Fosfat
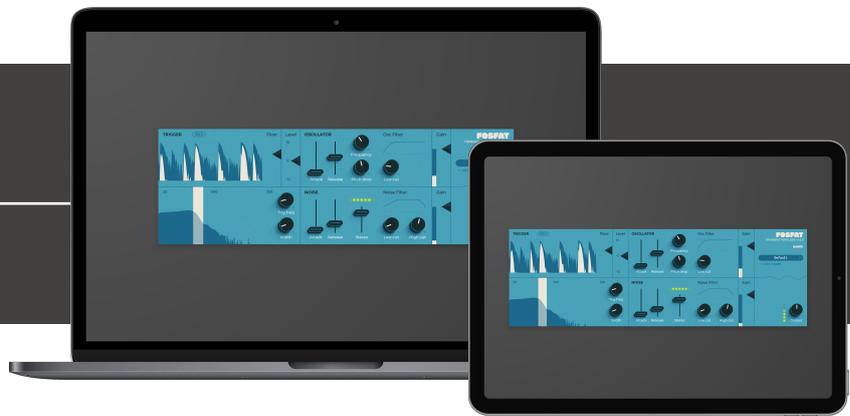## Transient Fertilizer

Welcome!

This is the user manual for **Fosfat**, a transient fertilizer that enriches your percussive sounds by following the dynamic of the incoming sound and adding tonal and noise texture to it. We see it almost like an EQ, in the way it shapes the sound, but it adds instead of cuts or boosts. It's perfect for when you have a nutrient deficient recording (lacking bass or attack in the kick for example), or if you just want to add a little extra sub juice or pleasant stereo fizz to any percussive sound. It is available for iPad (Standalone and AUv3) and Mac & Windows (AU/VST/AAX). It has been designed and developed by Klevgrand, a small studio in Stockholm, Sweden.

[Read more at klevgrand.com](http://klevgrand.com)

LICENSING (DESKTOP ONLY)

Until unlocked, the plug-in will output 1 second of silence now and then. To unlock the full version, click the Demo label (bottom left corner) and type/paste your license key.

User Interface
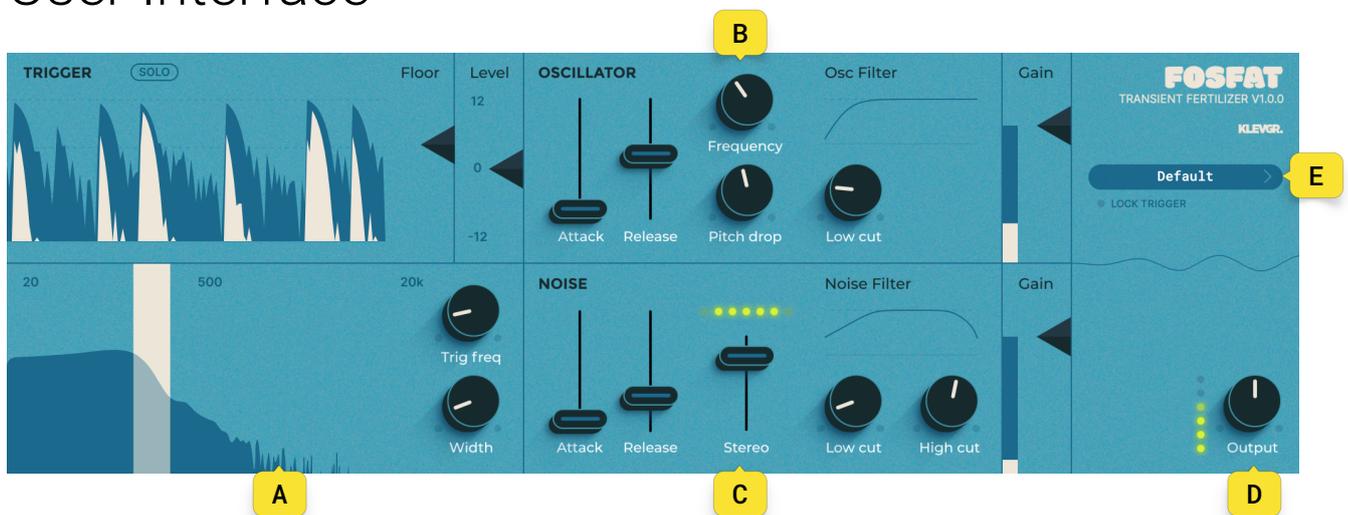
A. Trigger section

B. Oscillator

C. Noise

D. Output

E. Presets

Special keys

Hold <u>Alt/Option</u> to finetune a value (e.g. a knob or slider).

<u>Double-click</u> a control to reset it to its default value.

A. TRIGGER SECTION

On the left side of the interface you find settings for your trigger signal. The trigger signal affects when the OSCILLATOR and NOISE will trigger. The volume of the OSCILLATOR and NOISE is relative to how loud the trigger signal is, and will follow the dynamic in a natural and musical way.

Look at the the frequency spectrum (1) and adjust the bandpass filter (2) to choose what frequencies shall trigger the OSCILLATOR and NOISE. In the time graph (5) you can see the trigger signal in white and the raw input signal in dark blue. Depending on the content of the input signal, you might want to adjust the floor (7) to filter out quiet unwanted sounds, so only your wanted impulses trigger the OSCILLATOR and NOISE.

1. Frequency Spectrum

Visual representation of the frequency spectrum of the raw input signal.

2. Bandpass Filter

A bandpass filter on the trigger signal so it only listens to your preferred frequencies. This is useful if you for example add Fosfat to a full drum kit, but only want the OSCILLATOR and NOISE to trigger when the kick plays.

3. Trig Freq

`30 Hz - 10kHz`

Sets the frequency of the bandpass filter.

4. Width

`100 Cents - 12 000 Cents`

Sets the width of the bandpass filter.

5. Graph

Visual representation of the raw input signal (dark blue) and the filtered trigger signal (white) so you can make sure you only trigger the sounds when you want to.

6. Solo

When SOLO is active (green) you will only hear to the trigger signal. This way it's easy for you to hear if Fosfat will trigger when you want it to.
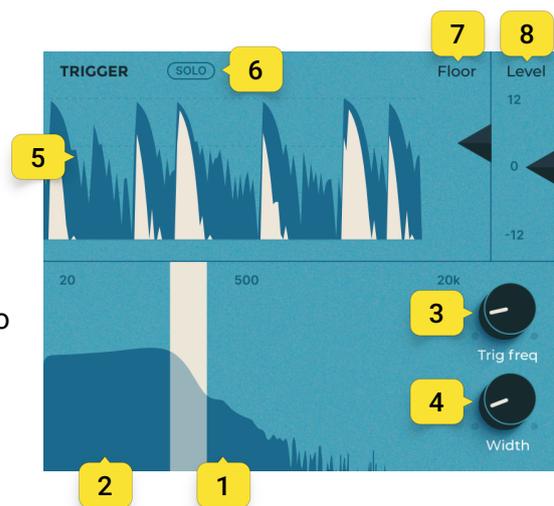
7. Floor

`0% - 100 %`

Sets the floor of the filtered trigger signal. Everything that reaches over the floor level will trigger the OSCILLATOR and NOISE.

8. Level

`-12 dB - +12 dB`

Adjusts the volume of the trigger signal (mostly useful if you have a very quiet input signal).

B. OSCILLATOR

In the top middle of the interface you find settings to shape the sound of the added sine OSCILLATOR. The volume of the OSCILLATOR is relative to how loud the trigger signal is, and will follow the dynamic in a natural and musical way. The OSCILLATOR is triggered by the trigger signal (see section A).

9. Attack

```
1 ms - 200 ms
```

Sets the attack time of the OSCILLATOR.

10. Release

```
1 ms - 1000 ms
```

Sets the release time of the OSCILLATOR.

11. Frequency

```
25Hz - 350 Hz
```

Sets the frequency of your OSCILLATOR.

Note that if you have the Pitch Drop (12) active, this is the starting frequency of the OSCILLATOR.

12. Pitch Drop

```
0 % - 100 %
```

Sets the amount of pitch drop, from your selected frequency (11) to maximum 20 Hz. The pitch drop will occur during the release time.
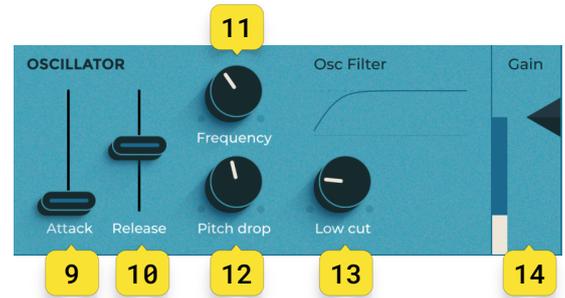
13. Low Cut

```
20 Hz - 400 Hz
```

Sets the frequency of the low cut filter.

14. Gain

```
-80 dB - +6 dB
```

Sets the gain of the OSCILLATOR.

C. NOISE

In the bottom middle of the interface you find settings to shape the sound of the added NOISE. The volume of the NOISE is relative to how loud the trigger signal is, and will follow the dynamic in a natural and musical way. The NOISE is triggered by the trigger signal (see section A).
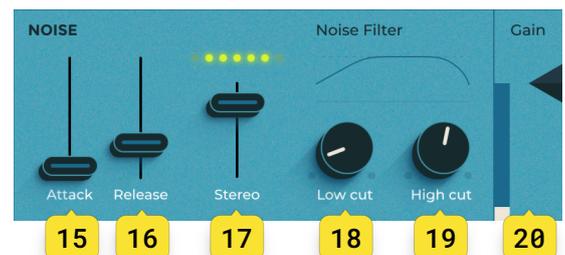
15. Attack

```
1 ms - 100 ms
```

Sets the attack time of the NOISE.

16. Release

```
1 ms - 200 ms
```

Sets the release time of the NOISE.

17. Stereo

Sets the amount of stereo width. Note that the noise is always mono compatible, even in full stereo.

18. Low Cut

`20 Hz - 20000 Hz`

Sets the frequency of the low cut filter.

19. High Cut

`20 Hz - 20000 Hz`

Sets the frequency of the high cut filter.

20. Gain

`-80 dB - 6 dB`

Sets the gain of the NOISE.

D. OUTPUT

To the far right you have a visual representation of the added OSCILLATOR and NOISE. As well as an overall output knob.

21. Output

`-12 dB - 12 dB`

Sets the output gain.

E. PRESETS

22. Lock Trigger

Locks the settings for the trigger signal so that you can switch preset, without loosing your trigger signal settings.

23. Presets

Click the preset title to open the preset dialogue. Click the arrows to quickly browse through the preset list without opening it.

24. Presets category

Factory presets are organised in categories, choose a category to view the presets. Your saved presets will be located in the "User Presets" category.
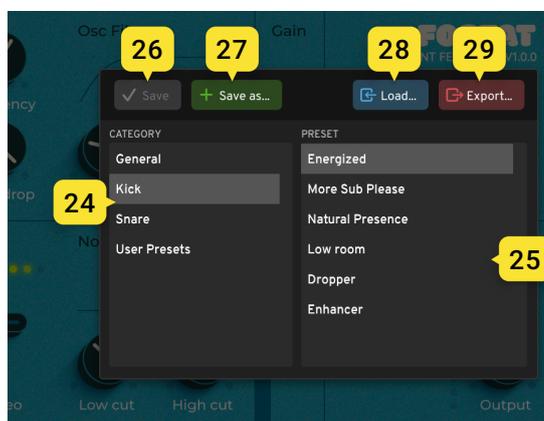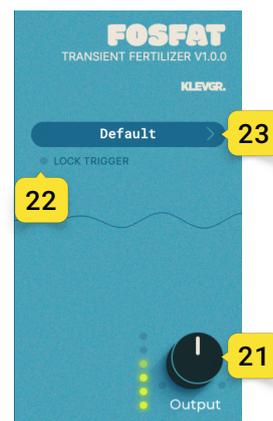
25. Presets

Click a preset to load it

26. Save preset

When a user preset has been modified, this button is available. It will save the preset to current state.

27. Save as…

Click to save the current state into a new user preset.

28. Load…

Click to load a preset from an external file.

29. Export…

Click to export a preset into an external file.

Specifications / System requirements

Mac	Windows	iOS
64 bit AU/VST/AAX plug-in	64 bit VST/AAX plug-in	AUv3 plug-in
macOS 10.10+	Windows 7+ with SP1 or higher	iPad Air 2 or better
OpenGL		iOS 13+

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