

# MANIFEST AUDIO

## Live Toolkit 001

Dear Customer:

Thank you for downloading the Live Toolkit 001 rack collection. Designed by **Ableton Certified Trainer Noah Pred** to enhance your creativity and accelerate your workflow, Live Toolkit 001 is comprised of 26 Audio Effect, Instrument, and MIDI Effect Racks for Ableton Live 9.7.x and higher. From esoteric arpeggiators and MIDI glitch effects to optimized mixing tools and clever scale utilities, Live Toolkit 001 is custom built for inspiration.

### Installation:

Drag the MFA Live Toolkit 001 folder to your User Library presets or another secure folder you can easily navigate to or add in Live's Browser. From there, simply drop the .adg files onto any appropriate Audio or MIDI track in Ableton Live. Please note certain racks (e.g. Key Separator or Mid-Side splitter) are configured to add your own effects or instruments, but otherwise do rather little on their own: think of these as vessels for your own creativity.

*Have fun using them in your productions!*

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# Audio Effect Racks

## Amp Stack Mono & Stereo

Designed to easily combine Amp and Cabinet combinations to add solid state filth and tube enhancement to your any signal in need of glorious full stack dirt, in both mono or stereo versions.

### Top Row Macros

- 1 • **Amp Type:** Selects between Clean, Boost, Blues, Rock, Lead, Heavy, or Bass Amp models.
- 2 • **Cabinet Type:** Selects between 1 x 12", 2 x 12", 4 x 12", 4 x 10", and 4 x 10" Bass, Cabinet speaker models.
- 3 • **Mics:** Selects between Near On-Axis, Near Off-Axis, or Far microphone configurations.
- 4 • **Gain:** Boost the Amp signal here.

### Bottom Row Macros

- 5 • **Bass:** Adjust Amp model bass EQ.
- 6 • **Middle:** Adjust Amp model mid-range EQ.
- 7 • **Treble:** Adjust Amp model treble EQ.
- 8 • **Presence:** Adjusts Amp presence amount.

## Analog Path

Built to add vintage warmth and grit to any digital signal.

### Top Row Macros

- 1 • **Tube Drive:** Adjusts the Drive of the Dynamic Tube.
- 2 • **Tube Amount:** Adjusts the Dry/Wet of the Dynamic Tube.
- 3 • **Saturator Drive:** Adjusts the Drive of the Analog Clip Saturator model.
- 4 • **Saturator Amount:** Adjusts the Dry/Wet of the Saturator.

### Bottom Row Macros

- 5 • **Glue Thresh:** Sets the Threshold of the Glue Compressor.
- 6 • **Glue Ratio:** Sets the Ratio of the Glue Compressor.
- 7 • **Glue Makeup:** Adjust the Makeup gain of the Glue Compressor.
- 8 • **Glue Amount:** Adjusts Dry/Wet of the Glue Compressor.

## Channel Strip 2018

Clean up, boost, filter, and attenuate any signal with this powerful 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 • **Input:** Boosts or reduces the input signal.
- 8 • **Output:** Boosts or reduces the signal at output for optimal gain staging.

## Dual Path Bass Tool

Control your low-end with finesse by only sidechaining subsonic frequencies below a specified crossover, while adding optional coloration above the crossover to expand the top end.

*IMPORTANT: You need to open the Bottom Chain and specify the Compressor Sidechain input (presumably a kick drum) from the Audio From dropdown menu(s) for this device to work!*

### Top Row Macros

- 1 • **Splatter:** Adds a slight slap back delay to the top end above the crossover, enhancing stereo feel.
- 2 • **Noise Amount:** Adjusts the amount of noise added to the top end above the crossover.
- 3 • **Noise Frequency:** Adjusts the center frequency of noise added to the top end above the crossover.
- 4 • **Chorus:** Applies optimized Chorus for stereo spread and subtle sheen.

### Bottom Row Macros

- 5 • **X Over:** Sets the crossover frequency below which sidechain compression will be applied and above which coloration is applied.
- 6 • **SC Ratio:** Sets the amount of compression applied.
- 7 • **SC Thresh:** Sets the incoming Threshold above which signal will be compressed.
- 8 • **SC Amount:** Adjusts the overall amount of compression applied.

## EQ Strip Modern & Vintage

Modeled on classic mixer EQ channels, this rack provides the four core EQ parameters required to sculpt any sound by feel: Low Cut and Shelf, High Cut and Shelf, and a pair of sweepable Mid bands. The Modern version is optimized with more precise, steeper bands, while the Vintage version delivers a gentler vintage approach.

### Top Row Macros

- 1 • **Lo-Mid Freq:** Sets the frequency of the low mid band.
- 2 • **Lo-Mid Gain:** Sets the gain of the low mid band.
- 3 • **Hi-Mid Freq:** Sets the frequency of the high mid band.
- 4 • **Hi-Mid Gain:** Sets the gain of the high mid band.

### Bottom Row Macros

- 5 • **Low Cut:** Sets the frequency of an HP filter.
- 6 • **Low Shelf:** Sets the gain of the low shelf.
- 7 • **High Shelf:** Sets the gain of the high shelf.
- 8 • **High Cut:** Sets the frequency of a LP filter.

## Mid-Side Divider

This rack features two chains, isolating the Mid or central stereo content on one, and the Side or non-central stereo content on the other, allowing you to creatively process Mid and Side signals separately: just add desired effects on the corresponding chain – but be sure to leave the EQ Eight instances in place, as these are used to isolate the signals.

## Stereo Divider

This rack features two chains panned hard Left and Right, allowing you to creatively process each side of the stereo signal separately: just add desired effects on the corresponding chain. Try a Flanger on one side and an Overdrive on the other, just for example. Now you can instantly take narrow signals and give them extreme stereo character.

## Stereo Enhancer

Adding optional stereo artifacts and enhancing the side band of the Mid/Side stereo field, Stereo Enhancer can increase the width of any signal while adding optional harmonics to the sides and carve it with EQ.

### Top Row Macros

- 1 • **Haas:** Adds a very short slapback delay to enhance stereo feel or add stereo information to mono signals.
- 2 • **Time:** Adjusts the length of the Haas delay.
- 3 • **Sheen:** Optimized Chorus to add stereo information and luster.
- 4 • **Sparkle:** Adds subtle Overdrive harmonics to the side bands.

### Bottom Row Macros

- 5 • **Drive:** Adds subtle Analog Clip Saturator harmonics to the side bands.
- 6 • **Stereo Low Cut:** Removes frequencies below this value from the side bands.
- 7 • **Stereo Hi Boost:** Boosts top frequencies on the side bands for enhanced air and presences in the stereo field.
- 8 • **Stereo Gain:** Adjusts the volume of the side bands.

## Stereo Glitch Modulator

A use case of the Stereo Divider, this rack features a chain of Beat Repeat, Ring Modulation, and Flanger on the Left stereo channel, and a similar chain of Beat Repeat, Ring Modulation, and Phaser on the Right stereo channel, each with different ranges configured and assigned to their respective Macros.

### Top Row Macros

- 1 • **Left Repeats:** Determines the chance of Beat Repeat repetitions on the left channel.
- 2 • **Left Ring Mod:** Adjusts the amount of ring modulation applied to the left channel via the Frequency Shifter blend.
- 3 • **Left Flanger:** Adjusts the amount of flanging applied to the left channel via the Flanger blend.
- 4 • **Left Freq:** Adjusts a variety of parameters in the time domain for Beat Repeat, Frequency Shifter, and Flanger.

### Bottom Row Macros

- 5 • **Right Repeats:** Determines the chance of Beat Repeat repetitions on the right channel.
- 6 • **Right Ring Mod:** Adjusts the amount of ring modulation applied to the right channel via the Frequency Shifter blend.
- 7 • **Right Phaser:** Adjusts the amount of phasing applied to the right channel via the Phaser blend.
- 8 • **Right Freq:** Adjusts a variety of parameters in the time domain for Beat Repeat, Frequency Shifter, and Phaser.

# Instrument Racks

## 5 & 10 Octave Splitter

Designed to express Fractal Arpeggiator results through different instruments at different octaves, these two Instrument Rack utilities are pre-mapped into 5 and 10 octave key zones respectively. Just add instruments to the desired key range Chains; for example, sub bass on lower octaves, keys in the middle, and leads on upper octaves. The Macros have been left to map yourself once instruments have been added.

# MIDI Effect Racks

## Arp Per Key

This use-case example of the Key Separator rack places a different Chord and Arpeggiator MIDI Effect on each MIDI key; simply scroll through the chains, select the note you want, and adjust Chord and Arpeggiator settings to play a different arpeggio on each key fed to an instrument. Arpeggiators can be disabled on unwanted keys. To keep output diatonic, place a Scale Selector after this device.

## Chord Selector

Select from 67 Chord Voicings with a dial, and adjust the base pitch. To keep things diatonic, place a Scale Selector after. See Appendix 2 below for a full list of available chords.

### Top Row Macros

- 1 • **Chord Voicing:** Select from 67 available Chord voicings.
- 2 • **Time:** Adjusts the pitch of the incoming note, or tonic.

## Drum Thickener

Beef up your polyphonic drum sounds in the MIDI domain by placing this on specific pads of a Drum Rack.

*IMPORTANT: Simpler must be set to 6 or more Voices in Classic mode for this to work!*

### Top Row Macros

- 1 • **Snap:** Adds a note two octaves above default.
- 2 • **Crack:** Adds a note one octave above default.
- 3 • **Pop:** Adds a note seven semitones above default.
- 4 • **Pitch:** Adjusts incoming base pitch, or tonic.

### Bottom Row Macros

- 5 • **Smack:** Adds a note five semitones below default.
- 6 • **Thwack:** Adds a note one octave below default.
- 7 • **Thud:** Adds a note two octaves below default.
- 8 • **Random:** Randomizes incoming base pitch, or tonic, for subtle non-linearity.

## Fractal Arpeggiator Mono, Poly, & Trunk

Based on the concept of self-similarity at higher orders of magnification, Fractal Arpeggiator takes a selected arpeggio pattern and doubles its rate at higher octaves, or branches. The Mono version plays only one branch or octave at a time, effectively toggling between octaves and rates. The Poly version stacks branching octaves atop each other for polyphonic results. The Trunk version's branches change rate but stay at the same octave. Try placing a Chord Selector before and a Scale Selector after for a wide range of diatonic musicality.

### Top Row Macros

- 1 • **Pattern:** Selects the Arpeggiator pattern.
- 2 • **Rate:** Sets the Arpeggiator base rate.
- 3 • **Branches:** Adds or switches octave/rate branches.
- 4 • **Twigs:** Adds Arpeggiator Steps for further octave runs.

### Bottom Row Macros

- 5 • **Gate:** Sets the length of arpeggiated notes.
- 6 • **Octave:** Sets the base octave of arpeggios.
- 7 • **Decay:** Applies decay to the arpeggio runs.
- 8 • **Random:** Randomizes output notes to spice things up.

## Key Separator

Much like a Drum Rack allows you to place any instrument or effect on any MIDI note, the Key Separator allows you to add any MIDI effects to each discrete MIDI note to be sent to any instrument, internal or external. Macros are waiting to be assigned once you've added effects to individual note Chains as desired.

## Note Transformer

This tool is designed transform single note patterns into diatonically versatile musical ideas with 67 available chord voicings forced through 85 Scales. See appendices 001 & 002 below for a full list of scales and chords, respectively.

### Top Row Macros

- 1 • **Pitch:** Transpose the pitch of incoming MIDI notes by up to 36 semitones above or below.
- 2 • **Key:** Set the root Key of the selected Scale.
- 3 • **Scale:** Choose from 85 Scales to force incoming MIDI through; see Scale appendix for list of included Scales.
- 4 • **Chord:** Choose from 66 Chord types to add additional notes to incoming MIDI; see Chord appendix for list of included Chords.

### Bottom Row Macros

- 5 • **Minimum Velocity:** Sets the minimum outgoing velocity value.
- 6 • **Max Velocity:** Sets the maximum outgoing velocity value.
- 7 • **Random Velocity:** Sets the degree of randomization applied to incoming note velocity.
- 8 • **Duration:** Adjusts incoming note length in milliseconds.

## Octave Separator

Same as the Key Separator, but with available MIDI effect chains separated by octave rather than key for broader, less granular control.

## Octave Transposer

Use the single Macro dial to transpose incoming MIDI in whole octave intervals.

## Percussion Tool

Designed to provide Beat Repeat-style rhythmic glitch effects strictly in the MIDI domain while using considerably less processing power as a result.

### Top Row Macros

- 1 • **Thicken:** Adds a series of additional note triggers above and below the default – *Simpler must be in Classic mode with at least 4 voices enabled for this to work!*
- 2 • **Pitch:** Sets the outgoing primary note pitch, or tonic.
- 3 • **Velocity Minimum:** Sets the floor velocity value.
- 4 • **Velocity Maximum:** Sets the ceiling velocity value.

### Bottom Row Macros

- 5 • **Repeat Duration:** Sets the length of repetitions will play, up to a maximum of  $\frac{1}{4}$  note; at 0 no repeats are played.
- 6 • **Repeat Rate:** Sets the rate of repeats in musical intervals from  $\frac{1}{128}$  to  $\frac{1}{6}$ .
- 7 • **Repeat Decay:** Applies decay to repetitions for shorter, smoother bursts.
- 8 • **Velocity Random:** Randomizes the velocity at output.

## Scale Selector

Forces all incoming MIDI through 85 scales in any key. See Appendix 1 below for a full list of available scales.

### Top Row Macros

- 1 • **Key:** Sets the root key of the scale.
- 2 • **Pitch:** Transposes MIDI within the selected scale.
- 3 • **Scale:** Selects a scale to force MIDI through.

## Velocity Humanizer

Randomizes incoming MIDI velocity within constraints for more dynamic, less machine-like patterns.

### Top Row Macros

- 1 • **Humanize:** Applies randomization to incoming MIDI velocities.
- 2 • **Minimum Velocity:** Sets the floor velocity value.
- 3 • **Max Velocity:** Sets the ceiling velocity value.

# Appendix 001: Scales

<b>##</b>	<b>Scale</b>	<b>##</b>	<b>Scale</b>
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 7 <sup>th</sup>	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: 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