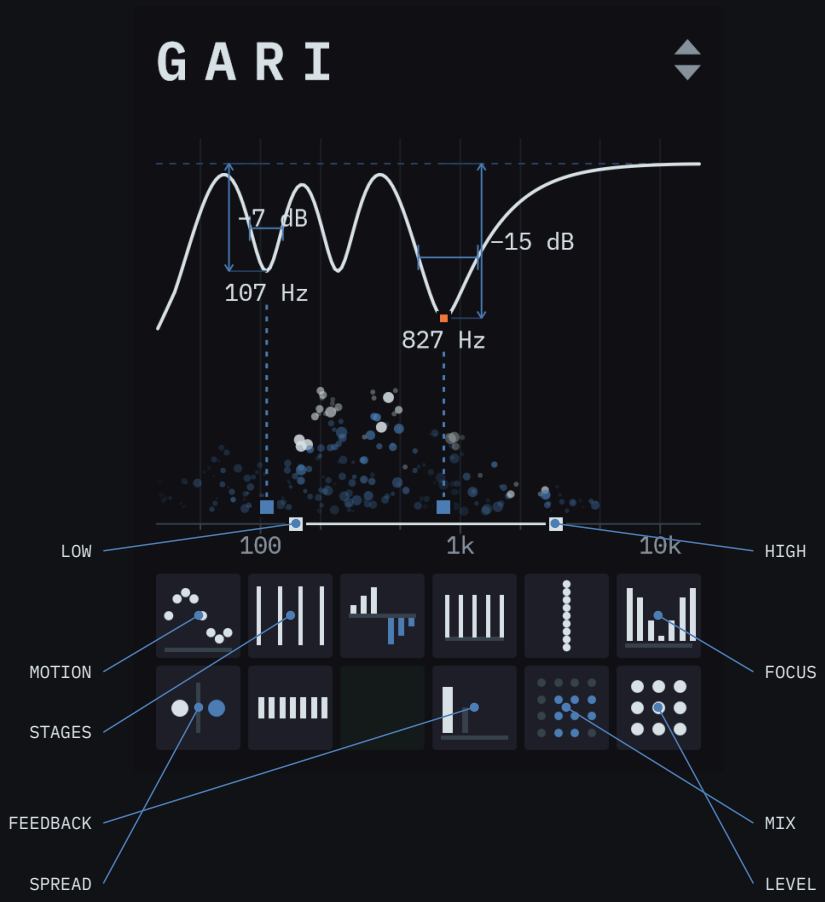
GARI

MANUAL



A stereo phaser with a mind of its own

Plip Plop Studio · version 0.1

Gari is a stereo phaser. It cuts thin notches into the sound and moves them: in a slow sweep, like weather, or onto the notes you play. It comes as a VST3 and CLAP plug-in for Windows and macOS, an Audio Unit for macOS, and a Max for Live device for Ableton Live.

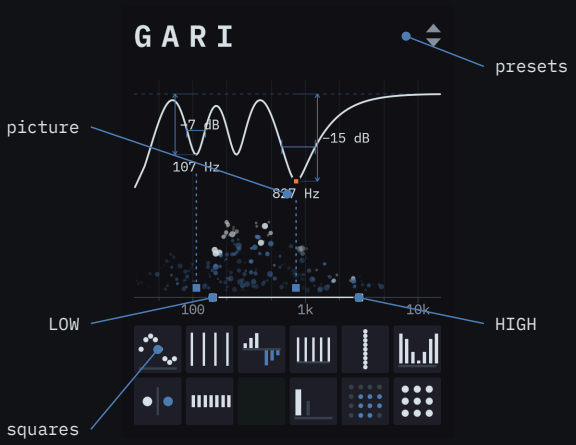
1 Insert Gari as an effect on a guitar, synth, keys or vocal track.

2 It opens on Mirror: a slow sweep with MIRROR on. Play and listen to the sound travel between the speakers.

3 Click the arrows at the top right of the window to try the other eight: Swarm, Weather, Hunter, Throb, Orbit, Glass, Drift and Haze.

4 Drag a square up or down to change it. Drag LOW and HIGH along the scale to set where the notches move.

5 Turn MIX down for a subtler effect; at 50% the notches are deepest.



At the top, the phaser's curve is drawn like a technical drawing: a thin line under the 0 dB mark and two notches measured with their width, depth and frequency, followed as they move. Under it the sound rises as particles in three depths and dims where the notches take it away. Below LOW and above HIGH, where the notches never go, the particles stay faint.

Playing it

Drag a square up or down to change it, with Shift for fine moves, and drag LOW and HIGH sideways on the scale. Double-click resets a control, the mouse wheel steps it, a click switches MIRROR and steps MOTION.

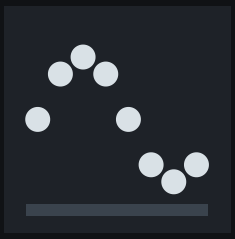
Reading it

Point at a square or a handle and its name and value appear right next to it, for as long as you stay there.

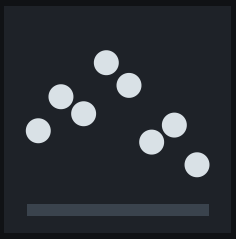
Size and automation

Drag the edge of the plugin window in your DAW to resize it from 1× to 4×; the size is saved with the project. All 13 controls can be automated.

MOTION decides where the notches go. Each of the three works with every other control.



LFO



Weather



Hunt

LFO

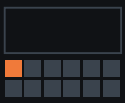
One slow wave sweeps all the notches together between LOW and HIGH: the classic phaser. RATE sets its speed, DEPTH how much of the range it covers.

Weather

Every notch wanders on its own slow path that never repeats, so the sound keeps changing without a pulse you could count. RATE sets the pace, DEPTH how far they wander, FOCUS how narrow they are.

Hunt

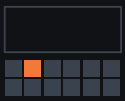
Gari listens to what you play, finds the strongest notes between LOW and HIGH and settles a notch on each, swaying around it by up to two semitones.



MOTION

LFO / Weather / Hunt

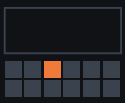
Where the notches go. LFO sweeps them all together; Weather lets every notch wander on its own path that never repeats; Hunt finds the notes you play and sits on them.



STAGES

4–96

How many stages the phaser has: half as many notches. Four is a classic phaser; ninety-six is a swarm of notches that smears every attack into a chirp.



MIRROR

On / off

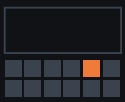
What the notches take from one side appears on the other, so sounds travel across the stereo field. Left and right together are always the dry signal: the effect holds up in mono.



RATE

0.01–5 Hz

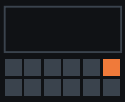
How fast it moves: the LFO's speed, the pace of the weather, the sway of the hunt.



DEPTH

0–100%

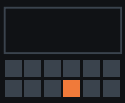
How far it moves: how much of the range the LFO sweeps, how far the weather wanders, how far the hunt sways around a note (up to two semitones).



FOCUS

0–100%

How narrow the notches are with Weather and Hunt: low takes wide bands, high takes single notes. The LFO's notches keep the classic shape.



FEEDBACK

−1000 to +1000%

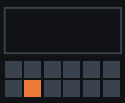
Sends the phaser back into itself: sharper notches and singing peaks between them. Below zero the peaks move to other places. Past 100% the peaks start to ring as tones of their own; they stay under the playing and die with it.



SPREAD

0–100%

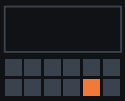
How differently the two sides move when MIRROR is off. At 0% both move together, at 100% each goes its own way.



VIBE

0–100%

Lets the phaser's part waver in pitch as it moves, a touch of chorus in the sweep. It sways at RATE; at 0% it is off.



MIX

0–100%

Dry against the phaser. 50% gives the deepest notches; with MIRROR on it sets how far apart the sides go.



LEVEL

−24 to +12 dB

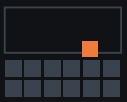
Output level.

LOW and HIGH have no squares. They are the two handles on the frequency scale at the bottom of the picture, joined by a line: drag them sideways.



LOW 20 Hz–2 kHz

The bottom of the range the notches move in. The hunt looks for notes between LOW and HIGH.



HIGH 300 Hz–12 kHz

The top of the range the notches move in.

With MIRROR on, Gari runs one phaser on the middle of the sound. What it takes from the left side appears on the right, so your playing travels from speaker to speaker.

Left and right together are always your dry sound: fold the mix to mono and the notches vanish. MIX sets how far apart the two sides go.

With MIRROR off, each side has its own phaser. SPREAD sets how differently they move: at 0% together, at 100% each its own way.

Click the arrows at the top right of the window for the list, with each preset's motion and number of stages beside it. Your DAW sees the presets as programs. Every preset plays within a decibel of your dry sound.

Mirror The default. A slow, classic sweep between 150 Hz and 3 kHz with MIRROR on: what the left side loses, the right side gets.

Swarm Ninety-six stages sweeping very slowly between 250 Hz and 2.5 kHz, the two sides out of step: a dense, shimmering comb.

Weather Six notches, each wandering on its own between 120 Hz and 3.5 kHz, a little feedback, the sides fully apart.

Hunter Three narrow notches find the strongest notes between 150 Hz and 1.5 kHz and sway around them.

Throb Four stages moving quickly between 300 Hz and 2 kHz, two and a half times a second, with a little feedback: a classic wobble.

Orbit Twelve stages over 200 Hz to 4 kHz with MIRROR on and a little more MIX: your sound circles from one side to the other and back.

Glass Thirty-two stages sweeping very slowly between 300 Hz and 2.5 kHz, with feedback: a dense comb with singing peaks.

Drift Eight notches, each wandering very slowly on its own between 150 Hz and 5 kHz, the sides apart.

Haze Six notches, each wandering on its own between 150 Hz and 3 kHz, with VIBE at 100%: everything drifts and wavers.

Gari comes as a ZIP with VST3 and CLAP for 64-bit Windows, VST3, AU and CLAP for macOS 10.15 or later (Apple Silicon and Intel) and the Max for Live device Gari.amxd. Extract it first and close your DAW.

Plug-in

1. Windows: copy the folder Gari.vst3 into C:\Program Files\Common Files\VST3 and the file Gari.clap into C:\Program Files\Common Files\CLAP.

2. macOS: copy Gari.vst3, Gari.component (the AU) and Gari.clap into the VST3, Components and CLAP folders of Library/Audio/Plug-Ins in your home folder.

3. Open the DAW and rescan plug-ins: Gari is listed under Plip Plop, Fx / Modulation.

Max for Live

The device needs Live 12 Suite, or Live 12 Standard with Max for Live, on Windows or macOS: Gari.amxd is the same file for both.

1. Copy Gari.amxd into your User Library, for example into Presets/Audio Effects/Max Audio Effect/Plip Plop. The library is Documents/Ableton/User Library on Windows and Music/Ableton/User Library on macOS, unless Live's Settings, under Library, say otherwise.

2. Live lists Gari in the browser under User Library: drag it onto a track or a return.

To update, close the DAW and replace the files; to uninstall, delete them. An update keeps the settings saved in your projects and sets.

Gari

version 0.1

Studio	Plip Plop
Website	plipplop.studio
Version	0.1 · VST3, AU and CLAP, Windows and macOS · Max for Live, Live 12
Built with	JUCE, Max 9

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