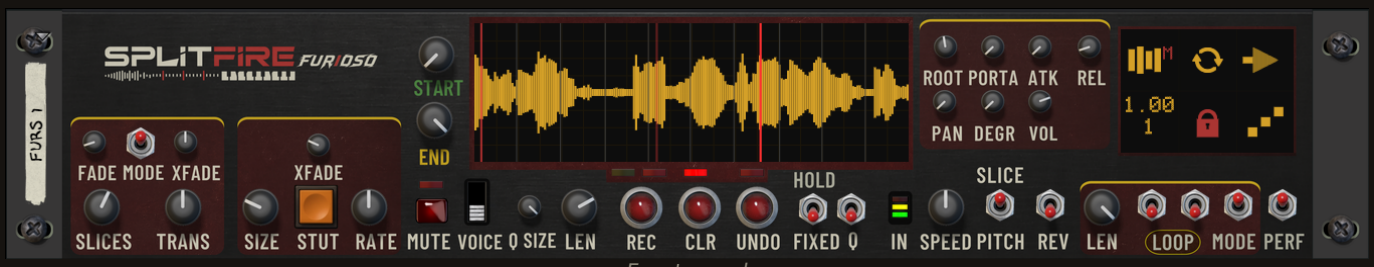
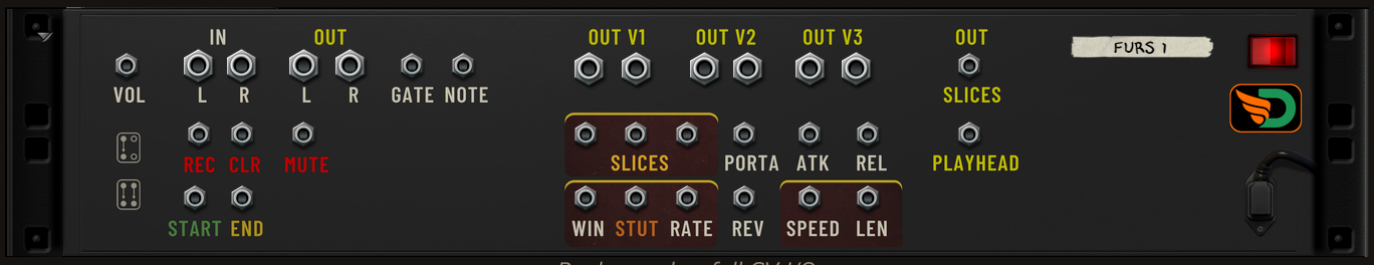
DOODOV DIGITAL DESIGN

SPLiTFiRE FURIOSO

Compact aggressive live sampler • Rack Extension for Reason



Front panel



Back panel — full CV I/O

VOICES	SLICES	BUFFER	RACK
3	up to 16	≈ 4 s	2 RU

This Operation Manual covers everyday use. For a 2-minute getting-started card see the Quick Reference. For exhaustive per-control and per-CV specifications see the In-Depth Manual.

1. What it is

Splitfire Furioso is a compact live sampler Rack Extension for Reason. It captures short audio segments — up to roughly four seconds — and lets you play them back as a sliced instrument or as a pitched sample across the keyboard. Where Splitfire Rubato is the expressive flagship, Furioso is its smaller, fiercer sibling: three voices, sixteen slices, two rack units, designed to be stacked. Run five Furiosos in a Combinator and you have a full drum kit decomposed into rhythmic voices — each independently sliceable, CV-modulatable, and mutable from the front panel.

Furioso emphasizes immediacy. Recording is one button press. The waveform updates live. The voice machinery is click-free across all combinations of voice mode, play mode, and loop mode. CV abuse — fast LFOs into slice select, rec gate, stutter rate — produces "controlled mayhem" rather than artifacts.

2. Quick start

1. Wire audio in. Connect the back panel IN L / IN R from any source — synth, drum machine, sampler, mic preamp.

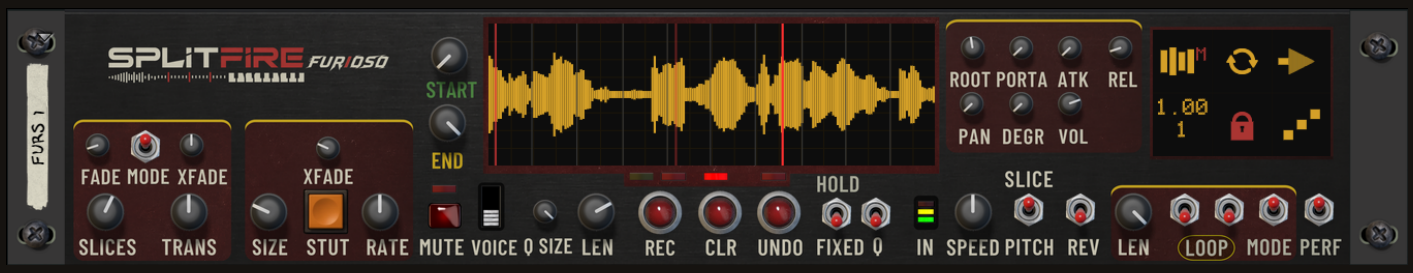
2. Set REC mode. Three small buttons under the HOLD label select: HOLD records while held, FIXED records a fixed length on press, Q quantizes start and end to transport bars.

3. Hit REC. The IN meter to the right shows incoming level. The waveform updates live as you record.

4. Play notes. Furioso accepts MIDI like any instrument. Each note plays a slice (C3 = slice 1, C#3 = slice 2, …). Switch to pitch mode to play the whole sample pitched across the keyboard.

5. Modulate live. SPEED, REV, LOOP, LEN, STUT all respond instantly. CLR erases, UNDO restores. Recording over an active sample is supported — voices keep playing through a brief swap fade.

3. Front panel walkthrough



3.1 Sample zone (far left)

FADE MODE	Selects how the slice/loop crossfade is applied (manual length vs. auto).
XFADE	Length of the loop crossfade — longer = smoother seam, shorter = tighter character.
SLICES	Slice count and slicing mode. Button toggles Auto (transient detection) vs. Manual (equal divisions 1..16). The back-panel SLICES CV overrides both when patched.
TRANS	Transient sensitivity for auto-slice. Higher = more slices, lower = fewer.

3.2 Stutter zone

SIZE	Stutter window length. Frozen at engage time.
STUT	Engage/disengage stutter. Also responds to back-panel STUT gate input.
RATE	Stutter playback rate. Live — can sweep while stuttering.

Pro tip Window is frozen at engage but rate is live — engage at one position, sweep RATE over time, get evolving textures from a single audio instant.

3.3 Record zone

REC	Start/stop recording. Behavior depends on rec mode setting.
CLR	Clear the current sample. Display blanks.
UNDO	Restore the previous sample. Useful when you clear or overdub by mistake.
HOLD / FIXED / Q	Three small buttons under HOLD label — rec mode select.
IN meter	Four-LED input level indicator — green/green/yellow/red.

3.4 Channel zone

MUTE	Mute this device. Display dims, voices stop. Also responds to back-panel MUTE CV.
VOICE Q	Poly (3 voices), Mono (re-attack), Legato (envelope preserved), Retrigger (hard reset same-note).
SIZE	Recording quantize size — five bar fractions for Q mode.
LEN	Fixed-mode rec length.

3.5 Playback zone (right side)

SPEED	Playback speed. Piecewise: 0→1× lower half, 1× at center detent, 1×→3× upper half (deliberate aliasing zone).
PITCH	Play mode: Slice (one slice per note) or Pitch (whole sample pitched across keyboard).
REV	Reverse playback.
LEN	Loop length within the playing slice or pitch region.
LOOP / MODE / PERF	Loop on/off, behavior, and performance/expression switches.

3.6 Voice parameters (top-right cluster)

ROOT	Root note for slice-mode key mapping. C3 by default.
PORTA	Portamento glide time, Legato/Mono modes.
ATK / REL	Envelope attack and release.
PAN	Stereo pan spread across the three voices.
DEGR	Bit/sample-rate degradation. Top of knob: 4-bit @ 6 kHz, S900/SP-12 territory.
VOL	Output volume (post-degradation).

3.7 Display

The amber display shows: (top) M mute status, loop icon, transport-play arrow, slice info; (bottom) playhead position, quantize-lock indicator, slice-difference indicator. The large numeric is the currently triggered slice in slice mode, or the pitch value in pitch mode.

4. Voice, play, and loop modes

Three orthogonal mode selectors interact to define how the device responds to incoming notes.

4.1 Voice mode (VOICE Q)

Poly	Up to 3 simultaneous voices. New notes allocate fresh voice slots.
Mono	Single voice. New notes retrigger the envelope and snap to the new slice.
Legato	Single voice. New notes do NOT retrigger the envelope. Slice mode still snaps phase; Pitch mode preserves phase.
Retrigger	Same-note retriggering hard-resets the voice. Different-note plays behave like Mono.

4.2 Play mode (MODE)

Slice	Each note plays one slice, mapped from ROOT upward.
Pitch	The whole sample is played, pitched by the note relative to ROOT. START / END knobs define the region.

4.3 Loop mode (LOOP)

Off	One-shot. Voice plays from start to end of region, then fades gracefully.
On	Loop on. Playback wraps from end back to a loop-back point with crossfade. LEN knob sets how much of the region is looped.

5. Recording

5.1 Three rec modes

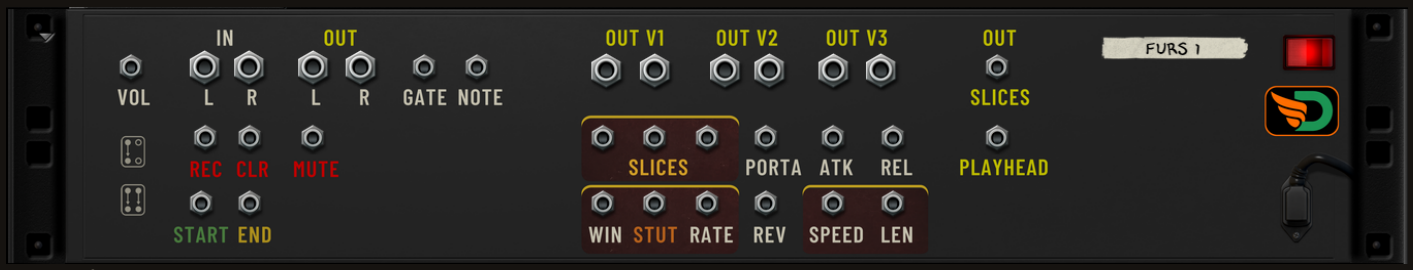
HOLD	Recording active while REC button (or CV gate) is held. Up to ~4 s ceiling.
FIXED	REC press starts a fixed-length capture defined by LEN knob.
Q	Quantized. Capture arms on REC, starts/ends at transport bar boundaries.

5.2 Recording over an existing sample

Pressing REC while a sample is loaded and voices are playing enters "recording-live" mode: the new capture goes into a separate buffer while active voices keep playing the old content. When recording finalizes, the new content swaps in atomically and active voices continue seamlessly via a per-voice fade-in that hides the buffer transition.

> Pro tip Combine cv_gate_rec with a slow sequencer pattern (e.g., every 4 bars) for evolving sample mangling — the device keeps playing while recapturing audio underneath.

6. Back panel & CV



20 CV inputs, 2 CV outputs.

6.1 Audio I/O

IN L / R	Stereo audio input — source for recording.
OUT L / R	Main stereo mix output — all voices, post-pan and degradation.
OUT V1 / V2 / V3	Per-voice direct outputs — no pan, no degradation.

6.2 Gates and triggers

REC	Rec gate — rising edge starts recording.
CLR	Clear gate — rising edge clears the sample.
MUTE	Mute gate — rising edge or level > 0.5 mutes the device.
STUT	Stutter engage — gate high = stutter active.
GATE / NOTE	Sequencer pair — pitch + gate. Auto-routes from any Reason sequencer.

6.3 Slice and key

SLICE	Slice select — 0..1 mapped to slice 1..N.
SLICES (v3.2)	Force slice count — 0..1 mapped to 1..16. Overrides auto/manual modes.
START / END	Additive mod to pitch-region START / END knobs.

6.4 Modulation

PORTA	Additive mod to portamento time.
SPEED	Additive mod to playback speed.
REV	Reverse — toggle or level (above 0.5 = reverse).
LEN	Additive mod to loop length.
ATK / REL	Additive mods to envelope attack/release.
WIN (v3.2)	Additive mod to stutter window size. Applied at stutter engage.
RATE (v3.2)	Additive mod to stutter rate. Live (modulates during stutter).

6.5 CV outputs

SLICES (out)	Active slice count normalized 0..1 (1 → 0.0, 16 → 1.0).
PLAYHEAD	Primary voice playback position, normalized 0..1.

7. Combinator stacking

Furioso is designed to be stacked. Five instances in a Combinator weigh less than one Rubato, fit in 10 RU, and let you decompose a groove into independent voices.

Typical stacking patterns:

Drum kit	Five instances, each capturing a different drum hit. Independent slice counts. Use front-panel MUTE to drop voices in and out live.
Polyrhythm	Identical samples; different SLICES CV signals drive different slice counts. The shared audio is heard as cross-rhythms.
Layered timbre	Same source captured five times with different DEGR / pan / pitch regions. Builds a complex pad from identical input.
Sampler bank	Different slices per instance, Combinator Receive Notes routes keyboard ranges to instances.

8. Furioso vs Rubato

Furioso and Splitfire Rubato are siblings, not alternatives. Rubato is the expressive flagship — 4 RU, 8 voices, 64 slices, ~25 s buffer, dual Tape + granular Time engine. Built for the producer working on a single delicate phrase. Furioso inverts the question: what if we accept hard constraints — short buffer, few voices, one engine, 2 RU — and design for stacking? Answer: a different instrument that serves a different musical need. A producer working on a vocal chop reaches for Rubato; the same producer reaching for five drum voices in a Combinator reaches for Furioso. Both are polished to their purpose.

9. Where to next

Quick Reference	1-2 page card. Get playing in 2 minutes.
In-Depth Manual	Exhaustive technical reference. Every control, every CV, every behavior. Includes a "pro tips" chapter for advanced workflows.
doodov.dev / Reason store	Latest news, patches, and tutorials.