

Asimut

A granular synthesizer for iPad, iPhone and Mac

Up to 5 players · 4 timing zones · 4 scales
5 effects in a chain · 10 presets and 24 sounds · 4 scenes
Standalone app and Audio Unit (AUv3) instrument

User manual · Version 1.0
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Introduction

Asimut is a granular synthesizer for iPad, iPhone and Mac. It plays a sound as many short fragments, called grains. You choose how ordered or random the timing of the grains is, and you hear the difference.

The sound comes from up to 5 players. Each player takes grains from the same source and has its own timing, length, pitch, place in the stereo image and filter. Together they make one cloud of sound.

Asimut runs as a standalone app and as an Audio Unit (AUv3) instrument in a host app. This manual describes version 1.0. Asimut needs iPadOS or iOS 17 or later, or macOS 14 or later. One purchase covers all three.



The instrument. Players on the left, the grain field in the middle, the inspector on the right and the source at the bottom.

Quick start

1. Tap the round play button in the top left corner. The players start, and grains appear on the grain field. The same button stops them.
2. Tap the preset name to open the preset list, and pick a sound. The arrows beside the name step through the presets.
3. Tap a player in the list on the left to select it. The inspector on the right shows its controls.
4. Drag the ORDEN slider in the inspector. Low values give a steady pulse. High values give a rough, random texture.
5. Hold COMPARE in the top right corner. Every player switches to random timing while you hold it. Let go to hear the difference.
6. Open the source menu at the bottom left and pick another sound, or import your own audio file.

The screen

The screen has five areas.

Header	The top row holds the transport, the tempo, the presets, undo and COMPARE. The second row is the performance strip: keys, scenes, the master filter, the low cut and the display settings of the grain field.
Players	The list on the left. Each card shows one player, with mute, solo, level and pan.
Grain field	The picture in the middle. Every point is a grain that is sounding now.
Inspector	The panel on the right, with 4 pages: PLAYER, SOURCE, FX and ORBITS.
Source	The strip at the bottom. It shows the sound the players take their grains from, and where each player reads in it.

On a narrow screen or in a small window, Asimut hides some of this. See Asimut in a host app.

Working with controls

Drag	Drag a slider to change its value. Most sliders in the inspector show their value to the right of their name.
Double-tap	Double-tap a slider on the player page, a level or pan bar, or the master filter to return it to its starting value.
Touch and hold	In the inspector, touch and hold the name of a slider to type an exact value.
Undo	The curved arrows in the header undo and redo changes to the sound, the players and the source. A drag counts as one change. After you roll the die, remove a player, clear the orbs or discard preset changes, a notice with an Undo button also appears for a moment.

The header

Play button	The round button in the top left corner. It starts and stops the players. Notes from a MIDI keyboard sound even while the players are stopped.
Stop all sound	The octagon button next to it. It stops the players, turns HOLD off and silences everything at once, including echoes and reverb. The sound settings do not change.
REC	Records what you hear, until you tap it again. See Recording and export.
Export	The share button next to REC. It opens the export settings and the list of your recordings.
Tempo	Drag sideways to set the tempo, from 30 to 300 BPM. Tap TAP in time to set it by tapping. In a host app, Asimut follows the host's tempo.
Preset	Tap the name to open the preset list. The arrows step to the previous and next preset. A dot after the name means you have changed the sound since you loaded it.
Die	Picks a new seed. From it, every player gets new timing, grain length, shape, place in the source, scan, pitch, band and place on the field. Names, mute, solo, scale and filter stay as they are. Places where the source is nearly silent are skipped. Touch and hold the die (right-click on a Mac) and choose Vary slightly to move every player a little around where it is, keeping pitch, band and direction. Undo brings the old sound back.
MIDI	Lights up on every note that arrives. Tap it to see the MIDI sources Asimut listens to and to connect a Bluetooth MIDI device.
COMPARE	Hold it down to switch every player to random timing. See Compare.
More	The button with three dots. It opens Settings and About.

The performance strip

KEYS	Shows the MIDI notes you are holding and how far the pitch is bent. Tap it to set the pitch bend range, up to 24 semitones each way. Asimut has no keyboard on the screen.
HOLD	Keeps the notes you play sounding after you let go. It also lights up while a sustain pedal is down.
Scenes	4 slots for quick changes while you play. See Presets and scenes.
Master filter	A filter on the whole mix, after the effects. Choose the type, then set the cutoff (CUT) and the resonance (RES). Some types have a third control.
Low cut	Removes rumble below a frequency you set between 20 and 250 Hz. Tap the switch to turn it on and off.
GLOW · SHARP	How brightly the grains glow on the field and how sharp their edges are. These change only the picture, not the sound.
OUT	The output level, the number of grains sounding now and the current seed.

Players

A player is one grain voice. Asimut holds up to 5 players. Tap + at the top of the list to add one, and tap × on a card to remove it. Tap a card to select the player and show it in the inspector.

M	Mutes the player.
S	Solo. Only soloed players sound.
Level	Drag the bar to set the volume. The bar also shows what the player sends out. Double-tap for the starting level.
Pan	Moves the player left or right. Double-tap to centre it.

The line under the name shows the player's frequency band, its timing zone and its grain length. The tag in the corner shows whether it reads its source forwards or backwards.

The player page

The first page of the inspector shows the selected player. Tap the name to rename the player.

ORDEN

ORDEN is the main control. It sets how ordered the player's timing is, and it moves through 4 zones. It blends smoothly between them, so you can sweep from one to the next while you play. The bars beside it show the time between the player's last 256 grains.

ZONE	ORDEN	WHAT YOU HEAR
PULSE	0–25 %	Grains start at a fixed rate. You hear a pitch at the grain rate.
CRYSTAL	25–60 %	Two gap lengths in a Fibonacci order. A clear rhythm, but no regular pulse.
CLOUD	60–85 %	Golden-ratio timing. Even density with no pattern and no clumps.
GRIT	85–100 %	Random timing. Grains bunch and leave gaps, for a rough texture.

Time

RATE	How many grains the player starts per second. Turn on SYNC to tie the rate to the tempo instead, as a multiple of the beat: ¼, ½, 1, 2, 4 and 8. T means a triplet: three notes in the time of two.
GRAIN	The length of each grain. Below it, Asimut shows how much the grain blurs the pitch, and what the length sounds like.
FUSE	The shape of each grain. Low values give a sharp start, so grains sound separate. High values give a smooth shape, so they blend into one sound.

A grain cannot be exact in both time and pitch. The shorter the grain, the more it blurs the pitch of the source:

LENGTH	SHOWN AS	WHAT YOU HEAR
under 2 ms	clicks	No pitch, mostly rhythm.
2–20 ms	tone colour	Tone colour, with a faint sense of pitch.
20–80 ms	grainy pitch	Clear pitch, with an audible grainy texture.
80 ms and longer	source audible	The source sound is recognizable.

Place

POS	Where in the source the player reads. You can also drag the source strip to move it.
SPREAD	How far the grains scatter around that place.
SCAN	The direction the player moves through the source: forward or reverse.
SPEED	How fast the player moves through the source. At zero it stays in one place, shown as FREEZE.

Pitch

TRANSPOSE moves the player's pitch in steps of its scale. Each player can use one of 4 scales. The scale also sets the steps for the notes you play and for the root note under HARMONY.

SCALE	SHOWN AS	WHAT IT IS
12-tone equal temperament	12-TET	Standard tuning: twelve equal steps to the octave.
Golden ratio	φ	Repeats at the golden ratio instead of at the octave.
Bohlen–Pierce	B–P	Thirteen equal steps across the ratio of three to one. It has no octave.
Carlos Alpha	α	Small equal steps with almost pure fifths, and no octave.

HARMONY spreads a chord across the players. Choose a root note, then a voicing. A pure interval is tuned to a simple ratio, so it does not beat. While you hold a MIDI note, the note sets the pitch and the chord is switched off.

VOICING	WHAT IT DOES
Unison	Every player on the root note.
Open fifth	The players spread over the root and the fifth, across octaves.
Pure major	A major chord in pure intervals, spread across the players.
Pure minor	A minor chord in pure intervals, spread across the players.

Band and filter

The band sets which range of frequencies the player keeps. It also decides where the player sits on the grain field and in the source strip.

BAND	RANGE
LOW	20–200 Hz
MID	200–2k Hz
HIGH	2k–18k Hz
FULL	full range

Each player also has its own filter. Choose a type, then set CUTOFF, the frequency where the filter acts, and RESO, which boosts the frequencies at that point. Some types have a third control.

FILTER	THIRD CONTROL	WHAT IT DOES
LP12	–	Gentle low-pass. Clean, and keeps the bass at high resonance.
LP24	Drive	Steep, warm low-pass. The bass thins as resonance rises.
HP	–	High-pass. Removes low end without ringing.
BP	–	Band-pass. Keeps one band of frequencies.
Notch	–	Notch. Removes one narrow band of frequencies.
Fmnt	Vowel	Vowel filter. Sweeps from A through E, I and O to U.
Comb	Track	Tuned comb that can follow pitch. Turns noise and samples into tones.

The source

Every player takes its grains from the same source. Open the source menu at the bottom left to choose one. To use your own sound, choose Import file... there, or drag an audio file onto the source strip. Asimut reads WAV, AIFF, MP3, M4A and FLAC files up to 3 minutes long. The strip shows the sound, the band lanes and a line for each player.

Built-in sounds

SOUND	WHAT IT IS
Fibonacci	sine tones on Fibonacci harmonics
Pad · major	detuned saw chord, major
Pad · minor	detuned saw chord, minor
Strings	four-voice saw ensemble, slow vibrato
Bells	struck tones, uneven overtones
Choir · ah	sung open vowel
Pad · warm	soft detuned ninth chord
Drone · fifths	low stacked fifths, slow beating
Glass	sustained tones, uneven overtones
Organ	nine drawbars, steady
Air	breathy noise tuned to a chord
Choir · oo	sung closed vowel, three voices

Recordings

Recordings of analog drums, synthesizers and electric piano. The loops are whole bars, so they repeat in time.

RECORDING	WHAT IT IS
Analog · sub pulse	deep sequenced pulse, 126 BPM, two bars
Analog · metal	bright metallic hits, 126 BPM, four bars
Analog · kick	low kick pattern, 126 BPM, four bars
Analog · sequence	tuned percussion sequence, 126 BPM, four bars
Synth · stabs	four minor-chord stabs, one bar at 126 BPM
Synth · chord	held G minor chord
Synth · drone	steady resonant drone
Synth · swoosh	deep swooshing sweeps
Keys · F	electric piano on an F chord
Keys · G	electric piano on a G chord
Keys · sax	electric piano with a saxophone phrase

The source page



The source page of the inspector.

SLOT A	The sound chosen in the source menu at the bottom left.
SLOT B	A second built-in sound. Choose one here, then use MORPH to blend from slot A to slot B.
NOISE	Adds noise to the source. The players take grains from the noise in the same way as from the sound. Choose a colour and set the amount. The third control changes with the colour.

NOISE	SPECTRUM	THIRD CONTROL
White	flat spectrum	Tilt
Pink	−3 dB/oct	Slope
Brown	−6 dB/oct	Damping
Violet	+6 dB/oct	Tilt
Velvet	sparse impulses	Density

Effects

The effects page holds 5 effects. They run in this order: modulation, character, delay, reverb and compressor. Modulation, delay, reverb and the compressor each have an ON/OFF switch. Character is off when you choose Off. An effect that is off leaves the sound unchanged.



The effects page of the inspector.

Modulation	Moves the sound with a slow sweep: Chorus, Flanger and Phaser. Set the rate, the depth, the feedback, the stereo spread and the mix.
Character	Colours the sound like old equipment. Set the tone, the drive, the wow, the noise and the mix. Some of these names change with the type, for example to CRUSH or WOBBLE.
Delay	Echoes in time with the tempo, in stereo or ping-pong. Set the note length, the feedback, the tone, the width and the mix.
Reverb	A space around the sound: Room, Plate, Spring and Hall. Set the size, the damping and the mix. Damping makes the reverb darker.
Compressor	Evens out the level of the whole mix. Sounds louder than the threshold are turned down by the ratio. Attack and release set how fast that happens, and AUTO RELEASE sets the release for you. Makeup gain raises the result again. GR shows how much the compressor turns the sound down.

CHARACTER	WHAT IT SOUNDS LIKE
Tape	Warm saturation, hiss and a slow wow.
12-bit	The gritty sound of an early sampler, with the steps of its converter left in.
45 RPM	The same sampler at a lower rate. Darker and grainier.
Drum box	An early sampling drum machine at a higher rate. Punchy and less dark.
Vinyl	Crackle and wow from a record.
Cassette	Soft highs, hiss and wobble from a cassette.

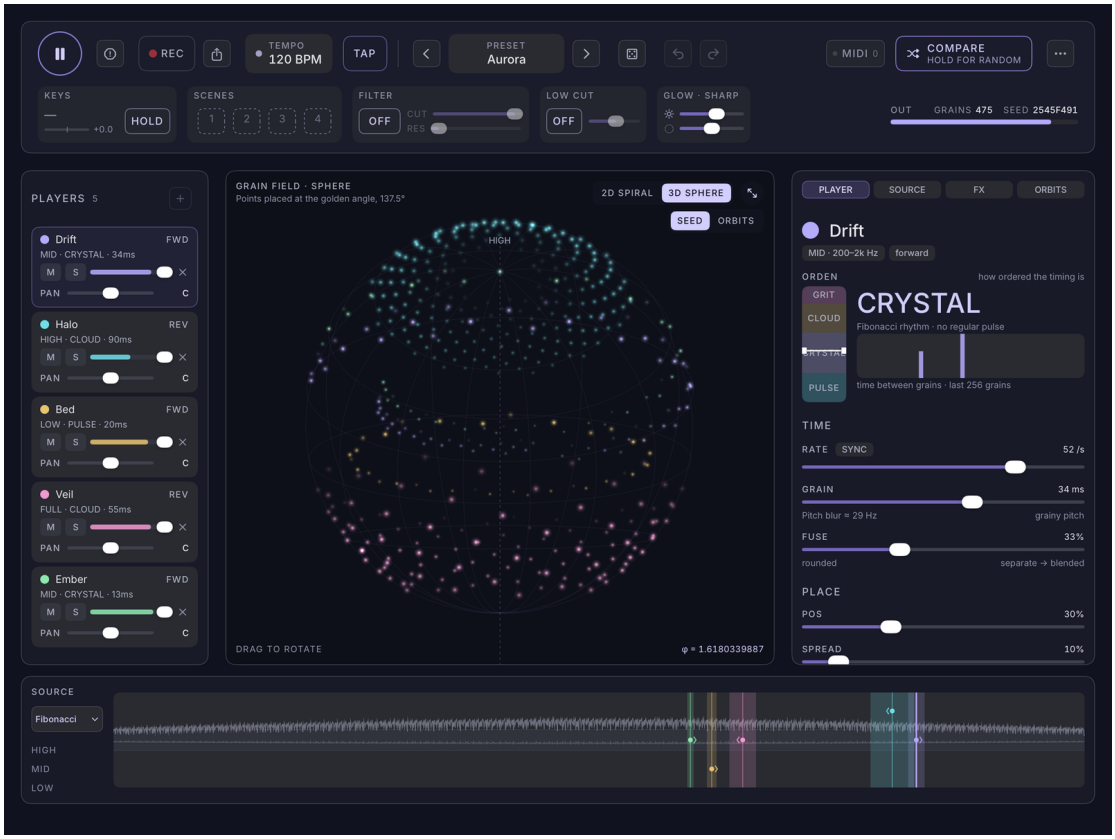
The delay offers these note lengths. T means a triplet: 1/2, 1/2T, 1/4, 1/4T, 1/8, 1/8T, 1/16, 1/16T and 1/32.

The grain field

The grain field shows the grains that are sounding now. Asimut places each point at the golden angle, like the seeds in a sunflower. The points stay evenly spread, however many there are.

Each player has a marker on the field, drawn as a cross. With SEED chosen in the top right corner of the field, drag anywhere on the field to move the selected player's marker to your finger. Left and right place the player in the stereo image. Up gives a brighter sound and down a darker one.

Tap 3D SPHERE to see the same grains on a sphere. Players in the low band sit near the bottom and players in the high band near the top. Drag to turn the sphere. The sphere is a view only: the sound is stereo.



The grain field as a sphere.

Orbits

Orbits let you play the sound by touching the grain field. Tap ORBITS in the top right corner of the field, or PLAY ORBITS ON THE FIELD on the orbits page. The field switches to the flat view. Each finger on the field becomes an orb.

On a cloud	Touch a player's cloud to move that player with your finger. Left and right move its place in the source and in the stereo image. Up makes its timing more random, and down makes it more ordered.
In empty space	Touch empty space to play a macro. Up to 3 macros can play at once, named A, B and C. Each moves two values you choose under MACROS.
Remove	Double-tap an orb to remove it. CLEAR removes all orbs, and Undo brings them back.



Orbits on the field: two macros and one player held by an orb.

When you let go, the orb carries on. Choose what it does under ON RELEASE:

ON RELEASE	WHAT THE ORB DOES
LOOP	Repeats the gesture you drew.
ORBIT	Keeps moving in the direction you threw it. With Gravity on, the centre pulls it into orbit; with Gravity off, it bounces off the edges.
HOLD	Stays where you let go.
RETURN	Glides back to where it started, and the sound returns to normal.

SLOW plays the gesture back slower, from 1 to 16 times. It is hidden for HOLD. With LOOP chosen, these controls also appear:

SYNC	Loops snap to 1, 2, 3, 5, 8 or 13 beats.
PING-PONG	Loops play forwards and then backwards.
φ-PHASE	Starts each new loop at a different point, spaced by the golden ratio, so loops do not line up.
DRIFT	Lets loops wander a little on each pass.

Constellation

Constellation links the orbs to each other.

SPAN	The distance between the orbs sets how far grains scatter in the source, and the size of the reverb.
TWIST	The angle between two orbs sets the transposition.
MASS	With three orbs, the area of the triangle sets how many grains play.

Macros

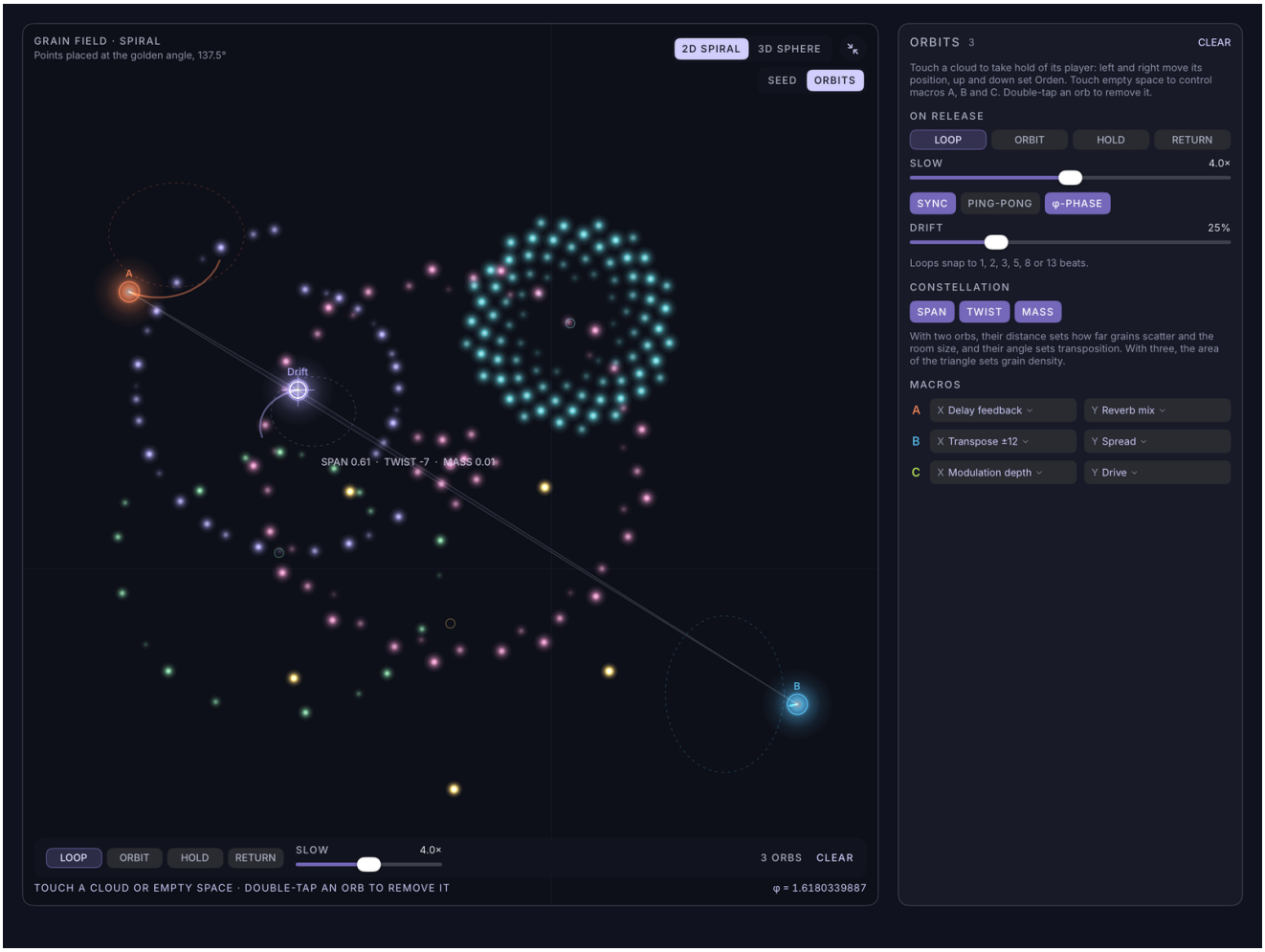
A macro can drive any of these 12 values, one on each axis: Delay feedback, Delay mix, Reverb mix, Reverb size, Modulation depth, Modulation rate, Drive, Morph A↔B, Noise, Transpose, Spread and Filter cutoff. If a macro moves an effect that is off, the effect turns on while the orb plays.



The orbits page of the inspector.

The full-screen field

The arrow button in the corner of the field makes the field fill the screen. The orbit settings sit beside it. Tap the button again to return.



The field filling the screen, with the orbit settings beside it.

Compare

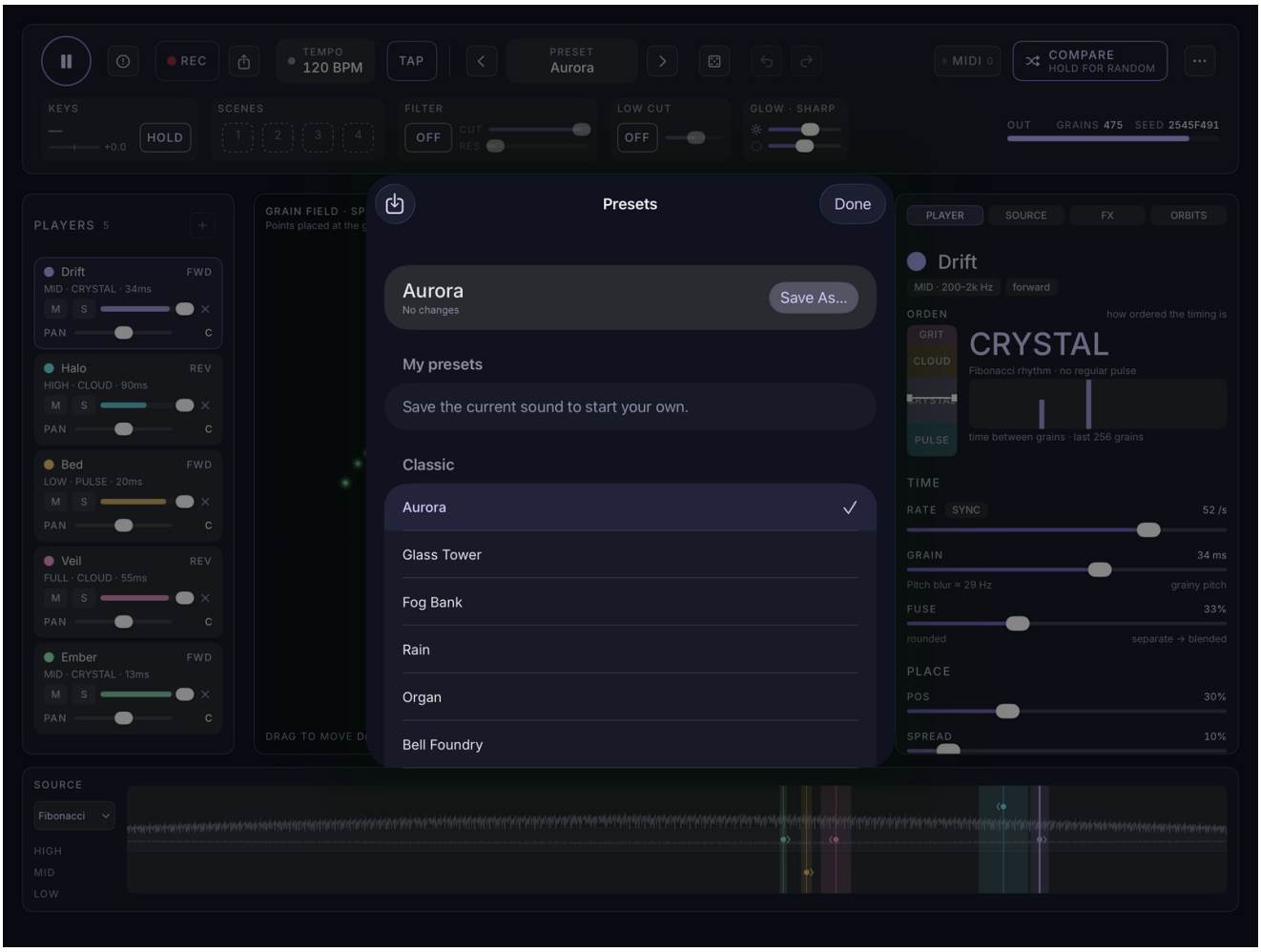
Hold COMPARE to switch every player to random timing at the same average density. Let go to go back. This lets you hear what ordered timing does to the sound.



COMPARE held down. Every player is in the random zone.

Presets and scenes

Asimut comes with 10 classic presets and 24 complete sounds. A classic preset sets the players and leaves the source and the effects as they are, so you can try it over the sound you already have: Aurora, Glass Tower, Fog Bank, Rain, Organ, Bell Foundry, Tidewater, Clockwork, Quasar and Vinter. A sound sets everything that makes it that sound: the source, slot B and MORPH, the noise, the harmony and the whole effect chain. The sounds are grouped as Pads, Textures, Drones, Bells & Metal, Rhythmic, Noise & Air and Motion. Tempo, seed, orbits and scenes always stay. Tap the preset name in the header to open the list.



The preset list.

Save	Saves your changes to the preset of your own that is loaded.
Save As...	Saves the current sound under a new name in My presets.
My presets	Your own presets. Touch and hold a preset to rename, share or delete it, or swipe it to the left.
Import	The button at the top of the list imports a preset file. When you open a preset file from Files, AirDrop or Mail, Asimut adds it to My presets.

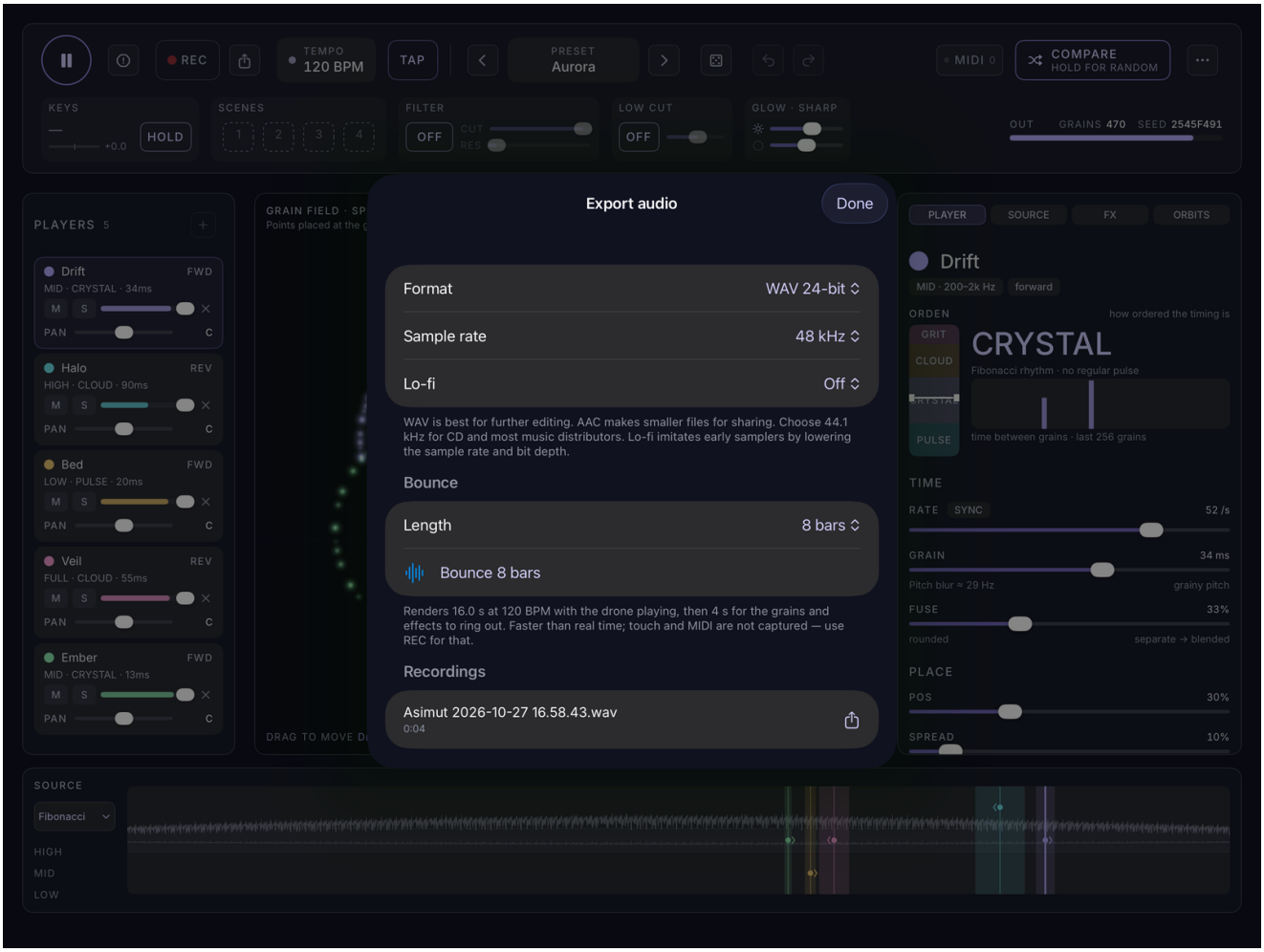
Scenes

Scenes are 4 quick slots in the performance strip. Tap an empty slot to store the current settings. Tap a full slot to recall them. Touch and hold a full slot to replace or clear it.

A scene stores the settings of the players, the source page, the effects and the filters. It does not store the source sounds, the number of players, the tempo or the orbs. Scenes last until you close Asimut. They are not saved with presets or in a host project.

Recording and export

Tap REC to record what you play, including touch and MIDI. Tap it again to stop. Asimut then offers to share the file.



The export settings and the list of recordings.

Bounce writes a set number of bars to a file, faster than real time: 1, 2, 4, 8, 16 and 32 bars. It starts the players if they are stopped, and you hear nothing while it works. It adds a few seconds at the end so the grains and the effects can fade out. Touch and MIDI are not part of a bounce. You cannot record and bounce at the same time.

Format	WAV 24-bit, WAV 32-bit float and AAC (M4A). WAV is best for further editing. AAC makes smaller files for sharing.
Sample rate	How many samples per second the file holds: 48 kHz and 44.1 kHz.
Lo-fi	Imitates early samplers by lowering the sample rate and the bit depth. The bit depth sets how finely each sample is measured.

LO-FI	WHAT IT DOES
26 kHz · 12-bit	The rate and bit depth of an early sampler.
22.05 kHz	Half the CD rate at full bit depth. Softens the highs.
12 kHz · 12-bit	A darker, grittier sampler sound.
8 kHz · 8-bit	Very dark and noisy, like the earliest digital samplers.

Recordings appear in the list, and in the Files app under Asimut › Recordings. Swipe a recording to the left to delete it.

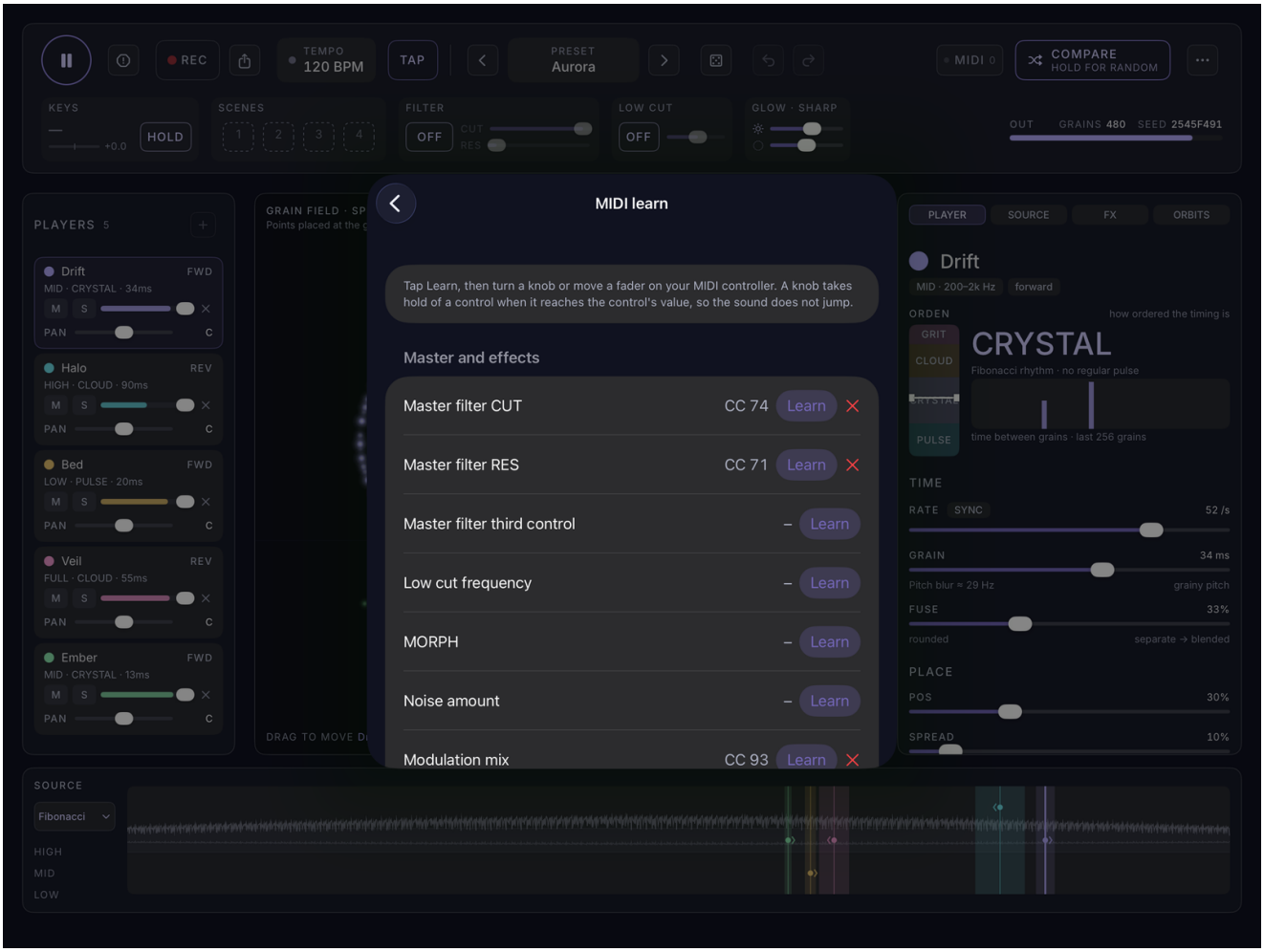
MIDI

Play Asimut from a host app, a connected MIDI keyboard, or another app. Other apps reach Asimut through a virtual MIDI input named Asimut. The standalone app listens to every MIDI source on every channel.

Notes	A note transposes every player from its own TRANSPOSE setting, in steps of its scale. Each source has a root note: playing it gives the material back at its own pitch, and imported samples have middle C as their root. Velocity sets how loud a note is. You can hold up to 8 notes. Notes sound even while the players are stopped.
Pitch bend	Bends every player. Set the range under KEYS in the performance strip.
Sustain pedal	Controller 64. Keeps notes sounding, like HOLD.
All Sound Off	Controller 120. Silences everything at once, like the stop button, but leaves the play button as it is.
All Notes Off	Controller 123. Releases every note. Echoes and reverb fade out.

MIDI learn

MIDI learn teaches the knobs and faders of a MIDI controller to move Asimut's controls. A knob can learn any of 25 controls. Open Settings from the More menu and tap MIDI learn. Tap Learn beside a control, then move a knob. The list shows the controller number the knob sends.



MIDI learn, with the standard knobs.

Take hold	A knob does nothing until it reaches the control's value, or passes it. Then it takes hold and moves the control. The sound does not jump when you first touch a knob.
Let go	When you move the control on the screen, or load a preset or a scene, the knob lets go. It takes hold again when it reaches the new value.
One knob, one control	Teaching a knob to a control takes it from the control it had. A control keeps only its newest knob.
Selected player	The player controls move the player that is selected in the list, so one knob plays every player in turn.
Never learned	Bank select, volume, pan, the sustain pedal and the controllers from 120 up. A host sends volume and pan when a project opens, and the controllers from 120 up when it stops.
Undo	A turn of a knob is one change, like a drag on the screen. Undo takes it back.

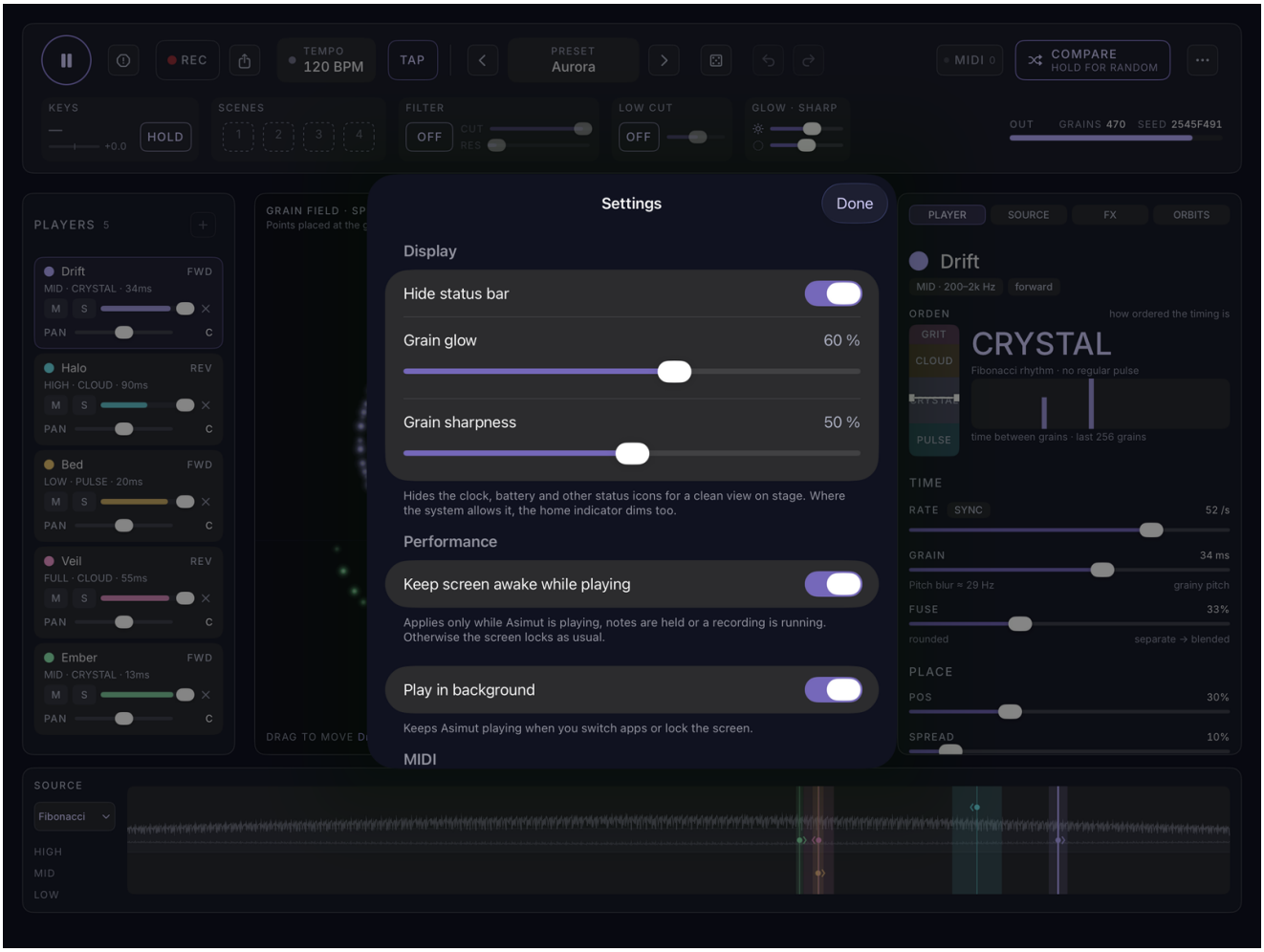
Before you teach anything, these knobs already work. Reset to standard knobs at the bottom of the list brings them back.

CONTROL	CONTROLLER
ORDEN	1
Master filter RES	71
Master filter CUT	74
Reverb mix	91
Modulation mix	93

Asimut keeps the knobs on this iPad. The app and the plug-in in a host share them.

Settings

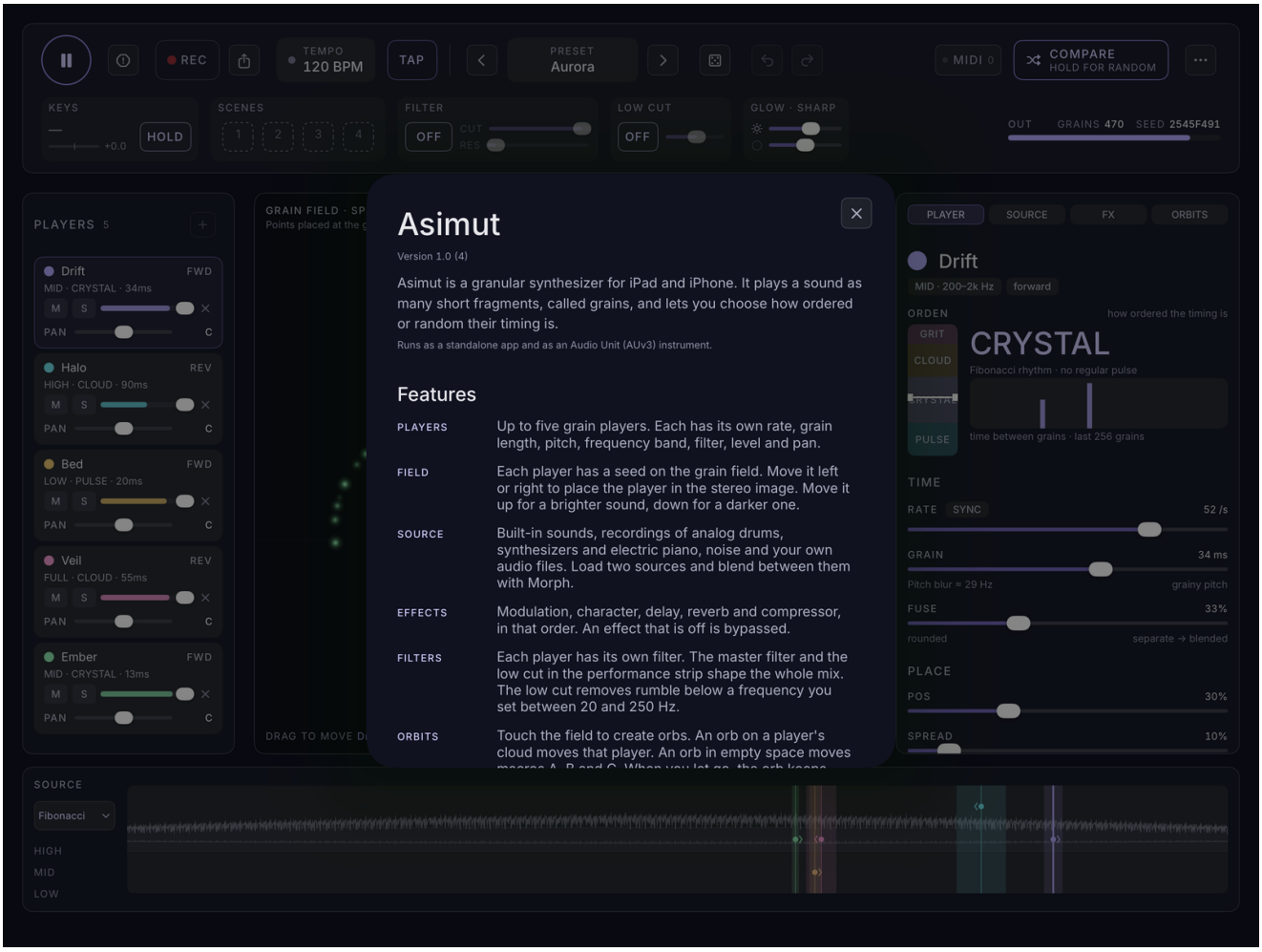
Open Settings from the More menu in the header. In a host app, Settings shows only the display settings.



Settings.

Hide status bar	Hides the clock, battery and other status icons. Where iPadOS allows it, the home indicator dims too.
Grain glow and sharpness	The same display settings as in the performance strip.
Keep screen awake while playing	Stops the screen from locking while Asimut plays, while notes are held and while a recording runs.
Play in background	Keeps Asimut playing when you switch apps or lock the screen. Turn it off to stop the sound when you leave the app.

About Asimut is also in the More menu. It shows the version, the ideas behind Asimut and the licences for the open-source software it uses.



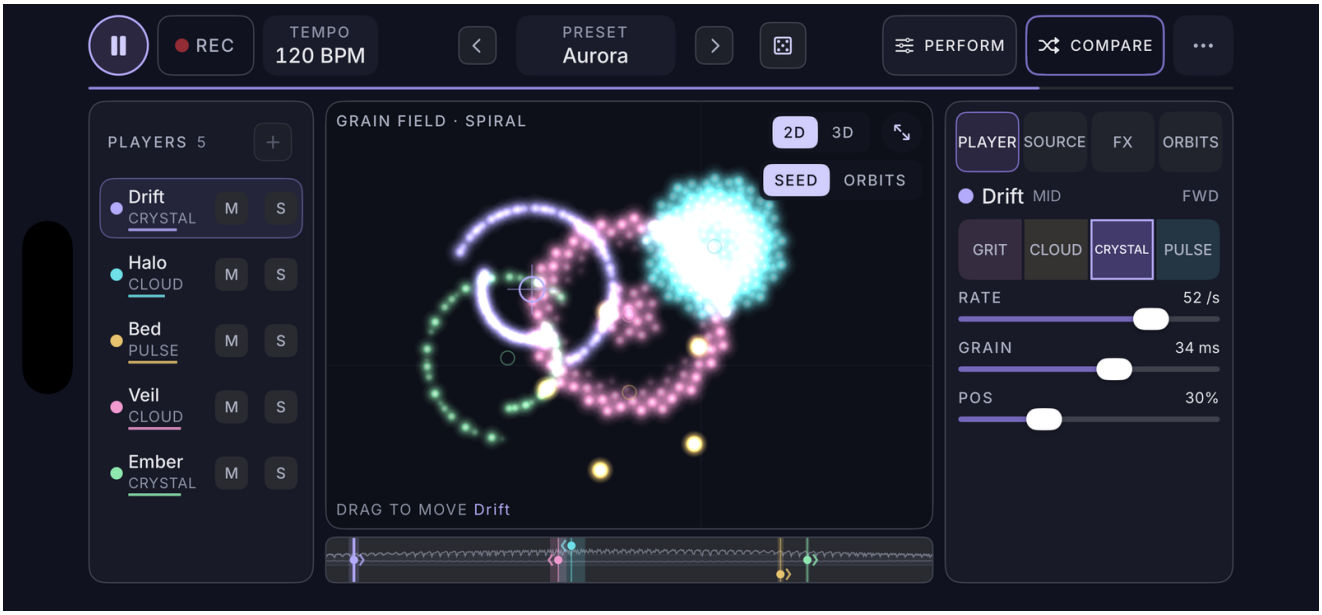
About Asimut.

VoiceOver

VoiceOver reads every control. On a slider, swipe up or down to change the value. The level and pan bars also have a Reset action.

Asimut on iPhone

On iPhone, Asimut runs in landscape with a layout of its own. It has the same sound engine, the same presets and the same controls as on iPad. Some of them are one tap further away.



Asimut on iPhone. The player rail on the left, the grain field in the middle and the selected player's main controls on the right.

The header

The header holds the play button, REC, the tempo, the preset name, PERFORM, COMPARE and the More menu. Tap the tempo to tap it in, or drag sideways to set it. Undo, Redo, Stop all sound, Export audio, Settings and About Asimut are in the More menu.

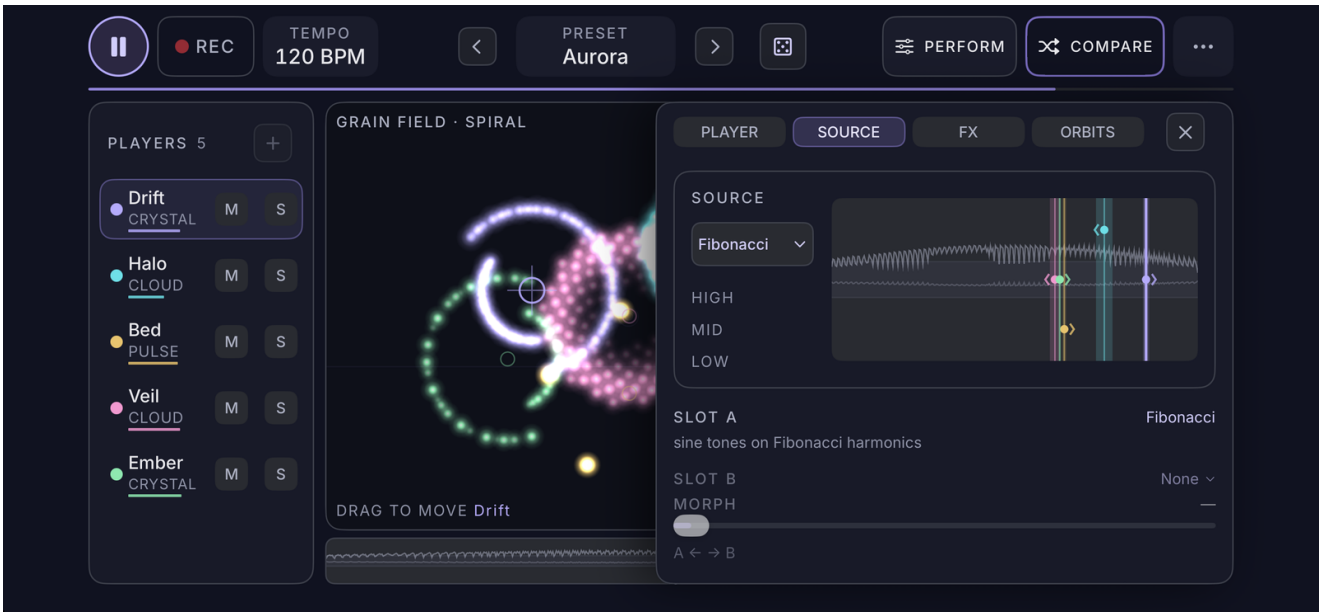
The player rail

The rail on the left lists the players with their name, ORDEN zone and level. Tap a player to select it. The M and S buttons mute and solo it. Hold a player for Edit and Remove.

The quick panel

The panel on the right shows the selected player's main controls. The zone buttons set ORDEN to the middle of a zone. RATE, GRAIN and POS work as on iPad. For the values between the zones, use the ORDEN fader on the PLAYER page.

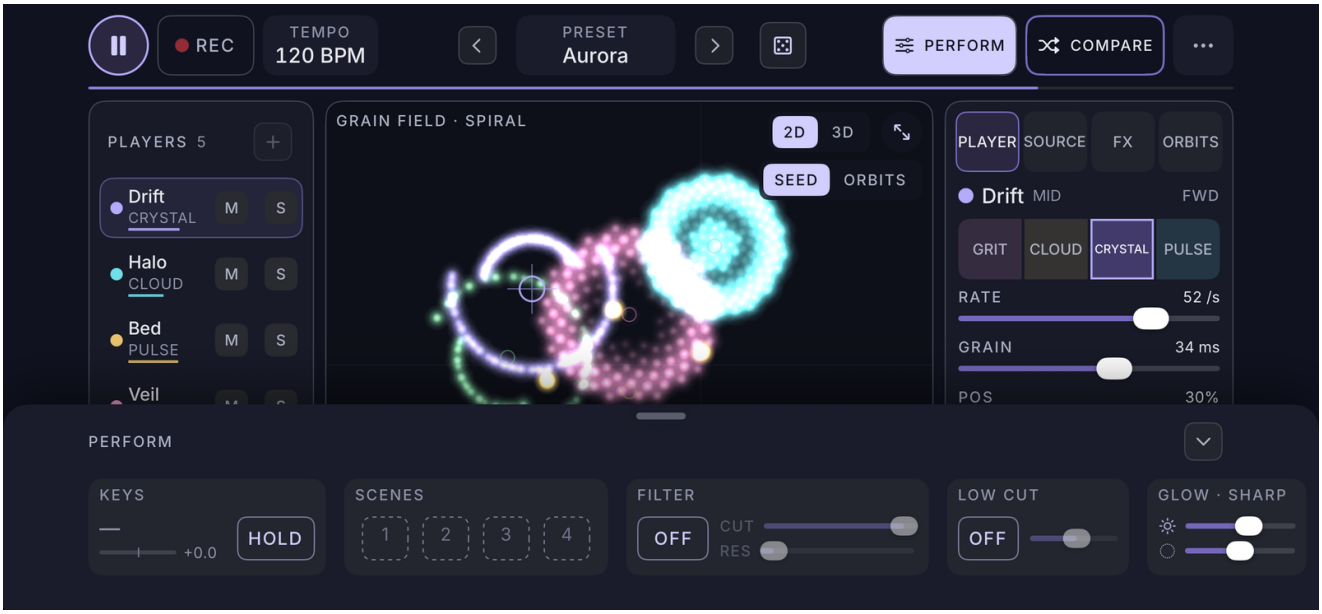
The tabs at the top of the panel open the full inspector as a sheet, on that page. The sheet closes with its own button. The rail and the grain field beside it stay playable.



The inspector sheet on the SOURCE page.

Perform

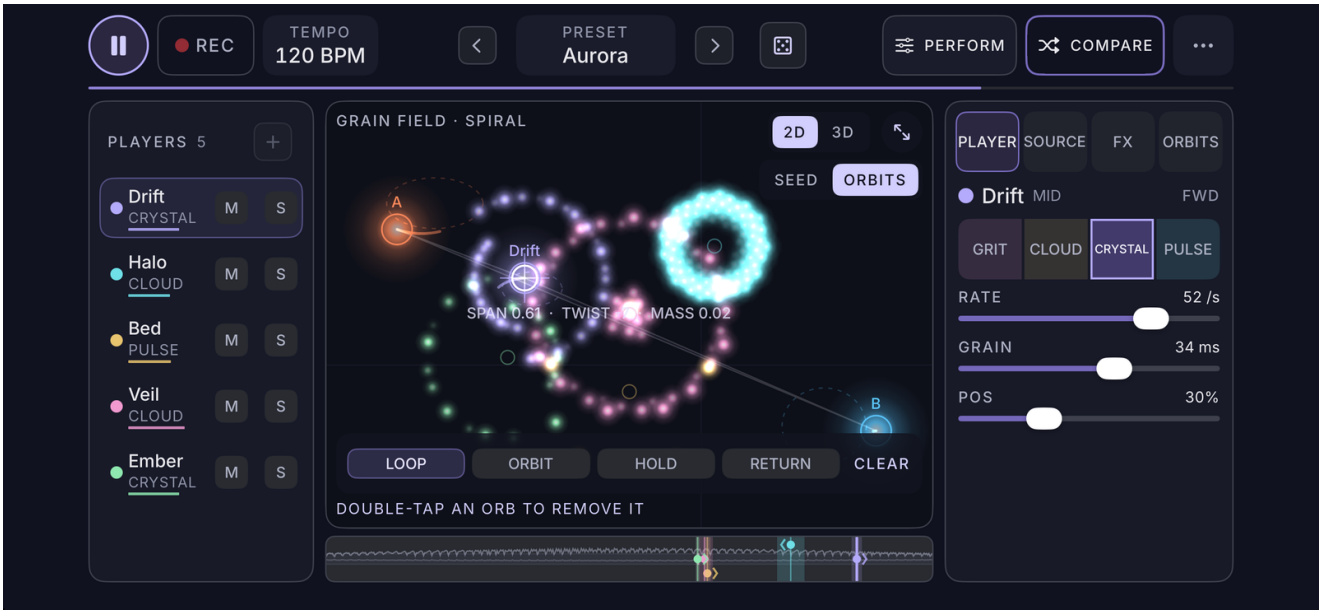
PERFORM opens the performance strip as a drawer from the bottom: KEYS, SCENES, FILTER, LOW CUT and GLOW · SHARP. Swipe it sideways if it is wider than the screen. The drawer and the inspector sheet do not open at the same time.



The perform drawer.

The grain field

The grain field works as on iPad, with the same modes. In full-screen mode it takes the whole width, and the header stays, so the transport and the presets stay in reach.



Orbits on iPhone.

Asimut in a host app

Load Asimut as an Audio Unit instrument in a host app. It shows the same screen as the standalone app, fitted to the plug-in window.

In a small window, Asimut hides the performance strip, the MIDI light and the full-screen field. The player list becomes a row of buttons, and the inspector opens as a sheet. On a narrow screen, groups at the right end of the performance strip are hidden first.

In a host, Asimut follows the host's tempo, and the host does the recording. The host can automate Asimut's controls and saves the sound with its project.

Glossary

AUv3	The Audio Unit format for instruments and effects that run inside another app.
Bounce	Writing a set number of bars to a file, faster than real time.
Cutoff and resonance	Cutoff is the frequency where a filter starts to act. Resonance boosts the sound at that frequency.
Golden ratio	The number φ, about 1.618. Timing based on it never repeats and never clumps.
Grain	A short fragment of the source, from a few milliseconds to about half a second, with a fade in and out.
Granular synthesis	Making sound from many short grains of another sound.
Low-pass, band-pass and high-pass	Filters that keep the low, the middle or the high frequencies.
Macro	An orb in empty space. It moves two values you choose, one with each axis.
Orb	A finger on the grain field in Orbits mode, and the movement it leaves behind.
Player	One grain voice, with its own timing, length, pitch, place and filter.
Scene	A quick slot that stores the settings of the sound for this session.
Seed	A number that decides where each grain falls. The same seed always gives the same result. The SEED mode of the grain field moves a player's marker.
Semitone	The smallest step on a piano keyboard.
Source	The sound the players take their grains from.