WAVEVOYAGER

WAVETABLE · ANALOG · MOTION



USER MANUAL

Version 0.1 · VST3 / AU · Windows & macOS

ERIC TRIPPER

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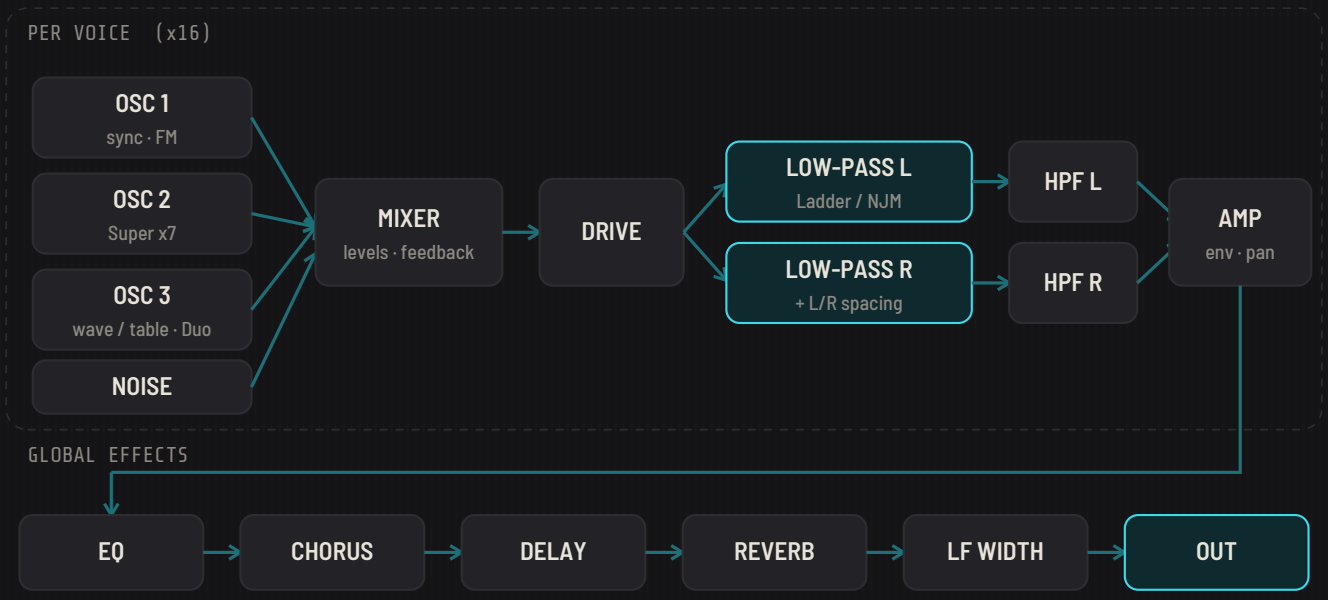
01 Welcome

WaveVoyager is a hybrid wavetable and virtual-analog synthesizer made for expressive playing: velocity, aftertouch and the mod wheel change its tone, not only its volume.

Two virtual-analog oscillators and a wavetable oscillator feed modelled ladder and NJM-style filters through a true stereo voice path. Three envelopes, three LFOs, a twelve-slot modulation matrix and the three-lane **Motion Sequencer** keep the sound moving, an arpeggiator turns chords into patterns, and four effects finish the chain.

Everything is on a single panel. There are no hidden pages for the sound engine: what you see is what you hear.

Signal flow



Each of the 16 voices has its own oscillators, mixer, drive, stereo filters and amplifier. Voices are summed and sent through the global effects.

Key features

- Three oscillators across six octaves with continuously variable waveforms (saw › square › pulse).
- OSC 1: hard sync and linear or exponential FM. OSC 2: 7-voice **Super** stack. OSC 3: wavetable mode with **85 factory wavetables**, WAV import and **Duo** stacking.
- **Vintage** control: from stable DCO to drifting analog.
- Ladder low-pass filters (6/12/18/24 dB), NJM2069-style filters (12/24 dB), bass compensation, independent high-pass, dual L/R filters with per-note spread.
- Three envelopes, each switchable between ADSR and the expanded **ADBSSR** shape.
- Three LFOs, a 12-slot modulation matrix, the three-lane **Motion Sequencer** (16 steps per lane) and an arpeggiator.
- EQ, three-mode chorus, dual / ping-pong delay and three reverb algorithms.
- Polyphonic or monophonic, up to 16 voices with voice stacking, 128 factory presets in 15 categories.

02 Installation & first launch

WaveVoyager is a VST3 instrument for Windows and an AU / VST3 instrument for macOS.

Windows

- Unzip the download. It contains a folder named **WaveVoyager.vst3**.
- Copy that folder to `C:\Program Files\Common Files\VST3\`.
- Open your DAW and rescan plug-ins if needed. WaveVoyager appears as an instrument (Instrument / Synth).

macOS

- Open the macOS download and double-click **WaveVoyager-0.1.0-macOS.pkg**.
- WaveVoyager is not notarised by Apple yet. On macOS 10.13 to 14, right-click the .pkg, choose **Open**, then Open again. On macOS 15 and later, double-click once, close the warning, then go to **System Settings > Privacy & Security** and click **Open Anyway**.
- The installer copies the Audio Unit to `/Library/Audio/Plug-Ins/Components/` and the VST3 to `/Library/Audio/Plug-Ins/VST3/`, and resets the Audio Unit cache.
- In Logic Pro, GarageBand or MainStage, WaveVoyager is under **AU Instruments > Eric Tripper**. If it does not appear, open **Logic Pro > Settings > Plug-in Manager**, select WaveVoyager and click **Reset & Rescan Selection**.

Requirements

- Windows 10 or 11 (64-bit) with a VST3 host, or macOS 10.13 or later on Intel or Apple Silicon with an AU or VST3 host.
- No additional runtime is required.
- A modern CPU: a fully loaded patch (16 voices, Super x7, Duo, dual filters, effects) uses a modest share of one core.

Interface size

Use the SIZE menu in the top-right corner to choose 75, 85, 100, 115, 125 or 150 %. WaveVoyager opens at 100 % when your screen allows it, otherwise at the largest size that fits. The choice is saved with your project.

> **TIP**
> For the sharpest picture, use 100 %. The panel is drawn at that size; other sizes are scaled. If the interface still looks soft at 100 %, check your DAW's plug-in scaling options when Windows display scaling is above 100 %.

Your files

- User presets: `Documents\WaveVoyager\Presets\` on Windows, `~/Documents/WaveVoyager/Presets/` on macOS (`.wvpreset` files).
- Imported wavetables are referenced by their file path. Keep the WAV file where it is so projects and presets can reload it.

03 Interface overview

The whole instrument on one panel. Numbers refer to the list below.



WaveVoyager with the factory preset Wavetable Orbit.

AREA	DESCRIPTION
1 Preset browser	Current preset, category and number. Click the display for the preset menu, use the arrows to step through presets, SAVE to store your own.
2 Size	Interface size: 75 to 150 %.
3 OSC 1	Virtual-analog oscillator with hard sync and FM.
4 OSC 2	Virtual-analog oscillator with the Super stack.
5 OSC 3	Waveform or wavetable oscillator with Duo stacking.
6 Mixer	Oscillator levels, noise, feedback and drive.
7 Vintage	From stable DCO to drifting analog behaviour.
8 Filter	Low-pass type, cutoff, resonance, modulation, dual L/R, high-pass.
9 Modulation	Tabs for the three LFOs (LFO 1-3) and the three pages of the modulation matrix (MOD A-C).
10 Envelopes	Filter, amp and mod envelopes (ADSR / ADBSSR).
11 Output & Perform	Volume, stereo image, glide, expression, pitch bend, voice mode, polyphony and stack.
12 Arpeggiator	Note arpeggiator with its own oscillator destinations.

AREA	DESCRIPTION
13 Motion Sequencer	Three 16-step modulation lanes.
14 SEQ / FX	Switches the lower area between the Motion Sequencer and the effects.

Working with controls

- **Knobs and faders**: drag up or down. The value appears while you drag. Double-click to return to the default value.
- **LED buttons**: click to switch on or off. A lit LED means the function is active.
- **Segmented selectors**: click a segment to choose it (for example LIN / EXP or ADSR / ADBSSR).
- **Motion lanes**: click or drag across the bars to draw the steps.
- **Menus**: click to open a list (waveforms, wavetables, modulation sources and destinations…).
- **Screens**: the phosphor displays show the current waveforms, filter response and envelope shapes, and update as you edit.

04 Presets

128 factory presets in 15 categories, plus your own.



Preset browser

- Click the **preset display** to open the menu: **Init**, the factory categories, your **USER** presets and **Load from file...**.
- **< and >** step through the factory presets, then through your user presets, and loop.
- **SAVE** stores the current sound as a `.wvpreset` file in the user preset folder.
- The display shows the category on the left and the factory preset number on the right.
- Your DAW project also stores the full state of WaveVoyager, so you do not need to save a preset to keep a sound in a song.

Factory presets

CATEGORY	PRESETS
PAD	Distant Horizon, Frozen Veil, Spectral Choir, Analog Dawn, Orbital Drift, Dark Drone, Silver Horizon, Warm Blanket, Glass Cathedral, Velvet Strings Pad, Night Vowels, Slow Bloom, Wide Dream, PWM Ensemble, Cold Mist, Analog Sunset
ATMOSPHERE	Deep Space, Frozen Lake, Ghost Choir, Desert Wind, Distant Signal, Underwater, Aurora, Machine Room
STRINGS	Cinema Strings, Dark Ostinato, Chamber Section, Slow Violins, Low Cellos, Super Ensemble, Pizzicato, Tremolo Strings
BRASS	Epic Brass, Titan Stab, Horn Section, Soft Horns, Synth Brass 80, Brass Swell, Fanfare Stab
LEAD	Voyager Lead, Screaming Sync, Glass Lead, Singing Vowel, Mono Saw Lead, Square Lead, Super Lead, FM Whistle, Wavefold Lead, Portamento Lead, Stack Lead, Sync Sweep Lead
BASS	Abyssal Bass, Cinema Sub, NJM Acid, Dark Reese, Round Sub, Punch Bass, Ladder Growl, FM Bass, Wavetable Bass, Rubber Bass, Super Saw Bass, Sync Bass, Pluck Bass, Dark Drone Bass
KEYS	Crystal FM, Ghost Piano, Distant Bells, Electric Tines, Wurly Bite, Glass Piano, Clav Pulse, Soft Keys, Phase Keys
BELLS	Crystal Bells, Temple Bell, Music Box, FM Chimes, Glass Mallets, Bell Pad
ORGAN	Drawbar Organ, Gospel Organ, Church Organ, Rock Organ, Reed Organ
PLUCK	Diamond Pluck, Marimba Bits, Harp Pluck, Kalimba, Super Pluck, Koto Pluck, Water Drop, Muted Guitar
POLY	Classic Poly, Bright Poly, Poly Sweep, NJM Poly, Stereo Poly, Hollow Poly, Vintage Poly, Wavetable Poly
ARP	Odyssey Arp, Celestial Machine, Up Arp, Down Arp, Random Bells Arp, Triplet Arp, Swing Arp, Drone Arp
SEQ	Pulse Sequence, Wavetable Orbit, Glitch Bits, Trance Gate, Filter Steps, Stereo Motion, Wavetable Steps, Polyrhythm
FX	Rising Tension, Stellar Wind, Deep Impact, Lost Signal, Laser Zap, Alarm Pulse, Rising Noise, Broken Radio
DRONE	Iron Drone, Spectral Drone, Organ Drone

TIP

Singing Vowel responds to aftertouch and the mod wheel: both sweep the vowel. The ARP and SEQ presets start moving as soon as you hold notes; they follow your DAW tempo.

05 Oscillators

Three oscillators across six octaves, each with its own character.



OSC 1, OSC 2 and OSC 3

Common controls

CONTROL	WHAT IT DOES
OCTAVE	Footage from 32' to 1' (six octaves). 8' is the reference pitch.
FINE	Fine tuning, ±100 cents.
SHAPE	Continuous waveform morph: sawtooth (left) › square (centre) › narrow pulse (right). Every point in between is usable and the morph can be modulated.
PAN	Position of the oscillator in the stereo field before the filters.

OSC 1 — sync and FM

CONTROL	WHAT IT DOES
SYNC (LED)	Hard-syncs OSC 1 to OSC 2: OSC 1 restarts its cycle every time OSC 2 does.
SYNC (knob)	With sync on, raises the pitch of OSC 1 by up to 36 semitones above OSC 2. Sweeping it gives the classic sync scream.
FM	Amount of frequency modulation of OSC 1 by OSC 2.
LIN / EXP	Linear FM (bell-like, keeps the pitch centre) or exponential FM (wilder, analog-style).

TIP
OSC 2 keeps running as the sync and FM source even when its level is at zero in the mixer. Turn OSC 2 down to hear OSC 1 alone and still use sync or FM.

OSC 2 — Super

CONTROL	WHAT IT DOES
SUPER (LED)	Replaces OSC 2 with a stack of detuned copies.
VOICES	Number of copies in the stack, 1 to 7.
DETUNE	Spread of tuning between the copies, from a gentle chorus to a wide super-saw.
SPREAD	Stereo width of the stack.

OSC 3 — wave and wavetable

CONTROL	WHAT IT DOES
WAVE / TABLE	WAVE: a virtual-analog oscillator like OSC 1 and 2 (POSITION then acts as SHAPE). TABLE: wavetable playback.
Wavetable menu	Choose one of the 85 factory wavetables, or **Import...** for your own file.
+ (import)	Loads a WAV, AIFF or FLAC file as a wavetable (see below).
POSITION	Position inside the wavetable, through its 64 frames. A prime modulation target.
DUO (LED)	Adds a second, detuned copy of OSC 3.
DUO DET	Detune between the two copies.
DUO SPR	Stereo spread of the two copies.

Factory wavetables

The 85 wavetables are organised in 17 families of five variations (for example Glass Choir 1 to Glass Choir 5). Each one is generated with 64 frames and band-limited playback, so high notes stay clean.

FAMILY	CHARACTER	FAMILY	CHARACTER
Analog	saw, square, triangle and sine morphs	Comb	moving comb notches
PWM	pulse-width sweeps	Sweep	a resonant peak sweeping the harmonics
Sync	hard-sync sweeps	Glass Choir	airy vocal spectra
Vowels	vocal formants a-e-i-o-u	Bits	bit and sample-rate reduction
Bell	sparse bright partials	Chebyshev	waveshaping harmonics
FM	FM index sweeps	Glass	glassy sparse harmonics
Organ	drawbar registrations	Spectra	morphing random spectra
Wavefold	progressive folding	Cinematic	rising harmonic clusters
Phase Dist	resonant phase distortion		

Importing wavetables

- Files whose length is a multiple of 2048 samples are read as standard wavetables (2048 samples per frame, the format used by most wavetable synths).
- Any other file is cut into 64 slices, each turned into one frame: drums, textures and voices make interesting tables.
- After import, the wavetable menu shows **Import...** and the screen shows WT IMPORT.

06 Mixer & Vintage

Balance the sources, then decide how stable or alive the instrument is.



CONTROL	WHAT IT DOES
OSC 1 / 2 / 3	Level of each oscillator.
NOISE	Noise level. WHITE / PINK selects the colour.
FEEDBACK	Sends the filtered voice back into the filter input. Low settings thicken, high settings growl.
DRIVE	Saturation before the filters, with level compensation.
VINTAGE	At zero, WaveVoyager behaves like a stable DCO synth: every note starts the same way. Turning it up adds slow pitch drift between oscillators, random start phases, small differences of cutoff between voices and subtle cycle-to-cycle instability.

TIP
Vintage around 30-50 % gives pads and strings a natural ensemble movement. Keep it at zero for tight, repeatable basses and sequences.

07 Filters

Modelled low-pass filters, a true stereo filter path and an independent high-pass.



Filter types

TYPE	CHARACTER
Ladder 6	1-pole gentle slope
Ladder 12	2-pole, open and musical
Ladder 18	3-pole
Ladder 24	classic 4-pole ladder, deep and round
NJM 12	NJM2069-style 12 dB, sharp and vocal
NJM 24	NJM2069-style 24 dB, the character of the 1980s Korg DW-8000 / DSS-1

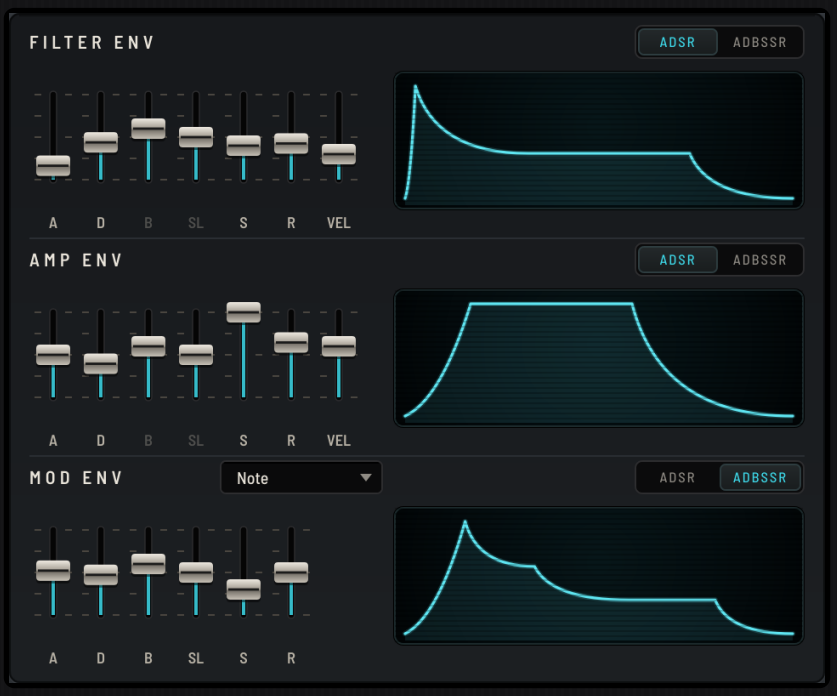
The display shows the response of the filter. With DUAL L/R on, the dashed line is the right channel.

Controls

CONTROL	WHAT IT DOES
CUTOFF	Cutoff frequency, 20 Hz to 20 kHz.
RESO	Resonance. Near maximum the ladder filters start to self-oscillate.
ENV	Amount of the filter envelope, ± (up to 7 octaves).
KEYTRACK	How much the cutoff follows the keyboard. 100 % = the filter tracks pitch exactly.
VELOCITY	Velocity raises (or lowers) the cutoff.
BASS COMP	Restores the low end that resonance normally thins out.
DUAL L/R	Runs separate filters for the left and right channels.
SPACING	With DUAL on, moves the left filter down and the right filter up (±2 octaves): subtle width or dramatic stereo motion.
SPREAD	Alternates the spacing from note to note, so each new note opens in a different direction.
HP FREQ	Cutoff of the 12 dB high-pass filter (20 Hz to 2 kHz).
HP ENV	Amount of the filter envelope applied to the high-pass.
LINK	Makes the high-pass follow the low-pass cutoff, keeping a constant band.

08 Envelopes

Three envelopes for the filter, the amplifier and modulation.



Filter, amp and mod envelopes

ADSR or ADBSSR

Each envelope can be a classic ADSR or the expanded ADBSSR. ADBSSR adds a **Break** level and a **Slope** time: after the decay, the envelope reaches the break point and then glides slowly to the sustain level. This creates sounds that keep evolving while you hold the note.





CONTROL	WHAT IT DOES
A	Attack time, 1 ms to 10 s.
D	Decay time, 5 ms to 15 s (to S in ADSR, to B in ADBSSR).
B	Break level (ADBSSR only).
SL	Slope time from B to S, 5 ms to 15 s (ADBSSR only).
S	Sustain level.

CONTROL	WHAT IT DOES
R	Release time, 5 ms to 20 s.
VEL	Velocity sensitivity: on the amp envelope it sets how much velocity changes loudness; on the filter envelope it sets how much velocity changes the envelope amount.

Envelope shapes have natural curves: attacks are slightly convex and decays exponential, like analog circuits. B and SL are dimmed when the envelope is in ADSR mode.

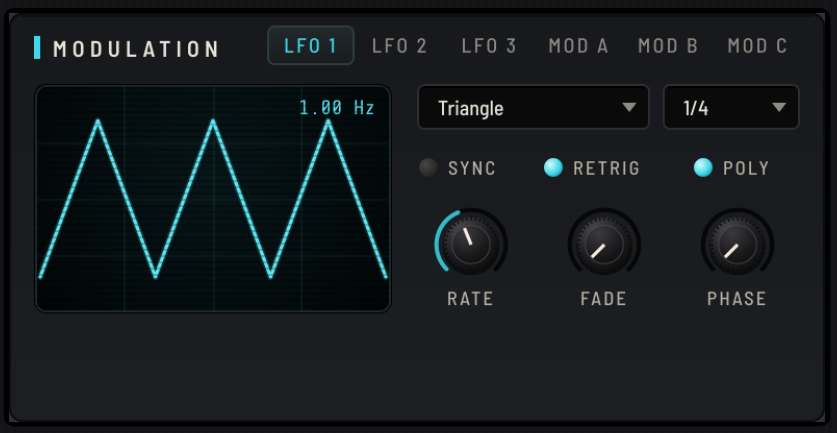
Mod envelope triggers

The MOD envelope has no fixed destination: use it in the modulation matrix. Its menu sets how it is triggered:

TRIGGER	BEHAVIOUR
Note	Normal behaviour: starts with each note.
LFO 2 / LFO 3	Restarts on every cycle of that LFO while the note is held, creating a looping envelope.
Mod Wheel	Starts when the mod wheel passes half-way and releases when it goes back down.

09 LFOs

Three low-frequency oscillators for vibrato, sweeps and slow motion.



CONTROL	WHAT IT DOES
LFO 1 / 2 / 3	Tabs at the top of the MODULATION panel select which LFO is shown.
Waveform	Sine, Triangle, Saw Up, Saw Down, Square, S&H (random steps) and Smooth Rnd (random glide).
Division	Tempo division used when SYNC is on (4/1 to 1/32, triplets and dotted values).
SYNC	Locks the LFO to the host tempo.
RETRIG	Restarts the LFO at the PHASE position on every new note.
POLY	On: each voice has its own LFO. Off: one LFO shared by all voices, so every note moves together.
RATE	Speed, 0.01 to 30 Hz (when SYNC is off).
FADE	Fade-in time after a note starts, up to 10 s (polyphonic LFOs).
PHASE	Start position of the cycle.

TIP

An LFO does nothing on its own: route it in the modulation matrix. For a delayed vibrato, use a sine LFO at about 5 Hz with FADE around 1 s and send it to PITCH ALL with a small amount.

10 Modulation matrix

Twelve slots connect any source to any destination.

Each slot has a source menu, a destination menu and an amount knob (±100 %, centre = off). Slots are shown four at a time; use the MOD A, MOD B, MOD C tabs to see all twelve. Several slots can target the same destination: their amounts add up.

Sources

SOURCE	RANGE
LFO 1, 2, 3	Bipolar (–1 to +1).
FILTER ENV, MOD ENV	Unipolar (0 to 1).
VELOCITY	Note velocity, shaped by EXPRESSION.
AFTERTOUCH	Channel or polyphonic aftertouch.
MOD WHEEL	MIDI CC 1.
KEYTRACK	Note position on the keyboard, centred on C3 (MIDI 60).
RANDOM	A new random value for each note.
MOTION 1, 2, 3	The output of the Motion lanes.

Destinations

DESTINATION	EFFECT AT 100 %
PITCH ALL / OSC1-3	±12 semitones at full amount.
SHAPE OSC1 / OSC2	Waveform morph.
OSC3 POS	Wavetable position (or shape in WAVE mode).
FM	OSC 1 FM amount.
LEVEL OSC1-3, NOISE	Mixer levels.
LP CUTOFF	±6 octaves.
RESONANCE	Resonance.
L/R SPACING	±2 octaves of dual filter spacing.
HP CUTOFF	±6 octaves.
DRIVE	Pre-filter drive.
VOLUME	Voice level.
VOICE PAN	Voice position in the stereo field.
SUPER DETUNE	OSC 2 Super detune.
LFO1 RATE, LFO2 RATE	Speed, up to 8x faster or slower.
DUO SPREAD	OSC 3 Duo stereo spread.

TIP

Expressive starting point: VELOCITY › LP CUTOFF, AFTERTOUCH › OSC3 POS and MOD WHEEL › L/R SPACING. The sound then answers your playing three different ways.

11 Motion Sequencer

Three 16-step modulation lanes for rhythmic and evolving movement.



The lower area in SEQ mode

A Motion lane does not play notes: it sends a sequence of values to a destination, step by step, in time with your DAW. Use the lanes for rhythmic filter patterns, wavetable animation, stereo motion or trance-gate volume patterns. Each lane is also available as a source in the modulation matrix (MOTION 1-3).

CONTROL	WHAT IT DOES
Step bars	Click or drag across the lane to draw the value of each step. Bars above the centre line raise the destination, bars below lower it. Double-click a step to set it back to the centre. While playing, the current step is highlighted; steps beyond the STEPS length are dimmed.
RESET	Sets all steps back to the centre.
RANDOM	Fills the steps with random values.
Pattern	Ready-made shapes: Waves, Pulse, Orbit, Rise, Fall, Soft Random.
ON	Switches the lane on.
SMOOTH	Glides between steps instead of jumping.
PING-PONG	Plays forward then backward.
STEPS	Length of the pattern, 1 to 16 steps.
RATE	Step length: 1/1 to 1/32, including 1/8T and 1/16T.
DEST	Destination, from the same list as the modulation matrix.
SWING	Delays every second step, up to 75 %.
GATE	Portion of each step where the value is applied; for the rest of the step the lane returns to centre.
DEPTH	Amount sent to the destination, ±100 %.

The lanes follow your DAW position while it plays, so patterns stay locked to the bar. When the transport is stopped they keep running at the current tempo.

TIP

Classic trance gate: lane 1 ON, DEST = VOLUME, RATE 1/16, pattern **Pulse**, GATE about 50 %, DEPTH 90 %. Try the Pulse Sequence preset.

12 Arpeggiator

Turns held chords into patterns, with its own choice of oscillators.



CONTROL	WHAT IT DOES
ON	Switches the arpeggiator on.
LATCH	Keeps playing after you release the keys; a new chord replaces the old one.
PEDAL	The sustain pedal holds notes in the arpeggio.
DIRECTION	Up, Down, Up/Down, Random or As Played.
OCTAVES	Range: 1 to 4 octaves.
RATE	Step length, synced to tempo.
DEST	Which oscillators follow the arpeggio. The others stay on the lowest held note: for example OSC 1 arpeggiates while OSC 2 and 3 hold a drone.
GATE	Length of each note.
SWING	Delays every second step.

TIP

The arpeggiator and the Motion Sequencer work together: the arpeggiator creates the notes, the Motion lanes animate the sound around them.

13 Effects

Four effects to shape the tone and place the sound in space.



The lower area in FX mode (click FX next to SEQ)

The effects run in this order: EQ › Chorus › Delay › Reverb. Each one has its own ON LED.

EQ

CONTROL	WHAT IT DOES
LOW	Low shelf at 180 Hz, ±12 dB.
MID	Peak band, ±12 dB.
FREQ	Frequency of the mid band, 200 Hz to 6 kHz.
HIGH	High shelf at 5 kHz, ±12 dB.

Chorus

CONTROL	WHAT IT DOES
I / II / I+II	Three analog-inspired modes: I is slow and wide, II slightly faster, I+II a fast, shallow shimmer.
RATE	Speed multiplier for the selected mode.
DEPTH	Modulation depth.
WIDTH	Stereo width of the chorus.
MIX	Wet amount.

Delay

CONTROL	WHAT IT DOES
DUAL / PING	DUAL: two independent echoes, the right one longer for width. PING: echoes bounce between left and right.
TIME	Delay time as a tempo division (1/32 to 1/2, with triplet and dotted values).
FDBK	Feedback (number of repeats).
MOD	Gentle modulation of the delay time for evolving trails.
MIX	Wet amount.

Reverb

CONTROL	WHAT IT DOES
A / B / C	A: focused studio space. B: hall. C: vast, modulated space.
SIZE	Size of the space.
DECAY	Reverb time, 0.3 to 20 s.
DAMP	Darkens the reverb tail.
MIX	Wet amount.

14 Output & Perform

Final level, stereo image and playing behaviour.



CONTROL	WHAT IT DOES
VOLUME	Master level. A soft limiter protects the output from clipping.
PAN SPREAD	How far notes are spread across the stereo field.
ALT / RND	ALT alternates each new note left and right; RND places it at random.
LF WIDTH	Below this frequency (20 to 600 Hz) the sound is kept in mono, so basses stay centred while highs stay wide.
GLIDE	Portamento time, up to 3 s.
EXPRESS.	Global velocity response. High values make the sound react strongly to dynamics; zero ignores velocity.
BEND – / +	Pitch bend range down and up, 0 to 24 semitones.
POLY / MONO / LEG	Polyphonic, monophonic (retriggers envelopes) or legato (no retrigger while notes overlap). Mono modes use last-note priority.
Polyphony menu	Maximum number of notes, 1 to 16.
Stack menu	Voices per note, x1 to x8, slightly detuned and spread for a huge sound.

TIP

WaveVoyager has 16 voices. With a stack of x4, each note uses four voices, so up to four notes can play at once. Use stacks for leads and basses, x1 for full chords.

15 MIDI implementation

What WaveVoyager responds to.

MESSAGE	EFFECT
Notes & velocity	Play the synth; velocity feeds envelopes, filter and the VELOCITY source (shaped by EXPRESSION).
Pitch bend	Range set by BEND – and BEND +.
CC 1 — Mod wheel	MOD WHEEL source, and the Mod Wheel trigger of the mod envelope.
Aftertouch	Channel and polyphonic aftertouch feed the AFTERTOUCH source.
CC 64 — Sustain	Holds notes. With PEDAL on, it also holds notes in the arpeggiator.
CC 120 / 123	All sound off / all notes off.
Host tempo & position	Synced LFOs, delay time, Motion Sequencer and arpeggiator.

All parameters can be automated from your DAW. They appear with clear English names such as Cutoff, OSC3 Position or Motion 1 Step 5.

16 Sound design recipes

Starting points for your own sounds. Begin each one from **Init**.

Evolving wavetable pad

- OSC 1 and 2 levels at zero, OSC 3 level up, TABLE mode, wavetable Glass Choir.
- Amp envelope: A about 1.5 s, S high, R about 4 s.
- LFO 1: Triangle, 0.1 Hz. Matrix: LFO 1 › OSC3 POS, 40 %.
- DUO on, VINTAGE 40 %, reverb C with a long decay.

Wide super-saw lead

- OSC 2 SUPER on, 7 voices, DETUNE 35 %, SPREAD 80 %.
- LEG mode, GLIDE about 80 ms, Ladder 24 with some resonance.
- Delay PING at 1/8 dotted with 30 % feedback.

Stereo filter motion

- DUAL L/R on, SPACING about +1 octave, SPREAD 60 %.
- Ladder 24, CUTOFF low, ENV positive. Every note opens differently in each channel.

Rhythmic wavetable sequence

- Motion lane 1: DEST = OSC3 POS, RATE 1/16, pattern **Orbit**, SMOOTH on.
- Motion lane 2: DEST = LP CUTOFF, RATE 1/8, pattern **Pulse**.
- Hold one long note and let the lanes play.

Sync scream

- OSC 1 SYNC on, OSC 2 level at zero.
- Mod envelope: A 0, D about 1 s, S 0. Matrix: MOD ENV › PITCH OSC1, 25 %.
- Add DRIVE and a short delay.

Slow riser

- MOD ENV in ADBSSR with long attack and slope.
- Matrix: MOD ENV › LP CUTOFF, MOD ENV › SUPER DETUNE, small MOD ENV › PITCH ALL.
- Pink noise in the mixer, reverb C. See the Rising Tension preset.

17 Specifications & troubleshooting

Technical summary and answers to common questions.

ITEM	DETAILS
Format	Windows: VST3 (64-bit). macOS: Audio Unit and VST3, universal (Intel + Apple Silicon), macOS 10.13 or later.
Voices	16 voices, poly / mono / legato, stack x1-x8.
Oscillators	3 per voice + noise; Super up to 7 voices; wavetable 64 frames x 2048 samples, band-limited; 85 factory wavetables.
Filters	Ladder 6/12/18/24 dB, NJM2069-style 12/24 dB, 12 dB high-pass, dual stereo filters.
Modulation	3 envelopes (ADSR / ADBSSR), 3 LFOs, 12-slot matrix, 3-lane Motion Sequencer (16 steps), arpeggiator.
Effects	3-band EQ, chorus (3 modes), delay (dual / ping-pong), reverb (3 algorithms), LF width, soft limiter.
Presets	128 factory presets with balanced levels; user presets as .wvpreset files.

Troubleshooting

PROBLEM	SOLUTION
The plug-in is not found	Windows: check that the folder WaveVoyager.vst3 is in C:\Program Files\Common Files\VST3\ and rescan plug-ins. macOS: run the .pkg installer again, then use Reset & Rescan in Logic's Plug-in Manager.
macOS blocks the installer	WaveVoyager is not notarised yet: right-click the .pkg and choose Open, or use Open Anyway in Privacy & Security.
No sound	Check the mixer levels and VOLUME. In Init, only OSC 1 and OSC 2 are up. If the arpeggiator is on, hold notes.
Sequences do not move	Switch the Motion lane ON and set a DEST. Steps at the centre line produce no modulation.
Imported wavetable missing	The WAV file was moved or renamed. Import it again from its new location.
Interface looks soft	Select 100 % in the SIZE menu. With Windows display scaling above 100 %, check your DAW's plug-in scaling option.
Clicks on note changes	Use slightly longer attack and release times, or LEG mode for monophonic lines.

Credits

WaveVoyager by Eric Tripper. Built with the JUCE framework. Interface fonts: Michroma, Barlow Semi Condensed and Share Tech Mono, under the SIL Open Font License.