User manual.

Eight voices.
Your kind of percussion.

RAVIK desktop · Per-channel sequencing

PUBLIC BETA 0.1.0

macOS · Windows
September 2026

01 / RAVIK MANUAL

Find your way.

Make a sound first. Explore the details when you need them.

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> **About this edition**
>
> This manual describes desktop RAVIK 0.1.0. Screenshots show example patches, not initial settings. Control names follow the instrument. Each channel has its own sound and sequence; the transport and shared effects bring them together.

Download the latest installers and watch the introduction at valdlabs.com/ravik. This HTML manual contains its own fonts and images, so you can save it for offline reading.

02 / RAVIK MANUAL

Your first loop.

A quick route from a new instrument track to a kit.

1. **Load RAVIK in your DAW.**

   Create an instrument track and insert the AU or VST3. Enable monitoring if you want to play from a controller.

2. **Start from Tight Loop.**

   Open PRST and choose INIT. This recalls the Tight Loop preset. Save an existing patch first if you want to keep it.

3. **Start playback.**

   Enable RAVIK's play button. In SLAVE sync mode, start the DAW transport too. The sync setting is in the hamburger menu.

4. **Select a channel number.**

   Its sequence and sound controls appear below. Selecting a channel changes what you edit; M and S separately control mute and solo.

5. **Change one thing at a time.**

   Open CONTROL and move a sound knob. Then try DEC for length, SNAP for impact, or CUT under FILTERS for brightness.

6. **Keep the result.**

   Use QSAVE to save a new preset. SHARE copies a patch key that can be pasted into another compatible RAVIK instance.

> **Start with one voice**
>
> Solo a channel while learning an unfamiliar engine. Turn the solo off when you want to hear your changes in the full kit.

03 / RAVIK MANUAL

Install & get connected.

Desktop formats and the first launch.

PLATFORM	INSTALLATION
macOS	AU and VST3, universal Apple Silicon / Intel. Requires macOS 11 or later. Run the signed, notarized .pkg and restart or rescan your DAW.
Windows	64–bit VST3. Run the x64 installer and allow WebView2 and Visual C++ runtime setup to complete. Restart or rescan your 64–bit DAW.

Where the plugin is installed

```
macOS VST3: /Library/Audio/Plug-Ins/VST3/
macOS AU: /Library/Audio/Plug-Ins/Components/
Windows VST3: C:\Program Files\Common Files\VST3\
```

Choose the right format

Logic uses Audio Units. On Windows, choose VST3. Other macOS hosts may support both; use the format you normally use for instruments.

First launch

If the beta registration screen appears, follow its email verification instructions. After the instrument opens, load a preset and check playback before building a new kit.

Audio and MIDI

Your DAW provides the audio device, sample rate and MIDI routing. Enable the instrument track's input or monitoring to hear incoming notes. The internal sequencer can also play the kit.

> **Still not visible?**
>
> Confirm that the host scans the system plugin folder and supports the installed format. A blank interface on Windows is a reason to check WebView2 installation.

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Meet the workspace.

Select a voice. Its controls come to you.

Channel selectors above the integrated sequence and sound controls.

The top of the instrument

Play and tempo sit beside the preset controls. SHARE, PASTE, PRST and QSAVE handle patches. The hamburger opens clock and MIDI options.

The channel strip

Numbers 1–8 select a channel. M mutes it; S solos it. The white dot follows the sounding voice, and the coloured dots show modulation activity.

> **One screen, different jobs**
>
> M1, M2 and M3 show the selected channel's modulation lanes. Click the active lane again to return to the note sequence. CONTROL, LFO'S, EFFECTS, SENDS, FILTERS and ENV choose which controls appear below.

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Working with controls.

Useful gestures and the two macro knobs.

ACTION	RESULT
Drag vertically	Move up to increase a knob's value, down to decrease it.
Shift + drag	Make a smaller, finer adjustment.
Mouse wheel	Step a knob's value; Shift makes finer changes.
Double-click	Reset the knob to its default.
Right-click	Open the parameter's context menu.
Lock	Keep that setting when randomising. You can still edit it by hand.
MACRO #1 / #2	Assign the parameter to one of the two sequencer macro knobs.
Unlink	Remove LFO, MOD or macro connections. Unlink all also clears the parameter's MIDI CC mapping.

Follow the labels

CONTROL exposes the selected engine's sound controls. Their labels and jobs change with the engine. A bass-drum parameter and a resonator parameter can occupy the same position while shaping different parts of the sound.

Put favourite controls within reach

Right-click a sound parameter and assign MACRO #1 or #2. The macro gives you another place to edit that same parameter; it is not a separate copy of the setting.

> **When a knob moves by itself**
>
> Check its modulation colours and context menu. Remove the relevant link if you want manual control back.

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Give each voice a pattern.

Eight independent sequencers, in the main instrument view.

Select a channel, choose an algorithm, then set its step count and division. Changing a channel's sequence or octave does not change the neighbouring channel.

CONTROL	WHAT IT CHANGES
MONO / CHROM	MONO displays rhythm blocks at the voice's tuning. CHROM displays a pitched pattern.
ALGO + four controls	Choose one of nine generators and shape its pattern. The four labels follow the algorithm.
STEPS	Sequence length, from 1 to 32 steps. Different lengths can run against one another.
DIV	Step timing, from 1/32 to two bars, including triplet and dotted divisions.
PROB	The chance of a generated hit playing. Reduce it to introduce gaps.
HUMN / SWING	Humanisation and rhythmic offset. Start with small changes to hear their effect.
RATCH / DENSE	Repeated hits within steps, and pattern density.
Direction	Forward, reverse, ping-pong or random order.

Muting steps

Click a generated hit to mute it. Click its dimmed position again to restore the generated result. This works in MONO and CHROM. The grid edits which generated hits play; it is not a freehand piano-roll note editor.

> **More space without a slower clock**
>
> Keep DIV fixed and lower density or probability. To stretch the timing of every step instead, choose a slower division.

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Nine ways to find a rhythm.

The same generators can also create modulation patterns.

ALGORITHM	FOUR CONTROLS / MUSICAL USE
WAVE	FRQ A, FRQ B, MIX, THRES. Combine two wave patterns and adjust the threshold that turns them into hits.
EUCL	HITS, STEPS, ROT, FILL. Distribute hits across a cycle and shift their position.
WALK	STEP, RANGE, BIAS, DRIFT. Move through a changing contour with control over size and direction.
LOGI	R, SEED, THRES, SPAN. Explore patterns derived from a logistic map. Small changes can produce large rhythmic changes.
CELL	RULE, INIT, NBRS, GENS. Build patterns from cellular-automaton rules and starting conditions.
CLAV	PTRN, VAR, ROT, DENS. Explore clave-derived patterns, then vary and rotate them.
POLY	A, B, ROT, BLND. Combine two rhythmic divisions and change their relationship.
BRKN	DENS, SYNC, SEED, GHST. Shape broken rhythms, syncopation and ghost-note behaviour.
GOLD	HITS, PHASE, SPRD, FILL. Space events using a golden-ratio pattern.

Try one algorithm on a soloed voice first. Keep the sound unchanged while moving the four generator controls, then bring the other channels back in.

> **Keep a useful pattern**
>
> Save the patch before exploring. The generator settings are part of the preset, so you can return to the same generated pattern. Playback probability still creates variation.

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Pitch, scales & timing.

A tuned voice can sit inside a drum kit.

MONO and CHROM

Use MONO for a repeating percussion sound. Use CHROM when you want the channel's generated sequence to change pitch. The engine's TUNE control still shapes its underlying tuning.

Independent pitch settings

Each channel stores its own root, scale, octave and pitch span. Start with a narrow range for bass drums and tuned toms; try a wider range for resonators or digital percussion.

SETTING	CHOICES
Root	All twelve chromatic root notes.
Scale	Chromatic, major, natural minor, Dorian, Phrygian, Lydian, Mixolydian, harmonic minor, major pentatonic, minor pentatonic, blues and whole tone.
Octave / span	Starting octave and the range the generated pitch pattern can cover.
Direction	Forward, reverse, ping-pong and random.

Clock behaviour

Open the hamburger menu to select sync. SLAVE follows the host's transport and position. FREE runs the internal sequence independently; in a plugin, an available host tempo can still supply the tempo. MASTER is also offered as a free-running clock mode; it does not imply Ableton Link support.

Start can be IMMEDIATE or NEXT BAR. If NEXT BAR is selected, allow playback to reach the next bar before expecting the pattern to begin.

> **Rhythm and pitch are separate choices**
>
> Changing a scale changes which pitches the generator uses. Changing DIV or STEPS changes timing and pattern length.

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Patterns that move controls.

Three MOD lanes per channel, with destinations across the kit.

M2 in the modulation view. The curve shows the lane's changing value.

Select a channel and press M1, M2 or M3. Pick a target, choose an algorithm and set its steps and rate. MIN and MAX define the range delivered to that target. SQUARE holds each step; TRI connects values with straight ramps; CRV uses smooth curves; MIX combines shapes.

> **A simple first connection**
>
> Choose a channel's CUT as the target. Keep MIN and MAX fairly close, use a slow division and listen to the brightness move. Widen the range only when you want a stronger sweep.

MOD lanes can target another channel. Read the channel number in the target label before editing: a lane on channel 1 can deliberately move a control on channel 3.

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LFOs, ranges & links.

Regular movement, generative movement and manual control.

One LFO per channel

Open LFO'S for the selected channel. SHP chooses sine, triangle, saw, square, sample-and-hold or random. DEPT controls the amount; RATE offers free-running and synchronised movement; TGT chooses the destination.

SOURCE	HOW TO APPROACH IT
LFO	Choose a shape and rate, then raise depth from zero. Use small amounts for pitch movement and larger amounts for obvious filter or pan motion.
MOD lane	Choose a generator, timing, direction and MIN/MAX range. It generates a control pattern rather than a fixed repeating waveform.
Macro	A second place to adjust one assigned parameter. Assign it from the parameter's right-click menu.

Keep a target under control

MOD uses the selected MIN/MAX range. If that range reaches extreme values, the sound can become very different even when the target's original setting looked moderate. Begin with a narrow range and enlarge it while listening.

Remove a connection

Right-click the destination knob. Choose Unlink LFO, Unlink MOD or Unlink macros for the connection you want to remove. Unlink all clears those links and any MIDI CC assignment for that parameter.

> **A silent modulation source**
>
> If a lane is set to OFF, or an LFO has zero depth, you will not hear a change. Also check the destination channel's engine, mute and volume.

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Body, brightness & impact.

Two filter models and a percussion-focused envelope.

CONTROL	USE
SEM / VOKS	Choose the filter model for the selected channel. SEM provides the morphing multimode response; VOKS is the Polivoks-inspired alternative.
CUT	Move the cutoff frequency. In low-pass mode, lowering it softens the high end.
RES	Emphasise the area around the cutoff. Increase gradually while listening to the level.
TYPE with SEM	Morph through low-pass, band-pass, notch and high-pass responses.
TYPE with VOKS	Move between low-pass and band-pass, with a blended region in between.
ENVF	Bipolar filter-envelope amount. Centre is neutral; either side sweeps cutoff in a different direction.
SNAP	Shape the front of the hit: negative softens it, positive makes it more aggressive. Centre is neutral.
DEC	Set the channel's decay. The selected synthesis engine also contributes its own ringing and body.

Find the source of a long tail

Start with delay and reverb wet levels and sends at zero. Now adjust DEC and the engine's body controls. Bring effects back only after the dry hit has the length you want.

> **SNAP is not a slow attack control**
>
> Use it to change impact. A softer front can help a resonator sit behind the beat; a positive setting can make a kick or clap cut through.

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Effects on every voice.

Sixteen controls, arranged in two rows.

Open EFFECTS and select the channel scope from its dropdown. The CH number identifies the channel being edited. Row one contains delay and reverb; row two contains distortion and miscellaneous processing.

SECTION	CONTROLS
Delay	TIME sets the timing; FBCK controls repeats; TYPE chooses Digital, Tape, Ping-pong or Lo-fi; WET sets the contribution.
Reverb	TIME and FBCK shape decay and space; TYPE chooses Hall, Room, Plate or Shimmer; WET adds the reverberated sound.
Distortion	GRIT and PUNCH shape the drive; TYPE chooses Digi, Fuzz, Bite or Lo-fi; WET sets how much is used.
Miscellaneous	DUCK creates level movement, FOLD adds harmonics, COMP controls dynamics and SPRD changes stereo spread.

Build an effect gradually

1. Solo the channel and begin with the effect's WET at zero.
2. Choose a type and bring WET up until the effect is audible.
3. Adjust the character controls, then check the result with the full kit.
4. Compare at a similar listening level: louder is not always better.

> **Channel effects stay with the channel**
>
> You can give a snare a reverb tail without giving the bass drum the same reverb. Individual audio outputs include these local effects.

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Sends, master & ducking.

Separate spaces for a single voice and the complete kit.

The SENDS view

DLY, REV and DIST send some of the selected channel to shared effect processing. These amounts are separate from the channel's local WET controls.

Master effects

Use the dropdown on EFFECTS to select MASTER. The label changes to show the scope. Master controls affect the shared/main mix rather than becoming another copy of the selected channel's settings.

Why two reverbs can sound much louder

A channel can have local reverb and also feed the shared reverb. Both contributions can be audible. The send is taken before local inserts, so a local reverb tail is not sent through the shared reverb again; the two paths still add together at the main output.

GOAL	STARTING POINT
One voice in its own space	Use that channel's reverb WET and leave its REV send at zero.
Several voices in a shared space	Keep local reverbs low and raise the REV sends on the channels you want to connect.
A pumping groove	Choose which channels act as ducking sources and which remain immune, then raise DUCK gradually.
A dry comparison	Lower local WET controls and all three send levels, then compare with the effects restored.

> **Keep the routing in mind**
>
> The separate channel outputs are taken before shared sends and master processing. Their sound will differ from the finished main mix when shared effects are active.

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MIDI & individual outputs.

Play the kit, map a controller or mix each voice in your DAW.

Trigger notes

The MAP control sets the MIDI trigger note for a channel. Right-click it and choose Note Learn, then play a note. Multiple channels with the same trigger note can layer sounds. CHROM channels respond to incoming notes at their played pitch.

MIDI CC control

Right-click a parameter, choose MIDI Learn and move a controller. You can also enter a CC number directly. Re-learn or Clear CC changes or removes the mapping. The hamburger's MIDI mapping window lists the assignments.

Use the separate outputs

1. Load a multi-output-capable instance in your host.
2. Enable RAVIK's additional stereo outputs using the DAW's instrument-output controls.
3. Route channels 1–8 to their corresponding DAW mixer tracks.
4. Choose whether to monitor the main mix or the individual tracks for your mix.

> **Avoid hearing the kit twice**
>
> The main stereo output still carries the complete mix. Monitoring the main and all individual outputs together duplicates the dry/channel contribution. Use intentional routing when combining them.

The individual buses include channel effects, volume and pan. Shared effect returns and master processing stay on the main output. Output activation and track creation are host-specific.

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Keep it. Share it. Change it.

Presets, patch keys and controlled randomisation.

CONTROL	WHAT IT DOES
PRST	Open the preset list. INIT recalls Tight Loop.
QSAVE	Save a new preset with a generated name.
SHARE	Copy the current patch key and open its sharing view.
PASTE	Import a compatible patch key from the clipboard.
THIS ENGINE	Randomise the selected channel's sound settings while retaining its engine choice.
THIS SEQUENCE	Randomise only the selected channel's generated sequence settings.
ALL ENGINES	Randomise sound settings across the kit while retaining the engine choices.
ALL SEQUENCES	Randomise the sequence settings on all eight channels.
TOTAL CHAOS	Randomise sound settings, engine choices and sequences across the kit.

Protect the parts you like

Right-click a parameter and choose Lock before randomising. A lock excludes that setting from randomisation; it does not stop manual changes or modulation. Save a preset before a large experiment.

Factory starting points

Pale Grain, Night Strand, Pale Braid, Linen Coil, Mist Ribbon, Velvet Tide and Tight Loop are included. Your DAW also saves plugin state with its project.

> **Sharing between builds**
>
> A newer patch key can contain settings an older build does not understand. Use the same or a newer compatible RAVIK version when importing.

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Three places to start.

Small experiments that make the controls easier to learn.

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01 / A FOCUSED KICK

Keep the centre solid.

Choose BD on a channel, use MONO and start with a simple EUCL pattern. Keep pan centred and effects dry. Shorten DEC, then raise SNAP a little. Change the engine controls one at a time to find the balance of low body and initial click.

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02 / MOVING METAL

Let the brightness travel.

Try CY, MDL or MBR on another channel. Choose CHROM with a narrow pitch range. Route an LFO or a slow MOD lane to that channel's CUT, using a modest range. Add a small local reverb and listen for how the ringing changes from hit to hit.

---

03 / A LOOP THAT TAKES ITS TIME

Different lengths, one groove.

Use 16 steps for the kick, a different step count for a resonator and a slower division for a noise voice. Lower probability on the supporting channels. Keep the kick steady while the other parts drift through different relationships.

> **Change one layer at a time**
>
> Explore the sound first, then its sequence, then modulation and effects. QSAVE the combinations you want to return to.

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The engines / 01.

Every engine can be selected on any of the eight channels.

BD
Bass drum
A synthesised bass drum with a pitched body and a sharp front. Start dry and use tuning, body and SNAP to place it in the groove.

SD
Snare drum
A pitched and noisy snare source. Balance its body and bright snap before adding reverb.

CP
Clap
Multiple noise bursts form a clap-like attack. Try short decay for tight accents or effects for a wider tail.

HH
Hi-hat
Metallic and noisy percussion for closed and open hat roles. Decay and filtering are useful first controls.

TM
Tom / noise drums
A percussion source combining noise, filtering and pitch movement. Explore tuned toms and rougher drum bodies.

CY
Cymbal
A stack of inharmonically related square waves creates a metallic source. Filter and decay shape its brightness and ringing.

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The engines / 02.

Every engine can be selected on any of the eight channels.

RM
Rim
A short inharmonic ping for rims, clicks and small metallic accents. Try it against a slower resonator.

KAR
Karplus strings
An excited feedback loop creates plucked-string behaviour. Useful for tuned percussion and short, woody notes.

MDL
Modal resonator
A bank of resonant modes turns an excitation into a struck or ringing object. Explore it in CHROM mode.

SYM
Sympathetic strings
Coupled string-like resonances add a pitched, ringing body. Keep the decay short for percussive patterns.

CMB
Comb resonator
Comb-filter resonance creates pitched repeats and resonant colour. Try a narrow pitch span before widening it.

FMP
FM percussion
Frequency-modulated tones for bright, metallic and synthetic hits. Small tuning changes can reshape the harmonic balance.

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The engines / 03.

Every engine can be selected on any of the eight channels.

BYT **Bytebeat**
Mathematical bitwise patterns produce raw digital textures. Filtering can bring the useful body out of a bright or noisy result.

PTC **Particles**
A particle-based texture source for scattered, noisy percussion. Use envelope shaping to keep each event defined.

GRN **Grains**
Small sound fragments form a granular percussion texture. Compare short and long decays to hear the grain structure.

GDN **GENDYN**
Stochastic polygon-wave synthesis produces unstable, irregular timbres. Start with restrained level and a simple rhythm.

SID **C64 percussion**
Chip-inspired percussion colours. Useful for tight digital hits and pitches that stand apart from acoustic-style drums.

MBR **Membrane**
An eight-mode skin model gives struck-drum resonance. Explore its pitch and body before adding shared space.

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The engines / 04.

Every engine can be selected on any of the eight channels.

DFF

Duffing resonator

A nonlinear resonator for tones that grow rougher and more complex. Use filtering to shape the resulting harmonics.

SHK

Shaker

Particle-collision behaviour creates shaker-like texture. Try probability and humanisation for less uniform accents.

VSM

VOSIM

Pulse-formant synthesis gives a hollow, vocal-like digital character. Try tuned patterns and modest filter movement.

SCR

Scrape

Stick-slip friction produces scraping textures. Short envelopes turn the texture into discrete rhythmic events.

BRK

Break

A fracture-cascade source for crackling, breaking textures. Use sparse patterns to hear the detail of each event.

FMD

FM drum

Two-operator FM with an index envelope and pitch sweep. Explore the relationship between the initial impact and its changing body.

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When something seems wrong.

Follow the signal from the voice to the output.

SYMPTOM	CHECK
No sound	Engine is not OFF; the channel is not muted; another channel is not soloed; channel volume is up. Check the host track's monitoring and output routing.
Sequencer does not start	Enable RAVIK's play button. In SLAVE, start the host transport. With NEXT BAR selected, wait for the bar boundary.
Some hits do not play	Check PROB, density, muted steps and the generated pattern. A quieter hit can also be masked by a long previous sound or heavy processing.
Changing a control affects another voice	Read the modulation target's channel number. Check LFO, MOD, macro and MIDI CC links. Also check whether EFFECTS is in MASTER scope.
Decay seems too long	Turn down local delay/reverb WET and sends. Check the dry engine body and DEC before restoring effects.
Reverb jumps in level	Check local WET and the channel's REV send separately. Two reverbs can add up on the main mix.
Individual outputs sound different	They include local effects but not shared returns or master processing. The main output carries the finished mix.
A saved key will not import	Check that the complete key was copied and that the receiving build supports its version.

If a problem persists, send the RAVIK version, operating system, DAW/version, a patch key and the shortest steps that reproduce it to vald.labs.lisbon@gmail.com.

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RAVIK at a glance.

The complete instrument, in compact form.

AREA	INCLUDED
Architecture	8 independent channels; 24 engines plus OFF; individual level, pan, mute and solo.
Sequencing	8 sequences; 1–32 steps; 9 algorithms; MONO/CHROM; probability, humanisation, swing, ratcheting, density and direction.
Pitch	Independent root, scale, octave and span on each channel; 12 scales.
Modulation	24 MOD lanes, 8 LFOs, cross-channel MOD targets and 2 assignable macros.
Filters / envelopes	SEM and Polivoks-inspired VOKS; cutoff, resonance, type, bipolar filter envelope, SNAP and decay.
Effects	16 local controls per channel; delay, reverb, distortion, ducking, folding, compression and spread; shared sends and master processing.
Connections	MIDI trigger mapping, Note Learn, MIDI CC Learn, host automation and synchronisation.
Outputs	Main stereo mix plus 8 optional stereo channel outputs.
Presets	7 factory presets; INIT/Tight Loop; preset saving, QSAVE, SHARE/PASTE keys, scoped randomisation and locks.
Formats	macOS AU/VST3, Apple Silicon/Intel, macOS 11+; Windows x64 VST3.

vald labs

valdlabs.com/ravik

Made in Lisbon.