QUIVER MANUAL / AUDIO PLUGINS

roll

Place drum fills in a phrase and draw how delay time, mix and feedback move through them.

Launch edition

Mac 1.1.2 / Windows 1.1.2



The complete control reference, practical how-tos and troubleshooting.

quiver.fm/manual/roll

Use the contents to find a section, or the PDF bookmarks to jump to a control.

Contents

Explore the interface 3

How roll makes a fill 7

Quick start 8

Interface 8

Fill placement 8

Delay behaviour and timing 9

Curve window 11

Level knobs 12

Sound controls 13

Variations and randomize 14

Presets and common controls 16

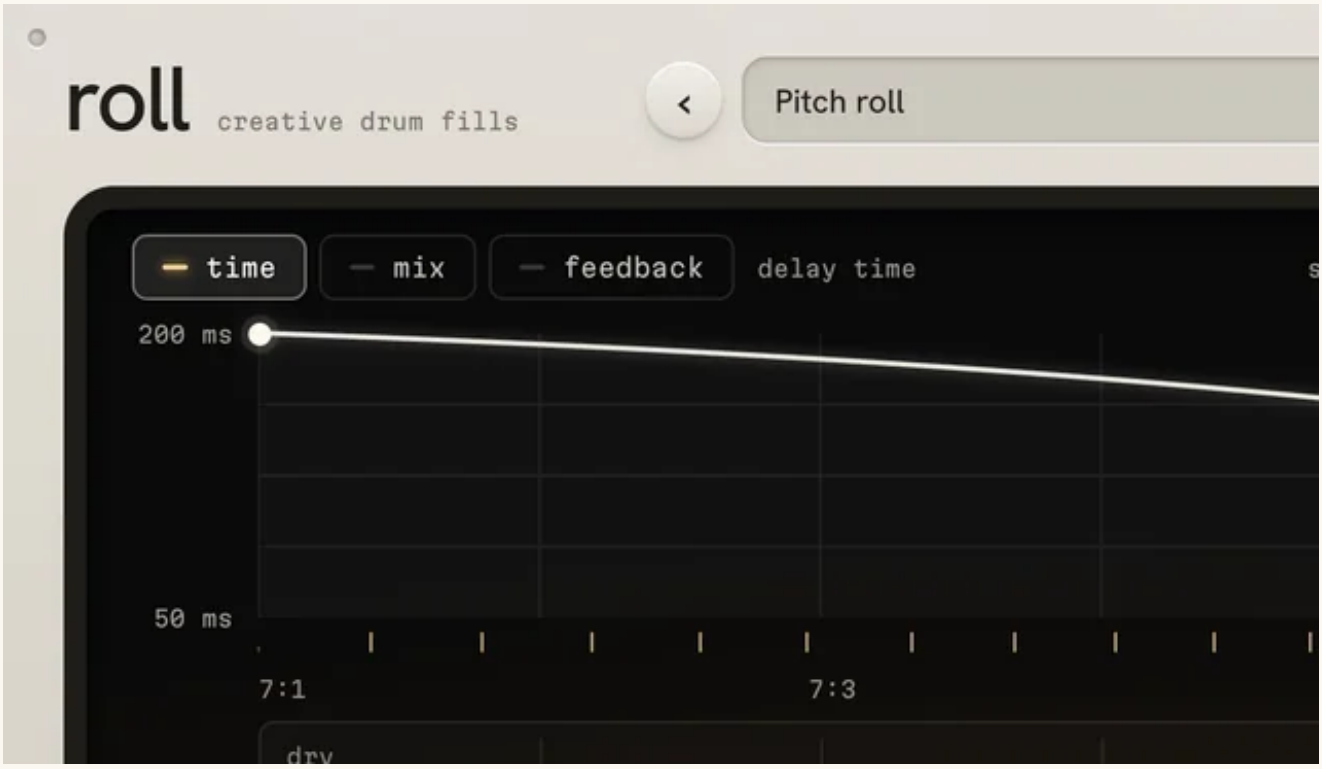
How-tos 17

Troubleshooting 18

Explore the interface

These views help you locate controls. The following reference explains their ranges, starting points and dependencies.

Upper left



Plugin interface detail.

Control references

Curve lanes

Upper right

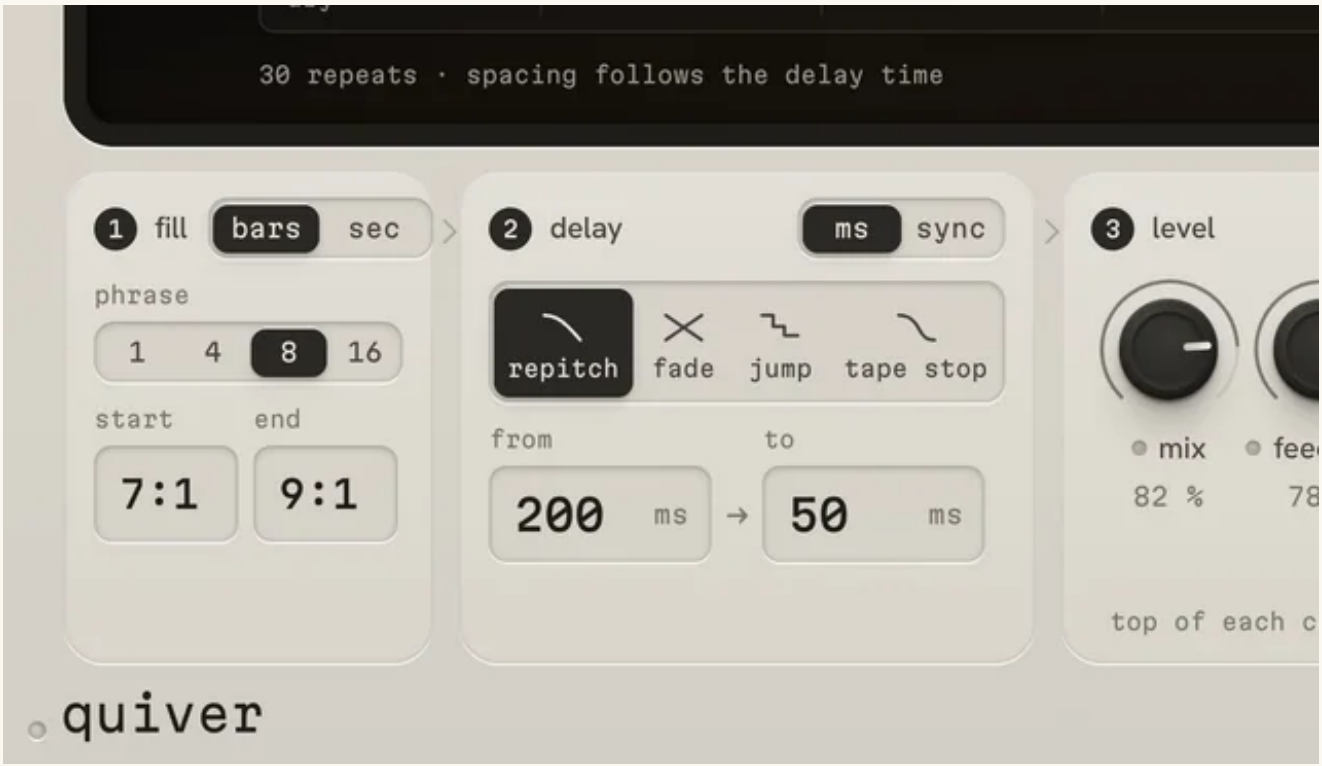


Plugin interface detail.

Control references

Presets / Revert / Undo / Redo / Bypass / Help / Licence / Starting curve / Fill / Phrase view / Curve editor / Fill window

Lower left

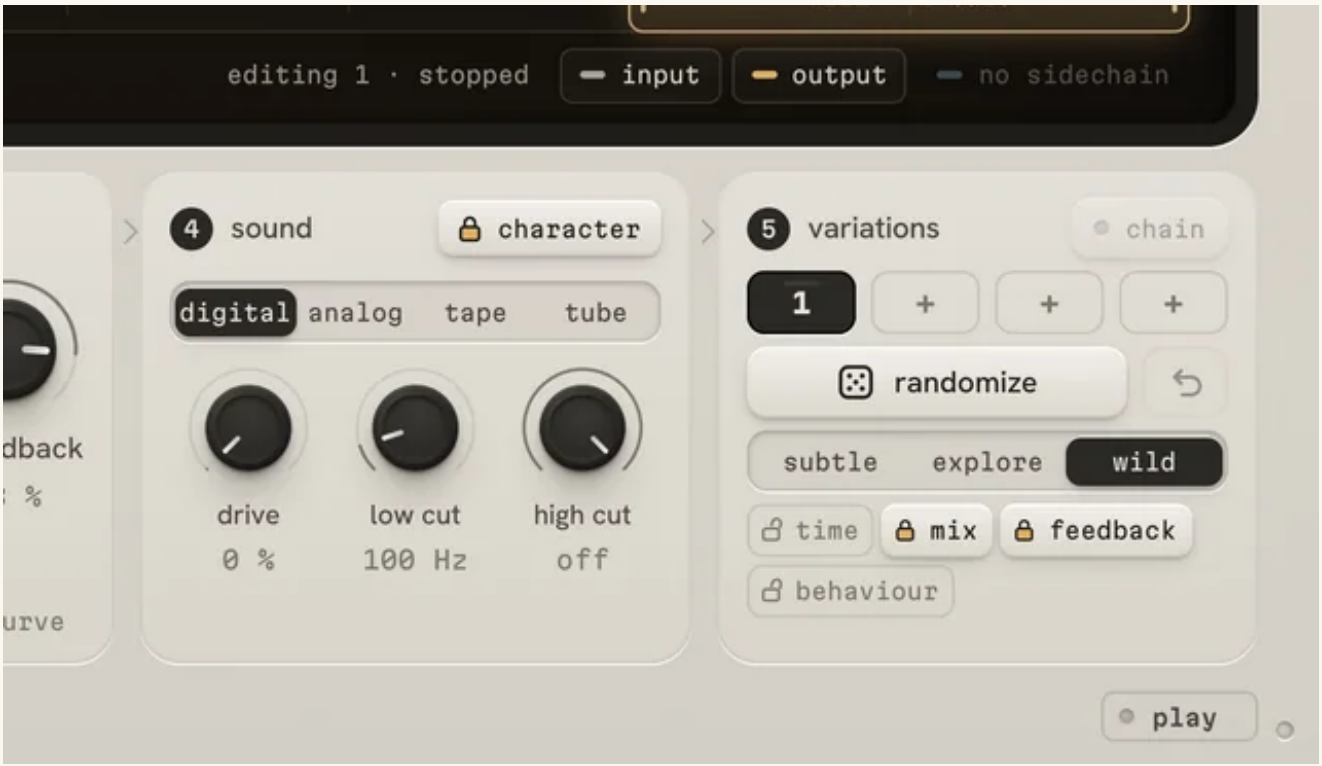


Plugin interface detail.

Control references

Phrase length / Fill start and end / ms / sync / Delay behaviour / Fade / Jump / Tape Stop / From / To / Mix

Lower right



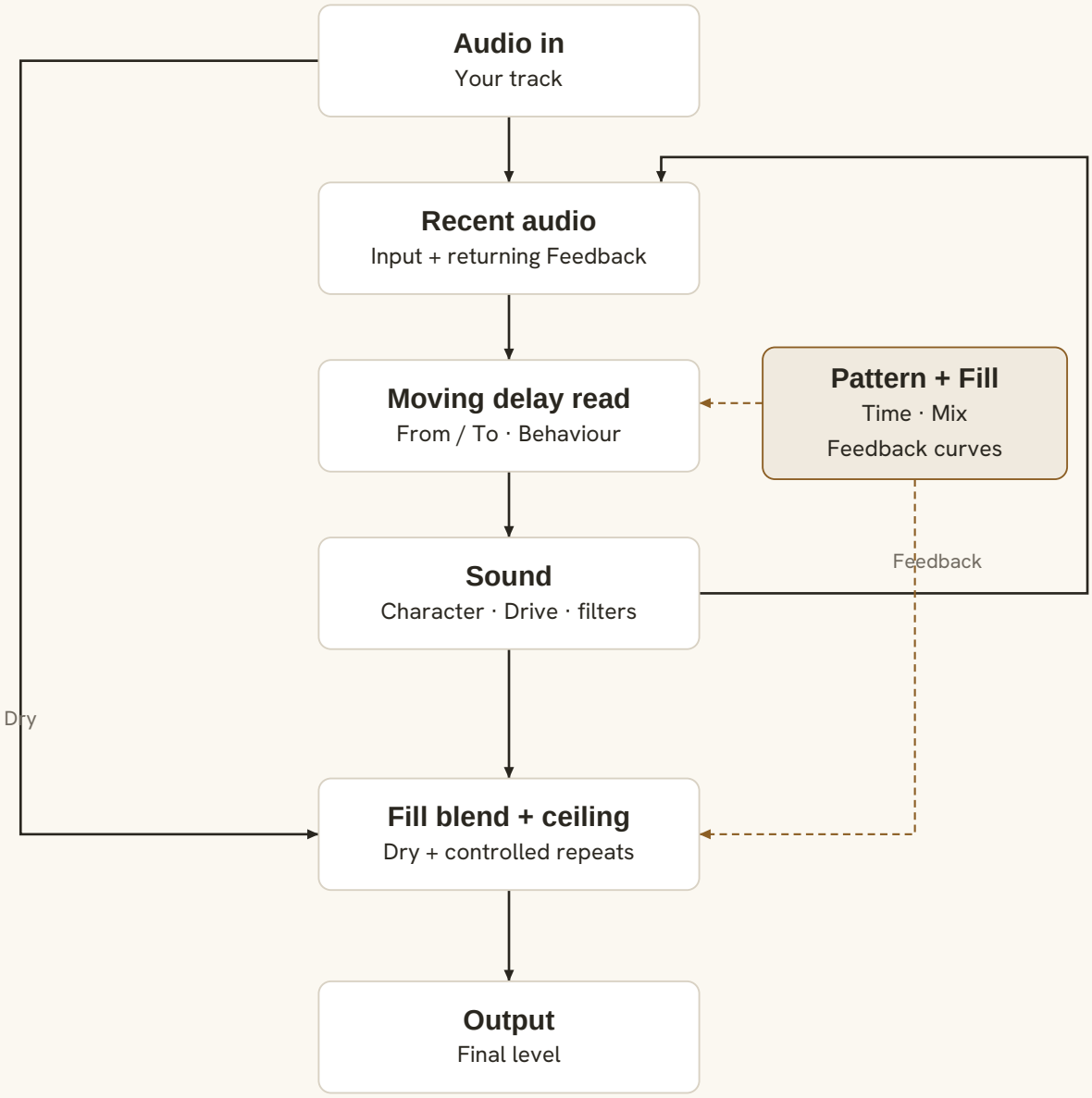
Plugin interface detail.

Control references

Audio traces / Feedback / Character / Keep Character / Drive / Low Cut / High Cut / Variations / Chain / Randomize / Revert / Undo / Redo / Randomize intensity

How roll makes a fill

Recent audio is read as a moving delay, coloured, and blended back with the input.



Solid lines carry audio. Dashed lines show control or analysis.

Reading the flow

Feedback recirculates the coloured repeat, before the final dry/wet blend.

The fill ceiling turns down the repeat contribution when needed; it does not turn down the original dry audio.

Bypass restores dry audio and ignores Output. Outside an active fill, the repeat blend and feedback close.

roll makes fills from the audio already playing. It keeps part of a phrase dry, then moves through drawn delay, mix and feedback curves inside a fill window. Use it for accelerating rolls, pitched repeats, broken glitches, slapback and tape stops.

It is an audio effect. Put it on a drum track, after a drum instrument, or on a bus with the drums. For installation and activation, see Getting started.

Quick start

1. Put roll after your drums and start the DAW.
2. Choose **Pitch roll** to hear an eight-bar phrase: six dry bars followed by a two-bar fill moving from 200 ms to 50 ms.
3. In **Fill**, set the phrase length and drag the fill strip to place the fill.
4. In **Delay**, choose a behaviour and set its From and To endpoints.
5. Adjust **Mix** and **Feedback** to set the strength and persistence of the repeats.
6. Click **+** in Variations to keep a copy, then draw another version or use Randomize.

Interface

Knob reset values describe the settings used by a double-click reset. The opening preset and your saved projects can use different values.

The five modules follow the order in which you build a fill: **1 Fill**, **2 Delay**, **3 Level**, **4 Sound**, **5 Variations**. The large window above them shows the selected curve over the audio, with the fill placement strip below it.

The top row holds presets, undo, redo, bypass and help. The bottom line shows transport and status messages, plus the licence button when activated.

Fill placement

Phrase length

Range	1, 4, 8 or 16 bars
Default / reset	Parameter baseline: 1 bar
Starting point	Try 8 bars for a fill at the end of a longer phrase.

Choose **1**, **4**, **8** or **16 bars**. A bar in roll is four beats. The phrase is aligned to your DAW's song position, so the same passage produces the same fill placement on repeated playback.

Phrase length is shared by all variations. A chain moves to the next variation after each whole phrase.

Start and end

Range	Start 0-99.99%; duration 0.01-100% of the phrase
Default / reset	Parameter baseline: start 0%; duration 100%
Starting point	Place the fill over the final beat of the phrase.

The highlighted strip below the window marks the fill. Drag its body to move the entire fill, or drag either edge to shorten or lengthen it. Moving or stretching the fill carries its curves with it.

You can also type the **start** and **end** fields. In bars:beats, **7:1** means bar seven, beat one. Decimal beats allow positions between beats, such as **7:1.5**. Switch to **sec** to enter positions in seconds within the phrase.

Before and after the fill, the original audio stays dry. roll must have heard the source before it can repeat it: starting playback partway into a fill cannot recover audio from before the DAW started.

Fill and phrase view

Range	Fill or full phrase
Starting point	Use phrase view to place the fill, then zoom into it to edit.

Fill zooms the large window into the fill. **Phrase** shows the whole phrase and its dry regions. This changes the view, not the fill's timing.

Delay behaviour and timing

Repitch

Range	Repitch, Fade, Jump or Tape Stop
Default / reset	Reference: Repitch
Starting point	Use Repitch with a rising Time curve for a pitched roll.

The pitch follows the moving delay time. Shortening the delay raises the pitch; lengthening it lowers the pitch. Choose this for swooping, scratching or accelerating pitched rolls.

Fade

Starting point	Choose Fade for repeats that change position without a continuous pitch glide.

Crossfades between delay positions. Time changes feel smoother, with less of the continuous pitch sweep of Repitch.

Jump

Starting point	Choose Jump for fractured, abrupt rhythm changes.

Moves sharply between delay positions for fractured repeats and more abrupt changes. Use it when you want the edits to be part of the sound.

Tape Stop

Starting point	Choose Tape Stop and draw a fall toward stopped playback.

The Time curve becomes a **playback-speed** curve. **100%** is normal speed and **0%** is stopped. The endpoint fields become **start speed** and **end speed**.

Draw a downward curve to slow the audio, or add points to change how it slows. The milliseconds / sync selector is inactive in Tape Stop, because the curve is controlling speed rather than delay time.

From and To

Range	5-3000 ms in endpoint entry; synced 1/64 to 1 bar
Default / reset	Parameter baseline: 20-340 ms bounds; synced 1/16 T-1/4 T
Starting point	Try 1/8 to 1/32 endpoints in Sync for a roll that speeds up.
Available when	Endpoints become Low/High for a curve that reverses direction; Tape Stop uses speed instead.

For a curve sweeping from one end to the other, **From** and **To** set the delay at the beginning and end. In milliseconds, the available endpoints are **5-3000 ms**.

A 200-to-50 ms movement makes repeats closer together as the fill progresses. Reverse those endpoints for widening repeats.

For a curve that returns toward where it started, such as a bounce, the fields become **Low** and **High**. These bound the shortest and longest delay reached by the curve.

Milliseconds and sync

Range	Milliseconds or Sync
Default / reset	Reference: milliseconds
Starting point	Choose Sync to keep the endpoint note lengths when tempo changes.
Available when	Unavailable in Tape Stop.

ms uses fixed times. **sync** selects musical note lengths that follow the DAW's tempo, including straight, triplet (**T**) and dotted (**D**) notes. Click an endpoint to choose the note value.

Sync sets the endpoints; it does not quantize every position along the curve. Repitch still moves continuously between its synced endpoints.

Curve window

Time, Mix and Feedback lanes

Range	Three editable curve lanes
Starting point	Start with Time, then draw Mix upward to bring the fill in.

Select **Time**, **Mix** or **Feedback** above the window to edit that curve. Each has a different job:

- **Time** moves the delay between its endpoints, or controls speed in Tape Stop.
- **Mix** shapes how much processed signal is heard inside the fill.
- **Feedback** shapes how much of the delayed sound feeds back for further repeats.

The Mix and Feedback knobs set the maximum for their curves. The window draws each curve at its actual height under that maximum. You can drag the maximum in the window as well as turn its knob.

Click a Mix or Feedback knob's label to show its curve. Hovering or adjusting the knob also previews that lane.

Draw and bend

Range	2-16 curve points
Starting point	Use a two-point rise before adding extra bends.

- Drag a point to move it.
- Drag the line between points to bend the segment.
- Double-click to add a point or remove an interior point.
- Hold Shift for finer adjustment.

The curve's horizontal position determines when the movement happens within the fill. Its vertical position sets the amount for the chosen lane.

Start from

Range	Roll, Rise, Bounce or Burst
Starting point	Choose Roll as a starting curve, then edit its last point.

The **roll**, **rise**, **bounce** and **burst** buttons load a starting shape into the selected lane. You can then change its points and bends. These are starting curves, not separate playback modes: Delay behaviour still determines how the Time movement sounds.

Repeats and audio traces

Range	Show or hide available traces
Starting point	Show Input and Output while comparing the fill.
Available when	Sidechain is a visual reference only.

The marks under the Time curve show where the repeats fall. Closer spacing means a shorter delay and faster repeats. The readout reports the repeat count; in Tape Stop it describes the speed movement instead.

Input and output waveforms help compare the original drums with the result. The display's trace labels control their visibility. Showing or hiding a trace changes only the display.

Route audio into roll's sidechain input to see a separate **Sidechain** reference waveform. It is visual only; it does not trigger the fill or enter the mix. If no sidechain is routed, the label reads **no sidechain** and is inactive.

Level knobs

Mix

Range	0-100%
Default / reset	Reset: 100%
Starting point	Try 50% while keeping the original groove underneath.
Available when	The Mix curve must rise above zero in the fill.

0-100%. Sets the top of the Mix curve. At 0%, you hear the dry signal. Raising it allows more of the delayed sound through where the Mix curve is open.

The dry sections outside the fill remain dry. To fade the effect into the fill, draw the Mix curve upward rather than changing the placement.

Feedback

Range	0-92%
Default / reset	Reset: 35%
Starting point	Start at 25% for a short trail.
Available when	The Feedback curve scales this maximum.

0-92%. Sets the top of the Feedback curve. At 0%, delayed audio is not recirculated for further feedback repeats. Higher values make repeats continue and build up through the fill.

Draw a rising Feedback curve to let the fill gather momentum, or lower the curve near the end to let it settle.

Peak control

roll limits the contribution of the repeats against the drums' recent peak. It turns down the repeats rather than turning down the original drums. Mix and Feedback change the movement and density without simply making the fill peak higher than the recent source.

Changing knob values

Drag up or down. Hold Shift for fine changes. Click the displayed value, or double-click the knob, to type a value. Arrow keys adjust a focused knob; Shift gives smaller increments, and Home resets it.

Sound controls

Sound changes apply to the repeats. The original drums are not passed through the delay's Low Cut and High Cut filters.

Character

Range	Digital, Analog, Tape or Tube
Default / reset	Reference: Digital
Starting point	Compare Tape against Digital on the same fill.

- **Digital:** clear repeats and sharp detail. Drive adds saturation.
- **Analog:** softer repeats that become darker as they feed back.
- **Tape:** rounded attacks with increasingly saturated repeats.
- **Tube:** driven, asymmetric saturation with a fuller harmonic edge.

These are original sound characters, rather than replicas of named hardware. Character is independent of Delay behaviour: you can combine Repitch, Fade, Jump or Tape Stop with any character.

Drive

Range	0-100%
Default / reset	Reset: 0%
Starting point	Try 15% for denser repeats.

0-100%. Adds saturation to the delayed sound. Start low for colour, then raise it to make the repeats denser and more distorted. The selected character changes the kind of saturation you hear.

Low Cut

Range	Off (0 Hz) to 1 kHz
Default / reset	Reset: Off; opening Pitch roll preset uses 100 Hz
Starting point	Try 100 Hz to stop kick energy building up in the repeats.

Off, or up to 1000 Hz. Removes low frequencies from the repeats and their feedback path. Use it to stop kick energy accumulating while the main drums keep their low end.

High Cut

Range	1-20 kHz; 20 kHz reads Off
Default / reset	Reset: Off (20 kHz)
Starting point	Try 5 kHz for darker repeat tails.

1000 Hz to Off. Removes high frequencies from the repeats and their feedback path. Lower values make repeated hits darker. The top setting, 20 kHz, reads **off**.

Click a filter's displayed value to enter a frequency. Values with `Hz` or `kHz` are accepted.

Variations and randomize

Four variation slots

Range	Four saved slots
Starting point	Copy a working fill before making its alternate.

Click **+** to copy the edited variation into an empty slot. Select a number to edit that variation. The pressed slot is the edit target; its light shows when it is playing.

Right-click a saved slot to replace it with the edited variation or remove it. You can keep one original and several alternatives without losing their individual settings.

Fill placement, curves, delay behaviour and Sound settings belong to each variation. **Phrase length, delay endpoints, the Mix knob and the Feedback knob are shared.**

Chain

Range	Off or On
Default / reset	Reference: Off
Starting point	Save two variations, then enable Chain to alternate phrases.
Available when	Needs at least two saved variations.

Save at least two variations, then turn on **Chain** to play them in slot order, one whole phrase each. Empty slots are skipped. With Chain off, the selected variation repeats.

You can edit a variation while another one plays. Watch the slot light when comparing an edit with the sound.

Randomize

Starting point	Lock the Mix curve while exploring Time shapes.

Randomize writes a new version of the edited variation. It changes curves, behaviour and character according to the amount and open padlocks. Fill placement and knob levels stay fixed.

The saved result repeats during playback. Randomize does not make a fresh random decision every time the phrase comes round.

Subtle, Explore and Wild

Range	Subtle (15%), Explore (50%), Wild (100%)
Default / reset	Reference: Wild (100%)
Starting point	Choose Subtle when refining an existing fill.

- **Subtle** gently reshapes the existing points.
- **Explore** creates new shapes with a moderate amount of variation.
- **Wild** allows more extreme new shapes.

Try Subtle when the fill is close to what you want, or Explore and Wild when searching for a different movement.

Padlocks

Range	Open or locked
Default / reset	Reference: Mix, Feedback and Character locked; Time and Behaviour open
Starting point	Lock Behaviour to keep Tape Stop while changing its curve.

A closed, lit padlock keeps its setting when randomizing. The variation module has separate locks for **Time**, **Mix**, **Feedback** and **Behaviour**. The Sound module has the **Character** lock.

Lock the Mix and Feedback curves to explore timing while keeping the fill's dynamics. Lock Time and Behaviour to explore how a familiar movement enters and builds.

Revert, undo and redo

Starting point	Use Undo immediately after a change you want to compare.

Revert steps back through the last three randomizations; the small number shows how many are available. The top-row undo and redo buttons handle ordinary edits as well.

Presets and common controls

Choose and save presets

Starting point	Save your fill under a new name before trying other presets.

Click the preset name to open the menu; the left and right arrows move through presets. Use **save preset…** to store the full sound and its variations.

Saving under the name of one of your own presets asks you to confirm replacement. Factory sounds remain available. Right-click a user preset to rename it, move it to the trash, or show its folder. Your DAW also saves the sound and variations with the project.

Share and back up presets

Choose **open folder** in the preset menu. Your presets are `.qpreset` files; send one to another roll user, or keep copies as a backup. Drop a roll `.qpreset` file onto the plugin to add it to your menu.

The user preset folders are:

- Mac: `~/Library/Application Support/Quiver/slip/Presets/User`
- Windows: `%APPDATA%\Quiver\slip\Presets\User`

The folder name is `slip`, even though the plugin is called roll.

Bypass, help and licence

Range	Bypass Off or On
Default / reset	Reference: processing active
Starting point	Compare the fill with bypass after a complete phrase.

The power button bypasses the effect. Start the DAW to hear the phrase and fill. The help button opens a built-in overview. The licence button opens activation and account details; while roll is not activated, it passes the original audio through.

Use **Command-Z** on Mac or **Ctrl-Z** on Windows to undo an edit; add Shift to redo. These shortcuts do not take over while you are typing in a text field.

For activation, updating and downloads, see Getting started.

How-tos

Add a fill at the end of eight bars

1. Set the phrase to **8 bars**.
2. Set Fill start to **7:1** and move the end to the end of the phrase, or drag the fill over its last two bars.
3. Choose **Repitch** with a long From delay and a shorter To delay, such as 200 ms to 50 ms.
4. Choose the **roll** starting shape in the Time lane.
5. Adjust Mix, then add Feedback until the fill has the density you want.
6. Play from before the fill so roll can capture the drums it will repeat.

Make a fill build without pitching it continuously

1. Choose **Fade** rather than Repitch.
2. Use **sync** and set a longer starting note and shorter ending note.
3. Draw an upward Mix curve to bring the repeats in.
4. Draw an upward Feedback curve to add density toward the end.
5. Use Low Cut to keep kick energy from building up in the repeats.

Make a tape stop

1. Place the fill where the stop should happen.
2. Choose **Tape Stop**.
3. Set start speed to **100%** and end speed to **0%**.
4. Draw the Time curve to choose whether the slowdown is gradual or happens mostly at the end.
5. Adjust the Mix curve to decide how strongly the stopped sound replaces the dry drums.

Keep a reliable fill and alternate it with another

1. Copy the current variation into an empty slot.
2. Close the Mix, Feedback and Character padlocks if you want to preserve them.
3. Select **Subtle** and click Randomize in the copied variation.
4. Use Revert if you prefer an earlier roll.
5. Turn on Chain to alternate the saved variations, one phrase each.
6. Save a preset to keep the set together.

Troubleshooting

I only hear the original drums

Confirm the DAW is playing, bypass is off and the licence is active. Check that the playhead has reached the fill window. Raise Mix and make sure its curve is above zero. Outside the fill, dry audio is expected.

The fill starts without the repeats I expected

Start playback before the fill. roll cannot repeat source audio from before playback began. A longer lead-in gives it the material for longer delay times.

Changing a curve does not change the sound

Check the selected lane, its knob maximum, and the playing variation. A Mix or Feedback curve under a zero maximum has no effect. With Chain on, the variation being edited may not be the one you hear.

The timing changes when I move the song playhead

The phrase follows the DAW's song position. This makes repeated playback land on the same fill. Set phrase length and placement for the passage you are playing, and remember that a bar in roll is four beats.

The endpoint fields show Low and High

The Time curve returns toward its starting side, so roll shows its shortest and longest delay bounds rather than treating the first and last points as a one-way sweep.

Milliseconds and sync are inactive

You are in Tape Stop. That mode controls playback speed. Choose Repitch, Fade or Jump to set delay-time endpoints.

Chain is dimmed

There is only one saved variation. Click **+** to copy it into a second slot before enabling Chain.

For installation, plugin scanning, activation or account help, see Getting started or support.