

TRANSFUSER²

User Guide



What's New to Transfuser 2.0?

Transfuser has a number of additions and changes compared to previous versions. This guide covers all of the changes in detail.

System Requirements and Product Support

For complete system requirements, compatibility information, and product registration, visit the AIR website: www.airmusictech.com.

Installation

Windows®

1. Double-click the **.exe** installer file you downloaded.
2. Follow the on-screen instructions.

Note: Transfuser uses PACE copy protection, so it will install the PACE InterLok driver on your system if you do not already have it. As most audio software uses PACE copy protection, though, this is probably already installed on your system.

Mac OS X

1. Double-click the **.pkg** installer file you downloaded.
2. Follow the on-screen instructions.

Summary of Changes

The following items have been updated or changed since Transfuser 1.3:

- Two new polyphonic Synthesizers:
 - **Analoge**
 - **Electric**
- Two new polyphonic Sequencers:
 - **Poly-Seq**
 - **Chord-Seq**
- All Sequencers now have **Multi Tool**.
- All Synthesizers now have **Randomization** feature.
- The **Browser** pane now includes:
 - **Preset** tab
 - **Save Preset** button
- **Configuration Page** has two new features:
 - **Sequencer Scale Link**
 - New **Auxiliary Output Routing** control
- The following features are no longer supported by Pro Tools® 11 and have been removed:
 - Drag and drop into a virtual instrument from the timeline.
 - Re-linking of samples.

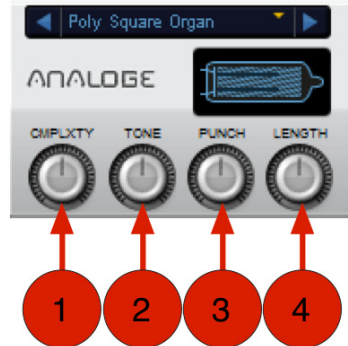
New Polyphonic Synthesizer

Analog Synthesizer

The Analoge synthesizer brings analog modeling technology to Transfuser. This powerful polyphonic synthesizer has everything you need to get classic “old-school” analog sounds as well as cutting-edge modern sounds.

Analoge Module:

1. **Complexity** – Controls several parameters that influence the overall complexity or density of the sound created.
2. **Tone** – Controls parameters that influence the overall tone or brightness of the sound created.
3. **Punch** – Controls parameters that influence the attack characteristic of the sound created. Low Values will lead to a harder attack, while high value will soften the sound.
4. **Length** – Controls several parameters that influence the overall length of the sound created.

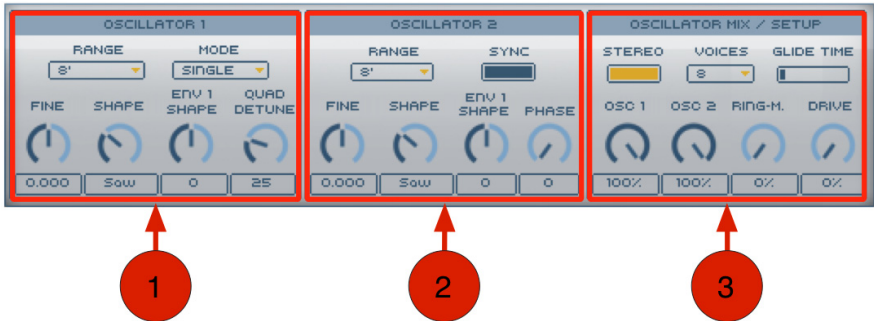




Analoge Pane:

1. **Easy Edit Controls** – The Easy Edit section automatically connects itself to appropriate controls of the synthesizer. This means that turning one Easy knob will cause several of the controls to change simultaneously. For example, if you turn the Length knob, a variety of settings will change in order to modify the length of your sound.
 - **Edit Knobs:** Each of these eight knobs modifies a specific dimension of your sound by changing a variety of parameters
 - **Apply and Reset:** All Easy Edit settings made will be written into the relevant Analoge parameters and the Easy edit knobs will be set to their defaults. You can then continue using the Easy Edit controls for even more modification if desired.
2. **Cutoff** – Sets the low pass filter's resonance
3. **Resonance** – Sets the low pass filter resonance.
4. **Slope** – Seamlessly increases the filter steepness ("slope") from 0db/oct. to 24db/oct.
5. **Drive** – Sets the Amount of distortion applied in the filter section.

6. **Envelope** – Amount of envelope 2 modulating the cutoff frequency.
7. **Keytrack** – Amount that cutoff frequency is affected by the pitch of the notes played. For higher values the filter will be more open when playing higher keys.
8. **Width** – Adjusts the stereo width of the Transfuser output. A range of 50-80% results in the most natural sound.
Note: If the sound created is mono, the width parameter has no effect. To change a mono sound into stereo, switch on **Stereo** in the oscillator section.
9. **Amp Drive** – Adds distortion at the output amplifier stage of Analoge.
10. **Amp Gain** – Controls the output level of the Analoge module.
11. **Display Selector** – Selects which set of controls will be shown in the **Display** area.
12. **Display** – This section can display Oscillator, Envelope, or Modulation controls. The Display Selector buttons located above the display determine what is shown.



Analoge – Oscillators page:

1. Oscillator 1 Section:

- **Range:** Sets the octave range of Oscillator 1. When set to **Wide**, the oscillator's pitch is adjustable through its entire range using the **Fine** Knob.
- **Mode:** Lets you select what kind of oscillator you'd like to use. Select **Single** for a normal oscillator with one waveform. Select **Quad** for four independent oscillators creating four detuned waveforms.
- **Fine:** Sets the fine tuning of Oscillator 1
- **Shape:** Seamlessly fades between Triangle, Saw, Rectangle and Pulse waveforms.
- **Env 1 Shape:** Sets the amount that Envelope 1 affects the Shape parameter.
- **Quad Detune:** Sets the amount of detuning for the oscillators in quad mode.

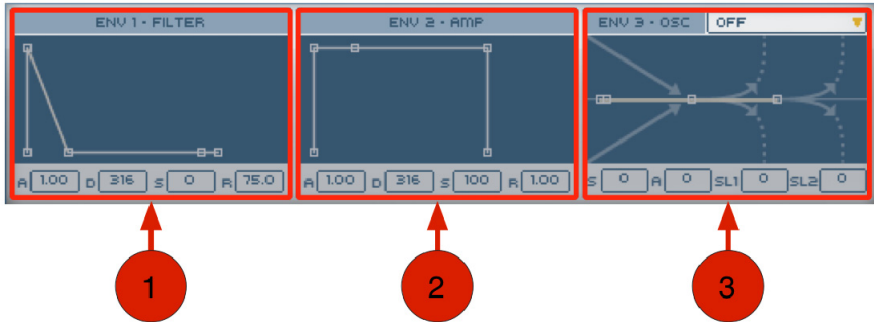
Note: Quad Detune only has an effect when Oscillator 1 Mode is set to **Quad**.

2. Oscillator 2 Section:

- **Range:** Sets the octave range of Oscillator 1. When set to **Wide**, the oscillator's pitch is adjustable through its entire range using the **Fine** Knob.
- **Sync:** When set to **On**, the second oscillator's phase is reset each time oscillator 1 has finished playing a wave cycle.
- **Fine:** Sets the fine tuning of Oscillator 1.
- **Shape:** Seamlessly fades between Noise, Saw, Rectangle and Pulse waveforms.
- **Env 1 Shape:** Sets the amount that Envelope 1 affects the Shape parameter.
- **Phase:** Sets the start phase of oscillator 2. This parameter affects the attack phase of the sound.

3. Oscillator Mix / Setup Section:

- **Stereo:** When switched **On**, each voice is doubled to form a wide stereo sound. The width can be adjusted using the **Width** knob.
- **Voices:** Sets maximum number of simultaneous voices playable. High values will sound better for some sequences, but will also increase CPU load.
- **Glide Time:** If the Voices parameter is set to **Mono**, this parameter defines the time it takes for a new key to reach its new pitch.
- **Osc 1:** Sets the level of Oscillator 1.
- **Osc 2:** Sets the level of Oscillator 2.
- **Ring-M:** Sets the amount of ring-modulation between oscillators 1 and 2.
- **Drive:** Sets the amount of distortion applied in the oscillator mix section.



Analoge – Envelopes page:

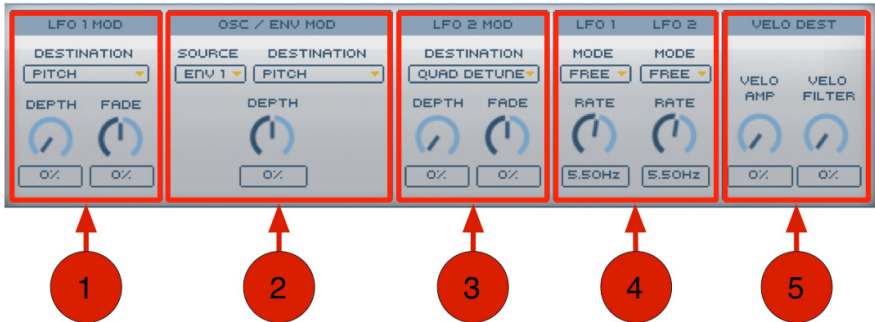
1. Env 1 – Filter Section:

- **A:** Sets the Attack time of Envelope 1.
- **D:** Sets the Decay time of Envelope 1.
- **S:** Sets the Sustain time of Envelope 1.
- **R:** Sets the Release time of Envelope 1.

2. Env 2 – Amp Section:

- **A:** Sets the Attack time of Envelope 2.
- **D:** Sets the Decay time of Envelope 2.
- **S:** Sets the Sustain time of Envelope 2.
- **R:** Sets the Release time of Envelope 2.

3. **Env 3 – Amp Section:** This is a unique type of Envelope that can be used to achieve sounds that are not possible with standard ADSR envelopes. The controls are as follows:
- **Target:** This drop-down menu selects the target parameter for Envelope 3.
 - **S, A, SL1, SL2 settings:** The envelope signal begins at the **S** (Start) position. It then travels to mid position (no effect) with the speed set by the **A** (Attack) value. While the note is held the level is increases or decreased at a constant speed determined by the **SL1** (Slope1) value. After you release a note, the envelope begins to move to the value set by the **SL2** (Slope2) parameter.



Analogue – Modulation page:

1. LFO 1 Mod Section:

- **Destination:** Selects what parameter will be modulated.
- **Depth:** Sets the amount that LFO 1 modulates the destination parameter.
- **Fade:** Sets the Fade In or Fade out time of LFO 1. In the center (12:00) position, the modulation depth will not change over time. Turn to the left for a faster modulation fade out. Turn to the right for slower modulation fade in.

Tip: A typical use for the **Fade** knob would be to keep the attack of a note unaffected by an LFO modulation.

2. Osc / Env Mod Section:

- **Source:** Selects the modulation source signal.
- **Destination:** Sets the target parameter of the modulation.
- **Depth:** Sets the amount of modulation applied to the target parameter.

3. LFO 2 Mod Section:

- **Destination:** Selects what parameter will be modulated.
- **Depth:** Sets the amount that LFO 2 modulates the destination parameter.
- **Fade:** Sets the Fade In or Fade out time of LFO 1. In the center (12:00) position, the modulation depth will not change over time. Turn to the left for a faster modulation fade out. Turn to the right for slower modulation fade in.

Tip: A typical use for the **Fade** knob would be to keep the attack of a note unaffected by an LFO modulation.

4. LFO 1-2 Section: This section has identical controls for LFO1 and LFO2.

- **Mode:** Determines the synchronization of each LFO. When set to **Free**, the rate and phase of the LFO will be unsynchronized to the host tempo and song position. When set to **Sync**, the LFO will be synchronized to both host tempo and song position. When set to **Drift**, the LFO will randomly vary its rate.
- **Rate:** Sets the speed of each LFO. When mode is set to **Sync**, the rate is displayed in beats or bars. Otherwise, the rate is displayed in Hertz (Hz).

5. Velo Dest:

- **Velo Amp:** Sets the amount that the velocity of a note affects its volume.
- **Velo Filter:** Sets how much the velocity of a note affects the cutoff frequency of the filter.

Electric Synthesizer

The Electric synthesizer brings the sound of electric pianos to Transfuser. This polyphonic synthesizer can be set to achieve all kinds of tones ranging from mellow and laid back to "forward" and aggressive.

Electric Module:

1. **Pickup Type** – Seamlessly fades between the electro-magnetic and electro-static pickups. The different models create different spectra, especially when the **Distance** parameter is set to small values.
2. **Pickup Distance** – Sets the physical distance between the pickup and the reed / fork that produces the initial sound. Smaller distances will create a richer, brighter and more distorted spectrum.
3. **Attack** – Adjusts the attack of the notes. Values below middle (12:00) position will add a click to the start, similar to some compressors. Values higher than mid position will soften the attack of the notes.
4. **Shape Decay** – Determines how quickly a note fades into silence when it is being held.





Electric Pane:

1. Pickup Controls

- **On/Off:** Turns on the pickup section of the synthesizer. This is the main sound generating section, where the physical modeling happens.
- **Type:** Seamlessly fades between the electro-magnetic and electro-static pickups. The different models create different spectra, especially when the **Distance** parameter is set to small values.
- **Distance:** Sets the physical distance between the pickup and the reed / fork that produces the initial sound. Smaller distances will create a richer, brighter and more distorted spectrum.
- **Height:** Adjusts the physical height of the pickup in relation to the position of the reed / fork producing the sound. Different heights will create different spectra, with a different character of distortion.

- **Key-Tone:** Sets the amount that tone is affected when playing keys of higher and lower pitch. At higher values, the distortion/brightness of the spectrum is reduced when playing high notes.
- **Vel-Tone:** Sets the amount that tone is affected by velocity. For high values, high velocities will result in a brighter tone with more distortion.
- **Vel-Level:** Sets the amount that Volume is affected by Velocity. For high values, high velocities will result in a greater volume of the notes.

2. Shape Controls

- **Attack:** Adjusts the attack of the notes. Values below mid (12:00) position will add a click to the start, similar to some compressors. Values greater than mid position will soften the attack of the notes.
- **Vel-At:** Determines how much the Attack parameter is affected by note Velocity. For high values, notes with low velocities will sound soft, while for high velocities the sound will have a hard attack at start.
- **Peak Length:** Sets the length of the hard extra click created using smaller values of the **Attack** parameter. If **Attack** is greater than the mid position, this parameter has no effect.
- **Release:** Determines how quickly a note fades into silence once it is released.
- **Decay:** Determines how quickly a note fades into silence when it is being held.
- **Key-Decay:** Sets the amount that decay is affected by the pitch of the notes played. When this parameter is set to high values, higher keys will have a shorter decay while lower keys have a longer decay.

3. Bell Controls

- **On/Off:** Switches the bell section of the synthesizer on and off. This section adds a second tone to the pickup section and is often used to add a bell-like attack to the sound. It can also be used to add unnatural harmonics.

- **Tune:** Sets a semitone offset of the bell tone relative to the note being played.
- **Key-Tune:** Determines the amount that the bell tuning is affected when playing keys of higher or lower pitch. Setting this knob to 100% will produce a sound that is completely in tune. For other values, the bell will be disharmonic, metallic, and/or bell-like.
- **Key-Level:** Sets the amount that the bell volume is affected when playing keys of higher and lower pitch. The default setting is the mid (12:00) position. For values greater than the mid position, the bell for higher notes will become quieter. For values lower than mid position, the bell for lower notes will become quieter.
- **Decay:** Defines how quickly the bell fades into silence. Use small values for typical electric piano tines.
- **Dry/Pickup:** Seamlessly adjusts the amount of bell added before or after the pickup. Adding it after the pickup gives more natural sounds and is the correct emulation of an electric piano. Other settings can result in unnatural but very interesting sounds.
- **Mix:** Overall Volume of the bell part.

4. Noise Controls

- **On/Off:** Activates the noise section of the synthesizer. The noise section can be used to add various sonic “colors” to the start of a sound.
- **Color:** Sets the character of noise. Higher values will result in a brighter noise.
- **Key-Color:** Determines how the noise color is affected when playing high and low keys. When set to high values, the noise is brighter at higher notes.
- **Random:** Determines the amount of volume randomization of the noise. For high values, there is higher variation in noise after subsequent key strikes.
- **Attack:** Adjusts how hard or soft the noise is at the start of a note.
- **Decay:** Defines how quickly the noise fades into silence.
- **Mix:** Volume of the noise section.

5. Trem Controls

- **On/Off:** Switches the tremolo effect on and off.
- **Pan:** When this parameter is switched **On**, the tremolo effect also controls the panning of the sound. If switched **Off**, panning remains unaffected.
- **Sync:** When this parameter is switched **On**, the tremolo speed is synchronized to the host application's tempo, providing a predictable and rhythmical effect. When the parameter is switched **Off**, the tremolo effect runs freely and is not synchronized to the host application.
- **Depth:** Sets the intensity of the tremolo effect.
- **Rate:** Sets the speed of the tremolo effect.

New Sequencers

Poly-Seq Sequencer

Poly-Seq is a polyphonic sequencer that works like a small sequencer that can be programmed to send MIDI data to a Transfuser Synthesizer module.

Poly-Seq Module:

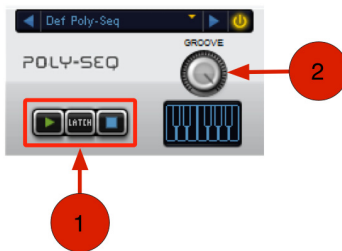
1. Transport Controls

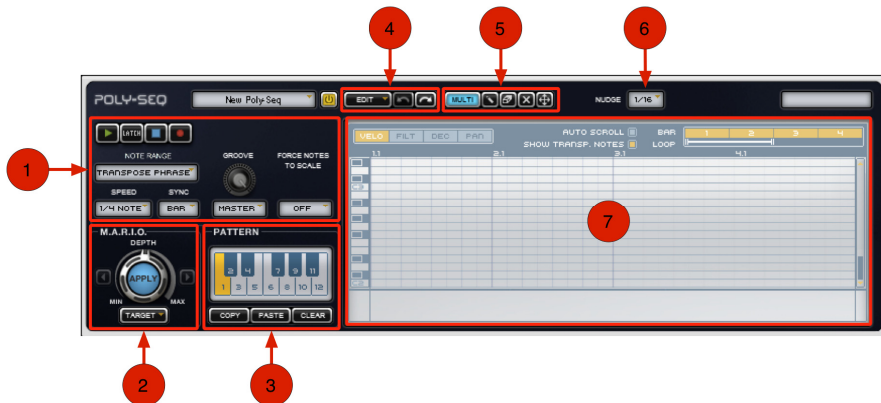
- **Play:** Plays the track sequence.
- **Latch:** Engages and disengages Latch mode. In this mode, the track continues to play even when no MIDI notes are received. The sequencer will continue playing until the Stop button is pressed (or your host's transport is stopped).

Note: Pressing the Sequencer's Play button engages a temporary latching (indicated by a green Latch light). This is so that you don't have to hold the Play button to keep hearing a sequence.

- **Stop:** Stops playback of the sequence.

2. **Groove:** Lets you apply 0-100% of Groove micro timing (as specified in the Editor Pane).



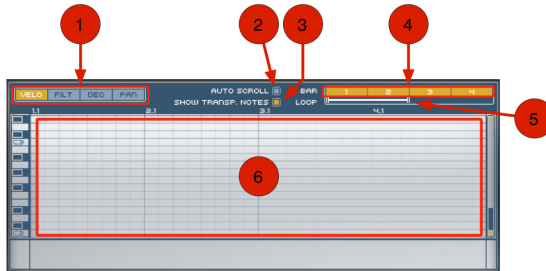


Poly-Seq Pane:

1. Poly-Seq Controls

- **Transport:** These controls are used to start and stop the sequencer. When Latch mode is engaged, the sequencer continues to play until the Stop until the Stop button is pressed. Use the Record button if you would prefer to play a sequence using your MIDI keyboard, instead of entering it in with a mouse.
- **Note Range:** The Note Range setting determines how the sequencer plays back the corresponding Synth module on the Track.
- **Speed:** Adjusts the playback speed of the Sequencer as a ratio of the host's master tempo.
- **Sync:** Selects the sequencer's playback position when triggered in relation to the host's Timeline or other Transfuser Tracks. Use **Bar** for performing and playing around in Transfuser. Use **Beat** or **1/16** for arranging songs in your host's timeline. Select **Off** to turn off automatic synchronization.

- **Groove:** The drop-down menu selects the Groove Micro timing of the sequencer. You can use the Transfuser Master Groove or another local Groove option. The knob above the menu sets the amount of groove, from 0-100%.
 - **Force Notes to Scale:** Selecting any of the scales in this drop-down menu restricts the MIDI notes allowed in the Phrase Pattern. This assures that any notes in the Sequence Pattern will be limited to a single diatonic scale.
2. **M.A.R.I.O. Controls** – M.A.R.I.O. (Musical Advanced Random Intelligent Operations) is a musical randomization algorithm that lets you create variations of your sequencer patterns by clicking a single button. M.A.R.I.O. is described in detail in the *Using M.A.R.I.O.* section of this guide.
 3. **Pattern Controls** – The Pattern section lets you create and recall up to twelve different Sequencer Patterns. Click the numbered keys to select a pattern (the selected pattern is highlighted in yellow). You can copy, paste, or clear patterns using the buttons below the pattern selector buttons.
 4. **Edit Controls** – This drop-down menu provides commands that can be applied to the whole pattern or currently displayed bar. The arrow keys can be used to undo and edits that have been made.
 5. **Tools** – These tools let you create, edit, delete and select patterns and options contained in the display area. The new **Multi** tool lets you make many kinds of edits without having to change tools. To find out more about this tool, please see the section titled *The Multi Tool* later in this guide.
 6. **Nudge** – This drop-down menu determines the minimum subdivision of the beat for notes in the display below. The selected option provides the rhythmic "grid" for creating and moving notes. Select one of the available divisions or choose **Off** if you would like to edit without a grid.
 7. **Display** – You can create and edit Sequencer patterns here. This area is described in detail in the next section of this guide.



Poly-Seq Display:

1. **Editor Pages** – These buttons select what note data is displayed at the bottom of the display. You can choose **Velo** (velocity), **Fit** (filter), **Dec** (decay), and **Pan**.
2. **Auto Scroll** – If you have zoomed in, the editor may only display part of the pattern. If this is the case, the pattern editor view automatically scrolls to the current playback position when the Auto Scroll option is enabled.
3. **Show Transposed Notes** – When switched on, the editor additionally shows the notes at their current transposition with non-editable transparent events.
4. **Pattern Indicator** – This bar displays the four bars of the sequencer
5. **Loop Range Selector** – This selector shows start point, stop point, and loop length of the sequence. You can drag the left or right loop handle to change pattern's loop length, or drag the center of the bar to change the start/stop points. When a loop is playing, a moving icon shows the current position of the playback.
6. **Pattern Editor** – Here you can enter, edit, or delete the notes that will be played by the sequence.

Chord-Seq Sequencer

Chord-Seq is a polyphonic sequencer that makes it easy to send chords, strums, and other polyphonic “blocks” of notes to a polyphonic Transfuser Synthesizer.

Chord-Seq Module:

1. Transport Controls

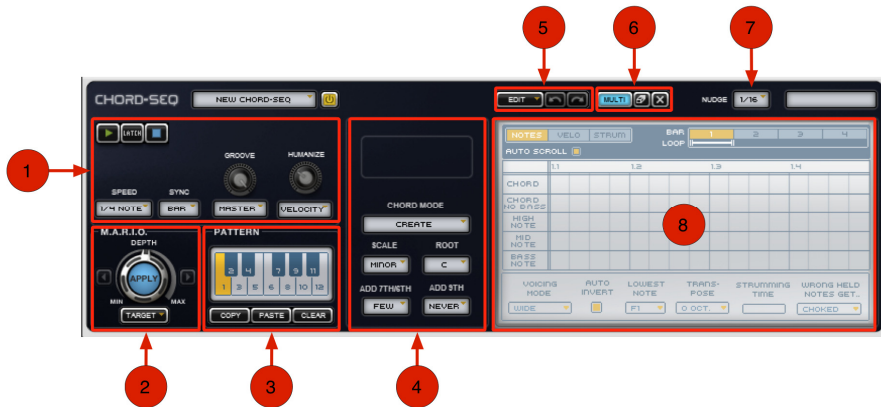
- **Play:** Plays the track sequence.
- **Latch:** Engages and disengages Latch mode. In this mode, the track continues to play even when no MIDI notes are received. The sequencer will continue playing until the Stop button is pressed (or your host’s transport is stopped).

Note: Pressing the Sequencer’s Play button engages a temporary latching (indicated by a green Latch light). This is so that you don’t have to hold the Play button to keep hearing a sequence.

- **Stop:** Stops playback of the sequence.

2. Scale Type – Adjust the Scale Type (Major or Minor) parameter within the Editor Pane.





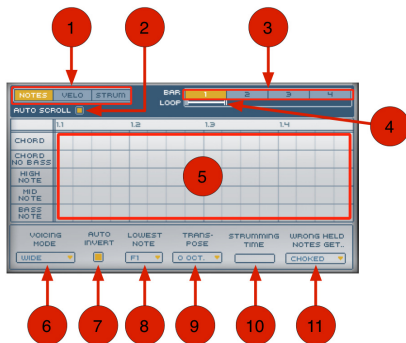
Chord-Seq Pane:

1. Sequencer Controls

- **Transport Controls:** These controls are used to start and stop the sequencer. When Latch mode is engaged, the sequencer continues to play until the Stop until the Stop button is pressed.
- **Speed:** Adjusts the playback speed of the Sequencer as a ratio of the host's master tempo.
- **Sync:** Selects the sequencer's playback position when triggered in relation to the host's Timeline or other Transfuser Tracks. Use **Bar** for performing and playing around in Transfuser. Use **Beat** or **1/16** for arranging songs in your host's timeline. Select **Off** to turn off automatic synchronization.
- **Groove:** The drop-down menu selects the Groove Micro timing of the sequencer. You can use the Transfuser Master Groove or another local Groove option. The knob above the menu sets the amount of groove, from 0-100%.

- **Humanize:** This feature adds random variations to velocity and micro timing to make for more dynamic sounding sequences. Use the knob to set the amount of Humanization (higher values give more variation). The drop-down menu determines whether Humanize feature will apply to the velocity, timing, or both velocity and timing.
2. **M.A.R.I.O.** – M.A.R.I.O. (Musical Advanced Random Intelligent Operations) is a musical randomization algorithm that lets you create variations of your sequencer patterns by clicking a single button. M.A.R.I.O. is described in detail in the **Using M.A.R.I.O.** section of this guide.
 3. **Pattern Controls** – The Pattern section lets you create and recall up to twelve different Sequencer Patterns. Click the numbered keys to select a pattern (the selected pattern is highlighted in yellow). You can copy, paste, or clear patterns using the buttons below the pattern selector buttons.
 4. **Chord Seq Controls**
 - **Chord Mode:** Sets the behavior of the sequencer. Choose **Detect** to have Chord Seq detect a chord you play on your MIDI keyboard. Use **Create** to press just single keys on your keyboard and let Chord Seq create a chord matching the selected scale. Use **Detect/Correct** to play the chord yourself on the keyboard and let the sequencer detect and correct it to the closest chord matching the selected scale.
 - **Scale:** Sets the scale type used to create the chord that is played. This menu is only available when Chord Mode is set to **Create** or **Detect/Correct**.
 - **Root:** Sets the scale root used to create the chord that is played. This menu is only available when Chord Mode is set to **Create** or **Detect/Correct**.
 - **Add 7th/6th:** When Chord Mode is set to **Create**, this drop-down menu determines the frequency with which 7th or 6th chords are created.
 - **Add 9th:** When Chord Mode is set to **Create**, this drop-down menu determines the frequency with which 9th chords are created.

5. **Edit Controls** – This drop-down menu provides commands that can be applied to the whole pattern or currently displayed bar. The arrow keys can be used to undo and edits that have been made.
6. **Tools** – These tools let you create, edit, delete and select patterns and options contained in the display area. The new **Multi** tool lets you make many kinds of edits without having to change tools. To find out more about this tool, please see the section titled **The Multi Tool** later in this guide.
7. **Nudge** – This drop-down menu determines the minimum subdivision of the beat for notes in the display below. The selected option provides the rhythmic "grid" for creating and moving notes. Select one of the available divisions or choose **Off** if you would like to edit without a grid.
7. **Display** – You can create and edit Sequencer patterns here. This area is described in detail in the next section of this guide.



Chord-Seq Display:

1. **Edit Control** – These buttons select what parameter of a strum event you would like to edit. You can choose **Notes**, **Velo** (velocities), or **Strum**.
2. **Auto Scroll** – If you have zoomed in, the editor may only display part of the pattern. If this is the case, the pattern editor view automatically scrolls to the current playback position when the Auto Scroll option is enabled.
3. **Pattern Indicator** – This bar displays the four bars of the sequencer.
4. **Loop Range Selector** – This selector shows start point, stop point, and loop length of the sequence. You can drag the left or right loop handle to change pattern's loop length, or drag the center of the bar to change the start/stop points. When a loop is playing, a moving icon shows the current position of the playback.
5. **Pattern Editor** – Here you can enter, edit, or delete the strum events that will be played by the sequence. The Edit Control buttons select what parameter of the event you would like to edit.

6. **Voicing Mode** – Defines the voicing algorithm that selects the notes that form the chord. Depending on the mode, this could be up to 8 notes through several octaves, just a few close together, only octaves, or just 2 or 3 for more simple sequences.
7. **Auto Invert** – When switched on, the sequencer is allowed to play inverted chords, which is useful to avoid "parallel shifts". If left off, all chords are played with no inversions.
8. **Lowest Note** – Defines the lowest note the sequencer is allowed to use when voicing a chord. If an inversion / octave of a chord would normally use notes below this selection, a different inversion or octave will be used.
9. **Transpose** – Transposes the entire sequencer in octaves.
10. **Strumming Time** – Defines the time it takes to play a strummed event from the first to the last note. The middle of this range results in guitar-like strumming. Smaller values result in a more electronic "tech-y" sound, whereas larger values result in more arpeggiated events.
11. **Wrong Held Notes Get...** – Determines what happens if a wrong notes are played. If the current chord changes but some notes of the old chord are still sustained, the old notes can be **Kept** (this leads to smoother, legato-like playback, with possible disharmonics), **Choked** (no disharmonics will appear, but the sequence may sound interrupted), or **Retuned** (smoother playback and no disharmonics, but the results may sound unnatural).

Using M.A.R.I.O.



M.A.R.I.O. (Musical Advanced Random Intelligent Operations) is a musical randomization algorithm that lets you create variations of your sequencer patterns simply by clicking a single button. This feature is available in all of the Transfuser sequencers and the algorithms are specifically tailored for each sequencer in order to create the most musical results.

To use M.A.R.I.O., simply click the **Apply** button on any sequence that you wish to randomize. If the sequencer is playing, you will immediately hear (and see) the changes that have been made.

You can continue clicking the Apply button if you would like to hear multiple variations until you find one that you like.

The left and right arrow keys next to the **Apply** button let you undo and redo the changes made by M.A.R.I.O. This makes it easy to audition multiple variations of a pattern.



Apply button



Adjusting the amount of M.A.R.I.O.

It is possible to adjust the amount of randomization created by M.A.R.I.O. by turning the ring around the **Apply** button. By turning the wheel clockwise from the **Min** to **Max** setting, you can choose the amount of randomization that takes place when the **Apply** button is pressed.



Selecting what is randomized by M.A.R.I.O.

The **Target** drop-down menu lets you select which parameters of a sequence you would like to randomize. This is useful in scenarios where you like certain parts of a sequence (the Rhythm or Timing, for example) but would like to hear variations in other areas of the sequence. To do this, simply check the parts you would like to randomize (or un-check the parts you would like to retain) and click the **Apply** button to hear the results.

The Multi Tool



All Transfuser Sequencers now have a useful Multi tool that allows you to perform a variety of tasks without having to change tools (for example, switching from Pencil to Eraser). Like the other tools, the Multi tool can be used to make changes to the display area of any Sequencer.

The operation of the Multi tool varies from one Sequencer to another, but generally it is possible to do the following:

- Move one or more events by clicking and dragging the note(s).
- Copy one or more notes by alt-dragging (Windows) or option-dragging (Mac) the note(s).
- Change the length of one or more notes by grabbing the right-edge of the note(s).
- Create new notes by control-clicking (Windows) or command-click (Mac).
- Create new continuous events by Shift+Alt (Windows) or Shift+Option (Mac) dragging.
- Delete a note or event by double-clicking it.
- Reset an event to its default value by Alt (Windows) or Option (Windows) clicking.

Synthesizer Randomization



All of the Transfuser synthesizer modules now contain an intelligent randomization system. This system lets you create new sounds quickly by simply clicking the **Randomize** button.

By default, all parameters contained within the synthesizer will be randomized. However, if you would like to maintain certain synthesizer sections and only change others, click the **Target** to open the drop-down (shown at the right). From this menu, you can un-check sections that would like to prevent being randomized.

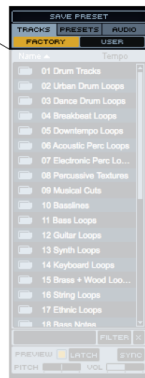
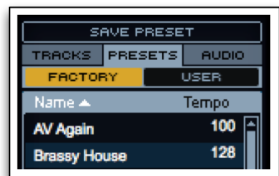
The **Left** and **Right Arrow** buttons let you undo and re-do randomization settings and let you quickly audition multiple randomized variations of a synthesizer.



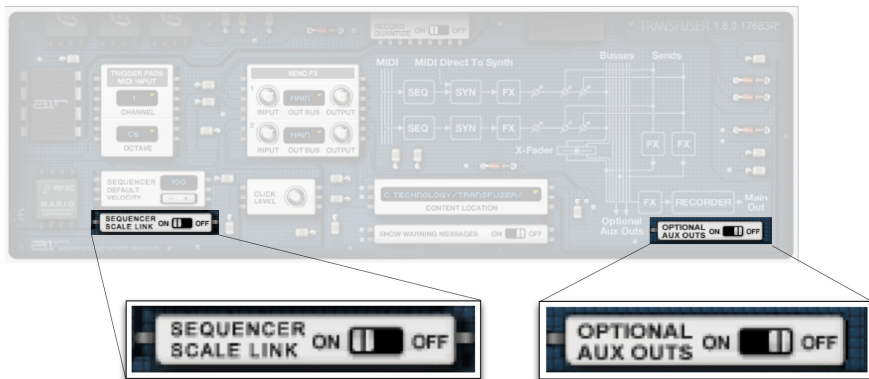
Browser Pane

The Transfuser **Browser** pane now includes:

- **Save Preset** button: Transfuser's Browser now lets you save entire Presets (which contain all tracks). To do this, simply click the **Save Preset** button.
- **Presets** tab: The Browser now includes a **Presets** tab displays Preset files (these files contain all tracks used in an instance of Transfuser). The **User** sub-menu lists all sounds that you have saved yourself using the Save Preset button. The **Factory** sub-menu lists presets created by the A.I.R. music.



Configuration Screen



Sequencer Scale Link: When switched **On**, all Tracks (and track previews) are forced to follow the musical scale manually set in any Track's sequencer. When switched **Off**, Tracks (and track previews) will play in their originally defined scale.

Optional Aux Outs: When switched **On**, all of Transfuser's auxiliary outputs are re-routed to the stereo master output. This may be helpful when troubleshooting complex output routing scenarios, where many aux outputs are being sent to the host application.

Support

For technical support, please contact us through the **Support** page of our website: www.airmusictech.com/support.

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