



PlaitsXplorer

RC3

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5/19/2025

A port of Emilie's Plaits DSP algorithms adapted for the Korg Prologue with Front Panel control of MultiEngine parameters.

PlaitsXplorer – Plaits Explorer for Prologue.

This release of ‘Plaits for Prologue’ features Front Panel control of the MultiEngine User Oscillators. The knobs in the VCO control section have been repurposed to provide direct manipulation of Plaits Timbre, Morph, and Harmonics input values and PlaitsXplorer’s dynamic modulation channels. Additionally, the VCO Octave switches now select among several useful matrix modulation configurations. Further controls implemented in the MultiEngine menus control the various Key Tracking and built-in modulation types and their timing, while direct access to Prologues hardware EG Envelope, LFO, and EG Note Velocity vastly extend Oscillator modulation expressiveness.

These are the Plaits DSP models currently included with PlaitsXplorer:

- VA; Virtual Analog with classic waveforms.
- VAsync; Hard Sync Virtual Analog, lots of squelch on this one.
- Tides; Wavefolder found in Tides.
- Warps; Wavefolder found in Warps.
- FM; 1 and 2 operator Frequency Modulation with variable feedback.
- Grain; Granular formant synthesis.
- Zbraids; filter simulation with Peaking/LP/BP/HP response.
- Additive; Additive mixture of harmonically related sine waves.
- SWARM; Granular swarm of 8 enveloped SAW Waves.
- Noise; Variable-clock white noise processed by a resonant filter.
- NoiseDBP; Variable-clock white noise processed by a resonant filter with dual bandpass filters.
- Bassdrum Analog/Synth; simulations of two types of bass drum.
- Snare Analog/Synth; simulation of two types of snare drum.
- Hi Hat Harsh/Clean; simulation of two types of hi hat.
- Plaits 2D Wavetables; 6 sets of 32 spectrally related Wavecycles arranged in a 4x8 entry Wavecycle table for modulating in two directions.
- VCFHP/LP; Virtual LP and HP filters with Classic waveforms from Plaits final 1.2 release.

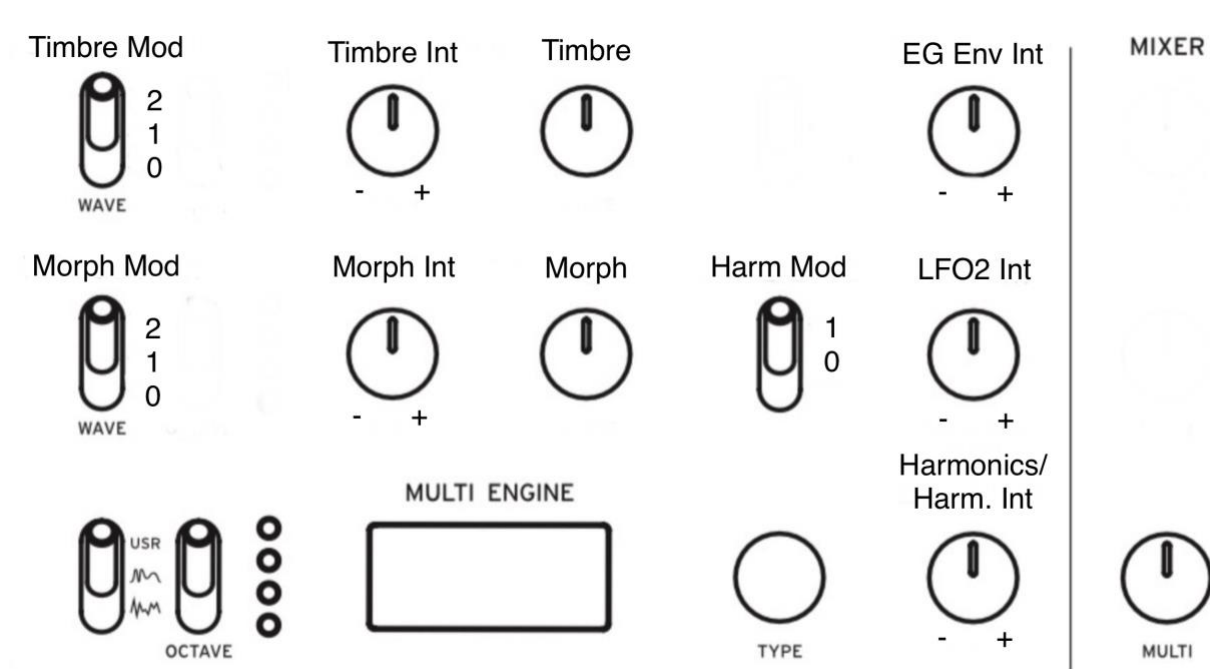
Overview of features

PlaitsXplorer (PX hereafter) is designed as a players platform for Plaits DSP models on a polyphonic hybrid synthesizer. PX features an identical control schema for all Plaits models so memorizing multiple oscillator schemas is unnecessary. As such, PX is a

comprehensive polyphonic synthesis workbench expressed as an extremely wide range of synthesis techniques all with a common, simple control schema. This, coupled with front panel modulation control allows performing keyboardists to easily explore a wide range of sonic spaces all on the same instrument, without digging into menus, looking up obscure settings, and all without managing the complexity of individual programming schemas for each type of synthesis method.

Front Panel Description

PX reuses existing controls saved and restored with normal Prologue Preset functionality. Plaits Timbre, Morph, and Harmonics DSP model inputs, plus the PX Modulation Channel control schema, map onto VCO controls in a straightforward manner, grouping functions related to Timbre or Morph in the same physical rows. While Harmonics, takes the remaining two controls.



Pictured above, are the PX control assignments for the VCO section. Unused controls removed for simplicity.

Timbre's modulation controls are in the top row knobs and switches; Morph's controls are the next row down; and Harmonics controls populate the remaining switch and the Shape/Shift-Shape knob. A large point knob is recommended for the Shape control to aid in

both pitch accuracy, and performance adjustment for VA and VAsync models. Matrix Modulation operations combine modulators from other channels to serve as matrix operators for complex modulations.

Hardware LFO and Envelope modulators may serve as dynamic operators in certain modes across all three inputs. This allows a non key-synched Global LFO, and a fully variable Envelope may be applied to any channel. Built-in modulations are always synchronized with the beginning of the note. Main Modulation Intensity controls allow multiple instances of the same modulator to appear as different polarities per instance for opposing or concerted modulations.

N.B. For proper operation of PX, the remaining unused controls should be set to the following positions:

- VCO1 & 2 Octave switches to 16'. this will affect Timbre Intensity range calibration.
- Pitch EG switch to VCO1+2. You may use ALL for digital pitch effects.

Hardware Modulation Types

PX provides MultiEngine access to hardware modulation sources not normally supported for Korg's SDK.

Available Logue Platform Modulators:

- LFO: the built in Logue hardware LFO is available before its Intensity and Target controls. Now you can use LFO for PX as well as Cutoff or Pitch at the same time.
- Key Tracking: PX uses note data supplied to the oscillator to provide emphasis and note dependent voicing and modulations. KT also varies modulation intensity across the keyboard for both static and dynamic voicing.
- EG note Velocity: adjustable in Menu Location [Modulation Menu 6:EG Velocity], will vary Timbre's EG Envelope modulation with note velocity for exceptional dynamic expression with Spectral models.
- Filter EG Envelope: provides direct access to the EG Envelope with an independent bipolar Intensity control. This allows the models Timbre input to track filter envelope response. Pitch EG Intensity controls Envelope amplitude and polarity. The EG Envelope along with Note Velocity appears in Timbre Velocity Channel, and in MultiMod without Velocity.

Built-in Modulation Types

In addition to enhanced platform modulations, PX also provides two built-in dynamic modulators; an LFO with normal and velocity sensitive vibrato modes, plus MultiMod; a multifunction waveform generator, capable of multiple envelopes or LFO modulations.

LFO2 features:

- Triangle wave.
- Tremolo: positive values produce a triangle wave with frequency proportional to the value of LFO2rate.
- Vibrato: negative values produce a triangle wave with a frequency proportional to the absolute value of LFO2 rate, further modulated by EG Velocity.

MultiMod Envelopes

- AD, Attack, Decay envelope.
- ASR, Attack, Sustain, Release type envelope.
- ADSR 40%, an ADSR with 40% Sustain level. Release is a fixed multiple of Decay.
- ADSR 70%, an ADSR with 70% Sustain level. Release is a fixed multiple of Decay.
- Linear Ramp, linearly increasing Ramp. (set Decay +100, Attack to taste).

MultiMod Envelope features:

- Logarithmic or Linear Envelope Attack (model dependent).
- Linear Decay and Release slopes.
- Log Attack features 'advance to Decay on Note Off' modeling analog synth envelopes for more dynamic behavior.

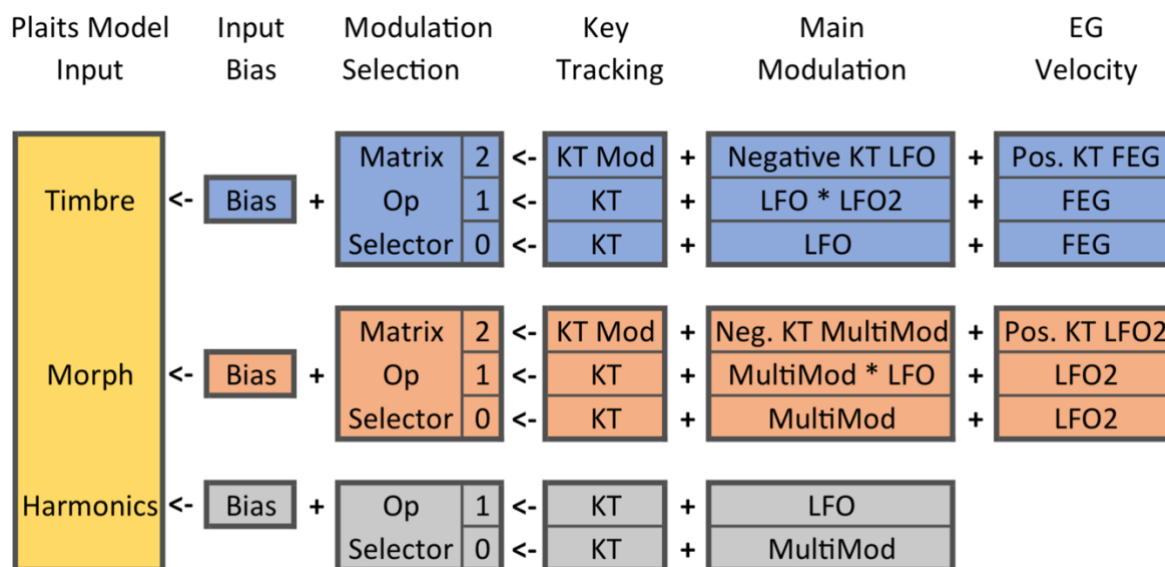
MultiMod LFO3 features:

- Triangle or Saw wave.
- Tremolo: positive values produce a waveform with frequency proportional to the value of MultiMod programming
- Vibrato: negative values produce a waveform with a frequency proportional to the absolute value of MultiMod rate, further modulated by Key Tracking.

Modulation System

PX provides three Modulation Channels for each Plaits model input: Timbre, Morph, and Harmonics; plus a Velocity sensitive channel for Timbre and Morph. Modulation Channels provide each input: a Bias Value used as a baseline value for following dynamic modulations; a Key Tracking channel to provide a note dependent offset for emphasis and deemphasis of each input; a Main Modulation channel to apply time variant dynamic modulations; and for Timbre and Morph, an EG Velocity sensitive modulation channel for expressive performance. Finally, these four channels, summed together, are then presented to the Oscillators Model input.

- **Bias:** This input sets baseline value for all modulations.
- **Key Tracking:** this Bipolar Intensity found in the six entry MultiEngine menus [MultiEngine Menu, Param2-4), governs an instance of Key Tracking for each channel. Negative values accentuate lower pitches, while positive values boost the high end.
- **Main Modulation:** these Bipolar Intensities found on the Front Panel VCO Pitch controls, governs the main dynamic modulations; LFO, MultiMod, and Matrix operations for all three inputs.
- **Velocity Modulation:** these Intensities found on the Front Panels EG Pitch Intensity and Crossmod controls, governs Timbre's EG Envelope, and Morph's LFO2 intensities, both provided with EG Note Velocity.



Matrix Operations

VCO Octave and Sync switches are repurposed to manage Matrix Modulation Selection settings for Timbre, Morph, and Harmonics inputs.

- Timbre Matrix Modulation Select [VCO1 Waveform] has three settings:
 - (2) Key Track Multiplication; with this Matrix operation, Key Tracking controls the slope of modulation intensity for Timbre's EG Envelope and LFO modulators across the keyboard. Adjusting Timbre's Key Tracking channel behaves as described below:
 - Negative values increase Timbre's Main Modulation in the low end, and its Velocity Modulations in the high end of the keyboard.
 - Positive values reverse this by increasing Timbre's Velocity Modulation in the low end, and its Main Modulation in the high end of the keyboard.
 - A value of Zero will result in no modulation at either end.
 - (1) LFO Multiplication; multiplying LFO and LFO2 operators will modulate the intensity of LFO2 by LFO.
 - (0) Normal; no Matrix operation.
- Morph Matrix Modulation Select [VCO2 Waveform] has three settings:
 - (2) Key Track Multiplication; with this Matrix operation, is Key Tracking controls slope of the modulation intensity of MultiMod and LFO2 modulators across the keyboard. Adjusting Morph's Key Tracking channel behaves as described below:
 - Negative values increase Main Modulation in the low end, and Velocity Modulations in the high end of the keyboard.
 - Positive values reverse this by increasing Velocity Modulation in the low end, and Main Modulation in the high end of the keyboard.
 - A value of Zero will result in no modulation at either end.
 - (1) LFO Multiplication; multiplying LFO and MultiMod operators will modulate the intensity of MultiMod by LFO.
 - (0) Normal; no Matrix operation.
- Harmonics Modulation Select [Sync/Ring] has two settings:
 - (1) LFO modulator.
 - (0) MultiMod modulator.

MultiEngine Menu Params 1-6

PX parameters for the Builtin modulators LFO2, Key Tracking and MultiMod programming are in the MultiEngine Menu. For convenience, on Prologue PX model input name for Timbre, Morph and Harmonics will appear instead of “Key Tracking” in the Menu Text box.

| Param1 | Param2 | Param3 | Param4 | Param5 | Param6 |
|--------------|------------------------|-----------------------|---------------------------|--------------------------|-------------------------|
| LFO2 Mode | Timbre Key Tracking | Morph Key Tracking | Harmonics Key Tracking | Attack mode LFO3 Mode | Decay Mode LFO3 Mode |

Param 1

- LFO2: Positive values for Normal Triangle Wave rate. Negative values produce an increase of LFO rate with EG Velocity. LFO2 appears in Timbre Matrix Op (1) multiplied by the hardware LFO, and as the Velocity sensitive channel for Morph.

Param 2

- Timbre Key Tracking: Negative values accentuate Timbre on the low end of keyboard, while positive values increase Timbre on the higher end. When Timbre Matrix Op (2) is active, Timbre Key Tracking sets the amount and type of modulation that slopes positively and negatively across the keyboard instead of setting a note dependent offset.

Param 3

- Morph Key Tracking: Negative values accentuate Morph on the low end of keyboard, while positive values increase Morph on the higher end. When Morph Matrix Op (2) is active, Morph Key Tracking sets the amount and type of modulation that slopes positively and negatively across the keyboard instead of setting a note dependent offset.

Param 4

- Harmonics Key Tracking: Negative values accentuate Harmonics on the low end of keyboard, while positive values increase Harmonics on the higher end.

Param5 and Param6

- MultiMod Programming: Morph and Harmonics channels feature a choice of nine waveforms programmed by Param 5 & 6 as described in the next section.

Multimod programming

PX provides a multifunction built in modulator featuring various single shot and periodic modulators. MultiEngine Parameters 5 and 6 value are combined to select one of nine modulation types:

| Param5 Attack/TRI | Param6 Decay/Saw | MultiMod Output Waveform |
|----------------------|---------------------|---------------------------------|
| [Positive] | [Positive] | Attack/Decay Envelope |
| [Positive] | [Negative] | Attack/Sustain/Release Envelope |
| [Positive] | [Zero] | LFO3 Triangle Tremolo |
| [Negative] | [Zero] | LFO3 Triangle KT Vibrato |
| [Zero] | [Zero] | EG Envelope, no Velocity |
| [Zero] | [Positive] | LFO3 Saw Tremolo |
| [Zero] | [Negative] | LFO3 Saw KT Vibrato |
| [Negative] | [Positive] | ADSR with 40% Sustain Level |
| [Negative] | [Negative] | ADSR with 70% Sustain Level |

MultiMod Envelopes

- Two Params are used to define the timing for Envelopes' rise and fall times. Positive values for Param 5 yields simple A/D and A/S/R type envelopes. Negative values for Param 5 yields ADSR type envelopes with two Sustain levels. Timing range is a 2-piece linear approximation of a logarithmic range, with a knee at 60%. Values between |1-59| are in the fast range, while values in the |60-100| range are 5x slower.

MultiMod LFO3

- A single Param defines this LFO rate. Setting a Zero value for Param 6 yields a Triangle wave. Then setting Param 5 to a positive value will produce an LFO with rate proportional to the absolute value of Param 5. While a negative value for Param 5 produces a KT note dependent vibrato. Higher notes produce faster vibrato.
- Setting a Zero value for Param 5 yields a Saw wave. Then setting Param 6 to a positive value will produce an LFO with rate proportional to the absolute value of Param 6. A negative value for Param 6 produces a note dependent vibrato. Higher notes produce faster vibrato.

EG Envelope

- The EG Envelope, provided without Velocity, is selected by setting both Param 5 & 6 to a Zero value.

Mod Wheel, Expression Pedal, and After Touch Targets

Since PX reuses existing controls, Prologue performance settings are also mapped for use with existing controller channels; Mod Wheel, Expression Pedal, and After Touch are all available to provide more 'hands and feet on' PX modulation controls for even more playability. You may assign any of these controllers to modulate the following PX controls:

- Timbre Main Modulation Intensity [VCO1 Pitch] – Specular LFO modulations.
- Timbre Bias [VCO1 Shape] – Spectral, CutOff, and other often frequency related model effects.
- Timbre Velocity Modulation Intensity [Pitch Int] – Specular EG Envelope Intensity.
- Morph Main Modulation Intensity [VCO2 Pitch] – MultiMod based modulations.
- Morph Bias [VCO2 Shape] – modal types of Pulse Width, Waveform type, etc...
- Morph Velocity Modulation Intensity [Crossmod] – LFO2 Intensity in Morph channel.
- Harmonics Bias [Shape] – Pitch, Detune, Filter response, Emphasis, and other defining characteristics of models.

Notes:

1. Modulator values all range between 0 and 1, except LFO which is +/-0.5. Intensity controls will multiply Modulators by -1 to +1. Model Inputs expect values between 0 and 1 and are clipped to that range. When Modulators are multiplied, the result will be in the 0 to 1 range. When summed, across modulation channels, they can quickly add up, so when adjusting modulation channels take care not to swamp the input. Small variation are often the best.
2. When initializing a new oscillator, zero out at once the MultiEngine Params before they default to -100. This is a logue bug introduced with bipolar params.
3. You MUST be running firmware 2.10.
4. All Intensity controls are bipolar. To begin a new patch, I null them out with controls at 12 O'clock, and Bias controls at 50%, and Params at zero. Save it, then start the patch.

*-some models are on hold, Particle developed a crash related to front panel DSP, String and Modal are too memory constrained for this system, Braids Wavetables take some compile switcheroo's so I'll leave that for last.

Honorable Mentions

A big THANK YOU! Goes out to Emilie, Peter, and Mark for gifting their work as open source; Plaits, First Logue port, and Front Panel code respectively.