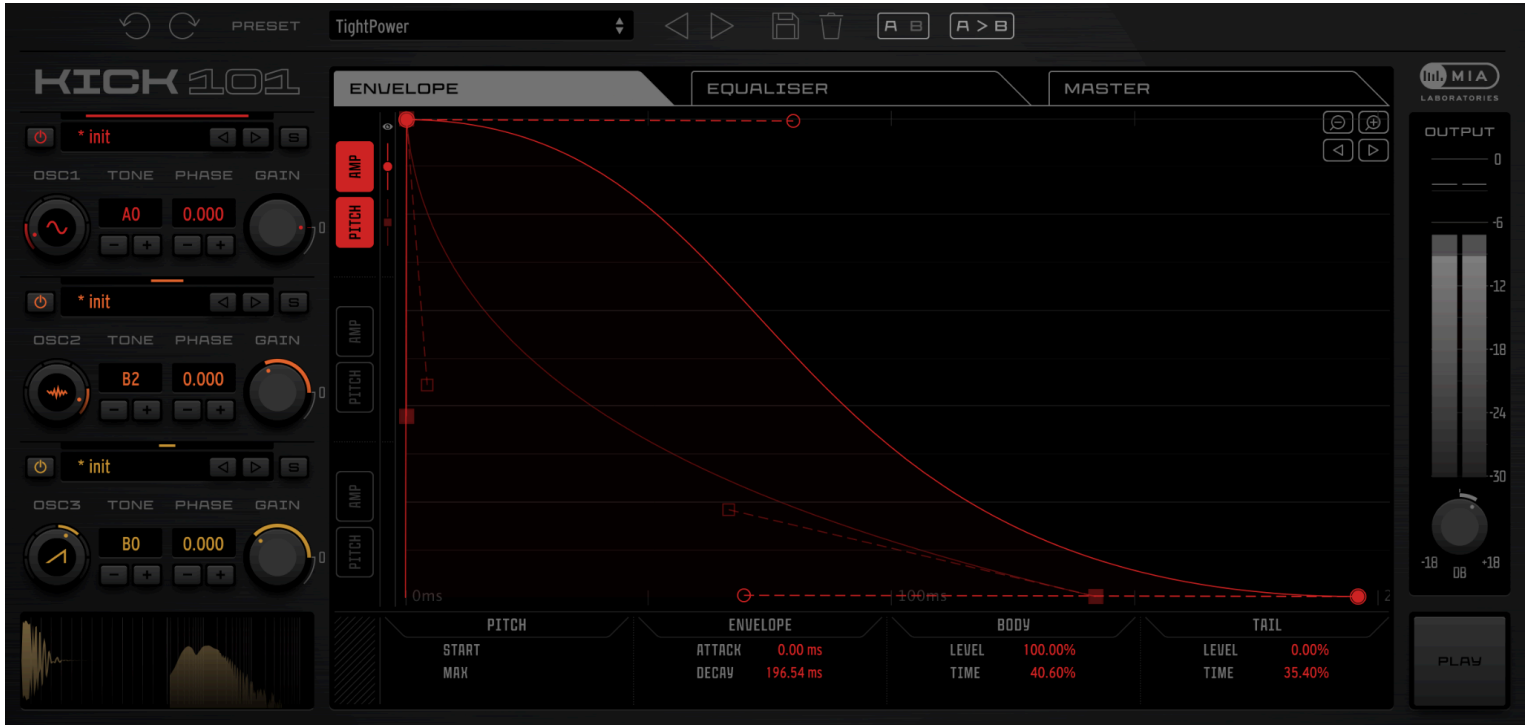
KICK 101



Introduction

Kick 101 is a 3-voice kick drum synthesizer for producers and engineers who demand fast, reproducible, professional results in both electronic and acoustic productions. From earth-shaking subsonic foundations to complex layered textures, Kick 101 delivers perfectly tuned low end, clear transient definition, and smooth layering. Built around state-of-the-art oscillators, detailed and musical envelope shaping, per-voice equalization, and a powerful master bus, Kick 101 brings studio-grade kick drum design into a compact, intuitive plugin.

Kick 101 offers **3 voices** with **5 advanced oscillator engines** -sine, triangle, pulse, saw, and white noise- engineered for optimal performance with minimal aliasing. Each generator is equipped with independent Tone and Phase controls for precise tuning, supporting both note-based and frequency-based modes. An External Input is provided, allowing external signals to be processed through the dedicated EQ and the Master bus for **precise hybrid layering**.

Kick 101 provides individual Amp and Pitch Envelopes and one EQ per voice. The Envelopes offer precise transient control and detailed non-linear decay curve shaping for perfect tuning with minimal parameter hunting - What You See Is What You Get. A 4-filter EQ is available per voice, including high-pass, low-pass, peak, and shelving filters, allowing for surgical **shaping** and mixing. This architecture enables perfect layering and precise control across the spectrum before summing the signals.

Kick 101's **Master bus** consists of three processors: Saturator, Compressor, and Filter. The **Saturator**, equipped with 10 algorithms (including digital waveshapers and analog emulation algorithms) and dedicated HP/LP filters, can deliver from subtle warmth to bold, aggressive distortion. The **Compressor** is transparent and precise, providing clean transient control from gentle glue to tight limiting. Finally, the **3-band semi-Parametric Filter** is engineered specifically for kick processing, featuring a Low processor that transparently enhances low-frequency weight, a tunable Mid band with tube-inspired character, and a dynamics-based High processor that adds presence and clarity while improving phase coherence. The master bus can polish, beef up, or crush the signal with studio-grade control.

Kick 101 packs unique control and creative capabilities into an intuitive interface, with workflow features designed to deliver professional-grade results with minimal friction. These include **Macro controls**, **two Preset Engines** - one for global and one for voice-specific presets - **A/B state switching**, and a range of useful **keyboard and mouse shortcuts**. The result is a tool built to deliver production-ready results, capable of fitting even the most demanding workflows.

1. Oscillators

1.1 Overview

Kick 101 offers **3 parallel voices**. Each voice can use one of **5 state-of-the-art sound engines**:

- **Sine wave:** Deep sub-bass "thump" and main body of the kick. Foundation of most electronic (house, techno, trap, hip-hop) and acoustic kicks.
- **Triangle wave:** Body warmer and brighter than sine wave, without being harsh; useful for smoother kicks in genres like deep house, lo-fi, or classic drum machine emulations.
- **Pulse wave:** Hollow, edgy tone; great for distorted, industrial, or experimental kicks with a mechanical character.
- **Saw wave:** Harmonics and aggression; often used in harder styles (techno, hardstyle, EDM) for punchy, cutting kicks.
- **White noise:** Transient "click" and natural character; used across nearly all genres (from acoustic emulation to EDM) to cut through a mix and simulate the beater hit.

All sources are engineered for optimal performance with minimal aliasing and are tuned specifically for kick-drum synthesis.

1.2 Oscillator Controls

Engine selection

Each voice's oscillator engine can be selected independently using its **OSC** knob.

Tone (base frequency / root note)

The Tone control sets the oscillator's base frequency (the root note of the resulting kick). Each oscillator covers the range E0 (20.6 Hz) to D♯3 (155.56 Hz) and supports two tuning modes:

- **Note-based tuning** (e.g., G1) for quick musical alignment (default).
- **Exact-frequency tuning** (e.g., 152 Hz) for precise mix integration or matching acoustic sources. This can be accessed either by pressing Cmd / Ctrl and dragging on the Tone value or by right-clicking the Tone value and typing an exact frequency.

Note: For the white noise engine, Tone sets the lowest cutoff frequency of a dedicated low-pass filter controlled by the pitch envelope.

Phase

The Phase control sets the waveform start phase for each voice. It ranges from -1 to +1 and is used for precise tuning when layering multiple voices.

Gain

Each voice has an independent Gain control, ranging from -52 to +12dB.

Note: pushing a voice's gain above 0 dB increasingly saturates the signal.

Solo

Each voice includes a dedicated Solo button for quick isolation and monitoring. Multiple voices can be solo-ed simultaneously for combined monitoring.

When engaged, the selected voice(s) are exclusively monitored, passing through their dedicated Envelopes and Equalizer, as well as the Master bus. This allows focused listening of a single layer or selected combinations while still hearing the impact of the Master chain.

1.3 External Input

An **External Input** is available as the last engine option for Oscillator 3. When selected, the external signal is routed through the 3rd voice's EQ, into the Summing Mixer, and then through the Master bus, enabling precise hybrid layering of external material with the synthesized voices. Envelopes are not engaged when External Input mode is selected. The external signal passes through, unchanged.

1.4 Voice-Specific Preset System

Each voice can load and store voice-level presets that include:

- **Oscillator settings**: Engine, Tone, Phase, Gain for the selected voice
- **Envelope settings**: Amp and Pitch envelope settings for the selected voice
- **EQ settings**: 4-filter Equalizer settings for the selected voice

Kick 101 comes with essential voice-level factory presets, while custom user presets can be stored in the voice-specific Preset Library, which is shared among all voices and plugin instances.

Deleting a voice-specific user preset will remove it from the library for all voices and all plugin instances. Voices that use a deleted preset will not be affected -their settings will not change- and the preset name will be updated when the plugin UI is restarted.

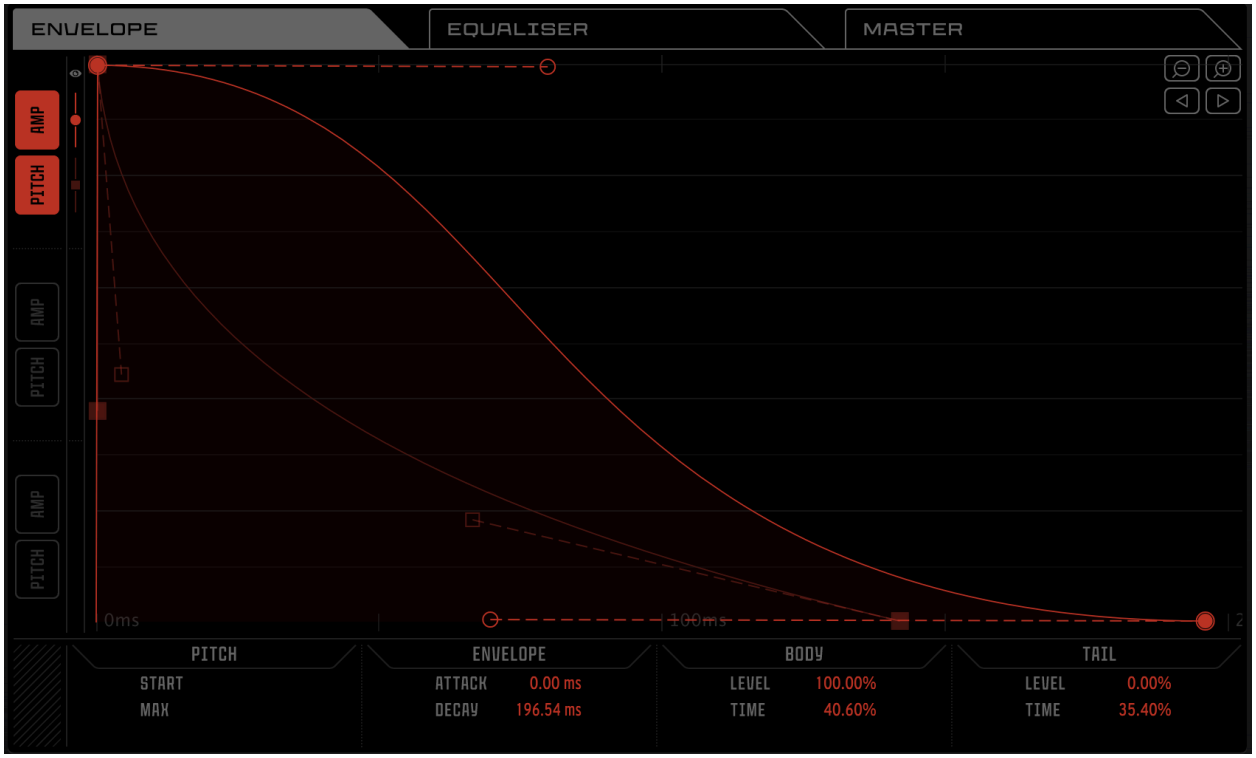
Presets can be navigated via the voice preset dropdown or the left/right arrow buttons.

Holding Shift while hovering over the oscillator controls converts the left/right arrow buttons into **Save/Delete buttons for creating or removing voice presets**.

1.5 Shortcuts & Workflow Tips

- Voice parameter link
    - **Shift + drag** Tone / Phase / Gain: link corresponding controls across all voices and move them together
- Tone / Phase values can act as regular knobs:
    - **Drag/Scroll:** adjust value
    - **Cmd / Ctrl + drag:** fine control
    - **Double-click:** reset to default
    - **Right-click:** enter a numerical value directly
- Solo Buttons
    - **Cmd / Ctrl-click SOLO**: exclusive solo (solo this voice only).
    - **Alt-click SOLO**: disable all solos

2. Envelope


ENVELOPE
EQUALISER
MASTER
AMP
PITCH
AMP
PITCH
AMP
PITCH
0ms
100ms
PITCH
START
MAX
ENVELOPE
ATTACK 0.00 ms
DECAY 196.54 ms
BODY
LEVEL 100.00%
TIME 40.60%
TAIL
LEVEL 0.00%
TIME 35.40%

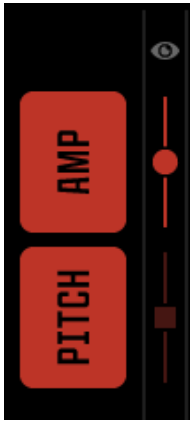
2.1 Overview

Each voice includes 2 AD envelopes: one controlling oscillator Amplitude (**AMP**) and one controlling oscillator Pitch (**PITCH**). Offering extended non-linear decay control beyond standard AD envelopes, Kick 101's curve shaping allows full control over transient impact and low-end weight with minimal parameter hunting.

- The **AMP envelope** defines the kick's overall body, length, and transient emphasis.
- The **PITCH envelope** provides precise tuning control and shapes the kick's perceived attack and body. It modulates oscillator pitch (or the cutoff frequency of a Low-Pass filter in the case of white noise) as a semitone offset relative to the Tone setting, starting at the defined offset (START), moving linearly to the maximum offset before the decay stage (MAX), and decaying back to the base frequency (Tone).

2.2 Envelope Screen

Envelopes

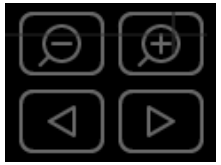


Envelope visibility is toggled using the AMP and PITCH buttons for each voice. Selecting AMP displays the corresponding amplitude envelope; selecting PITCH displays the pitch envelope.

Envelopes are color coded: Red for OSC1, Orange for OSC2 and Yellow for OSC3. Amp envelopes have round control point handles, while Pitch envelopes have square control point handles. Multiple envelopes can be overlaid on screen simultaneously for comparative editing, precise tuning, and accurate layering.

Note: visibility does not affect whether an envelope is active. Envelopes are always enabled.

When multiple envelopes are visible, a specific one can be brought to the foreground by clicking its visibility/focus icon , or by interacting directly with its control points.



Zoom and Pan

Zoom and Pan tools adjust the time-axis focus. Zoom magnifies sections of the envelope for more comfortable and precise editing, while Pan shifts the view along the time axis. The dedicated Zoom In/Out buttons and Pan Left/Right buttons are located in the top-right of the envelope screen.

2.3 Envelope Controls

Kick 101's Envelopes can be tuned using detailed curve shaping. In addition to the standard Attack and Decay controls, two extra control points (BODY and TAIL) are provided for finer tuning during the decay stage, enabling precise and musical control of Kick's body and tail:

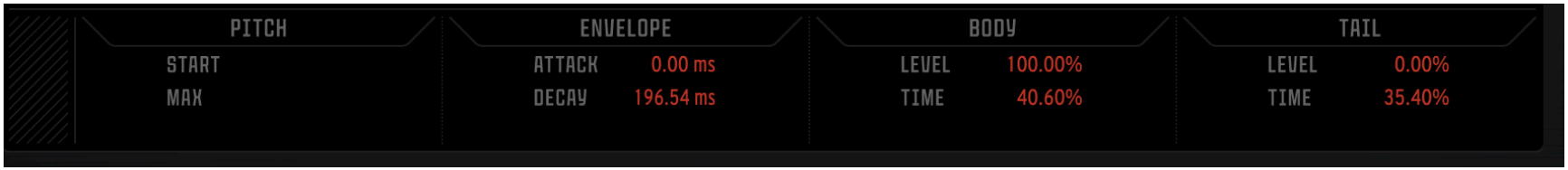
- **START** (Only applicable to Pitch Envelopes)
  The starting pitch of the Pitch envelope, expressed as a semitone offset from the oscillator's Tone value (root note). Range: 1- 52 semitones.
- **MAX** (Only applicable to Pitch Envelopes)
  The sweep depth of the Pitch envelope during the decay stage, expressed as maximum semitone offset from the root note, reached at the end of the ATTACK stage.
  Range: 1 - 52 semitones.
- **ATTACK**
  Envelope attack time. Range: 0 ms - 50 ms.
- **DECAY**
  Envelope decay time. On the Pitch envelope, DECAY defines the time when pitch returns to the Tone frequency (root note). Range: 1 ms - 600 ms.
- **BODY**
  Attached to the ATTACK point, BODY is a control point that controls the main body of the kick, immediately after Attack. It shapes the perceived weight, tone and duration of the initial part of the Decay stage.
  - **BODY TIME:** X-position of the BODY point relative to the ATTACK-DECAY window. Higher percentage ⇒ longer body duration. Range: 0 - 100% of the Attack-Decay span.
  - **BODY LVL:** Y-position of the BODY point relative to the ATTACK and DECAY levels. Higher percentage ⇒ the body retains a higher volume/pitch level at the initial part of the Decay stage. Range: 0 - 100%.

- **TAIL**
  Attached to the DECAY point, TAIL is a control point that shapes the tail of the kick, immediately before the final decay. TAIL shapes perceived sustain and the character during the later part of the Decay stage.
    - **TAIL TIME:** X-position of the TAIL point relative to the ATTACK - DECAY window. Higher percentage ⇒ the tail begins later. Range: 0 - 100% of the Attack–Decay span.
    - **TAIL LVL:** Y-position of the TAIL point relative to the ATTACK and DECAY levels. Higher percentage ⇒ the tail retains higher volume/pitch level and drops more sharply to Decay. Range: 0 - 100% of the Attack - Decay span.

Notes

- For the White Noise engine, the Pitch envelope controls the cutoff frequency of a dedicated 12dB Low-Pass filter, using the same frequency/range semantics as a pitched oscillator.
- BODY and TAIL points are relative to the ATTACK - DECAY window; their X/Y positions are expressed as a percentage of that window to keep behavior consistent and independent of absolute timing values.
- START and MAX define pitch in semitone offset from the oscillator's TONE; MAX is reached at time ATTACK, after which the envelope decays toward the Tone frequency over DECAY.
- Envelopes are not engaged when External Input mode is selected. The external signal passes through, unchanged.

2.4 Envelope Values Display

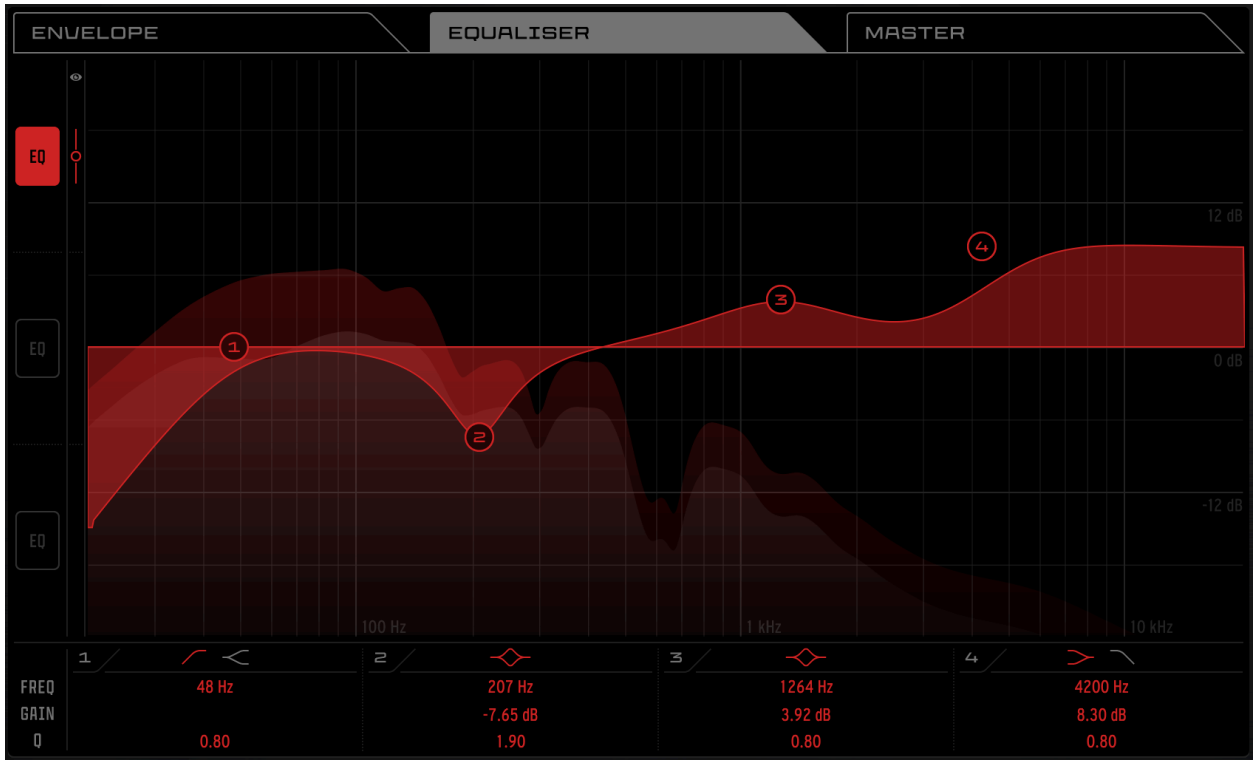


A dedicated **Envelope Values Display** is located below the curves, showing all parameter values for the currently focused envelope in one place. It allows for quick and precise centralized adjustments and easy macro control assignment (using Shift + Right-click).

2.5 Shortcuts & Workflow Tips

- Envelope Control points
  - **Cmd / Ctrl + drag** a point: fine control for precise adjustments
  - **Shift + drag** a point: lock vertical movement; adjust only horizontally
  - **Alt + drag** a point: lock horizontal movement; adjust only vertically
  - **Double-click** a point: reset to initial value
- Envelope Screen controls
  - **Cmd / Ctrl-click** AMP/PITCH button: exclusively show that envelope on screen
  - **Alt-click** AMP/PITCH button: remove all envelopes from view
  - **Scroll** anywhere on the envelope screen: pan left/right
  - **Ctrl + Scroll**: zoom in/out along the time axis
- Envelope Values Display
  - **Drag / Scroll:** change value
  - **Cmd / Ctrl + drag / Scroll:** fine control and precise adjustments
  - **Double-click:** reset to initial value
  - **Right-click:** direct numeric entry
  - **Shift + Right-click:** assign to a macro control

3. Equalizer


ENVELOPE
EQUALISER
MASTER
EQ
EQ
EQ
12 dB
0 dB
-12 dB
100 Hz
1 kHz
10 kHz
1
2
3
4
FREQ
GAIN
Q
48 Hz
0.80
207 Hz
-7.65 dB
1.90
1264 Hz
3.92 dB
0.80
4200 Hz
8.30 dB
0.80

3.1 Overview

Each voice features a dedicated **4-filter equaliser**, enabling independent spectral shaping before signals are summed. This per-voice EQ ensures each layer of the kick can be precisely tuned for mix integration and consistent layering.

Available Filters (per voice):

- **Filter 1**: 12 dB/oct Low-Pass OR Low-Shelf.
- **Filter 2**: Peak filter.
- **Filter 3**: Peak filter.
- **Filter 4**: 12 dB/oct High-Pass OR High-Shelf.

3.2 Equaliser Screen

Equaliser visibility is toggled using the corresponding **EQ** buttons.

Equalisers are colour-coded to match oscillators: Red = OSC1, Orange = OSC2, Yellow = OSC3. Multiple equalisers can be overlaid for comparative editing and precise layering.

Note: The EQ button only shows or hides the corresponding EQ on the display; it does not enable or disable the EQ. The EQ remains active regardless of visibility.

When multiple eq curves are visible, a specific one can be brought to the foreground by clicking its **visibility/focus icon** or by interacting with one of its control points.

In the background, the **master output spectrum** is shown in gray. When an EQ is focused, that voice's pre-mixer spectrum is displayed in the corresponding oscillator colour, to aid A/B comparisons and corrective adjustments.

3.3 Equaliser Controls

The Equaliser screen provides the standard parametric EQ control for each of the four filters:

- **Type Change / Bypass** (type change only available in filter 1 and filter 4 of each EQ)
- **Frequency** (cutoff / centre)
- **Gain** (not applicable to Cut filters)
- **Q** (bandwidth)

Using the on-screen points, a filter's Frequency and Gain can be adjusted by dragging the corresponding point left/right or up/down, respectively.

A filter's Q can be controlled by hovering over a filter point and using the mouse scroll wheel.

Each filter can be bypassed by right-clicking the corresponding point.

Controls are also accessible via the Equaliser Values Display for precise numeric entry.

3.4 Equaliser Values Display

A dedicated **Equaliser Values Display** beneath the curves presents all parameters for the focused EQ in one place,

allowing centralized precise adjustments. From this panel it is possible to: change filter type (Cut / Shelf), enable/disable individual filters and edit filter controls, as well as easy macro control assignment (using Shift + Right-click).

3.4 Shortcuts & Workflow Tips

- Filter Points
    - **Cmd / Ctrl + drag**: fine control while dragging
    - **Shift + drag**: lock vertical movement; adjust frequency only (horizontal)
    - **Alt + drag**: lock horizontal movement; adjust gain only (vertical)
    - **Scroll** while hovering a filter node: adjust filter's Q
    - **Right-click**: bypass filter
    - **Double-click**: initialise filter's Frequency, Gain and Q
- Envelope Values Display
    - **Drag / Scroll:** change value
    - **Cmd / Ctrl + drag / Scroll:** fine control and precise adjustments
    - **Double-click:** reset to initial value
    - **Right-click:** direct numeric entry
    - **Shift + Right-click:** assign to a macro control

4. Master


ENVELOPE
EQUALISER
MASTER
SATURATOR
Soft Clipper
DRY WET
COMPRESSOR
GR
MKUP
FILTER
HIGH
FREQ
MID
LOW
OFF
PRE
POST
HPF
LPF
OFF
PRE
POST
ATT
REL
MACRO
A
B
C
D
E
SATURATOR
SAT 7.00%
DRV 7.00%
DRY -Inf dB
WET 0.0dB dB
HPF 20 Hz
LPF 20000 Hz
COMPRESSOR
THR -3.70 dB
RAT 4.00 : 1
ATT 2.0 ms
REL 180.0 ms
MKUP 0.0dB dB
FILTER
LOW 0.00%
MID -0.00 dB
FREQ 63 Hz
HIGH 0.00%

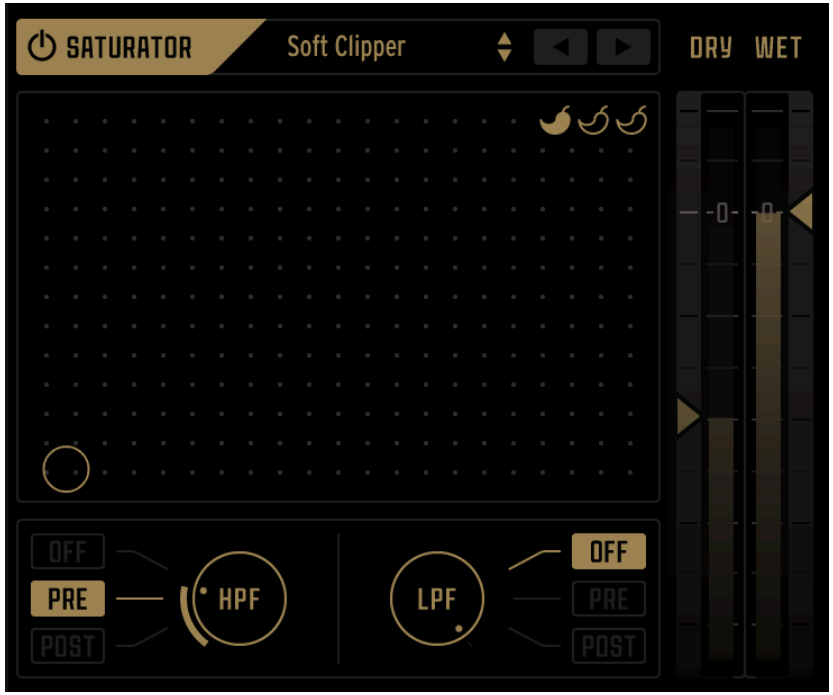
Overview

The Master section combines a set of dedicated processors, each specifically optimized for Kick drum design, to shape the oscillator signals to a final polished result.

- **Saturator**: inspired by 980 Spark MkII, adds warmth, harmonic richness, and grit, while naturally compressing the signal.
- **Compressor**: modeled on the MIA Compressor One, provides transparent, precise transient control without coloration.
- **3-band semi-Parametric Filter / Enhancer**: designed specifically for kick drum processing, drawing inspiration from 358 Enhancer and Musiqual Red. This filter adds clarity, presence and control over low, mid, and high frequency bands, while improving phase coherence.

The master bus can polish, fatten, or crush the signal, delivering studio-grade results suitable for a wide range of production styles.

4.1 Saturator



The Saturator module offers **10 distinct saturation engines**: 8 waveshaping algorithms and 2 analog distortion emulations (Triode, Pentode). Each engine provides unique harmonic character and dynamic compression, exhibiting non-linear behavior that responds musically as the input signal is driven harder and hotter.

Saturator processing can be turned on / off by pressing the SATURATOR button, at the top of the module.

The saturation engine can be selected or changed via the dropdown menu or the left/right arrows, next to the SATURATOR button.

An **XY control screen** provides creative control of the saturation character:

- **Vertical (Up/Down)**: controls Drive, increasing compression and distortion while retaining the engine's inherent character.
- **Horizontal (Left/Right)**: controls Saturation, shaping the timbral character without drastically affecting output level.

The **Spice** control (represented as 1 - 3 peppers) adjusts the XY screen's sensitivity and range:

- **1 pepper:** subtle warmth, gentle saturation
- **2 peppers:** warmth with more presence and more noticeable compression
- **3 peppers:** aggressive, destructive distortion

This allows precise control across subtle to extreme processing levels.

Two dedicated **Linkwitz-Riley filters** (12 dB/oct High-Pass and 12 dB/oct Low-Pass) operate on the saturated (WET) signal. Each filter can be independently enabled, tuned, and set to apply either pre- or post-saturation, enabling accurate tuning and mix control.

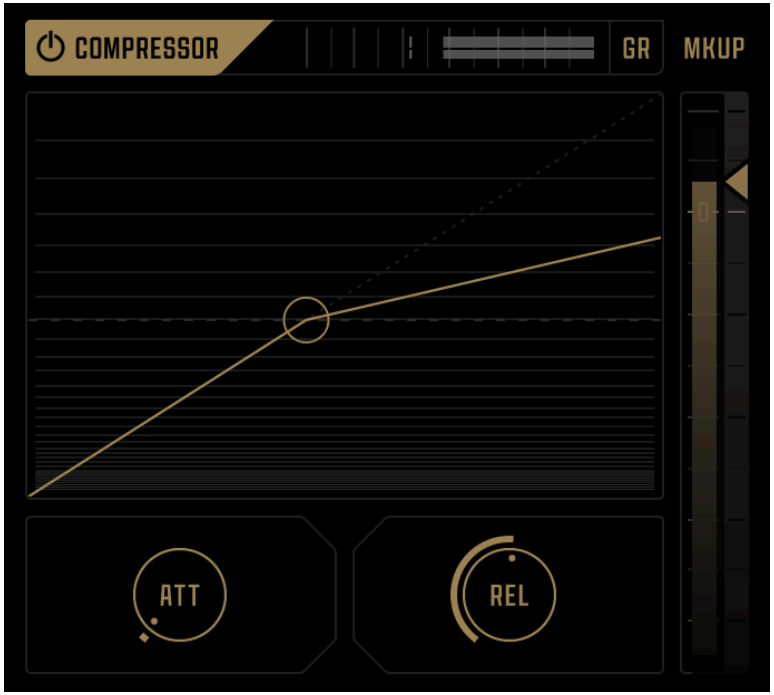
Independent **Dry/Wet controls** (-52 to +6 dB) allow parallel processing by preserving some unprocessed (DRY) signal for clarity. Careful use is recommended to manage potential phase interactions with the non-linear processor.

All Saturator controls are also accessible via the Master Values Display for precise numeric entry.

Saturator Shortcuts

- XY Screen
    - **Double-click anywhere** on the XY screen: move the control point directly to that location
    - **Double-click the point**: reset it to its initial position
    - **Cmd / Ctrl + drag**: fine control
    - **Shift + drag**: lock vertical movement; adjust only horizontal
    - **Alt + drag**: lock horizontal movement; adjust only vertical
- Dry / Wet Slider
    - **Double-click**: reset it to its initial position
    - **Cmd / Ctrl + drag**: fine control
    - **Shift + drag/scroll:** move Dry and Wet controls together
    - **Alt + drag/scroll:** move Dry and Wet controls in opposite directions

4.2 Compressor



Next in the Master chain is a transparent **Compressor**. It can be used to unify layered elements, increase perceived loudness and presence, ranging from gentle compression to hard limiting, with a tight knee and precise response.

Compressor processing can be turned on / off by pressing the COMPRESSOR button, at the top of the module.

The Compressor is controlled via a dedicated **XY screen** that projects the compressor's input-output curve and provides direct access to threshold and ratio:

- **Threshold:** click the control point and drag up/down to set Threshold (–40 dB to 0 dB). Hold **Cmd / Ctrl** while dragging for fine adjustment.
- **Ratio:** scroll anywhere inside the compressor XY screen to change Ratio (1:1 to 40:1).

Right next to the COMPRESSOR button, at the top of the module, lies a Gain Reduction (GR) meter. The GR Meter displays gain reduction from 0dB to 18dB Gain Reduction, with background indicators placed at 1.5dB intervals.

The Attack and Release knobs located below the Compressor XY control screen can be used to tune the Compressor's temporal response:

- **Attack:** 0 - 70 ms
- **Release:** 0 - 350 ms

Note: extremely short Attack and Release settings can produce distortion.

A **Makeup** fader is provided to recover gain lost to compression and control the overall signal level, ranging from -52dB to +6 dB.

All compressor parameters are also available in the Master Values Display for precise numeric entry.

Compressor Shortcuts

- XY Screen
    - **Cmd / Ctrl + drag** on the XY control point for fine threshold control.
    - **Scroll** inside the compressor XY screen to adjust ratio.
- Attack / Release / Makeup sliders
    - **Drag / Scroll:** change value
    - **Cmd / Ctrl + drag / Scroll:** fine control and precise adjustments
    - **Double-click:** reset to initial value
    - **Right-click:** direct numeric entry

4.3 Filter

At the end of the Master chain lies a **3-band semi-Parametric Filter**, specifically engineered for Kick Drum processing. It is designed to boost low-end weight, add presence and clarity in the highs, and precisely control specific low-mid frequencies with tube-inspired coloration. The Master Filter additionally improves overall phase coherence, ensuring production-ready results that cut through the mix.

LOW
Inspired by the low band of the 358 Enhancer, this processor transparently boosts low-frequency weight, with a fixed cutoff at 150 Hz. Control is expressed as a percentage, corresponding to gain from 0 dB to +9.7 dB.

MID / GAIN
A tunable cut/boost filter with tube-style coloration, inspired by the Musiqual RED. It targets the low and low-mid range, with a selectable center frequency using the **MID** knob (21 preset frequencies ranging from 25 Hz to 2.2 kHz). The gain, controlled by the **GAIN** knob, ranges from -18dB to +18dB, with coloration increasing proportionally to the applied boost or cut.

HIGH
Based on the high band of the 358 Enhancer, this dynamics-based processor increases high-frequency clarity and transient presence. Driven by an analog-inspired envelope detector, it dynamically enhances the high frequencies according to the Kick's natural attack. Cutoff is fixed at 2.4 kHz.

The filter can be enabled/disabled using the FILTER button at the top of the module.

Filter Shortcuts

- **Cmd / Ctrl + drag / Scroll:** fine control and precise adjustments
- **Double-click:** reset to initial value
- **Right-click:** direct numeric entry

4.4 Macro Controls

Kick 101 provides **5 assignable Macro knobs** for controlling any Envelope / Equaliser parameter from any voice. Each Macro can be independently mapped to any parameter from the Amp Envelope, Pitch Envelope, or Equaliser of any voice, bringing essential controls directly to the Master screen, for exploration and fine-tuning with minimal friction.

Mapping is performed by selecting the desired target control from the dropdown menu of the corresponding Macro knob, or by right-clicking the value on the corresponding Envelope Values Display or Equaliser Values Display. Once assigned, the Macro provides immediate access to the chosen parameter, making it possible to adjust key sound-design settings without leaving the Master tab.

This system is particularly useful for fast fine-tuning and final adjustments, reducing friction during mastering and finalisation. Macro controls are also a powerful tool for creative workflows: linking a handful of critical parameters to the Macro knobs makes it simple to explore settings while simultaneously tuning the Master-bus processing.

Note: Macro control assignments are captured by the global preset system, allowing for a seamless, personalised workflow and maximum productivity.

Macro Shortcuts

- **Cmd / Ctrl + drag / Scroll:** fine control and precise adjustments
- **Double-click:** reset to initial value
- **Right-click:** direct numeric entry

4.5 Master Values Display

The Master Values Display shows values for all parameters from the Master screen (Saturator, Compressor, Filter), allowing fine-tuning or direct numeric entry from a single, centralized location.

All values function as sliders and can be adjusted using scroll, drag, double-click, or right-click.

Module names (Saturator, Compressor, Filter) can be clicked to enable / disable the corresponding module.

Master Values Display Shortcuts

- **Cmd / Ctrl + drag / Scroll:** fine control and precise adjustments
- **Double-click:** reset to initial value
- **Right-click:** direct numeric entry

5. GLOBAL

5.1 Global Preset System

The Global Preset System enables you to save, recall, and instantly switch between fully designed kick drum setups, providing an intuitive workflow for both sound design and production.

When a global preset is captured, it stores:

- All Oscillator parameters (Type, Tone, Phase, Gain), from all voices
- All Envelope parameters (Amp & Pitch Envelope), from all voices
- All Equaliser parameters, from all voices
- All Master bus parameters (Saturator, Compressor, Filter)
- Macro control assignments

This system allows users to create custom presets tailored to their specific sounds, which can be easily saved, recalled, and reused. With the Macro controls (also stored within the preset system), the interface provides fully customizable, immediate control, for rapid iteration and prototyping, enabling fast experimentation and fine-tuning, directly from the Master tab.

5.2 A/B State Switching

The **A/B State Switch** A B allows you to instantly compare two variations of your kick design while working, making it easy to evaluate different sound choices in real time.

Pressing the A > B button stores current (A) state to B, while pressing A < B button stores current (B) state to A. If no state has been stored yet, the current state will automatically be saved when switching.

This feature streamlines experimentation and ensures rapid decision-making during sound design.

5.3 Undo/Redo

Dedicated **Undo** and **Redo** buttons provide quick access to recent actions directly from the Kick GUI, allowing you to revert or reapply changes at any point in your workflow.

5.4 Output Meter and control

The output knob provides gain control ranging from -18 dB to +18 dB.

The output meter displays both peak (gray) and RMS levels (white), giving accurate visual feedback for precise level management and mix integration.

5.5 Display screens

The bottom screen on every tab (Envelope, Equalizer, Master) shows the exact values of all parameters currently in view, in a concentrated place. All values on these screens can be controlled like faders, supporting:

- **Drag / Scroll** to change value
- **Cmd / Ctrl + drag / Scroll** for fine control and precise adjustments
- **Double-click** to reset to initial value
- **Right-click** for direct numeric entry

Additional controls include:

- **Macro assignment** on Envelope & Equaliser screen using Shift + Right-click**.**
- **Bypass or change individual EQ filters** on the Equalizer screen.
- **Bypass Master processors** on the Master screen

5.6 General slider shortcuts

All sliders and adjustable controls across Kick 101 support these shortcuts for streamlined workflow:

- **Drag / Scroll** to change value
- **Cmd / Ctrl + drag / Scroll** for fine control and precise adjustments
- **Double-click** to reset to initial value
- **Right-click** for direct numeric entry

5.7 Channel Configuration

All internal processing -including oscillators, envelopes, equaliser, and master bus processors- is **Mono**.

When stereo output is required, Kick 101 operates in **Dual Mono** mode (i.e. the same signal is sent to both the left and right channels).

Installation

Installing Kick 101 is fairly easy, just download and run the appropriate installer for your operating system.

This plugin requires the use of iLok license manager software and an iLok account. The license can be deposited on a physical iLok (2nd generation or higher) on iLok Cloud or host computer.

When the plugin is opened for the first time, you can choose to start a 14-day full-featured trial, or enter a licence code if purchased.

For further information regarding the activation process, please refer to the activation guide provided.

Thank you for using MIA Laboratories!

May the sound be with you