

KURARE

User manual.

Every note
is a crowd.



The swarm page · captured from the Kurare product page.

Find your way.

Play first. Explore one control at a time.

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A manual for making sounds

Start with Your first swarm, then follow whatever catches your ear. Control names match the interface; you do not need to understand the equations to use the instrument.

This edition covers the Kurare 0.5.0 desktop beta. Website screenshots show example patches from earlier beta builds, so displayed values and version labels are illustrative. Current controls are checked against the 0.5.0 source.

Your first swarm.

From a held note to a moving cloud.

1. Load Kurare and play.

Add it to an instrument track and enable MIDI input. Complete beta access if prompted. Stop SEQ and set ARP to OFF for direct keyboard playing.

2. Save before exploring.

QSAVE keeps a copy of the current patch. Turn off modulation links and keep effects low when you want to hear the macros clearly.

3. Hear one swarm.

Move RATIO P towards red and select the red dot above the macros. Use POLY, a modest POPULATE setting, and hold a note.

4. Loosen the crowd.

Bring DECOUPLE down, then raise it slowly. Listen for the shift from a joined voice to beating and a looser cloud.

5. Add spread and heat.

Move DIVERGE, then EXCITE. Try low DECOUPLE with DIVERGE raised: the swarm can stay coordinated while its members spread into pitch layers.

6. Bring in white.

Select the white swarm, give it a different road or octave, and bring RATIO P back towards the middle. Save a combination you like.

If a knob seems quiet

Check the selected swarm, RATIO P balance and modulation links. A control on the white swarm cannot change what you hear when only red is in the mix.

Install & get started.

The commercial instrument is currently in public beta.

PLATFORM	SETUP
macOS	VST3 and Audio Unit. Run the supplied package, then restart your host and rescan if needed. Universal Apple Silicon / Intel build; macOS 11 or later.
Windows	VST3, 64-bit. Run the supplied installer and let it finish installing the required runtime and WebView2 components. Use a 64-bit host.

Beta access

Download the current build from valdlabs.com/kurare. On first launch, follow the in-plugin email verification if prompted. Signing up for website release notifications is separate from verifying access inside the instrument.

Desktop licence keys

If you have a purchased **VLD1** key, open SET / ≡, then LICENSE and **Enter license key...**. Enter the purchase email and key. Licence verification happens locally inside the plugin.

Plugin locations

macOS VST3: /Library/Audio/Plug-Ins/VST3/

macOS AU: /Library/Audio/Plug-Ins/Components/

Windows VST3: C:\Program Files\Common Files\VST3\

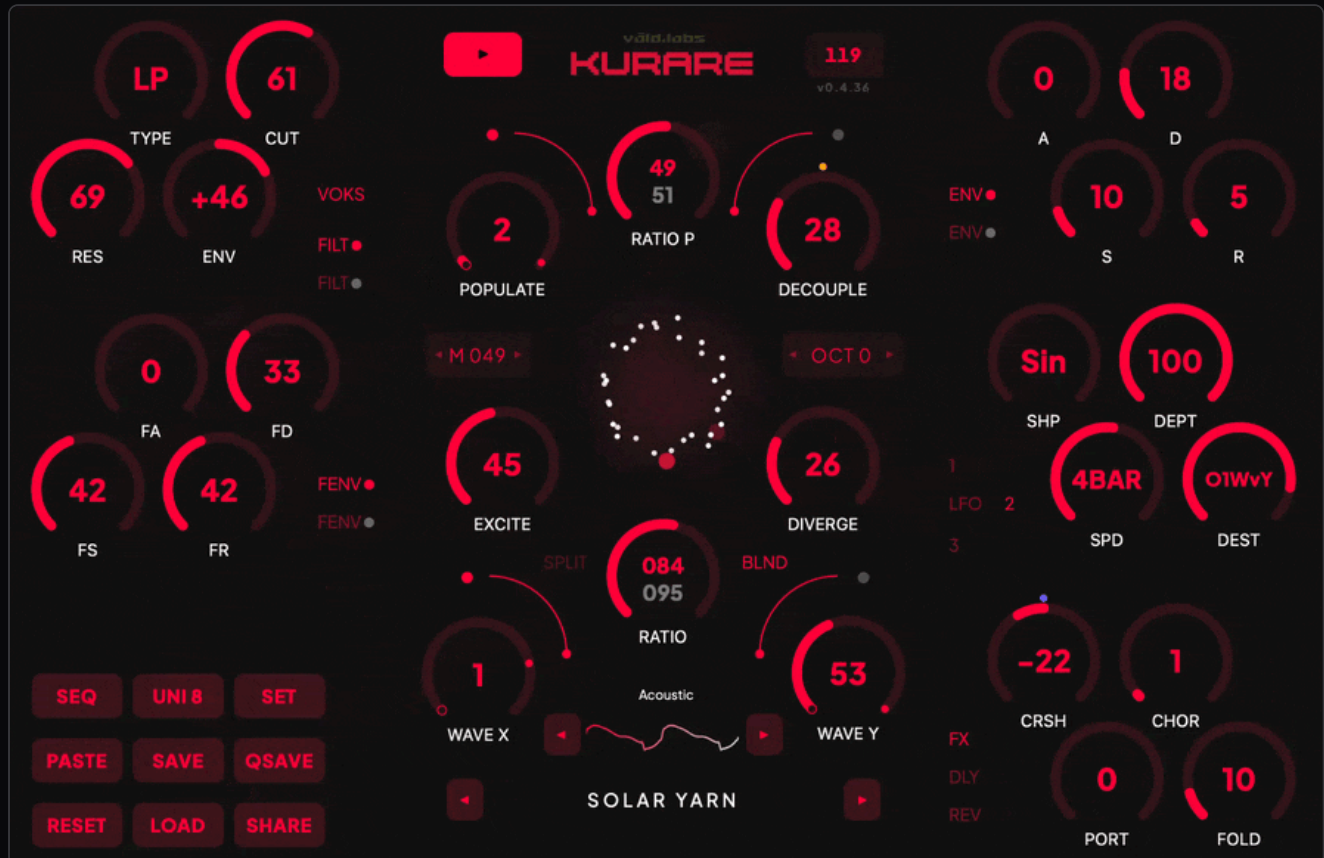
Logic uses Audio Units. On Windows, choose VST3. Load Kurare on an instrument track and enable its MIDI input or monitoring. The current public installers supply plugins.

Two different kinds of key

A licence key unlocks access. A patch key shares a sound. Never post a licence key as a preset.

Meet the instrument.

Two swarms in the centre; shaping and movement around them.



The synth view: red and white edit selectors, the swarm disc, macro knobs and surrounding racks.

The centre

The coloured dots choose which swarm the four macros edit. RATIO P blends red and white. Below the disc, WAVE X / Y, RATIO and the road arrows shape the waveform. MUTUAL and OCT sit beside the disc.

The racks

FILT and FENV are on the left. Amplitude ENV, LFO and FX / DLY / REV are on the right. Each FILT, FENV and ENV selector chooses its own swarm. The bottom-left buttons open SEQ, presets and SET.

A live view, with an idle animation

While notes sound, the disc follows engine phase data. When idle, it uses a preview animation. Moving dots alone do not mean audio is playing.

Working with controls.

Editing, routing and saving without losing your place.

GESTURE / CONTROL	USE
Drag a knob	Move up or down to change the value.
Double-click	Return the control to its default.
Right-click / hold	Open the control menu. A touch hold of about half a second opens it too.
MIDI Learn	Assign a hardware CC; type a CC number or clear it from the same menu.
Lock	Protect this parameter from Randomize. You can still edit it normally.
Link to LFO / MOD	Route one of the three LFOs or two MOD lanes to this control; Unlink releases it.
Macro slots	Put a frequently used control on one of the two SEQ-page macro knobs.
SET / ≡	Open settings, sync, MIDI mappings and randomisation.

Randomise one part of the patch

Randomize Synth changes sound controls and the swarm seed. **Randomize Sequencer** changes the sequence. Save first, then protect any controls you want to keep with Lock.

Read the moving controls

Routed parameters show their live values. LFO range markers and MOD1 / MOD2 colours help identify the source. If a knob returns after you move it, check modulation and host automation.

QSAVE saves; it does not randomise

QSAVE creates a preset with a generated name. Randomisation lives in the settings menu.

Four ways to shape a crowd.

Each swarm has its own set of macro values.

Think of each note as a group of small oscillators listening to one another. They can move together, drift apart, or hover between those states. A single note carries a red swarm and a white swarm.

MACRO	WHAT TO LISTEN FOR
POPULATE	Adds members, from 1 to 32 per swarm. Small groups make individual beating easier to hear; larger groups create a denser texture. Population can also change the level.
DECOUPLE	Releases the pull that keeps members together. Low values give a joined voice; higher values bring beating, moving clusters and eventually a loose cloud.
DIVERGE	Spreads members into pitch layers and changes their brightness. This remains audible even when DECOUPLE is low and the phases are tightly coordinated.
EXCITE	Adds agitation to phase and pitch. Raise it for a more restless, simmering texture; its effect depends on the other macros and the chosen wave.

Try the locked choir

Keep DECOUPLE low. Raise POPULATE enough to hear a crowd, then move DIVERGE. The sound can gain lower and upper pitch layers without dissolving into a freely drifting cloud. Add EXCITE gradually for movement within that coordinated state.

One experiment at a time

Hold the same note and move a single macro slowly. Then change the road and repeat: the same swarm behaviour can sound gentle with a simple frame and much rougher with a bright one.

Red, white & the space between.

Choose what you edit separately from what you hear.

CONTROL	ROLE
Red / white dots	Select the swarm edited by POPULATE, DECOUPLE, DIVERGE, EXCITE and its wave controls. Selecting a swarm does not solo it.
RATIO P	Blends the red and white audio buses. Use either end to listen to one swarm while designing it.
MUTUAL	Cross-coupling between the swarms. At M 000 they are isolated; raise it to let them influence each other.
OCT - / +	Transposes the selected swarm from -2 to +2 octaves. This is separate from the sequencer's pitch range.
POLY / MONO	POLY plays independent notes; MONO gives a single-note, legato playing style.
UNI 2 / 4 / 8	Stacks voices on each note. Larger stacks use the available voice budget sooner.
PORT	Pitch glide time, found in the FX bank. Try it with a MONO line.

Build a clear foreground and a moving background

Give red a smaller, more coordinated population. Give white a larger population with more DECOUPLE and a higher octave. Start with MUTUAL at zero, blend white in quietly, then raise MUTUAL to hear whether the interaction helps the patch.

Members are not polyphonic voices

Kurare has a 16-voice engine. Each voice can contain two swarms of up to 32 members. That is up to 64 oscillators inside a voice, not 64-note polyphony.

Travel along a wave.

A road is a family of single-cycle waveforms.

Each road contains 127 frames ordered by brightness. Moving through it changes the raw tone played by the swarm. The road arrows choose the family; the wave controls choose positions within it.

CONTROL	ROLE
WAVE X	First position on the selected swarm's road.
WAVE Y	Second position on that road.
RATIO	Mixes X and Y using phase-offset interference. This is the waveform blend, separate from the red/white audio balance above the disc.
Road arrows	Choose the selected swarm's road. Read its name above the waveform strip.
SPLIT	Each swarm uses its own wave setup.
BLND	Combines the two swarms' wave setups into a shared waveform. The populations and their macro settings remain separate.

Explore the wave before the movement

1. Listen to one swarm with low EXCITE and a modest DIVERGE.
2. Pick CLAS and turn WAVE X slowly.
3. Move WAVE Y elsewhere on the road, then sweep RATIO.
4. Try VOX or GRIT with the same settings.
5. Use a slow LFO on WAVE X for ongoing timbral movement.

Two unrelated SPLIT controls

SPLIT / BLND on the synth page controls waves. JOIN / SPLIT on the SEQ page controls whether the swarms share one sequence or play separate parts.

Eleven roads to explore.

Start with a family, then find a frame you like.

ROAD	CHARACTER
PROC · Procedural	Seeded additive frames: simple tones through increasingly complex spectra.
CLAS · Classical	The familiar sine, saw, square and reverse-saw family.
VOX	Vocal and formant-like shapes for speaking, nasal or choir-like colours.
ACOU · Acoustic	Frames drawn from acoustic instruments. Try them for a more organic starting point.
DIGI · Digital	Sharper digital spectra and bright synthetic edges.
GRIT	A narrowing pulse moving into increasingly noisy, rough frames.
CHIP	Game-like waveforms and compact digital tones.
RAW	Distorted and reduced-resolution wave shapes.
HARM · Harmonic	Drawn and additive shapes with clear harmonic structure.
BW · Bandlimited	Classic shapes and their rounded, gapped and blended variations.
PLUCK	Frames drawn from plucked and electric-string sounds, clavinet and theremin.

These are waveform families, not recordings of complete notes. The swarm, envelopes and effects determine how the sound develops. The sampled road material comes from Adventure Kid Waveforms; PROC, CLAS and GRIT are generated.

Two filter characters.

Choose a filter model independently for each swarm.

Select the red or white FILT dot, then use the **filter-model selector** above the filter controls. The TYPE readout follows the selected model.

MODEL	RESPONSE
Morphing Multimode Filter	A smoother state-variable character. TYPE moves through low-pass, band-pass, notch and high-pass: LP → BP → NOTCH → HP.
VOKS	A Voks character with saturation inside the resonance path. TYPE moves between LP and BP only. More RES brings growl, a stronger resonant peak and possible loss of bass.
KNOB	USE
TYPE	Choose or blend the responses available in the selected model.
CUT	Move the filter frequency. With LP, lower values remove more high end.
RES	Emphasise the cutoff region. Start low when comparing the two models.
ENV	Bipolar filter-envelope depth: centre is off, right opens the filter, left closes it.

Smooth body, rough edge

Keep red on Morphing Multimode Filter with a rounded low-pass setting. Select white, choose VOKS and raise RES gradually. Bring white into the mix with RATIO P. A small amount can add a moving edge without giving the whole patch the same filter character.

Choose the correct bus

The FILT and FENV selectors are separate edit targets. Make sure the filter envelope you change belongs to the swarm whose filter you are hearing.

Shape the life of a note.

Amplitude controls level; the filter envelope controls brightness.

Each swarm has an amplitude envelope and a filter envelope. Use the ENV dots beside A / D / S / R to select an amplitude envelope, and the FENV dots beside F.A / F.D / F.S / F.R to select a filter envelope.

STAGE	AMPLITUDE	FILTER
Attack	A: rise into the note.	F.A: rise to the envelope peak.
Decay	D: settle from the peak.	F.D: settle towards sustain.
Sustain	S: level while held.	F.S: envelope level while held.
Release	R: fade after note-off.	F.R: return after note-off.

A short, bright pluck

Use a short A, modest D, low S and enough R for a natural finish. In the matching filter, choose LP and lower CUT. Raise ENV above centre; use short F.A, modest F.D and low F.S. The brightness opens briefly and then settles.

A cloud that arrives slowly

Raise A and R, and keep enough S to sustain a held note. Give white a slower attack than red so the second swarm appears after the initial note. Add a slow modulation source once the envelope feels right.

Envelope knobs need something to control

A filter envelope does not sweep cutoff while ENV is centred. A long sequencer gate will still fade away if the amplitude sustain level is zero.

Grit, echoes & space.

Shared effects shape the mixed red and white signal.

FX CONTROL	FUNCTION
CRSH	Centre is clean. Turn left for sample-rate and bit reduction; right for saturation / drive.
CHOR	Adds stereo chorus around the swarm's natural movement.
PORT	Sets pitch glide time.
FOLD	Folds the output waveform to add harmonics. Acts after the reverb and chorus.

DLY: delay

CONTROL	FUNCTION
TIME	Centre = OFF. Left selects tempo divisions from 1/32 to 2 BAR; right is free time, about 10 ms to 2 s.
FBCK	Sets repeat decay. Zero gives a single echo.
TYPE	DIGITAL, TAPE, PING or LOFI.
WET	Sets the delay contribution.

REV: reverb

CONTROL	FUNCTION
TIME	Reverb decay.
SIZE	Shapes the reverb; in SHIMMER it controls pitch shift, with an octave up at centre.
TYPE	HALL, ROOM, PLATE or SHIMMER.
WET	Sets the reverb contribution.

Signal order: CRSH → delay → reverb → chorus → FOLD → output ceiling. A ceiling does not guarantee a clean tone: CRSH, FOLD, VOKS and some roads intentionally add roughness. Delay needs TIME away from OFF and WET above zero.

Three sources of movement.

LFOs move a control around its current position.

CONTROL	FUNCTION
SHP	Sin, Tri, Saw, Sqr, S&H (stepped random) or Rnd (smooth random).
DEPT	Amount of movement. Zero removes the effect.
SPD	Lower half: free speed, roughly 0.02–20 Hz. Upper half: synced divisions, 4 BAR down to 1/32.
DEST	Choose the target. Off disconnects the source.

Make both swarms breathe

1. Select LFO 1 and a sine shape.
2. Set DEST to **Ox2Dec**, which means both swarms' DECOUPLE.
3. Choose a slow synced SPD and begin with a small DEPT.
4. Hold a chord and listen for the pull into and out of coordination.

Route from a knob

Right-click a supported control and choose Link to LFO 1, 2 or 3. Then adjust the source's depth and speed. Several LFOs aimed at the same destination combine their movement.

Ox2 means both swarms; **O1** means red and **O2** white. For example, O1WvX moves red's WAVE X, while O2Cut moves white's cutoff.

Use the specific wave targets

The old destination named Wave is retained for compatibility but is inactive. Use O1/O2 WvX, WvY or WvR for wave movement. Use RatioP for the visible red/white balance.

Let the swarms play.

Generate notes with one part, or give each swarm its own.



The sequencer: RED / WHITE part selection, algorithm controls, note grid, two macros and keyboard.

Press SEQ, choose an ALGO and adjust its four labelled knobs. Set a scale, octave range and DIV, then press ►. In SLAVE sync, start the host transport too. The grid shows the generated result.

JOIN

One sequence plays both swarms. Use this when red and white form a single layered part.

SPLIT

Separate RED and WHITE sequences. Select the part at the top before changing its algorithm, timing or pitch controls.

Algorithm, timing, scale, chord, arp, TIE and LATCH belong to the selected part. Run state, sync and MOD lanes are shared. Played notes feed both parts' note pools. The sequencer SPLIT mode is separate from synth-page SPLIT / BLND.

Seven pattern generators.

The four ALGO knob labels change with the selected method.

ALGORITHM / KNOBS	STARTING POINT
WAVE INTERFERENCE FRQ A • FRQ B • MIX • THRES	Combines two waves into a pattern. Change their rates, blend them, then use the threshold to shape which steps sound.
EUCLIDEAN HITS • STEPS • ROT • FILL	Distributes hits across an internal cycle. Set hit count and cycle length, rotate it, then explore the fill. Useful for clear rhythmic starting points.
RANDOM WALK STEP • RANGE • BIAS • DRIFT	Moves through pitch space in steps. Explore small wandering intervals or wider leaps, with direction and drift shaping the movement.
LOGISTIC MAP R • SEED • THRES • SPAN	A nonlinear number sequence. R and SEED change the pattern; THRES selects sounding steps and SPAN changes pitch spread. Small moves can make large differences.
CELLULAR AUTOMATA RULE • INIT • NBRS • GENS	Builds a pattern from an evolving row of cells. Change the rule, initial state, neighbourhood and generation depth.
KAPREKAR SEED • DIGS • GATE • SPAN	Uses repeated digit operations. SEED and DIGS alter the source; GATE and SPAN shape rhythm and pitch spread.
FIBONACCI MOD • SKIP • GATE • SPAN	Builds a repeating number pattern from the Fibonacci sequence. MOD wraps the values, SKIP advances through them, GATE controls activity and SPAN pitch spread.

Two different STEPS controls

EUCLIDEAN has its own STEPS inside the four algorithm knobs. The separate SEQUENCE STEPS knob sets the length of the playback window, from 1 to 32 steps.

The same algorithm settings regenerate the same base pattern. PROB can omit notes as the pattern cycles; moving a modulation source onto an algorithm knob changes the pattern itself.

Length, rhythm & feel.

Shape how the generated notes play.

CONTROL	FUNCTION
DIV	Duration of one sequencer step, from 1/32 to 2 BAR. T means triplet; a dot means dotted.
STEPS	Playback window, from 1 to 32 steps.
DENSE	Keeps a proportion of the algorithm's sounding steps. 100 leaves them intact; lower values thin the pattern; zero silences it.
PROB	Chance that a step will play. The probability mask is chosen once per cycle. Lower it for variation between passes.
LENGTH	Duration of sequencer notes as a proportion of the available step time.
ARP LEN	Separate length for arp-driven notes. Right-click LENGTH and choose Show ARP LENGTH; use the same menu to return.
SWING	Changes the relative timing of steps. Centre is straight.
HUMN	An alternative timing law on the SWING knob. Right-click it to switch modes; distance from centre sets the humanisation amount.
STRUM	Spreads the tones of a chord in time. Zero plays them together.
DIR	FWD, REV, PING (back and forth) or RAND.
TIE	Holds a note through the rests after it, up to the next sounding step. With ARP off, this makes one held note rather than repeated attacks.

Thin a busy pattern without changing its identity

Leave PROB at 100 and reduce DENSE. You remove some existing hits in a repeatable order. Reduce PROB instead when you want the omissions to vary between cycles.

Long notes still need an envelope

LENGTH and TIE control the note gate. An amplitude envelope with S at zero can still decay to silence during a long held note. Raise S when you want the sound to sustain.

Notes, scales & chords.

Constrain the pattern before adding more complexity.

Choose the pitch material

CONTROL	FUNCTION
ROOT	The musical root, C through B.
SCALE	Constrains generated pitches to a scale.
OCT – / OCT +	Lowest and highest octaves available to the pattern. Moving one beyond the other collapses the range to that octave.
CHORD	Builds a chord on each note. Also works with played notes: one key can trigger a chord without running the sequencer.

Scale names

CHROM (chromatic), MAJOR, MINOR (natural minor), DORIAN, PHRYG (Phrygian), LYDIAN, MIXO (Mixolydian), HARM (harmonic minor), PENT+ (major pentatonic), PENT– (minor pentatonic), BLUES and WHOLE (whole tone).

Chord choices

OFF, MAJ, MIN, 5 (power chord), SUS2, SUS4, MAJ7, MIN7, 7 (dominant seventh), ADD9 and DIM. Chord tones preserve the selected chord quality; they are not individually forced back into the selected scale.

Play and latch

The keyboard at the bottom plays notes and feeds the arpeggiator. Its – / + buttons shift the displayed keyboard octave; this is separate from the pattern's OCT – / OCT + range.

LATCH keeps played notes held after release. Add notes by playing them; play a latched note again to remove it. Turn LATCH off to release the held pool.

A useful first constraint

Set ROOT to C, SCALE to MINOR, and both octave limits to the same octave. Turn CHORD off while exploring an algorithm. Widen the range or add chords once the basic line works.

Put notes into motion.

The arpeggiator has its own clock and note source.

The ARP selector chooses a mode; OFF disables it. The ARP button toggles between OFF and the last selected mode. **ARP DIV** controls its speed independently of the sequencer's DIV.

MODE	BEHAVIOUR
UP / DOWN	Walk held notes from low to high, or high to low.
UP/DN / DN/UP	Move through the held notes in both directions.
ORDER	Follow the order in which notes were played.
RAND	Choose from the held-note pool in random order.
CHORD	Play the held pool together at each arp tick.
SEQ:NOTES RTRG	Read the generated sequence, skip its rests, and restart the arp playhead at each sequencer step.
SEQ:TRUE RTRG	Read the generated sequence including rests; restart at each sequencer step.
SEQ:NOTES FREE	Skip rests and let the arp playhead continue across sequencer steps.
SEQ:TRUE FREE	Include rests and let the arp playhead continue across sequencer steps.

Use it without the sequencer

Stop SEQ, select UP and play a chord. Enable LATCH if you want to release your hands. The arp needs held or latched notes when SEQ is off.

Use it with the sequencer

When SEQ runs, held-note modes use your played notes and fall back to the sequence if the pool is empty. The four SEQ modes explicitly use the generated pattern as their material.

DIV and ARP DIV do different jobs

For a simple experiment, set DIV to 1 BAR and ARP DIV to 1/16 in a SEQ RTRG mode. The sequencer advances slowly while the arp reads faster within each step. Switch to FREE to hear the two playheads run independently.

Patterns of movement.

MOD1 and MOD2 generate values instead of notes.



MOD view: target, shape, rate and limits above a generated control pattern.

Open SEQ and select MOD1 or MOD2. Each lane has its own algorithm, four algorithm knobs, STEPS and PROB. Press its lit button again to return to the note lane.

CONTROL	FUNCTION
TARGET	The parameter to move. Off disconnects the lane.
RATE	Tempo-synced duration of a modulation step.
MIN / MAX	The target’s travel limits. Swipe to change them; double-tap resets. Equal limits hold a fixed value; reversing them inverts the sweep.
SHAPE	SQUARE holds values, CRV eases between them, TRI ramps linearly. MIX chooses among these interpolation styles from step to step.

Give movement a destination.

MOD sets a value; an LFO moves around that value.

A MOD lane moves its target between MIN and MAX, like a hand turning a knob. It takes over the target's base position. If two MOD lanes share a destination, their values are averaged; LFO movement is then applied around that result.

TARGET FAMILY	EXAMPLES
Both swarms	Ox2Pop, Ox2Dec, Ox2Div, Ox2Exc, Ox2Cut, Ox2Amp.
One swarm	O1 = red; O2 = white. O1Cut changes red's cutoff; O2Exc changes white's EXCITE.
Waves / interaction	RatioP, Mutual, O1/O2 WvX, WvY, WvR, Road and Oct.
Effects	Crush, Chor, Porta, Fold, DITim / DIFbk / DIWet, RvTim / RvSiz / RvWet.
Sequencer	SqP1–SqP4, SqPrb, SqLen, SqSwg and SqStr; Vel controls generated-note velocity.

A slowly changing red swarm

1. Choose MOD1, RANDOM WALK and target O1WvX.
2. Set CRV, a slow RATE and a modest MIN / MAX range.
3. Keep PROB at 100 while exploring the four algorithm knobs.
4. Listen to red and watch WAVE X move. Add white afterwards.

Lower PROB holds the previous value on skipped steps. MOD lanes have their own running cycles: stopping the note sequencer does not disconnect a routed MOD lane.

Use RatioP for the visible swarm mix and the specific WvX/Y/R targets for waves. The list retains legacy entries such as Wave and Bal; these are not substitutes for the current swarm controls.

Clock & MIDI.

Decide who starts the pattern and where the notes go.

SYNC SETTING	BEHAVIOUR
SLAVE	Follows host transport and song position. The default setting in this build; start the host as well as enabling the sequencer.
FREE	Runs without waiting for host transport. Available DAW tempo still supplies timing.
MASTER	Currently free-running. Do not treat this setting as working Ableton Link clock broadcasting.
NEXT BAR / IMMEDIATE	In SLAVE, choose whether playback waits for the next 4/4 bar boundary or starts immediately.

Choose sync from SET / ≡. Check it again after loading a preset or pressing RESET, because these can restore a saved or default setting in this beta. Use the DAW tempo where the host supplies the clock.

Map a hardware control

1. Right-click a knob and choose MIDI Learn.
2. Move your hardware knob or slider.
3. Use the MIDI mapping panel to inspect or clear assignments.

Use CC numbers 0–119. Channel-mode messages 120–127 are reserved. Parameters are also available for host automation.

Play one swarm from MIDI

With SEQ, ARP, LATCH and CHORD processing off, channels 1–14 play both swarms; channel 15 plays red and channel 16 white. When note processing is active, incoming notes feed the sequencer/arp pools instead. Pitch bend is not routed in this edition.

Keep it. Share it.

Save the complete patch before experimenting further.

ACTION	RESULT
SAVE	Store a named .kurare preset.
QSAVE	Save immediately under a generated name.
LOAD / arrows	Browse the library or step through presets. Factory presets are read-only; save a copy to make a variation.
SHARE	Show the text patch key, QR code and share-card options.
PASTE	Load a copied Kurare patch key.

The factory bank contains 16 presets, with SOLAR YARN as the startup patch. Your DAW also saves the plugin's state with its project.

The seed is part of the patch

The seed gives swarm members their repeatable starting properties. Randomize Synth rolls a new seed as well as controls. Saving the preset keeps it with the patch; Randomize Sequencer works on the sequence.

Key compatibility

The 0.5.0 build writes KRR5 keys, including both filter models. It also accepts KRR3 and KRR4; those older formats restore both filters as Morphing Multimode Filter. Earlier beta formats and other products' keys are not interchangeable. If a key is marked newer, update Kurare rather than editing the key text.

Back up your presets

macOS: ~/Library/KURARE/Presets/
Windows: %APPDATA%\KURARE\Presets\

Keep the preset and project too

For important work, retain the .kurare file and your DAW project alongside any share key. Check a shared patch after loading it, particularly when exchanging between beta versions.

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Three patches to explore.

Small listening experiments, with room to wander.

01 / THE LOCKED CHOIR

Coordinated, but spread out

Listen to red on CLAS. Use a modest population and low DECOUPLE. Raise DIVERGE while holding a note, then add EXCITE slowly. Keep the filter fairly open and effects low while learning the transition. Bring in a quieter white swarm an octave above for a second layer.

02 / ROUGHNESS IN MOTION

A filter that answers the swarm

Pick a bright DIGI or GRIT frame on red. Choose VOKS, lower CUT and raise RES gradually. Route a slow sine LFO to O1Cut. Keep CRSH centred and FOLD low at first, so the filter's contribution stays easy to hear. Add a short delay once the movement works.

03 / TWO INDEPENDENT PARTS

A bass and a restless reply

Use sequencer SPLIT. Give RED a low Euclidean pattern and a short amplitude envelope. Give WHITE a higher Random Walk pattern with a slower DIV, more EXCITE and a contrasting road. Keep both in the same scale, blend with RATIO P, then try a little MUTUAL.

Save the useful accidents

QSAVE makes it quick to keep a variation. Change one major thing between saves so you can recognise what made each version work.

When something seems wrong.

Check the simplest cause before changing the whole patch.

SYMPTOM	CHECK
No sound	Complete beta access if prompted. Enable host MIDI monitoring, check the audio output and track level, then play a note.
SEQ is enabled but idle	SLAVE waits for host transport. Start the DAW, or choose FREE to run without transport. Check NEXT BAR if the start is delayed.
Pattern visible, no notes	Set DENSE and PROB to 100. Check LENGTH, amplitude sustain and the audible swarm's balance.
ARP is silent	With SEQ off, play or latch notes. Check ARP is not OFF.
A macro does little	Check which swarm is selected and whether RATIO P lets you hear it. Remove modulation temporarily and try a different road.
Filter envelope seems inactive	Move ENV away from centre and check the matching FILT / FENV swarm selectors.
A control keeps moving back	Inspect LFO/MOD links, CC assignments and host automation.
Sound is unexpectedly rough	Centre CRSH, reduce FOLD and RES, check VOKS and the road, then reduce EXCITE or DECOUPLE.
High CPU or crackles	Reduce population or unison, shorten long release tails, and try a larger host buffer. Freeze/render a completed part if needed.
Notes keep sounding	Turn off LATCH, stop SEQ/ARP and release held notes. Long release, delay feedback and reverb leave tails.
Patch key rejected	Check it belongs to Kurare and is supported by this build. Keep the original preset; use a newer build for newer keys.

For support, include OS, host, Kurare version, a preset or patch key, and steps to reproduce the issue. A short recording helps. Keep licence keys private. Contact: hello@valdlabs.com.

Quick reference.

The current desktop beta at a glance.

INSTRUMENT	KURARE 0.5.0
Synthesis	Two Kuramoto-inspired swarms per note; red and white.
Voices / population	16 voices; 1–32 members per swarm, up to 64 inside a voice.
Wave roads	11 roads; 127 frames per road. Independent X / Y / RATIO and road selection per swarm.
Shaping	Per-swarm Morphing Multimode Filter / Voks, filter ADSR and amplitude ADSR.
Effects	Shared crush/drive, delay, reverb, chorus and wavefolding; portamento.
Modulation	Three LFOs, two algorithmic MOD lanes, swarm-specific destinations and MIDI CC learn.
Sequencing	Seven generators, up to 32 steps, JOIN / SPLIT, twelve scales, ten chords plus OFF, arp and latch.
Presets	16 factory presets; .kurare files; KRR5 patch keys with KRR3/KRR4 reading support.
Platforms	macOS: VST3 / AU. Windows x64: VST3.

Credits

Designed and developed by Jaime Paiva / Våld Labs, Lisbon. The swarm concept draws on Yoshiki Kuramoto’s work on coupled oscillators. Curated waveform material includes Adventure Kid Waveforms. Built with JUCE; see the distribution for licence notices.



valdlabs.com/kurare
Support & feedback

September 2026 desktop edition. Interface captures are from the Kurare product page. Beta features and layouts may change; keep a copy of the build and presets used for important projects.