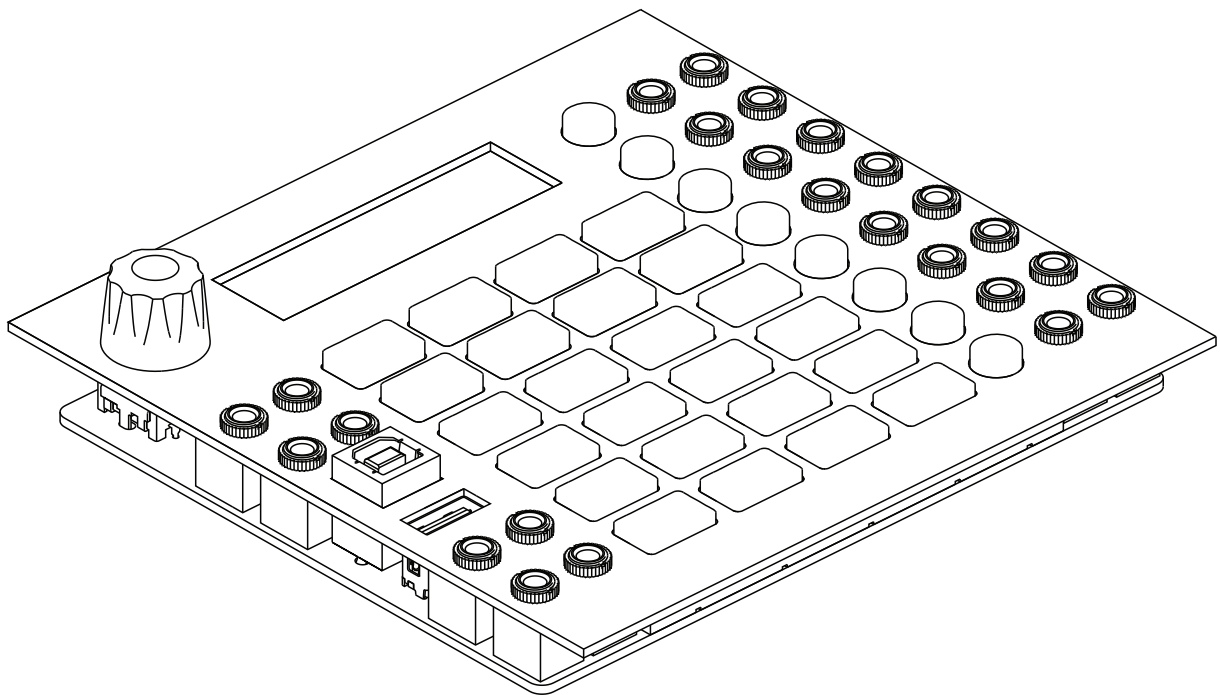


# HermCd+ MANUAL

8-track sequencer & interface  
for your eurorack system

16 tracks, 16 patterns per track –  
8 dynamic effects per track –  
Polyphonic piano roll & automation editor –  
High recording resolution – ModMatrix with attenuverters –  
Polymorphic layouts – 4 assignable CV inputs –  
Boosted connectivity with CV/Gate and midi –  
Synchronized project swap – Solid timing precision.

engineered by Squarp instruments



## **Found a typo? Is something confusing, or wrong?**

Please contact us at [squarp.net/contact](https://squarp.net/contact)



Please consider the environment before printing this document.

This manual was updated on November 22, 2023.

Latest firmware at the time of writing: hemordplusOS 1.02, released on September 13, 2023

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# 1. Basics

## 1.1. Sequencer workflow

Each of the 8 voices of Hermod+ (CV/Gate outputs) is controlled by a track.

A track can be configured to control more than 1 voice, for polyphonic use or for velocity and aftertouch playback. A track can also be used as a "modulation" track, to allow recording and playback of CV and CC messages automation.

A project includes up to 16 tracks. Each of these tracks contains :

- 16 patterns, which are arrangements of notes, gates or modulations,
- an effect rack, with up to 8 effects,
- a modMatrix, to control effect parameters using CV or CC.

An unlimited number of Hermod+ projects can be stored on the SD card. They can be saved and loaded without stopping the playback, for seamless project transitions.

The user interface of Hermod+ is designed around 4 main modes :

### step

Inspect and edit patterns : add or edit notes, gates and modulation. Set the length of the current pattern. Generate randomized events.

### effects

Add effects, configure their parameters, mute/unmute effects, use the modMatrix to set up effect modulations.

### track

Mute/unmute tracks, set up voices layout, enter global settings.

### seq

Set the currently playing sequence on the fly, change playback style between sequences, program a chain of sequence, access the save/load menu.

## 1.2. Hermod+ architecture

### Global settings

- sync in/out, MIDI in/thru, CV/Gate in, rec settings, misc

### Project

- Tempo (10 BPM to 280 BPM)
- track mutes
- sequences run modes and loop sync
- song (chain of sequences)
- set of 16 tracks :

TR1 .. TR8 MIDI TRACKS

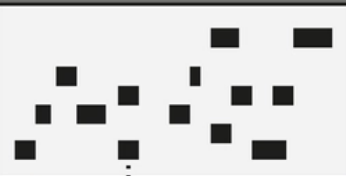
track 1 2 3 4 5 6 7 8 1 2 3 4 ... 8

- voices layout (NOTE, MODULATION, POLYPHONIC VOICES, ...)
- input config (MIDI, USB DEVICE, USB HOST, CV/GATE)
- output config (MIDI, USB DEVICE, USB HOST, CV/GATE)
- player options : quantize, gate retrig, allocator, transpose
- fx rack : modMatrix + up to 8 effects 1 2 3 4 5 6 7 8
- set of 16 patterns :

pattern 1 2 3 4 5 6 7 ... 16

- pattern length (1 step ... 16 bars)
- MIDI events :

step notes  
(mono/polyphonic notes)



recorded pitchbend,  
aftertouch and sustain



a modulation  
(waveform automation)



a note = MIDI pitch, velocity and length

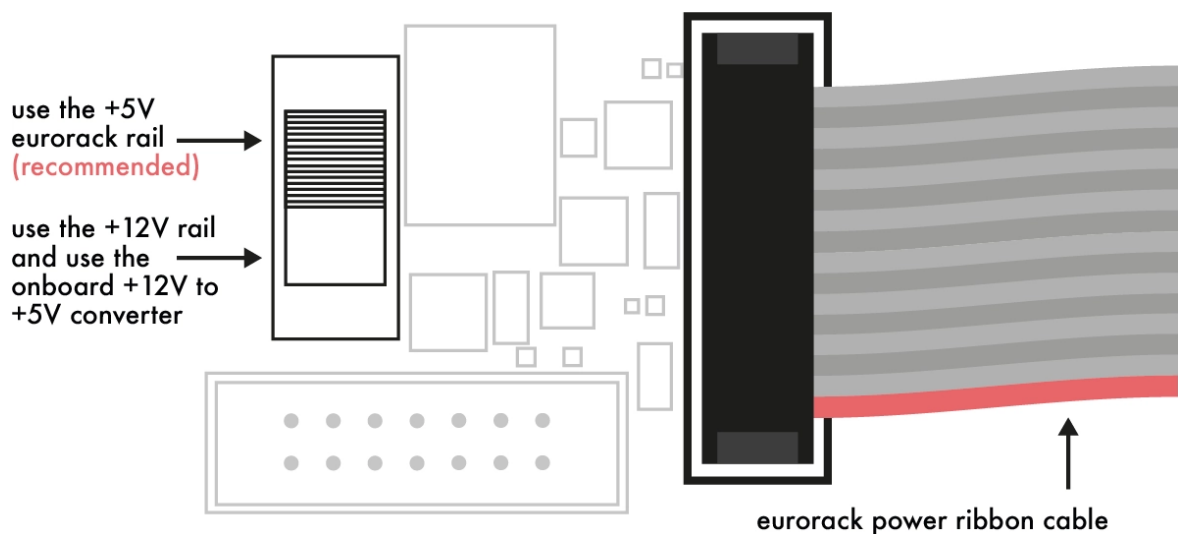
## 1.3. Wire up

Connect Hermod+ to your eurorack system power with the supplied ribbon cable.

Most eurorack power supplies have a dedicated +5V rail (in addition to the +12V and -12V rails).

- If your power supply delivers +5V, we recommend to place the « 5V switch » in the top position, in order to use the +5V rail for the digital circuitry of Hermod+. Make sure the +5V rail can supply 820mA minimum for powering Hermod+ (and add +500mA maximum when attaching a controller on USB host).
- If your power supply does not deliver +5V, you may place the switch in the lower position. Make sure the +12V rail can supply 400mA for powering Hermod+ (and add +220mA maximum when attaching a controller on USB host).

This switch is located on the back of Hermod+ :



**Note** In any case, Hermod+ will not be damaged if you use the top position and your power supply does not deliver the +5V. It will simply not power up.



## 1.4. Selecting a track


In **track** mode, **Scroll** to choose the selected track.

- Access **CV/GATE** tracks 1 to 8 on the first page.
- Access **MIDI** tracks 1 to 8 on the second page.


For faster track selection, press the corresponding track selection switch .


## 1.5. Play/Stop



To start the sequencer, **Press** play .

**Press** play  again to stop the sequencer and return to the beginning of the sequence.

## 1.6. Live recording

**Press** rec  while playing to capture a live performance (notes, pitchbend, aftertouch, sustain, modulation) coming either from an external MIDI instrument or controller, a computer or a modular system sending CV/Gate. Recording inputs is possible at any time, in every mode.

**Tip** By default, events will be recorded on the currently selected track. You can enable multitrack recording (all your MIDI/CV routed tracks will be recorded at the same time) in the record settings, accessed by holding .

**Tip** **Hold**  and press  enables hard recording : previously recorded notes will be overwritten (no overdub).


## 1.7. Project tempo

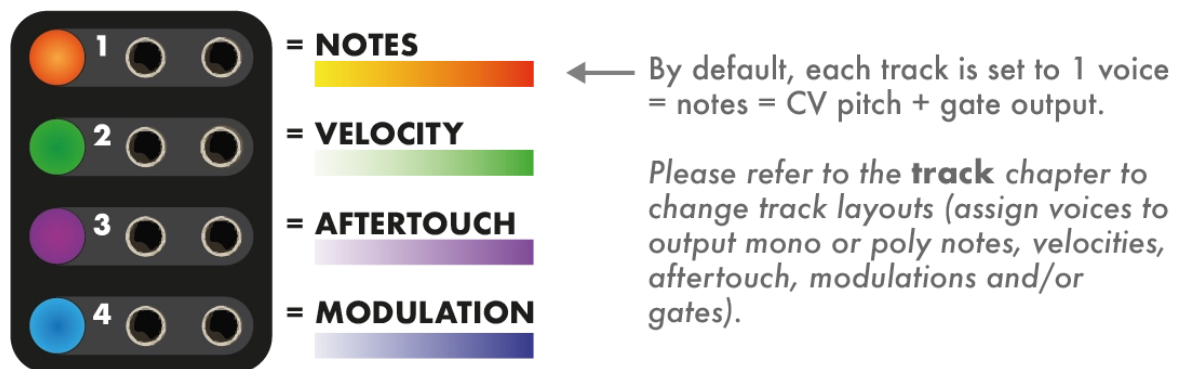
**Hold** play  to enter the BPM menu.

**Scroll** the encoder to change the BPM, or **Press** rec  repeatedly to tap the tempo.

**Note** Enter the **SYNC INPUT** settings to synchronize Hermod+ with a MIDI, USB or analog clock.

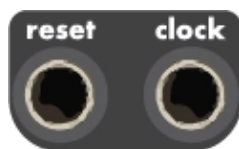
## 1.8. CV/Gate voices

The color of the backlit track switches  help visualize the voices layouts, and the CV/Gate output values:



## 1.9. Reset and Clock outputs

In addition to the 8 pairs of CV/Gate, Hermod+ adds two dedicated gate outputs for transport :



- Reset : outputs a trigger when Hermod+ starts playing.
- Clock : outputs a synchronized clock.

**Note** The behavior of these outputs can be configured in the **SYNC OUTPUT** settings.

## 1.10. Calibration

Calibrating Hermod+ can improve the factory accuracy of the analog inputs/outputs. For this operation, a voltmeter is required.

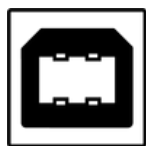
First, power on Hermod+ while pressing **X** to start calibrating the CV outputs. Follow the steps on screen and use a voltmeter (and a patch cable) to measure and finetune each of the 8 CV outputs. At the end (or at any time) press **X** to save the calibration settings on the SD card.

**Tip** You can use the track selection switches  to quickly select the voice to calibrate.

The CV inputs can now be auto-calibrated, using the previously calibrated CV outputs of voice 1. Power on Hermod+ while pressing **Y**, and follow the steps on screen. At the end, the calibration is done and saved automatically.

## 1.11. Usb device and host

Both ports are plug-and-play (USB Class Compliant) and act as MIDI inputs/outputs :



USB device ↔ link a computer (or any MIDI equipment fitted with an USB host port)



USB host ↔ link a MIDI controller or synthesizer (or any MIDI equipment fitted with an USB device port) – if necessary, this port will supply 5V power to the attached device

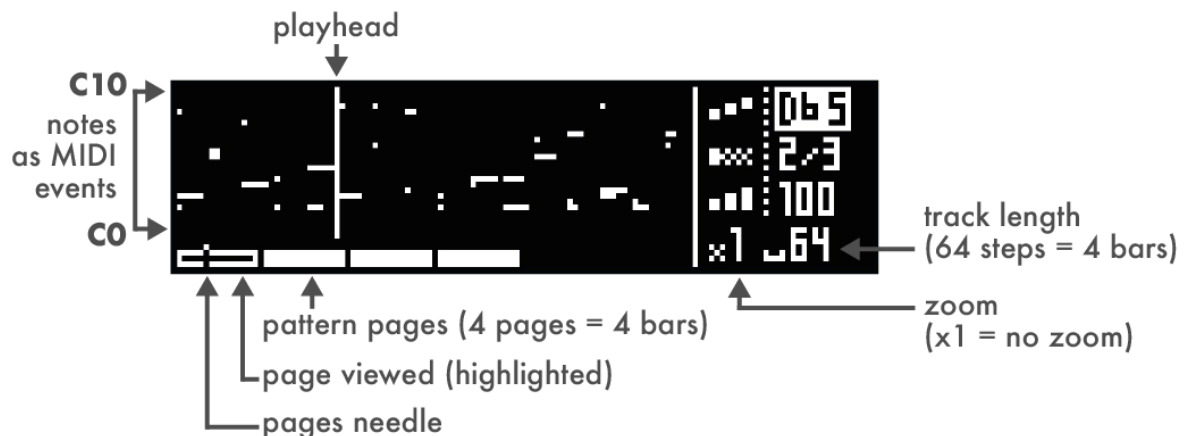
## 2. Step mode

### 2.1. Overview

Press **step** to enter this mode. This is where you can edit notes, modulations, gate events or live recordings.

Notes (or modulation events) of the current page are shown both on the screen and the 16 pads.

Under the piano roll, the bottom bar shows the number of bars in the current pattern, the currently viewed page, and the track playhead :



**Tip** By default, the currently viewed page is following the playhead. Changing pages with **X** and **Y** will temporarily deactivate this behavior. To reactivate it, simply leave **step** mode and enter it again. You can also disable this option for good in the MISC settings.

### 2.2. Pattern length, zoom and navigation

**Hold Y** and turn the encoder to set the pattern length, from 16 (1 bar) to 256 steps (16 bars).

When increasing the length, new pages will be available to display.

**Tip** **Hold Y** and press the encoder while scrolling for finer resolution (17 = 1 bar + 1/16 note, 18 = 1 bar + 2/16, ...)

**Hold X** and turn the encoder to set the zoom value.

Zoom in for precise editing, zoom out to get a global view. This will affect the number of pages.


**Tip** It is possible to set a zoom of 2/3 to easily create triplets.

Briefly press **Y** (left) or **X** (right) to select the page to display. The number of pages depends on the pattern length and the zoom value.

## 2.3. Adding and deleting notes

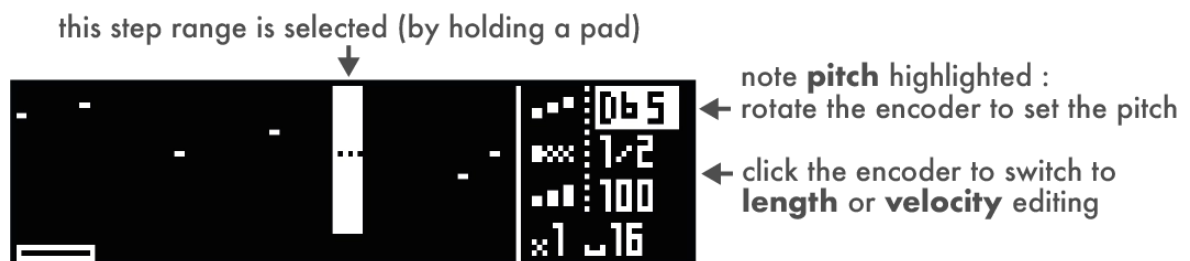
On a note track, patterns are polyphonic and grid-free. It is therefore possible to add chords, superpose notes, record off-grid events, program complex grooves and compose intricate harmonies.

Each note event has 3 parameters : **pitch**, **length** and **velocity**. Pitch goes from note C0 to C10 (CV out -5V to 5V). Length is the duration of the note. Velocity is used when the track outputs MIDI, or when the track layout has a VELOCITY voice, which will output note velocities as control voltages.


To add or delete a note, simply **Press** the corresponding step  (pad 1 to 16). A note will be added with the parameter values displayed on screen.

To set the **pitch** parameter before adding a note, simply **Scroll** the encoder.

To add a note with a new **length** or **velocity** : **Hold** a step, click the encoder to select a parameter to edit (pitch, length, velocity) and **Scroll** the encoder to set it to the desired value.



## 2.4. Editing notes


Editing a note works exactly the same way: **Hold** the step  where the note lies, and edit its parameters to modify the note in real time.

If several notes are on the same step, they will be edited simultaneously.

Holding an existing step will overwrite the default values of the note parameters (pitch, length, velocity) with the parameters of the selected note.

**Tip** **Hold** multiple steps (instead of a single step) to select a larger range to edit.


**Tip** **Hold** a step to quickly copy its content. Then, **Press** any other step to paste it.

**Tip** **Hold** a step and **Press** a track selection switch  to quickly set the note length, from 1 step to 8 steps.

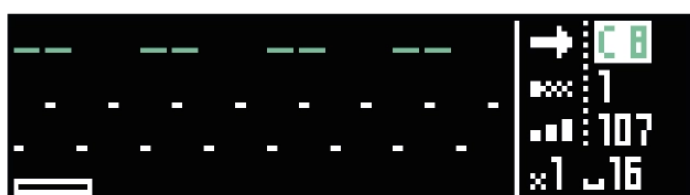
## 2.5. Row editing

Row editing is a handy way to find a particular note in a pattern, to program chords, and to create drum patterns.

By default, the 16 pads show every notes contained in a particular step. For example, if a chord is present on the first step (pad 1), editing this step will edit the entire chord.

It is also possible to only display notes of a given pitch on the 16 pads. Hold **step** and scroll right to enter row editing. An arrow () will appear next to the pitch parameter.

Adding, editing and removing notes is achieved the same way as in default mode.




note **C8** selected :  
← only these notes will be available for editing on the 16-pads

To exit row editing, hold step and scroll left. Next to the selected note,  (logo notes) will reappear.

**Tip** Press **step** repeatedly to cycle through the notes already used in the pattern.

## 2.6. Note learn

Step mode greatly benefits from the use of an external MIDI controller. A keyboard can be used to set the current pitch (and velocity) before adding a note, and even learn a chord. Play a note or a chord with the external controller, and press a step  to add it to the pattern:




## 2.7. Edit a modulation pattern

**Note** To create a modulation layout (mod track), please refer to the **track** chapter.

In a mod track pattern, two types of events can be edited : mod  and gate .

Press **step** to cycle through those event types.


### CREATE AND EDIT MODULATIONS

- **Scroll** the encoder to set the mod value
- **Press** a step  to add or delete a mod event
- **Hold** a step and scroll to offset the mod value of this step

this step range is selected by holding a pad



### CREATE AND EDIT GATES

- **Scroll** the encoder to set the gate length
- **Press** a step  to add or delete a gate event.
- **Hold** a step and scroll to edit the gate length of this step.



## 2.8. Recording notes and modulations




Another way to program patterns is to **Press** rec  while playing to capture a live performance.

On a mod track, a CV input (or a CC MIDI input) will be used to create the events.

On a note track, a CV/Gate input (or a MIDI channel input) will be used. Those inputs are configured in the TRACK CONFIGURATION menu.



### OVERDUB RECORDING

Overdub recording is active by default. Arm the recording by pressing rec , press play  to start recording. It is also possible to press rec  while the pattern is already playing.

The recording will start overdubbing after the first loop, so you can continue to add notes to the pattern.



## HARD RECORDING

Hard recording will overwrite any previously recorded note while recording the new incoming events.

Hold **X** and press **○** to arm the hard recording, press **▶** to start recording.

## MULTITRACK RECORDING

Multitrack recording allows you to record simultaneously on every MIDI or CV/Gate routed tracks.

Hold **X** + **Y** and press **○** to arm the multitrack recording, press **▶** to start recording.

## LOOPER RECORDING

Looper recording will keep adding incoming events to the pattern until **○** or **▶** is pressed again. The new length of the pattern will be set as soon as the recording stops.

Hold **Y** and press **○** to arm the looper recording, press **▶** to start recording.

**Tip** You can activate the "Punch In" option in the record settings to make Hermod+ wait for the first incoming note to start the recording.

## 2.9. Pattern edit menu

Press the encoder in **step** mode to access the pattern edit menu, including the usual copy, paste and delete functions. It is also possible to copy the current page, and delete only the pitchbend, the aftertouch, the modulation, or the sustain.

**Tip** Hold **step** and Press **X** to delete all events of the current active pattern.

**Tip** Hold and turn the encoder to rotate all the notes or modulations in a pattern. It will move all the events left/right, in time increments related to the zoom level.



## 2.10. Generator

Hermod+ boasts a powerful pattern randomizer : the Generator. This algorithm generates random notes (or modulations) in accordance to its parameters, which can be found under **PATTERN EDIT MENU > GENERATOR SETTINGS** (quantize grid, note density, pitch range, length range and velocity range).

To generate a new pattern, enter **PATTERN EDIT MENU > GENERATOR** and select **RANDOMIZE**. Rather than generating a entire new pattern, randomization can be applied to individual parameters of existing notes, such as pitch, length or velocity.

**Tip** Use a **SCALE** effect to quantize the randomized notes and get a musical pattern.

**Tip** **Hold** **step** and **Press** **Y** to delete and randomize the entire pattern.

**Note** In Modulation tracks you can randomize separatly mod  and gate . The event type selected will be the one to be randomized. **Press** **step** to cycle through those event types.

**Note** In Note tracks, if **ROW** editing is enabled, the generator will randomize notes only on the selected row.

# 3. Effects

## 3.1. Overview

Each track can have up to 8 effects. Notes played on an external controller or recorded in a pattern are processed and sent to the outputs in real-time by the effect engines. All the effects are non-destructive, and can handle polyphony.

The position of an effect in the chain is very important: an Harmonizer placed after an Arpeggiator will not sound like an Arpeggiator placed after an Harmonizer. Please note that it is possible to add multiple effects of the same engine on the same track (e.g. chaining two arpeggiators).



Every effect parameter can be edited in real-time via CC message and CV inputs, thanks to the modMatrix.

Press **Y** in **effects** mode to access the modMatrix.

## 3.2. Effect list



**ARPEGGIATOR** generates looping arpeggiated patterns from incoming notes.



**CHANCE** plays or skips a note based on probability, in order to add variations to drum patterns and melodies.



**DELAY** creates copies of incoming notes, simulating an audio delay effect by using velocity MIDI data to decrease volume.



**ENVELOPE** generates an AHDSR envelope (attack/hold/decay/sustain/release) triggered every time a note comes through it.



**EUCLID** generates rich polymeric rhythmic patterns.



**FILTER** filters out a range of notes or modulation values.



**LFO** generates different types of high resolution waveforms.



**GLIDE** interpolates note pitch.



**HARMONIZER** turns single notes into chords.



**NOTE TO CC** transforms notes and velocities into CC messages.



**MOD TO NOTE** transforms modulation into notes.



**RANDOM** randomly alters notes velocity/pitch/octave.



**RATCHET** truncates an incoming note into multiple notes.




**SCALE** quantizes incoming notes to a given scale.



**SWING** shifts the positions of incoming notes to produce groove variations.

### 3.3. Basic actions

#### ADD AN EFFECT

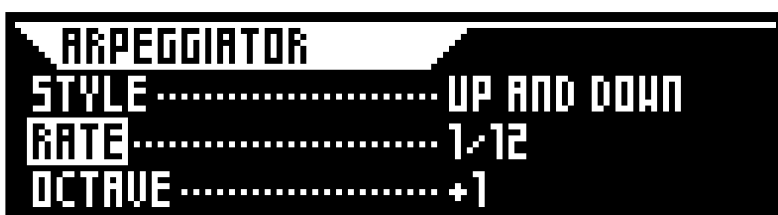
To add an effect, Select an empty effect slot  by scrolling with the encoder, then Press the encoder to enter the effect selection menu:



Select the desired effect and Press the encoder to confirm.

#### EDIT AN EFFECT

Select an effect and Press the encoder to enter the effect's settings menu:



**Tip** Select an effect and Hold the encoder to enter the effect's contextual menu, which includes actions such as **EDIT**, **COPY**, **DELETE**, ...

**Tip** To paste an effect in an empty slot **+**: Select the slot and Hold the encoder to access the contextual menu. You can then select the **PASTE** option.

### 3.4. Mute/unmute effects

There are two types of mute states in Hermod+ :

#### **PATTERN MUTE**

Press a pad **+** to mute/unmute the corresponding effect locally. As this effect will only be muted in the current sequence, this action is a pattern mute.

#### **GLOBAL MUTE**

Hold **effects** and Press a pad **+** to mute/unmute the corresponding effect globally. In this case, the effect will be muted across all sequences.



*FX 1 is muted globally (**GLOBAL MUTE**), FX 2 is muted locally (**PATTERN MUTE**) and FX 3 is enabled.*

### 3.5. Pattern values

While a track can hold only one effect rack, it is possible to set specific values for effect parameters at a pattern level.

Once an effect has been added in the FX rack, Press the encoder to access its parameters.

To set a pattern value for a parameter, Scroll to highlight it and Hold the encoder to toggle between global value (shared by all patterns) or pattern value (this pattern only).



The **OCTAVE** parameter is set to **+1**, only in the pattern 2. Other patterns can hold different values.

### 3.6. ModMatrix

The modulation matrix lets you control effect parameters using CV inputs (A, B, C, D) and MIDI CC messages (CC1 to CC119).

To enter the ModMatrix, make sure you are in **effects** mode and Press **Y**.

There are 4 slots of modulations available per tracks. To Select a slot, Press the corresponding pads:



... and use the encoder to set the source and the destination value:



Set the "source" input (a midi CC or a CV input) with the encoder. This input will control the assigned parameter.



Set the "effect parameter" to be controlled.

**Note** The modMatrix does not directly control the effect parameters, but it adds an offset to these parameters. So you can still perform with the FX parameters in the **effects** mode, while modulating them with a CV or CC input.

**Tip** By default, CV inputs ranges from **-5V to +5V**, but other ranges are available from the 'CV/Gate' section of the main settings page.

### 3.7. ModMatrix attenuverter/offset

Each routed modulation input is going through an attenuverter/offset stage before being sent to its destination.

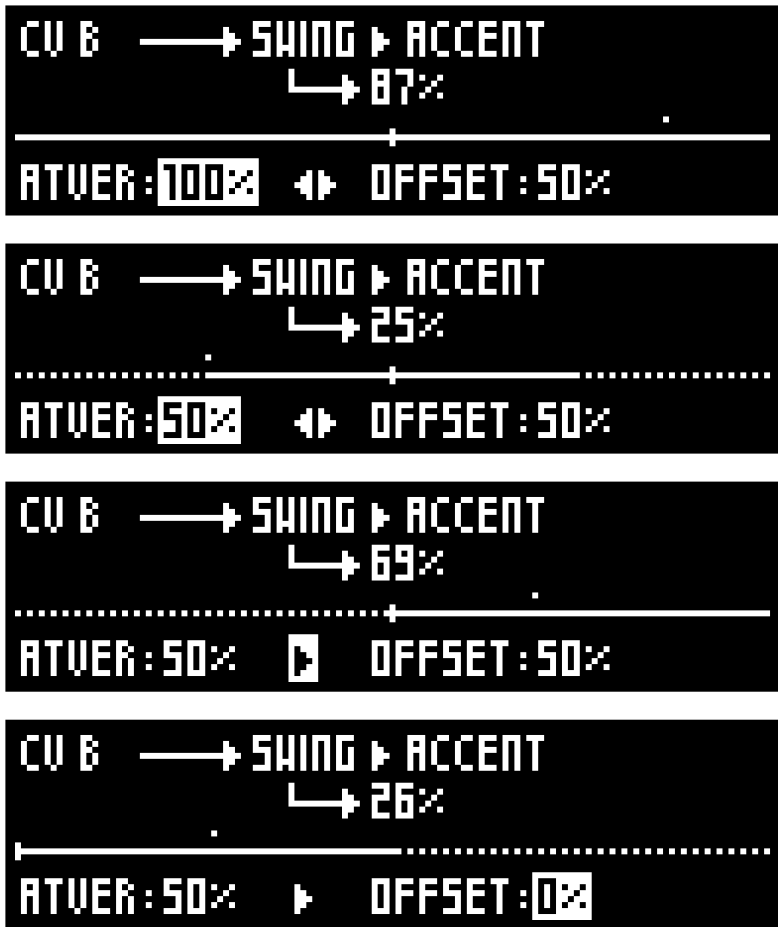
To access this mode, if the modulation is created, **Press** the corresponding pad:



You can use the encoder to fine tune:

- the **ATTENUVERTER**, from **-100%** to **100%**. It can attenuate the source signal, and even invert it when the value is negative.
- the **POLARITY**, useful to increase/decrease (**↔**) or to increase only (**→**) the destination FX parameter.
- the **OFFSET**, adjusting the default effect parameter value, when no source is applied.





*The horizontal dotted line displays the full modulation range available.  
The horizontal line displays the final working range of your destination (that you can fine tune with the above parameters). The dot will move according to the source value.  
When the input source varies, you will see the destination parameter value change in real time (and the little dot will move around the working range).*

## 3.8. Arpeggiator

Generates looping arpeggiated patterns from incoming notes.

**STYLE** ORDER UP ... SILENCE 1 OUT OF 3

Direction of the arpeggiated pattern. ORDER will play notes in the order they were played. UP plays the pattern from the lowest note to highest. RANDOM will play notes in a random order.

**RATE** 1/1 ... 1/64

Speed of the pattern. A rate of 1/4 will play a note of the arpeggio every beat.

**OCTAVE** -5 ... 0 ... +5

To create octaves progression. If OCTAVE=1 the arpeggiator will play the original pattern, followed by the same pattern one octave higher. If OCTAVE=-2 the arpeggiator will play the original pattern, followed by the same pattern one octave lower, followed by the same pattern two octaves lower.

**GATE** 0% ... 200%

Determines the note lengths. The maximum value depends on the rate value.

**HUMANIZE** 0% ... 100%

Adds some randomness to the velocity and gate length.

**RE-TRIG** - NOTE 8BARS ... 1BAR 1/2 ... 1/16

When active, the arpeggiated pattern will restart upon the set interval, or on every added note.

**REPEAT** - x1 ... x16

If enabled, the arpeggiated pattern will loop only for the defined amount of cycles.

## 3.9. Chance

Plays or skips a note based on probability, in order to add variations to drum patterns and melodies.

**CHANCE** 0% ... 100%

If "0%", the note will never be played. If "50%", the note has a fifty-fifty chance to be played. If "99%", the note will almost always be played.

**LOT** - BAR BEAT 1/8 1/16 1/24 1/32

When OFF, each note will "roll a die" to either play or not. When active, rather than evaluate each note individually, the Chance effect groups notes in time intervals, and "roll a die" for that interval. Either the full interval plays, or it does not.

**CHANCE = VELOCITY** - ON

When active, the note will have a probability of being played proportional to its velocity (0-127). Very handy for programming different per note probability.

**SYNC** - BAR BEAT 1/8 1/12 1/16 1/24 1/32

Adds a unique probability per time division. If sync = "1/4", all notes that fall precisely on a quarter note will have a special probability of being played, determined by the next parameter, "sync chance".

**SYNC CHANCE** 0% ... 100%

The probability of a synced note to be played. For example, if sync = "1/4" and sync chance = "100%", all beat notes will be played.

## 3.10. Delay

Creates copies of incoming notes, simulating an audio delay effect by using the velocity data to decrease volume.

**TIME** 1/1 ... 1/64

Amount of time between the original notes and the delayed notes.

**REPEAT** 0 1 ... 16

Number of delayed notes.

**FADE VELOCITY** - LINEAR EXPONENTIAL LOGARITHMIC

Enables the MIDI velocity decrease, from the original note to the last delayed note. This fade out can be linear, exponential or logarithmic.

**FADE GATE** - LINEAR EXPONENTIAL LOGARITHMIC

Enables the gate length decrease, from the original note to the last delayed note. This fade out can be linear, exponential or logarithmic.

**FADE PITCH UP** - +1 +60

Enables a pitchshifting, up to the desired amount of transposition (for example, +12 will make the last delayed note one octave higher).

**FADE PITCH DOWN** - -1 -60

Enables a pitchshifting, down to the desired amount of transposition (for example, -18 will make the last delayed note 18 semitones lower).

**Tip** When using both **FADE PITCH UP** and **FADE PITCH DOWN**, the first delayed note will be pitched up, the next one will be pitched down, and so on...

## 3.11. Envelope

ENV is an AHDSR envelope, with variable curvature per section, which can be assigned to any destination. It is triggered every time a note comes through it.

**ATTACK** 0% ... 100%

Determines how quickly your destination will reach its maximum value before entering the Hold phase.

**HOLD** 0% ... 100%

Holds the attack value at its maximum for a specified time before decay phase. Its default value is set to 0% as hold time is optional.

**DECAY** 0% ... 100%

The decay phase determines the length of the drop from the peak level to the sustain level of a sound.

**SUSTAIN LEVEL** 0% ... 100%

Level of the steady state (note ON), until the key is released.

**RELEASE** 0% ... 100%

The final phase determines the speed at which a sound ends from the moment you release the key.

**DEPTH** 0% ... 100%

Scales the ENV.

**OFFSET** -100% ... 100%

Offsets the entire AHDSR curve.

**CURVE A (ATTACK)** LOG -100% ... EXP 100%

Changes the shape - logarithmic or exponential - of the attack curve.

**CURVE D (DECAY)** LOG -100% ... EXP 100%

Changes the shape - logarithmic or exponential - of the decay curve.

**CURVE R (RELEASE)** LOG -100% ... EXP 100%

Changes the shape - logarithmic or exponential - of the release curve.

**SIDECHAIN** ALL C#0 ... C10

When set to 'ALL', any MIDI note-on message will restart the envelope. When set to a specific note, only note-on messages of the selected note will restart the envelope.

**Tip** When the destination is set to VELOCITY, and the SIDECHAIN is set to a specific note, the sidechain note will not be affected by the envelope. A use case for this is ducking drums when the kick-drum hits, but leaving the kick drum at its full velocity.

**WAIT AHD** ON OFF

When set to 'OFF', a note-off message of the sidechain note will immediately short-circuit the envelope to its release stage, regardless of the current stage.

When set to 'ON', upon receiving a note-off message of the sidechain note, the envelope will wait for completion of the Attack, Hold and Decay stages before going into the Release stage. This results in a consistent timing of the envelope regardless of the length of the sidechain note (besides the sustain stage), making this option particularly suited to trigger envelopes with short notes, or trigs.

**DEST (destination)** MOD PITCHBEND AFTERTOUCHE CC0 CC1 ... CC119

Selects the destination of the envelope.

**Tip** If you want to explore the full range of your CV outputs please setup a modulation track in order to send directly on the MOD (CV) output.

**Note** By default Pitchbend is set to  $\pm 2$  semitones.

**Note** All temporal parameters correspond to 4 bars of 4/4.

## 3.12. Euclid

Generates rich polymetric rhythmic patterns.

**NOTE** INPUT C0 ... C10

When set to "IN", Euclid will use the incoming notes. For example, if you hold the C, E, and G notes, Euclid will play a major C chord in the chosen rhythm. Alternatively, you can choose to ignore the input, and generate a euclidean rhythm with a fixed note, while incoming notes will be passed on to the next effect, untouched. Adding multiple Euclid effects on the same rack (with different notes) is an easy way to generate complex polymetric rhythms.

**STEPS** 1 ... 32

Sets the length of the euclidean pattern in steps.

**FILLS** 1 ... 32

Sets the amount of filled steps among the total number of steps.

**RATE** 1/1 ... 1/64

Determines the rate at which the euclidean pattern will be played.

**GATE LENGTH** 0% ... 100%

Sets the gate length of played notes.

**ROTATE** 0 ... 31

Shifts the computed euclidean pattern.

**MOD AMOUNT** 0% ... 100%

Alternatively increases and shortens the length of played notes, taking into account the 'gate length' parameter.

**MOD SPEED** 1/64 ... 128/1

Sets the speed of the length modulation.

## 3.13. Filter

Filters out a range of notes or modulation values.

**NOTE VAL MIN / NOTE VAL MAX** C0 ... C10

If "VAL MIN" < "VAL MAX", sets the range of notes that will pass through. If "VAL MIN" > "VAL MAX", sets the range of notes that will be blocked.

**MOD VAL MIN / MOD VAL MAX** 0 ... 127

Similarly to notes, CC messages falling in the defined range can either be passed through, or blocked.

## 3.14. Glide

Interpolates note pitch.

**GLIDE TYPE** NONE LINEAR EXPONENTIAL SMOOTH

Sets the glide curve type.

**GLIDE TIME** 0ms ... 2500ms

Duration of the glide in milliseconds.

## 3.15. Harmonizer

Creates a chord from a single note input.

**ORIGIN** - ON

When ON, passes the incoming MIDI notes through, adding the generated chord notes. When OFF, drops the incoming notes, and only outputs the harmonized notes.

**HARMO 1 ... 4** -24 ... - ... +24

Sets a note to add to the incoming note to form the chord, in relative semitones.



## 3.16. LFO

Generate different types of high resolution waveforms.

**WAVEFORM** SINE TRIANGLE RAMP SQUARE RAND

Selects the waveform of the LFO.

**DESTINATION** MODULATION PITCH BEND AFTERTOUCH

Selects the destination of the LFO.

**SYNC** - ON

Selects whether to tie the waveform period to the BPM of the project or not.

**SYNC RATE** 1/64 ... 128/1

Selects the synchronized rate of the LFO.

**UNSYNC RATE** 0% ... 100%

Increases the frequency exponentially, from 0.1 Hz to 1kHz approximately.

**RANGE** -100% ... 100%

Sets the amplitude of the LFO. Negative values invert the waveform.

**PHASE** -180° ... 180°

Shifts the starting phase of the LFO.

## 3.17. Mod to note

Creates notes from incoming CC/CV modulations. It uses the CC/CV values coming from the input ports, or from the internal player.

**SAMPLE RATE** **SAMPLE/HOLD** 1/64 ... 1/1

If **SAMPLE/HOLD** is selected, inputed modulation will be "captured" when a note ON is received (from an input port or from the internal player) and a note will be outputed (its gate length will follow the note duration).

If a quantize value is selected (e.g. **1/16**), this parameter will set the interval between two captures of the modulation signal value, in sync with the BPM.

**NOTE MIN** C0 ... C10

Defines the lowest note that will be generated by the modulation.

**NOTE MAX** C0 ... C10

Defines the highest note that will be generated by the modulation.

**PASS MOD** OFF ON

If **ON**, the incoming modulation will be passed through. If disabled, only the resulting note will be output.

**Note** This effect is designed to be used on a **MONO (NOTE)** track, as it will generate monophonic notes.

**Note** This effect will generate notes only if Hermod+ is playing.

## 3.18. Note to CC

Transforms notes and velocities into CC messages.

**CC DESTINATION** 0 ... 119

Sets the CC that will be sent.

**CC VALUE** **NOTE VELOCITY** **NOTE ON/OFF**

Determines the note parameter that will be transformed into a CC value. If 'Note Velocity' is selected, the resulting CC will have the value of the incoming note velocity. If 'Note On/Off', the CC will be set to 127 upon a note ON, and reset upon a note OFF.

**CC MIN VALUE** 0 ... 127

Sets the minimum value that the CC can take.

**PASS NOTES** **OFF** **ON**

If **ON**, the incoming note will be passed through. If disabled, only the resulting CC will be output.

## 3.19. Randomizer

Randomly alters notes velocity/pitch/octave.

**NOTE- / NOTE+** 0 ... 12

Increases the random pitch range downwards and upwards respectively. For example, an incoming note of 60 (C5) with NOTE- = 1 and NOTE+ = 4 will be randomly transposed to a pitch value between 59 (B4) and 64 (E5).

**OCTAVE- / OCTAVE+** 0 ... 5

Increases the random octave range downwards and upwards respectively. When active, notes will randomly be transposed up or down by octaves, within the selected range.

**VELO- / VELO+** 0% ... 100%

Increases the random velocity range downwards and upwards respectively.

**LENGTH** 0% ... 100%

Increases the range of incoming notes lengths by delaying their NOTE OFF messages. At 100%, lengths will be randomly increased up to a whole note (4x 1/4 notes = a bar in 4/4).

**CHANCE** 0% ... 100%

Per note probability of randomization of the active parameters.

## 3.20. Ratchet

Truncates an incoming note into multiple notes.

**RATE** 1/64 ... 1/1

Sets the output rate of ratcheted notes.

**GATE LENGTH** 0% ... 100%

Sets the length of ratcheted notes.

**MOD AMOUNT** 0% ... 100%

Alternatively increases and shortens the length of played notes, taking into account the 'gate length' parameter.

**MOD SPEED** 1/64 ... 128/1

Sets the speed of the length modulation.

## 3.21. Scale

Quantizes incoming notes to a given scale.

**COLOR** MAJOR MINOR ... INTERVALS

Divides the scales into families.

**SCALE** MAJOR PENTA M ... CHROMATIC

Sets the scale that will be the reference for quantizing pitch values for incoming notes.

**KEY** C ... B

Sets the root note of the selected scale.

**STICK** UP DOWN FILTER ALGO1 ALGO2

When an incoming note is out of scale, determines how an out of scale incoming note will be corrected.

For example, if selected scale is C Maj, an incoming out of scale note C# will be processed like:

- Down : C# scaled to C
- Up : C# scaled to D
- Filter : C# is ignored (not played)
- Odd up : C# scaled to D (odd midi note numbers are scaled up, even numbers are scaled down)
- Odd down : C# scaled to C (odd midi note numbers are scaled down, even numbers are scaled up)

**TRSP** -36 ... +36

Transposes the note before correction.

## 3.22. Swing

Shifts the positions of incoming notes to produce rhythmic variations.

**GROOVE** 0% ... 50% ... 100%

Percentage of swing.

50% has no effect on notes position.

51% to 100% will delay the off-grid notes position.

49% to 0% will delay the on-grid notes position.

**SYNC** 1/1 ... 1/24

Swing quantisation grid. 1/16 is the classic value.

**ACCENT** 0% ... 100%

Amount of velocity accent. Emphasizes the off-beat notes when under 50%, and the on-beat notes when above 50%.

**HUMAN** 0% ... 100%


Slightly randomizes the position of swung notes (humanizer).

# 4. Track mode

## 4.1. Overview

In this mode, you will be able to manage the mute states, the voice layouts and the settings of each of the 16 tracks of Hermod+. Track patterns can contain various events like notes, CV and CC modulations, gates, pitchbend and aftertouch data, ... These patterns are variations of the same track across the different sequences. Switching sequence will give you a fresh pattern on the same track.

### CV/Gate tracks

**TR1 to TR8** are the CV/Gate tracks (which can also output MIDI). Press one of the 8 track selection switches  to Select the corresponding track.

### MIDI tracks


8 additional tracks are dedicated to output MIDI only. To toggle between **CV/Gate** and **MIDI** tracks, either Scroll the encoder or Press **track**.

The screen will show **TR1 MIDI to TR8 MIDI** : Press one of the 8 track selection switches  to select a MIDI track.


## 4.2. Mute/unmute tracks

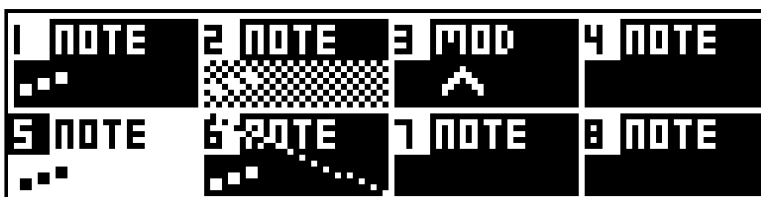
There are two types of mute states in Hermod+ :

### PATTERN MUTE

Press a pad  to mute/unmute the corresponding track locally. As this track will only be muted in the current sequence, this action is a pattern mute.

### GLOBAL MUTE

Hold **track** and Press a pad  to mute/unmute the corresponding track globally. In this case, the track will be muted across all sequences.



*Tracks 1, 2, 5 and 6 contain notes. Track 3 contains modulation. Track 2 is muted and track 6 is globally muted. Tracks 4, 7 and 8 are empty.*

## 4.3. Track edit menu

Press the encoder in **track** mode to access the edit menu of the currently selected track.

You will be able to **COPY** the selected track. Simply select another track and enter its edit menu to **PASTE** it.

**Tip** It is possible to copy/paste tracks across projects.

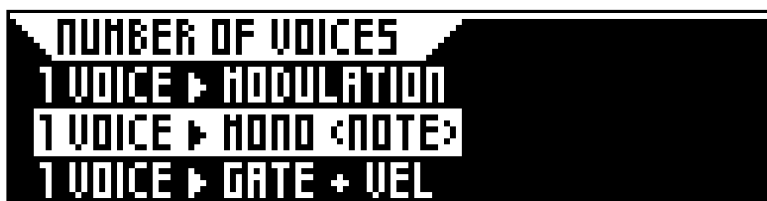
To empty everything in a track, including notes, modulation events and effects, use the **CLEAR** option.

## 4.4. Track layouts

The first 8 tracks of Hermod+ can use one or more CV/Gate voices to output monophonic or polyphonic CV/Gate notes, velocity, aftertouch, etc...

As those tracks use "polymorphic" layouts, they can be configured in various ways to match your eurorack needs.

To set a track layout :



- Scroll the encoder to select the track to configure.
- Press **X** to start the configurator.
- Select the number of voices that the track will control.
- Select one of the predefined layout for those voices.

Note that the list of predefined layouts varies with the number of voices that are still available after the current track. For example, only 1 voice layout will be available on track 8.



## 4.5. Track layouts examples

Here are some examples of track layouts :

### 1 VOICE ► MONO (NOTE)

This is the default layout. It will output notes on a single voice. Use it to control monophonic CV/Gate eurorack modules.

### 1 VOICE ► MODULATION

This layout is used to create mod tracks. CV will output a modulation signal, Gate will output an additional gate. Use it to control CV modulation inputs, like a filter cutoff frequency.

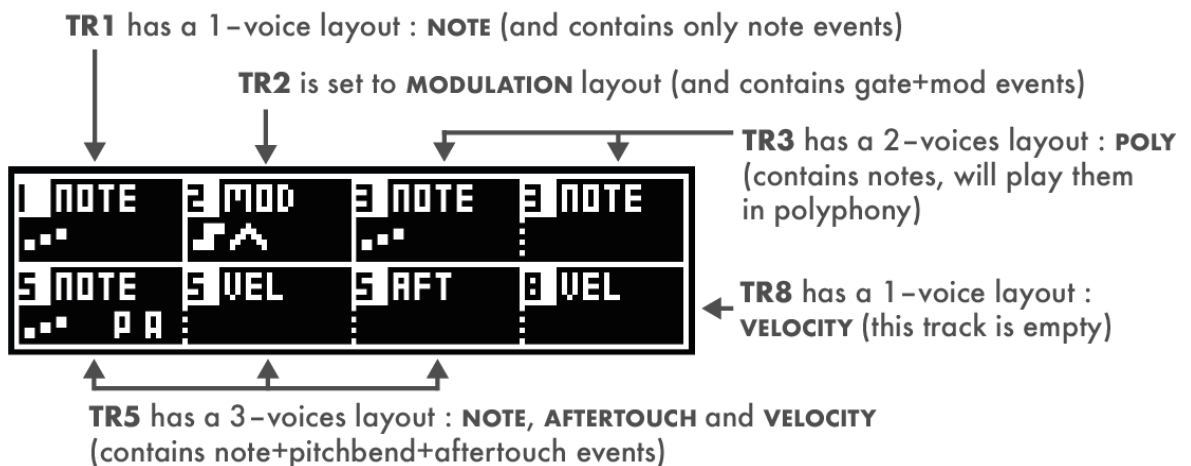
### 3 VOICES ► MONO + VEL + AFTERTOUCH

With this layout, the track will control 3 voices. The first CV/Gate voice will output notes. The second and the third voices will output velocity and aftertouch respectively.

### 4 VOICES ► POLY

With this layout, the track will control 4 voices. The notes contained in the track will be output on 4 CV/Gate outputs. The order in which the voices will output notes can be set in the poly allocator.

More information on poly allocator and voice stealing algorithms [HERE](#) .



**Tip** When a track uses a voice for modulation, velocity or aftertouch, it is still possible to use the gate output of this voice to control drum modules, or to use it as an additional clock/pulse source.

## 4.6. Track transpose

The transpose track is a single track which leads the transposition of one or several other tracks. This role is always devoted to **TR8 MIDI**.

**Hold** one of the 8 track selection switches  to access its configuration menu.

Under the **PLAYER** menu, **Scroll** and **Press** the encoder to enable the **TRANSPOSE** option.

Enabling this parameter on **TR8 MIDI** will make it the **TRANSPOSE LEADER**, as displayed in the menu.

Enabling this parameter on any other track will make it follow the current pitch of the **TRANSPOSE LEADER** track in real-time.

**Note** **TR8 MIDI** can be used as any other track : you can play notes with an external controller, write notes in the piano roll and use MIDI effects.

## 4.7. Polyphony Allocators (voice stealing algorithms)

Voice allocation is the process by which a track assigns each new note to an available "voice". Therefore these algorithms are used for **POLY** layouts only. The goal of voice allocation is to ensure that each note is handled musically and that the number of notes played simultaneously does not exceed the maximum number of available voices. There are several different voice allocation algorithms that can be used, each with their own strengths and weaknesses. Default one is the most versatile, so you can keep it unchanged in most use cases.

### **POLYLRU**

The default layout, **POLYLRU** (least recently used) allocation works by keeping track of the last time each voice was played, and then allocating new notes to the voice that has been silent for the longest period of time. This helps ensure that all voices get an equal chance to play.

### **POLY**

A simple and efficient allocation algorithm. The main difference with **POLYLRU** is its ability to play again the same note on the same voice (if available). This way, the

same note will be played by the same synthesizer voice.

#### **FIRST**

First is a simple yet powerful allocator algorithm. It works by assigning the first played note to voice 1, the second note to voice 2, and so on. When the number of notes exceeds the voice capacity, any additional notes played will not be heard or played.

#### **CYCLIC**

Cyclic uses a "round robin" algorithm. It refers to a voice allocation algorithm in which each new note is assigned to the next available voice in a circular queue of voices. In other words, if the first note is played on voice 1, the second note will be played on voice 2, the third on voice 3, and so on, until all voices are in use. Once all voices are in use, the algorithm starts over again with voice 1, if available.

#### **RANDOM**

Randomly selects any available voice.

## 4.8. Track configuration – Player

Hold one of the 8 track selection switches  to access its configuration menu.

Scroll and Press the encoder to access the **PLAYER** configuration. This section allows you to configure the most generic track options.

**QUANTIZE**  1/32 ... 1/4

Enables the track timing quantization. The value sets the grid on which notes will be quantized. The quantize operation is non-destructive, so it can be modified at any time without overwriting positions of original notes.

**APPLY SUSTAIN**  ON

When enabled, sustain pedal messages (MIDI CC64) will directly affect the output notes. When the sustain pedal CC is high (pedal is pressed), all note-off events will be held.

**TRANSCOPE**  ON

When enabled, the current track can be transposed by **TR8 MIDI (TRSP)**.

## 4.9. Track configuration – Inputs

Hold one of the 8 track selection switches  to access its configuration menu.

Scroll and Press the encoder to access the **INPUTS** configuration. This section allows you to configure how the track will respond to incoming events.

**INPUT PORT** – MIDI USB DEVICE USB HOST

Sets the MIDI input port of the current track.

**INPUT CHANNEL** CH01 ... CH16

Sets the input channel of the previously defined MIDI input port.

**INPUT MIDI MOD** CC0 ... CC119

Sets the incoming CC message that the track will use to record modulation events. By default, this parameter is set to CC1, which is the standard "modulation wheel" CC message.

**INPUT CV** – CV/GATE AB ... MOD D

Sets the CV/GATE inputs of a track. On a **NOTE** track, you can use a CV/GATE pair to record incoming notes. For a **MOD** track, you can use a single modulation input.

**TRIG GENERATOR** – GATE A GATE B GATE C GATE D

The random generator trigger can be assigned to any of the 4 analog inputs. Each new trig will generate a whole new pattern.

**TRIG GENERATOR [PITCH, VELOCITY, ...]** – GATE A GATE B GATE C GATE D

These special random generator triggers can be assigned to any of the 4 analog inputs. Each new trig will generate a new pattern, modifying only the pitch, velocity, note lengths or the modulation of the previous one.

## 4.10. Track configuration – MIDI Out

Hold one of the 8 track selection switches  to access its configuration menu.

Scroll and Press the encoder to access the **OUTPUTS** configuration. This section allows you to configure how the track will output its events.

**OUTPUT PORT** – MIDI USB DEVICE USB HOST ALL PORTS

Sets the MIDI output port of the current track.

**OUTPUT CHANNEL** CH01 ... CH16

Sets the output channel of the previously defined MIDI output port.

**DESTINATION MOD** CC0 ... CC119

Sets the MIDI destination of the current track's modulation events. By default, this parameter is set to CC1, which is the standard "modulation wheel" CC message.

**DESTINATION PITCH** PITCHBEND CC0 ... CC119

Sets the MIDI destination of the current track's pitchbend events.

**DESTINATION AFTR** AFTERTOUCH CC0 ... CH16

Sets the MIDI destination of the current track's aftertouch events.

## 4.11. Track configuration – CV Out

Hold one of the 8 track selection switches  to access its configuration menu.

Scroll and Press the encoder to access the **CV** configuration. This section allows you to configure the CV parameters of the selected track.

**Note** **TR1 MIDI** to **TR8 MIDI** won't give you access to the CV OUT section because they are MIDI tracks.

**GATE RETRIG**  **ON**

If two notes are overlapping, sets if the gate is retrigged upon a new note.

**ALLOCATOR**  **POLY**  **FIRST**  **POLYLRU**  **CYCLIC**  **RANDOM**

Choose voice stealing allocator algorithm. This will affect the way polyphony is handled.

More information on poly allocator **HERE** .

**OUTPUT STANDARD**  **V/OCTAVE**  **1.2V/OCTAVE**  **HZ/V**

Some synthesizers responds to different standards than the classic V/Octave. Use this parameter to set your track according to your instrument input standard.

**CV OUT FINETUNE**  **-100**  **...**  **0**  **...**  **100**

This parameter can be used to finely detune your CV voice output. This does not replace the calibration procedure, which is described **HERE** .

**CV OUT BEND RANGE**  **+ 1 SEMITONE**  **...**  **+ 5 OCTAVES**

Sets the output voltage range for incoming pitchbend events.

**CV RANGE MIN**  **-5V**  **...**  **5V**

Sets the lowest voltage that CV can output on this voice.

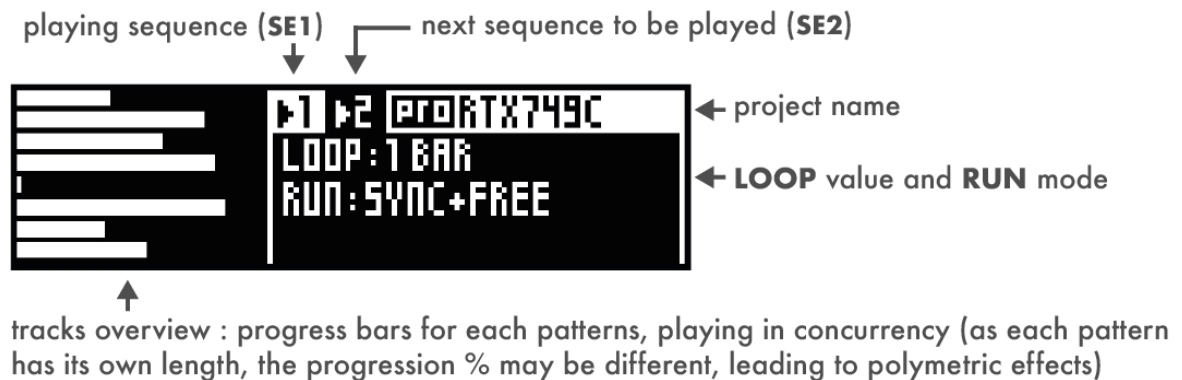
**CV RANGE MAX**  **-5V**  **...**  **5V**

Sets the highest voltage that CV can output on this voice.

# 5. Sequence mode

## 5.1. Overview

In this mode, you will be able to arrange the patterns you have created in sequences. Those sequences can be launched in sync, or chained to create songs.



## 5.2. Sequences and patterns

In Hermod+, a sequence represents a collection of 16 patterns (**P1** to **P16**). These patterns are variations of the same track.

For example, **SEQ1** holds all the **P1** of the 16 tracks.


Selecting **SEQ2** would give you 16 fresh empty patterns for all of your tracks, allowing you to write a new section for your song.

Here is a brief summary of the actions that involve patterns in other modes of Hermod+ :

- Representation of the global architecture : **LINK**
- Mute/unmute tracks (pattern level) : **LINK**
- Mute/unmute effects (pattern level) : **LINK**
- Set pattern values of effects parameters : **LINK**

## 5.3. Chain sequences

Sequences can be chained together to form a "song".

To queue the different sequences that composes your song, hold **X** and Press one of the 16 pads .

To erase the queue, Press **X** briefly.

After Pressing play, the entire song will play in a loop, according to the **RUN** and **SYNC** parameters.



a song chain of 8 sequences, **SE1** is currently playing. All tracks are playing patterns 1 together in a loop, for a duration of **LOOP = 1 BAR**

## 5.4. Sync values

To launch a new sequence, Press the corresponding **1...16** pad.

If the sequencer is already playing, the selected sequence will be launched after a certain duration, defined by the **SYNC** value.

Hold **X** and Rotate the encoder to set the **SYNC** value :

**MODULO**: The queued sequence will wait for the resynchronization of all sequences (least common multiple of all pattern lengths) to start.

**1...16 + X BARS**: The queued sequence will be launched after the set number of bars.

**Tip** When setting the **SYNC** value, Pressing the encoder while Scrolling allows for extra step level precision.

**SHORTEST / LONGEST TRACK**: The queued sequence will be launched upon the next reset of the shortest/longest track of the project.

**SAME AS TR X**: The queued sequence will be launched when the selected track resets.

**Tip** This is very useful to quickly set odd loops, and allows for step level precision.



## 5.5. Run modes

The **RUN** mode defines the behavior of your sequence changes.

Hold **Y** and Rotate the encoder to Select the **RUN** mode :

**SYNC/INSTANT**: Determines if sequences are launched in sync, or instantly upon Pressing.

**RESTART/FREE**: Determines if sequences will be forced to restart upon launch, or if they will simply continue to play from their current position.

## 5.6. Sequence edit menu

Press the encoder in **seq** mode to access the edit menu of the currently selected sequence.

You will be able to **COPY** the selected sequence. Simply select another sequence and enter its edit menu to **PASTE** it. To empty a sequence and its pattern content, use the **CLEAR** option.

**Tip** It is possible to copy/paste sequences across projects.

## 5.7. Project Save Load

Hermod+ can load a project in the background, without stopping the playback, which really helps to create seamless transitions in your performances.

While in **seq** mode, Press the encoder and Select **PROJECT SAVE LOAD** :

- **SAVE** : saves the current project.
- **SAVE AS** : saves with a new name.
- **NEW** : creates an empty project with default settings.
- **LOAD** : loads a project from the SD card. This is also where you will be able to **DELETE** your projects.

**Note** After loading a project, the project you were working on will continue to play, without interrupting your performance. A popup will appear, asking you to swap the project in sync (at the end of the bar). You can choose to update the BPM of Hermod+ with the loaded project (press **Y**) or to keep the previous BPM (press **X**).

**Tip** You can also access the **SAVE/LOAD** menu by pressing **seq** two times.

# 6. Settings

## 6.1. Overview

To access the global settings menu, enter **track** mode and **Press Y**.

The settings are organized in several submenus :

- **SYNC IN/OUT** : global options regarding clock signals.
- **MIDI IN/THRU** : global routing of MIDI signals.
- **CV/GATE IN** : global settings related to CV/Gate inputs.
- **MISC** : various internal parameters of Hermod+.
- **MONITOR** : representation of incoming CV voltages.
- **REC** : recording options.
- **SAVE** : to store the settings into the SD card.
- **INFO** : OS version and CPU/RAM usage.

**Note** Those settings are global, stored in the SD card and loaded during startup, and will be used for all projects. For your project **TRACK CONFIGURATION**, please refer to **THIS** section.

## 6.2. Sync input

**CLOCK SOURCE** **INTERNAL** **MIDI** **DEVICE** **HOST** **CV A** **CV B** **CV C** **CV D**

By default, Hermod+ will use its internal clock (to be the synchronisation leader). But it is possible to follow a MIDI/USB/analog incoming clock, to synchronize it with an other device.

**Tip** When using **CV A** to **CV D**, Hermod+ is synchronized in a "step advance" (trigger) style. The setting **CV CLOCK DIV** let you choose how much ppqn the sequencer will run for one input trig. Please note that you also need to set the tempo thanks to the BPM mode, allowing a great flexibility. For example, if you want to sync Hermod+ with an external eurorack sequencer analog clock, running at 140bpm and sending a gate each 1/16, you need to set **CV CLOCK DIV = 1/16** and set Hermod+ tempo to 140. If you want the BPM to automatically follow this clock input, please also use the parameter **CV BPM** (described below).

**CV RESET** **-** **CV A** **CV B** **CV C** **CV D**

When a Gate (high level, rising edge) is received on the selected CV input, Hermod+ will instantly stop the player and reset all effects of its project. Then, the player will

be waiting for the next CV clock to start from the beginning. If a clock gate and a reset gate are received at the same time, Hermod+ will restart (stop and play) instantly.

**Note** This reset input should be compatible with most modules outputting a RESET trigger on START or on STOP. It can also be compatible with modules outputting a RUN level when playing.

### **CV PLAY ENABLE** - CV A CV B CV C CV D

When the selected input is high, the sequencer will be playing. When low, Hermod+ will be stopped. In other words, it lets you control the « play/stop pad » of Hermod+ with a gate level. You can set this setting together with **CLOCK SOURCE = INTERNAL** and you will still be able to use the « play/stop pad » of Hermod+.

### **CV REC ENABLE** - CV A CV B CV C CV D

Use an incoming gate to enable/disable the recording.

### **CV BPM** - CV A CV B CV C CV D

Use an incoming gate (clock) to refresh the internal BPM value based on pulses averaging. This settings works together with **CV CLOCK DIV** (that lets you configure the clock division).

### **CV CLOCK DIV** 1/96 1/48 1/32 1/16 1/8 1/4 1/2 1/1 (1 BAR)

When **CLOCK SOURCE = CV** and/or when **CV BPM** is used, sets the expected speed of the incoming clock.

**Note** This parameter is displaying 2 different units, meaning the same thing. The first one is the time division (e.g. 1/16) : it's the expected rate of the clock. The second one is the **PPQN** (e.g. 4ppqn) : it's the expected number of pulses per quarter note.

## 6.3. Sync output

**MIDI** - **CLOCK+TRANSPORT** **ONLY CLOCK** **ONLY TRANSPORT**

Sets if a clock should be transmitted on the MIDI port, and if start/stop (transport) messages should be transmitted as well.

**USB DEVICE** - **CLOCK+TRANSPORT** **ONLY CLOCK** **ONLY TRANSPORT**

Sets if a clock should be transmitted on the DEVICE port, and if start/stop (transport) messages should be transmitted as well.

**USB HOST** - **CLOCK+TRANSPORT** **ONLY CLOCK** **ONLY TRANSPORT**

Sets if a clock should be transmitted on the HOST port, and if start/stop (transport) messages should be transmitted as well.

**CLOCK ON STOP** - **SEND**

Always sends the MIDI clock even when the player is stopped.

**RESET OUT MODE** **RESET ON PLAY** **RESET ON STOP** **SEQ CHANGE** **RUN** **STOP**

**1/96** ... **128 BARS**

The dedicated reset output can be configured to :

**RESET ON PLAY** Trigger this gate at the start of playback.

**RESET ON STOP** Trigger this gate at the end of playback.

**SEQ CHANGE** Trigger this gate at any sequence change.

**RUN** This gate will be high only when playing.

**STOP** This gate will be high only when not playing.

**1/96 .. 128 BARS** Defines a rate for using this output as a secondary clock output generator.

**CLOCK OUT RATE** **1/96** **1/48** **1/32** **1/16** **1/8** **1/4** **1/2** **1/1**

Sets the speed/resolution of the dedicated clock gate output.

## 6.4. MIDI input

**ACTIVE TRACK PORT**  **MIDI**  **DEVICE**  **HOST**  **ALL**

Routes the MIDI messages of the selected port to the currently selected track, regardless of the track's input parameters.

**ACTIVE TRACK CHANNEL**  **CH01**  ...  **CH16**

Routes the MIDI messages of the selected channel to the active track regardless of the track's input parameters.

**NOTES**  **IGNORE**  **ACCEPT**

Accepts or ignores the incoming notes MIDI event.

**CC MESSAGES**  **IGNORE**  **ACCEPT**

Accepts or ignores the incoming control-change MIDI event.

**PITCHBEND**  **IGNORE**  **ACCEPT**

Accepts or ignores the incoming pitchbend MIDI event.

**AFTERTOUCH**  **IGNORE**  **ACCEPT**

Accepts or ignores the incoming aftertouch (pressure) MIDI event.

**PROG CHANGE SEQ**  **CH01**  ...  **CH16**

Enables an incoming MIDI Program Change to select the playing sequence (**SE1** to **SE16**).

## 6.5. MIDI thru

**MIDI/HOST/DEVICE > MIDI/HOST/DEVICE**  **OFF**  **ON**

Allows for incoming MIDI data to be directly copied to the selected output port.

## 6.6. CV/Gate input

**ACTIVE TRACK**  **CV/GATE AB**  **CV/GATE CD**  **MOD A**  **MOD B**  **MOD C**  **MOD D**

Route a CV/Gate pair, or a single modulation CV to the currently selected track, regardless of the track's input parameters.

**CV A/B/C/D RANGE**  **-5V > +5V**  **0V > +5V**  **-2,5V > +2,5V**  **-1V > +1V**

Converts the incoming CV input signal levels to Hermod's standards.

## 6.7. Miscellaneous

**AUTOLOAD**  **ON**  **OFF**

Automatically loads the last saved or loaded project at startup.

**Tip** You can temporarily skip autoload by **Pressing** **step** button at startup.

**LED BRIGHTNESS**  **0%**  **...**  **200%**

Adjusts leds brightness level.

**HOLD TIME**  **FASTER**  **FAST**  **NORMAL**  **SLOW**  **EXTRA SLOW**

Changes the time for a button press to be registered as a Hold action.

**SMART OVERDUB**  **OFF**  **ON**

This feature allows for replacing recorded notes only when incoming notes are received. While recording, if nothing is played, the existing notes will remain. As soon as a new note is received, it will start to overwrite existing notes.

**SMART OVERDUB TIME**  **1**  **...**  **100**

Sets the time threshold for the smart overdub. After the set time, the player will stop overwriting existing notes.

**FOLLOW PLAYHEAD**  **ON**  **OFF**

Allows the piano roll to display the currently played section of the pattern automatically. When enabled, this behavior can be temporarily disabled by **Pressing** **X** or **Y** while in **step** mode.

## 6.8. Monitor

On the left side of the screen, display the captured voltages of the four CV inputs (A, B, C, D) from -5.000V to +5.000V.

On the right side, displays the corresponding V/octave note, from C0 to C10.

On the center, the little dot represents the voltage of the input, and the vertical line shows the fine pitch (-50% to +50%) of the V/octave note.

## 6.9. Recording

Hold **O** to enter the record settings. Alternatively, these settings can be accessed via the global settings menu.

**Note** These particular settings will be saved along with your global settings : **Press track**, then **Press Y** to enter global settings and select SAVE.

### **MULTIRACK** **ON** **OFF**

When the multitrack recording is enabled, up to 8 routed tracks (via midi in, usb in, CV/Gate in, ...) can be recorded simultaneously.

### **LOOPER** **ON** **OFF**

When the looper recording is enabled, you can capture your performance as if you were using a looper pedal. The length of the recording track is not predefined, but will be determined at the moment the recording stops.

First, **Press O** to arm the recording and **Press ▶** to start it.

**Press O** to end the recording. The track length will be set, and the track will begin looping.

### **HARD REC** **ON** **OFF**

When hard recording is enabled, the previously recorded notes will be erased upon a new recording.

### **PUNCH IN** **OFF** **ON**

When the recording is armed (REC button is lit), allows for the recording to listen to inputs and start recording upon the first incoming note.

**Note** This option works on incoming notes only, it has no effect when recording on a MODULATION track layout.

**SHORTCUT X** NOTHING HARD REC MULTITRACK LOOPER PUNCH IN

Defines the action linked to the **X** + **O** shortcut.

**SHORTCUT Y** NOTHING HARD REC MULTITRACK LOOPER PUNCH IN

Defines the action linked to the **Y** + **O** shortcut.

**SHORTCUT X+Y** NOTHING HARD REC MULTITRACK LOOPER PUNCH IN

Defines the action linked to the **X** + **Y** + **O** shortcut.

## 6.10. Info

Displays Hermod+Os version, the CPU load, and the RAM usage (0% to 100%, for both notes events and mod/pitchbend/aftertouch/sustain events).







# 7. Shortcuts


## 7.1. In any mode

**SELECT A TRACK :** Press any track switch  to select the associated track

**LAUNCH A SEQUENCE :**  + matrix pad  launches the associated sequence

**RESTART :** Hold  Press  to restart (stop/play) the player of every patterns.

**BPM SETTINGS :** Hold  to enter the BPM settings (Press  to exit).

**BYPASS AUTOLOAD :** Hold  at startup to directly load a new project.

 Tip Temporarily access to each of the main modes by Holding its button.

## 7.2. Step mode – basics




### RECORD

Hold  to access the record settings. Alternatively, these settings can be accessed via the global settings menu.

This menu gives access to customizable shortcuts for each of the following options.

**HARD REC :** By default, Hold  and press  to enable hard recording.

**LOOPER :** By default, Hold  and Press  to enable looper recording.

**MULTITRACK REC :** By default, Hold  +  and Press  to enable a multitrack recording.

## EDIT

**ROTATE** : Press and Hold the encoder. Then Scroll to rotate all notes or modulation events in a pattern.

**ZOOM** : Hold **X** and Scroll to change the track zoom.

**PRECISE LENGTH** : Hold **Y** and Scroll to change the track length. Hold the encoder while scrolling to change the track length in 1/16th note increments.

**DOUBLE/HALVE LENGTH** : Hold **X** + **Y** and Scroll the encoder to double/halve the track length.

## 7.3. Step mode – advanced

### ROW EDIT

Hold **step** and Rotate the encoder to enter this edition mode.

More information on row editing is available **HERE** .

### ANALYSER

By default, a **NOTE** track only displays notes on its piano-roll. It's possible to view events automation recorded on a track :

**DISPLAY NOTES** : Hold **step** + Press TR1 ●

**DISPLAY MODULATIONS** : Hold **step** + Press TR2 ●

**DISPLAY PITCHBEND** : Hold **step** + Press TR3 ●

**DISPLAY AFTERTOUCH** Hold **step** + Press TR4 ●

**DISPLAY SUSTAIN**: Hold **step** + Press TR5 ●


## ERASE / GENERATE


**QUICK ERASE** : Hold **step** and Press **X** to delete all events of the current track pattern.

**QUICK RANDOMIZER** : Hold **step** and Press **Y** to randomize the current track pattern.

## 7.4. Step mode – edit notes

Those actions are valid for **NOTE** layouts :

**EDIT A NOTE** : Hold the matrix pad  where the note lies. Then Rotate the encoder to modify the note parameters. To switch between **PITCH**, **LENGTH** and **VELOCITY**, Press the encoder.


**Tip** Hold multiple matrix pads  to edit several contiguous notes at a time.

**FAST SCROLL** : When Holding a step and editing a value, Rotate the encoder while Pressing it to enable fast Scroll.

## 7.5. Step mode – edit modulations/gates

Those actions are valid for **MODULATION** layouts :

**MOD/GATE SWAP** : Press **step** to toggle between the MOD and GATE edition. You can also Hold **step** and Rotate the encoder to perform this action.

**EDIT A CURVE** : Hold the matrix pad  where the modulation event lies. Then Rotate the encoder to modify the value of this event.


**EDIT A GATE** : Hold the matrix pad  where the gate event lies. Then Rotate the encoder to modify the length of this gate.

## 7.6. Effects mode

**PATTERN MUTE** : Press a matrix pad  to mute the corresponding effect in this pattern only.


**GLOBAL MUTE** : Hold **effects** and Press a matrix pad  to mute the corresponding effect across all patterns.

**MODMATRIX** : Press **Y** to enter the ModMatrix.

**MODMATRIX CONFIG** : Press matrix pads  **5...8** to enter the ModMatrix configuration options of each lane.


## 7.7. Track mode

**PATTERN MUTE** : Press a matrix pad  to mute this track at a pattern level.

**GLOBAL MUTE** : Hold **track** and Press a matrix pad  to mute this track across all patterns.

## 7.8. Seq mode

**PRECISE LENGTH EDITING** : While Holding **X** , Hold the encoder while Rotate to change the loop length in 16th note increments.

**DUPLICATE A SEQUENCE** : Hold the matrix pad  holding the active sequence and Press an empty pad. This action is synchronised with the player.