

USER GUIDE

HIBIKI

Low pass gate
for Max for Live

The face

HIBIKI is a low pass gate. It sits on a track as an audio effect and stays shut until a MIDI note strikes it. Each note opens it, and then it falls back on its own: the volume and the brightness of the sound go down together, the way a struck drum or string dies away. It runs the same sound engine as the Hibiki plugin, so the same settings sound the same.



1 **響 HIBIKI.** KANSU AUDIO under the name opens kansuaudio.jp in your browser.

2 **MIDI light.** Flashes on every note that reaches HIBIKI.

3 **MIDI From.** The track whose notes strike the gate. The track HIBIKI sits on works too.

4 **Pre FX / Post FX.** Where on that track the notes are taken: before or after its MIDI effects.

5 **Picture.** The last seconds of sound: input, output, the gate, the brightness, the notes.

6 **FREEZE.** Holds the picture. The sound goes on.

7 **1S / 2S / 4S.** How many seconds the picture shows.

8 **DECAY.** How long the gate takes to close after a hit, 5 ms to 3 s.

9 **COLOR.** What the gate closes: the volume (VCA), both (LPG) or the brightness (VCF).

10 **MATERIAL.** How the gate opens and falls: SKIN, WOOD or METAL.

11 **OUTPUT.** Level after the gate, -24 to +12 dB.

How it plays

A note-on strikes the gate. Velocity sets how hard, on a curve that makes soft notes clearly softer than loud ones. Pitch, channel and note length make no difference. Note-offs are ignored: once struck, the gate falls back on its own over the DECAY time.

A note that lands while the gate is still open first pulls it down by about a third, then opens it again, so fast repeats stay separate. The fall of each hit varies at random by up to 8 %, so a run of identical notes does not sound copied. Notes that start together, such as a chord, strike once.

QUICK START

1. Put HIBIKI on a MIDI track, after the instrument. A sustained sound shows the gate best: a pad, a held saw, noise.
2. In HIBIKI's top MIDI menu pick the same track. Leave the lower menu on Pre FX.
3. Write a clip of 16th notes at different velocities and press Play. The MIDI light flashes on every note, and the picture shows each hit.
4. Move DECAY, then COLOR. Start at the centre mark of COLOR, where volume and brightness fall together.
5. Try SKIN, WOOD and METAL on the same pattern.

SILENCE BEFORE THE FIRST NOTE IS NORMAL

The gate is shut until a note strikes it, like a low pass gate in a modular system waiting for a trigger. If it stays quiet while the clip plays, look at the MIDI light first. See "If it is quiet".

Controls

GATE	
DECAY	How long the gate takes to fall back after a hit, 5 ms to 3 s. 122 ms in the middle. The face shows milliseconds below 1 s and seconds with two decimals above. MATERIAL scales this time, see the next page. Drag left and right across the bar.
COLOR	What the gate closes. The scale under the bar reads VCA ← LPG → VCF; the centre mark is 50 %, the default. The face shows no number: Live's status bar shows the percentage while you drag.
MATERIAL	How the gate opens and falls: SKIN, WOOD or METAL. WOOD is the default.

OUTPUT	
OUTPUT	Level after the gate, -24 to +12 dB, 0.0 dB by default. Drag up and down like any Live knob. The small tick on the arc marks 0 dB.
DOUBLE-CLICK	Returns DECAY to 122 ms, COLOR to 50 % and OUTPUT to 0.0 dB.

COLOR ACROSS THE BAR	
0 %	Volume only (VCA). The level falls after each hit. The filter is out, so the tone stays as bright as the source. Just right of 0 the filter is already almost fully open, so there is no jump in tone at 0.
1 TO 35 %	The volume gate plus a filter that fades out toward the left. The further left, the more open the filter stays, so the hits get brighter; near 0 it hardly closes at all.
35 TO 65 %	The full low pass gate. Volume and brightness follow every hit together. The centre mark sits here.
65 TO 99 %	The volume gate eases out. Between hits more of the sound stays up, darkened by the filter.
100 %	Brightness only (VCF). The volume stays up and only the filter falls. Between notes the sound plays on through a filter closed to 60 Hz, so its low end is still heard.

COLOR and OUTPUT glide over 20 ms, so turning or automating them does not click. On a hit the filter opens as far as 12 kHz.

Material

MATERIAL sets how fast the gate opens, how long it rings against the DECAY setting and how far the brightness falls ahead of the volume.



SKIN

DAMPED

Slowest to open, quickest to close. The brightness drops well before the volume, so each hit turns dull early. Attack 3 ms. The fall runs at 0.7 times the DECAY setting.



WOOD

NEUTRAL

The default, and the one to start from. A clear attack and a tail that stays out of the way. Attack 0.5 ms. The fall runs as set.



METAL

RINGING

Fastest to open, slowest to close. The brightness stays close to the volume, so the tail keeps its top end. Attack 0.3 ms. The fall runs at 1.4 times the DECAY setting.

IN NUMBERS

	SKIN	WOOD	METAL
ATTACK	3 ms	0.5 ms	0.3 ms
FALL	0.7 x DECAY	1.0 x DECAY	1.4 x DECAY
RANGE	5 ms to 2.1 s	5 ms to 3 s	7 ms to 4.2 s
BRIGHTNESS	falls far ahead of the volume	falls ahead of the volume	stays close to the volume
EARLY FALL	strongest	medium	weakest

The DECAY value on the face is the setting before MATERIAL scales it. Loud hits fall quickly at first and slow down into the tail; SKIN does this most and METAL least. The fall is never shorter than 5 ms.

MIDI

HIBIKI is an audio effect with its own MIDI input. The two menus under MIDI pick where its notes come from. The notes only strike the gate: HIBIKI plays no pitches and sends no MIDI on.

SOURCE	
MIDI FROM	The top menu. Any MIDI track in the set, including the one HIBIKI sits on. One source per HIBIKI.
PRE FX	In the lower menu. The notes as the track's clips play them, before its MIDI effects.
POST FX	The notes after the track's MIDI effects. Pick it when an Arpeggiator, a chord device or a sequencer device makes the notes. A sequencer device with no clip sends nothing to Pre FX.
MIDI LIGHT	Flashes on each note-on that reaches HIBIKI. Dark while the clip plays means a routing problem, not a sound problem.

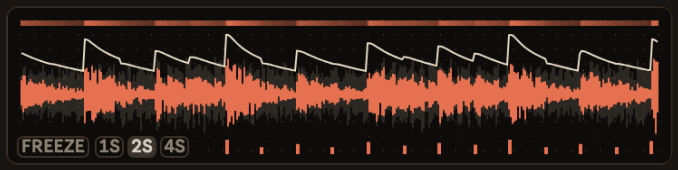
WHAT STRIKES	
NOTE-ON	Any pitch, any channel. Velocity sets how hard.
NOTE-OFF	Ignored. A long note and a short note strike the same.
CHORDS	Notes that start together strike once.
TIMING	Each hit lands on the sample where its note falls.

TRANSPORT	
PLAY	When Live's transport starts, HIBIKI clears the gate. A tail that was still ringing stops, and every playback starts from the same state. The same happens when the device loads.
SAVING	The four controls, the MIDI source and the 1S / 2S / 4S choice are saved with the set. Duplicating the track copies them too.

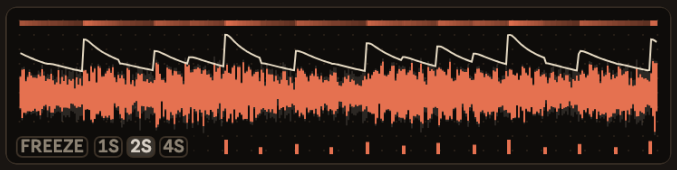
The picture

A tape of the last two seconds, newest at the right edge. It moves left all the time, even with Live's transport stopped, so you can watch a sound before any note arrives.

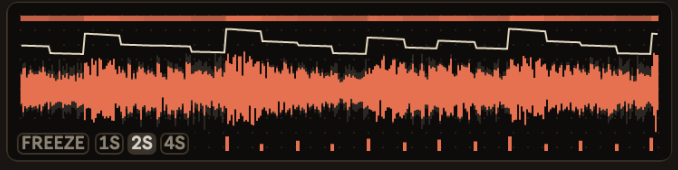
LAYERS	
GREY	The input, the sound coming into HIBIKI. Scaled so the loudest part of the window fills most of the band; after a loud passage the scale eases back over about a second. Very quiet input stays near flat.
ORANGE	The output after OUTPUT, on the same scale as the input. Where orange is smaller than grey, the gate is holding the volume down. With OUTPUT above 0 dB it can stand taller.
CREAM LINE	How far the gate is open, shut at the bottom of its zone. It moves at COLOR 100 % too, though the volume does not follow there.
TOP STRIP	The brightness. Dark is the filter closed at 60 Hz, orange is open at 12 kHz. At COLOR 0 % the filter is out and the strip stays orange.
TICKS	One tick per note along the bottom. Taller means higher velocity.
FREEZE	Holds the picture to look at it. The sound goes on. A set always opens with FREEZE off.
1S / 2S / 4S	How many seconds the tape shows, 2S by default. It does not follow DECAY, so the spacing of notes stays comparable. Saved with the set.



A WOOD, COLOR at the centre mark. After every hit the cream line and the orange band fall together, and the top strip darkens.



B COLOR full right (VCF). The orange band keeps its height between hits; only the top strip darkens.



C METAL, DECAY 1.40 s. The cream line hardly falls before the next hit and the top strip stays bright.



D No notes. Grey input is there, the output is a flat line, the gate lies at the bottom and the top strip is dark.

Setup in Live

ONE TRACK

CLIP → (PRE FX) MIDI EFFECTS → (POST FX) INSTRUMENT → HIBIKI

The instrument plays the notes and HIBIKI gates its sound. HIBIKI takes the same notes from one of the two points.

1. Put HIBIKI on the MIDI track, after the instrument.
2. Set the top MIDI menu in HIBIKI to this same track.
3. Set the lower menu: Pre FX for the clip's notes, Post FX for the notes after MIDI effects such as an Arpeggiator or a sequencer device.
4. Press Play. The MIDI light flashes on every note.

Example: a held chord into an Arpeggiator. With Pre FX the gate strikes once per chord, with Post FX on every step of the arpeggio. With no MIDI effects on the track both give the same notes.

TWO TRACKS

MIDI TRACK
the rhythm, in a clip

NOTES →

AUDIO TRACK
the sound to gate
HIBIKI

1. Put HIBIKI on the audio track holding the sound you want to gate: a loop, a pad, a recording.
2. Make a MIDI track and write the rhythm into a clip. It needs no instrument.
3. In HIBIKI set the top MIDI menu to that MIDI track and the lower one to Pre FX.
4. Press Play. The MIDI light flashes on every note.

SILENCE BEFORE THE FIRST NOTE IS NORMAL

Nothing passes until a note strikes the gate. Pressing Play also clears the gate, so a tail that was ringing stops.

If it is quiet

A silent HIBIKI is almost always a routing question. Work down the list in order: the MIDI light and the picture answer the first three.

CHECKS	
MIDI LIGHT	Dark while the clip plays? The notes are not arriving. Check that the top menu names the track with the notes and that its clip is playing.
PRE OR POST	The notes come from an Arpeggiator or a sequencer device? Pick Post FX. Pre FX sees only the clip.
GREY BAND	Light flashing but no sound? Look at the picture. No grey band means no sound is coming into HIBIKI. On one track, HIBIKI has to sit after the instrument.
FIRST NOTE	Quiet before the first note is correct. The gate is shut until a note strikes it.
DECAY	At the far left the gate closes in 5 ms. Drag it right to hear more of the sound.
VELOCITY	Low velocities strike softly. Raise them in the clip.
OUTPUT	Check the knob has not been turned down. Double-click returns it to 0.0 dB.

IF IT DOES NOT CLOSE	
COLOR	Right of about 65 % the volume gate eases out, and at 100 % only the filter moves. Move COLOR back toward the centre mark and the volume closes again.
DECAY	A long DECAY, or METAL, rings into the next hit. Shorten DECAY or try WOOD or SKIN.

IF A TAIL STOPS	
PLAY	Starting the transport clears the gate. This is intended: every playback starts the same way.

Reference

IN LIVE	
AUTOMATION	Four parameters: Decay, Color, Material, Output. FREEZE and 1S / 2S / 4S are not among them. The Decay lane shows the bar's position, not milliseconds.
PRESETS	HIBIKI has no presets of its own. The settings are saved with the set, and Live's Save Preset in the device title bar works as for any device.
INSTANCES	Each HIBIKI has its own MIDI source, its own settings and its own picture.
LATENCY	None.
LOUD INPUT	The gate rounds off very loud peaks softly. Lower the level before HIBIKI if you want none of it.
THE PLUGIN	Same engine as the Hibiki plugin. HIBIKI M4L does not need the plugin installed and does not read its settings.

WHAT IT DOES NOT DO	
AUDIO TRIGGER	It does not trigger from the audio itself. Notes strike it.
PITCH	Note pitch does not change the sound.
MIDI OUT	Notes stop at HIBIKI.
DRY / WET	All of the sound goes through the gate.

REQUIREMENTS Ableton Live 12.2 or later: Suite, or Standard with Max for Live.

INSTALL Drag the HIBIKI .amxd file onto a track. To find it in Live's browser later, save it in your User Library.

WEBSITE kansuaudio.jp