Arminator 2 User Guide

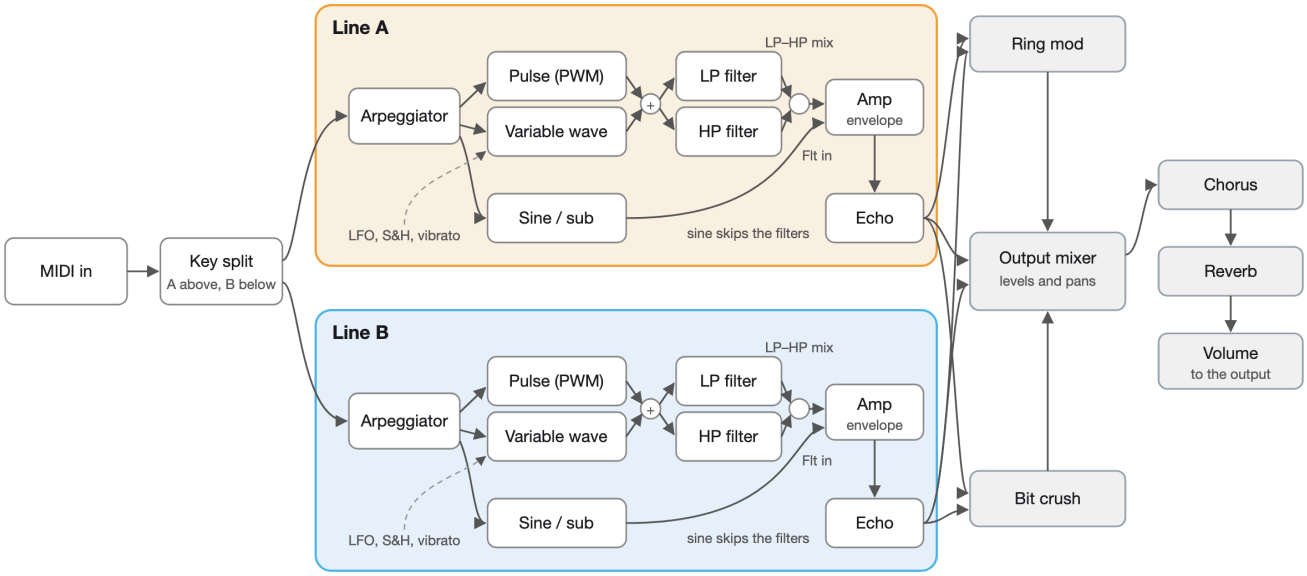
Krakli · 7 November 2026

This guide is for the 64-bit rebuild of Arminator 2 with the classic panel (the ARMINATOR 2026 artwork). For Arminator26, the version with the modern interface, see the guide on the `Arminator26` branch.

What Arminator 2 is

Arminator 2 is a two-line synthesizer from Krakli, first made in SynthEdit in 2011 as a homage to the Yamaha CS-80. As the original manual puts it, it isn't a faithful emulation, but its patches hint at that instrument's power. This rebuild runs in 64-bit on Mac and Windows. It keeps the original panel art and control layout, all 188 parameters and all 896 patches. The sound engine is new.

- **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.
- **Performance controls:** the CS-80-style ribbon, the key split and the pitch-bend ranges.



Arminator 2 runs as a VST3 on Mac and Windows, as an Audio Unit (AU) on Mac, and as a standalone app.

Installing

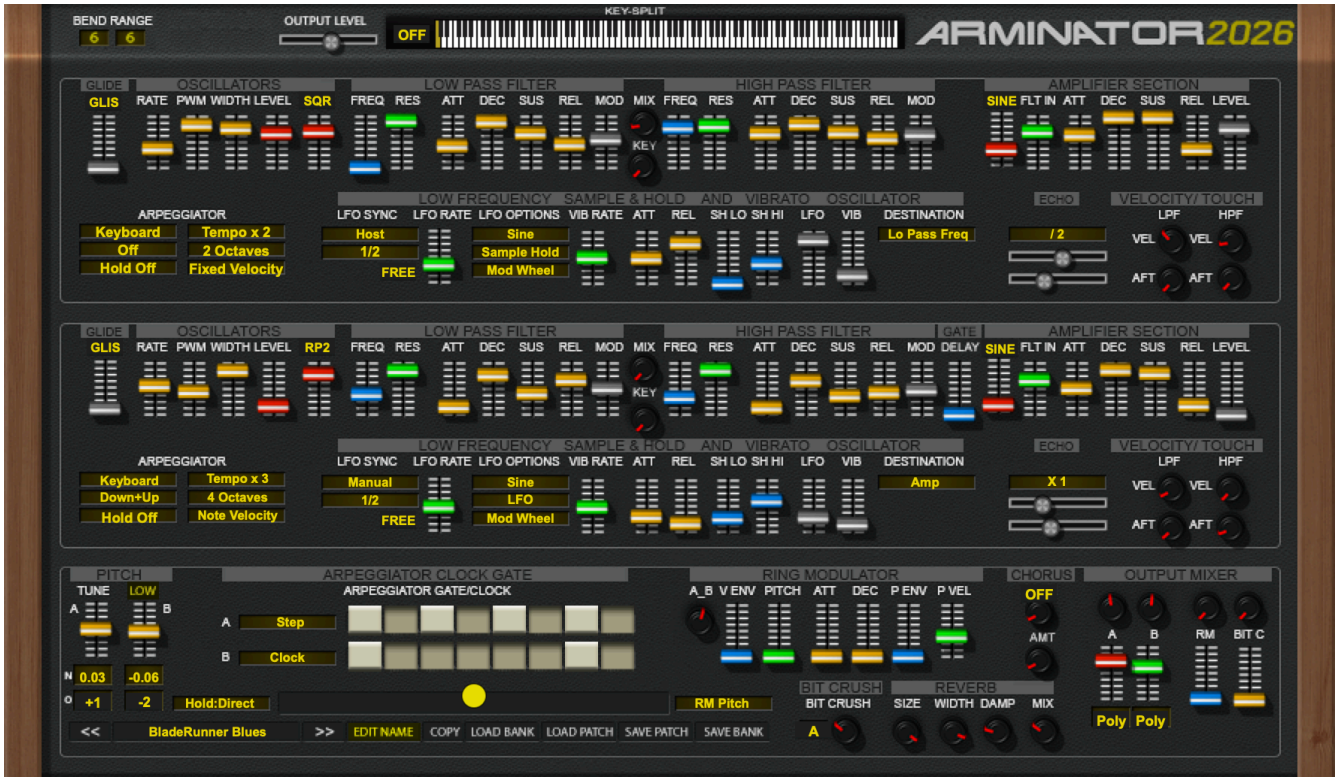
Copy the plugin into your system's plug-in folder, then rescan plug-ins in your DAW. Arminator 2 appears as an instrument from the manufacturer **Krakli**.

System	Format	Copy	Into
Mac (macOS 11 or later)	VST3	`Arminator2.vst3`	`~/Library/Audio/Plug-Ins/VST3`
Mac	Audio Unit (Logic, GarageBand and others)	`Arminator2.component`	`~/Library/Audio/Plug-Ins/Components`

System	Format	Copy	Into
Windows 10/11, 64-bit	VST3	the `Arminator2.vst3` folder	`C:\Program Files\Common Files\VST3` (needs administrator rights)

- On Windows, `Arminator2.vst3` is a folder: copy the whole folder. Close your DAW before replacing an older version.
- The **standalone app** (`Arminator2.app` on Mac, `Arminator2.exe` on Windows) runs without a DAW. Choose your audio and MIDI devices in its Options menu. Play it from a MIDI keyboard: the panel has no playable 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.
- **Arminator26** (the modern-interface version) installs beside this one under its own ID, and reads the same patches and banks.
- To build Arminator 2 from its source code, see README.md.

The panel at a glance



From top to bottom:

- **The top strip:** BEND RANGE, OUTPUT LEVEL and the KEY-SPLIT.
- **Line A**, then **line B**. Each line has two rows:
  - **Upper row:** GLIDE, OSCILLATORS, LOW PASS FILTER, HIGH PASS FILTER (line B also has GATE DELAY) and AMPLIFIER SECTION.
  - **Lower row:** ARPEGGIATOR, LOW FREQUENCY SAMPLE & HOLD AND VIBRATO OSCILLATOR, ECHO and VELOCITY / TOUCH.
- **The bottom section:** PITCH, ARPEGGIATOR CLOCK GATE, the ribbon, the patch browser, RING MODULATOR, BIT CRUSH, CHORUS, REVERB and OUTPUT MIXER.

Resize the window by dragging its bottom-right corner. It keeps its proportions, from half to double its 885 × 514 size.

Control	How to use it
Fader or 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.
Horizontal slider (OUTPUT LEVEL, the two ECHO sliders)	Drag left or right.
List (the yellow-text boxes, such as SAW, Keyboard or Tempo x 6)	Click to step to the next entry. Right-click for a menu of all the entries.
Gate button	Click to switch the step on or off.
BEND RANGE digits	Click to go up a semitone, right-click to go down.
LOW / HIGH (in PITCH)	Click to switch.

Hover over any control to see its name and value. The names are the original's, as your DAW shows them for automation. The values 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

The patch browser is at the bottom left of the panel.



- **<<** and **>>** step to the previous and next patch.
- **Click the patch name** for a list of all 128.
- **EDIT NAME** renames the current patch.
- **COPY** copies the current sound over another slot in the bank.
- **LOAD BANK** chooses one of the seven factory banks, or loads a bank file (`.fxb`).
- **SAVE BANK** saves the bank as an `.fxb` file in the original plugin's format.
- **LOAD PATCH** and **SAVE PATCH** load and save single patches as `.arm2patch` files.

The factory banks: 896 patches in seven banks of 128.

- **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.

Changing patch lets go of any notes that are sounding.

Saving with your DAW project: Arminator 2 saves the current sound, and a renamed, loaded or edited bank too.

Level trims: each factory patch has a measured level trim, so that stepping through the banks stays at an even loudness. Banks you load from a file have no trims. If a patch from one sounds louder or quieter than the factory ones, use OUTPUT LEVEL.

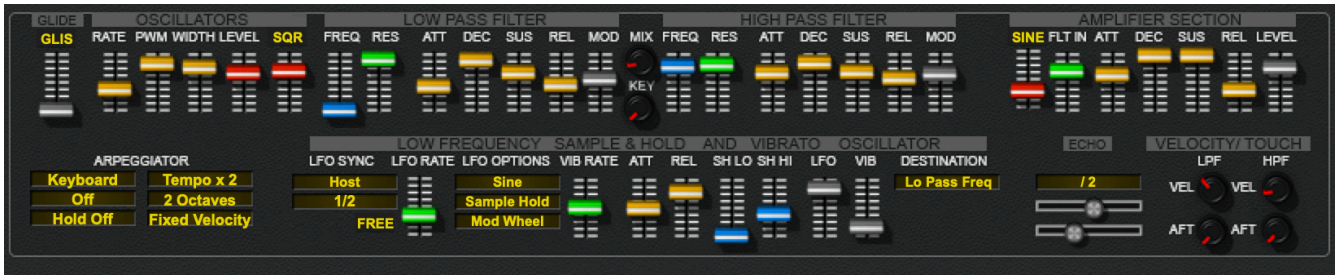
The top strip



- **BEND RANGE:** two digits set how far your pitch wheel bends each line, from 0 to 12 semitones. Hover over each to see which line it belongs to. Give the lines different ranges for bends that open into an interval.
- **OUTPUT LEVEL:** the master volume.
- **KEY-SPLIT:**
  - **OFF / ON** splits the keyboard between the lines. Keys from the split point upward play line A, and keys below it play line B.
  - **Click or drag on the keyboard strip** to set the split point.
  - Try an arpeggio on one line while you play chords or a melody on the other, as the original manual suggests.

The lines

Lines A and B are the same. The only difference is GATE DELAY, which only line B has.



Glide

PORT / GLIS chooses the kind of glide:

- **PORT** (portamento) glides smoothly from note to note.
- **GLIS** (glissando) steps through the semitones on the way.

The fader sets the glide time. At the bottom there's no glide, and at the top it's about 1.5 seconds.

Oscillators

Each line has three oscillators. The pulse and variable-wave oscillators go through the filters; the sine goes straight to the amplifier.

- **Pulse:** RATE, PWM, WIDTH and LEVEL.
  - **WIDTH** sets the starting pulse width, from square (bottom) to a narrow pulse (top).
  - **PWM** sets how far the width sweeps.
  - **RATE** sets how fast it sweeps.
  - **LEVEL** is its volume.
- **Variable wave:** the list above its fader chooses the wave, and the fader is its level. The waves are:
  - **SAW:** sawtooth;
  - **RP1** and **RP2:** two ramps;
  - **SQR:** square;
  - **PEK:** a narrow peak;
  - **OCT:** stacked octaves;

    - **DG1** and **DG2:** two digital clusters;
    - **WN:** white noise.
- **Sine:** in the AMPLIFIER SECTION. Its list chooses **SINE** at the note's pitch, **SUB** an octave below, or **SUB+** two octaves below. Its fader is the sine's level. Because the sine skips the filters, it's useful for adding weight that the filter envelope doesn't touch.

Low pass and high pass filters

The pulse and variable-wave oscillators feed a low-pass and a high-pass filter side by side.

- **MIX** (the knob between the filters) blends them: anticlockwise is low-pass only, clockwise is high-pass only.
- **FREQ** sets each filter's cutoff, and **RES** its resonance (a peak at the cutoff).
- **ATT, DEC, SUS** and **REL** are each filter's own envelope.
- **MOD** sets how far that envelope opens its filter.
- **KEY** (under MIX) makes the low-pass cutoff follow the keyboard, so higher notes are brighter.
- Velocity and aftertouch open the filters too, under VELOCITY / TOUCH.

Gate delay (line B only)

GATE DELAY 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.

Amplifier section

- **SINE** and its fader: the sine oscillator (see above).
- **FLT IN:** how much of the filtered sound reaches the amplifier. At the bottom you hear only the sine.
- **ATT, DEC, SUS** and **REL:** the amplifier envelope.
- **LEVEL:** the amplifier's overall level. At the bottom the line is silent.

Arpeggiator

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

- **Keyboard / Arpeggiator / Both:**
    - **Keyboard:** the line plays the keys you hold, and its arpeggiator is ignored.
    - **Arpeggiator:** 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.
- **Hold Off / Hold On:** with Hold On, the pattern keeps 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 arpeggio stops when you let go, so a held arp can't play on forever.
- **Tempo x N / Tempo / N:**
    - **Tempo x N** plays N steps per beat;
    - **Tempo / N** plays one step every N beats.
- **1 to 4 Octaves:** repeats the pattern over that many octaves.
- **Note Velocity / Fixed Velocity:** the arpeggio plays at the velocity you played, or always at the same velocity.

The **ARPEGGIATOR CLOCK GATE** at the bottom of the panel sets each line's rhythm:

- **Clock:** every step plays, each lasting half a step.
- **Step:** the row of 8 gate buttons beside it makes a rhythm. Lit buttons play, dark ones rest, and the pattern repeats every 8 steps.

Low frequency, sample & hold and vibrato oscillator

Each line has a modulation LFO and a separate vibrato.

- **LFO SYNC:**
  - **Manual:** the LFO RATE fader sets the speed.
  - **Host:** the speed follows your DAW's tempo, as a cycle length chosen in the list below it: 4b, 2b and 1b are four, two and one beats. The shorter settings go down to 1/16.
  - **FREE** runs continuously, and **SYNC** restarts the LFO with each new note.
- **LFO OPTIONS:**
  - **The wave:** Sine, Saw, Ramp, Triangle or Square.
  - **LFO or Sample Hold:** Sample Hold jumps to a new random value once per cycle, between **SH LO** and **SH HI**.
  - **Route:**
    - **Direct:** all the time.
    - **Envelope:** faded in and out by the LFO's own **ATT** and **REL** faders, so it creeps in after each note starts.
    - **Mod Wheel:** by your keyboard's mod wheel.
- **LFO** (the fader) sets the depth.
- **DESTINATION:**
  - **PWM Pitch**, **Saw/Sin Pitch** or **All Osc Pitch:** up to an octave either way;
  - **Lo Pass Freq**, **Hi Pass Freq**, or both (**HiLo Freq**);
  - **Amp:** in this rebuild it modulates the pulse width.
- **VIB RATE** and **VIB** run a sine vibrato on the line's pitch, up to about 2½ semitones either way. It's separate from the LFO and always available.

Echo

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

- **The list sets the 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.
- **The upper slider** sets the repeats (feedback).
- **The lower slider** sets how much echo you hear.

Velocity / touch

How hard you play opens the filters:

- **VEL** under LPF and HPF sets how much velocity raises each cutoff.
- **AFT** does the same with aftertouch (channel pressure).

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

Pitch

In the bottom section:

- **TUNE A** fine-tunes line A by up to a semitone either way.
- **TUNE B** tunes line B. **LOW / HIGH** above it sets its range:
  - **LOW:** a semitone either way, for detuning;
  - **HIGH:** up to two octaves either way, for intervals between the lines.
- **The two readouts** show each line's tuning.
- **The lists below them** shift each line by up to two octaves up or down.
- **The arrow between them** lights when both lines are in tune with each other.

The ribbon

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

- **The list to its left** sets how it behaves:
  - **Hold** leaves the ribbon where you let go.
  - **Touch** springs it back to its rest position when you let go, like a pitch wheel.
  - The **Rel** modes behave the same as the **Direct** ones.
- **The list to its right** chooses what it bends: **Line A Pitch**, **Line B Pitch**, **Both Pitch** or **RM Pitch** (the ring modulator). **OFF** disables it.

Each patch also stores the ribbon's range and rest position, but they have no controls on the panel. You can change them through your DAW's automation (Min Level, Max Level and Release Pos). With the factory settings, the full travel either side of the middle bends up to about half an octave.

Ring modulator

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

- **A_B** (the knob) chooses what goes in: anticlockwise is line A only, clockwise is line B only, and in between blends them.
- **PITCH** sets the oscillator's frequency.
- **ATT** and **DEC** shape its own envelope, which restarts with every note.
  - **V ENV** sets how much that envelope shapes the effect's level. At the bottom 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 **RM** fader in the OUTPUT MIXER is up.

Bit crush, chorus and reverb

BIT CRUSH roughens the sound by lowering its resolution and sample rate.

- **The list** chooses its input: A, B or A+B.
- **The knob** sets the tone: anticlockwise is harshest, clockwise is cleanest.
- You hear it only when its **BIT C** fader in the OUTPUT MIXER is up.

CHORUS works on the whole sound.

- **OFF / RATE** switches it on.
- **The knob below the switch** sets its speed, and **AMT** its depth.

REVERB:

- **SIZE** runs from a small room to a large hall.
- **WIDTH** sets the stereo spread.
- **DAMP** softens the reverb's high end.
- **MIX:** fully anticlockwise there's no reverb, and fully clockwise it's mostly reverb.

Output mixer

- **A, B, RM** and **BIT C** each have a level fader and a pan knob above it. These are line A, line B, the ring modulator and the bit crusher.
- **Mono / Poly** under A and B sets each line's voice mode:
  - **Poly** plays up to 8 notes at once.
  - **Mono** plays one note at a time, and returns to the last key still held when you release one. Playing legato (overlapping notes) slides without restarting the envelopes.

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 fader in the OUTPUT MIXER to the bottom.
A thicker layered patch	Line B's GATE DELAY a little up, TUNE B slightly off (LOW range), and the lines panned apart.
Brass swells	Low-pass MOD high, the low-pass ATT around the middle, FREQ low, VEL under LPF up.
Bells	The ring modulator: PITCH high, V ENV up, a short DEC, and the RM fader up.
A bass under a lead	KEY-SPLIT ON around middle C; line B an octave or two down (the octave list in PITCH) and Mono.
An arpeggio over a pad	Line B's arpeggiator on Up, Tempo x 4, set to Arpeggiator; line A on Keyboard with a slow amplifier attack.

If	Then
A line is silent	Check its fader in the OUTPUT MIXER, the amplifier LEVEL, and FLT IN (or the sine fader). With the key split on, check you're playing that line's side.
The arpeggiator doesn't play	Check its mode isn't Off, and the line is set to Arpeggiator or Both. In Step mode, light some gate buttons.
A held arp stops when you let go	Hold works only while your DAW's transport is running.

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
Glide	PORT / GLIS (Glide Type)	2	Smooth, or in semitone steps
Glide	Fader (Glide Amount)	bottom to top	No glide up to about 1.5 s
Oscillators	RATE (PWM Osc Rate)	–10 to 2	Width-sweep speed, 0.01 Hz to 55 Hz (0 = 14 Hz, –5 = 0.4 Hz)
Oscillators	PWM (PWM Osc PWM)	0–10	Width-sweep depth
Oscillators	WIDTH (PWM Osc Width)	0–9	0 square to 9 a narrow pulse
Oscillators	LEVEL (PWM Osc Level)	0–10	Pulse into the filters
Oscillators	Wave list (saw Osc Waveform)	9	SAW, RP1, RP2, SQR, PEK, OCT, DG1, DG2, WN
Oscillators	Wave fader (Saw Osc Level)	0–10	Variable wave into the filters
Filters	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	RES (LPF Resonance, HPF Resonance)	0–9	Resonance
Filters	ATT (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
Filters	DEC, REL (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
Filters	SUS (LPF/HPF Sustain)	0–10	Level held while the key is down
Filters	MOD (LPF Env Mod, HPF Env Mod)	0–10	How far each envelope opens its filter: up to 10 octaves
Filters	MIX (LPF HPF Mix)	0–10	0 low-pass only, 10 high-pass only
Filters	KEY (LPF KeyTrack)	0–4	Low-pass key following: 4 is one octave per octave
Gate delay	GATE DELAY (Line2GateDelay, line B only)	0–500	Delay before line B's envelopes start, in milliseconds
Amplifier	SINE list (SineSub)	3	SINE at pitch, SUB one octave down, SUB+ two octaves down
Amplifier	Sine fader (Sine Osc Level)	0–10	Straight to the amplifier
Amplifier	FLT IN (Filter to Amp Level)	0–15	Filtered sound into the amplifier
Amplifier	ATT, DEC, SUS, REL (Amp Attack, Decay, Sustain, Release)	0–10	As the filter envelopes
Amplifier	LEVEL (Amp Level)	0–10	The amplifier's overall level
Arpeggiator	Keyboard / Arpeggiator / 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	Hold Off / Hold On (Arp Hold)	2	Latch the pattern (with the DAW transport running)
Arpeggiator	Tempo list (Clock Divide)	15	Tempo x 8 down to Tempo / 8
Arpeggiator	Octaves (Arp Oct Range)	1–4	Octaves the pattern spans
Arpeggiator	Note / Fixed Velocity (Arp Velocity Mode)	2	Played velocity, or fixed

Section	Control	Range	Meaning
Clock gate	Clock / Step (Arp Gate)	2	Every step, or the 8-step pattern
Clock gate	Gate buttons (Arp Gate Step 1–8)	Off, On	Which steps play in Step mode
LFO	Manual / Host (Host or Manual)	2	LFO RATE fader, or DAW tempo
LFO	Cycle list (LFO Clock Ratio)	10	Cycle length with Host: 4b, 2b, 1b down to 1/16
LFO	FREE / SYNC (LFO Sync)	2	Free-running, or restarted by each note
LFO	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	Wave list (LFO Waveform)	5	Sine, Saw, Ramp, Triangle, Square
LFO	LFO / Sample Hold (LFO or Sample and Hold)	2	Wave, or random steps
LFO	Route list (LFO Mod Route)	3	Direct, Envelope, Mod Wheel
LFO	ATT, REL (LFO Attack, LFO Release)	0–10	Fade in and out with Route Envelope
LFO	SH LO, SH HI (SampleHold Lo/Hi Range)	0–10	Range of the random values, 5 = centre
LFO	LFO (LFO Mod Amount)	0–10	Up to an octave on pitch, 5 octaves on the filters
LFO	DESTINATION (LFO Mod Destination)	7	PWM Pitch, Saw/Sin Pitch, All Osc Pitch, Lo Pass Freq, Hi Pass Freq, HiLo Freq, Amp (pulse width)
Vibrato	VIB RATE (Vibrato Rate)	–10 to 5	As LFO RATE (–1 = 7 Hz)
Vibrato	VIB (Vibrato Amount)	0–0.2	Up to about 2½ semitones either way
Echo	Time list (Echo Clock Mode)	10	/16 to /2 of a beat, X 1 to X 8 beats (up to 2.5 s)
Echo	Upper slider (Echo Repeat)	0–7	Feedback, up to 85%
Echo	Lower slider (Echo Mix)	0–10	Echo level
Velocity / touch	VEL (LPF/HPF Velocity)	0–10	Cutoff raised by velocity, up to 4 octaves
Velocity / touch	AFT (LPF/HPF Aftertouch)	0–10	Cutoff raised by aftertouch, up to 4 octaves

Shared

Section	Control	Range	Meaning
Top strip	BEND RANGE (Bend Range)	0–12	Pitch-bend range in semitones, one per line
Top strip	OUTPUT LEVEL (Volume)	0–10	Master output level
Top strip	KEY-SPLIT OFF / ON (KeySplitOnOff)	2	The split
Top strip	Keyboard strip (KeySplit)	0–10	Split point, across MIDI notes 0–127
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 HIGH, ±1 with LOW
Pitch	LOW / HIGH (Line B Pitch Hi Lo Range)	2	TUNE B's range
Pitch	Octave lists (Octave)	+2 to –2	Octaves
Ribbon	Mode list (Ribbon Mode)	4	Hold:Direct, Touch:Direct, Hold: Rel, Touch: Rel

Section	Control	Range	Meaning
Ribbon	Destination list (Ribbon Destination)	5	Line A Pitch, Line B Pitch, Both Pitch, RM Pitch, OFF
Ribbon	The ribbon (Ribbon Position)	0–10	Where the ribbon is
Ribbon	No panel control (Min Level, Max Level, Release Pos, Ribbon Tracking)	0–10	Bend range, rest position; Tracking is stored only
Ring mod	A_B (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	ATT, DEC (Ring Mod Attack, Decay)	0–10, 0–12	Its envelope, restarted by each note
Ring mod	V 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	Input list (Bit Crush Input)	3	A, B, A+B
Bit crush	Knob (Bit Crush Tone)	0.1–4	0.1 harshest, 4 cleanest
Chorus	OFF / RATE (ChorusOnOff)	2	Chorus off or on
Chorus	Rate knob (ChorusRate), AMT (ChorusDepth)	−10 to −4, 0–50	Rate 0.01 Hz to 0.9 Hz; depth
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
Output mixer	A, B faders (Mixer Volume)	0–10	Line levels
Output mixer	RM, BIT C faders (Ring Mod / Bit Crush Mixer Volume)	0–4	Effect levels
Output mixer	Pan knobs (Mixer Pan, Ring Mod / Bit Crush Mixer Pan)	−5 to 5	Left to right
Output mixer	Mono / Poly (Mono Mode)	2	One note at a time, or up to 8

About this rebuild

- **Compatibility:** patches and banks are compatible with the original Arminator 2. Its `.fxb` banks load here, and banks saved here open there.
- **New:** Load and Save Patch use `.arm2patch` files.
- **Glide faders:** no glide is at the bottom of the fader.
- **Level trims:** each factory patch has a measured level trim.
- **Key split:** the zones are fixed, with line A above the split and line B below.
- **The "Amp" LFO destination** modulates the pulse width.
- **Notes always end:**
  - releasing a key ends its notes, even if you switched between Mono and Poly or changed patch while holding it;
  - changing patch lets go of the sounding notes;
  - switching an arpeggiator off ends its last note;

    - Arp Hold latches only while the DAW transport runs.
- **The sound:** the DSP is new. It aims for Arminator's character rather than a sample-exact match of the 2011 plugin.

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