



User manual.

39 engines.

Two layers. Your sound.



Synthesis view · TRESSE desktop

DESKTOP + iOS EDITION

macOS · Windows · iPhone · iPad
October 2026 · Desktop 1.3.1

01 / TRESSE MANUAL

Find your way.

Start with a sound, then go deeper.

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How to use this manual

Control names match the instrument: TIM means Timbre, CUT means filter cutoff. Start with the quick start if you want to play immediately; use the later sections as a reference.

Tresse is available on macOS, Windows and iOS for iPhone and iPad. This manual covers desktop and iOS, with desktop 1.3.1 as the current reference. iOS features depend on purchases and the installed version. The retained desktop 1.2.3 screenshots show the layout and example patches; newer controls are explained in the text.

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What changed.

Desktop 1.3.1, with the 1.3.0 changes you may have missed.

FEATURE	WHERE TO FIND IT
AU validation	Fixes crashes with large render blocks at low sample rates, including Logic's 11025 Hz validation test.
FOLD	Open FX, right-click CRSH·DIST and choose Show: FOLD. Touch users can hold the knob to open the same menu.
Independent tempo	FREE and MASTER now use Tresse's internal BPM even in a DAW. SLAVE follows the host.
Envelope modulation	Each of the three LFOs can target individual amp or filter ADSR stages on either layer.
Longer patterns	Desktop supports 64 steps, 16-bar divisions and Random Walk playback direction.
Part copying	The ≡ menu's Copy... submenu copies sequences or oscillators independently.
Safer starting point	New instances start on INIT with playback paused. Undo and Redo are in the ≡ menu.

Desktop and iOS availability

Desktop includes all features. iOS FREE / ADV / PRO / FULL have different editing limits. Desktop 1.3.1 retains the 39-engine instrument and Morphing Multimode Filter from 1.3.0.

1.3.1 also fixes Audio Unit validation at low sample rates and large render blocks. If Logic still shows an older version, see troubleshooting.

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Your first sound.

A short route from an empty track to a saved patch.

1. Load TRESSE on an instrument track.

Enable the track's MIDI input or monitoring. For iPhone or iPad standalone use, open the Tresse app and start with the on-screen keyboard. The current desktop installers contain plugins.

2. Start clean.

Save anything you want to keep, then press RESET to load INIT with playback paused. Choose OSC 1, EastCoast and POLY. Leave the centre mixer fully towards OSC 1.

3. Play a note.

Use your MIDI keyboard, a note in your DAW, or open SEQ to reach the on-screen keyboard. The SEQ page can be open without its sequencer running.

4. Explore the engine.

Move TIM, MOR and HAR one at a time. Change the engine to hear how those same controls take on different jobs.

5. Shape the note.

Lower CUT to soften it. Raise A for a slower start, or R for a longer fade after releasing the key.

6. Save the result.

Use SAVE for a named preset, or QSAVE for a fresh generated name. Your DAW also saves the plugin state with its project.

Make it play a pattern

Open SEQ, select EUCLIDEAN, set DENSE and PROB to 100, choose a scale, and press ►. In a DAW, start the host transport too: plugins default to SLAVE sync.

For your first session, keep modulation and effects low. It is easier to learn an engine when you can hear which control caused the change.

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Install & unlock.

Get set up on desktop, iPhone or iPad.

PLATFORM	FORMAT / INSTALLATION
macOS	VST3 and Audio Unit plugins in the current 1.3.1 installer. Run the signed, notarized package, then restart your DAW and rescan plugins if needed. The macOS build supports Apple Silicon and Intel; macOS 11 or later.
Windows	64-bit VST3. Run the Windows installer, allow its required runtime installation, then restart or rescan your DAW. Use a 64-bit host.
iPhone / iPad	iOS app for standalone play and AUv3 use. Install from the App Store and open Tresse once, then select Tresse in an AUv3-compatible host's instrument slot.

Enter your desktop licence

Open the menu ≡ and choose **Enter licence key...**. Enter the purchase email and your **VLD1** licence key. Desktop includes all 39 engines and the Morphing Multimode Filter; the desktop licence is separate from iOS purchases. Verification is local and needs no licence server.

Unlock on iOS

Use the in-app purchase options in the standalone Tresse app. Use Restore Purchases with the same Apple Account to recover previous purchases. iOS purchases are separate from desktop licence keys.

Where the desktop plugins go

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

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

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

If your host cannot find Tresse

Enable the correct format and rescan: Logic uses Audio Units; Windows uses VST3. On Windows, let the installer finish setting up WebView2 and the required runtime.

Keep your key safe

A licence key unlocks Tresse. A patch key shares a sound. They are different things: use SHARE for patches, and never post your licence key as a preset.

Get installers and current availability from valdlabs.com/tresse.

Desktop & iOS.

Know which controls are available in your edition.

Desktop 1.3.1 includes two editable layers, all 39 engines, the Morphing Multimode Filter, all three LFOs, both MOD lanes and the full sequencer. The current Mac package supplies AU and VST3; Windows supplies x64 VST3.

IOS EDITING ACCESS	MAIN LIMITS
FREE	One editable layer; Euclidean; up to 16 steps; no LFO editing. SAVE and QSAVE open the unlock panel.
ADV	Two editable layers and SPLIT; the 24 Classic engines; all algorithms, scales and chords; up to 32 steps; LFO 1 and MOD 1; divisions up to 2 bars and Ping Pong.
PRO / FULL	Adds the 15 Våld engines, up to 64 steps, LFOs 2 and 3, MOD 2, 16-bar divisions, Random Walk direction and sequence/oscillator copy-paste. PRO needs ADV; FULL combines both.

Loaded sounds and editing access

A loaded preset keeps playing its authored settings. A locked edit opens the unlock panel; it does not rewrite the loaded sound. FREE can return a split patch to JOIN, but cannot enable SPLIT or edit/randomize its second sequence.

Start and save deliberately

New instances open on INIT, paused. Standalone relaunch also pauses a saved RUN state. Press Play when ready. SAVE and QSAVE need paid access on iOS; Restore Purchases uses the same Apple Account.

Meet the interface.

The same workspace, with switchable control sections.



The synth page: engine and voice controls above; sound shaping in the middle; presets below.

Choose what you edit

OSC 1 / OSC 2 select a layer. **FLT 1 / FLT 2** select its filter and filter envelope. **FX / DLY / REV** switch the bottom-left controls. **LFO1 / LFO2 / LFO3** switch the bottom-right controls.

Play, browse and save

GAIN adjusts output. ► runs the sequencer; **SEQ** opens its page. The footer contains preset navigation, PASTE, SHARE, LOAD, SAVE, RESET and QSAVE.

Selecting a layer does not solo it

The centre mixer decides what you hear. You can edit OSC 2 while OSC 1 is playing, or have both layers sounding together.

Working with controls.

Small gestures that make editing quicker.

GESTURE / CONTROL	WHAT IT DOES
Drag a knob	Move up to increase its value, down to decrease it.
Shift + drag	Make fine adjustments.
Mouse wheel	Step a knob's value.
Double-click	Return that knob to its default.
Right-click	Open the knob menu. A touch hold of about half a second opens the same menu.
Lock	Protect that parameter from randomisation. This does not prevent ordinary editing.
Link to LFO / MOD	Point one of the three LFOs or two MOD lanes at this parameter. Unlink removes that connection.
MACRO #1 / #2	Put the control on a sequencer-page macro knob.
Resize the window	Drag the host's window edge. The interface keeps its 3:2 proportions.

Reading movement

When a parameter is modulated, the knob shows its moving value and range. A source label such as LFO2 tells you what is controlling it. If a knob seems to move by itself, inspect its links before changing the patch.

Randomise without losing a good idea

The menu has separate **Randomize synth** and **Randomize sequencer** actions. Keep a pattern while trying new sounds, or keep a sound while generating new patterns. Lock the controls you want to protect and save useful results with QSAVE.

QSAVE is not Randomize

The bright footer button saves a new preset with a generated name. Randomisation lives in the menu.

Build with two layers.

Each layer is a complete sound source.

OSC 1 and OSC 2 each have their own engine selection, TIM / MOR / HAR / DRIFT controls, voice mode, amplitude envelope, filter and filter envelope. Combine a plucked attack with a sustained body, or a bass with a contrasting sequence.

CONTROL	USE
OSC 1 / OSC 2	Select which engine and amplitude envelope you edit. Selecting an oscillator also selects its matching filter page.
Centre mixer	Fully towards OSC 1: OSC 1 only. Centre: equal shares. Fully towards OSC 2: OSC 2 only.
POLY	Play chords and independent notes. With both layers active, each has eight voices. OSC 1 alone can use sixteen.
MONO	Play one note at a time with legato behaviour. Useful for bass and lead lines.
UNI 2 / 4 / 8	Stack voices on a note. Use DET to separate their pitches. Larger stacks use the available voices more quickly.

The four sound controls

TIM (Timbre), **MOR** (Morph) and **HAR** (Harmonics) shape the selected engine. Their exact role changes with the synthesis method. **DRIFT** adds slow, independent pitch wander and subtle timbre movement to voices.

A simple layered patch

1. Choose Karplus on OSC 1 and give it a short amplitude envelope.
2. Choose StrChor on OSC 2, with a slower attack and a longer release.
3. Move the centre mixer away from OSC 1 until the sustained layer supports the pluck.
4. Adjust each filter independently, then add shared reverb if desired.

Shared controls

DET, CHOR, PORT, CRSH·DIST, FOLD, delay, reverb, the LFO sources and MOD lanes are shared. Modulation destinations can address both layers or a specific one.

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Shape the brightness.

One morphing filter and a filter envelope for each layer.

CONTROL	WHAT TO LISTEN FOR
TYPE	The Morphing Multimode Filter blends continuously through LP → BP → NOTCH → HP. Each layer has its own setting.
CUT	Moves the filter's working frequency. On LP, lowering it removes more of the high end; on HP, raising it removes more of the low end.
RES	Emphasises the region around the cutoff. Start low, then raise it to make sweeps more pronounced.
ENV	Bipolar filter-envelope depth. Centre is off; positive values sweep cutoff upwards; negative values sweep it downwards.

Two envelopes, two jobs

An envelope describes how something changes after a note begins and ends. The amplitude envelope controls volume. The filter envelope controls cutoff through ENV.

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

Try a bright pluck

Choose FLT 1 and LP. Lower CUT, raise ENV above centre, use a short F.A, a modest F.D and a low F.S. The filter opens at the attack and then closes. Keep A short and reduce S if the volume should decay too.

A filter envelope needs depth

Changing F.A / F.D / F.S / F.R will not create a filter sweep while ENV is at its centre/off position. Check FLT 1 or FLT 2 so you are editing the layer you can hear.

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Movement, grit & space.

The FX, DLY and REV tabs share the bottom-left row.

FX CONTROL	FUNCTION
DET	Detunes voices. Especially useful with a unison stack.
CHOR	Adds stereo chorus: a moving, widened version of the sound.
PORT	Sets portamento, the glide between pitches. Try it with MONO.
CRSH·DIST	Centre = OFF. Turn left for bit and sample-rate reduction; turn right for saturation / drive.

DLY: delay

CONTROL	FUNCTION
TIME	Centre = OFF. Left selects tempo divisions from 1/32 to 2 BAR. Right sets free delay time, about 10 ms to 2 seconds.
FBCK	Controls how long the repeats persist. At zero, the delay produces a single echo.
TYPE	DIGI: clear repeats. TAPE: coloured repeats. PING: alternating stereo echoes. LOFI: reduced-resolution repeats.
WET	Balances the delay contribution. Raise it to hear the repeats.

REV: reverb

CONTROL	FUNCTION
TIME	Sets the decay of the reverb tail.
SIZE	Shapes the reverb character. In SHIM it sets pitch shift; centre is an octave up.
TYPE	HALL, ROOM, PLAT (plate) or SHIM (shimmer).
WET	Sets the reverb contribution.

The two layers are mixed before the shared effects. CRSH feeds delay, then reverb; chorus follows the reverb. Delay needs both a non-OFF TIME and some WET. FOLD follows chorus and can also fold delay/reverb tails. Engine-level folding in WavShape, WavFold and Complex is separate from this shared FOLD stage.

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Find FOLD.

A shared wavefolder with its own amount and modulation.

1. **Open SYNTH and select FX.**

If DLY or REV is selected, switch back to the FX row.

2. **Right-click the CRSH·DIST knob.**

On iPhone or iPad, hold the knob for about half a second.

3. **Choose Show: FOLD.**

The same knob socket now reads FOLD.

4. **Raise FOLD from zero.**

Try a simple sustained sound first, then explore the amount. Folding adds harmonics; its character depends on the level and sound entering it.

5. **Return through the same menu.**

Right-click or hold FOLD and choose Show: CRSH·DIST.

Both effects keep working

The Show menu changes the control you see. It preserves both amounts and both stages remain active. To remove FOLD, display it and turn it to zero. To remove CRSH·DIST, display it and return it to centre/OFF.

Add movement

With FOLD visible, use its knob menu to link an LFO or MOD lane. You can also choose **Fold** in a source's destination list. Start with a small depth or narrow MIN / MAX range. Saved presets and projects keep the FOLD amount even when CRSH·DIST is visible.

FOLD processes the mixed layers after delay, reverb and chorus. A long effect tail can therefore change with folding too. Randomize Synth resets FOLD to zero; save an amount you want to keep.

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Three ways to keep moving.

Use an LFO for repeating or continuously varying modulation.

An LFO is a slow oscillator used as an automatic control movement. Select LFO1, LFO2 or LFO3 to edit it. Each has its own shape, depth, speed and destination.

CONTROL	FUNCTION
SHP	Sin: smooth cycle. Tri: linear rise and fall. Saw: ramp and reset. Sqr: alternating levels. S&H: stepped random values. Rnd: smooth random movement.
DEPT	Amount of movement. At zero, the source has no effect.
SPD	Lower half: free speed, roughly 0.02–20 Hz. Upper half: tempo divisions from 16BAR to 1/32 on desktop or iOS PRO/FULL.
DEST	Chooses the parameter. Off disconnects the LFO.

Route from the destination

1. Right-click CUT, TIM or another supported knob.
2. Choose **Link to LFO 1, 2 or 3**.
3. Select that LFO's tab and adjust SHP, DEPT and SPD.
4. Watch the target's animated knob while you listen. Use a small depth first.

Read the destination names

2x means both layers, as in Tim2x or Flt2x. **O1** and **O2** target only one layer. **DI** means delay, **Rv** reverb, **Bal** the centre mixer, and **Sq** the sequencer.

Start with a gentle filter sweep

Use Sin, a slow SPD and a small DEPT on O1Flt. Keep OSC 1 audible and put CUT somewhere below fully open, so the movement has room to change the sound.

Fold controls the shared FOLD amount. CRSH·DIST has no dedicated LFO/MOD destination; use direct editing, a macro, MIDI mapping or host automation. For envelope stages, O1Atk / O1Dec / O1Sus / O1Rel address OSC 1 amp ADSR, and F1Atk / F1Dec / F1Sus / F1Rel address its filter ADSR. O2 and F2 address layer 2. All three LFOs offer these destinations; they are not MOD-lane targets.

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Make the instrument play.

Generate a pattern, then give it a musical shape.



Sequencer view: generation and timing above the keyboard; the grid shows pitches, rests and playback.

Press SEQ to open this page. The ► button starts the step engine. Choose an ALGO, adjust its four labelled knobs, then set the scale, octave range and timing. The pattern is generated by these controls; the grid is a view of the result.

JOIN

One pattern drives both oscillator layers. Start here when you want the two sounds to form one part.

SPLIT

Switching from JOIN to SPLIT first clones the joined pattern into OSC 2. Then each layer has its own full sequencer. Use OSC 1 / OSC 2 at the top of this page to choose the part you edit.

In SPLIT, algorithm, timing, scale, chord, arp, TIE and LATCH settings belong to the selected part. Run state, sync and the two MOD lanes are shared. Both parts receive the notes you play into their held-note pools.

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Seven pattern generators.

The four ALGO knob labels change with the selected method.

ALGORITHM / KNOBS

STARTING POINT

WAVE INTERFERENCEFRQ 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 WALKSTEP • 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 64 steps (iOS tier limits apply).

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.

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Length, rhythm & feel.

Shape how the generated notes play.

CONTROL	FUNCTION
DIV	Duration of one sequencer step, from 1/32 to 16 BAR; iOS tier limits apply. T means triplet; a dot means dotted.
STEPS	Playback window, from 1 to 64 steps (iOS tier limits apply).
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 plays, chosen once per cycle. With TIE on, hold/right-click PROB: Use TIE carries across probability gaps; Cut notes ends notes there. Stored per part.
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 PONG, RAND or RANDOM WALK. Random Walk takes repeatable forward/backward steps; it differs from the pitch-generation algorithm.
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.

Generative control movement.

MOD1 and MOD2 make patterns of parameter values.



MOD view: the value pattern replaces the note display, with target, shape, rate and limits above it.

Open SEQ and press MOD1 or MOD2. Each lane has its own algorithm, four algorithm knobs, STEPS and PROB. The lane creates control values instead of notes. Press its lit button again to return to the note lane.

CONTROL	FUNCTION
TARGET	The parameter to move. Off disables the lane's effect.
RATE	Tempo-synced duration of one modulation step.
MIN / MAX	The target's travel limits. Equal limits hold a fixed value; reversed limits invert the movement.
SHAPE	SQUARE holds each value; CRV eases between values; TRI ramps linearly; MIX varies the interpolation from step to step.

Make modulation predictable.

Understand who owns the target before adding more sources.

MOD lanes set a value; LFOs move around it

A MOD lane drives its target between MIN and MAX, much like moving the knob by hand. The knob's own base position is parked while the lane controls it. This is different from simply adding a positive amount to the knob.

Two MOD lanes aimed at the same destination are averaged. LFO movement is relative to the current base, which can be the MOD result. More sources can make a complex result; add them one at a time.

Give one layer its own motion

1. Keep OSC 1 audible and open MOD1.
2. Choose RANDOM WALK and target O1Flt.
3. Set a modest MIN / MAX range, with CRV and a slow RATE.
4. Keep PROB at 100 while you explore the four algorithm knobs.
5. Return to SYNTH and watch CUT move. Select FLT 1 if needed.

Useful destination groups

LABEL FAMILY	EXAMPLES
Both layers	Tim2x, Mor2x, Har2x, Flt2x, Amp2x.
One layer	O1Tim / O2Tim, O1Flt / O2Flt, O1Amp / O2Amp.
Effects and mix	Fold; DITim, DIFbk, DIWet; RvTim, RvSiz, RvWet; Bal.
Sequencer	SqP1–SqP4, SqPrb, SqLen, SqSwg, SqStr.
Velocity	Vel: use a MOD lane for generated-note velocity movement.

A low MOD PROB holds the previous value on skipped steps rather than setting the destination to zero. The MOD lanes have their own running cycles; stopping note generation does not turn a routed MOD lane off.

If a lane seems ineffective, check its target layer and MIN / MAX range before adding another source.

Clock & MIDI.

Choose who starts the pattern, then connect your controller.

SYNC SETTING	BEHAVIOUR
SLAVE	Waits for the DAW transport, then follows host tempo and song position. The BPM readout is read-only in SLAVE. The default for plugins. The sync readout pulses while armed and waiting.
FREE	Runs without waiting for host transport, using Tresse's internal BPM even in a DAW. The default for the standalone app.
MASTER	Runs using the editable internal BPM, independently of host tempo and song position. Ableton Link clock broadcasting is not implemented.
Start: NEXT BAR	In SLAVE, waits for the next 4/4 bar boundary if transport begins partway through a bar. IMMEDIATE removes that wait.

Change sync in the ≡ menu. It is a setup preference: loading a preset or pressing RESET leaves it unchanged. In FREE or MASTER, drag the BPM readout or use tap tempo to set the internal tempo (30–300 BPM). In SLAVE, change tempo in your DAW. Tempo-synced LFOs and delay use the selected clock too.

Map a hardware knob

1. Right-click or touch-hold the target control and choose MIDI Learn.
2. Move the hardware control. Its CC is assigned to the parameter.
3. Use the menu's MIDI mapping panel to inspect mappings, enter CC numbers directly or clear them.

Use ordinary controller numbers 0–119. Channel-mode messages 120–127 are reserved. Host automation is also available through the plugin's parameters.

Address a layer directly

With the sequencer, arp, latch and chord processing off, MIDI channels 1–14 play both layers; channel 15 addresses OSC 1 and channel 16 addresses OSC 2. When note processing is active, played notes feed its pools instead. Pitch bend is not routed in this edition.

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Keep it. Share it.

Presets save the instrument; patch keys make it portable.

Save and browse

SAVE stores a named .tresse preset. **QSAVE** stores a new preset with a generated name. **LOAD** opens the preset browser; the footer arrows step through the library. Factory presets are marked with a star and are read-only.

Rename or delete your own presets from the browser. Save a new copy when you want to preserve an earlier variation. DAW projects retain their own plugin state.

Share a patch

1. Press SHARE to show the patch key and QR code.
2. Copy the text key into a message or your notes, or save a share card.
3. On the receiving instrument, use PASTE to load the copied patch key.

Patch keys carry sound, sequence and modulation settings. A patch that uses newer features may need a newer Tresse build. If a key is rejected as newer or unsupported, update the receiving instrument; do not edit the key text.

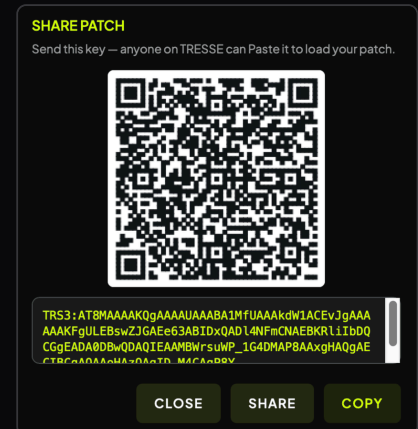
Back up your desktop preset library

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

Copy the .tresse files to your backup location. On macOS, use Finder's Go to Folder command to open the hidden Library path.

Keep the preset file too

For important work, retain the .tresse preset and your DAW project as well as any share key. QR camera scanning is an iOS feature; use text PASTE on desktop.



The website's patch-sharing example.

Reuse a part.

Copy a sequence or oscillator while keeping the rest of the patch.

1. **Open ≡ → Copy...**

In JOIN choose Joined sequences. In SPLIT choose Both sequences, Sequence 1 or Sequence 2. For sound settings, choose Both oscillators, OSC 1 or OSC 2.

2. **Load the destination patch.**

The internal clipboard survives preset loading and keeps sequence and oscillator copies separately.

3. **Select the destination part.**

For a single sequence, choose OSC 1 or OSC 2 on SEQ. For a single oscillator, choose OSC 1 or OSC 2 on SYNTH.

4. **Open ≡ and choose the matching paste.**

PASTE SEQUENCE ON 1 / 2 or PASTE OSCILLATOR ON 1 / 2 names the selected destination. Plural pastes replace both parts. PASTE JOINED SEQUENCES restores the copied JOIN routing.

5. **Play and save the combination.**

Use Undo to compare with the previous patch.

Keep your setup

A partial paste copies its sequence or sound settings. It preserves your sync/tempo setup and unrelated settings; it does not start playback for you.

These controls are included on desktop and available with iOS PRO/FULL. The internal part clipboard is separate from the text patch key used by SHARE and the footer PASTE button.

23 / TRESSE MANUAL

Three places to start.

Small patch-building exercises, not fixed recipes.

01 / PLUCKED AND RESONANT

A pluck with a soft halo

Choose Karplus on OSC 1. Keep A short, use a low S and enough R to let the string decay. Start with effects off and explore TIM / HAR before changing the envelope. Add StrChor on OSC 2 with a slower attack; blend it in quietly. Use a little ROOM or HALL reverb.

If the pluck is cut off, increase R. If the pad swallows the attack, reduce OSC 2's share of the mix.

02 / RHYTHM AND CONTRAST

A bass and an answering voice

Choose EastCoast on OSC 1 and an FM or resonator engine on OSC 2. In SEQ, select SPLIT. Give OSC 1 a short Euclidean pattern in a low octave. Give OSC 2 a slower pattern, in a higher octave and the same scale. Bring both layers into the centre mix.

Start with ARP off and PROB at 100. Once the parts fit together, lower DENSE on the busier part to leave space.

03 / SLOW MOVEMENT

A changing held texture

Choose Wavetabl or Additive. Use a slow attack and a long release. Link a low-depth, slow sine LFO to that layer's TIM. Use MOD1 on its filter with CRV and a narrow MIN / MAX range. Add SHIM reverb gently, then hold a chord.

Change one source at a time. For a steadier texture, reduce DRIFT and modulation depths before adding more effects.

Make the sequencer macros useful

Tap an empty macro socket to choose a control, or assign MACRO #1 / #2 from a knob's menu. Put the two controls you reach for most beside the pattern.

Classic Plaits / 01.

Engines 00–11 · oscillators, FM and digital colour.

00 EastCoast

Analogue-style saw and square waves with an internal resonant filter. Start here for basses, leads and familiar subtractive tones.

01 PhaseDist

Phase distortion: reshape the oscillator's phase for bright digital tones and changing harmonic structure.

02-04 DX7 I / II / III

Three banks of six-operator FM patches. Explore the banks for electric keys, bells, basses and metallic sounds; their levels and responses vary.

05 Terrain

Wave-terrain synthesis. Move through different terrain shapes to find rounded, bright or more complex tones.

06 StrChor

String-machine synthesis with built-in chorus. A useful layer for sustained chords and soft ensemble textures.

07 Chiptune

Chip-style pulse, triangle and noise character, with internal arpeggiation behaviour. Try short envelopes for game-like accents.

08 DualDet

Two detuned oscillators with changing waveform shape. Explore beating tones, solid basses and broader leads.

09 WavShape

Waveshaping and wavefolding inside the engine. Start with a simple tone and add harmonic edge.

10 PhaseMod

Phase-modulation/FM tones with feedback. Useful for clean-to-metallic changes and percussive sounds.

11 SawCloud

A cloud of saw oscillators. Explore dense, animated textures and broad sustained tones.

The engine numbers match Tresse's internal catalogue. DX7 I, II and III are three separate engines. TIM, MOR and HAR are engine-dependent macros.

Classic Plaits / 02.

Engines 12–23 · harmonics, resonators and percussion.

12 Additive

Builds the sound from harmonics. Explore hollow spectra, shifting harmonic emphasis and organ-like tones.

13 Wavetabl

Wavetable scanning with digital and lo-fi character. A useful destination for gentle TIM modulation.

14 Chords

Generates a chord from one note. HAR selects chord material and TIM changes inversion. This engine is separate from the sequencer's CHORD function.

15 Speech

Vowels, formants and speech-like material. Explore the engine controls for vocal colours and phrases.

16 Swarm

A swarm of buzzing oscillators. Good for restless ensemble textures and animated sustained sounds.

17 FiltNois

Filtered noise with clocked and resonant behaviour. Useful for wind-like textures, noise hits and pitched noise.

18 Particle

Sparse particles and dust-like noise with resonant/reverberant character. Try slow envelopes for atmospheric layers.

19 RingsInh

Inharmonic resonator. Explore struck, bell-like and metallic responses; not every setting behaves like a harmonic oscillator.

20 RingsMod

Modal resonator with plate, bar and string-like colours. Give the amplitude release enough room for the resonance.

21 BassDrum

Analogue-modelled bass drum. Short amplitude envelopes help keep kicks tight.

22 Snare

Analogue-modelled snare body and noise. Shape the overall duration with the amplitude envelope.

23 HiHat

Metallic hi-hat synthesis. Use a short decay/release for closed hats and longer values for open textures.

The Våld engines / 01.

Engines 24–31 · plucks, phase distortion and digital character.

24 **Karplus**

Karplus–Strong plucked string. TIM shapes damping/brightness and HAR the feedback sustain. Give the release enough space for the string to ring.

25 **ByteBeat**

Eight bytebeat formulas turn simple numerical operations into digital tones and patterns. Expect abrupt changes in character.

26 **CZ–PD**

Casio-inspired phase distortion. Explore rounded tones at one end and sharper digital harmonics at the other.

27 **SuprSaw**

A seven–saw supersaw engine. Useful for full leads, chords and pads; it has its own oscillator stack before voice–mode unison.

28 **Formant**

Vowel–formant synthesis. Explore mouth–like colours, vocal leads and sustained vowels.

29 **2–OpFM**

Two–operator FM with feedback. A compact source for basses, bells and clean–to–edgy tones.

30 **WavFold**

Waveform shaping through an engine–level wavefolder. It remains available independently of shared CRSH·DIST and FOLD.

31 **NsDrums**

Noise–based percussion with pitch–envelope and filtering behaviour. Start with a short amp envelope and build body versus noise.

Hear the engine first

Keep shared effects low while exploring. The same TIM / MOR / HAR positions do not mean the same thing on different engines.

The Våld engines / 02.

Engines 32–38 · resonating bodies, grains and FM.

32 **Modal**

A 64-mode resonator using the Rings resonator bank. TIM controls ringing time. HAR moves from harmonic towards inharmonic structures. MOR is bipolar: below centre softens the strike, centre gives the hardest strike, and above centre introduces bowing.

33 **SymStr**

Three coupled sympathetic strings. Use short notes and a longer release to hear the interaction and decay between them.

34 **CombRes**

Four feedback-tuned delay lines create plucked and hollow resonant sounds, with struck and bowed behaviour.

35 **Drawbars**

Organ-style additive tones with spectral tilt and drive. A useful starting point for sustained keys and richer harmonic layers.

36 **Complex**

A complex oscillator combining FM and phase-domain wavefolding. Explore harmonic complexity with effects off before adding shared drive.

37 **Grains**

Pitched grain noise with smoothing. Useful for textured tones between a stable pitch and a noisier surface.

38 **ValdFM**

Multi-waveform FM. HAR sets the frequency ratio, TIM the modulation depth, and MOR changes the carrier and modulator waveforms. Non-integer ratios can produce metallic tones.

Resonators need time

A short amplitude release can hide a resonator's natural decay. If the sound ends too abruptly, raise R before changing the engine itself.

When something seems wrong.

Work from the simplest cause first.

SYMPTOM	CHECK
No sound	Is the DAW track receiving MIDI and monitoring enabled? Is GAIN up? Is the audible layer selected in the centre mixer? Try RESET and EastCoast after saving your patch.
The sequencer is armed but silent	SLAVE waits for the host transport. Start the DAW, or select FREE for independent running. NEXT BAR can add a wait until the next bar boundary.
The pattern contains notes, but none play	Set DENSE and PROB to 100. Check LENGTH, the amp envelope, the layer balance, and any MOD routing to amplitude or velocity.
ARP is on but does nothing	With SEQ off it needs held or latched notes. Play a chord, or enable LATCH and play a note.
A knob appears ineffective	Check the OSC / FLT page and whether that layer is audible. ENV must be away from centre for the filter envelope. Delay needs TIME away from OFF and WET above zero.
A knob moves back by itself	Inspect LFO/MOD links, MIDI CC assignments and DAW automation. A MOD lane takes over the target's value.
The sound is unexpectedly rough	Return CRSH-DIST to centre/OFF and FOLD to zero using their Show menu. Lower GAIN and resonance. Some engines intentionally produce noise or inharmonic tones.
Notes keep sounding	Turn LATCH off, stop SEQ/ARP and release held notes. Long release, feedback and reverb can keep a tail sounding.
High CPU or dropouts	Reduce unison, use one layer, shorten long tails, reduce expensive effects and raise the DAW audio-buffer size. Use the DSP readout as a guide.
Logic shows an older version	Install the current macOS package, restart Logic, then check TRESSE in Plug-in Manager and use Reset & Rescan Selection. A separate iPad-on-Mac Tresse app can register an older AUv3; check whether both versions are present. Include the validation report when contacting support.
A shared key will not load	Use the complete patch key and a compatible or newer Tresse build. Do not paste a VLD1 licence into PASTE.

For a reproducible problem, include your OS, host, Tresse version and the steps that cause it. A patch key or preset and a short recording are helpful. Keep licence keys private.

Quick reference.

The essentials in one place.

INSTRUMENT	DESKTOP + iOS
Synthesis	Desktop: 39 engines (24 Classic Plaits + 15 Våld). iOS access varies.
Layers / voices	Two layers of eight voices each; OSC 1 alone can use sixteen. POLY, MONO, UNI 2 / 4 / 8.
Sound shaping	Per-layer filters and ADSRs; shared detune, portamento, chorus, CRSH·DIST, FOLD, delay and reverb.
Modulation	Three LFOs and two generative MOD lanes. Both-layer, individual-layer, effect and sequencer targets.
Sequencing	Seven algorithms; up to 64 steps (iOS tier limits apply); JOIN or SPLIT; twelve scales; ten chord types plus OFF.
Arpeggiator	Held-note modes and four sequence-reading modes, with independent division and note length.
Presets	Local .tresse presets, DAW state, text patch keys and QR/share cards.
Audio	48 kHz internal synthesis, converted to the host sample rate.
Formats	Current desktop installers: macOS VST3 / AU, Windows VST3 x64. iPhone / iPad: standalone / AUv3.

Credits

Tresse is designed and developed by Jaime Paiva / Våld Labs, Lisbon. Its Classic Plaits engines are based on the work of Emilie Gillet / Mutable Instruments. The Modal engine uses the Rings resonator bank. Våld Labs provides the instrument's custom synthesis, sequencing, modulation, effects and interface.

Mutable Instruments Plaits, Rings and stmllib are distributed under the MIT licence. Refer to the distribution's licence notices for the complete terms and third-party acknowledgements.



valdlabs.com/tresse
Support & updates

October 2026 · Desktop 1.3.1 + iOS with tier/version limits. Retained screenshots show desktop 1.2.3; newer menus are explained in the text.