



TEXTURE

GRANULAR SOUNDSCAPE WORKSTATION

Load a sample — or capture one live — and Texture finds the most seamless loop inside it, then plays a drifting cloud of grains across the whole keyboard. Three layers, a reorderable effect rack, and a modulation matrix deep enough to keep the cloud moving on its own.

VERSION 1.0.0

VST3 • STANDALONE

WINDOWS 64-BIT

3 LAYERS

34 SOURCES / 188 DESTINATIONS

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01 Getting started

What Texture is, and how to get a sound out of it in about thirty seconds.

What it is

Texture is a **granular instrument**. It takes a piece of audio, reads it with a cloud of overlapping grains, and plays that cloud chromatically across the keyboard. What comes out is not the sample — it is a texture *built* from the sample, and it keeps evolving for as long as you hold the note.

It is not a sampler, and it is not a one-shot player. There is no "play the file" mode: even at the most conservative settings the engine is still spawning, windowing and scattering grains. If you want the file back untouched, you want a sampler.

Thirty seconds to a sound

1. **Drop an audio file onto the window.** Anywhere works, from any page. A pad, a vocal, a field recording, a guitar chord — anything with sustain gives the most obvious result first time.
2. **Play a note.** Texture has already found the most seamless loop inside the file and is reading grains from it.
3. **Turn *Size* and *Density*.** These two do most of the work. Short grains sound granular and textured; long grains smooth into a pad. Low density is sparse and pointillistic; high density is a solid wall.
4. **Turn *Drift Depth* up.** The read position starts wandering through the sample on its own, and the patch stops repeating.

TIP

If a patch ever sounds static, reach for the **VARIATION** panel and **MOTION** before you start building modulation routes. Per-grain randomisation is what stops a long held note sounding like a loop.

Installing

The installer places the VST3 in the standard folder (`C:\Program Files\Common Files\VST3`) and the standalone app in your Program Files. Rescan plugins in your DAW if it does not

appear. Texture is Windows 64-bit only for this release — there is no macOS or AU build yet.

02 The interface

One persistent frame around seven pages. Everything shares one patch, so nothing is lost when you switch.



The MAIN page, with a sample loaded and a note held.

- 1 Brandmark & tempo**
The grain cluster, and — in the standalone app only — the BPM field that drives every tempo-synced feature.
- 2 User guide**
Opens a guide to the page you are on, with every section explained. See §14.
- 3 Preset bar**
Quick Save on the left, the preset name in the middle (click for a category menu), the full browser on the right.
- 4 A/B and bug report**
Flip between two versions of the sound; right-click A/B to copy one side onto the other.

5 Master meter

The real, post-everything output level.

6 Page tabs

MAIN, SYNTH, EFFECTS, FILTERS, MOD, OUTPUT, RENDER.

7 Performance & undo

The ECO / BAL / FULL tier, and
undo/redo for every parameter change.



Every page edits the same patch. The tab strip never goes away, and neither does the preset bar or the master meter.

EVERYWHERE

Hover any control for a one-line description. **Right-click any knob** to add a modulation source to it without leaving the page, and right-click any modulation source to assign it to something. Both directions build the same routing.

03 MAIN — the sample and the cloud

Where a patch starts: the audio, the loop, and the four panels that shape the grain cloud reading it.

Loading audio

Drop a file on the window, click **LOAD SAMPLE**, or capture straight off the input with the record button. WAV, AIFF, FLAC, OGG and MP3 are all accepted. In the standalone app, **INPUT...** chooses which device is captured.

Three layers

A patch holds **three independent samples**, each with its own loop, keyrange, volume, mono and reverse settings. The numbered buttons in the hero's top row choose which layer you are editing — every control below follows that selection, and all three sound together.

TIP

Layers are the fastest route to a big sound: the same source on all three with slightly different *Position* and *Spread* settings gives width and depth that no single layer can.

GRAIN

The core of the engine — how long each grain is, how many overlap, and where they read from.

Size

grain length

Short grains sound granular and textured; long grains smooth out into something sustained and pad-like. This is the single most defining control on the page.

Density

overlap

How many grains overlap at once. Low is sparse and pointillistic, high is a solid wall. This is also the control the ECO and BALANCED performance tiers cap — see §13.

Position read point

The point inside the loop that grains are read from. Sweep it to scan through the sample by hand; automate or modulate it to move through the material.

Spray scatter

Random scatter added to each grain's start point. A little loosens the cloud; a lot makes it diffuse and smeared.

Freeze toggle

Locks the read position so grains keep repeating the same slice, ignoring drift entirely.

MOTION

Movement the patch makes on its own, before you wire a single modulation route.

CONTROL	WHAT IT DOES
Drift	How fast the read position wanders through the sample by itself.
Depth	How far it may wander from <i>Position</i> . At zero it holds still.
Spread	How wide the grains are thrown across the stereo image.
Keytrack	How much the played note shifts grain pitch. Full follows the keyboard; zero holds one pitch, which is what you want for drones.

ENVELOPE

A per-note amplitude ADSR. The small curve in the panel header redraws live as you turn the knobs. Long attacks make pads; short ones make the cloud percussive.

VARIATION

Per-grain randomisation — what stops a long held note sounding like a static loop.

CONTROL	WHAT IT DOES
Pitch Jitter	Random per-grain detune, in semitones.
Gain Jitter	Random per-grain level.
Reverse	The chance that any one grain plays backwards.
Window Shape	The amplitude window each grain fades through. Softer windows blur the cloud; harder ones click and read as rhythmic.

Keyboard and keyrange

The keyboard strip maps the selected layer across the keys. **Right-click a key** to set the root note — the note at which the sample plays back at its original pitch. Click **SET KEYRANGE**, then click the first and last key of the layer's range; keys outside it are dimmed.

04 The loop

Texture finds a seamless loop for you. When you want a different one, take it over.

On load, the loop finder searches the file for the most seamless region it can find and sets the loop there automatically. The Grain Field shows it: the in-loop portion of the waveform is lit, everything outside is dimmed.

Taking manual control

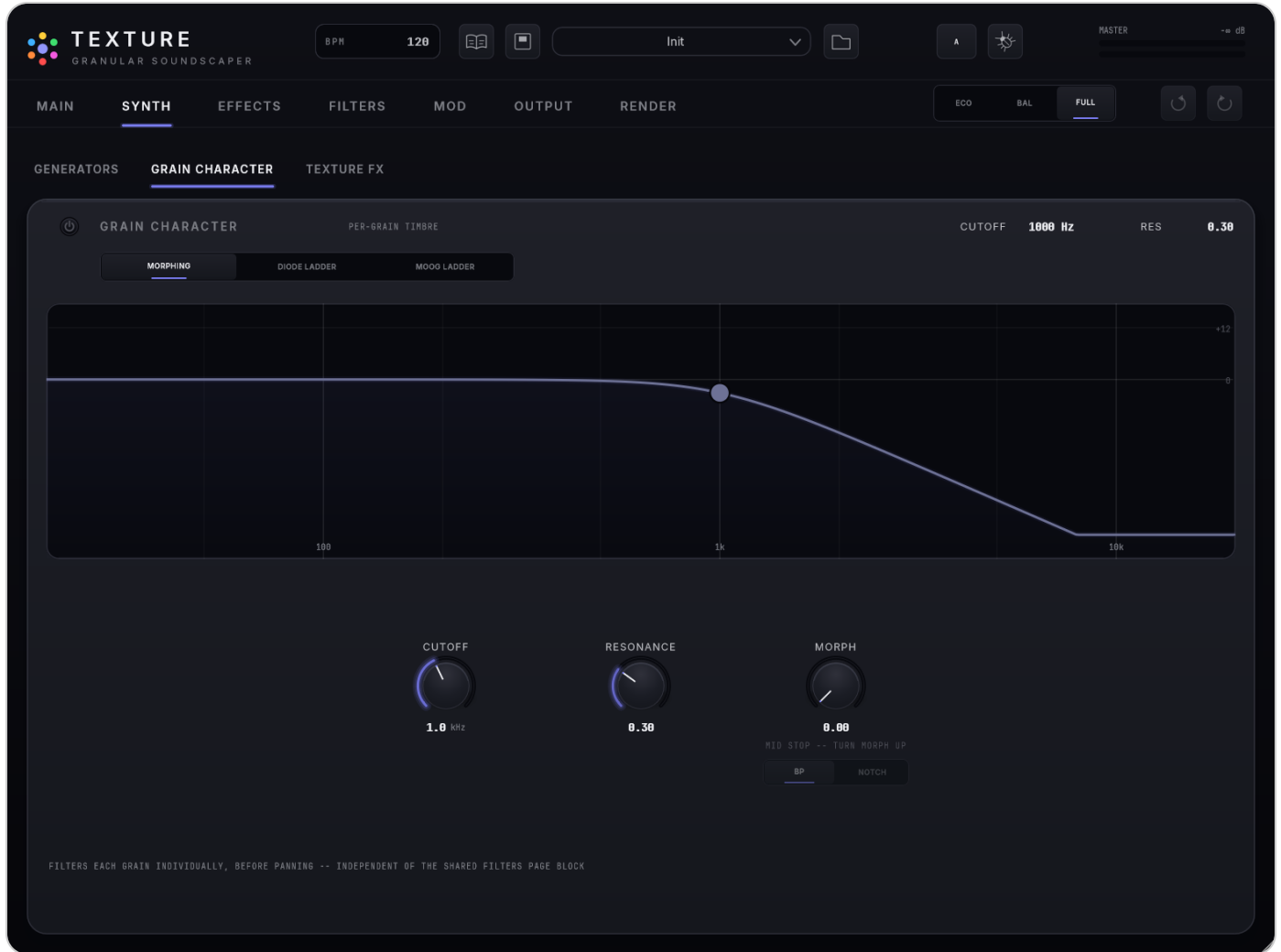
Drag either loop handle and the loop switches to **MANUAL** — from then on it is yours, and the finder leaves it alone. The **XFADE** handles set how long each seam crossfades and the curve it uses; the two ends are independent, so a loop can fade in quickly and out slowly.

WHY CROSSFADE

A loop point that lands mid-waveform clicks. The crossfade blends the end of the loop into its start so the seam disappears. Longer crossfades hide harder seams but smear the material — on tonal sources a very short one is usually enough.

05 SYNTH — make it and shape it

Three sub-tabs, in the order you would normally use them: synthesise a source, colour every grain, then treat the finished cloud.



The SYNTH page. Sub-tabs run left to right in workflow order.

Generators

Synthesise a new sample for the selected layer instead of loading one. Each panel renders a one-shot into the layer, which then plays across the keyboard exactly like a loaded file.

LENGTH and **ROOT NOTE** in the shared RENDER SETTINGS strip apply to whichever generator you render, and the status line reports what is running and what landed.

Wavetable

HARMONIC

Granular wavetable synthesis — scans a table to build an evolving harmonic source.

FOF

VOCAL

Formant synthesis. Stacked vocal-like resonances, good for choral and throat-like beds.

Glisson

SLIDING

Every grain glides in pitch, giving a smeared, continuously sliding source.

Pulsar

BUZZING

A pulse train with an independent formant, from clicky and dry to buzzing and vocal.

NOTE

Each panel has its own **RENDER** button, and rendering **replaces the selected layer's sample**. Save the preset first if the current layer holds something you want to keep.

Grain Character

A filter applied to **each grain individually as it spawns**, before panning. It is not the shared block on the FILTERS page. Because the cutoff is sampled fresh for every grain, modulating it scatters timbre *across* the cloud instead of sweeping the whole thing together — which is the entire point of having it.

TYPE	CHARACTER
Morphing	A continuous multimode shape. <i>Morph</i> blends between low-pass, the middle stop and high-pass; the <i>Mid Stop</i> selector chooses whether that middle is bandpass or notch. At Morph zero the middle stop carries no weight, so both settings are the same pure low-pass.
Diode Ladder	A TB-303-style diode ladder. Reedy, aggressive resonance.
Moog Ladder	A classic transistor ladder. Rounder, fatter resonance.

Cutoff and **Resonance** are set per grain rather than globally, and the response graph above the knobs shows the shape you are dialling in. **Drive** is ladder saturation — transparent at zero, analog-style grit as it comes up.

Texture FX

Six modules that treat the finished cloud. Unlike the EFFECTS-page rack this chain is **fixed**: it always runs in the order shown, and it always runs after the rack, so anything set here is the last colour before OUTPUT.

String Resonator 01

Rings the cloud through tuned strings — Karplus-style feedback combs with saturation inside the loop. Wood, Glass, Metal and Nylon materials set the damping colour.

Slice Sequencer 02

Tempo-synced beat repeat. Chops the host's grid into 1/4 to 1/32 slices and repeats, reverses, half-speeds or drops them — bar-locked by default, so it grooves instead of wandering.

Glitch Processor 03

Stochastic buffer splicing. Random splices taken out of a captured buffer.

Upward Compressor 04

Lifts quiet detail rather than holding loud parts down. Good for pulling the tail of a cloud forward.

Spectral Pan 05

Per-band frequency spray — throws different frequency bands to different places in the stereo field.

Masking Reducer 06

Reduces masking in dense mixes by easing back bands that are fighting each other.

06 EFFECTS

Delay, reverb and a tempo-synced rhythmic gate — three blocks out of the reorderable rack.



Delay and reverb side by side, with the 16-step gate beneath.

Where these sit in the chain is set on MAIN's SIGNAL CHAIN rail; this page holds their controls. Each block has its own power button, and a **bypassed block stays in the chain** and passes through — bypassing is not the same as removing.

Delay

CONTROL	WHAT IT DOES
Sync / Free	SYNC locks the times to the host tempo as note divisions; FREE sets them in milliseconds.
Time L / Time R	Independent left and right times. <i>Link</i> ties them so one drag moves both.
Feedback	How much of the output is fed back in. High feedback with a short time builds resonant, pitched tones; past unity it self-oscillates in a controlled, analog way rather than running away.
Damping	Rolls the top off each repeat, so the tail darkens as it decays.
Ping-Pong	Bounces repeats alternately between the channels. The tap visualiser above the knobs shows where they land.
Width / Mix	Stereo spread of the wet signal, and how much of it you hear.

Reverb

Five algorithms. Room, Hall and Plate are conventional. **Shimmer** adds a pitch-shifted feedback path — each pass through the tank is shifted up an octave, giving the cascading ascending wash. **TextureVerb** is a bespoke algorithm and swaps in its own control set.

SHOWN FOR	CONTROLS
Room / Hall / Plate / Shimmer	<i>Size, Damping, Pre-Dly, Width</i>
TextureVerb	<i>Decay, Chaos</i> (destabilises the tail), <i>Tilt</i> (shifts its spectral balance), <i>Warp</i> (bends it)

Rhythmic Gate

A 16-step tempo-synced gate that chops the signal in time. Draw the pattern by clicking steps — and note that **each of the 16 steps is its own modulation destination**, so the pattern itself can be modulated.

CONTROL	WHAT IT DOES
Rate	Step length: 1/4, 1/8, 1/16 or 1/32.
Depth	How far a closed step ducks. Below full it gates rather than silences.
Decay	How each open step falls away, from a flat hold to a plucked shape.
Smooth	Slews the gate edges, in milliseconds.
Swing	Pushes every other step late, for a shuffled feel.

TIP

If the gate clicks, raise **Smooth** before you change anything else.

07 FILTERS

A three-band multimode filter bank, in series or parallel.



The combined response of all three bands, with the selected band's controls below.

One block out of the rack, holding three independent bands. Each has its own type, cutoff, resonance, gain and level, and the curve at the top shows the combined response of all three at once.

Parallel / Series

Parallel runs the three bands side by side and sums them, so each carries its own copy of the signal. **Series** runs them one into the next, so their curves multiply.

Drive

Saturation into the filter bank. Adds harmonics and thickens the result.

Mix

Wet and dry balance for the whole block.

Per band

Types are LP and HP at 12 or 24 dB per octave, plus BP, Notch, Peak and low/high shelf. **Res** emphasises the cutoff — high values ring, very high values self-oscillate into a tone. **Gain** applies to the shelving and peak types. **Level** is a mix control in Parallel and a stage trim in Series.

TIP

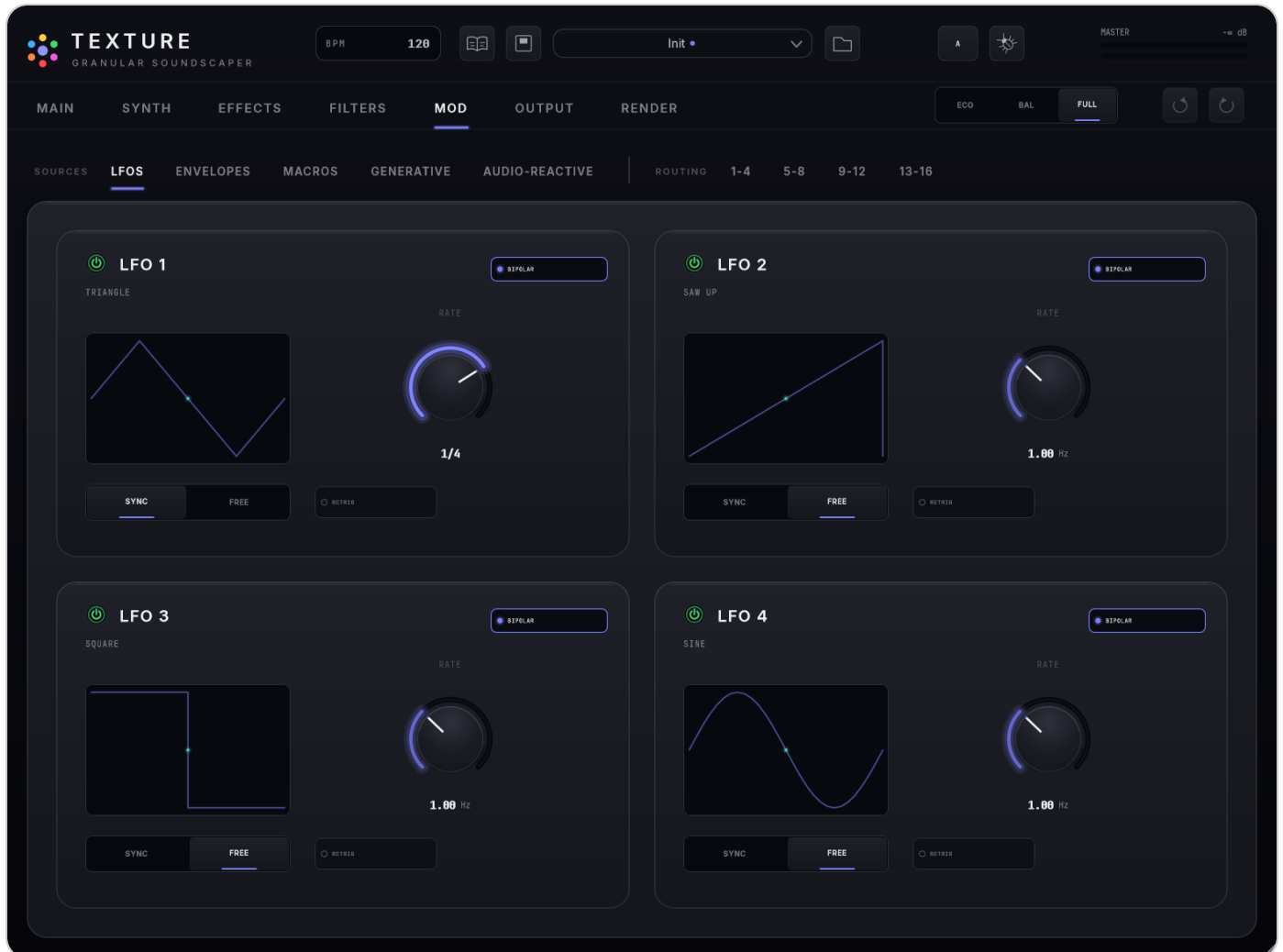
Three narrow bandpasses in **Parallel** make a formant-style bank. Three low-passes in **Series** make a very steep roll-off.

NOT THE SAME THING

This block and the SYNTH page's grain-character filter are different: this one filters the *summed cloud*, that one filters *every grain on its own*.

08 MOD — the modulation matrix

34 sources, 188 destinations, 16 routing slots — and it can modulate itself.



The MOD page. Sources on the left of the sub-tab strip, routing slots on the right.

Routing slots

Sixteen identical slots, reached through the ROUTING sub-tabs (1–4 through 13–16). A slot's number lights up as soon as it has a source assigned.

COLUMN	WHAT IT SETS
Source	Which modulator drives this slot.
Destination	What it moves. Nearly every parameter in the plugin is available, including the modulation sources' own parameters.
Target	Which layer the destination applies to, for anything that exists per layer.
Curve	How the source's value is shaped on the way to the destination.
Depth	How far the destination is moved. Negative depths invert the source — use that instead of building an inverted copy.

YOU NEVER HAVE TO COME HERE

Right-click any knob anywhere in the plugin and choose **Add modulation source**, or right-click a source and choose **Assign to**. Both build the same routing. The MOD page is for seeing and editing everything at once.

The sources

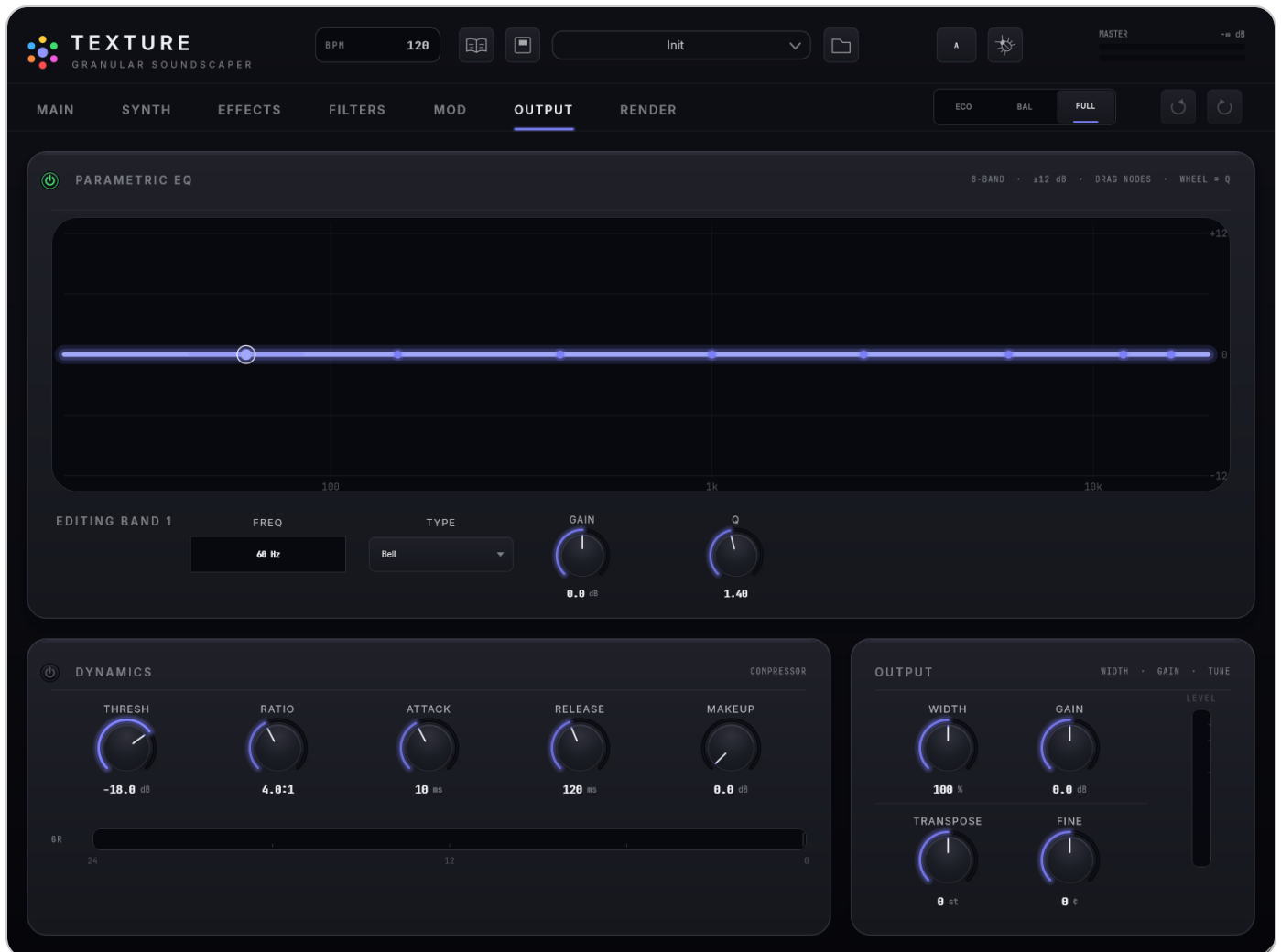
GROUP	COUNT	WHAT THEY ARE
LFOs	4	Free-running in hertz or locked to the host grid as note divisions. <i>Bipolar</i> swings either side of the destination's current value; <i>Retrig</i> restarts the phase on each new note.
Envelopes	2	Extra ADSRs, separate from MAIN's amplitude envelope, purely as modulators. <i>Curve</i> bends the segments.
Macros	8	Hands-on dials, each able to drive several destinations at once. Double-click a macro's caption to rename it; the readout beneath lists what it currently drives.
Generative	5	Chaos (a wandering step-and-hold rate), Euclidean Gate (evenly-spaced pulses), Locked Random (steps that evolve, with a seed lock), Ratchet (tempo-synced bursts), Probability Gate (steps that fire by chance).
Audio-reactive	4	Threshold Gate (opens above a level, with hysteresis), Transient (spikes on onsets), Sidechain (envelope of the dry signal), Pitch Follow (tracks pitch within a range, with a confidence readout).
Performance	10	Velocity, note, aftertouch, wheels and the rest of the played-gesture sources.

SELF-MODULATION

Modulation sources are themselves destinations, so an LFO can modulate another LFO's rate, or a macro can move a Euclidean pattern's step count. That costs **one block of latency** — the value a source reads is the one the matrix produced last block.

09 OUTPUT

Master EQ, dynamics, width and the final level. The end of the chain.



The eight-band EQ curve, with dynamics and the master section beneath.

Parametric EQ

Eight fully parametric bands over a live curve. **Drag a node** on the curve to move a band, or click it to select — the EDITING BAND controls underneath always act on whichever band is selected. *Freq* is type-in as well as draggable; types are Bell, low shelf, high shelf, high-pass, low-pass and notch. *Q* sets how wide the band is.

Dynamics

A compressor across the master bus, with a gain-reduction meter beneath it. *Thresh* sets where compression starts, *Ratio* how hard, *Attack* and *Release* the timing, and *Makeup* brings the level back afterwards.

TIP

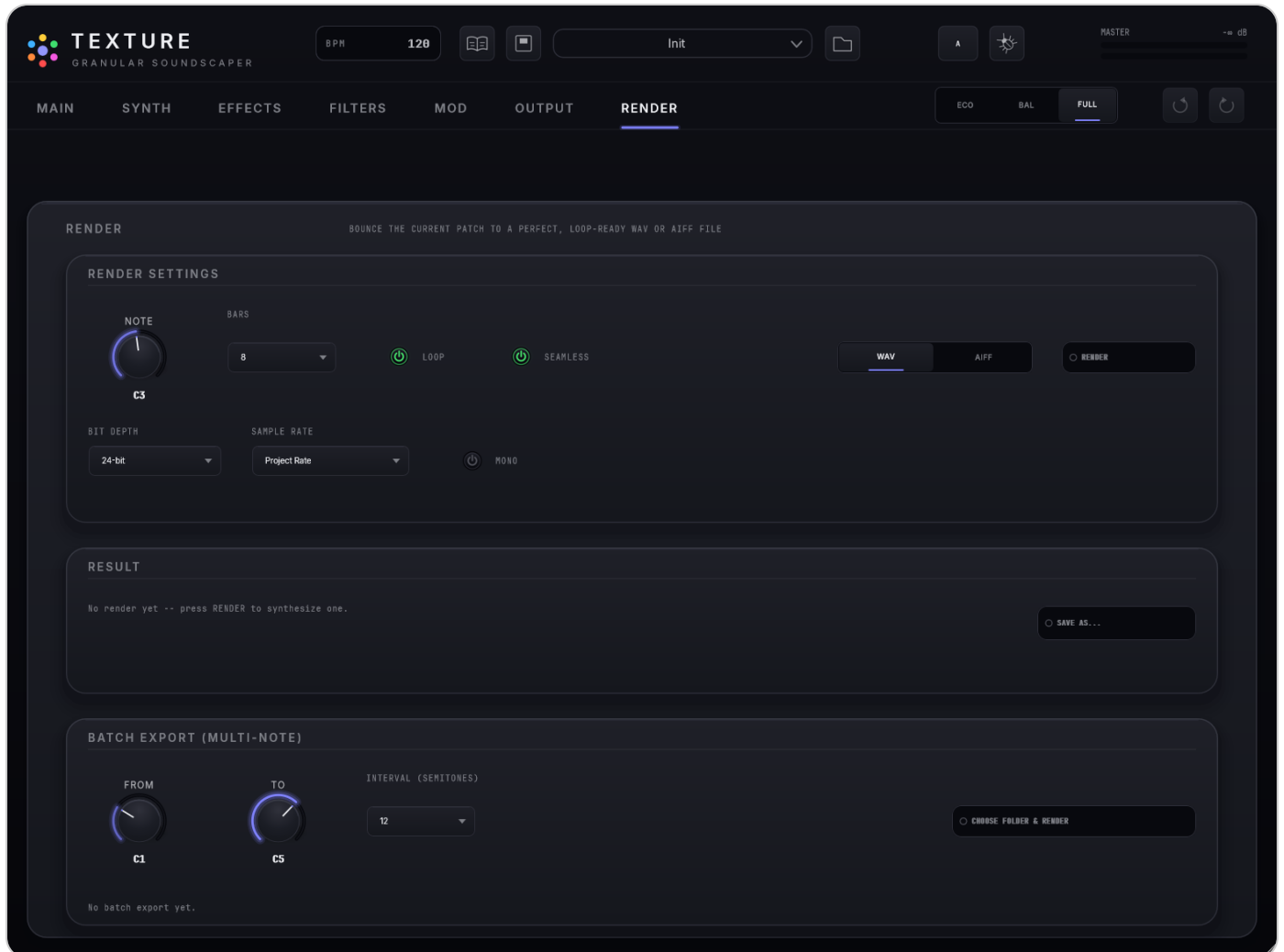
If the compressor is working hard on a granular patch, check **Density** on MAIN first. A thick cloud is very often the real cause.

Output

Always active, with no power button. *Width* narrows toward mono below 100 % and widens above it. *Gain* is the master level. *Transpose* and *Fine* are global tuning in semitones and cents — they move all three layers together.

10 RENDER

Bounce the whole live patch to a loop-ready audio file.



Render settings, the result readout, and multi-note batch export.

Plays the current patch offline and writes it to disk as WAV or AIFF with loop points embedded in the file. Everything the patch does — the cloud, the rack, Texture FX and the modulation — is rendered exactly as you hear it.

SETTING	WHAT IT DOES
Bars	How long the bounce is, in bars at the current tempo, so the result lines up with your project.
Note	Which note to render. The patch is held at that pitch for the whole bounce.
Loop	Writes loop points into the file, so a sampler picks the loop up automatically.
Seamless	Searches for the most seamless loop inside the bounce instead of trusting the exact bar span — which can come out slightly shorter than the bar count you asked for. Only does anything while <i>Loop</i> is on.
Bit Depth / Sample Rate	Export format. <i>Project Rate</i> renders the engine at whatever rate you are running, with no separate resampling step. AIFF caps at 24-bit.
Mono	Downmixes the export. The stored render stays stereo, so toggling this never needs a re-render.
WAV / AIFF	Which container to write. WAV files also carry ACID metadata.

The **Result** panel reports what the last render produced, including the loop's length and a confidence score when Seamless searched for it (or "exact bar length, untrimmed" when it did not). **SAVE AS...** writes the stored render to a file you choose.

Batch export

Renders a run of notes in one pass, for building a multi-sampled instrument out of a patch. Set *From* and *To*, choose the *Interval* in semitones, and **CHOOSE FOLDER & RENDER** writes one file per note with progress as it goes.

REPRODUCIBLE

Renders are deterministic — the random elements are seeded, so the same patch and settings give you the same file again.

11 Signal chain

What runs in what order, and which part of it you can reorder.

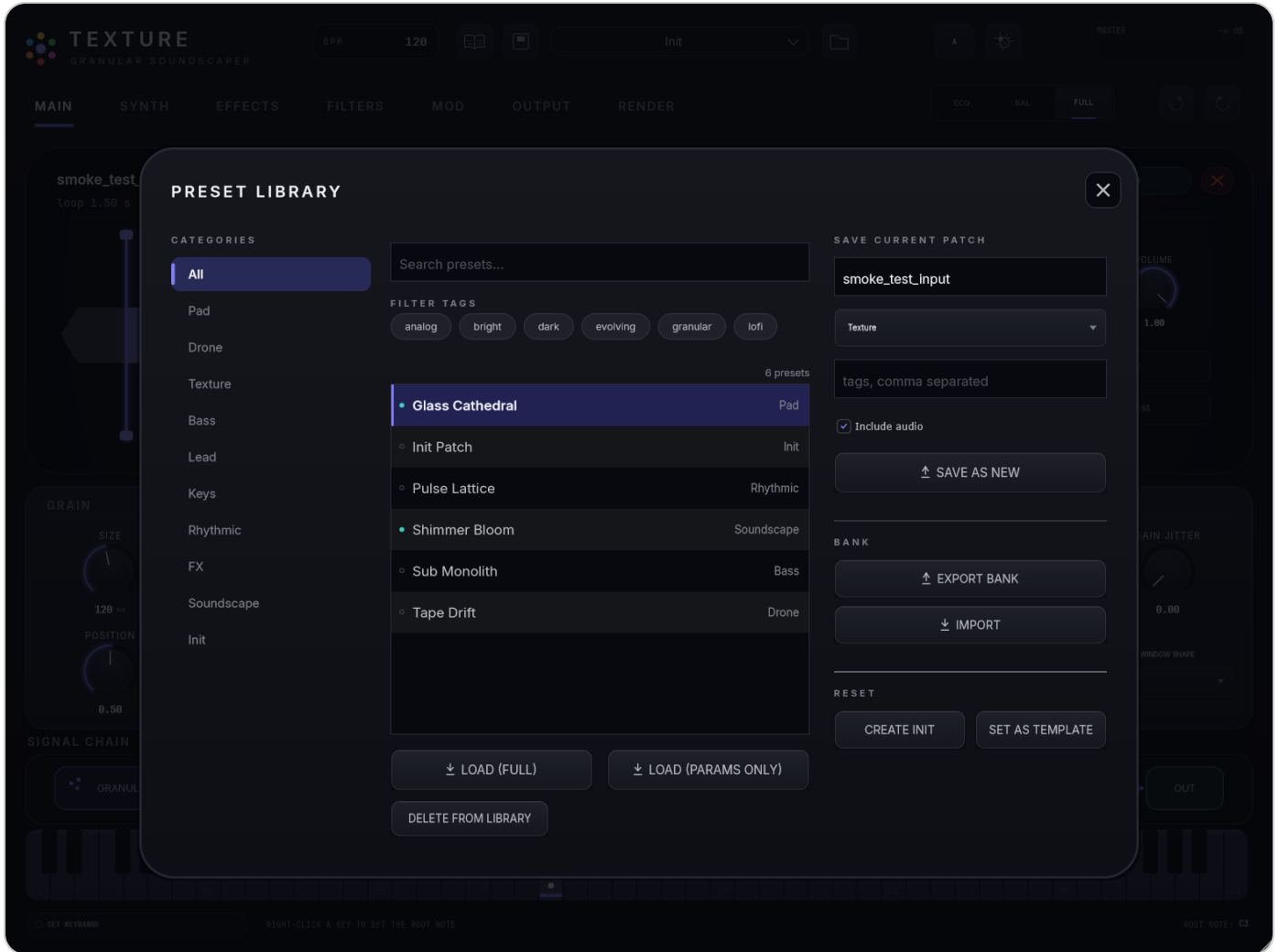
```
Grain cloud  (3 layers, per-grain filter + character)
|
Effect rack  Filter . Gate . Delay . Reverb . EQ      <-- reorderable
|
Texture FX   String Reso > Slice Seq > Glitch >
              Upward Comp > Spectral Pan > Masking    <-- fixed order
|
Output       Parametric EQ . Dynamics . Width . Gain
```

The rail along the bottom of MAIN is the reorderable part. **Drag** a chip to move that block earlier or later. **Click** a chip to bypass it — it dims but stays where it is. **Double-click** to jump straight to the page that owns its controls.

Texture FX always runs after the rack and always in its printed order, so anything set there is the last colour before OUTPUT.

12 Presets

How saving, loading and organising works. Texture ships a factory library — browse it rather than reading about it.



The browser: category rail, search and tag filters, and the save form.

The header bar

CONTROL	WHAT IT DOES
Quick Save	Overwrites the currently loaded preset with the current sound. If nothing is loaded yet it opens the Save As form instead of failing.
Preset name	Click for a quick-load menu grouped by category. A dot beside the name means unsaved changes.
Open browser	The full panel: search, tags, save as new, create init, delete, and bank import/export.
A / B	Two versions of the sound to flip between. Right-click to copy the active side onto the other, so you can diverge from a shared start.
Undo / Redo	Every parameter change, including preset loads and A/B flips.

In the browser

Presets carry a **category** and any number of **tags**; the tag chips filter with AND, so selecting two shows only presets carrying both. Search matches names.

Load (full) restores the parameters *and* the sample. **Load (params only)** keeps whatever audio you already have loaded and applies just the settings — which is how you audition a patch's character against your own material.

Include audio on save embeds the sample in the preset file, so it travels. Without it the preset is parameters only and much smaller. Banks (`.txbank`) export and import whole collections; individual presets are `.txpreset` .

TEMPLATES

Set as template makes the current state what a new instance opens with, and **Create Init** resets to a clean starting patch.

13 Performance

Three tiers in the tab bar, trading CPU for fidelity. They change the sound — deliberately.

TIER	WHAT IT DOES
FULL	The normal sound. Nothing is capped.
BAL	Caps Density at 5 and coarsens the modulation update rate.
ECO	Caps Density at 3 and coarsens it further.

THIS IS NOT A QUALITY-ONLY SWITCH

ECO and BALANCED **thin the grain cloud**. A patch built at FULL genuinely sounds different at ECO — that is the trade, not a bug. The tier is saved with the preset, so a preset recalls the tier it was saved at.

A granular engine's cost is dominated by how many grains are alive at once, which is *Density* multiplied by voices. If you need headroom, lowering Density by hand on a patch you are actively designing is usually better than switching tier, because you hear exactly what you are giving up.

14 Standalone app & the in-plugin guide

Two things that only exist outside a DAW, and one that is always there.

Tempo

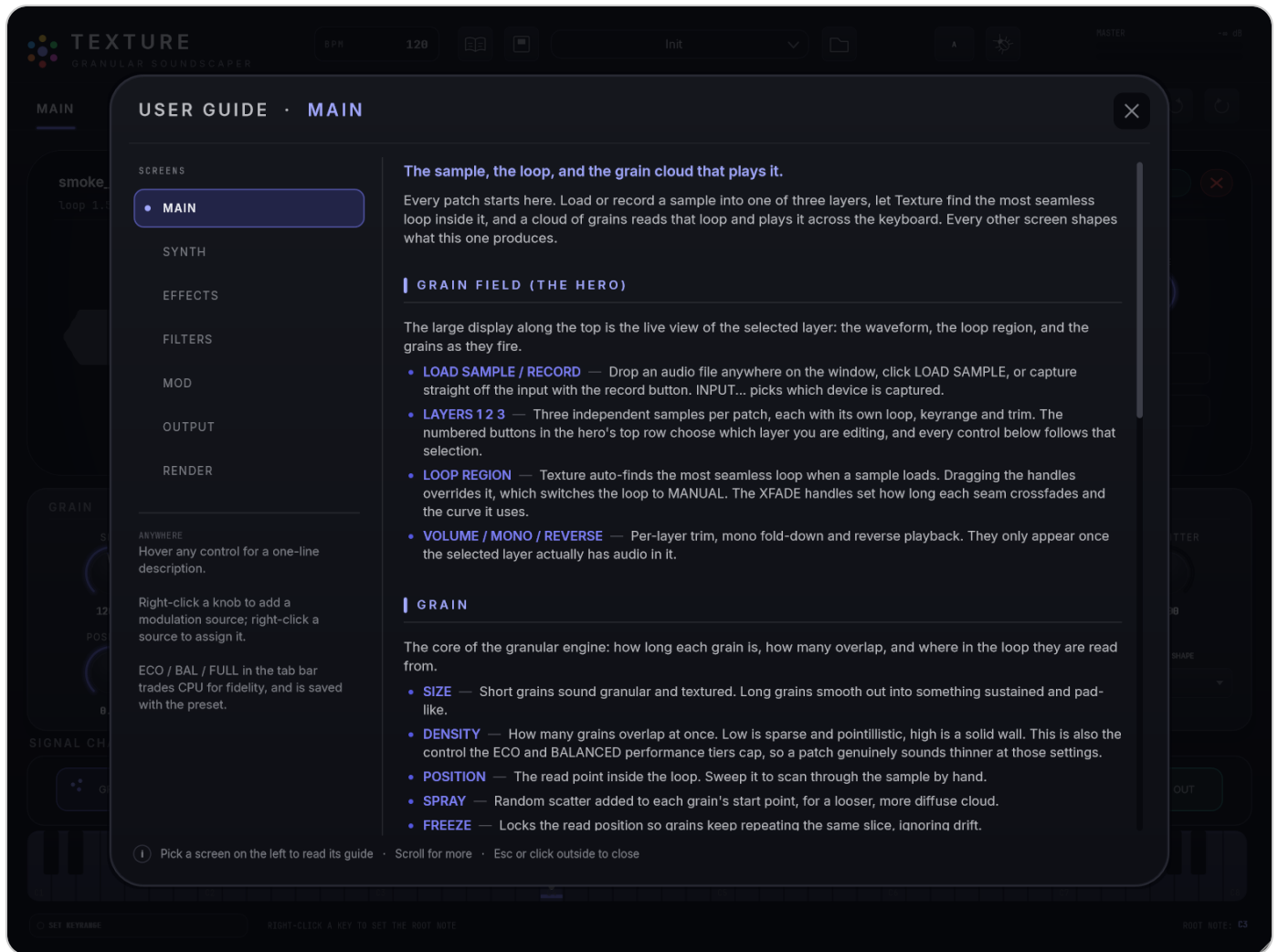
Running as an app there is no host to ask for a tempo, so Texture provides its own. The **BPM field** sits in the header between the wordmark and the guide button — drag it to change (hold Shift for fine), scroll to nudge, or double-click to type an exact value.

It drives every tempo-synced feature: delay and gate sync, the synced LFOs, the generative sources, the Slice Sequencer, and the RENDER page's bar length. It is saved with the app's own settings, and it is deliberately **not** part of a preset — loading a preset never changes your tempo. In a DAW the field is hidden and the host's tempo is used instead.

Audio & input

The standalone's own audio settings choose the output device and the input Texture records from. **INPUT...** on the MAIN page picks the capture device without leaving the window.

The in-plugin user guide



The guide opens on whichever page you are using, and every screen is one click away.

The book button in the header opens a guide to the screen you are on, explaining every section and control on it. The rail on the left lists all seven screens — it marks both the guide you are reading and the page you are actually using, so you can read about anything without losing your place. Escape, the close box, or a click outside dismisses it.

15 Recipes

Starting points, described as settings rather than presets.

An endless pad from a two-second sample

Long *Size*, *Density* around three quarters, *Drift Depth* up and *Drift* slow. Add a little *Pitch Jitter* and a soft *Window Shape*. The cloud will never repeat because drift and jitter never line up.

Rhythmic, from anything

Short *Size*, a hard *Window Shape*, and the **Rhythmic Gate** on at 1/16 with a pattern drawn in. Add *Swing*. For a version that mutates, route a **Probability Gate** to a few of the gate's own steps.

A tuned drone

Keytrack to zero so every key holds one pitch, *Freeze* on, and *Position* parked somewhere with tone. Then use the **String Resonator** to give it a fundamental, and a slow LFO to *Position* so the timbre breathes.

Scattered timbre

Turn the SYNTH page's **Grain Character** filter on and route an LFO or Chaos to its *Cutoff*. Because each grain samples the cutoff on its own, you get a cloud where every grain has a different colour — rather than one filter sweep over everything.

A sampler instrument out of a patch

Build the sound, then go to **RENDER**, set a bar count and turn *Seamless* on, and use **Batch export** across the range you need. You get one loop-ready file per note, with loop points already embedded.

16 Troubleshooting & specifications

Troubleshooting

SYMPTOM	CAUSE / FIX
No sound at all	Check a layer actually has audio — the hero shows LOAD SAMPLE when it is empty. Then check the layer's keyrange covers the note you are playing.
Sounds like a loop, not a texture	<i>Drift Depth</i> and the VARIATION panel are at zero. That is the difference between a repeating read and an evolving one.
Thin or sparse vs. how it sounded before	Check the performance tier. ECO and BAL cap Density (§13).
Clicking or crackling	Raise the gate's <i>Smooth</i> , soften the <i>Window Shape</i> , or lengthen the loop crossfade.
Tempo-synced things run at the wrong speed	In the standalone, set the BPM field (§14). In a DAW, Texture follows the host.
CPU too high	Density first, then voice count, then the tier. Texture FX and the reverb are the next largest costs.

Specifications

Formats	VST3, Standalone (Windows 64-bit)
Layers	3 independent samples per patch, each with its own loop, keyrange and trim
Pages	MAIN, SYNTH, EFFECTS, FILTERS, MOD, OUTPUT, RENDER
Modulation	34 sources, 188 destinations, 16 routing slots, self-modulating
Effect rack	Filter, Gate, Delay, Reverb, EQ — reorderable, individually bypassable
Texture FX	6 fixed post-rack modules
Generators	Wavetable, FOF, Glisson, Pulsar
Audio formats in	WAV, AIFF, FLAC, OGG, MP3
Export	WAV / AIFF, 16/24/32-bit float, loop points + WAV ACID metadata, multi-note batch
Preset files	<code>.txpreset</code> (single), <code>.txbank</code> (collection)
Window	Resizable, fixed 4:3 aspect, 900×675 to 1560×1170