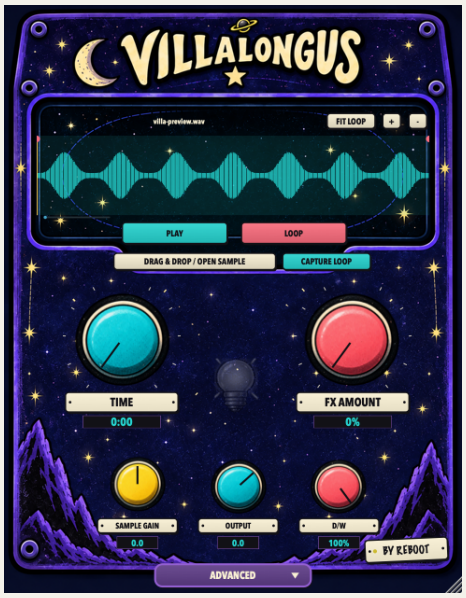
VILLALONGUS

WE LOVE RICCI!

USER GUIDE 1.0.0

Turn a loaded sample or a captured loop into a long, evolving texture. Start with clean playback, then add stretch, rhythmic effects and controlled variation. Open ADVANCED when you want to shape the details.



Compact view / example settings.

YOUR FIRST MINUTE

01 / Load or capture

Drop a sample or use OPEN SAMPLE. CAPTURE LOOP can record the track input while the host transport runs.

02 / Hear the starting point

Set TIME and FX AMOUNT to 0. Select a region, press PLAY and use LOOP for repeated playback.

03 / Develop the texture

Raise TIME or FX AMOUNT gradually. Open ADVANCED for rhythm, motion and six effects. Save your DAW project.

Overview

A practical guide to the device and its controls.

Start with a clear reference

Follow the quick start, then change one control at a time. The interface images show example settings; use the text to choose a useful starting point.

Work through the controls

Each chapter brings the relevant controls together with a short listening exercise. Use the final reference section when you need a quick check.

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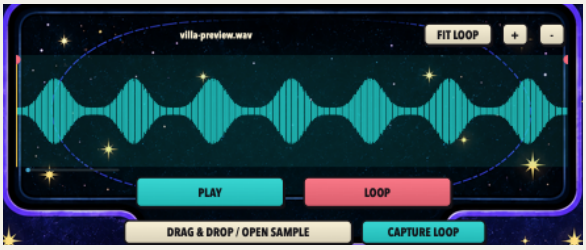
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01 / Choose what plays

Loading a sample changes this effect from live input to sample playback.



Interface detail / example settings.

Import, selection and navigation

Load WAV, AIFF, FLAC, MP3 or Ogg. Drag the region handles to choose what plays. Use + / - or the mouse wheel to zoom, the horizontal control to pan and FIT LOOP to frame the selection.

PLAY and LOOP

PLAY starts from the selected region's beginning. LOOP repeats the journey; switch it off for a single pass. With a sample loaded, the plugin replaces the track's live input. Without one, live input passes through.

SAMPLE GAIN, OUTPUT and TRANSPOSE

SAMPLE GAIN sets sample level; OUTPUT sets final level. TRANSPOSE shifts the processed path by up to two octaves either way while preserving the chosen TIME duration. The dry reference stays at its original pitch.

Projects and imports

The sample, region, pattern and settings are stored with the plugin state. A successful import resets the region and playback position but keeps effect and rhythm settings. Imports are limited to 128 MB, 32 million decoded samples across channels and 20 minutes.

Zoom without changing the sound

Use + / - or the mouse wheel to zoom, pan to inspect another part, and FIT LOOP to frame the selection. Zooming changes the view; the two region handles define what plays.

Keep the original attack when needed

Begin with the full sample or a clear musical phrase. A very short selected region repeats more quickly and can sound like a texture rather than the original performance. Check the selection before changing the effects.

TRY IT
Load a short loop with TIME 0 and FX AMOUNT 0. Move the region handles and press PLAY again. Learn the source first, then save the project with a useful selection.

02 / Capture the incoming loop

Use CAPTURE LOOP when the sound is already playing on an audio track.



Interface detail / example settings.

Prepare the source

Place VILLALONGUS on the audio track whose signal you want to capture. Start the host transport and make sure audio reaches the plugin. Open ADVANCED to choose the LOOP grid before recording.

Arm CAPTURE LOOP

Click CAPTURE LOOP. WAITING... means capture is armed for the next host grid boundary; RECORDING... means audio is being collected. Incoming audio passes through while waiting and recording.

Choose the length

The LOOP grid sets capture length, using the global DAW beat grid. The limit is 64 seconds; choose a shorter grid at slow tempos if the requested capture is too long. This is a time limit, not a fixed bar count.

After the recording

The captured loop appears in the waveform, starts playback and replaces live input. Its audio is stored in plugin state when you save the project. Loading a file switches back to a file source and resets the selection handles.

What capture follows

Capture requires a running host with musical beat position. It follows the global host grid, not the clip's own loop markers. For a precise phrase, align the source with that grid and listen to the completed loop before adding processing.

TRY IT
Start a one-bar source, choose 1 BAR and arm capture. Wait for the boundary and the recording to complete, then confirm the waveform and loop before increasing TIME or FX AMOUNT.

03 / Stretch and blend

TIME, FX AMOUNT and D/W do different jobs.



Interface detail / example settings.

TIME

At 0, playback is clean and unstretched. The display 0:00 means no added stretch, not a zero-length sound. Raising TIME extends the journey toward 20 minutes and introduces a deliberate granular texture.

FX AMOUNT and D/W

FX AMOUNT blends the rhythmic chain with the untreated stretch and also scales motion. D/W blends normal-speed playback with the processed result. A low D/W setting can hide long-stretch or transpose changes.

Separate duration from processing

TIME changes the journey through the selected sample. FX AMOUNT brings in the rhythmic effect chain and scales its movement. Raising one does not require raising the other: try a long, restrained texture or a short, heavily processed loop.

A clean starting point

At TIME 0 and neutral transpose, playback avoids the granular stretch texture. New instances start with TIME 0 and FX AMOUNT 0; saved sessions retain their settings. Importing another sample does not reset the effect controls.

The dry reference

D/W blends normal-speed sample playback with the processed result. That dry reference stays at its original pitch. A low D/W setting can make a large TIME or TRANSPOSE change seem less obvious.

The Ricci moment

At maximum TIME, the Ricci lamp lights up. The moving sky reflects the controls, and FX AMOUNT summons the little invaders. Those visual details are part of the instrument's character, not level or overload meters.

TRY IT
Compare TIME at 0 and a higher setting with FX AMOUNT still at 0. Then hold TIME steady and raise FX AMOUNT. Finally lower D/W to hear the normal-speed reference return.

04 / Build a moving rhythm

Open ADVANCED to work with steps, timing and controlled evolution.



Interface detail / example settings.

The 16-step rhythm engine

Click steps to enable or disable them. NEW GROOVE creates a new pattern. DENSITY changes how busy the rhythm is; SWING changes its feel. CLEAR empties the pattern and turns off AI EVOLVE and TURBO.

RATE / SPEED and DAW SYNC

RATE selects the step division. SPEED slows the sequence independently, from 1x to 1/16x. DAW SYNC follows host timing and transport; with it off, playback uses the internal clock. PLAY remains the sample playback switch.

LOOP SYNC

Choose a loop grid from 1/16 bar to 64 bars. At TIME 0, short regions wait for the next boundary; long ones retrigger at it. Stretched loops round up to grid multiples. Bar labels assume four beats per bar.

RHYTHM MOTION and GRAIN DRIFT

RHYTHM MOTION develops gate, filter, drive and rhythmic delay behaviour. GRAIN DRIFT adds changing grain texture, stereo and pitch movement. Reduce these controls when you want a more stable result.

AI EVOLVE and AI AMOUNT

AI EVOLVE changes the pattern as it repeats using a local rule-based process. AI AMOUNT at 0 keeps that evolution fixed; higher settings increase the chance and size of changes, and 100% changes it every cycle. TURBO has its own pattern-changing influence, so set it to 0 for a fully stable comparison.

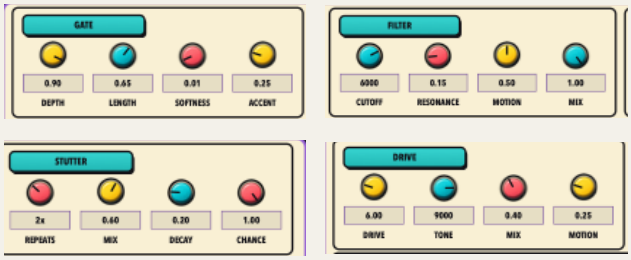
Edit with intention

Click the steps for direct control. Listen at one RATE before adjusting DENSITY or SWING. Use CLEAR for an empty starting pattern; it also turns off AI EVOLVE and TURBO.

TRY IT
Create a groove with TURBO 0 and AI EVOLVE off. Enable AI EVOLVE and gradually raise AI AMOUNT. Keep RATE unchanged so you hear pattern changes separately from speed.

05 / Shape the rhythmic effects

The first four effects give the stretched signal its articulation and colour.



Interface detail / example settings.

GATE / Depth · Length · Softness · Accent

Depth sets the strength of rhythmic cutting. Length sets how long each opening lasts. Softness rounds its edges, and Accent adds emphasis. The final gate also shapes the space tails.

FILTER / Cutoff · Res · Motion · Mix

Cutoff sets brightness; Res highlights the cutoff area. Motion adds rhythmic filter movement. Mix blends the filtered result into the chain.

STUTTER / Repeats · Mix · Decay · Chance

Repeats sets repeated fragments, Mix their amount, Decay their fade and Chance how often they occur. It captures the stretched texture, so changes in TIME can change its character.

DRIVE / Drive · Tone · Mix · Motion

Drive adds grit, Tone shapes its brightness, Mix blends it and Motion varies its rhythmic behaviour. Start gently with material that is already dense or distorted.

Listen to one effect at a time

Use the effect switches to isolate what you are changing. Get GATE and the pattern working first, then add FILTER, STUTTER or DRIVE. Check the overall result with FX AMOUNT before adding more processing.

If a gate feels too sharp

Try more SOFTNESS, less ACCENT or less DEPTH and adjust LENGTH in the actual musical pattern. Very short openings can remain a deliberately percussive effect; listen to the source attack as well as the silence between steps.

TRY IT
With a simple pattern and a small amount of space, compare gate LENGTH and SOFTNESS. Then add a little filter MOTION. Keep enough of the source audible to hear what changed.

06 / Add echoes and space

DELAY and REVERB add sends to the rhythmic sound.



Interface detail / example settings.

DELAY / Rate · Feedback · Tone · Send

Rate selects echo spacing; Feedback controls repeats. Tone sets colour and Send feeds the effect. Choose tape for drift and colour, ping-pong for alternating sides or Hyper for clean, wider taps.

REVERB / Size · Damping · Predelay · Send

Size sets the space, Damping darkens its decay, Predelay separates it from the attack and Send sets the feed. Delay and reverb are additive sends, so raising them retains the direct rhythmic signal.

Choose the delay character

ANALOG TAPE brings drift and colour; ping-pong alternates sides; Hyper gives cleaner, wider taps. Compare the modes with the same rate and a moderate feedback setting.

Keep the direct rhythm

Delay and reverb are additive sends, so raising them retains the direct rhythmic signal. The final gate also shapes the tails. If a tail seems cut short, inspect GATE as well as the space controls.

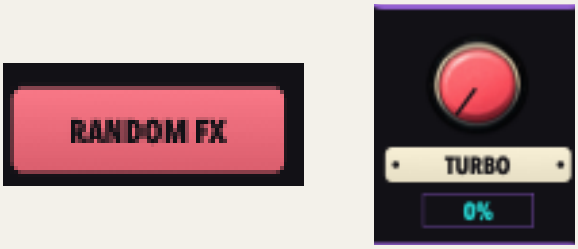
Leave room for the next phrase

Reduce feedback or reverb size when echoes pile up. Use damping or tone to soften the space instead of simply making the whole signal quieter. Check OUTPUT after combining several effects.

TRY IT
Set a clear rhythm first. Add a little delay SEND, then reverb SEND. Stop the phrase and listen to the tail; adjust feedback and size until it leaves space for the next entrance.

07 / Invite useful surprises

RANDOM FX chooses a setup; TURBO keeps developing it.



Interface detail / example settings.

RANDOM FX

Creates a new combination of rack controls, motion settings, swing, delay mode and active effects. It leaves the sample, TIME, transpose, loop/sync, gains, main blend and pattern steps intact.

TURBO

Morphs the effect controls, motion and swing toward evolving random targets. Higher values change targets more often. The original knob settings remain stored; turquoise rim dots show effective settings. Return TURBO to 0 to settle back to the base settings.

TURBO and the pattern

TURBO can increase pattern mutation without switching AI EVOLVE on. It retains the downbeat and does not populate an empty pattern. CLEAR turns off both evolving systems. Movement continues with the editor closed.

Protect the starting point

Save your DAW project before exploring a result you want to keep. The sample, region, settings and random state are stored with the plugin state. There is no need to depend on the original sample file when reopening that saved state.

Read the moving controls

With TURBO active, turquoise rim dots show effective settings while the base knob values remain stored. Turning TURBO back to 0 returns to the base settings after a short smoothing transition.

Use less when the source matters

Try small TURBO and motion settings when the sample's rhythm or identity should remain clear. Larger settings are useful for evolving textures. FX AMOUNT is still the overall control for how strongly the processed chain contributes.

TRY IT
With a sample playing, press RANDOM FX once and listen. Then add a little TURBO. Return TURBO to 0 to hear the stored base settings again; save a useful result before trying another.

08 / Advanced at a glance

Keep the sample in view while shaping the rhythm and effect rack.



Interface detail / example settings.

Left side / feel and movement

SWING changes the rhythmic feel. RHYTHM MOTION develops the effect gestures; GRAIN DRIFT changes the texture. RANDOM FX chooses a new effect setup. These sit outside the central sample controls.

Right side / pitch and variation

TRANSPOSE changes the processed pitch. DENSITY changes how busy the pattern is, AI AMOUNT sets evolution strength, and TURBO continually develops effect settings. Check these separately when a saved sound has more movement than expected.

Lower rack / six effects

GATE, FILTER and STUTTER occupy the first row; DRIVE, DELAY and REVERB the second. Each effect has its own switch and four controls. The delay mode menu selects its character.

Bottom strip / the musical clock

The 16 steps, NEW GROOVE, CLEAR and AI EVOLVE are grouped together. RATE, SPEED, DAW SYNC and LOOP SYNC sit below them. Check this strip first when a pattern feels too fast or a loop retriggers unexpectedly.

TRY IT
Open ADVANCED and locate the control for the change you want: timing in the bottom strip, effect character in the rack, ongoing variation at the sides.

09 / Quick checks

Find the source of silence, unexpected timing or excessive movement.

No sound or little processing

Load a sample and press PLAY. Check the region, SAMPLE GAIN and OUTPUT. For audible processing, raise FX AMOUNT and D/W. A cleared pattern or strong gate can remove much of the sound.

Capture stays waiting

Check that the host transport is running and supplies beat position. Capture begins on the host grid, so allow time for the next boundary. If the grid exceeds 64 seconds, choose a shorter capture length.

Playback restarts or waits

Check LOOP SYNC and the region length. Grid retriggering is intentional. Host start/stop or backwards transport jumps reset sample position, rhythm origin and effect buffers.

No new invaders in the sky

The little invaders follow FX AMOUNT; TIME alone does not summon them. At FX AMOUNT 0 they are absent. This visual behaviour does not indicate a missing audio signal.

Unexpected texture, pitch or level

Lower GRAIN DRIFT, TURBO or TRANSPOSE for a stable result. TIME stretching is deliberately granular, not transparent full-mix stretching. Output samples are capped at 0 dBFS; this is not a true-peak guarantee.

Keep a reliable copy

Save the DAW project to keep the audio and settings together. Use your host's plugin-state or preset facilities when you want another copy. Recheck LEVEL, PLAY and the selected region after making a large change.

TRY IT
For a stable reference, use TIME 0, FX AMOUNT 0, neutral TRANSPOSE and TURBO 0. Confirm the selected region plays, then reintroduce processing one stage at a time.