MONOMONO

Mono One

Monophonic synthesizer
for Ableton Live

v2.0

Contents

3 Mono One

4 The SH-101

5 Inside Mono One

6 The Front Panel

7 VCO

9 Source Mixer

10 VCF and VCA

14 VCA and Envelope

17 Modulator

19 Portamento

21 Output and Spread

22 The Back Panel

24 Serial Numbers

25 MIDI, MPE and Push

26 Presets

27 Under The Hood

28 Device Data

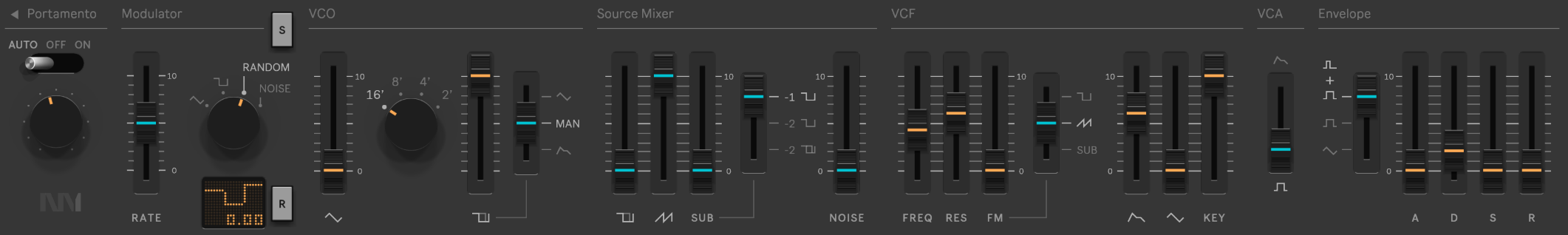
29 Acknowledgments

30 Disclaimer

31 Release Notes

Mono One

Mono One is a monophonic synthesizer for Live, modeled on the circuit of the Roland SH-101: one oscillator with a pulse, a saw and a sub oscillator, a resonant four-pole filter, an amplifier and one envelope, with a modulator and portamento to move them. Behind the logo sits a second panel for MPE, aftertouch and the pitch wheel, and the serial numbers of the unit you are playing.



The SH-101

The SH-101 was made in the waiting time. While the molds for Roland's Jupiter-8 were being made, Toshio Yamabata, the engineer behind its hardware, used the gap to ask whether a synthesizer could be cheaper, lighter and easier to use. His brief was a small plastic case, battery power, and a sequencer and arpeggiator under computer control. The hundred-step sequencer took a hundred of the chip's 128 bytes of memory, so the rest of the instrument had to run in the twenty-eight left over. The gray is the unpainted plastic, chosen to save cost; the red and blue came later. The panel went into production almost exactly as he sketched it, and the fat sound was no accident: he tried one oscillator part after another to get it.

Roland sold it to the keyboard player at the back of the stage: strap it on and walk out front. In Britain hardly anyone did, besides Howard Jones and Thomas Dolby, and Dolby smashed his red one on the last night of his 1984 tour ("I don't know what came over me"). It did better in the studio. Go West's producer, Gary Stevenson, built the bass of their 1985 hit "We Close Our Eyes" from two of them, and when Paul King of the band King told him they played it over the monitors as their reference for bass, "I didn't have the heart to tell him it was two Roland SH101s." Then came the cheap polysynths with MIDI, and as Graham Massey of 808 State remembers, "anything that didn't have MIDI on it was considered redundant." Paul Hartnoll of Orbital swept up the leftovers: "It used to be practically given away because nobody wanted it."

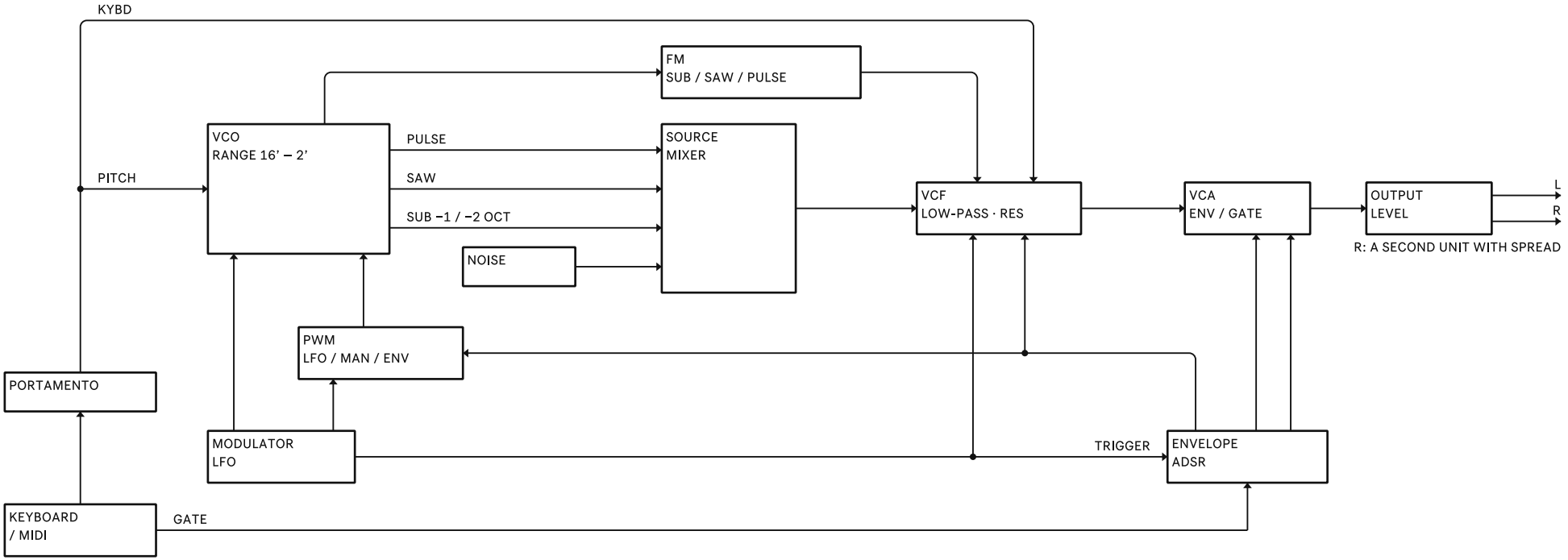
That is how it found the people making the new dance music. In Manchester, Gerald Simpson had an SH-101 and a TR-808 and no manuals: "At the time, I got into the idea that if both machines had the same name, I believed they could talk to each other." He worked out that the 808 could clock the 101's sequencer, and "Voodoo Ray" began as SH-101 parts layered on a four-track. 808 State made their first album with three 101s running off one 808; the original bass line of their "Pacific State" sat in a 101, which has no memory, nobody wrote it down, and it is lost.

Richie Hawtin, who built "Koma" around a 101 motif, says why it lasts: "You can have all the most amazing synthesisers with as many oscillators and knobs as you want, but you only have so many hands." One oscillator with a sub locked under it, a filter that squelches and sings, and a slider for everything: a sound made in seconds and changed while it plays. Mono One is modeled on that circuit, from Roland's service notes and two SH-101s on the bench.

Inside Mono One

Everything Mono One plays starts at one oscillator. It makes three waves at once, a pulse, a saw and a sub oscillator an octave or two below, and the Source Mixer blends them with noise. From there the sound runs through a resonant low-pass filter that decides how bright it is, and an amplifier that decides how loud. That is the whole audio path, and it is short on purpose: the sliders sit on it in the order you hear them.

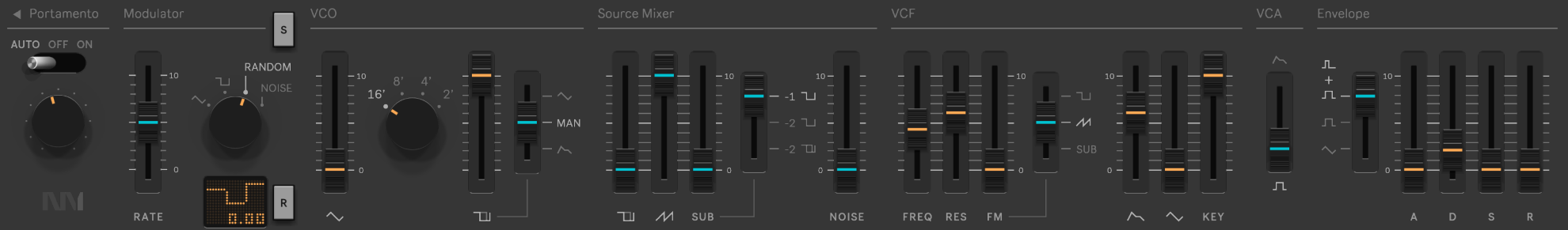
The rest of the panel moves that path. The envelope shapes each note over time and opens the filter and the amplifier with it; the modulator, a slow oscillator of its own, wobbles the pitch, the pulse width and the cutoff; portamento slides the pitch from one note to the next. Learning Mono One is mostly learning which of these three to reach for.



The engine is modeled on the original circuit stage by stage, so the sliders land where they do on the hardware: halfway up, a mixer fader gives about half the level, the filter starts to ring where the original does, and the envelope keeps its quick snap at the bottom of each fader.

The Front Panel

Read the panel from the VCO to the right and you follow the sound: the oscillator's waves are mixed, filtered and sent through the amplifier, with the envelope shaping every note over time. The two sections on the left move the pitch. Every legend is a button: click the Range marks, the shape names, the slide-switch labels or the lever's positions to select them. Every continuous control takes Live's modulation.



PORTAMENTO

The glide from note to note, and when it happens. The arrow in the corner folds the block away to a narrow strip, and the device narrows with it.

MODULATOR

A slow oscillator with four shapes, free or locked to the tempo, its scope showing what it does.

VCO AND SOURCE MIXER

One oscillator with a pulse, a saw and a sub oscillator, blended with noise. The tone starts here.

VCF AND VCA

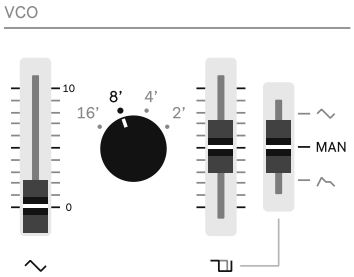
The resonant filter that decides how bright the note is, its cutoff moved by the envelope, the modulator, the keys and the oscillator itself; the amplifier after it.

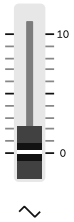
ENVELOPE

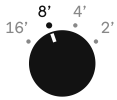
Four stages that shape every note, and a switch for when they start again.

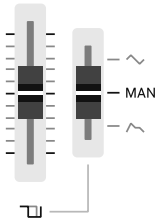
VCO

The VCO is where every note begins: one oscillator that makes a pulse, a saw and a sub oscillator at once, all locked together. How much of each you hear is set in the mixer next door; here you set the octave, how far the modulator bends the pitch, and the width of the pulse, the one part of the tone that can move on its own.









MOD

How far the modulator bends the pitch: a gentle vibrato low on the fader, trills and sirens toward the top.

RANGE

The octave, 16’ to 2’, as on an organ stop: 8’ plays the note you press, 16’ drops it an octave for bass. The filter doesn’t follow Range, so the same cutoff sounds darker at 2’ than at 16’.

PW AMOUNT

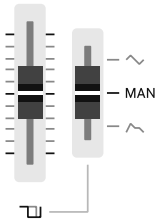
The width of the pulse. At 0 it is a square, hollow like a clarinet; raising it narrows the pulse to a thin, nasal buzz. With the modulator or the envelope as the source, it sets how far they move the width.

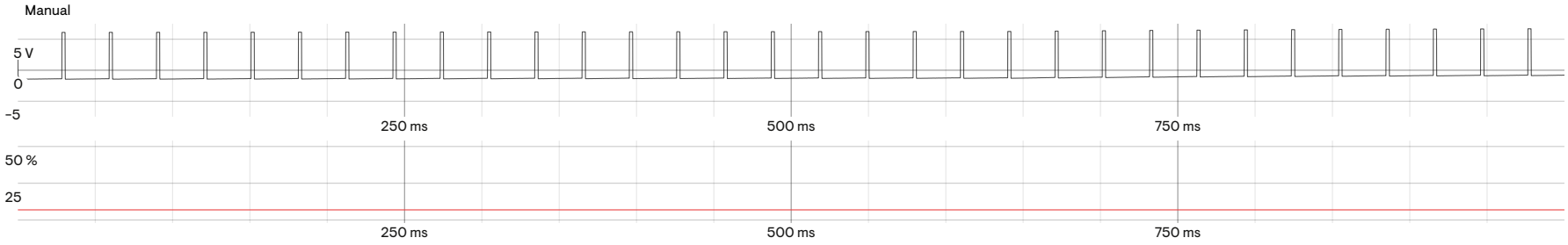
PWM SOURCE

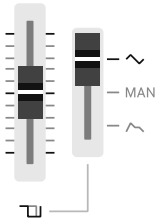
What moves the width: the PW fader alone, the modulator, or the envelope. Once it moves, the pulse comes alive: a slow chorus from the modulator, a pulse that narrows at the start of every note from the envelope.

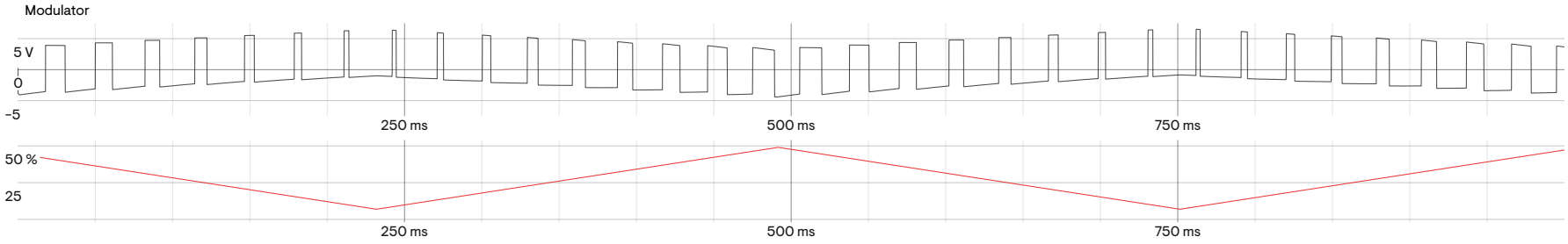
Pulse Width

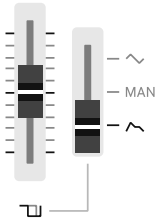
A square and a narrow pulse share a pitch and sound like two different instruments: the width is the one part of the oscillator that changes the tone before the filter does. Set by hand, it stays where you leave it. Handed to the modulator, the width sweeps back and forth and thickens a single oscillator into something close to a chorus. Handed to the envelope, the pulse narrows as each note starts and opens again as the note fades, so every note carries its own change of color.

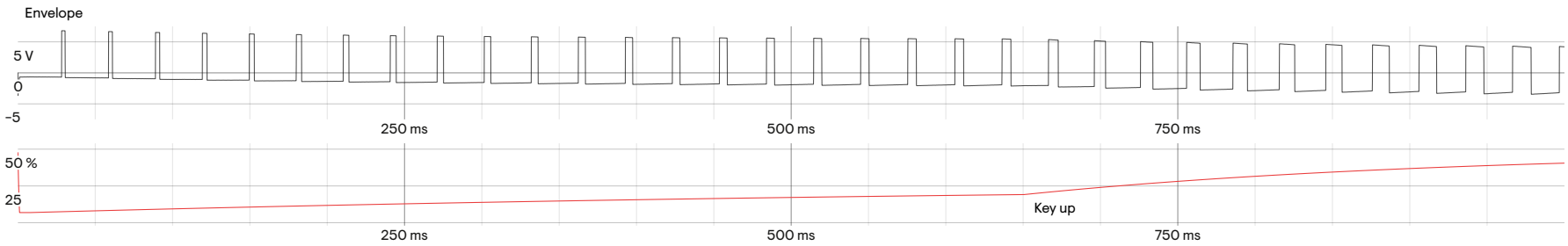








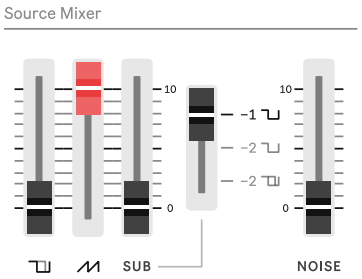


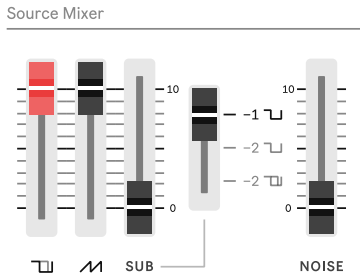


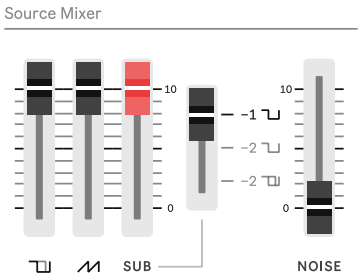
Source Mixer

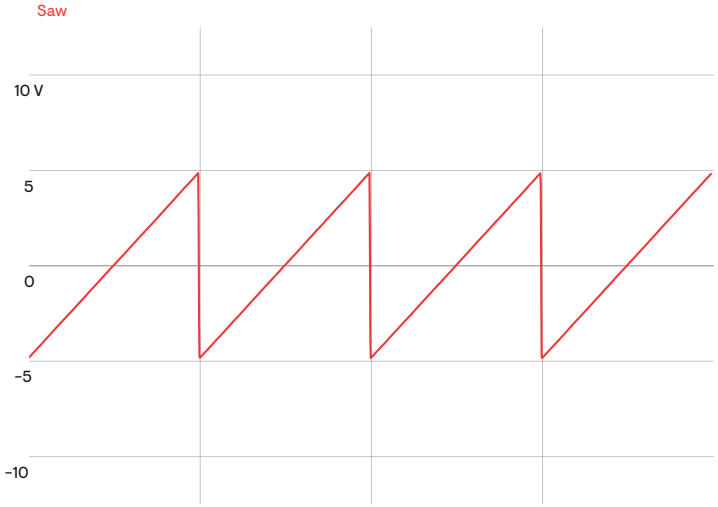
The mixer is where the tone starts. The saw alone is bright and full of harmonics; add the pulse, hollow or buzzy depending on its width, and the wave grows a step that thickens it; bring in the sub oscillator and a deep square an octave or two down gives it weight. Noise adds breath to a lead, or plays alone for drums and effects.

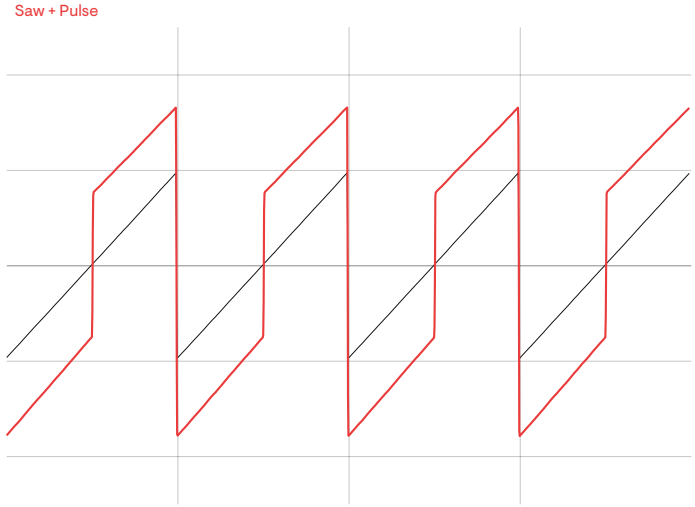
The faders follow the original's curve, so halfway up gives about half the level and blends balance as they do on the hardware. The Sub Oct switch sets the sub one octave down, two octaves down, or two octaves down with a modulated pulse width. A single wave sounds quieter than a blend: Output makes up the difference.

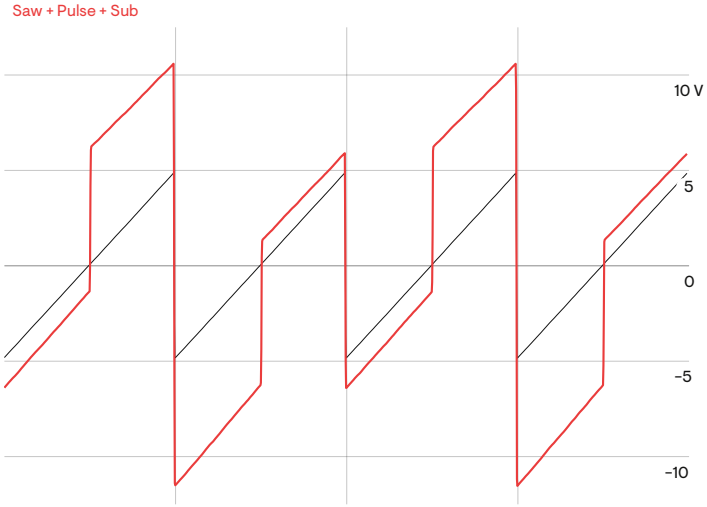






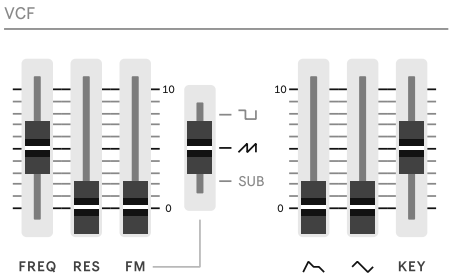


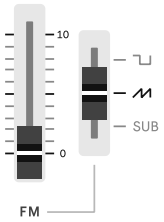


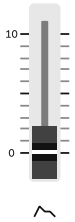


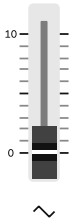
VCF and VCA

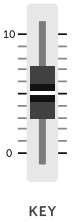
The filter decides how bright each note is. It is a four-pole low-pass modeled on the original's: everything above the cutoff is cut steeply, and resonance makes the cutoff itself ring. Four things move the cutoff besides your hand — the envelope, the modulator, the keys you play and, new in 2.0, the oscillator itself — and most of Mono One's character lives in how you combine them. The VCA after it sets how loud.











FREQ

The cutoff. At the top the sound passes untouched; as you bring it down the brightness goes first, then the body, until only the fundamental is left.

RES

Rings at the cutoff. A little sharpens the filter into a vocal, squelchy peak; toward the top it sings on its own, a clean sine at the cutoff.

FM

Shakes the cutoff with the oscillator itself, at audio rate: a light growl low on the fader, clangorous and metallic further up. The switch picks the wave that does it: the sub, the saw or the pulse.

ENV

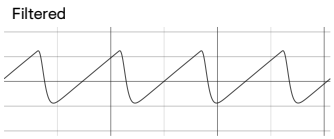
How far the envelope opens the cutoff on every note: the snap of an acid bass, the slow swell of a pad.

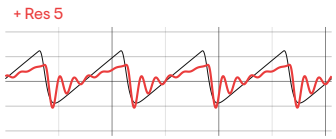
MOD

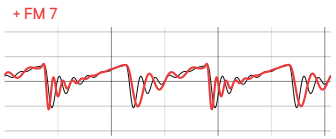
How far the modulator moves the cutoff: a wah, a slow sweep, or random steps.

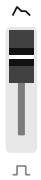
KEY

How far the cutoff follows the keys. At 10 the filter plays in tune with the oscillator, so a singing filter can be played as a second voice.









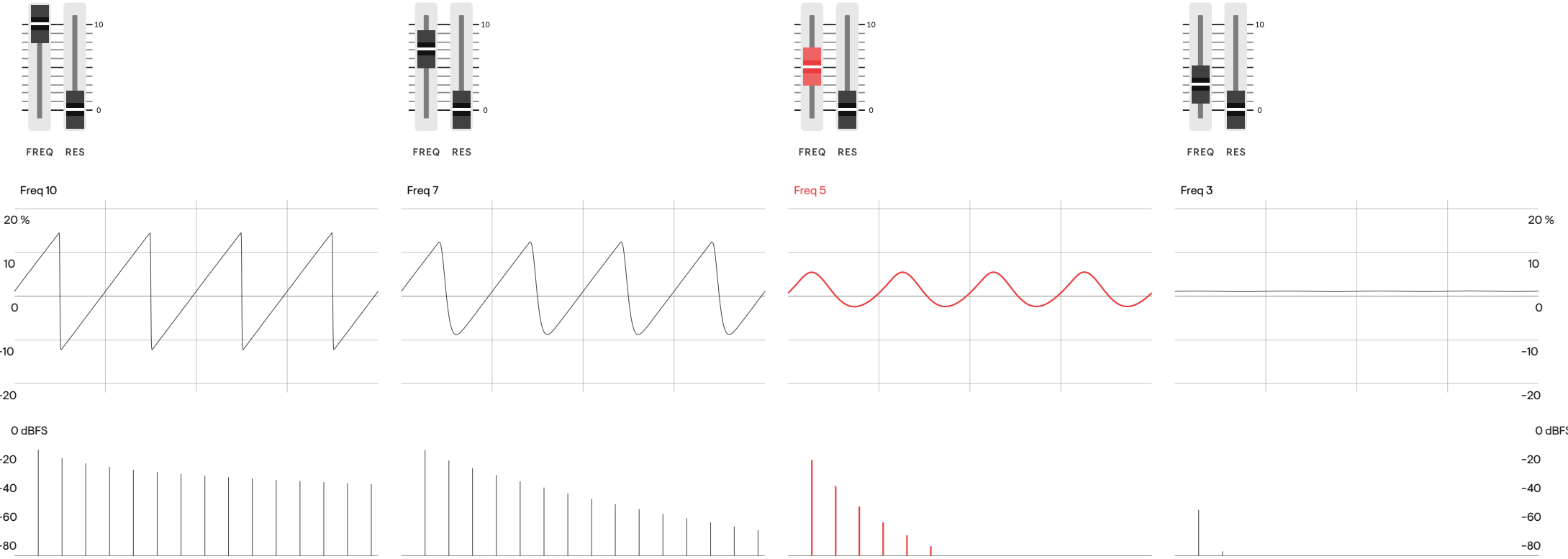
VCA

Env lets the envelope set the level of each note; Gate opens fully while a key is held, leaving the envelope to work on the filter alone.

Cutoff

Freq is the most played control on the panel, and this is what it does to a single saw note. Wide open, every harmonic comes through and the wave keeps its sharp edge. A little lower the top harmonics go and the edge rounds off: the note keeps its body and stops buzzing. At the middle of the fader only the first few harmonics survive and the wave is nearly a sine, soft and round; below that the cutoff falls under the note itself and the sound fades away.

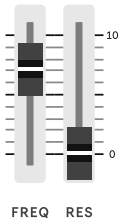
Each step takes away from the top, never from the fundamental, which is why a filter sweep sounds like a mouth closing rather than a fade. With Key at 0 the cutoff stays put while you play, so high notes come out darker than low ones.

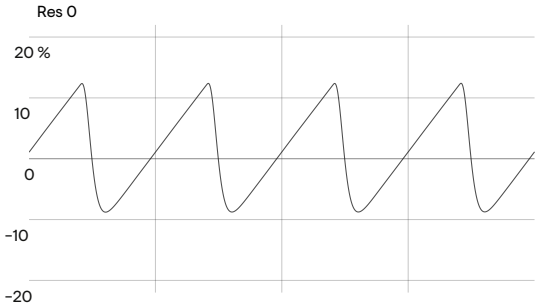


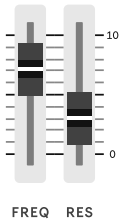
Resonance

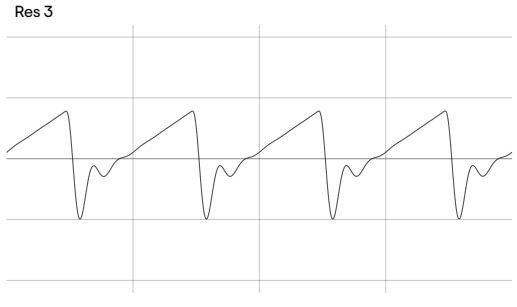
Resonance feeds the filter's output back to its input, and the harmonics nearest the cutoff jump out. A little gives the filter a vocal edge; halfway, the peak is clear enough to hear the cutoff as a note of its own, the squelch acid lines are built on.

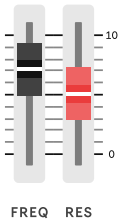
Near the top of the fader the filter starts to sing by itself, a pure sine at the cutoff that rings even with every mixer fader down. With Key at 10 that sine plays in tune: a second oscillator for whistles, zaps and kick drums. As the peak rises the note's own fundamental drops a little, so a resonant sound is thinner underneath than a plain one.

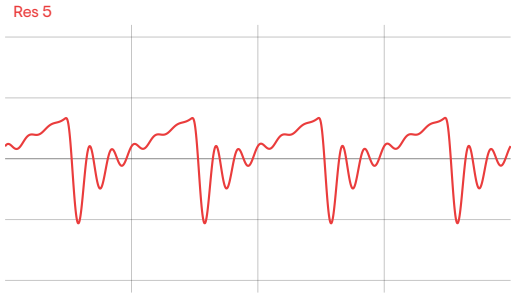


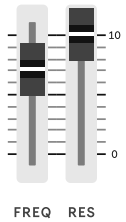


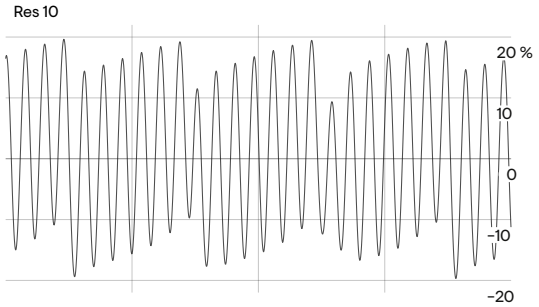








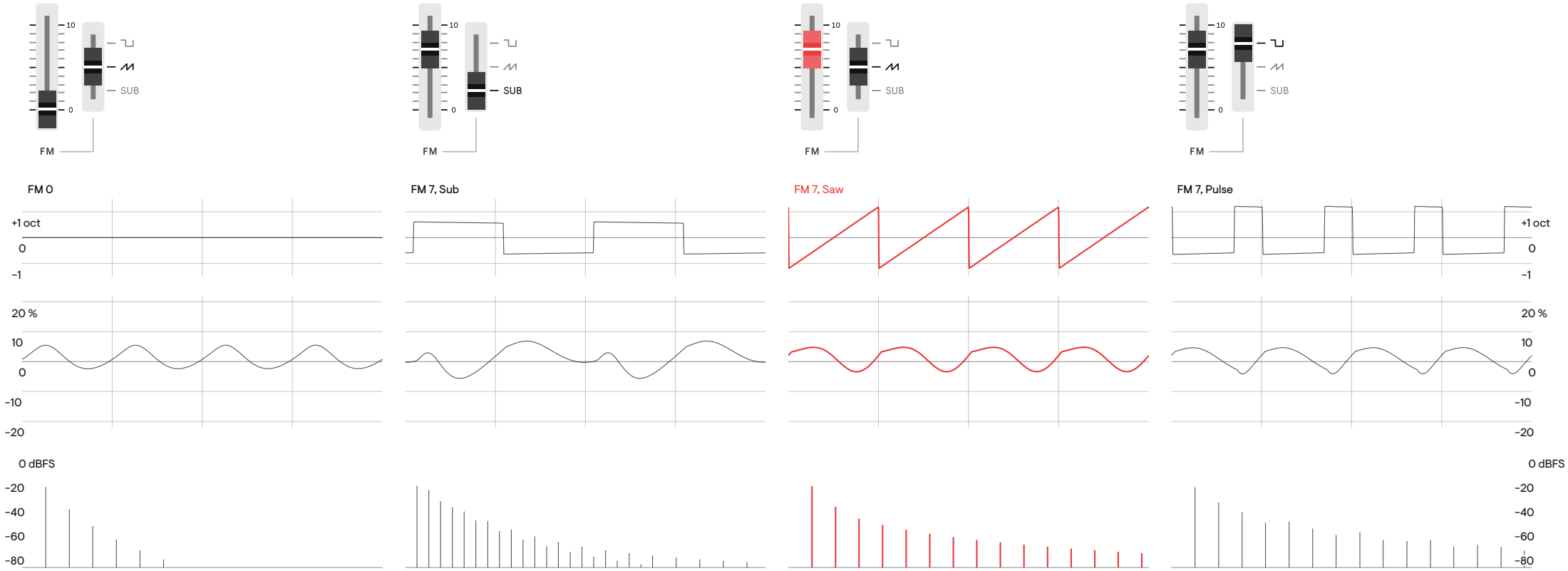




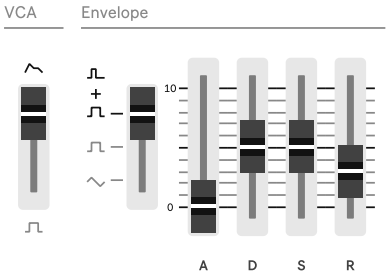
Filter FM

Filter FM is new in 2.0: the oscillator's own wave shakes the cutoff hundreds of times a second. Low on the fader it adds a growl to the note, a rough edge a plain filter can't make. Further up, new tones appear on both sides of the note and the sound turns clangorous and metallic.

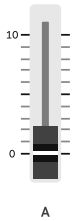
The source switch sets the flavor. The sub moves the cutoff at a half or a quarter of the note's rate, so new tones appear under the note: a growl. The saw and the pulse move it at the note's own rate and change the harmonics above it instead, the saw smoothly, the pulse with a harder edge. The back panel lets the envelope, MPE and aftertouch add FM per note, so a sound can clang at the attack and settle as the note holds.



VCA and Envelope

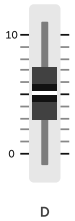


The envelope is the shape of a note in time. Pressing a key starts it: it rises (Attack), falls back (Decay) to the level it holds while you keep the key down (Sustain), and when you let go it fades out (Release). It drives the amplifier when the VCA is on Env and opens the filter as far as the VCF's Env fader asks, so one envelope shapes both the loudness and the brightness of every note.



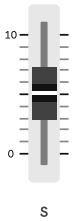
ATTACK

How quickly the note arrives. At 0 it is there at once; higher, it fades in, for swells and bowed sounds.



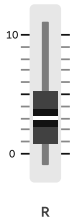
DECAY

How long the fall from the peak to the sustain level takes. Short for plucks and percussive basses, long for notes that keep evolving.



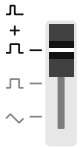
SUSTAIN

The level held while the key is down. At the bottom the note dies away on its own, leaving only a faint trace, as the original does.



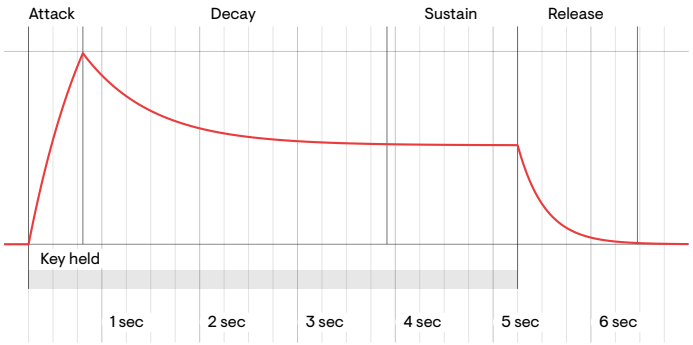
RELEASE

How long the note rings after you let go: tight endings low on the fader, long tails high.



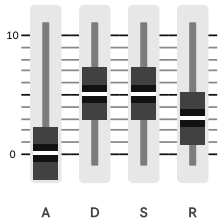
TRIGGER

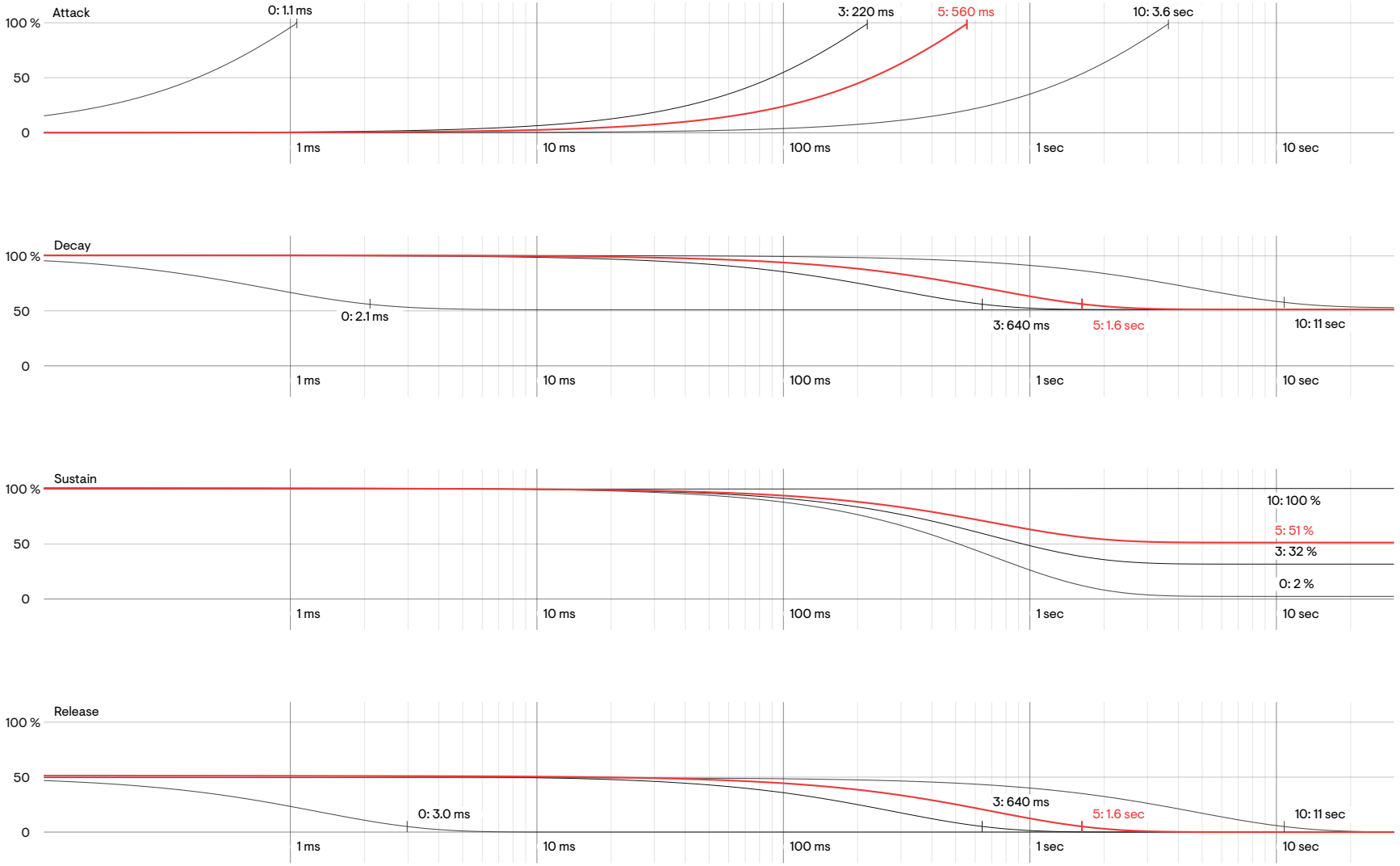
When the envelope starts again: on every key, only on separated notes, or with the modulator while you hold a note.



Envelope Times

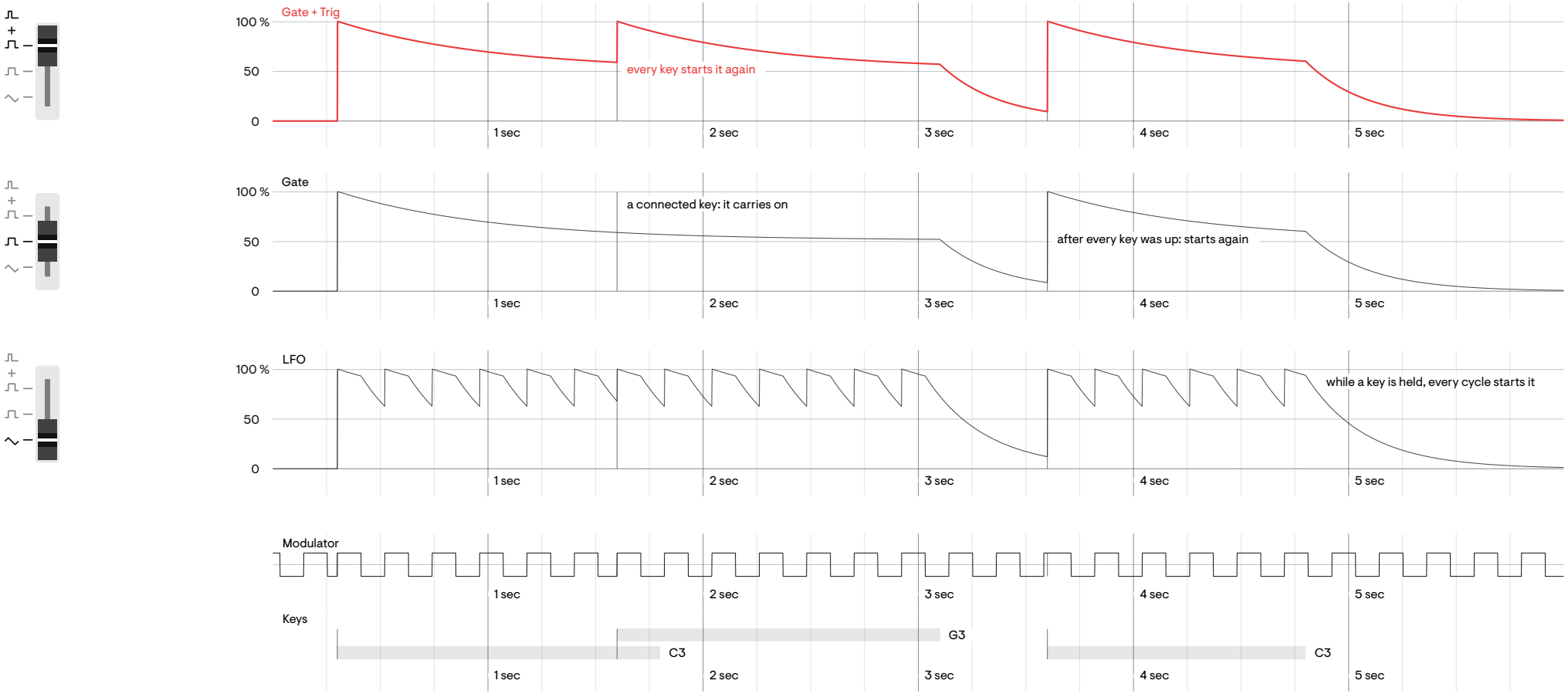
The Attack, Decay and Release faders cover a wide range, from a couple of milliseconds to more than ten seconds. The bottom of every fader is a snap: attack, decay and release happen within a few milliseconds, the click of a bass that starts and stops right on the beat. The lower half is where most playing happens; the top half stretches each stage quickly into seconds, for pads and drones. Sustain is a level, not a time: how much of the peak the note keeps while the key is down.





Trigger Modes

Whether a note starts a new envelope changes how a line feels. Play the same phrase in all three positions and you hear three instruments.



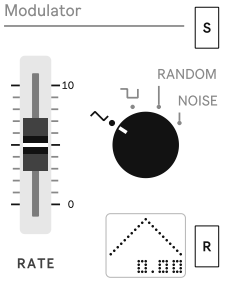
Gate + Trig: every key starts the envelope again, even when the notes overlap, so each note of a legato run gets its own attack, crisp and articulated.

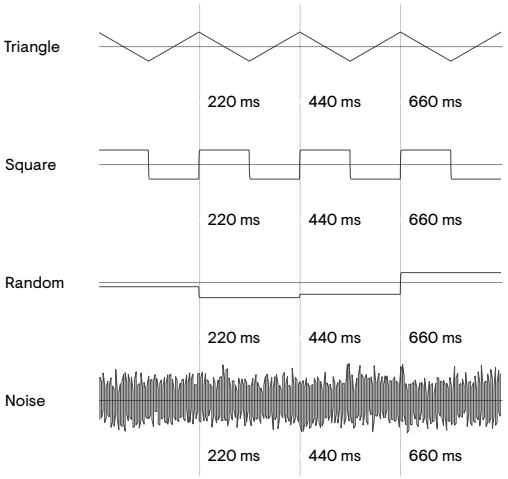
Gate: connected notes ride on the envelope that is already running; it starts again only once every key is up. Play legato for a smooth, singing line, detached for an attack on every note.

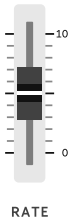
LFO: while a key is held, the modulator restarts the envelope on every cycle, and one held note becomes a repeating pattern, free or locked to the tempo.

Modulator

The modulator is a second, slow oscillator you don't hear directly: it moves things. Its one output goes to three places, each with its own amount — the oscillator's pitch (VCO Mod), the pulse width (PWM on Modulator) and the cutoff (VCF Mod) — and in LFO trigger mode it restarts the envelope too. Set its shape and speed here; the scope shows what it is doing.

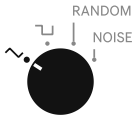






RATE

The speed. Free running it reaches from a slow drift of ten seconds a cycle to a fast buzz, with the slow, musical rates spread over the lower half as on the original slider. With Sync on, the fader steps through divisions of the tempo.



SHAPE

Triangle for vibrato and sweeps, square for trills and two-step jumps, random for a new value every cycle, the classic burble, and noise, a fast random signal for rough texture.



SYNC

Locks the rate to Live's tempo. The phase follows the transport, as the next page shows.



R

Restarts the cycle on every new note, so each note gets the same movement from the same point.

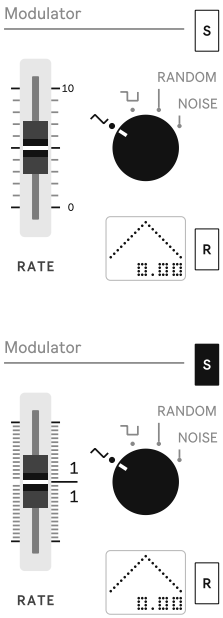


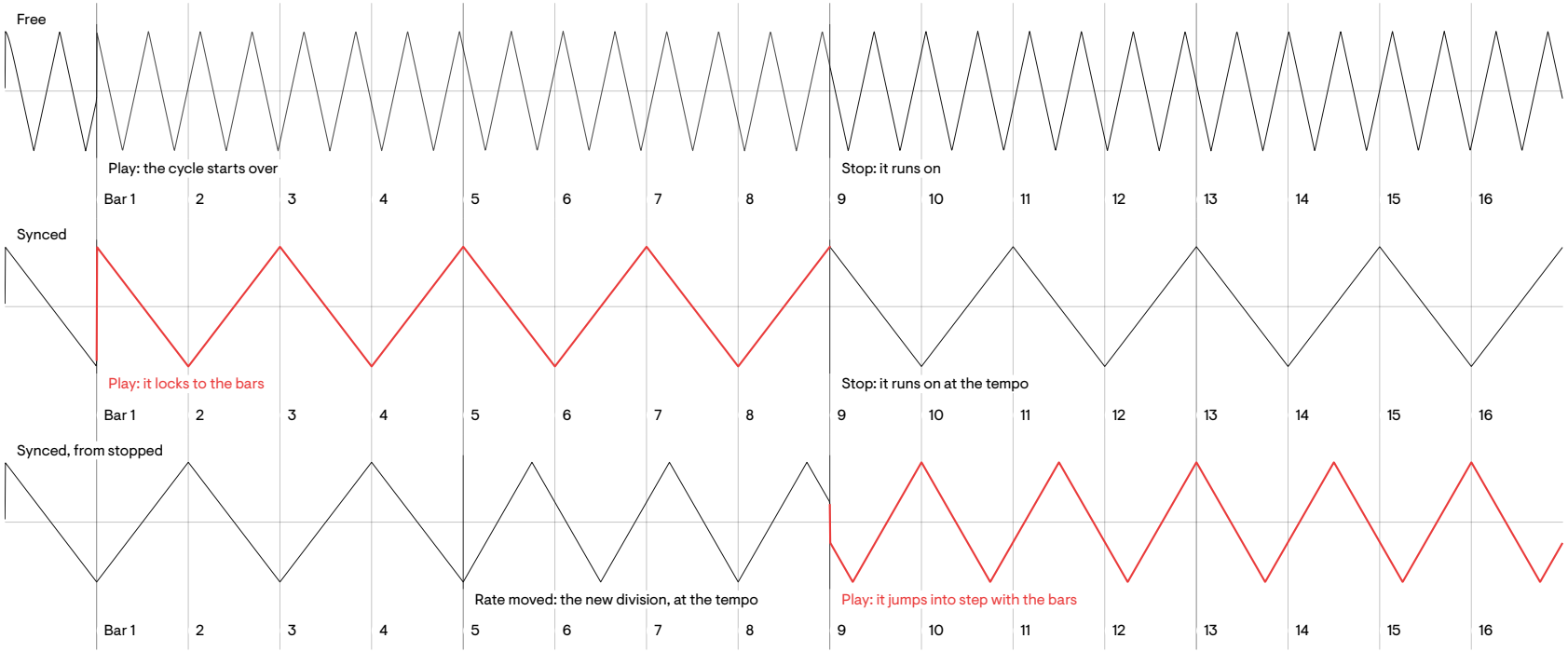
SCOPE AND PHASE

The display draws the shape as it runs, the tempo light and the start phase beside it. Drag the scope up or down to set where the cycle begins when it restarts.

Free and Synced

Live's transport talks to the modulator. What it does depends on Sync, and knowing it saves a lot of puzzling over why a sweep lands differently on every take.





Free running: starting the transport resets the phase, and stopping it lets the modulator carry on at its own rate.

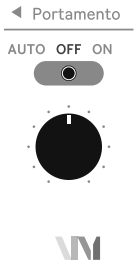
Synced: starting the transport resets the phase and locks it to the bars; stopping it lets the modulator run on.

Synced and stopped: the modulator keeps running, a rate change follows the tempo, and pressing play brings it into step with the bars, as if the song had played from the start.

Portamento

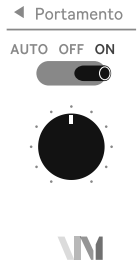
Portamento slides the pitch from one note to the next instead of jumping. The lever decides when it slides and the knob how long it takes, and between them a glide stops being an effect and becomes a way of playing: a touch of it, the default, smooths a bass line without anyone noticing; a lot makes a lead sing. Click a label to select a position, or click the lever to step through them.

The arrow in the block's corner folds it away to a narrow strip at the device's edge, and the device narrows with it; click the strip to open it again.



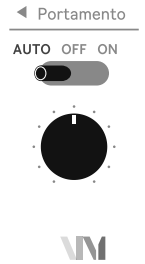
OFF

No glide: every note lands on its pitch at once.



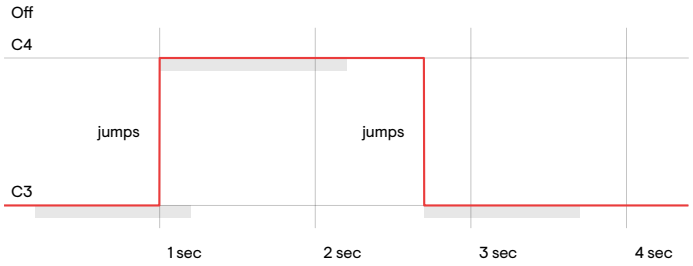
ON

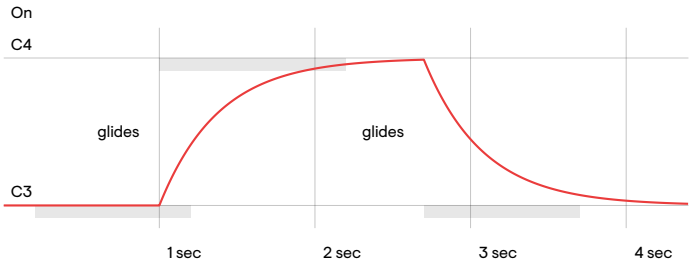
Every note glides from the last one, connected or not.

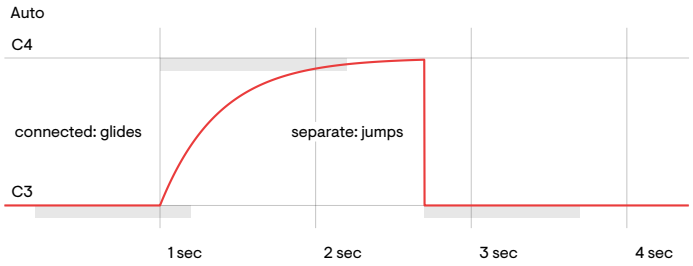


AUTO

Glides only between connected notes, when you press a new key while still holding the last. Separated notes land at once, so you decide note by note: legato to slide, detached to jump.



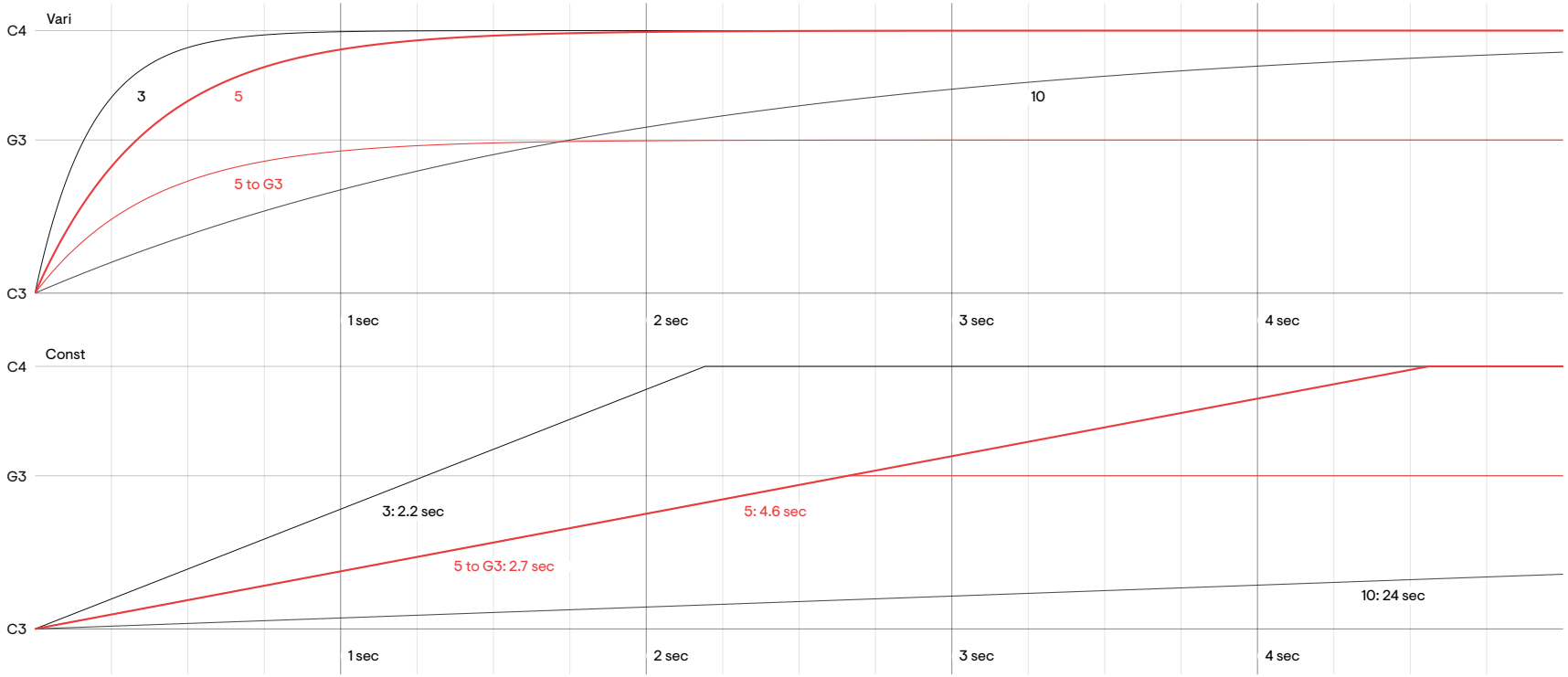




Glide Time

The Portamento knob sets how long a glide takes, from a barely heard smear to a swoop that takes seconds to arrive. How the pitch travels is set on the back panel. On Vari, every glide takes the knob's time whatever the interval, so an octave leap and a semitone step arrive together, fast at first and easing into the note. On Const, the pitch moves at a steady speed, so wider intervals take longer, like a finger sliding along a string.





Output and Spread

The Output column is the end of the line: the level that leaves the device and how wide it is.



OUTPUT

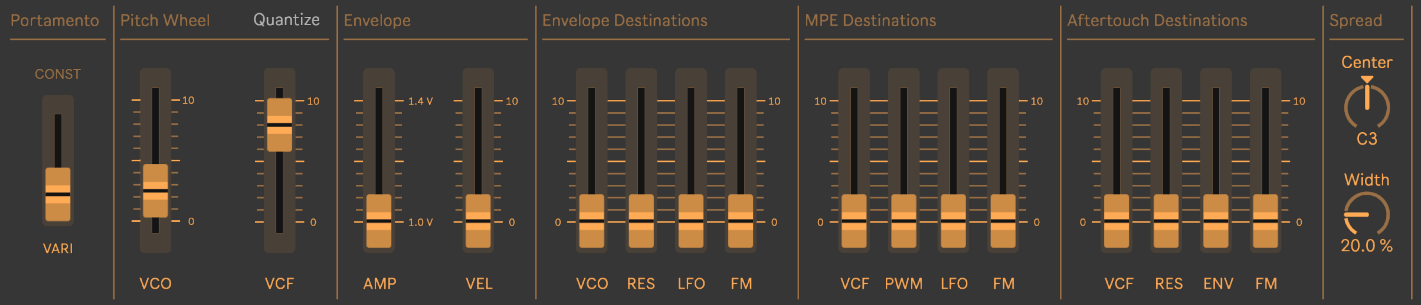
Trims the level by up to 24 dB either way, after everything else. A single wave sounds quieter than a blend; this is where you make up for it.

SPREAD

Plays the right channel on a second unit. At Mono both channels are the unit set by the left serial; turning Spread up fades the right channel over to the unit set by the right serial, with its own oscillator, filter and noise. A matched pair stays close, a Random pair goes wide, and the level rises a little with Spread so the sound keeps its loudness as the channels move apart.

The Back Panel

Behind the logo sits what the original kept out of sight or never had: how the portamento travels, what the pitch wheel does, how hot the envelope runs, where MPE, aftertouch and the envelope send their extra movement, how notes spread across the stereo field, and the serial numbers of the two units you are playing. Set it once for a sound or a controller and leave it: presets don't store it, so your setup carries from patch to patch.



Random serial introduces additional differences between channels, while stereo serials are for perfect channel matching.

Serial
303102 – 303103

For more information visit monomono.audio

PORTAMENTO AND PITCH WHEEL

Vari or Const glides, the wheel's range, its semitone steps, and how far it moves the cutoff.

ENVELOPE

The envelope's voltage, which drives the filter and the amplifier harder as it rises, and how much velocity scales it.

DESTINATIONS

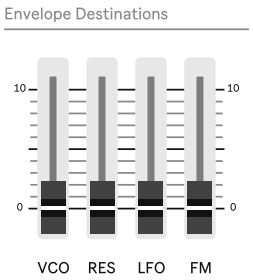
The envelope, MPE slide and aftertouch, each sent to places the front panel can't reach.

SPREAD AND SERIALS

The note spread across the stereo field, and the two units you are playing.

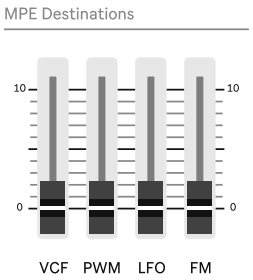
Destinations

Three blocks of the back panel route expression into the sound, and two more set up the wheel and the envelope. Each fader is an amount: at 0 the route is off.



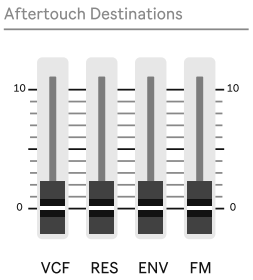
ENVELOPE DESTINATIONS

The envelope bends the pitch, raises the resonance, speeds up the modulator (free running only) and adds filter FM: a drum's pitch drop, a resonant zap, a vibrato that quickens, a clang that settles as the note decays.



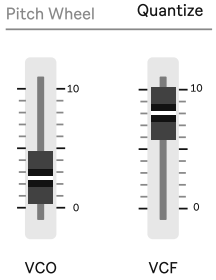
MPE DESTINATIONS

Per-note slide (CC 74 on an MPE controller) speeds up the modulator, moves the pulse width, opens the filter and adds filter FM, each note on its own.



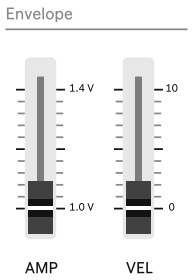
AFTERTOUCH DESTINATIONS

Pressing into the key raises the envelope level, opens the filter, raises the resonance and adds filter FM.



PITCH WHEEL

VCO sets the wheel's range in semitones and Quantize steps it to whole semitones; VCF lets the wheel move the cutoff as well.



ENVELOPE

AMP sets the envelope's voltage, 1 V by default: higher drives the filter and the amplifier harder and distorts them. VEL sets how much velocity scales the envelope.

Serial Numbers

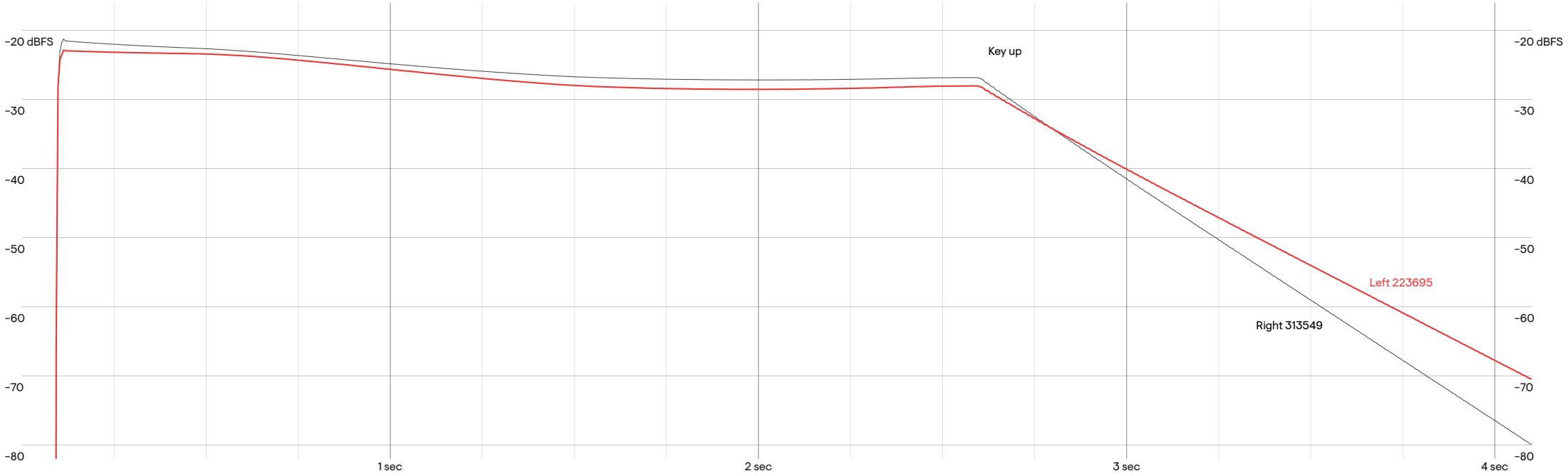
Random serial introduces additional differences between channels, while stereo serials are for perfect channel matching.

Serial
303102 – 303103

For more information visit monomono.audio

No two SH-101s sound quite the same. Each left the factory with its own resistors, capacitors and trimmers, all inside their tolerances, and those small differences move the envelope times, the modulator rate, the filter's cutoff and resonance, the mixer levels and the tuning. In Mono One every serial number is one such unit, its parts drawn inside those tolerances.

The serials live on the back panel, behind the logo. The left serial is the unit you play, and the right one is a second unit that Spread brings in on the right channel: at Mono both channels play the left unit, and as you turn Spread up the right channel fades over to the other one, with its own oscillator, filter and noise. Stereo picks a matched pair, two consecutive serials that stay close; Random draws two units far apart for a wide, lively image. The differences are small on purpose: a pair, not a clone.



MIDI, MPE and Push

Mono One plays from any MIDI keyboard, from MPE controllers and from Push. It is monophonic and the newest key wins: hold a note, play another and the new one sounds; let it go and the held note comes back, which is what makes trills and Auto portamento work under the fingers.

Per-note pitch bend moves the oscillator, so finger glides on an MPE controller bend each note. Slide (CC 74) and pressure drive the MPE and aftertouch destinations on the back panel, and velocity scales the envelope by the amount set there. Other CCs are left free for you to map.

On Push 2 and Push 3, standalone included, the controls come in eight banks: VCO, VCF, Envelope, Modulator, Portamento, VCA, Mod Sources and Presets. The first encoder of Mod Sources pages through the MPE, aftertouch, pitch-wheel and envelope routes on the other seven; Presets steps through the bank by name and sets the two serials.

Mono One needs Live 11 Suite or later.

Presets

The presets live inside the device. The strip on its left edge browses, recalls and stores them without leaving Live, and the factory bank travels with the device wherever it goes: an Init patch, seventeen Monomono patches, then the forty Sample Sounds from the SH-101 Owner's Manual, set up as the manual charts them.



BROWSE

Step through the bank, or pick a preset by name.

STORE

Save your sound as the user preset.

IMPORT AND EXPORT

Load a preset from a file, or save one to share.

WHAT A PRESET STORES

The front panel's controls, Range included. The back panel, Output and Spread stay as they are, so your setup and stereo width carry across presets.

Under The Hood

Monophonic synthesizer modeled on the circuit of the Roland SH-101

Envelope, filter, mixer, modulator and portamento follow the original circuit, slider by slider

Four-pole resonant low-pass filter, 4× oversampled, with filter FM from the sub, the saw or the pulse

Pulse, sawtooth and sub oscillator at once, plus noise; pulse width by hand, modulator or envelope

Every serial number its own unit inside the original's tolerances; Spread plays the right channel on a second unit

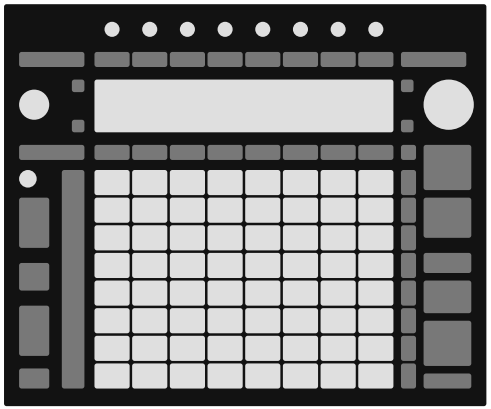
Four modulator shapes, free or tempo-synced, with a scope and start phase

Portamento Off, On or Auto, with variable or constant rate; the block folds away

Envelope, MPE, aftertouch, velocity and pitch-wheel routing on the back panel

58 presets built into the device, with import and export

Every continuous control takes Live's modulation



FULL SUPPORT FOR PUSH 3 STANDALONE AS WELL AS PUSH 2

MONO ONE REQUIRES LIVE 11 SUITE OR LATER

Device Data

Specifications

	MONO ONE
Voice	Monophonic, the newest key wins; per-note pitch bend, slide and pressure (MPE)
Oscillator	Pulse with pulse width modulation, sawtooth, sub oscillator one or two octaves down, noise
Filter	Four-pole resonant low-pass, 4× oversampled; filter FM from the sub, the saw or the pulse
Modulator	Triangle, square, random, noise; free or synced to the tempo
Envelope	ADSR; Gate + Trig, Gate and LFO trigger modes
Stereo	Spread: the right channel on a second unit; note spread around a center note
Presets	58 built in, with import and export
Parameters	Every continuous control takes Live's modulation; eight Push banks
Requires	Live 11 Suite or later; Push 2 and Push 3 standalone

Acknowledgments

I would like to extend my deepest gratitude to Girts from Erica Synths in Latvia and Valts from Volt Music Store in the Netherlands. Your generosity in lending me your precious SH-101s made it possible for me to study, capture, and ultimately model the unique character of this iconic instrument.

This project simply wouldn’t have been the same without your support. Thank you for trusting me with your gear, for sharing your passion for synths, and for being part of the journey that led to the creation of Mono One.

Disclaimer

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The people quoted or credited in this manual are quoted from the published sources below. Their words describe the original hardware, not Mono One, and no endorsement by any of them is claimed or implied.

Toshio Yamabata, on designing the SH-101: Kaori Tsuboi, “Roland no Gakuya nite”, Roland Japan, 2019. Thomas Dolby: One Two Testing, August 1984, and Sound On Sound, May 1992. Howard Jones: Dan Goldstein, Phaze 1, January 1989. Gary Stevenson and Paul King, on “We Close Our Eyes”: Ralph Denyer, Sound On Sound, March 1986. Graham Massey, on MIDI: The Ransom Note, about 2015; on 808 State’s first album and “Pacific State”: Richard Buskin, Sound On Sound, April 2014. Paul Hartnoll: Simon Price, Electronic Sound, April 2015. Gerald Simpson, on “Voodoo Ray”: Red Bull Music Academy, 2013, and Tom Doyle, Sound On Sound, July 2015. Richie Hawtin, on “Koma”: Future Music, via MusicRadar, 2016.

The history also draws on Roland’s SH-101 service notes and 1982 catalog, and on the work of Dave Gale. None of them reviewed or endorsed Mono One.

Release Notes

2.0 — NOVEMBER 16, 2026

Engine rebuilt on the SH-101 circuit. Serial numbers set per-unit component tolerances. New front panel.

Envelope and filter rebuilt stage by stage. Freq and Res follow the hardware's slider laws; the filter self-oscillates from Res 7.8 to 8.1, depending on Freq. Attack, Decay and Release take 1–3 ms at 0.

Key tracking trimmed as in the service notes: within about 1.5 cents per octave.

Mixer slider law changed: half travel gives about half level (was a fifth). Sub oscillator at full about 4 dB lower.

Modulator Rate: new slider law, 0.1 Hz at 0. Synced rates unchanged.

Portamento: longest glide about ten times longer. Default 0.2.

Noise: low-pass at about 700 Hz.

Serial numbers set envelope times, modulator rate, cutoff, resonance, mixer levels and tuning within component tolerances.

Spread: the right channel plays a second unit, set by the right serial, with its own oscillator, filter and noise; 0 is mono. Output rises by up to 3 dB with Spread. The display shows Mono, the amount and Stereo.

MIDI and MPE as in Mono Two: per-note pitch bend to the oscillator, CC 74 to the MPE destinations. Other CCs no longer mapped.

New: presets. 58 factory presets: an Init patch, 17 Monomono patches and the 40 Sample Sounds from the Owner's Manual. Import and export.

New: filter FM. FM fader in the VCF, source switch Pulse / Saw / Sub. Envelope, MPE and aftertouch can modulate the FM amount (back panel).

New front panel. Clickable legends on Range, Shape, the slide switches and the portamento lever. Range knob, 16' to 2', stored with presets. Modulator panel with a scope and a phase readout. All continuous controls accept Live modulation; Pulse Width, Cutoff, Resonance, FM, LFO Rate and Sustain show it as a bar beside the slider. Faster load and redraw.

New: the Portamento block folds to a strip at the device's left edge; the device narrows with it.

Push: eight banks. Mod Sources pages through the MPE, aftertouch, pitch-wheel and envelope routes; Presets selects by name and sets both serials.

Requires Live 11 Suite or later.

1.2.1 — MAY 6, 2025

Live 12.2 compatibility update. Fixed incorrect modulator labels on Push.

1.2 — APRIL 11, 2025

ADSR envelope generator reworked as a component-accurate model. Adjusted log taper fader attributes to match the hardware more closely. Fixed the envelope mode switch labels on Push. Modulator reworked for synced mode. New envelope routing options on the back panel. Reworked signal path and spread mechanics. 20–25 % CPU decrease. Various circuit adjustments. Presets added to the library.

1.1 — JANUARY 24, 2025

Refactored and reworked the sub generator to hardware specs. Fixed the LFO envelope retrigger mode to hardware specs. Fixed the octave switch labels on Push. Minor circuit adjustments for a bit more analog authenticity.

1.0 — DECEMBER 16, 2024

Initial release.