Kaona Instruments — Stereo Weaver

- Manual PDF

Manual PDF

Kaona Stereoweaver — using it for melodic components

Stereoweaver is **not a pitch or note generator**. It's a **mono-to-stereo spatial processor**. So when thinking about "melodic components," its role is:

- making a mono melody feel wider, deeper, and more alive
- adding motion to repeated note lines
- turning simple sequences into evolving stereo phrases
- creating contrast between lead, bass, arp, and drone parts

What the module does

From the manual, Stereoweaver takes:

- **1 mono input**
- and creates **2 stereo outputs: L and R**

Core controls:

- **Depth** — controls perceived depth and effect interaction
- **Phase** — shifts phase relationship between channels from 0–180°
- **Motion** — controls animation speed; includes **Rotary** mode

- **Haas** — adds inter-channel micro-delay for spatial spread
- **Width** — widens stereo image; includes **Move** behavior
- CV inputs for:
- Depth
- Phase
- Haas
- Width

Other important details:

- **Input gain** with clip indication
- **Independent L/R output levels**
- CV inputs are **bipolar ±5V**
- CV amount is influenced by the corresponding knob position

Best use in a melodic Eurorack patch

1. Stereo lead voice enhancement

Patch a complete mono melodic voice into Stereoweaver:

- VCO → VCF → VCA/envelope
- voice output → **Stereoweaver IN MONO**
- **OUT L / OUT R** → mixer or output module

Use settings like:

- **Depth:** low to medium
- **Phase:** low to medium
- **Motion:** slow
- **Haas:** moderate
- **Width:** medium

Result:

- lead stays centered enough to remain intelligible

- stereo field opens around it
- repeated notes feel less static
- small differences in phase and Haas give presence without sounding like delay

This is ideal for:

- melodies
- arpeggios
- plucked lines
- acid-style leads that need space without reverb

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2. Make a simple sequence feel expressive

A basic 8-step melody can feel mechanical. Stereoweaver helps by adding **micro-movement**.

Patch:

- sequencer → oscillator pitch
- gate → envelope
- mono synth voice → Stereoweaver
- slow LFO → **Phase CV**
- another slow or unsynced LFO → **Haas CV** or **Width CV**

Why this works:

- the notes themselves do not change
- but the *space around each note* evolves
- this creates the perception of phrasing and development

This is especially good for:

- repeating ostinatos
- Berlin-school sequences
- techno arps
- generative melodic loops

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3. Animated stereo arpeggios

Arps benefit a lot from spatial differentiation because the note content is already active.

Suggested patch:

- arpeggiated mono voice → Stereoweaver
- clocked triangle or sine LFO → **Width CV**
- slower LFO → **Phase CV**
- set **Motion** between slow and medium

Try:

- **Depth:** medium-high
- **Phase:** medium
- **Haas:** low-medium
- **Width:** medium-high

Result:

- different notes seem to occupy slightly different places in stereo
- the arp becomes less “flat”
- it feels like one melodic line unfolding in space

If you push Depth and Phase, you can get:

- micro-chorus
- slight phasing
- a glassy or dreamlike animated arp texture

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4. Leslie-like melodic motion with Rotary mode

The manual notes that **Motion** has a **Rotary** region that simulates a Leslie-type effect with:

- separate low/high “speaker” behavior
- speed offset

- amplitude variation
- phase variation

This is very musical on:

- sustained leads
- organ-like patches
- drones with melodic articulation
- legato mono lines

Patch idea:

- saw or pulse voice with gentle filter movement
- into Stereoweaver
- set **Motion** to **Rotary**
- modulate **Phase CV** slowly
- keep **Haas** moderate

This can make a static melody feel:

- spinning
- breathing
- vintage
- harmonically richer due to phase interaction

For melodic use, avoid maxing everything at once unless you want abstraction.

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5. Make counterpoint from one melodic line

Even though Stereoweaver doesn't create new notes, it can make one melody behave like **multiple spatially interacting strands**.

Use:

- **Width** up
- **Move** behavior engaged
- **Motion** controlling displacement speed
- **Phase** raised enough to increase channel differentiation

The manual says in Move mode:

- left and right channels progressively exchange levels
- speed is defined by Motion
- amplitude depends on Phase
- at maximum, displacement becomes more chaotic

Musically, that means a single line can feel like:

- it is being answered from side to side
- notes are “thrown” across the stereo field
- a melodic figure has internal motion similar to call-and-response

Great for:

- FM plucks
- percussive melodies
- minimalist repeating motifs

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6. Bassline support with careful stereo widening

Bass melodies can be widened, but carefully.

Recommended:

- **Depth:** low
- **Phase:** low
- **Haas:** very low
- **Width:** subtle
- **Motion:** slow

This preserves:

- punch
- center stability
- mono compatibility

Useful when:

- the bassline has upper harmonics
- you want subtle spatial animation without smearing the low end

A good trick is to feed Stereoweaver a bass voice with some filtered harmonics or wavefolding, so the spatial effect is heard more in the upper partials.

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7. Turn drones into melodic beds

A drone or held note can become a melodic support layer if its spatial structure evolves.

Patch:

- sustained oscillator or chord-like mono sum
- slow envelope or random voltage to timbre/filter
- into Stereoweaver
- random stepped CV or smooth chaos → **Width CV**
- slow sine → **Haas CV**
- slow offset LFO → **Phase CV**

This creates:

- a stereo bed that shifts over time
- a background layer that supports foreground melodies
- the illusion of melodic movement even when pitch is static

Especially effective in ambient and soundtrack work.

How each parameter affects melodic material

Depth

This is the “immersion” control.

- **Low:** direct, forward, focused
- **High:** deeper, more enveloping
- **Very high:** can produce micro-chorus and micro-phasing

For melody:

- use **low-medium** for intelligible leads
- use **medium-high** for dreamy arps and pads
- use **high** for experimental melodic textures

Phase

This defines much of the stereo character.

It affects:

- coherence
- strangeness
- diffusion
- stability

For melody:

- lower values keep lines more solid
- higher values can make notes shimmer or sound uncanny
- CV on Phase is excellent for long-form evolution

Motion

This determines animation speed and can enter Rotary mode.

For melody:

- slow = natural movement
- medium = noticeable stereo animation
- rotary = expressive sustained lead treatment

If Width is in **Move mode**, Motion sets displacement speed.

Haas

Adds micro-delay between channels.

For melody:

- moderate settings add presence and natural width
- higher settings make it more dramatic and characterful

Useful for making a mono voice sound immediately larger without obvious echo.

Width

Controls stereo spread and center hollowness.

For melody:

- subtle width keeps focus
- higher width makes a line cinematic
- Move mode adds dynamic left/right exchange

This is one of the strongest controls for making repeated notes feel active.

CV strategies for musical patches

Since the CV inputs are bipolar and summed with knob settings, modulation can be very expressive.

Good modulation sources

Use:

- sine LFOs for smooth stereo drift
- random smooth voltage for organic variation
- envelopes for note-dependent widening
- stepped random for more experimental placement
- sequencer CV for phrase-based spatial changes

Especially useful assignments

Width CV from envelope

Each note opens wider at attack, then narrows.

Effect:

- melodies “bloom” on each note

Haas CV from slow LFO

Stereo depth breathes over bars.

Effect:

- long phrases feel alive

Phase CV from random smooth source

Creates subtle instability and uniqueness.

Effect:

- repeated melodic loops avoid sounding identical

Width CV + Motion in Move mode

Creates side-to-side phrase travel.

Effect:

- spatial rhythm emerges from a static sequence

Example melodic patch recipes

Patch 1: Wide techno sequence

- 8-step sequencer → VCO
- gate → envelope → VCA
- saw voice → lowpass filter
- filter/VCA output → Stereoweaver

Settings: - Depth: 11 o’clock - Phase: 10 o’clock - Motion: 9–10 o’clock - Haas: 11 o’clock - Width: 1 o’clock

Modulation: - slow LFO → Width CV - slower LFO → Haas CV

Result: - wide, stable, modern stereo sequence

Patch 2: Dreamy ambient lead

- triangle/sine + subtle FM
- long envelope
- mono voice → Stereoweaver

Settings: - Depth: 2 o’clock - Phase: 1 o’clock - Motion: slow - Haas: noon - Width: 2 o’clock

Modulation: - smooth random → Phase CV - slow sine → Width CV

Result: - floating melodic line with evolving stereo aura

Patch 3: Rotating organ melody

- organ-like patch or additive voice
- mono output → Stereoweaver

Settings: - Depth: medium - Phase: medium - Motion: Rotary - Haas: low-medium - Width: medium

Modulation: - slow CV to Phase - optional envelope to Width

Result: - animated rotary-style melodic performance

Patch 4: Nervous experimental plucks

- short-decay pluck voice
- mono output → Stereoweaver

Settings: - Depth: high - Phase: medium-high - Motion: medium-fast - Haas: medium - Width: high / Move region

Modulation: - stepped random → Width CV - smooth random → Haas CV

Result: - melody turns into spatially fragmented, glitchy motion

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Practical performance advice

Keep the center for important melodies

If the melody must remain clear in a mix, do not overuse:

- Phase
- Haas
- Width

A little goes a long way.

Use stronger settings on secondary melodies

Countermelodies, echoes, and background arps can tolerate:

- more Depth
- more Width
- more motion
- more phase weirdness

Watch mono compatibility

Because phase and Haas processing affect inter-channel relationships, extreme settings may collapse oddly in mono.

So for club-focused or mono-sensitive music:

- keep bass nearly centered
- test the lead in mono
- use the wildest settings on upper textures

Use clipping musically

The manual notes the input can be driven intentionally. That means you can feed a hot melodic voice for extra coloration and interaction with the spatial effect.

This can be great for:

- aggressive leads
- acid lines
- distorted drones

Bottom line

Stereoweaver is best thought of as a **melodic space animator** rather than a melody generator.

It helps create melodic components by:

- widening mono leads into stereo
- adding movement to repetitive sequences
- making arps and plucks feel more dimensional
- creating rotary and phasing-like character for sustained notes
- turning static phrases into evolving stereo performances

If you pair it with:

- a sequencer
- one mono synth voice
- a few LFOs or random CV sources

you can get a lot of melodic richness from otherwise simple material.

Generated With Eurorack Processor