xils lab The Eighty Groundbreaking Virtual Synthesizer User Manual

The Eighty
User Manual

Contents

Introduction

Thank you for choosing The Eighty !
The Eighty is a virtual instrument inspired by one of the most iconic synthesizers of all time, the CS-80.
We've carefully studied and modeled the original CS-80 to fully recreate the rich sound of this legendary keyboard, including its original presets.
The Eighty offers much more than a simple recreation of this synthesizer, adding a third layer, effects, arpeggiator and plenty of modulation. It will totally give you endless sound possibilities and inspiration, not to mention the deep and warm sound which is guaranteed to put a smile on your face.
If you have not yet developed your skills as a sound designer, we have included hundreds of presets from talented sound designers and artists to add fuel to your synthesizer dreams as soon as you load The Eighty into your DAW.
Please enjoy this very powerful sound creation tool. We love what we do and we want you to get the most enjoyment you possibly can from our labors. If you get a chance, we would love to hear from you. So "like" us on Facebook **http://www.facebook.com/XILSLabs** and join in the conversation.

Features

The Eighty offers:

- Three synthesis layers, each with one oscillator and two filters, high and low pass
- One Ring Modulator with Attack/Decay behavior
- One sub oscillator (LFO)
- One Chorus
- Plenty of performance parameters for modulating the sound (Polypressure, Keyboard Follower)
- One Advanced Arpeggiator
- Four effects with independent routing (Delay, Phaser, Reverb, EQ)
- All parameters are MIDI controllable

The Eighty is available in the following formats:

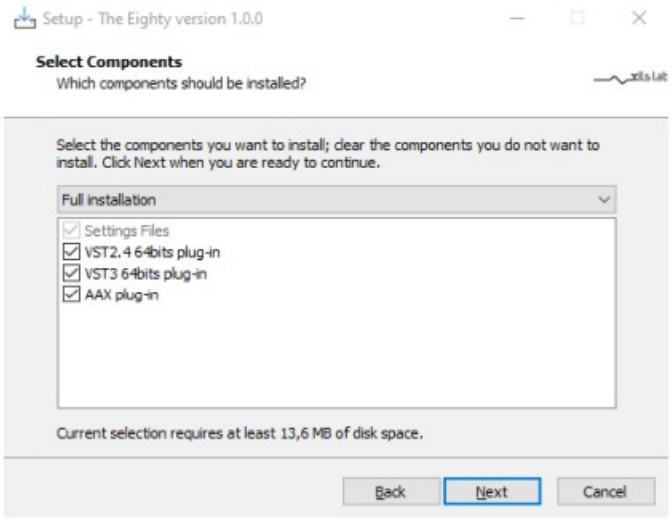
- Mac OSX 10.13 and later (64bits only): VST2.4, VST3, Audio Unit, AAX
- Windows 11, 10, 8, 7 (64 bits): VST2.4, VST3, AAX

Minimum system requirements: 1 Gigabyte of RAM and a 2 GHz processor The Eighty is a plug-in and is not available as a standalone application.
Notice: The screen resolution must be set to, at least, 1024 pixels width.

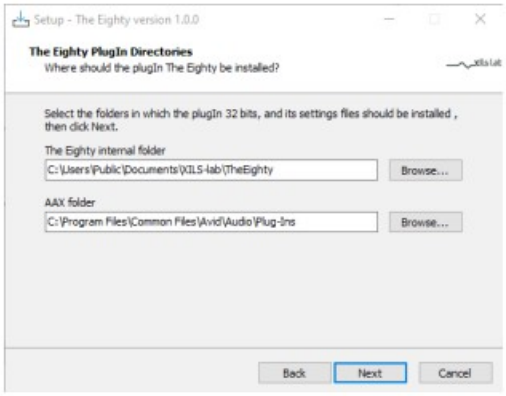
Installation

The Eighty is protected with iLok (PACE anti-Piracy) only.
3.1 iLok License Manager
To use The Eighty, you need to plug an iLok 2 or 3 iLok device into your computer or use the "softlocation" option for authorizing your computer.
After downloading and installing the latest PACE iLok License Manager, launch it and login with your iLok account. Select "License->Redeem Activation Code" and submit your iLok code. Drag and drop the created license onto a destination icon (either your computer or your plugged-in iLok device).
To download the latest PACE drivers, please go to: **http://www.ilok.com/download-ilok-software.html**
3.2 Windows (Windows 7,8,10,11)
To install The Eighty on Windows, launch the The Eighty installer file. Make sure you have downloaded the latest version from the XILS-lab website. **https://www.xils-lab.com/store/theeighty/**
Notice: If windows doesn't allow you to run the installer because it has not been signed by an independent

operator, click on “more information”, then select “run anyway”
Once you have accepted the license agreement, you will be asked to select the components to be installed:



Here you can choose to install your choice of AAX, VST3 and/or VST2.4 (64 bits) formats. You will then be asked to select various install directories.
A destination directory is provided as a default (c:/Users/Public/Documents/XILS-lab/TheEighty).
Presets and various files, like this manual, used by The Eighty will be stored in this directory. Please note that this location is different from the VST install directory, which you will need to specify in the next step of the installer.
Important notice : be sure to use a folder that is write enabled and owned by the user (do not use “c:/program files” for instance).



Once the installation directory is specified, you will be asked to select the VST plug-in directory, with a suggested default location.

3.3 Mac (OSX 10.13 and later)

To install The Eighty on a computer equipped with Mac OSX 10.13 or later, download the latest version from the XILS-lab website to ensure you have the most up to date version of the software. **https://www.xils-lab.com/store/theeighty/**
Then launch the install program, The Eighty.pkg, and follow the instructions.
Notice: the install program will ask you for your system password.
Just after selecting the drive where The Eighty will be installed, you can choose which components to be copied by clicking on “customize” and selecting or unselecting them :

The various The Eighty files will be copied into the following directories:
Library/Application Support/XILS-lab/TheEighty
Library/Application Support/Avid/Audio/Plug-Ins

Library/Audio/Plug-Ins/Components
Library/Audio/Plug-Ins/VST
Library/Application Support/Documentation/XILS-lab/TheEighty
And for the user preset and various options : ..users/username/Library/Preferences/XILS-lab/TheEighty

Using The Eighty

4.1 Using the The Eighty tools bar

Note: The toolbar at the top of the interface allows you to load or save presets, make a comparison between settings A and B, or modify the options. These functions are described in detail later in this manual.
Click on the PRESET menu to show the available presets in the current sorted group. Please note that selecting a new preset without saving your current settings will erase any changes you have made to those settings.
Click on the sort arrow button to display the current sorted group and to choose the preset within it.
You can sort presets by: Author, Feeling, Type, Style, Bank or Projects.
Please note that The Eighty will display presets by instruments categories (Type) by default.
Click on the sorting label over the sorted group name, to sort your presets according to your preferences.
Please note that The Eighty's powerful Preset management is fully detailed in chapter 6 of this manual.

4.2 Adjusting the instruments parameters

On The Eighty, the sound parameters are controlled using faders, knobs or switches
To use a mouse to adjust the parameters of The Eighty which are controlled by faders, click on the slider of the fader and drag it up to increase the value, or drag it down to decrease it.
To use a mouse to adjust the parameters of The Eighty which are controlled by knobs, click inside the knob and move the mouse up or right to increase the value, down or left to decrease it.
If you right-click on a parameter, or if you hold shift while clicking, you can adjust the parameter with fine precision (the help button (?) on the toolbar displays a panel summarizing these shortcuts).

Keyboard shortcuts
In addition, we have provided some soft key combinations to perform several very useful tasks:
Windows:

- CTRL+left click: resets parameter to its default value.
- CTRL+right click or CTRL+Shift+left click: initializes the default value of the parameter.
- Win+Alt+CTRL + click: opens the MIDI Control panel, with the parameter already selected.

OSX:

- Apple+left click: resets a parameter to its default value.
- Apple+Shift+left click: initialises the default value of the parameter
- Apple+Alt+CTRL + click: opens the MIDI Control panel, with the parameter already selected.

  hen a parameter is chosen via a drop-down menu, just click on the button or label and select the item.

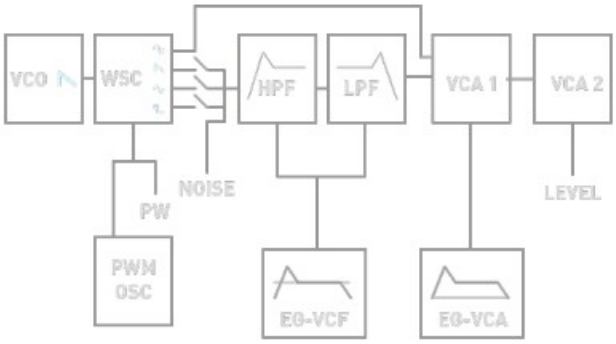
4.3 Using The Eighty

The Eighty is a wonderful synthesizer featuring three layers allowing plenty of live performance options for creating amazing strings, voices, brass, basses or other esoteric sounds.
Inserting The Eighty in your Instrument track will allow you to use these features.

4.3.1 The Eighty Audio Flow

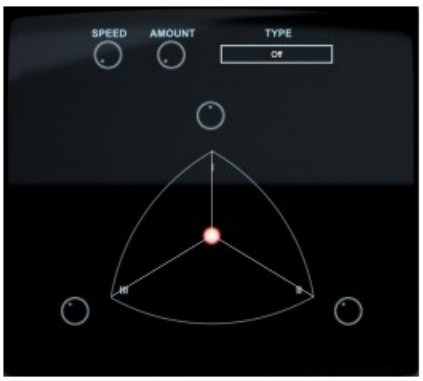
Having in mind The Eighty's audio flow will help you to better understand its parameters.
Each of The Eighty's layers follow the next audio flow, VCO, being the Analog Oscillator, and HPF and LPF the High Pass and Low Pass filters.
The VCF envelope modulates both filters while the VCA envelope modulate the output VCA Obviously, all the

amounts can be modulated by any modulators or Keyboard controls.



4.3.2 The Eighty Mixer

Each of the three layers can be mixed together with a dedicated Mixer. The mix levels can be set with the Mixer panel (under the trap) or with three faders, Mix1-2, Mix2-3, Mix3-1.



On this panel, you can directly set the relative level of all the Synthesis lines by moving the central dot, but you can also directly change the synthesis line level by tweaking one of the three knobs.
The TYPE menu allows you to choose the way the dot can be moved automatically, OFF, CIRCLE, RANDOM.
The AMOUNT and SPEED knobs change the amount of the movement as well as its speed.
When the three layers are enabled, all Mix levels are linked together, which can be a bit difficult to understand.
But when a layer is disabled, you can find the mixer from the original synthesizer, a simple fader between the two remaining Synthesis Lines.

4.3.3 The Synthesis Line

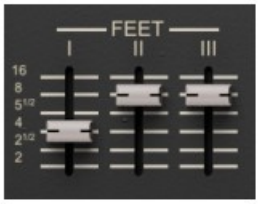
Each Synthesis line features one VCO (Voltage controlled oscillator) followed by a High Pass and Low pass filter and a VCA (Voltage Controlled Amplifier).
Pulse, Triangle, Saw and Sine waveforms are available (individually or all at once), the Sine level being set by a fader, after the filter, which allows you to keep the fundamental frequency of a sound, even when the high pass filter cuts it off from the others.
There is a low frequency oscillator (LFO) which modulates the pulse width and/or the frequency of the VCO.
A noise can be added, for which the level can be adjusted by the NOISE fader.
PW: Pulse Width, sets the width of the pulse.
PWM: Pulse Width Modulation, sets the amount of the pulse width modulation from the LFO.
FM: Frequency Modulation, sets the amount of the frequency modulation from the LFO.
SPEED: set the LFO rate.
Each filter can be switched off for saving CPU, by clicking on the switch above the filter.
HPF: High Pass Frequency
RES.: High Pass Resonance
LPF: Low Pass Frequency
RES.: Low Pass Resonance
The filters and amplifier are controlled by two envelopes. The filter envelope is unusually without a sustain parameter but with an initial and attack level instead.
IL: Initial Level, the level from which the envelope starts and ends after the release.
AL: Attack Level, the level reached after the attack.
A: Attack time, the time used by the attack to go from the initial level to the attack level.
D: Decay time, the time used for reaching the Filter cutoff after the attack level.

R: Release time, the time used for reaching the initial level after a note has been released.
VCF LVL: Sets the level of the output VCF.
SINE: Sets the level of the sine wave.
A: Attack time, the time used by the attack to reach the maximum level.
D: Decay time, the time used for reaching the sustain level.
S: Sustain level.
R: Release time, the time used for ending the envelope after a note has been released.
LEVEL: Sets the level of the synthesis line (independent of the Mixer Levels).
You can mute the synthesis line (keeping all the mixer settings and keeping the audio engine working) by clicking on the MUTE button. You can also disable the line by clicking on the ENABLE button.
When disabled, no calculations are performed and the mixer settings are lost.
Each line has its own Velocity (INITIAL) and PolyPressure (AFTER) settings, called BRILLIANCE and LEVEL, which modulate the cutoff frequency and the level.
Finally, each synthesis line can be positioned in the stereo field thanks to the PAN knob.

4.3.4 The Control panel

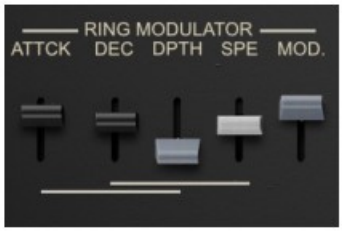
This panel regroups all the parameters needed for mixing the synthesis lines and modulating them with keyboard follower velocity, polypressure, sub oscillator and ring modulator. It's also on this panel that global volume and pitch, as well as oscillator ranges can be set.
You will also find coloured buttons which set each synthesis line to an original preset such as String, Brass, Flute, Clavichord etc. that we tried to reproduce as closely as possible to the original.
PITCH: Sets the global pitch
DETUNE CH1: Detunes Synthesis line 1 from Synthesis line 2.
DETUNE CH3: Detunes Synthesis line 3 from Synthesis line 2.

These faders change the range of the oscillators for synthesis lines I, II and III.
Right-click allows you to tweak them finely, between the steps.



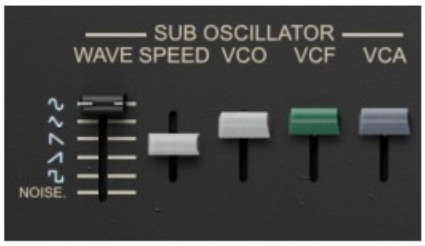
RING MODULATOR

The ring modulator is an effect which multiplies the output of the mixer with a sine wave.
This ring modulator features a simple envelope, triggered each time a new note is played, which modulates the frequency of the sine wave.
MOD: Sets the amount of the ring modulator.
SPEED: Sets the frequency of the sine wave feeding the ring modulator.
DEPTH: Sets the amount of the ring modulator envelope.
ATTCK: Sets the attack of the ring modulator envelope.
DEC: Sets the decay of the ring modulator envelope.



SUB OSCILLATOR

The Sub oscillator (LFO) is a modulator which can be applied to he oscillator pitch, the Filter cutoff and the VCO level. Six waveforms are available, SINUS, TRIANGLE, SAW, RAMP, SQUARE, NOISE.
All these parameters can be controlled by the Aftertouch.



SPEED: Sets the frequency of the LFO.
VCO: Sets the amount of the oscillator pitch modulation.
VCF: Sets the amount of the Filter cutoff modulation.
VCA: Sets the amount of the VCA level modulation.

TOUCH RESPONSE

PITCH/INITIAL: According to the velocity, the pitch of the oscillators will be modulated by a small envelope. This parameter sets the amount of this modulation.
SPEED: Modulates the rate of the sub oscillator accordingly to the aftertouch.
VCO: Modulates the amount of the modulation of the oscillators by the sub-oscillator accordingly to the aftertouch.
VCF: Modulates the amount of the modulation of the filters by the sub-oscillator accordingly to the aftertouch.

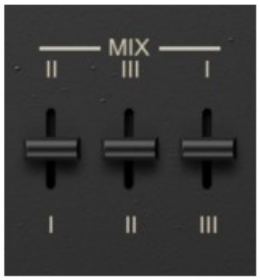
BRILL.: Changes the cutoff frequency of the filters.
RES.: Changes the resonance of the filters.

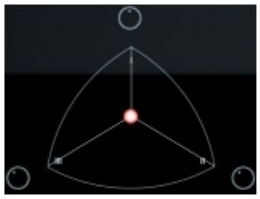
KEYBOARD CONTROL

Modulates cutoff frequency of the filters and the VCA level by a keyboard follower.
The keyboard follower has two parts, LOW and HIGH.
The LOW fader will change the amount of the modulation for the lower part of the keyboard and the HIGH fader will change it for the higher **part.**

MIXER

These faders mix the individual synthesis lines.
When only two lines are enabled (Line 1 and 2 for instance), then only one fader is available (Mix I-II for instance). In this case, the fader will go from one remaining Line to the other.
When all the synthesis lines are enabled, then all the mixes are linked. Moving one will move the others.
You can better understand how it works by looking at the mixer panel. The Dot corresponds to the mixing point, the knobs correspond to the actual line level. When moving the DOT, all the linked parts levels will change accordingly.





When clicking on the following coloured buttons, each corresponding line will be loaded by a specific preset.
For the first two lines, these presets correspond to the finely reproduced original presets used by most of the famous CS-80 users.

Line 1: Strings 1, Strings 3, Brass 1, Flute 1, Electric Piano, Clavichord 1, Harpsichord 1, Organ 1, Guitar 1, Funky 1, Funky 3.
Line 2: Strings 2, Strings 4, Brass 2, Brass 3, Bass 1, Clavichord 2, Harpsichord 2, Organ 2, Guitar 2, Funky 2, Funky 4.
Line 3: Strings 5, Strings 6, Brass 4, Flute 2, Bass 2, Clavichord 3, Harpsichord 3, Organ 3, Guitar 3, Funky 5, Funky 6.
CPY: Allows you to copy the settings of a line from an other one.

4.3.5 The Keyboard Control panel

At the left of the keyboard, you will find controls reserved for the sustain, foot switch and chorus.
EXP: When engaged, the foot expression controls the level.
EXP WAH: When engaged, the foot expression controls the level and the cutoff frequency for a Wah-Wah effect.
SUST.: A fader which sets release time which is added to all the envelope release times.
PRT/GLS: A fader which sets the time of the Glide or Glissando.
SUST.: Sustain Mode. When Off the sustain set by the SUST. This fader is independent of the sustain pedal. When engaged, the release time stops when the sustain pedal of Off.
PORT.: Engages the glide or glissando.
I/II: Set the mode of the sustain. In Mode II, the release is stopped when news note or chords are played.
PORT/GLISS: chooses between portamento and glissando.

CHORUS

The original chorus has been carefully reproduced.
SPEED: Sets the rate of the chorus.
DEPTH: Sets the amount of the chorus.

VIB/TREM: Chooses between a vibrato and a tremolo.
ON: Engages the **chorus.**

EFFECTS
DEL: Engages the Delay.
PHA: Engages the Phaser.
RVB: Engages the Reverb
EQ: Engages the EQ.
MOD: Modulation Wheel.

4.3.6 Modulations

A wide range of modulation possibilities are offered in the Modulation panel (under the roof).
In this panel, you can also change the PLAYING MODE, the NBR UNISON, The Aftertouch and the Pitch Bend (Ribbon) range.
You can also change the A3 reference (usually set to 440 Hz).

4.3.7 Arpeggiator

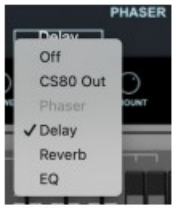
ON: Engages the arpeggiator.
POLY: Puts the arpeggiator in the polyphonic mode. In this mode, the ARP SEQ, is played according to the chords played.
UP/DOWN: Sets the mode of the arpeggiator. When none of the switches are engaged, the arpeggiator plays the note randomly.
OCT: When engaged, the arpeggiator also plays the notes one or two octaves above.
BRK: When engaged, the arpeggiator play chords with a “broken” behavior
RATE: Controls the rate of the arpeggiator.
SWING: Controls the swing of the arpeggiator.
GATE: Controls the gate of each note played by the arpeggiator.
SYNC: Synchronizes the rate to the current tempo.
PLAYING MOD: Sets the mode with which the arpeggiator is taking into account the changes.
CHORD SEQUENCE: Sets the chords the arpeggiator is playing in POLY mode. This is submitted in semitones. In the example above, if a C3 is played, the sequence would be C3 C3 C4 G3 (0,0,12, 7)
Arpeggiator register: This register, up to 16 steps, allows the arpeggiator to offer modulation or mute for the note currently played. This is very helpful for giving life to your arpeggio.
NBR STEPS: Set the number of steps of the register. When “Off”, this new feature is disabled. When “Follow C.” is selected, the number of step follow the number of notes in the current chord.

MODULATION: Set the destination of the modulation for each step.
AMOUNT: Set the amount of the modulation for each step.
MUTE: When engaged, the corresponding step is muted.

4.3.8 Effects

In this panel, all the four available effects parameters can be tweaked.

Each effect has its own input which can be chosen from among the other effects or the two layers thanks to the menu at the upper left of the effects.



When an audio loop is potentially detected, the item is greyed out for not being selected which helps avoid potential looping noise.

4.3.9 Reverb

The reverb has three algorithms (LG, MD and SM for Large, Medium and Small), which can be chosen with the three-position selector Type.
TIME: Adjusts the reverb time.
LEVEL: Adjusts the level of the reverb.
DAMP: Adjusts a high frequencies release.
DELAY: Adjusts the pre-delay before the effect.

4.3.10 Phaser

The phaser is an accurate emulation of an analog phaser, giving you access to all its internal parameters, allowing for a wide range of sounds.
D/W: Increases or decreases the effect.
RATE: Adjusts the speed of the modulation.
AMT: Adjusts the amount of the modulation (the width of the frequency sweep)
SWEEP: Adjusts the frequency, around which the modulation occurs, to be set.
WIDTH: Sets the differences between the left and the right channel.
RES: Adjusts the level of the internal feedback, allowing increases or decreases in the level of the harmonics swept by the phaser.

4.3.11 Delay

D/W: Increases or decreases the effect.
TIME: Adjusts the delay time (left or right).
FEED: Adjusts the amount of the feedback (left or right)
T.SYNC: Synchronizes the time to the host's Tempo.

4.3.12 EQ

For each of the two filters:
ON: Engages this filter.
FREQ: Adjusts the cutoff frequency time
RES: Adjusts the resonance of the filter.
GAIN: Adjusts the Gain of the filter.

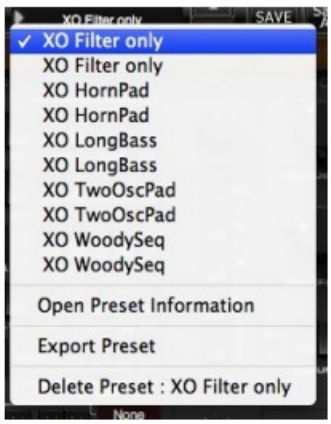
Preset Management

5.1 Main Toolbar

In the toolbar, you can find two buttons displaying the category name (Bank, Author, Type, Style, Feeling or Project), which opens the sort management menus.
The first two text fields show the current sorting group and the third shows the current preset.
Clicking the arrow on the left of the category or preset names, opens the corresponding menus.
Note: When a parameter is modified, the name of the preset is followed by a *, indicating that the current settings of The Eighty no longer match the stored preset.
When you want to save a modified preset, click on the Save or Save As button.
In order to prevent you from erasing them, the Factory presets cannot be modified. When you edit a Factory preset, the Save button will be grayed, and you will have to use the Save As function to save it in another bank.
If you edit any preset, other than a Factory one, the Save and Save As function will both be available.
The main difference is that the Save function will save the preset under its current name, and with its current tags, overwriting the previous incarnation of the preset, while the Save As function opens a dialog box where you can modify the name of the preset, the bank in which it will be stored, and all its tags The settings of The Eighty are then saved in the currently displayed preset, and the * disappears. Click on the Save As button to save this preset with another name and/or to other sorting groups.

5.2 Preset Menu

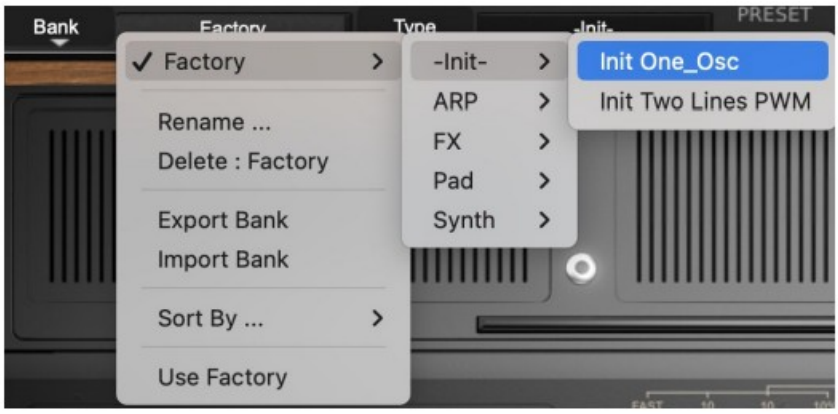
Click the Preset arrow button to open the preset menu. Here you can choose and load another preset from the current sort groups into The Eighty.



In this menu, other actions are also available:
Delete Preset: Use this to delete the current preset (a popup confirmation window appears). This option is only available if the current preset is not a factory one.
Export Preset: Use this function to export the current preset in an external file (.kx format). This file can be imported later as a new bank. It always makes sense to back up your presets on external media.

Open Preset Browser: Opens the Preset Manager window in the Browser mode.

5.3 Sort Menus



The sorting menus are a unique and powerful tool allowing you to perform sophisticated tasks, such as displaying the preset list organized in a variety of different ways:

- All the Basses of your Sound Library
- All the Basses tagged with a given musical genre
- All the Pads made by a given Sound Designer
- All instruments for a musical genre like Electronica, or Funk
- All instruments that were recently imported in a bank (like additional sound-sets from Xils-Lab or 3rd party vendors)

There are indeed a lot of possibilities, and we're confident that you'll find the best way to customize it to your personal needs.
In order to perform such selections, all you have to do is select an item in the first sort menu. This represents the first and main criteria for the search engine.

- Author (Your name, or a Sound Designer's name for factory presets)
- Type (Category of the instrument like Keys, Leads, Basses, etc.)
- Style (Musical Genre)
- Feeling (Cold, warm, soft) and finally
- Project (My Song, My Live Project).
- ALL (This item is not used for sorting the preset)

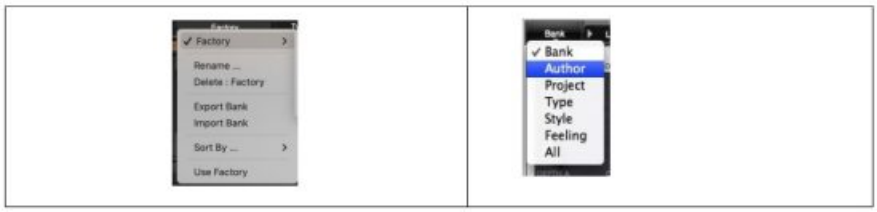
These primary results can then also be filtered according to a second criteria which can be chosen from a similar list in the secondary sort menu.

Please note that, once you are familiar with this system, you can also perform some operations in a single click, by using the Sub Groups to choose a preset:
In the picture below the primary sort menu is used to browse the different banks. Then in a User bank, the Type, -Init-, is selected, and finally the Preset "Init One Osc". In this example, the preset is selected in a single click operation, and the presets available in the preset list will all be the "Init" preset as for the Type, available in the entire Factory Sound Library.
Click on the row of the sorting button to open the menu used to manage this sorting group (or sub group). Here you can directly select and load any preset from any group or subgroup.

5.3.1 Sorting Menu: Additional Functions

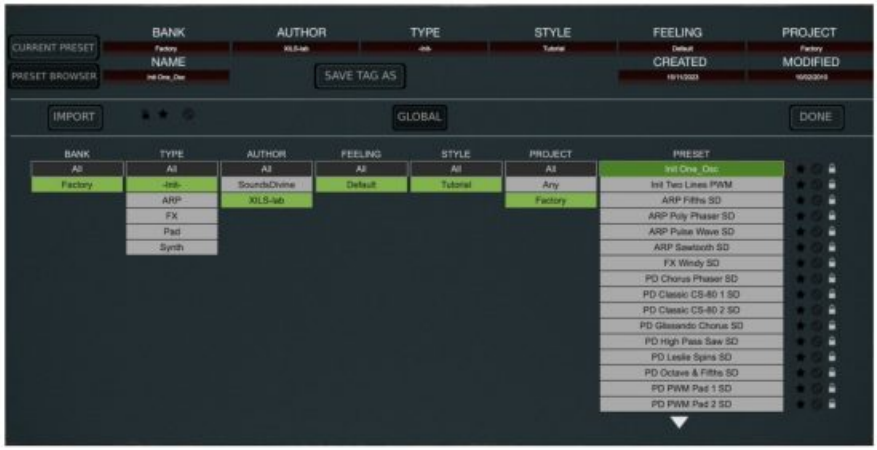
In this menu, other actions are also available:
Delete: Deletes all of the presets of the current group that are not factory ones. IMPORTANT: Use this function with care: If the bank does not contain any factory presets, ALL PRESETS IN THIS BANK WILL BE

PERMANENTLY DELETED.
Rename: Modifies the current group name. Selecting this choice will open a window where the new name will be entered.



Use Factory: enables or disables the display of factory presets.
Sort By: This function sorts the presets according to bank, author, project, or shows all presets (Bank Name, Author Name, Project Name, All Presets). The preset menu will show presets of the same category (same author, same project or same bank).
Export Bank: This function exports a bank in The Eighty's proprietary cross platform format, (Mac and PC). The selected bank (i.e., the bank which contains the currently active preset) will be exported to a user specified location on your hard drive.
Import Bank: This Function allows you to browse your hard drives to select a file and import a The Eighty bank.
These two choices are not available from the second sort menu.
This menu also provides the possibility to change the size of the interface. This feature is the same as the one provided in the Option menu.

5.4 Advanced Preset Manager



The preset manager provides two modes: Current Preset Mode and Browser (or Tag) Mode.
Current Preset Mode: This mode allows you to change any of the criteria of the current preset and save them as well as the current settings.
Click on a criteria and choose a new one in the menu. If you need a new criteria, choose "New criteria" and submit the new name in the edit box. Click on the preset name to change it.
When done, click on SAVE CURRENT (to replace your preset) or SAVE AS CURRENT (to duplicate it) Notice: When creating a new preset, this is the mode you need to go to for saving your settings.
Preset Browser Mode: This mode allows you to easily sort your preset among multiple criteria for a fast selection.
Double click or hit Enter on a preset to launch it. Be careful, as this will erase all the settings you could have already changed with the current preset.
Use the Arrow (up and down) for browsing the presets.
Click on a criteria for displaying only the corresponding presets.
A grayed-out criteria means that, according to the currently selected criteria, there is no preset that matches that criteria.
The current preset and its associated criteria are highlighted in green.
There are two independent preset managers, one for the global preset (GLOBAL) and the other for the sequencer preset (SEQ).
Clicking on the Browser icon will open the Global Preset manager in Browser mode.
Clicking on the Save As icon will open the Global Preset manager in Current Preset mode.
Selecting Save As in the Sequencer preset menu would open the Sequencer Preset manager in Current Preset mode.
On each criteria, right-clicking would open a contextual menu. You can then rename, delete, export a criteria. In these two later cases, all the presets which are not in the "Factory" bank, corresponding to that criteria will be deleted or exported.
Favorite: You can add each preset in your "Favorite" or "Hidden" selection. In that case, when clicking on the

“Favorite” icon, only the preset in your favorite selection will be displayed. When clicking on the “Hidden” icon, all the presets in your “Hidden” selection will be removed from the list.
Factory: The preset in the factory bank can’t be changed or removed (shown by a lock at the right of the preset). When clicking on the “Lock” icon, all the “Factory” presets will be removed from the list.
Import: By clicking on the IMPORT button, you can import banks of presets created for The Eighty.
If the Global preset manager is selected, then the file contains global presets (.kx files).
If the Sequencer preset manager is selected, then it must contain sequencer presets (.seqkx files) and if the Layer preset manager is selected, then it must contain layer presets (.lkx files)
Click on DONE for Closing the preset manager panel.

5.5 A/B comparison

You can store two different settings at the same time and instantly switch from one to the other to compare their settings. These two settings are stored in the A and B memories.
When you launch The Eighty, the default-activated memory is A. When you load or modify a preset, this memory –A- is also modified in real time according to your edits. You can switch to B memory by clicking on the B button.
To copy the current active memory content to the other memory slot, just press the button labeled -> or <-, according to the current active memory.
With this A/B comparison system, you can easily have two settings and compare them in a convenient way.
Note: Please note that by default, the B memory slot, until you copy settings into it or until loading another preset within the other memory slot, contains the same init patch loaded in the A memory when you first launch The Eighty.

Option menu

This menu allows you to choose the global settings. These settings are defined for all the instances of The Eighty. Each time an option is changed, the related option file is saved.

6.1 Main

In the toolbar, the Options button opens a menu for selecting various options for The Eighty.
This menu shows the following options settings:
The Eighty About: displays information about The Eighty (version, build date and credits).
Open MIDI settings panel: This opens a popup where you can assign MIDI controllers for each of The Eighty’s parameters. Click on the parameter label to select the parameter you want to assign, then enter the MIDI controller number (from 0 to 127), or switch on the learning switch and send a MIDI command with the correct MIDI controller number. The Eighty will memorize it. This setting popup can also be opened by CTRL+ALT+Apple+Left-click (Mac) or CTRL+Win+ALT+Left-click (Win) on the desired The Eighty parameter.

6.2 Display

Display low frequency as BPM: Displays the low frequency (LFO, oscillator 2 in low mode, clock rate in BPM instead of Hz)
GUI follows presets: When checked, this option allows the GUI to follow the presets. That means that the special display modules are refreshed following the preset settings. Otherwise, it keeps the same view.
Popup On: Shows a popup window while modifying the value of a knob.
Popup Over On: Shows a popup window when the mouse is over a switch.
Popup Name On: The name of the current modified parameter is displayed.
GUI update: low: Slow refresh rate for the GUI. Useful when it is necessary to save CPU power.
GUI update: middle: Standard refresh rate for GUI.
GUI update: fast: Fast refresh rate for GUI. Useful when it is necessary to precisely follow the sequencer’s led for instance.
GUI Size: Select the size (in Pixels) of your Graphic Interface (relaunch needed), for the smaller (1000 pixel width) to the larger (2800 pixel width).

6.3 Misc.

Init settings from current settings: Initializes the default values of The Eighty from the current settings. All the new presets will be created from these settings, when the init settings choice is selected. These parameters will also be used when setting a control to its default value. (Win: CTRL+click, OSX: ALT+Apple+Click).
Init settings from default: Initializes the default values of The Eighty from the default settings. All the new presets will be created from these settings, when the init settings choice is selected. These parameters will also be used when setting a control to its default value. (Win: CTRL+click, OSX: ALT+Apple+Click).
Multi-Thread Off: Disables the Multi-thread functions.
Multi-Thread ON (2): Enables the Multi-thread functions, using two threads.
Multi-Thread ON (3): Enables the Multi-thread functions, using three threads.

Multi-Thread ON (4): Enables the Multi-thread functions, using four threads.
Notice: The multi-thread functions allow you to spread the calculations over several threads, to be spread over the cores of your processor. As a core could be needed for the UI or the DAW, if your computer has only four cores, it's better limiting multithreading to 2 or 3 threads.
You can always switch off the Multi-thread function if that doesn't help or makes things worse.
Wheel Incr: 0.01: parameter increment of 0.01 when using the mouse wheel.
Wheel Incr: 0.05: parameter increment of 0.05 when using the mouse wheel.
Wheel Incr: 0.1: parameter increment of 0.1 when using the mouse wheel.
Sustain Pedal Close: Selects how the sustain pedal must be used, close is activated in this case.
Sustain Pedal Open: Selects how the sustain pedal must be used, open is activated in this case.
Only Foot: Selects how the Foot/After modulation slot will respond to Midi Messages. In this case, it will respond only to Foot (04) Midi messages.
Only After: Selects how the Foot/After modulation slot will respond to Midi Messages. In this case, it will respond only to Aftertouch (13) Midi messages.
Foot&After: Selects how the Foot/After modulation slot will respond to Midi Messages. In this case, it will respond to Foot (04) and Aftertouch (13) Midi messages.

Credits

Thanks to the artists and musicians who really helped us during the The Eighty development:
Andrew Macaulay, Nori Ubukata
The presets were created by:
Nori Ubukata, Simon Ball (Soundsdivine), Xavier Oudin (XILS-lab), Adrian Jimenez (ZenSound), Brian Lee (Audio Grad-A), Daniel Stawczyk (Status), Gab Lavoie, Vicious Antelope
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The graphical user interface was created by
Xavier Oudin
This manual was written by
Xavier Oudin
And proofread and corrected by
Peter Binskin
The plug-in design, algorithm and Digital Signal Processing was done by:
Xavier Oudin
Modules licenses:
The Analog Oscillators, the Analog Filters, the Analog Legacy Envelope, are licensed by Xavier Oudin to XILS-lab for exclusive use in the The Eighty virtual synthesizer.

Documents / Resources

	xils lab The Eighty Groundbreaking Virtual Synthesizer [pdf] User Manual The Eighty Groundbreaking Virtual Synthesizer, The Eighty, Groundbreaking Virtual Synthesizer, Virtual Synthesizer, Synthesizer

References

- xils-lab

- **User Manual**