

Riffer 4 by Audiomodern | User Manual



Main interface.

Generate riffs, shape their performance, arrange them with blocks, and send the results to your sounds. This manual explains the main interface, every editor area, presets, MIDI control and practical DAW routing.

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Getting started

Riffer 4 generates MIDI riffs, arranges them through a six-track block sequencer, and lets you edit and perform the result. You can hear it through a built-in preview sound, an instrument hosted inside Riffer, another instrument in your DAW, or external MIDI hardware.

Make your first riff

1. Open Riffer as a standalone application, or load the appropriate plug-in format in your DAW.
2. Choose Basic Sounds in the sound-source browser and select a sound, or route Riffer to a separate instrument. Start with a modest listening level.
3. Open Styles from the top menu. Choose one of the five engines, or Hybrid. Close Styles with the same top-menu button.
4. Choose a key and scale. Leave pitch range unlocked to hear the engine's own register choices.
5. Select CREATE and click the large round button. With RANDOM LINK enabled, a new block pattern is generated as well.
6. Press Play in standalone, or start your DAW transport. Check that the receiving instrument is monitored.
7. Open EDIT to inspect notes. Save the result as a preset or export MIDI when you hear something you want to keep.

A useful first listening setup

Set Fill and Duration to 0%, turn their Link buttons off, and leave the Volume lane override off. This lets you hear the generated notes, lengths, and velocities without those additional transformations. Turn Infinity off while comparing edits to a single riff.

A preset is an editable Riffer setup. A MIDI file is a performance you can place on a DAW timeline. A sound source determines how that performance sounds; it is not the riff itself.

This guide covers the desktop 4.0.2 interface. Screenshots show the Windows standalone. Host-specific controls, available formats, and MIDI routing differ by platform and DAW.

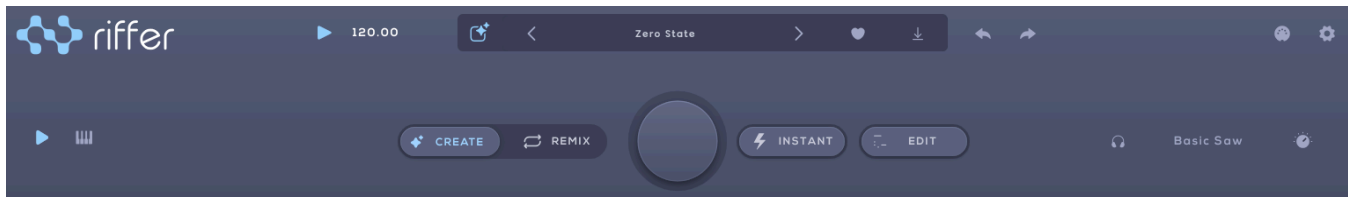
Interface overview



The main view combines generation, block arrangement, and performance controls.

Area	Purpose
Top menu	Transport, presets, Styles, undo and redo, MIDI learn, and Settings. The Riffer logo opens Information.
Generation controls	CREATE, REMIX, the main round button, INSTANT, EDIT, and the sound source.
Riff controls row	Key, scale, octave, pitch range, Fill, shift, Swing, Infinity, and Export.
Block sequencer	Six riffs, their active blocks, arrangement controls, and per-track actions.
Performance keyboard	Trigger riffs, trigger the block arrangement, and store or recall 24 remixes.

Transport and the top menu

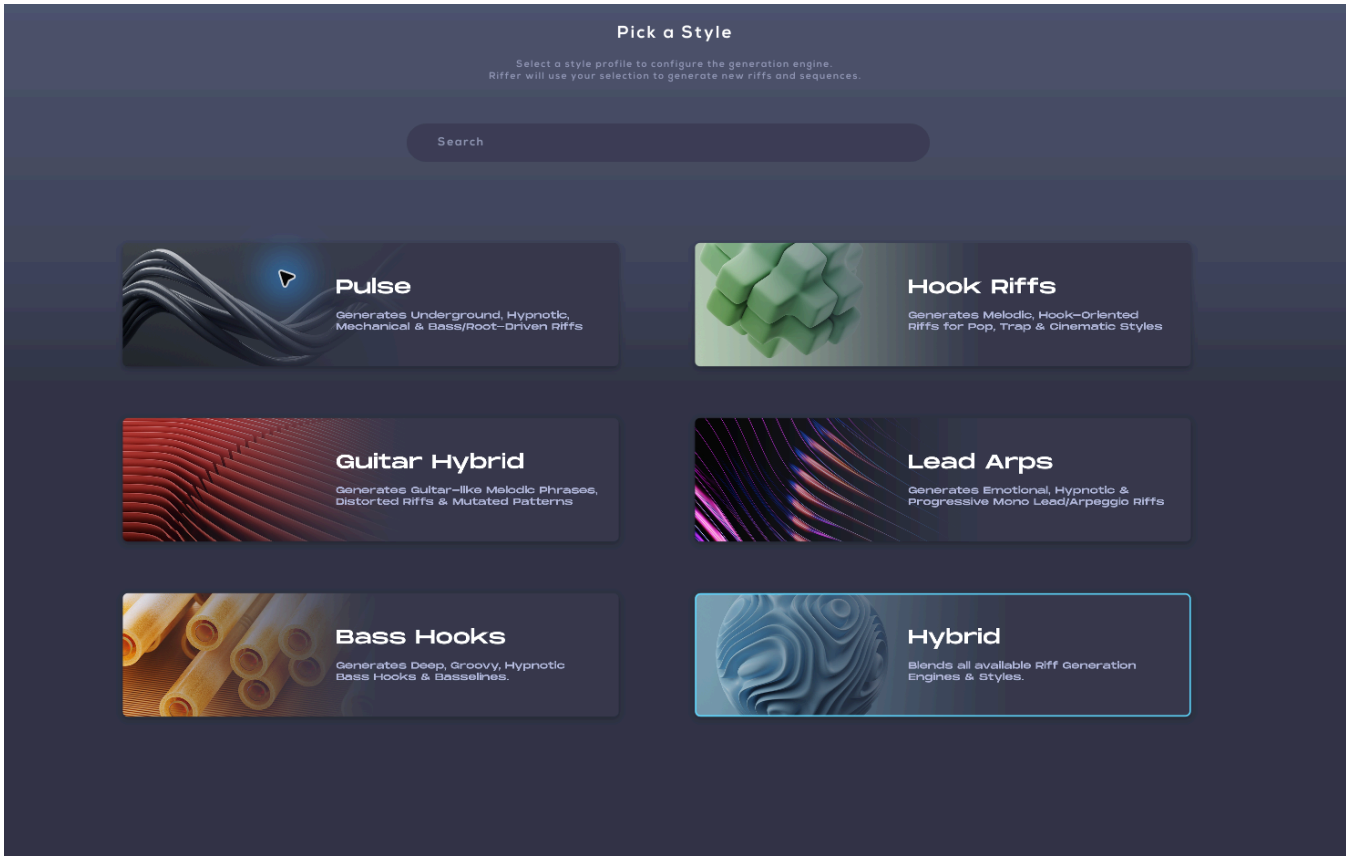


Header and generation controls.

Control	Operation
Play and Stop	Start or stop playback. In a DAW, use the host transport when synchronization is enabled.
Tempo	Displays BPM. In standalone, click the value to enter a tempo. Host synchronization determines tempo when enabled in the plug-in.
S	The plug-in sync control links playback to the host. Its presence differs from the standalone header.
Play or piano trigger icon	Playback mode follows transport. Keyboard mode lets performance keys trigger playback. This is separate from choosing a sound.
Preset name and arrows	Click the name to open the preset manager; use previous and next to step through presets.
Heart and save icon	Mark the current preset as a favorite, or open Save New Preset.
Undo and redo	Move backward or forward through recorded editing actions.
Styles icon	Choose the riff-generation engine. This does not choose an instrument sound.
MIDI and gear icons	Open MIDI learn mode or Settings. Click the active icon again to close the corresponding view.

Before changing presets or regenerating material, save a version you want to retain. Transport stop is not a save operation.

Choosing a style

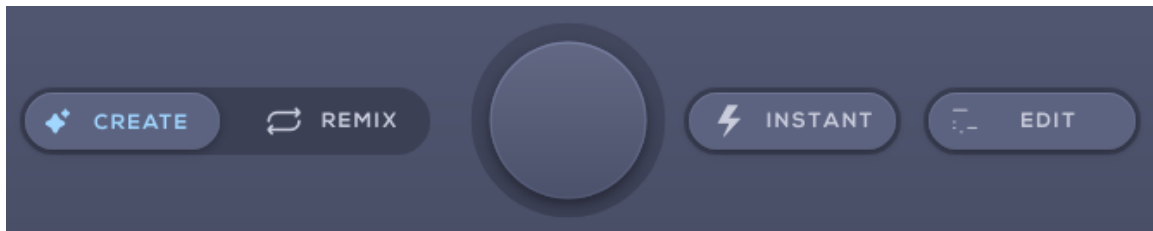


The style cards in Riffer 4.0.2.

Style	Musical direction
Pulse	Root-driven, mechanical and hypnotic riffs, including underground electronic patterns.
Hook Riffs	Melodic, hook-oriented phrases suited to pop, trap and cinematic ideas.
Guitar Hybrid	Guitar-like melodic phrases, distorted-riff shapes and mutated patterns.
Lead Arps	Mono lead and arpeggio phrases with emotional, hypnotic and progressive movement.
Bass Hooks	Groove-focused bass hooks and basslines.
Hybrid	Randomly chooses among the five included engines. It does not layer five engines into one note.

Click a card to select it; the highlighted outline identifies the active choice. Search filters the visible cards. Internal variations are chosen during generation rather than exposed as another list of styles. At least one style remains selected. A style is a generation choice, not a preset genre tag.

Creating and remixing riffs



CREATE and REMIX share the main generation button. INSTANT is momentary.

Create a new idea

Choose CREATE, then click the large round button. Riffer generates new material using the selected style. The selected track set and applicable locks determine which material can change. Use the numbered track selectors to control the selection; double-click a track number to select only that track.

Vary an existing idea

Choose REMIX before clicking the same round button to generate a variation of the existing pattern. REMIX is intended to retain a relationship with the previous idea. It is different from the 24 remix memories at the bottom of the interface.

Try a temporary variation

Press and hold INSTANT to audition a temporary randomized version. Releasing it restores the notes and steps that were present before the press. It is not a persistent on/off mode. Use normal CREATE or REMIX when you want to keep a generated change.

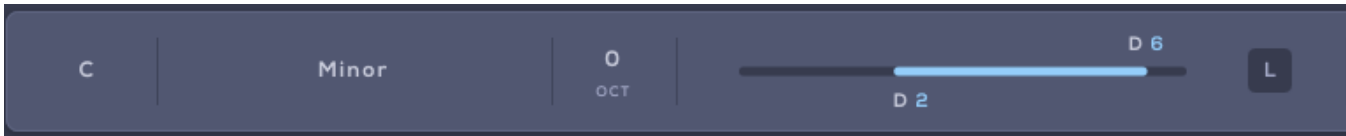
Control how much changes

Lock an entire riff to protect it from randomization, lock specific blocks to preserve their contents and gate states, or lock individual notes in the piano roll. Use Fill and Duration for controlled transformations of an existing phrase without generating a new one.

RANDOM LINK connects riff generation to block randomization. Fill Link and Duration Link instead randomize their own values during generation. They are independent controls.

The small random and remix icons beside each track operate on that track, which is useful when the overall arrangement works but one part needs a different phrase.

Key scale and pitch range



Musical settings and pitch-range controls.

Control	Operation
Key	Choose the root note used by the selected scale.
Scale type	Open the scale browser, choose a scale, then confirm with SELECT. CLOSE dismisses the browser.
OCT	Transpose the riff register in octave steps. It is separate from the minimum and maximum generation range.
Pitch range	The two endpoints show the lower and upper pitch. Drag an endpoint or its value to adjust it; drag the range between endpoints to move the interval.
L	Lock the pitch range. The active red state identifies a user-imposed range. Changing the range manually locks it automatically.

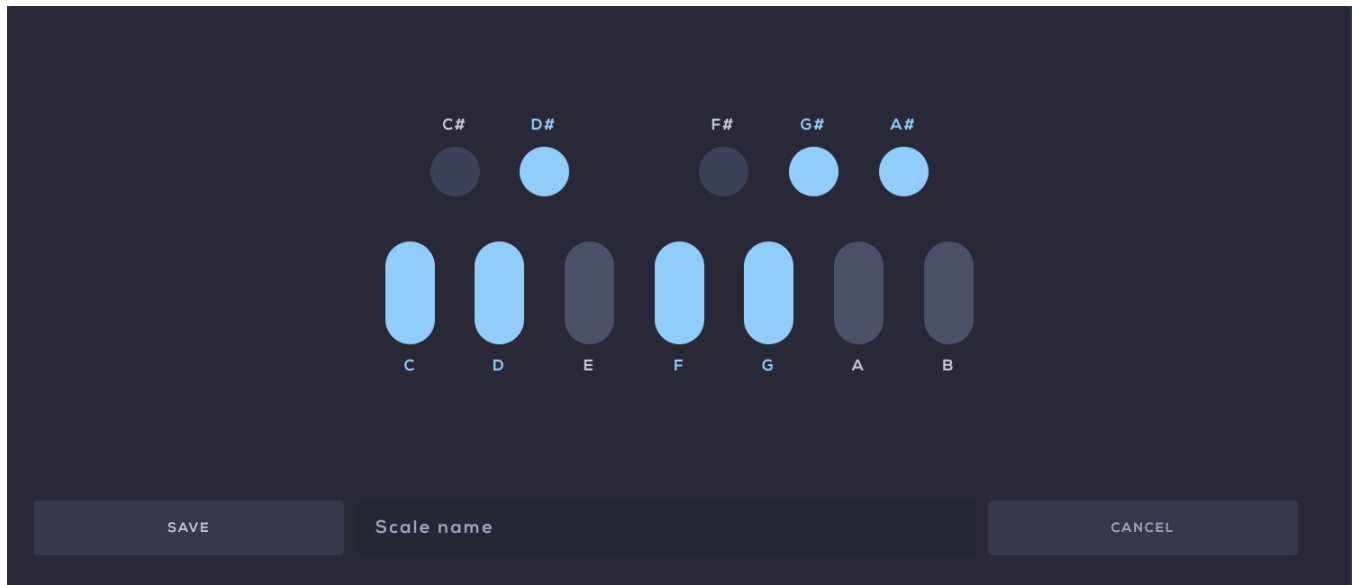
Engine range or your range

With L off, each engine is free to choose a suitable pitch register on a new generation. A new riff can therefore have a different displayed range. With L on, the engine uses the user-defined range until it is unlocked again.

The main view presents the combined range for the selected tracks. The piano roll fits the combined pitches of all six riffs when no custom range is locked. A manually locked range is respected, so notes outside that view may require unlocking or adjusting the range to inspect them.

Pitch names can use a different octave convention from a DAW or hardware synth. If the displayed octave differs, compare the actual MIDI note number or sound before transposing.

Creating a custom scale



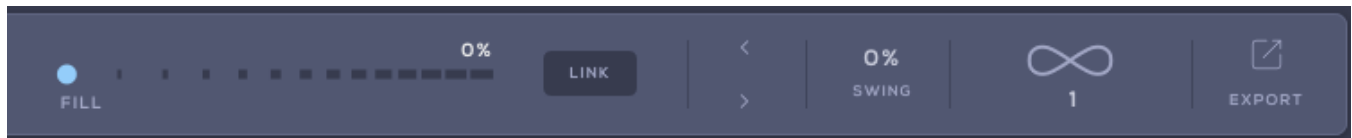
Custom-scale editing begins with the current scale highlighted.

1. Open the scale browser and choose **SAVE CUSTOM SCALE** at its bottom.
2. Click notes on the keyboard graphic to include or exclude them. Blue notes belong to the proposed scale. At least one note must remain selected.
3. Audition the result. While playback runs, existing riff notes are previewed against the proposed scale. When stopped, enabling a note auditions that pitch through the configured sound or MIDI destination.
4. Enter a unique scale name, then click **SAVE**. The new scale becomes available in the scale collection.
5. Use **CANCEL** to return without committing the custom scale and restore the original previewed notes.

Custom-scale preview includes notes in locked blocks and individually locked notes so that you can hear the complete harmonic result. You do not need to unlock the arrangement first. This is a deliberate exception to randomization protection.

The starting highlights come from the scale and key selected when you open the editor. **SAVE** remains unavailable until the name is valid. If you cannot hear a stopped-note preview, check the sound source and MIDI routing first.

Fill Swing and riff movement



Fill, its Link button, riff shift, Swing, Infinity and Export.

Fill empty space with root notes

Fill adds short root notes in available gaps without replacing the main generated phrase. At 0%, no added Fill notes are requested. Raise it toward 100% for a denser result. The change is live, so you can compare different amounts on the same riff instead of generating another one.

The maximum result depends on available space and protected material. Fill does not mean that every step must contain an extra note. Some added roots may use the octave above when the range and available space allow it.

Use Fill Link

Enable LINK to choose new Fill amounts with new riff creation. Manually changing Fill disables Link, preserving the value you selected until Link is enabled again. Leave Link off when comparing one fixed Fill amount across several generations.

Shift and Swing

The riff-shift arrows move the note sequence left or right by a step. They are different from the block SHIFT arrows, which move the gate arrangement. Swing changes the rhythmic timing feel; use 0% for straight timing and increase it while listening for the desired groove.

Let a riff evolve

Enable the riff Infinity icon for automatic regeneration during playback. Drag its numeric value up or down, or use the mouse wheel over it, to set the number of loops between changes. Turn it off when you want the same riff to repeat unchanged. Block Infinity is a separate control.

Understanding the block sequencer



Active colored blocks pass the notes in that part of a riff.

Each of the six rows contains a riff. The blocks determine which time sections of that riff are allowed to play. An inactive block can still contain notes; it suppresses them in sequencer playback rather than deleting them. The colored note previews show the phrase beneath the gate pattern.

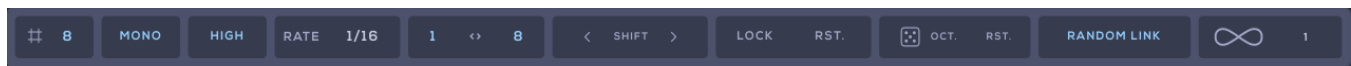
Grid setting	Block size in the 32-step sequence
4 blocks	8 steps per block
8 blocks	4 steps per block
16 blocks	2 steps per block

Click a block to change its enabled state. When block Lock mode is active, clicks lock or unlock the block instead. A colored active block and a lock marker represent different things: playback eligibility and protection from randomization.

The moving playback highlight shows the current position. If a piano-roll playback range starts or ends inside a block, partial shading shows the portion excluded from playback.

Settings lets you show preview notes as squares or dots. This affects only the block visualization, not the notes, durations or playback.

Block arrangement controls



The arrangement controls above the six block rows.

Control	Operation
Small round random button	Generate a different block activation pattern without requiring a new riff.
Grid	Drag the value up or down to choose 4, 8 or 16 blocks. The underlying sequence remains 32 steps.
MONO or POLY	Cycle between one active track per column and overlapping tracks. This controls block arrangement, not the receiving synth's voice mode.
LOW MED HIGH	Click repeatedly to cycle the block-pattern complexity. It does not set the musical complexity of the riff engines.
RATE	Set the time division used for the sequence steps. A 32-step pattern at 1/16 lasts two bars in 4/4.
1 <> 8	Drag or scroll the start and end values to choose a playback interval in block units. The upper limit follows the grid setting.
SHIFT arrows	Move the block arrangement left or right.
LOCK and RST	Enter block-lock mode, or reset the block locks.
Dice OCT and RST	Randomize per-track octave offsets, or return them to zero.
RANDOM LINK	Link the main riff randomizer to block randomization. It also controls whether Generate Remixes creates different block patterns.
Infinity and value	Automatically change the block pattern after the selected interval. Drag or scroll the value; the block controller also supports fractions below one loop.

MONO does not guarantee that every one of the six tracks receives an active block. A random arrangement can leave some tracks unused. Locks can also constrain the result.

Controls on each track



A complete track with its left and right controls.

Control	Operation
Track number and colored strip	Select a track for editing and applicable generation actions. Double-click to select only that track.
Random and remix icons	Create a fresh phrase or a variation for this track.
S and M	Solo a track or mute it. Solo and mute affect what you hear, not whether the notes exist.
0.5x and 2x	Expand or compress the note timing on this track.
Padlock	Protect the whole riff from randomization.
Octave value	Transpose this track by -24, -12, 0, +12 or +24 semitones.
Export icon	Click to export the track as MIDI, or drag out to a DAW.
Clear icon	Clear the track sequence. Save or use undo if you need to retain the previous idea.

Copy or swap a phrase

Drag a track number onto another track to swap MIDI material only. Drag a track's export control onto another track to copy MIDI material while retaining the destination's active block pattern. These operations let you try a phrase in a different arrangement without rebuilding the gates.

Selecting a track is not the same as soloing it. A track can be the current editing target without being the only track heard.

Locks and links explained

Riffer has several independent protections and links. Choose the one that matches what you want to preserve; a lock on one part of the interface does not imply that everything else is locked.

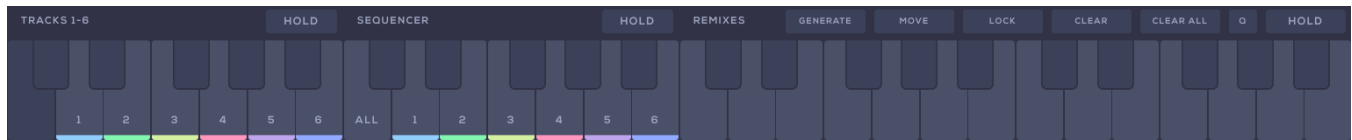
Control	What it protects or connects
Pitch range L	Keeps the user-defined pitch limits for generation. Unlock it to return range choice to the engines.
Whole-riff padlock	Keeps that riff from being replaced by randomization.
Block LOCK	Click blocks to protect both their enabled/disabled states and their note material from randomization.
Piano-roll Lock	Click existing notes to lock them individually; click again to unlock. Empty space is not converted into a locked note.
Piano-roll Rst	Unlocks notes across all six riffs and exits note-lock mode. It does not reset the block locks.
Remix LOCK	Protects stored remix memories from generation or clearing operations that skip locked slots.
RANDOM LINK	Connects riff creation and block-pattern randomization.
Fill Link	Chooses new Fill values with generation; manual Fill changes disable it.
Duration Link	Chooses duration amounts for new riff generation; manual Duration changes disable it.

Important exceptions

Locks preserve material against generative changes; they are not a security barrier against deliberate editing, deletion or loading another preset. Custom-scale preview intentionally retunes locked material as well. Save a preset before making a structural or harmonic change you may want to reverse.

Before concluding that a generator is not working, check the track, block and note locks together. A fully protected region can legitimately remain unchanged.

The performance keyboard



The bottom keyboard has three independent performance zones.

Tracks 1 to 6

The numbered keys trigger complete riffs directly. This zone bypasses block muting so you can hear a whole phrase, including sections that the gate arrangement would normally exclude. Only the labeled riff keys are intended as the direct riff triggers.

Sequencer

The numbered keys trigger the corresponding riff through its block arrangement. ALL triggers the combined sequencer. Use this zone when you want performance gestures to respect the active and inactive blocks.

Remixes

The right two octaves contain 24 remix memories. A memory recalls a stored variation of the Riffer setup. Generate them as a set, or store your own current setup in a slot.

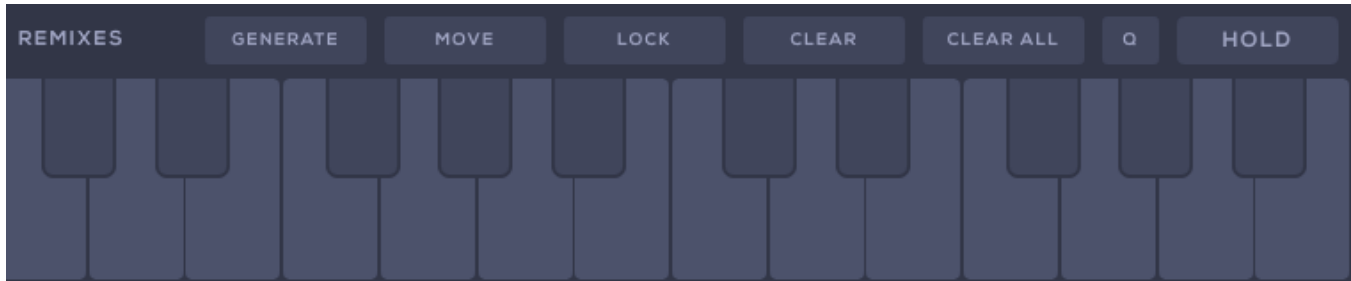
Hold and trigger mode

Each zone has its own HOLD control. Without Hold, releasing a key releases the trigger. With Hold enabled, the trigger remains active after release; press the key again to toggle it. The play/piano trigger selector determines whether transport or keyboard triggering starts the sequence.

In Settings, assign a MIDI input channel and root note independently for each zone. The shown C1, C2 and C3 roots are the current defaults in this build. Keep their ranges distinct if they share a channel, and remember that octave names can differ between products.

The on-screen keyboard and an external MIDI keyboard address the same performance features. MIDI must reach Riffer first, which may require input monitoring or record arming in your DAW.

Working with remix memories



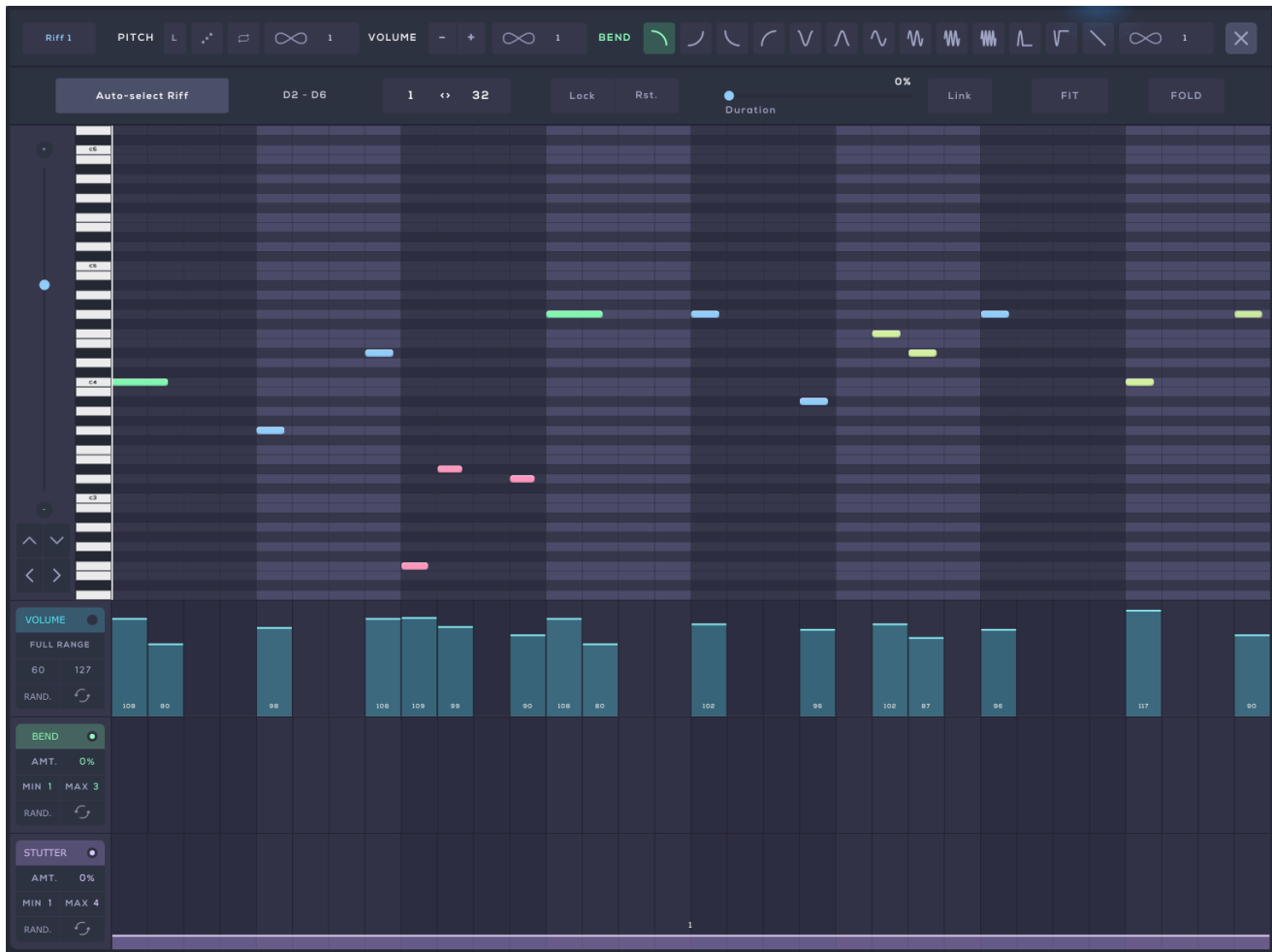
Remix-memory controls above the right-hand keyboard.

Control or gesture	Result
GENERATE	Populate available unlocked memories with variations of the current sequence.
RANDOM LINK on	Generate different block patterns along with the new riff variations.
RANDOM LINK off	Generate riff variations without creating a different block pattern for each memory.
Click a populated key	Recall that remix. Playback depends on transport and trigger mode.
Click an empty key	Store the current setup in that slot.
Right-click a populated key	Update that slot with the current setup, subject to its protection state.
MOVE	Enable and drag a key to move its stored remix.
LOCK	Enable and click keys to lock or unlock individual remix slots.
CLEAR	Enable and click a key to remove the remix in that slot.
CLEAR ALL	Remove unlocked remix memories.
Q	Quantize recall to the next step instead of changing immediately.
HOLD	Keep the remix trigger active after the key is released.

For a performance set, generate variations, audition them, and lock the slots worth keeping. Replace the remaining slots with new variations or your own edited setups. Save a preset to preserve work you want to reopen later.

Recall and generation are different actions: pressing a populated key loads its stored content; it does not generate another random variation.

Piano roll overview



The editor shows note material and the three expression lanes.

Click EDIT in the main view to open the piano roll. The upper toolbar contains riff selection, pitch and velocity actions, bend shapes, and Infinity controls. The second toolbar contains selection, playback range, note locking, Duration, Fit and Fold.

The main grid uses the six riff colors. The left keyboard and pitch scroller identify and navigate pitch. Below the notes are Volume, Bend and Stutter lanes. Close the editor with X; resizing the application scales the editor and its controls.

The Riff selector identifies the editing target. Auto-select Riff can change that target when you click an existing note, without changing the playback arrangement.

Editing notes and navigating

Gesture or control	Operation
Click empty grid space	Create a note for the current editing riff.
Drag a note body	Move the note in time and pitch.
Drag a note edge	Change its start or end and therefore its duration. The pointer indicates an editable edge.
Right-click or double-click a note	Remove the note when note-lock mode is not intercepting clicks.
Riff selector	Choose the editing riff manually.
Auto-select Riff	Choose the owner of an existing note automatically when it is clicked.
Left pitch scroller	Move through the visible pitch range.
Plus and minus at the left	Zoom the visible pitch range in or out.
Up and down arrows	Transpose to the next or previous available scale note.
Left and right arrows	Shift the sequence by one step.
Drop a MIDI file	Import MIDI into the current editing riff. Save the existing phrase first if you want to retain it.

Selection and visibility

When Auto-select Riff is enabled, clicking a note of another color switches the editing target to that riff. It does not solo it, change its output channel, or enable every one of its blocks. With Auto-select off, choose the correct riff in the selector before editing.

The visible pitch span combines all six riffs unless a custom range is locked. Fold preserves scale rows while scrolling; it is useful when adding notes without accidentally choosing a pitch outside the current scale.

If a click toggles a lock instead of moving a note, turn note Lock mode off. If the riff is changing as you edit, disable the relevant Infinity controls before continuing.

Piano roll upper toolbar



The upper toolbar groups pitch, volume and bend operations.

Group	Controls
Riff selector	The numbered riff currently targeted for note editing.
Pitch L	The same generation-range lock concept as in the main view. Unlock to allow engine-selected ranges.
Pitch random and remix	Generate or vary note material using the editor's existing generation actions.
Pitch Infinity	Automatically regenerate pitch material at its loop interval.
Volume minus and plus	Lower or raise the global volume-lane values.
Volume Infinity	Automatically vary velocity at its own loop interval.
Bend shapes	Choose shapes available to bend generation. Drag a shape into the bend lane to place a bend manually.
Bend Infinity	Automatically vary bend material at its own loop interval.
X	Close the editor and return to the main interface.

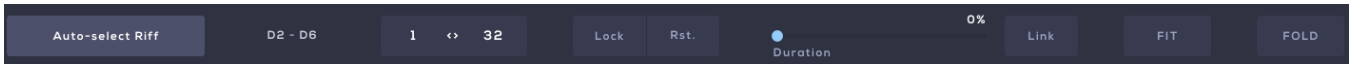
Infinity values

Click an Infinity icon to enable or disable that process. Drag its number vertically or scroll over it to adjust the repeat interval. A value of 1 requests a change every loop; a larger value allows more repetitions before the next change.

Pitch, Volume and Bend Infinity are independent. For example, leave pitch unchanged while varying velocity every few loops. The main block Infinity affects the arrangement instead of replacing the phrase.

A bypassed expression lane does not become audible merely because its data is visible. Check its enable dot as well as its Infinity control.

Piano roll second toolbar



The second row contains the newer editing and playback controls.

Control	Operation
Auto-select Riff	Enabled by default when opening the editor. Clicking an existing note selects its owning riff for editing.
Pitch display	Shows the current pitch limits, for example D2 - D6. It is a readout, not a separate transposition.
1 <> 32	Drag or scroll either endpoint to set the first and last playback steps. Double-click to reset the range.
Lock and Rst	Toggle note-lock painting; reset all note locks and exit the mode.
Duration and Link	Extend note lengths across all six riffs, or choose new amounts with generation.
FIT	Move existing active notes to matching pitches in the selected scale.
FOLD	Show only pitch rows belonging to the selected scale. Click again to restore the full chromatic view.

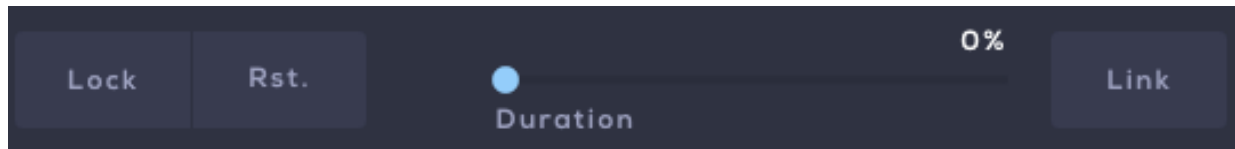
Range does not delete notes

The step-range control limits playback within the existing 32-step sequence. Notes outside that interval remain available if you extend the range again. Because the main block grid groups multiple steps, a boundary inside a block appears as a partially playable block in the main view.

Fit is an edit and Fold is a view

FIT changes pitches. FOLD changes the rows you see and makes scale-based editing easier. Folding alone is not a substitute for fitting out-of-scale notes already present in the riff.

Duration and note protection



Duration is a live transformation with a separate Link switch.

Extend an existing phrase

Drag the Duration slider to the right to lengthen notes. The displayed percentage sits above it. Manual adjustment applies to all six riffs, so the result addresses the complete arrangement rather than only the selected editing riff.

The default is 0% with Link off. At 0%, the duration transformation adds no extension to the original note lengths; a newly generated phrase retains the lengths provided by its engine. Double-click the slider to return to the original lengths.

Why 100 percent can still show short notes

Duration extends into available space. Neighboring notes, phrase boundaries and protected regions constrain the result. It is not a command to give every note the same absolute length. A note near another note may stay short while an isolated note becomes much longer.

Use Link for evolving generations

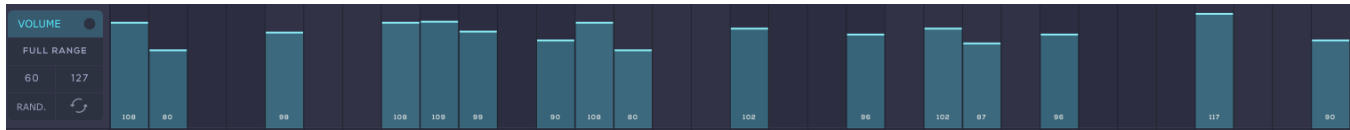
With Link enabled, new generation chooses duration amounts for the generated riffs. This is not limited to whichever riff happens to be selected in the editor. It does not mean the currently displayed percentage is forcibly reused unchanged for every subsequent generation.

Manually adjusting Duration disables Link, so your chosen amount remains under your control. Note locks and block locks are preserved by the Duration operation.

A practical comparison

Turn Infinity and Duration Link off. Generate a riff at 0%, then sweep Duration upward while listening. Return to 0% to compare the original articulation. Lock a short accent note before increasing Duration if that note must retain its shape.

Volume and velocity



The Volume lane and its controls.

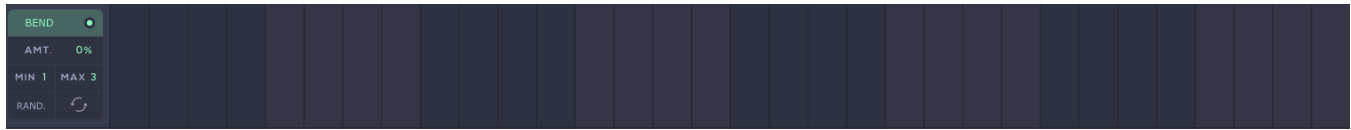
Volume in this lane is MIDI note velocity, not the volume knob of the hosted instrument. Velocity can affect loudness, timbre or both, depending on the receiving patch.

Control	Operation
Enable dot	Enable the volume-range override. With it off, algorithm-generated velocities remain the starting point.
Volume bars	Click or draw across steps to set individual velocities. Manual drawing is available without enabling the global range override.
MIN and MAX	Define the velocity range used by the override and its randomization.
FULL RANGE	Set the available volume range to the full MIDI interval, 0 to 127.
RAND	Randomize volume-lane values.
Reset icon	With override on, reset to velocity 100 and clear manual overrides. With override off, clear manual overrides to return to source velocities.
VOLUME title	Collapse or expand the lane without changing its data or playback.

For expressive engine output, leave the dot off. You can still lower one note or draw a quieter group of notes. Enable the override only when you deliberately want a constrained velocity range across the result.

A low-velocity ghost note may be almost silent on one patch but clearly audible on another. The instrument's velocity response determines the final sound.

Pitch bend



Bend amount, range, randomization and reset are at the left of its lane.

Build a bend

1. Enable the Bend lane with its dot.
2. Select the bend shapes you want to make available in the top toolbar.
3. Set AMT to control how many steps receive generated bends, and MIN and MAX to set their magnitude range.
4. Use RAND to create bend material, or drag a shape from the toolbar into the lane.
5. Play the phrase through a pitch-bend-responsive instrument and adjust the receiving instrument's bend range.

Reset clears the bends. Disabling the lane bypasses bend output without requiring you to erase the shapes. Clicking the BEND title collapses the lane while keeping its content and playback state.

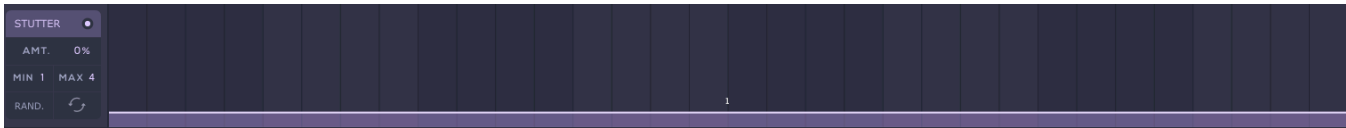
Match the receiving instrument

Riffer sends MIDI pitch-wheel messages. Its conversion uses a 12-semitone range, so set the receiving synth to a matching plus/minus 12-semitone bend range when you need the displayed magnitudes to correspond accurately. A synth configured to plus/minus 2 semitones produces a smaller audible bend from the same messages.

Standard MIDI pitch bend affects all sounding notes on its MIDI channel, not one independently chosen note. If multiple riffs share a destination channel, a bend can affect those notes together.

If notes arrive but bend does not, inspect MIDI after Riffer, verify the lane is enabled and contains bends, and check the host's plug-in MIDI route. Hearing a bend through a hosted sound does not prove the external MIDI path is configured correctly.

Stutter and compact lane views



Stutter subdivides note activity within a step.

Control	Operation
Enable dot	Enable or bypass the Stutter lane.
AMT	Set the proportion of steps receiving generated stutter.
MIN and MAX	Set the subdivision range, from 1 to 8.
Lane values	Draw the amount for individual steps.
RAND and reset	Randomize stutter values, or return them to the normal single subdivision.
STUTTER title	Collapse or expand the lane.

Collapse lanes without hiding their meaning



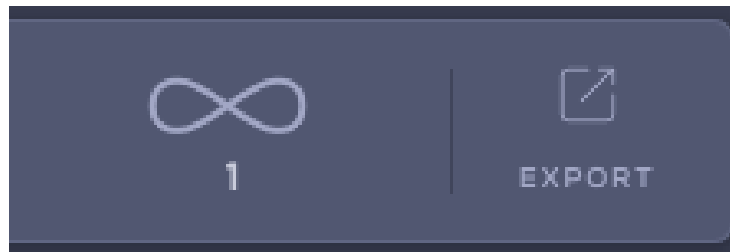
The collapsed Volume lane retains a compact colored grid preview.

Click VOLUME, BEND or STUTTER directly to minimize that lane. Its controls are hidden to give the note editor more space, while a compact preview preserves the lane grid and colors. Click the same title again to restore it.

Collapsing is purely visual. It does not bypass a lane, reset values, change notes, or change playback. The enable dot is the control for whether the lane acts on the performance.

Use compact lanes while editing pitches, then reopen an expression lane when you want detailed adjustments.

Exporting and importing MIDI



Export the combined arrangement from the riff-controls row.

Export the arrangement

Click EXPORT to choose a destination for a MIDI file containing the combined riff output. Alternatively, drag the export control directly onto a MIDI or instrument track in a compatible DAW. The main export combines the riffs into one MIDI track.

Export one riff

Use the export icon on the right side of the desired track. Click for a file export or drag it onto a DAW track. This is useful when you want separate instruments or independent processing for different riffs.

Import a phrase

Drop a .mid or .midi file onto a track's block row to import into that riff, or onto the piano roll to import into its selected riff. Riffer adapts imported material to its sequencer representation. Keep a copy of the original MIDI file and save the existing preset before replacing material.

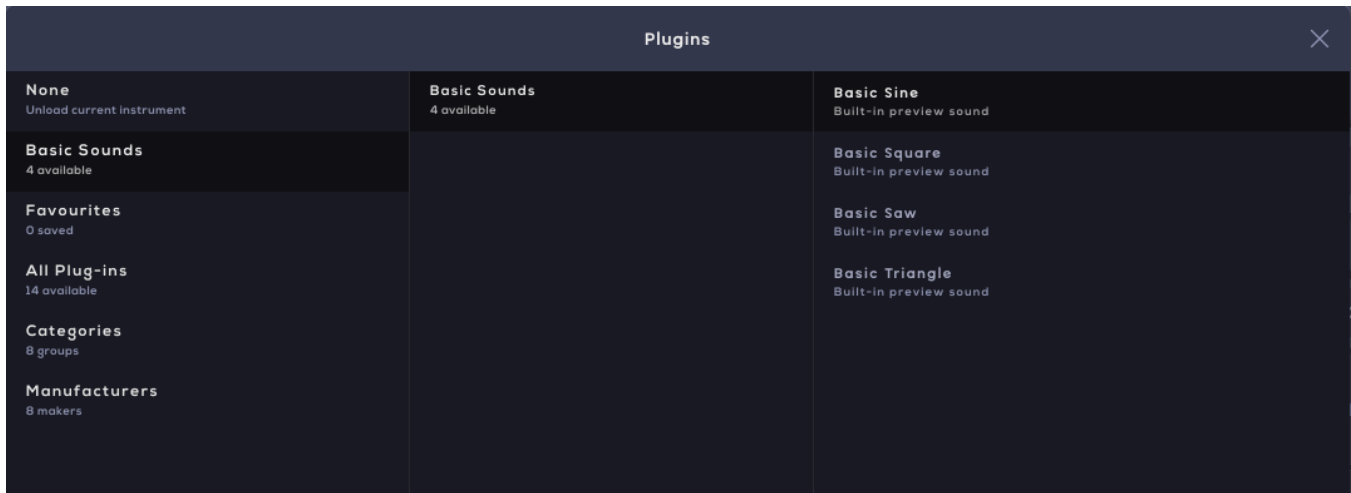
Keep editable state and performance separately

Exported MIDI does not preserve the full Riffer editing setup, its generation engine choices, lock controls or performance memories as editable Riffer controls. Save a preset as well when you want to return to those decisions.

To capture changing Infinity output or a live sequence of remix recalls, record Riffer's outgoing MIDI on a receiving DAW track. A file export represents the current material; it is not a recording of every future random change.

After placing exported MIDI on a synth track, stop or disable the live Riffer route to avoid hearing the same notes twice. Trial restrictions can prevent export or drag-and-drop until the application is unlocked.

Sound sources and hosted instruments



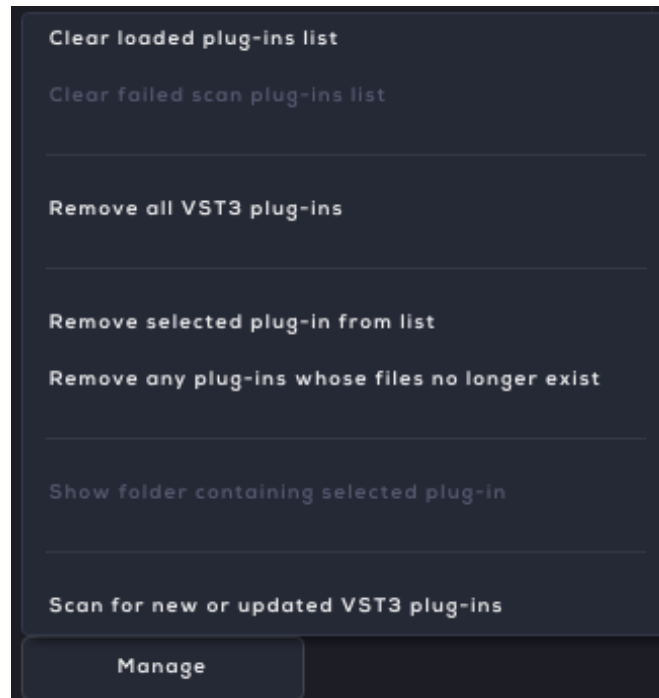
The source browser includes four built-in preview sounds.

Control	Operation
Source name or Load Sound	Open the instrument browser.
None	Unload the current instrument when you want to use an external MIDI destination only.
Basic Sounds	Choose Basic Sine, Basic Square, Basic Saw or Basic Triangle. No third-party plug-in scan is required.
All Plug-ins	Browse discovered instruments.
Favourites	Browse instruments marked as favorites.
Categories and Manufacturers	Narrow the plug-in list by type or maker.
Headphones icon	Open the loaded instrument's interface when it provides one.
Level knob	Adjust the level of the hosted sound, independently of MIDI velocity.
Manage	Open scan and plug-in-list maintenance actions.

The basic sources are intended for immediate auditioning. Choose the sound character you need without changing the underlying notes. For a production sound, load a compatible installed instrument or send the MIDI to an instrument elsewhere in the DAW.

If you hear two layers unexpectedly, check whether both Riffer's internal sound and a separately routed synth are active.

Scanning plug ins



The Manage menu in the sound browser.

1. Open the sound browser and click Manage.
2. Choose Scan for new or updated VST3 plug-ins on Windows, or the available supported format on your system.
3. Confirm the folders to search, then run the scan. Load an instrument from the resulting browser list.

Scanning discovers plug-ins; it does not install them. Install the instrument and any required content or authorization first. A Windows VST3 installation is commonly found in C:\Program Files\Common Files\VST3.

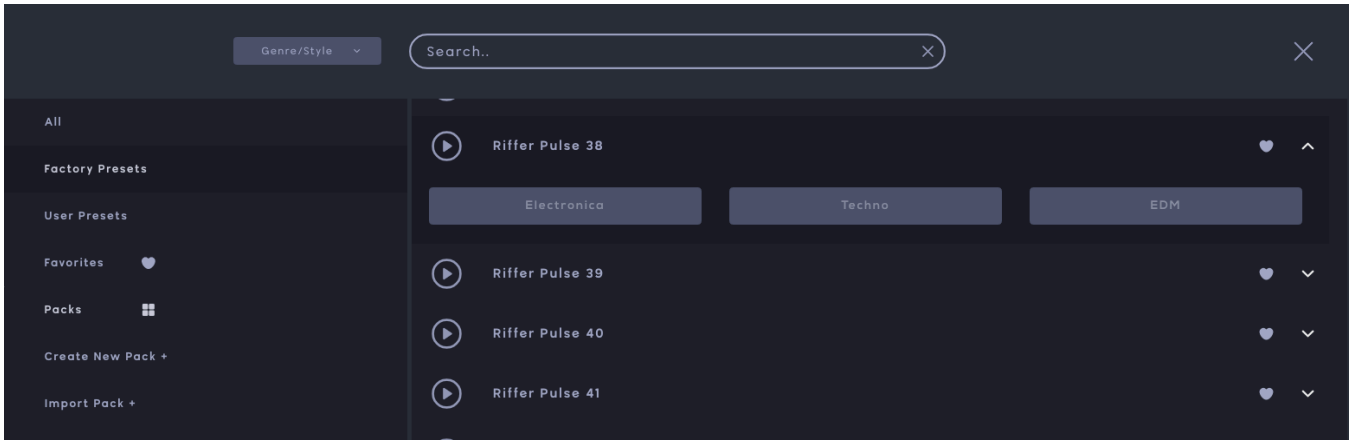
List maintenance

The menu can clear the loaded plug-in list, clear the failed-scan list, remove entries for a format, remove a selected entry, or remove entries whose files no longer exist. These actions manage Riffer's catalogue; they are not a substitute for a plug-in uninstaller.

If a scan ends immediately with no results, confirm the folder and format, then inspect the known and failed lists. Clear the relevant list only when you intend to rebuild it. A failed third-party plug-in should be tested and updated before repeatedly rescanning it.

Scanning from the Riffer plug-in does not require that you first run the standalone. When reporting a crash, provide the failing instrument name and version, Riffer version and format, operating system, DAW and crash report.

Browsing presets



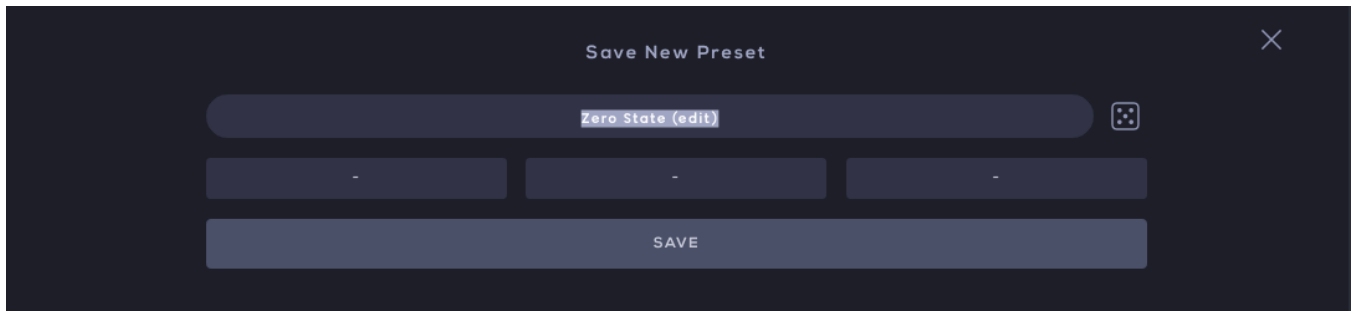
The preset manager with a preset expanded to show its tags.

Control	Operation
All Factory Presets User Presets	Choose the collection to browse.
Favorites	Show presets marked with the heart control.
Search and X	Filter by text or clear the search.
Genre Style filter	Filter presets by their assigned tags. This is not the engine selector.
Preset row and play icon	Load or audition a preset.
Heart	Add or remove a favorite.
Expand arrow	Reveal the preset's tags and available details.
Pencil and remove icons	Edit or delete a user preset where those actions are available.
Packs	Browse preset collections; use Create New Pack or Import Pack to add your own.

Factory presets provide starting points. User presets are your saved setups. The current factory collection includes 50 named examples for each of the five engines and Hybrid, alongside the initial state. A loaded preset can change musical and arrangement settings, so save an edited idea before browsing away from it.

Genre tags organize the library. Selecting a genre filter does not select a generation engine or guarantee that the next generated phrase belongs to that genre.

Saving presets and packs



Save New Preset contains a name, random-name dice, three tags and SAVE.

Save a preset

1. Click the save icon beside the preset name in the top menu.
2. Enter a descriptive name, or click the dice beside the field to generate a name.
3. Assign up to three genre/style tags with the tag selectors.
4. Click SAVE. Check the result in User Presets. Close the form with X if you do not want to save.

Organize a pack

Choose Create New Pack in the preset manager. Enter a pack name, author and description using the editable fields, and add a thumbnail if desired. Once the pack exists, use its available preset-assignment controls to populate the collection.

Use Import Pack to open a compatible .rfpack file. Pack export provides a portable collection for sharing or moving between machines. A pack is not a copy of the third-party instruments used to audition it; those instruments and their licenses must be available separately.

Preserve your work

Keep both a Riffer preset and a MIDI export for important phrases. Back up user presets and exported packs before moving computers or cleaning an installation. Host-project state, standalone state and saved presets are separate ways of retaining work; saving one does not automatically create all the others.

Factory items may not expose the same editing controls as user items. Save a user version before renaming or adapting a factory idea.

Settings and MIDI destinations

MIDI CC Channel

Omni

Plugin MIDI Output

All

Performance Keyboard

	MIDI CHANNEL	ROOT NOTE
Riffs	OMNI	C1
Sequencer	OMNI	C2
Remixes	OMNI	C3

MIDI Inputs

Riff 1	--
Riff 2	--
Riff 3	--
Riff 4	--
Riff 5	--
Riff 6	--

External MIDI Outputs

	Ch. 1
	Ch. 2
	Ch. 3
	Ch. 4
	Ch. 5
	Ch. 6

● Enable hints

PANIC

■ Preview notes as squares

MIDI Mapping

	RESET
Trigger Mode	--
Trigger Hold	--
Dice Mode	--
Global Dice	CC --
Infinity Mode	--
Infinity Counter	--
Infinity Active	CC --
Mode: Pitch	CC --
Randomize Pitch	CC --
Reset Pitch	CC --
Enable Pitch	CC --
Mode: Duration	CC --
Randomize Duration	CC --
Reset Duration	CC --
Enable Duration	CC --
Mode: Volume	CC --
Randomize Volume	CC --
Reset Volume	CC --

FONT SIZE

DEFAULT +10% +20%

Settings with External MIDI Outputs selected.

MIDI CC Channel chooses which incoming MIDI channel controls mapped commands; Omni accepts all channels. Plugin MIDI Output chooses All or an individual riff for the MIDI stream sent to the DAW.

Performance Keyboard assigns separate input channels and root notes to Riffs, Sequencer and Remixes. MIDI Inputs in standalone enables connected input devices. External MIDI Outputs assigns a port and channel to each of the six riffs.

Enable hints switches tooltips on or off. Preview notes as dots/squares changes only block-note appearance. PANIC stops stuck notes and resets triggering. Font Size offers Default, +10% and +20%. Click the gear again to close Settings.

MIDI learn and mapping



MIDI learn highlights controls that can be assigned.

1. Enable the MIDI input device or route controller MIDI into the Riffer track.
2. Click the MIDI mapping icon at the top right.
3. Click a highlighted control to select the assignment target.
4. Move a hardware control or press an appropriate key when prompted.
5. Leave mapping mode by clicking its icon again, then test the assignment during normal operation.

The MIDI Mapping panel in Settings lists assignments and offers CC or key modes where supported. Edit the assignment value there, or use RESET/Clear Mappings to remove assignments deliberately.

Set MIDI CC Channel to the channel used by your controller, or Omni when you want to accept all channels. Performance-zone note channels are configured separately.

Avoid reusing performance trigger notes for unrelated commands unless that is intentional. A controller routed directly to a synth as well as through Riffer can produce two responses. Start with one clear signal path, verify it, then add more complex routing.

MIDI routing fundamentals

There are three different connections to consider: input MIDI that controls Riffer, generated MIDI that controls an instrument, and audio from the instrument to your speakers. A moving input meter proves only that MIDI arrived at that point in the chain.

Workflow	Signal path
Hosted sound	Riffer generates MIDI > built-in or hosted instrument > Riffer audio output > speakers.
DAW instrument	Riffer plug-in MIDI output > receiving instrument track or device > DAW audio output.
External hardware	Riffer External MIDI Output > hardware MIDI input > hardware audio output > audio interface.

Before following a host guide

1. Choose a Riffer format that the host can receive MIDI from. VST3 is the usual route for the cross-track examples; Logic uses its AU MIDI FX slot.
2. Set Plugin MIDI Output to All for the complete arrangement, or choose the riff you want to isolate.
3. Choose a receiving instrument with a simple, audible patch.
4. Enable the receiving track's monitoring, and enable recording when you need to capture the MIDI.
5. Run transport or use the required performance trigger. Avoid routing the receiver back to Riffer.

MIDI port and MIDI channel are different settings. A port identifies a route or device; a channel identifies a stream within that route. Some hosts merge channels internally, so channel separation is not universally available.

The following guides describe typical host routes based on official routing documentation. Menu names vary by host version. They are not a claim that every listed host and format combination was tested on this computer.

When a host cannot record the generator output in the desired location, use Riffer's MIDI export as a reliable alternative.

Ableton Live and Logic Pro

Ableton Live

1. Load Riffer VST3 on a MIDI track.
2. Create a second MIDI track and load the synth you want to play.
3. On the receiving track, set MIDI From to the Riffer track. In the lower chooser, select the Riffer plug-in output, not the pre-effects input.
4. Set Monitor to In. Start Live's transport and run Riffer in playback mode.
5. To capture notes, arm and record on a receiving MIDI track using this plug-in output as its source. Stop the live route when playing back the recorded clip.

Use VST3 for this route on macOS as well. Live does not provide the same MIDI-output route for AU plug-ins. Live also merges channels during internal track-to-track routing; do not assume six Riffer MIDI channels become six independently addressable Live inputs.

Reference: Ableton guide to VST MIDI output

Logic Pro

1. Create a Software Instrument track and load the desired synth in the Instrument slot.
2. Insert Riffer in a MIDI FX slot above the instrument, using the available AU MIDI-effect version.
3. Start Logic's transport or supply the required keyboard trigger to Riffer.
4. Listen through the instrument on the same channel strip. Use Riffer's MIDI export to create a region when you want a fixed editable phrase.

An audio-effect insert below an instrument is not the same as the MIDI FX position above it. If Riffer is missing from MIDI FX, confirm the installed AU variant and Logic's plug-in validation.

Reference: Apple guide to MIDI plug-ins

Cubase and Studio One

Cubase and Nuendo

1. Load Riffer VST3 as an instrument on its own track.
2. Load your receiving synth on a second instrument track, or create a MIDI track assigned to an existing instrument.
3. In the receiving track Inspector, choose Riffer's MIDI output as Input Routing. Set Output Routing to the instrument where needed.
4. Enable Monitor on the receiving track and ensure MIDI Thru is enabled in the host preferences.
5. Start transport. Record-enable the receiving MIDI/instrument track to capture the generated performance.

Choose Riffer's plug-in output rather than All MIDI Inputs when testing, so that direct keyboard input cannot mask a missing generator route. If it is absent, check that the VST3 instrument instance has loaded successfully.

Reference: Steinberg guide to MIDI input routing

Studio One and Fender Studio Pro

1. Create an instrument track containing Riffer VST3 and another containing the target synth.
2. On the target track, open the Instrument Input chooser and select Riffer's MIDI output.
3. Enable monitoring on the receiving track. If you want to trigger Riffer from a keyboard, also enable the Riffer track's input monitoring.
4. Start transport and verify the sound. Arm the receiving track to record the generated MIDI, or drag a Riffer MIDI export onto it.

Increase the track height or open the Inspector if the input selector is hidden. Keep the input and output selectors distinct: the target's input receives Riffer, while its instrument assignment determines the sound.

Reference: Instrument track input and output controls

Reference: Generator-to-instrument routing example

Bitwig Studio and FL Studio

Bitwig Studio

1. Create an instrument track and insert Riffer VST3 before the target instrument in the device chain.
2. Place the instrument after Riffer so it receives generated notes from the previous device.
3. Start transport and check that Plugin MIDI Output in Riffer is set to the desired riff or All.
4. For a separate-track setup, use the host's note-routing facilities, such as Note Receiver, and select the source after Riffer.

Device order matters. A MIDI monitor immediately after Riffer helps distinguish generated events from incoming keyboard events. To keep a fixed phrase, export MIDI from Riffer onto the instrument track rather than leaving the generator active as well.

Reference: Bitwig device signal flow

Reference: Bitwig routing devices

FL Studio

1. Load Riffer VST3 and a receiving VST instrument.
2. Open Riffer's wrapper settings and set its MIDI Output port to an unused number, for example 10.
3. Open the receiving instrument's wrapper settings and set MIDI Input port to the same number.
4. Start playback and check Riffer's trigger mode. The receiving instrument should now follow the generated sequence.

The wrapper port number is not a MIDI channel. Both plug-ins must use the same port for this connection. Native devices without an equivalent input route may need a Patcher event connection or an exported MIDI phrase instead.

Use the host's supported MIDI-output recording/burn workflow to capture a live generator, or drag/export MIDI from Riffer for an immediate Piano roll phrase.

Reference: Image Line wrapper MIDI settings

REAPER and Pro Tools

REAPER

1. Insert Riffer before the target instrument in a track's FX chain. The later instrument receives its MIDI.
2. For a two-track setup, put Riffer on the source track and the synth on the destination. Create a send carrying MIDI from source to destination.
3. Enable monitoring and the necessary input for keyboard triggering; start transport for playback-mode generation.
4. To record generated events, use Record output MIDI on a suitable receiving/source-only track. Avoid recording after a synth that consumes or replaces the MIDI stream.

A send can filter or remap MIDI channels when separate riff routing is needed. Disable audio on a MIDI-only send if you do not want Riffer's hosted preview sound mixed with the destination instrument.

Reference: REAPER user guide

Pro Tools

1. Load the installed Riffer AAX version on an Instrument track.
2. Create a receiving Instrument or MIDI track connected to your synth.
3. In the receiving MIDI input selector, choose the MIDI output exposed by the Riffer instance and the desired channel or All.
4. Enable monitoring or record-arm the receiving track and start transport. Record that incoming stream when you want a MIDI performance.

Recent Pro Tools versions also support MIDI chains for compatible processors. Use the separate-track MIDI-output route when the installed Riffer AAX instance is exposed that way; do not assume an audio insert automatically passes generated MIDI to every following instrument.

If the instance does not appear as a MIDI source, confirm the installed AAX version and available routing in that Pro Tools release. Riffer's MIDI export remains an alternative for arranging a fixed phrase.

Reference: Avid guide to MIDI plug-ins and chains

External hardware and separate riffs

MIDI Inputs		External MIDI Outputs	
Riff 1	--		Ch. 1
Riff 2	--		Ch. 2
Riff 3	--		Ch. 3
Riff 4	--		Ch. 4
Riff 5	--		Ch. 5
Riff 6	--		Ch. 6

Each riff can address an external MIDI port and channel.

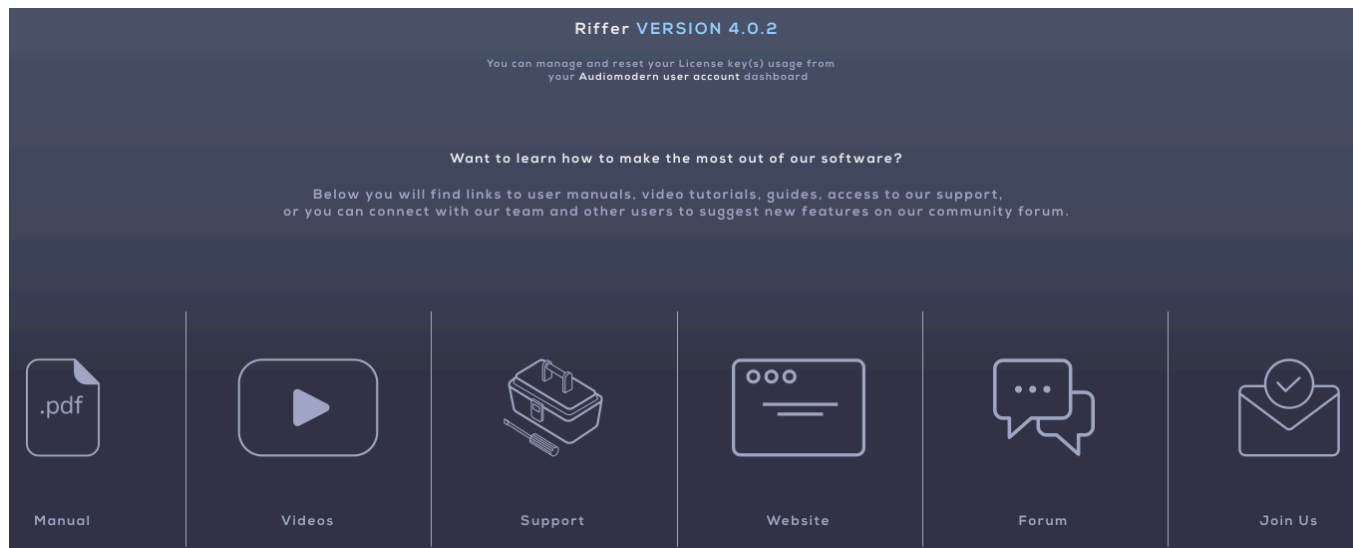
1. Connect the synth by USB MIDI or through a MIDI interface. Make its audio output available to your mixer or audio interface.
2. Open Settings and select External MIDI Outputs.
3. Choose the destination port and MIDI channel for each riff you want to send.
4. Set the receiving synth or multitimbral part to the matching channel.
5. Start playback. Monitor or record the hardware's audio separately.

MIDI carries instructions, not the synthesizer's audio. A working MIDI connection can therefore be silent if the audio return is not connected or monitored.

Use separate channels for independently addressed parts when the destination supports them. Match pitch-bend ranges if you use bends. Avoid feeding the synth's MIDI output back into the same Riffer input unless you have deliberately filtered the loop.

For DAW instruments, Plugin MIDI Output filters the stream sent to the host. External MIDI Outputs selects operating-system ports. Changing one does not automatically configure the other. If notes hang after a routing change, use PANIC and check the routing before resuming.

Information activation and support



Click the Riffer logo to open Information and confirm the installed version.

Information tab

The version appears near the top. The tab links to the manual, videos, support, website, community forum and mailing-list sign-up. Click the logo again to return to the main view.

Useful details for a support request

Include Riffer version and plug-in format, operating system, DAW version, the instrument receiving the MIDI, and short reproduction steps. Attach a minimal preset or pack when relevant, and a crash report for a crash. Explain whether the same issue occurs in standalone.

Troubleshooting

Symptom	Checks
No sound	Confirm transport/keyboard trigger, active blocks, solo/mute, a sound source or MIDI destination, receiving-track monitoring and the audio output.
Only some riffs play	Inspect gate blocks, mute/solo, keyboard triggers, Plugin MIDI Output and destination channels. MONO can leave rows unused.
Unexpected duplicate notes	Disable one of the parallel live/recorded routes. Check direct keyboard input and the hosted preview sound.
New riff does not change	Check whole-riff, block and note locks, selected tracks, and whether you are recalling a stored remix rather than generating.
Riff changes while editing	Turn off the relevant Infinity processes. Check that a mapped control is not issuing generation commands.
Range changes on creation	This is expected with pitch L unlocked. Set the desired range manually to lock it.
High notes are not visible	Check the pitch-range lock, scroller and zoom. Unlocked view combines all six riffs; Fold hides non-scale rows.
Cannot edit a note normally	Exit note Lock mode. Enable Auto-select Riff or choose the owner of the note manually.
Velocity changes everywhere	The volume override may be on. Turn it off for source velocities and use manual lane drawing for local edits.
Bend is absent or weak	Check enable dot, bend data, receiving MIDI path, channel and the synth's bend range.
Scan is empty or stops	Check format/folders, known and failed lists, and the third-party instrument. Update a failing instrument before retrying.
Export or save is blocked	Read the trial warning and confirm the installation is unlocked.
Stuck notes	Stop playback, use Settings > PANIC, then inspect MIDI feedback and monitoring.

When isolating a problem, start with one Riffer instance, one instrument, no extra MIDI processors and a simple patch. Add complexity only after that route works.