LINTEL

CAPTURE AND STRETCH

User guide

Written for version 1.20.0 · November 2026



WHAT LINTEL IS FOR

Record a few bars, then hear them again as long as you like.

LINTEL records 2, 4, 8 or 16 bars of whatever passes through it, then plays that capture back at a different length. The stretch runs from a quarter of the original length up to 32 times longer, with the pitch held where it was or following the speed, as you choose.

The stretched sound can then pass through Space (a reverb), Gate (rhythm patterns) and Delay, in any order you like. Auto Level keeps the result near the loudness of what you captured, so a long stretch or a big reverb does not leave you chasing the output knob.

Until something is captured, audio passes through LINTEL unchanged. It makes sound only while your DAW's transport is running.

A first session

1. Put LINTEL on an audio track or a bus and start the transport.
2. Press **CAPTURE**. With MANUAL selected it records at once; with HOST selected it waits for the next bar line.
3. When the display shows READY, the stretched sound is playing. Move **STRETCH** and **GRAIN** and listen.

Working the knobs

Drag a knob up or down. Double-click it to return it to its default, or click its value to type a number.

Installing

1. Open the disk image and double-click **Install LINTEL grain stretch.pkg**.
2. Follow the prompts.
3. Restart your DAW. It will not appear until you do.

Two versions are installed: an Audio Unit for Logic Pro, and a VST®3 for Ableton Live and everything else. The first time LINTEL opens it starts a seven-day trial with every function working, and asks for the licence key from the Takt Audio Labs email when you are ready to keep it.

Loading it in Logic Pro

1. On an audio track, a bus or an instrument track, click an empty **Audio FX** slot.
2. Choose **Audio Units › Takt Audio Labs › LINTEL grain stretch**.
3. Choose **Stereo**, or **Mono** on a mono track.

Loading it in Ableton Live

1. In Live's settings open **Plug-Ins**, turn on **Use VST3 Plug-In System Folders**, and click **Rescan**.
2. In the browser sidebar click **Plug-Ins**. Audio Effects holds only Live's own devices, so LINTEL is not there.
3. Open **Takt Audio Labs** and drag **LINTEL grain stretch** onto an audio track or a return.

If **Use Audio Units** is also on, Live lists LINTEL twice, once as an Audio Unit and once as a VST®3. They are the same plug-in and sound the same. Pick either.

THE PANEL

Capture at the top, the stretch in the middle, the effects along the bottom.



The capture row and display. The lower strip shows the sound leaving LINTEL.

CONTROL	SETTINGS	WHAT IT DOES
HOST / MANUAL	Host, Manual	Manual records the moment you press Capture. Host arms the button, which then reads ARMED, and recording starts at the next bar line of your DAW's timeline. Press it again to disarm.
2 / 4 / 8 / 16 BARS	4 bars at first	How much is captured. The length in seconds follows your DAW's tempo and shows as LENGTH.
CAPTURE	Button	Starts a capture, and reads REC with a percentage while it records. Pressing it again later replaces the old capture with a new one.
IN and OUT	Peak meters, GAIN −24 to +24 dB	Teal below −12 dB, amber to −3 dB, red above, with a line that holds the recent peak for a second and a half. The figure on top is the loudest peak since you last clicked it. The GAIN knob under the left meter sets the level into LINTEL, before the capture; the right one sets the level out, after everything else.
Gear and ?	Menu, help button	Gear: window size, your licence, About LINTEL and update news. ?: while lit, rest the mouse on anything for a short note on what it does.
DRAG AUDIO	8, 16 or 32 s	Press it and drag onto a track in your DAW. The last 8, 16 or 32 seconds LINTEL played arrive as a stereo WAV clip, as you heard it, automation and effect tails included. It takes only what has played, so let the transport run first. Files are kept in `Music/LINTEL Grabs`.
STATE	Readout	EMPTY, then ARMED while waiting for the bar line, RECORDING, READY.
RESET ALL	Double-click	Puts every knob, switch and choice back to its starting value, effects included. HOST or MANUAL and the length in bars stay as they are. There is no undo.

While it records



Half way through a capture.

The waveform builds from left to right under the write head, so you can see at once whether the level is right and where the beats fall. Afterwards the display shows the capture, with a read head marking where the stretched sound is playing from.

THE STRETCH PLATE

Every control that shapes the stretched sound.



Edge is greyed out in Smooth, where it has nothing to do.

CONTROL	RANGE	WHAT IT DOES, AND WHAT IT COSTS YOU
THE SWITCHES		
PITCH-LOCK / VARISPEED	Pitch-lock at first	Pitch-lock keeps the pitch while the sound lengthens. Varispeed lets it fall as the sound gets longer, like a slowed tape.
SMOOTH / HARD	Smooth at first	Smooth blends overlapping grains into one stream. Hard lays them end to end with almost no fade, so each is heard as a chopped slice and Grain sets the rate of the chops.
REVERSE	On or off	Plays the capture backwards. The timing is mirrored along with the sound.
FREEZE	On or off	Stops the read head, so the grains keep sounding but from one spot in the capture.
SYNC	On or off	Snaps Stretch to 1/4, 1/2, 1, 2, 4, 8, 16 or 32, so the stretched sound lasts a whole number of captures.
TIME		
STRETCH	0.25x to 32x	How many times longer the sound plays. 1x is the original length. Starts at 4x; under 1x the capture plays faster than it was recorded.
GRAIN	2 to 500 ms	The length of each grain. Long grains blur; short ones sound grainy and, in Hard, turn into a rhythm. Starts at 120 ms.
JITTER	0 to 100 %	Moves each grain's start by a random amount around the read head. A little loosens the pattern of the grains; a lot smears the timing. Starts at 25 %.
TEXTURE		
EDGE	0.1 to 20 ms	The fade at each end of a Hard grain. Short edges click and buzz; long ones make each slice fade in and out. Has no effect in Smooth. Starts at 1.5 ms.
SCATTER	0 to 100 %	The chance that a grain is dropped or repeated. At 0 every grain plays.
PITCH SCATTER	Off, 0.1 to 12 st	Detunes each grain by a random amount, up to this many semitones either way.
SPREAD	0 to 100 %	Throws each grain to a different place in the stereo field. At 0 nothing is moved.
OUTPUT		
MIX	0 to 100 %	The blend of the original input and the stretched sound: 100 % is only the stretch, 0 only the input. The effects act on the stretched part.

SPACE, GATE AND DELAY

Three effects on the stretched sound, in the order you choose.



Space, Gate and Delay in their starting order. The arrows between the plates show which way the sound flows.

Each plate has a power button, and its knobs grey out while it is off. All three start off. They work on the stretched sound only, so the dry part of Mix is left alone.

CONTROL	RANGE	WHAT IT DOES
SPACE		
TYPE	Hall, Room, Plate	Which reverb: Hall has a tail of about 3 seconds, Plate 1.8 and Room half a second.
REVERB	0 to 100 %	How much of the reverb is mixed in.
DIFFUSE	0 to 100 %	Smears the sound before the reverb, so attacks blur into the tail.
GATE		
PATTERN	28 patterns	The rhythm the gate follows: straight divisions from 1/4 to 1/32, offbeats, dotted and triplet values, and clave and dance patterns such as Tresillo, Son Clave and Bossa Nova. The arrows step through the list.
LENGTH	5 to 100 %	How much of each open step stays open.
DEPTH	0 to 100 %	How far the closed steps drop. At 100 % they are silent; at 0 the gate does nothing.
EDGE	0.5 to 30 ms	How long the gain takes to move. Short is percussive; long rounds each step off.
DELAY		
TIME	1/16 to 1/2	Eleven tempo-synced times, triplet and dotted included, so the echoes land on the beat.
PING-PONG	On or off	Alternates the echoes between left and right. On at first.
FEEDBACK	0 to 95 %	How much of each echo returns. The loop cannot run away.
TONE	500 Hz to 20 kHz	A low-pass on the echoes, so each repeat is darker than the last. Starts at 6 kHz.
MIX	0 to 100 %	How loud the echoes are against the sound. At 0 the delay is off.

Changing the order

Press the dotted grip at the left of a plate's title and drag sideways to move that effect. The arrows between the plates turn to follow. A gate before Space cuts the sound and lets the reverb ring through the gaps; after Space it chops the tail itself.

LEVELS AND DRAG AUDIO

Why a long stretch does not come back quiet, and how to take the sound out.

A stretched sound is usually quieter than what went in, because the grains overlap and smooth out the peaks. A reverb makes it louder again, and a gate takes some away. Four things in LINTEL deal with this.

The capture match

Always on. LINTEL measures the loudness of what you captured and holds the stretched sound a little under it, about 2 dB. It follows slowly, over a few seconds, so a capture with very uneven loudness rises and falls gently and never pumps. It can add up to 12 dB and take away up to 6 dB. It does nothing while the transport is stopped, and it starts again from a neutral setting each time you capture.

Auto Level

The **AUTO LEVEL** button sits on the Stretch plate above the Output group, and it is on when LINTEL opens. It compares the sound before Space, Gate and Delay with the sound after them, and nudges the result back toward the first. A reverb at 100 % no longer swells the output, and a sparse gate pattern no longer thins it. It also works slowly, and it moves the level by at most 9 dB either way. Switch it off to hear the effects at their raw level.

The limiter

Always on. A limiter on the stretched sound keeps its peaks under about −0.1 dBFS, so a boost from the two matches above cannot clip. Below that level it leaves the sound alone. It covers the stretched sound only. A very hot dry signal mixed in alongside can still go past 0 dB.

The gain knobs

The two GAIN knobs under the meters stay in your hands. The left one sets the level into LINTEL, which changes what is captured and what the dry part of Mix carries. The right one is the final level, after everything else. If a heavy setting still runs hot, turn the right-hand one down.

Taking the sound out



DRAG AUDIO, with the length to take beside it. The figure on the handle is how much is ready.

Capture, let the sound play, then press **DRAG AUDIO** at the bottom left and drag it onto a track in your DAW. It takes the last 8, 16 or 32 seconds, whichever you chose beside it, and it stays dim until the sound has played. The clip is a stereo 32-bit WAV at your session's sample rate, saved in `Music/LINTEL Grabs`, and it holds what left LINTEL: the stretch, the effects, Auto Level and any automation you ran. If there is no track under the drop, Logic Pro and Live make one.

Worth knowing

- LINTEL is for macOS 11 or later, as an Audio Unit and a VST®3, on Apple Silicon and Intel.
- It makes sound only while the transport runs.
- The capture is not saved with the project. When you reopen a session, capture again.
- To keep a result, drag it out with DRAG AUDIO, or record it through your DAW onto another track.
- Pushed hard, the stretch stops sounding like its source. That is its job, and it is why LINTEL is not a clean time-stretcher for finished mixes.
- Space is the only part that asks much of the processor, and it runs only while it is switched on.

YOUR LICENCE

What activation does, and what it does not do.

LINTEL runs for seven days with every function working. After that, audio passes through untouched until you enter the licence key from the Takt Audio Labs email. Paste the key in once and it activates. That is the only moment it needs an internet connection. The licence does not expire.

Three machines

One purchase activates on up to three machines. If you sell a Mac or a drive dies, open the gear menu, choose the licence line, and press **Release this machine** to free the slot. You do not need to email anyone and there is nothing to wait for.

What leaves your computer

- Activating contacts the Takt server once, at the moment you paste your key in. That is the only time anything about your purchase is transmitted.
- Once a day LINTEL asks taktaudiolabs.com whether a newer version exists. That is a request for a public file. It carries nothing about you or your machine, and if you are offline it does not ask.

There is no account, no cloud and no telemetry. Any network monitor will confirm it.

DETAILS

FORMATS	Audio Unit, VST®3
SYSTEM	macOS 11 or later, Apple Silicon and Intel. Mac only for now; tell us if you need Windows.
CHANNELS	Mono and stereo
LICENCE	One purchase, up to three machines, moveable
ACTIVATION	One time, with the key from the Takt Audio Labs email

Uninstalling

Release the licence first if you want the slot back, then delete these three:

```
/Library/Audio/Plug-Ins/Components/LINTEL grain stretch.component
/Library/Audio/Plug-Ins/VST3/LINTEL grain stretch.vst3
~/Library/LINTEL grain stretch
```

The audio you dragged out is in `Music/LINTEL Grabs`. It is yours to keep or delete.

When something is wrong

Write to **support@taktaudiolabs.com**. Takt Audio Labs is one person, so the reply comes from whoever wrote the code. The **Report a bug** link in the About panel fills in your version, format and DAW for you; add what you did before it went wrong.

> This guide was written for LINTEL 1.20.0. The version in your copy is shown under About LINTEL in the gear menu. If it does not match, the current guide is on the download page at taktaudiolabs.com/lintel/download/.

© 2026 Takt Audio Labs. VST® is a registered trademark of Steinberg Media Technologies GmbH. Audio Unit and Logic Pro are trademarks of Apple Inc. Ableton Live is a trademark of Ableton AG.