

MANTRA USER GUIDE



~ flanging-delay plugin



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INTRO

A Brief History of Delay

Audio delay as we know it today has its roots in Les Paul's pioneering work with multitrack recording in the 1940s and 1950s. Initially, the effect was achieved by connecting two tape machines with variable speeds, creating a rhythmic lag between audio signals. This technique, popularized in the 1960s and 1970s, allowed for the creation of repeating, rhythmic delay tones. Artists like Brian Eno, King Tubby, and the Beatles were instrumental in pushing the boundaries of delay effects in their genre-shaping albums, entrenching delay as a staple in studios around the world. Simply put, delay is an irreplaceable tool for enhancing recorded music's depth, texture, and groove. In essence, the evolution of delay mirrors the evolution of music itself, and its absence would undoubtedly leave a void in the sonic landscape of contemporary music.

A Brief History of Flanging

The “flange” is the metal rim in tape machine setups. When pressed down (while spinning and playing audio), playback slows but much more subtly than in delay setups. The interaction of this slightly slowed signal with a regular-speed copy produces comb filtering, creating a jet-like sonic effect known as “flanging”. It’s said to have been coined and created by John Lennon in the 60s and was used extensively by Jimi Hendrix, Van Halen, and of course, The Beatles. It’s now a flagship effect for guitarists and finds creative uses with drums, vocals, and bass parts.

MANTRA OVERVIEW

Our flanging-delay plugin offers both the classic depth of tape delay and the creative texture of flanging.

We designed *MANTRA* with simplicity in mind. In it, you can manipulate 7 primary controls, switch between mono and stereo modes, and explore presets. Its rich tape delay tones and intense flanging make it ideal for calm and intense modulation needs.

MANTRA’s GUI features a seated man whose soul is stripped away transitioning between states of detachment and reunification with their body as the plugin switches between mono and stereo modes. Naturally, *MANTRA*’s window smoothly expands and contracts to tell this story, providing a unique visual representation of available controls.

When delay effects were discovered in the 50s and 60s, artists and engineers relied on experimentation and intuition rather than parameter names and numbers to shape their sound. In the current era of digital music creation, this nuance is often disregarded, with most new creators opting for trendy settings or presets when making their “musical” decisions. Recognizing this shift, we intentionally concealed most labels and values in

MANTRA, redirecting attention to what truly matters in music creation: **our ears**. By prioritizing sensory perception over technical specifications, MANTRA offers a refreshing return to the essence of musical artistry.

CONTROLS

Modes

MANTRA can be engaged in two modes: MONO and STEREO

Clicking the [gong icon] toggles between both modes

The plugin window expands/contracts to switch modes

In stereo, the skeleton on the left controls the left channel of the input signal, while the body on the right controls the right channel

Chakras

Parameters are modified by moving chakras left [to reduce parameter values] and right [to increase parameter values]



Pink

~ Delay Fraction

[MIN - 1/32 Dotted; MAX - 1/1] Default - 1/8 Dotted

Indigo

~ Delay Feedback

[MIN - 0%; MAX - 100%] Default - 70%

Blue

~ Delay Band-Pass Filter Frequency

[MIN - 20Hz; MAX - 20kHz] Default - 600 Hz

Green

~ Delay Band-Pass Filter Resonance

[MIN - 0.1; MAX - 10] Default - 0.63

Yellow

~ Flanger Rate

[MIN - 0Hz; MAX - 10Hz] Default - 1.33 Hz

Orange

~ Flanger Feedback

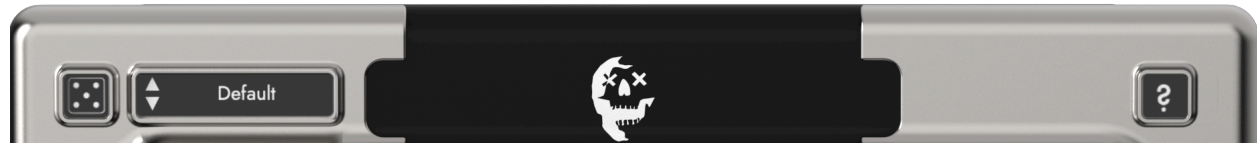
[MIN - 0%; MAX - 99%] Default - 40%

Red

~ Delay Mix

[MIN - 0%; MAX - 100%] Default - 50%

Shell



Die

~ Click to randomize all *MANTRA*'s parameters

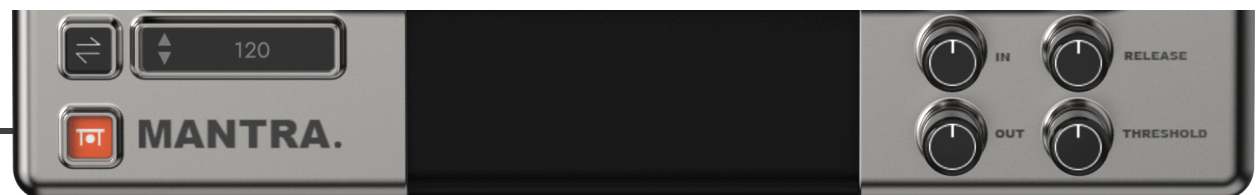
Preset Manager

~ Click to load, save, and browse through *MANTRA*'s presets

Help Icon

~ Click to engage tooltips, these pop up as you hover over different elements in *MANTRA*'s UI

***We recommend switching this off and **HEARING** through *MANTRA* once familiar with its controls.



Gong

~ Click to modify Modes (MONO & STEREO)

Tempo [icon]

~ Click to un-sync *MANTRA* BPM from DAW host BPM

Use arrows to increase/decrease manual BPM value

Ducking Controls

~ Rotate knobs to control ducking compressor settings

Threshold - Decibel level where compression starts

Release - Time it takes for ducking compression to return the input audio signal to its original level

Input/Output Gain

~ Rotate to manipulate *MANTRA*'s global input/output gain

Advanced Controls

Shift

Hold [Shift] + Drag Chakras - Stereo Drag

Hold [Shift] + Click Chakras - Copy Chakra Stereo Parameters

Double-Click

Double Click Chakras - Lock Chakras in Place for randomisation

Alt

Hold [Alt] + Click Chakras - Return Chakras to default values

PRESETS (+ PATH)

Preset Types

MANTRA comes with 28 uniquely categorized presets

Click the preset box or arrows to explore the presets available

MONO ~ Standard delays for quick, basic settings

VOCALS ~ Tailored for vocals, sends, and groups

DRUMS ~ Great for improving the rhythm and feel of your drum tracks

MORBID ~ Experimental Settings for pushing your sound in interesting ways

User Presets

After clicking the preset box, click the "Save As..." line to save *MANTRA*'s settings as a custom, user-preset

The plugins will be installed on Mac at:

AU: Macintosh HD/Library/Audio/Plug-Ins/Components

VST3: Macintosh HD/Library/Audio/Plug-Ins/VST3

The plugins will be installed on Mac at:

VST3: Program Files\Morbid\Mantra\Presets

GLOSSARY

Comb Filtering-

Frequency cancellations and reinforcements caused by interference between closely delayed versions of an audio signal

Delay (effect) -

Perceptible echo or repetition of a sound signal caused by "delaying" the onset of the input audio signal

Delay Fraction/Time -

Rhythmic timing of the "delayed" signal. Lower fractions = shorter delays

Ducking (Compression) -

Lower the level of one audio signal (the "ducked" signal) based on the level of another audio signal (the "trigger" signal)

Used to create space for input signals like vocals in the presence of effects like delay and reverb

Feedback-

Amount of affected audio signal that's re-routed into effects processing. I.e. how much of the delayed signal is re-processed and affected by delay again, and, again, and, again...

Increases perceived intensity of delay/flanging effects

Flanger -

"Jet Plane", "whooshing" effect created by mixing a very shortly delayed signal (<25 milliseconds) with a dry audio signal. This results from unique audio effects like comb filtering and phase shifting

Flanger Rate -

The speed at which the delayed signal time is changed. This determines the frequency of the "whooshing" effect

Band-Pass Filter -

Selectively allows a specific range of frequencies to pass through while attenuating frequencies outside of that range

Resonance -

Amount of emphasis given to a narrow band of frequencies around the frequency cutoff point of a filter

SUPPORT

For additional questions and support visit: <https://www.morbidelectronics.com/support>