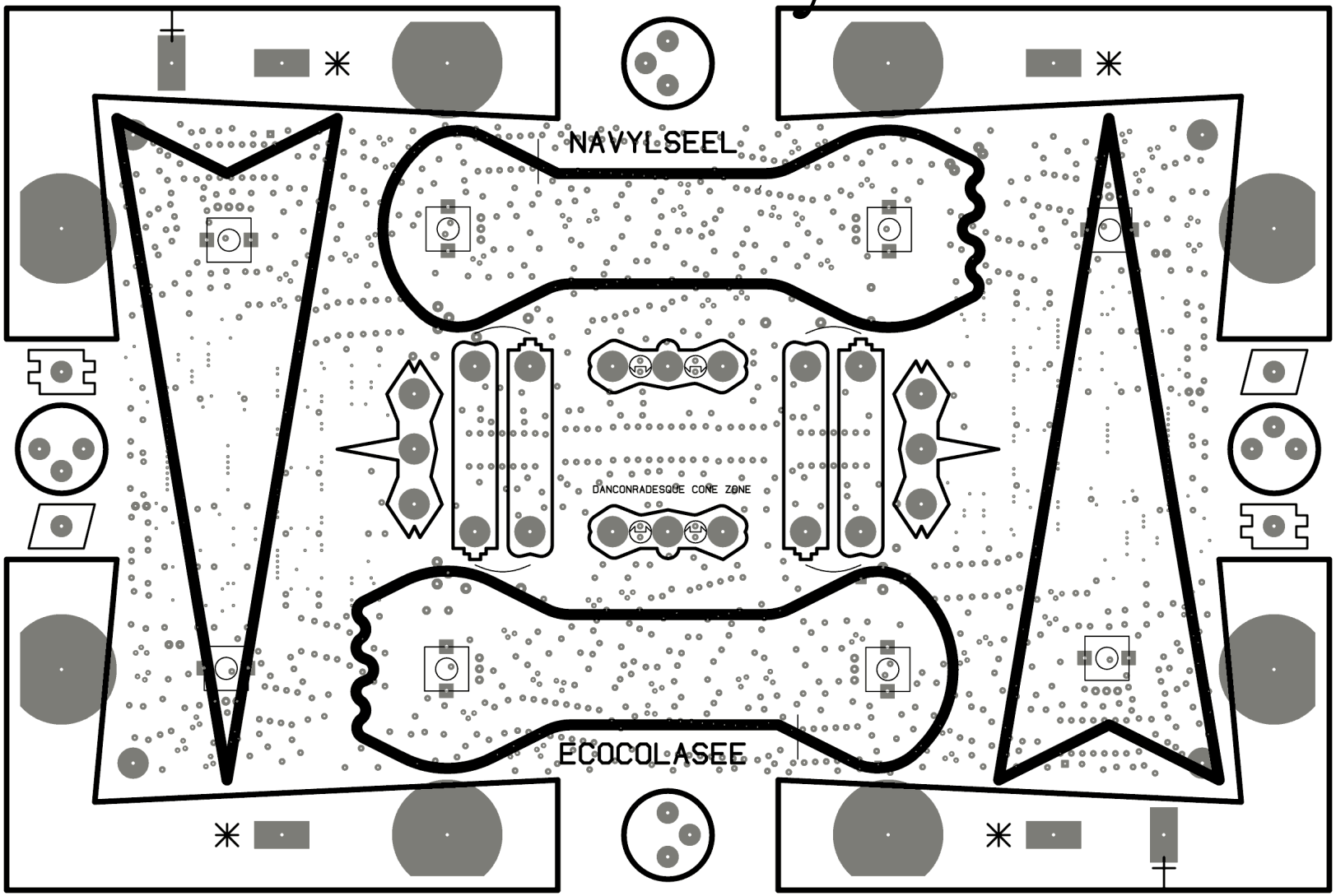
Cocostuber Manual

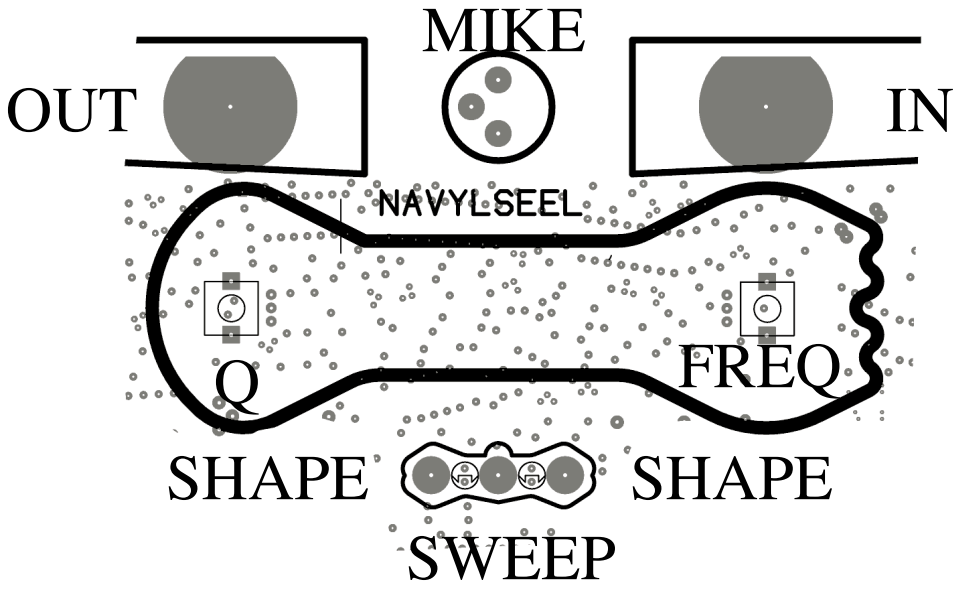
General Overview - Stuber - Coco - Connex - Barres - Tricks n’ Tips - patch examples

Overall Layout



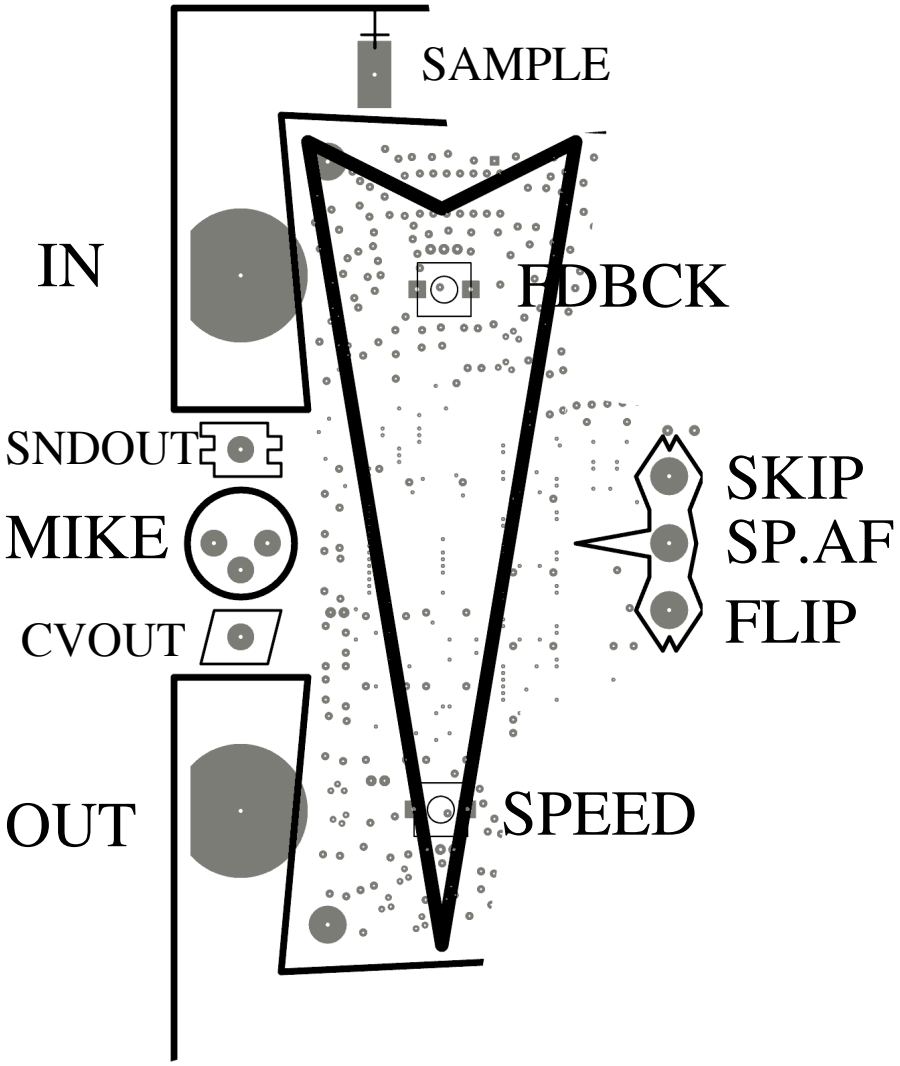
This is the general layout. Signals go counter-clockwise.

Stuber



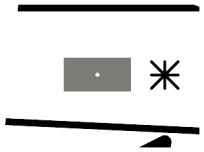
This is a stuber module. There is a sound input, a mike input, and a sound output, a filter frequency knob and a filter “q” knob. The three nodes associated with the stuber control the sweep of the filter (middle) and the shape of the filter (outer). You can touch the outer nodes to make them change state, and this will be indicated by associated LEDs. They work like this: when one is on and the other is off, the sweep is through frequencies; when both are on or both are off, the sweep is not up and down but in and out from the set frequency.

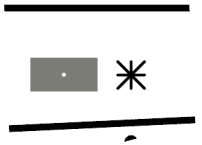
Cocolase



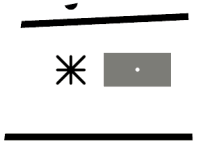
This is a coco lase. It also has a sound input, mike input, and sound output. The two knobs control feedback and speed. Three associated nodes: skip (mark and jump), speed affect, and flip (forwards and backwards). In addition, there is a sample switch. On start of the machine, turn this sample switch off (away from the cross symbol there), turn the speed up, and feedback down; this process is intended to clear the digital buffers of noise. To save a sample forever, switch sample on (towards the cross). There are two auxiliary nodes near the mike input; both are related to the actual sound of the digital circuitry itself. The sound out is a connection to use the auxiliary buttons to send sound into a stuber or coco module with the included “alligator to 1/4 cord”. The CV out is a sort of low frequency ramp reflecting the actual position of the delay in time. These are the secret tricks that give the cocostuber that extra edge.

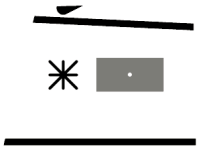
Connex





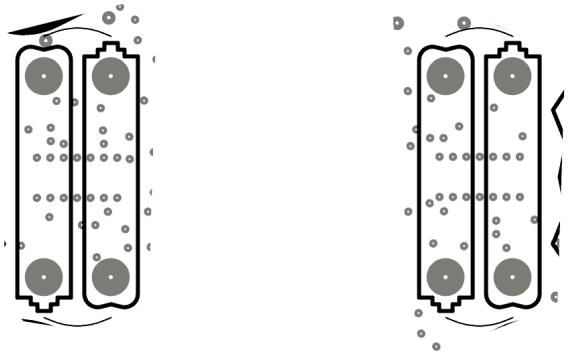
Now, you may be asking, what does it mean that the signals flow counter-clockwise? That's what these "connex" switches are for. They take the output of each module and connect it to the input of the next, when you flip them to "*". One subtle thing: you can also "hard-wire" from a module to any other module, and this will actually have a different sound. According to the game that this was designed for, the connex switches control a secondary output of each module; for a coco it is the delay output sans mike input, for a stube it is the band-pass output. The output jacks are delay plus mike input, and low-pass, respectively, so these switches allow an auxiliary control over alternative signal flows.





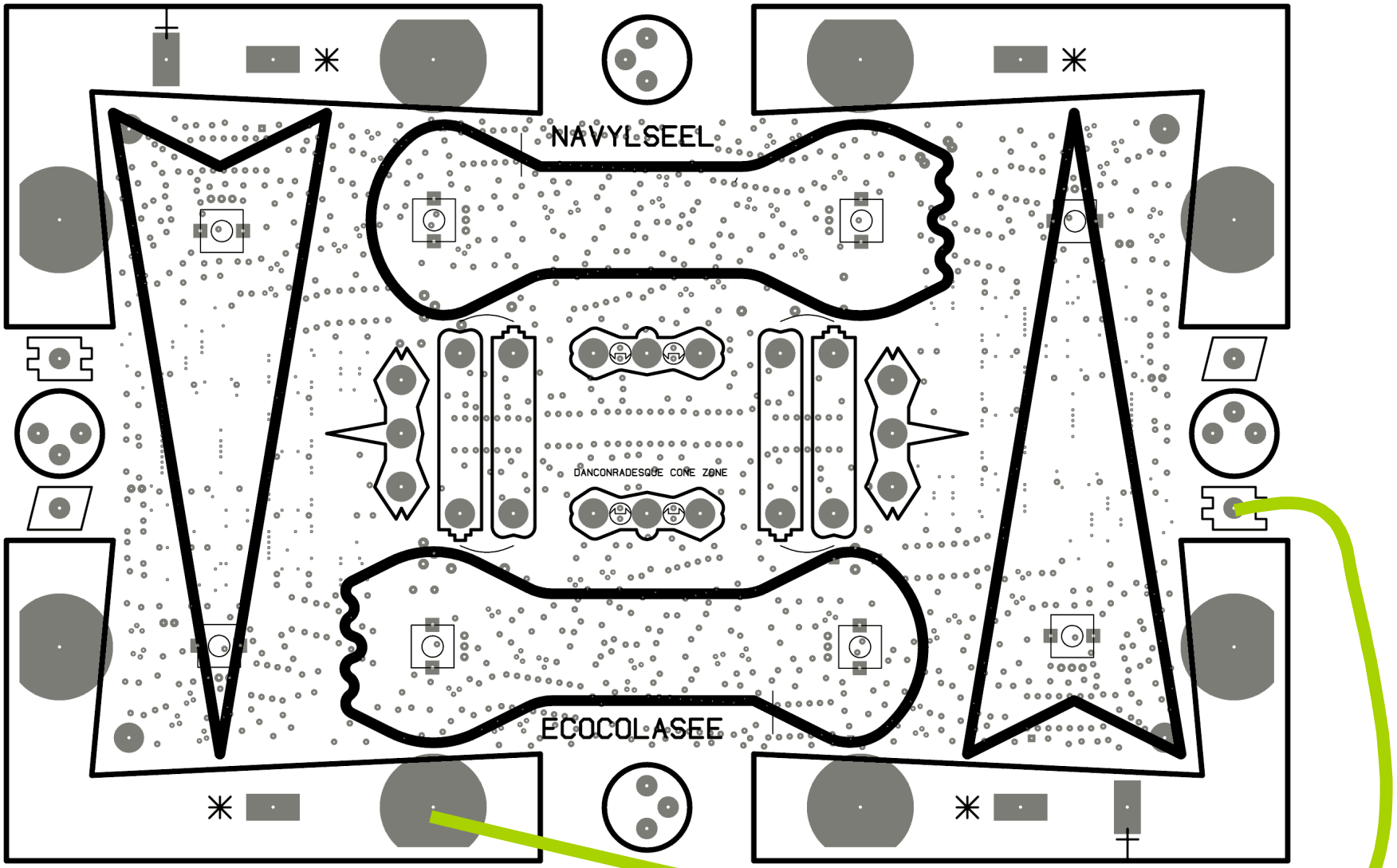
Barres

Now, these are where the pressure-barres are reflected synthetically. For each duad of bars, there is a quad signal- two direct manifestations (kidney shaped end), and two "babel" signals (stepped end).



The babel signal works like this- when you press on both barres at the same time, one controls the gate of a sample function, the other bar is what is sampled. Thus you have a sort of random melody, based exactly on your input gesture.

Stube receives Coco Immanence

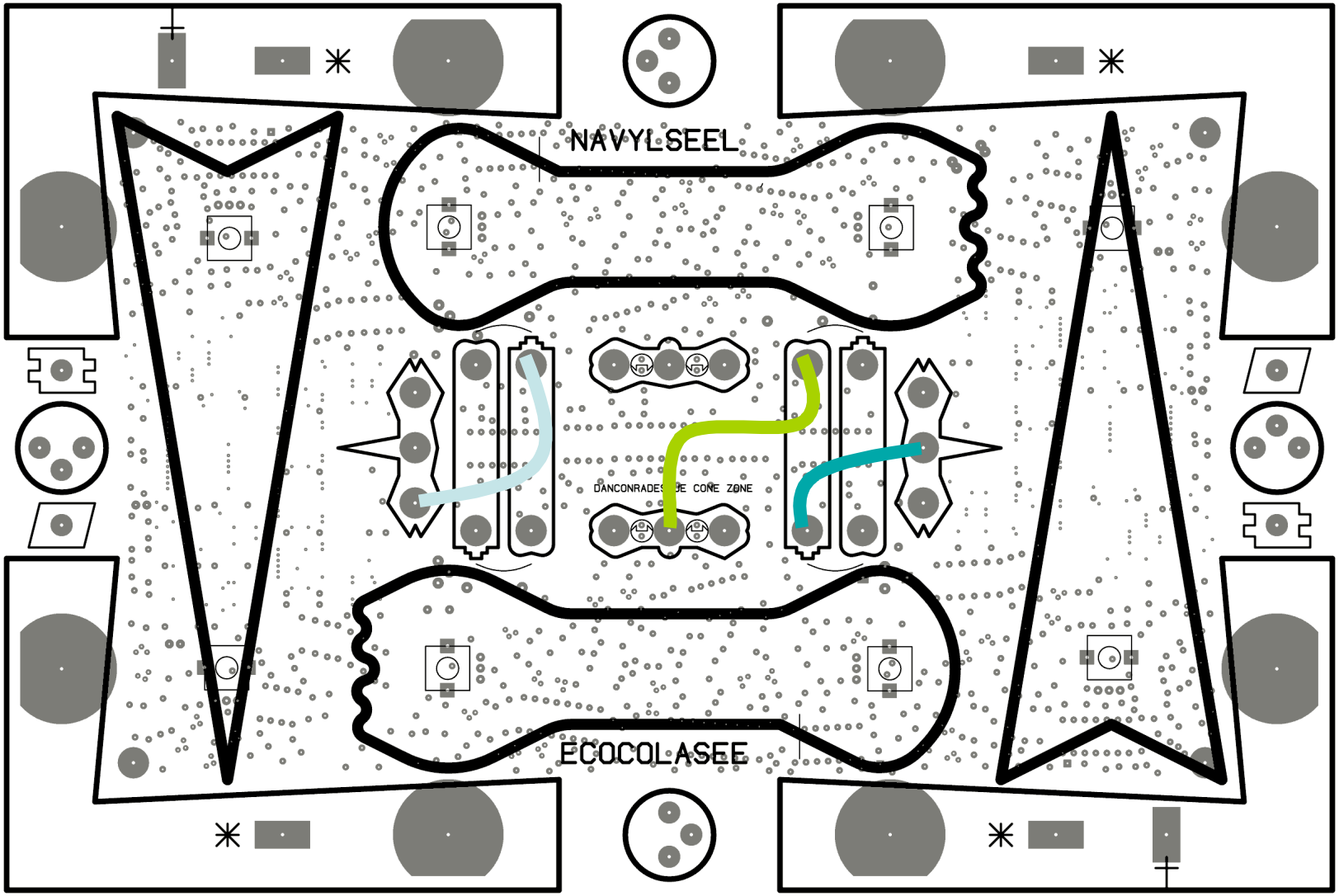


Connect sound of coco to input of stube

Immanence/Post-Modernism/Subjectivity

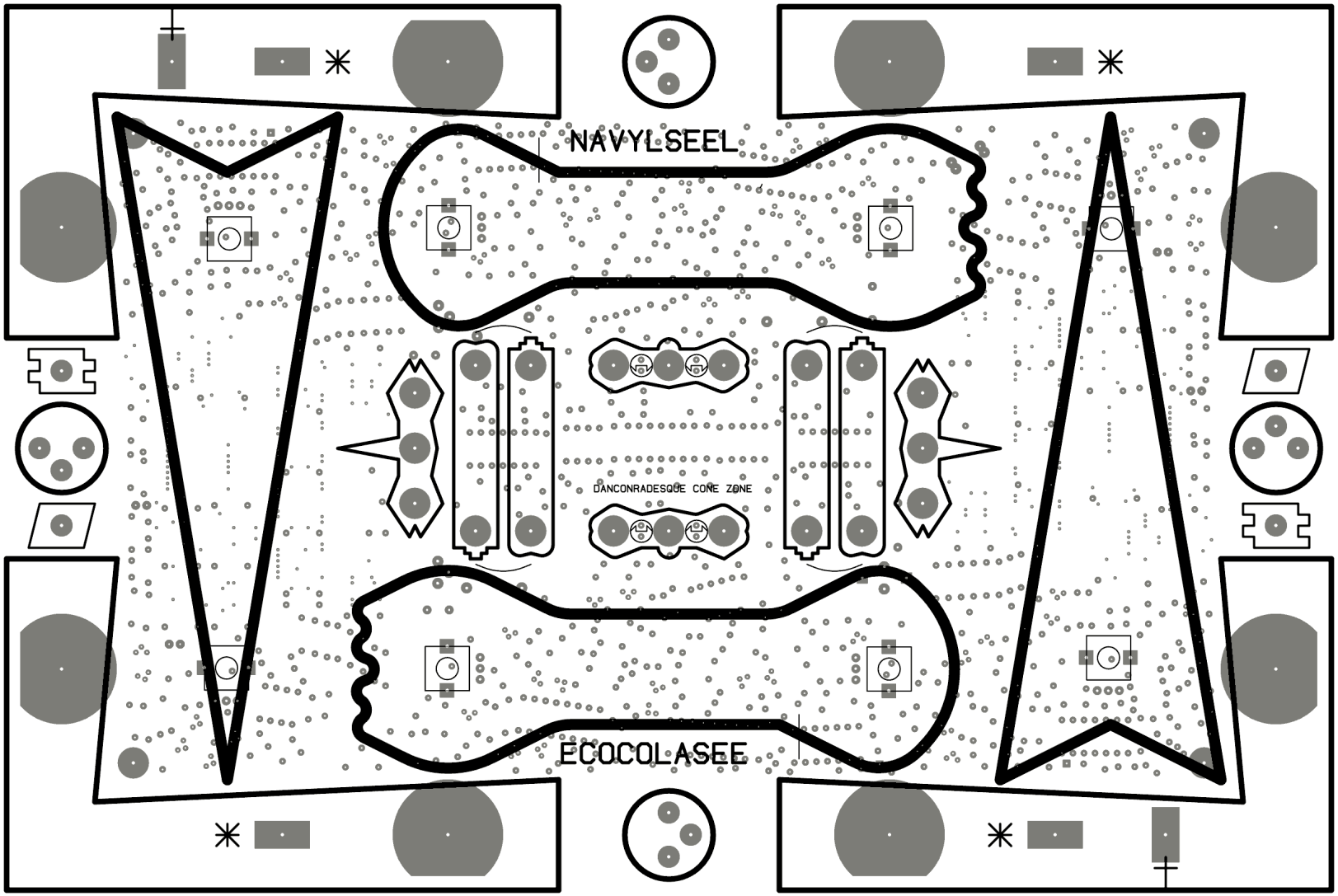
- The sound of the instrument itself- the clock register of the cocolase delay, what you don't normally hear in the symbolic abstraction is the clicking of the clock.
- Bringing these secret sounds to the surface, instead of creating a structural solution to the need for synthetic tones/LFOs.

Coco Mods



Connect flip to barre babel, barre direct to stube sweep, and barre babel to coco speed affect.

Blank Patch



Deerhorn Cocostuber Integration

This is for the purpose of creating a vocabulary to talk about deerhorn signals in the context of the cocostuber. At the top, there are the sound outputs, in a stereo pair. You can take these in to a stuber or a cocolase as a sound. In the crotch of the rack are the inputs, an FM modulator and also a control input for the theta frequency. These are esoteric mods. At the bottom of the rack, representing the deer brain, is the theta output, a low frequency undulation. Use this as a control for sweep, shape, flip, skip, etc..