Find your pulse.

Welcome to Gold-N Ratio. Pull up a chair, turn a few knobs and listen. This is a place for rhythm, texture and a little mischief: a kick, two oscillators, noise, Jonic Pillar and eight samplers, all sharing one mixer.

First, a little room to breathe.

Open the standalone app or load the VST3/AU in your DAW. In standalone, choose Internal sync, set the BPM and press START. In your DAW, choose Ableton/Host sync and start the host transport. Begin with a modest master level. New step rows are empty: silence is your starting point, not a problem.

KICK / Put your feet on the floor.

Switch on a few of the 16 steps. TUNE and PITCH set the tone; DECAY sets how long it stays. Add HARMONICS for colour, then a little EQ, compression, saturation or distortion. The accent row gives individual hits more weight; micro timing nudges them around the beat. PROBABILITY lets a step occasionally sit out. ROTATE shifts the pattern. The LFOs add movement: choose a target and bring intensity up gradually.

O/N / Two voices, a little sea air.

O1 and O2 are oscillators; Noise brings grain and breath. Activate each sound in its own step row. The shared Pitch row shapes notes and Velocity shapes accents. Wave, pitch envelope and decay change the character of each oscillator. HARD SYNC and FM let the two voices interact. The 4-Pole filter shapes the combined sound: cutoff opens or closes it, resonance adds emphasis. Each source has its own LFO. Try a short noise hit beside a longer oscillator note.

A first groove: four kick hits, a few O1 steps and one noise accent. Leave some space. The next idea will have somewhere to land.

Let it wander.

A repeating phrase gives you somewhere to stand. A little variation gives you somewhere to go.

JONIC PILLAR / Invite the unpredictable guest.

Enable PILLAR ON. Its oscillator and noise pass through a filter, distortion and a volume envelope. Start with PITCH and OSC / NOISE; then explore cutoff, resonance and their envelope controls. Pitch, filter and volume decay each shape a different part of the sound. CORROSION / RUST selects the distortion character; DISTORTION sets its amount.

Catch a phrase, then play with it.

STEPS OFF keeps generating new events. Choose 2, 4, 8, 10, 16 or 32 to hold a repeating phrase. Increasing its length keeps the existing events and adds more; shortening it makes a new phrase. RANDOM SKIP removes events progressively. RANDOM MODE chooses Pitch, Cutoff or Noise; RANDOM MOD sets the depth. Choose GLOBAL clock to follow the master BPM, with TEMPO acting as a divider or multiplier. FREE gives Jonic its own speed.

LFOs / A little movement.

Choose a TARGET, set the RATE and raise AMOUNT. MORPH changes the wave shape; the kick uses WAVE. Start with one moving parameter so you can hear what it contributes. The link switches join swing or Pitch/Velocity micro timing when you want those parts to move together.

If a phrase makes you smile, save it before inviting more chaos.

Bring your own flavour.

A chord from yesterday, a field recording from the coast, a voice from your kitchen. Eight samplers give your own sounds a seat at the table.

SAMPLERS / From a recording to a rhythm.

Click LOAD SAMPLE in S1-S8 to open a WAV, AIFF or FLAC file. Press its SAMPLE button to audition it. Enable SEQUENCE and switch on steps in its 16-step row. LENGTH sets the pattern length; division sets its pace, SWING changes its feel and ROTATE shifts the pattern. Each sampler has its own sequence.

Choose the slice. Give every hit a personality.

SAMPLE START chooses the playback starting point; DECAY sets the audible duration. At maximum, DECAY reads FULL. A loop may contain several hits, so a long decay can reveal the next chord too. TUNE transposes the sample; the envelope bends its pitch. Cutoff, resonance, pan and saturation shape its colour and position.

The rows are your little variations.

Set individual steps with the Velocity, Frequency, Decay, Sample Start, Cutoff, Resonance, Panning and Probability rows. Try different start points to turn one recording into a conversation. DICE randomises a row; RESET restores it. Three LFOs add continuous movement. SEQ allows retriggers; ONE SHOT ignores sequencer retriggers while the sample is playing. The sampler STOP cuts its audio without resetting the sequence phase. WARP fits playback to the chosen beat length; try Drums or Texture mode.

HARMONY / Give the voices a common horizon.

Choose a LEADER: O1, O2, a sampler or Jonic. Tick the voices you want as FOLLOWERS. The leader supplies the reference pitch; followers are tuned to consonant intervals around it. Change the leader's base tuning and the selected voices follow, while their rhythms remain their own. This follows the base pitch, rather than copying every sequenced note.

Try it with two voices first.

Choose O1 as leader, tick O2, then move O1 frequency. Add a tonal sample as another follower and listen to the group move together. A follower's tuning control lets you explore different intervals. Samplers need a detectable root pitch: chords, noisy recordings or percussion can give less predictable results. Kick and Noise are outside Harmony. Set LEADER to OFF to keep the current tuning and return to individual control.

One good sample can be a whole landscape. You do not have to fill all eight seats.

Play the room.

The sounds are ready. Now decide who speaks, who waits and how much space they share.

MIXER / Make entrances, not just adjustments.

All 13 channels can play together. Balance their levels, use Trim and EQ where needed, then head to Performance. MUTE silences a channel; direct SOLO isolates it. Arm any number of PRE-MUTE and PRE-SOLO switches. Your next Mute/Solo action fires them together: PRE-MUTE silences its channels; PRE-SOLO brings them in and clears their Mutes. During a direct Solo, those arrivals join the Solo group. Releasing direct Solo restores the other channels according to their Mute settings.

Let the echoes finish their sentence.

For Dubizer and reverb on mute, DECAY stops new input and lets the effect tail fade. HOLD keeps the muted source feeding the effect while its dry sound stays silent. Now let the echo take the lead: play with Dubizer TIME, FEEDBACK and RETURN to build patterns from the echoes alone. Sometimes the space between the notes becomes the whole groove. The Mixer and Master Dubizer panels control the same effect.

MASTER / The whole picture.

This page shapes the complete mix: output level, filter, EQ, saturation, compression, Multiband Power, Dubizer and the final Isolator. Use Dubizer TIME, FEEDBACK and RETURN for space and repetition; use the Isolator to sculpt broad frequency bands during a performance. Watch the meter and clip indication as you build layers.

X MODE / Make introductions with cables.

Drag an output socket to an input. Each cable has its own colour. Right-click to unplug it, or drag a connected input away. Hover near a page edge while dragging to scroll. Use a control output to link parameter movement, or an audio output for sound-derived modulation. Pitch Row IN transposes the O/N sequence; Velocity Row IN changes its dynamics. Jonic AUDIO IN offers GATED for its envelope or THRU for a continuous path. Turn the mouse wheel over a cable or its route entry to adjust the bipolar amount.

Take it with you.

SAVE keeps your project; COLLECT copies its samples with it. Press REC once to record and again to finish. Sequencer Stop/Start does not stop recording. WAV files go to Documents/Gold-N Ratio Recordings.

Enjoy the detours. Leave a little air between the notes. See you in the groove. - Neromare