

COBALT5S

Modal COBALT5S

5 voice polyphonic extended virtual-analogue synthesiser

User Manual

OS Version - 1.1



Important Safety Information

WARNING – AS WITH ALL ELECTRICAL PRODUCTS, care and general precautions must be observed in order to operate this equipment safely. If you are unsure how to operate this apparatus in a safe manner, please seek appropriate advice on its safe use.

ENSURE CORRECT PSU POLARITY - FAILURE TO DO SO MAY CAUSE PERMANENT DAMAGE - RECOMMENDED USE WITH PROVIDED POWER SUPPLY

This apparatus **MUST NOT BE OPERATED NEAR WATER** or where there is risk of the apparatus coming into contact with sources of water such as sinks, taps, showers or outdoor water units, or wet environments such as in the rain. Take care to ensure that no liquids are spilt onto or come into contact with the apparatus. In the event this should happen remove power from the unit immediately and seek expert assistance.

This apparatus produces sound that could cause permanent damage to hearing. Always operate the apparatus at safe listening volumes and ensure you take regular breaks from being exposed to sound levels

THERE ARE NO USER SERVICEABLE PARTS INSIDE THIS APPARATUS. It should only be serviced by qualified service personnel, specifically when:

- The apparatus has been dropped or damaged in any way or anything has fallen on the apparatus
- The apparatus has been exposed to liquid whether this has entered the apparatus or not
- The power supply cables to the apparatus have been damaged in anyway whatsoever
- The apparatus functions in an abnormal manner or appears to operate differently in any way whatsoever.

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00
Introduction

Modal COBALT5S is a five voice polyphonic extended virtual-analogue synthesiser.

It features two independent oscillator groups, each containing 40 different algorithms. There is a Mix control between the oscillator groups and an extended Oscillator Drift control for creating huge super-sounds.

The available algorithms include a variety of complex analogue synthesis techniques, built in cross-modulation (SYNC, RM, and many more), PWM, smooth Morphing between VA waves, bit crushing and filtered noise. Each algorithm has carefully curated controls that make complex synthesis simple with just two parameters.

There is a digital ladder filter with various configurations and three dedicated flexible envelope generators for AMP, MOD and FILTER that can be accessed independently or all three simultaneously on board.

COBALT5S also boasts a hugely powerful "Mod Matrix" with eight assignable slots and four additional fixed routes, 11 mod sources and 41 destinations.

The 5-axis X/Y/Z pressure-sensitive touchpad can be assigned to a huge range of modulation destinations and can be 'locked' in place when desired.

There are two LFO's with tempo sync (one poly, one global).

COBALT5S has two incredibly powerful independent and user-configurable stereo FX engines for Chorus and Stereo Delay.

The hardware has been manufactured with high-quality components: a durable polycarbonate enclosure, endless encoders and a super bright white on black OLED screen.

Among the many connections, Modal COBALT5S features a USB port to connect your synth to the MODALapp user interface on a computer tablet or phone. This can be used for preset design and management as well as updating the firmware on your COBALT5S (please see 'Updates' section).

Polyphony

- True 5 voice polyphonic with option to polychain any two COBALT5S synthesisers for 10 voice polyphony.

MPE

- Supports MPE-compatible MIDI controllers, allowing you to apply polyphonic control and expression to individual notes

Oscillators

- 2 independent oscillator groups, each with selectable algorithms, self-contained oscillator cross-modulation and control
- 40 algorithms including a variety of complex analogue synthesis techniques, built in cross-modulation (SYNC, RM, and many more), PWM, smooth Morphing between VA waves, bit crushing and filtered noise
- Each algorithm has carefully curated controls that make complex synthesis simple with just two parameters
- Extended Oscillator Drift

Filter

- Four-pole morphable ladder filter, with switchable configurations

Modulation

- Three dedicated envelope generators for AMP, MOD and FILTER that can be accessed independently or all three simultaneously including negative (reverse) versions for MOD and FILTER ENVs
- Two LFO's with tempo sync (one poly, one global) with seven different shapes
- Eight assignable modulation slots and four additional fixed modulation routings for common assignments with 11 modulation sources and 41 modulation destinations

Sequencer and Arpeggiator

- Polyphonic Real-time and Step sequencer with 512 notes and four recordable/editable parameter animations (Delay FX, LFO's, sequencer and arpeggiator can be either clocked internally or externally)
- Step Sequencer holds up to 64 steps, 5 notes per step, 4 lanes of Parameter-Lock style animation, Step Input mode, multiple playback modes including gate modes and rest function
- Built-In sophisticated programmable arpeggiator of 32 steps with rest capability and random up to 2048 steps before repeating

FX

- Two incredibly powerful independent and user-configurable stereo FX engines for Chorus and Stereo Delay

User Memory

- 300 patch memories, all fully editable; ships with 200 factory programs
- 100 sequencer presets that can be linked to any patch for quickly loading arrangements
- 4 Quick Recall slots accessible from the panel for quickly loading your favourite patches

Controls and Performance

- Premium 37 compact-key keyboard with velocity and channel aftertouch
- 16 switched encoders support realtime CC message transmissions to other MIDI devices or DAWs
- Five-axis X/Y/Z pressure-sensitive keypad for pitch bend, mod wheel and/or modulation assignments
- Multiple keyboard modes, Mono, Poly, Stack 2, Unison 2, Unison 4
- Glide/Portamento with both legato and staccato modes

Specification

Inputs and Outputs

- 6.35 mm / 1/4” TS line outputs
- 6.35 mm / 1/4” TRS headphone output
- MIDI DIN In and Out
- 3.5 mm / 1/8” TS Analogue clock sync In and Out
- Class compliant MIDI over USB connection
- 6.35 mm / 1/4” TS sustain pedal input

Enclosure and Display

- Durable polycarbonate enclosure
- Monochrome OLED display for instant visual feedback at all times of playing/editing

Power

- Power: DC-9.0V – 1.5A centre-positive or USB-bus powered

Editor Software

- Free MODALapp software editor available for macOS, Windows, iOS and Android
- MODALapp can also be run within your Digital Audio Workstation (DAW), with VST3 and AU versions available

Dimensions (L x W x H)

- Dimensions (L x W x H): 56.5 x 16.2, x 5.7 cm / 22.24” x 6.38” x 2.24”

Weight

- Weight: 2.4 kg / 5.3 lbs



01
Getting Started

Basic Functions

Powering on

Connect a power lead or the supplied USB cable to your COBALT5S then connect the outputs of the COBALT5S to your mixer, or if you prefer, connect your headphones. Connect the USB cable from your computer or tablet device to the COBALT5S for MODALapp communication.

Then power on.

You will see a loading animation on the screen. When the synth has loaded it will change to show the main patch page.

Screen Control

The Modal COBALT5S interface is designed to be extremely intuitive and easy to use, so that all the most important parameters are easily accessible and tweakable directly from the top panel. However, all functions are also accessible and tweakable on-screen using the two detented encoders.

These two switched-encoders are located either side of the screen are used for screen navigation and control and can be clicked to either switch mode or trigger / modify the selected function:

- **Page/Param** - When this encoder is in 'Page' mode (top row of on-screen text) it cycles through the parameter pages / groups (e.g. Osc1, Osc2, Filter); when it's in 'Param' mode (bottom row of on-screen text) it cycles through the parameters on that page / group. Use the switch by clicking the encoder to toggle between the two modes, where the mode is displayed on the screen with a line at top for 'Page' mode and at the bottom for 'Param' mode.

- **Preset/Edit (/Bank)** - This encoder/switch is used to adjust the currently selected value or 'trigger' the currently displayed parameter. When the panel is in 'Shift' mode the 'Load Patch' encoder is used to select the patch bank number, jumping up or down in increments of 100.

Secondary functions

COBALT5S is a comprehensive and fully featured synthesiser. Therefore there are a number of user interface combinations that are required to access some of the deeper functions of the synth.

The side panel UI has 2 buttons that can access secondary functions. These are the 'Shift', and 'Mod' buttons.

To access the functions labelled in light blue text you may either press 'Shift' to latch shift mode or use it momentarily by holding 'Shift' and turning an encoder. Once let go the panel will return automatically to its regular non-Shift state.

To access the modulation assign functions on the panel labelled in light grey boxes (to the side of the encoders), hold the 'Mod' button and press one of the relevant switches. The synth will enter and remain in an assignment mode until the 'Mod' button is pressed a second time.

The 'Patch' and 'Seq' switches is primarily used to switch the screen to either the 'Load Patch' or 'Load Seq' parameter for loading patches or sequences, putting the panel into either 'Patch' mode or 'Seq' mode. When in 'Patch' mode the 'Save' and 'Init' switches are used for patch preset management, however when in 'Seq' mode the 'Save' and 'Init' switches are used for sequence preset management. The white LED below each button is lit, to indicate which mode is currently active.

When held the 'Patch' switch can also be used to access some of the deeper controls of the synth engine from the panel. A full list of these combinations is listed in the UI Combinations section of this manual.

The 'Init / Rand' switches/functions respond to a button hold.

Navigating and Loading Preset

To navigate through and load patches first press the 'Patch' or 'Seq' switch to return to the Preset page and use the 'Preset/Edit' encoder to scroll through presets. Click this encoder (if Preset Auto-Load is not enabled) on the desired preset to load it. An asterisk will appear on next to the current preset name to indicate unsaved edits.

Init Preset

Press and hold the 'Init' switch, a confirmation message will appear on-screen however the preset will not be overwritten until saved.

Randomise Preset

Press and hold the 'Rand' switch, a confirmation message will appear on-screen however the preset will not be overwritten until saved. Randomise is only available for patches.

Save Preset

First press the 'Save' switch to enter the 'full' save procedure (setting preset slot and/or name - see below), or hold the 'Save' switch to perform a 'quick' save (saving preset directly into current slot with current name).

Once you are in the 'full' save procedure, presets are saved in the following way:

Slot Selection

Use the 'Preset/Edit' encoder to select the preset bank/number to save into, and press the 'Edit' switch to select it.

Naming

Use the 'Page/Param' encoder to select the character position, and use the 'Edit' encoder to select the character. Press the 'Preset/Edit' switch to finish editing the name. There are a number of panel shortcuts here:

- Press 'FX' to jump to lowercase characters
- Press 'F' to jump to uppercase characters
- Press 'A' to jump to numbers
- Press 'M' to jump to symbols
- Press the 'Page/Param' switch to add a space (increment all above characters)
- Press 'Init' to delete the current character (decrement all above characters)
- Hold 'Init' to delete the entire name

Confirming

Press the 'Preset/Edit' switch to confirm the settings and save the preset.

At any point during the save procedure hold the 'Page/Param' switch to move back a step.

To exit/quit the procedure without saving the preset, press the 'Patch/Seq' button.

Quick Recalls

COBALT5S has 4 Quick Recall slots for quickly loading presets. Quick Recalls are controlled using the following button combos:

- Hold 'Patch' + hold one of the four encoder switches to the left of the panel to assign the currently loaded patch to a QR slot
- Hold 'Patch' + press one of the four encoder switches to the left of the panel to load the patch in the QR slot.

LFO

- Turn the 'Rate' encoders into the negative range to access synced rates.

Filter

- Hold the 'Patch' switch and turn the 'Cutoff' encoder to control the Filter Type parameter.

Envelopes

- Press either the 'F', 'A' or 'M' switch for the ADSR and Depth controls to adjust the envelope parameters.
- Hold either the 'F', 'A', or 'M' switch for one second and then turn the ADSR encoders to adjust all envelopes simultaneously .

Sequencer

- Hold 'Patch '+ 'Play' switches to clear the sequencer notes .
- Hold the 'Patch' switch and press the 'Record' switch to enter the Step Sequencer 'Edit' Mode, if the currently loaded sequence is in 'Step' mode.
- When the screen is displaying the 'Linked Sequence' parameter, hold the 'Edit' switch to set the value to be the currently loaded sequence.

UI Combinations

Arp

- Hold the 'Arp' switch, and press keys on the internal or an external keyboard to add pattern notes or press the 'Edit' switch to add a rest to the pattern.
- Hold the 'Patch' switch and turn the 'Division' encoder to control Arp Gate.

Keyboard/Voice

- Hold the 'Patch' switch and press the 'Mix' encoder switch to cycle through the different Voice Modes.
- Hold the 'Patch' switch and turn the 'Mix' encoder to control the Glide parameter.
- Hold the 'Mod' + 'Oct-' buttons and press a key on the internal keyboard to transpose all notes, where the central C key is the root note. Press these buttons with no keyboard interaction to reset the transpose value back to 0.
- Hold the 'Oct-' + 'Oct+' buttons for one second when turning on Sustain to enable Sustain 'Latch Mode'.

Modulation

- To assign a Mod Slot hold the 'Mod' button and press the desired Mod source switch (labelled with grey boxes on the panel) so that the relevant blue LED is flashing; then set a depth by turning the desired modulation destination parameter encoder.
- When latched in a Mod Source assign mode, pressing the 'Mod' button again will exit mod assign mode.
- Press the 'Mod' button repeatedly without selecting a mod source switch to cycle through and view all mod slot settings on the screen.
- When the screen is displaying a mod slot 'Depth' parameter (most easily accessed via the 'Mod' button), hold the 'Edit' switch to clear the mod slot assignment.
- To assign a mod source to the Global Pitch destination, use the 'OscDrift' control. 'Tune1' will assign to Osc1 Pitch, 'Tune2' will assign to Osc2 Pitch.

FX

- Press the ‘FX’ switch once (so that the FX LED is statically illuminated) for the ADSR and Depth controls to adjust the Chorus FX parameters. Press the ‘FX’ switch a second time (so that the FX LED is flashing) for the ADSR and Depth controls to adjust the Delay FX parameters. Press the ‘FX’ switch again to return to the Chorus parameters.
- When the Delay FX is selected, turn the ‘A’ encoder into the negative range to access synced delay times.

Global Settings

- When the screen is displaying the ‘Reset’ option, press the ‘Edit’ switch and follow the confirm instructions to reset all global settings to the factory default settings. Please note that this will also reset the Main Volume and Tempo parameter values but your presets will be unaffected
- Hold the ‘Patch’ switch and turn the ‘Volume’ encoder to control the Patch Gain parameter.

Screen Parameter List

- If a screen parameter is crossed out this means that it is ‘inactive’ (and can’t be controlled) due to the value or state of other parameters or settings.
- If a screen parameter value is underlined to indicate the currently selected value, you will need to use the Edit encoder switch to apply newly selected values.



Patch Preset
Load Patch
Save Patch
Init Patch
Randomise Patch
Linked Sequence

Keyboard / Voice
Voice Mode
Glide
Octave
Transpose
Chord Latch
Sustain
Velo Assign
Velo Depth
AftT Assign
AftT Depth
Note Assign
Note Depth

Osc1
Algorithm
Param A
Param B
Tune
Fine

Osc2
Algorithm
Param A
Param B
Tune
Fine

Osc (General)
Mix
Drift

Filter
Cutoff
Reso
Morph
Type

Filter EG
Amount / Depth
Attack
Decay
Sustain
Release
Type

Amp EG
Amount / Depth
Attack
Decay
Sustain
Release
Type

Mod EG
Amount / Depth
Attack
Decay
Sustain
Release
Type
Assign

LFO1
Shape
Rate
Depth
Mode
Sync
Assign

LFO2
Shape
Rate
Depth
Mode
Sync
Assign

Mod Slot 1
Status
Source
Destination
Depth
Clear

Mod Slot 2
Status
Source
Destination
Depth
Clear

Mod Slot 3
Status
Source
Destination
Depth
Clear

Mod Slot 4
Status
Source
Destination
Depth
Clear

Mod Slot 5
Status
Source
Destination
Depth
Clear

Mod Slot 6
Status
Source
Destination
Depth
Clear

Mod Slot 7
Status
Source
Destination
Depth
Clear

Mod Slot 8
Status
Source
Destination
Depth
Clear

Mod (General)
Note -> Cutoff
Y+ -> LFO1 Depth
AftT -> Cutoff
Velo -> AEG Amount

Touchpad
Lock
Patch Mode
X+ Assign
X+ Depth
X- Assign
X- Depth
Y+ Assign
Y+ Depth
Y- Assign
Y- Depth
Z Assign
Z Depth

FX-1 - Chorus
A - Mod Depth
B - Rate
C - Feedback
D - Dry:Wet Mix

FX-2 - Delay
A - Time
B - Feedback
C - Filter
D - Dry:Wet Mix
Type
Clock Sync

Arpeggiator
Status
Division
Direction
Octave
Swing
Gate

Sequence Preset
Load Sequence
Save Sequence
Init Sequence

Sequencer
Play
Record
Mode
Length
Step Length
Num Steps
Step Mode
Step Overdub
Note Mute
Note Clear
Anim1 Status
Anim1 Param
Anim1 Clear
Anim2 Status
Anim2 Param
Anim2 Clear
Anim3 Status
Anim3 Param
Anim3 Clear
Anim4 Status
Anim4 Param
Anim4 Clear
Loop
Hold

Clock
Source
Tempo

Audio
Main Volume
Patch Gain
Headphone Level
Gain Boost

Settings - MIDI
Channel
Omni
Pitchbend Range
MPE Mode
MPE Master Channel
MPE Num Channels
MPE Pitchbend Range
DIN In Filters
DIN Out Filters
DIN Thru
USB Thru
Arp / Seq Out
MIDI-in Oct Offset
MIDI-in Monitor

Settings - UI
Screen Brightness
Screen Switch Mode
Screensaver Idle Time
LEDs Brightness
Keyboard Local
Velocity Curve
Aftertouch Curve
TP - Global Mode
TP - ModW Out
TP - Pitchbend Out
TP - Expression Out
TP - Z Sensitivity
TP - Z Locking

Settings - Sequencer
Metronome
Pre-Roll
Quantise
Transport

Settings - General
Global Tune
Polychain Master
Preset Auto-Load
Reset Settings
Firmware Version

02
Connections

MIDI (In, Out)

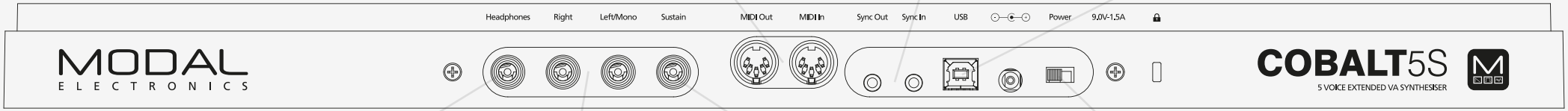
MIDI In / Out on MIDI 5-pin DIN cable. These outputs can be used to communicate with any other MIDI devices. The MIDI Out can be set to Thru using MODALapp or MODALplugin (See the MIDI section)

Clock Sync (In, Out)

Clock Sync In / Out on 1/8" mono/TS jack. Simply plug into your clockable gear as desired. (See the Sync section)

USB MIDI / Power

COBALT5S is a class compliant USB MIDI device and connects to a USB host via USB B Connection for MODALapp communication, MIDI input and MIDI output. Simply connect COBALT5S to a USB socket, such as on your computer or tablet with a standard USB cable and find 'COBALT5S' listed as a MIDI port on your computer or tablet. COBALT5S can also be powered by USB.



Headphones

Headphone output on 1/4" stereo/TRS jack. The volume can be adjusted using the 'Volume' knob or the dedicated Headphone Level control on the screen.

The headphone output will match the audio output so it can be either stereo or mono depending on the current audio out configuration.

Line Out

Line level stereo outputs on 1/4" TS dual-mono jacks. The left jack only will break the stereo circuit and collapse the signal to mono. These outputs can be connected to any line level input for monitoring and recording. The line output is higher quality than the headphone output, so always use it when recording or performing. The Line out level can be adjusted using the 'Volume' knob.

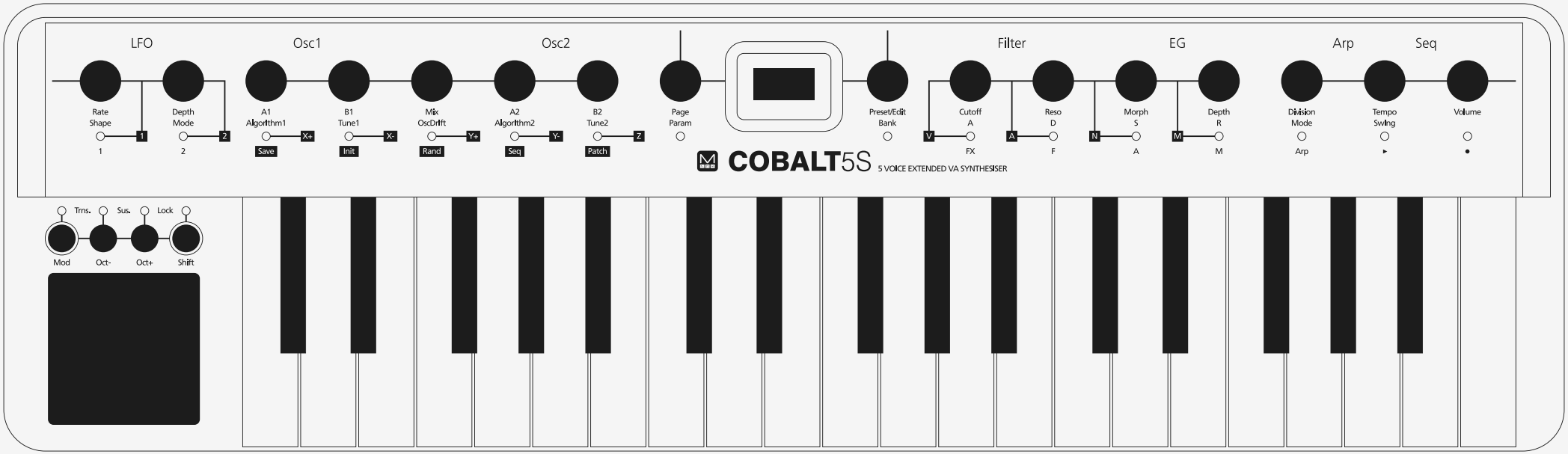
Sustain Pedal over standard 1/4" mono/ TS from an external sustain pedal.

Note: COBALT5S supports both types of sustain pedal polarities. "Positive / Normally Open" pedals can be connected / disconnected whilst COBALT5S is powered on, however "Negative / Normally Closed" pedals must be connected before powering on the device and disconnected after powering off the device in order to work correctly.
If your sustain pedal has a polarity switch we recommend setting it to the "Positive" polarity. If you are unsure of your pedal's polarity type, it is recommended to only connect / disconnect the pedal whilst the device is powered off.

Power

Power switch for COBALT5S. Power via DC-9.0V - 1.5A center-positive PSU

03
Synthesis engine



Oscillators

COBALT5S features two independent oscillator groups, each containing 40 different algorithms. There is a Mix control between the oscillator groups and an extended Oscillator Drift control for creating huge super-sounds.

- **A1:** This encoder allows you to control the Param A for the selected algorithm on Oscillator Group 1.
- **B1:** This encoder allows you to control the Param B for the selected algorithm on Oscillator Group 1.
- **Algorithm1:** Holding the 'Shift' button (or when latched in shift mode) and turning this encoder allows you to select which algorithm to use for Oscillator Group 1.
- **Tune1:** Holding the 'Shift' button (or when latched in shift mode) and turning this encoder allows you to control the coarse tuning of Oscillator Group 1 at desirable intervals +/- 2 octaves.
- **Fine1:** This screen only parameter allows you to control the fine tuning of Oscillator Group 1 +/- 100 cents.
- **A2:** This encoder allows you to control the Param A for the selected algorithm on Oscillator Group 2.
- **B2:** This encoder allows you to control the Param B for the selected algorithm on Oscillator Group 2.
- **Algorithm2:** Holding the 'Shift' button (or when latched in shift mode) and turning this encoder allows you to select which algorithm to use for Oscillator Group 2.
- **Tune2:** Holding the 'Shift' button (or when latched in shift mode) and turning this encoder allows you to control the coarse tuning of Oscillator Group 2 at desirable intervals +/- 2 octaves.
- **Fine2:** This screen only parameter allows you to control the fine tuning of Oscillator Group 2 +/- 100 cents.
- **Mix:** This encoder allows you to balance the volume between each oscillator group. All the way to the left you will hear only Algorithm 1, All the way to the right you will hear Algorithm 2. In the centre you will hear a balanced blend of both.
- **OscDrift:** This encoder controls the oscillator drift amount. This is the amount of slop or random detuning of each oscillators phase and tune.
- **Glide:** Holding the 'Patch' switch and turning the 'Mix' encoder controls the speed with which the oscillators change their pitch, 'sliding' from one note to the next one pressed. Positive values control the amount of Auto Glide and negative values control the amount of Legato Glide and will only glide if another note is already held.
- **Voice Mode:** Hold the 'Patch' switch and press the 'Mix' encoder switch to cycle through the different Voice Modes.

Algorithms

The available algorithms on COBALT5S include a variety of complex analogue synthesis techniques, built in cross-modulation (SYNC, RM, and many more), PWM, smooth Morphing between VA waves, bit crushing and filtered noise. Each algorithm has carefully curated controls that make complex synthesis simple with just two parameters.

- **VA Sweep:** Sweep through sine, triangle, saw, square, pulse (with pulse width) (A), ability to detune the oscillators (or snap to musical intervals) using spread (B)
- **VA Crushed:** Sweep through sine, triangle and saw shapes (A) with real-time control over bit crushing (B)
- **Spread Saw:** Spread mode with increased oscillator count, ability to blend between the fundamental and detuned oscillators (A) and more comprehensive spread (B) options (e.g oct up + detuned)
- **Spread Square:** Spread mode with increased oscillator count, ability to blend between the fundamental and detuned oscillators (A) and more comprehensive spread (B) options (e.g oct up + detuned)
- **Spread Triangle:** Spread mode with increased oscillator count, ability to blend between the fundamental and detuned oscillators (A) and more comprehensive spread (B)options (e.g oct up + detuned)
- **PWM:** Classic Pulse Width Modulation with width control (A) and ability to detune the oscillators using spread (B)
- **PWM Dual:** PWM mode where, as the width control (A) changes, the pulse width increases in the first cycle of the wave and decreases in the second cycle. Oscillators can be detuned using the spread (B) control
- **PWM Triangle / Square:** Alternating triangle and square waves with control over the width of the triangle portion (A) and an asymmetry control (B) that allows every second cycle to have a different triangle width (inverse) to the first
- **PWM Saw Eraser:** Wave with both a saw and PWM portion, with control over the ratio between the two portions (A) and the width of the PWM portion (B) relative to parameter A
- **PWM Triangle Pinch:** Triangle wave with pulse width modulation (A) and an asymmetry control (B) which allows every second cycle of the wave to have a different width to the first (can be wider or narrower)
- **Hard Sync Saw:** Classic hard sync with un-quantised ratio (A) that can be blended with a sub oscillator (B) one octave below the fundamental
- **Hard Sync Square:** Classic hard sync with un-quantised ratio (A) that can be blended with a sub oscillator (B) one octave below the fundamental
- **Hard Sync Triangle:** Classic hard sync with un-quantised ratio (A) that can be blended with a sub oscillator (B) one octave below the fundamental

- **Fractal Saw:** Complex sync with un-quantised control over ratio (A) and and an asymmetry control (B) that allows every second cycle of the wave to have a different sync ratio to the first
- **Fractal Square:** Complex sync with un-quantised control over ratio (A) and and an asymmetry control (B) that allows every second cycle of the wave to have a different sync ratio to the first
- **Fractal Triangle:** Complex sync with un-quantised control over ratio (A) and and an asymmetry control (B) that allows every second cycle of the wave to have a different sync ratio to the first
- **Reverse Saw:** Periodically reverses the direction of the waveform and changes the playback rate (A), asymmetry control (B) changes the period length (I.e the switch point within a cycle)
- **Reverse Square:** Periodically reverses the direction of the waveform and changes the playback rate (A), asymmetry control (B) changes the period length (I.e the switch point within a cycle)
- **Reverse Triangle:** Periodically reverses the direction of the waveform and changes the playback rate (A), asymmetry control (B) changes the period length (I.e the switch point within a cycle)
- **Window Amp Sync:** Applies amplitude modulation to a sine wave using a hard synced waveform. Features an un-quantised sync ratio control (A) and the ability to morph between multiple window shapes (B)
- **Metal Saw:** Creates ring modulation/amplitude modulation like effects by syncing a waveform to two separate signals, one at the base rate and one at the sync rate. Features un-quantised control over sync rate (A) and ability to balance between the base wave and the modulated signal (B)
- **Metal Square:** Creates ring modulation/amplitude modulation like effects by syncing a waveform to two separate signals, one at the base rate and one at the sync rate. Features un-quantised control over sync rate (A) and ability to balance between the base wave and the modulated signal (B)
- **Metal Triangle:** Creates ring modulation/amplitude modulation like effects by syncing a waveform to two separate signals, one at the base rate and one at the sync rate. Features un-quantised control over sync rate (A) and ability to balance between the base wave and the modulated signal (B)
- **Ring Mod Saw:** Ring mod applied to two saw waves, with quantised ratio control (A) that snaps through a series of useful ratios, and a fine control (B), which cross-fades between these ratios allowing precise control across the whole range
- **Ring Mod Square:** Ring mod applied to two square waves, with quantised ratio control (A) that snaps through a series of useful ratios, and a fine control (B), which cross-fades between these ratios allowing precise control across the whole range

- **Ring Mod Triangle:** Ring mod applied to two triangle waves, with quantised ratio control (A) that snaps through a series of useful ratios, and a fine control (B), which cross-fades between these ratios allowing precise control across the whole range
- **Ring Mod Triangle / Square:** Ring mod applied to a triangle and a square wave, with quantised ratio control (A) that snaps through a series of useful ratios, and a fine control (B), which cross-fades between these ratios allowing precise control across the whole range
- **Ring Mod Saw / Square:** Ring mod applied to a saw and square wave, with quantised ratio control (A) that snaps through a series of useful ratios, and a fine control (B), which cross-fades between these ratios allowing precise control across the whole range
- **Ring Mod Saw / Triangle:** Ring mod applied to a saw and triangle wave, with quantised ratio control (A) that snaps through a series of useful ratios, and a fine control (B), which cross-fades between these ratios allowing precise control across the whole range
- **Chaos Saw:** Un-quantised ring modulation (A) combined with randomisation (B)
- **Chaos Square:** Un-quantised ring modulation (A) combined with randomisation (B)
- **Chaos Triangle:** Un-quantised ring modulation (A) combined with randomisation (B)
- **Fold Triangle:** Triangle wave-folding (A) with DC offset (B)
- **Filtered Noise:** Noise generator combined with a morphable filter with full control over Cutoff (A) and Morph (B)
- **FM Saw:Square:** Frequency Modulation using a Sawtooth as the carrier and a Square as the modulator with full control over FM Depth (A) and Modulator Frequency Ratio (B)
- **FM Square:Square:** Frequency Modulation using a Square as both the carrier and modulator with full control over FM Depth (A) and Modulator Frequency Ratio (B)
- **FM Tri:Square:** Frequency Modulation using a Triangle as the carrier and a Square as the modulator with full control over FM Depth (A) and Modulator Frequency Ratio (B)
- **Noise AM Saw:** Sawtooth Wave amplitude modulated by a filtered noise source with full control over AM Depth (A) and Noise filter cutoff (B)
- **Noise AM Square:** Square Wave amplitude modulated by a filtered noise source with full control over AM Depth (A) and Noise filter cutoff (B)
- **Noise AM Tri:** Triangle Wave amplitude modulated by a filtered noise source with full control over AM Depth (A) and Noise filter cutoff (B)

Note: The oscillator spread controls function as follows:

- 0 - all oscillators are perfectly in tune
- 1 - 63 - increasing oscillator detune
- 64 - 127 - oscillators detuned in musical intervals

Filter

COBALT5S has a 4-pole morphable ladder filter, with switchable configurations

- **Cutoff:** This parameter controls the filter cutoff frequency. This affects the cutoff frequency of the filter, from 0Hz up to 22kHz.
- **Reso**: This parameter controls the amount of resonance of the filter.
- **Morph**: This encoder changes the frequency response of the filter. See below for how this control morphs each of the different filter types.
- **Type:** Holding the 'Patch' switch and turning the Cutoff encoder selects the current type of the filter. The filter types available are:

  Resonant Low Pass - Morphs 4-pole lowpass, through bandpass, to 1-pole lowpass

  Balanced Low Pass - Morphs 4-pole lowpass, through bandpass, to 1-pole lowpass

  Balanced High Pass - Morphs 4-pole highpass, through notch, to 1-pole highpass

  Balanced Phase - Morph controls the width and depth of the dual notches

The Resonant Low Pass filter type is designed to maximise resonance response.

The Balanced Filter types lose less low end frequencies at high resonance settings, with the trade off that resonance is reduced when sweeping the cutoff towards lower frequencies.



COBALT5S provides 3 separate 4-stage Envelope Generators (i.e. envelopes), one for the filter (F), one for the amplifier (A) and one for modulations (M). With negative amounts (F and M) only the attack, decay and sustain levels are inverted, the release phase will still tend to 0.

The envelope generator represented on the encoders can be selected using the 3 dedicated encoder switches.

- **Depth:** This controls the envelope depth amount of the selected envelope generator. This gives bi-polar (FILT-EG and MOD-EG) or uni-polar (AMP-EG) control of the amount of modulation the envelope has over its destination/s.
- **Attack:** Holding the 'Shift' button (or when latched in shift mode) and turning this encoder controls the time passing from the moment you press a key (i.e. 'MIDI Note On' message) until the sound reaches its maximum value.
- **Decay:** Holding the 'Shift' button (or when latched in shift mode) and turning this encoder controls the time passing for the envelope to drop from its maximum value to a sustain level (see below).
- **Sustain:** Holding the 'Shift' button (or when latched in shift mode) and turning this encoder controls the level of the sustain phase (i.e. the volume of the sound while keeping the key pressed for AMP-EG). If there are no modulations active, this volume keeps constant until you release the key. (The envelope then enters the 'release' phase)
- **Release:** Holding the 'Shift' button (or when latched in shift mode) and turning this encoder controls the time passing from the moment you leave a key (i.e. 'MIDI Note Off' message) until the sound reaches silence.

- **Type:** There are 8 envelope types. These types are stored per-patch and each envelope type is independent so you can have a different type for MEG, FEG and AEG in the same patch. You can find these settings at the bottom of the AEG, FEG and MEG pages on the screen.

  - Expo - classic exponential curve - suited for most sound types

  - Snappy - fast attack and decay time curves - best suited for percussive material

  - Soft - smoother attack and release time curves - best suited for pads

  - Linear - simple linear ramp for each envelope stage - best suited for modulation

  - Expo Long – Expo curve with double the maximum time for each stage of the envelope

  - Snappy Long – Snappy curve with double the maximum time for each stage of the envelope

  - Soft Long – Soft curve with double the maximum time for each stage of the envelope

  - Linear Long – Linear curve with double the maximum time for each stage of the envelope

  Long variants possess a maximum release time of 10 seconds.
- **F, A and M:** These switches select which envelope generator the above controls are representing.

  TIP: Holding either the F or A switch and changing the ADSR parameters will alter all three envelopes simultaneously and is a useful shortcut to quickly change all envelopes at once.

LFOs

COBALT5S features two individual low frequency oscillators. LFO1 is global and LFO2 is polyphonic.

All LFO's can be set to Retrigger, Single and Free mode and have these parameters:

- **LFO1 and LFO2:** These switches select which LFO the above controls are representing.
- **Rate:** This parameter controls the speed of the LFO.

  An LFO in a positive amount is a free rate meaning it will run independently from the synths tempo / MIDI clock input. In negative amounts it is synced to the synths tempo / MIDI clock input at various subdivisions.
- **Shape:** Holding the 'Shift' button and (or when latched in shift mode) turning this encoder controls the given LFO Shape. The available shapes are Sine, Tri, Sqr, Sawtooth / Ramp up, Sawtooth / Ramp down, S+H, Slewed S+H.
- **Depth:** This parameter controls the depth of the given LFOs modulation.
- **Mode:** Holding the 'Shift' button and (or when latched in shift mode) turning this encoder selects the Retrigger Mode. The modes are:

  Retrigger - In this mode, each new keypress restarts the LFO and it the continues to run - particularly useful for Unison/Stack sounds.

  Free - In this mode the LFO is never reset, so it could be at any phase when a note is pressed.

  Single - In this mode, the LFO will start when a new key is pressed, complete cycle and stop, but will not retrigger when a new note is triggered and one is already held.

Arpeggiator

COBALT5S features an intuitive programmable arpeggiator. The speed of the arpeggiator is controlled by the current clock which can either be received from the sync in port, external MIDI or from the internal clock in COBALT5S.

For arpeggiator 'hold' functionality please use the Sustain 'Latch Mode' as described below.

- **Arp:** The Arp can be enabled / disabled by pressing this switch. Holding this and entering notes using the keys or over USB or MIDI connection will input notes to the Arp. Rests can be input by pressing the Preset/Edit button while entering notes, as indicated on the screen during this process.
- **Division:** Turning this encoder allows you to select the clock division of the Arp.
- **Mode:** Holding the 'Shift' button and (or when latched in shift mode) turning this encoder allows you to select the octave range and direction of the Arp.
- **Swing:** Holding the 'Shift' button and (or when latched in shift mode) turning this encoder allows you to dial in swing to the Arp. This setting is bi-polar allowing us to nudge every other note backward or forward in time.
- **Arp Gate:** Holding the 'Patch' switch and turning the Arp encoder allows you to set Arp Gate length.
- **Sustain 'Latch Mode':** Holding 'Oct-' and holding the 'Oct+' button for one second will enable Sustain 'Latch Mode' - press and release a note / chord to sustain it, press a new note / chord to overwrite the existing one. This also provides the classic arpeggiator 'Hold' functionality.

Note. Programmed patterns in the arpeggiator are temporary and are not saved per patch. They will remain until reprogrammed or until the unit is power cycled.

COBALT5S has an extremely powerful sequencer on board, that can be configured in either real-time or step modes. Both modes feature four recordable / editable parameter animation lanes, allowing you to add parameter motion to your sequences over time.

NOTE: Most screen only sequencer parameters can be found on the Seq page of the screen menu. To navigate to this, Scroll the Page/Param left screen encoder in Page mode to the Seq page. Click the left screen encoder to enter Param mode and scroll through the parameters.

- **Play:** This switch starts and stops the sequencer.
- **Record:** This switch allows you to record enable and disable. See below for record behaviour in real-time and step modes.
- **Mode:** This screen only parameter allows you to select either real-time or step modes (default).

  NOTE: switching a sequence from real time to step mode (or vice versa) will initialise the sequence, as the two modes are not compatible. Once a sequence is saved as a step sequence, it will always load in step mode.
- **Note Clear:** Hold the 'Patch' switch and hold the 'Play' switch to clear all the sequencer notes in the currently selected sequence.
- **Tempo:** Turning this encoder selects the tempo of the internal clock.
- **Length:** Holding the 'Shift' button and (or when latched in shift mode) turning this encoder allows you to select the length of the selected sequence.
- **Mute:** This screen only parameter mutes all notes in the sequence.
- **Quantise:** This screen only parameter allows you to select an input quantise value for the sequencer.
- **Seq Loop:** This screen only parameter allows you to loop certain parts of the sequencer. When the 'Preset/Edit' switch is first pressed is the loop start point and when it is released becomes the loop end point. When a loop is active pressing the switch again will disable the loop.

  When the sequence is configured in real time mode, the looped portion is quantised to 1/16th of the total sequence length.
- **Seq Hold:** This screen only parameter holds the current sequencer step and repeats it, like a beat repeater. When the 'Preset/Edit' switch is released the sequencer carries on from the location it should have been before the step was repeated so it will still be in time.

  In real-time mode a 'step' is a 16th of the total sequence length, on release, the sequencer carries on playing from the current position.

- **Linked Sequences:** This is a screen only parameter that allows you to link a sequence to a specific patch. This loads this sequence every time its linked patch is loaded. You can access this easily by pressing the Patch button and using the Page/Param encoder to scroll all the way to the right. Simply input the desired sequence number for that patch or select 'Off' for no linked sequence. Like any other patch parameter, the patch must be saved in order to retain the linked sequence number.

  Tip: When selecting a Linked Sequence, hold the Preset/Edit switch to select the current sequence.
- **Step Edit Mode:** Hold the 'Patch' switch and press the 'Record' switch to enter Step Edit Mode.

Real-time Mode

The Real-time sequencer boasts a 512-note capacity and will record notes as you have played them in making this the ideal sketchpad for your musical ideas.

- **Recording:** Pressing record starts the sequencer recording. If the sequencer is not running when this is pressed and pre-roll is disabled, the sequencer will start. By default, a metronome will play whilst the sequencer is recording.

  Up to four parameters can be recorded while recording, one for each animation lane.

  Tip: You can enable or disable the metronome in the MODALapp or on-screen on the Settings – Seq page.
- **Length (Shift + Tempo):** Allows you to select the length of the selected sequence.
- **Quantise:** Allows you to select an input quantise value for the sequencer. This setting is global and can be found on the screen on the Settings – Seq page.

The Sequence position LED will always cycle 1 - 16 over the current sequence length. Eg. if sequencer is set to 4 bars; it will take 4 bars for the sequencer LED to scroll from 1 to 16 (i.e. not steps) If the sequencer is running, any sequencer length changes will only take affect at the beginning of a bar.

Step Mode

The step sequencer (default mode) is a 64-step, 5 note-per-step sequencer giving you full step-by-step control of your melodies and ideas. It also features a number of Step Modes that add powerful flexibility to deploy your sequences in a variety of setups and situations. Entering notes into the step sequencer can be achieved in three ways:

Step Input Mode

- Accessed when the sequencer is not playing, but is recording.
- The first note received will clear all notes in the sequence and reset the number of steps (great for starting again quickly).
- Sequencer step will progress when no notes are held, you can keep adding notes until all notes are released.
- You can also input animation data when in this mode, progressing through the steps by triggering notes or adding rests.
- Enter rest steps using the 'Preset/Edit' switch.
- Exit this mode by toggling record or hitting play.

Step Edit Mode

- Hold the 'Patch' switch and press the 'Record' switch to enter Step Edit Mode. Use the same combo or simply press the 'Patch' switch to exit.
- Page mode + left screen encoder allows you to scroll through the notes and animator data for each step.
- Shift + page mode + left screen encoder allows you to scroll through only the currently selected page type for each step only (e.g. just notes pages, or, animation).
- Param mode + left screen encoder moves the cursor to change which value is being edited.
- Right screen encoder edits the value highlighted by the cursor.
- Pressing the right screen encoder triggers/previews the currently displayed step.
- Shift + holding the right screen encoder will clear a highlighted note.
- When the cursor is over a note value, note input (keyboard or MIDI) will set the highlighted value
- When the cursor is over an animator value, parameter changes (panel or MIDI) will assign an animation lane and/or set the highlighted value.

Overdub

- While the sequencer is playing, press Record to allow notes to be overdubbed into the sequencer.
- Any animated parameter changed while overdubbing will replace control values on the current step.

There are two step overdub modes, found on the Seq page of the Screen:

- Replace - Note input will replace notes on a given step when overdubbing.
- Add - Note input will be added to notes on a given step when overdubbing.

The step sequencer also has the following parameters:

- **Num Steps:** Turning the Length encoder on the panel (Shift + Tempo) controls the number of steps that are played back without changing any of the step data, so can be used as a performance tool.
- **Step Length:** This is a screen only parameter that controls the length of each step (globally) when the sequencer is running in clock step mode (see below).
- **Step Mode**: This is a screen only parameter that controls the way in which the sequencer steps advance. The modes are:

  Clock - Step sequencer will follow the same clock as the rest of COBALT, with the clock division set by the Step Length control.

  Each step will play until the start of the next step.

  This means you can run the step sequencer and the arp at different clock divisions.

  Gate - Sequence progresses when a note on is received and no other notes are held.

  Sequencer will play the current step until all notes are released.

  Only notes from the sequencer are sent to the voices. This means you can play back a sequence by pressing a single note repeatedly, varying the rhythm.

  You could also play chords and have the sequence progress with each new chord that is played.

  Tip: Using the arp with any of the gate modes allows the step sequencer to follow the rhythm of the arpeggiator exactly, complete with Swing and Gate Amount.

Gate Thru - The same as ‘Gate’ but all MIDI notes are sent to the voices.

Great for re-harmonising a sequence - record chords into the sequence, then play it back using a single finger to add a bassline.

Also useful for polyrhythms e.g. programming a 7-step sequence, then playing a 3 note arpeggio alongside.

Tip: Try gate triggered animation sequences - mute or clear the note lane and play notes to hear just the animation changes.

Gate Transpose - The same as ‘Gate’ but the sequence is transposed relative to middle C (note 60 / C4). Pressing note 60 repeatedly will play back the sequence as programmed, playing note 61 will play the sequence back 1 semitone higher than programmed

Great when used in conjunction with the Arp + Arp octave controls, playing back some sequence steps a few octaves above or below normal.

Sync Gate - Sequencer timing driven from the sync in port (rising edge). Allows you to drive the sequencer from external CV sources without affecting timing on the rest of COBALT.

COBALT will not follow sync timing when this mode is enabled. To use sync as the clock source for the whole synth, step sequencer will need to be in ‘Clock’ mode.

Sequencer LED’s will cycle in groups of 16 steps, with the first four blue sequencer LEDs lighting to signify which group of 16 the sequencer is currently playing.



FX

COBALT5S features two powerful stereo FX: Chorus and Delay.

Press the 'FX' switch once (so that the FX LED is statically illuminated) for the ADSR and Depth controls to adjust the Chorus FX parameters. Press the 'FX' switch a second time (so that the FX LED is flashing) for the ADSR and Depth controls to adjust the Delay FX parameters. Press the 'FX' switch again to return to the Chorus parameters.

Chorus

- **A - Mod Depth:** This parameter controls the depth of modulation for the Chorus.
- **B - Mod Rate:** This parameter controls the rate of modulation for the Chorus.
- **C - Feedback:** This parameter controls the amount of signal that is sent from the output of the Chorus back into its input.
- **D - Dry/Wet Mix:** This parameter affects the Dry/Wet mix of the of the Delay engine's audio output with the pre-FX signal. When set to minimum, only the dry signal will be heard. When set to maximum, only the FX engine's signal will be heard.

Delay

- **A - Delay Time:** This parameter controls the interval of time between delay loops.
- **B - Feedback:** This parameter controls the amount of signal that is sent from the output of the Delay back into its input.
- **C - Filter:** This parameter controls the cutoff for the built in filter.
- **D - Dry/Wet Mix:** This parameter affects the Dry/Wet mix of the of the Delay engine's audio output with the pre-FX signal. When set to minimum, only the dry signal will be heard. When set to maximum, only the FX engine's signal will be heard.
- **Delay Type:** This screen only parameter allows the delay to be configured as a ping/pong or stereo delay
- **Delay Sync:** This parameter allows delay to follow the current synth tempo, this can be accessed from the delay page on screen or turning the time encoder anti-clockwise past 0

COBALT5S has a comprehensive Modulation Matrix with 11 Modulation Sources and 41 Modulation destinations. Mod slots can be used to assign a combination of modulation sources to destinations, 8 modulation sources can be assigned to a single destination, or any other combination thereof. There are also 4 preassigned slots for common modulation routings. These preassigned modulations are:

- **Note>Cutoff:** Bipolar control to Increase or decrease how much key scaling is applied to the cutoff frequency.
- **Y+>LFO1-Depth:** Increases LFO1-Depth with Y+ on Touchpad, commonly used to set up vibrato when LFO1 is controlling global pitch.
- **AftT>Cutoff:** Bipolar control to Increase or decrease filter cutoff frequency with aftertouch.
- **Velo>AEG-Depth:** Increases amount of velocity applied to the AEG-Depth. Commonly used as one way to increase velocity sensitivity of patches.

TIP: Try Velo>FEG-Depth for a more consistent, organic sounding velocity sensitivity.

The Mod Matrix is additive - Modulation values are added or subtracted from the modulated parameter value and limited to the parameter range. If a parameter is at 0, negative modulation values will not be audible until the parameter value is increased. The opposite is true for parameters at max value.

All of the modulation depths are bipolar, meaning sources can be inverted using negative depths. When multiple mod slots are assigned to the same destination, the modulation from all assigned slots is summed and limited before being applied.

LFO1, LFO2, MOD-EG, Velo, AftT, Note, X+, X-, Y+, Y- and Z can all be assigned to destinations from the front panel.

To assign a Mod Slot hold the ‘Mod’ button and press the desired Mod source switch (labelled with grey boxes on the panel) so that the relevant blue LED is flashing; then set a depth by turning desired modulation destination parameter encoder. The synth will enter and remain in an assignment mode until the ‘Mod’ button is pressed a second time.

Note. An LED flashing is used to indicate that the panel is in assign mode for the related function to that LED.

Press the ‘Mod’ button repeatedly without selecting a mod source switch to cycle through and view all mod slot settings on the screen.

- **Mod:** Pressing this button navigates to the ModSlot page on-screen. Repeatedly pressing this button cycles through all mod slot settings pages on the screen.

  Holding this button and selecting one of the mod source switches will enter that sources assign mode.

  When in modulation assign mode pressing this button will exit that mode.
- **1:** Holding the ‘Mod’ button and pressing this switch enters the assign mode for LFO1.
- **2:** Holding the ‘Mod’ button and pressing this switch enters the assign mode for LFO2.
- **X+:** Holding the ‘Mod’ button and pressing this switch enters the assign mode for Touchpad X+.
- **X-:** Holding the ‘Mod’ button and pressing this switch enters the assign mode for Touchpad X-.
- **Y+:** Holding the ‘Mod’ button and pressing this switch enters the assign mode for Touchpad Y+.
- **Y-:** Holding the ‘Mod’ button and pressing this switch enters the assign mode for Touchpad Y-.
- **Z:** Holding the ‘Mod’ button and pressing this switch enters the assign mode for Touchpad Z (Pressure).
- **V:** Holding the ‘Mod’ button and pressing this switch enters the assign mode for velocity.
- **A:** Holding the ‘Mod’ button and pressing this switch enters the assign mode for after touch.
- **N:** Holding the ‘Mod’ button and pressing this switch enters the assign mode for note / keytracking.
- **M:** Holding the ‘Mod’ button and pressing this switch enters the assign mode for the MOD-EG
- **Lock:** Pressing the ‘Oct+’ button and the ‘Shift’ buttons together locks the Touchpad in the position it is held allowing you to let go and continue playing. Pressing this combo again will unlock the Touchpad.

When the screen is displaying a mod slot ‘Depth’ parameter (most easily accessed via the ‘Mod’ button), hold the ‘Edit’ switch to clear the mod slot assignment.

To assign a mod source to the Global Pitch destination, use the ‘OscDrift’ control. ‘Tune1’ will assign to Osc1 Pitch, ‘Tune2’ will assign to Osc2 Pitch.

Valid combinations are listed here, combinations marked "•" are possible, combinations marked 'X' are not possible and combinations marked "— " are preassigned modulations that do not require a modulation slot:

Parameter	LFO1	LFO2	EG	NOTE	VELO	AFTT	X+	X-	Y+	Y-	Z
Osc1 A	•	•	•	•	•	•	•	•	•	•	•
Osc2 A	•	•	•	•	•	•	•	•	•	•	•
Mix	•	•	•	•	•	•	•	•	•	•	•
Osc1 B	•	•	•	•	•	•	•	•	•	•	•
Osc2 B	•	•	•	•	•	•	•	•	•	•	•
Osc1 Freq	•	•	•	•	•	•	•	•	•	•	•
Osc2 Freq	•	•	•	•	•	•	•	•	•	•	•
LFO1 Rate	X	X	X	X	X	•	•	•	•	•	•
LFO2 Rate	•	X	•	•	•	•	•	•	•	•	•
LFO1 Shape	X	X	X	X	X	•	•	•	•	•	•
LFO2 Shape	•	X	•	•	•	•	•	•	•	•	•
LFO1 Depth	X	X	X	X	X	•	•	•	—	•	•
LFO2 Depth	•	X	•	•	•	•	•	•	•	•	•
Cutoff	•	•	X	—	•	—	•	•	•	•	•
Reso	•	•	•	•	•	•	•	•	•	•	•
Morpth	•	•	•	•	•	•	•	•	•	•	•
FEG Attack	•	•	X	•	•	•	•	•	•	•	•
FEG Sustain	•	•	X	•	•	•	•	•	•	•	•
FEG Release	•	•	X	•	•	•	•	•	•	•	•
FEG Amount	•	•	X	•	•	•	•	•	•	•	•
AEG Attack	•	•	X	•	•	•	•	•	•	•	•
AEG Decay	•	•	X	•	•	•	•	•	•	•	•
AEG Sustain	•	•	X	•	•	•	•	•	•	•	•
AEG Release	•	•	X	•	•	•	•	•	•	•	•
AEG Amount	•	•	X	•	—	•	•	•	•	•	•
MEG Attack	•	•	X	•	•	•	•	•	•	•	•
MEG Decay	•	•	X	•	•	•	•	•	•	•	•
MEG Sustain	•	•	X	•	•	•	•	•	•	•	•
MEG Release	•	•	X	•	•	•	•	•	•	•	•
MEG Amount	•	•	X	•	•	•	•	•	•	•	•
Glide	X	X	X	•	•	•	•	•	•	•	•

Parameter	LFO1	LFO2	EG	NOTE	VELO	AFTT	X+	X-	Y+	Y-	Z
Global Freq	•	•	•	•	•	•	•	•	•	•	•
FX-1 A	•	X	X	X	X	•	•	•	•	•	•
FX-1 B	•	X	X	X	X	•	•	•	•	•	•
FX-1 C	•	X	X	X	X	•	•	•	•	•	•
FX-1 D	•	X	X	X	X	•	•	•	•	•	•
FX-2 A	•	X	X	X	X	•	•	•	•	•	•
FX-2 B	•	X	X	X	X	•	•	•	•	•	•
FX-2 C	•	X	X	X	X	•	•	•	•	•	•
FX-2 D	•	X	X	X	X	•	•	•	•	•	•

- **Oct -/+:** These buttons control the key range available along the keyboard.

  Tip: You can use this while holding notes to access unavailable notes. Particularly handy when used in conjunction with Sustain and Chord mode.

- **Transpose:** Holding the 'Mod' button and 'Oct-' button together enters Transpose mode. Here you can directly transpose the pitch of both oscillators using the keyboard. C2 is the default position. Keys below this transpose down 1 semitone per key and keys above transpose up 1 semitone per key.

  Note: Using transpose will not trigger a new note. If you are using low EG settings you may not notice the change. This can be used to great effect while sequencing the synth from its Arp or Seq or from external sources.

  Note. Pressing Transpose without entering any key values will reset transposition to 0. Transpose is a performance feature and as such is not saved per patch. It will remain until it is either reset, turned off or the unit is power cycled.

- **Sustain:** Pressing 'Oct-' and the 'Oct+' button together will enable / disable Sustain.

- **Sustain 'Latch Mode':** Holding 'Oct-' and holding the 'Oct+' button for one second will enable Sustain 'Latch Mode' - press and release a note / chord to sustain it, press a new note / chord to overwrite the existing one. This also provides the classic arpeggiator 'Hold' functionality.

- **Glide:** Holding the 'Patch' switch and turning the 'Mix' encoder controls the speed with which the oscillators change their pitch, 'sliding' from one note to the next one pressed. Positive values control the amount of Auto Glide and negative values control the amount of Legato Glide and will only glide if another note is already held.

- **Voice Mode:** Hold the 'Patch' switch and press the 'Mix' encoder switch to cycle through the different Voice Modes.

  Mono: Only one voice of the 5 voice engine is played.

  Poly: Polyphonic voice mode for the current patch. 5 voice true polyphonic path into a stereo FX engine input.

  Unison: Monophonic voice modes where multiple voices are stacked and detuned, the number reflects the number of voices per note.

  Stack: Polyphonic voice mode where 2 voices are stacked for 2-note polyphony.

- **OscDrift:** This encoder controls the oscillator drift amount. This is the amount of slop or random detuning of each oscillators phase and tune.

The Gain Boost setting applies to all patches and increases the average output level.

The Patch Gain control, allows you to balance even the quietest patches, and dramatically improved the audio quality while decreasing noise floor, so adding gain from external sources won't introduce unwanted noise.

Because COBALT5S employs a limiter as the final stage before output in its audio signal path, headroom for dynamics might be reduced as a result of higher gain levels.

Note: The main outputs on COBALT are designed to output Line Level signals

- **Patch Gain:** Per-patch gain adjustment for balancing patches relative to each other. Values in the range 0-100 should be transparent to use on any patch that needs it, moving the control past 100 can begin to saturate the limiter on some patches. Note that this can be used creatively.

- **Gain Boost:** Global gain boost that increases average output level. There are 3 settings:

  Off - full dynamic range

  On - boost to output volume (Default Setting)

  Gain boost setting will be saved automatically

- **Headphone Volume:** Headphone output volume can vary dramatically depending on which model of headphones is connected. This global control adjusts the output range of the headphone out to compensate for this variance and prevent unsafe listening levels.

- **Main Volume:** Master output volume of the synth, post limiter. Controls the output volume of both the headphone out and the main outputs. For best signal to noise, set this to 127.



COBALT5S contains a multi-axis, pressure-sensitive, highly-configurable touchpad for applying modulation and pitch bend.

The touchpad has five axes - X+, X-, Y+, Y-, Z / pressure - each of which are modulation sources in the COBALT5S modulation matrix.

The touchpad can be set to one of five modes and contains various other settings for configuring the exact behaviour and response.

Touch Modes

The touchpad can be set to one of five modes for configuring the XY position behaviour and pitch bend generation.

- **Pitch Bend + Mod (default):** Absolute 4-axis XY position, X+ / X- generates pitch bend
- **Mod:** Absolute 4-axis XY position, no pitch bend generation
- **Dyn Pitch Bend + Mod:** Dynamic relative 4-axis XY position, X+ / X - generates pitch bend
- **Dyn Mod:** Dynamic relative 4-axis XY position, no pitch bend generation
- **Classic XY:** Absolute 2-axis XY position (X+ / Y+ only), no pitch bend generation

The 'Absolute' modes behave in the same way as most other 4-axis touchpads - e.g. press in the centre to generate a central value, press in the top right corner to generate an X+ and Y+ value, and so on.

However with the 'Dynamic relative' modes the value that is generated is relative from the position of the initial press - the XY position of the initial press generates a central value which is then dynamically scaled from this position as you move your finger. For example - press anywhere on the left side of the touchpad to generate a central value, and then move your finger to the right to generate X+ values where the full X+ range is scaled from the start position to the right-side edge of the touchpad.

This behaviour can be useful for a number of reasons:

- If you always want to start from a central / 0 value, this behaviour means you don't have to worry about pressing on the centre of the touchpad
- If you only want to control one side of the X or Y axis with each touch, this behaviour can provide you with up to 2x the physical range for controlling an X or Y axis

While the majority of the available Touch Modes give you access to all 4 XY axes (bipolar), the 'Classic XY' mode gives you access to X+ and Y+ (unipolar) only but behaves like the more traditional XY touchpads that you may be more familiar with.

Primarily the Touch Mode is a global settings (found on the "Settings - UI & Controls" screen page) for setting your preferred behaviour that will be applied to all patches.
However, there is also the option to give each patch its own mode. This "Patch Mode" option can be found on the "Touchpad" screen page where, when set to "Global", it uses the global settings value.

Touchpad Lock

By default, when you release a touch the generated value resets back to the central / 0 value.

However, if you enable the 'Lock' performance parameter (using the 'Shift + Oct+' button combo, or using the screen parameter) the generated value will 'lock' to the last position on touch release.

By default, this 'lock' functionality only applies to the X and Y axes, however using the "Touch Z Locking" global setting you can enable Z locking so that the Z axis / pressure value will lock to the hardest pressed force value.

MIDI Output

By default the touchpad sends the following MIDI messages to the MIDI outputs:

- **X+ / X-:** pitch bend (if using a pitch bend Touch Mode), or CC 116 / CC 117 (if using a mod-only or classic XY Touch Mode)
- **Y+ / Y-:** CC 1 (Mod Wheel) / CC 118
- **Z:** CC 11 (Expression)

However Pitch Bend, Mod Wheel, and Expression messages can be disabled using global settings to help prevent conflicts with external MIDI devices.

General

- **Clock Source:** Sets the clock source for the COBALT5S with the following available options: Internal, MIDI, Sync-In, Auto, Master. If 'Auto' is selected then the COBALT5S will automatically use any detected clock source (prioritising Sync-In over MIDI) else it will use the internal clock. If 'Master' is selected then COBALT5S will run from the internal clock and constantly output MIDI clock to USB and DIN MIDI ports (dependant on DIN Out setting).

  Note: if 'MIDI' or 'Sync-In' is selected whilst there is no MIDI or Sync-In clock present then clocked-synced functions (sequencer, arpeggiator, delay FX, LFOs) may not work correctly or at all.
- **Global Tune:** Sets the global tuning of the COBALT5S with a range of +/- 1 semitone. You may need to adjust this if using the COBALT5S with other synthesisers that are not tuned to the standard tuning (e.g. old analogue synthesisers).
- **Polychain Master:** Sets this COBALT5S to be the master in a polychain setup. When active any changes on this COBALT5S will be mirrored on the others.
- **Preset Auto-Load:** Toggles if presets are loaded with or without confirming with a press of the Preset knob. If enabled when scrolling through presets a preset will be loaded automatically after a short pause.
- **Reset:** Press the 'Edit' switch and follow the confirm instructions to reset all global settings to the factory default settings. Please note that this will also reset the Main Volume and Tempo parameter values.

MIDI

- **Channel:** Sets the MIDI channel that the COBALT5S uses for both MIDI input (the MIDI-in messages channel that the device will respond to) and MIDI output (the channel for the transmitted MIDI messages).
- **Omni:** Enables the COBALT5S to be configured to 'Omni Mode', where it will respond to MIDI-in message on any MIDI channel.
- **Pitch Bend Range:** Sets the COBALT5S pitch bend range - in semitones - for both MIDI-in Pitch Bend messages and the Touchpad X axes.

  Note. If MPE Mode is enabled then this sets the pitch bend range MPE master channel messages only, where the MPE Pitch Bend Range setting should instead be used for configuring MPE member channel messages
- **MPE Mode:** Enables / disables MPE Mode for compatibility with external MPE instruments. Please note that you cannot enable both MPE Mode and Polychaining simultaneously.

- **MPE Master Channel:** Sets the MPE Master Channel for MPE Mode. Please note that if using external non-MPE MIDI controllers or software when MPE Mode is enabled, please set their output MIDI channel to match this MPE Master Channel value to ensure correct behaviour.
- **MPE Number of Channels:** Sets the number of MPE member channels to use in MPE Mode.
- **MPE Pitch Bend Range:** Sets the pitch bend range / sensitivity - in semitones - for MPE member notes in MPE Mode.
- **DIN In:** A set of MIDI filter settings for enabling / disabling the COBALT5S from responding to certain types of MIDI-in messages from the MIDI DIN-in port.
- **DIN Out:** A set of MIDI filter settings for enabling / disabling the COBALT5S from transmitting certain types of MIDI-in messages from the MIDI DIN-out port.
- **DIN Thru:** Enables a 'Soft MIDI Thru' mode for the DIN ports, where messages received by the DIN-in port are forwarded to the DIN-out port.
- **USB Thru:** Enables a 'Soft MIDI Thru' mode for all MIDI sources, where messages received by the DIN-in port are forwarded to USB-out and messages received by USB-in are forwarded to DIN-out.
- **Arp/Seq Out:** Enables the COBALT5S arpeggiator and / or sequencer to transmit notes to the MIDI-out ports. When arp out is enabled the internal keyboard notes will not be transmitted to MIDI-out. Please note that MIDI-in notes that are being arpeggiated will also be transmitted to MIDI-out if arp out is enabled, which may cause MIDI loop / echo issues in complex MIDI setups.
- **In Oct Offset:** Enables / disables the Keyboard Octave parameter from transposing MIDI-in notes

- **MIDI-in Monitor:** The MIDI-in Monitor is a useful tool to use if needing to verify if the COBALT5S is receiving MIDI messages. It will display the data of any MIDI message that COBALT5S can respond to and will ignore the current MIDI channel and filter settings.

  The MIDI monitor will provide the following information for each received message:

  Source - USB or DIN

  Message type - Note-on (NOn"), Note-off ("NOf"), Control Change ("CC"), Program Change ("PC"), Channel Aftertouch ("CAt"), Pitch bend ("PB"), System Exclusive ("Sys"), Clock Start ("Srt"), Clock Continue ("Con"), Clock Stop ("Stp")

  Channel

  Message data / values

  Incoming clock timing messages are displayed in the top right corner of the screen, where a "U" indicates it is receiving USB clock messages and a "D" indicates it is receiving DIN clock messages.

  Please note that it will only display messages that are received whilst the MIDI Monitor screen is being displayed.

  Press the 'Edit' switch to exit the MIDI Monitor.

Keyboard

- **Local:** Enables / disables the internal keyboard's connection with the internal sound engine. If you are using COBALT5S with an external sequencer you may need to set the Local setting to 'Off' to eliminate the double-triggering of notes caused by MIDI loops / echoes.
- **Velocity Curve:** Sets the velocity curve / sensitivity for notes from the internal keyboard. There are three curve options - Light, Normal and Heavy. Select 'Light' if you play keys lightly but would like the device to respond as though they were played harder; select 'Heavy' if you play keys heavily but would like the device to respond as though they were played lighter.
- **Aftertouch Curve:** Sets the aftertouch curve / sensitivity for the internal keyboard. There are five curve options - Very Light, Light, Normal, Heavy, Very Heavy. Select 'Light' or 'Very Light' if you want more control over the upper range of values of the aftertouch response; or select 'Heavy' or 'Very Heavy' if you want more control over the lower range of values of the aftertouch response.

Sequencer

- **Metronome:** Enables / disables the metronome click track for sequence recording. Please note that the sequencer pre-roll (if enabled) will always contain the metronome.
- **Pre-Roll:** Sets the sequence recording pre-roll length to determine how many bars of the metronome click track you hear before the recording starts.

  Note: Metronome and Pre-Roll are only available for realtime sequences
- **Quantise:** Sets the sequencer note recording input quantise value to ensure that played notes can be kept in time. Please note that this is an input quantise setting and therefore cannot be used to adjust previously recorded notes.
- **Transport:** Enables / disables the sequencer transport to be controlled by MIDI Clock Start / Continue / Stop messages from USB-MIDI. You may want to disable this behaviour if using COBALT5S with an external MIDI sequencer.

Screen

- **Brightness:** Sets the brightness / contrast of the COBALT5S screen.
- **Switch:** Sets the screen 'Page Switch' / 'Context Sensitivity' mode to determine how the screen responds to certain panel control interactions and MIDI-in messages.

  There are three main Page Switch modes - Regular, Smart, Off; and the first two modes contain three sub modes - All, Panel, MIDI.

  The 'Regular' mode causes the screen to switch to the page of the adjusted parameter and stay on the page until another parameter is adjusted; the 'Smart' mode causes the screen to switch to the page of the adjusted parameter but then switch back to the previous page after two seconds, where the 'previous' page will be the page accessed via either the screen 'Page / Param' control, the Patch / Seq button, or the FX1 + FX2 + FX3 button combination.

  The sub-mode of each mode sets the parameter source - the panel, MIDI-in, or both.
- **Saver:** Sets the idle time for the screen's screensaver. A smaller time will increase the lifetime of the screen.

Touchpad

- **Touch Mode:** Sets the Global Touch Mode for the touchpad. See the "Touchpad - Touch Modes" section for more info.
- **Touch ModW Out:** Enables / disables the touchpad Y+ axis from transmitting MIDI Modulation Wheel messages (MIDI CC 1) to the MIDI outputs. You may want to disable this behaviour if the COBALT5S is connected to other synthesisers that responds to MIDI Modulation Wheel messages.
- **Touch PB Out:** Enables / disables the touchpad X axes from transmitting MIDI Pitch Bend messages to the MIDI outputs if using a pitch bend Touch Mode. You may want to disable this behaviour if the COBALT5S is connected to other synthesisers that responds to MIDI Pitch Bend messages. Please note that if this is disabled the X axes will instead transmit CC messages.
- **Touch Expr Out:** Enables / disables the touchpad Z axis / pressure from transmitting MIDI Expression messages (MIDI CC 11) to the MIDI outputs. You may want to disable this behaviour if the COBALT5S is connected to other synthesisers that responds to MIDI Expression messages.
- **Touch Z Sensitivity:** Sets the sensitivity mode of the Z axis, or how hard you need to press to generate Z values. There are three main modes here (Light, Medium, Heavy) where each mode has two sub modes (1-2). 'Light' only requires a small amount of pressure to start sending Z value, 'Heavy' requires a large amount of pressure and 'Medium' requiring something in between. The sub mode then determines the 'depth' of the usable pressure range - '1' provides a 'shallow' depth meaning you don't have to apply as much pressure to reach the maximum Z value, whereas '2' provides a 'deep' depth which provides you with a greater pressure range to play with.
- **Touch Z Locking:** Enables / disables the touchpad Z axis / pressure value from 'locking' to the highest value when using the touchpad 'Lock' performance parameter.

LEDs:

- **Brightness:** Sets the brightness of the panel LEDs.

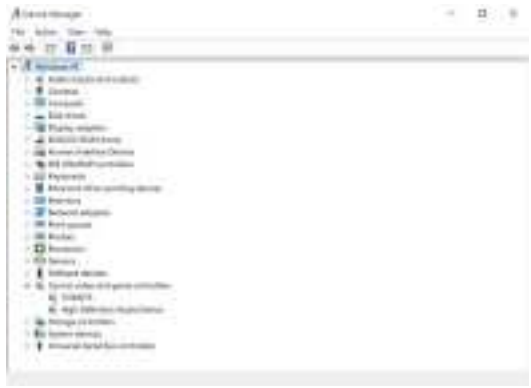


04
MIDI

COBALT5S is a fully class-compliant USB-MIDI device, meaning you can plug it into your computer, no drivers required, and gain access to a huge array of extra features. Simply plug in COBALT5S synthesiser to a USB port and it will show up as a MIDI input and output device in any software that supports external MIDI devices.



On macOS, COBALT5S will show up in 'Midi Studio', found in Applications > Utilities > Audio MIDI Setup. (Once open, select Window > Show MIDI Studio)



On Windows, COBALT5S will show up as a sound device in the Device manager.



Remember to enable the device input and output in your DAW's preferences.

MIDI Channel

On COBALT5S the MIDI channel can be set in the on-screen settings, or with the MODALapp.

You can also change additional MIDI settings in the on-screen settings pages or in the settings tab of MODALapp.

MIDI Output

COBALT5S can sequence your DAW or any device that can send MIDI notes over USB, MIDI or CV clock using the keyboard, sequencer or the arpeggiator.

The keyboard sends MIDI Channel Aftertouch messages and the Touchpad can send MIDI Pitch Bend messages.

All of the encoders on COBALT5S output MIDI messages (The appropriate CC message depending on the SHIFT or panel state). This allows COBALT5S to be used as a fully functional plug and play MIDI controller!

When a change is detected on any of the parameters, a CC message is sent out. See the MIDI implementation chart to find which parameters send which CC numbers. The keys also send the appropriate MIDI notes for the Octave range that they are programmed to.

MIDI Input

COBALT5S can be played by sending it MIDI notes. This means you can use your DAW or any device that can send MIDI notes over USB/MIDI to sequence COBALT5S or control any of the parameters featured in the CC Implementation List.

MIDI Clock

Configure your DAW and MIDI devices to send or receive MIDI clock (Sync) to or from COBALT5S and, when Auto is selected it will automatically configure itself to work in time with your track tempo. When no clock is detected, the COBALT5S will continue to use whatever tempo it is internally configured to.

MIDI Soft Thru

COBALT5S has two soft thru settings configurable from the app:

- **DIN Thru:** Forwards Midi received on din in to din out
- **USB Thru:** Soft interface mode which forwards midi received on din in to USB out, and USB in to din out

Program Change

Sending a bank change (0-2) followed by a program change (0-99) to COBALT5S will load the relevant preset.

Sync

The analogue sync connections on COBALT5S are configured to use a 3.3v, rising edge, 1 pulse per 16th note signal. This is used to synchronise any other gear that is CV clock enabled with your device. **PLEASE DO NOT EXCEED 5V INPUT AND OUTPUT.**

Any signal received by the SYNC IN connection is automatically forwarded to the SYNC OUT. When running off internal clock or external clock SYNC OUT sends out the received clock.

Sync auto detects incoming clock / sync signals and will select these in priority order:
1) Sync, 2) Ext MIDI and 3) Internal.

Sync will fall back to the next available sync source in reverse priority order after a timeout of 3 seconds.

Din MIDI Filters

COBALT5S has app-configurable midi filters on the Din input and output:

Notes, CC, Program Change, Aftertouch, Pitchbend, Transport, Clock and Sysex.

By default Din IN allows all message types, and Din OUT allows all message types except clock.

MIDI In Omni

MIDI can be made omni within the Settings pages or in the Settings tab of MODALapp. Omni mode makes COBALT5S listen to all midi channels, for all received midi (din or usb). Transmitted midi is still sent out on COBALT5S's current midi channel.

MIDI CC Implemention Chart

CC	Function
0	Bank Change
1	Mod Wheel
2	-
3	-
4	-
5	Glide
6	-
7	Main Volume
8	
9	Voice Mode
10	-
11	Touchpad Z
12	-
13	-
14	Osc1 Tune
15	Osc1 Fine
16	Osc1 Param A
17	Osc2 Param A
18	Osc Mix
19	Osc1 Param B
20	Osc2 Param B
21	-
22	FEG Attack
23	FEG Decay
24	FEG Sustain
25	FEG Release
26	AEG Attack
27	AEG Decay
28	AEG Sustain
29	AEG Release
30	Osc2 Tune
31	Osc2 Fine

CC	Function
32	FEG Amount
33	Morph
34	Cutoff
35	Resonance
36	LFO1 Rate
37	LFO1 Depth
38	-
39	LFO1 Shape
40	Octave
41	-
42	Filter Type
43	MEG Attack
44	MEG Decay
45	MEG Sustain
46	MEG Release
47	LFO2 Rate
48	LFO2 Depth
49	MEG Depth
50	LFO2 Shape
51	AEG Depth
52	LFO MIDI Sync
53	Arp Gate
54	-
55	Delay MIDI Sync
56	LFO1 Mode
57	LFO2 Mode
58	Arp Status
59	Arp Octave
60	Arp Direction
61	Arp Division
62	Osc1 Algorithm
63	Osc2 Algorithm

CC	Function
64	Sustain Pedal
65	-
66	-
67	Seq Length
68	Seq Mute
69	Seq Clear
70	Seq Hold
71	Seq Loop
72	Seq Record
73	-
74	-
75	Transpose
76	-
77	-
78	Swing
79	Seq Quantise
80	AEG Type
81	FEG Type
82	MEG Type
83	-
84	All EG Attack
85	All EG Decay
86	All EG Sustain
87	All EG Release
88	ModSlot 1 Depth
89	ModSlot 2 Depth
90	ModSlot 3 Depth
91	ModSlot 4 Depth
92	ModSlot 5 Depth
93	ModSlot 6 Depth
94	ModSlot 7 Depth
95	ModSlot 8 Depth

CC	Function
96	-
97	-
98	-
99	-
100	ModSlot 1 Source
101	ModSlot 2 Source
102	ModSlot 3 Source
103	ModSlot 4 Source
104	ModSlot 5 Source
105	ModSlot 6 Source
106	ModSlot 7 Source
107	ModSlot 8 Source
108	ModSlot 1 Dest
109	ModSlot 2 Dest
110	ModSlot 3 Dest
111	ModSlot 4 Dest
112	ModSlot 5 Dest
113	ModSlot 6 Dest
114	ModSlot 7 Dest
115	ModSlot 8 Dest
116	Touchpad X+
117	Touchpad X-
118	Touchpad Y-
119	Patch Gain
120	All Sound Off
121	Reset All Controllers
122	-
123	All Notes Off
124	Omni Off
125	Omni On
126	-
127	-

MIDI Polyphonic Expression (or MPE) is a method of using MIDI to enable expressive electronic musical instruments to control multiple dimensions of sound polyphonically. In MIDI, channel-wide messages (such as pitch bend, CCs, and channel aftertouch) are applied to all notes being played on a single channel; therefore, in MPE each note is assigned its own channel so that those messages can be applied to each note individually.

An MPE instrument typically has three dimensions of expression / control – left-right (X-axis); front-back (Y-axis); and pressure (Z-axis) – each axis can be mapped to various parameters of sound and be applied on a per-note basis.

COBALT5S is an MPE-compatible synthesiser, which means any valid MPE instrument / controller can control multiple parameters of COBALT5S's sound engine polyphonically. The majority of the COBALT5S parameters can be controlled by MPE.

Setting up MPE on COBALT5S

Enabling COBALT5S to respond to MPE involves the following steps:

1. Navigate to the MIDI settings controls on the screen
2. Set 'MPE Mode' to 'On'
3. Set 'MPE Master Channel' to match that of your MPE instrument. Your MPE instrument may refer to this as its 'MPE Zone' – 'Lower Zone' uses channel 1 and 'Upper Zone' uses channel 16. Some MPE instruments may not specify a Master Channel / Zone – in this case the most likely value to use here is '1'. Please refer to the MPE instruments settings or documentation for more information.
4. Set 'MPE Number of Channels' to match that of your MPE instrument. It is recommended to set this value as high as possible (on both your MPE instrument and COBALT5S) to take full advantage of COBALT5S's polyphony. Some MPE instruments may not specify a Number of Channels – in this case the most likely value to use here is '15'. Please refer to the MPE instruments settings or documentation for more information.
5. Set 'MPE Pitch Bend Range' to that of your MPE instrument. Your MPE instrument may refer to this as its 'Pitch Bend Sensitivity'. Some MPE instruments may not specify, or use, a fixed Pitch Bend Range – in this case use this value to set your preferred semitone range of the MPE X-axis. Please refer to the MPE instruments settings or documentation for more information.

Each MPE dimension is mapped to the COBALT5S sound engine as follows:

- Left-right / X-axis (sent as MIDI Pitch Bend) – This controls the pitch of the note, with the range set using the 'MPE Pitch Bend Range' global setting (see above).
- Front-back / Y-axis (sent as MIDI CC 74) – This controls the COBALT5S Y+ modulation assignments.
- Pressure / Z-axis (sent as MIDI Channel Aftertouch) – this controls the COBALT5S Aftertouch modulation assignments.

As the MPE Y and Z dimension assignments are built into COBALT5S's existing modulation matrix, these assignments are saved and recalled with each patch.

Using MPE on COBALT5S

If using in conjunction with non-MPE MIDI controllers or software, please set their output MIDI channel to match the COBALT5S's 'MPE Master Channel' to ensure correct behaviour.

COBALT5S MPE limitations:

- If Y+ or Aftertouch is assigned to any global sound parameters (LFO1 or FX parameters) then these parameters will change for all notes / voices and only the latest / newest MPE note will have control of these parameters.
- MPE is not available in Polychain mode
- MPE expression data cannot be recorded into the COBALT5S sequencer, and any MPE notes recorded into the sequencer are converted in 'master' notes.
- COBALT5S doesn't support MPE 'MIDI Mode 4' ('one channel per string' voice allocation).

Polychain

You can connect two COBALT5S devices together to give 10 voices using polychain.

First, connect the desired master COBALT5S DIN MIDI Out to your desired slave COBALT5S DIN MIDI In.

On the master COBALT5S navigate to ‘Settings (General) > Polychain Master’ and turn this on.

The slave device should now be showing all voice mode LEDs lit and ‘Polychain Slave’ on-screen.

When In Polychain mode, the slave COBALT5S panel is disabled along with the keyboard.

Polychain mode can be exited by turning off the ‘Settings (General) > Polychain Master’ setting on the master COBALT5S or by rebooting the synthesisers.

Note: Polychain can only be enabled when not in MPE mode

05
Update

Update

The firmware on COBALT5S can be updated remotely. This means that you will be able to update your COBALT5S to the latest version each time an update is released.

You can update COBALT5S using the MODALapp.

MODALapp is available for macOS, iOS, Windows, and Android.

To find the app on your platform, visit **www.modalelectronics.com/modalapp**

DO NOT run any other MIDI software that could be sending messages to COBALT5S during the update process.

06
MODALapp

MODALapp adds visual feedback for COBALT5S (and other Modal devices) and access to a handful of extra settings outlined above. All parameters are accessible from a single interface.

- All UI parameters accessible from a single interface
- Preset Manager page for preset management, backup and import
- Modulation page to quickly view and edit the current patch modulation settings
- FX page for selecting and editing Chorus and Delay FX on COBALT5S
- Sequence page for live sequence controls and editing the 4 parameter animation rows
- Keyboard page for playing COBALT5S directly from your device as well as access to other keyboard settings
- Settings page to configure MIDI settings and update the firmware

MODALapp is available for macOS, iOS, Windows, and Android.

To find the app on your platform, visit **www.modalelectronics.com/modalapp**



Connecting devices

COBALT5S can be attached to an iPad using a Camera Connection kit, or an Android device using a USB OTG (On-the-go) adapter.

MODALapp can only be connected via USB MIDI and not by MIDI DIN.

Install and open MODALapp. You will see a splash screen until a COBALT5S has been detected, at which point you will see the Editor page appear.

Playing COBALT5S

At this point you can play your COBALT5S with any MIDI controller! MODALapp forwards all incoming MIDI to COBALT5S automatically. Just make sure that your MIDI controller is sending to the same MIDI channel you're COBALT5S is assigned to.

This is the main section for patch design / editing. You will find keyboard / voice, oscillator, filter, and envelopes here.

The currently selected preset is shown at the top. There are also options for previous or next preset, init preset and randomise.

To save a preset first click the save button. You can then select the slot where you would like to save the new preset with the - / + buttons. You can change the name of the preset by clicking on the preset name. Finally click either SAVE again to confirm or EXIT to discard any name / slot changes.

There is also access to play, record, tempo options as well as sliders for patch gain and volume.

Across the middle there are the 12 modulation slots with 8 user configurable and 4 pre defined. Only valid modulation destinations for the respective source will be shown in the drop down menu.



In the Preset Manager Tab there are options to curate, move, backup or import presets. There are 100 presets per bank that can be viewed by scrolling in the preset list.

Presets can loaded with a double click and they can be renamed with two slow clicks. To move a preset simply click and drag it into your desired location. Dragging the preset to either edge of the preset manager window will start it scrolling in that direction. Different banks can be accessed by dragging the selected preset over the bank button.

Multiple presets can be selected by holding shift, ctrl or cmd and clicking. Shift clicking will select a block of presets and cmd or ctrl clicking will select individual presets. Once multiple presets are selected you can start moving them by clicking on a selected preset and dragging. Right clicking on a selected preset allows renaming and exposes the exporting or importing options. Exporting will copy and send all of the selected presets to the selected folder. Importing will overwrite all of the selected presets in the preset manager with the presets selected from your computer.

Preset Manager + Modulation Tab

You may also right click on a bank button to expose exporting and importing options of the entire bank (as individual .syx files)

All actions will display a confirmation window unless the yes to all button has been clicked. In which case no confirmation window will appear for the rest of the session.

On touchscreens a single tap will be the equivalent of a cmd or ctrl click. Holding a selected preset will start a move action

In the Modulation Tab there is access to the parameters for LFO-1, LFO-2 and MOD-EG.

There is also an XY pad that will emulate the movements of the Touchpad on COBALT5S as well as options for pitch bend and XYLock so that the XY pad will not return to zero on release.

Finally there is also access to the global depths of the 8 modulation sources Velo. Aftertouch, Note, Expression Pedal and the 4 Touchpad axes.



In the Sequencer Tab you can choose sequence type, load, initialise and save any of the Seq presets as well access the live sequence controls such as Length, Hold, Loop and Quantise.

When in Step Seq you can also scroll through steps displayed in groups of 16.

There is a drop down to select the current row and to the right of this a clear button for the current row. There are then the 5 mute buttons for the note row or any of the 4 parameter animation lanes.

NOTE: Editing of notes is only available for step sequences & there is no undo functionality.

Assigning some steps: A new sequence won't have any steps assigned to it and it will appear greyed out until you assign some steps using the front panel or by adjusting the 'Steps' control on the panel to the left.

Navigation: The visible key range (vertical) can be controlled using the controls to the left of the piano roll. The +/- buttons can be used to control how many notes are displayed and the slider can be used to set which note range is displayed. You can also move the view up and down by scrolling.

If you have a trackpad then the zooming gesture will have the same effect as pressing the +/- buttons

Visible step range (horizontal) can be changed by clicking the +/- controls on the top bar or scrolling left/right.

Draw Mode: To create some notes, ensure the draw button on the top bar is highlighted (this will be by default) and click or drag on any of the empty slots in the display below.

Click on a note to clear it, click and drag on a note to erase a selected area.

There are two modes to change the vertical drag behaviour:

Drag: Notes will be created with a default velocity of 63, click and drag vertically to change the pitch of the created note(s)

Velo: Dragging vertically will change the velocity of the created notes as you drag

Edit Mode: To edit notes, ensure the draw button on the top bar is highlighted.

It's a lot like you'd expect from any old piano roll, clicking on an untoggled note or dragging over some toggled ones will select them. It is also possible to delete notes by pressing backspace while you have some notes selected.

Selected notes will have a bar through them that indicates their velocity.

Once they're selected you can click on one of the active ones you just selected and drag it vertically- it'll do one of two things depending on the mode selected:

Drag: Will move all of the notes in pitch and step - if you hold down the alt or option key it will try to copy the notes

Velo: The velocity of all notes will be edited relative to the velocity they had at the start of the operation.



FX, Keyboard + Settings Tab

In the FX Tab there is access to the two FX engines Chorus and Delay and their respective controls.

In the Keyboard Tab there is a MIDI controller that can be used to play notes on COBALT5S from your device. There are pitchbend and modwheels as well as 3 buttons to determine how many octaves are shown on the screen at one time. The piano keyboard can be scrolled using the top scroll bar.

There is also access to the Arpeggiator controls and transpose/chord options.

In the Settings Tab there are options for updating your COBALT5S to the latest versions. MODALapp will notify you when a new update is available.

To have the app update the screen on COBALT5S in realtime, the page switch mode needs to be set to one of the (All) or (MIDI) options.

Finally there is access to the other settings available on COBALT5S. For a list of all settings available please read the Settings section in Synthesis Engine section of this manual.

Warranty Statement

- The Modal warranty period for any product purchased is 12 months from the date of the original purchase.
- The warranty is not transferable to a second user.
- Modal products are built using the latest manufacturing technology, tested to the highest possible standards and by using premium components this should result in providing you with reliable performance for many years.
- **The warranty is return to base, meaning the unit must be returned, carriage paid, to the Dealer you purchased the unit from or the exclusive territory Distributor responsible for the country in which you purchased the product.**
- Some of the products returned under warranty are found not to exhibit any fault at all when they are retested at our Service Centre's so it's always useful to contact our Support team first to try to avoid inconvenience to you at **support@modalelectronics.com**
- If you suspect that your unit is suffering from a component or manufacturing defect during the warranty period please contact either Modal support or the dealer that you purchased the Modal product from.
- In the event of a component or manufacturing defect becoming evident during the warranty period, Modal will ensure that the product is repaired free of charge or replaced.
- Whilst this warranty is provided by Modal, the warranty obligations are fulfilled by the exclusive territory Distributor responsible for the country in which you purchased the product.
- The Dealer will advise you of the appropriate procedure for resolving the warranty issue.
- In every case it will be necessary to provide a copy of the original invoice or Dealer purchase receipt to the Distributor.
- In the event that you are unable to provide proof of purchase directly then you should contact the Dealer from whom you purchased the product and attempt to obtain proof of purchase from them. The Dealer | Distributor will then advise the procedure to follow.
- This limited warranty is offered solely to products purchased from an Authorised Modal Dealer (defined as a Dealer which has purchased the product directly from Modal in the UK, or one of our Authorised Distributors outside the UK). Please note that if you purchased the product from outside of your country of residence you must return the unit to the original point of purchase for repair.
- The Modal warranty term is additional to any statutory rights in the country of purchase or as offered by the dealer at the time of purchase.

Warranty Information

What is meant by a Manufacturing Defect?

- We define this as a defect in the performance or specification of the product as described and published by Modal.
- A Manufacturing Defect does not include damage caused by post-purchase shipping, storage or careless handling, nor damage caused by misuse.

Warranty Limitations

- This warranty does not cover damage resulting from accident or misuse.
- The warranty is void unless repairs are carried out by an authorised service centre.
- The warranty is void if the unit has been modified other than at the manufacturer's instruction.
- The warranty does not cover components which have a limited life, and which are expected to be periodically replaced for optimal performance.
- We do not warrant that the unit shall operate in any other way than as described in this manual.

For further details please contact: **support@modalelectronics.com**