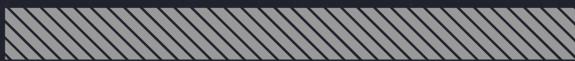


eclo.re /gen



USER GUIDE

Procedural Stems Slicer/Smasher



INTRODUCTION

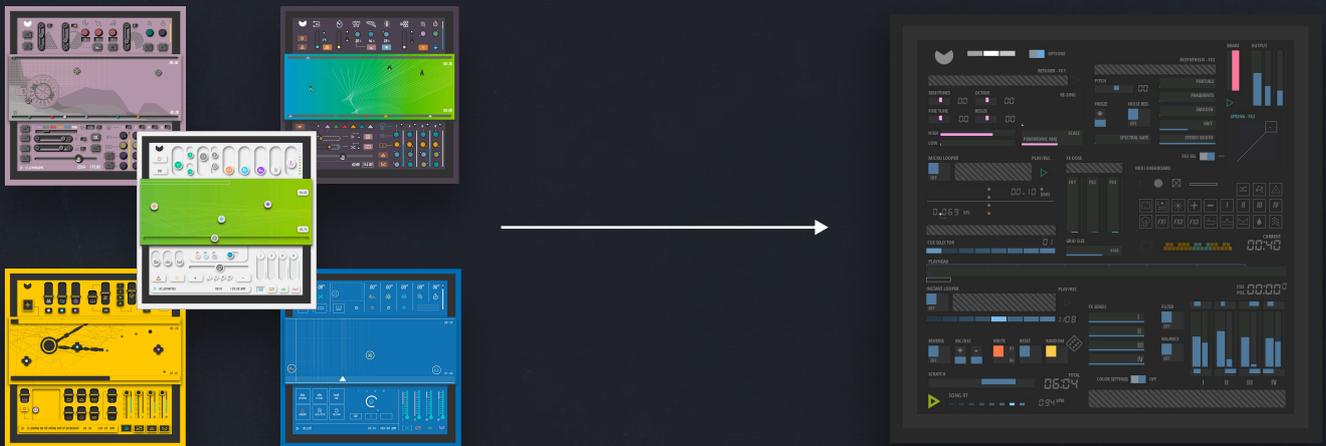
First off, thank you for bringing **eclo.re/gen** into your creative world. I'm thrilled to have you here. But before we dive into the knobs and sliders, I'm inviting you to a bit of 'required reading.' Think of it as the lore before the quest: a deep dive into the history, the objectives, and the core philosophy that define this concept. I believe that understanding the soul of the machine will help you command it better. So, settle into your studio chair and get cozy, because we're about to get philosophical before we get loud. I promise it's more interesting than a refrigerator manual—and don't worry, there won't be a quiz at the end.

1. From **eclo.re player** to **eclo.re/gen**

What was at the beginning a simple interactive and audio-reactive device that embedded LP or EP playback appears here, in this new iteration, as a much more consistent tool for music production.

eclo.re/gen is no longer only a player: it becomes a compositional tool, a recompose assistant, a song structure rebuilder, smasher, instant generative remixer, and a mangler for stems (and loops, because it also works with loops).

It functions as an "uncommon" patterns creation program, dedicated to radical re-arrangement rather than conventional composition.



2. Core Concept: Recomposition and Structural Deconstruction

eclo.re/gen allows you to re-arrange your existing recordings through surprising routes and sequences of audio events, generating radical rhythmic patterns.

The focus is not on the making of conventional rhythmic figures. Instead, it produces rhythmic patterns that feel like they are collapsing and regenerating in real time.

It is a dedicated platform designed to generate phrases that re-bounce on themselves, thanks to a duo of loopers that generate breaks, chaotic beat figures, and "non-metric" rhythms.

Bonus: the whole track can be decontextualized harmonically thanks to the embedded FFT autotune.



3. Generative Logic and Randomness

Obviously, randomness plays a major role in the process. I've designed the tool so you can fine-tune the degree of generativity, but also choose exactly which functional blocks to include or exclude.

However, the real magic happens with the **8 timeline markers**. By defining these positions, you can trigger rapid switches between different sections of your track, effectively shattering the traditional structure and reimagining it on the fly.

A "populate" feature allows you, with only a few clicks, to create series of sequences and configurations of modulation and effects (snapshots).

These generated elements can then be re-arranged through a sequence organizer, which determines the order of interpretation of all loops and phrases.

In short: leave the verse/chorus or progressive formulas for AI machines (copiers).

Allow yourself to sculpt something different — where mechanical failure becomes groove, a digital clock malfunctions, and structure is shattered.

eclo.re/gen uses the Reaktor modular logic to create a "self-evolving" system.



4. Philosophy: Minimalism, Gesture, and Constraint

You may think that this is doable with powerful DAWs such as Ableton Live, but being exhaustive is not the purpose here.

eclo.re/gen is conceived as a minimalistic device which aims to specifically act as an autonomous remixer. You can also perform live with it as it encourages small gestural modulation:

scratch, repitch, grain, reverse, repeat, retune, resynthesize, and essential audio-effect tweaking at its core.

It behaves like a kind of automated mini-DAW or DJ software, dedicated only to the most essential audio processes.

Think of it as a super-powered tape machine, twisting your recordings in every direction.

There are limitations — and that is precisely what creates its charm: producing weird, hypnotic momentum.



5. A Tool for Producers Struggling With Structure

If you are the kind of producer who creates a large amount of loops and sequences, and feels pain when trying to give them order, narrative, and a finished song form, **eclo.re/gen** can become a key and surprising option.

The engine makes extensive use of extreme time-stretching and cue-point shifting, allowing sequences to reorganize themselves into unconventional narratives.

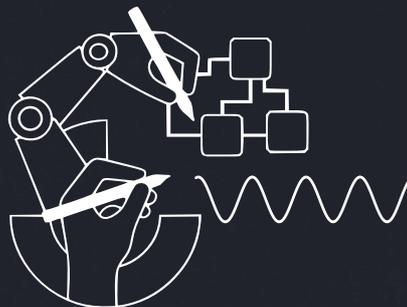


6. An Alternative to Predictable AI Structures

While generative AI imitates human logic, **eclo.re/gen** produces singular structures that a machine could hardly replicate. I've designed it so the final rendering often exists outside conventional logic, opening up unpredictable narrative routes for the curious and adventurous producer.

Most of the automations you'll record here aren't just 'auto-generated' or perfectly linear. Instead, they are the direct result of your own manual triggers—capturing a physical, human gesture that is often unquantized and sometimes even clumsy.

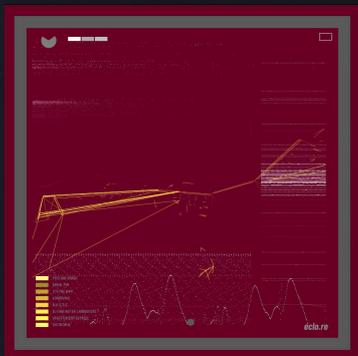
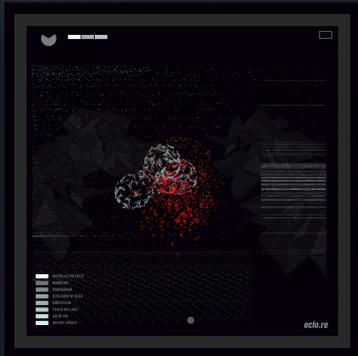
I believe there is beauty in that error and randomness. These movements can be recorded on the fly and replicated immediately, turning the process into a true serendipity producer for those ready to ignore linearity.



7. Audio-Reactive System and Visual Feedback

Bonus: the whole **eclo.re player** audio-reactive system has been updated.

It now features per-track audio feedback, multiple visualizers, and 3D shaders synced with audio and MIDI signals.



8. Aesthetic Direction and Source Material

eclo.re/gen blurs the line between a "beat" and a "tone", and naturally emulates a cyberpunk audio aesthetic. However, it is highly encouraged to feed the engine with stems from various and contrasting music genres.

Unexpected combinations are welcome.

Knitter your stems and search for the unpredictable.

To demonstrate this approach, **eclo.re/gen** comes with two new re-issue and unreleased EPs & LPs, used as templates and raw material.

Each of them evolving in different genres:

- "A Mind Forever Voyaging" by Ambor G.

Release Date: May 2013 (Remastered Edition) Genre: Experimental Electronic / Ambient-Pop / ElectroFunk

This release explores the intersection of structured electro-funk/pop reminiscences and the unpredictability of aleatory sound filtering.

Originally a 5-track EP, this version is a complete remaster enriched by three additional tracks that were not retained at the time.

The project bridges the gap between melodic frameworks and chance-driven modulations, operating in a stylistic space adjacent to the French Bloghouse scene.



- "A Thousand Space Cadet Fragments & Cuts" by Ambor Grieko.

Recording Date: 2006

Release Format: Self-distributed MP3

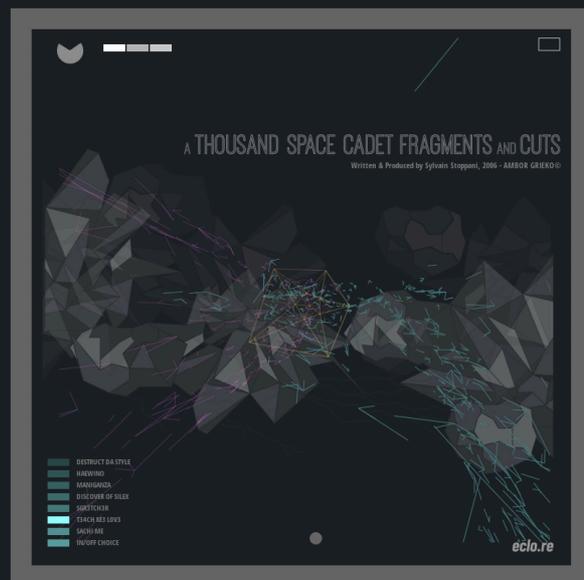
Genre: Glitch Electronica / Heavy Metal Fusion

Originally titled "Metal Computer" and recorded in 2006, this selection of 8 tracks represents a raw fusion between glitch electronica and heavy metal/grunge.

Heavily influenced by the noise, drone, and math rock scenes, the project explores a highly fragmented aesthetic.

It deliberately merges contrasting sonic universes, juxtaposing hardcore metal drum patterns with the distinctive vocal tropes of the nineties.

This release stands as a stylistic collision, where the clinical precision of electronic music meets the aggressive distortion of alternative rock.



eclo.re/gen generic/user version

Unlike the previous interactive albums, the Generic (User) version of **eclo.re/gen** is an open-ended environment designed for total creative reconstruction. It provides eight distinct audio sources, each offering a different structural potential for the generative engine:

- Home Session Live Series (Barcelona, 2010-2011)

The first four tracks are long-form live improvisations recorded in Barcelona. These sessions were performed using a custom-made electronic controller specifically assembled with a Launchpad to run Monome patches.

This hardware setup controlled a massive Ableton Live session filled with one-shot loops and samples. The process involved real-time synchronization, looping, and programming, resulting in tracks with an incredibly varied sonic palette and striking experimental passages.

Because of their length and internal diversity, they are the perfect candidates to be completely remixed in every direction within **eclo.re/gen**.

Source 1: 51 minutes

Source 2: 37 minutes

Source 3: 33 minutes

Source 4: 25 minutes



The following 4 next recordings offer distinct stylistic directions and structural behaviors:

Source 5 - "Jingle Loop Test" (12 seconds):

As the name implies, this is a simple 12-second loop. It serves as a minimal, focused foundation for testing the tool's rhythmic modulations.

Source 6 - "Atom Club" (12 minutes):

A slightly more structured soundtrack leaning towards Drum n' Bass and Braindance. The intricate programming and overall atmosphere are reminiscent of certain Aphex Twin "warehouse" vibes & aesthetics.

Source 7 - "Chill in Bessines" (6 minutes):

An improvisation performed on the OP-1 Field, later enhanced with drum layers and vocals in Ableton. The mood is Jazzy and Contemplative Ambient. This track is highly progressive, featuring no sudden dynamic changes in its structure. This linearity makes it one of the best candidates for feeding **eclo.re/gen**, as it allows the tool to uncover small, hidden sequential fragments that might otherwise pass unnoticed during a standard listen.

Source 8 - "Voz Thème" (4 minutes):

Originally created as the promotional soundtrack for Blinksonic VOZ°. This track is extremely dynamic and versatile, characterized by constant stylistic changes and numerous melodic variations, offering a high-energy source for generative exploration.

9. Toward “Abstract” Rhythms and Audio Objects

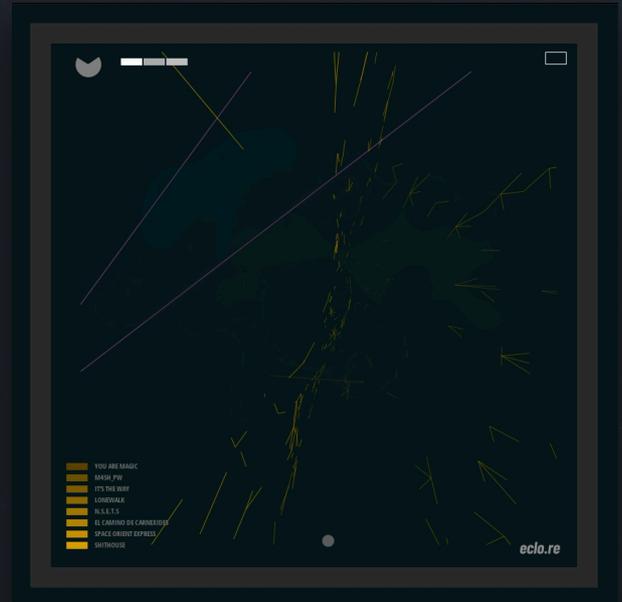
eclo.re/gen is an open suggestion for the music production of tomorrow.

It provides autonomous audio objects and a ready tool for disruptive, futuristic audio narratives.

Highly recommended for micro-glitch, extremely fragmented loops, and hyper-surgical sound design lovers, the engine offers multiple levels of intensity in its deconstructive process.

It proposes blueprints for non-repeating, algorithmic rhythms – moving away from “drums” and toward pulsing machines.

Make it sound like a geometric shape spinning in 3D space.



10. Non-Human Intelligence as Musical Output

Pushed to the extreme, the generative features produce unpredictable series of audio events derived from the source material you feed into the engine.

The result can resemble what a machine would output when attempting to record human activity – an infinite scroll between multiple radio channels.

It emulates the sensation of non-human intelligence-programmed music:

a logic that is consistent yet very strange, constantly shifting, using silence and sudden bursts of energy to create an unpredictable listening experience.

Check out this preview video to see **eclo.re/gen** in action: <https://youtu.be/9J3puni4Q40>

11. Influences

This program is directly influenced by various electronica sub-genres:

plunderphonics, hauntology, collage music, glitch, vapor, hyper, and all practices where sound is used as a palette, with the purpose of painting something singular. If you are a fan of **Oneohtrix Point Never**, **Autechre**, or similar artists who break traditional music structures, this tool gives you the opportunity to leverage the sonic symbolism of your recordings and apply numerous natural rhythmic modulation signatures to them.

This is “audio impressionism”.

SPECIFICATIONS:

1. Audio Engine & Playback

A system based on a 4-track synchronized architecture designed for playing and deconstructing stems.

- Multi-track Architecture: Simultaneous playback of 4 audio files (user stems or included library).
- Playback Engine: Powered by Reaktor's Resynth module for time-stretching.
- Lock-Pitch effect system: Maintains the original pitch of samples even when the global BPM is modified.
- Tempo Configuration: Manual setting required to align imported stems/loops with the internal clock. **eclo.re/gen** does not auto-detect BPM upon file loading; the user must manually input the original tempo in this section to ensure perfect synchronization.

2. Performance Controls

- Per-track Controls: Dedicated settings for Level, Filter, FX send and Balance + Scratch, Reverse, and Increase/decrease Speed.
- Navigation: 8 Cue/markers points per track with a position selector for instant segment jumping.
- Offset: Manual offset control system for playback positions.
- MIDI Looper: Records and plays back triggers (FX hits, Cue points, random functions). Punch-in FX: 20 momentary effects with parameter movement recording.

3. Looping System

The device uses two distinct looping logics to create temporal variations:

- Looper A (Instant): Creates loops from 1 to 64 bars. Its start point is based on the current playhead position.
- Looper B (Micro): A "gesture" looper controlled via XY pad for short sounds. Its start point is based on the last selected Cue point (marker).

These loopers are not audio recorder but structural modifiers. Usage: Alternating between these two reference points (free playback vs. fixed marker) allows for real-time rhythmic variations.

4. Effects (DSP)

- FX1: Retuner (FFT): Spectral pitch correction with 24 selectable scales and frequency band selection.
- FX2: Resynthesis (FFT) : Time undersampling (Fragment), noise gating, and texture freezing (Freeze).
- FX3: Commutable Slot: Choice of: Spring Reverb, Resonator, Reverb, Mod Delay, or Distortion.
- AR Envelopes: Attack and Release envelopes to smooth out FX on midi activation.

5. Sequencing & Logic

- Snapshot Arranger: A 16-slot sequencer that recalls the total state of the instrument.
- "Populate" Feature: Automatically fills snapshot banks with unique variations using the randomization engine. This creates evolving performances where FX settings and rhythms can shift at every bar or beat.
- Random System: Generates on-the-fly group parameter randomizations (Song selection, Autotune scale, FX3 selection, and Mix components). The intensity of the randomization can be adjusted via a percentage control.

6. Visuals & Content

- 3D Visualizer: Graphics reacting to the master output and MIDI triggers (adjustable perspective, speed, and size) + 4 custom scopes (one per tracks) + multiframe PNG animation.
- Color settings: Dedicated pop-up window to adjust GUI component colors and background colors.
- Included Content: "User" version for your own stems + 2 albums of 8 tracks (separate stems) + 2 additional albums via a future free update.



REQUIREMENTS:



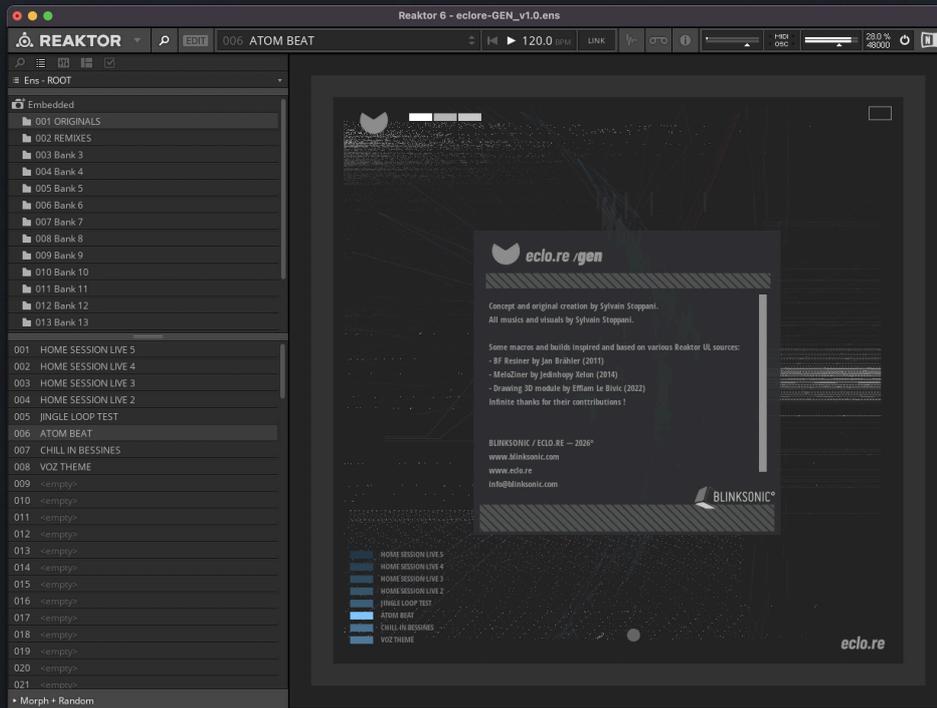
ecl.o.re/gen is not standalone software or a standard plugin, but a patch developed within the modular audio environment Reaktor 6 (by Native Instruments). The patch is delivered in the proprietary "Ensemble" (.ens) format and can only be used within REAKTOR 6.5.

System Requirements:

- Reaktor: A MAC or PC with a FULL version of Reaktor 6.5.0 or higher is required. (CAUTION: The .ens file is not encrypted for Reaktor Player).
- Resolution: A minimum screen resolution of 1920 x 1200 pixels. The ECLO.RE interface dimensions are 850 x 850 pixels.
- Reaktor Player Limitation: **ecl.o.re/gen** will only run for 30 minutes in REAKTOR PLAYER before entering demo timeout. While it can be restarted, a FULL version of REAKTOR 6 is required for an unlimited experience (customization, saving, and loading your own STEMS).

Following Native Instruments' official requirements, to run ecl.o.re/gen you will need:

- macOS: 11, 12, or 13 (latest update).
- Windows: 10 or 11 (64-bit, latest Service Pack).
- Hardware: Intel Core i5 or equivalent CPU, with a minimum of 16 GB RAM. Supports Apple Silicon Macs (Native mode or via Rosetta 2).



HOW TO INSTALL:

ecl.o.re/gen pack includes 3 ZIP files. Unzip each package.

Once unzipped, each package contains the ensemble (**.ens**) + a "STEMS" folder which contains the 4 tracks of each song (44.1 kHz, 24 bits).

Important note: If you move the .ens file to a specific location on your hard drive, make sure to keep the "STEMS" folder in the same directory as the .ens file to preserve their relative path. These files must always stay together in the same location to avoid having to manually relocate the audio tracks (STEMS) when opening the player.

The ensembles can be opened directly by double-clicking the file in your browser.

If you use a DAW (Ableton, Logic, etc.), you need to open the ensemble from within the Reaktor VST or Audio Unit plugin.

There are different methods to do this. Please refer to the "Application Reference" in the Reaktor Help section for more on managing directories.

However, the most direct way is as follows:

- In the browser on the left, click the "FILES" tab.
- Navigate to the folder on your disk that contains your ensembles.

HOW TO LOAD CUSTOM STEMS:

Loading your own audio into **eclo.re/gen** transforms the player into a high-end 4-track performance engine for your own music. Since the engine does not have automatic BPM detection, follow these steps carefully.

METHOD 1: The Official "Sample Map" Workflow

A. Preparing your Audio Tracks

Before importing, you must export your tracks from your DAW with these rules:

- Group your tracks: Export 4 stems (e.g., Drums, Bass, Melodic, FX).
- Perfect Loops: Ensure all 4 files have the exact same starting and ending points so they are perfectly synchronized. (In Ableton Live, "export as loop" must be enabled)
- Metadata: Note the exact BPM of your project.

B. Importing into REAKTOR

1. Open Editor: In the REAKTOR top bar, click the "Show Sample Map Editor" icon (or press F6).
2. Select the Module: The engine uses 4 modules called DECK 1, 2, 3 & 4. Select DECK 1 first.
3. Replace Sample: Select the track mapped to location "0" (at the very beginning of the virtual keyboard) and click "Replace". Choose your first rendered stem.
4. Key Parameter Adjustment: In the same line as the track you just replaced, double-click the value "00" and change it to "60".
5. Enable Loop: Click on the "Waveform" tab in the editor and ensure that "Loop" is enabled.
6. Repeat: Perform steps 2 through 5 for DECKS 2, 3, and 4 with your remaining 3 stems.
7. BPM Calibration: On **eclo.re/gen** interface, go to "OPTIONS" and find the "Original Tempo Set" table (bottom left), and set the original BPM of the related songs.
 - Click "BPM" to open the popup.
 - In the "TRACK 1" line (corresponding to your "0" location import), set the exact BPM of your song.
8. "Save as" your ensemble.

METHOD 2: The "Folder Replacement" Workflow (RECOMMENDED)

This advanced method bypasses manual importing by replacing the external assets directly.

A. The Naming Convention

Reaktor expects specific filenames to link them to the correct decks and song slots. You must rename your files using the SxTy format:

- S = Song Slot (1 to 8) / T = Track/Deck (1 to 4)
- Example for Song 1: ST11.wav, ST12.wav, ST13.wav, ST14.wav.
- Example for Song 2: S2T1.wav, S2T2.wav, etc.

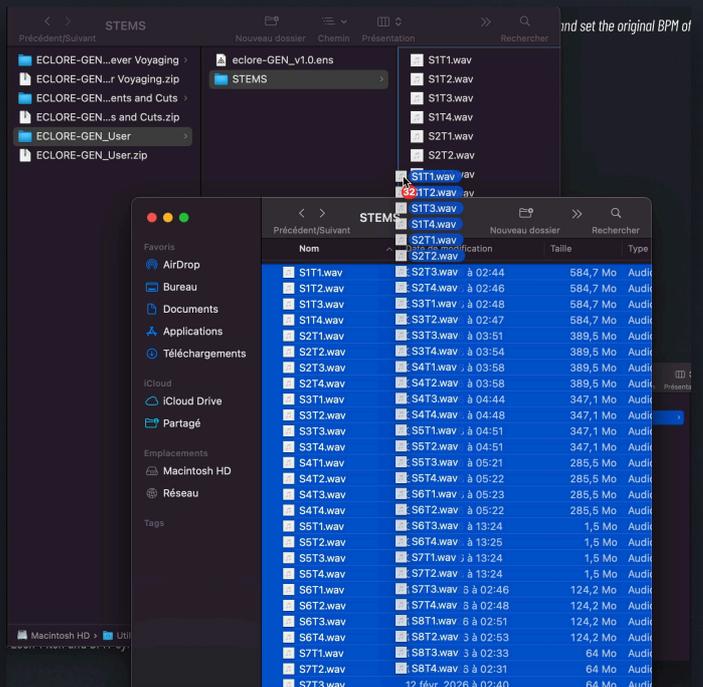
B. The Replacement Process

1. Backup: Create a backup of the original "STEMS" folder located in your player's directory.
2. Prepare New Folder: Create a new folder named exactly "STEMS" and move your renamed .wav files into it.
3. Swap: Replace the original folder with your new custom folder.
4. Auto-Load: Launch the **eclo.re/gen** ensemble. Reaktor will automatically fetch the new files because they share the same file path and names as the previous ones.
- 5.

C. Final Calibration

Even with this method, you must inform the engine of the new tempo:

1. Open the OPTIONS window.
2. Go to ORIGINAL TEMPO SET.
3. Manually enter the BPM for the song slot you replaced. This is vital for the Lock-Pitch and BPM-synced FX to stay in time.

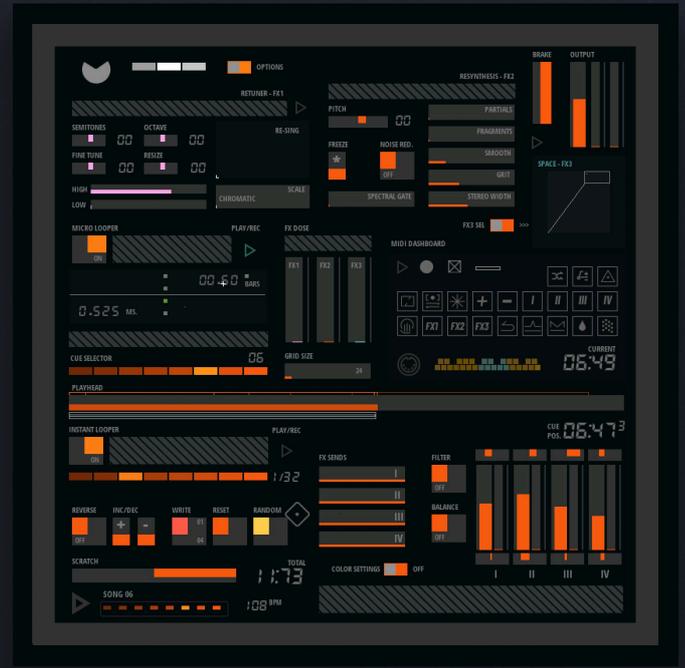


INTERFACE & PAGES:

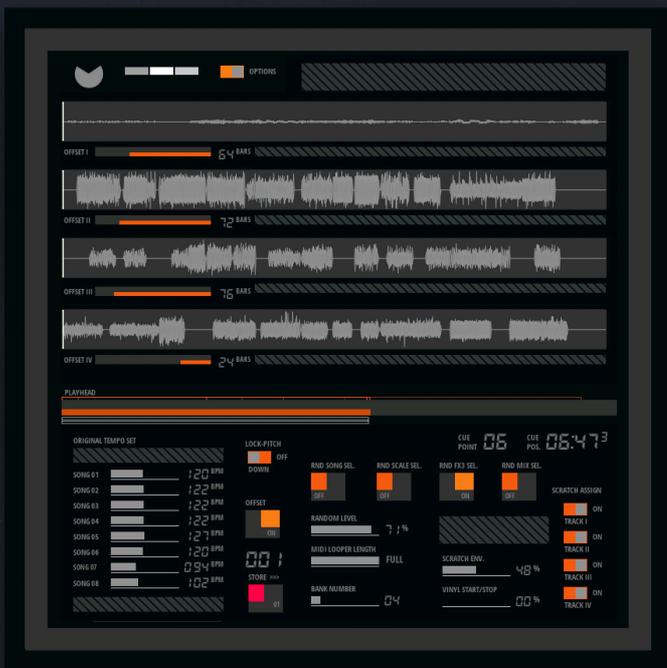
The interface is organized into four main control views. The first, **ARTWORK PAGE**, hosts the audio-reactive 3D visualizers, the song selector, and the virtual MIDI keyboard, along with all parameters dedicated to the visual display. The second view, **PERFORMANCE PAGE**, serves as the primary dashboard for controlling the engine's core parameters; it also provides access to the **OPTIONS** page, which contains secondary settings, stem waveform visualizations, and their respective offset and original BPM adjustments. Finally, the fourth view, **ARRANGER PAGE**, features the snapshot tracker and grants access to the **POPULATE** and **MEMORIES** functions.



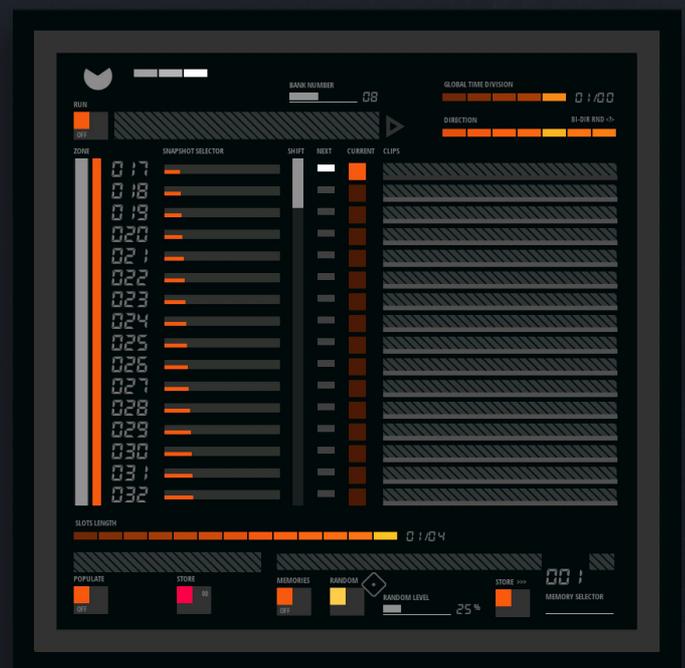
ARTWORK PAGE



PERFORMANCE PAGE



OPTIONS



ARRANGER PAGE

QUICK START GUIDE:

Setup & Playback

Initialization: Load the ensemble in REAKTOR (Standalone). Ensure that the audio sources or your own stems are already loaded as described in the previous section.

Song Selection: Use the SONG SWITCH to cycle through different tracks. Selecting a song automatically loads its dedicated 3D meshes and corresponding BPM settings.

3D Visuals: All 3D meshes are audio-reactive. They respond dynamically to the Master Audio Output (where amplitude modulates Size) and incoming MIDI pulses (affecting Perspective and Speed). These parameters can be fine-tuned via the VISUAL SETTINGS pop-up, accessed by clicking the rectangle button at the top right. You can also enable/disable the display of the 4 custom scopes and the PNG animation.

Launch & Performance:

- **Playback:** Press the [Space Bar] to start. The visual animation will activate in sync with the audio.
- **Interactive Control:** While it functions as a standard player, you can take control by clicking the small dot at the bottom center of the page. This reveals a virtual keyboard displaying all available Punch-In Effects.
- **Triggering:** Effects can be triggered by clicking the icons or via your computer keyboard (MIDI mapping).
- **Recording & Patterns:** When the center dot is clicked, the pop-up opens and the dot turns red, indicating that MIDI Recording is armed. This also reveals PLAY and INIT buttons.
 - **PLAY:** Activating this will play back any recorded sequence of triggers. Any additional Punch-In effects performed while PLAY is active will be recorded into the pattern and looped.
 - **INIT:** Click this to clear the current pattern and start a new sequence.



Punch-In Effects List

The following effects can be performed and recorded into the pattern:

- SCRATCH (Customizable settings available in the OPTIONS page)
- FX1 (Autotune) / FX2 (Resynthesis)
- FX3 (Selectable: Spring, Resonator, Space, Mod Delay, or Distortion)
- REVERSE / FILTER / BALANCE
- MUTE TRACKS 1-4
- BRAKE (Time-stretching effect)
- INSTANT LOOPER
- MICRO LOOPER / RELOAD CUE POINT
- FREEZE
- INCREASE & DECREASE SPEED
- INSTANT LOOPER VARIATION (Modulates the recorded phrase of the INSTANT LOOPER)
- DOWN PITCH -12
- LIQUIFI (Spectral Gate)

Note: Most Punch-In effects feature pre-configured envelopes to ensure smooth transitions and natural modulation behavior.

Cue/Marker Commands & Random

The colored square buttons represent 8 Cue/Marker commands, designed to trigger pre-set playhead start positions. These are not quantized and feature a dual behavior:

- **Hold:** The playback runs from the marker position for as long as the button (or MIDI command) is pressed.
- **Release:** The playhead immediately returns to its start position. This allows for the intuitive creation of micro-loops and rhythmic stutter effects.

Finally, last square and key, the RANDOM command can disrupt most of the engine's settings, such as playhead positions and various playback parameters. Additional groups of settings can be included in the randomization logic by enabling them in the OPTIONS page, where the overall randomization intensity can also be adjusted.



PERFORMANCE PAGE - IN DEPTH PARAMETERS - 1/3



PLAY/STOP icon:

Indicates the status of the playback. In order to control the playback, click the REAKTOR play command (top middle bar) or toggle the space bar (also used to restart the song from the beginning).

STEMS SWITCH:

Toggle between the sets of 4 tracks (songs) loaded in the engine. Displays the title of the song & STEMS suite currently playing.

SCRATCH:

Emulates the effect of scratched vinyl. Adjust the slider to produce various scratch effects. Pro Tip: A short range of this effect can also be triggered by pressing the « Z » (or « W ») key or MIDI note C2/48.

BPM set:

Displays the current BPM. In order to define another value, set it directly on the REAKTOR « clock tempo » available on middle top of the GUI.

Note: When the player is opened as a plugin, the clock engine is synced to your DAW. Refer manual in order to prepare and set original BPM of each song with « individual BPM set » faders (available in the OPTIONS window).

COLOR SETTINGS:

Display the COLOR SETTINGS pop-up window. GUI component colors and background colors can be adjusted here.

MIXER:

Adjust the volume of the 4 tracks.

Pro Tip: In standalone, press the Q-W-E-R (or A-Z-E-R) keys to instantly mute each track.

STEREO:

Sets the default panning when BALANCE is enabled.

CUTOFF:

Sets the default cutoff value of the LP/HP filter when FILTER is enabled.

BALANCES SWITCH:

Toggle the stereo balance settings of each track. Available as momentary MIDI with a slight envelope and crossfading by pressing B2/59.

FILTER SWITCH:

Toggle the filtering settings of each track. Available as momentary MIDI with a slight envelope and crossfading by pressing A2/57.

FX SENDS:

Sets the DRY/WET signal of the effect chain for each track.

REVERSE:

Instant playback of all tracks in reverse. Press MIDI note G2/55 or « B » on your computer keyboard.

IN/DEC:

Gradually increases or decreases the playback speed.

WRITE:

Commit all parameter states to a snapshot. Top value informs which snapshot will be printed, bottom value displays on which bank it will be stored. Note: The target increments automatically after each click. Click reset to restart from the first slot.

RESET:

This command has two roles:

1. Reloads the song and its STEMS to the last recorded CUE POINT for a restart (does not affect previously modified FX parameters).
2. Resets the pre-armed snapshot slot to position 1.

RANDOM:

Engage to generate a percentage of random values on selected parameters. % of RANDOM can be set in the OPTION Window. Targets include song selector, RE-TUNE SCALE, FX3 SELECTOR and MIXING CONTROLS.

Pro Tip: Use this to create alternative settings or generative sounds based on the song.

PERFORMANCE PAGE - IN DEPTH PARAMETERS - 2/3



INSTANT LOOPER:

Instant loop creation starting from the current playhead position.

LOOP LENGTH:

Defines the length of the looper in bars (1 to 64). Adjust in real time for stutter effects. Can be recorded & re-played when PLAY/REC is enabled.

PLAY/REC:

Activates the recording and playback of the LOOP LENGTH selector.

CUE SELECTOR (MARKERS):

Choose from 8 position markers on the song timeline.

PLAYHEAD x8 (1 per cue/marker):

These sliders have 3 functions:

1. Control the playhead position in real time.
2. Set CUE markers (x8).
3. Select the cue point of looper B (micro gesture looper).

GRID SIZE:

Define a quantized grid for the PLAYHEAD to stick to on the timeline. Aims to jump a specific number of bars on each step of the selector.

MICRO LOOPER:

Toggle the main looper starting from the current PLAYHEAD position. More handy for twisting selected portions over shorter times. The loop length is controlled by the XY pad.

IMPORTANT: When you want to use the OFFSET feature, this looper must be enabled and at maximum length.

Note: Both INSTANT & MICRO loopers can be used simultaneously to create complex rhythmic patterns.

XY PAD:

Selects the MICRO LOOPER length. This pad enables the recording of gestures to twist length values, which are replicated when the PLAY/PAUSE button is activated.

Pro Tip: Use this to create original evolving loops with various time signatures.

FX DOSE:

Adjust the amount of effect (DRY/WET knob). The travel can be initiated via MIDI or keyboard and is pre-calibrated by an AR envelope.

FX1:

Amount of RETUNER level. FX1 (FFT Autotune) works in conjunction with FX2. To be audible, a minimum of FX2 must be applied. MIDI control: D2/50.

FX2:

Amount of RESYNTHESIS level. MIDI control: E2/52.

FX3:

Amount of FX3 level. MIDI control: F2/53. Select between 5 effects: SPRING reverb, Spectral RESONATOR, SPACE Reverb, MOD DELAY, or DISTORTION.

MIDI DASHBOARD:

20 Punch-in Effects + 8 Cue points + « Random all » triggered via MIDI. Shares the same controls with the virtual keyboard of the ARTWORK PAGE.

PLAY:

Toggle the playback of the MIDI LOOPER (mirrors the Artwork page).

REC:

Arms the recording of Punch-in Effects, Cue points, and « Random all ».

MIDI FEEDBACK and ALL NOTE OFF:

Similar to a "MIDI Panic" button. Instantly stops all notes triggered by the sequencer. Useful when keys or effects are locked.

BRAKE (GRAIN STRETCH):

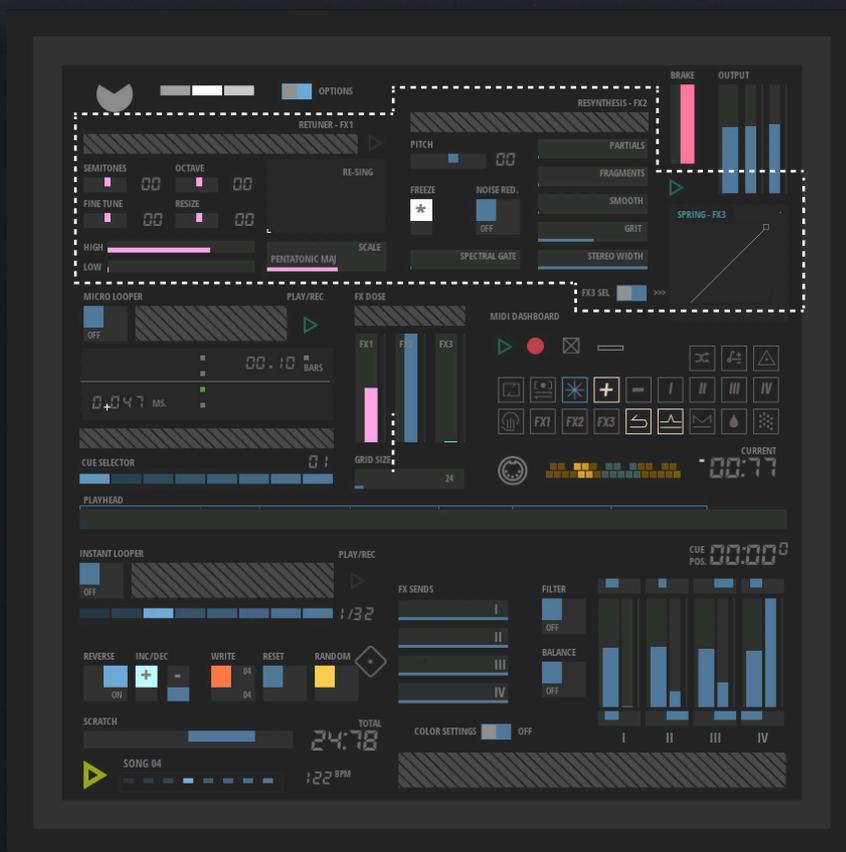
Engage time-stretching effect to reduce speed without modifying original pitch.

Pro Tip: It is recommended to apply it occasionally as a momentary effect so as not to lose overall synchronization.

OUTPUT (MAIN VOLUME):

Control the main output gain of the audio engine (tracks+effects).

PERFORMANCE PAGE - IN DEPTH PARAMETERS - 3/3



FX1 - RETUNER:

FFT Autotune based on a lightweight version of BLINKSONIC LIQUIFI.
SEMITONES (POST PITCH): Adjusts the root note in semitones.
OCTAVE: Selects the range from -2 to +2.
FINE TUNE: Fine-tuning in cents.
RESIZE: Induces frequency-shifting modulations.
HIGH/LOW: Selects frequency range for the pitch correction.
SCALE: Choose from 24 scales & modes.

RESING (XY PAD):

Automate filtered notes based on the scale. Movements can be recorded on the fly when PLAY is enabled.

FX2 - RESYNTHESIS:

Drastic spectral resynthesis unit for lo-fi, frozen, and gritty textures.

PITCH: Spectral pitch shift (-24 to +24 semitones).
PARTIALS: Low-pass filter for resynthesized bins.
FRAGMENT: Time undersampling for "hashed" textures.
SMOOTH: Controls "freeze" intensity and pitch glides.
GRIT: Dynamic spectral operator for coloration (turn left for grittier character).
STEREO WIDTH: Controls imaging and space.
FREEZE: Instantaneous spectral freeze (independent of SMOOTH).
NOISE RED.: Cleans up subtle noisy elements introduced during processing.
SPECTRAL GATE: Controls gating for "liquified" sound textures.

FX3 SELECTOR:

Select which of the 5 available effects is active. Can be included to the Random logic in the OPTIONS page.

FX3 XY PAD:

A two-axis control for FX3 parameters. Movements can be recorded on the fly.

SPRING/SPACE Reverb: X=Decay Y=Size
Spectral RESONATOR: X=Frequency Y=Resonance
MOD DELAY: X=Feedback+Modulation Y=Time
DISTORTION: X=Amount Y=Frequency

Detailed descriptions for all parameters can be displayed as tooltips by enabling 'Hints' in REAKTOR 6. This command is located in the REAKTOR top bar (top left), positioned just before the 'Input Level' setting.



OPTIONS: WAVEFORMS, OFFSET, BPM SET, & MORE..



OPTIONS:

Accesses settings for individual track offsets, ORIGINAL TEMPO SET (BPM calibration), Random settings, Scratch settings, and Lock-Pitch.

DECK A,B,C,D:

Note on Sample Import: **Eecllo.re/gen** is a Reaktor-based engine and does not support drag & drop. Samples must be managed via the REAKTOR SAMPLE MAP MANAGER. Please refer to the HOW TO IMPORT CUSTOM STEMS page of this manual.

LOCK PITCH:

Preserves the original pitch of tracks when playback speed differs from the original BPM.

OFFSET:

Toggle offset features to define different cue points for each track. Note: MICRO LOOPER must be at max length.

ORIGINAL TEMPO SET:

Calibrates the engine to the native BPM of your imported material. No automatic tempo detection here; you must set the original BPM of your tracks. Please refer to the HOW TO IMPORT CUSTOM STEMS page of this manual.

RND ASSIGN (SONG/SCALE/FX3/MIX):

Assign specific selectors to the RANDOM function. RANDOM LEVEL sets the % of aleatoric intensity.

RND SONG SEL:

Assign Song/STEM selector to the RANDOM function.

RND SCALE SEL:

Assign SCALE selector to the RANDOM function.

RND FX3 SEL:

Assign FX3 selector to the RANDOM function.

RND MIX SEL:

Assign all MIX components (Track level, FX send level, FX 1/2/3 level) to the RANDOM function.

MIDI LOOPER LENGTH:

Sets the length of the MIDI loop (Third, Half, or Full).

STORE / SNAP / BANK:

Commit current settings to a snapshot. Note: These are overridden when the SNAPSHOT ARRANGER is active.

SCRATCH ENV.:

Defines the modulation envelope for MIDI-triggered scratching. Values to the left create shorter scratches; values to the right create longer modulations.

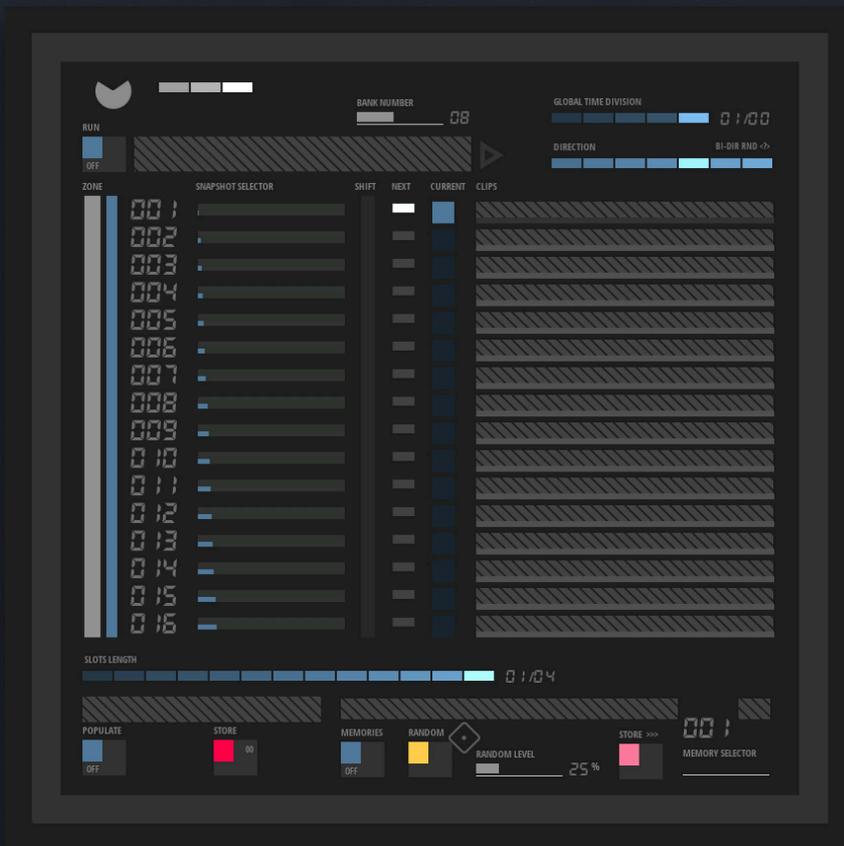
VINYL START/STOP:

Adjusts the duration of the vinyl motor start (ramp-up) and stop (brake) emulation.

SCRATCH ENV / START-STOP / ASSIGN:

Adjust the scratch modulation envelope, vinyl start/stop emulation length, and select which tracks are subject to scratching.

ARRANGER PAGE: A STRUCTURE ORGANIZER



RUN:
Toggle the sequence of the Snapshot arranger (tracker) to play programmed slots in a pre-determined order.

BANK NUMBER:
Select the source bank for the arranger. Overrides the OPTIONS bank setting when RUN is enabled.

GLOBAL TIME DIVISION:
Set the global time division (from Normal to 1/8 speed) to extend sequence execution time.

DIRECTION:
Set the playback order: Normal (>), Reverse (<), Ping-Pong (<->), Fast Ping-Pong (<-ii>), Partial Random (<?>), Fast Random (<<?>>), or Total Random.

ZONE:
Timeline zone selector to define the Arranger loop.
- Define Loop: Right-click the start slot and slide to the ending slot.
- Single Slot: A unique right-click selects one slot.
- Loop Points: Click and slide from top to bottom.

SNAPSHOTS SELECTORS:
Set which snapshot is assigned to each slot. SHIFT acts as a +16 offset for quick bank switching.

INDICATORS (NEXT/CURRENT/CLIPS):
Displays the queued slot, the active slot, and real-time scrolling of the current slot.

SLOTS LENGTH:
Adjust how long snapshots are executed (BPM-synced).

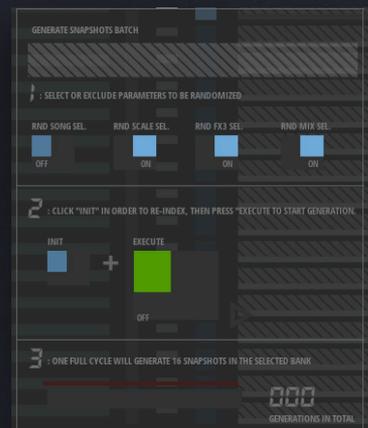
MEMORIES:
Toggle between Arranger patterns and structures stored in a separate preset block.

RANDOM (ARRANGER):
Randomize all Arranger parameters. Use STORE to write these settings into the MEMORY SELECTOR bank.

POPULATE / EXECUTE:
Generative feature to fill banks with randomized snapshots.
With RUN and REAKTOR clock active, commit the process by clicking EXECUTE. The audio will mute during the generative run. Press again to stop and finalize.

CYCLE BAR:
Progress bar indicating the generation cycle (16 snapshots per cycle).

"POPULATE" POP-UP WINDOW: →
Process described on the next page



ARRANGER PAGE: ORGANIZE AND/OR GENERATE



Snapshot Arranger Logic

The Arranger (Page 3) acts like a "Meta-Sequencer." Instead of sequencing notes, it sequences Snapshots (the total state of the instrument).

- The Slot System: There are 16 slots. Each slot is assigned a snapshot number. Double-clicking a slot resets the selection. Use SHIFT for a +16 bank offset.
- The Tracker: When RUN is toggled, the tracker moves through these slots. On every "Step," the instrument instantly reconfigures itself (changing the Song, FX settings, Mix, etc.).
- Zone Control: Use the ZONE slider to define the loop range within the tracker.
 - Define Loop: Right-click a starting slot and slide to the ending slot.
 - Single Slot: Right-click a specific slot.
 - Loop Points: Click and slide from top to bottom.
- Structuring: By previously setting various zones of CUE points and combinations of the 2 Loopers, you can create a totally different song structure and scenario of song with the Arranger.

The POPULATE Feature (Generative Workflow)

Populate is a generative tool designed to create huge amounts of variation instantly without manual programming (RUN button must be enabled).

1. Preparation: Select in which BANK the generation will print. Open the POPULATE window and press INIT to prepare the target bank/snapshot slot.
2. Execution: With RUN and the REAKTOR clock active, Commit the process by clicking EXECUTE.
3. The Process: The audio will mute during the run. The engine runs at high speed, "taking pictures" (Snapshots) of randomized parameter states based on your RANDOM LEVEL settings in the Options window.
4. Completion: Press EXECUTE again (or/and the Space Bar) to finalize. You now have a bank of 16 unique generative snapshots per cycle ready to be played by the Arranger.

The system can generate more than 127 snapshots. Ensure that you disable the EXECUTE button once you have generated a substantial number of new snapshots (the total is shown by the digital counter to the right of the CYCLE BAR).

PRO TIPS - 1/3

The "Observer" Method

The fastest way to understand the E.CLO.RE/GEN philosophy is to let the engine perform for you. Open the ARRANGER (Page 3), select a series of built-in snapshots in the slots, and define a loop range using the ZONE slider. Press RUN, sit back, and observe.

Watch how the 3D visuals react to the shifting states and listen to how the Snapshot Arranger moves through different song structures, FX textures, and BPM jumps. It's the perfect blueprint for learning how to sequence your own radical re-arrangements.

Snapshot Management: WRITE vs. STORE

While both functions handle the saving process, they serve two distinct roles in your workflow:

- **WRITE (The Action):** This is your "Capture" button. Clicking it instantly takes a "sonic picture" of all current parameters and commits them to memory. It features an Auto-Increment function, meaning every time you click, it prepares the next available slot so you can capture variations rapidly without stopping.

RESET: Use this to override the auto-increment and force the engine back to Slot 1 if you wish to overwrite or restart a sequence.

- **STORE (The Destination):** This is your "Address" system. It doesn't save the data itself but tells the engine where the next WRITE command will land.
 - Top Value: Displays the specific Slot (1-128).
 - Bottom Value: Displays the active Bank.

In short: WRITE saves the sound; STORE tracks the location.

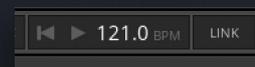


BPM & Snapshot Logic

Since the BPM is recorded into every snapshot, you can use this for dramatic performance shifts:

- **BPM Transitions:** Save Snapshot 1 at 120 BPM and Snapshot 2 at 160 BPM. When the Arranger switches between them, the internal clock will jump, creating instant "Double Time" or "Halftime" transitions. (Note: it will not work when in plugin mode as Reaktor is synced with DAW tempo)
- **The Individual BPM Set:** Use the OPTIONS window to set the exact "Native BPM" for each of the songs. This ensures that when you switch songs, the Lock-Pitch algorithm calculates the stretching correctly to stay in sync with your global tempo.

BPM settings are managed through the REAKTOR internal clock, located in the application's top navigation bar.



Generative Evolution: MIDI Looper + Random

You can create a "living" performance without using the Arranger by combining the Random engine with the MIDI Looper:

- **The Setup:** Toggle REC on the MIDI Dashboard and engage the Random button rhythmically.
- **The Result:** The MIDI Looper will record the "Randomize" command pulses. Now, even with the Arranger OFF, the instrument will constantly roll new random values on every loop cycle.
- **Constant Variation:** Adjust the RANDOM LEVEL (%) in the Options window to control how "wild" the evolution is—keep it low (10-20%) for subtle movement or high (80%) for total deconstruction.



Advanced Song Structuring: Zone, Cues & Dual Loopers

To create a totally new song "scenario" or structural remix, follow this workflow:

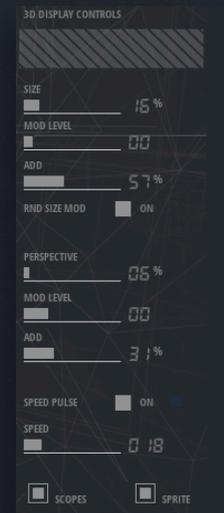
1. **Define your Segments:** Use the PLAYHEAD and CUE SELECTORS to mark 8 different sections of your songs (e.g., Intro, Verse, Build-up, Glitch Section).
2. **Combine Loopers:** * Set INSTANT LOOPER to a long length (16 bars) for the "Backbone" of the section.
 - Engage MICRO LOOPER with a short, modulated XY Pad gesture to add a granular "Stutter" layer on top of the backbone.
3. **Snapshot the "Scene":** Once the loopers and cues are perfectly balanced, click WRITE to save this as a Snapshot.
4. **Sequence the Scenario:** Go to the ARRANGER (Page 3) and assign these Snapshots to specific slots. Use the ZONE slider to focus the Arranger on specific "scenes" (e.g., Slot 1-4 for the Intro scenario, 5-12 for the Main performance).



Refining the Audio-Reactive Feedback (Visual Settings)

The VISUAL SETTINGS window is where you adjust and fine-tune how the interface breathes with your music. It allows you to calibrate the physical response of the 3D objects, balancing their sensitivity to the Master output (Size) or their reaction to incoming MIDI pulses (Perspective & Speed).

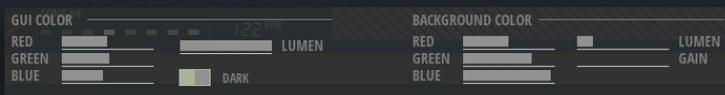
This is your control center for dosing the overall modulation intensity, ranging from subtle movement to radical shifts. You also have total control over the visual density: use the dedicated toggles to show or hide the 4 Custom Scopes (per-track feedback) and the Multiframe PNG animation. Whether you want a minimal 3D scene or a saturated, multi-layered visual performance, this is where you sculpt the final aesthetic.



Customizing the Visual DNA (Color Settings)

The COLOR SETTINGS window allows you to adjust and fine-tune the visual identity of your workspace. It provides independent control over the GUI elements (buttons, faders) and the Background, allowing you to sculpt your own atmosphere via dedicated RGB and LUMEN (brightness) parameters.

Beyond static colors, you can engage the Background Sensitivity, which forces the environment's luminosity to pulse in sync with your audio volume. These settings also dictate the color of the 3D Mesh lines, ensuring a cohesive aesthetic across the entire interface. Since every parameter is tied to the Random engine, you can instantly generate infinite color nuances—ranging from subtle, dim shifts to high-contrast, strobing palettes.



This window is available at the bottom of the PERFORMANCE PAGE

FULL TROUBLESHOOTING & LOGIC SYNC

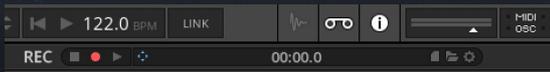
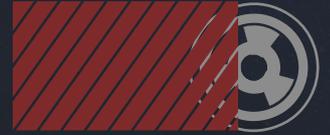
- **Unlocking the Playhead.** Due to the instrument's complex temporal logic (Linear vs. Arranger vs. Loopers), the playback may occasionally feel "stuck" or unresponsive to new Cue Points, especially after a RANDOM pulse. The Fix: Simply click or trigger the MICRO LOOPER. Why it works: Activating the Micro Looper acts as a structural reset. It forces the engine to switch its reference point, "shaking" the internal clock out of its current cycle. This instantly unlocks the system, allowing the playhead to re-align with the Arranger or your manual commands.
- **Audio is muted during POPULATE:** This is a normal part of the snapshot-writing process. The engine mutes output to perform high-speed calculations. Click EXECUTE again (or Space) to finish the process and restore audio.
- **Stuck Notes/Effects:** If a Punch-in effect or a MIDI note stays "on," or a loop becomes locked, click the MIDI FEEDBACK / ALL NOTE OFF button on Page 2. This functions as a "MIDI Panic" button to instantly clear the internal MIDI buffer.
- **Out of Sync:** If the playback feels "off," ensure the BPM SET on Page 2 matches your DAW or the original material. Use the RESET command to re-align the playhead to the nearest Cue point for a clean restart.
- **Visuals not moving:** Remember that 3D motion is hard-wired to the Master Output. If the tracks are muted in the Mixer or the main volume is at zero, the meshes will stop moving. Also, ensure MOD LEVEL is not set to 0 and that audio is actually reaching the Master Output.
- **Sample Import:** If you cannot drag and drop samples, remember that eclo.re/gen requires the use of the REAKTOR SAMPLE MAP MANAGER. Direct drag & drop is not supported by the core Reaktor engine for this ensemble.

Capture the Ghost in the Machine

Because **eclo.re/gen** relies heavily on randomization and gestural performance, it is inherently aleatory. Some of the most incredible textures or rhythmic collisions you hear are "happy accidents"—fleeting moments that may never happen the same way twice.

If you are using the instrument in Standalone mode, I highly recommend using the built-in Reaktor Audio Recorder.

Why you should record your sessions: The combination of the Random engine and your live tweaks creates a high level of "sonic rarity." Some patterns disappear as quickly as they emerge. By keeping the recorder running in the background, you treat your session like a live improvisation, ensuring that these ephemeral, non-repeatable fragments are captured forever. Don't just compose—document the evolution.



The REAKTOR audio recorder is available by clicking the "Tape" icon on the top bar.

Accessing Prebuilt Snapshots (Presets)

To explore the factory settings and curated "Remixes," you must use the Reaktor sidebar:

1. Open the Preset Browser by clicking the Camera Icon in the Reaktor sidebar (or press F2).
2. Navigate to the "Embedded" tab to reveal the bank list.

Understanding the Banks: ORIGINALS vs. REMIXES

- ORIGINALS Bank: This bank contains the snapshots used to play and listen to the tracks exactly as they were originally recorded for the albums.
- REMIXES Bank: This is where the procedural power of **eclo.re/gen** shines. These snapshots are curated reinterpretations of the material.

What's inside the REMIXES Bank?

The snapshots range from simple structural loops to complex, generative ecosystems:

- **eclo.re/gen** (Generic/User Version): Includes 79 snapshots exploring various configurations. Many combine loops with MIDI Looper modulations and Random pulses, creating patterns that are effectively generative and ever-changing.
- A *Mind Forever Voyaging*: Includes approx. 30 snapshots tailored to the album's glitch-funk DNA.
- A *Thousand Space Cadet Fragments & Cuts*: Includes approx. 50 snapshots focusing on glitch and aggressive deconstruction.
-

Note: The number of snapshots is subject to expansion in future free updates, providing even more starting points for your own deconstructions.



FINAL WORDS: The Machine is Yours

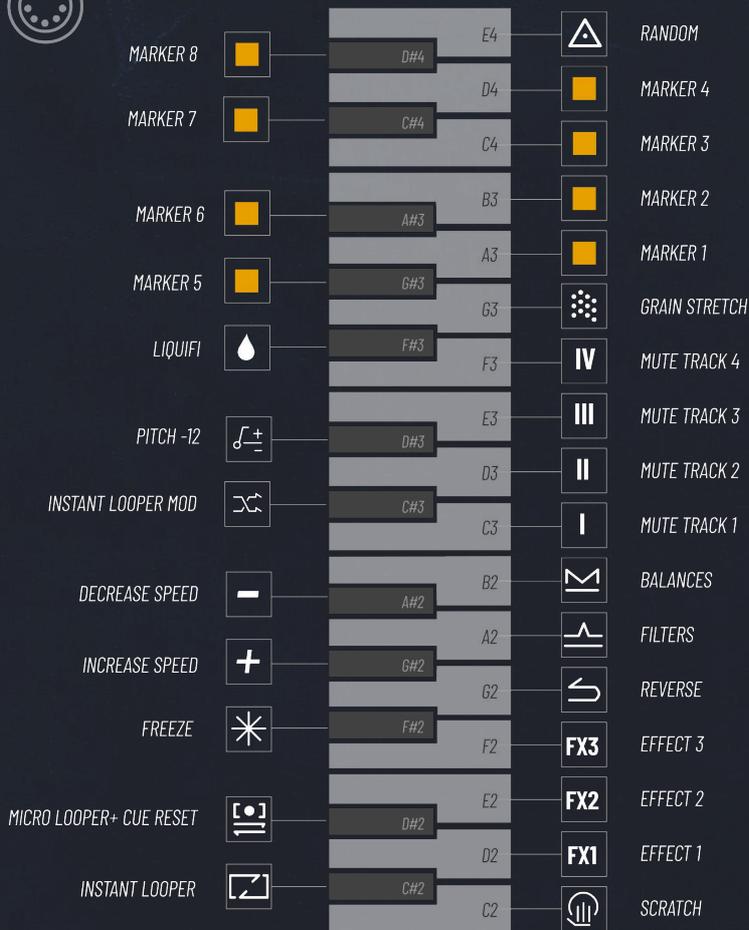
Congratulations! You've survived the manual. If you've actually read this far, you're officially more patient than 99% of the internet, and clearly ready to handle the chaos of this engine.

Thank you for bringing **eclo.re/gen** into your creative world. Remember that this instrument is whatever you need it to be: a surgical tool for radical deconstruction, or simply a living object to watch and listen to as it evolves on its own. Whether you are actively "smashing" stems or just observing the ghost in the machine, I hope the experience is deeply inspiring and rich with fascinating results.

Sylvain.



MIDI AND KEYBOARD COMMANDS



- | | | |
|------------------|----------------------|--------------|
| ▶ PLAY/STOP | ✳ FREEZE | ■ MARKER 1 |
| ♯ SCRATCH | + FAST | ■ MARKER 2 |
| FX1 EFFECT 1 | - SLOW | ■ MARKER 3 |
| FX2 EFFECT 2 | ↺ INSTANT LOOPER MOD | ■ MARKER 4 |
| FX3 EFFECT 3 | ♩± PITCH -12 | ▲ RANDOM ALL |
| ↺ REVERSE | I MUTE TRACK 1 | 💧 LIQUIFI |
| ⏮ FILTERS | II MUTE TRACK 2 | ■ MARKER 5 |
| ⏮ PANS | III MUTE TRACK 3 | ■ MARKER 6 |
| ⏮ INSTANT LOOPER | IV MUTE TRACK 4 | ■ MARKER 7 |
| ⏮ MICRO LOOPER | ⋯ WARP | ■ MARKER 8 |

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eclo.re/gen MANIFESTO

I. Beyond the Infinite Canvas

The modern DAW is often a cage of choice, where “perfection” is the enemy of the “event.” We are told that more tracks and more plugins equal better music, but this pursuit of polish often suffocates the spark of the unexpected. **eclo.re/gen** is not about building from scratch; it is about re-shaping the existing. It is an invitation to stop “composing” on a grid and start sculpting from the sonic wreckage of the moment.

II. Defying Predictive Logic

We live in an era of “Predictive Intelligence”—tools designed to replicate the human past. If a machine only learns from what has already been done, it can only output the “mathematical average.” We reject the average. **eclo.re/gen** does not attempt to imitate human logic. It embraces stochastic laws and chance, governed by the act of observation. It finds the patterns that exist outside of 4/4 time and verse-chorus symmetry. It is not a copier; it is a serendipity engine.

III. The Aesthetics of the Malfunction

There is a specific honesty in a digital stutter. There is life in a grain of audio stretched to its breaking point. We believe that what the industry calls “failure” is actually a new form of kinetic energy. **eclo.re/gen** honors the glitch not as a superficial effect, but as a structural foundation. We trade the “static grid” for “organic momentum,” and “quantization” for “rhythmic evolution.”

IV. The Strategy of Constraint

True creativity thrives within boundaries. **eclo.re/gen** is a minimalist intervention. By focusing the interface on essential gestural modulations—scratch, repitch, grain, reverse—we return the producer to the role of the live performer. It is a high-performance “organic tape machine.” It is a system designed to keep you in the flow of discovery rather than the friction of troubleshooting.

V. Sound as a Geometric Presence

Audio is no longer just a waveform; it is a physical environment. Through audio-reactive shaders and spectral deconstruction, we treat sound as a geometric shape spinning in digital space. We want you to see the sound as it transforms. When the visualizer shatters, the audio evolves. The eye and the ear become a single sensory loop.

VI. A Blueprint for the Autonomous Object

The music of the future will not be “played” in the traditional sense—it will be steered. **eclo.re/gen** is our foundation for the “autonomous audio object.” It is built for the curious, the adventurous, and those who feel the “fatigue of the loop.” It is a way to extract a narrative from the chaos.



CREDITS

Concept and original creation by Sylvain Stoppani.
All musics and visuals by Sylvain Stoppani.

Some macros and builds inspired and based on various Reaktor UL sources:

- BF Resiner by Jan Brähler (2011)
 - MeloZiner by Jedinhopx Xelon (2014)
 - Drawing 3D module by Efflam Le Bivic (2022)
- Infinite thanks for their contributions !



BLINKSONIC / ECLO.RE – Feb. 2026

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