OINKCHESTRA

USER GUIDE 1.0.0

Three ways to write MIDI: CHORD MACHINE turns played keys into chords; TRUFFLE builds one sequence; DIALOGUE alternates a call and a response. All three can play one connected instrument. The optional OINK B RECEIVER is only for DIALOGUE when its response should play a second instrument.



Compact view / example settings.

YOUR FIRST MINUTE

01 / Connect an instrument

In Logic, insert the AU in a MIDI FX slot above an instrument. In Ableton, use VST3 and route its MIDI to an instrument on another track. Chapter 01 gives the exact setup.

02 / Hear your first idea

Choose CHORD MACHINE and play a key, or choose TRUFFLE and press PLAY. If FOLLOW DAW is enabled, start the DAW transport too.

03 / Keep a useful result

Turn EVOLVE off when you like a phrase and save your DAW project. Use PANIC if notes remain held.

Overview

A practical guide to the device and its controls.

Start with a clear reference

Follow the quick start, then change one control at a time. The interface images show example settings; use the text to choose a useful starting point.

Work through the controls

Each chapter brings the relevant controls together with a short listening exercise. Use the final reference section when you need a quick check.

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01 / Connect your first instrument

OINKCHESTRA sends notes. A separate instrument makes the sound.

LOGIC

OINKCHESTRA AU → Instrument

ABLETON

OINKCHESTRA VST3 → Instrument track

MIDI signal flow: the instrument after OINKCHESTRA produces the audio.

Logic: one channel strip

Load a software instrument such as TUCCILLATOR. Insert OINKCHESTRA AU in the MIDI FX slot above it. Play CHORD MACHINE from your keyboard, or start a sequence. This AU is a MIDI effect, not an audio instrument.

Ableton: source track

Create a MIDI track named OINK A and load OINKCHESTRA VST3. Keep this source track active. Use VST3 here: the AU MIDI-FX format is not an Ableton AU instrument.

Ableton: destination track

Create a second MIDI track and load your instrument. Set its MIDI From to OINK A. In the second chooser select OINKCHESTRA explicitly, not Post FX. Set Monitor to In. The instrument now receives the generated notes.

One instrument works in all three views

CHORD MACHINE and TRUFFLE use the main MIDI output. DIALOGUE can use it too: ALL TO A sends both call and response to the same instrument. No receiver is needed. Only the optional two-instrument DIALOGUE setup in chapter 08 uses OINK B RECEIVER.

Check the whole path

Play one CHORD MACHINE key. If notes appear in its display but you hear nothing, check the receiving track, monitoring and instrument first. OINKCHESTRA itself has no audio output to turn up.

TRY IT
Connect one instrument and play three different keys in CHORD MACHINE. Confirm that each produces a chord before setting up a sequencer or a second instrument.

02 / CHORD MACHINE / live chords

Each key chooses a root; OINKCHESTRA builds the chord around it.



CHORD MACHINE: harmony controls, playable keys and voicing controls.

KEY, SCALE and the keyboard

Choose the song key and scale, then play. Input notes move to the nearest root in that scale, including black keys when necessary. The octave you play sets the register. The visible keyboard spans four octaves; external MIDI can go beyond it.

VOICES, EXTENSIONS and SPREAD

Choose three, four or five voices. EXTENSIONS adds harmonic colour; SPREAD changes how widely the notes sit. Start with a small chord and a moderate spread, especially with a dense instrument sound.

STABLE, FLOW and BOLD

STABLE keeps the chord colour consistent. FLOW introduces gentler changes across a phrase; BOLD permits larger variations. These work around your Extensions and Spread settings. Changes happen on the next key press, so a held chord stays stable.

Register and touch

TRANSPOSE shifts the result; OCTAVE changes register. MIDI LEVEL and RANDOM VELOCITY change note strength, not an audio fader. The target instrument decides how velocity affects its sound.

Release and read

The display shows the current chord and actual notes. Overlapping key presses can retain common tones; releasing the current trigger ends the chord. This is free playing, not a preset chord progression, and it works without starting transport.

TRY IT
Hold one key, then play a short phrase using STABLE. Repeat with FLOW and BOLD while keeping your instrument sound unchanged.

03 / TRUFFLE / one sequence

One sequence can become a bassline, melody or chord part.



TRUFFLE: choose a pattern above; edit notes and playback below.

Material and presets

Choose BASS, MELODY or CHORDS. The library contains 35 original bass presets and 35 chord presets, organised by genre. Browse with the arrows or menu; LOAD recalls the chosen sequence. Presets can also set matching rhythm and groove values.

LENGTH and STEP RATE

LENGTH sets one to 32 steps. STEP RATE decides how long each step lasts, from 1/64 through two bars, with triplet and dotted choices. A two-bar step is eight quarter-note beats in 4/4; it does not mean the whole pattern is two bars.

PLAY and FOLLOW DAW

Press PLAY to run; it becomes STOP. With FOLLOW DAW enabled, also start the DAW transport. WAIT / STOP means it is waiting for the host. Without FOLLOW DAW, the internal TEMPO sets the pace. Closing the editor does not stop playback.

GROOVE and DENSITY

GROOVE changes the rhythmic feel. SIMPLE, BUSY and WILD change the number of events and their hold times. Start simple and leave room for the rest of the track. For CHORDS, choose three to five generated notes.

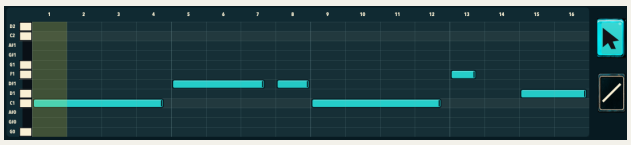
Length, strength and pitch

NOTE LENGTH scales MIDI note duration; it is not a synth decay control. Its middle position follows the stored note lengths. RANDOM VELOCITY adds touch variation. TRANSPOSE shifts the part. Bass notes end when the next monophonic note starts.

TRY IT
Load a bass preset, start playback and change STEP RATE once. Restore it, then compare SIMPLE and BUSY. Listen to timing and space before adding more notes.

04 / Edit and protect notes

The grid is editable music, not just a playback display.



TRUFFLE note grid and pointer/pencil tools; DIALOGUE uses the same editing gestures.

Select and move

Use the pointer to select a note. Shift- or Cmd-click adds to the selection; drag an empty area to select a group. Drag notes together, or use arrow keys. Cmd+A selects the visible notes. Backspace/Delete or right-click deletes notes.

Draw a note or chord

Choose the pencil and click an empty position. Add other pitches at the same step to draw a chord, up to eight voices. The pitch grid follows the selected key and scale. Clicking a step number selects its notes.

Length and velocity

Drag the right edge of a note to change its length. Alt-drag changes velocity; the VELOCITY control edits the last focused note. Each selected note keeps its own duration and strength. Long notes can span several steps.

LOCK SELECTED

Select the notes you want to keep and press LOCK SELECTED; press again to unlock. Locked notes appear coral with a lock. Other notes, even in the same chord, remain editable by Generate, Mutate or Evolve. Locks also survive preset loading and Density changes.

UNDO and REDO

Each sequencer or role keeps 32 note-history states, including lengths, velocity and locks. One complete drag is one undo step. Cmd+Z and Cmd+Shift+Z follow the current role. This note history does not undo every global plugin parameter.

TRY IT
Draw a short three-note phrase. Lock its first note, then mutate the pattern. Check that the anchor stays put and use UNDO to compare.

05 / Generate, mutate and evolve

Choose whether an idea changes once or keeps developing.



TRUFFLE: amounts above; Generate, Mutate, Evolve and note protection below.

GENERATE versus MUTATE

GENERATE creates fresh motifs and rhythmic entries. MUTATE starts from the current phrase; MUTATE AMOUNT sets how broadly it changes. At maximum, all editable steps are considered. Protected notes remain anchors.

EVOLVE and its amount

Enable EVOLVE for changes at the start of complete loops. At zero amount, the phrase is frozen. Around 1-10%, changes are restrained; higher values involve more notes and depend on Density. At maximum, many editable voices develop every full loop.

Keep the useful phrase

Turn EVOLVE off to keep its current result. Velocity and locks are protected; DIALOGUE also protects its final active answer entry. If there are no suitable editable notes, playback can continue without a change.

What AI means here

The generator uses local note-transition statistics from the original preset bank and the current motif, constrained by musical rules. It uses no cloud service, external language model or API credits. Your ears still decide whether the phrase belongs in the track.

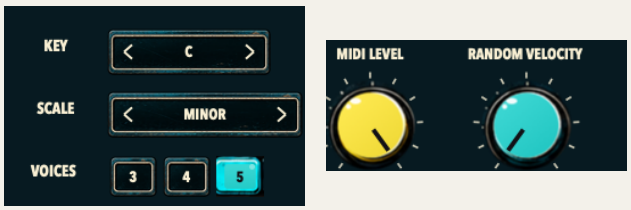
Change one layer at a time

Begin with a simple instrument sound, modest amount and a few locks. A dense patch can hide musical changes. Save your DAW project when an idea is worth keeping; note undo is not a substitute for saving.

TRY IT
Lock one memorable note, set a low EVOLVE AMOUNT and listen for several loops. Raise it gradually, then turn EVOLVE off when a useful variation appears.

06 / Scales, touch and saving

Musical settings work together with the receiving instrument.



CHORD MACHINE: key/scale selection and MIDI touch controls.

Eight scale choices

Choose Major, Minor, Dorian, Mixolydian, Lydian, Phrygian, Harmonic Minor or Melodic Minor. Melodic Minor uses the same form going up and down. Start with the key of your track rather than changing scales at random.

Related keys

The relative-key control keeps the same note collection when switching between related major/minor modes. For Harmonic or Melodic Minor, it changes to Natural Minor on the same root. It is a defined musical switch, not an automatic modulation planner.

Touch, duration and glide

Velocity controls how strongly notes are played; its audible effect depends on the patch. NOTE LENGTH changes note-off timing. Optional GLIDE sends monophonic MIDI portamento messages; the instrument must support them. It cannot guarantee a slide on every synth.

Listen at the destination

Use a simple patch while choosing your scale and register. Then try the intended sound: long releases can blur short notes, and velocity-sensitive patches can turn a small MIDI change into a strong tonal accent.

A repeatable session

Keep the DAW project, destination instruments and routing together. Turn off continuing Evolve before saving a fixed arrangement. PANIC clears held notes; stopping a sequencer and closing its window are different actions.

TRY IT
Use the same phrase with two patches on your destination instrument. Compare velocity, note length and glide to learn what the patch actually responds to.

07 / DIALOGUE / call and response

First hear A and B taking turns through one instrument. Add the receiver only if you want two different sounds.



DIALOGUE: A on the left, B on the right; ROUTING sits below B.

Call and response

Choose CHORD 3, CHORD 4, CHORD 5 or NOTES in MATERIAL. Chord numbers set the generated MIDI voices for A and B. Each side has one to 16 steps with its own timing, transpose and gate settings. Without keyboard input, the visible phrases play. Keyboard playing during the call phase can trigger a related chord response.

GENERATE A, GENERATE B and ANSWER

Generate changes only the named side. ANSWER relates B to the harmony and rhythm of the call, leading the last editable answer entry toward the home note. Locked notes remain protected. UNDO A / REDO A below the A grid affect only A; UNDO B / REDO B below B affect only B.

A SCALE, B SCALE and LINK

Choose scales independently. LINK ON makes B follow A; LINK OFF allows a separate B scale again. The change affects both generated MIDI and the pitch labels. Begin linked, then separate the scales deliberately.

SYNC is a copy command

A > B or B > A copies notes, rests, lengths and velocity, plus steps, rate, transpose and gate. It also switches continuing Evolve off. This SYNC makes the contents identical; it does not start DAW sync or make the parts play simultaneously.

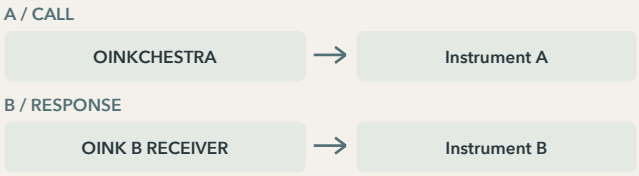
Levels, auditions and destinations

A LEVEL and B LEVEL affect MIDI note strength. HEAR A / HEAR B auditions a role; SWAP exchanges destinations. ALL TO A combines both roles at the main output. Use A + B / RECEIVER for the separate routing explained in chapter 08.

TRY IT
Generate A, then press ANSWER and listen to B. Copy A > B to hear the difference between an answer and an identical phrase.

08 / DIALOGUE / optional receiver

OINK B RECEIVER is only for DIALOGUE with two instruments. It carries the B response to the second sound.



DIALOGUE only: two MIDI paths, two instrument sounds. A and B play in turn.

1 / Keep the A path in Ableton

Track 1: OINKCHESTRA VST3. Track 2: instrument A, receiving MIDI From track 1 / OINKCHESTRA, Monitor In. For CHORD MACHINE, TRUFFLE or one-instrument DIALOGUE, this is all you need.

2 / Add the B path

Track 3: OINK B RECEIVER VST3. Track 4: instrument B, receiving MIDI From track 3 / OINK B RECEIVER, Monitor In. These extra tracks are for the DIALOGUE response only.

3 / Switch DIALOGUE routing

Choose A + B / RECEIVER in DIALOGUE and keep both source tracks active. The call uses instrument A; the response uses instrument B. ALL TO A sends both roles back to instrument A and leaves the receiver silent.

Matching versions; one split sender

Main plugin and receiver must have matching versions. The connection is automatic. Use only one split A/B sender at a time. WAITING means no active split sender; the receiver has no sound engine of its own.

A and B still take turns

Splitting destinations does not make the parts simultaneous. Receiver delivery is block-based. This four-track recipe is for Ableton; Logic uses AU MIDI FX before instruments and host-dependent routing for two channels.

TRY IT
Choose clearly different sounds for A and B. Start DIALOGUE and listen for the handover. Switch back to ALL TO A: both roles should now come from instrument A.

09 / Quick checks

Follow the notes from source to destination.

There is no sound

OINKCHESTRA creates MIDI only. Check that an instrument follows it. In Ableton, select the plugin itself in the second MIDI From chooser and enable Monitor In. In Logic, use the AU MIDI FX slot above the instrument.

The sequence waits or stops

Press PLAY in TRUFFLE or DIALOGUE. If FOLLOW DAW is on, start the DAW too. With host following off, inspect internal tempo. CHORD MACHINE instead needs a played note; it does not need transport.

Notes keep ringing

Use PANIC, then inspect note lengths, sustain input and the target instrument release. Closing the editor leaves sequencing running. Check that another active MIDI source is not feeding the same instrument.

DIALOGUE: B is silent or WAITING

The receiver is only needed for two-instrument DIALOGUE. Use matching versions, A + B / RECEIVER and active source tracks. Route the receiver to instrument B. With ALL TO A, both roles play through instrument A and the receiver stays silent.

Generate seems unchanged

Check selected material, locks, Density and the relevant amount. EVOLVE at zero is frozen; heavily locked phrases may have nothing suitable to change. In DIALOGUE, confirm you are editing the intended role.

The result differs from the grid

NOTE LENGTH scales durations, transpose changes register and velocity is interpreted by the synth. B can use a different scale when unlinked. Check routing and patch settings before replacing a useful phrase.

TRY IT
Return to one instrument, ALL TO A and EVOLVE off. Confirm a live chord, then a simple TRUFFLE phrase. Add the second instrument only after that path works.