

January 23, 1982

It's currently 5 A.M. and Beatrice is still asleep. I'll try to keep this short because I best be on my way before she wakes up and stops me. After a year of intensive research and development, The Vocodine is finally ready thanks to the talented scientists of the Celestial Diplomacy Program and the AstroVox project.

There's only one missing piece left. I know for certain that if I go inside of the machine, we would be able to transfer the feeling of love through music when we first come in contact with extraterrestrials. It's still a machine at this point. Of course, that inevitably means I can never come back out. No time to explain why.

What is of highest importance is that you and coming generations of the CDP bunker carry on with the experiments in secrecy. I suspect the Vocodine holds potential for more than just communicating with aliens. With the right tuning, we could possibly change the world by tapping into the emotional response of human beings and gradually transform all societies by targeting the amygdala to inject a steady stream of peace and compassion.

I believe memorable tunes are the key to keep me alive long enough in their brains and make a fundamental change, so search the depths of your soul to make the best music you possibly can.

On the next page you will find the document explaining the parameters that can be fine-tuned. You can also hover your finger above them on the Vocodine to get a definition in real-time.

Here is some core advice for initial setup to get started:

1. Use a decent microphone in a non-echoey environment for best results.
2. Make sure the input gain on your interface is sufficiently turned up.
3. Place Vocodine on an audio channel, route a MIDI channel to it to use a keyboard to play. Arm both channels to process all input simultaneously.

Optionally, turn on the AUTO function and configure KEYS to quantize the notes to your desired scale. This requires no MIDI input.

I must underline the fact that playing the notes yourself will always yield the highest quality, especially if you want to achieve a sound similar to a physical talk box which has already proven to have immense effect on people.

TIP: Heavy use of legato passes from the note below to the target note and vibrato using the mod wheel will improve our performance drastically.

4. Speak or sing loud and clear and emphasize consonants as you play/record.

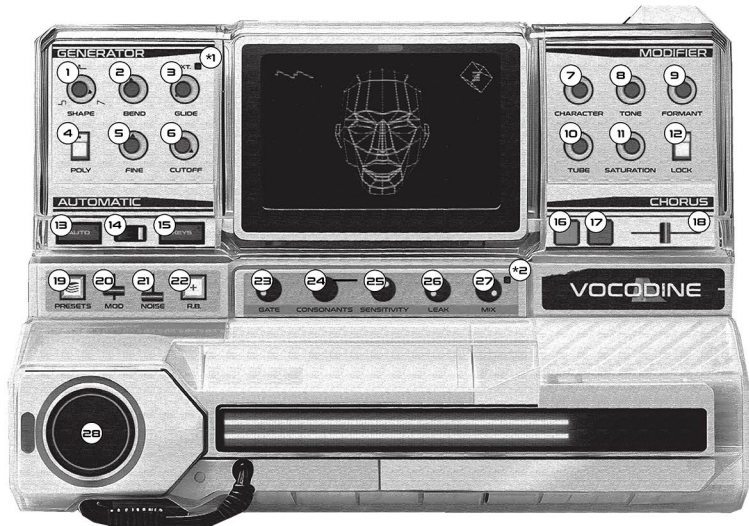
The dimensions of your vocal tract and how you use your voice will affect the tonality of the Vocodine output, so experiment with making different voices. For example, strain your throat a little bit and make it purposefully nasal to emulate a physical talk box more accurately.

I've tuned the initial settings for optimal performance, but they may vary with different microphones so experiment with the consonant sensitivity in particular if you find that it doesn't produce satisfying results.

SEE BLEZZ BEATS CHANNEL ON YOUTUBE FOR SPECIFIC DAW TUTORIALS

Love,  
Dr. Raul Vicenti

P.S. I've hidden a highly addictive secret behind a combination lock to keep children away from it. You should be able to figure out how to reveal it.



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| <p><b>1. SHAPE</b><br/>Change oscillator waveshape.</p> <p><b>2. BEND</b><br/>Portamento (poly mode only).</p> <p><b>3. GLIDE</b><br/>Glide time in milliseconds.</p> <p><b>4. POLY</b><br/>Monophonic/polyphonic mode.</p> <p><b>5. FINE</b><br/>Fine tune in cents.</p> <p><b>6. CUTOFF</b><br/>Synth lowpass cutoff.</p> <p><b>7. CHARACTER</b><br/>Impulse actuator selection.</p> <p><b>8. TONE</b><br/>Impulse actuator amount.</p> <p><b>9. FORMANT</b><br/>Darken or brighten voice.</p> <p><b>10. TUBE</b><br/>Hose drive (subtle dist.)</p> | <p><b>11. SATURATION</b><br/>Overdrive effect amount.</p> <p><b>12. LOCK</b><br/>Lock current formants.</p> <p><b>13. AUTO</b><br/>Activate auto-pitch.</p> <p><b>14. PRO-TUNE</b><br/>Better auto-pitch (more CPU).</p> <p><b>15. KEYS</b><br/>Set key and scale of AP.</p> <p><b>16. CHORUS I</b><br/>Activate chorus mode 1.</p> <p><b>17. CHORUS II</b><br/>Activate chorus mode 2.</p> <p><b>18. CHORUS MIX</b><br/>Set chorus amount.</p> <p><b>19. PRESETS</b><br/>Browse, save, and load presets.</p> <p><b>20. PITCH MOD SPEED</b><br/>Set speed of pitch modulation.</p> | <p><b>21. NOISE</b><br/>White noise input gain.</p> <p><b>22. RESOBOOST</b><br/>Boost formant resonances.</p> <p><b>23. GATE</b><br/>Gate threshold.</p> <p><b>24. CONSONANTS</b><br/>Consonant volume.</p> <p><b>25. SENSITIVITY</b><br/>Consonant sensitivity.</p> <p><b>26. LEAK</b><br/>Synth leak volume.</p> <p><b>27. MIX</b><br/>Dry/wet mix.</p> <p><b>*1. EXTERNAL MODE</b><br/>Use left and right input as carrier and modulator.</p> <p><b>*2. DRY ROUTE</b><br/>Process dry signal through saturation and chorus.</p> |
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