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Niseko

Polyphonic Additive Synthesizer
for Ableton Live

v1.05

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Quick Reference

Niseko is an 8-voice polyphonic additive synthesizer. Each voice is formed by a set of 24 partials, defining the harmonic structure through a focused set of controls. Unlike subtractive designs like Maya, which shape sound by filtering harmonically rich waveforms, Niseko builds its tone from the ground up, giving direct control over its harmonic content.

Adjustable partial spacing moves the sound from harmonic to inharmonic, while per-partial stereo placement distributes the sound across the stereo field at the source.

A curated set of presets covers everything from smooth pads to sharp leads and more experimental textures. Envelope, LFO, and time-based ramps add movement and evolution, from subtle motion to more pronounced changes over time.

With a carefully selected set of controls, each adjustment has a direct, audible impact, making the instrument responsive and musical. Its integrated stereo design delivers a wide, detailed sound that sits naturally in a mix.



What is Additive Synthesis?

There are several types of synthesis and sound sculpting, and additive synthesis is one of them. Let's look at the most basic principles of how sound is generated inside these black boxes.

ANATOMY OF SOUND



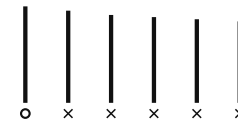
In the most basic form, any sound can be described as a sine wave. It sounds like a pure tone at a specific frequency because it has no harmonic content – it only oscillates at a single frequency.



Changing a sine into a triangle makes the sound a bit sharper, because unlike a sine wave, a triangle introduces additional harmonics on top of the fundamental.



Turning a triangle into a sawtooth or square wave makes the sound even brighter and sharper, because these shapes contain more harmonics.

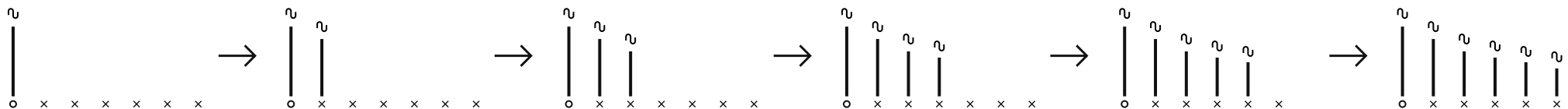


Every harmonic can be thought of as a separate simple tone. Combined together, they form a harmonically rich sound.

ADDITIVE APPROACH

Additive synthesis approaches sound differently. Instead of starting with a harmonically rich waveform, it constructs the sound by combining multiple simple tones. Each of these tones represents a harmonic (or overtone) of a fundamental frequency.

By adding more harmonics, the sound becomes richer and more complex. By using fewer, it stays simple and pure.



What is Niseko

THE IDEA

Niseko is conceived as a bit of a parallel reality synth, where it takes the idea of an additive synth and reimagines it using modern sensibilities and DSP approaches, but built with 80s tech in mind. It's like a concept – a prototype of the future from the past.

While Niseko is an additive synth at its core, it combines various synthesis techniques – for example, it allows more complex waveforms to be generated by the oscillators. It also has PM capabilities.

There's no granular control over each harmonic – instead, Niseko provides tools that allow deep and meaningful artistic tone shaping with a handful of controls. On top of that, it employs several concepts characteristic of that era of synthesizers.

MORPHING OSCILLATORS

Oscillator sources morph from sine to triangle to sawtooth waveforms. This changes the harmonic content generated by each partial – moving from clean and pure tones to brighter and harmonically richer sounds.

PHASE MODULATION

Phase modulation introduces additional harmonic complexity by modulating the phase of the oscillator using higher partials. While technically different from FM, it produces very similar sonic results – ranging from subtle movement and richness to metallic and unstable tones.

WAVE FOLDING

Soft wave folding bends the waveform back onto itself once it exceeds a certain level. This generates additional harmonics and adds brightness, edge, and complexity.

12-BIT WAVETABLE RESOLUTION

Oscillator sources are based on 12-bit wavetable data. This introduces quantization and subtle stepping in the waveform. It's part of the sound and contributes to the overall character.

24 PARTIALS

Each voice uses a fixed number of 24 partials. You don't control each partial directly – instead, they are shaped together through a set of higher-level parameters.

LIMITED ALIASING CONTROL

Aliasing is not fully removed. Some aliasing artifacts are allowed through, which adds to the overall character of the sound. This becomes more noticeable under heavier modulation.

THE RESULT

Combining all these ideas together allows Niseko to produce unique harmonically rich signature soundscapes that make any track stand out.

Niseko Anatomy

Let's look at how Niseko shapes the sound. There are 4 main set of controls on the panel — each one is dedicated to the a specific section of the signal chain.

Unlike the digital-analog approach of modeled synths like Mono One and Maya where each section of the signal chain shapes the sound, in Niseko the biggest load comes to calculating control signals for each of the 24 oscillators inside the core generator.



OSCILLATORS' CONTROLS

Shape, mod and fold controls dedicated to oscillator output and amount of modulation and wave folding of the main oscillator.



HARMONIC LEVEL & INTERVAL CONTROL

Slope and Interval adjust the levels of all 24 partials and interval sets the distance ratio between them.



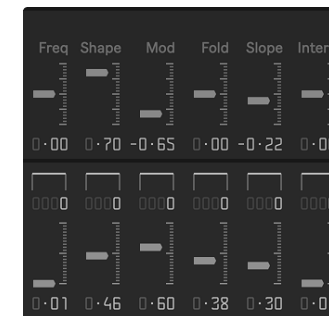
VOICE STEREO WIDTH CONTROL

Course is area dedicated to depth of modulation of the partials' position in the stereo field. It's somewhat similar to effect encountered in Leslie speaker systems without the phase distortion.



ADSR ENVELOPE & LFO CONTROLS

Classic ADSR envelope and syncable LFO (low frequency oscillator) with adjustable wave shape. Arrow opens modulation destinations.



MODULATION DESTINATIONS

Modulation matrix to adjust amount of modulation sent to controls from envelope and LFO. With controls over delay ramp and direction for more expressive playing.



OUTPUT

Total output section post VCA to adjust the loudness after voice summing.

This section is the main sound design tool as it controls the structure and the timbre of the voice.

Focus and stereo width of the voice.

This section is dedicated to voice dynamics and makes the voice live and breathe inside your track.

Shape

Oscillator Waveforms

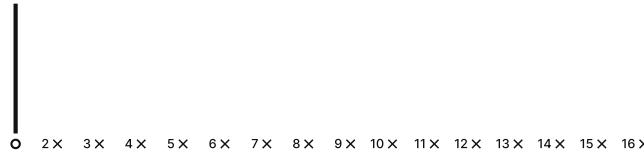
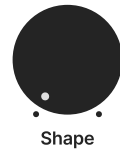
Naturally occurring harmonic content is generated by each partial inside each voice.

As there are 24 oscillators per voice, depending on the Slope and Interval setting which sets the level of each oscillator — you can go from clean and subtle, to a massive mess in a heartbeat with just a single dial.

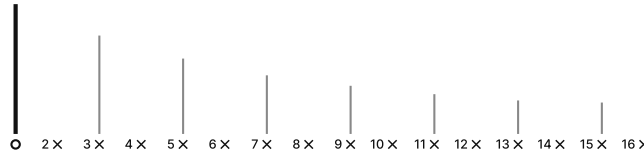
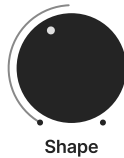
Fundamental controls define the base waveform and how it is modified through phase modulation and wave folding.

SHAPE

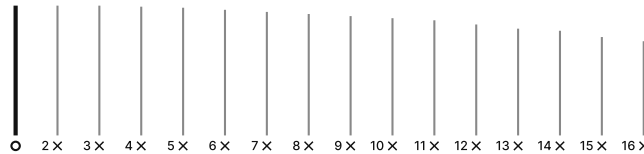
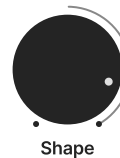
Shape morphs the oscillator waveform through a wavetable from sine → triangle → sawtooth. This changes the naturally occurring harmonic content generated by each partial.



Sine wave (Shape at 0) doesn't generate any harmonics, you only hear fundamental frequency of the note.

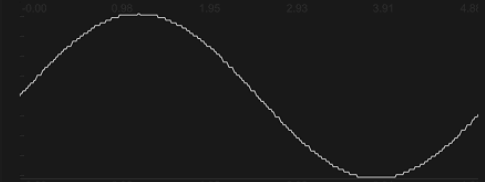


Triangle wave (Shape 0-0.5) generates subtle odd harmonics adding a bit of sheen on top.

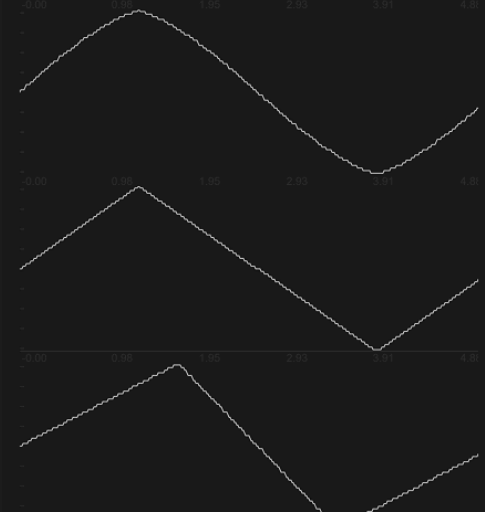


Saw wave (Shape 0.5-1) generates full spectrum of harmonics producing the richest sound.

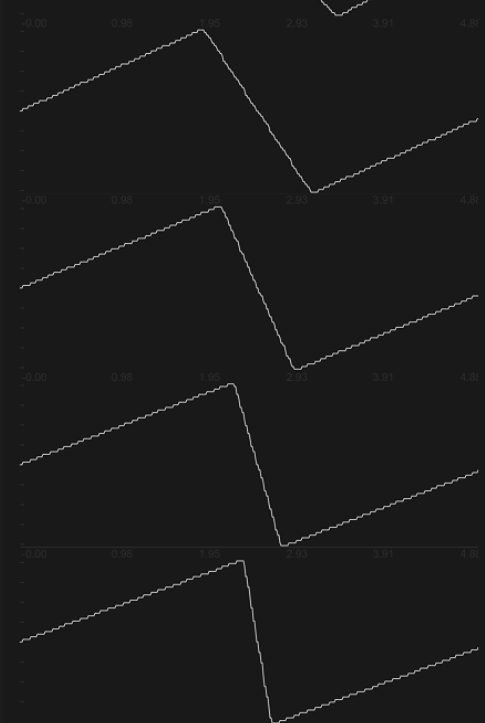
SHAPE 0%



SHAPE 50%



SHAPE 100%

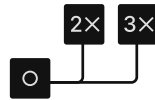


Mod

Phase modulation

Mod adds complexity and richness to the voice, but it also reduces the prominence of the fundamental by both lowering its level and masking it with additional harmonics.

Even though it's technically phase modulation — which is computationally more efficient — sonically it is similar to frequency modulation (FM).

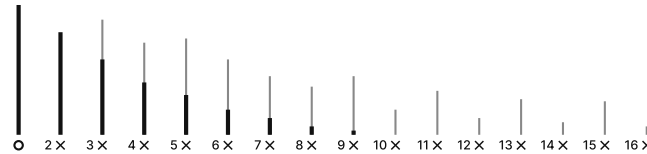
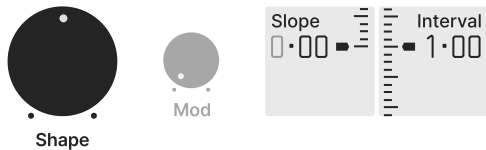


In technical terms, Mod controls the amount of phase modulation applied to the fundamental from higher partials (2nd and 3rd). This introduces phase distortion at audio rates based on the partial frequency (Interval) and level (Slope).

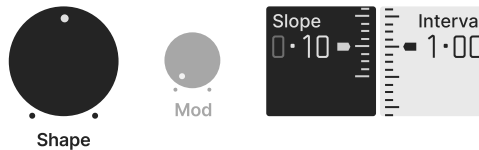
To investigate this effect in the context of timbre, let's start with a simple triangle shape and gradually add some modulation.



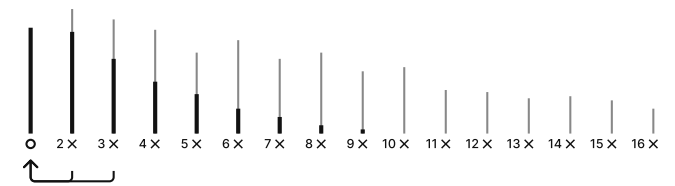
Starting with a simple triangle shape slightly left of center on the Shape dial creates a set of subtle odd harmonics.



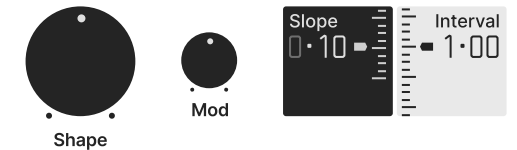
Adding some Slope reveals additional partial oscillators spaced at a 1.00 Interval value relative to the fundamental — forming a harmonic structure.



Unlike subtractive synthesizers like Mono One or Maya, where most sound-building blocks are arranged in series, Niseko's controls are deeply interconnected. This creates a lot of opportunities for unexpected and interesting timbral combinations when exploring different parameter interactions.



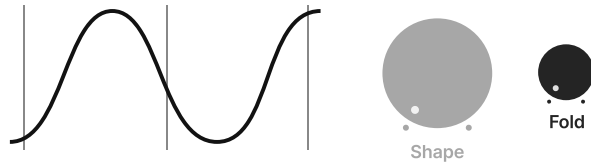
Adding modulation routes signal from the 2nd and 3rd partials into the fundamental, dramatically changing the timbre.



The Mod dial has no effect until Slope is above 0, because the levels of the 2nd and 3rd harmonics are otherwise too low.

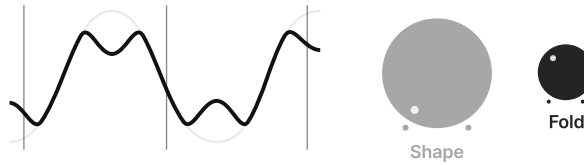
Fold

Wave Folding



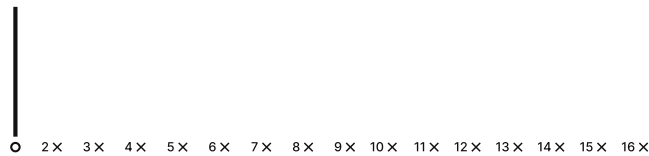
Let's generate a simple sine wave with our fundamental oscillator.

Fold controls wave folding applied to the fundamental oscillator signal. When the waveform exceeds a certain level, it folds back onto itself, creating additional peaks and discontinuities in the shape. Let's first look at what happens to a sine wave before checking the frequency graphs.

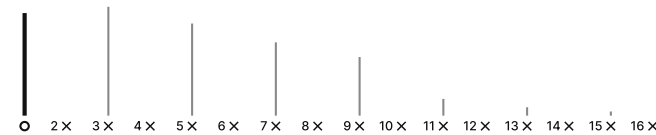


As Fold increases, the sine wave starts folding back toward the center line. This happens on both the positive and negative sides of the waveform.

Let's now check the frequency response to see what this means for the timbre of the voice.



As we've seen before, a sine wave doesn't generate additional harmonics, so only the fundamental frequency is present.

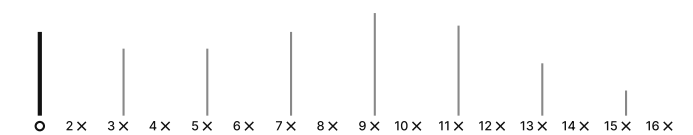


Adding a small amount of wave folding introduces additional harmonics, primarily at odd harmonic frequencies relative to the fundamental.

Fold doesn't require any other parameter to have an effect, since it operates directly on the fundamental oscillator. However, combining it with Mod or more complex waveforms opens up a much wider range of tones.



As Fold continues increasing, additional folds appear, generating more harmonics from the original sine wave. You can also notice the overall amplitude of the waveform decreasing.



Pushing Fold further generates even more harmonics. Notice how the spectrum gradually shifts away from the fundamental, emphasizing higher frequencies and changing the overall timbre.

Glide

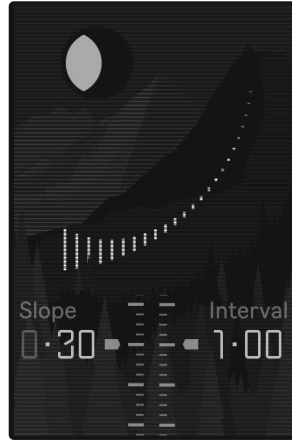
Glide creates a smooth gliding effect between notes, causing the pitch to slide between played notes rather than jumping instantly from one to another. When enabled, this function produces a continuous transition

through all the intermediate frequencies between two notes. This classic synthesizer effect adds expressiveness to leads and bass lines, allowing for fluid melodic transitions in your music.



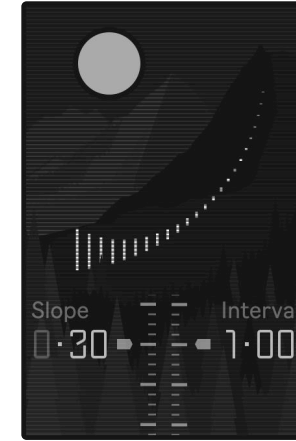
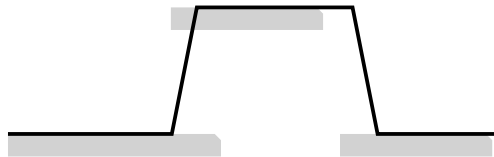
GLIDE 0%

Disables the portamento effect completely notes switch immediately.



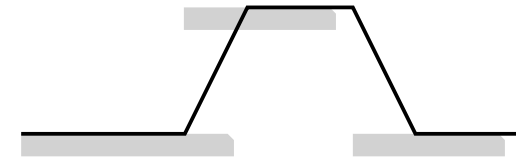
GLIDE 50%

Enables portamento continuously with a rather short glide.



GLIDE 100%

The longest glide setting allows the notes to take a bit of time to reach.

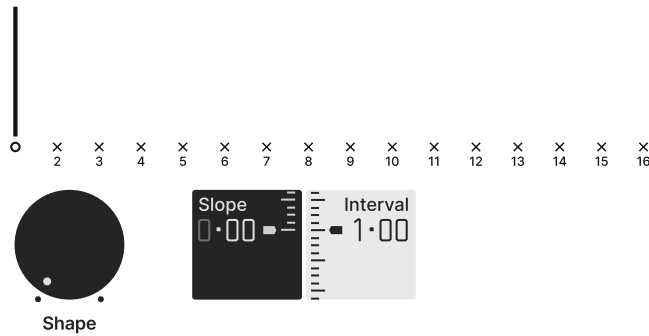


Slope

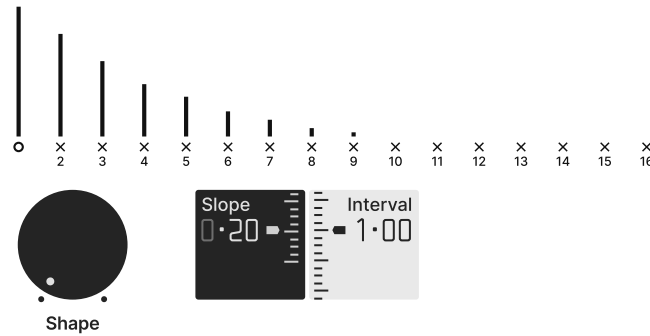
Partials' levels

Slope displays the harmonic structure of the voice, showing both the level and spacing of harmonics. It has a substantial effect on the overall tone of the voice and greatly affects the amount of phase modulation applied to the fundamental when Mod is present.

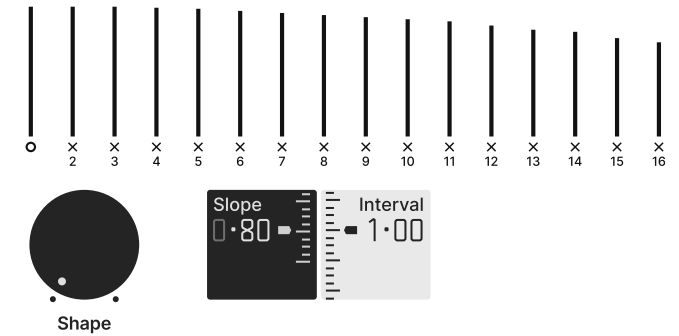
The interface of Niseko translates the levels applied to partials into the display above the controls. Here's how it works.



Starting again with a sine wave oscillator and the Slope setting at 0, the frequency response is focused entirely on the fundamental.



Adding some Slope reveals additional partial oscillators spaced at a 1.00 Interval value relative to the fundamental – forming a harmonic structure.



Increasing Slope further, for example to 0.8, reveals more partials and increases their presence in the voice.

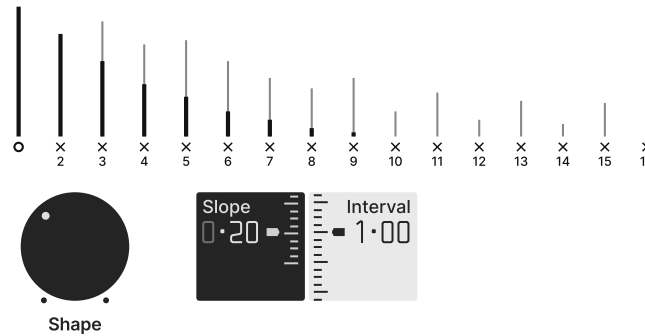
The behavior of Slope is somewhat reminiscent of a low-pass filter, because in practice it shapes the balance of higher harmonics in a similar way.

Combined with other parameters, the resulting timbre may feel familiar to anyone used to working with subtractive synthesizers. However, Niseko doesn't use filters in its signal path, so the resulting harmonic structure and response behave very differently.

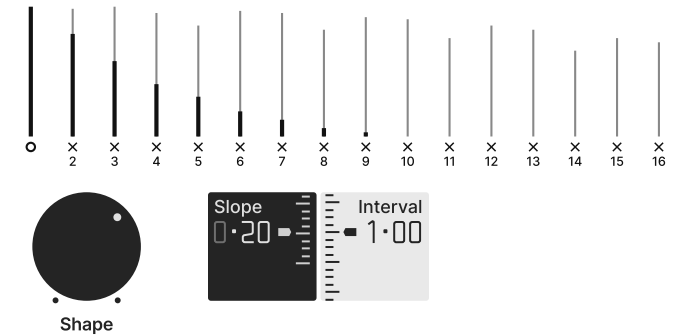
Slope + Shape

Slope is not the only way to enrich the frequency content of the voice. Changing any of the fundamental parameters — Shape, Mod, or Fold — produces different timbral flavors while keeping the pitch intact.

As an example, let's see what happens when we morph our sine wave into harmonically richer waveforms like triangle or sawtooth using the Shape dial.



As the partial oscillators begin producing additional harmonics, the voice becomes sharper and brighter.



With sawtooth waveforms generated by the oscillators, the response becomes even richer in harmonics even though Slope itself hasn't changed.

In all previous examples we've only explored the brighter and more familiar side of Niseko, where Interval is set to 1 — a natural harmonic structure. This already provides a wide range of tones, especially when combined with envelope and LFO modulation routed to different parameters. We'll explore these possibilities further later in the manual.

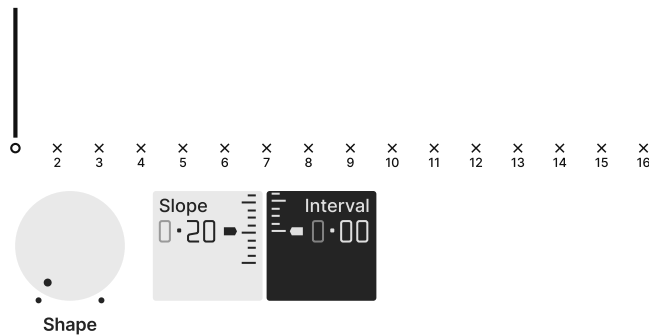
For now, let's look at what Interval brings to the table.

Interval

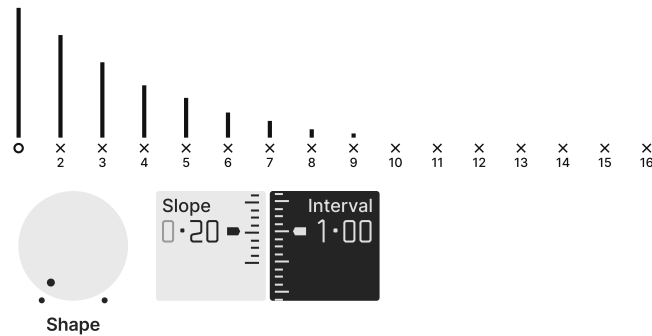
Inter-harmonic spread

The last piece in the sound design puzzle is Interval — it defines the frequency relationship between the fundamental oscillator and the partials.

To begin exploring it, let's start with a few round Interval values and see what happens.

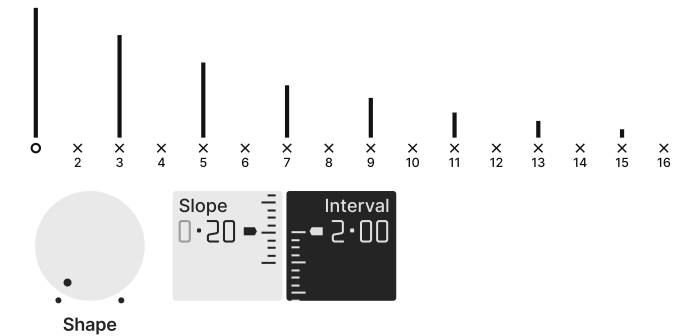


At 0, all partials collapse onto the fundamental frequency, resulting in a pure sine tone.



At 1, the partials align into a natural harmonic structure — similar to the harmonic content generated by a sawtooth waveform.

These Interval values produce what we perceive as harmonic timbre. Setting any other value shifts Niseko into inharmonic territory, introducing less stable and more unusual frequency relationships. This is where Niseko starts revealing its stranger side — something best explored by ear rather than by looking at graphs.



At 2, the partials align similarly to odd harmonics — comparable to the harmonic structure generated by triangle waveforms.



NOTE FROM NIK

The core oscillator of Niseko is capable of delivering an incredible range of timbres — but the true magic reveals itself when modulation from ADSR and LFO is added to these parameters.

Before we look into it, I invite you to walk through the looking glass — to discover a completely different side of Niseko with the Interval setting.

Something's off...



LOOKING GLASS NIK

I'm taking it from here.

Interval values besides 0, 1 or 2 – are the most fun, the infinity of numbers to bring chaos to the harmony, and break some rules along the way. Now the real manual starts.

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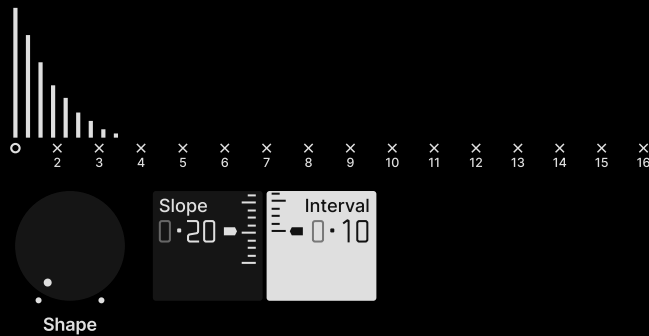
Niseko

Poliphonic Additive Synthesizer
for Ableton Live

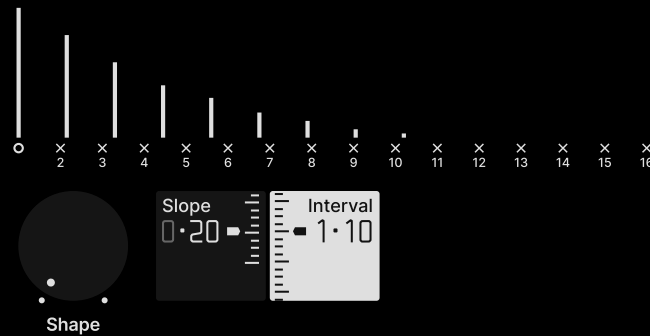
0.1v

Inharmonic Intervals

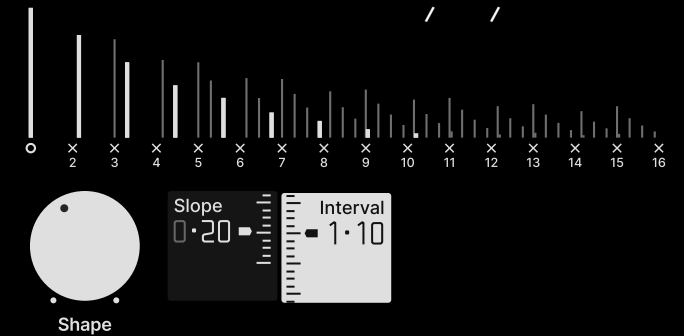
The best part of Niseko is that, unlike the lame subtractive synths, you can create a whole set of inharmonic sounds which, in the right hands, can bring the right amount of chaos in the right places.



At interval < 1 , the partials are grouped around the fundamental – and without any additional harmonics, bring a darker inharmonic sound, even with slope at higher values.



Interval value > 1 , partials line up in a stretched pattern and have a more bell-like inharmonic sound, which can still sound amazingly pleasant at some values – very much sounding like a bell.



Adding natural harmonics by morphing the waveforms into triangle, the harmonic structure combines the harmonic frequencies and inharmonic frequencies, bringing true chaos to the sound.



LOOKING GLASS NIK

It might be difficult to handle – and may not be everyone’s cup of tea – but it can sound incredibly interesting with the right amount of envelope, or even a bit of LFO attached to a couple of parameters.

But, don’t be shy! Turn it to 11...

Course

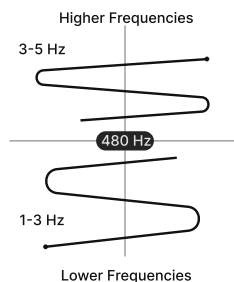
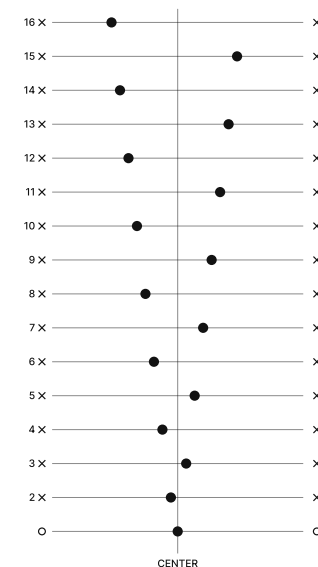
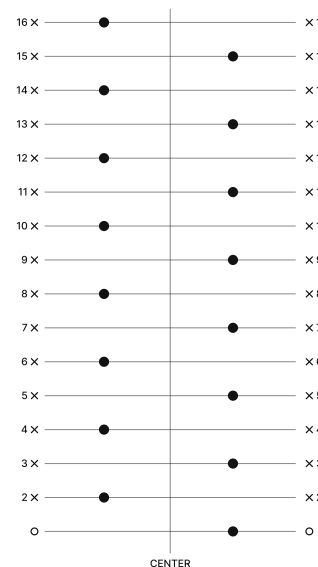
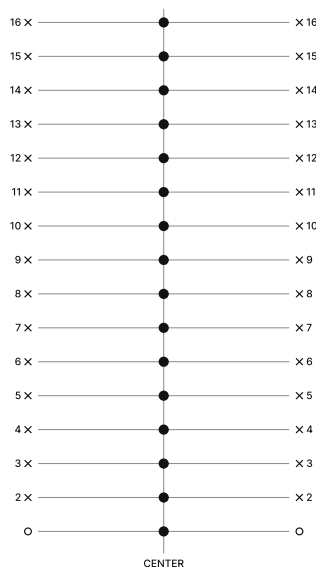


When a key is pressed, a skier goes down the slope.

No reason, just for fun.

Course controls the stereo spread of the partials by modulating the position of each partial across the stereo field.

Width defines the modulation amount, while Fan groups the lower partials closer toward the center.



The partials do not stay in static positions in the stereo field. Instead, their positions are continuously modulated by slow LFOs running at different speeds above and below 480 Hz. Higher frequencies are modulated at roughly 3–5 Hz, while lower frequencies move more slowly at around 1–3 Hz.

This creates a natural sense of movement and width without sounding like a traditional vibrato or autopan effect.

Elevation & Surface

Elevation and Surface are the beating heart of Niseko. They provide a virtual analog ADSR envelope and a syncable LFO running from 0.1 Hz to 30 Hz, with the ability to sync directly to the tempo of your Live session.



ENVELOPE & LFO

The envelope is a virtual analog ADSR envelope similar to the one found in Maya — sharp, smooth, and inspired by the Juno-6.

The LFO is simple but flexible, with continuous waveform morphing from sine to triangle to square. Syncing it to tempo not only locks it to BPM, but also synchronizes it to Live's transport, allowing consistent modulation timing no matter where playback starts in the session.



MODULATION MATRIX

The modulation matrix allows both the envelope and LFO to be routed to six parameters: oscillator frequency, Shape, phase modulation, Fold, Slope, and Interval.

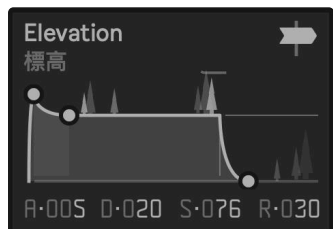
While envelope routing is relatively straightforward, the LFO includes additional ramp-up and ramp-down behavior, allowing modulation to gradually fade in or out after a key press. This makes it possible to create evolving movement and more dynamic modulation over time.

Envelope

The four-stage envelope generator is a powerful sound sculpting tool, shaping how notes evolve from the moment you press a key until after you release it.

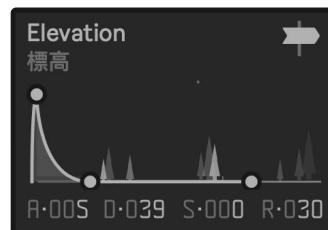
By adjusting its stages, you can create sounds that hit instantly, slowly bloom into existence, or anything in between.

Here are a few classic examples to get you started.



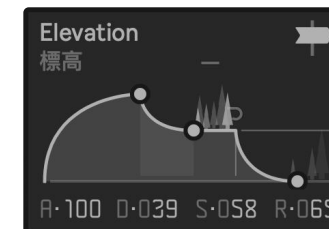
LEAD / BASS

Sharp attack (0–5), short to medium decay for a pronounced transient at the beginning, sustain above 50, and release to taste will give you a classic lead-style envelope.



STABS

Short attack and medium decay let the sound ring out briefly before gradually falling to 0, even while the key is still held down.

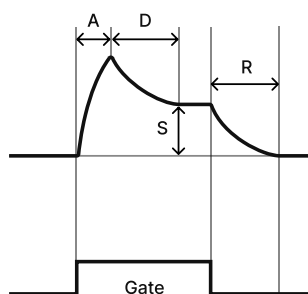


PAD

Long attack allows the sound to slowly build. Decay becomes less important, since sustain is typically set near maximum and there is little audible drop in level. Release is entirely to taste depending on how long you want the sound to trail out.

NOTE

If all stages are set to 0, only a short pop will be produced.



ATTACK 0.04–6 SEC

Determines how quickly the sound reaches full level after pressing a key. At 0, the sound starts instantly. Increasing Attack makes the sound fade in more gradually – useful for pads, strings, and softer textures.

SUSTAIN 0–100%

Controls the volume level that holds steady while you keep the key pressed. Higher settings maintain the sound's presence, while lower values let it settle into the background.

DECAY 0.1–26 SEC

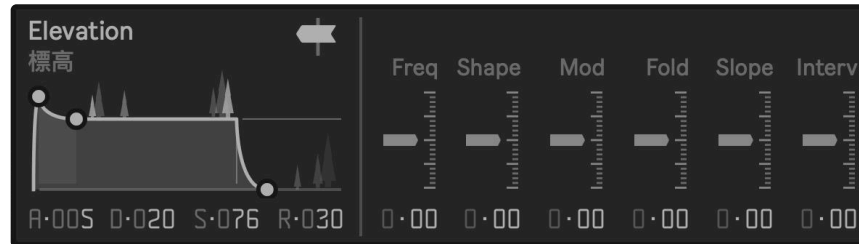
Sets how long it takes for the initial peak level to fall to the Sustain level. Short Decay creates punchy and percussive sounds, while longer settings create a slower, smoother evolution.

RELEASE 0.1–24 SEC

Sets how long the sound continues after you let go of the key. Short Release creates tight, defined endings, while longer times let notes trail off naturally into silence.

Envelope Modulation Routing

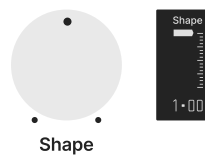
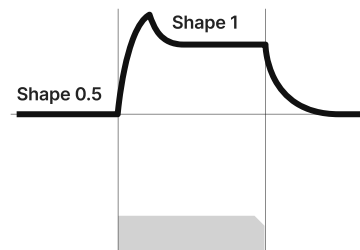
The envelope can be routed to modulate six parameters — oscillator frequency, Shape, phase modulation, wave folding, Slope, and Interval. The modulation amount can be positive or negative depending on the slider position.



POSITIVE MODULATION

By setting the Shape modulation amount to a positive value, the envelope contour is added to the current Shape value.

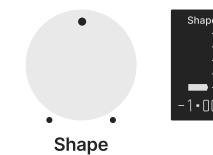
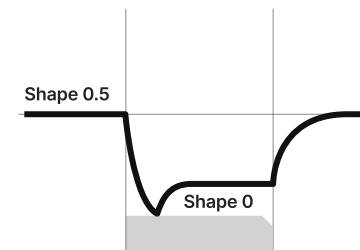
This means the waveform becomes progressively brighter and more harmonically rich as the envelope rises.



NEGATIVE MODULATION

By setting the Shape modulation amount to a negative value (below center), the envelope contour is subtracted from the current value.

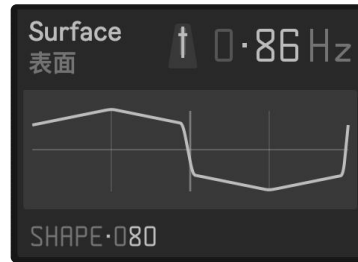
This causes the waveform to move toward simpler shapes as the envelope rises, reducing harmonic content during the modulation stage.



LFO

The LFO section offers three waveform sources for dynamic modulation, which can be continuously morphed using the Shape parameter. Shape moves from sine at 0, through triangle at 50, to square at 100.

When synced to your Ableton Live session tempo, the modulation rate can be set in musical divisions, allowing rhythmic modulation that stays locked to your project tempo. This makes it easy to create movement that naturally fits within the composition.



FREE RUNNING LFO

In free-running mode, the rate ranges from 0.1 Hz to around 30 Hz, slightly entering audio-rate territory.



SYNCED TO TEMPO

When synced, the LFO rate is defined in musical divisions and its phase position follows Live's transport position. This keeps modulation timing consistent regardless of where playback starts in the session.



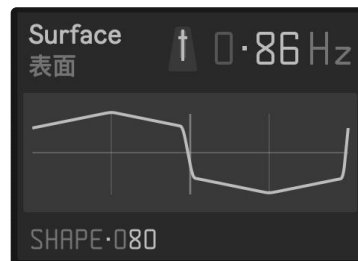
LFO SHAPE

The Shape parameter allows you to select between three waveform types and continuously morph between them.



SINE

Smooth and natural modulation, with the parameter lingering slightly at the top and bottom of the cycle.



TRIANGLE

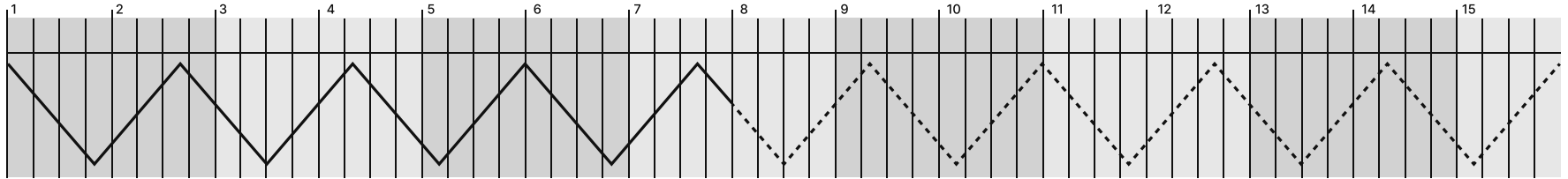
Still smooth, but with a more linear and even modulation movement.



SQUARE

Sharp and immediate changes, useful for rhythmic switching and stepped modulation effects.

FREE RUNNING LFO



ON START

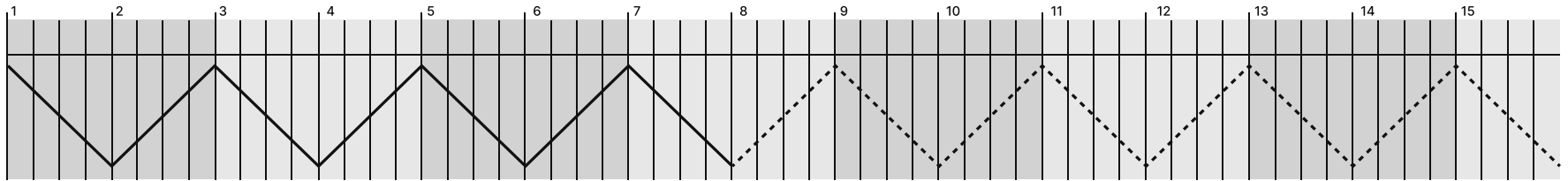
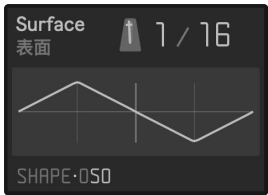
Modulator phase is reset



ON STOP

Modulator keeps running at set rate

SYNCED RATE MODULATOR



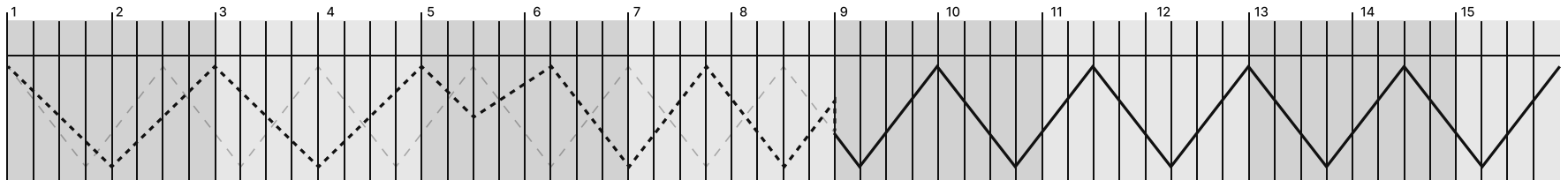
ON START

Modulator phase is reset and is perfectly synced to measures



ON STOP

Modulator keeps running at set rate



ON STOP

Modulator keeps running

ON RATE CHANGE

Modulator rate is synced to tempo



ON PLAY

Modulator phase is reset to run in sync with measures as it was run from start.

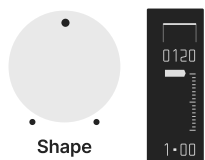
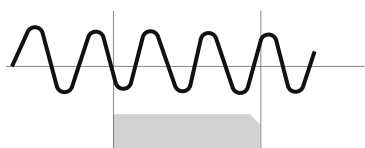
LFO Modulation Routing

Just like the envelope, the LFO can be routed to modulate six parameters – oscillator frequency, Shape, phase modulation, wave folding, Slope, and Interval. Unlike the envelope, the LFO uses a single modulation polarity, but includes ramp-up and ramp-down behavior which can be used to create more dynamic modulation movement over time.



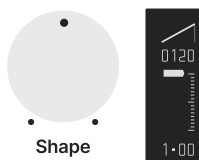
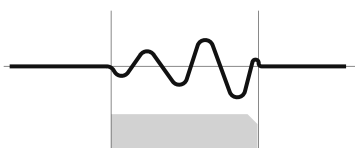
SIMPLE LFO ROUTING

With the ramp direction set to 0, modulation is applied immediately without any fade-in or fade-out behavior.



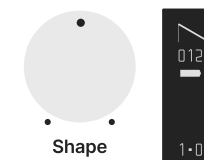
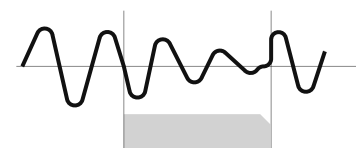
LFO WITH RAMP UP

Setting Ramp to a positive value gradually increases the modulation amount until it reaches the full LFO depth. This is useful for sounds that slowly open up or become more animated over time. Time set is in ms.



LFO WITH RAMP DOWN

With negative Ramp values, the modulation starts at full intensity and gradually decreases toward the minimum level. This works well for sounds that begin with strong movement and slowly settle down.



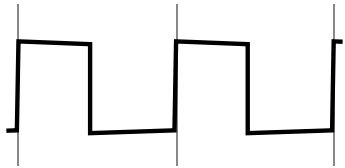
Combining different routing targets, modulation depths, and ramp behaviors across multiple parameters can produce a wide range of evolving and dynamic soundscapes – especially when used together with the envelope.

Where is the filter?

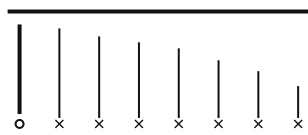
**There's
no filter**

No, seriously, why is there no filter?

SUBTRACTIVE SYNTHESIS



In subtractive synthesis you start with a harmonically rich waveform.



While unfiltered, all harmonics pass through the VCA and are present in the output.

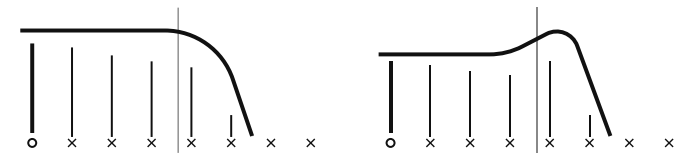
So in subtractive synthesis you **subtract** unwanted harmonics. In additive synthesis, the desired harmonics are **added**, so there's no need for filter for specifically sound design as you have all settings to affect how bright your timbre is.

During development I often felt that a filter was getting in the way and colliding with other Niseko parameters, making the instrument more confusing to understand and shape – so it was removed. For now.

HOWEVER

This absolutely doesn't mean you shouldn't use filters.

In fact, pairing Niseko with your favorite filters, effects, and performance workflows can lead to a lot of interesting combinations with only a little experimentation.



With a resonant low-pass filter, for example, you remove unwanted high frequencies or emphasize harmonics around the cutoff to shape the final sound.

Output

The Output section allows to boost and cut the final output ± 24 dB.



OUTPUT

Allows you to adjust the output signal of the synth to ± 24 dB.

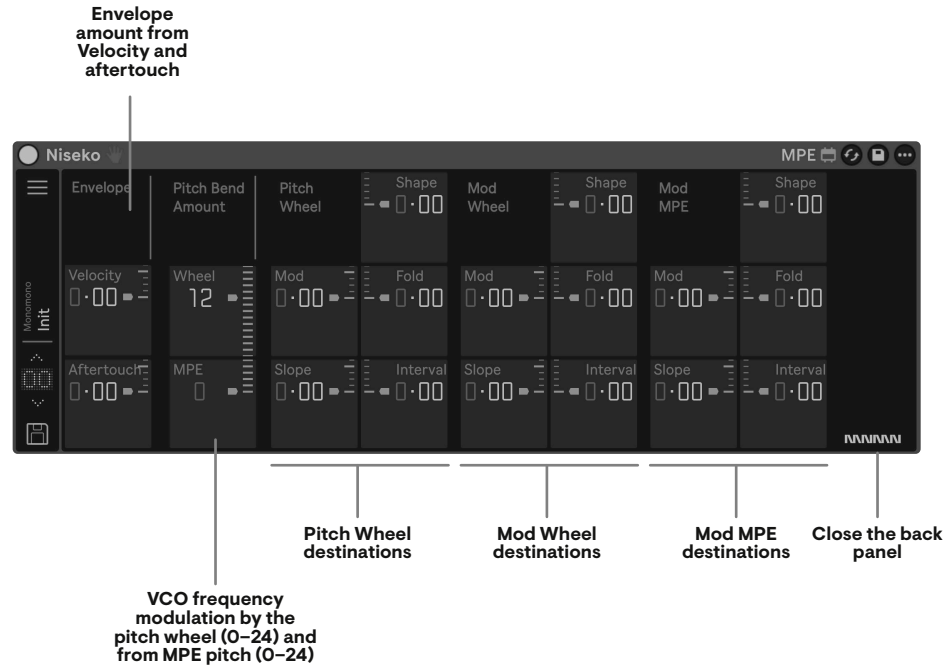
MPE AND AFTERTOUCH

Clicking on the MNMN logo will take you to the MPE and other MIDI playing settings such as velocity and aftertouch.

Back Panel

Additional Controls

Back panel with additional controls can be accessed by clicking the MNMN logo in the output section. It exposes controls built on top of the classic tool set to provide additional range for sound design and MPE playability.

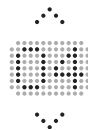


Presets



Maya includes generous collection of diverse presets ranging from mellow keys, pads, rumbling bass, resonant bells and sophisticated effects. It's a great a starting point to explore the palette of sounds Maya offers and start creating your own.

You can export your own presets to then later import and use in your projects.



SELECT PRESET

Use the number slider or arrows to switch the presets.

To reload the preset, switch the preset up and back to the selected.

All adjustments made to faders will be lost when changing to factory preset, unfortunately, so save your custom preset or device as a .adg file to restore later.



EXPORT & IMPORT PRESET

You can export your custom fader position as a .json file which will be saved to your desktop.

You can import it later by selecting the .json file and the fader positions will be set according to your saved preset.

When you import the preset, it's stored as User Preset at position 57.



PRESET LIST

You can view all presets as a list with titles.

Imported preset is listed at last position (57).

KEEP IN MIND

The presets do not manage output, spread or backpanel fader positions as they are related to specific track needs and play style. They will not be adjusted or stored as you change or import presets.



NOTE FROM NIKITA

Unfortunately, current implementation doesn't allow to control the Undo history in Live in a meaningful way, so going back and forth while changing presets always work as well as I hoped it would. 💔💔

My apologies for that! 😞

We'd love to hear from you on how to improve the preset system, so don't hesitate to reach us at info@monomono.audio or through our social accounts. We really appreciate your comments and feedback. 🙏

Under The Hood

8-voice polyphonic additive synthesizer built around 24 partials per voice

Morphing oscillator sources continuously blending between sine, triangle, and sawtooth waveforms

Phase modulation system using higher partials for harmonic and metallic timbres

Wave folding applied directly to the fundamental oscillator for additional harmonic complexity

12-bit wavetable oscillator resolution introducing subtle quantization character

Harmonic slope control shaping partial level distribution without traditional filtering

Interval control for harmonic and inharmonic partial spacing structures

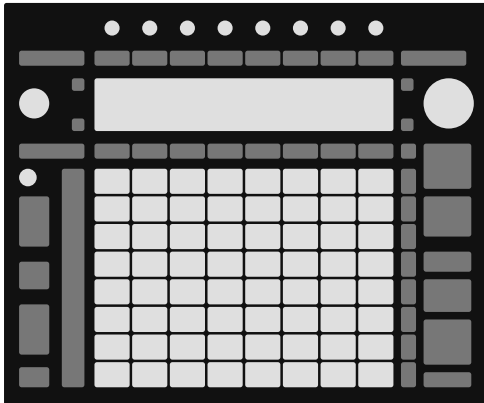
Syncable LFO with continuously morphing waveforms and ramp up / ramp down behavior

Virtual analog ADSR envelope inspired by classic 80s synthesizer designs

Flexible modulation matrix routing envelope and LFO to six synthesis parameters

Dynamic stereo partial distribution with Width and Fan controls

MPE and aftertouch support for expressive playing



**FULL SUPPORT FOR
PUSH 3 STANDALONE
AS WELL AS PUSH 2**

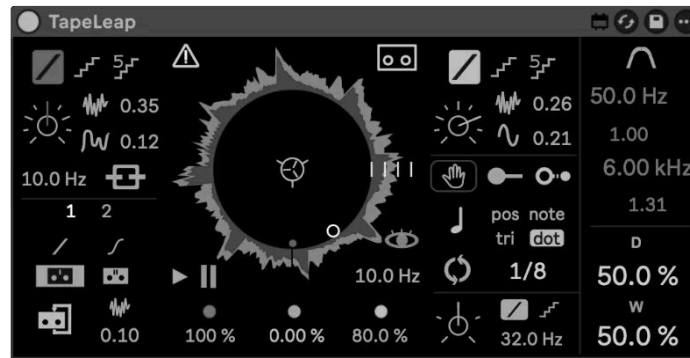
**MONO ONE REQUIRES
LIVE 11+ SUITE**

Acknowledgements

I would like to extend my deepest gratitude to **Mudjaq** for helping me handle the Japanese translations and spelling. Thank you so much for your help!

Mudjaq is fellow developer who's creating amazing devices such as **Pigra** and **TapeLeap (my favorite)**.

Check them out on Isotonik website!



Release Notes

1.0 – APRIL 26, 2026

Initial Release

1.01 – MAY 1, 2026

Fixed automation recording into undo stack
Fixed resetting the automation on session reload

1.02 – MAY 2, 2026

Mapping for preset selection on Push 2 / Push 3 / SA is fixed in Bank 8 (Presets)

1.03 – MAY 4, 2026

Refactored wavefolding circuit for softer approach

1.04 – MAY 7, 2026

Fixed the issue with incorrect pitch tracking at certain sampling rates

1.05 – MAY 12, 2026

Course modulation LFO rates and crossover frequency adjusted