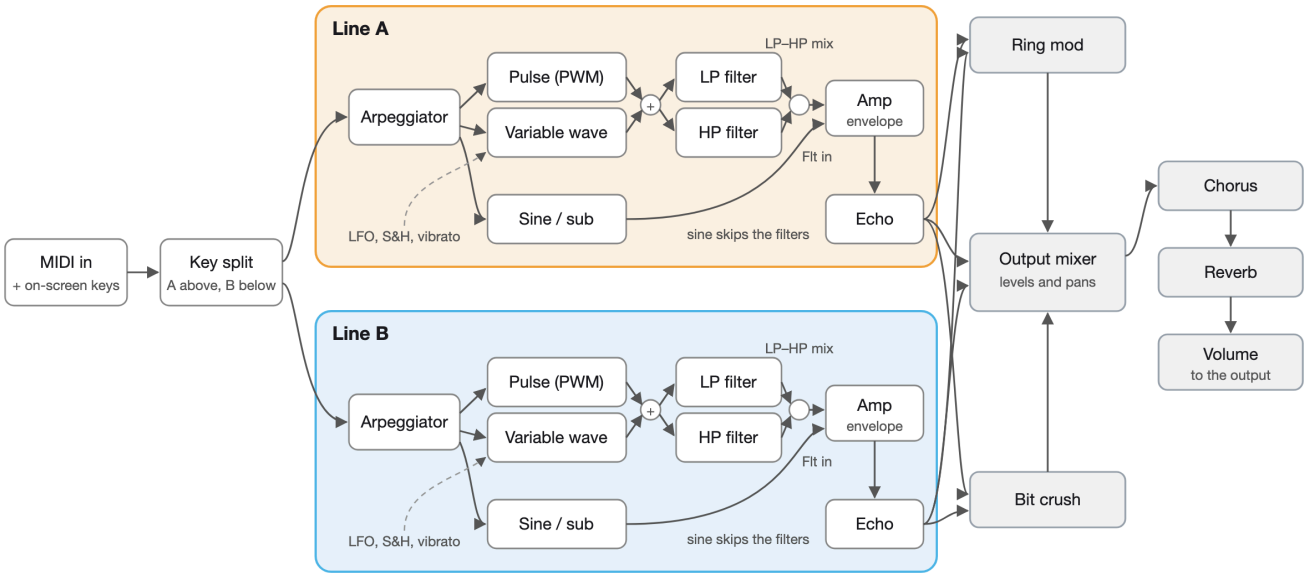
Arminator26 User Guide

Krakli · 7 November 2026

What Arminator26 is

Arminator26 is a two-line synthesizer from Krakli. It's a homage to the Yamaha CS-80, as the original Arminator 2 was in 2011: not a faithful emulation, but patches that hint at that instrument's power. It is Arminator 2 rebuilt in 64-bit with a modern interface. It has the same sound engine, the same 188 parameters and the same 896 patches, and it reads the same patch and bank files.

- **Two lines, A and B.** Each line is a complete synth with three oscillators, low-pass and high-pass filters, three envelopes, an LFO with sample and hold, vibrato, glide, an arpeggiator and a tempo-synced echo. Play them together for big layered sounds, or split the keyboard between them.
- **Shared effects.** A ring modulator and a bit crusher fed from the lines, then chorus and reverb on the whole sound.
- **The ribbon and key split** from the original, now always on screen with a playable keyboard.
- **New in Arminator26:**
  - 36 extra waves for the variable-wave oscillator: shaped sines, harmonic series, organ registrations, formants and vowels;
  - a randomiser that builds new patches from the factory sounds;
  - Link A + B editing.



Arminator26 runs as a VST3 on Mac and Windows, as an Audio Unit (AU) on Mac, and as a standalone app.

Installing

Copy the plugin into your system's plug-in folder, then rescan plug-ins in your DAW. Arminator26 appears as an instrument from the manufacturer **Krakli**.

System	Format	Copy	Into
Mac (macOS 11 or later)	VST3	`Arminator26.vst3`	`~/Library/Audio/Plug-Ins/VST3`
Mac	Audio Unit (Logic, GarageBand and others)	`Arminator26.component`	`~/Library/Audio/Plug-Ins/Components`
Windows 10/11, 64-bit	VST3	the `Arminator26.vst3` folder	`C:\Program Files\Common Files\VST3` (needs administrator rights)

- Arminator26 installs **beside** the original Arminator 2 rather than replacing it. The two have different plug-in IDs, so you can use both.
- On Windows, `Arminator26.vst3` is a folder: copy the whole folder. Close your DAW before replacing an older version.
- The **standalone app** (`Arminator26.app` on Mac, `Arminator26.exe` on Windows) runs without a DAW. Choose your audio and MIDI devices in its Options menu. You can also play it from the on-screen keyboard.
- The Mac plugins aren't signed with an Apple Developer ID. If you copy them to another Mac and macOS refuses to load them, run `xattr -dr com.apple.quarantine` on the copied file in Terminal, then rescan.
- To build Arminator26 from its source code, see README.md, or BUILD-WINDOWS.md for Windows.

The screen at a glance



From top to bottom:

- **Top bar:** banks and patches, Edit (Separate or Link A + B), the randomiser and the master Volume.
- **Line A and line B**, one above the other. Each line has a strip on the left (voice mode, level and pan), then OSCILLATORS, FILTERS and AMP / ENVELOPES. Line A is orange and line B is blue throughout.

- **The page panel**, with three pages: **Modulation**, **Arp & echo**, and **Global & effects**. On the first two, line A's settings sit above line B's.
- **Along the bottom:** the ribbon and the keyboard, with their settings to their left.

Resize the window by dragging its bottom-right corner. It keeps its proportions, from half to double its 1440 × 1076 design size, and opens at 1100 × 821.

Control	How to use it
Knob	Drag up or down, or scroll over it. Hold Shift while dragging for fine steps. Double-click to reset it to its value in the built-in bank's first patch.
Slider (line level, pan, glide)	Drag along it. Double-click to reset.
Segments (Mono / Poly, Sine / Sub / Sub+, Port / Gliss and so on)	Click the one you want. Scroll over them to step through.
Drop-down (arp mode, LFO destination and so on)	Click to open the list. Scroll over it to step through without opening.
Wave display	Click the arrows at either end to step through the waves, or the middle for a menu of all of them.
Gate step	Click to switch the step on or off.

Hover over any control to see its original name, which is also the name your DAW shows for automation. The numbers under the knobs are the original's control voltages: most controls run 0 to 10, and pitch controls use 1 volt per octave. The control reference at the end translates them into seconds, hertz and semitones.

Patches and banks



A **bank** holds 128 patches. Arminator26 starts with the built-in bank. Click the **bank name** to choose another:

- **Arminator 2 (built in):** the bank inside the original plugin
- **Kujashi Arminator 2**, **Kujashi II**, **Kujashi III** and **Kujashi IV:** A. Kujat's banks, which shipped with the original
- **Default** and **Factory Re-tuned:** the other banks that shipped with the original

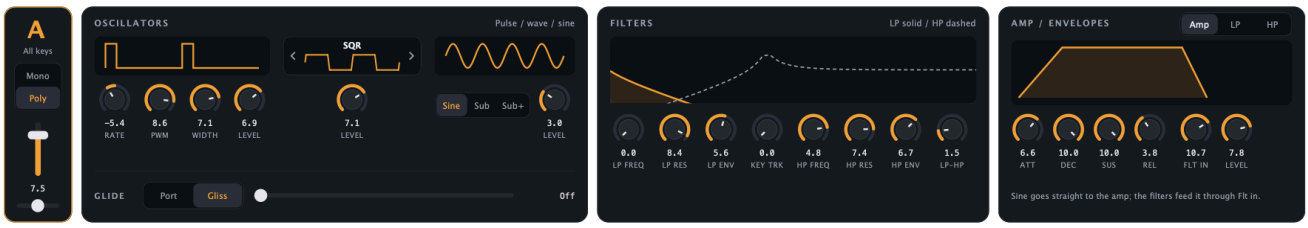
The bank menu also has **Load bank file (.fxb)** and **Save bank file (.fxb)**. These are the original plugin's bank format, so a bank saved here opens in Arminator 2 and the other way round.

- **<** and **>** step to the previous and next patch. Click the **patch name** for a list of all 128.
- **Patch...** opens:
  - **Load patch** and **Save patch:** single patches as `.arm2patch` files. These are the same files Arminator 2 uses.
  - **Rename**.
  - **Copy this patch over:** copies the current sound into another slot of the bank.
- **Your DAW keeps your edits.** When you save a DAW project, Arminator26 saves the current sound, and a renamed, loaded or edited bank too.
- **Changing patch** lets go of any notes that are sounding.
- **Level trims.** Each factory patch has a level trim, measured so that stepping through the banks stays at an even loudness. It stays in place while you edit the patch. Banks you load from a file, and random patches, have no trim: if one sounds louder or quieter than its neighbours, use Volume.

Edit: Separate or Link A + B

With **Link A + B** selected, any change you make to a line's control is copied to the same control on the other line. This works for every per-line control, on the lanes and on the pages. It's quick for layered patches, where both lines should share an envelope or filter setting. **Separate** edits one line at a time. Linking doesn't change the patch, only how your edits apply.

The lines



Strip

- **A or B**, with the keys it plays: **All keys**, or with key split on, **Upper keys** (A) or **Lower keys** (B).
- **Mono / Poly.**
  - **Poly** plays up to 8 notes at once.
  - **Mono** plays one note at a time. When you release a key, it returns to the last key still held. Playing legato (overlapping notes) slides without restarting the envelopes.
- **The vertical fader** is the line's level in the output mixer.
- **The small slider below it** pans the line left and right.

Oscillators

Each line has three oscillators. The two on the left go through the filters; the sine goes straight to the amp.

- **Pulse.** A pulse wave whose width can sweep by itself.
  - **Width** sets the starting width, from square (0) to a narrow pulse (9).
  - **PWM** sets how far the width sweeps.
  - **Rate** sets how fast it sweeps.
  - **Level** is its volume.
  - The display shows the current width.
- **Variable wave.** One of 47 waves; see Waves below. **Level** is its volume. **WN** (white noise) is in the list too.
- **Sine.** A pure sine at the note's pitch, **Sub** an octave below, or **Sub+** two octaves below. **Level** is its volume. Because the sine skips the filters, it's useful for adding weight that the filter envelope doesn't touch.

Glide slides each new note from the last one:

- **Port** (portamento) glides smoothly.
- **Gliss** (glissando) steps through the semitones on the way.
- **The slider** sets the time, from Off at the left to about 1.5 seconds at the right.

Filters

The pulse and variable-wave oscillators feed a **low-pass** (LP) and a **high-pass** (HP) filter side by side. **LP-HP** mixes between them: 0 is low-pass only, 10 is high-pass only, and 5 is both equally. The display draws both responses: low-pass solid, high-pass dashed.

- **LP freq** and **HP freq** set each filter's cutoff. These are base settings: each filter's envelope (**LP env**, **HP env**) adds to them as the note plays, and so do velocity and aftertouch (on the Modulation page).
- **LP res** and **HP res** add resonance, a peak at the cutoff.
- **Key trk** makes the low-pass cutoff follow the keyboard, so higher notes are brighter. At 4 it tracks one octave per octave.

Amp / envelopes

Each line has three ADSR envelopes, one each for the amp, the low-pass filter and the high-pass filter. Click **Amp**, **LP** or **HP** to see and set that envelope: **Att**, **Dec**, **Sus** and **Rel** (attack, decay, sustain and release). The display draws its shape.

- **Flt in** is how much of the filtered sound reaches the amp. At 0 you hear only the sine.
- **Level** is the amp's overall level. At 0 the line is silent.
- **Gate dly** (line B only) holds line B's envelopes back by up to half a second after each key. Line B then comes in after line A, which is a classic way to thicken a layered patch.

Waves

The variable-wave oscillator has the original's waves first, then 36 new ones:

Group	Waves	Character
Arminator	SAW (sawtooth), RP1 and RP2 (ramps), SQR (square), PEK (peak), OCT (octaves), DG1 and DG2 (digital), WN (white noise)	The original's list, with its own short names
Shaped sines	Peaked sine, Half sine, Half peaked, Double sine, Double peaked, Double rect., Double rect. pk	Rounder, softer tones, from FM synthesis
Harmonic series	All bright, All 1/n, All soft, All flat 16, Odd bright, Odd 1/n, Odd soft, Odd flat 9, Even, Organ 8' 4' 2', Organ full	Every harmonic, odd ones only (hollow, like a clarinet), or even ones. The organs are drawbar registrations.
Formants	Formant 2 to Formant 20, Resonant 4 to Resonant 32, Vowel A, E, I, O, U	A peak at one harmonic, a narrow resonance on a soft saw, or the formants of a sung vowel. Good for vocal pads and talking leads, especially through the filter envelope.

The new waves are levelled to roughly match the saw, so switching between waves keeps a patch's level.

Patches that use a new wave still load in the original Arminator 2, but play Cluster 2 there instead.

Modulation page



LFO / sample & hold

Each line has a modulation LFO.

- **LFO or S&H.**
  - **LFO** uses the **Wave** you choose: Sine, Saw, Ramp, Triangle, Pulse, White Noise or Pink Noise.
  - **S&H** (sample and hold) jumps to a new random value once per cycle. The values fall between **S&H lo** and **S&H hi** (in the next section); 5 is the centre.
- **Free or Sync.**
  - **Free** runs continuously.
  - **Sync** restarts the LFO with each new note.
- **Manual or Host.**
  - **Manual:** the **Rate** knob sets the speed.
  - **Host:** the speed follows your DAW's tempo, as a cycle length chosen in **Sync**: 4b, 2b and 1b are four, two and one beats. The shorter settings go down to 1/16.
- **Route** decides how the LFO is applied:
  - **Direct:** all the time.
  - **Envelope:** faded in and out by the LFO's own **Attack** and **Release**, so it creeps in after each note starts.
  - **Mod Wheel:** by your keyboard's mod wheel.
- **To** is the destination:
  - **PWM Pitch** or **Saw/Sine Pitch** (one oscillator group), or **All Osc Pitch**: up to an octave either way;
  - **Lo Pass Freq**, **Hi Pass Freq**, or both (**HiLo Freq**);
  - **Input 1:** the pulse width.
- **Amount** sets the depth.

Vibrato / S&H range

- **Vib rate** and **Vib amt** run a separate sine vibrato on the line's pitch, up to about 2½ semitones either way. It's always on, so you can use it alongside the LFO.
- **S&H lo** and **S&H hi** set the range of the sample-and-hold values.

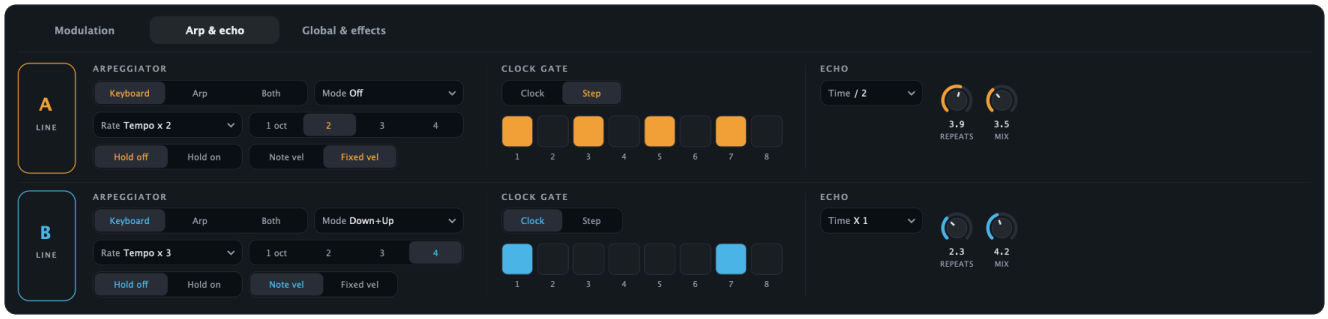
Velocity / touch

How hard you play opens the filters:

- **Vel LP** and **Vel HP** set how much velocity raises each cutoff.
- **AT LP** and **AT HP** do the same with aftertouch (channel pressure).

How hard you play also changes the level a little on every patch.

Arp & echo page



Arpeggiator

Each line has its own arpeggiator, following your DAW's tempo (120 BPM in the standalone app).

- **Keyboard / Arp / Both.**
  - **Keyboard:** the line plays the keys you hold, and its arpeggiator is ignored.
  - **Arp:** the line plays only the arpeggiator's notes.
  - **Both:** you hear your held keys and the arpeggio.
- **Mode: Off**, **Up**, **Down**, **Up+Down**, **Down+Up**, **Up+Down:2** or **Down+Up:2**. The :2 versions repeat the top and bottom notes.
- **Rate:**
  - **Tempo x N** plays N steps per beat;
  - **Tempo / N** plays one step every N beats.
- **1 oct / 2 / 3 / 4** repeats the pattern over that many octaves.
- **Hold on** keeps the pattern going after you let go, until you play a new chord. It does this only while your DAW's transport is running. In the standalone app, or with the transport stopped, the arp stops when you let go, so a held arp can't play on forever.
- **Note vel / Fixed vel:** the arpeggio plays at the velocity you played, or always at the same velocity.

Clock gate

- **Clock:** every step plays, each lasting half a step.
- **Step:** the 8 gate steps below make a rhythm. Lit steps play, unlit steps rest, and the pattern repeats every 8 steps.

Try an arpeggio on one line in Step mode with a few steps lit, while the other line holds a pad.

Echo

Each line has its own echo, timed to the tempo.

- **Time:**
  - **/16** to **/2** give short echoes, from a sixteenth of a beat to half a beat;
  - **X 1** to **X 8** give longer ones, up to 2.5 seconds.
- **Repeats** sets the feedback.
- **Mix** sets how much echo you hear.

Global & effects page



Pitch

- **Tune A** fine-tunes line A by up to a semitone either way.
- **Tune B** tunes line B. Its range depends on the switch below the Bend controls:
  - **B range wide:** up to two octaves either way, for intervals between the lines;
  - **B narrow:** a semitone either way, for detuning.
- **Oct A** and **Oct B** shift each line by up to two octaves up or down.
- **Bend A** and **Bend B** set each line's pitch-bend range, from 0 to 12 semitones. Give the lines different ranges for bends that open into an interval.

Ring modulator

The ring modulator multiplies the lines' sound by its own sine oscillator, for bells, metallic tones and clangs.

- **A-B mix** chooses what goes in: 0 is line A only, 10 is line B only, and in between blends them.
- **Pitch** sets the oscillator's frequency.
- **Attack** and **Decay** shape its own envelope, which restarts with every note.
  - **Vol env** sets how much that envelope shapes the effect's level. At 0 the level is steady.
  - **P env** sets how much the envelope sweeps the oscillator's pitch.
- **P vel** raises the pitch with velocity.

You hear the ring modulator only when its level is up under **Effect levels**.

Bit crush

The bit crusher roughens the sound by lowering its resolution and sample rate.

- **A / B / A+B** chooses its input.
- **Tone** runs from 0.1 (harshest) to 4 (cleanest).

You hear it only when its level is up under **Effect levels**.

Chorus

- **On** switches it on.
- **Rate** and **Depth** set its speed and width.

It works on the whole sound.

Reverb

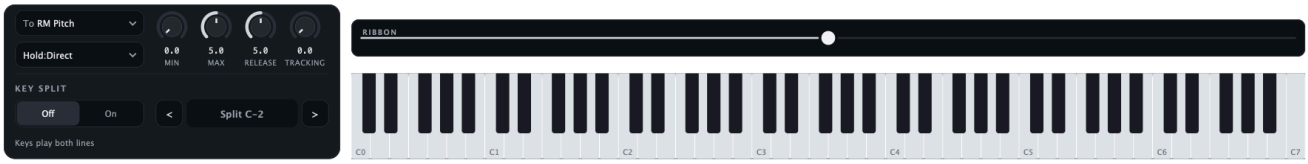
- **Size** runs from a small room to a large hall.
- **Width** sets the stereo spread.

- **Damp** softens the reverb's high end.
- **Mix:** at its lowest (–5) the reverb is off, and at its highest (1) it's mostly reverb.

Effect levels

RM level and **RM pan**, and **BC level** and **BC pan**, place the ring modulator and the bit crusher in the output mix, beside the two lines.

Ribbon, key split and keyboard



The ribbon

The ribbon bends pitch, like the CS-80's ribbon controller. Drag along it.

- **To** chooses what it bends: **Line A Pitch**, **Line B Pitch**, **Both Pitch** or **RM Pitch** (the ring modulator). **OFF** disables it.
- **Mode:**
  - **Hold** leaves the ribbon where you let go.
  - **Touch** springs it back to its Release position when you let go, like a pitch wheel.
  - The **Rel** modes currently behave the same as the **Direct** ones.
- **Release** is the rest position: the ribbon bends nothing there, and bends up or down either side of it.
- **Min** and **Max** set how far it bends. With Max at 10 and Min at 0, the full travel either side of the middle bends about half an octave.
- **Tracking** is stored with each patch for compatibility, but has no effect.

Key split

- **Off / On** splits the keyboard between the lines. Keys from the split note upward play line A, and keys below it play line B.
- **The split note** shows beside the switch. Move it with the **<** and **>** buttons, or, with split on, click or drag on the keyboard.

The keyboard tints line A's keys orange and line B's blue, with a marker at the split. Try a bass on line B under a lead or chords on line A, or an arpeggio on one side.

The keyboard

The keyboard shows C0 to C7 (middle C is C3).

- **Split off:** it plays Arminator26. Click lower on a key for a louder note. Keys also light up as your DAW or MIDI keyboard plays them.
- **Split on:** clicking sets the split instead of playing.
- **Computer keyboard (standalone app only):** click the keyboard first, then **A S D F G H J K L ;** play the white notes from C4 and **W E T Y U O P** the black notes. In a DAW the computer keyboard is left to your DAW's shortcuts.

The randomiser

Random... makes new patches. **Vary** nudges the one you have. Each result goes into the current patch slot, replacing what was there. To keep a result, save it with **Patch... > Save patch**, or save the bank.

How it works:

- **Settings come from the factory patches.** Each part of a new line (oscillators; filters, amp and modulation; glide and voice) is taken from a factory line of the same kind of sound, then kept within suitable ranges.
- **Before building, it decides how the two lines relate:** layered and slightly detuned, an octave apart, a bass and lead key split, an arpeggio over a pad, line B delayed behind line A, or two contrasting lines.
- **It listens to every result offline.** It rejects anything silent, unstable, off-centre or harsher than the factory patches, then sets the level to match the factory patches.

Random... menu:

- **New patch: Any, Pad, Keys, Pluck, Bass, Lead, Arp** or **Sweep.**
  - **Any** picks a character at random.
  - **Sweep** gives slow-moving pads with filter movement.
  - The result gets a name such as "Velvet Haze" or "Iron Sequence".
- **Crossbreed two factory patches.** Takes each section from one of two random factory patches. It's named after both parents, for example "Vangelisque x Sequential".
- **New part only.** Replaces just **Line A**, **Line B**, **Modulation**, **Arp & echo** or **Effects**, and keeps the rest.
- **Vary this patch: Subtle, Medium** or **Strong.** Nudges most settings and sometimes the wave. Vary leaves alone the key split, the ribbon, voice mode, octave and the arpeggiator's mode, so the patch stays recognisably itself. The **Vary** button is the same as Medium.
- **Classic waves only.** Keeps new patches to the original's waves, so they play the same in Arminator 2.
- **Undo random.** Steps back to what you had before, up to 30 steps.

Sound design tips

Start from a patch close to what you want and change a few controls at a time.

To get	Try
One line on its own	Pull the other line's level fader (in its strip) to 0.
A thicker layered patch	Line B Gate dly at 100–250 ms, Tune B slightly off (B narrow), lines panned apart.
Brass swells	LP env high, LP envelope attack 4–6, LP freq low, Vel LP up.
A vocal pad	A Formant or Vowel wave, slow amp attack, LFO To Lo Pass Freq with Route Envelope.
An organ	Organ 8' 4' 2' or Organ full, amp envelope sustain 10, fast attack and release, chorus on.
Bells	The ring modulator: A-B mix toward the louder line, Pitch 6–8, Vol env up, short Decay, RM level 2–3.
A bass under a lead	Key split on at about C3, line B Oct −1 or −2 and Mono.
An arpeggio over a pad	Line B arp Mode Up, Rate Tempo x 4, Arp; line A on Keyboard with a slow pad envelope.

If	Then
A line is silent	Check its level fader, the amp **Level**, and **Flt in** (or the sine **Level**). With key split on, check you're playing that line's side.

If	Then
The arpeggiator doesn't play	Check Mode isn't Off, and the line is set to Arp or Both. In Step mode, light some gate steps.
A held arp stops when you let go	Hold works only while your DAW's transport is running.
A patch from a loaded bank is louder or quieter than the factory ones	Loaded banks have no level trims. Adjust Volume or the line levels.

Control reference

Every control, with its range in the panel's own units and what that means. The names in brackets are the original names, as your DAW shows them for automation (with "Line A" or "Line B" in front for the per-line controls).

Each line

Section	Control	Range	Meaning
Strip	Mono / Poly (Mono Mode)	Mono, Poly	One note at a time, or up to 8
Strip	Level fader (Mixer Volume)	0–10	The line's level in the output mixer
Strip	Pan (Mixer Pan)	–5 to 5	Left to right
Pulse	Rate (PWM Osc Rate)	–10 to 2	Width-sweep speed, 0.01 Hz to 55 Hz (0 = 14 Hz, –5 = 0.4 Hz)
Pulse	PWM (PWM Osc PWM)	0–10	Width-sweep depth
Pulse	Width (PWM Osc Width)	0–9	0 square to 9 a narrow pulse
Pulse	Level (PWM Osc Level)	0–10	Into the filters
Variable wave	Wave (saw Osc Waveform)	47 waves	See Waves
Variable wave	Level (Saw Osc Level)	0–10	Into the filters
Sine	Sine / Sub / Sub+ (SineSub)	3	At pitch, one octave down, two octaves down
Sine	Level (Sine Osc Level)	0–10	Straight to the amp
Glide	Port / Gliss (Glide Type)	2	Smooth, or in semitone steps
Glide	Slider (Glide Amount)	Off to 6	Glide time, up to about 1.5 s
Filters	LP freq, HP freq (LPF Freq, HPF Freq)	0–6	Cutoff 14 Hz to 880 Hz before envelope, key and velocity. Each step of 1 is an octave.
Filters	LP res, HP res (LPF Resonance, HPF Resonance)	0–9	Resonance
Filters	LP env, HP env (LPF Env Mod, HPF Env Mod)	0–10	How far each envelope opens its filter: up to 10 octaves
Filters	Key trk (LPF KeyTrack)	0–4	Low-pass key following: 4 is one octave per octave
Filters	LP-HP (LPF HPF Mix)	0–10	0 low-pass only, 10 high-pass only
Envelopes	Att (Amp/LPF/HPF Attack)	0–10	2 ms at 0; 0.04 s at 2; 0.3 s at 4; 1 s at 6; 2.6 s at 8; 5 s at 10

Section	Control	Range	Meaning
Envelopes	Dec, Rel (Amp/LPF/HPF Decay, Release)	0–10	Curved fall: about 0.5 s at 3, 2 s at 5 and 14 s at 10 to fade by 60 dB
Envelopes	Sus (Amp/LPF/HPF Sustain)	0–10	Level held while the key is down
Amp	Flt in (Filter to Amp Level)	0–15	Filtered sound into the amp
Amp	Level (Amp Level)	0–10	The amp's overall level
Amp	Gate dly (Line2GateDelay, line B only)	0–500	Delay before line B's envelopes start, in milliseconds
LFO	LFO / S&H (LFO or Sample and Hold)	2	Wave, or random steps
LFO	Free / Sync (LFO Sync)	2	Free-running, or restarted by each note
LFO	Manual / Host (Host or Manual)	2	Rate knob, or DAW tempo
LFO	Wave (LFO Waveform)	7	Sine, Saw, Ramp, Triangle, Pulse, White Noise, Pink Noise
LFO	Route (LFO Mod Route)	3	Direct, Envelope, Mod Wheel
LFO	Sync (LFO Clock Ratio)	10	Cycle length with Host: 4b, 2b, 1b down to 1/16
LFO	To (LFO Mod Destination)	7	PWM Pitch, Saw/Sine Pitch, All Osc Pitch, Lo Pass Freq, Hi Pass Freq, HiLo Freq, Input 1 (pulse width)
LFO	Rate (LFO Rate)	–10 to 5	0.01 Hz to 440 Hz (0 = 14 Hz, –3 = 1.7 Hz, –5 = 0.4 Hz)
LFO	Amount (LFO Mod Amount)	0–10	Up to an octave on pitch, 5 octaves on the filters
LFO	Attack, Release (LFO Attack, LFO Release)	0–10	Fade in and out with Route Envelope
Vibrato	Vib rate (Vibrato Rate)	–10 to 5	As LFO Rate (–1 = 7 Hz)
Vibrato	Vib amt (Vibrato Amount)	0–0.2	Up to about 2½ semitones either way
S&H	S&H lo, S&H hi (SampleHold Lo/Hi Range)	0–10	Range of the random values, 5 = centre
Touch	Vel LP, Vel HP (LPF/HPF Velocity)	0–10	Cutoff raised by velocity, up to 4 octaves
Touch	AT LP, AT HP (LPF/HPF Aftertouch)	0–10	Cutoff raised by aftertouch, up to 4 octaves
Arpeggiator	Keyboard / Arp / Both (Arp Keys Selector)	3	What the line plays
Arpeggiator	Mode (Arp Mode)	7	Off, Up, Down, Up+Down, Down+Up, Up+Down:2, Down+Up:2
Arpeggiator	Rate (Clock Divide)	15	Tempo x 8 down to Tempo / 8
Arpeggiator	Octaves (Arp Oct Range)	1–4	Octaves the pattern spans
Arpeggiator	Hold (Arp Hold)	Off, On	Latch the pattern (with the DAW transport running)
Arpeggiator	Note vel / Fixed vel (Arp Velocity Mode)	2	Played velocity, or fixed
Clock gate	Clock / Step (Arp Gate)	2	Every step, or the 8-step pattern
Clock gate	Steps 1–8 (Arp Gate Step 1–8)	Off, On	Which steps play in Step mode
Echo	Time (Echo Clock Mode)	10	/16 to /2 of a beat, X 1 to X 8 beats (up to 2.5 s)
Echo	Repeats (Echo Repeat)	0–7	Feedback, up to 85%

Section	Control	Range	Meaning
Echo	Mix (Echo Mix)	0–10	Echo level

Shared

Section	Control	Range	Meaning
Top bar	Volume (Volume)	0–10	Master output level
Pitch	Tune A (Line A Note Tune)	–1 to 1	±1 semitone
Pitch	Tune B (Line B Fine Tune)	–1 to 1	±24 semitones with B range wide, ±1 with B narrow
Pitch	B range wide / narrow (Line B Pitch Hi Lo Range)	2	Tune B's range
Pitch	Oct A, Oct B (Octave)	+2 to –2	Octaves
Pitch	Bend A, Bend B (Bend Range)	0–12 st	Pitch-bend range in semitones
Ring mod	A-B mix (Ring Mod Input Line A B Mix)	0–10	Line A in at 0, line B at 10
Ring mod	Pitch (Ring Mod Pitch)	0–10	Oscillator 14 Hz (0) to 14 kHz (10); 5 = 440 Hz
Ring mod	Attack, Decay (Ring Mod Attack, Decay)	0–10, 0–12	Its envelope, restarted by each note
Ring mod	Vol env (Ring Mod Volume Envelope Mod)	0–10	How much the envelope shapes its level
Ring mod	P env, P vel (Ring Mod Pitch Envelope Mod, Ring Mod Velocity)	0–5	Pitch raised by the envelope and by velocity, up to 5 octaves
Bit crush	A / B / A+B (Bit Crush Input)	3	Its input
Bit crush	Tone (Bit Crush Tone)	0.1–4	0.1 harshest, 4 cleanest
Chorus	Off / On (ChorusOnOff), Rate (ChorusRate), Depth (ChorusDepth)	2, –10 to –4, 0–50	Rate 0.01 Hz to 0.9 Hz
Reverb	Size, Width, Damp (Reverb Size, Width, Damp)	0–10	Room size, stereo width, high-frequency damping
Reverb	Mix (Reverb Mix)	–5 to 1	–5 no reverb, 1 mostly reverb
Effect levels	RM level, BC level (Ring Mod / Bit Crush Mixer Volume)	0–4	Level in the output mix
Effect levels	RM pan, BC pan (Ring Mod / Bit Crush Mixer Pan)	–5 to 5	Pan
Ribbon	Position (Ribbon Position)	0–10	Where the ribbon is
Ribbon	To (Ribbon Destination)	5	Line A Pitch, Line B Pitch, Both Pitch, RM Pitch, OFF
Ribbon	Mode (Ribbon Mode)	4	Hold:Direct, Touch:Direct, Hold: Rel, Touch: Rel
Ribbon	Min, Max (Min Level, Max Level)	0–10	Bend range
Ribbon	Release (Release Pos)	0–10	Rest position
Ribbon	Tracking (Ribbon Tracking)	0–10	Stored only
Key split	Off / On (KeySplitOnOff), split note (KeySplit)	2, 0–10	The split, 0–10 across MIDI notes 0–127

Arminator26 and Arminator 2

- **Compatibility:** both use the same parameters and the same `.fxb` and `.arm2patch` files, so a patch or bank made in one opens in the other. The exception is the new waves, which play as Cluster 2 in Arminator 2.
- **Separate plugins:** they have different plug-in IDs. A DAW project made with Arminator 2 keeps using Arminator 2. To move a sound across, save it as a patch or bank and load it into Arminator26.
- **New in Arminator26:**
  - the interface;
  - the 36 extra waves;
  - the randomiser;
  - Link A + B;
  - the playable keyboard.
- **Changed behaviour:**
  - changing patch releases sounding notes;
  - Arp Hold latches only while the DAW transport runs.
- **Kept from the Arminator 2 rebuild:**
  - **Level trims:** each factory patch's measured level trim.
  - **Fixed key-split zones:** A above the split, B below.
  - **Input 1:** the LFO destination the original labelled "Amp" is stored as "Input 1" and modulates pulse width.
  - **The sound:** the DSP aims for Arminator's character rather than a sample-exact match.

The panel art of the original is by David Frappaz. The factory patch banks are © A. Kujat (Kujashi).