

MANIFEST AUDIO

Live Toolkit 002

Dear Customer:

Thank you for downloading the Live Toolkit 002 rack collection. Designed by **Ableton Certified Trainer Noah Pred** to enhance your creativity and accelerate your workflow, Live Toolkit 002 is comprised of 23 Audio Effect, Instrument, and MIDI Effect Rack, plus a Group Tracks for Ableton Live 10.2.x and higher. From esoteric arpeggiators and MIDI randomizers to streamlined mixing tools and creative modulation effects, Live Toolkit 002 is fully optimized for Push – and custom built for inspiration.

Installation:

Drag the MFA Live Toolkit 002 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. Please note certain racks and Group Tracks are configured to add your own MIDI or Audio Clips, 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

AM Distortion

Harnessing classic Amplitude Modulation artifacts, this rack is designed to add harmonic texture to any input. For best results, try using it on sustained sounds.

Top Row Macros

- 1 • **Amount:** Adjusts the amount of distortion applied.
- 2 • **Rate:** Adjusts the rate from fast tremolo of 20 Hz at the lowest setting to harmonic buzzing at the highest settings.
- 3 • **Width:** Increases the stereo width of the AM.
- 4 • **Invert:** Inverts the shape of the selected waveform.

Bottom Row Macros

- 5 • **Saturate:** Enhance the signal with saturation.
- 6 • **Drive:** Drive the saturation for additional distortion and warmth.
- 7 • **Wave:** Select between noise, saw, triangle, and sine waves modulation shapes.
- 8 • **Shape:** Attenuates the intensity of the shape.

Buss Strip 2019

A mix utility built to process group tracks binding multiple signals together intelligibly.

Top Row Macros

- 1 • **Output:** Attenuate the output gain to compensate for any gain staging issues.
- 2 • **Glue:** Adjusts the Dry/Wet of the compressor; try dialing it down for parallel compression with more extreme Thresh and Ratio settings.
- 3 • **Thresh:** Sets the 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.

Channel Strip 2019

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

Digidelay

Harnessing Live 10.1's revamped Delay, Digidelay is meant to emulate classic '80s digital delays units.

Top Row Macros

- 1 • **Delay:** Amount of delay signal added in; works like a Dry/Wet but can be used intermittently for “dub-throw” usage that still allows delay taps to decay naturally.
- 2 • **Feedback:** Amount feedback on the delay taps.
- 3 • **Time:** Adjusts BPM synchronized delay time.
- 4 • **Time Mod:** Applies delay time modulation while subtly adjusting the rate of that modulation as well.

Bottom Row Macros

- 5 • **Filter Focus:** Sets the central frequency focus of the filter band applied to the delay line.
- 6 • **Filter Width:** Sets the width of the delay line filter band.
- 7 • **Filter Mod:** Sets the amount of modulation added to the filter band focus frequency.
- 8 • **Stereo Mode:** Use this to enable optional Ping Pong mode.

Digidestroyer

Combining a series of uniquely digital distortion effects, Digidestroyer can mangle any signal in a variety of deviously delicious ways.

Top Row Macros

- 1 • **Bits:** Impose bit reduction down to a single bit.
- 2 • **Down Sample:** Downgrade sample rate for buzzing digital harmonics.
- 3 • **Sine Erode:** Add Sine wave erosion.
- 4 • **Sine Focus:** Set the Sine wave frequency focus.

Bottom Row Macros

- 5 • **Wave Curve:** Imposes and adjusts the shape of a Wave folding distortion Curve.
- 6 • **Wave Depth:** Increases the depth of the Wave to intensify resulting noise.
- 7 • **Damping:** Interrupts the Wave for unique distortions.
- 8 • **Color:** Colorizes the Wave fold distortion with additional harmonics.

Drum Strip 2019

A buss processing channel strip optimized for drums.

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.

Echo Dubs

Live 10's new Echo is an amazing vintage-style delay unit; Echo Max provides optimized access to its essential parameters – with a few bonus configurations under the hood.

Top Row Macros

- 1 • Dub:** Amount of Echo signal added in; works like a Dry/Wet but can be used intermittently for “dub-throw” usage that still allows echo taps to decay naturally.
- 2 • Wobble:** Adds vintage tape head pitch wobble.
- 3 • Time:** Adjusts BPM synchronized delay time and modulation rate.
- 4 • Feedback:** Adjusts the echo feedback amount up to 111% (with an in-line Limiter for additional protection).

Bottom Row Macros

- 5 • LP Cutoff:** Eliminates frequencies above the cutoff to remove harsher high-end content.
- 6 • HP Cutoff:** Eliminates frequencies below the cutoff to remove muddy low-end content.
- 7 • Random:** Applies randomized modulation to the synchronized delay time.
- 8 • Space:** Adds reverb and stereo width for a bigger perceived sound.

Echo Trills

We heard you like to Echo, so we put some Echo on your Echo so you can Echo while you Echo.

Top Row Macros

- 1 • Dub:** Amount of Echo signal added in; works like a Dry/Wet but can be used intermittently for “dub-throw” usage that still allows echo taps to decay naturally.
- 2 • Trills:** Adds a second, shorter delay line applied to the wet echo signal to impose “trill” style rippling.
- 3 • Time:** Adjusts BPM synchronized delay time of both delay lines, and Trill modulation rate.
- 4 • Feedback:** Adjusts the feedback of both echo lines (with an in-line Limiter for additional protection).

Bottom Row Macros

- 5 • LP Cutoff:** Eliminates frequencies above the cutoff to remove harsher high-end content.
- 6 • HP Cutoff:** Eliminates frequencies below the cutoff to remove muddy low-end content.
- 7 • Random Trills:** Applies randomized modulation to the secondary Trill delay time.
- 8 • Space:** Adds reverb and stereo width for a bigger perceived sound.

Gate Reverb

Classic gated reverb effect in a vintage '80s style, perfect for big snares – and even bigger hairdos. Insert directly on a snare, clap, or other loud impulse for best results.

Top Row Macros

- 1 • Wet:** Amount Reverb signal added in.
- 2 • Thresh:** Adjusts the threshold of volume at which reverb is gated out.
- 3 • Depth:** Allows additional time for reverb to decay below the specified Thresh value before gating out.
- 4 • Smooth:** Adjusts the gate release time for less sudden transitions.

Bottom Row Macros

- 5 • Shine:** Adds chorus to the reverb for vintage sheen.
- 6 • Length:** Sets the initial reverb length.
- 7 • Stereo:** Increases the stereo width of the reverb, from full mono to exaggerated stereo.
- 8 • Color:** Adjusts the tonal focus of the reverb tail.

Metamodulator

Choose your own modulation adventure via the Mode knob to select between Amplitude Modulation, Ring Modulation, Chorus, Haas, Vintage, Flanger, and Phaser effects.

Top Row Macros

- 1 • **Amount:** Sets the amount of modulation effect applied.
- 2 • **Mode:** Select the type of modulation effect applied.
- 3 • **Tone:** Controls a variety of tonal aspects throughout each effect.
- 4 • **Width:** Enhance the resulting stereo image.

Bottom Row Macros

- 5 • **Freq:** Sets the main frequency.
- 6 • **Delay Time:** Adjust the primary delay time.
- 7 • **Mod Rate:** Adjusts the modulation LFO rate.
- 8 • **FB:** Attenuates resulting feedback.

Multimodulator

If one modulation effect just isn't enough, this Rack combines classic Chorus, Ring Modulation, Flanger, and Phaser in series for optimal sheen and joyful tweaking.

Top Row Macros

- 1 • **Chorus:** Sets the amount of Chorus applied.
- 2 • **Ring:** Sets the amount of Ring Modulation applied.
- 3 • **Flanger:** Sets the amount of Flanger applied.
- 4 • **Phaser:** Sets the amount of Phaser applied.

Bottom Row Macros

- 5 • **Freq:** Sets the main frequency.
- 6 • **Delay Time:** Adjust the primary delay time.
- 7 • **Mod Rate:** Adjusts the modulation LFO rate.
- 8 • **FB:** Attenuates resulting feedback.

Noisy Talker

Using the Vocoder's Noise mode can generate gritty textures and otherworldly soundscapes – optimized here for your sound design pleasure. Note: this Rack opens with Device view enabled as the Noise type XY pad is not Macro mappable; try moving the Noise XY puck or adjusting the number of Bands for additional tonal control.

Top Row Macros

- 1 • **Amount:** Sets the amount of Vocoder effect applied.
- 2 • **Depth:** Adjusts the depth of envelope applied.
- 3 • **Band Width:** Try low settings for classic spacey soundscapes or higher settings for crunchier results.
- 4 • **Formant:** Adjusts the perceived "gender" of output bands.

Bottom Row Macros

- 5 • **Low Cut:** Eliminates troublesome low frequencies.
- 6 • **High Boost:** Enhance high end detail with this dial.
- 7 • **Gate:** Gate incoming signal for more punctuated results.
- 8 • **Output:** Attenuates output gain.

Random Modulator

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 • **Amount:** Sets the amount of Echo applied.
- 2 • **Base Time:** Sets the central delay time; shorter times deliver flange-type effects.
- 3 • **Mod Amount:** Sets the amount of randomized modulation applied to both the delay time and filter.
- 4 • **Mod Rate:** Adjusts the synchronized rate of randomized delay and filter modulation.

Bottom Row Macros

- 5 • **Feedback:** Increases delay tail feedback up to 111%, with an in-line Limiter for safety.
- 6 • **Filter:** Narrows the filtration bandwidth.
- 7 • **Width:** Enhances the stereo image.
- 8 • **Space:** Adds reverb.

Self Talker

Using the Vocoder's Modulator mode can instantly texturize any input. Note: try adjusting the number of Bands within the Vocoder device for additional tonal control.

Top Row Macros

- 1 • **Amount:** Sets the amount of Vocoder effect applied.
- 2 • **Depth:** Adjusts the depth of envelope applied.
- 3 • **Band Width:** Try low settings for classic spacey sound scapes or higher settings for crunchier results.
- 4 • **Formant:** Adjusts the perceived "gender" of output bands.

Bottom Row Macros

- 5 • **Low Cut:** Eliminates troublesome low frequencies.
- 6 • **High Boost:** Enhance high end detail with this dial.
- 7 • **Noise:** Adds unvoiced white noise to the signal for additional texture and detail.
- 8 • **Output:** Attenuates output gain.

Vintage Modulator

Based on beloved analog modulation effects, Vintage Modulator uses Live 10's Echo to approximate classic flangers and more.

Top Row Macros

- 1 • **Amount:** Sets the amount of Echo applied.
- 2 • **Base Time:** Sets the delay time; shorter times deliver flange-type effects.
- 3 • **Mod Amount:** Sets the amount of sine wave modulation applied to the delay time.
- 4 • **Mod Rate:** Adjusts the unsynchronized rate of delay modulation in Hz.

Bottom Row Macros

- 5 • **Feedback:** Increases delay tail feedback up to 111%, with an in-line Limiter for safety.
- 6 • **Filter:** Narrows the filtration bandwidth.
- 7 • **Width:** Enhances the stereo image.
- 8 • **Space:** Adds reverb.

Vocoder Modulator

Designed to be used as a core component of the MFA Vocoder Group Track, Vocoder Modulator requires an External Carrier to be routed into it.

Top Row Macros

- 1 • **Amount:** Sets the amount of Vocoder effect applied.
- 2 • **Depth:** Adjusts the depth of envelope applied.
- 3 • **Band Width:** Try low settings for classic spacey sound scapes or higher settings for crunchier results.
- 4 • **Formant:** Adjusts the perceived “gender” of output signal by shifting emphasized frequencies.

Bottom Row Macros

- 5 • **Low Cut:** Eliminates troublesome low frequencies.
- 6 • **High Boost:** Enhance high end detail with this dial.
- 7 • **Gate:** Gate incoming signal for more punctuated results with less background noise.
- 8 • **Output:** Attenuates output gain.

Instrument Racks

Vocoder Carrier 3WF

Designed to be used as a core component of the MFA Vocoder Group Track, Vocoder Carrier 3WF is a basic three waveform Simplifier optimized to deliver the essential carrier tones associated with classic vocoders.

Top Row Macros

- 1 • **Wave:** Select between Saw, Square, or Triangle waveforms.
- 2 • **Enhance:** Inflates harmonic saturation.
- 3 • **Soften:** Increases both Attack and Release time for gentler transitions between notes or chords.
- 4 • **Spread:** Increases stereo spread with a slight chorusing in an approximation of polyphonic unison modes.

Bottom Row Macros

- 5 • **HP Cutoff:** Eliminates frequencies above the cutoff to remove muddy low-end content.
- 6 • **Q:** Emphasizes frequencies at the HP Cutoff value for added character.
- 7 • **Glide:** Increases pitch glide time for special effects.
- 8 • **Vibrato:** Adds vibrato and increases the vibrato rate for additional vocal inflection.

MIDI Effect Racks

Bass Liner

Take any incoming chord and arpeggiate its notes at a lower range to instantly add bass line accompaniment.

Top Row Macros

- 1 • **Pattern:** Select the bass line arpeggio pattern.
- 2 • **Offset:** Offset the selected pattern start point.
- 3 • **Rate:** Adjust the synchronized bass line arpeggio rate.
- 4 • **Gate:** Gates the length of output notes.

Bottom Row Macros

- 5 • **Repeats:** Limits repetitions of the arpeggiated pattern.
- 6 • **Octaves Below:** Sets how low the bass line is played.
- 7 • **Velocity Range:** Limits the range of output velocities.
- 8 • **Velocity Random:** Randomizes output velocities.

Controlled Chaos

Take any incoming note input and randomize the pitch within a selected Key and Scale.

Top Row Macros

- 1 • **Chaos:** Select the amount of randomization applied.
- 2 • **Array:** Constrain the available notes that are randomly selected.
- 3 • **Octaves:** Adjust the octave extension beyond the incoming octave.
- 4 • **Mode:** Switch between all notes randomized or alternating notes randomized round-robin style.

Bottom Row Macros

- 5 • **Bearing:** Determines whether randomized notes are added above the incoming, below the incoming, or both.
- 6 • **Key:** Sets the root key of the output scale.
- 7 • **Pitch:** Transposes note output.
- 8 • **Scale:** Sets the musical output scale.

MIDI Dynamics

Adjust the dynamics of a MIDI performance with this handy utility.

Top Row Macros

- 1 • **Drive:** Push velocities to more extreme trends in either direction with this bipolar knob.
- 2 • **Exp / Comp:** Expands or compresses the range of output velocities.
- 3 • **Min Output:** Sets the absolute lowest output velocity.
- 4 • **Max Output:** Sets the absolute highest output velocity.

Bottom Row Macros

- 5 • **Lowest:** Sets the lowest velocity value influenced by the device.
- 6 • **Range:** Adds to the Lowest value to define a range of influence.
- 7 • **Mode:** Determines whether values are clipped to stay in range, blocks those out of range, or remaps all to the highest value.
- 8 • **Random:** Randomizes output velocity values within the Min/Max range.

Multipeggiator

Take any incoming chord and arpeggiate its notes at a range of octaves above and below to instantly generate polyphonic musical patterns. Place Controlled Chaos and Note Transformer 2019 before the Multipeggiator to output endless arpeggiated chord sequences from incoming MIDI.

Top Row Macros

- 1 • **Pattern:** Select the bass line arpeggio pattern.
- 2 • **Offset Skew:** Offset the selected pattern start point tilted to differentiate between different octaves.
- 3 • **Rate Skew:** Adjust the synchronized arpeggio rate, skewed across octaves: higher octaves faster with lower octaves slower at lower values; lower octaves faster with higher octaves slower at higher values.
- 4 • **Gate:** Gates the length of output notes.

Bottom Row Macros

- 5 • **Repeats:** Limits repetitions of the arpeggiated pattern.
- 6 • **Range:** Adds additional octaves, higher then lower, up to seven octaves on either side of the incoming notes.
- 7 • **Velocity Range:** Limits the range of output velocities.
- 8 • **Velocity Random:** Randomizes output velocities.

Note Transformer 2019

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. Place Controlled Chaos before it to output endless chord sequences from incoming MIDI.

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 up to 6.9 seconds, which disables the Note Length device to allow notes through at the originally played length.

Strum Adder

Take any incoming chord and “strum” or arpeggiate its notes at a higher octave to instantly add flourish.

Top Row Macros

- 1 • **Strum:** Select the Strum arpeggio pattern.
- 2 • **Sync Mode:** Switch from unsynchronized to synchronized Strumming here.
- 3 • **Rate:** Adjust the strummed arpeggio rate.
- 4 • **Gate:** Gates the length of output notes.

Bottom Row Macros

- 5 • **Repeats:** Limits repetitions of the arpeggiated pattern.
- 6 • **Octaves Added:** Sets how many additional octaves are strummed above the default.
- 7 • **Velocity Range:** Limits the range of output velocities.
- 8 • **Velocity Random:** Randomizes output velocities.

Group Tracks

Vocoder

Taking the pain out of vocoder configuration, the Vocoder Group Track comes preloaded with a MIDI track featuring the Vocoder Carrier 3WF Rack and an audio track with the Vocoder Modulator Rack. Everything is pre-routed for the synth carrier to provide harmonic content for the vocoder to modulate in a classic vocoder configuration. Feel free to experiment with other synthesizer instruments on the Carrier track instead of 3WF.

Note: The Carrier Vocoder Carrier 3WF Rack track *must* be playing or receiving MIDI and the Modulator track *must* receive or play audio for notes to sound! You can use normal audio clips on the Vocoder Modulator Rack audio track, or, if you wish to route a microphone to it through an external sound card input for live vocal tracking, you will need to either set the Monitor to In, or arm the audio track to record.

Happy Vocoding!

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 7 th	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