MANIFEST AUDIO

Dear Customer:

Thank you for downloading the Live Toolkit 003 rack collection. Designed by **Ableton Certified Trainer Noah Pred** to enhance your creativity and accelerate your workflow, Live Toolkit 003 is comprised of 36 Audio Effect and MIDI Effect Racks for Ableton Live 10.1.x and higher. From generative arpeggiators to heavily modulated time-based effects and unique stereo filtration, Live Toolkit 003 is fully optimized for Push – and custom built for inspiration.

Installation:

Drag the MFA Live Toolkit 003 folder to your User Library presets or another secure folder you can easily navigate to, or simply add it in Live's Browser. From there, simply drop the .adg files onto any appropriate Audio or MIDI track in Ableton Live.

Have fun using them in your productions!

LIVE TOOLKIT 003 Product Licensing Agreement:

manifest.audio

Audio Effect Racks

Analog-Digital Degrader

Combining the best of analog-modeled and purely digital degradation techniques, add both types of unique grit to your sound and blend between the two.

Top Row Macros

1 · Drive: Adjusts the analog drive amount.
2 · Tone: Adjusts analog drive circuit tone.
3 · Bias: Adjusts analog drive circuit curve.
4 · Sat: Determines amount of analog clipping saturation.

Bottom Row Macros

5 · Depth: Determines bit depth of digital signal path.
6 · Degrade: Determines digital downsampling amount.
7 · Mode: Switch between hard and soft downsampling.
8 · Analog/Digital: Blend between analog degradation at left and digital degradation to the right.

Channel Strip 2020

Clean up, boost, filter, and attenuate any signal at any stage of per-track processing with this updated and optimized mix utility.

Top Row Macros

1 · Inflate: Adjusts the harmonic saturation amount.
2 · Gate: Adjusts the gate threshold to eliminate unwanted background noise.
3 · Threshold: Sets the Compressor Threshold above which signal will be compressed.
4 · Ratio: Sets the amount of compression applied.

Bottom Row Macros

5 · High Pass: Sets the cutoff frequency of the HP filter.
6 · Low Pass: Sets the cutoff frequency of the LP filter.
7 · Width: Controls stereo imaging without sacrificing gain.
8 · Output: Boosts or reduces the signal at output for optimal gain staging.

Crystal Dubs

A musically-tuned emulation of classic harmonized pitch delay units with additional granulation features.

Top Row Macros

1 · Dub: Amount of dry signal sent to the delay line, allowing for dub-throw effects even when used as an insert.
2 · Feedback: Amount feedback on the delay taps.
3 · Time Mode: Milliseconds at left, BPM synced at right.
4 · Delay Time: Longer times at right in either mode.

Bottom Row Macros

5 · Pitch Interval: At center, pitch is the same as input, 127 is an octave above, 0 is an octave below, with harmonic intervals between; full range of pitches intervals is:
-12 st, -7 st, -5 st, 0, +5 st, +7 st, and +12 st.
6 · Cloud: Introduces delay time randomization.
7 · Rate: Adjust the size and duration of granulated echoes.
8 · Dry/Wet: Adjust balance of dry and effected signal.

Crystal Trills

A musically-tuned emulation of classic harmonized pitch delay units with glitch repetition of delays for additional rhythmic intricacy.

Top Row Macros

1 · Dub: Amount of dry signal sent to the delay line, allowing for dub-throw effects even when used as an insert.
2 · Feedback: Amount feedback on the delay taps.
3 · Delay Time: BPM Synced delay times, longer at right.
4 · Dry/Wet: Adjust balance of dry and effected signal.

Bottom Row Macros

5 · Pitch Interval: At center, pitch is the same as input, 127 is an octave above, 0 is an octave below, with harmonic intervals between; full range of pitches intervals is:
-12 st, -7 st, -5 st, 0, +5 st, +7 st, and +12 st.
6 · Chance: Probability of individual delays being repeated rhythmically.
7 · Random: Randomization of rhythmic repetition rate.
8 · Rate: Base interval of rhythmic repetitions.

Drum Strip 2020

A buss processing channel strip geared for drums, updated and optimized.

Top Row Macros

1 · Output: Attenuate the output gain to compensate for any gain staging issues.
2 · Punch: Adds transient attack and full-spectrum character.
3 · Thresh: Sets the Glue compressor Threshold.
4 · Ratio: Adjusts compression Ratio.

Bottom Row Macros

5 · Low Cut: Eliminates frequencies below the cutoff with a surgical high-pass up to 500 Hz.
6 · High Boost: Add sparkle and air at the high end of the frequency range with a high-shelf boost.
7 · Width: Expanding stereo imaging of the original signal without sacrificing gain.
8 · Enhance: Adds harmonic inflation.

Dual Filter

An integrated low and high pass filter with saturation circuit, ideal for dramatic sweeps on stage or in the studio.

Top Row Macros

1 · LP Cutoff: Low pass filter cutoff frequency.
2 · LP Q: Low pass filter resonance.
3 · HP Cutoff: High pass filter cutoff frequency.
4 · HP Q: High pass filter resonance.

Bottom Row Macros

5 · Sat Circuit: Select the saturation circuit model.
6 · Drive: Add saturation drive.
7 · Saturate: Introduce saturation.
8 · Output Gain: Adjust output gain.

Dual Mid-Side Filter

Integrated low and high pass filters for both Mid and Side paths independent of one another for dynamic stereo field control.

Top Row Macros

1 · M LP Cutoff: Low pass filter cutoff frequency for Mid signal only.
2 · M LP Q: Low pass filter resonance for Mid signal only.
3 · M HP Cutoff: High pass filter cutoff frequency for Mid signal only.
4 · M HP Q: High pass filter resonance for Mid signal only.

Bottom Row Macros

5 · S LP Cutoff: Low pass filter cutoff frequency for Side signal only.
6 · S LP Q: Low pass filter resonance for Side signal only.
7 · S HP Cutoff: High pass filter cutoff frequency for Side signal only.
8 · S HP Q: High pass filter resonance for Side signal only.

Dual Stereo Filter

Integrated low and high pass filters for both Left and Right stereo channels independent of one another for dynamic stereo field control.

Top Row Macros

1 · L LP Cutoff: Low pass filter cutoff frequency for Left channel only.
2 · L LP Q: Low pass filter resonance for Left channel only.
3 · L HP Cutoff: High pass filter cutoff frequency for Left channel only.
4 · L HP Q: High pass filter resonance for Left channel only.

Bottom Row Macros

5 · R LP Cutoff: Low pass filter cutoff frequency for Right channel only.
6 · R LP Q: Low pass filter resonance for Right channel only.
7 · R HP Cutoff: High pass filter cutoff frequency for Right channel only.
8 · R HP Q: High pass filter resonance for Right channel only.

Metamodverb Reverb

Add Chorus, Flanger, or Phaser modulation effects strictly to the decay tail of a reverb for textural effects.

Top Row Macros

1 · Chorus: Amount of chorus modulation.
2 · Flanger: Amount of flanger modulation.
3 · Phaser: Amount of phaser modulation.
4 · Rate: Rate of modulation for chorus, flanger, and phaser.

Bottom Row Macros

5 · Tone: Adjust overall tone of all effects.
6 · Decay: Sets the reverb tail length.
7 · Dub: Amount of dry signal sent to the reverb, allowing for dub-throw effects even when used as an insert.
8 · Dry/Wet: Adjust balance of dry and effected signal.

Morph Wobble Filter

Instantly add classic wobble-style filter effects to any signal.

Top Row Macros

1 · Cutoff: Filter cutoff frequency.
2 · Q: Filter resonance.
3 · Circuit Morph: Smoothly morph between different filter types.
4 · Wobble Sync: BPM sync wobble rates at right, free run Hertz wobble rates at left.

Bottom Row Macros

5 · Wobble Amount: Determines how wobbly things get.
6 · Wobble Shape: Select wobble LFO shape here.
7 · Wobble Rate: Adjusts speed of wobbles.
8 · Wobble Spread: Add stereo spread to wobble results.

Multi-Band Mid-Side Divider

This is a "container" style utility effect, where three EQ bands are provided on different chains so you can add specific effects to either the Mid or Side bands in one of three selected frequency ranges, determined by the two crossover Macros; simply drop effects onto desired chains.

Top Row Macros

1 · Low X-Over: Sets the highest frequency of the Lows chains and the lowest frequency of the Mids chains.
2 · High X-Over: Sets the lowest frequency of the Highs chains and the highest frequency of the Mids chains.

Multi-Band Stereo Divider

This is a "container" style utility effect, where three EQ bands are provided on different chains so you can add specific effects to either the Left or Right channels of one of three selected frequency ranges, determined by the two crossover Macros; simply drop effects onto desired chains.

Top Row Macros

1 · Low X-Over: Sets the highest frequency of the Lows chains and the lowest frequency of the Mids chains.
2 · High X-Over: Sets the lowest frequency of the Highs chains and the highest frequency of the Mids chains.

Multi-Band Stereo Driver

Enhance High and Mid band stereo information with classic analog-modeled drive while reducing stereo information in the low end, with optional low end tube drive.

Top Row Macros

1 · Low X-Over: Sets the highest frequency of the Low band and the lowest frequency of the Mid band.

2 · High X-Over: Sets the lowest frequency of the High band and the highest frequency of the Mid band.

3 · Hi-Side Drive: Add analog drive to the Side signal of the High band.

4 · Hi-Side Bias: Adjusts tube-modeled bias curve for the High band.

Bottom Row Macros

5 · Mid-Side Drive: Add analog drive to the Side signal of the Mid band.

6 · Mid-Side Bias: Adjusts tube-modeled bias curve for the Mid band.

7 · Low Sides: Attenuate stereo Side information in the Low band; -Inf dB is equivalent to mono.

8 · Low Drive: Adjust tube-modeled drive on the Low band.

Multi-Band Stereo Enhancer

Inflate High and Mid band stereo information with harmonic excitation while reducing stereo information in the low end, with optional low end saturation.

Top Row Macros

1 · Low X-Over: Sets the highest frequency of the Low band and the lowest frequency of the Mid band.

2 · High X-Over: Sets the lowest frequency of the High band and the highest frequency of the Mid band.

3 · Hi-Side Drive: Add saturation drive to the Side signal of the High band.

4 · Hi-Side Sat: Adds harmonic excitation to the Side signal of the High band.

Bottom Row Macros

5 · Mid-Side Drive: Add saturation drive to the Side signal of the Mid band.

6 · Mid-Side Sat: Adds harmonic excitation to the Side signal of the Mid band.

7 · Low Sides: Attenuate stereo Side information in the Low band; -Inf dB is equivalent to mono.

8 · Low Drive: Add harmonic saturation to the Low band.

Multi-Band Widener

Based on the Vintage Modulator implementation of Live 10's Echo, Random Modulator shifts short delay times randomly at musical intervals to generate chaotic yet compelling textural modulation artifacts.

Top Row Macros

1 · Low X-Over: Sets the highest frequency of the Low band and the lowest frequency of the Mid band.

2 · High X-Over: Sets the lowest frequency of the High band and the highest frequency of the Mid band.

3 · High Width: Widen or narrow the stereo field of the High band.

4 · High Balance: Pan the High band left or right.

Bottom Row Macros

5 · Mid Width: Widen or narrow the stereo field of the Mid band.

6 · Mid Balance: Pan the Mid band left or right.

7 · Low Width: Widen or narrow the stereo field of the Low band; default 0% is equivalent to mono.

8 · Low Balance: Pan the Low band left or right.

Multicrystal Dubs

A musically-tuned emulation of classic harmonized pitch delay units with additional granulation features – but instead of switching between tuned pitch intervals, it layers them together across the stereo field.

Top Row Macros

1 · Dub: Amount of dry signal sent to the delay line, allowing for dub-throw effects even when used as an insert.
2 · Feedback: Amount feedback on the delay taps.
3 · Time Mode: Milliseconds at left, BPM synced at right.
4 · Delay Time: Longer times at right in either mode.

Bottom Row Macros

5 · Layers: At 0, delays are at the incoming pitch, increasing the value gradually adds +5 st, then -5 st, then +7 st, then -7 st, then +12 st, and finally -12 st all together at 127.
6 · Cloud: Introduces delay time randomization.
7 · Rate: Adjust the size and duration of granulated echoes.
8 · Dry/Wet: Adjust balance of dry and effected signal.

Multicrystal Trills

A musically-tuned emulation of classic harmonized pitch delay units layered together across the stereo field with glitch repetition of delays for additional rhythmic intricacy.

Top Row Macros

1 · Dub: Amount of dry signal sent to the delay line, allowing for dub-throw effects even when used as an insert.
2 · Feedback: Amount feedback on the delay taps.
3 · Delay Time: BPM Synced delay times, longer at right.
4 · Dry/Wet: Adjust balance of dry and effected signal.

Bottom Row Macros

5 · Pitch Interval: At center, pitch is the same as input, 127 is an octave above, 0 is an octave below, with harmonic intervals between; full range of pitches intervals is:
-12 st, -7 st, -5 st, 0, +5 st, +7 st, and +12 st.
6 · Chance: Probability of individual delays being repeated rhythmically.
7 · Random: Randomization of rhythmic repetition rate.
8 · Rate: Base interval of rhythmic repetitions.

Multimodverb

Smoothly morph between multiple modulation effects on the decay tail of a reverb for wild spatial effects.

Top Row Macros

1 · Type: Style of modulation effect applied, scrolling through vintage delay modulation, ring modulation, chorus, digital haas modulation, vintage random modulation, flanger, and phaser.
2 · Mod: Amount of modulation applied.
3 · Rate: Rate of modulation applied
4 · Width: Stereo width of resulting reverb tail and effects.

Bottom Row Macros

5 · Tone: Adjust overall tone of all effects.
6 · Decay: Sets the reverb tail length.
7 · Dub: Amount of dry signal sent to the reverb, allowing for dub-throw effects even when used as an insert.
8 · Dry/Wet: Adjust balance of dry and effected signal.

Multimotion Filter

Divide incoming signal into simultaneous low and high pass filters each with their own LFO properties in a variety of configurations.

Top Row Macros

1 · X-Over Cutoff: Sets division between low and high pass filters in dual modes, or as a normal cutoff frequency in solo filter modes.
2 · Q: Adjusts filter resonance.
3 · Motion: Adjusts degree of LFO motion.
4 · Shape: Select the LFO shape.

Bottom Row Macros

5 · Sync: Synchronize LFO motion to BPM at right, free run Hertz at left.
6 · Rate: Determines speed of LFO motion.
7 · Width: Adjusts stereo spread of LFO and filter type in morphing filter mode.
8 · Mode: From left to right, switch between the following modes: high pass accelerates while low pass decelerates; high pass decelerates while low pass accelerates; high pass only; low pass only; band-pass only; notch only; and morphing filter.

Multiresodubs

Select between 55 pre-configured minor and major chord expressions of a Resonator effect applied directly to a vintage delay line.

Top Row Macros

1 · Root: Sets the root note of the selected chord.
2 · Chord: Choose between 55 chord expressions, detailed in Appendix 3.
3 · Time: Adjust BPM synchronized delay time.
4 · HP Cutoff: Adjust a high pass filter cutoff frequency.

Bottom Row Macros

5 · FB Decay: Adjust the decay time of resonators and delay line feedback amount.
6 · Dampen: Adjust the tonal color of resonators and apply low pass filtration to the delay line.
7 · Width: Adjusts stereo spread of resonators.
8 · Dry/Wet: Adjust balance of dry and effected signal.

Multiresoverb

Select between 55 pre-configured minor and major chord expressions of a Resonator effect applied directly to a reverb tail.

Top Row Macros

1 · Root: Sets the root note of the selected chord.
2 · Chord: Choose between 55 chord expressions, detailed in Appendix 3.
3 · Size: Adjust size of reverberant space.
4 · HP Cutoff: Adjust a high pass filter cutoff frequency.

Bottom Row Macros

5 · Decay: Adjust the decay time of resonators and reverb tail.
6 · Damping: Adjust the tonal color of resonators.
7 · Width: Adjusts stereo spread of resonators.
8 · Dry/Wet: Adjust balance of dry and effected signal.

Multiringer

Layer up to eight ring modulators for extreme sonic mangling.

Top Row Macros

1 · Rings: Determine how many ring modulators are added from one through eight.
2 · Ring Freq: Determines relative central frequency of all ring modulators.
3 · Spread: Control ring modulator spreads and layer panning widths simultaneously.
4 · Dry/Wet: Adjust balance of dry and effected signal.

Bottom Row Macros

5 · LFO Amount: Adjust the amount of LFO motion applied.
6 · LFO Sync: BPM synchronized at right, free run Hertz at left.
7 · LFO Rate: Adjusts relative central rate of LFOs.
8 · LFO Phase: Adjust LFO phases for additional differentiation between ring modulation layers when LFO Amount is applied.

Multishifter

Layer up to eight frequency shifters for extreme sonic mangling.

Top Row Macros

1 · Voices: Determine how many frequency shifters are added from one through eight.
2 · Coarse: Determines relative central frequency of all shifters.
3 · Spread: Control frequency shifter spread and layer panning widths simultaneously.
4 · Dry/Wet: Adjust balance of dry and effected signal.

Bottom Row Macros

5 · LFO Amount: Adjust the amount of LFO motion applied.
6 · LFO Sync: BPM synchronized at right, free run Hertz at left.
7 · LFO Rate: Adjusts relative central rate of LFOs.
8 · LFO Phase: Adjust LFO phases for additional differentiation between ring modulation layers when LFO Amount is applied.

Multitilt Filter

Uses a crossover control to push high frequencies right and low frequencies left, or vice versa.

Top Row Macros

1 · X-Over: Determines frequency balance between left and right stereo paths.
2 · Q: Filter resonance.
3 · Motion: Adds LFO movement.
4 · Phase: Offset LFO phase between stereo paths.

Bottom Row Macros

5 · LFO Sync: BPM synchronized at right, free run Hertz at left.
6 · LFO Rate: Adjusts rate of LFO in opposite directions for each channel, depending on Path.
7 · LFO Shape: Select LFO shape.
8 · Path: Determines whether high frequencies are pushed right or left.

Rippleverb

Applies amplitude modulation, tremolo, and auto-panning to a reverb tail for modern ambient effects.

Top Row Macros

1 · Ripple: Amount of amplitude modulation applied.

2 · Sync: BPM synchronized at right, free run Hertz at left.

3 · Rate: Rate of modulation applied.

4 · Width: Stereo width of resulting reverb tail and effects.

Bottom Row Macros

5 · Size: Adjust size of reverberant space.

6 · Decay: Sets the reverb tail length.

7 · Dub: Amount of dry signal sent to the reverb, allowing for dub-throw effects even when used as an insert.

8 · Dry/Wet: Adjust balance of dry and effected signal.

Skew Filter

Simultaneously pans a signal left or right while filtering frequencies.

Top Row Macros

1 · Cutoff: Adjust filter frequency while panning signal.

2 · Q: Filter resonance.

3 · Morph: Morph through different filter types.

4 · Skew Path: Determines directionality of stereo pan controlled by Cutoff: at 127, Cutoff pans signal left while going up; at 0, Cutoff pans signal right while going up, at 63, no panning takes place.

Bottom Row Macros

5 · Motion: Add LFO control to filter frequencies.

6 · LFO Shape: Select LFO shape.

7 · LFO Sync: BPM synchronized at right, free run Hertz at left.

8 · LFO Rate: Adjusts rate of LFO in opposite directions for each channel, depending on Path.

Spread Filter

Apply a high pass filter to one side of the stereo field and a low pass filter to the other.

Top Row Macros

1 · Cutoff: Adjust left and right filter both frequencies.

2 · Q: Filter resonance.

3 · Balance: At 0, left channel has a high pass and right channel has a low pass; at 127 left channel has a low pass and right channel has a high pass; at 63 a Cutoff of 127 introduces a wide gap on both channels while a Cutoff of 0 allows all frequencies to pass.

4 · Motion Mode: At default of 0, LFO Rate applies equally to both sides, at 1, LFO Rate accelerates on one channel while decelerating on the other, depending on Balance setting.

Bottom Row Macros

5 · Motion: Add LFO control to filter frequencies.

6 · LFO Shape: Select LFO shape.

7 · LFO Sync: BPM synchronized at right, free run Hertz at left.

8 · LFO Rate: Adjusts rate of LFO in opposite directions for each channel, depending on Path.

Tilt Filter

Pan a signal left to right while adjusting cutoff.

Top Row Macros

1 · Cutoff: Adjust filter cutoff frequency while panning the signal.

2 · Q: Filter resonance.

3 · Morph: Adjust the filter type.

4 · Path: At default of 0, Cutoff pans left to right; at 127, Cutoff pans right to left; at 63, panning is negligible.

Bottom Row Macros

5 · Motion: Add LFO control to filter frequencies.

6 · LFO Shape: Select LFO shape.

7 · LFO Sync: BPM synchronized at right, free run Hertz at left.

8 · LFO Rate: Adjusts rate of LFO in opposite directions for each channel, depending on Path.

Trill Cloud

A granular delay with beat repetition for extreme rhythmic delay transformation and sound design.

Top Row Macros

1 · Dub: Amount of dry signal sent to the delay line, allowing for dub-throw effects even when used as an insert.

2 · Feedback: Amount feedback on the delay taps.

3 · Cloud: Introduces expansive randomization for grain cloud artifacts.

4 · Dry/Wet: Adjust balance of dry and effected signal.

Bottom Row Macros

5 · Seed Pitch: Base pitch value for delay signal output.

6 · Chance: Probability of individual delays being repeated rhythmically.

7 · Random: Randomization of rhythmic repetition rate.

8 · Rate: Base interval of synchronized delay time and rhythmic repetitions.

Triple Filter

An integrated low pass, high pass, and notch filter with saturation circuit, ideal for dramatic sweeps on stage or in the studio.

Top Row Macros

1 · LP Cutoff: Low pass filter cutoff frequency.

2 · LP Q: Low pass filter resonance.

3 · HP Cutoff: High pass filter cutoff frequency.

4 · HP Q: High pass filter resonance.

Bottom Row Macros

5 · Notch: Activates and sweeps notch filter frequency for manual phasing effects.

6 · Notch Width: Narrows or widens notch width.

7 · Saturate: Introduce saturation.

8 · Output Gain: Adjust output gain.

Tube Driver

Optimized vintage tube drive for subtle warmth or extreme heat.

Top Row Macros

1 · Tube: Select tube circuit model emulation.
2 · Drive: Tube drive amount.
3 · Tone: Tube tone amount.
4 · Bias: Tube bias amount.

Bottom Row Macros

5 · Envelope: Adjust envelope sensitivity for input-responsive drive effects.
6 · Time: Elongate or shorten attack and release controls simultaneously.
7 · Output: Adjust output gain.
8 · Dry/Wet: Adjust balance of dry and effected signal.

Vintage Channel Strip

Optimized vintage channel EQ with sweepable mid, tube emulation, and cabinet output.

Top Row Macros

1 · Low Gain: Low band boost or cut.
2 · Mid Gain: Mid band boost or cut.
3 · Mid Freq: Mid band frequency.
4 · High Gain: High band boost or cut.

Bottom Row Macros

5 · Tube Drive: Tube drive amount.
6 · Tube Amount: Tube blend amount.
7 · Cabinet Type: Cabinet speaker configuration.
8 · Cabinet Amount: Cabinet blend amount.

Wobbleverb

Applies filter modulation to a reverb tail for dynamic ambient effects.

Top Row Macros

1 · Motion: Amount of sine wave filter LFO modulation.
2 · Focus: Central filter frequency.
3 · Morph: Filter circuit type.
4 · LFO Rate: Rate of LFO applied.

Bottom Row Macros

5 · Size: Adjust size of reverberant space.
6 · Decay: Sets the reverb tail length.
7 · LFO Sync: BPM synchronized at right, free run Hertz at left.
8 · Dry/Wet: Adjust balance of dry and effected signal.

MIDI Effect Racks

Note Composer

Play a single note and instantly generate a chord accompanied by a coinciding bass line at a lower octave and an arpeggiated lead at a higher octave.

Top Row Macros

1 · Chord: Select the chord, if any, that will be played as-is in the mid-range while being arpeggiated above and below.
2 · Pitch: Offset the incoming note pitch.
3 · Key: Choose the root note of the selected Scale.
4 · Scale: Choose from any of the 85 Scales detailed in Appendix 1.

Bottom Row Macros

5 · Range: Choose the distance in octaves the bass line and top arpeggio will be pitched above and below, respectively, the central played note (and generated chord).
6 · Style: Determines the arpeggiator pattern style.
7 · Rate: Determines the speed of arpeggiated note output.
8 · Random: Introduces randomized pitches to the output chord and arpeggio patterns, while remaining within the selected Scale and Key.

Note Expresser

Control essential performance parameters of any incoming MIDI.

Top Row Macros

1 · Intensity: Drive or reduce the intensity of incoming MIDI velocity.
2 · Velocity Random: Randomize velocity output to humanize results.
3 · Length: Adjust the base duration of output MIDI notes.
4 · Gate: Expand or contract the length of MIDI notes in relation to their specified Length.

Bottom Row Macros

5 · Pitch Base: Transposes note output, within the selected Key and Scale.
6 · Pitch Random: Introduces randomized pitches to the output chord and arpeggio patterns, while remaining within the selected Scale and Key.
7 · Key: Choose the root note of the selected Scale.
8 · Scale: Choose from any of the 85 Scales detailed in Appendix 1.

Appendix 001: Scales

##	Scale	##	Scale
00	Chromatic (Thru)	43	Javanese
01	Ionian (Major)	44	Jewish Adona Malakh
02	Aeolian (Minor)	45	Jewish Ahaba Rabba
03	Acoustic	46	Jewish Magen Abot
04	Algerian	47	Kumoi
05	Arabian 1	48	Leading Whole Tone
06	Arabian 2	49	Locrian Major
07	Augmented	50	Locrian
08	Auxiliary Augmented	51	Lydian Augmented
09	Auxiliary Diminished Blues	52	Lydian Diminished
10	Auxiliary Diminished	53	Lydian Minor
11	Balinese	54	Lydian
12	Bebop	55	Melodic Minor Up
13	Blues	56	Melodic Minor Down
14	Byzantine	57	Mixolydian
15	Chinese	58	Mongolian
16	Diatonic	59	Neopolitan Major
17	Diminished Half	60	Neopolitan Minor
18	Diminished Whole Tone	61	Neopolitan
19	Diminished Whole	62	Nine Tone
20	Diminished	63	Octatonic Half-Whole
21	Dominant 7th	64	Octatonic Whole-Half
22	Dorian	65	Oriental 1
23	Double Harmonic	66	Oriental 2
24	Egyptian	67	Overtone
25	Eight Tone Spanish	68	Pelog
26	Enigmatic	69	Pentatonic Blues
27	Ethiopian A Raray	70	Pentatonic Major
28	Ethiopian Geez & Ezel	71	Pentatonic Minor
29	Flamenco	72	Pentatonic Neutral
30	Harmonic Minor	73	Persian
31	Hawaiian	74	Persian Gypsy
32	Hindu	75	Phrygian
33	Hungarian Gypsy	76	Prometheus Neopolitan
34	Hungarian Major	77	Prometheus
35	Hungarian Minor	78	Romanian Minor
36	Impulse Chromatic	79	Six Tone Symmetrical
37	Impulse Muted	80	Slendro
38	Japanese 1	81	Spanish Gypsy
39	Japanese 2	82	Super Locrian
40	Japanese Hirajoshi	83	Tritone
41	Japanese Ichikosucho	84	Ukrainian Dorian
42	Japanese Taishikicho	85	Whole Tone
43	Javanese		

Appendix 002: MIDI Chords

##	Chord	##	Chord
00	Thru (No Chord)	34	Major 13 #11
01	Power v1	35	Major 13 b9 v1
02	Power v2	36	Major 13 b9 v2
03	Minor	37	Major 13 b9 #11
04	Major	38	Major 13 9 5
05	Major #5	39	Major Add 9
06	Major #9 v1	40	Major Augmented
07	Major #9 v2	41	Major Diminished
08	Major #11 v1	42	Major Diminished 7
09	Major #11 v2	43	Major 7
10	Major b5	44	Major 7 #5
11	Major b9 v1	45	Major 9
12	Major b9 v2	46	Major 11 v1
13	Major b9 #5 v1	47	Major 11 v2
14	Major b9 #5 v2	48	Major 13 v1
15	Major b9 #11 v1	49	Major 13 v2
16	Major b9 #11 v2	50	Minor
17	Major b9 b5 v1	51	Minor 6
18	Major b9 b5 v2	52	Minor 6 9 v1
19	Major 6	53	Minor 6 9 v2
20	Major 6 9 v1	54	Minor 7 5
21	Major 6 9 v2	55	Minor 7 v1
22	Major 7	56	Minor 7 v2
23	Major 7 13 v1	57	Minor 9 v1
24	Major 7 13 v2	58	Minor 9 v2
25	Major 7 Sus 4	59	Minor 11 v1
26	Major 9 #11 v1	60	Minor 11 v2
27	Major 9 #11 v2	61	Minor Add 9 v1
28	Major 9 6 v1	62	Minor Add 9 v2
29	Major 9 6 v2	63	Minor Major 7
30	Major 11 v1	64	Minor Major 9 v1
31	Major 11 v2	65	Minor Major 9 v2
32	Major 13 v1	66	Sus 2
33	Major 13 v2	67	Sus 4

Appendix 003: Resonator Chords

##	Chord	##	Chord
00	Thru (No Chord)	28	Major b9 v1
01	Power v1	29	Major b9 v2
02	Power v2	30	Major b9 #5 v1
03	Minor 1	31	Major b9 #5 v2
04	Minor 2	32	Major b9 #11
05	Minor 6	33	Major b9 b5 v1
06	Minor 6 9 v1	34	Major b9 b5 v2
07	Minor 6 9 v2	35	Major 6
08	Minor 7 b5	36	Major 6 9 v1
09	Minor 7 v1	37	Major 6 9 v2
10	Minor 7 v2	38	Major b7
11	Minor 9 v1	39	Major 7 13 v1
12	Minor 9 v2	40	Major 7 13 v2
13	Minor 11	41	Major 7 Sus 4
14	Minor Add 9 v1	42	Major 9 #11
15	Minor Add 9 v2	43	Major 9 6
16	Minor Add 9 v3	44	Major 11
17	Minor Add 9 v4	45	Major 13
18	Minor Add 9 v5	46	Major 13 b9
19	Sus 2	47	Major Add 9
20	Sus 4	48	Major Augmented
21	Major 1	49	Major Diminished
22	Major 2	50	Major Diminished 7
23	Major #5	51	Major 7
24	Major #9 v1	52	Major 7 #5
25	Major #9 v2	53	Major 9
26	Major #11	54	Major 11 v3
27	Major b5	55	Major 13 v3