

Outgrowth

Aqeel Aadam Sound & BlankFor.ms

User manual (Revision 1.0.4)

Introduction

Thank you for purchasing Outgrowth! This product has been an obsession of ours for over two years. It was born out of a very simple question: what if you could use just one sample to create a dynamic, responsive, natural, and fun instrument? Many of us have more samples on our hard drives than we know what to do with, but our goal is that this tool will help you engage with your collection in a way that gets you inspired. Thanks for your support, and we hope that you enjoy **Outgrowth**.

-Tyler (BlankFor.ms) and Aqeel

Overview

Outgrowth is a sample-based virtual instrument for creating unique sounds from external audio files. As a deeply customizable sound design tool, Outgrowth offers many ways to reimagine sounds, like sustaining them indefinitely, resynthesizing them, processing them through unique audio effects, creating a fully responsive configuration built for performance, and much more.

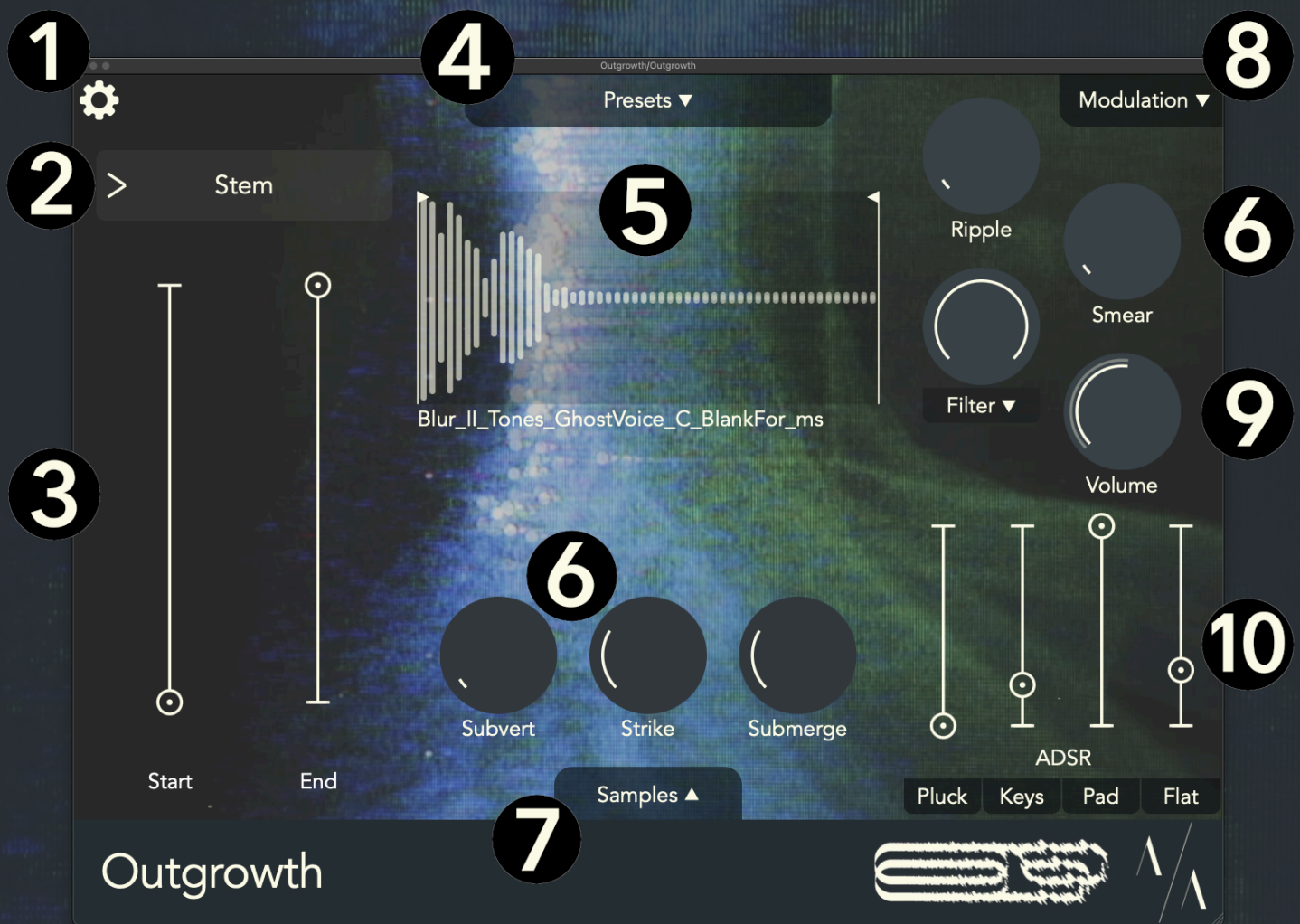
While Outgrowth does come packaged with bespoke presets and samples by BlankFor.ms, we also hope that you will have fun experimenting with other samples. Samples form the heart of Outgrowth—it does not generate any sound on its own.

Outgrowth is a joint venture developed by [Aqeel Adam Sound](#) in collaboration with [BlankFor.ms](#).

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User interface



This is the primary screen that you will see when using Outgrowth. Each section is described in depth in this manual.

Here's a brief overview:

1. **Settings:** This is where all global configuration (including default settings) for Outgrowth can be found.
2. **Engine:** This is where you select which Engine Outgrowth will use to process samples and view which Engine is currently selected.
3. **Engine controls:** These are the unique controls available for each Engine.
4. **Presets:** This is where factory and personal presets can be loaded or saved.

5. **Sample visual:** This is a visualization of the samples that have been loaded that activates when samples are played. There are also draggable sliders for each Engine shown on top of the sample. In addition, the name of the sample is listed below. (Sample files can also be loaded into Outgrowth by dragging them here.)
6. **Audio effects:** These handy effects allow you to further manipulate samples.
7. **Samples:** This is where the currently loaded samples can be viewed and configured. It's also where samples can be loaded or deleted.
8. **Modulation:** This is where you can access Outgrowth's modulation matrix.
9. **Volume:** This sets the volume of Outgrowth's notes.
10. **ADSR:** This sets the ADSR (attack, decay, sustain, release) envelope for manipulating the contour of the volume and filter of Outgrowth's notes. In addition, there are four presets available for quickly setting the ADSR:
 - Pluck: A percussive pluck envelope with a fast attack and decay
 - Keys: A piano-like envelope with longer decay, sustain, and release
 - Pad: A gentle envelope with slower stage settings
 - Flat: A neutral, all-or-nothing envelope

Engines

Outgrowth has five sample processing Engines that serve as the primary means for playing and manipulating samples.

Stem

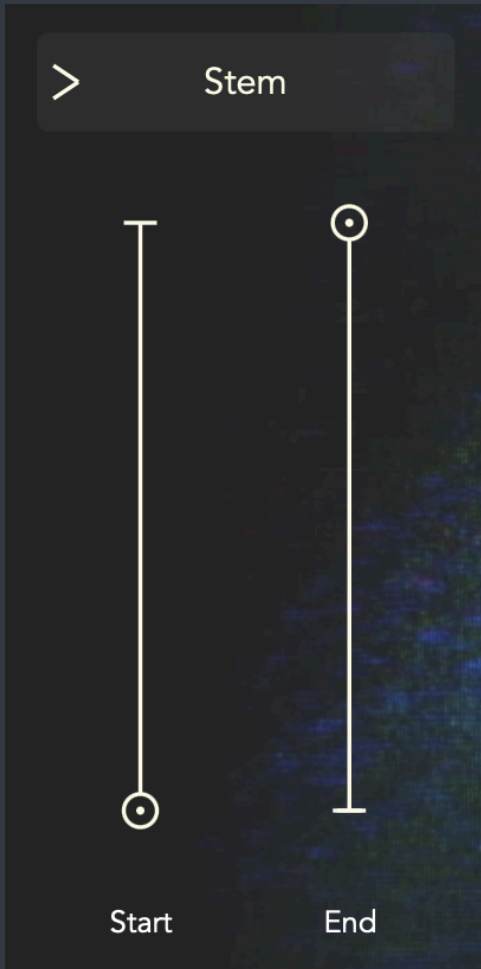
Stem is the most basic of Outgrowth's Engines. A sample is repitched via play speed from its original tone in order to play a certain note. Please be aware that repitching a sample will also change its duration—for example, playing a sample an octave higher will halve its duration. As a result, **Stem** is unique among Outgrowth's Engines in that a sample may run out of content before a note is intentionally released by the performer.

Stem has two primary controls: **start** and **end**.

These set where playback will begin and end within a sample. If the **end** is set to be before the **start**, the playback will reverse. As playback approaches the **end** of a sample, Outgrowth will automatically transition its ADSR to the release stage in order to maintain a consistent release behavior across all notes.

Furthermore, **Stem** has two playback modes: **Once** and **Loop**. In **Once** mode, the sample will simply be played from **start** to **end**, and then cease. In **Loop** mode, the sample will play from **start** to **end**, and then loop back to **start**. Additionally, there is a **crossfade** option, to control how sharp or smooth the loop boundaries are.

(Note: **Loop** mode added in version 1.0.4)



Retain

Retain sustains samples indefinitely using granular synthesis. Each note will play back an unaffected portion of the sample before transitioning to a window within which granular synthesis will sustain the sample indefinitely.

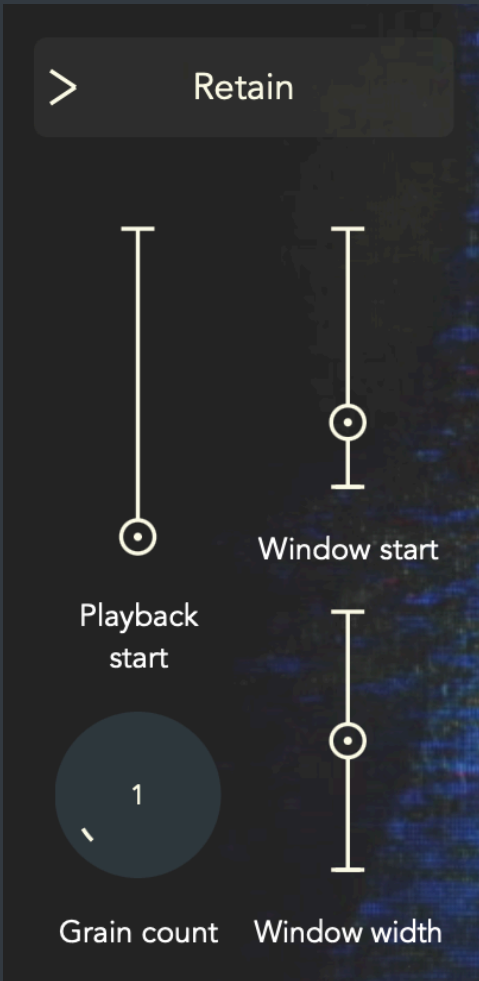
Retain has four primary controls: **playback start**, **window start**, **window width**, and **grain count**.

Playback start sets where notes will begin playing from within the sample. This can be used to ensure that an initial onset or transient of a sample is maintained before sustaining the sample.

Window start and **window width** control the window within which granular sustaining is performed. Once playback reaches this window, **Retain** will automatically transition into a granular synthesis algorithm which plays back small sections (grains) from this window indefinitely. Furthermore, grain size will be correlated with the size of the window; grains will typically be about half of the window width, with some random divergence.

Grain count controls how many grains are heard at once. By default, one grain will play a time, which will sound most similar to the original sample. However, up to three grains can be played at once, which can lead to a more chorusing or ethereal sound if desired. Additional grains will also begin to introduce random stereo distribution.

Please note that if the **playback start** is after the **window start**, then **Retain** will immediately start granular synthesis when a note begins.



Reflect

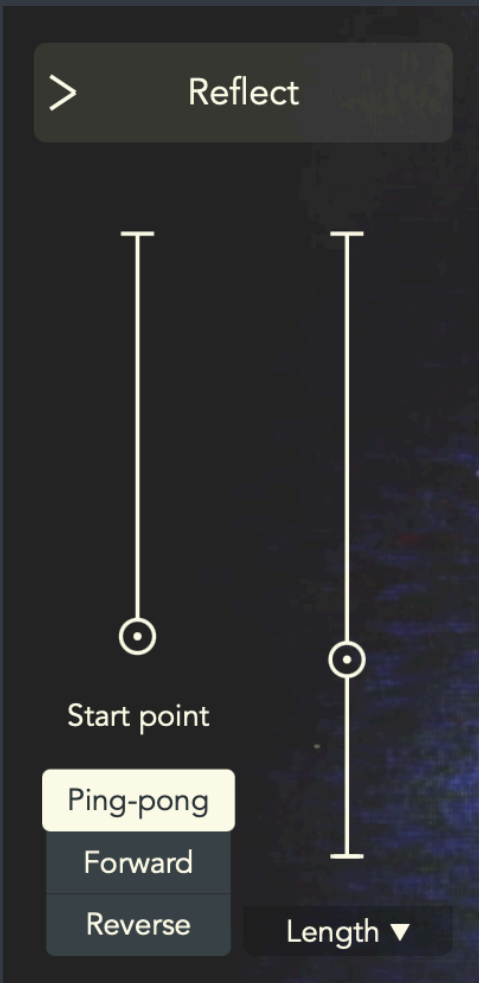
Reflect is a looping algorithm in which sections of the sample will be looped while notes are held. Reflect will repitch a sample as needed to play a particular pitch, but it will then loop a section of the sample. Each note will have a loop that is the same length as one another, in spite of repitching the sample, leading to a unique experience in which all notes will loop within the same timeframe.

Reflect has three primary controls: **start point**, **length**, and loop repeat mode (**ping-pong**, **forward**, **reverse**).

Start point sets where playback will begin and where the loop will start.

Length sets how long each loop is. The loop length can be defined as a percentage of the original sample or as a musical interval synced to the BPM of your DAW.

Finally, you can define how the loop should repeat. Loops can **ping-pong** (play forward and then backward repeatedly), play **forward**, or play in **reverse**.



Please note that some loop lengths may be impossible at certain settings for certain pitches.

When this is the case, **Reflect** will automatically subdivide the loop length until playback is possible in order to ensure a rhythmically relevant result.

Radiate

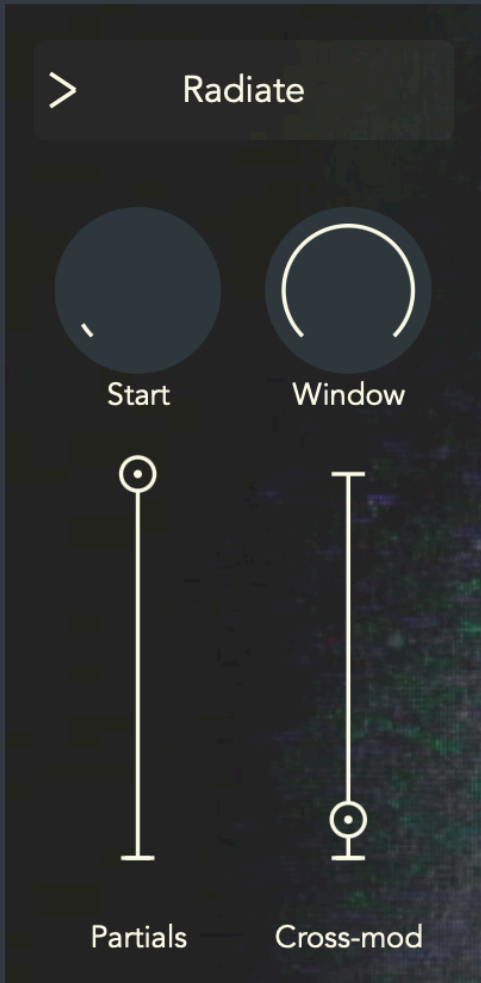
Radiate is a resynthesis algorithm. Rather than play the original sample, **Radiate** will analyze the strongest frequencies and create an additive synthesizer composed of sine waves tuned to those frequency relationships. For example, if **Radiate** detects strong frequencies of 400Hz and 800Hz within the sample, it will assign two sine waves, where one is always double the frequency of the first.

Radiate has four primary controls: **partials**, **cross-mod**, **start**, and **window**.

Partials defines the number of sine waves (partials) used to resynthesize the original sample. Partials can range from 1 (the fundamental) to 25.

Cross-mod introduces some amplitude modulation between all of the sine waves—each sine wave will modulate all of the others and in turn be affected by all of the others. This can be used to introduce a small amount of harmonic complexity at lower values or full-on distortion at higher values.

Start and **window** set the window used for analysis. These can be used to focus analysis on a particular section of the sample.



Delve

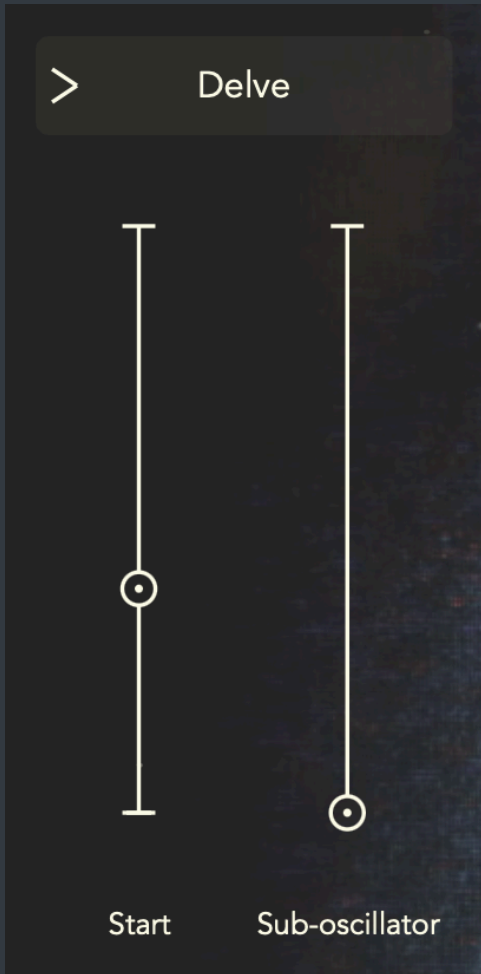
Delve is a wavetable synthesizer in which the original sample is used as the basis of a unique wavetable. The original sample is not repitched—instead, short snippets of the sample are chosen that, when looped, produce the desired pitch.

Delve has two primary controls: **start** and **sub-oscillator**.

Start chooses what section of the sample is played back from.

Sub-oscillator introduces a sine wave tuned one octave down from any given pitch. This can help give some coherence across wavetables. In addition, at higher values, the sine will begin to drive slightly.

Delve's start point loves modulation! Be sure to read more in the Modulation section.



Controls

Outgrowth offers several additional controls and audio effects that can further affect the output of all Engines.

Per-voice effects

The following effects are applied to each voice individually:

Subvert



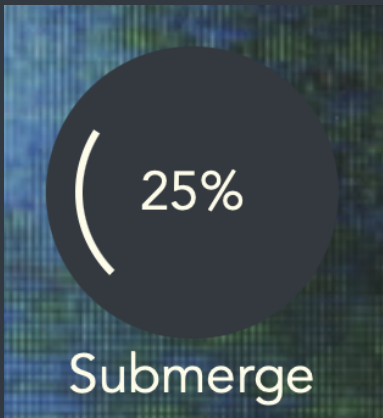
For the sample playback algorithms (**Stem**, **Retain**, and **Reflect**), **Subvert** modifies the volume throughout the sample. Outgrowth will analyze the loudest and softest parts of a sample, which **Subvert** can then manipulate. At 0%, the volume of the sample will be entirely unaffected. As the control nears 50%, the volume of the sample will be completely flattened such that the volume at any point in the sample is equivalent to every other point (similar to an extremely aggressive compressor). Beyond 50% and up to 100%, the volume of the sample will invert such that quiet parts of the sample become loudest and vice versa.

Subvert can yield powerful sound design control when combined with Outgrowth's **ADSR**. **Subvert** can be used to stifle the natural dynamics of a sound in order to ensure that the behavior defined by the ADSR is heard most accurately. For example, if a sample has a soft onset, **Subvert** can be used to flatten this response, giving you the ability to make a plucky voice via the ADSR.



Strike

Strike is based on the qualities of a piano and adds an acoustic-like response to played notes. **Strike's** effects on each voice are threefold. First, the ADSR settings are nudged such that higher notes become pluckier and lower notes hold out longer, similar to many physical instruments. Second, the filter setting is manipulated such that higher frequencies die away sooner, similar to the qualities of real-world instruments. Third, a stereo spread is applied such that lower notes are panned to the left and higher notes are panned to the right, similar to sitting at a piano.



Submerge

Submerge is designed to add consistency to samples when repitching them. **Submerge** will firstly introduce a subtle amount of spectral rebalancing, such that a sample will feel more realistic when pitched up or down. Secondly, **Submerge** will gradually filter each note such that it remains in the frequency range of the original sample. At more extreme settings, this can yield bandpass-like effects, where all notes are entirely forced into one frequency spectrum.



Filter

Each of Outgrowth's voices will run through an independent filter. The **Filter** section features several options including:

- **Low, band, or high pass** for controlling whether high and/or low frequencies are filtered out.
- **Cutoff frequency** for controlling the point at which frequencies are filtered.

- **Resonance** for adding a bit of feedback at the cutoff frequency.
- **Key track**, which causes the cutoff frequency to follow the pitch of each note. At 0%, the cutoff frequency will be exactly the same for each note, agnostic of its pitch. At 100%, the cutoff frequency will follow each note exactly such that each note will have the same relative frequencies filtered out.
- **Envelope**, which modulates the cutoff frequency by the ADSR.
- **Feedback**, which modulates the cutoff frequency by the audio running through the filter. At lower settings, this can add a bit of grit and additional harmonics to the signal while at higher settings this can provide a pseudo-distortion.

The **Filter's Feedback** control can present a wealth of interesting sound design capabilities, especially when combined with **Resonance** and **Envelope** motion.

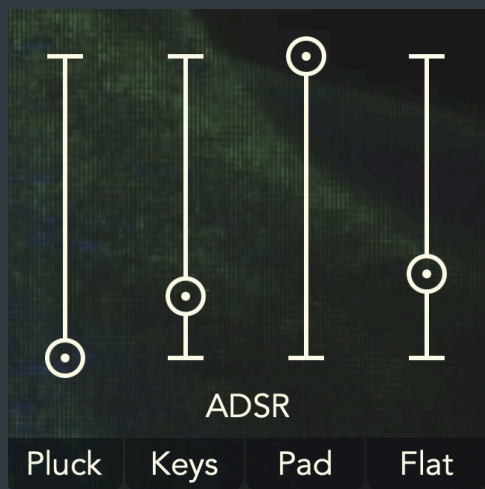
Volume and ADSR envelope

Finally, each of Outgrowth's voices have an independent volume, which is controlled by an **ADSR envelope**.

The ADSR is a traditional mechanism for controlling how a voice's volume will change over time, and it's triggered each time a note begins. The **ADSR** has four stages (from left to right):

- **Attack**: How long it takes for the note to reach full volume





- Decay: How long it takes for the note to fall to the sustain volume after it reaches the full volume
- Sustain: The level of volume at which the note will be sustained for as long as the note is held
- Release: How long it takes for a note to become fully silent after it is released

In addition, there are four quick settings available for the **ADSR**: pluck (short and percussive), keys (for piano- or keyboard-like response), pad (for long, growing sounds), and flat (an all-or-nothing response).

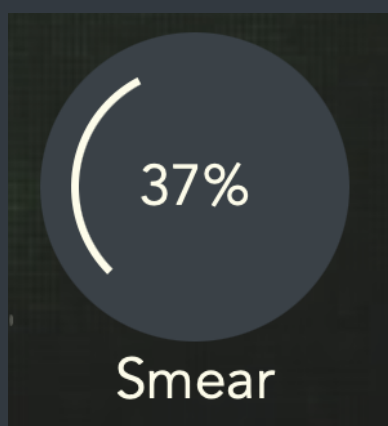
Global effects

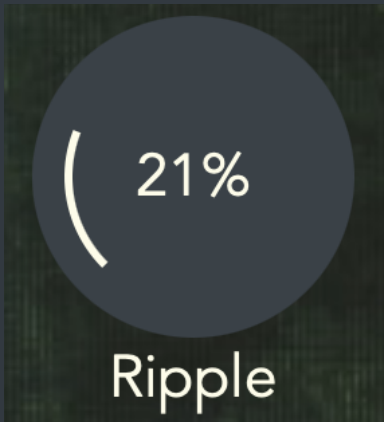
The following effects are singular and shared across all of Outgrowth's voices. These effects are presented in the order that they exist within the signal chain.

Smear

Smear is a lush reverb positioned before the ADSR. As a result, Smear will only be heard whenever a note is actually playing, even though its decay may ring out for much longer (similar to a gated reverb).

Smear can introduce memory between notes, as remnants of a previous note may be heard when another note begins playing. As **Smear** is increased, the dry/wet mix of the reverb becomes more skewed towards the reverb output, and the decay time of the reverb is lengthened as well.



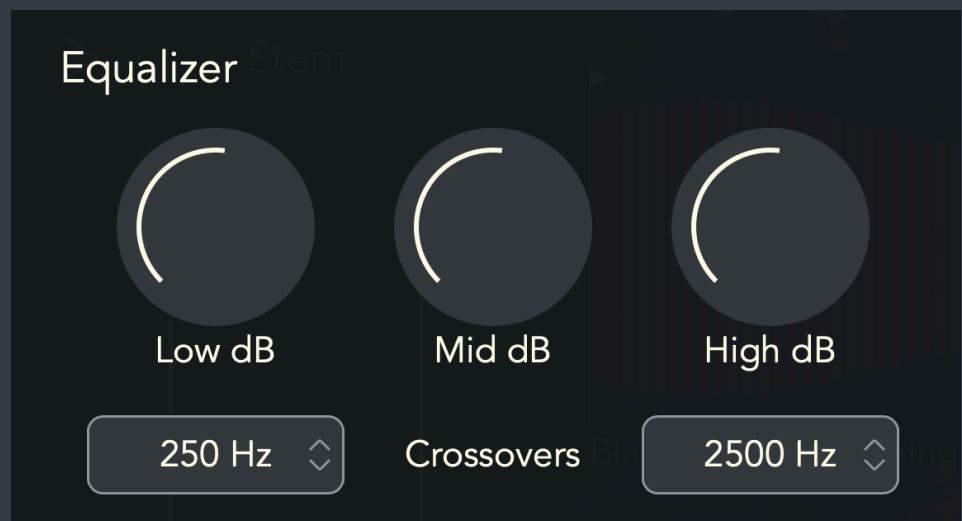


Ripple

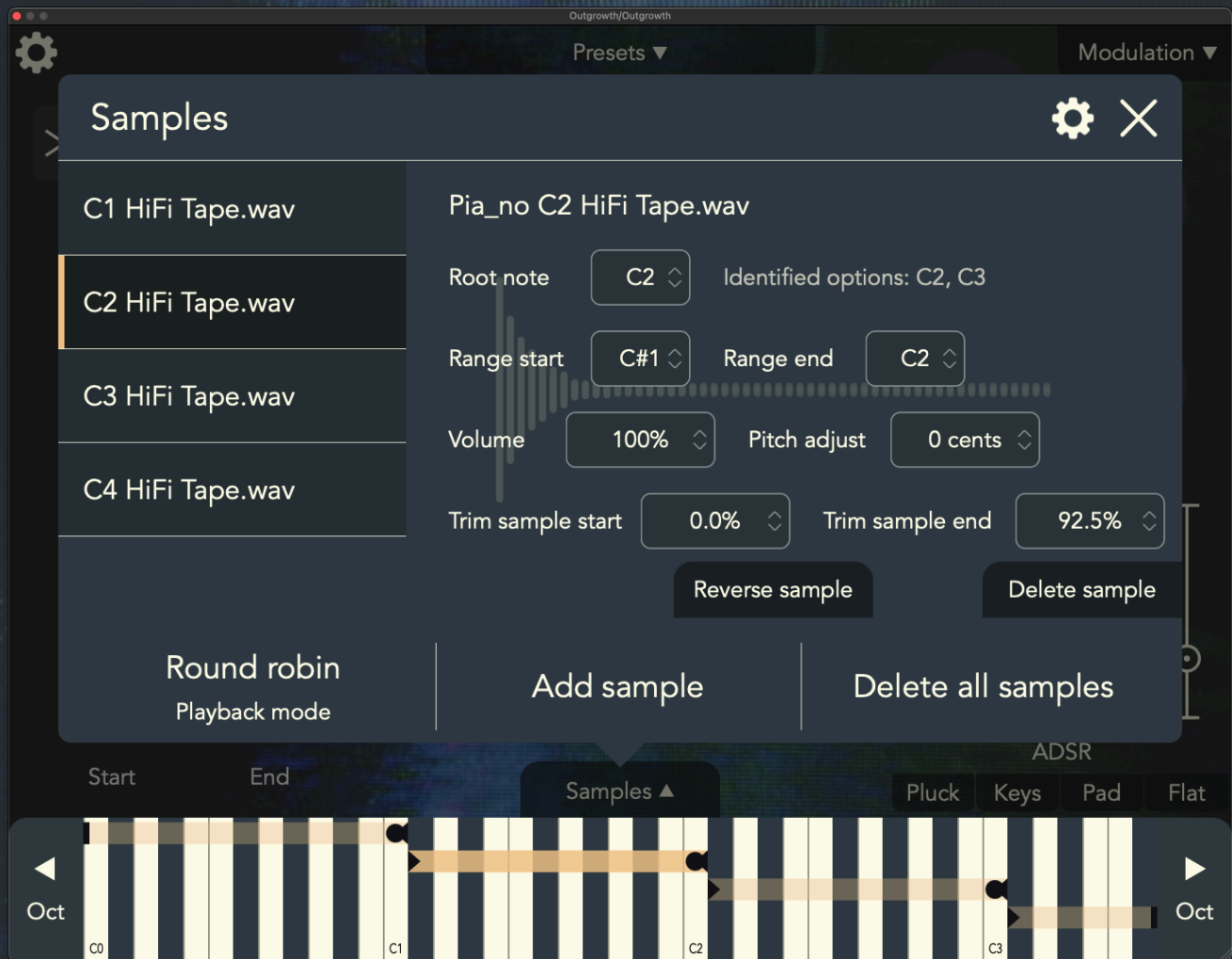
Ripple is a loose tape emulation that introduces pitch variations and compression to Outgrowth's output. At lower settings, this can add a small amount of pitch modulation to notes for pleasant variations. At higher settings, Ripple will introduce more extreme pitch modulation as well as progressively intense compression—eventually to the point of distortion.

Equalizer

A basic, three-band **Equalizer** for additional control over Outgrowth's final output. The EQ is found in the Settings menu.



Samples



This section details how samples are loaded into Outgrowth and the configuration options available once loaded. The Samples menu can be opened via the Samples button at the bottom of the main screen.

Loading samples

One or more samples can be loaded into Outgrowth at once, either by dragging and dropping files into the UI (at any time) or by clicking Add Sample in the Samples menu. Outgrowth can load virtually every audio file format, including WAV, FLAC, AIFF, OGG, MP3, and anything that your computer can natively open as well.



Root note

C0

Upon loading a sample, Outgrowth will detect its pitch, either based on the frequency content of the sample or by reading the contents of its filename (e.g., "AwesomeSample_C3.wav"). The detected pitch will automatically become the sample's assigned root note, which can be changed in the Samples menu either by the root note slider or via dragging the note on the virtual keyboard. In addition, Outgrowth will show up to three likely candidates for the root note (Identified options).

Ranges and Playback Modes



Range start

C#0



Range end

C1

Each sample has a range of keyboard notes that may play it—this is defined by range start (the lowest possible note) and range end (the highest possible note). These can be changed via the sliders or via dragging the boundaries of a note on the virtual keyboard. Outgrowth will automatically assign ranges for each sample such that they smoothly encompass the full range of the keyboard after load.

If the ranges of two or more samples overlap, Outgrowth will use the Playback Mode to determine which sample(s) to play next. The Playback Mode can be changed in the bottom left corner of the Samples menu. There are three modes:

Round robin

Playback mode

Stacking

Playback mode

Scanning

Playback mode

Dynamic

Scanning mode

1. **Round robin**: Outgrowth will cycle through the sample options when there are multiple available for a specific key.
2. **Stacking**: Outgrowth will play all possible samples simultaneously.
3. **Scanning**: Outgrowth will create a smooth crossfade option between all possible samples, visible under the sample visual on the main screen. In this mode, **Scanning** can be **Dynamic** or **Fixed**. When **Dynamic**, the **Scanning** setting can be fluidly changed throughout the lifetime of a voice. When **Fixed**, the **Scanning** setting will be polled when a voice starts and will not change throughout its lifetime.

In **Stacking** and **Scanning** modes, Outgrowth will assign one voice for each sample, so this may effectively reduce your maximum voice count. The maximum voice count can be changed in the Settings menu.

Additional options

Volume

100%



Pitch adjust

0 cents



You can configure additional settings on a per-sample basis, including:

- Relative volume (with gain).
- Pitch adjust (in cents).
- Trim sample start or end (which removes a portion of the sample from playback or



Trim sample start 0.0%

Trim sample end 90.1%

Reverse sample

analysis—good for samples with long, quiet tails). Outgrowth will automatically attempt to detect extra silence in a sample and preemptively trim it.

- Reverse.

Global options

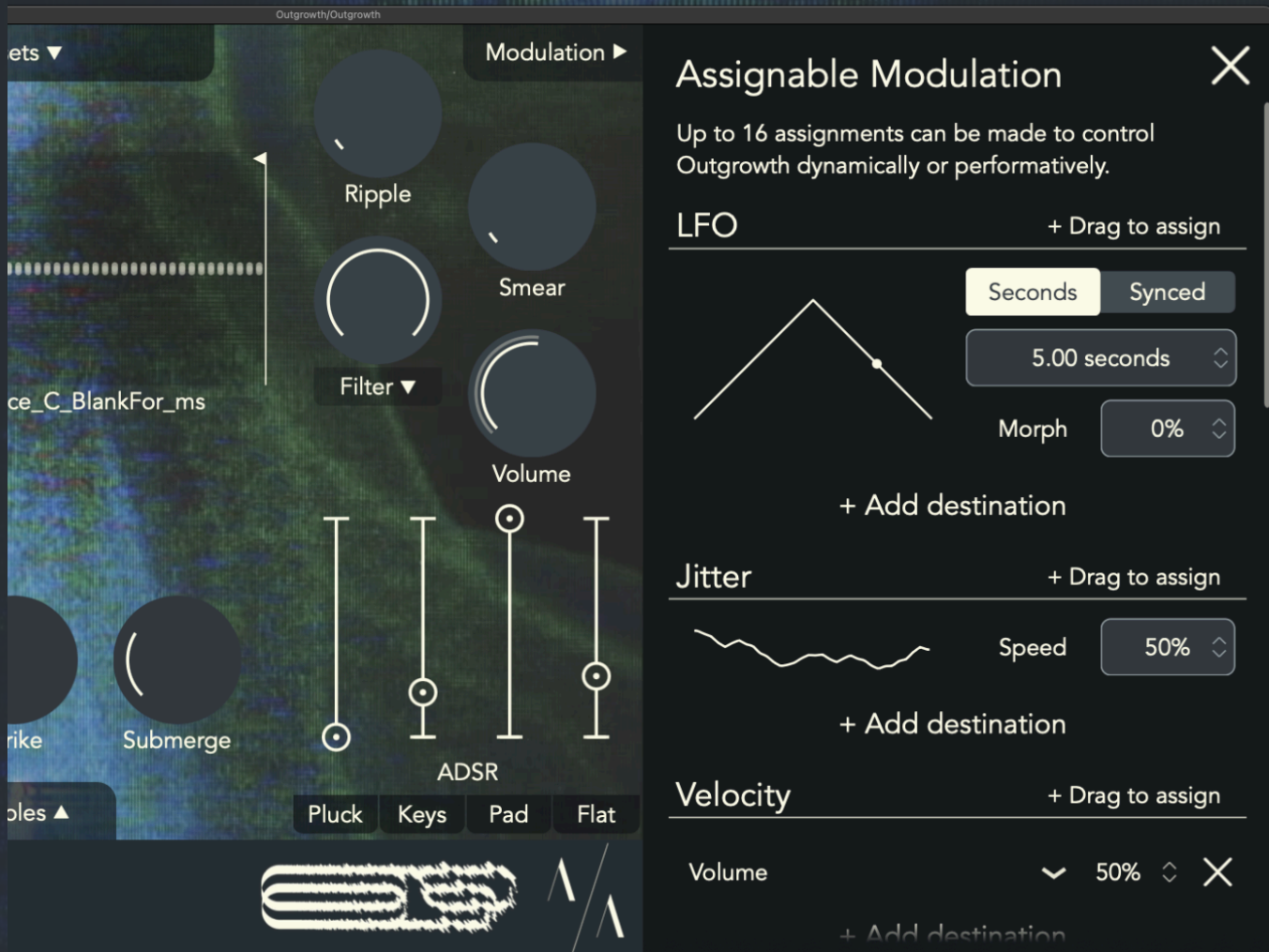
Finally, additional global settings can be found via the gear icon in the top right of the Samples menu. These settings include:

- **Shift all sample ranges.** This provides an offset for all sample ranges when Outgrowth decides which sample to play.
- **Transpose all pitches.** This is a global transpose for all of Outgrowth's output.
- **Reset sample ranges to default.** This resets all of the sample ranges to the default. Please note that this cannot be undone.
- **Assign all samples to full range.** This assigns all samples to span the full range of the keyboard, handy for creating one large round robin or stack. Please note that this cannot be undone.

Please note that the Settings menu contains important options for sample storage (see "Optimized Storage").

In addition, Outgrowth will warn you in some cases if you attempt to load or save a sample file that appears to be stored in a temporary location. Specifically, many DAWs will store recorded audio files in a temporary location before a project has been saved for the first time. This warning exists to ensure that you may not accidentally lose access to a file in the future, such as when reopening a project or preset.

Modulation



The Modulation menu is where Outgrowth can be configured into a completely custom generative or performance instrument. Outgrowth features 11 automated and performance-based modulation sources that can be routed to any control within the device.

Assignments

Up to 16 modulation assignments can be made. Each modulation assignment contains three primary aspects:

- The modulation **source**. This can be thought of as a value that outputs somewhere between 0% to 100%.
- The **destination**. This is the control being affected by the modulation source.
- The **intensity**. This controls the depth of the effect that the modulation source will have on the destination. At 0%, there will be no effect, and at 100%, the full range of the control can be spanned. Intensities can also be negative; at -100%, the full range is spanned, but the control is inverted.

In addition, you can toggle between **unipolar** or **bipolar** behavior for an assignment. In unipolar mode, the modulation will only add to the current setting for the control (or subtract, if negative). In bipolar mode, the modulation will be centered on the current setting and can add or subtract.

Assignments can be made in two ways: You can click + **Add destination** below each modulation source, or you can simply drag + **Drag to assign** to a control that you would like to affect.

Filter frequency



10%



Modulation sources

Outgrowth offers 11 modulation sources for affecting sounds in a generative or performative way.

LFO



The **LFO** is a traditional low frequency oscillator, designed for repetitive modulation at frequency below audible ranges. The **LFO** has two primary controls:

- **Speed**, which can be defined in seconds or synced to the BPM of your DAW.
- **Morph**, which will skew the output of the **LFO** more towards the higher or lower ends of its output.

Jitter



Jitter is a smooth random source, intended to add constant variations to a sound. **Jitter**'s speed can be changed, and can range from glacially slow motion to a constant frenzy of activity.

Jitter is especially well-suited for introducing unpredictability, especially throughout the lifetime of a voice (e.g., modulating **Subvert** for interesting variations in volume while a note is held).

Velocity

Velocity is a traditional modulation source based on how hard a note is played. In acoustic instruments, this typically makes a note louder, so the volume of notes is modulated by **Velocity** by default.

Velocity can also yield interesting performance effects when inverted—e.g., reducing the attack time of a note when **Velocity** is stronger to create a note that is pluckier when played harder.

Random per note

Random per note provides random variations that exist throughout the lifetime of a note. Unlike **Jitter**, this modulation source generates a random value whenever a note is played, and the value does not change from that point forward. This can be useful for creating variations across each note without the constant changes of other modulation sources.

In addition, if **Random per note** is assigned to multiple destinations, each destination will receive an independently random value—they will not correlate to each other.

Primary ADSR envelope

This exposes the **ADSR envelope** on Outgrowth's main panel as a modulation source. This can be used to essentially synchronize any control to the volume contour of a note, e.g., increasing **Filter Feedback** as a note swells in volume.

Secondary ADSR envelope

This exposes a **secondary ADSR envelope** for additional per-note contours.

Many traditional synthesizers will offer a second ADSR to control the filter cutoff independently of the volume contour, which is possible within Outgrowth as a modulation assignment.

In addition, the **secondary ADSR** can be looped to provide something akin to a second LFO, if desired.

Finally, the **secondary ADSR** can be toggled between **Singular** and **Per-note** behavior. In **Singular** mode, all voices will share one ADSR, which will be retriggered every time a new note is played. In **Per-note** mode, there will be an independent ADSR for each voice—similar to the primary ADSR.

The **Singular** option may be useful if assigning the **secondary ADSR** to a global effect, such as **Ripple** or **Smear**.

Mod wheel

This is a traditional performance option which exposes your MIDI keyboard's mod wheel for hands-on control.

Polyphonic aftertouch

This is a traditional performance option which exposes your MIDI keyboard's Aftertouch for direct and independent control over voices. Each note will receive an independent Aftertouch signal (if your keyboard allows it).

MPE Pressure

This is a performance option that exposes an MPE-compatible MIDI keyboard's Pressure for high-resolution, per-note control.

Please note that this modulation source will only be available if **MPE** is currently enabled within Outgrowth (see the Settings menu).

Key track

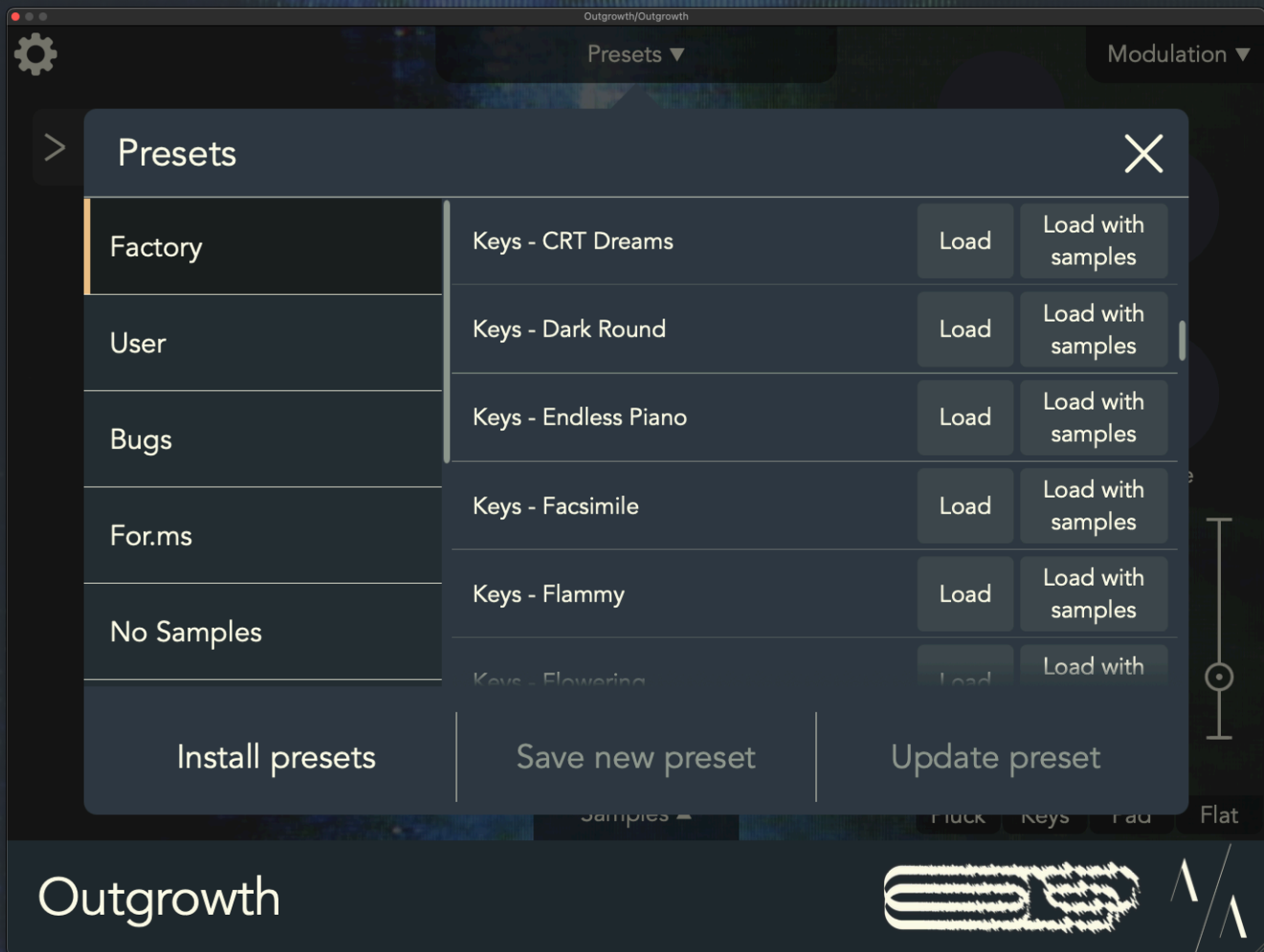
Key track provides a modulation source tied to the pitch of a note played. When a higher note is played, the output of this modulation source will increase (please note that the **Intensity** of a modulation assignment can be inverted for the opposite effect).

Key track can yield some highly customizable sound design capabilities—e.g., reducing the **Filter Resonance** when a note is higher or increasing the **Filter Feedback** when a note is lower.

MIDI CC

Finally, Outgrowth can also use **MIDI CC** messages as a modulation source for external control via MIDI controllers. A MIDI CC message will be interpreted as 0% when its value is 0 and 100% when its value is 127.

Presets



Outgrowth comes with a collection of handcrafted factory presets and samples as well as the ability to save and create your own presets. Presets can be accessed from the Presets button at the top of the main screen.

Saving presets

All Outgrowth presets must exist within a folder. By default, you will have a **User** folder available, though new folders can be created easily via **+ Add folder**. A new preset can be saved by clicking **Save new preset**, which will give you the ability to name and save a preset within the current folder. Please note that presets cannot be saved to the **Factory** folder.

When saving a preset, you will have the option to save just the settings of the preset or save the preset with samples as well. Presets may represent interesting configurations that you enjoy using with many different samples, or they may represent something closer to a full instrument with samples included.

If a preset is currently loaded, it can be updated via the **Update preset** button. This will overwrite the current preset, which cannot be undone (when in doubt, it may be safer to save a new preset instead). The currently loaded preset is viewable at the top right of the Presets menu.

Please note that the Settings menu contains options for sample storage (see "Optimized Storage").

Loading presets

Presets can be loaded as just a configuration, or with samples. If a preset contains samples, you will see two options: **Load** and **Load with samples**. The former will simply load the settings into Outgrowth and leave any current samples unaffected. The latter will dump the current samples and load the preset's samples into Outgrowth.

Factory samples

Outgrowth comes with a bank of presets and samples designed by BlankFor.ms specifically for the device. The samples are available as a separate download from the Factory folder of the Presets menu. If the factory samples haven't yet been downloaded, you will see a banner with the option to download the samples to a location of your choosing (as well as the estimated size of the download).

The location of the samples, if present, can be found in the Settings menu. If you decide to move the samples, Outgrowth will detect this and ask you to relocate them. If you decide to delete the samples, there will be no effect on Outgrowth (other than being unable to load factory presets with samples).

Importing and Exporting

Presets can be imported into Outgrowth's preset system in two ways: using the **Install Presets** button in the bottom left of the Presets menu or simply dragging and dropping them into Outgrowth.

Presets can be imported as **.outgrowth** files, a **folder with .outgrowth files** (and samples), or a **.zip containing .outgrowth files** (and samples).

A preset folder can be exported directly as a **.zip file** from the bottom of the folder's list of presets. In this case, Outgrowth will automatically collate all sample files and create a **ZIP archive** of all presets and sample files for easy sharing or distribution.

Please note that Aqeel Aadam Music, LLC and BlankFor.ms assume no responsibility for the legal ramifications of distributing sample files, and you should only ever share sample files if you are legally permitted to do so.

Finally, on the desktop versions of Outgrowth, you can simply open a preset folder in your computer's native file system (**Open in Finder** on macOS and **Open in Explorer** on Windows) for easier modification or rearranging.

Settings



The Settings menu is accessed via the gear icon in the top left of the main screen. This menu is where all of Outgrowth's global settings are configured. Where noted, some of these settings will become the default when changed.

MPE Control

Outgrowth is fully MPE compatible, especially for per-note Pressure and Pitch Bend messages. When this is enabled, MPE Pressure will become available as a modulation source in the **Modulation** menu. When this is toggled, the new setting will become the default for future Outgrowth projects. However, this is also stored on a per-project and per-preset basis.

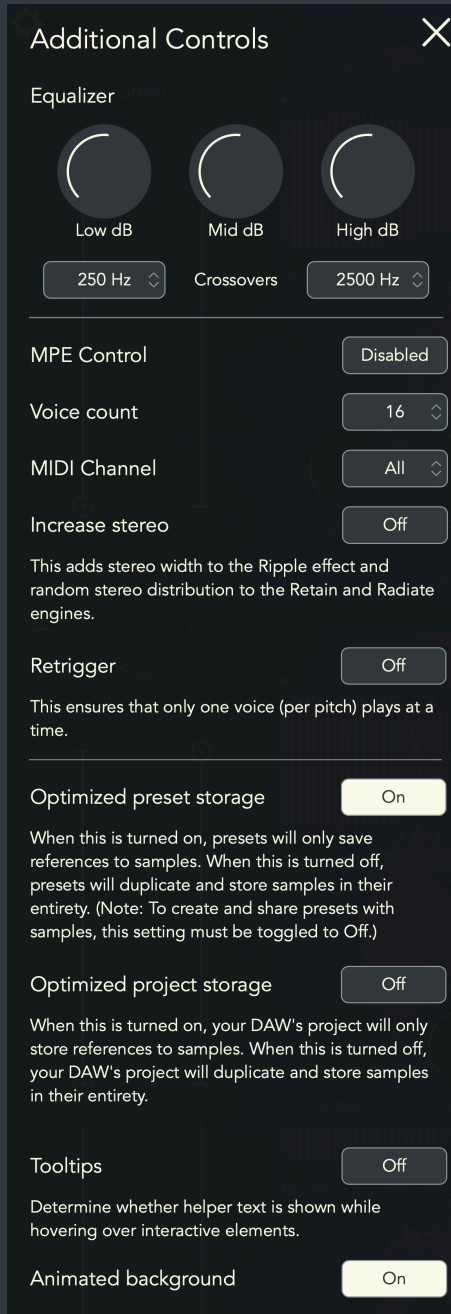
Please note that some DAWs (such as Pro Tools) do not support MPE. Additionally, in some DAWs (such as Ableton or Bitwig), you may need to manually enable MPE for individual plug-ins.

Voice count

This controls the maximum number of voices that Outgrowth can play, from 1 to 48. When the maximum number of voices are exceeded, voice “stealing” will occur, where a voice is forcibly silenced in order to play a new note. Increasing the voice count will likely incur a higher CPU cost. Note: When MPE is enabled, this setting is unavailable since MPE inherently limits the number of voices.

MIDI Channel

This controls which MIDI channel that Outgrowth will respond to. By default, all channels are respected for simplicity. Note: When MPE is enabled, this setting is unavailable since MPE sends unique note messages on each channel.



Increase stereo

This control toggles on some additional stereo capabilities for some of Outgrowth's Engines and effects, namely:

- **Ripple's** pitch modulation becomes divergent so that each channel may have its own pitch modulation.
- **Retain's** grains gain additional stereo width and may randomly pan out further.
- **Radiate's** partials gain additional stereo width and will be randomly panned.

Please note that adding stereo spread can incur some potential issues with mixing, such as reducing phase correlation between left and right channels.

Retrigger

This controls whether Outgrowth can play multiple notes of the same pitch at one time. When this is enabled, Outgrowth will cut off any existing notes of a particular pitch when a new note of that pitch is played. This can help reduce chorusing or phase correlation issues with playing a single note multiple times in a row.

Optimized storage

These two controls affect how Outgrowth stores samples when saving a project or preset. When optimized storage is disabled, Outgrowth will duplicate samples and create local copies of them. As a result, hard drive space will essentially be doubled. When optimized storage is enabled, Outgrowth will simply store a reference to a file on your hard drive and reload from that location when loading a project/preset.

Please note that when optimized storage is enabled, Outgrowth may be unable to find a sample if it has been moved or if a project/preset is loaded on another computer.

Changing either of the following settings will become the default behavior for future instances of Outgrowth.

Please be aware that these settings are unavailable on iOS, and all storage is unoptimized. This is a limitation of the operating system; all audio files provided to Outgrowth are temporary sandboxed references and therefore must be duplicated for future reference.

Optimized preset storage

By default, optimized preset storage is enabled, so storing a preset will not duplicate sample files. You may wish to disabled optimized storage in order for sample files to be safely kept with preset files, especially if sharing presets between devices or with a friend.

However, when exporting a preset folder as a ZIP (see “Importing and Exporting” in the Presets section), samples will automatically be collated with the preset files in one singular .zip file, wherever they are on your hard drive.

Optimized project storage

By default, optimized project storage is disabled, so Outgrowth will save audio into its own save state when saving your DAW’s project. This is for absolute safety to ensure that a project will reopen without issues in the future.

However, you may want to enable optimized project storage if you often use large samples (e.g., multiple minutes of uncompressed audio), frequently use plug-in presets with your DAW, or typically keep projects and samples in their locations.

Tooltips

Outgrowth will provide helper text when hovering over or touching a control for a quick reminder of its function. By default, this is enabled. Changing this will become the default behavior for future instances of Outgrowth.

Factory samples

If the factory sample pack is downloaded (see “Factory samples” in the Presets section), this will provide a quick option to access or delete the files. On desktop, you will be able to open the folder in order to move or delete it. On iOS, you will have the option to delete it if needed.

Animated background

The animated background of Outgrowth can be disabled for CPU and memory benefits (or personal preference). By default, this is enabled. Changing this will become the default behavior for future instances of Outgrowth.

Purchase entitlements

Purchase of the desktop version of Outgrowth entitles you to one license key of indefinite usage, limited to two computers at a time. If you migrate new computers, lose access to one, etc., you will have the option to deregister previous computers when licensing a new computer.

Purchase of the iOS version of Outgrowth entitles you to indefinite usage across all iOS devices on your account.

Outgrowth comes bundled with factory presets and samples created by BlankFor.ms. These presets and samples can be used freely without attribution.

Free trial

For desktop versions, Outgrowth can be used for a one-week free trial. All features will be available during this trial except for saving presets.

Installation

macOS: Open the .pkg installer and follow the provided instructions.

Windows: Open the .exe installer and follow the provided instructions.

After the above instructions, you will need to restart your DAW and/or re-scan for new plug-ins.

Compatibility

macOS 10.13 or later, Intel and Apple M1/M2 chips supported. VST3/AU/AAX format.

Windows 10 or later, 64-bit. VST3/AAX format.

Outgrowth requires an internet connection for initial authorization. Internet connection will not be necessary afterward.

Uninstall locations

macOS:

- AU: Macintosh
HD/Library/Audio/Plug-Ins/Components/
- VST3: Macintosh
HD/Library/Audio/Plug-Ins/VST3/
- AAX: Macintosh HD/Library/Application Support/Avid/Audio/Plug-Ins/
- Presets and data: Macintosh
HD/Users/<username>/Application Support/AqeelAdamSound/Outgrowth/

Windows:

- VST3: C:\Program Files\Common Files\VST3\
- AAX: C:\Program Files\Common Files\Avid\Audio\Plug-Ins\
- Presets and data:
C:\Users\<username>\AppData\Roaming\Aqeel AdamSound\Outgrowth\

Support

For any support inquiries, please feel free to [reach out!](#)

Attributions

Outgrowth was built by [Aqeel Adam](#) and [Tyler Gilmore](#) ([BlankFor.ms](#)).

Visuals and design by [Ash Farrand](#) and [BlankFor.ms](#).

Special thanks to our family, friends, beta testers, and especially [Ian Chandler](#) for reviewing all copy and making sure things make sense.