VILLANELLE
Killer Wah

v1.0.1

Produced, Coded and Designed by Matt Black

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Re
Rack Extension

Villanelle Killer Wah

Villanelle is Reason's first dedicated Wah-Wah pedal effect. Featuring a selection of favourite wah-pedal frequency ranges, in a small and convenient package.
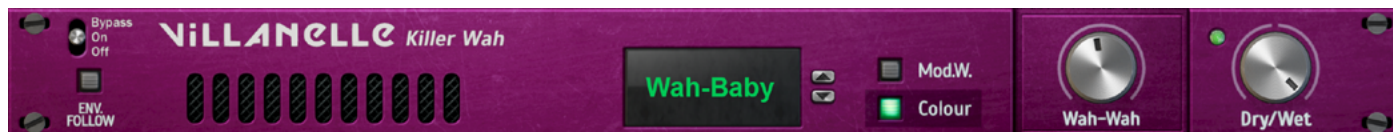
What is a wah pedal?

Wah pedals first appeared in the 1960's as an electronic method of recreating the "wah" sound made by horn players muting and unmuting their instrument's bell, for electric guitars. By adjusting the pedal the tone of the signal would be altered as the resonant peak frequency swept through its range. While notably used by guitarists, wah pedals can be useful for keyboard players too. Pink Floyd's Rick Wright, for example, uses one on his electric piano during "Money".

Villanelle overview

Villanelle makes it easy for you to select and control your wah-wah. An additional "Envelope Follower" page for an experimental auto-wah is hidden behind the speaker grille, or you can add a traditional auto-wah via an external CV input.

While *Villanelle* has no patch browser, a simple LFO-based auto-wah Combinator using Pulsar is included in your download, and is available via the *Villanelle* sub-folder in the global Rack Extensions folder of the Reason patch browser:

Remember you can drag this patch into your browser's "Favourites" list for quick access!

Wah Controls

Bypass/On/Off Switch

Your common-or-garden bypass switch.

Type

The central display shows the currently selected wah type. To change the type you can either click on the display and select from a pop-up menu, or use the increment/decrement buttons to the right of the display.

There are thirteen options:

- **Green** modes: The first eight types are based on the ranges used in some well-known pedals. "Wah-Fuzz" has a classic distortion applied in addition to the filter. The difference between the ranges are fairly subtle in most situations; however the final green option, "Eve-Oh", is an exclusive range we created that is slightly higher than traditional pedals

- **Orange** modes: These three types feature three resonant peaks; the second, "Pyscho Killers", also has distortion applied

- **Yellow** modes: The last two types [1] use a comb filter with a gentle LFO; for best results here we recommend you simply set the **Wah** frequency to a specific position rather than sweeping it like traditional wah-wah operation

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[1] The yellow modes are not spelled incorrectly. It's a pun :p

Colour

Applies an extra low-pass filter to add some analog warmth.

Wah-Wah

The **Wah-Wah** knob is your in-rack equivalent to the pedal control. Turn to the right to increase the frequency, turn to the left to decrease it. The ideal method of use may vary with style, and there's no right or wrong way to use it; typically, however, you may prefer to keep it to a low-to-mid frequency for "normal" phrases, then use an up-and-down motion to add the wah-wah effect for emphasis, rather than keeping it high and using a down-and-up motion.
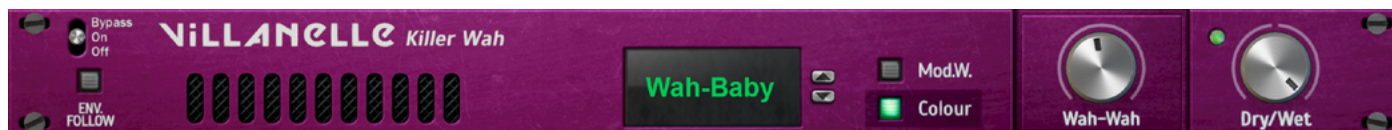
"Mod Wheel Mode"

You can switch the **Wah-Wah** controller to "Mod Wheel" by enabling the **Mod Wheel Wah Override** button. If the *Villanelle* de-

vice is the active track in the sequencer, you can now use your Mod Wheel to adjust the wah-wah. This is useful for recording **Wah-Wah** quickly from your controller [2].

Likewise, if you enable "Mod Wheel" for the device in a Combinator, as shown here, you can control the speed with a modwheel *and* play the instrument at the same time! (Beware you may have to *un*tick Mod.W. for the instrument *if* that has an active effect applied via a modulation wheel).

You'll notice that in Mod Wheel Mode, the main **Wah-Wah** knob changes to a black colour to help indicate the different control mode, although unfortunately this can't be done on the folded view; at least on the folded view this is indicated by the **Mod Wheel Wah Override** button also being present there. If it's lit you're in mod wheel mode!
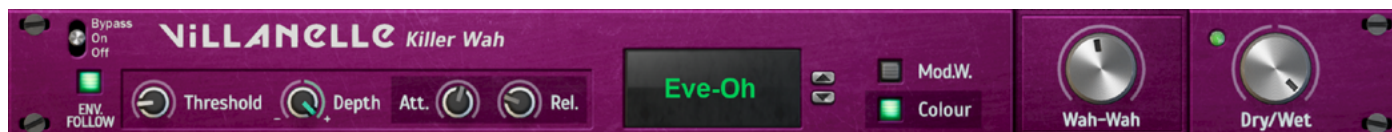

Dry/Wet

Reduce the **Dry/Wet** balance to add more of the dry signal back in. This may be especially useful if you find the wah-wah removes a little too much of the low frequencies, you can add those back in via the original audio input.

Envelope Follower Section

If you enable the **ENV FOLLOW** button, as if by magic the Envelope Follower auto-wah section appears.

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[2] Having a standard property value allows us to store that value in song files without the need for recorded automation. If you switch to "Mod Wheel" mode, remember that it will always default to zero unless you have recorded and saved modulation wheel automation for the device in the active file.

The auto-wah here is something of an experimental feature; it doesn't operate on the resonant peak values in a manner we can do via the **Wah-Wah** knob. If this is required please use an external LFO or envelope follower and connect it to the Wah-Wah CV input.

However, the Envelope Follower as included here is useful in its own way, simply be aware the results aren't quite the same as just tweaking the **Wah-Wah** control.

Threshold

This is the dB level at which the auto-wah is trig-

gered: the higher value the louder the input will need to be. Note that if the value is too low—and dependant upon certain other values (e.g. a low **Wah-Wah** position and fully inverted **Depth**)—you can end up with silence.

Depth

Depth is an invertible (+ or -) control that sets the amount the frequency will change up or down from the current **Wah-Wah** position. For example, -100% Depth on a *minimum* **Wah-Wah** setting will have no effect as you're already at the lowest frequency available, in which case increase to **Wah-Wah** position to, say, 50% in order to provide some range upon which the envelope follower can be applied.

Use a low-to-mid **Wah-Wah** value for positive **Depth**, when wanting the auto-wah to increase the frequency, and use a mid-to-high **Wah-Wah** position for a negative **Depth**, for decreasing the frequency via the auto-wah.

Attack/Release

Attack controls the rate at which the Envelope Follower will reach the **Depth** amount, so increase the time for longer frequency sweeps. **Release** sets the recovery time back to the initial frequency, that is, how fast the Envelope Follower resets to the **Wah-Wah** position. Set this to zero to reset as fast as possible.

Villanelle Compact

Both **Wah-Wah** and **Mod Wheel Wah Override** controls are available in the folded view. The latter will update the former according to whether Mod Wheel Mode is active or not, but note that we are unable to change the indicative knob colour as we can on the front.

Back Panel Connections

Wah-Wah can be controlled via a bipolar CV input for LFO or external envelope follower auto-wah. Unlike the internal Envelope Follower, since the CV input is applied directly to the **Wah-Wah** value, it does provide the accurate auto-wah.

Please note that using the CV input, you can drive frequencies to a greater range than those used by the **Wah-Wah** control on the front. To remain within the preset **Wah-Wah** range, lower the CV input level using the CV Trim knob, or by reducing the output depth or level on your CV or LFO source. For example, Pulsar's LFO **Level** should be 79%; for our own *Ammo* series the LFO **Output** should be set to 0.50.

Remote Mapping

//Remote Map template for   Effects   Jiggery-Pokery Sound: Villanelle Killer Wah
Scope   Jiggery Pokery   com.jiggerypokery.Villanelle
//   Control Surface Item   KeyRemotable Item
//Map   _control_   Enabled

//Map   _control_   Dry Wet Amount
//Map   _control_   Wah-Wah

//Map   _control_   Wah Type
//Map   _control_   Colour
//Map   _control_   Mod Wheel Wah Override

//Map   _control_   Envelope Follower
//Map   _control_   Threshold
//Map   _control_   Attack
//Map   _control_   Release
//Map   _control_   Depth

Version history

1.0.1
•   **Initial release**

Special thanks to the Villanelle *testing crew.*

Villanelle Killer Wah was designed, coded and assembled by Jiggery-Pokery Sound, of London, England.
Design incorporates assets by Sarah Mancuso.

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From the maker of …

Rack Extensions

- **Ammo 100LA Modulation Oscillator** - Portable single-channel oscillator for audio and CV rate synthesis and LFOs, featuring 128 waveforms
- **Ammo 400R Modulation Oscillators** - 4-channel LFO generator with audio output, featuring 136 waveforms and advanced modulation mixing
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- **Combo Compact Organ** - The classic Italian transistor organ now in a brilliant, easy to use and equally compact Rack Extension format. Bags o' fun!
- **Combo Continental Organ** - The classic British transistor organ in a fantastic Rack Extension for that instant 60s feel!
- **Combo Electric Harpsichord** - A rare example of a lovely 60s curio, the Baldwin Solid Body, aka Electric, Harpsichord!
- **Combo X~705 Space Organ** - An inspirational Frankensynth monster: an all-in-one Hammond clone, synthesizer and Rhapsody 610 string ensemble!
- **Itsy Stereo/Phase Inverter** - L/R channel flip, cv-controllable 180˚ stereo inverting width adjust, stereo phase inverters and phase correlation metering
- **JPS Harmonic Synthesizer** - Vintage additive synthesizer emulation, based on the ultra-rare RMI keyboard
- **Lolth CV Delay Splitter** - 4x4 channel cv splitter with independently adjustable gain and inversion controls, channel delay, and mirroring
- **Melodic Electric Glockenspiel** - The fabulous Czech keyboard, the deliriously delicious deep clang of the delightfully delovely Delicia Melodic
- **Miranda CV Delay Merger** - 4x4 channel cv merger with independently adjustable gain and inversion controls, channel delay, and mirroring
- **Mordred Audio Bypass Merger** - 4 x 5 channel stereo audio merger with independently switch-able outputs and auto-fade control
- **Psyclone Dual Rotary Speaker** - An advanced and dedicated rotary speaker plugin, based on the Combo B3T rotary effect
- **Shelob Audio Bypass Splitter** - 4 x 5 channel stereo audio splitter with independently switch-able outputs, mirroring, and auto-fade control
- **Steerpike BBD Delay Ensemble** - Vintage style 6-tap BBD device, with multiple delay modes including parallel, serial, and reverse
- **The Animus Shimmerverb Ensemble** - 6-channel shimmerverb, with algorithmic and convolution-based reverb into granular pitch-shifter
- **Titus BBD Delay Line** - A lightweight 1U delay device featuring a single Steerpike delay line, with reverse
- **Villanelle Killer Wah** - A convenient wah-wah device featuring multiple wah ranges, including several based on classic guitar pedals

ReFills

- **Guitars vol.1+2: Stratocaster & Telecaster** - Multi-sampled guitars with slides, mutes, signature L6 effects and keyswitching
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- **Vox Continental v1.5** - a complete set of original samples from the classic C300 organ, featuring original and extended Continental footages
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For more information on these products and for direct downloads of the latest versions, plus a wide range of great Combinator skins, please visit
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