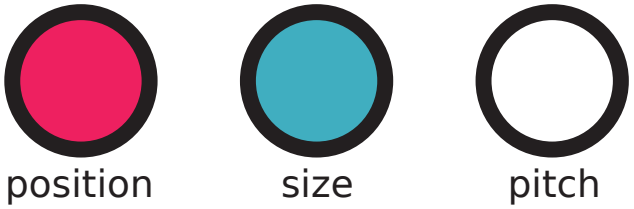
Clouds
Parasite V2.0

Mode-switching Interface: press both black buttons at the same time to change mode; then the two buttons to go back/forth between modes.

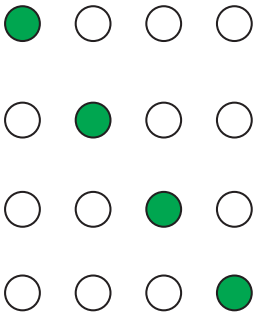
Calibration: Hold down Write button on startup and follow standard procedure.

clouds

freeze / hold to reverse buffer



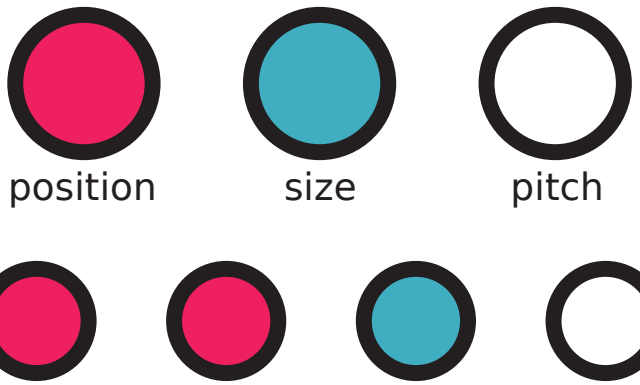
blend modes



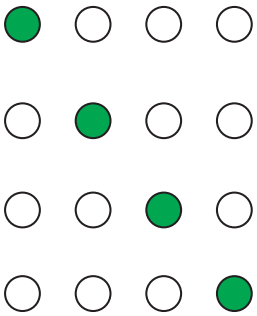
---

pitch shifter/ time stretch

loop



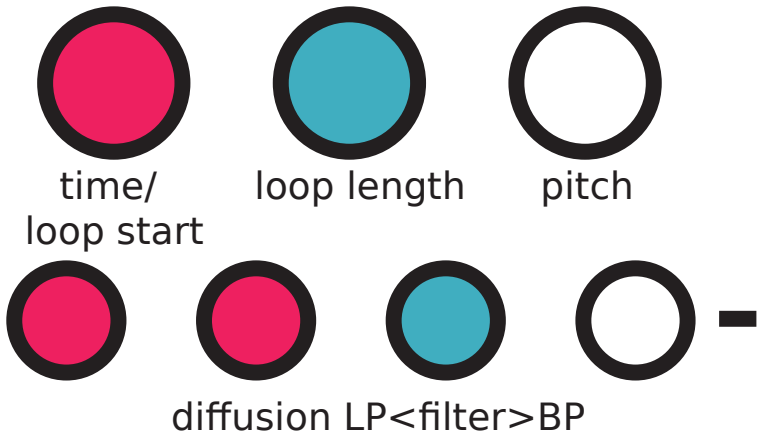
blend modes



Clouds
Parasite V2.0

looping delay ○ ○ ● ○

○ loop / hold to reverse loop



blend modes

● ○ ○ ○	Dry/Wet
○ ● ○ ○	Stereo Output
○ ○ ● ○	Feedback
○ ○ ○ ●	Reverb

---

spectral madness ○ ○ ○ ●

Explanation quoted from Emilie Gillet on the MuffWiggler forum.

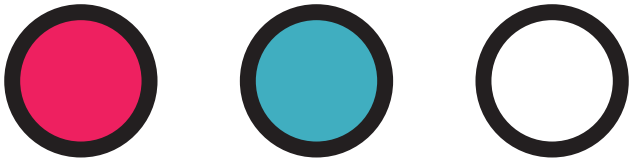
POSITION = selects in which buffer the audio is poured (when FREEZE is not active), or from which buffer the audio is synthesised (when FREEZE is active).
Example:
Set POSITION to minimum value. FREEZE. You get a first texture. Set POSITION to maximum value. UNFREEZE. Wait for something else to happen in the incoming audio. FREEZE again. By moving POSITION you interpolate between the two textures which had been captured at the press of FREEZE. Depending on the quality settings there are 2 to 7 buffers laid out on the course of the POSITION knob. So it's a bit like morphing between FFT slices.
SIZE = change the coefficients of a polynomial that determines how frequencies are mapped between the analysis and synthesis buffers. It's like a 1-knob GRM Warp. Over the course of the knob it'll do spectral shifting, but also spectral reversal.
PITCH = pitch-shifting.
DENSITY determines how results from the analyzer are passed to the resynthesizer. Below 12 o'clock, there's some increasing probability that a given FFT bin won't get updated, causing a kind of partial freeze. After 12 o'clock, adjacent analysis frames are increasingly merged together (like a low-pass filter in the amplitude each frequency bin). At extreme settings, random phase modulation is applied to smooth things - giving you different flavours of spectral muddling/reverb.
TEXTURE does two things: below 12 o'clock, it increasingly quantize the amplitudes of the spectral components, like a very low-bitrate audio file (a long time ago I loved making super harsh noise textures by loading text files as raw audio files in an audio editor... then encoding as mp3 or real audio with super low bitrate to make it sound like some underwater brian eno). After 12 o'clock, it increasingly weakens the strongest partials and amplifies the weakest ones. This has the effect of making the spectrum more noise-like.

Clouds
Parasite V2.0

Clouds By Mutable Instruments
Parasites By Matthias Puech
Info/sheet Prepared By D.Fyans
For Reference Only With Endless
Thanks To The Above

miverb

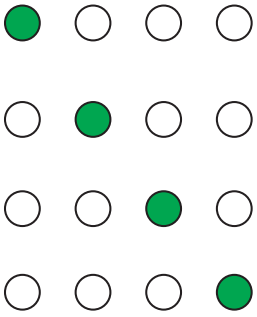
infinite decay



pre-delay reverb size pitch shift

decay LP<damp>HP

blend modes

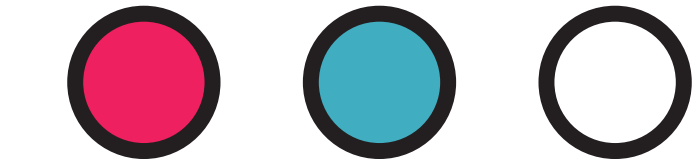


Dry/wet
Diffusion
Modulation Speed
Modulation Amount

---

resonestor

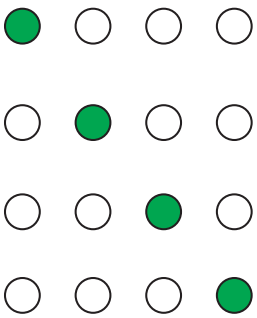
switch voices



timbre/duration of noise chord pitch

decay LP<filter>BP

blend modes



Random Modulation Of Comb Delay Time
Stereo Output
Harmonics
Scatter