

Warpfield

User Guide | Parish Audio

Creative time manipulation for new melodies, countermelodies, rhythmic patterns, reverse phrases, tape movement, and evolving playback drift.

Product page: <https://parishaudio.com/products/warpfield>

Warpfield reshapes audio in time using six different processing modes: Stretch, Reverse, Stop, Stutter, Repeat, and Warp. It can be used as a dramatic effect, but it is equally useful as a composition tool - especially for discovering new melodic and rhythmic relationships inside material you already have.

1. Quick Start

- **Insert Warpfield** on the track you want to transform. Synths, arpeggios, drums, percussion, vocals, piano, guitar, and loops are all strong starting points.
- **Choose a mode.** Stretch is a good first choice for new melodies/countermelodies; Repeat and Stutter are especially useful for rhythm; Stop and Reverse create strong time-direction effects; Warp adds continuous drifting motion.
- **Choose the Capture Window.** Use SYNC for beat/bar divisions or FREE for a millisecond-based window.
- **Choose Continuous or Triggered.** Continuous keeps the selected transformation running; Triggered lets ENGAGE activate it when needed.
- **Use Smooth** to soften loop and transition edges, then set Mix and Output.
- **Try partial Mix settings.** Blending Warpfield with the original source is often where new countermelodies and secondary grooves become most useful.

2. Signal Flow at a Glance

- Window-based modes capture recent audio into internal buffers and process it according to the selected mode.
- Synchronized windows follow host BPM, musical position, and time signature when available. Free timing uses milliseconds.
- Stutter and Repeat have an independent Loop / Slice SYNC/FREE setting, so the internal repeat length does not have to use the same timing mode as the capture window.
- Smooth softens loop and transition edges. Mix blends dry and processed signals. Output controls the final active-plugin level.
- Power bypass returns the dry signal.

3. The Six Modes

Mode	What it does	Good starting uses
Stretch	Plays captured material at 1/4x, 1/3x, 1/2x, 2/3x, or 1x. Time and pitch move together.	New melodies, countermelodies, half-time phrases, alternate harmonic motion.
Reverse	Captures a complete window and plays it backward.	Reverse fills, transitions, rhythmic reverse texture, phrase reversal.
Stop	Runs a tape-style deceleration or acceleration curve across the selected window.	Tape stops/starts, scratching, repeated pitch dips, rhythmic tape movement.
Stutter	Repeats the recent tail/end slice of the capture window.	Glitches, chopped rhythms, tail-repeat patterns, off-grid internal rhythm.
Repeat	Loops a prefix taken from the beginning/front of the capture window.	A A / B B style patterns, rhythmic repatterning, phrase repetition.
Warp	Continuously varies a read head around normal playback speed.	Tape-like instability, evolving pitch/time motion, subtle drift, stronger warping.

4. Timing and Synchronization

Capture Timing: SYNC uses musical divisions from 1/64 through 4 Bars. FREE uses 10 to 16,000 ms.

Host alignment: synchronized window-based processing is tied to the DAW musical grid. Starting playback or switching modes in the middle of a window may require a short wait until the next valid complete window rather than treating the Play-click position as a new beat boundary.

Time signatures: 1 Bar, 2 Bars, and 4 Bars follow the host time signature instead of assuming 4/4.

Host fallback: Warfield prefers host BPM, PPQ, sample position, and time signature, while retaining recent valid timing information and fallback alignment when a host temporarily omits individual fields.

Stutter / Repeat independent loop timing

The larger Capture Window and the smaller Loop / Slice Length each have their own SYNC/FREE choice. This makes it possible to keep the window locked to the song while running an intentionally uneven internal loop.

If a free loop does not divide evenly into the capture window, Warfield repeats it as many times as possible and truncates the final pass exactly at the window boundary. The capture window always remains the master reset.

5. Stretch



Stretch mode - source mapping is shown above and the stretched output timeline below.

Stretch is one of Warfield's strongest composition tools. It plays captured audio at a slower rate, changing both timing and pitch. Because the transformed phrase remains tied to the surrounding track, the result can create a completely different melodic relationship to the original source.

Playback Speed: 1/4x, 1/3x, 1/2x, 2/3x, or 1x.

Important: Stretch is not pitch-preserving. At speeds below 1x, only the portion of the source that can be traversed during the selected output window is used. For example, a 1-bar window at 1/2x plays the first half of that source window at half speed across the full bar; the remaining half of that source window is not heard in that cycle.

That behavior is exactly why Stretch can generate useful new melodies and countermelodies. A synth line, piano phrase, vocal, guitar part, or chord progression can reveal a slower, lower, differently timed phrase that works against the original material.

Starting approach: try a 1 Bar or 2 Bars window, 1/2x or 2/3x speed, Smooth around the middle, and Mix around 40-65%.

6. Reverse



Reverse mode - captured windows are played backward while the surrounding timing remains structured by the selected window.

Reverse captures a complete processing window and plays it backward. Short divisions create tight rhythmic reverse fragments; longer divisions reverse larger musical phrases.

The Reverse wet path waits for a complete reversible source window. At 100% Mix this means the wet path is silent during the initial capture period; at partial Mix the original dry component remains according to the Mix setting.

Starting approach: use 1/8 or 1/4 for rhythmic reverse movement, or 1/2 to 1 Bar for phrase-level effects. Mix below 100% is useful when you want the reverse material to act as a second rhythmic layer instead of replacing the source.

Reverse works especially well on vocals, piano, percussion tails, synth plucks, chord stabs, and transitions.

7. Stop



Stop mode - the display shows the tape-speed trajectory used by Tape Stop or Tape Start.

Stop applies a tape-style speed trajectory over the selected window. Choose **STOP** to decelerate toward a stop or **START** to accelerate from a very slow speed toward normal playback.

Shape: 0-100%. Shape changes the curvature of the speed trajectory. Lower values create a more direct response; higher values bend the slowdown/start more strongly.

Long windows create familiar transition-style tape stops. Very short synchronized windows can sound completely different: repeated pitch dives, fast tape dips, or scratching-style rhythmic effects.

Continuous mode: repeats the tape trajectory according to the selected window and remains aligned to the host grid when synchronized.

Triggered mode: ENGAGE starts the tape behavior from the current live-history position so the effect can respond from the trigger moment.

Scratch starting point: 1/16 window, Continuous, low Shape, low-to-moderate Smooth, and partial Mix.

8. Stutter



Stutter mode - a recent tail slice is repeated inside the larger capture window.

Stutter repeats the most recent tail/end slice of a captured window. The larger Capture Window determines the overall reset period; the smaller Loop / Slice control determines the repeated fragment.

The wet path stays silent until the first valid Stutter source is ready, which keeps the startup behavior consistent regardless of where you entered the mode. In synchronized Continuous operation, Stutter re-aligns its capture engine to the host grid when the mode is selected.

Independent loop timing: the Stutter slice can use a synchronized note/bar division or a free millisecond value even when the larger capture window uses the opposite timing mode.

A synced 1/4 capture window with a free 87 ms slice is a good example: the uneven internal rhythm moves against the beat, then resets cleanly at each quarter-note window.

9. Repeat



Repeat mode - a prefix from the beginning of each capture window becomes the repeated phrase.

Repeat is closely related to Stutter, but it selects a different part of the source. Repeat loops a phrase from the **beginning/front** of the capture window, while Stutter uses the recent tail/end.

In Continuous mode, Repeat can begin as soon as the requested prefix has fully arrived; it does not have to wait for the entire larger capture window before the first repeat starts.

For example, a 1/4 capture window with a 1/8 loop can produce **A A B B C C...**: the first eighth-note is captured, then immediately repeated; the next quarter-note window captures the next phrase and repeats that one.

Like Stutter, Repeat has independent Loop / Slice SYNC/FREE timing. If the loop does not divide evenly into the window, the last repeat is cut off at the window boundary.

Starting approach: try a 1/8 or 1/4 capture with a 1/16 or 1/8 loop and Mix around 40-60% to create a new groove underneath the original.

10. Warp



Warp mode - Depth and Drift Rate control evolving playback-speed movement behind the live input.

Warp continuously changes playback speed around normal speed using a read head operating behind recent live audio. It is not granular processing; the effect comes from moving the read speed and maintaining enough history reserve to do so safely.

Warp Depth: 0-100%. Controls how strongly playback speed moves away from normal and how much reserve the reader maintains behind the live input.

Drift Rate: 0.01-2.0 Hz. Controls how quickly the evolving speed motion changes.

Low Depth with a slow Drift Rate can create subtle instability and tape-like motion. Higher settings move into stronger pitch/time warping and sound-design territory.

Triggered Warp begins from the current live-history position when ENGAGE is pressed, then builds the history reserve needed for the drifting read head.

11. Global Controls

Control	Range / choices	Behavior
Power	On / Off	Bypasses active processing and returns the dry signal.
Play Mode	Continuous / Triggered	Runs continuously or uses ENGAGE to activate the selected mode.
Smooth	0-100%	Softens loop boundaries and segment transitions. Very short loops limit the effective fade so articulation is preserved.
Mix	0-100%	Dry/processed blend. Partial Mix is especially useful for countermelodies and secondary rhythmic patterns.
Output	-18 to +12 dB	Final active-plugin output level.

12. Factory Presets

Preset	Starting character
Half-Time	One-bar 1/2x Stretch.
Slow-Down	Slower 1/3x Stretch transformation.
Subtle Reverse	Quarter-note Reverse blended under the source.
Full Reverse	Full-wet one-bar reverse phrase.
Tape Stop / Tape Start	Triggered one-bar tape slowdown or acceleration.
Fast Stutter	Fast short-slice stuttering.
Rhythmic Repeat	Prefix repetition inside a larger window.
16th Stutter Blend	1/8 capture + 1/16 tail slice at partial Mix.
16th Repeat Blend	1/8 capture + 1/16 prefix repeat at partial Mix.
16th Tape Dip	Continuous short tape dips with partial Mix.
8th Reverse Blend	Eighth-note Reverse layered with dry signal.
Half-Time Blend	Half-time Stretch layered with the original.
Slow Drift / Tape Drift / Wide Warp	Three strengths/speeds of Warp movement.
Extreme Glitch	Very short full-wet Stutter/glitch processing.

Factory presets preserve the current Output setting and Power state. Loading a user preset also preserves Output and Power.

13. Practical Workflows

Goal	Starting approach
New melody / countermelody	Stretch; 1-2 Bar window; 1/2x, 1/3x, or 2/3x; Mix roughly 35-65%. Try synth, piano, vocals, guitar, or chordal material.
New drum/percussion groove	Repeat or Stutter; synced 1/4 or 1/8 capture; 1/16 or 1/8 loop; partial Mix.
Off-grid internal rhythm	Keep Capture Window synced, set Loop / Slice to FREE, and try roughly 70-150 ms.
Scratch / pitch-dip pattern	Stop; Continuous; 1/16 window; low Shape; low-to-moderate Smooth; partial Mix.
Layered reverse rhythm	Reverse; 1/8 to 1/2 window; Mix below 100%.
Subtle instability	Warp; low Depth; slow Drift Rate; blend to taste.

14. Troubleshooting

Symptom	What to try
A synced mode waits briefly after Play.	This can be normal. Warpfield preserves the host beat grid and may wait for the next valid full window instead of treating the Play-click position as a new boundary.
Stretch sounds lower in pitch.	Expected: Stretch changes playback speed and is not pitch preserving.
Reverse/Stutter is briefly silent after entering the mode.	The wet path may need a valid captured source window before processing can begin.
Stutter/Repeat feels too rigid.	Set Loop / Slice timing to FREE while leaving the larger capture window synchronized.
Loops click or feel too abrupt.	Raise Smooth.
The effect overwhelms the original.	Reduce Mix, shorten the window, or use a less extreme mode/rate.

15. Technical Reference

Item	Specification
Modes	Stretch, Reverse, Stop, Stutter, Repeat, Warp
Capture Sync divisions	1/64, 1/32, 1/16T, 1/16, 1/16D, 1/8T, 1/8, 1/8D, 1/4T, 1/4, 1/4D, 1/2, 1 Bar, 2 Bars, 4 Bars
Free capture time	10 to 16,000 ms
Stretch speeds	1/4x, 1/3x, 1/2x, 2/3x, 1x
Shape	0 to 100%
Warp Depth	0 to 100%
Drift Rate	0.01 to 2.0 Hz
Smooth / Mix	0 to 100%
Output	-18 to +12 dB
Main channel layouts	Mono or stereo
Plugin formats	Windows VST3; macOS VST3 and AU

16. Product Information and Support

For current downloads, product information, and updates:

<https://parishaudio.com/products/warpfield>

Parish Audio support: <https://parishaudio.com/contact>