time setting than something you automate. You can set an optional amount of feedback for the Pitch Shifter using the **FEED** knob : this parameter defines the amount of the Pitch Shifter output signal that will be passed back to its input. It can result in very creative tones so do not hesitate to abuse it. Finally you can control the amount of pitch shifting applied to the input of the chain using the **MIX** knob : a value of the 0% will bypass the Pitch Shifter, while a value of 100% will pass only the pitch shifted signal. Any value in between will blend the two signals. This parameter is available as a target in the Modulation Matrix.

The Delay effect buffers the incoming audio and plays it back with a time offset that is user defined.

Using the **WIDE** toggle, you can alternate between regular processing and Ping-Pong mode. When the WIDE toggle is engaged (Ping-Pong mode) the delay will have a more pronounced stereo effect.



The Delay has two modes of operation : free mode where the delay time is set in milliseconds and host synced where the delay time is set in beat divisions according to the host tempo. You can switch between the two modes using the **SYNC** toggle. When using the free mode, you can adjust the time using the **TIME** knob found next to the Sync toggle. This knob operates on the range 1 millisecond up to 1 second. When the Sync toggle is engaged, the Time knob will be replaced by a menu where you can pick a beat division to which the delay time must be set. The divisions available go from 8 bars up to 1/128. If the host tempo is too slow and the delay line cannot buffer enough audio, the delay time will be divided by two until it fits in the available memory. When you change the value of the Delay time, Incipit interpolates between the old value and the new value resulting in pitch change artifacts which can be used creatively in conjunction with the LFOs or automation. The time parameter (free or synced) is available as a target in the Modulation Matrix. On the right side of the delay time control, the **FEED** knob impacts the amount of output of the Delay line that is passed back to its input, creating a more dense echo effect for long delay times as you increase the value, or more metallic sounding resonance for short delay times.

The last parameter of the Delay module is the **MIX** control that crossfades between the Delay line input and its output. A value of the 0% will bypass the Delay effect, while a value of 100% will pass only the delayed signal. Any value in between will blend the two signals. This parameter is available as a target in the Modulation Matrix.

The last section on the right side of the chain is the **AMP** section. Here you can tame the audio coming out of the chain and adjust its position in the stereo field.

The **LEVEL** parameter adjusts the final amplitude of the chain. It operates on the range -70dB up to 0dB. This parameter is available as a target in the Modulation Matrix, allowing Amplitude Modulation effects in conjunction with the High Rate LFOs.

The **PAN** parameter defines the position of the chain signal in the stereo field. A value of 50% does not alter the position. A value lower than 50% moves the signal to the left of the stereo field while a value above 50% moves it to the right of the stereo field. This parameter is available as a target in the Modulation Matrix.



The little blue icon in the top right corner of the chain (above the Pan knob) lets you activate/deactivate the whole chain. When this button is off, the chain will be bypassed : its controls will be disabled and the chain will not be processed at all, saving some precious CPU cycles. It is recommended to fully deactivate a chain this way when not in use instead of lowering its output level to reduce the processing power needed by the plugin.

Located on the left of the bypass switch, on chain 2 and chain 3 you will find another switch with 2 modes :

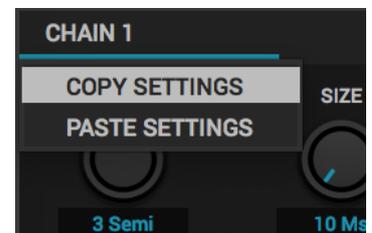


Parallel processing : this is the default mode. When set up in parallel, the chain will use the plugin input as its input. This was the only routing mode in Incipit versions prior to 1.2.



Serial processing : this optional mode allows you to route the output of the previous chain to the input of the current chain. For example, if you activate this mode on chain 2, the output of chain 1 will no longer be routed to the filter but will instead be use as the input of chain 2. You can experiment with various combinations, mixing serial and parallel processing. If the previous chain is bypassed and the current chain is set to serial mode, it will use the input of the first active chain placed before it in the signal path, or the plugin input if no other active chain is found.

You can easily copy the settings of a chain to another one by clicking on the chain name to trigger a menu with copy and paste options. This operation copies the parameter values as well as the modulation routings.

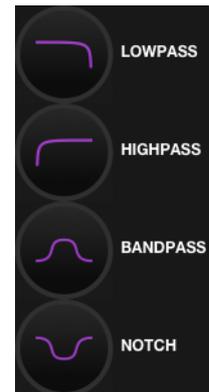


OUTPUT SECTION

This module, located on the left of the oscilloscope, sums the signals coming out of the 3 effect chains and process them with a multimode filter before mixing them with the original signal that was sent by the host to the plugin.



The **Filter** sub-module lets you alter the spectrum of the signal processed by the effect chains using a multimode filter that can be set to either Lowpass, Highpass, Bandpass or Notch. The filter mode can be selected using the round display with an icon inside at the left border of the module. To change the filter type, simply drag the icon with the mouse like you would do with the regular knobs found on the panel. The icon will change to indicate the currently selected mode (as shown in the picture on the right).



The **Cutoff** knob next to the mode selector lets you adjust the frequency at which the filter will start altering the sound.

In Lowpass mode, the frequencies above the cutoff frequency are attenuated. In Highpass mode, the frequencies below the cutoff frequency are attenuated. In Bandpass mode, the frequencies above and below the cutoff frequency are attenuated. In Notch mode, the frequencies around the cutoff frequency are attenuated.

The resulting sound is highly dependent on the **Resonance** setting that can be adjusted using the knob at the right of the Cutoff knob. The higher the resonance is, the more the frequencies near the cutoff frequency will be emphasized, adding some crunch to the sound and, at high values, adding an overtone to the sound.

*An interesting manipulation to try with the filter is to set its resonance parameter to a high value, and modulate the cutoff parameter using a LFO running at a very high rate (using the **20+ HZ** mode for the LFO rate).*

The value displayed at the top right corner of the output section is the output amplitude of the effect. You can drag the mouse over it to alter the gain like you would do with a regular knob. This control impacts only the WET portion of the Dry/Wet mix : it is applied to the output of the filter, not to the plugin input.

Finally, the signal coming out of the filter will be mixed with the original signal sent by the host to the plugin. The mix is controlled by the **DRY/WET** parameter on the right of the Global module. At 0% you will get only the original signal, while at 100% you will get only the processed signal. Any value in between will layer both signals.

*The **DRY/WET** parameter is available as a target in the modulation matrix. This can be very useful to create evolving sounds by morphing between the original and the processed signal.*

UNDERSTANDING THE MODULATION SYSTEM

To get the most out of the modulation matrix, you should be aware of the way the modulations are processed.

Only the parameters found in the modulation matrix can be modulated. The modulations are applied at audio rate which requires more processing power than regular control rate modulations. To limit this impact, only the modulations that are actually in use are calculated, so the CPU usage will increase proportionally to the number of active modulations.

For a target parameter, the modulation signal consists of the sum of each source's current output scaled by the corresponding modulation matrix depth control. The bipolar behavior of the matrix depth controls will be explained later, in the **MODULATION MATRIX** section. For now we will assume that we are always working with the positive range (from the slider center to the slider right edge). After the modulations for each source have been scaled and added together, the resulting signal is scaled by the rightmost slider value (**GLOBAL SCALE**). All the modulation signals calculated by the modulation matrix are finally scaled by the global modulation depth parameter (the **MOD SCALE** knob found at the bottom left of the controls panel).

Once the modulation signal has been calculated by the modulation matrix as detailed above, it is then applied to the target parameter. The range on which the modulation acts is determined by the current value of the parameter. This value serves as the base offset for the modulation. The upper limit of the range is the maximum possible value for the parameter.

Let's take a simple example to make it easier to understand. We want to modulate the pitch of the first chain pitch shifter, and we want the pitch to go from 0 to 12 semitones up. In the modulation matrix, we route the output of LFO 1 to the desired pitch parameter, with the depth set to the maximum. Assuming the global scale for this matrix row is at its default value of 100%, the modulation will act on the range 0 to +24 semitones (as 24 is the maximum possible value for this parameter). If you go back to the controls page you can now see an arc drawn around the pitch knob that goes from 0 up to the maximum. That's fine but we wanted to go up to +12 semitones, not +24. The easiest way to reduce the range is to tweak the Global Scale parameter for the pitch in the modulation matrix. Set this slider near the middle and go back to the controls panel. The arc is now shorter, indicating that we don't work on the full range anymore. An interesting side effect to note is that if you tweak the pitch parameter, the modulation range will adapt to this new setting and grow or reduce depending on the new setting. This is because the modulation depth indicates a proportion of the theoretical maximum range : if the pitch base value is lower, the maximum range will increase and so will the scaled range, whereas if the pitch base value is higher the ranges will be reduced proportionally.

*As noted earlier, there is a bit more to the modulation matrix as the sliders allow setting an inverted range. Refer to the **MODULATION MATRIX** section for more details.*

MODULATORS

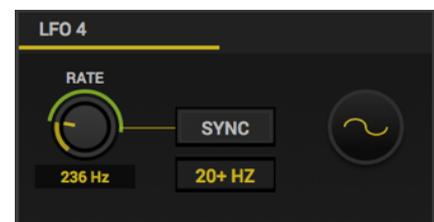
Incipit has two modulator types : the **LFOs** and the **MACROS**. Their settings are set from the main controls panel, but to assign them you need to switch to the Modulation Matrix panel. The modulations routing is covered in the sections **UNDERSTANDING THE MODULATION SYSTEM** and **MODULATION MATRIX**. Here we will focus on how to tweak the modulators themselves.

Lets start with the **MACRO** modulators because they are very straightforward. The Macros are the 3 knobs located at the bottom center of the Controls panel and labeled **1**, **2** and **3**.



Once you have routed the one of the 3 macros to one or more targets in the modulation matrix, moving one of the Macro knobs on the front panel will offset the value of the target parameters by the amount specified in the modulation matrix (for negative range amounts, please refer to the **MODULATION MATRIX** section below). The macros let you set up quick patch morphing controls, but their real power is that they are available as modulation targets in the matrix. This means that you can modulate a macro with one or several LFOs for easy creative routings.

The **LFO** modules are color coded in yellow and can be found on the Controls panel below the **GLOBAL** module.



4 LFOs are available and they all behave the same way and offer the same set of controls. The output of the LFOs is calculated and processed at true audio rate which can get a little CPU heavy but allows very inspiring sonic manipulations.

There are two main modes for the LFOs : free running and host synced. The only parameter independent of the mode is the wave shape. The wave shape can be selected using the display with a waveform icon inside on the right side of the LFO module. This display acts like a regular knob, so you can click on it and drag the mouse to select another shape. The available shapes are detailed in the picture on the right.

All other parameters of a LFO module are focused on the **Rate** (the time it takes for the LFO to perform one cycle). You can select the rate mode (free or host synced) by clicking the **SYNC** toggle at the center of the module. When this toggle is on, the LFO rate can be set in rhythmical divisions synchronized with the host



clock. The divisions range goes from 8 bars to 1/128 and can be selected using the menu on the left side of the Sync toggle.

To allow complex modulations, the phase of the LFO is not locked to the transport position of the host. Instead it uses its own internal clock, so it can possibly drift from the host clock over time. When you restart the playback from the start in your host, the LFOs phases will all be reset.

When the **SYNC** toggle is off, the LFO module will show a **RATE** knob along with another toggle labeled **20+ HZ**. When the 20+ HZ toggle is off, the Rate knob will let you adjust the LFO rate using a conventional low frequency range (from 0.001 Hz up to 20 Hz). This is the mode you should select if you want to achieve a “movement” effect for the target parameters.

If you toggle on the **20+ Hz** button, the rate knob will give you access to a wider range of frequencies that goes well into the audio range (from 20 Hz up to 1000 Hz). Use this mode if you want to use the modulation to obtain audible artifacts. You can try this mode on parameters like the pitch shifter pitch to get FM like tones or the chain amplitude to get AM sounds. Using this mode in conjunction with the LFOs cross modulations (modulating the rate of a LFO by another LFO) can lead to very interesting tones.

MODULATION MATRIX

From the **Controls** panel (the default panel with the effects parameters), you can switch to the modulation matrix by clicking on the **MOD MATRIX** button at the top right.

The logic of the modulation matrix has been detailed earlier in the **UNDERSTANDING THE MODULATION SYSTEM** section, so here we will only focus on the details left out in this previous section.



The matrix can feel intimidating at first but there are several helpers that should make you comfortable using it in no time.

The controls and labels in the matrix are all color coded so that you can easily spot the parameters you are looking for. The colors correspond to the target parameters colors in the Controls panel. Each chain, LFO, macro, and the global section has its own color and the parameters are grouped to reflect this logic. The only exception is the **GLOBAL SCALE** column which has its own color, making it clear that it has a different impact on the modulations.

Even with the color coding, there are so many sliders packed inside the matrix that it would be easy to get lost. To prevent this, when your mouse pointer is over the matrix, an overlay cross will show up making it easy to quickly spot both the modulation source and the modulation target for the slider under the pointer.

If you want to quickly clear all the active modulations, you can click on the **RESET** button at the top left corner of the matrix and it will set all the matrix sliders back to their default values.

There was one important point that was intentionally left out of the **UNDERSTANDING THE MODULATION SYSTEM** section to avoid making things too confusing. The depth sliders for each source act on a bipolar range. We already covered what happens when you set them to a value in the positive range. Now we will see what happens when we move the sliders to the left.

This can be summed up by saying that for a depth in the negative range, the modulator output will be inverted and will act on the same range. This may not sound very intuitive though so let's use another example to illustrate this.

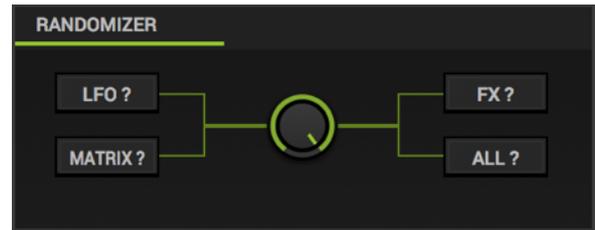
Let's say you have some good sounding settings for the first chain pitch shifter and delay. But you don't want to layer these effects. Actually you would like to alternate between them so that when you hear the pitch shifter you don't hear the delay and vice versa. To do so we will map LFO 1 to the pitch shifter and delay mix parameters but we will use the negative range on one of these.

First, we set the LFO 1 wave shape to Square, toggle its sync button so that it synchronizes to the host BPM and select a value of 1 BAR in the rate menu. In the chain 1 parameters, we set the Mix of both the pitch shifter and the delay to 0% so that the modulations act on the full range for these parameters.

Now we switch to the Modulation Matrix and in there we assign LFO 1 to both mix parameters (chain 1 pitch shifter and delay). But for the pitch shifter mix we set the depth slider fully to the right, whereas for the delay mix we set it fully to the left. If you start the playback in your host you should hear the desired alternating effect. Great, but why? When we set the delay mix slider in the negative range, we indicated that we wanted to use the same modulator as for the pitch shifter mix, acting on the same range, but with its output flipped. Consider our square wave LFO controlling these parameters. We will take arbitrary units to illustrate this. When the square wave starts its cycle, its value is 1. When it reaches half of its cycle, its value is 0. If we flip the waveform, when the cycle starts the value is 0, and when it reaches half the cycle, it jumps to 1. So when one parameter modulation is at the top of the range, the other one is at the bottom.

RANDOMIZER

Incipit includes a versatile randomizer section. Located at the right of the oscilloscope, it is composed of 4 buttons and a knob.



The buttons correspond to the sections you can randomize. Clicking one of these buttons will set most of the parameters of the corresponding section to new random values.

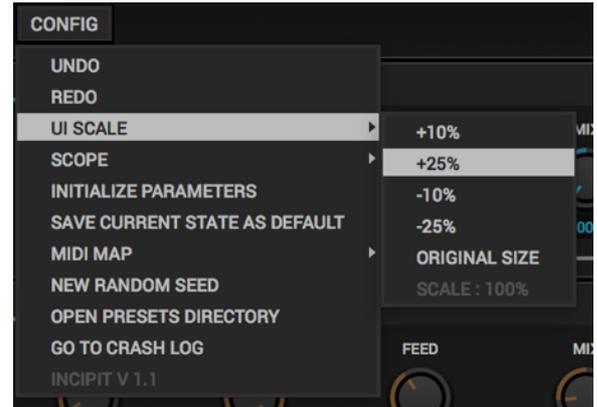
- The “**LFO?**” button acts on the parameters of the 4 LFO modules. It does not impact the **SYNC** setting of the LFOs.
- The “**MATRIX?**” button acts on the mod matrix values. To avoid getting an insane chaotic state every time you click this button, it will only impact the values that have already been tweaked. So on a blank preset it will do nothing. It will get interesting if you load/create a patch with several modulation routings active.
- The “**FX?**” button acts on the parameters of the 3 effect chains. It does not impact the gain of the chain nor the **SYNC** setting of the delay sub-module.
- The “**ALL?**” button is equivalent to clicking the 3 other randomizer buttons at the same time.

The knob at the center of the Randomizer section corresponds to the amount of modulation that will be applied the next time you click one of the randomizer buttons. Setting this knob to a low value will lead to new random values that are close to the values before clicking the button, whereas if this knob is set to high values, the parameters will be set to values that can possibly be far away from the original values.

By loading a preset, tweaking the randomization amount and selecting specific sections of the plugin to alter you can easily dial in inspiring variations of that preset.

CONFIG MENU

This menu is where you can access various global functions/options of the plugin.

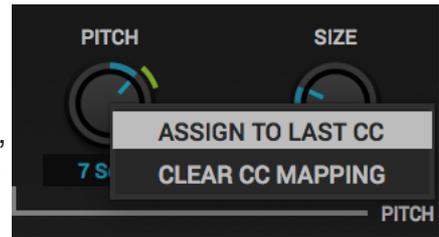


- **UNDO / REDO** : these options allow you to cancel previous parameter changes or to replay previously canceled parameter changes.
- **UI SCALE** : use this sub-menu to adjust the zoom factor of the user interface. You can upscale or downscale it in 10 or 25% increments. The zoom factor will be clipped to stay in the range 100% - 200%. The option “ORIGINAL SIZE” will scale it back to 100%. At any time the current zoom factor is displayed at the bottom of the sub-menu.
- **SCOPE** : using this sub-menu you can configure the color used to paint the waveform of the oscilloscope. By toggling on/off the “ENABLED” option you can also deactivate the oscilloscope if you find it distracting.
- **INITIALIZE PARAMETERS** : selecting this option will set all the parameters to their default value.
- **SAVE CURRENT STATE AS DEFAULT** : selecting this option will create a default preset from the current settings, that will be used as the default state the next time you launch the plugin.
- **MIDI MAP** : use this sub-menu to manage your MIDI CC mappings. “CLEAR” cancels the current CC assignments, “SAVE” lets you save the current set of mappings to your hard drive, and “LOAD” allows you to restore a set of mappings by picking a file on your hard drive. See the MIDI section below for more details.
- **NEW RANDOM SEED** : if you think that the randomizer produces patches that are too similar to each other, try selecting this option to generate a new seed for the randomizer.
- **OPEN PRESETS DIRECTORY** : select this option to open the Finder/Explorer window at the presets directory location.
- **GO TO CRASH LOG** : select this option to show the crash log in a new Finder/Explorer window. If you want to submit a bug report after a crash, please send the crash log or a copy of its contents with your message.
- The last line of the Config menu displays the version of the plugin that is currently running.

MIDI FUNCTIONS

Incipit provides support for two common MIDI functions : MIDI CC learning and MIDI program changes.

If your host does not provide a built-in MIDI learning system, you can assign MIDI CCs to most of Incipit parameters from the plugin panel. To do so, you need to route MIDI data to the plugin in your host. As Incipit is an effect plugin, most hosts will not pass it MIDI data by default. The manipulation to allow this depends on the host you are using so you should refer to the host documentation to find more information on how to configure this. Once you will have properly routed MIDI to the plugin, you can quickly assign a CC to one of Incipit's parameters by moving the desired control on your MIDI controller and then clicking on a knob/slider/button on the Incipit panel while maintaining the **ALT** key pressed. A menu will show up with the option "ASSIGN TO LAST CC". The MIDI control will now be mapped to the desired parameter. Nearly all the parameters available for automation in your host are also available for MIDI learning. You can easily cancel an individual mapping by using the same ALT-click menu and selecting the second option : "CLEAR CC MAPPING".



A set of all the current mappings can be saved in two ways :

- If you save the current project in your host, the mapping set will be saved along with the regular plugin data. This allows you to pick up where you left without having to manually recall the mapping set.
- You can manually save a mapping set by going to the Config menu and selecting MIDI MAP → SAVE.

You can manually restore a mapping set by using the Config menu and selecting MIDI MAP → LOAD.

Finally you can delete all the current CC mappings by using the Config menu and selecting MIDI MAP → CLEAR.

If you have properly routed MIDI data to the plugin as explained above, Incipit will also react to incoming MIDI Program Change messages (but not the bank changes). By default these messages will do nothing. To load a preset when a MIDI Program Change is received, you need to save or copy some presets to the MIDI directory located inside the Presets directory. It is the directory in which Incipit will look for presets when receiving a Program Change message. To determine which preset to load, the plugin will sort them in alphabetical order. So, if you want to recall them in a specific order you should prefix the presets by a number like this :

- 001_My_Preset
- 002_My_Other_Preset
- 003_Yet_Another_Preset
- etc...

TIPS

- You can fine tune the value of a knob or slider by maintaining the COMMAND (on OS X) or CONTROL (on Windows) key while dragging the mouse.
- Bypass any chain that is not in use by clicking the blue icon in the top right corner of the chain to save some CPU.
- You can easily go back to a clean state by selecting the appropriate option in the **CONFIG** menu.

CREDITS

Development, design and factory presets by Thomas Hennebert.

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