Audiomodern | User Manual

Quick Overview

Filterstep 2 is a **filter step sequencer and multi-effects plugin** that turns filtering into a rhythmic, creative process. Build precise step patterns, draw flowing curves, or generate new rhythms and variations as your track plays.

The filter shapes the movement. An additional effect slot brings weight, grit or colour with **Density, Drive, Crush, Comb and Lo-Fi**. Place the effect before or after the filter, narrow the motion to a gentle pulse, or open it into a wide sweep.

Five Ways to Move

Flow varies the filter across the pattern. **Gated** alternates filtered and unfiltered steps. **Binary** moves between the two ends of your filter range. **Draw** follows editable curves. **Snake** turns a small game into clocked filter modulation.

One Pattern, Many Directions

Work in mono or independent left/right sequencing. Change the rate, length, direction and playback range. Generate a new pattern, remix an existing one, introduce a temporary variation with Instant, or let Infinity keep the sequence evolving. Freeze holds the current modulation while audio continues.

Using This Manual

This manual covers the interface, filtering, effects, sequencing and presets. Updated interface figures use native Windows UI renders from the v2.0.0 build; unchanged detail captures and signal-flow diagrams are retained where applicable. Example control values illustrate operation. A click means a mouse click; use the corresponding tap or drag on a touch interface where available.

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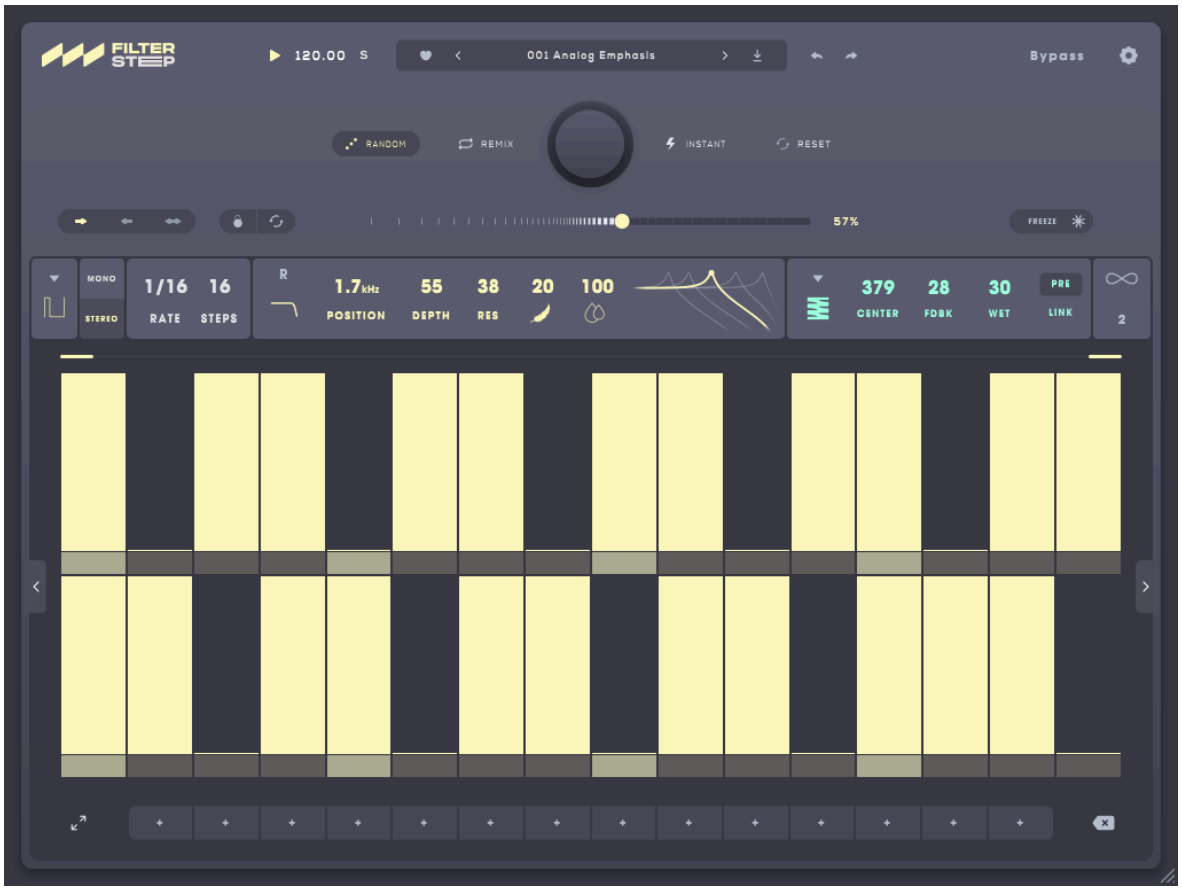
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Interface at a Glance



Current interface with stereo step sequencing. The header includes the preset name, favourite and save controls.

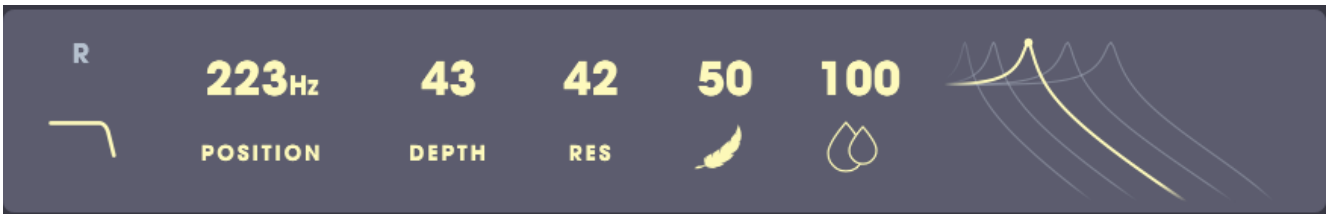
Header. Play/Stop, tempo and S sit beside the logo. The centre shows the current preset with a heart, previous/next arrows and a save icon. Undo, Redo, BYPASS and Settings are at the right. The logo opens information and resource links.

Pattern and performance. Random, Remix and the main dice generate patterns. Instant, Reset, Complexity, direction, locks and Freeze shape performance.

Sound and timing. The next row contains mode, mono/stereo, Rate, Steps, the filter, one effect slot and Infinity. The filter and effect stay in fixed positions; PRE/POST changes their audio order.

Editor. The range bar sits above the pattern. Stereo uses an upper left-channel lane and a lower right-channel lane. Use the lower-left expand icon for more editing space; click it again or press Escape to return. Snake expands automatically and is left through the mode menu.

The Filter



Current filter controls, compact R button and raised response preview. The feather is Smooth; the droplets are Wet.

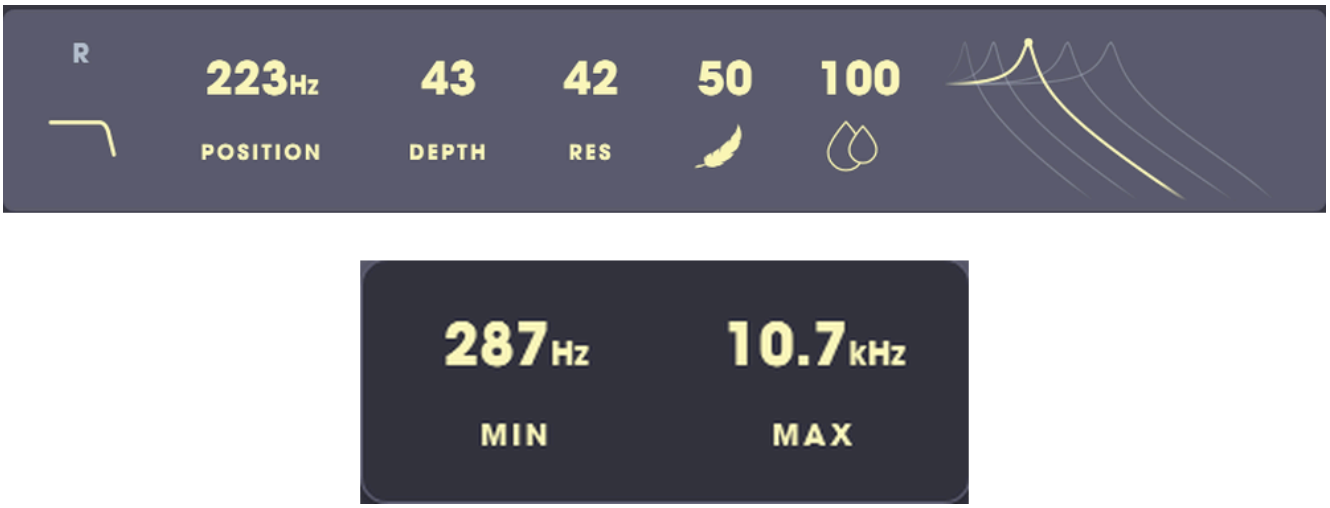
The filter is the centre of Filterstep 2. The sequence moves its cutoff frequency within a range; the controls below let you position that motion without redrawing the pattern.

Control	What It Does
Filter type	Click the filter icon to cycle through low-pass, band-pass and high-pass.
POSITION	Moves the cutoff range higher or lower while retaining its shape where the frequency limits allow.
DEPTH	Narrows or widens the range of filter movement. At zero, MIN and MAX meet and cutoff motion disappears.
RES	Emphasises the area around the cutoff. Higher resonance makes the movement more pronounced and can increase level.
Smooth	Softens transitions between steps. In Draw, it smooths the movement through the curve without rewriting its points.
Wet	Blends this stage's unfiltered input with its filtered output. Zero leaves this stage dry; 100% uses the filtered signal.

Low-pass lets frequencies below the cutoff through. Raising a step opens the filter and admits more high frequencies. **High-pass** lets frequencies above the cutoff through: raising a step removes more low frequencies. **Band-pass** focuses on the region around the cutoff.

Keep the rhythm, change the reach. If a pattern closes a bass sound too far, raise POSITION or reduce DEPTH. The timing and the authored pattern stay intact.

Range and Response Graph



Separate control details: the current R button and graph above; the MIN/MAX popup below.

Set the Range Endpoints

Click the **R** button above the filter-type icon to open **MIN** and **MAX**. These set the lowest and highest cutoff frequencies for ordinary Steps and Draw playback, across approximately 20 Hz to 20 kHz, subject to the audio sample rate. R opens the popup directly; there is no arrow beside it.

POSITION and DEPTH are linked views of the same range, not extra layers of modulation. Changing MIN or MAX updates both. Moving POSITION shifts the range; increasing DEPTH spreads the endpoints. Near the supported frequency limits, the range may narrow or its centre may shift to fit.

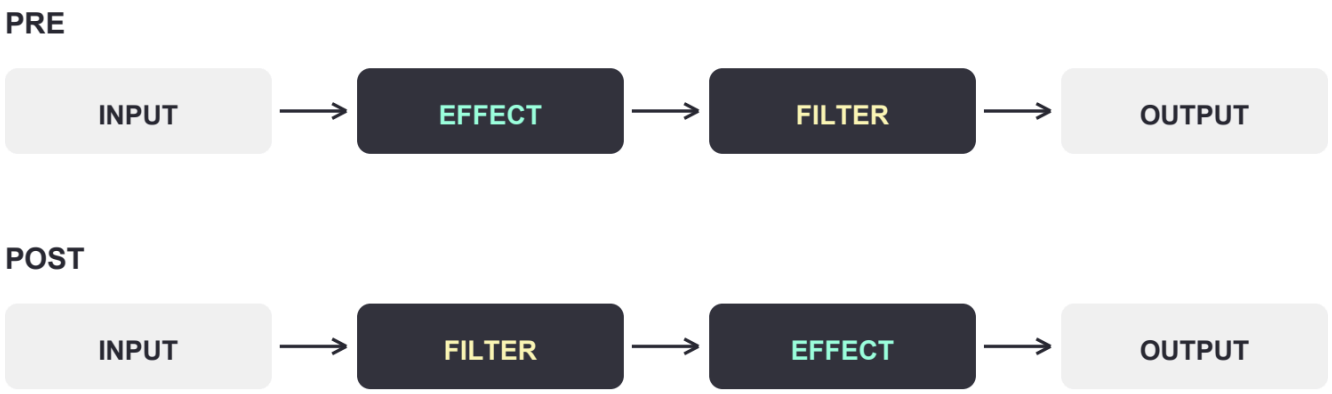
Read the Curves

The **yellow curve** shows the response at POSITION. The **blue-gray curves** show responses across the MIN-to-MAX range. The horizontal direction runs from low to high frequencies; the vertical direction represents gain. The raised unity-gain baseline leaves more room for attenuation below it.

Filter Wet does not change the graph. The preview retains its filter shape even at 0% Wet. Wet changes the audible blend: at zero the filter stage passes its unfiltered input, although the graph still shows the selected filter response. Resonant peaks rise above unity gain; attenuation falls below it.

This is a **settings preview**, not a spectrum analyser or an animated cutoff meter. It does not display the effect slot, the source spectrum, step bypasses or the live position of Snake. Snake uses its own full-range modulation without changing your MIN/MAX settings.

Signal Flow



Solid arrows: audio. Dashed arrow: control information, not an audio branch.

The filter and the selected effect form a serial chain. Their positions on screen stay fixed; the effect's **PRE/POST** button changes their order in the audio path.

PRE: effect, then filter. Feed the effect into the moving filter. This is useful when you want the filter to shape newly generated harmonics, soften Lo-Fi's edges or carve a resonant Comb tone.

POST: filter, then effect. Process the rhythm created by the filter. This can make a cutoff pattern more textured, add bite to filtered accents or preserve the effect's brighter edge after filtering.

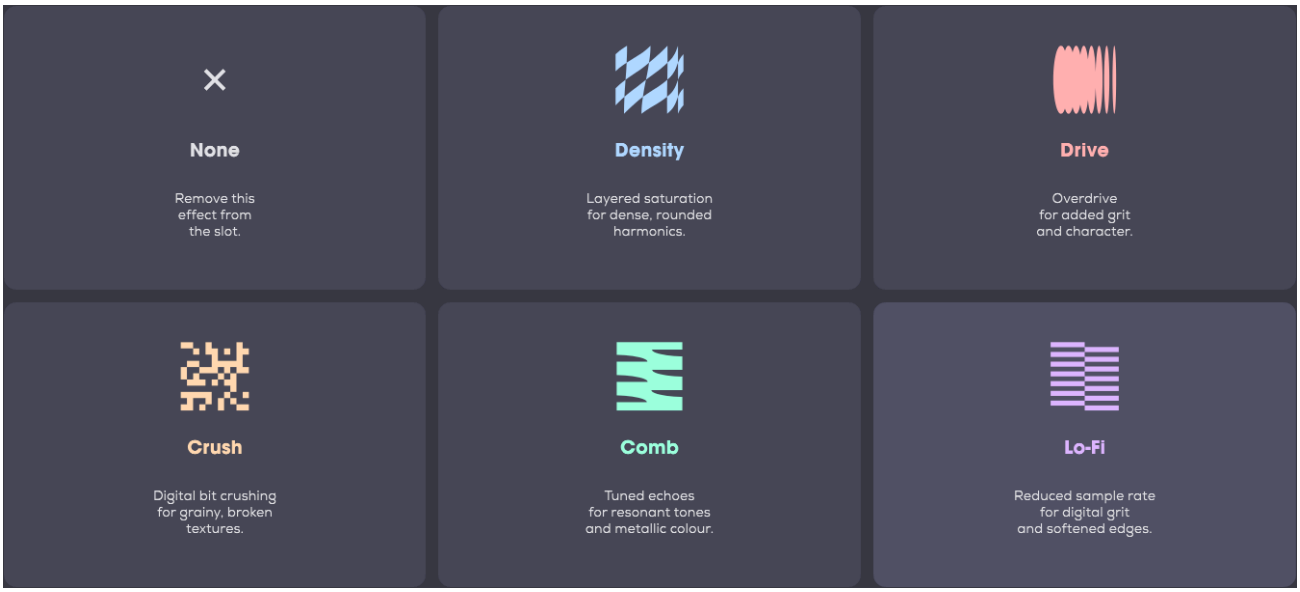


Local dry/wet mix. PRE and POST each feed the next stage's input.

Each stage has its **own Wet control**. Its dry branch is the signal entering that stage, which may already have passed through the other stage. Reducing filter Wet does not turn down the effect slot, and reducing effect Wet does not turn down the filter.

LINK follows the step's filtered/unfiltered state. It does not reorder the chain or turn the effect's parameters into a second sequencer. **Global BYPASS** passes the original input around the complete processing chain.

The Effect Slot



Single-click cards to audition; double-click to choose and close.

Filterstep 2 has **one effect slot** alongside the filter. Choose one of five effects, or **None** for filter-only processing.

Choose an effect. Click the small down arrow above the effect icon, or right-click the icon on desktop. An empty slot shows a **+** instead. The six cards appear inside the dark sequencer area.

Audition without closing. A single click loads an effect and enables the slot, even if it was bypassed. The cards remain open so you can compare sounds. Double-click an effect to choose it and close the cards. Click the arrow again or click outside the cards to close them. Choosing None closes the view and empties the slot.

Effect power. Click the main effect icon to turn the selected effect on or off without removing it. The inactive icon uses the same blue-gray colour as the selector arrow.

Two sound controls and Wet. Each algorithm provides two character controls. Wet blends its processed result with the signal entering the slot. The same numerical Wet value can feel different across effects; adjust by ear.

PRE/POST. Sets the effect before or after the filter. The current routing is shown by the button's label.

LINK. When enabled, the effect follows the steps that are being filtered. Unfiltered steps pass through without the linked effect. Draw and Snake have continuous filter processing rather than a step-bypass pattern, so Link does not create rhythmic gaps in those modes.

Density, Drive and Crush



Density, Drive and Crush cards.

Density

Layered saturation for rounded harmonics and a denser, fuller texture. Use it for body before a moving filter, or for weight after it.

DRIVE controls the amount of saturation. **HP** removes low-frequency content before saturation; zero disables that high-pass cut. Raise it when low frequencies push the effect harder than you want. **WET** blends the saturated signal into the stage input.

Drive

Overdrive for grit, bite and stronger harmonic character. A modest amount can make a soft sequence more audible; higher settings give it a more assertive edge.

DRIVE sets the overdrive amount. **TONE** changes the effect's tonal balance. **WET** sets how much of that colour is blended in. Compare PRE and POST: filtering the distortion can sound very different from distorting the filter's output.

Crush

Bit reduction and saturation for grainy, broken digital textures. Crush changes amplitude resolution; it is distinct from Lo-Fi's sample-rate reduction.

DRIVE sets the input drive and saturation character. **DEPTH** increases the loss of bit resolution independently of Drive. **WET** blends the crushed result with the input. Start with a low Depth and raise it until the rhythmic texture speaks clearly.

Comb



Comb controls in the single effect slot. The shown values are an example, with the slot switched off.

A short, tuned delay with feedback creates a series of resonances and notches. It can add a metallic edge, a pitched body or a ringing tail to the filter movement.

CENTER sets the tuning, from **45 Hz to 3.2 kHz**. **FDBK** controls feedback from **-72% to +82%**. Negative and positive feedback produce different resonance patterns; moving farther from zero increases the feedback character. **WET** blends the result with the stage input.

For a controlled start, keep feedback near zero, find a useful Center setting and then add feedback. Higher feedback can sustain a resonant tone. Its apparent level depends on the input and tuning, so audition it at a comfortable monitoring level. The processed output is level-trimmed while retaining the original Comb feedback character.

Place the Resonances

PRE lets the filter shape the resonant output of Comb. **POST** feeds the filtered signal into Comb, retaining its resonances after the filter. Try both at the same Wet setting before choosing your balance.

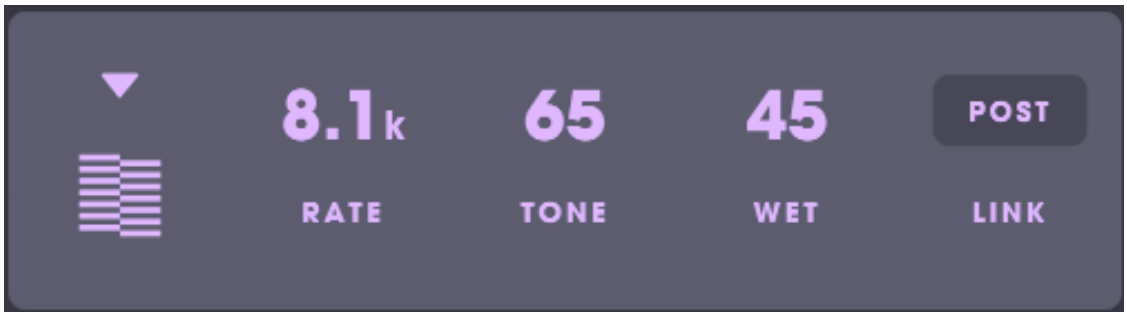
Follow the Pattern

Enable **LINK** when you want the effect to follow filtered steps. In Gated or Binary, bypassed steps then leave the linked effect out. With LINK off, Comb can continue colouring the signal across the pattern.

Blend the Character

Use **WET** to blend the processed signal with the input to this stage. Lower Wet for a lighter metallic texture; raise it for a stronger resonant result. Center and feedback change the tone, while Wet changes its blend.

Lo Fi Effect



Lo-Fi in the effect slot.

Lo-Fi reduces the sample rate of the signal inside the effect, holding each sample between updates. This produces digital grit and aliasing, ranging from a light texture to a coarse, stepped sound. It does not change your DAW or audio device sample rate.

Control	What It Does
RATE	Sets the reduction rate from 300 Hz to 48 kHz, capped by the audio sample rate. Lower values make the reduction stronger. This is separate from the sequencer Rate, such as 1/16.
TONE	Runs from 0 to 100. Lower values smooth and darken the held signal. Higher values retain more of its bright digital edges; 100 gives the raw held signal.
WET	Blends the effect with the signal entering the slot. At zero the stage is dry; at 100 it is fully processed.

Place and Link the Effect

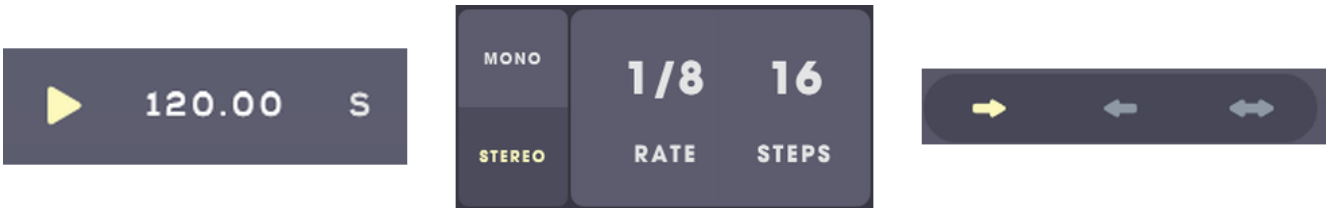
Choose **PRE** to let the filter soften and shape Lo-Fi's added edges. Choose **POST** to add them after filtering. **LINK** makes the effect follow filtered/unfiltered steps. Draw and Snake are continuous, so LINK does not create gaps in those modes.

Try a Starting Sound

For a soft texture, try Rate around **12 kHz**, Tone **25** and Wet **25%**. For a stronger digital rhythm, try Rate around **3 kHz**, Tone **80** and Wet **40%**, then adjust by ear. These are suggested starting points, not additional factory presets.

Lo-Fi and Crush. Lo-Fi reduces how often samples update. Crush reduces amplitude resolution. Use Lo-Fi for held-sample edges and aliasing; choose Crush for grain from bit reduction.

Clock, Length and Stereo



Current transport, channel/timing controls and playback directions.

S: host sync. In the plugin, enable S to follow the host's tempo and playback. The tempo display follows the DAW. Turn S off to use Filterstep's internal tempo and Play/Stop. The standalone uses its own transport; the host-sync switch is unavailable there.

Play/Stop. Starts or stops sequencing. It is separate from global BYPASS. In internal-clock operation, Space is also a playback shortcut when the application receives that key. Host keyboard handling can vary.

Rate. Sets the musical interval for each step, or each movement tick in Snake. Available divisions are **1/1, 1/2, 1/3, 1/4, 1/6, 1/8, 1/12, 1/16, 1/24, 1/32, 1/48 and 1/64**.

Steps. Sets the visible sequence length from **2 to 64**. With the full range selected, 16 steps at 1/16 make a four-beat loop. Reducing the active playback range shortens the repeating section. In Draw, changing Steps crops or extends the visible part of the curve; it does not change X Snap.

Mono. One modulation lane controls both audio channels. It does not sum a stereo input to mono.
Stereo. The upper lane controls the left channel and the lower lane controls the right, allowing different patterns on each side.

Direction. The three direction buttons select forward, backward or alternating playback. Alternating travels to the end of the range and back. Snake is steered directly instead.

Drag numerical controls vertically to adjust them. Some fields, including Steps and the Draw grid values, also allow direct entry. Frequency units are smaller than the values for easier scanning.

Choose a Mode



Current mode selector.

Open the arrow above the mode icon, or right-click the icon on desktop. The five cards run from **Flow to Gated, Binary, Draw and Snake**. Choose a card to select the mode and close the menu.

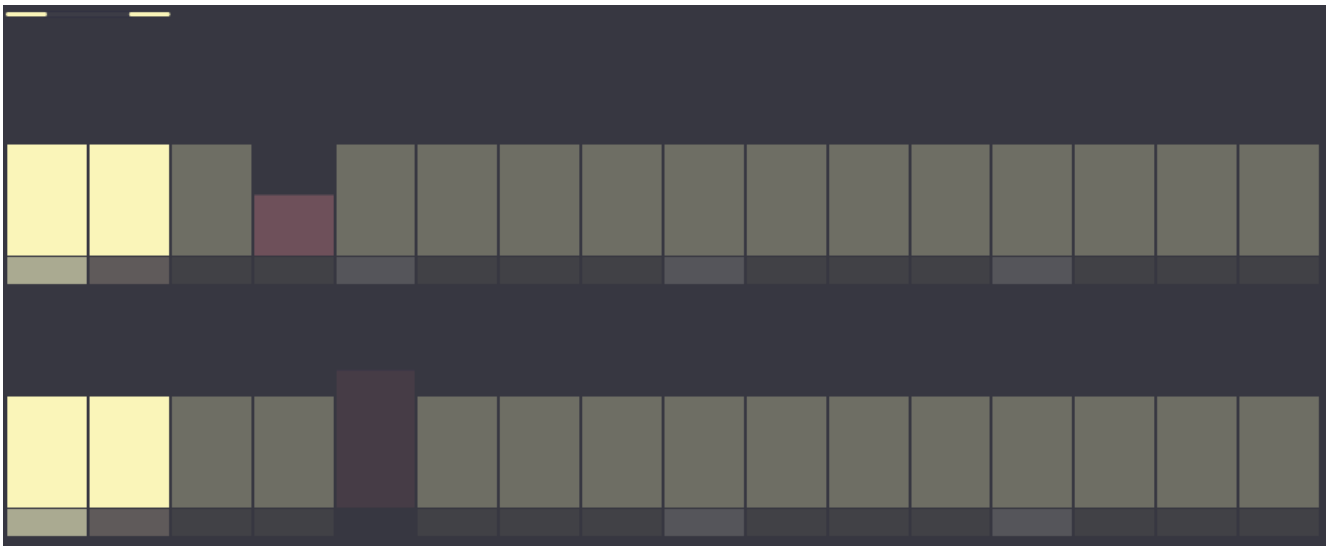
Mode	Pattern Behaviour
Flow	Uses variable cutoff steps. Complexity changes the spread of the unlocked step values around their average.
Gated	Uses variable cutoff steps plus filtered/unfiltered step states. Lower Complexity produces a sparser filtered pattern.
Binary	Restricts effective cutoff values to MIN or MAX. Randomisation chooses between those endpoints; dragging snaps between them.
Draw	Follows point-based curves continuously across the active loop. Complexity changes the depth of the drawn movement.
Snake	Steers one clocked board to control cutoff and resonance across the full filter range.

Flow and Gated can look similar. At high complexity, both can have variable cutoff values on every step. Their difference becomes clearer when you lower Complexity: Flow reduces the spread of values, while Gated changes how many steps are filtered. Gated is not an audio mute gate.

Changing to a different mode selects **Random** automatically, rather than leaving Remix active. Selecting a mode does not itself create a new pattern; press the main dice when you want one. Snake is the exception: selecting it starts a fresh game on the active clock.

Steps and Draw retain separate content. Switching to Draw does not overwrite the hidden step pattern, and switching back does not erase the curve.

Edit Steps



Current stereo step lanes, left above right, with the playback range at the top.

Set a cutoff. Drag a step vertically. Higher means a higher cutoff frequency. In low-pass mode that opens the filter; in high-pass it removes more low frequencies. The sound depends on filter type, MIN/MAX, resonance and Wet.

Filtered or unfiltered. Use the small button below a step to enable or bypass its filtering. A bypassed step passes the signal arriving at the filter; it does not necessarily silence the audio. With effect LINK enabled, the effect follows this filtered/unfiltered pattern too.

Binary editing. In Binary, drag above or below the midpoint to select MAX or MIN. The cutoff jumps between those endpoints rather than taking intermediate values. Smoothing can soften the audible transition.

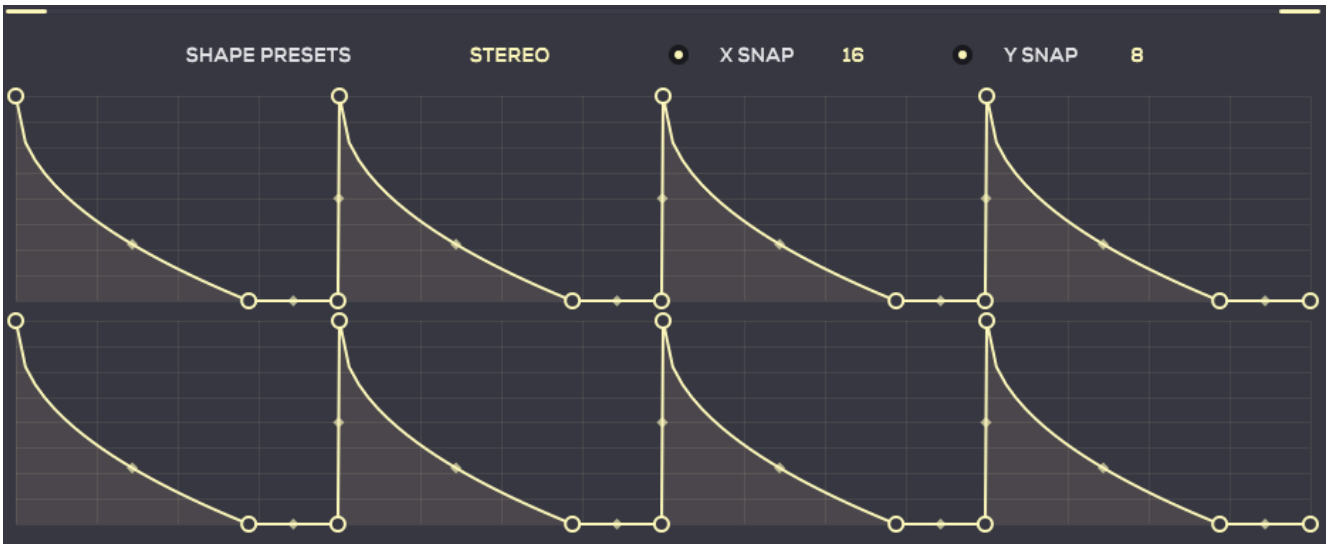
Lock useful steps. Enable the lock tool beside the direction controls, then click a step to lock or unlock it. Locked steps are coral. They are preserved during randomisation, allowing the rest of the pattern to change around them. The reset-locks button clears all step locks without being the same operation as Reset.

Shift the pattern. The left and right shift buttons move the step pattern by one position. This is useful for changing where accents fall without generating new cutoff values.

Choose a playback region. Drag either end of the range bar to set the start and end. Drag its body to move the selected region. Double-click to restore the full available range. Areas outside the active region are dimmed.

Reset. Clears both step lanes to their minimum values, removes locks and clears the step-bypass pattern. It is a pattern reset, not a complete reset of every control in the plugin.

Draw Your Movement



Current Draw toolbar and stereo curves. The toolbar scales with the editor size.

Draw follows a continuous cutoff curve instead of individual step sliders. Use one curve for mono sequencing or independent upper-left and lower-right curves in stereo.

Add and move points. Click an empty location to add a point, then drag it. Horizontal position sets timing; vertical position sets cutoff. Drag a curve handle between points to bend that segment. Drawing beyond the current cutoff range can extend that range to include the new position.

Remove or straighten. Double-click an interior point to remove it. Shift-click or Alt-click also removes an interior point. Double-click a curve handle to return that segment to a straight line. Endpoints remain in place horizontally.

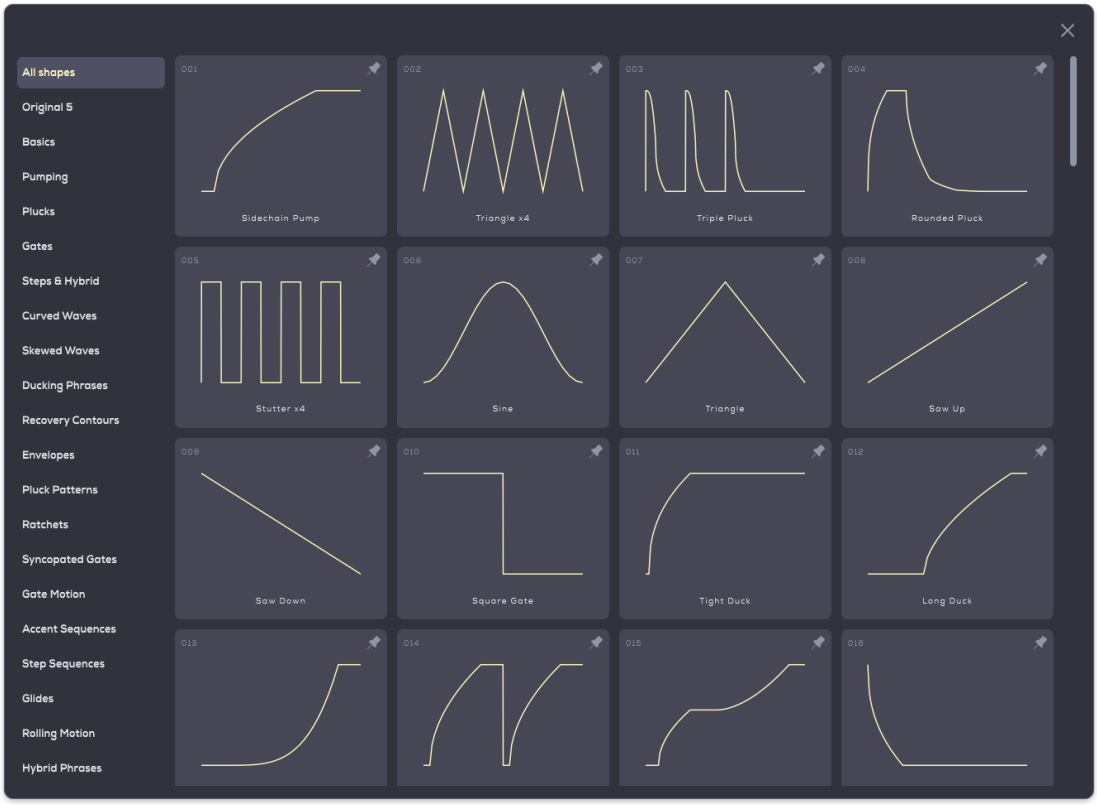
Keyboard editing. With the canvas focused, Left/Right select visible points. Up/Down changes the selected height. Delete or Backspace removes an interior point. When Y Snap is on, vertical keyboard adjustments follow the grid.

X Snap and Y Snap. The circular switches turn each snap direction on or off. Both are on by default. X Snap divides the visible loop horizontally; Y Snap divides the vertical grid. Drag, scroll or enter their values from 1 to 64. They are independent of Steps. The toolbar labels scale when you resize the editor.

Steps changes the view. For a curve created over 16 steps, changing to 4 shows and plays its first quarter enlarged to the full width. Returning to 16 restores the hidden remainder. A four-step view can still have X Snap set to 8.

Smooth and Depth. Smooth softens the audible movement without altering the drawn points. Filter DEPTH changes the cutoff range. Draw Complexity changes the curve's movement depth. The playback range bar limits the active region and dims the rest.

The Shape Library



The shape browser with categories, numbered tiles, pins and scrollbars.

The Draw library provides **100 shapes** as starting points. Open **SHAPE PRESETS** above the canvas.

Browse and apply. Choose a category on the left. Scroll the four-column collection and click a tile to apply its shape with your current filter and timing settings. The browser stays open for auditioning.

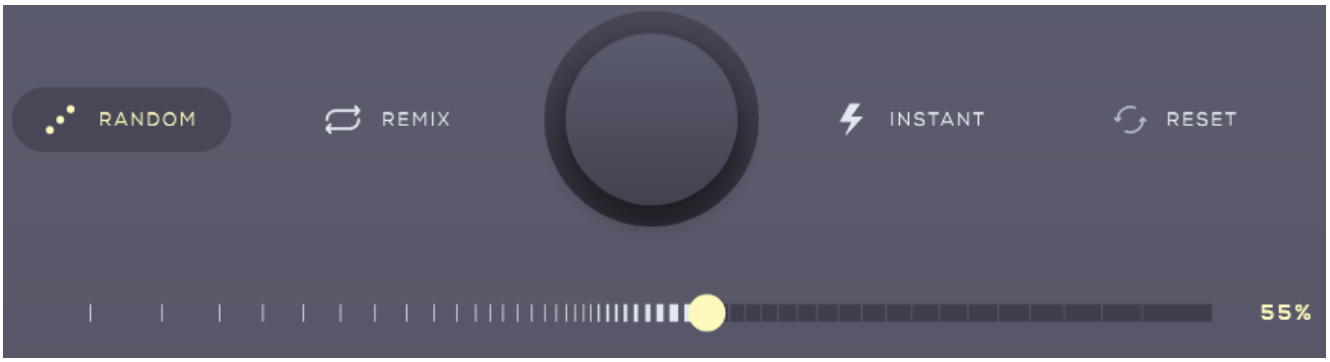
Choose the destination. The text control beside SHAPE PRESETS cycles through **STEREO, LEFT and RIGHT**: both stored curves, left only or right only. This is separate from mono/stereo sequencing. In mono, the left curve drives both audio channels; a shape loaded into Right is retained for stereo playback.

Pin a shape. Click its pin to bring it to the front of the displayed collection; click again to unpin. A pin changes browsing order and does not prevent editing.

Keep shaping. A loaded shape fits the current Steps length and remains editable. Move points, bend segments or use Random and Remix. Without an existing curve, Draw starts with shape 56.

Close the browser with its cross or click outside it. The chosen curve remains in the editor.

Random, Remix and Complexity



Current Random, Remix, main generator, Instant, Reset and Complexity controls.

The main dice. Generates a pattern using the selected Random or Remix behaviour. It changes the sequence, not your effect choice or the entire sound setup.

Random. Creates new step values or a new Draw curve. In Steps, locked values remain untouched. In Binary, new cutoff values are at MIN or MAX. In Draw, generation respects the enabled snap grids.

Remix. Creates a variation from the current material. In Steps it rearranges some unlocked steps instead of inventing an unrelated set of values. In Draw it exchanges heights and segment curvature while retaining point timing and loop continuity where present.

Instant. Press and hold for a temporary generated variation. Release to restore the previous pattern. It follows the selected Random/Remix behaviour and works in both Steps and Draw. It is useful for a short fill that returns to the original groove.

Complexity In...	What Changes
Flow	The spread of unlocked cutoff values: lower settings pull them toward their average.
Gated / Binary	The number of steps left actively filtering: lower settings create a sparser pattern.
Draw	Movement depth: lower settings flatten the curve's excursions; higher settings restore wider motion.

Complexity is not the same control as filter DEPTH. Complexity changes the pattern's movement or activity; DEPTH sets the frequency range through which that pattern is mapped.

Random, Remix, Instant and pattern Reset do not generate or replace the Snake game. Use its direction controls and musical Rate instead.

Freeze and Infinity



Separate detail crops: momentary Freeze at left; Infinity and its repeat count at right.

Freeze: Hold the Moment

Press and hold **Freeze** to keep the current effective filter cutoff, resonance and filtered/unfiltered state. A linked effect holds its current step-linked state too. Audio continues through the processing chain, and the musical clock keeps running behind the hold.

Release Freeze to return smoothly to the current clock position. Playback does not resume from an old step or rush through missed events. Freeze holds modulation, not an audio recording: incoming sound and effect tails can still change.

The effect's manual power and Wet controls remain usable during the hold. Freeze does not capture every effect parameter as a static snapshot. It resets to Off when a session is restored.

The button is momentary. A mapped MIDI note holds Freeze until note-off; a mapped CC or host automation follows its on/off values. Send an Off value to release a CC- or automation-held Freeze.

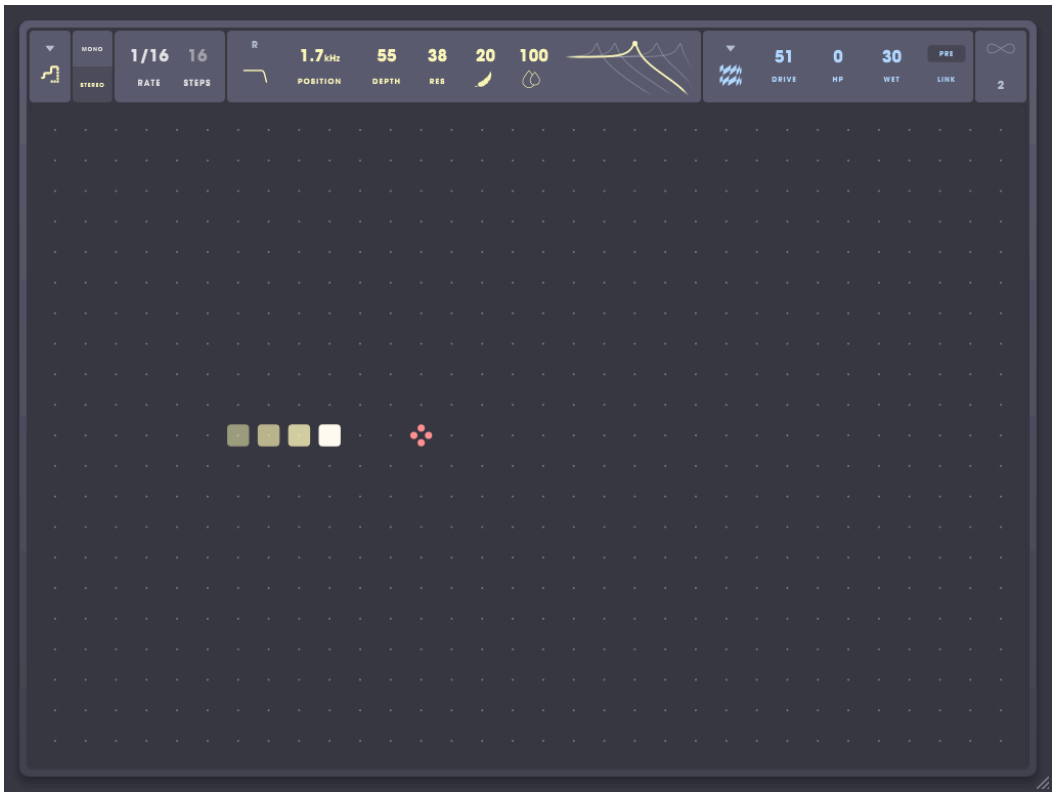
Infinity: Keep It Evolving

Enable the **Infinity** icon and set a repeat count from **1 to 16**. After the selected number of playback cycles, Filterstep generates a new pattern using Random or Remix.

Use Random for fresh material or Remix for related variations. Step locks are respected; Draw regenerates its curve rather than changing the hidden step pattern. Instant temporarily takes priority, so Infinity does not replace the held variation.

At 1, the pattern changes every cycle; higher values let it repeat longer. In alternating step playback, end-of-range turns contribute to the cycle count. Infinity is not used in Snake mode.

Snake: A Little Room for Play



Current expanded Snake view.

Snake turns movement into modulation. The clock keeps time. You choose the direction.

Choose **Snake** from the mode menu. The sequencer expands into a single **32 x 21** board. The game is ready immediately and moves on future ticks of the active musical clock. If transport is stopped, start playback to move. Rate sets the movement interval.

Steer. Use the desktop arrow keys or WASD, or swipe on the board on a touch device. Turns happen with the clock. Direct reversal into the following segment is not allowed.

Move through the sound. Higher rows raise the cutoff; lower rows lower it. Horizontal position changes resonance. Collecting the four coral food dots grows the tail and briefly adds resonance. The dots form one food target within a single cell.

Keep moving. Screen edges wrap to the opposite side. A tail collision restarts the board immediately without stopping transport, muting the audio or clearing the filter's running state.

Snake uses the full supported cutoff range independently of MIN/MAX, POSITION and DEPTH. Your ordinary range settings are retained for the other modes. Both audio channels receive the same modulation without being summed to mono.

To leave, choose another mode. There is no separate pause or exit button, and the usual bottom editing row is hidden to give the board more space. The small filter graph remains a settings preview, not a display of the Snake head's current cutoff.

Presets and Your Library



The header preset field: favourite, previous preset, name, next preset and save.

The factory bank contains **65 numbered presets**, from **001 Analog Emphasis** to **065 Wave Drift**. A fresh instance starts with **001 Analog Emphasis**. Opening a saved DAW session restores its stored settings instead.

Browse and Load

Click the preset name in the header to open the library. Choose **All**, **Factory**, **User** or **Favorites**, then select a preset. The arrows beside the header name move to the previous or next preset. Click the heart to add or remove a favourite.

Save Your Settings

Click the **save icon** at the right of the header preset field. Enter a name and click **SAVE**, or press Enter. The small dice beside the name suggests a new name. A complete preset stores the current pattern, authored Draw curves and sound settings. By comparison, **SHAPE PRESETS** supplies a curve starting point while keeping your current sound and timing settings.

Choose a new name to keep the existing preset. If a user preset with that name already exists, review the overwrite confirmation before replacing it. Factory presets are protected; save your variation as a user preset.

Quick Load Slots

The 14 Quick Load Slots below the sequencer let you store and recall variations of your sequence and its filter and effect settings, including Steps patterns and Draw curves.

- **Store:** Click an empty slot marked **+** to capture the current settings.
- **Recall:** Click a numbered slot to load its stored settings. The selected slot is highlighted.
- **Overwrite:** Adjust your settings, then press and hold the destination slot for approximately **0.8 seconds**, until it flashes. This replaces its contents with your current settings.
- **Clear one slot:** Right-click an occupied slot and select **CLEAR PRESET**.
- **Clear all slots:** Click the clear button to the right of the slot row.

Editing your sound after recalling a slot does not change its stored contents. Use press-and-hold to update that slot.

Each preset saves its own complete bank of 14 slots, including empty positions. Loading another preset restores that preset's bank. Presets without a saved bank load with empty slots.

Slot changes are saved automatically to the currently loaded user preset. When working from a factory preset, save a user copy to keep your customised bank. The bank is also preserved when you save and reopen your DAW project.

Organise and Transfer

In the library, the pencil and bin controls are available for user presets. Use the pencil to rename a user preset and the bin to remove it. Factory entries keep their favourite control but do not offer rename or delete.

Use **Import Presets** to bring saved presets into your library. Use **Backup & Export** to copy presets for transfer or safekeeping. The factory bank and your user presets remain separate.

MIDI and Host Automation

Learn a Control

Right-click a supported control and choose **Learn MIDI CC**, then move a controller to assign it. For an assigned control, the same menu offers **Remove MIDI CC**. Ordinary left-clicks and drags edit or perform the control; they do not open the learn menu.

The mode and effect icons use a normal right-click for their own selector. Use **Shift + right-click** for their MIDI context menu. On touch, a stationary hold opens MIDI learn on supported controls, except momentary performance controls such as Freeze and Instant.

Manage Assignments

Open Settings to see **MIDI Mappings**. Each row identifies the destination control. Use the **CC / KEY** switch to choose control-change or MIDI-note input, then select a CC number or note. Select the dash to clear that assignment. **Reset All** clears the mappings list, so use it deliberately.

OMNI accepts all MIDI channels. Select a numbered channel from 1 to 16 to restrict incoming mappings. In the standalone, enable your device in MIDI Input. In a plugin host, route MIDI to Filterstep through the host's own routing controls.

Automate Movement and Sound

The host parameter list exposes the principal timing, sequencing, filter and effect controls. This includes Rate and Steps; mode and mono/stereo state; filter MIN, MAX, POSITION, DEPTH, resonance, Smooth and Wet; effect selection, power, character controls, Wet, Link and PRE/POST; Infinity and Freeze.

Some host labels retain **Drive 1** or **Effect 1** wording for the single effect slot. Use the controls for the effect that is currently selected. The step-timing **Swing** parameter is available through host automation, although it is not placed in the current main control layout; Draw does not use it.

MIN/MAX and POSITION/DEPTH describe the same range. For a predictable automation pass, automate one pair rather than writing conflicting moves to both pairs at once. Editing Draw points or steering Snake is not the same as recording their individual gestures as host parameter lanes.

Settings and Everyday Controls

Settings. Click the gear at the top right. Click it again to return to the main view. The available device controls depend on whether Filterstep is running in a host or as a standalone application.

Audio Device. In the standalone, choose the audio device used by the application. In a plugin host, audio device selection and audio routing are managed by the host instead.

MIDI Input. The standalone lists connected MIDI inputs and lets you enable the devices you want to use. MIDI Map Channel and MIDI Mappings control how incoming messages address Filterstep's controls.

Font Size. Choose **Default, +10% or +20%** for the interface text. The setting updates controls immediately, including the effect slot's LINK and PRE/POST labels. Resizing scales the interface and the Draw toolbar. Larger dimensions provide more room for precise editing; expanded view dedicates more of the window to the editor.

Tooltips. Hover over a control to see a brief explanation of its function. On desktop, moving away dismisses the tooltip.

Undo and Redo. Use the header arrows to move backward and forward through recorded edits, including pattern edits and randomisation. These are editing controls, not a transport history; live momentary Freeze is not an undoable sound-edit step.

BYPASS. Passes the original input for comparison. This bypasses the entire processing chain, unlike a step bypass or a single effect's power switch.

Information. Click the top-left logo for the version and Audiomodern's manual, video, support, website and community links.

Ableton Link. In the iOS standalone, the Link control opens the available Ableton Link settings. It is distinct from the effect's LINK button, which follows filtered steps.