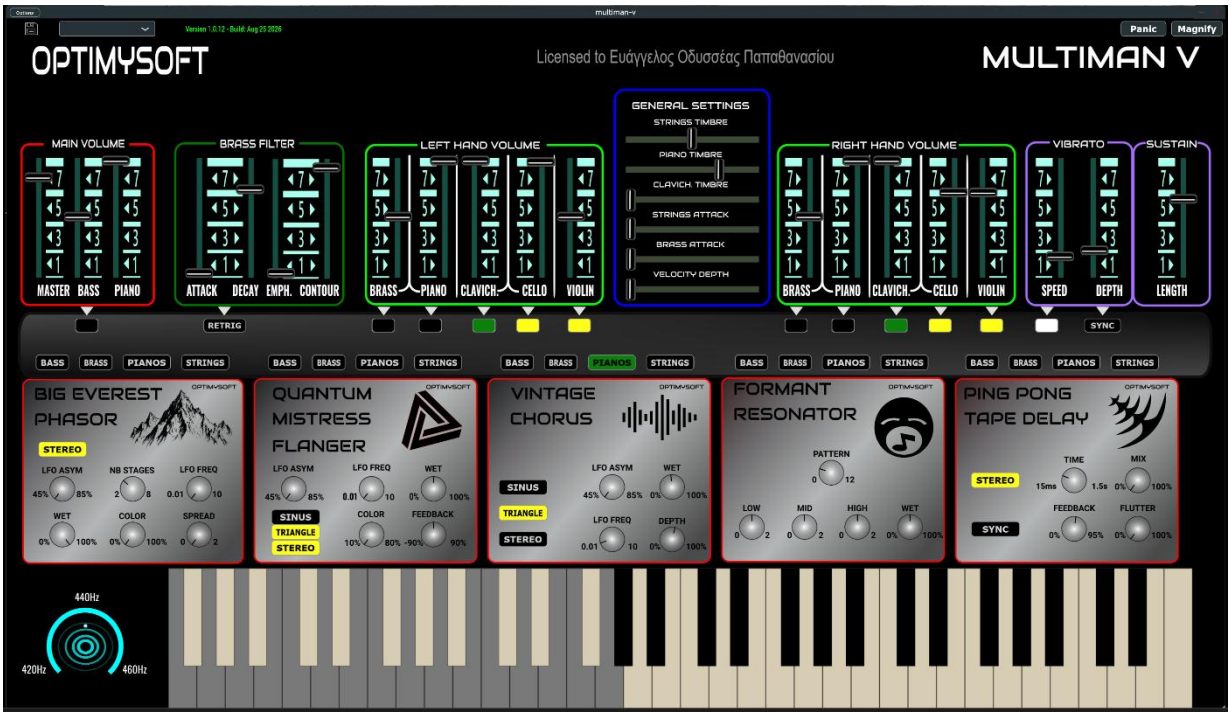
MULTIMAN V USER MANUAL



At the end of the 70s, the Italian brand Crumar had a "string ensemble" in its catalog called the Multiman S, which competed with other machines of the same type as the Solina, the Elka Rhapsody, etc. In Europe it was called the Multiman S, but in the USA, it was marketed under the name Orchestrator.

This virtual instrument aims to capture the spirit and sound of the Multiman S while also providing features absent from the original. The instrument is available in two formats: VST3 and x64 Standalone.

The VST3 plugin will automatically be installed in a subdirectory of C:\Program Files\Common Files\VST3, which is the essential condition for it to be detected by your host software

Security alert: Your antivirus may block the application, which often happens for any new unsigned application. You can safely accept the execution of the application, which is virus-free, or add an exception in your antivirus for the standalone application's directory. Apps were checked on virustotal.com, Microsoft and Norton.

For now, the instrument is only available on Windows, and is compatible with Windows 10 and 11.
The polyphony is total, just like on the original instrument. The keyboard is split into two parts, and the color of the keys materializes this fixed split. The grey notes represent the left hand, while the white ones represent the right hand.

Table of contents

1 Main Volume 3

2 Brass Filter 4

3 Left-Hand and Right-Hand Section 5

4 General Settings 6

5 Vibrato et Sustain section 7

6 Midi Learn 8

7 Parameter Saving and Presets 9

8 Instrument tuning 10

9 Effects 11

9.1 Big Everest Phasing 12

9.2 Quantum Mistress Flanger 13

9.3 Vintage Chorus 14

9.4 Formant Resonator 15

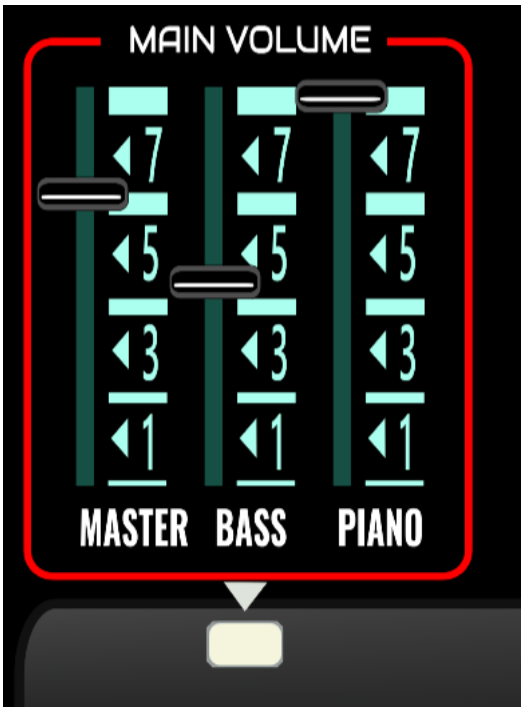
9.5 Tape Ping Pong Delay 16

10 Note on Ergonomics 17

11 Note on the License 18

DESCRIPTION OF SECTIONS

1 Main Volume

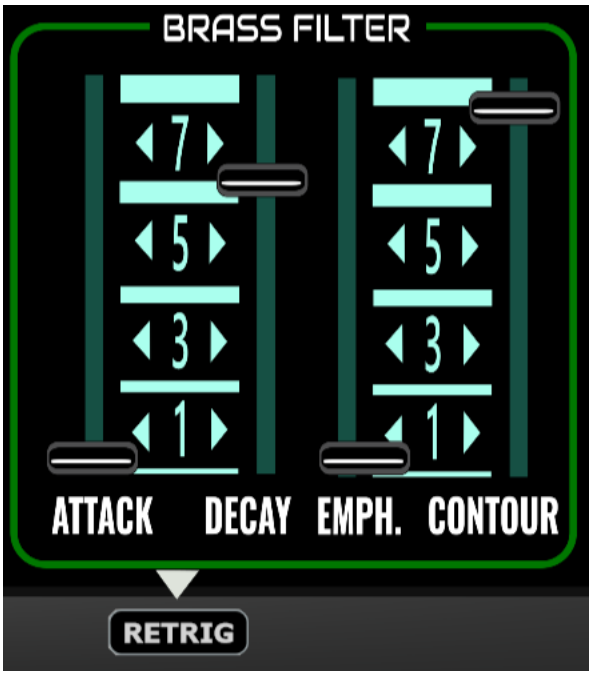


This section includes:

- The Master Volume, which affects all the instrument's timbres.
- The Bass volume, with an activation switch, which is only available on the left part of the keyboard.
- The Piano volume, which affects both the Piano and Clavichord timbres.

Note: The Master Volume is the only control on which Midi-Learn and automation have been disabled. This control is directly linked to the volume pedal and requires no configuration; this is its default behavior. If you need automation on the general volume of the instrument, it would be better to automate the instrument's knob on your sequencer's mixing console.

2 Brass Filter



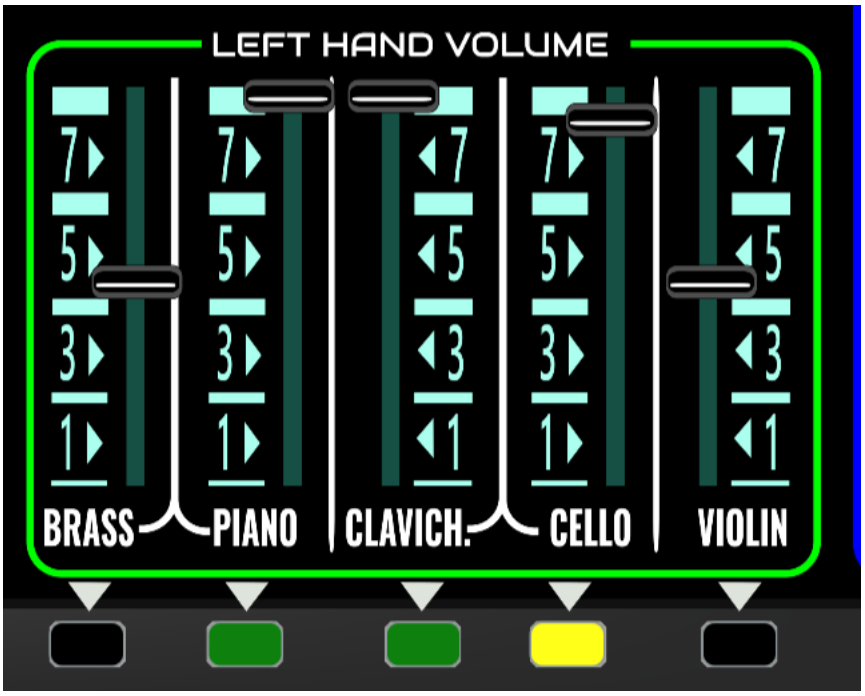
On the original instrument, the Brass had a very high-quality filter, as it was a Moog-style LPF Ladder Filter. However, given the cost of such filters, there was only one for the entire instrument. This means that what goes through the filter is the mix of all the Brass notes played, which pass through the same filter, making it paraphonic rather than polyphonic. Otherwise, on an instrument with 61 notes of polyphony, it would have required 61 filters of this quality, which would have drastically increased the price of the instrument. Therefore, for the same reason, there is also only one filter envelope.

You will therefore find:

- **Attack**: The attack time of the filter envelope.
- **Decay**: The decay time of the filter envelope.
- **Emph.**: The emphasis or resonance of the filter.
- **Contour**: The cutoff frequency of the filter.
- **RETRIG**: This is a button that did not exist on the original. When deactivated, and when multiple notes are played with the Brass timbre, the filter envelope is not retriggered. When activated, the filter envelope is retriggered with each note played, even if other notes are already active.

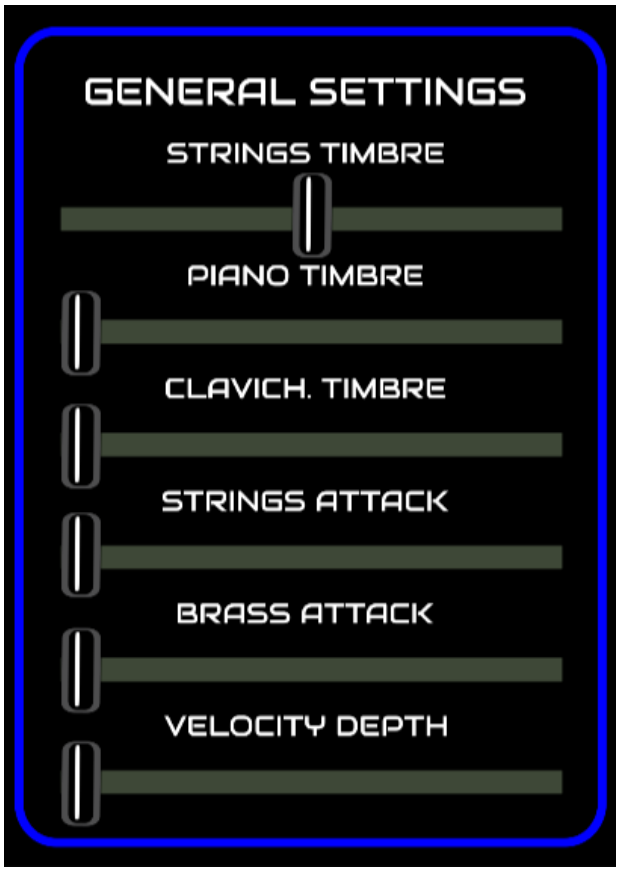
Note: The release of the filter envelope is matched to the value of the instrument's general SUSTAIN knob.

3 Left-Hand and Right-Hand Section



The Left-Hand and Right-Hand sections are absolutely identical, and each allows you to adjust the timbres level for the left or right part of the keyboard. The small switches under each timbre indicate whether the timbre is active.

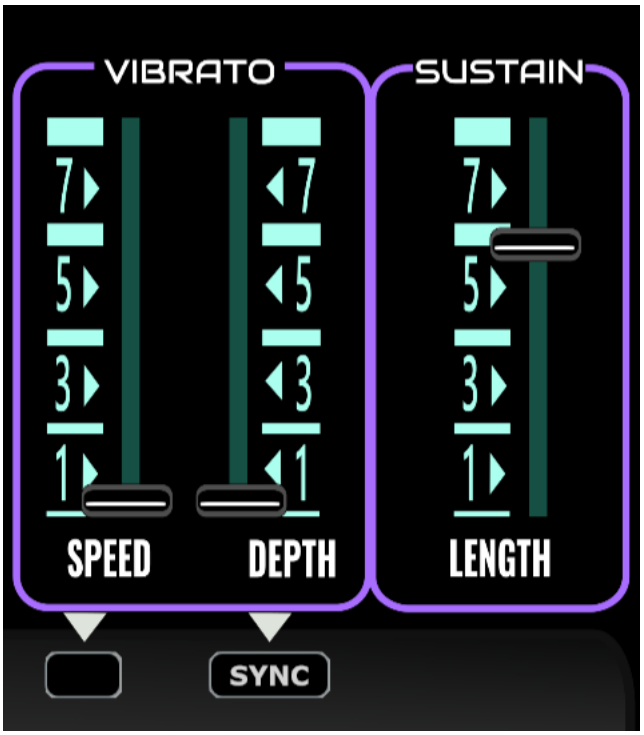
4 General Settings



On the original instrument, this section was limited to the first row, the string timbre, but other settings have been added to the virtual version.

- **String timbre**, Its default position is in the center. To the left, it favors low frequencies, and to the right, high frequencies.
- **Piano timbre** Adds an harmonic to the Piano timbre when this control is moved to the right.**Clavich Timbre**, Its default position is to the left, and the further it is moved to the right, the more it favors the high frequencies of the clavichord.
- **Strings Attack,** Adjusts the attack time of the strings' envelope (Cello and Violin), which is set to 0.1s by default.
- **Brass Attack**, Operates exactly like **Strings Attack**, but for the Brass.
- **Velocity Depth**. The original instrument was not velocity-sensitive at all. Here, this control provides velocity sensitivity, but it will only affect the Piano, Brass, and Bass timbres.

5 Vibrato et Sustain section



The **Vibrato** affects all timbres; to activate it, simply toggle the left switch and adjust the speed (**Speed**) and depth (**Depth**). The **Sync** switch allows you to synchronize it with the sequencer's tempo. The Sustain actually affects the release of the Brass and Strings.

For percussive sounds like the Bass, Piano, and Clavichord, you must use a sustain pedal, which works natively with the instrument.

6 Midi Learn

It is possible to assign any control (except the master volume) to a physical control on your MIDI keyboard. To do this, simply right-click on the control you want to map, and a small menu will appear next to it, where you can either remove the MIDI learn for this control or start the MIDI learn sequence. If you choose to activate it, the control will change color, and you will just need to manipulate your chosen knob on your MIDI keyboard; once the color returns to normal, your physical button will be automatically linked to your virtual control.

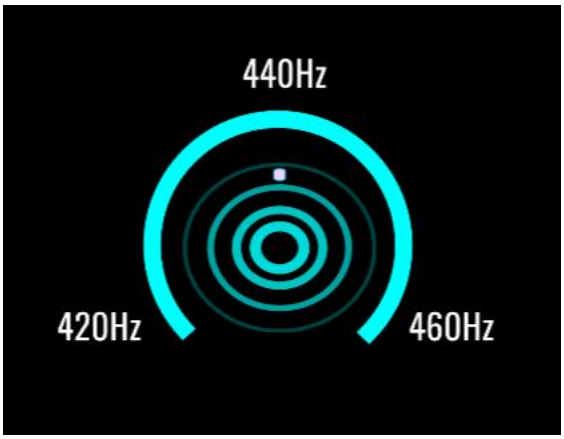
Midi Learn is compatible with standard MIDI CC controls, but if your master keyboard is in RPN or NRPN mode, this is also supported and compatible.

Note: Midi-Learn is compatible with effects as well but in case you would use effects in their separated version your sequencer won't handle natively the Midi Learn. You need to create a midi track with your master keyboard as input and the effect as output.

7 Parameter Saving and Presets

All of the instrument's parameters are automatically saved in your project by the sequencer. You also have a preset system in the upper left corner of the interface. A floppy disk icon allows you to save a preset and recall it using the combo box located to its right. It also contains factory presets that you cannot delete.

8 Instrument tuning



By default, the A is at 440Hz, but you have a continuous choice between 420Hz and 460Hz.

9 Effects

The original Multiman had no built-in effects, but it was interesting and even recommended to connect it to effect pedals to get a wider variety of sounds. This virtual instrument features five effect pedals which are also assignable to 4 Buses: Bass, Brass, Pianos, and Strings. If you choose to apply the effect to the entire instrument, you simply need to assign the effect to all 4 buses. These effects are Phasing, Flanger, Chorus, Formant Resonator, and Tape Ping-Pong Delay. Some effects can be combined on the same bus, while others cannot. Phasing, Flanger, and Chorus cannot be selected simultaneously on a given bus; however, the Formant Resonator and Ping-Pong Delay can coexist with the other effects.

9.1 Big Everest Phasing



- **STEREO:** This button allows it to operate in stereo or mono.
- **LFO ASYM**: adjusts the LFO asymmetry. 50% corresponds to perfect symmetry of the LFO's sine wave.
- **NB STAGES**: It can operate in 2,4,6,8-stage mode.
- **LFO FREQ**: The frequency of the LFO.
- **WET**: Adjusts the dry/wet mix. For a phaser, 100% is often recommended.
- **COLOR**: Just like on some phasers of the era that had a two-position color button, here it is continuously adjustable.
- **SPREAD:** simulates certain imperfections.

9.2 Quantum Mistress Flanger



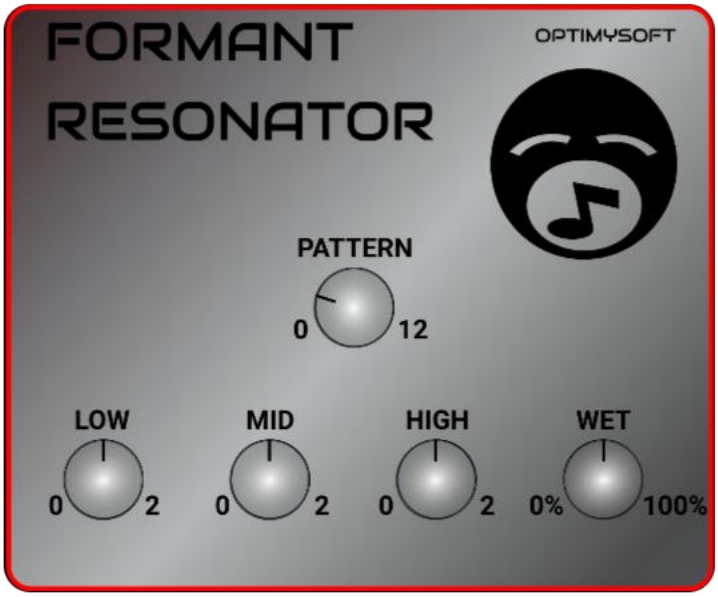
- **SINUS/TRIANGLE:** to select the LFO waveform.
- **STEREO:** to choose the stereo or mono mode.
- **LFO ASYM:** adjusts the LFO asymmetry. 50% corresponds to perfect symmetry of the LFO wave.
- **LFO FREQ:** to set the LFO frequency.
- **WET:** to adjust the ratio between the dry and wet signal. For a flanger, 50% is the recommended setting.
- **COLOR:** Color adjustment.
- **FEEDBACK:** to control the feedback, which can be positive or negative.

9.3 Vintage Chorus



- **SINUS/TRIANGLE:** to choose the LFO waveform.
- **STEREO:** to choose the stereo or mono mode of the effect.
- **LFO ASYM:** adjusts the LFO asymmetry. 50% corresponds to perfect symmetry of the LFO wave.
- **WET:** to control the wet/dry mix. For a chorus, 50% often yields good results.
- **LFO FREQ:** to set the LFO frequency.
- **DEPTH:** to adjust the depth of the effect.

9.4 Formant Resonator



This effect allows you to get vowel sounds. It is not always easy to achieve because it also depends heavily on the richness of the signal sent to it.

- **LOW, MID, HIGH:** represent a gain in the 3 frequency bands into which the signal is divided.
- **PATTERN:** changes the frequency bands; there are 13 possible values.
- **WET:** to adjust the mix between dry and wet.

9.5 Tape Ping Pong Delay



- **STEREO:** to choose a mono or stereo operating mode.
- **SYNC:** to synchronize the time to the sequencer's tempo.
- **TIME:** the time between two echoes.
- **MIX:** Mix of dry and wet. 50% is generally suitable for this kind of effect.
- **FEEDBACK:** to control how many echoes you want to hear.
- **FLUTTER:** Since it is a Tape Delay, 0% corresponds to a brand-new magnetic tape, while 100% simulates a magnetic tape in very bad condition.

10 Note on Ergonomics

Linear or rotary knobs are adjusted with the mouse, but sometimes you need more precision. On rotary knobs, pressing the CTRL key slows down the travel slightly. But on all knobs, you have the option to double-click the control, which will allow you to enter a value manually.

You also have a "**MAGNIFY**" button in the upper right corner. It provides a magnifying glass effect that enlarges the instrument beyond your screen, allowing you to scroll the graphics within the window. However, in normal mode, you naturally have the ability to resize the instrument by dragging the bottom right edge of the instrument. In case your bottom right edge is located off-screen, you could also shrink the window by using **CTRL-** for **ZOOM OUT**. **CTRL=** could be used for **ZOOM IN.**
To use these Zoom shortcuts, you need to click on the interface to give it focus.

A **"Panic"** button next to the **"Magnify"** button allows you to stop all sounds in the event of a MIDI desynchronization. It also deactivates the sustain pedal.

11 Note on the License

Regarding the license, if you don't have one, the instrument will still run in demo mode. This means that occasionally, the sound will cut out for 5 seconds and then return. If you purchase the instrument, a .lic file will be assigned to you after purchase. In demo mode, you will have an activation button visible in the top right corner of the interface; by clicking it, you can browse for the .lic file that was assigned to you. Once the instrument is activated, your name will appear on the instrument. Another way to activate the instrument is to drag and drop the .lic file anywhere on the instrument's graphical interface. Both methods are possible.

The licensing policy is simple. The license is assigned to a single person. They can activate the instrument on multiple computers, and their name will appear on the instrument. The license is not intended to be shared.