



## User Manual.

SCHACK AUDIO TECHNOLOGIES



**Meet QuadraChor.** A mythical creature discovered somewhere in the Bermuda Triangle a long time ago, but kept secret by several keycard-holding government officials. Not so cool. They've been depriving you of its power, and even the awareness of it. Pretty fucked up. Really.

**Well then...** As for me, I had first learned of its potential for power years ago but never believed it until recent times and experiences, where I could feel it "calling to me". Okay yes I sound crazy now, but mark my words, I'm about to sound crazier. So at great expense, I have organized a covert team of ex-Navy Seals and we have penetrated (giggedy) these evil governments' inner sanctum (giggedy again) to search and find QuadraChor and give it the life it deserves.

Okay, so let's come back to our own day to day in the studio (and well, okay fine, reality). We have all grown very accustomed to implementing Unison-mode-per-oscillator style synthesis, and that is all well and good, but the one major thing I have noticed that goes so under-appreciated these days is a good chorus. And well I think there is decent reason for that: most modern day choruses don't do enough. There were Choruses back in the day (and everyone turns to look at the Jxxx ones, but there was another one that made my crotch move. And this was the egg that the mighty QuadraChor was birthed from.

You bought the plugin so you've more than likely already seen or heard some demonstrations. Now it's time for you to take the reins and have it under your own control. Or he? Or she? Who knows.

Let's get down to business.

## QuadraChor Panel Controls

Below is a basic rundown for how to use the simple controls of the front panel. And of course, this is just a guideline – new talents have already been discovered since QuadraChor's rescue, so it is up to you to see how it performs on even those taboo jobs – get your mind out of the gutter weirdo, I meant something such as using him on drums. Jeez.

QuadraChor is divided up into 4 sections of controls:

**LIFE, DANCE, EQ, and MIX.**



The LIFE section is your choral tone designer.

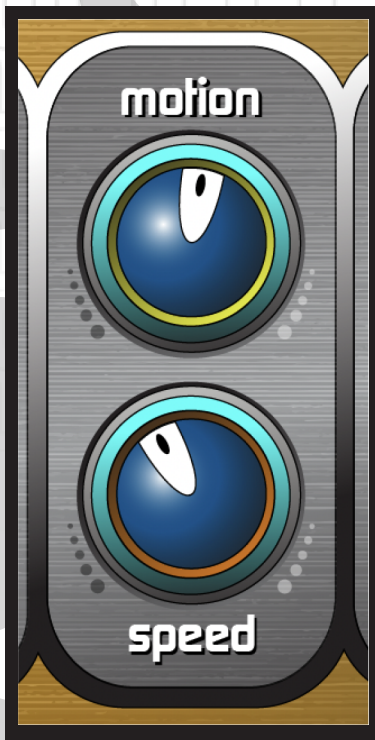
**SIZE** – the time difference between the delays to your dry signal. These are set to never be perfectly evenly spaced so the certain “Je ne sais quoi” is injected into sound to let that flow of energy begin.

**WRATH** – Just like for us humans, Wrath clouds the mind. But in this case it is not clouding the mind with anger, it is clouding the sound with a bit more tone and aggression. Experiment with this one as it tends to be slightly more subtle a difference than the other 3 controls in the Life section.



**AGILITY** – This refers to the vibrato speed of the voices of the QuadraChor, meaning how fast the pitch of the voices go up and down, creating the essence of its magic.

**STRENGTH** – Strongly related to its Agility, this is how MUCH that up and down motion of the pitch is allowed to travel from the base tone guideline.



I like to move it move it, I like to move it move it.... Ummm... so let's move over to the DANCE section. Dance refers to how much a jive the QuadraChor gets into, each head shuffling to the left and right side of the stereo field, at slightly varied speeds.

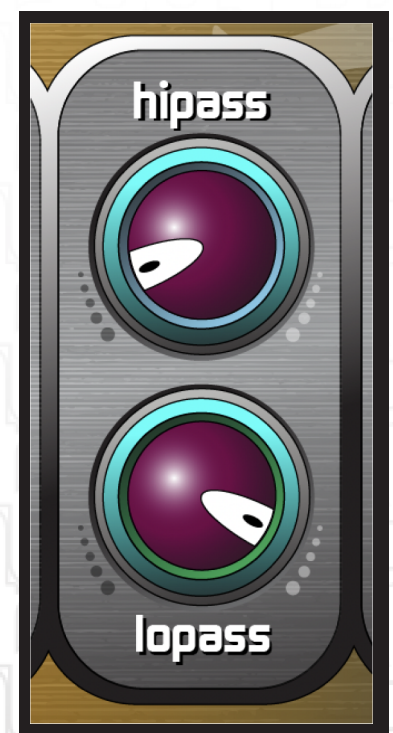
**MOTION:** This is referring to how randy that cute little under-sexed QuadraChor is getting. The higher the value the more its dancing. He's going full-on Travolta Disco at max value.

**SPEED** – This is... and I can't believe I'm even having to write this... how FAST our creature is dancing.

And onto the next section... [cue the overused drum fill pleaaaase], EQ!! NOTE: This ONLY affects the Chorus lanes, and NOT the dry signal.

**HIPASS** – Oh I just KNOW many of you know what this is due to recent brutal abuse of this. It IS here if you need it but please, for the love of Quad, be gentle. Everyone else, proceed, but Quad will be keeping its 4 sets of eyes on you.

**LOWPASS** – This comes into play nicely when you don't want to chorus the highs of the sound, essentially warming things up a bit. You may be surprised how nice a bit of a dip of LOWPASS can clear the top end a bit, unless you're after a ceiling of noise, which is fine, I won't judge. I probably will.



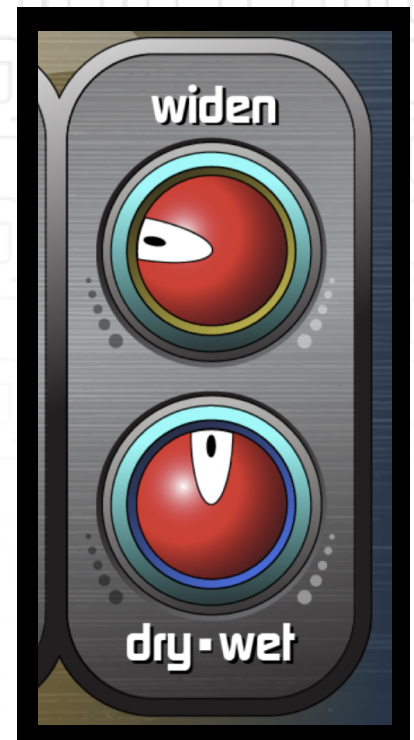


Onto the next section. The section I could clearly not come up with a better word for, **MIX**.

“C’mon Sean, so far you have chosen the strangest words for your parameters, why stop now?” – Well, what else would you call it?

**WIDEN** – Awww yeaaaaa. Now we have a **WIDEN** control. Whew! Thank goodness! I know I know. You’re used to the 14 width controls you have from signal emergence to output of most modern day VSTs. Well, QuadraChor has **ONE**. It sounds a bit unique from how the others do it, so it is up to you to decide how much of that Stereo Sriracha you want to pour into that Kebab.

**DRY / WET** – While we are all on the Kum Ba Yah tip, let’s all hold hands and quickly acknowledge what this knob does. At a fully minimum position, you will only hear the **DRY** signal passing through. At a fully rotated maximum value, you **ONLY** hear the Chorus voices. In the middle, and well, everywhere else, you will hear the appropriately varied mix of the two lanes. So let’s just let bygones be bygones and call this a “how much you want?” parameter. From less than “Just the tip” (you know who you are) all the way to “Body Snatcher”.



**And now, the red button.** There is always that red button. Homer knows. Switch it on. I dare you. And you don’t even have to say ArachnaChor three times in a mirror. You can just flip the switch.

**ArachnaChor** – the evil form of the QuadraChor. Dark, crawly, and has more venom. Occasionally (well less than occasionally – you tell it when) it swoops in with **DOUBLE** the amount of lanes of chorus, each of the new 4 with extreme values than the QuadraChor adheres to. Abusive and out-of-line. “Go Drome man, you’re a bit hunk.”





This spider-like alien incarnation descends and takes over the plugin immediately. And it's not looking to be beautiful... it's not looking to be cute. It is here to offend and overtake. Do not despair. You still have control, although, as you may have noticed, the controls and their respective sounds have changed a lot in this mode. With ArachnaChor on patrol, life is not so easy anymore. He's angry. He's gone too far. But for you masochists out there, I'll still continue not judging, because maybe that's what you're into.

So, to recap, yes, it is a bit of Jekyll & Hyde in one plugin, and I hope you totally love this one. The initial testing went so smooth and I want to take the time to thank Dan Schaack for the ever-so-swift coding on this as we plowed through translating this dream into a functional plugin, my first design ever. I hope you love it, and put it in to use on the obvious and not-so-obvious things (I'm thinking our buddy ArachnaChor.. leather gimp outfit... mmm, yea that'll do).

Let's go people. Step up. Change the game.

And have a load of fun doing it.

Addendum on NEXT PAGE.

*S. Tyas*





### Things to keep in mind:

1. Now that Chorus is engaged as an external Chorus, typically Delays and Reverbs are placed **AFTER** Chorus in the signal chain, so make sure to mind that when you have a patch on your favorite VST which uses delay and reverb, and to **shut them off** before sending audio to the QuadraChor, and to use your favorite Delays and Reverbs **AFTER** QuadraChor in your signal chain (Or of course, on sends).
2. QuadraChor is a true game changer in **lessening the need to layer sounds** to thicken them up. A great way to start out with QuadraChor is to simply take a **SINGLE** voice Sawtooth Oscillator and see how fat you can make something that simple. Next, take 2 detuned Sawtooths (NOT 2 unison voices, but literally OSC1 and OSC2 of a synth). You will see that you pretty much don't even need unison anymore in most cases, though using both can be pretty crazy too.