MELODY GENERATOR

Hibari

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雲雀　skylark

Hibari is a melody generator. Choose a genre and a Shape, roll a melody, lock the parts you like, roll again, and drag the one you keep into your track. It makes no sound of its own: it plays your synth.



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Hibari, from the first sound to the last setting.

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A song above the rhythm.

Welcome

Hibari is a melody generator. Choose a genre and a Shape, roll a melody, lock the parts you like, roll again, and drag the one you keep into your track. It makes no sound of its own: it plays your synth.

A melody, in Hibari, is a motif in a phrase. The motif is an idea of one or two bars, written in a **Shape**: a hook, a riff, an arp, a bell line. The phrase, four or eight bars, states the motif and brings it back: again, answered, lifted, varied, echoed, or left out for a moment of space. Then the phrase plays again, the same, until you roll.

A take is four parts, each with its own die and padlock. **Rhythm** decides where the motif's notes fall; **Notes**, which note each one is; **Phrase**, how the motif returns; **Movement**, the accents, slides and octave lifts, and how a controller moves your synth's filter across the phrase. Keep the motif and find a new phrase, or keep the phrase and find new notes.

The notes are written against the chords, so the melody follows them as they change: Hibari's own progression, a chord you hold on its track (Follow on Chords), or the chords of Kiri or Nagare on the link. With Follow on Key, a note you play changes the key instead: the melody plays on, in the new key.

Five minutes with Hibari

1. Put Hibari on a track and route its MIDI to a lead or pluck synth, as Playing a synth from Hibari shows for your host.
2. Press play in your host. Hibari opens on Open Field. Click the program name and choose Factory, House, Warm Room: a lead in an eight-bar phrase, the motif named above each statement.
3. Click **ROLL**. A new motif, new notes, a new phrase and new movement, from the same settings. Roll a few times.
4. When the rhythm is right but the notes aren't, click the padlock beside **Rhythm**, then roll again: the same rhythm, new notes.
5. Turn **Busy** up slowly. Notes are only ever added, the same ones every pass: the build.
6. Click a note to rest it, or drag it up or down the scale. Every statement of the motif carries the change.
7. Click the star to keep the take in the seed bank. Then drag **DRAG MIDI**, at the bottom right, into your track.

> TIP
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> Hibari sends a controller as well as notes: CC 74 to start, which many synths use for brightness. Map it to your synth's filter, and the melody's Movement opens and closes it across the phrase.

Playing a synth from Hibari

Hibari sends MIDI: the melody's notes, and a controller for its Movement. To hear it, that MIDI has to reach a synth. Every host can do this, each in its own way.

Hibari loads as an instrument, under Denki Digital as Hibari Melody, with a silent stereo output. Its notes go out on the channel set by **MIDI Out**, channel 1 to start; a synth that listens on one channel needs the same one. The melody is one voice, and a slide is sent as one note overlapping the next: set your synth to mono with legato glide to hear slides as glides. The steps below are the usual routes in each host. Menu names move between versions, and your host's own manual has the current ones.

Ableton Live

1. Put Hibari on a MIDI track.
2. Put your synth on a second MIDI track.
3. On the synth's track, set MIDI From to Hibari's track, and in the chooser under it choose Hibari. Set Monitor to In.
4. Press play. The synth plays Hibari's melody.

On a Mac, Live loads Hibari as a VST3 only. If Hibari isn't in Live's list, turn on Use VST3 Plug-in System Folders in Live's Settings, under Plug-ins, and rescan (see Installing on a Mac).

Bitwig Studio

Put Hibari on an instrument track, then put your synth after it in the same device chain. A plugin's notes pass on to the device after it, so the synth plays what Hibari sends.

Reaper

Put Hibari on a track, then add your synth to the same track's FX chain, below Hibari. Reaper passes the MIDI a plugin sends on to the next plugin in the chain.

FL Studio

Load Hibari and your synth in the Channel rack. Open Hibari's plugin window, click the cog for its wrapper settings, and under MIDI choose an output port number. In your synth's wrapper settings, choose the same number as its input port.

Cubase

Add Hibari on an instrument track. Add a MIDI track for your synth: set its input to Hibari's MIDI output, which the input menu lists under Hibari's name, set its output to your synth, and switch on its monitor.

Logic Pro (Mac)

On a Mac, Hibari's Audio Unit is a MIDI effect, so in Logic Pro it sits on the same track as your synth, in front of it. Make a software instrument track with a synth on it. Click the track's MIDI FX slot, above the instrument slot, and choose Audio Units, then Denki Digital, then Hibari. Press play: the synth plays Hibari's melody. MainStage takes it the same way. GarageBand has no MIDI effect slot, so the generators don't run in it. Other Mac hosts load the VST3, as above.

In any host: drag the clip

The **MIDI clip** strip, at the bottom right of the panel, gives you the melody as a MIDI clip, its Movement controller included. Drag **DRAG MIDI** onto a clip slot or a track that plays your synth, and the melody is in your arrangement as notes you can edit. This works in every host, and it is how you keep a take for good. See The MIDI clip.

The standalone application

The standalone plays from its own clock at 120 BPM. To play a hardware synth, or another program, open its audio and MIDI settings with the Options button at the top left of its window, and choose a MIDI output.

When your host is stopped

Hibari is at its best with your host playing. It follows the song's tempo, bars and loop, and every generator on the same link letter plays in time with the song and with each other.

Stop the host and, with **Run** on (as Hibari starts), it carries on from a clock of its own at the host's tempo, so you can audition a melody without starting the song. The ruler reads HOST STOPPED · OWN CLOCK.

- **The generators keep together.** Generators on the same link letter share that clock: load one while the host is stopped, however late, and it joins the others in time.
- **Press play and everything locks to your song,** from wherever the song starts. Stop again, and the generators carry on together from there.
- **On link letter Off,** a generator keeps a clock of its own, and won't line up with the others while the host is stopped.
- **Switch Run off** and Hibari plays only while the host plays.

> TIP
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> If the generators ever sound out of step, press play. With the host running, every generator follows the song.

The panel



Hibari on Warm Room, a House program: a lead in an eight-bar phrase, the filter swelling across it.

1 Genre and Shape	The genre, and the Shape beneath it. Click for the menu of the Shapes the genre offers, and the genres.
2 Program	The program's name. Click for the program menu; the arrows at the window's ends step through the programs.
3 History and star	Back and forward through your last 32 takes, with TAKE showing where you are. The star keeps the take playing now in the seed bank.
4 ROLL	A new take for every part that isn't locked: a new melody from the same settings.
5 Size and key	The window's size, and the licence key beneath it.
6 Ruler	The bar playing, a dot for each bar of the phrase, the beats, the tempo and the metre; and the kicks the melody hears, marked along its foot.
7 Link Off, A to D	The link letter, and the partners heard on it. See The generators together.

8	**Statements**	What each statement of the motif does in the phrase: Motif, Again, Answer, Lift, Vary, Echo, Space.
9	**The melody**	The phrase as a piano roll, each note on the pitch it sounds, as long as it sounds. Click, drag or right-click to edit.
10	**Movement**	The Movement controller across the phrase, with its CC number.
11	**Chords**	The chords the melody plays over, and where they come from.
12	**The parts**	Each part's die (roll it alone) and padlock (keep it through a roll): Rhythm, Notes, Phrase and Movement.
13	**Rhythm**	Busy and Length; Bars, the motif's length; Kick.
14	**Notes**	Notes; Register and Range.
15	**Phrase**	Space and Turn; Phrase, its length.
16	**Movement**	Accent, Slide and Octave; Move, its Depth and CC.
17	**Chords**	Key, Scale, Follow and Anchor; Progression and Changes.
18	**Feel**	Swing and Humanise; the Step the melody is written on, and the Bar.
19	**Play**	Run and Freeze, the MIDI Out channel, and when a recalled take comes in.
20	**Seed bank**	Eight takes kept, and the take playing now, its four seeds.
21	**MIDI clip** Motif, Phrase, Twice	The clip's length, HUMAN or GRID, and the grip to drag it into your host.

Hover over anything for a reminder of what it does. Right-click a knob, a number, a switch, a padlock or the link to learn a MIDI controller for it (see Takes, the clip and MIDI). A double-click on a knob or a number returns it to its default.

The melody

The display shows the whole phrase as Hibari plays it, worked out by the same code that sends the notes.

Reading it

Notes	Bars on the pitch axis, as long as they sound. An accent glows; a slide is the line from the note before.
Statements	Above the roll, each statement of the motif is bracketed and named: Motif lit, Answer, Lift and Vary softer, Again dim, Echo and Space faint.
The turnaround	When the phrase's last bar plays its turnaround, its notes are in blue, and so is the last of the ruler's dots while Turn is up.
The kicks	Marks along the ruler's foot: Kaminari's kicks in blue, through the link; otherwise the genre's own, faint.
Movement	Under the roll, the controller's value across the phrase, as it will be sent. Empty at Depth 0.
Chords	The chord strip, named for where the chords come from: CHORDS (Hibari's own), PLAYED (held on its track), KIRI or NAGARE (from the link).
Your edits	An edited note is ringed; a note you rested is drawn as a ghost where the melody had it.

While the host is stopped and Run is off, the ruler reads MIDI only: send its MIDI to your synth.

The statements

STATEMENT	WHAT IT PLAYS
MOTIF	The idea itself: the first statement.
AGAIN	The motif once more, as it was.
ANSWER	The motif, its last note home to the root. A statement that is answered ends open, on the fifth, the third or the octave, so the answer has somewhere to come home from.

STATEMENT	WHAT IT PLAYS
LIFT	The motif two steps higher on the notes Notes allows.
VARY	The motif with the notes of its second half moved a step up or down.
ECHO	Only the motif's first note.
SPACE	Nothing: a pocket for the drums.

The Phrase part of the take decides what each statement after the first does. **Space** says how often a statement is an echo or a pocket. In Call and Response, every other statement answers.

Editing

An edit is made to the motif, so every statement of it carries it: a lift lifts your edit, an answer answers it. Hold **Alt** to edit one statement only. A step already edited on its own stays so.

Click a note	Rests it.
Click an empty step	Plays a note there, on the scale step nearest the row you clicked.
Drag a note Up or down	Moves it along the scale, up to fourteen scale steps either way.
Click an edited note Ringed	Gives it back to the melody.
Right-click	Play here, Rest here, Up a scale step, Down a scale step, Up an octave, Down an octave, Give it back to the melody, Clear every edit, and Edit this statement only…

Edits stay where they are while you roll, step back through the history or recall a take, and they go with the project, into presets and programs, and into the dragged clip.

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The four parts

Each part has a die, which rolls that part alone, and a padlock, which keeps it through a roll. Its controls sit on its row.

Rhythm: where the notes fall

Busy 0 to 100	How many of the Shape's places play. Turning it up only ever adds notes, the same ones every pass, so automate it for the build. At 0, the Shape's core alone.
Length 0 to 100	How long each note sounds, as a share of the time to the next (each Shape caps how long a note can be). At 100, every note holds until the next.
Bars 1 bar, 2 bars	The motif's length. A second bar is mostly the first bar's idea, a little its own: an answer, not a stranger.
Kick Auto, With, Around, Free	How the motif sits with the kick. Auto, as its Shape does: Stab and Counter keep clear of it. With: a note on every kick, the Shape's core between only as Busy allows. Around: never on a kick. Free: as if there were none. The kick is Kaminari's through the link, else the genre's own.

Notes: which note each is

Notes Root, Root and Fifth, Triad, Pentatonic, Scale	How far the melody strays from the root: the root alone, the root and its fifth, the triad, the pentatonic's five notes, or the whole scale. An octave lift is free at every level.
Register C2 to C5	The lowest note the melody plays, in Live's names (C3 is middle C).
Range 5 to 36 semitones	How far above the Register the melody may go; a note above it comes down an octave. 24, two octaves, to start.

Phrase: how the motif returns

Space 0 to 100	How much of the phrase is left as pockets: a statement kept to its first note, or left out. At 0, every statement plays the motif's rhythm.

Turn 0 to 100	How often the phrase's last bar plays its turnaround: a run up into the next chord, an octave pop, a gap before the downbeat, or the next chord early. Which of them is the take's. At 0, never.
Phrase 4 bars, 8 bars	The phrase the motif is placed in.

Movement: accents, slides, lifts

Accent 0 to 100	How often a note is accented, more often on the strong beats. An accent is velocity: a note at full velocity, the rest between about 60 and 85 percent, heard where your synth answers to velocity.
Slide 0 to 100	How often a note slides in from one no more than two sixteenths before it, most in Lead and Call and Response, least in the Shapes of short notes. A slide is sent as a note that overlaps the next: set your synth to play one note at a time with legato glide, or the two notes simply overlap.
Octave 0 to 100	How often a note on the chord's root lifts an octave, never a bar's first note; a melody lands on the root less often than a bass line, so it acts now and then. Arp, Sequence and Long Tones make their own octaves and leave it aside: there the knob fades.
Move Rise, Swell, LFO 1/4, LFO 1/8, LFO 1/8 D, Accents	How the Movement controller moves. Rise climbs over the phrase, then starts again; Swell rises and falls; the LFOs run with the song at a quarter, an eighth or a dotted eighth; Accents opens with each accented note and falls back.
Depth 0 to 100	How far it moves, either side of the middle. At 0 nothing is sent.
CC 1 to 119	The controller's number: 74 to start. Map it to your synth's filter, or choose one your synth already listens to.

The Movement die moves the controller too: the LFO's phase, the curve of a rise or a swell, how long an accent rings. The controller goes out on the MIDI Out channel whenever its value changes, and nothing while Hibari is not playing.

Shapes and genres

The ten Shapes

SHAPE	WHAT IT PLAYS
HOOK	A few notes, early in the bar, mostly the root; the fifth or the third now and then, an octave up for a lift.
RIFF	A syncopated one-bar cell, repeated, moving and seldom repeating a note, keeping close.
ARP	The chord's notes in turn from the root each bar: up, down, or up and down, in sixteenths, dotted sixteenths or eighths. Written on the chord.
SEQUENCE	A cell of three or four notes running in sixteenths; three against the bar's four is its lilt. The accents and octaves do the work.
CALL AND RESPONSE	A short walk from the root, and every other statement answers it, home to the root.
LEAD	Longer notes on and between the beats, climbing to a peak late in the motif and down again.
STAB	Short notes on and round the off-beats, clear of every kick: one note struck again and again, now and then answered by another. Written on the chord.
COUNTER	The gaps, never on the kick: the third, the fifth, the seventh, the root up high. Linked to Nagare, it never plays on a bass note. Written on the chord.
LONG TONES	One or two held notes a bar: the root, then the colours above it.
BELLS	Groups of three sixteenths, a triplet feel, on a cell of chord tones.

Click the genre and Shape, at the left of the program window, to choose a Shape: the menu lists those the genre offers, its usual one first.

The genres

Each genre is one of Kaminari's fourteen, or Free, so a program can set all four to one style. A genre brings its kick and the bounds on its swing and timing, and offers the Shapes its melodies are made of. Choosing a genre from the menu also sets the melody it starts from: its usual Shape and Notes, Busy, Length, Accent, Slide, Octave, Swing, Progression, Changes, Bars, Phrase and Space.

GENRE	ITS SHAPES	WHERE IT STARTS
FREE	All ten	A Hook on the root and fifth, a bar's motif in four.
HOUSE	Stab, Riff, Lead, Call and Response, Arp	Stabs round the off-beat on the triad, over i-iv, a bar at a time. Swing 12.
DEEP HOUSE	Call and Response, Hook, Stab, Long Tones, Counter	A two-bar call and its answer in eight bars, the pentatonic, room between; i-iv-bVII-bIII, a chord every two bars. Swing 24.
TECHNO	Hook, Sequence, Arp, Counter, Long Tones	A few notes on the root over one chord, in eight bars with pockets.
TRANCE	Arp, Lead, Sequence, Call and Response	The arp through every chord of i-bVI-bIII-bVII, busy, little space, in eight bars.
ELECTRO	Sequence, Riff, Arp, Counter	The running sequence on the root and fifth, octaves lifting it, over i-bVII. Swing 8.
INDUSTRIAL	Riff, Sequence, Hook, Long Tones	One note, hammered: hard accents, little space, one chord.
TRAP	Bells, Arp, Long Tones	Bells in threes over two bars, in eight, on the pentatonic, over i-bVI-iv-bVII.
HIP HOP	Call and Response, Bells, Stab, Lead	A phrase and its answer, laid back, on the pentatonic over i-iv. Swing 36.
BREAKBEAT	Riff, Stab, Call and Response, Hook, Sequence	A syncopated two-bar riff on the pentatonic, octave lifts, over i-bVII, a chord every two bars. Swing 10.

GENRE	ITS SHAPES	WHERE IT STARTS
DRUM N BASS	Long Tones, Lead, Call and Response, Bells	A floating tone a bar on the pentatonic, a two-bar motif in eight with room, over i-bVII-bVI-bVII, a chord every two bars.
BLEEP	Hook, Sequence, Riff, Arp	A few short bleeps on the root and fifth with an octave leap, then space, over one chord, in eight bars.
ACID	Sequence, Riff, Stab, Hook	A running sequence on the root and fifth, accented and sliding, octaves lifting it, over one chord. Swing 12.
IDM	Bells, Arp, Counter, Call and Response, Long Tones	Music-box bells in threes on the pentatonic, a two-bar motif in eight bars, over i-iv-bVII-bIII, a chord every two bars. Swing 10.
GLITCH	Arp, Sequence, Riff, Stab	A clipped arpeggio of each chord's own notes, octaves jumping, over i-bII, a chord a bar.

Chords, feel and play

The chords

Key C to B	The key. A to start.
Scale Major, Dorian, Phrygian, Lydian, Mixolydian, Minor, Locrian, Harmonic minor, Melodic minor, Major pentatonic, Minor pentatonic, Blues, Whole-tone, Chromatic	The scale the chords and the passing notes are drawn from. Minor to start.
Progression	Hibari's own chords, named in the scale's degrees as heard in a minor key: One Chord, i-bVII, i-iv, i-v, i-bII, i-bVI-bIII-bVII, i-bVII-bVI-bVII, i-iv-bVII-bIII, i-bIII-bVII-iv, i-bVI-iv-bVII, i-bVII-bVI-v, and Generated, chosen by the take's Notes. In a major key the same degrees are the major key's: i-bVI-bIII-bVII becomes vi-IV-I-V.
Changes Every 2 bars, Every bar, Every half bar	How often the chord changes.
Follow Key, Chords or Off	What you play on Hibari's track does. Key (to start): a note played sets the Key, which stays until you play another; the rhythm, the phrase and the movement play on, in the new key. While Kiri or Nagare leads on the link, the key is theirs, and a note played changes nothing. Chords: a chord or a note played leads the melody; let go and it holds; two bars on, the chords it had before return. In both, the notes played are not passed on. Off: notes played in pass through to the synth.
Anchor Auto, Chord, Key	Where the melody's notes are written. Chord: against each chord, so the motif moves with the chords, as an arp or a stab does. Key: in the key, so the motif keeps its notes as the chords change beneath it; a note on the beat, or held a beat or more, takes the nearest chord tone where it would clash. Auto: the Shape's way, Arp, Stab and Counter on the chord, the rest in the key.

Linked to a Kiri or a Nagare (see The generators together), Hibari plays over their chords: Key, Scale, Progression and Changes are dimmed, the Chords title reads FROM KIRI ON LINK and the letter (or FROM NAGARE), and the chord strip names the partner. A chord held on Hibari's own track still leads. Hibari keeps their chords when they stop, and saves them with the project; to choose your own key again, set Link to Off.

The feel

Swing 0 to 100	From straight (0, 50 %) to a heavy shuffle (100, 75 %), within the genre's bounds. Linked to Kaminari at the same Step, the melody swings as the drums do, and this knob stands aside.
Humanise 0 to 100	Timing and dynamics as a player plays them; with Kaminari's kick, on it. 50 to start; at 0, every note exactly on its step.
Step 1/8, 1/16, 1/32, 1/8 T, 1/16 T	The grid the melody is written on. 1/16 to start.
Bar Host, 3/4, 4/4, 5/4, 6/8, 7/8, 9/8, 11/8, 12/8	The bar the melody counts in: the host's time signature, or one of Hibari's own.

Play

Run On or off	With the host stopped, Hibari keeps playing at the host's tempo, on the generators' shared clock. On to start.
Freeze On or off	Holds the take as it is. ROLL, the dice, the history and recalls wait until it is off.
MIDI Out 1 to 16	The channel the notes and the Movement controller go out on. 1 to start.
Recall Bar, Beat, Now	When a take recalled from the seed bank comes in.

Takes, the clip and MIDI

Rolling

ROLL gives every part that isn't locked a new seed: a new melody from the same settings. A part's die rolls that part alone; its padlock keeps it. While **Freeze** is on, nothing rolls. Your edits stay where they are.

The history and the star

Hibari remembers your last 32 takes, whatever changed them. The arrows beside TAKE step back and forward through them; roll after stepping back and the takes ahead of you are dropped. The star keeps the take playing now in the first empty slot of the seed bank, and lights while it is kept; click it again to clear the slot.

The seed bank

Eight slots for takes you want to come back to. Click an empty slot (marked +) to keep the take playing now in it. Click a kept slot to recall it: it blinks while it waits, and comes in at the next bar, the next beat, or at once, as **Recall** says. Right-click a slot to keep, recall or clear it. Notes 84 to 91 (C5 to G5 as Live names them) recall slots 1 to 8 from your keyboard, and go no further; the lowest is the Seed Note parameter, in your host's list of Hibari's parameters.

The MIDI clip

The MIDI CLIP strip turns the melody into a clip. Choose **MOTIF** (its one or two bars), **PHRASE** (four or eight bars) or **TWICE** (the phrase twice, so the turnaround is heard), and **HUMAN** (as Hibari plays it, Humanise and all) or **GRID** (every note on its step, every velocity as written). Drag the grip, DRAG MIDI, into your host; right-click it to save the clip as a MIDI file instead.

The clip is what Hibari plays from the top of the song, with your edits, at the tempo and metre playing now, on the MIDI Out channel, with the Movement controller in it. While Follow holds a chord, the clip is played over it. It is named for what it is, for example Hibari Trap Bells phrase 8 bars 7A3F.

Automation and MIDI learn

Every control is a parameter your host can automate, the padlocks included, and your host can step through the 58 factory programs. Right-click a knob, a number, a switch, a padlock or the link and choose Learn MIDI control, then move a control or press a key on your controller; right-click again to forget it. A key learned to a switch flips it each time you press it. Learned controllers work whether or not the panel is open, and go with the project.

MIDI in

With Follow on Key, a note played into Hibari's track is the key; on Chords, the notes are the chord. Either way they go no further. Everything else passes through to Hibari's MIDI out, except the seed bank's notes and keys you have learned as controls. Bypassed in your host, Hibari ends every note it has sounding and sends nothing until it is back.

The generators together

Hibari is the singer of Gakudan: Kiri leads with chords, Nagare plays bass, Hibari sings over them, and Kaminari keeps time for all of them.



Hibari on Clap Pickup, linked on D: Kaminari's kicks along the ruler, Kiri's chords beneath, Nagare heard. The key and progression are dimmed; the turnaround is in blue.

Each of the four has a link letter on its display: Off, or A to D, with A to start. Generators on the same letter find each other, in one project or across your host's separate processes, on the same computer. Click LINK in Hibari's ruler to choose its letter. Hibari listens; it shares nothing of its own.

HEARS	WHAT HIBARI TAKES
KAMINARI	Its kicks, a bar ahead, the ones placed by hand included, for Kick and for Stab and Counter to keep clear of; and its time: a note on a drum hit lands with it, and at the same Step the melody swings as the drums swing.
KIRI	Its chords, the ones you edited on Kiri and a chord held on Kiri's track included. Kiri leads the harmony.
NAGARE	Its chords, when no Kiri is on the letter; and its line, so Counter answers in the bass's gaps, never on a bass note, whoever leads the chords.

The ruler names each partner after the letter: lit while Hibari hears it, blue when it has stopped and Hibari plays with what it heard last, dim when nothing has been heard. KIRI appears only while a Kiri's chords lead. What Hibari last heard stays when a partner stops, and goes with the project; choosing another letter forgets it. For two bands in one project, give each its own letter.

The factory programs are paired across the four: Saturday Floor in each is the drums, the bass, the chords and the melody of one track. Load the same program in all four, on one letter, and press play.

> HOW IT WORKS
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> The partners share settings, not notes, so Hibari works out every bar for itself, a bar ahead, from the song's position. That keeps the four together when your host renders one track at a time.

Factory programs

Fifty-eight starting points, two in Free and four in each genre, named and ordered as Kaminari's, Nagare's and Kiri's. The first of each genre is its own melody as it starts; the others each take another of the genre's Shapes, and a Move of their own.

Open Field
Free: a Hook on the pentatonic, busier, in an eight-bar phrase with pockets; the filter swells.

Loose Wires
Free: a Riff through the whole scale, busy, accented and sliding, swung and loose; the filter opens on the accents.

Saturday Floor
House as it starts: stabs round the off-beat on the triad over i-iv; the filter rises over the phrase.

Shaker Light
House: a Riff on the pentatonic, a little busier and more swung, an eighth-note LFO on the filter.

Warm Room
House: a Lead through the scale, written in the key, a two-bar motif in eight bars over i-iv-bVII-bIII; longer notes, loose, swelling.

Clap Pickup
House: an Arp of short notes, the turnaround most phrases, a quarter-note LFO.

Low Lamp
Deep House as it starts: a two-bar call and answer on the pentatonic, in eight bars, chords every two bars.

Velvet Hours
Deep House: Long Tones on the triad, held long, swung and loose, a deep swell.

Conga Rain
Deep House: a Counter in the gaps, kept clear of the kick, a dotted-eighth LFO.

Slow Tide
Deep House: a Hook on the root and fifth, held long, with plenty of pockets and the odd turnaround; the filter rises.

Concrete Hall
Techno as it starts: a few notes on the root over one chord, in eight bars with pockets.

Night Shift
Techno: a busy Counter on the root and fifth, a deep dotted-eighth LFO.

Iron Pulse
Techno: a busy Arp on the triad, hard accents and the odd slide, the filter opening on each accent.

Lights Out
Techno: Long Tones, held, the turnaround most phrases; the filter rises deep.

Ascent
Trance as it starts: the arp through every chord of i-bVI-bIII-bVII, busy, little space.

Long Horizon
Trance: a Lead through the scale in the key, a two-bar motif, the turnaround every phrase, rising.

First Light
Trance: a Call and Response on the pentatonic, sparer, set higher (from G3), swelling.

Gatekeeper
Trance: a Sequence, kept clear of the kick, a quarter-note LFO.

Signal Box
Electro as it starts: the running sequence on the root and fifth over i-bVII.

Neon Pavement
Electro: a Riff with more octave lifts and a touch more swing, an eighth-note LFO.

Cold Grid

Electro: an Arp almost on the grid, a dotted-eighth LFO.

Body Pop

Electro: a busier Counter, the turnaround most phrases, the filter on the accents.

Foundry

Industrial as it starts: one note, hammered.

Pressure Plant

Industrial: a busy Sequence, hard accents, the filter opening deep on each.

Rust Belt

Industrial: Long Tones on the root and fifth, held, nearly mechanical, swelling.

Hammer Floor

Industrial: a busy Hook, hard accents, the turnaround most phrases, a quarter-note LFO.

Midnight Rolls

Trap as it starts: bells in threes over two bars, in eight, on the pentatonic.

Glass Hats

Trap: an Arp, busier and set higher (from G3), an eighth-note LFO.

Half Time Smoke

Trap: Long Tones through the scale, held to the next, sliding, over one chord; swelling.

Triplet Rain

Trap: Bells through the scale in a one-bar motif, octave lifts, the filter on the accents.

Dusty Crates

Hip Hop as it starts: a phrase and its answer on the pentatonic, laid back, over i-iv.

Stoop Sessions

Hip Hop: a Lead in the key, a two-bar motif, swung harder and loose; swelling.

Boom Room

Hip Hop: sparse, short Stabs on the triad, the filter on the accents.

Late Swing

Hip Hop: Bells at the heaviest swing, in eight bars with pockets and turnarounds, a quarter-note LFO.

Cut Loose

Breakbeat as it starts: a syncopated two-bar riff on the pentatonic over i-bVII.

Ghost Notes

Breakbeat: short Stabs on the triad, swung (18) and loose, an eighth-note LFO.

Street Lamp Breaks

Breakbeat: a call and answer in eight bars with room, over i-iv-bVII-bIII; swelling.

Rewind Room

Breakbeat: a Hook on the root and fifth, turning round most phrases, the filter on the accents.

Two Step Rain

Drum n Bass as it starts: a floating tone a bar over i-bVII-bVI-bVII.

Rolling Night

Drum n Bass: a Lead through the scale, sliding, swelling.

Liquid Hours

Drum n Bass: Bells over i-bVI-iv-bVII, loose, a quarter-note LFO.

Halftime Haze

Drum n Bass: tones held right through, over one chord, rising.

Test Tone

Bleep as it starts: a few short bleeps, an octave leap, then space.

Sub Bleeps

Bleep: a sparse Sequence of very short notes, leaping octaves often, with room.

Cold Circuit

Bleep: an Arp of short notes over i-v, nearly straight, a dotted-eighth LFO.

Night Bus Bleep

Bleep: a two-bar Riff on the pentatonic, turning round now and then; swelling.

Acid Dawn

Acid as it starts: the running sequence, accented and sliding, over one chord.

Warehouse Light

Acid: busier, more accents and slides, swung (18) and loose, the filter on the accents.

Rubber Floor

Acid: a Riff on the pentatonic, octave lifts, an eighth-note LFO.

Long Summer

Acid: Stabs on the triad in eight bars over i-bVII, turning round most phrases; swelling.

Clockwork Garden

IDM as it starts: music-box bells in threes over i-iv-bVII-bIII.

Seven Against Twelve

IDM: an Arp through the scale, a little busier, a dotted-eighth LFO.

Quiet Machinery

IDM: Long Tones held long, with room, over i-bVI-bIII-bVII, swung (16) and loose; swelling.

Paper Circuits

IDM: a Counter in the gaps, busier, kept off the kick, the filter on the accents.

Skipping Disc

Glitch as it starts: a clipped arpeggio of each chord's notes over i-bII.

Buffer Underrun

Glitch: a very busy, very short Sequence, leaping octaves often, an eighth-note LFO.

Static Shards

Glitch: a short Riff through the scale, the filter hard on the accents.

Dropout

Glitch: sparse Stabs with room, over one chord, rising.

Ways to start

A HOOK, FAST	The first program of your genre, then ROLL until it sings. Lock Rhythm and roll Notes, or the other way round.
A TRACK THAT BUILDS	Automate Busy over the arrangement: it only ever adds notes. Bring Space down for the drop.
MOVEMENT OVER NOTES	Few notes (Notes on Root, Busy low) and a deep Move: the filter does the talking.
YOUR KEY	Follow on Key, and play a note on your keyboard: the melody moves to that key and stays there.
YOUR CHORDS	Follow on Chords, and play the chords into Hibari's track from a clip or a keyboard.
WITH THE OTHERS	The same program name in Kiri, Nagare, Hibari and Kaminari, on one link letter.

Programs and your presets

Hibari keeps two kinds of starting point: the factory programs it ships with, which never change, and your own presets, plain text files you can keep, copy and share. A program is settings, not notes: the genre, the Shape, what it changes from the genre's own starting melody, the take, and any notes you have edited.

Click the program's name, in the window at the top of the panel, to open the program menu. The arrows at the window's ends step through every program in turn: the factory programs, then your own, then any designer banks. A star after the name (Warm Room *) means you have changed something since it loaded.

The program menu

Factory	The 58 factory programs, in a submenu for each genre. Choosing one replaces the melody's settings, the take and the edits.
User	Your own presets, grouped by the category you gave them.
Designer	Banks of presets from other designers, if you have added any. They load like your own, but can't be overwritten: save a changed one under a new name.
Genre	Chooses a genre and the melody it starts from, keeping the take. The same as choosing a genre from the Shape's menu.
Save	Saves over your own preset of the same name. Only offered while one of your own is loaded.
Save As...	Saves a new preset, with a name, a category (the genre, to start) and an author. If you already have a preset of that name, Hibari asks before replacing it.
Rename...	Renames your own preset, and its file with it.
Delete...	Deletes your own preset, after asking. Its file goes, so this can't be undone.
Import Preset...	Adds a preset file someone has sent you to your own, and loads it.
Export Preset...	Saves a copy of the loaded preset wherever you choose, ready to send.
Open Preset Folder	Shows the folder in File Explorer, or in the Finder on a Mac.

What a program holds

The melody, not the track: the genre, the Shape, Bars and Phrase, Notes, Anchor, Busy, Space, Turn, Accent, Slide, Octave, Length, Register, Range, Kick, the Progression and Changes, Move and its Depth, Swing, Humanise, Step and Bar, the take and your edits. It leaves the track's own settings as they are: Key and Scale (the song's), Follow, the link, MIDI Out, the Movement's CC number, Recall and the seed bank's notes, Run and Freeze, and the padlocks. Loading one starts every setting it holds from its default, then from its genre's start, then from what the program says; so a factory program says only what it changes.

Where they live

Your presets are in `Documents/Denki Digital/Hibari/Presets`, one `.txt` file each. Designer banks go beside them, in `Documents/Denki Digital/Hibari/Banks`, one folder per bank. Back the folder up with your music.

Your host saves everything with every project as well: the settings, the take, your edits, the roll history, the seed bank, the clip's settings, what Hibari last heard from its partners on the link, your MIDI controllers and the window's size. A project always opens as you left it, whether or not the preset is still in the folder.

Installing and unlocking

Installing on Windows

Hibari is one of the four generators in **Gakudan** 楽団: Kiri, Nagare, Hibari and Kaminari, installed together on Windows by one installer.

1. **Close your music software.** Windows can't replace a plugin that is in use.
2. Run `Gakudan-1.0.0-Windows.exe`. Windows asks whether to allow it to make changes; the publisher should read Denki Digital Limited. If it says Unknown publisher, don't run it, and write to **hello@denkidigital.com**.
3. **If Windows shows "Windows protected your PC",** choose More info, check the publisher, then Run anyway. Windows says this about new releases while it learns to recognise them.
4. **Choose what to install.** The VST3 plugin always installs; the standalone application is ticked too.
5. **Open your music software.** Hibari is under Denki Digital, listed as Hibari Melody. If it isn't there, ask your host to rescan its plugins.

PLUGIN	`C:\Program Files\Common Files\VST3\Hibari.vst3`
STANDALONE	`C:\Program Files\Denki Digital\Gakudan`, and in the Start menu under Denki Digital
THIS MANUAL	`Hibari Manual.pdf` beside the standalones, and in the Start menu under Denki Digital Manuals
YOUR PRESETS	`Documents/Denki Digital/Hibari`
LICENCES	`Documents/Denki Digital/Licences`

Installing on a Mac

Hibari runs on macOS 12 or later, Apple silicon or Intel. On a Mac each of the four generators has its own installer.

1. **Close your music software.**
2. Open `Hibari-1.0.0-Mac.pkg`. It is signed by Denki Digital Limited and notarised by Apple, so it opens without a warning. If your Mac says it can't check it for malicious software, don't open it, and write to **hello@denkidigital.com**.
3. **Agree to the licence, and choose what to install.** The VST3 plugin, the Audio Unit and the standalone application are all ticked; Customise leaves any out. Your Mac asks for your password, as it does for any plugin installed for everyone on the computer.

4. **Open your music software.** In Logic Pro, Hibari is a MIDI effect (see Logic Pro under Playing a synth from Hibari). Ableton Live can't load an Audio Unit MIDI effect, so it finds only Hibari's VST3: if Hibari isn't in Live's list, open Live's Settings, choose Plug-ins, turn on Use VST3 Plug-in System Folders and rescan, and it is under VST3, then Denki Digital. Other hosts load it as on Windows, under Denki Digital.

VST3 PLUGIN	`/Library/Audio/Plug-Ins/VST3/Hibari.vst3`
AUDIO UNIT	`/Library/Audio/Plug-Ins/Components/Hibari.component`
STANDALONE	`/Applications/Denki Digital/Hibari/Hibari.app`
THIS MANUAL	`Hibari Manual.pdf` beside the standalone, whichever parts you install, and on www.denkidigital.com, from Hibari's page
YOUR PRESETS	`Documents/Denki Digital/Hibari`
LICENCES	`Documents/Denki Digital/Licences`

Where it goes

Hibari makes MIDI, not sound: it plays a synth on another track, or after it in a chain. Playing a synth from Hibari, near the start of this manual, shows how in each of the common hosts.

Unlocking

Your licence comes with your order, in the email and on the order page: a few lines of text that begin Denki Digital licence and end with a signature. It carries your name, and nothing in it needs the internet: no account and no activation, now or later.

1. **Copy all of it,** from Denki Digital licence to the end of the signature line. Then click the small key under the window-size control and choose Paste licence from the clipboard.
2. **Or keep it as a file:** paste it into a plain text file (ending `.txt` or `.denkilicence`) and drop that onto the panel, or choose Load licence file... from the same key.
3. **That's all.** The key's menu now reads Licensed to your name, and every instrument the licence covers unlocks at once, in every open project.

Before it is unlocked, Hibari works fully, with no time limit, and rests for two seconds once a minute: it sends no notes for those two seconds, and a clip dragged out of it leaves out the last beat of every bar. A small Demo notice on the panel says so, with Buy and Load licence; its cross closes it until the panel is next opened. The key's menu also shows the licences folder, and the notices for the fonts and code inside.

The window

The window-size control, the square of corner marks at the right-hand end of the nameboard, sets the window's size, from 60 % to 160 % of its natural size, with Fit to screen for the largest that fits. You can also drag the window's corner. The size is kept with your project, and the window never opens bigger than the screen it is on. In the standalone application, Full screen in the same menu, or the F11 key (Control-Cmd-F on a Mac), fills the whole screen with the panel; the same key or Esc brings the window back.

On a Mac: where this manual says Ctrl, press Cmd; where it says Alt, press Option; and a right-click is a Control-click, or a two-finger click on a trackpad.

Ableton Live on Windows: if the window looks soft, right-click the title of Hibari's device in Live's Device View, untick Auto-Scale Plug-In Window, then open the window again. Hibari scales itself to your screen and stays sharp at any size; Live's auto-scaling stretches a smaller picture instead.

Updating and moving

Run a newer installer over the old one; your presets, licence and projects are left as they are. On a new computer, Windows or Mac, install, then copy `Documents/Denki Digital` across: your licences and presets come with it. To uninstall on Windows, open Windows Settings, then Apps, then Installed apps, and choose Gakudan. On a Mac, drag the plugin files and the standalone's folder, where the table above shows them, to the Bin. Either way, your files in Documents stay where they are.

The full guide, with each host's rescan menu, is at **www.denkidigital.com/support/install**.

Technical

TYPE	Melody generator, MIDI out
LINE	One voice, with call and response inside it; slides as overlapping notes
SHAPES	Ten
GENRES	Fourteen, and Free
PHRASE	A motif of 1 or 2 bars, in a phrase of 4 or 8
HARMONY	Twelve progressions in any key and scale, the chords you play in, or Kiri's or Nagare's
MOVEMENT	One MIDI controller, six ways of moving
CLIPS	The motif, the phrase or the phrase twice, humanised or on the grid
FACTORY PROGRAMS	58, paired with Kaminari's, Nagare's and Kiri's, plus a library for your own
CPU	A small fraction of one core
SOUND	None of its own: it plays your synth
LATENCY	None
MIDI OUT	Notes and one controller, on one channel, 1 to 16
LINK	Four letters, A to D, between the generators on one computer
FORMAT	VST3 plugin and standalone application; on a Mac also an Audio Unit, a MIDI effect
SYSTEM	Windows 10 or 11, 64-bit; or macOS 12 or later, Apple silicon or Intel
VERSION	1.0.0

Notices

Hibari is © 2026 Denki Digital Limited. Its sounds, programs, panel and this manual are the studio's own.

Using Hibari is governed by Denki Digital's end-user licence agreement, which the installer shows before it installs, and which is at **www.denkidigital.com/licence**. In short: use it on any of your own computers, for any music; what you make with it is yours; keep your licence file to yourself; every update is free.

Its panel is set in Rajdhani and Inter, both under the SIL Open Font License 1.1, and it carries code from the open-source projects listed in its notices: choose Third-party notices… from the key's menu, or open `THIRD-PARTY-NOTICES.txt` in the `Licences` folder beside the standalone.

VST is a trademark of Steinberg Media Technologies GmbH, registered in Europe and other countries. Windows is a trademark of the Microsoft group of companies. Apple, Mac, macOS, Finder, Logic Pro, MainStage and GarageBand are trademarks of Apple Inc., registered in the U.S. and other countries. Other names of music software in this manual belong to their owners and are used only to say what Hibari works with.

雲雀

電 DENKI DIGITAL

Inspired by Tokyo. Built in Aberdeen.

東京に着想を得て、アバディーンで作る。

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