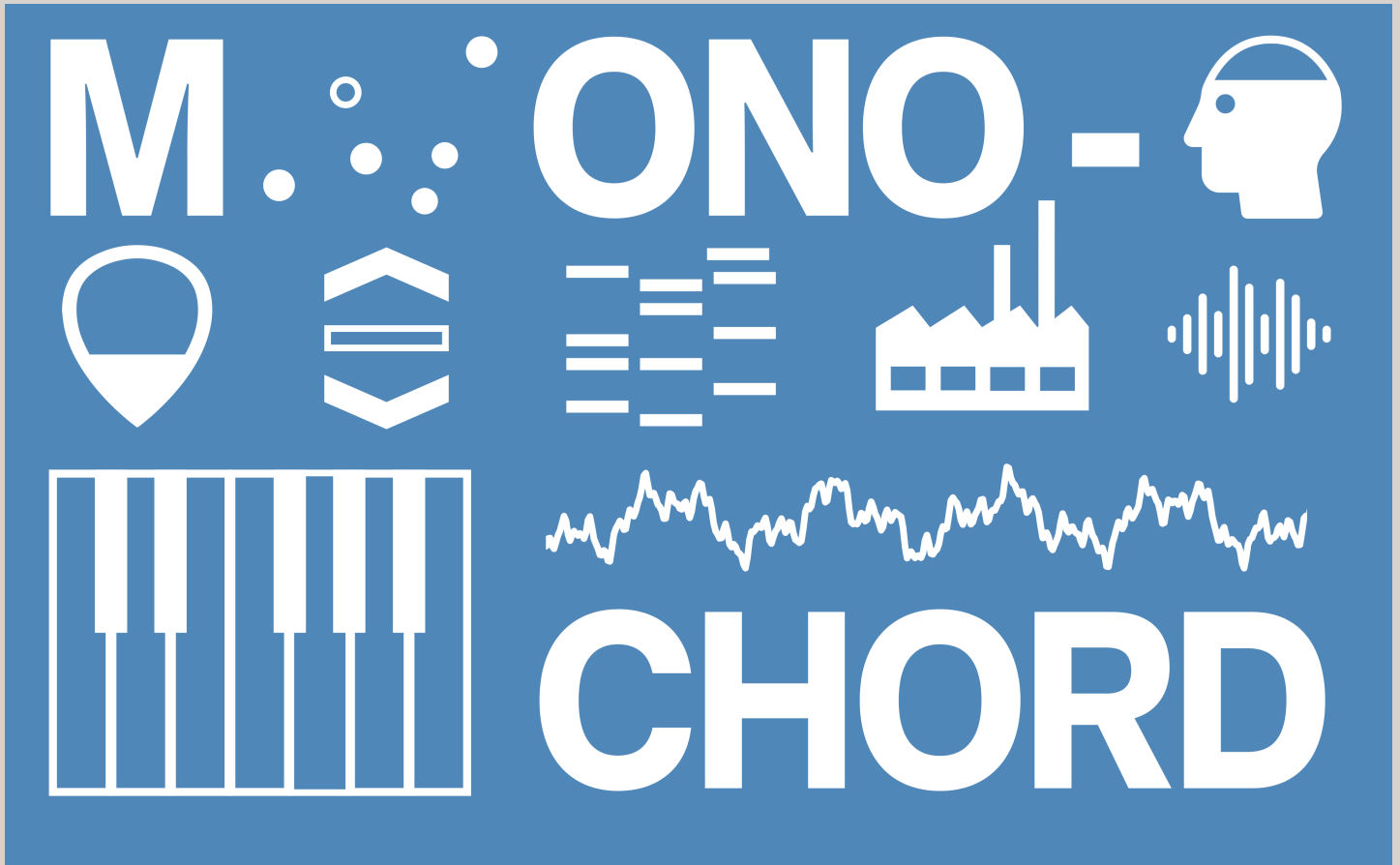
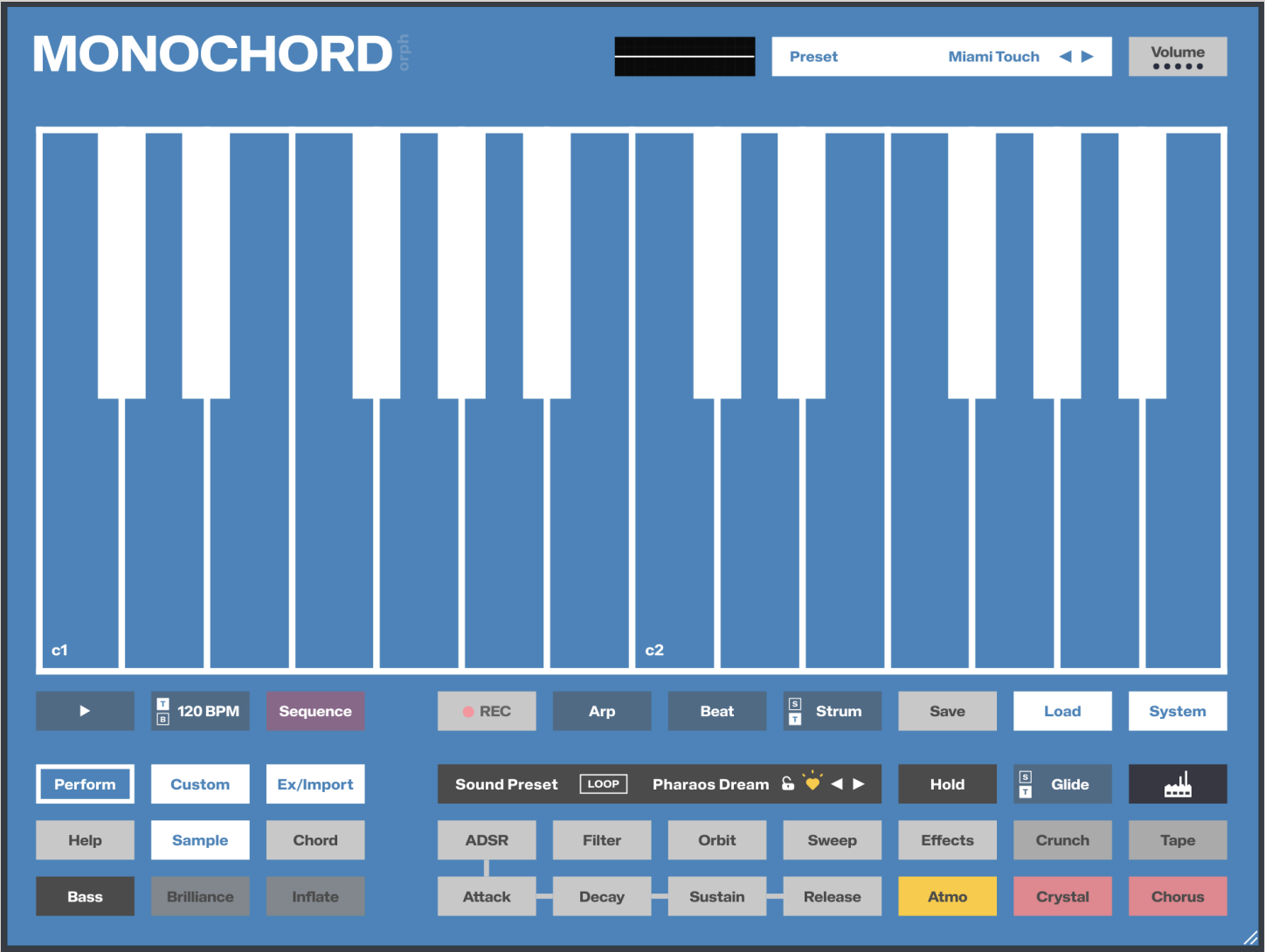




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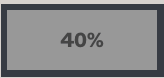
Playing it



Twenty-four keys, and every one of them is a whole chord. Which chords, that is the loaded pack; which key and scale they sit in, that is yours. Mouse, MIDI keyboard or DAW.

Four gestures cover the whole instrument

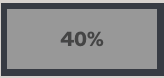
Gesture		What happens
	click	Short click
		Steps to the next mode. The label always shows the current mode, so the button is its own display. Past the last mode it goes off.
	click	Hold 1.6 s
		Switches the module off from any mode. The label returns to the plain name.



drag up / down

**Drag up /
down**

Sets the value; up is more. The label shows the value while you drag and returns to the name when you release. A drag never also fires the click.



wheel

**Mouse
wheel**

The same value in fixed steps. Trackpad included.



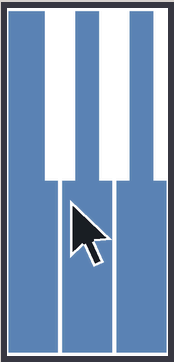
Two things tell you a module is on: a **green stripe** down its right edge, and the button itself pulsing gently between light and dark. Both stop the moment the module goes off.



click

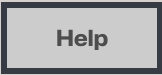
**Click the
empty
background**

Closes the open panel and returns to Perform.



drag Drag keys out

Pulls the chord out as a MIDI file and hands it straight to your DAW. Several selected keys come out as the whole progression.



Help switches the explanations on. With it on, resting the mouse on any control for 1.6 seconds shows what that control does, its modes and its range.

Every button

Header



The header, left to right: brand, oscilloscope, preset field, Volume.



Oscilloscope — draws the output waveform continuously. Shows **LOADING** while sounds are read from disk, and the recorded waveform while **REC** runs.



Preset field — the loaded chord pack, meaning the set of voicings placed under the 24 keys. The arrows step through the packs you marked as favourites; a click on the name opens the full browser.



Volume — master output and peak meter in one. Drag -24 to +12 dB, click resets to 0 dB and clears the clipping mark. The dots read -30, -18, -12, -6, -3 dB and over.

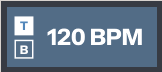
Sequencer row



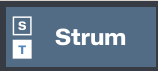
The four rows below the keyboard. Each button is taken in turn below.



Play — starts and stops the chord sequence. Needs selected keys; the label shows the position, for example 3/8.

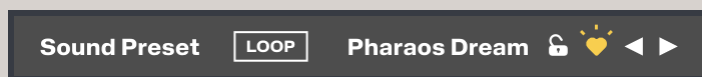


120 BPM — tempo and bar length in one field. The two small boxes choose which of the two you edit: T for tempo, B for how long each chord holds. As a plug-in the host owns the tempo, so only B responds.

Sequence	Sequence — turns the keyboard into a progression builder. The boxes appear on the key under the mouse and on every key you have already selected. Described under <i>Building a sequence</i> below.
	REC — records the output. When recording ends, an overlay shows the waveform and offers to keep or discard it.
Arp	Arp — arpeggiator. Instead of sounding the chord at once, it plays the notes one after another. Rate, octave range, the patterns and Compose are set in the System panel.
Beat	Beat — a drum loop that follows the tempo. Each click moves to the next loop; there are eight to begin with, plus any you added yourself in the sample panel. After the last one it switches off, and the click after that starts again at the first. Drag or scroll sets how loud the loop sits.
	Strum — spreads the notes of a chord instead of striking them together. S follows the host tempo, T is free milliseconds. The character and the amount are set in the System panel.
Save	Save — writes the current setup to your library, as a sound, as a sequence, or both.
Load	Load — opens your library. Two tabs, Sequences and Sounds, each newest first.
System	System — opens the settings panel: arpeggiator column, Key, Scale, modulation.

Views and instrument

Perform	Perform — the playing view with the chord keyboard. Closes any open panel.
Custom	Custom — build a voicing note by note, record it, and assign it to one of the trigger keys.
Ex/Import	Ex/Import — bounce the performance to WAV, export chords or the progression as MIDI, or read chords from a MIDI file.



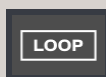
Sound Preset — the on-board sound library: 425+ instruments from classic and modern synthesizers, samplers and acoustic sources, all sampled and mapped across the 24 keys. The field shows the loaded instrument. A click on the name opens the library, which sorts into categories with **All** first and a **Favorites** tab; the arrows step through the current category without opening anything.



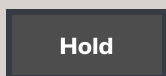
The padlock — protects the instrument from **FACTORY**. With the lock closed, FACTORY still rolls new effects, arp and Atmo, but leaves the instrument alone. Locking plays a short click so you hear that it caught.



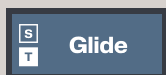
The heart — marks the instrument as a favourite. Marked instruments collect under **Favorites** in the sound library, and the arrows beside the field step through that set.



LOOP — loops the instrument sample so a decaying recording can be held indefinitely. Default off; it is a live switch and is not stored with the project.



Hold — the chord keeps sounding after you let go of the key, until you play the next one or switch Hold off. The new chord fades in over the old one rather than cutting it.



Glide — portamento across all voices of a chord at once. The S and T boxes choose free milliseconds or note values that follow the host tempo.



FACTORY — rolls a random combination of every effect at once. Hold 1.6 s to put all effects back to default.

⚠ **Careful. FACTORY** throws away whatever you had set up before it rolls — there is no way back to it. Save the sound first if you want to keep it.

Sound

Help

Help — switches the explanations on and off. With Help on, resting the mouse on any control for 1.6 seconds shows what it does.

Sample

Sample — opens the sample panel for your own WAV files.

Chord

Chord — how the keys respond. Four modes: **Chord** plays the full voicing, **Scale** plays single notes filtered to the current key and scale (the keys that belong to it turn blue), **Trim** thins the voicing, and **Keys** is a plain chromatic keyboard across all 128 MIDI notes. In Scale the 24 keys still play chords; the octaves around them play single notes, filtered to the key and scale.

Bass

Bass — adds a low voice under the chord, root and fifth only. Auto follows the chord, Hold keeps the note until the next one, ADSR uses the Synth-page envelope. Volume -32 to 0 dB, default -21.

Brilliance

Brilliance — the top end. Air lifts the highest frequencies, Sizzle adds harmonics above 8 kHz, Both does the two at once. Every mode also widens the stereo image a little above 6 kHz.

Inflate

Inflate — raises perceived loudness and body without raising the peak level. Amount 0–100 %.

Mode lists

These buttons add character to the sound rather than just shaping it. Each one works the same way: a short click steps to the next mode, past the last one it switches off, holding for 1.6 seconds switches off from anywhere, and dragging or scrolling sets the mix amount.

Tape

Tape

Tape (off) / Subtle / Warm / Sat / LoFi / Worn

Crunch

Crunch

Crunch (off) / SP-1200 / MPC60 / MPC2000 / Mirage / S950 c / S950 w

Crystal

Crystal

Crystal (off) / Reverse / Glitch

Chorus

Chorus

Chorus (off) / Chorus I / Chorus II / Ensemble / Wide / Detune / 6TapRnd / DualEns

Atmo

Atmo

Atmo (off) / Soft Rain / Heavy Rain / Waves / Jungle / City / Kids / Crowd / Temple / Police / Underwater / Grass

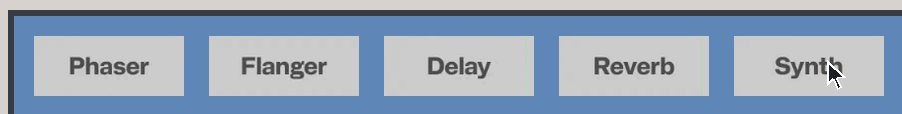
Bass	Bass Bass (off) / Auto / Hold / ADSR
-------------	--

Brilliance	Brilliance Brilliance (off) / Air / Sizzle / Both
-------------------	---

Chord	Chord Chord / Scale / Trim / Keys
--------------	---

On **Chord**, Keys is not an off state but a chromatic keyboard playing single notes.

Modules



The same four places in the row carry two sets. **Synth** swaps them; the fifth button then reads **Effects** and swaps back.

Selecting a module puts its parameters in the row underneath; the four gestures work here like everywhere else.

Effects

Phaser	Phaser — sweeping notches through the sound, the slow hollow motion.
---------------	---

Flanger	Flanger — a very short delay swept against the dry signal; sharper and more metallic than the phaser.
----------------	--

Delay	Delay — echoes. Time, feedback and dry/wet are in the row below; time can follow the host tempo.
--------------	---

Reverb	Reverb — the room. Size, diffusion, decay and dry/wet sit underneath.
---------------	--

Synth shapes the sound itself rather than adding something to it — envelope, filter, movement and a sweep, applied to whatever instrument is loaded.

Synth

ADSR	ADSR — the envelope of every note: attack, decay, sustain, release. Defaults 20 ms, 500 ms, 0.8 and 1500 ms.
-------------	---

Filter

Filter — low-pass, high-pass or band-pass, with cutoff, resonance and a slope of 6, 12, 24 or 48 dB. Default cutoff 2 kHz at 24 dB.

Orbit

Orbit — stereo movement. Five characters: Circle, Spread, Scatter, Orbit and Pulse, with width and dry/wet.

Sweep

Sweep — a filter sweep across the note: Up, Down, Up-Down or Down-Up, with a time in seconds and a depth.

Attack

Decay

Sustain

Release

The parameter row: it always shows the selected module's own controls.

Building a sequence

Sequence

Press **Sequence** and a narrow box appears along the bottom edge of every key. That box is the whole mechanism: **a click inside it adds the key to the progression**, a second click takes it out again. The keys join in the order you click them.



space

press

Play starts and stops it, and so does the **spacebar**. The label counts the position, for example 3/8. How long each chord holds is the **B** box in the tempo field, not something you set per key.

The boxes on a key

In **Sequence** mode — and only there — a small stack of boxes appears on the key under the mouse and on every key you have selected. There are four, from the bottom up:



Two selected keys. The right one shows a spread set and the red cross that appears when the mouse is over the sequence box.

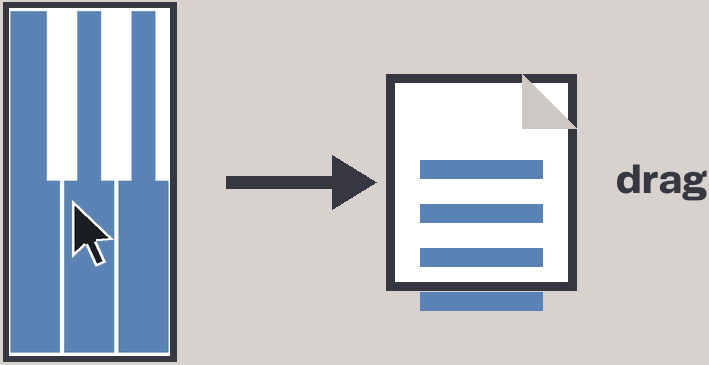
Box	What it does
the bottom strip	The sequence box. The only place a click adds the key to the progression; it carries the position number.
B	Bass. Moves the bass note for this key alone. Drag it up or down, or use the wheel.
V	Voicing. Drag or scroll to move this chord up or down. A plain click without moving steps through the layers instead.
S	Spread — how wide the chord is voiced. Drag or scroll only; a click just plays the chord.

Scrolling a voicing

Put the mouse over the **V** box and turn the wheel. While the value is zero the box is just an outline; as soon as you move it, the box fills and shows the amount with an arrow — up for higher, down for lower. Dragging up and down does exactly the same thing.

The **V** box holds five layers, **V1** to **V4** and **R**, and each can carry its own voicing for the same key. While the sequence runs you do not pick them: the loop counter does. First time round V1, then V2, V3, V4, then R if you gave it one, then from the top. That is what makes a repeating progression change on its own — a chord voiced only on V4 stays plain for three loops and opens up on the fourth. A layer left at zero shows just its label and plays the chord unaltered.

Dragging things out



Two places hand a file straight to your DAW, without ever writing it somewhere you then have to go and find.

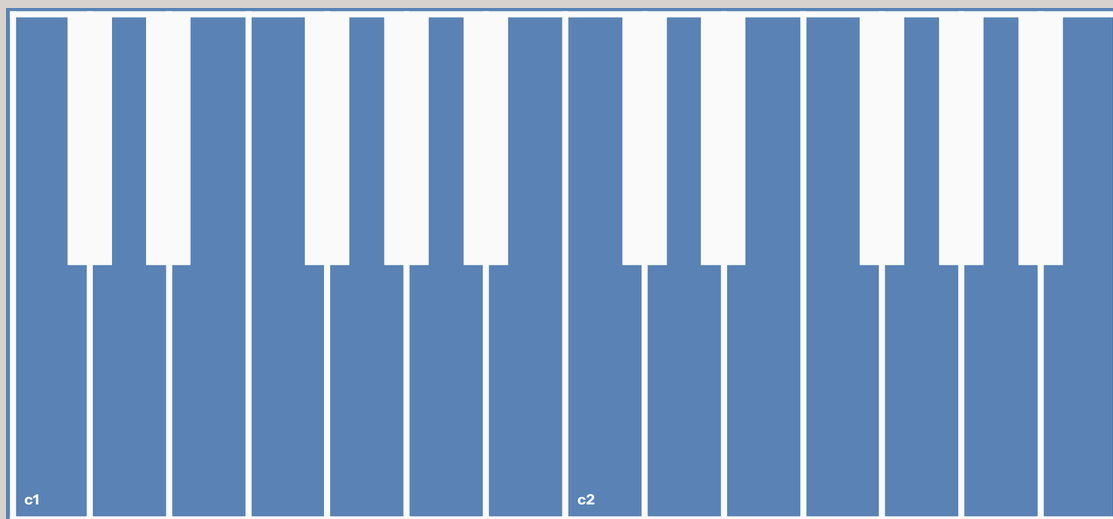
From the keyboard. Press a key and pull the mouse more than ten pixels in any direction: MONOCHORD writes that chord as a standard MIDI file and starts a normal file drag, so you drop it on a MIDI track like any other file. Select several keys first and the drag carries the whole progression in order instead of the single chord. The arpeggiator setting is baked into the exported notes, so what you drop is what you heard.

From the Ex/Import panel. The six tiles under **Sequence Export** can be dragged out the same way; see the panel further down.

Keyboard modes

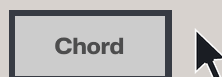
All four modes sit on the one **Chord** button and the label tells you which is active. Chord and Keys need no picture; the two that change what you hear are shown below.

Scale



Scale is about the notes *outside* the 24 keys. The 24 keys themselves keep doing what they always do — every one of them still plays a full chord. But every note above or below that range now sounds as a single note, and only if it belongs to the current **Key** and **Scale**; anything else is not sounded at all. So you play the progression on the 24 keys and the melody on the octaves around them, without ever hitting a wrong note. The keys that belong to the scale turn blue on the keyboard, and the blue updates the moment you change key or scale.

Trim



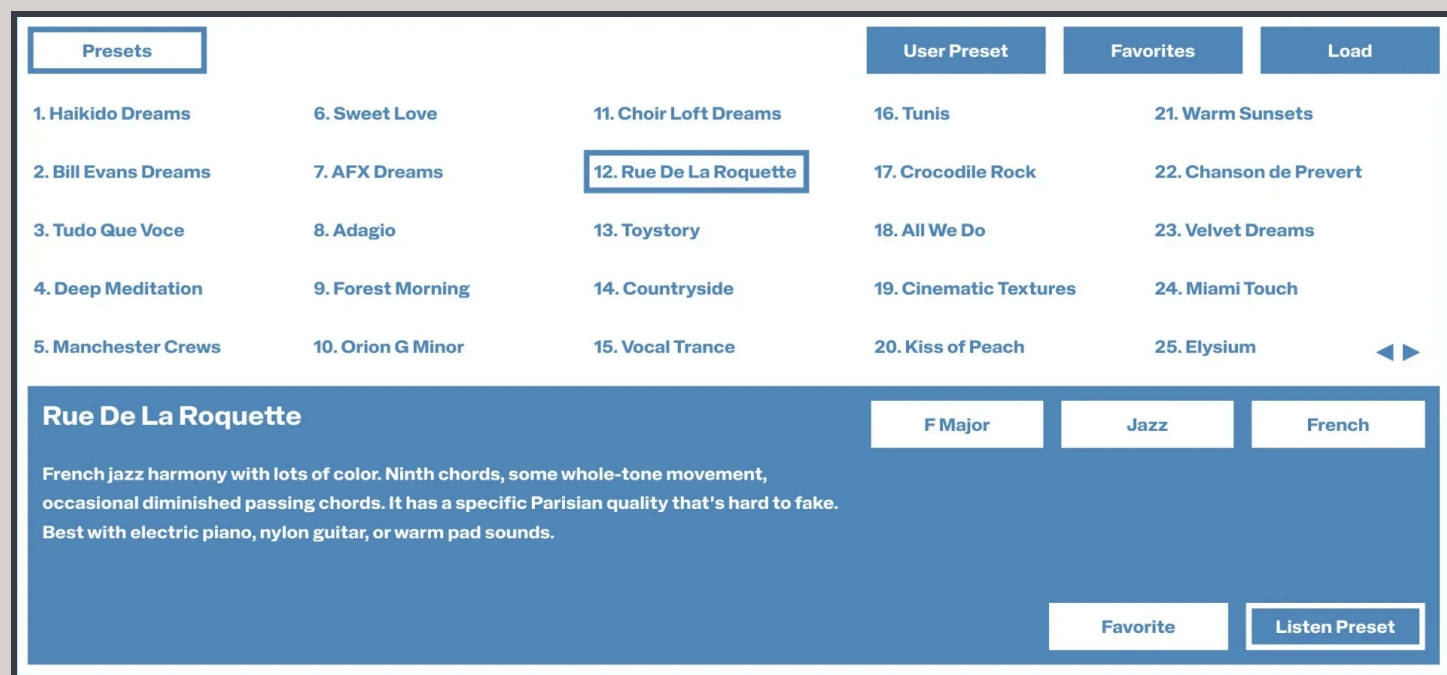
- root
- third
- fifth
- seventh
- ninth

Chord — the full voicing

Trim reduces every voicing to three or four notes instead of five or more. It keeps the root, the fifth and the third, and adds one colour note when there is room. Black keys are trimmed to three notes, white keys to four, so a progression alternates between the two densities instead of sounding uniformly thin.

The panels

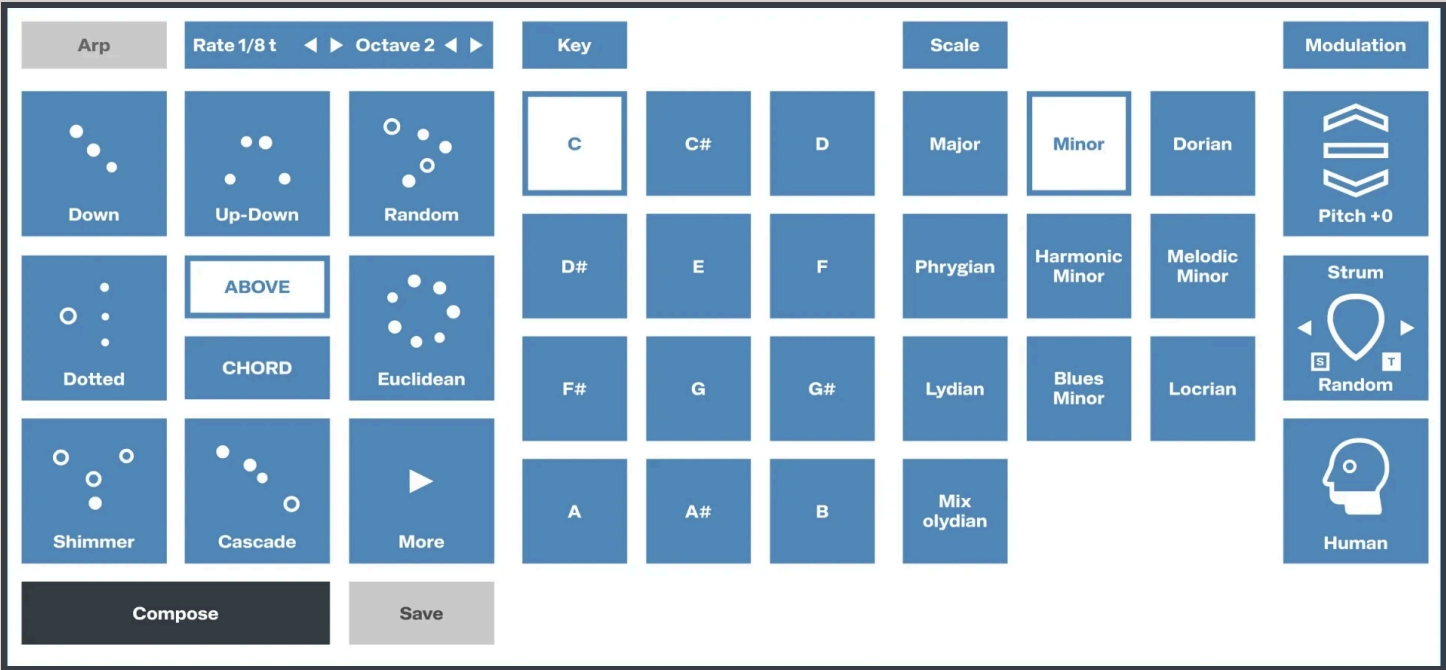
Each panel opens over the keyboard area. A click on the empty background closes it.



Preset browser — the chord packs.

Opened from the preset field in the header or from **Load**. The grid lists 25 packs per page; the arrows at the lower right turn the page. Selecting one shows its key, genre and style tags and a description underneath. **Listen Preset** plays it without loading, **Favorite** adds it to the set the header arrows step through, **Load** loads it and closes the panel. **User Preset** switches the grid to the packs you saved yourself, **Presets** switches back to the factory ones, and **Favorites** narrows the grid to the marked packs.

System



Arpeggiator column in the System panel.

Four columns. The left one is the arpeggiator, the middle two set the key and the scale every chord is built from, the right one adds movement.

Arp

Arp — the same switch as the **Arp** button in the sequencer row, with the settings beside it. **Rate** is the note value it runs at, **Octave** how many octaves the pattern spans. The tiles below choose the order the notes are played in: Down, Up-Down, Random, Dotted, Euclidean, Shimmer, Cascade and, on the second page, Breathe, Pedal, Spiral, Broken, Swing and Shuffle. **More** turns the page, **Back** returns.

Compose

Compose — writes a fresh arp and melody phrase, drawing on TECHNO, FILM, CLASSIC and POP vocabularies. It switches the arp on and plays it straight away. Click again for another one.

Save

Save — keeps the phrase and asks you for a name. It only works while a composed phrase is playing; at any other time the button briefly shows a dash and does nothing.

Key

Key — the root every chord is built from, all twelve: C, C#, D, D#, E, F, F#, G, G#, A, A# and B. Changing it moves the whole keyboard into the new key at once; the pack keeps its character.

Scale

Scale — ten to choose from: Major, Minor, Dorian, Phrygian, Harmonic Minor, Melodic Minor, Lydian, Blues Minor, Locrian and Mixolydian. Together with the Key this decides which notes exist at all — in Scale mode the keyboard will not play anything outside them.

Modulation

Modulation — the right-hand column, three tiles. Each is taken in turn below.



Pitch +0

Pitch — transposes everything in semitones. The two arrows step it up and down, a click on the middle bar puts it back to 0. This tile does not respond to dragging.

Strum



Random

Strum — spreads the notes of a chord instead of striking them together. The arrows pick the character. **[S]** locks the spread to a note value that follows the host tempo, **[T]** sets it in free milliseconds, 0 to 1000. Drag the icon to set the amount; the label shows the value while you drag.



Human

Human — varies the velocity of each note a little, so a chord you play twice does not come out identical. Drag to set the amount. Below about 10 % it does nothing at all; from there the spread widens the further you go.

⚠ Careful. The next click on **Compose** overwrites the phrase and there is no way back to it. If you like what you hear, press **Save** first.

A saved phrase gets a name and becomes a tile of its own. You reach it through the pattern tiles: on the second pattern page press **More** to get to your own pages. A click loads the phrase, a double click renames it, the small red cross deletes it.

Sample



Sample panel — your own WAV files.

Your own recordings, laid out in sample zones across the keyboard — the grid on the left grows as you add files, up to forty zones. **Load Files** opens a file dialog; you can also drop WAV files straight onto the large field. **Add Beat** puts a loop into the Beat rotation instead of a zone. **Save Set to Sounds** writes the whole arrangement into your library as one instrument. **Loop** switches looping for the selected zone; **Listen** and **Listen as Chord** audition it alone or as a full voicing.

Custom

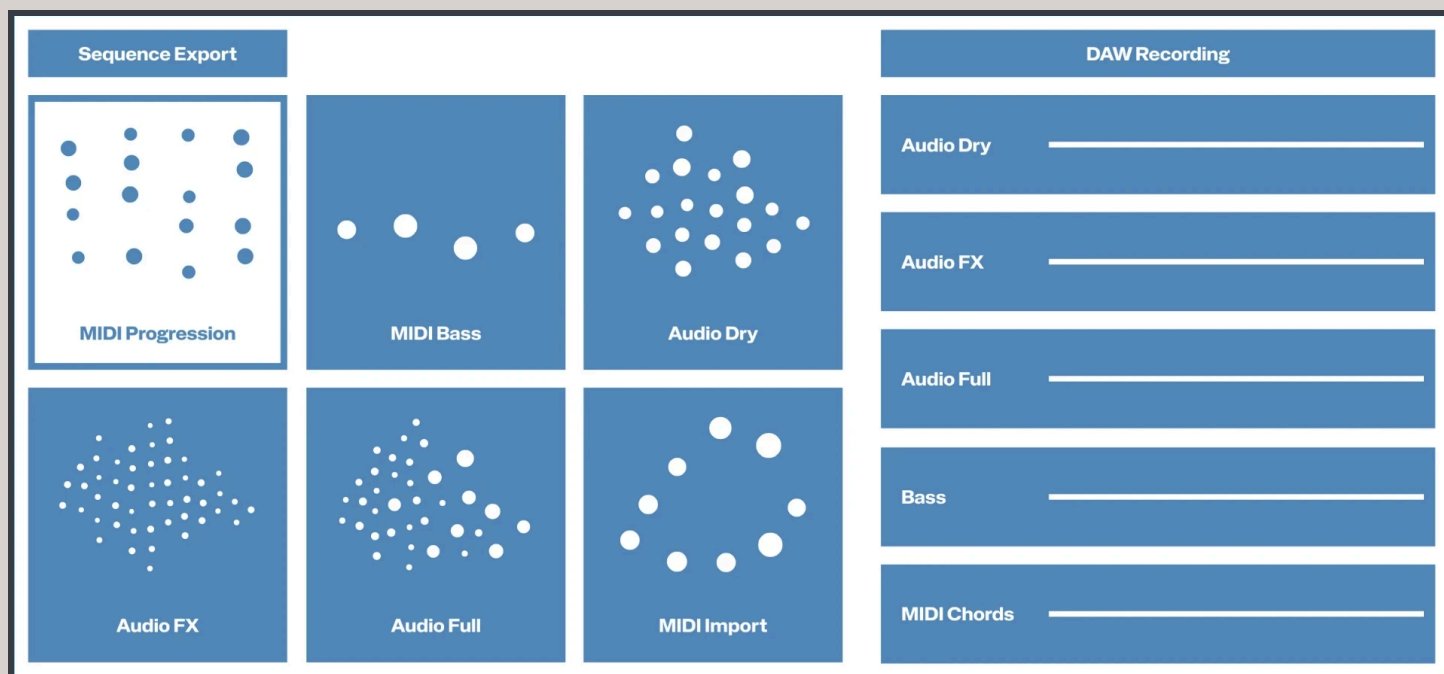
The interface is titled "Custom" and is used for building chord voicings. It features a "Select Key Slot" panel on the left with 24 buttons labeled C1 through A#2. The C1 button is highlighted with a red border. To the right of this panel is a "REC Chord Voicing" button with a red dot icon. Further right are three buttons: "Add to User Preset", "New User Preset", and "Submit to Market". The central part of the interface is a chromatic keyboard with 24 keys. The first key is labeled "c3" and the 12th key is labeled "c4". The keyboard shows a chord voicing with several keys highlighted in blue and others in grey. At the bottom, there are four buttons: "MIDI Import", "Listen Chord", "Delete Voicing", and "C3-B4" with left and right arrow icons.

Custom — build your own voicings.

Pick a slot on the left — that is which of the 24 trigger keys you are writing to. Arm **REC Chord Voicing** and click notes on the chromatic keyboard; each click puts one in or takes it out. **Listen Chord** plays the result, **Delete Voicing** clears the slot. Notes go in by clicking, not by playing a MIDI keyboard.

New User Preset saves the set as a pack of your own, **Add to User Preset** puts the current voicing into one you already started. **MIDI Import** reads the chords out of a MIDI file, and dropping a **.mid** file onto the panel does the same. The strip at the lower right moves the keyboard to another octave.

Ex/Import



Ex/Import — bounces, MIDI files and DAW recordings.

Two columns. **Sequence Export** renders what you have built: **MIDI Progression** writes every chord of the sequence with its timing, **MIDI Bass** only the bass notes, **Audio Dry** the instrument without effects, **Audio FX** the same with every active effect, and **Audio Full** the complete mix including bass and Atmo. **MIDI Import** works the other way: drop a MIDI file on it and MONOCHORD reads the chords out of it and lays them down as a new progression. A tile can be dragged straight into your DAW instead of being written to disk.

DAW Recording on the right captures a live performance instead of rendering the sequence. Click a lane to start recording, click again to stop, then drag the result into your DAW. The five lanes are **Audio Dry**, **Audio FX**, **Audio Full**, **Bass** and **MIDI Chords** — the last one keeps arp, strum and the human timing in the notes.

Setup

macOS Standalone app, VST3, Audio Unit. 10.13 or later, Intel or Apple Silicon, universal 64-bit.

Windows Standalone app, VST3. Windows 10 or later, 64-bit.

Space About 13 GB free; the sound library alone is 11.8 GB.

Internet To activate or start the trial, and once for the library download. After that MONOCHORD checks the licence quietly in the background whenever you are online — working offline for up to two weeks at a stretch is fine (on a rent-to-own plan, about a week between instalments).

On first start a blue card asks for your key — type it and press **Activate**, or start the 14-day trial. The sounds are not in the installer; the card that follows downloads them. Everything lives in **~/Library/Application Support/MONOCHORD** on macOS and **%APPDATA%\MONOCHORD** on Windows: the library, your own sounds and sequences, the licence. One folder, shared by the standalone app and every plug-in version.

Trouble, or something you cannot find: **support@orph.audio**.

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