

Audiomodern | User Manual

Quick overview

Gatelab is a gate sequencer and rhythmic volume effect plugin. Draw a pattern over incoming audio, generate a new rhythm, or remix an existing sequence. Flow mode provides continuously variable step levels; Gate mode makes it easy to draw open and closed steps.

Use separate left and right sequences for stereo movement. Density adds shorter pulses and repeated gates, while Infinity, Disintegration and Grow change a pattern over time. The Envelope editor adds a shared Gate and ADSR shape to the active steps in both channels.

Audio and MIDI

Gatelab processes the audio supplied by your host. It also converts the sequencer gain into two MIDI Control Change streams, which can modulate a compatible instrument, effect or hardware device. MIDI output does not generate a melody or play notes by itself.

Using this manual

Start with the quick setup, then follow the interface from the header to the sequencer and its additional views. The MIDI chapters cover incoming controller assignments and outgoing modulation separately. Screenshots show example settings; they are not required starting values.

Click and drag refer to mouse operation. Tap and drag the corresponding controls on a touch screen. Keyboard commands apply where a keyboard and host focus are available.

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Quick setup and signal flow

Create a first rhythm

1. Insert Gatelab after an instrument or on an audio track. Feed it a sustained sound, drum loop, vocal or other audio.
2. Enable SYNC and start the DAW transport. Begin with RATE 1/16, STEPS 16 and WET 100.
3. Choose Gate with the square-wave icon, then draw several open steps or press the large central random button.
4. Adjust Complexity to change the amount of activity. Try Remix and press the central button again for a variation.
5. Open Envelope above Mono/Stereo, switch it ON, and adjust Gate and Release. Close with X; processing stays enabled.
6. Click an empty quick preset slot to keep the variation. Save a named preset in the Library when you want to reuse the setup.

Processing order

Audio input splits into a dry path and a sequenced path. The sequenced path follows the step levels, Density, and either Smooth or Envelope. WET blends those two paths. The filter then processes the combined signal before audio leaves Gatelab.

Audio input > Dry and sequenced paths > WET blend > Filter > Audio output

MIDI output follows the sequencer gain before WET and the filter. Lowering WET therefore reduces the audible gate without reducing the outgoing CC modulation.

When playback stops

The sequenced path becomes silent when the transport stops; an enabled Envelope completes its audio release. At WET 100 this can make the track silent even though audio is reaching the effect. Start playback, lower WET, or use Bypass to hear the source.

For processing live audio on Windows, use Gatelab as a plugin in your DAW. The current Windows standalone opens an audio output device without an audio input; it can run the sequencer and send MIDI, but is not a live audio-input host.

Main interface and views



Main view in Flow and Stereo modes, with two example sequences.

Header. Transport and tempo, preset navigation, Undo/Redo, MIDI Output, Settings and Info remain available across the main views.

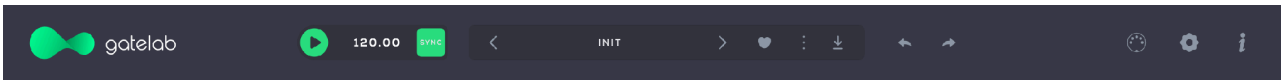
Pattern controls. The central random button, Random/Remix, Instant, Reset and Complexity sit above the sequencer. Envelope opens the floating shape editor at the left.

Sequencer. The control strip sets timing and processing. The range bar selects the part of the sequence that plays; the two green lanes hold the left and right patterns.

Additional views. The MIDI socket icon opens MIDI Output. The gear opens Settings. The i icon or Gatelab logo opens Info. The preset name, three-dot button and save icon open the Library. Click the selected view control again to return.

Quick presets. The 16 slots across the bottom store and recall sequencer variations.

Header and transport



Transport, preset controls, Undo/Redo and the three view buttons.

Transport

Play and Stop. Starts or stops the internal sequence. With host synchronization enabled, playback follows the DAW transport. With synchronization off, the local transport is independent.

Tempo. Shows the host tempo when SYNC is on. With SYNC off, adjust the BPM value for the internal clock. The manual tempo control spans 1.00 to 999.00 BPM.

SYNC. Enables host tempo and transport synchronization in the plugin. It is not a desktop standalone host connection. In free-running operation, Space can operate the local transport when Gatelab has keyboard focus.

Preset and history controls

Previous and Next. The arrows beside the preset name load neighboring entries from the Library.

Preset name and three dots. Open the Library for browsing and saving. The downward save icon opens the same view and focuses its name field.

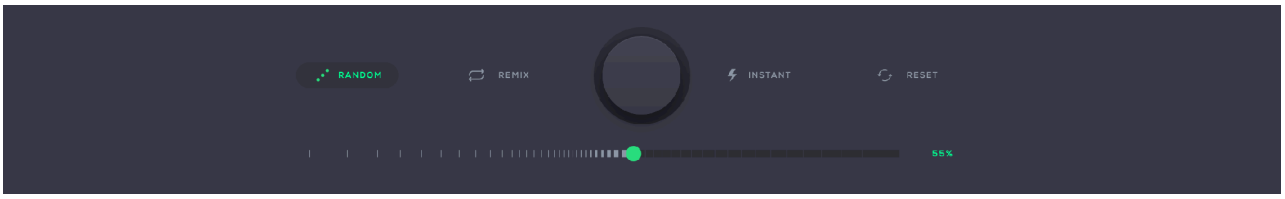
Heart. Marks or unmarks the loaded preset as a favorite. The Library also provides a heart on each preset row.

Undo and Redo. Step backward and forward through recorded edits, including drawing, randomization and envelope changes. Use quick presets or named presets to preserve variations you want to retain beyond the current editing session.

View buttons

MIDI socket. Opens the two MIDI Output rows. **Gear.** Opens Settings and MIDI mappings. **Info or logo.** Opens the product version and resource links. These controls change what is displayed; opening a view does not stop the sequence.

Random, Remix and Complexity



Choose Random or Remix, then press the large round button to generate a variation.

Generate a pattern

Central button. Generates a sequence using the selected Random or Remix mode. Locked steps are preserved. When the left and right sequencers are linked, generation copies the left result to the unlocked steps on the right.

Random. Creates fresh step levels and positions. Flow produces variable levels; Gate produces open and closed steps. If Density is enabled, the new pattern also uses its count and minimum/maximum settings.

Remix. Rearranges a subset of the existing unlocked steps, retaining material from the current pattern. Use it when the groove is useful but you want different placements.

Complexity. Controls how much of the generated pattern remains active. Lower values generally leave more gaps; higher values retain more steps. Moving it also changes the current pattern, so it is a performance control as well as a preparation for the next randomization.

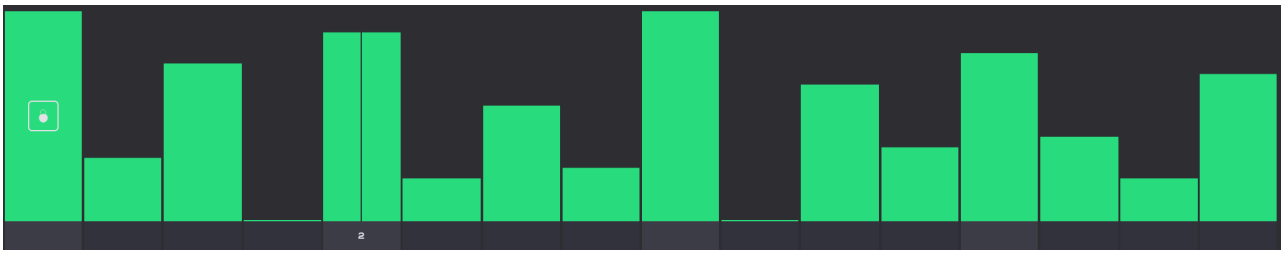
Momentary variation and reset

Instant. Press and hold to hear a generated variation. Release to restore the preceding step pattern. The selected Random or Remix mode determines the variation. Keep the button held for a fill, then release on the return to the main groove.

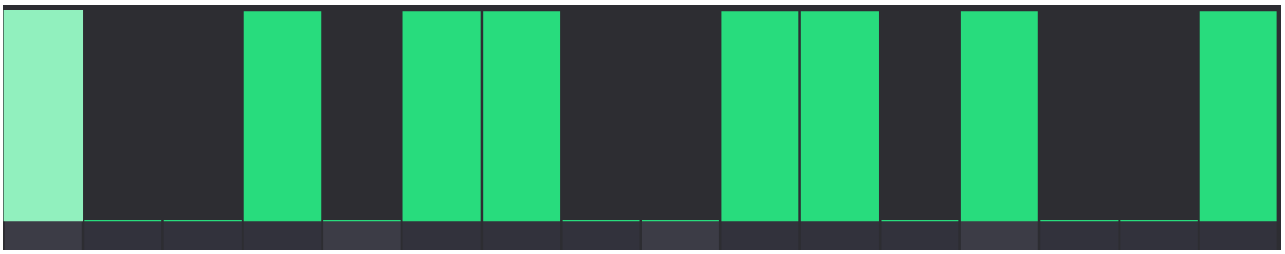
Reset. Clears both step sequences, removes step locks, and resets their Density subdivisions. It is a pattern reset, not a reset of every control or of your preset library. With WET at 100, a cleared sequence is silent.

Practical workflow. Save a starting pattern in a quick slot, lock the rhythmic anchors, and generate several variations. Store the useful ones in other slots before trying more extreme Complexity settings.

Flow, Gate and drawing steps



Flow mode: the height of each step sets its level.



Gate mode: draw open and closed steps for a rhythmic cut.

Flow. Select the sine-wave icon at the far left of the control strip. Click or drag vertically to set a step level, or drag across the lane to draw a sequence of levels. The top is full level and the bottom is silence.

Gate. Select the square-wave icon. Clicking a step changes it between open and closed. Dragging across steps paints the state chosen by the first step in that gesture.

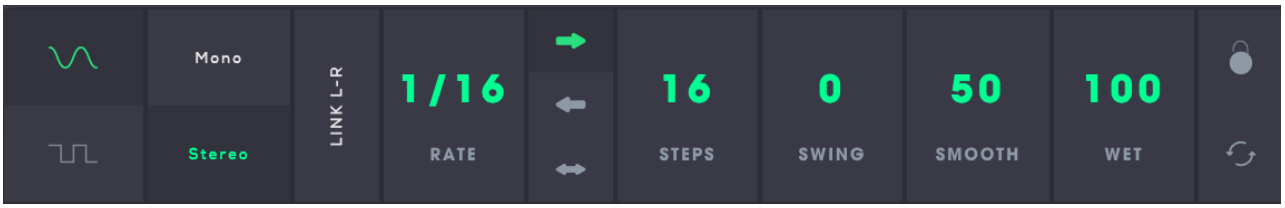
The mode changes drawing and generation behavior. Switching modes does not automatically replace every existing level; draw or generate the pattern you want after changing modes.

Exact values. Double-click an unlocked step to open its numeric value editor. Press Enter to accept the value. Step levels are represented from 0 to 1, with 1 equal to full level.

Playback position. The highlighted step indicates the current position while the sequencer runs. Steps outside the selected range remain visible but do not play.

Envelope and levels. The ADSR peak follows the step height. At a 50% step level and 40% Sustain, the sustained gain is 20% of full level. Envelope shapes the pulse; it does not replace the pattern.

Stereo linking and step locks



Mono/Stereo, Link L-R, timing and lock controls at the left of the strip.

Mono and Stereo

Mono. One sequence controls the gain of both audio channels. This refers to the modulation pattern; it does not sum the source audio to mono.

Stereo. The upper lane controls the left channel and the lower lane controls the right channel. Different patterns can create alternating accents and movement across the stereo image.

Link L-R. Mirrors edits between the two sequences. Drawing levels, changing Density and setting locks can affect both sides while Link is active. Linked randomization and remixing use a common result while respecting locked destinations.

Protect important steps

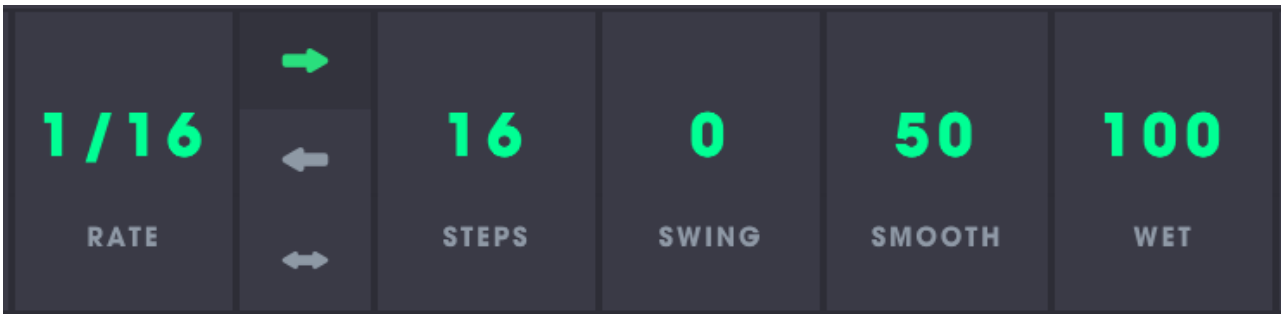
1. Enable the padlock tool in the control strip.
2. Click the steps you want to protect. Drag across several steps to toggle their locks.
3. Turn the padlock tool off to return to normal drawing.
4. Use Random, Remix or the evolving modes while the locked steps retain their values.

A lock symbol appears inside a protected step. Locked steps also resist normal level and Density editing. Unlock them before making a deliberate change.

Reset locks. The reset symbol below the padlock removes the locks without clearing the pattern. The main Reset command clears the pattern and its locks together.

For stereo fills, keep Link off, lock a few shared accents, then vary the remaining steps independently.

Rate, Steps and playback direction



Rate, direction, Steps, Swing, Smooth and Wet controls.

RATE. Sets the duration of one step relative to musical time. Drag the value or use its increment/decrement controls. The available divisions run from 1/1 to 1/64 and include triplet-related divisions.

Rate choices	Examples at 120 BPM
1/1, 1/2, 1/3, 1/4	2000, 1000, 666.7 and 500 ms per step
1/6, 1/8, 1/12, 1/16	333.3, 250, 166.7 and 125 ms per step
1/24, 1/32, 1/48, 1/64	83.3, 62.5, 41.7 and 31.25 ms per step

STEPS. Sets the sequence length from 2 to 64 steps. Drag the number, use the small adjustment controls, or enter a value where the numeric editor is available. Sixteen steps at 1/16 occupy one 4/4 bar.

Changing between straight and triplet groupings can also adjust the number of steps and the selected range. Check STEPS and the range bar after changing RATE. For example, changing from 1/16 to 1/12 changes a 16-step straight grouping to a 12-step triplet grouping.

Playback direction

Right arrow. Plays forward. **Left arrow.** Plays backward. **Two-headed arrow.** Alternates direction, moving back and forth through the selected range.

These direction buttons change playback order. The separate arrows at the left and right edges of the sequencer move the stored pattern itself.

For predictable song sections, set the rate and range first, then choose the cycle counts for Infinity, Disintegration or Grow.

Range, Swing and Smooth



The range bar sits directly above the step lanes. Its two green ends define the playback window.

Choose the playback range

Drag the left end of the range bar to change the first step, or the right end to change the last step. Drag the middle to shift the selected window along the sequence. Double-click the bar to restore the full range.

The inactive steps outside the range remain stored. A short playback window can therefore be moved through a longer pattern without redrawing it.

Shift arrows. The arrows at the outer edges of the lanes rotate both stored patterns by one step within the configured sequence length. They move the contents, including their step data; use the range bar when you only want to move the playback window.

Timing and transitions

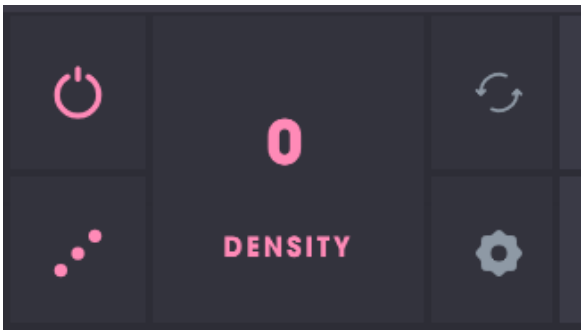
SWING. Adds alternating timing displacement, from 0 to 100. Zero gives even timing. Higher values delay alternating step boundaries for a more uneven groove. Start with a modest amount and listen against the rest of the track.

SMOOTH. Softens changes between step levels when Envelope is OFF. Higher values give gentler transitions; lower values produce more abrupt gates.

Envelope priority. When Envelope is ON, its Attack, Decay, Sustain and Release shape the sequencer gain. Smooth is retained but does not add another smoothing stage on top of that envelope. Turn Envelope OFF to hear Smooth again.

Timing example. At 120 BPM and 1/16, the unswung step length is 125 ms. A shorter selected range repeats sooner, while raising STEPS extends the available pattern. Envelope Gate is relative to each pulse duration; its time controls remain in milliseconds.

Density and repeated gates



Density power, randomize, count, reset and settings controls.

Density divides selected steps into shorter gates. Enable its power button to hear the subdivisions. The small cells directly below each lane show the per-step Density value; drag a cell vertically to change it.

Display	Behavior
Blank in the lane	An ordinary full step with no Density shortening. The minimum setting shows 0 in the limits popup.
H	A half-step gate.
2	Two pulses within the step.
3	Three pulses within the step.

With Envelope OFF, shortened or repeated gates use a half-open pulse followed by a gap, softened by Smooth. With Envelope ON, Gate controls the open part of each pulse, and Attack/Decay/Sustain/Release shape it.

DENSITY count. Sets how many steps are selected when Density is randomized, up to the current step count. It is a selection count, not a repeat count. Active steps are prioritized; locked steps are excluded.

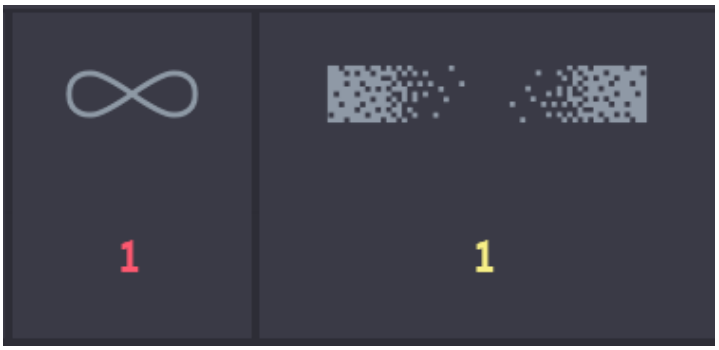
Dots button. Randomizes the Density assignments. **Reset.** Returns the subdivisions to ordinary full steps, including those on locked steps.



The Density gear opens MIN and MAX for the allowed random subdivisions.

Set MIN and MAX before randomizing to limit the available subdivision types. To make a particular ratchet, edit that step directly. Switching Density OFF keeps the stored values but stops applying them.

Infinity, Disintegration and Grow



Infinity with its cycle count, followed by Disintegration and Grow with their shared count.

Infinity

Enable the infinity symbol to regenerate the pattern automatically after the selected number of cycles. The count ranges from 1 to 64. Random or Remix determines how the next variation is created; Complexity, linking and locks remain relevant.

Use one cycle for constant variation, or a longer interval to let a phrase repeat before it changes. Disable Infinity when you want a pattern to remain stable.

Disintegration

The dispersing-particles icon gradually removes activity over the selected cycle count. In Flow mode, unlocked active step levels fall toward zero. In Gate mode, unlocked open steps are progressively closed. Locked steps stay protected.

Grow

The converging-particles icon increases activity over the selected cycle count. In Flow mode it raises the active pattern toward full level; an empty sequence can seed new activity. In Gate mode it progressively opens available steps.

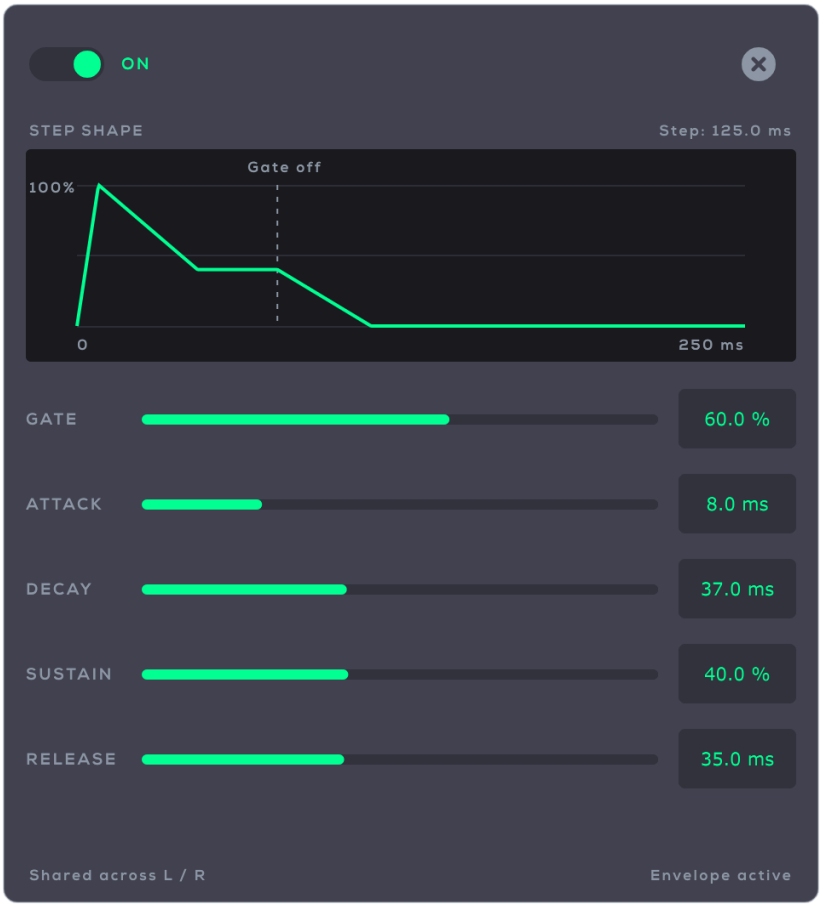
Disintegration and Grow are mutually exclusive and share a count from 1 to 64. Each switches off after its programmed progression completes. Preserve a starting version in a quick slot before using them.

Understand a cycle

The evolution controls follow the selected playback range and direction. In alternating direction, changes can occur at each end of the range, so the interval can feel shorter than a complete out-and-back pass.

Infinity can create a fresh pattern while an evolving mode changes its levels. For a clear fade-out or build, turn Infinity off first; combine them when you want a less predictable result.

Envelope editor



Custom Envelope with the default Gate and ADSR values at a 125 ms step length.

Click **Envelope** above Mono/Stereo to open the centered popup. The popup and its stacked sliders scale with the plugin window. Opening it does not enable the effect; use the **ON/OFF** switch at its upper left.

When ON, the curve and active controls turn green. The switch background stays dark in either state. The graph previews a pulse and marks where the gate closes. It is a shape preview, not a meter of the incoming audio.

Drag a slider or edit its value box at the right. The settings are shared across L/R, while each channel triggers from its own sequence. Close with **X**, press **Esc**, or click outside the popup. Closing leaves the settings and ON/OFF state intact.

Gate and ADSR controls

ADSR means Attack, Decay, Sustain and Release. An active step triggers the shape toward that step's level. Gate determines when the release begins.

Control	Range	Default
Gate	1 to 100%	60%
Attack	0.1 to 1000 ms	8 ms
Decay	0.1 to 2000 ms	37 ms
Sustain	0 to 100%	40%
Release	0.1 to 2000 ms	35 ms

Gate. The fraction of each pulse that remains open before release starts. A lower value makes a shorter gate. This percentage follows the current step timing and Density subdivision.

Attack. The time to rise from the current gain toward the step level. Short attacks emphasize the front of a pulse; long attacks swell into it.

Decay. The time to fall from the peak toward the Sustain level while the gate remains open.

Sustain. The held level as a percentage of the step peak. It is a level, not a duration. A 50% step with 40% Sustain holds at 20% of full scale.

Release. The time to fall toward zero after the gate closes. Release can continue into a silent following step. A new active step retriggers from the current gain, so a long release can connect neighboring pulses.

Timing example

At 120 BPM, 1/16 gives a 125 ms step. With Gate 60%, an ordinary pulse closes at 75 ms. The defaults spend 8 ms rising and 37 ms decaying, leaving about 30 ms at Sustain before the 35 ms release.

If the gate closes before Attack or Decay finishes, release starts from the level reached so far. Faster rates and Density ratchets leave less time for each stage. Gate 100% can keep adjacent active steps closely connected; reduce it for clearer gaps.

Envelope workflows

These settings are starting points for experimentation. Their effect depends on the source, tempo, step levels and Density. Start at RATE 1/16 with Density OFF, then adapt the shape to the track.

Shape	Gate	A	D	S	R
Tight pulse	35%	1 ms	20 ms	60%	10 ms
Plucked rhythm	65%	2 ms	55 ms	0%	25 ms
Rounded gate	70%	12 ms	30 ms	65%	40 ms
Swelling texture	90%	70 ms	40 ms	75%	100 ms

Shape the step length

Begin with short Attack and Release. Lower Gate until the pulse is the right length, then increase Release just enough to soften its end. Raise Attack if the start is too sharp. Use Decay and Sustain to set the level between the onset and release.

Use Density with Envelope

Choose a step with Density 2 or 3. Each repeat can retrigger the envelope. Shorten Attack, Decay and Release for distinct rapid pulses; longer times blend the repeats. The H setting uses a shorter base pulse within the step.

Preserve a groove while changing its feel

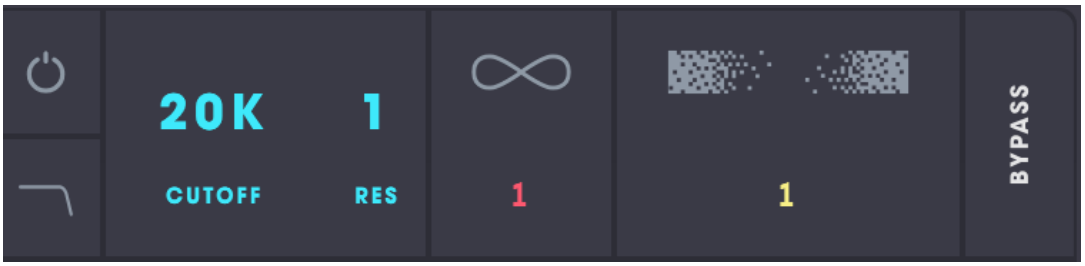
Keep the step pattern fixed and compare envelope shapes in quick presets. All five values and the Envelope switch belong to the sequencer state and are stored with those variations and with named presets.

Automate a transition

Expose Envelope Gate or Release in your DAW automation lanes. Increase Release through a build, then shorten it at the next section. You can also assign incoming MIDI CCs to the envelope controls in Settings.

The envelope is global to the sequencer. There is no separate ADSR editor on each step. Use the step heights for different accents and the shared shape for their articulation.

Filter, Wet and Bypass



Filter power and type, Cutoff and Resonance, with the main Bypass at the far right.

Filter

Enable the filter power button to process the audio. Click the shape button beneath it to cycle between Low-pass, Band-pass and High-pass.

CUTOFF. Sets the filter frequency, from about 20 Hz to 20 kHz. Low-pass removes higher frequencies, High-pass removes lower frequencies, and Band-pass emphasizes a region around the selected frequency.

RES. Sets resonance from 1 to 15. Higher resonance emphasizes the filter region. Listen to the level as you raise it, particularly on resonant or bright source material.

Wet blend

WET. Balances the original audio and the sequenced audio. At 100 the gate has its full effect; at 0 the original audio passes to the filter. Intermediate values retain some source during the gaps.

The filter follows the Wet blend, so it can still color the sound at WET 0. Turn the filter OFF as well when you want to hear the unfiltered dry source.

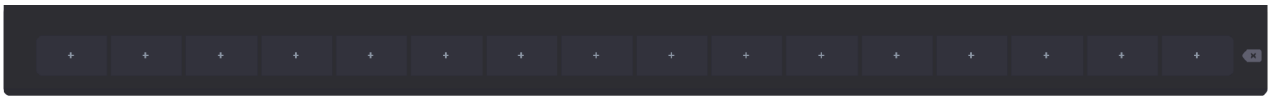
Bypass controls

BYPASS. The vertical button at the far right bypasses the processing. Use it to compare with the original signal. Bypass also stops the sequencer from generating its outgoing CC modulation during that processing pass.

Temporary bypass. The small crossed-note button beside the lock controls provides momentary bypass while held. Release it to turn bypass off and resume processing.

WET, filter cutoff and resonance do not scale the generated MIDI CC values. To reduce MIDI modulation depth, narrow the CC RANGE in MIDI Output instead.

Quick presets and variations



Sixteen quick preset slots sit along the bottom; empty slots show a plus sign.

Store and recall

1. Make a sequence you want to keep.
2. Click an empty slot to store the current sequencer state.
3. Create a variation and store it in another empty slot.
4. Click occupied slots to recall the variations.

A quick preset contains the sequencer settings, including step levels and locks, timing, Density, filter settings, Wet, and the Envelope switch and values. It is useful for comparing articulations as well as changing rhythms.

Replace and clear

To replace a slot, open its context menu, choose **CLEAR PRESET**, then store the new state in the empty slot. The clear icon at the right of the strip clears the whole group of 16 variations. Keep a named preset backup before clearing a group you need.

On desktop, use a right-click to access the context menu. Supported touch controls use touch-and-hold menus. MIDI assignments can also recall the individual quick slots.

Saving a set

The group of quick presets is stored with a named preset and with the plugin session. Save a named preset after building a set you want to keep. The INIT setup is a starting point; save your own name for a reusable collection.

Quick presets are sequencer snapshots. They do not provide separate outgoing MIDI channel/CC routing or separate incoming controller assignments for each slot.

Performance example

Use four slots for a sparse verse, a fuller chorus, a ratcheted fill and a long-release transition. Keep the rate consistent when you want a smooth switch. Store a quiet version too, so you can reduce activity without muting the whole track.

Preset Library



The Library combines the name field, Save, preset list, Import Presets, and Backup & Export.

Open the Library from the preset name, three-dot button or save icon in the header. Double-click a preset row to load it; the Library closes and the main view returns.

Heart. Toggles a favorite mark. **Pencil.** Edits a user preset name. **Trash.** Removes a user preset. Factory entries do not offer the rename and delete controls.

The name field at the top is for saving. The small dice button beside it generates a suggested name. It does not randomize the sound. Scroll the list to browse additional presets.

Saving, importing and backing up presets

Save a named preset

1. Open the Library and enter a new name in the name field.
2. Click SAVE or press Enter in the name field.
3. If a user preset with that name already exists, choose whether to overwrite it.
4. To keep a modified factory sound, give it a new user name. Factory names are protected.

Move presets between systems

Import Presets. Select one or more Gatelab .gtlb files in the file chooser. Imported entries become available in the Library.

Backup & Export. On desktop, choose a destination folder for the preset files. On iPad, the sharing workflow provides the export destination. Keep the exported files if you plan to move to another computer or restore a library later.

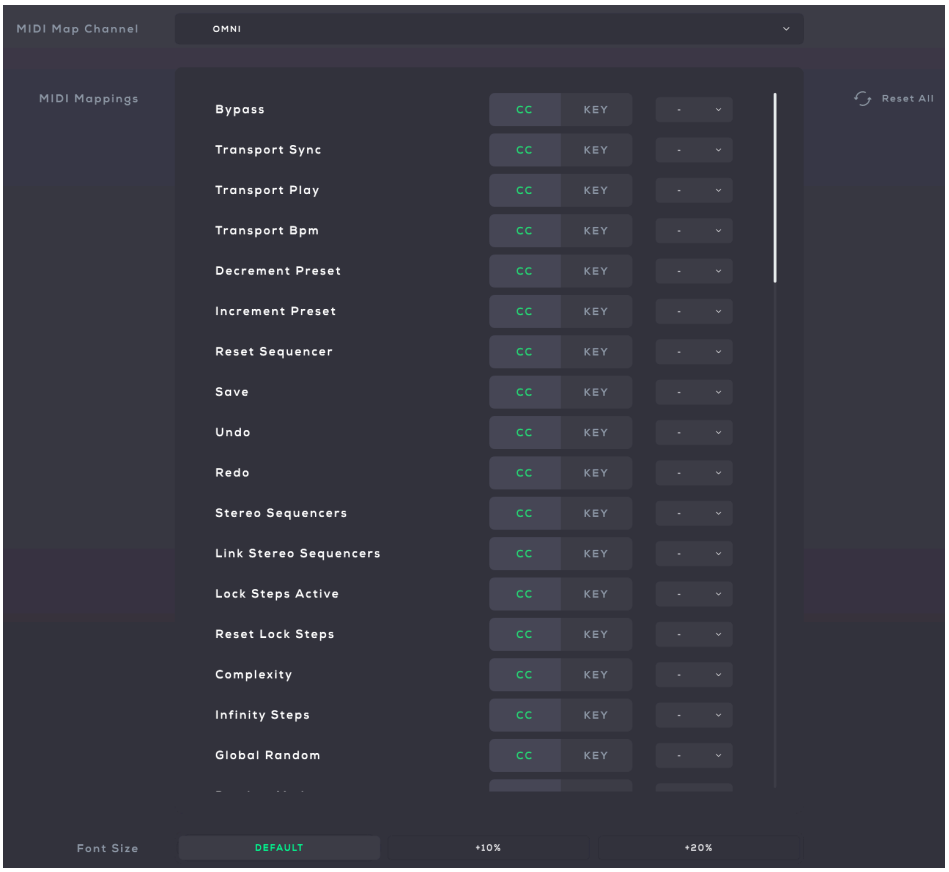
What is recalled

State	Where it is retained
Sequencer and Envelope	Named presets, quick presets and the DAW session.
Group of 16 quick presets	The named preset and the DAW session.
MIDI Output routing	Plugin presets and DAW sessions; standalone output settings are stored separately.
Incoming MIDI assignments	DAW session or standalone settings. Loading a named sound preset does not replace the controller mapping list.
Host routing and target instrument	The DAW project or the external device setup, outside the Gatelab preset.

Save the DAW project as well as the Gatelab preset when your setup depends on MIDI routing, another plugin, or external hardware. An exported .gtlb file cannot recreate those host connections.

In the standalone, save and explicitly reload named presets for your patterns rather than relying on automatic restoration of the last sequencer state.

Settings and MIDI mappings



Plugin Settings: input-channel filtering, mappings, Reset All and Font Size.

MIDI Map Channel. Accepts assignments and control messages from OMNI or one MIDI channel, 1 to 16. OMNI receives from every channel. This is an input filter; it does not set an outgoing MIDI channel.

MIDI Mappings. Each row names a controllable function. Choose CC for a continuous controller or KEY for a MIDI note, then select the controller number or key. A dash indicates no assignment. Scroll to reach the remaining controls, including Envelope.

Reset All. Clears the incoming controller mappings. **Font Size.** Select DEFAULT, +10% or +20% for the interface text. Desktop window resizing also scales the layout.

The standalone adds Audio Device, MIDI Output device selection, and a MIDI Input device list. Plugin device routing is managed by the DAW instead.

MIDI Learn and controller operation

Connect an incoming controller

In a DAW, route the controller or a MIDI track to the Gatelab instance and enable monitoring as required by the host. In the standalone, enable the device in Settings under MIDI Input. Set MIDI Map Channel to the incoming channel or OMNI.

1. Right-click a supported Gatelab control, or use its supported touch-and-hold menu.

2. Choose LEARN MIDI CC ASSIGNMENT.

3. Move the hardware knob or fader, or press a MIDI key.

4. Test the control, then inspect its row in Settings if you want to change the assignment type or number.

The learn menu also accepts note messages, despite its CC wording. To remove an assignment, reopen the control menu and choose REMOVE MIDI CC ASSIGNMENT. If a learned number is already used, Gatelab offers to reassign it.

Choose the right message type

Use **CC** for continuous values such as Wet, Cutoff, Complexity and envelope times. Controller values 0 to 127 span the parameter range. Standard switches generally use the lower and upper halves of that range for OFF and ON.

Use **KEY** for triggered actions such as generating a pattern or recalling a quick preset. A key sends a press and release, and its behavior depends on the assigned function. For continuous parameters, notes select endpoint values rather than providing velocity-shaped control.

Envelope ON/OFF toggles on a note press and ignores that note's release. For the five envelope values, a CC provides continuous adjustment across the full displayed range.

Keep input and output separate

An incoming assignment changes Gatelab. An outgoing CC controls a destination. Avoid routing Gatelab's generated MIDI back into its own learned inputs. Use distinct ports or channels, and confirm the direction of each connection.

Save the DAW project after making mappings. Named sound presets preserve your current mapping setup rather than replacing it.

MIDI mapping and automation reference

The mapping list includes the following functions. Individual quick presets occupy 16 separate rows; the envelope adds its switch and five value controls.

Group	Mappable functions
Transport and history	Bypass; Transport Sync, Play and BPM; previous and next preset; Save; Undo; Redo.
Pattern editing	Reset Sequencer; Stereo Sequencers; Link Stereo Sequencers; Lock Steps Active; Reset Lock Steps; Complexity; Global Random; Random Mode; Remix Mode; Instant.
Timing and movement	Infinity Active and Steps; Flow Mode; Sequence Length and Quantization; Motion; Sequence Start and End; Shuffle; Smoother; Dry Wet.
Density and evolution	Density Enabled, Count and Random; Dis Enabled; Grow Enabled; Dis Grow Steps.
Filter	Frequency Filter; Resonance; Filter Active; Filter Type.
Variations	Quick Presets 1 to 16; Clear All Quick Presets.
Envelope	Envelope Enabled; Gate; Attack; Decay; Sustain; Release.

DAW automation

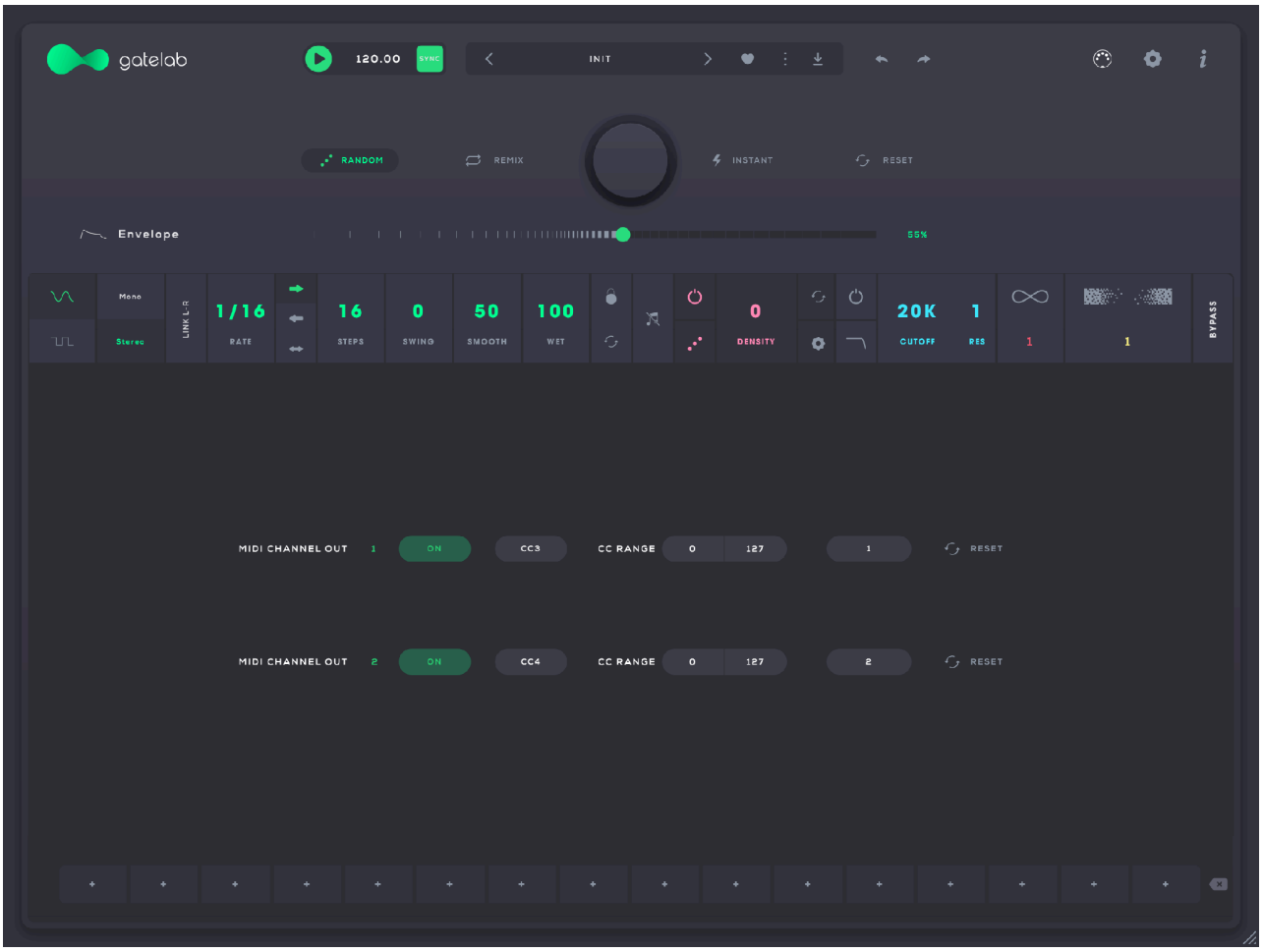
The plugin also exposes parameters directly to the host. Use the DAW's automation or parameter browser for Wet, Swing, Smooth, Complexity, Steps, Rate, Motion, Infinity, Disintegration, Grow, stereo/link/lock switches, Bypass, filter controls, Density, Flow/Random mode, and the six envelope parameters.

Envelope parameter names are Envelope Enabled, Gate, Attack, Decay, Sustain and Release; hosts may display underscores in the names. Enable host automation recording only for the parameters you intend to capture.

Triggered functions such as the central random button and quick preset recall are available through MIDI mapping. They are not all separate continuous DAW automation parameters. Save a useful generated result as a preset if you need the exact pattern again.

Host automation, incoming MIDI and manual gestures can all change a value. If a control jumps back during playback, check the DAW automation lane and any mapped MIDI source.

MIDI Output view



The MIDI socket button opens two output rows in place of the step lanes.

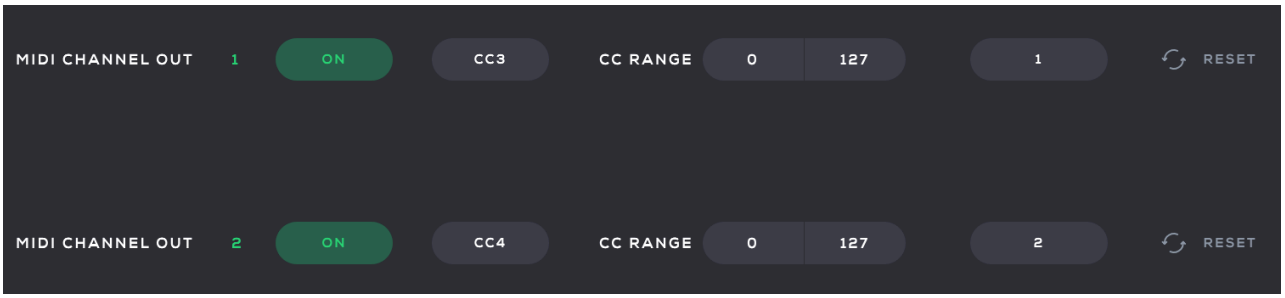
Gatelab converts the left and right sequencer gains into MIDI Control Change values. Row 1 follows the left sequence; row 2 follows the right. The output follows Smooth or the enabled Envelope, including Density pulses while playback runs.

ON/OFF. Enables each output independently. **CC selector.** Chooses the controller. **CC RANGE.** Sets minimum and maximum output values. **Channel selector.** Chooses 1 to 16 or OMNI. **Reset.** Restores the row's range to 0-127.

OMNI on output transmits on all 16 channels. Choose one channel for a targeted destination. The green 1 and 2 beside MIDI CHANNEL OUT identify the rows; the menu near the right end sets the actual MIDI channel.

The current build has a one-number offset in the CC menu labels. Read the controller-number note in the next chapter before manually configuring the destination.

MIDI Output ranges and controller numbers



Two enabled output rows. The numeric menus near Reset select MIDI channels 1 and 2.

Set the modulation depth

CC RANGE maps sequencer gain 0 to the minimum value and gain 1 to the maximum. MIDI CC values are integers from 0 to 127. Restricting the range lets the sequence modulate a parameter without reaching its extremes.

Range	Gain 0	Gain 0.5	Gain 1
0-127	0	63	127
30-100	30	65	100
64-96	64	80	96

These are controller values, not percentages or audio decibels. The receiving instrument determines what they mean. A gain of zero can still send a nonzero CC value when the minimum is above zero. Keep MIN at or below MAX.

Controller number in this version

In this version 2.0.2 build, the MIDI Output menu label is one greater than the transmitted controller number. A displayed CC3 sends controller 2; displayed CC4 sends controller 3. The menu spans CC1 to CC127, corresponding to transmitted controllers 0 to 126.

For a destination expecting controller 74, select displayed **CC75**. Alternatively, enable MIDI Learn at the destination and let it identify the actual incoming message. The offset applies to the MIDI Output selector, not the incoming CC mapping list in Settings.

Source and timing

Outgoing CCs follow the sequencer gain, not the audio waveform or its loudness. Wet and the filter do not change them. In Stereo mode the two lanes can create independent curves. Use Stereo for two distinct modulation streams.

MIDI is delivered through the audio/host processing path. Treat it as control-rate modulation; its timing and recording resolution also depend on the host and destination. Do not assume an audio-rate waveform or sample-accurate CC recording.

Stopping or bypassing Gatelab does not guarantee a final reset CC to the destination. A receiving parameter may remain at its last value; reset it explicitly when the performance requires a known ending state.

Route MIDI Output to another device

Inside a DAW

1. Load a Gatelab format for which your DAW exposes plugin MIDI output. Start the host transport and keep Gatelab processing active.
2. Open MIDI Output, enable row 1, select one output channel and set a useful CC RANGE.
3. Create or select the destination instrument or effect track. Set its MIDI input to the Gatelab instance or its host MIDI output route.
4. Enable input monitoring on the receiving track when required. Choose the matching channel.
5. Assign the incoming CC to the target parameter, using the destination's MIDI Learn or its CC assignment settings.
6. Check the result, then save the DAW project so the inter-track routing is retained.

Exact routing labels vary by host and plugin format. A host that hides MIDI output from audio effects cannot complete this connection through that format. Use a supported MIDI-capable format or the standalone output workflow when appropriate.

Standalone and hardware

1. Connect the MIDI destination or make an existing virtual MIDI port available.
2. In Settings, choose that port under MIDI Output. Selecting None disables the physical/virtual output route.
3. In the MIDI Output view, enable the row and set channel, controller and range.
4. Set the receiving device to the matching input port and MIDI channel, then assign the CC.
5. Start Gatelab's internal transport and set its tempo. The destination should respond even though Gatelab is not generating notes.

Two useful assignments

Use row 1 to move a synthesizer's filter cutoff and row 2 to vary another assignable parameter. Choose distinct controllers, or distinct channels where the receiving system separates them. Follow the CC numbering note when configuring a destination manually.

To record the modulation, arm a MIDI track that receives Gatelab's output and record incoming CC data. Some DAWs require a separate conversion step to place those messages in parameter automation lanes. Audio export alone does not record the MIDI stream.

Standalone, iPad and touch operation

Standalone Settings

Audio Device. Selects the audio output device used by the standalone. **MIDI Input.** Lists available input devices; click an entry to enable or disable it. An enabled device is marked in the list. **MIDI Output.** Selects the output port or None.

The current Windows standalone opens output channels without a live audio input. Use the plugin inside an audio host for gating an instrument, loop or microphone signal. The standalone can still run the pattern and send MIDI CCs to an external destination.

Standalone MIDI device selections, controller mappings and MIDI Output settings are retained in its settings. Save named presets for patterns you want to recall. Device availability can change when a controller is disconnected or another application owns the port.

iPad and AUv3

In an AUv3 host, route the source audio to the Gatelab audio effect. MIDI-effect variants are used for modulation routing in hosts that support that role. Host routing determines where audio and MIDI enter and leave the plugin.

The iPad standalone provides Ableton Link integration through Settings. Use that panel to join a Link session when available. Link coordinates timing with other Link-enabled applications; audio and MIDI destinations still require their own routes.

Touch gestures

Tap mode and power buttons, drag numeric controls vertically, and draw across the sequence lanes. The Envelope popup places its five sliders in a vertical stack, with editable values on the right. The popup remains centered as the interface changes size.

Supported controls expose their MIDI assignment menu through touch-and-hold. Use the Settings mapping list as an alternative when a context gesture is awkward. Font Size offers DEFAULT, +10% and +20% for greater readability.

Use the host's own transport and MIDI monitoring controls for synchronized performance. Keyboard shortcuts described elsewhere require a connected keyboard and the appropriate focus.

Troubleshooting

Audio is silent

Start the sequencer or the synchronized host transport. Check that the selected range contains active steps, that WET is not leaving you with an empty pattern, and that Disintegration has not reduced the pattern to silence. Compare with Bypass. For live audio on Windows, use the plugin in a DAW rather than the current standalone.

The gate is too soft or sounds continuous

With Envelope OFF, lower Smooth. With Envelope ON, lower Gate or Release and check that Attack can complete within the pulse. A long release can bridge into the next step. Lower WET settings intentionally let dry audio through the gaps.

A step will not change

Look for a lock symbol. Use the lock tool to unlock it, or reset the locks. If normal drawing toggles locks instead of levels, turn the lock tool off. Check Link L-R if edits are appearing in both lanes.

Density is not audible

Enable Density and inspect the small subdivision cells under the steps. The count controls random assignment; use the dots button to randomize after setting it. Make sure the affected steps are active and not outside the playback range.

A MIDI controller does not operate Gatelab

Check the input device or DAW route, monitoring, MIDI Map Channel, and the CC/KEY selection for that mapping. Confirm that the message number matches the selected assignment. Remove conflicting routes and relearn if needed.

The destination does not respond to MIDI Output

Start playback, turn Bypass off, enable an output row, and check the host route or standalone MIDI Output port. Match the receiving channel and assign the CC at the target. Remember the one-number CC label offset in this build. MIDI Output sends controllers, so a synth still needs notes from another source to produce sound.

Unexpected changes or stuck destination values

Disable Infinity, Disintegration and Grow when you need an unchanging pattern. Check DAW automation and incoming MIDI if controls move by themselves. A destination may hold its last CC value when Gatelab stops; send or set the desired final value explicitly.

A preset will not save

Enter a new user name instead of a factory name. Check desktop activation and that the preset destination is writable. Back up the library before replacing files or moving to another system.