

LCXL3 Architect

Control your instrument's depth, not just the surface

BenCello — Ableton Live 12 control surface script for the Novation Launch Control XL 3

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Introduction

LCXL3 Architect is a custom control surface script that turns the Novation Launch Control XL 3 into a deep, two-mode controller for Ableton Live 12. It extends Novation's native integration — keeping everything familiar from the built-in script — and goes further: a session ring, whole-surface mode switching, direct control of device and next-device parameters, Rack chain mixing, and a Master-Link system for return tracks.

This manual assumes familiarity with the Launch Control XL 3 and its stock Ableton integration. Where a control behaves exactly as it does in the built-in script, this guide refers to Novation's own user guide rather than repeating it, and concentrates on what LCXL3 Architect adds or changes.

Requirements

- Novation Launch Control XL 3
- Ableton Live **12.3.8 or later**, Standard or Suite
- macOS or Windows

⚠ Live 12.3.8 is the minimum. LCXL3 Architect is built on Live 12's v3 Control Surface API and depends on a part of it introduced in Live 12.3. On 12.2 and earlier the script still loads, but its two modes are assigned the wrong slots: mode switching stops working and the top encoder row goes dead. Live 12.0, 12.1 and 12.2 are therefore not supported, nor is Live 11 or earlier. Tested from 12.3.8 up to 12.4.6.

Editions. Standard and Suite are supported. Live Intro and Live Lite are not: several of the devices in the included demo Set are absent from those editions.

Installation & setup

1. Place the `Launch_Control_XL_3_Architect` folder in the **Remote Scripts** folder of Live's User Library, creating that folder if it is not already there:
 - macOS — `~/Music/Ableton/User Library/Remote Scripts/`
 - Windows — `\Users\<username>\Documents\Ableton\User Library\Remote Scripts\`
2. Restart Live.
3. Open **Preferences** → **Link, Tempo & MIDI** → **MIDI**.

4. Under **Control Surface**, select **Launch Control XL 3 Architect**, then set both its **Input** and **Output** to the controller's **DAW** port:
 - macOS — *LCXL3 1 (DAW In)* and *LCXL3 1 (DAW Out)*
 - Windows — *LCXL3 1 MIDI (Port 2)*

The controller's other ports carry different traffic and will not drive the script. On Windows in particular, the plain *LCXL3 1 MIDI* is **not** the right one.

Live will often have done this for you: with the controller connected before Live starts, it may select the script and both ports on its own.

⚠ **Run one script at a time.** LCXL3 Architect answers to the same controller identity as Novation's built-in *Launch Control XL 3*, so Live may auto-select either of them. Check the other Control Surface slots and make sure *Launch Control XL 3* is not selected in one of them as well — two scripts on the same ports will fight over the controller.

If you have moved your User Library, use the **Remote Scripts** folder inside your own location instead. Scripts can also be placed in Live's built-in *MIDI Remote Scripts* folder inside the application itself, but that copy is lost whenever Live is updated — the User Library is the location Ableton recommends, and it survives updates.

If the controller stays dark

1. Check that both **Input** and **Output** are set to the **DAW** port — *LCXL3 1 (DAW In) / (DAW Out)* on macOS, *LCXL3 1 MIDI (Port 2)* on Windows. Picking the plain MIDI port is by far the most common cause.
2. Still unlit? Quit Live, connect the controller, then start Live again. Live occasionally holds on to a MIDI port it opened earlier and never completes the handshake with the controller.
3. Would rather not restart? Find that port in the **MIDI Ports** list further down the same preferences pane and switch its **Track**, **Sync** and **Remote** buttons off and on again. That forces Live to reopen the port.

To update, replace the whole `Launch_Control_XL_3_Architect` folder with the new one and restart Live. **To remove it**, delete the folder and restart Live, then choose *Launch Control XL 3* — Novation's built-in script — in the Control Surface slot.

The connection procedure is identical to that of the built-in script; only the script name selected in step 4 differs. See Novation's guide, [Controlling your DAW with the Launch Control XL 3](#), for connection details and hardware basics.

1 • Key Differences from the Built-in Script

LCXL3 Architect extends Novation's native integration. Most controls retain their familiar behaviour; the differences described below are those that change how the control surface is used.

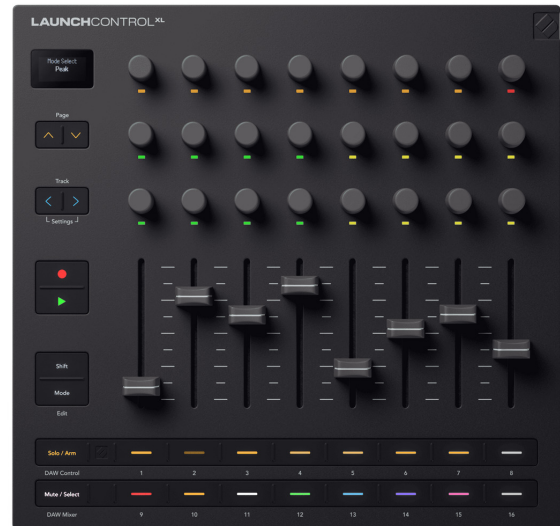
Mode switching

In the built-in script, switching between DAW Mixer and DAW Control re-assigns the three encoder rows only. The two button rows keep their functions and are switched independently of the mode.

In LCXL3 Architect the mode governs both. The encoder rows, the button rows and the Page and Track buttons are re-assigned together, so a single mode change reconfigures the control surface.



DAW Mixer Mode — encoder rows 1–2 sends, row 3 pan;
buttons Solo (upper), Arm (lower)



DAW Control Mode — encoder row 1 chain volumes, rows 2–3
device parameters; buttons Mute (upper), Track Select (lower)

Session ring

LCXL3 Architect adds a session ring: a highlighted rectangle in Live's Session View indicating which seven tracks the control surface currently holds. The built-in script shows no session ring in Live.

Its colour is Live's own, not the script's: it follows the Control Surface slot the script occupies in the preferences — red for the first slot, and a different colour for each slot after it. With several controllers connected, each one's ring is a different colour.

Track Left and **Track Right** move the ring in DAW Mixer mode, and **appoint** the previous or next device in DAW Control mode — the appointed device is the one Live marks with the blue hand, and it is what the encoders follow. In the built-in script those buttons always select the previous or next track; here that function moves to **Shift + Track Left / Right** in DAW Control mode.

The ring and the selected track are tied in one direction only: selecting a track in Live brings the ring to it, but moving the ring leaves the selection where it is. The built-in script ties them both ways, so paging also selects the first track of the new page. Keeping the two apart means the faders and buttons can be moved to another part of the Set without disturbing the selected track — and so without disturbing the appointed device the encoders are holding.

Encoder rows

In **DAW Mixer mode** the encoder rows keep their built-in arrangement: sends on the top two rows, pan on the bottom.

In **DAW Control mode** the rows are re-organised entirely. The built-in script uses the top two rows for device parameters — one bank of sixteen — and the bottom row for transport and view controls (arrangement position, loop start, loop length, loop toggle, tempo, horizontal and vertical zoom, and a cue point). LCXL3 Architect drops that bottom row, gives the top row to the Rack chain mixer, and regroups the middle and bottom rows into two blocks of eight — the left half of the surface controlling the appointed device, the right half the next device:

Encoder row	Built-in (DAW Control)	LCXL3 Architect (DAW Control)	
Top	Device parameters (<i>one bank of 16, with the middle row</i>)	Rack chain volumes (<i>columns 1–7</i>)	Cue volume (<i>column 8</i>)
Middle	Device parameters (<i>with the top row</i>)	Appointed device parameters 1–4	Next device parameters 1–4
Bottom	Transport, zoom and cue point	Appointed device parameters 5–8	Next device parameters 5–8

Each shaded block is tinted to match the colour its LEDs take on the controller. Note the top row's eighth encoder: where the built-in script uses it as another device parameter, LCXL3 Architect reserves it for the cue volume, in both modes.

The master fader

Faders 1–7 control the volumes of the seven tracks held by the session ring. The eighth fader is always dedicated to the master track rather than to an eighth track, which is why the session ring is seven tracks wide.

Tracks and return tracks

The **Novation** button — on the upper button row, between its left-most button and the first track button — switches the control surface between tracks and return tracks. On the returns the strips are right-justified towards the master, as on a mixing console. The session ring position and the track selection are stored and restored when switching between the two.

Button row assignments

The hardware labels the upper button row **Solo / Arm** and the lower row **Mute / Select**, and in the built-in script each row's left-most button cycles that row between its own two functions. LCXL3 Architect takes that choice away from the rows and gives it to the mode: the upper row is Solo or Mute, the lower row Arm or Track Select, according to the mode in force.

Physical row	Hardware label	DAW Mixer Mode	DAW Control Mode
Upper	Solo / Arm	Solo	Mute
Lower	Mute / Select	Arm	Track Select

These are the same two rows whose left-most buttons are used with **Mode** to switch between the two modes, which is why the *DAW Control* and *DAW Mixer* legends are printed beneath them.

The printed legends are fixed, so two of the four functions end up on a row that does not name them: **Arm** sits on the row printed *Mute / Select*, and **Mute** on the row printed *Solo / Arm* — each one's word printed on the other row. The legends stay lit throughout; what identifies the active function is their colour, and that of the track buttons beside them: **blue** for Solo, **red** for Arm, **orange** for Mute, and their own **track colours** for Track Select.

Besides the seven track buttons, each row carries a left-most and a right-most button with functions of their own — ring-wide and session-wide actions, tap tempo, and the Master-Link switch. These are set out in full in sections 3.3 and 4.4.

Record and Play

The Record and Play buttons follow the active Live view. In Arrangement View they behave as in the built-in script — Play starts and stops the transport, Record toggles recording. In Session View they are repurposed: Play launches the selected scene and advances the selection to the next one, ready for the following launch, and Record selects the previous scene (**Shift + Record** selects the next). The built-in script does not change these buttons by view.

New functions

The differences above concern the organisation of the control surface — which mode governs what, how the encoder rows are grouped, which fader is the master, how the button rows are laid out, and which tracks are held. The following are functions attached to individual controls that the built-in script does not provide at all:

- **Next Device** — the right half of the encoders controls the parameters of the device following the appointed one, placing two successive devices under the hands simultaneously.
- **Chain Mixer** — when the appointed device is a Rack, the top encoder row controls the volumes of its chains.
- **Master-Link** — return track volumes can be bound to the master fader and follow it in real time.
- **Group fold** — a second press on a group track's select button folds or unfolds the group.
- **Tap Tempo** — a dedicated button sets the tempo by tapping, and its LED pulses in time with the beat.

Each of these is described later in this guide, with the control it belongs to.

2 • The Two Modes

A mode change is a whole-surface context switch: the three encoder rows, the two button rows, and the Page and Track buttons are re-assigned together.

Some controls sit outside the mode system and keep their function at all times: the **faders**, 1–7 for the ring tracks and fader 8 for the master; the **cue volume** encoder in column 8; the **Master Control** button, which taps the tempo; and the **Novation** button, which crosses to the return tracks. Record and Play sit outside it too, though they follow Live's view (section 7).

Switching modes

Mode selection works exactly as in the built-in script. Press **Mode** to enter it, then press the left-most button of the upper row for **DAW Control** or of the lower row for **DAW Mixer** — as named by the legends printed beneath them — and press **Mode** again to leave. Holding **Mode** while pressing that left-most button does the same in a single gesture. In LCXL3 Architect the switch reconfigures the button rows and the Page and Track buttons too, not only the encoders.

Surface layout

The control surface is organised around the session ring's seven tracks, with an eighth position reserved for the master and for utility functions — a seven-plus-one pattern that repeats across the encoders, the faders and the button rows.

Encoders. Twenty-four encoders in three rows of eight. Columns 1–7 address the seven ring tracks; column 8 is a separate utility encoder. In DAW Mixer mode the three rows stay independent (two rows of sends, one of pan); in DAW Control mode the top row stands alone while the middle and bottom rows pair into two blocks of eight (see section 1).

Faders. Seven faders for the ring's tracks, plus the master fader at the right.

Button rows. Each row carries nine buttons: a left-most button bearing the row label, seven track buttons, and a right-most button serving the master section. The left-most button usually extends its row's function to every track held by the session ring at once, with **Shift** widening the action to the whole session — or to all return tracks when on the returns. The exception is the lower row in DAW Control mode, where it switches Live's Detail View instead. The right-most button of the upper row is the **Master Control** button; on the lower row it is the **Master Mute / Select** button.

What each section does

Surface section	DAW Mixer Mode	DAW Control Mode
Top encoder row	Sends (1–7)	Rack chain volumes (1–7)
Middle encoder row	Sends (1–7)	Appointed device 1–4 · next device 1–4
Bottom encoder row	Pan (1–7)	Appointed device 5–8 · next device 5–8
Encoder column 8	Cue volume · scene scroll · track scroll	Cue volume · device parameters
Faders 1–7, fader 8	Track / return volumes, master	Track / return volumes, master
Upper button row	Solo	Mute
Lower button row	Arm	Track Select
Page Up / Down	Scroll sends	Select Rack chain
Track Left / Right	Move session ring	Appoint previous / next device

An annotated map opens each of sections 3 and 4; the full button tables are in sections 3.3 and 4.4.

The Shift layer

Held down, **Shift** gives a second function to the navigation buttons, to the two rows' left-most buttons and — in DAW Control mode — to the track buttons. The whole layer, in one place:

Shift + ...	DAW Mixer Mode	DAW Control Mode
Track Left / Right	Page the ring seven tracks; crosses to and from the returns	Select the previous / next track
Page Up / Down	—	Select the previous / next scene
Record	Select the next scene without firing it (Session View)	Select the next scene without firing it (Session View)
Upper left-most	Unsolo the whole session	Mute / unmute the whole session
Lower left-most	Unarm the whole session · on the returns, link or unlink every return	—
Master Control (upper right-most)	Beat pulse on / off	Beat pulse on / off
Track buttons 1–7	—	Move the ring so that track becomes its first strip

Without **Shift**, the same left-most buttons act on the seven tracks of the session ring rather than on the whole session.

3 · DAW Mixer Mode

DAW Mixer mode turns the control surface into a mixing console for the seven tracks of the session ring. This section walks the surface from top to bottom: encoders, faders, buttons, then the navigation column on the left.



DAW Mixer Mode at a glance

3.1 Encoders — sends and pan

The top two encoder rows control the sends and the bottom row controls the pan, both exactly as in the built-in script; see Novation's guide. Sends light **turquoise**. Pan lights **dark blue**, **white** or **orange** as the control sits left, centre or right.

These encoders address the seven tracks of the session ring. The eighth column stands apart: its top encoder is the cue (solo) volume, lighting **red**; and — in Session View — its middle encoder scrolls scenes, lighting **pink**, while its bottom encoder scrolls tracks, lighting **purple**. In Arrangement View the same two encoders control vertical zoom (**pink**) and horizontal zoom (**purple**), keeping their colours.

3.2 Faders

Faders 1–7 set the volumes of the seven ring tracks and fader 8 sets the master. On the returns, faders 1–7 address the return tracks instead.

3.3 Buttons

The upper button row is **Solo** (blue) and the lower row is **Arm** (red). Each row's seven track buttons act per track; the left-most and right-most buttons serve the ring and the master section, as set out below.

Physical row	Scope	Left-most	Left-most + Shift	Buttons 1–7	Right-most	Right-most + Shift
Upper	Tracks	Unsolo ring	Unsolo session	Solo	Tap Tempo	Beat pulse on / off
Upper	Returns	Unsolo ring returns	Unsolo all returns	Solo	Tap Tempo	Beat pulse on / off
Lower	Tracks	Unarm ring	Unarm session	Arm	Master-Link on / off	—
Lower	Returns	Toggle link, ring returns	Toggle link, all returns	Master-Link	Master-Link on / off	—

Solo — upper row. The seven track buttons toggle solo, lighting blue, the same colour the built-in script uses. The left-most button clears solo across the session ring, and **Shift** + the left-most button clears it across the whole session; both are one-way — they switch solo off, never on. They act the same way on the returns.

Arm — lower row. On regular tracks the seven track buttons toggle record arm, lighting red; the left-most button unarms the ring, and **Shift** + the left-most button unarms the whole session — again one-way. Return tracks cannot be armed, so on the returns these buttons become **Master-Link** toggles, lighting cyan — each binds its return track's volume to the master fader. The left-most button toggles the link for the ring returns, **Shift** + the left-most button for every return, and the right-most button enables or disables the whole Master-Link system. See section 6.

3.4 Page Up / Down

Page Up and **Page Down** move through the sends, two at a time, so the top two encoder rows follow the selected pair. The display names the sends as they change. This is exactly as in the built-in script.

3.5 Track Left / Right

Track Left and **Track Right** move the session ring one track at a time, lighting red. **Shift** + **Track Left** / **Track Right** pages the ring a full seven tracks, and at the end of the track list crosses over to the return tracks.

Moving the ring does not change which track is selected (see section 1). The main difference from the built-in script is the unmodified press: there, Track Left and Right select the previous or next track

rather than moving the ring. Shift + Track pages in both scripts — eight tracks at a time there, seven here.

3.6 Record and Play

The Record and Play buttons behave the same in both modes and depend on the active Live view rather than on the mode; see section 7.

4 • DAW Control Mode

DAW Control mode turns the control surface into a device controller. The encoder rows are re-assigned entirely and the button rows change function with them.

The middle and bottom rows carry the idea this mode is built around, so they are described first here; the top row and the rest of the surface follow.



DAW Control Mode at a glance

4.1 Middle and bottom encoder rows — two devices at once

You always have two adjacent devices under your hands at once, and Track Left / Right slides that pair along the track's device chain.

The left half of the surface — columns 1–4 across both rows — controls the eight parameters of the device Live has **appointed**, the one marked with the blue hand, lighting **green**. The right half — columns 5–8 — controls the eight parameters of the device that comes **next** in the chain, lighting **yellow**. You never navigate to that second device; it is simply already there.

Say a track holds an Instrument Rack, then EQ Eight, then Reverb. Appoint the Rack with **Track Left / Right**, and the surface divides like this:

Track's device chain →	Instrument Rack	EQ Eight	Reverb	end of chain
Rack appointed	left 8 encoders green	right 8 encoders yellow		
after one press of Track Right		left 8 encoders green	right 8 encoders yellow	
after two presses of Track Right			left 8 encoders green	right 8 encoders unlit

The colours tell you which is which without looking at the screen: **green** is what you have appointed, **yellow** is what follows it. Appoint the last device on the track and there is nothing to follow it, so the right half goes dark and its encoders do nothing.

The next device is the one that follows the appointed device in the **track's own device chain**. When the appointed device is a Rack, that means whatever sits after the Rack on the track — not a device nested inside one of its chains.

The display names the track, the device and the parameter, with its value, as each encoder is turned.

LCXL3 Architect always presents a device's **first bank of eight** parameters, and there is no bank switching. For an Ableton device that bank is Ableton's own curated main bank for it, not the head of the raw parameter list; for a Rack it is Macros 1–8; for a plug-in, the first eight parameters you have exposed with Live's *Configure*. Where the built-in script pages through banks of sixteen, LCXL3 Architect asks you instead to put your devices in Racks and expose the eight parameters that matter as Rack Macros. A Rack with sixteen Macros still reaches only 1–8. An unmapped Macro shows no light, so the surface always reflects which controls are live. See section 8.

4.2 Top encoder row — Rack chain volumes

The top row does something separate from the pair below it. When the appointed device is a Rack, these encoders become a mixer for that Rack's chains, lighting **orange**. Only the encoders that map to an existing chain light, so a Rack with three chains lights three and leaves the rest dark — the row reads out the shape of the Rack. When the appointed device is not a Rack the whole row stays dark.

The chain mixer follows the appointed device, so **Track Left / Right** carries it along with the two rows below. It always addresses the Rack's **first seven chains**: a Rack with more than seven keeps the rest off the surface. The eighth encoder is not part of this — it stays the cue volume, as in DAW Mixer mode.

4.3 Faders

The faders are unchanged from DAW Mixer mode: faders 1–7 are the ring track volumes and fader 8 is the master (see section 3.2). The mixer is therefore never out of reach while controlling devices.

4.4 Buttons

The upper button row is **Mute** and the lower row is **Track Select**. As before, each row's left-most and right-most buttons carry their own functions.

Physical row	Scope	Left-most	Left-most + Shift	Buttons 1–7	Right-most	Right-most + Shift
Upper	Tracks	Mute / unmute ring	Mute / unmute session	Mute	Tap Tempo	Beat pulse on / off
Upper	Returns	Mute / unmute ring returns	Mute / unmute all returns	Mute	Tap Tempo	Beat pulse on / off
Lower	Tracks & returns	Clip / Device View	—	Track Select	Select master track	—

Mute — upper row. The seven track buttons toggle mute, lighting **orange** — bright when the track plays, dimmed when it is muted. The left-most button mutes the whole ring — or unmutes it, if every track in the ring is already muted — and **Shift** + the left-most button does the same across the whole session.

Track Select — lower row. The seven track buttons select a track, each lit in its own **track colour**, the selected one in **white**. A second press on a group track folds or unfolds it, and **Shift + a track button** moves the session ring so that track becomes its first strip. The right-most button selects the master track. The left-most button toggles Live's Detail View between **Clip (violet)** and **Device (fuchsia)**.

4.5 Page Up / Down

Page Up and **Page Down** move the **selected chain** of the appointed Rack, one chain at a time, stopping at either end of the list. This is Live's own chain selection — the chain whose devices Live shows (in a Drum Rack, the selected pad) — and the display names the chain as it changes. It does not re-point the top encoder row, which stays on chains 1–7 (section 4.2). **Shift + Page Up / Down** selects the previous or next scene.

4.6 Track Left / Right

Track Left and **Track Right** appoint the previous or next device in the chain, lighting **blue**; the eight-plus-eight parameter split moves with the appointment. **Shift + Track Left / Right** selects the previous or next track, as standard Ableton navigation.

4.7 Record and Play

As in DAW Mixer mode, the Record and Play buttons depend on the active Live view rather than on the mode; see section 7.

5 • Return Track Mode

Return Track Mode is not a third mode but an overlay on whichever of the two modes is active. It re-points the session ring at the Set's return tracks, so the same faders, encoders and buttons address the returns instead of the audio and MIDI tracks. DAW Mixer and DAW Control both keep working exactly as described in sections 3 and 4 — only the tracks they act on change.

Right-justified layout

The returns are aligned to the **right**, towards the master. A Set with three returns fills the three right-hand strips — those nearest the master fader — and leaves the left-hand strips empty. This matches where the returns sit in Live's own mixer, and, as long as there are fewer than seven returns, the empty strips on the left are an at-a-glance sign that you are on the returns rather than the tracks. A Set with seven or more returns leaves no empty strips: the ring fills from the left, and **Shift + Track Left / Right** pages through the returns as it does through the tracks.

Switching to return tracks

The **Novation** button — on the upper button row, between its left-most button and the first track button — switches between tracks and return tracks. It has no effect when the Set contains no return tracks.

Each side remembers where it was left. Crossing to the returns stores the session ring's position and the selected track; crossing back restores them, and stores the ring position and selected return in their turn. Going over and back therefore puts the surface where you left it, on both sides.

In **DAW Mixer mode**, **Shift + Track Left / Right** crosses the same boundary: paging right past the last track enters the returns, and paging left from the returns comes back. Both the paging and the crossing are inherited from the built-in script. What LCXL3 Architect adds around them is the rest of this section: a visible ring on the returns, the right-justified layout, the Novation button as a direct way across, and each side remembering where it was left. In DAW Control mode those buttons select the previous or next track instead (section 4.6), so the Novation button is the way across.

What the controls do

Each control keeps its mode's function, now acting on the return tracks:

- **Faders 1–7** control the return volumes; fader 8 remains the master.

- The **encoders** keep their function and follow the displayed strips. In DAW Mixer mode this means the sends and pan act on the return tracks' own sends and pan.
- In **DAW Control mode** the appointment follows the switch: crossing to the returns appoints the first device of the selected return, and the device and chain encoders light for it. Crossing back returns the appointment to the track you left.
- The **Solo** and **Mute** buttons, and their ring-wide and session-wide left-most buttons, act on the returns rather than the tracks.
- Return tracks cannot be armed. In DAW Mixer mode the lower button row therefore becomes **Master-Link** — binding return volumes to the master fader — instead of Arm. This is the subject of the next section.

6 • Master-Link

Master-Link binds return track volumes to the master fader. A linked return takes the master's level and follows it from then on, so moving the master fader moves every linked return with it, in real time. It is meant for return tracks used as **outputs** — a separate output bus, or the extra speaker pairs of a multi-speaker rig — where the returns and the master together make up one overall level and a single fader has to move all of them at once. Section 8 sets out the approach in more detail.

Master-Link is set up in **DAW Mixer mode**, on the returns (reached with the Novation button), where the lower button row is given over to it in place of Arm — return tracks cannot be armed. The volume-following itself, once set up, stays active in every mode and view; only the setup controls live here.

 **The link is a copy, not a scale.** A linked return is held at *exactly* the master's value, not at a relative offset. You can still move a linked return on its own — from Live's UI, or with its fader on the returns — but the change lasts only until the master moves again: at the next touch of the master fader (or any change to the master volume), every linked return jumps straight back to the master's value.

Linking also takes effect **immediately**: a return sitting at $-\infty$ jumps to the master's level the moment you link it. Worth knowing before you do it on a PA.

Linking return tracks

- **One return** — press its button in the lower row. It lights **cyan** when linked; press again to unlink.
- **The returns in the ring** — the left-most button of the lower row links them all at once, or unlinks them if they are already linked.
- **Every return in the Set** — **Shift** + the left-most button.

Linking a return also switches the link system back on if it had been disabled.

Enabling and disabling

The right-most button of the lower row — the **Master Mute / Select** button — switches the whole Master-Link system on and off. It stays unlit and inactive until at least one return has been linked.

Switching the system off leaves the set of linked returns intact; it simply stops them following the master. Switching it back on restores every link and re-syncs the returns to the current master level. In effect it is a quick release: drop out of the linked behaviour to trim a return by hand, then switch back in to pull them together again.

Deleting a return track unlinks it automatically.

Links are not saved with the Set. The list of linked returns lives in memory for as long as Live is running. Quitting Live clears it, and so does loading another Set, so on a show day set the links up once Live is open on the Set you will play. The on/off switch described above is the quick release mid-performance. If two Launch Control XL 3 units are running LCXL3 Architect at the same time, they share one list of linked returns.

7 • Transport

The Record and Play buttons, in the left-hand column, and the **Master Control** button, the right-most button of the upper button row, are unaffected by the DAW Mixer / DAW Control switch — they keep their functions in both modes.

7.1 Record and Play

The Record and Play buttons follow the active Live view, as introduced in section 1.

In **Arrangement View** they behave as in the built-in script: Play starts and stops the transport, and Record toggles recording.

In **Session View** they control scenes. Play launches the selected scene and then moves the selection to the next one, ready for the following launch; Record selects the previous scene, and **Shift + Record** selects the next — without launching either. This makes it possible to step through and fire a set of scenes from the transport buttons alone.

7.2 Tap Tempo

The **Master Control** button — the right-most button of the upper row — sets the tempo by tapping, in either mode. Its LED gives a **beat pulse**: it sits dim and flashes bright once on each beat while the transport runs, a constant visual tempo reference on stage. **Shift + Master Control** turns the pulse off and on (it is on by default).

7.3 Scene and track navigation

Scene and track navigation is spread across the controls that suit each mode, and is described where each lives:

- **DAW Mixer mode** — the middle-right and bottom-right encoders scroll scenes and tracks in Session View, or zoom vertically and horizontally in Arrangement View (section 3.1).
- **DAW Control mode** — **Shift + Page Up / Down** selects the previous or next scene, and **Shift + Track Left / Right** the previous or next track (sections 4.5 and 4.6).
- **Both modes** — the Record and Play buttons step through scenes in Session View, as above.

8 • Session Architecture

Sections 3 to 7 describe what each control does. This section turns the question around: what a Live Set can be arranged to offer them.

None of it is necessary — the script works on any session, however it is built. These are the arrangements the layout is designed to favour.

Racks and Macros

DAW Control mode presents the first bank of eight parameters of the appointed device and the first eight of the next; there is no bank switching. Eight is the number of encoders under one hand, and eight carefully chosen parameters are quicker to reach than every parameter spread across banks.

Racks decide which eight those are. Put a device — or a whole chain of them — inside an Instrument or Audio Effect Rack, and the Rack's Macros become the parameters the encoders address, in the order you map them.

The display shows the Macro names, so the surface reads in your own vocabulary rather than the device's. Unmapped Macros stay dark: a Rack with four mapped Macros lights four encoders. What is lit is what is live.

Multi-chain Racks

When the appointed device is a Rack, the top encoder row becomes a mixer for its first seven chains, and only the encoders backed by an existing chain light. A Rack built from parallel chains — layered instruments or parallel processing — therefore arrives on the surface as a sub-mixer sitting above its own parameters: chain balance on the top row, Macros on the two rows below. A Drum Rack works the same way, but only the first seven chains in its chain list reach the row.

Device order in the chain

The right half of the encoders always follows the device immediately after the appointed one in the track's own device chain — the next device along the track, not one nested inside a Rack. Which device that is therefore depends on the order you put them in. Placing two devices side by side is what brings them under the hands together, and **Track Left / Right** then walks that pair along the chain.

A Rack counts as a single device here, so a track laid out as a Rack followed by the effect you most want beside it gives you eight curated Macros in the left hand and that effect in the right.

Return tracks as output buses

Master-Link binds return volumes to the master fader (section 6). Because the link is a copy rather than a scale, it suits return tracks used as *outputs* rather than as effect sends — cases where the returns and the master are all part of one overall level, and the balance between them is set elsewhere.

Two examples from live use:

- **A separate output bus.** A return track carries a dedicated output — a bass feed, say — fed from the tracks that play bass. The master fader should move the main output and that bus together, since between them they are the overall level; the balance of the bus is set with the sending tracks' own volumes, not with the return's fader.
- **Multi-speaker systems.** Beyond a stereo pair, the front PA sits on the master while side and rear pairs are carried by return tracks with direct-out routing. Again one fader has to move all of them at once, or the balance in the room shifts as soon as the level changes.

In both cases the returns are not effects but destinations, and Master-Link is what gives them a common master fader. Other setups will find other uses; the global on/off makes it easy to drop out of the linked behaviour, trim a return by hand, and switch back in.

How you make it yours is the interesting part.

Acknowledgements

LCXL3 Architect started from someone else's idea. More than ten years ago **Sigabort** wrote *LaunchControl XXL*, published by Isotonik Studios for the previous generation of the Launch Control XL, and later *nanoKONTROL Studio XXL* for Korg's controller. Coming across that work is what made writing my own script seem both worth doing and possible.

This is a different script for different hardware, but it owes that first thought to Sigabort — with thanks for going first.

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