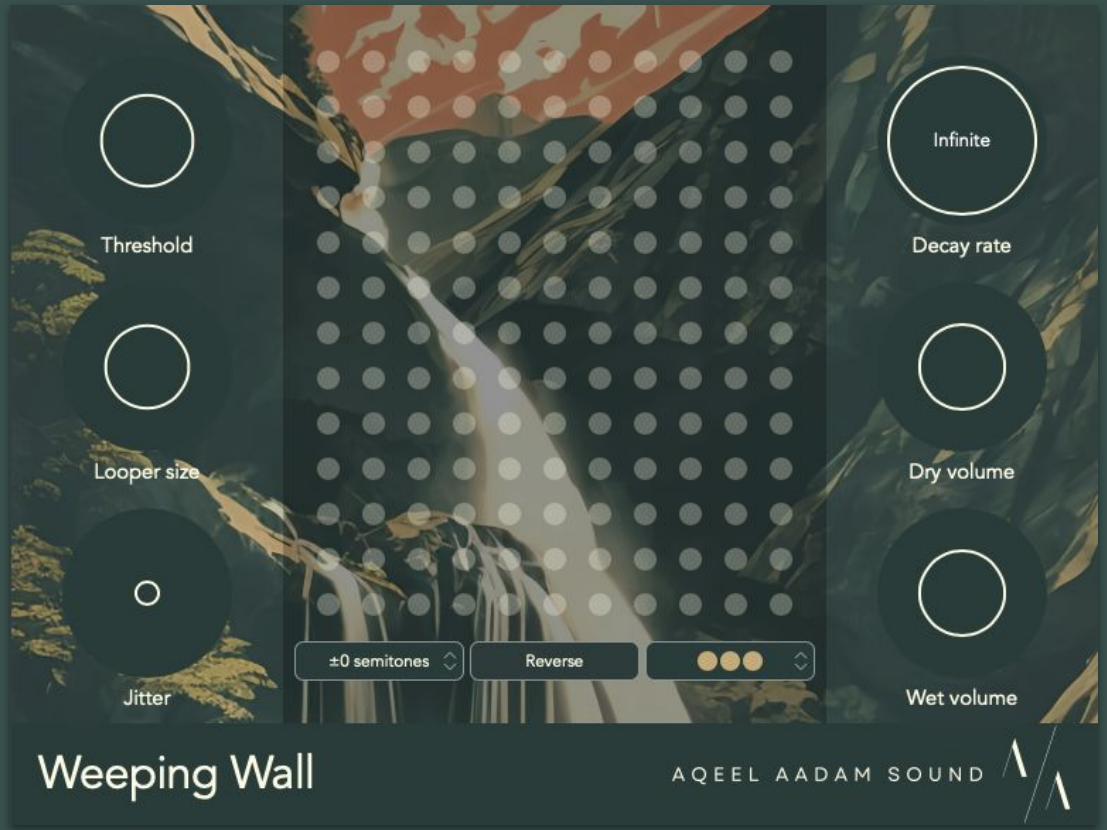
Weeping Wall

Aqeel Aadam Sound

User Manual


Threshold
Looper size
Jitter
Infinite
Decay rate
Dry volume
Wet volume
±0 semitones
Reverse
Weeping Wall
AQEEL AADAM SOUND

Overview

Weeping Wall is a set of automated, desynchronized microloopers, designed to create a morphing bed of material related to whatever you feed it. In short, it's an army of loopers that detect input and begin record automatically.

WW is a flexible, modular tool, intended to be used in any number of ways. Each control is designed with simplicity and musicality in mind. WW can be used as an ambience generator, a non-traditional looper, a delay, an inspiration machine - however you find it best for your workflow.

WW is CPU-optimized and minimalistic, and is intended to be equally pleasing to the ears and the eyes. I hope you and your compositions enjoy it.

- Aqeel

Primary usage

Weeping Wall is a set of short loopers with a single input detection, which triggers recording. New loops are introduced into empty loopers first, and will circularly replace the oldest material if all loopers are currently occupied.

Each loop can have an independent length, and can loop infinitely or fade out at a predisposed time. All sounds are introduced and removed smoothly and seamlessly.

WW is designed to be used either as an effect directly on your track, or used as a send effect (similar to a reverb or delay). Detailed usage ideas are described in the Suggested Usages section.

Features and Controls

Threshold: This sets the decibel level that triggers loop recording. When the input level meets this threshold, recording will begin. Note: WW has some logic to avoid re-recording on long, held notes. This is designed to avoid filling multiple loopers with the same sound.

Looper size: This sets the length (in seconds) of *new* loops. Existing loops will be unaffected by changing this control.

Jitter: This desynchronizes loops with a random length modulation on each repeat, allowing loops to phase against each other unpredictably. Each loop is randomly shortened, and the degree of shortening (from slight to extreme) is controlled by this parameter. At 0, no desynchronizing occurs.

Features and Controls *(cont.)*

Decay rate: This sets whether or not loops are held infinitely, and if not, how long they take to fade away. This essentially toggles between WW acting more like a looper or more like a delay. At maximum, loops are held infinitely. Otherwise, loops will play back for the amount of time before smoothly fading out.

Dry volume: The proportion of the incoming signal that passes through WW to the output. At 100%, the incoming signal is mirrored at unity gain.

Wet volume: The proportion of the looping signal that passes to the output. At 100%, each loop's volume will mirror the original incoming signal at unity gain.

Note: Due to the nature of stacking multiple audio sources, clipping may occur. WW is fitted with a simple limiter, but please be careful of audio levels.

Features and Controls *(cont.)*

Semitone offset: Repitches loops, from -12 semitones to +12 semitones (octave range). This can be used to create a “shimmer” or “dimmer” effect, or produce harmonies against the original input.

Reverse: Reverses direction of the loops on playback. Useful for toggling between the original signal or a more abstract version.

Number of loopers (•••••): Controls the number of loopers from 1 to 5.

Note: The state of all controls will be saved and persisted across sessions as part of your DAW’s project file. However, please note that *recorded audio* will not be persisted across instances. WW is designed to be an ephemeral tool. To save output indefinitely, please record the result of WW to an audio track, or “freeze” WW’s track (if your DAW supports this function).

New features (v1.1)

Beat syncing: Loops can now be synced to your DAW's tempo. Enabling beat syncing mode will change the loop size control to even beat divisions. Similar to the normal mode, this syncing will only apply to *new* loops.

Pausing and stopping loops: Loops can now be automatically paused or fully stopped when your DAW's transport is paused. When loops are paused, this will restart when your DAW resumes playback. Paused loops can either be restarted from their respective start points, or from the point at which they were paused. When loops are stopped, they will be destroyed after fading out.

Crossfade length: This is the length of the crossfade that occurs at the start and end of each loop. This can be used to either preserve the initial transient of the loop, or shave off this transient and "blur" the edges of the loop for a more ambient sound.

Fade time: This controls the time that a loop takes to fade in, out, or be replaced.

New features (v1.2)

Macro mode: In this mode, loops can be up to 60 seconds in length. Tempo-synced loops also have larger time divisions available as well - up to 8 bars. Please note that existing loops will be destroyed when entering or exiting this mode. Jitter is modified in this mode as well: rather than just randomly shortening loops from their start, snippets are chosen at random from the duration of the entire loop.

Performance mode: A button-based UI designed specifically for live performances on touch-screen based devices (iOS). Core features can now be controlled with simple, latching buttons: play, pause, enable/disable recording, reverse, and change octaves.

Random skip: Loops can now have a probability that they will “skip over” playback on a certain loop. Effectively, this is the percentage chance that a single loop will be silent for its duration.

Wet channel filtering: A simple high and low pass filter are now available for filtering the wet channel’s output.

Suggested Usages

Weeping Wall can be used as an effect directly on a track, or as a send effect.

- As a track effect: Use the “dry” volume to control how much of the original signal to pass through (likely 100%). Use the “wet” volume to control how much of the WW looper output to hear.
- As a send effect: Place WW on a return track in your DAW. Set the “dry” volume to 0% and use the “wet” volume to control the volume of WW’s output. Send a single sound source to WW with highly configurable volume balance, or send multiple sounds to WW for loops that combine multiple sources.

Suggested Usages *(cont.)*

The following are some creative ideas for using Weeping Wall.

- Use WW as a send effect, and place a fully wet reverb after WW. This will create a lush, morphing reverberant pad from the WW output.
- If your source material is of relatively constant volume (and won't trigger WW's threshold reliably), configure WW as a send effect, and place a tremolo or sidechain in front of WW. This will cause the input sound to "bounce" and trigger WW periodically.
- If the output of WW is too constant for your liking, place a tremolo or sidechain *after* WW, to vary the volume of the output.

Compatibility

macOS 10.13 or later, Intel and Apple M1/M2 chips supported. VST3/AU/CLAP format.

Windows 10 or later, 64-bit. VST3/CLAP format.

WW requires an internet connection for initial authorization. Internet connection will not be necessary afterwards.

Support

For any support inquiries, please feel free to reach out via email.

aqeelaadammusic@gmail.com

Installation

macOS:

- Open the .pkg installer files and follow the provided instructions.

Windows:

- Please copy the .vst3 file to the following location: C:\Program Files\Common Files\VST3\
- Please copy the .clap file to the following location: C:\Program Files\Common Files\CLAP\

After the above instructions, you will need to restart your DAW and/or re-scan for new plug-ins.

Uninstall locations

macOS:

- AU: Macintosh HD/Library/Audio/Plug-Ins/Components/
- VST3: Macintosh HD/Library/Audio/Plug-Ins/VST3/
- CLAP: Macintosh HD/Library/Audio/Plug-Ins/CLAP/

Windows:

- VST3: C:\Program Files\Common Files\VST3\
- CLAP: C:\Program Files\Common Files\CLAP\