CHORD GENERATOR

Kiri

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Kiri is a chord generator. Choose a genre and a Shape, roll a progression, 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 pad, your keys, your poly synth.

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Kiri, from the first sound to the last setting.

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Mist around the rhythm.

Welcome

Kiri is a chord generator. Choose a genre and a Shape, roll a progression, 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 pad, your keys, your poly synth.

A take is four parts, each with its own die and padlock. The **Progression** chooses the chords and which of them the loop starts on; the **Colour** chooses which chords take a seventh, a ninth or a suspension; the **Voicing** chooses how the notes lie, so the top line moves by step; the **Rhythm** chooses when the chords sound. The loop then plays the same way, pass after pass, until you roll again. Change comes at the loop's end, in a turnaround, or when you ask for it.

The chords come from a vocabulary rather than a search: the loops dance music is made of, coloured and voiced as each style asks, and played in rhythms written for each genre. Every roll sounds like chords from that style.

Kiri leads the others. Beside Nagare, Hibari and Kaminari, its chords are the harmony the others follow: Nagare plays under them, Hibari over them, all in Kaminari's time.

Five minutes with Kiri

1. Put Kiri on a track and route its MIDI to a pad or keys synth, as Playing a synth from Kiri shows for your host.
2. Press play in your host. Kiri opens on Open Field. Click the program name and choose Factory, House, Saturday Floor.
3. Click **ROLL**. New chords, new colours, a new voicing and a new rhythm, all from the same settings. Roll a few times.
4. When the chords are right but the rhythm isn't, click the padlocks beside **Progression** and **Colour**, then roll again: the same chords, played another way.
5. Click a chord on the display and choose another from the menu. Every pass of the loop plays it.
6. Click the star to keep the take in the seed bank. Then drag **DRAG MIDI**, at the bottom right, into your track.

> TIP
>
> The take, Kiri's settings and your edits are saved with your project. Nothing changes until you roll, edit or turn a control, so a loop you like stays exactly as it is.

Playing a synth from Kiri

Kiri sends MIDI: chords, 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.

Kiri loads as an instrument, under Denki Digital as Kiri Chords, 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 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 Kiri on a MIDI track.
2. Put your synth on a second MIDI track.
3. On the synth's track, set MIDI From to Kiri's track, and in the chooser under it choose Kiri. Set Monitor to In.
4. Press play. The synth plays Kiri's chords.

On a Mac, Live loads Kiri as a VST3 only. If Kiri 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 Kiri 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 Kiri sends.

Reaper

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

FL Studio

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

Logic Pro (Mac)

On a Mac, Kiri'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 Kiri. Press play: the synth plays Kiri's chords. 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 chords as a MIDI clip. Drag **DRAG MIDI** onto a clip slot or a track that plays your synth, and the chords are 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

Kiri 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 Kiri starts), it carries on from a clock of its own at the host's tempo, so you can audition chords 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 Kiri plays only while the host plays.

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

The panel



Kiri on Warm Room, a House program: the loop as chord blocks, each named beneath and numbered above, the top line traced through them.

1	**Genre and Shape**	The genre, small, over the rhythm Shape. Click for the genre's Shapes, the others in a submenu, and the genres themselves. See Rhythm and Movement.
2	**Program**	The program's name; click it for the program menu. The arrows at the window's ends step through the programs. Notes from the preset library (Saved, Deleted) show here for a few seconds.
3	**History**	Back, the take you are on (of the last 32), and forward. See Takes.
4	**Star**	Keeps the take playing now in the seed bank's first empty slot. Lit while it is kept; click again to clear it from there.
5	**ROLL**	A new take for every part not locked: new chords from the same controls. Dimmed while Freeze is on.
6	**Size and key**	The window size, and the licence key below it.

7 **Ruler**	The bar, with a dot for each bar of the loop; the beats; each chord's numeral over its span; the kicks along its foot. At the right, the tempo and metre.
8 **Link** Off, A to D	The link letter, then KAMINARI and LEADS, lit as the others are heard and led. Click to choose the letter. See Kiri leads the others.
9 **The loop**	Each chord struck is a block from its lowest note to its highest, its notes inside it, as long as it sounds. The top line is traced through them. Click a chord to change it.
10 **Movement lane**	The Movement's controller across the loop, with its number at the left. MOVEMENT OFF at Depth 0.
11 **Chord names**	Each chord's name, under its span. Yours in pink, with a dot in the corner; PLAYED at the left while Follow holds a chord you play. Click a name to change the chord.
12 **Dice and padlocks**	Each of the four parts: its die rolls it alone, its padlock keeps it through a roll.
13 **Loop**	The loop the Progression part picked, as you hear it, from the chord it starts on, and where it came from.
14 **Turn** 0 to 100	Turnaround: how often a pass of the loop turns round in its last bar.
15 **Colour** No Thirds to Lush	How far the chords are coloured.
16 **Voicing, Notes, Register**	How the notes lie (Close, Open, Shell, Spread), how many voices (3 to 6), and the chords' lowest note (C2 to C4).
17 **Busy and Length** 0 to 100	How many of the Shape's places play, and how long each chord sounds.
18 **Kick** Auto, With, Around, Free	How the chords sit with the kick.
19 **Move, Depth, CC**	The Movement's shape, how far it moves (0 to 100), and the controller it is sent on (1 to 119).
20 **Key and Scale**	The key, C to B, and the scale the chords are built from. A minor to start.

21 **Follow** Key, Chords or Off	What you play on Kiri's track does. Key (to start): a note sets the Key, the other generators' too, and it stays. Chords: a chord you play becomes the chord. Off: notes pass through. See The chords.
22 **Bass Note** Off, Root	Root puts the chord's root an octave under it.
23 **Progression and Changes**	Which loop, or the genre's; and how often the chord changes.
24 **Swing and Humanise** 0 to 100	The swing, and how far the timing and dynamics move as a player's would.
25 **Step and Bar**	The grid the chords are struck on, and the time signature.
26 **Run and Freeze** On or off	Run: play while the host is stopped, from the generators' shared clock (see When your host is stopped). Freeze: hold the take.
27 **MIDI Out and Recall**	The channel the chords go out on, and when a take recalled from the seed bank comes in.
28 **Seed bank**	Eight slots for takes, and the four seeds of the take playing now.
29 **MIDI clip**	The clip's length, HUMAN or GRID, and the grip to drag it into your host.

> GESTURES
>
> Double-click a knob or a number window to return it to its default. Drag a number window up or down, or turn the mouse wheel over it. Hover over any control for a line about what it does.

Takes: roll, lock, keep

A take is four numbers, one for each part: Progression, Colour, Voicing and Rhythm. Everything Kiri plays follows from the take and the controls, so the same take with the same controls always plays the same loop.

PART	WHAT IT DECIDES
PROGRESSION	Which chords, from where: on Genre, which of the genre's loops; and for any loop, which chord it starts on.
COLOUR	Which chords take the colour the Colour control allows.
VOICING	How high the top line sits, and so how every chord is voiced.
RHYTHM	When the chords sound: the Shape's figure, its pushes and rolls, the turnarounds, and how the Movement moves.

Rolling

ROLL gives every part that isn't locked a new number. A part's own die rolls that part alone. Its padlock keeps it through a roll: shut and lit in pink while it is locked, with the die dimmed. Lock Progression and Colour and roll, and the same chords come back in a new rhythm; lock Rhythm and roll, and the groove stays while the chords change.

Rolling the Progression or the Colour clears your chord edits, since they choose the chords; rolling the Voicing clears your inversions; rolling the Rhythm keeps them. With **Freeze** on, the take holds: ROLL, the dice, the history and recalls wait until you switch it off.

The history and the star

Kiri remembers your last 32 takes, with the project. The arrows beside TAKE step back and forward through them. Roll after stepping back and the takes ahead of it go, as in an undo list.

The **star** keeps the take playing now in the seed bank's first empty slot. It stays lit while the take playing is one the bank holds; click it again to clear that slot.

The seed bank

Eight slots along the bottom of the panel. Click an empty slot (marked +) to keep the take playing now; click a kept one to recall it; right-click to keep, recall or clear. A recall waits for the next Bar (to start), the next Beat, or comes in Now, as **Recall** says, blinking in pink while it waits. The notes C5 to G5 on Kiri's track recall slots 1 to 8 too. The window beside the slots shows the four numbers of the take playing now.

The chords

The harmony a track stands in: four chords in a loop, or one held for bars, coloured as the style asks and voiced so the top line moves by step.

Key and Scale

Key sets the key's root, C to B; **Scale** the scale the chords are built from: Major, Dorian, Phrygian, Lydian, Mixolydian, Minor, Locrian, Harmonic minor, Melodic minor, Major pentatonic, Minor pentatonic, Blues, Whole-tone or Chromatic. Kiri starts in A minor. The chords are named as the key spells them, Bb in A minor rather than A#.

Progression

The **Progression** menu names the loops by their numerals as they sound in a minor key: lower case for a minor chord, upper case for a major one, and a b before a chord a semitone below the major scale's degree.

Genre	To start. The Progression die picks one of the genre's own loops.
One Chord	A vamp on the home chord.
i-bVII, i-iv, i-v	Two-chord vamps.
i-bII	The Phrygian step: the chord a semitone up, dark.
i-bVI-bIII-bVII	The anthem loop.
i-bVII-bVI-bVII, i-iv-bVII-bIII, i-bIII-bVII-iv, i-bVI-iv-bVII, i-bVII-bVI-v	Four-chord loops in a minor key.
i-bIII-bVII-bVI	The festival loop: three major chords in a minor key.
bVI-bVII, iv-bVI-bVII-v	Loops that hover, and never come home to the i.
Generated	A progression of the take's own, rather than one by name.

Whichever loop it is, the Progression die also chooses which chord it starts on. Half the time it is the first as written; otherwise another. The same four chords, started elsewhere, have another mood. The LOOP readout beside the Progression part shows the loop as you hear it, and where it came from: FROM HOUSE (with TURNED when it starts elsewhere), AS WRITTEN, or STARTED ON CHORD 3.

Changes

Changes sets how often the chord changes: Every 2 bars, for an eight-bar loop; Every bar, for a four-bar loop (to start); Every half bar, for a two-bar loop. One or two chords held for bars is hypnotic; a change a bar keeps moving.

Colour

No Thirds	Every chord suspended or a bare fifth. Industrial starts here.
Triads	Plain three-note chords.
Sus	Half the chords suspended, sus2 or sus4.
Sevenths	Most chords take their seventh. To start.
Ninths	Every chord its seventh, most their ninth.
Lush	Ninths throughout, the minor chords their eleventh.

The Colour control says how far the colour may go; the Colour die chooses which chords take it. A seventh follows the chord: a minor seventh over a minor third, a major seventh over a major one.

Voicing, Notes and Register

Close	Every chord within an octave or so, each voice moving the least way to the next chord.
Open	The second note from the top dropped an octave, for space.
Shell	The root left out (and on a seventh chord the fifth too), the third and seventh carrying it, clear of the bass.
Spread	Two octaves and more, for pads. It may reach a fifth below the Register.

Notes sets how many voices each chord has, three to six (a shell one fewer). With fewer voices than the chord has notes, the one the ear misses least goes first, the fifth, then the extensions from the top. **Register** sets the chords' lowest note, from C2 to C4, C3 to start (the names are Live's, with middle C as C3).

The Voicing die sets the height of the top line, around an octave above the Register. Kiri tries every inversion of each chord and keeps the one whose top note is nearest that line and whose voices move least from the chord before, round the loop's seam too. So a new voicing is a new top line, and the chords move by step rather than jump. The display traces the top line through the loop.

Bass Note on Root adds each chord's root under it, for a keys part with no bass beside it. Leave it Off when Nagare, or your own bass, has the root.

Editing a chord

Click a chord on the display, or its name beneath, for the chord menu:

The scale's chords	The chord on each degree of the scale, coloured as far as the chord there is, with its numeral. The chord there now is ticked.
Borrowed	Chords from the parallel key (in a minor key, the major's IV and V; in a major key, the minor's iv, bIII, bVI and bVII), and the flat second.
Colour	The chord there as a triad, sus2, sus4, seventh, ninth, eleventh (over a minor third) or bare fifth.
Inversion	Up an inversion (the lowest note an octave higher), down an inversion (the highest an octave lower), up to three either way, or as the Voicing has it. The next chord leads on from yours.
Back to the loop's chord	Gives this chord back to the loop.
Back to the loop's chords, all of them	Clears every edit.

An edit belongs to that chord's place in the loop, so every pass plays it, the dragged clip carries it, and Nagare and Hibari follow it through the link. Your chords are named in pink, with a dot in the corner of the name. Edits are saved with the project and in your presets.

Follow: Key

With **Follow** on Key (as Kiri starts), a note played on Kiri's track, from a keyboard or a clip, sets the Key, and it stays until you play another: the chords play on, in the new key, and so do Nagare and Hibari on Kiri's link letter. The Key box shows it, so it is kept with the project. The note is not passed on to Kiri's MIDI out.

Follow: play the chord yourself

With **Follow** on Chords, a chord played on Kiri's track, from a keyboard or a clip, becomes the chord: Kiri plays it in its own voicing and rhythm, in place of the loop's chords. Notes that arrive together are read as one chord. The root is found whatever the inversion; a single note or a bare fifth takes the scale's third and fifth. Let go and the chord holds; two bars later, with nothing held, Kiri's own progression comes back.

The display draws a played chord in pink and the strip reads PLAYED. The chord goes to the other generators too: Nagare and Hibari play to it. The notes Follow reads are not passed on to Kiri's MIDI out; with Follow off, notes played in pass straight through. While Kiri holds a played chord, the chord menu is closed.

Rhythm and Movement

In dance music the rhythm of the chords is half of what they are. A Shape is a family of rhythms; the Rhythm die chooses which of its figures plays.

Pad	Struck where each chord begins and held to the next, the notes two chords share tied rather than struck again.
Push	Held, each change arriving an eighth (or a sixteenth) early, round the loop's seam too.
Stab	Short chords on and around the off-beats, a few a bar, with gaps.
Off-beat	A chord on every off-beat eighth: the pluck that pumps.
Syncopated	Sixteenth stabs, syncopated, between the kicks.
Gate	Sixteenths chopped from a held chord, some left out.
Dub	One stab and its echoes a dotted eighth apart, each softer.
Broken	Each chord rolled from the bottom, a note every 14 to 30 ms, as a hand rolls a chord.
Keys	On the one and the and of two, played a little behind the beat.
Piano	The house piano: off-beat chords, the last of each bar pushing into the next chord.

The window in the nameboard shows the genre over the Shape. Click there to choose: the genre's own Shapes first, its usual one marked, then the others in a submenu. Any Shape plays in any genre.

Busy, Length and Turnaround

Busy sets how many of the Shape's places play. Turning it up only ever adds chords, the same ones every pass, so automating it builds a section; at 0 the Shape's core plays alone. In Stab, Off-beat, Syncopated, Gate, Keys and Piano it fills the figure's free places; in Dub it adds echoes, and above 70 a second stab half a bar on; in Broken, from 50 the chord is rolled again on beat three. Pad and Push strike once per chord whatever Busy says.

Length sets how long each chord sounds, as a share of its span, from a tenth to all of it. At 100 (to start), the held Shapes hold each chord to the next and tie the notes they share.

Turn (Turnaround) sets how often a pass of the loop turns round in its last bar. The Rhythm die chooses how: the first chord brought in early, on the last eighth; the last beat filled with sixteenths; or the last beat left silent. A pass that turns round is drawn in pink.

Kick

Auto	As the Shape does: the short Shapes (Stab, Off-beat, Syncopated, Gate, Dub, Piano) keep off the kick; the held ones don't mind it. To start.
With	A chord struck, accented, with every kick.
Around	Never a short chord on a kick.
Free	As if there were no kick.

The kick is Kaminari's, through the link, marked in pink along the ruler's foot. Without Kaminari it is the genre's own kick, marked faintly: four on the floor for House, Trap's own pattern, and so on. The Pump ducks under the same kick.

The feel

Swing 0 to 100	Swing, within the genre's bounds. 0 to start, unless the genre starts with some.
Humanise 0 to 100	Timing and dynamics as a player plays them, each chord moved as one. 50 to start. With Kaminari's kick, a chord on a drum hit lands where the drum does.
Step 1/8, 1/16, 1/32, 1/8 T, 1/16 T	The grid the chords are struck on. 1/16 to start.
Bar Host, 3/4, 4/4, 5/4, 6/8, 7/8, 9/8, 11/8, 12/8	The time signature: the host's (to start), or one of Kiri's own.

Linked to a playing Kaminari on the same Step, the chords keep the drums' time: their swing, and their Humanise.

The genres

Choosing a genre (from the Shape's menu, or Genre in the program menu) sets the loops its Progression die chooses from, the kick the chords assume, its swing, and the settings its chords start from. Automating the genre changes the genre alone.

GENRE	USUAL SHAPE (OTHERS)	WHERE IT STARTS
FREE	Pad (all ten)	Every loop; Sevenths, Close, four notes; a change a bar; Rise

GENRE	USUAL SHAPE (OTHERS)	WHERE IT STARTS
HOUSE	Piano (Stab, Push, Off-beat, Syncopated)	i-iv and the anthem loops; Sevenths, Close; a change a bar; a little swing; Pump
DEEP HOUSE	Stab (Keys, Dub, Pad)	Vamps on one or two chords, and one climbing loop; Ninths; two bars a chord; swung; Pump
TECHNO	Dub (Gate, Pad, Stab)	One chord or two, or the Phrygian step; Sevenths, three notes; two bars a chord; Pump
TRANCE	Pad (Off-beat, Gate, Push)	Four-chord minor loops; Sus, Spread, five notes; a change a bar; Pump
ELECTRO	Syncopated (Stab, Gate)	Minor vamps; Triads, three notes; two bars a chord; Accents
INDUSTRIAL	Pad (Gate, Dub)	One chord, or the Phrygian step; No Thirds, Open, three notes; two bars a chord; Rise
TRAP	Pad (Broken, Keys)	Dark minor loops; Sevenths, Spread; two bars a chord; Swell
HIP HOP	Keys (Broken, Stab)	i-iv and its cousins; Ninths, five notes; two bars a chord; swung; Swell
BREAKBEAT	Stab (Syncopated, Broken, Keys)	Minor vamps and circles; Sevenths, Close, four notes; two bars a chord; a little swing; Accents
DRUM N BASS	Pad (Keys, Broken)	Lush minor loops held over the breaks; Ninths, Spread, five notes; two bars a chord; Swell
BLEEP	Stab (Dub, Gate)	One chord or two; Sus, Close, three notes, short, with room; a change a bar; Accents

GENRE	USUAL SHAPE (OTHERS)	WHERE IT STARTS
ACID	Stab (Off-beat, Piano, Push)	One chord or a vamp; Sevenths, Close, four notes; a change a bar; a little swing; Pump
IDM	Pad (Keys, Broken, Dub)	Wistful circles and climbs; Ninths, Spread, five notes; two bars a chord; a little swing; Swell
GLITCH	Gate (Broken, Stab, Syncopated)	The Phrygian step, or one chord; Triads, Close, three notes, busy; a change a bar; Accents

Movement and the pump

Often the movement says more than another chord would. Kiri sends a MIDI controller across the loop, for your synth's filter or its volume. **Move** sets its shape:

Rise	Climbs over the loop and starts again.
Swell	Rises and falls over the loop.
LFO 1/4, LFO 1/8, LFO 1/8 D	A steady wave every quarter note, eighth or dotted eighth, running with the song.
Accents	Opens as each chord is struck, and falls back.
Pump	Ducks under every kick and swells back before the next: the sidechain's sound.

Depth sets how far it moves, 0 to 100 (40 to start); at 0 Kiri sends no controller at all. Most shapes move either side of the middle, Depth saying how far. The Pump rests at the top, and Depth says how far it ducks. **CC** sets the controller number, 1 to 119: 74 to start, the controller many synths use for brightness. Map it to your synth's filter, or MIDI-learn it there.

The Rhythm die shapes the Movement too: the curve of a Rise or a Swell, the phase of an LFO, how long an accent rings, and how soon and how sharply the Pump swells back, between a third and two thirds of a beat after the kick.

The **Pump** ducks under Kaminari's kicks through the link, or the genre's own kick without it. Send it to your synth's volume (CC 7 or 11) for the sidechain's sound, or leave it on the filter. House, Deep House, Techno, Trance and Acid start on the Pump; Electro, Breakbeat, Bleep and Glitch on Accents; Industrial on Rise; Trap, Hip Hop, Drum n Bass and IDM on Swell.

The controller goes out on the MIDI Out channel whenever its value changes, while Kiri plays; the lane under the display draws it across the loop, and the dragged clip carries it.

Kiri leads the others



Kiri on Clap Pickup, linked to Kaminari and leading the others: the kicks marked along the top, short chords keeping clear of every one, and the movement opening on each.

Kiri, Nagare, Hibari and Kaminari play together: the chords, the bass, the melody and the drums. Kiri leads with the harmony; Kaminari gives the time.

The link

The four find each other through the **link**: a letter, A to D, or Off. All four start on A, so in a new project they find each other as they load, on any tracks. They can be in one project, or in two programs running on the same computer. Click the link on the display's ruler to choose the letter; give a second set another letter.

The ruler shows what Kiri hears. KAMINARI is lit while a Kaminari on the letter plays, pink while Kiri remembers its pattern (Kaminari stopped, or the project reopened without it), and dim while there is none. LEADS is lit while Kiri's chords are on the link.

What Kiri gives

Kiri puts its chords on the link: the key, the scale, the loop and the chord it starts on, the Colour, how often the chord changes, your chord edits, and the chord Follow holds. Every follower works out the same chord for any bar.

- **Nagare** plays under Kiri's chords. Its own key, scale, progression and Changes stand aside on its panel.
- **Hibari** plays over them, and still answers in Nagare's gaps.

- Roll Kiri, edit a chord, or hold a chord on Kiri's track, and the bass and the melody follow.

Two Kiris on one letter can't both lead: the one already leading keeps it, and the other's LEADS stays dim. When Kiri stops, Nagare keeps its chords as last heard.

What Kaminari gives

Linked to Kaminari, Kiri hears every kick a bar ahead, the ones placed by hand included. The Kick control and the short Shapes keep the chords with them or clear of them, and the Pump ducks under them. The chords keep the drums' swing and timing. When Kaminari stops, or the project reopens without it, the pattern last heard stays, and is saved with the project, so the chords don't change under you; choosing another letter forgets it.

Paired programs

The 58 factory programs in all four are named alike and in the same order. Load Saturday Floor in Kaminari, Nagare, Kiri and Hibari, and the drums, the bass, the chords and the melody are one track. Where Nagare's program of a name changes the progression, how often the chord changes or the swing, Kiri's does the same.

> STARTING A TRACK
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> Set the key on Kiri: with Kiri leading, the others play in it. Then roll Kiri's Progression for new harmony under the same groove, and Nagare's and Hibari's lines move with it.

MIDI and the host

MIDI out

Kiri sends its chords, up to six voices and the bass note, on one channel, set by **MIDI Out** (1 to 16, 1 to start). Changing channel first ends whatever is still sounding on the old one. The Movement's controller goes out on the same channel. Other MIDI that comes in, such as controllers and pitch bend, passes through to the out, and so do notes while Follow is off, so a keyboard on Kiri's track can still reach the synth.

MIDI in

Chords	With Follow on Key, a note you play sets the key (the other generators' too); on Chords, the notes you play are the chord. See The chords.
C5 to G5	Recall seed bank slots 1 to 8, on the bar or beat as Recall says. The lowest of these notes is the Seed Note parameter, in your host's list of Kiri's parameters: C5 to start, above where chords are played.
Learned controllers	Move parameters, below. They aren't passed on.

MIDI learn

Right-click a knob, a number window, the Run or Freeze key, or a part's padlock, and choose Learn MIDI control. Move a controller, or press a key, and it is mapped: a controller turns the control, a note switches a key or padlock. Right-click again to Forget the mapping. Mappings are saved with the project.

Automation

Every control on the panel is a parameter your host can automate, as are the padlocks, the link letter, Recall and the Seed Note. Automating Busy builds a section; automating the Shape or the Colour changes how the chords are played without a roll. Automating the genre changes the genre alone, not the settings its chords start from.

The clock

Kiri plays from your host's transport, in its tempo and metre (or the **Bar** you choose), and keeps in step through loops and jumps. With the host stopped and **Run** on, it plays from a clock of its own at the host's tempo, picking up where the host stopped, and shared with the generators on its link letter (see When your host is stopped); when the host starts, Kiri joins it. With Run off, Kiri plays nothing. When your host bypasses Kiri, the chords stop and their notes are ended. Kiri adds no latency.

The MIDI clip

The strip at the bottom right makes the loop into a MIDI clip to drag into your host.

LOOP, TWICE, FOUR	The clip's length: the loop once (to start), twice, or four times, to hear its turnaround come and go. From the top of the song.
HUMAN / GRID	HUMAN: the clip as Kiri plays it, Humanise and all. GRID: every chord on its step, every velocity as written.
DRAG MIDI	Drag onto a clip slot or a track. Right-click it to save the clip as a `.mid` file instead.

The clip is at the tempo and metre playing now, on the MIDI Out channel, with your chord edits, Kaminari's kicks as the chords hear them, the Movement's controller (unless Depth is 0), and the chord Follow holds, if it holds one. It is named for what it is, such as Kiri House Piano 4 bars 7E57, with straight at the end when it is on the grid.

Factory programs

Fifty-eight starting points: two for Free and four for each genre. The first of each genre is the genre's own chords; the other three each take another Shape, a Movement, and a Colour or Voicing of their own.

Each is named for the Kaminari, Nagare and Hibari programs it plays with. A program sets the chords, not the song: Key and Scale stay as you have them.

Free

Open Field
Free's own start: held Pad chords in sevenths, close, from any of the loops, under a Rise.

Loose Wires
Syncopated stabs in ninths, busier, loose and swung, with an eighth-note LFO.

House

Saturday Floor
House's own: the house piano in sevenths, a change a bar, pumping under the kick.

Warm Room
Pushed chords in ninths, voiced open, on i-iv-bVII-bIII, under a Swell.

Shaker Light
Off-beat chords, a little sparser and swung, with an eighth-note LFO.

Clap Pickup
Stabs kept clear of every kick, turning round most passes, opening on each chord.

Deep House

Low Lamp
Deep House's own: stabs in ninths, two bars a chord, swung, pumping.

Conga Rain
Dub stabs and their echoes, a little busier, on a dotted-eighth LFO.

Velvet Hours
Lush keys, open, five notes, laid back and well swung, under a Swell.

Slow Tide
Held pads, open, five notes, two bars a chord, under a Rise.

Techno

Concrete Hall
Techno's own: dub stabs in sevenths, three notes, two bars a chord, pumping.

Night Shift
Gated sixteenths, busier, on a quarter-note LFO.

Iron Pulse
Suspended stabs, busy, opening on each one.

Lights Out

Held pads in ninths, a little shorter, turning round most passes, under a Swell.

Trance

Ascent

Trance's own: suspended pads spread wide, five notes, a change a bar, pumping.

Long Horizon

Pushed lush chords that turn round every pass, under a Rise.

First Light

Off-beat plucks, close, four notes, sparser, pumping.

Gatekeeper

Gated chords kept off the kick, busier, with an eighth-note LFO.

Electro

Signal Box

Electro's own: syncopated triads, three notes, two bars a chord, opening on each.

Neon Pavement

Stabs in sevenths, swung a little more, pumping.

Cold Grid

Gated shell chords, four notes, nearly straight, on a dotted-eighth LFO.

Body Pop

Busier syncopated chords, suspended, turning round often.

Industrial

Foundry

Industrial's own: held chords with no thirds, open, three notes, two bars each, under a Rise.

Pressure Plant

Gated, busy, on a quarter-note LFO.

Rust Belt

Dub stabs set low (Register F2), nearly straight, under a Swell.

Hammer Floor

Gated and close, very busy, turning round most passes, opening on each chord.

Trap

Midnight Rolls

Trap's own: held pads in sevenths, spread, two bars a chord, under a Swell.

Glass Hats

Rolled chords, busier, on a quarter-note LFO.

Half Time Smoke

One lush chord, held, under a Swell.

Triplet Rain

Laid-back keys, a little busier, under a Rise.

Hip Hop

Dusty Crates

Hip Hop's own: laid-back keys in ninths, five notes, swung, two bars a chord.

Stoop Sessions

Rolled lush chords with the root under each, well swung and loose.

Boom Room

Sparse stabs in sevenths, a little shorter, opening on each.

Late Swing

Keys spread wide, heavily swung, turning round often, with an eighth-note LFO.

Breakbeat

Cut Loose

Breakbeat's own: stabs in sevenths against the breaks, two bars a chord, opening on each.

Ghost Notes

Syncopated chords in ninths, swung (18) and loose.

Street Lamp Breaks

Keys voiced open, on i-iv-bVII-bIII, under a Swell.

Rewind Room

Broken chords, turning round most phrases, with an eighth-note LFO.

Drum n Bass

Two Step Rain

Drum n Bass's own: lush ninths spread wide, held two bars each, under a Swell.

Rolling Night

Keys in sevenths, with a quarter-note LFO.

Liquid Hours

Lush chords on i-bVI-iv-bVII, loose.

Halftime Haze

One chord held right through, voiced open, under a Rise.

Bleep

Test Tone

Bleep's own: short suspended stabs with room, opening on each.

Sub Bleeps

Sparse dub chords with no third.

Cold Circuit

Gated chords on i-v, nearly straight, with a dotted-eighth LFO.

Night Bus Bleep

Stabs in sevenths, turning round now and then, under a Swell.

Acid

Acid Dawn

Acid's own: stabs in sevenths on one chord or a vamp, pumping under the kick.

Warehouse Light

The house piano in ninths, swung (18) and loose.

Rubber Floor

Off-beat triads, a little busier, opening on each.

Long Summer

Pushed chords on i-bVII, turning round most phrases, under a Swell.

IDM

Clockwork Garden

IDM's own: wistful ninths spread wide, two bars a chord, under a Swell.

Seven Against Twelve

Broken chords, a little busier, with a dotted-eighth LFO.

Quiet Machinery

Lush chords held long on i-bVI-bIII-bVII, swung (16) and loose.

Paper Circuits

Keys kept clear of the kick, opening on each.

Glitch

Skipping Disc

Glitch's own: plain triads chopped by the gate, on the Phrygian step or one chord.

Buffer Underrun

Broken chords, very busy and very short, with an eighth-note LFO.

Static Shards

Stabs with no third, opening hard on each.

Dropout

Syncopated chords on one chord, under a Rise.

Ways to start

A PAD UNDER EVERYTHING	Ascent or Slow Tide. Send the Pump to the synth's volume.
HOUSE KEYS	Saturday Floor, then roll the Rhythm alone for new piano figures.
ONE CHORD, HYPNOTIC	Concrete Hall or Half Time Smoke. Turn Busy slowly over sixteen bars.
BREAKS AND PADS	Two Step Rain or Clockwork Garden: lush ninths held over moving drums.
YOUR KEY	Follow on Key, and play a note: Kiri, and the generators on its letter, move to that key and stay there.
YOUR OWN CHORDS	Play them on Kiri's track with Follow on Chords: Kiri voices and rhythms them, and the others follow.
A NEW MOOD	Lock Colour, Voicing and Rhythm, and roll the Progression: the same groove on other chords.

Programs and your presets

Kiri keeps two kinds of settings: the factory programs it ships with, which never change, and your own presets, which are plain text files you can keep, copy and share.

A program holds the chords, not the track: the genre, the Shape, the progression and Changes, Colour, Voicing, Bass Note, Notes, Register, Busy, Length, Turnaround, Kick, the Movement and its depth, Swing, Humanise, Step and Bar, the take, and any chords you edited. 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, Run and Freeze, the padlocks and the seed bank. Loading one starts every setting it holds from its default, then from its genre's start, then from what the program says.

Click the program name in the nameboard's window 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. Once you change anything, the name shows a star (Warm Room *).

The program menu

Factory	The 58 factory programs, in a submenu for each genre. Choosing one replaces the chords' settings and the take.
User	Your own presets, grouped by the category you gave them.
Designer	Banks of presets from other sound 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 settings its chords start from, keeping the take. The same as choosing a genre from the Shape's menu.
Save	Saves the current settings over your own preset of the same name. Only offered while one of your own is loaded.
Save As...	Saves the current settings as a new preset, with a name, a category (the genre, to start) and an author. If you already have a preset of that name, Kiri asks before replacing it.
Rename...	Renames your own preset, and its file with it.
Delete...	Deletes your own preset. 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 your own preset wherever you choose, ready to send.

Open Preset Folder	Shows the folder in File Explorer, or in the Finder on a Mac.

Where they live

Your presets are in `Documents/Denki Digital/Kiri/Presets`, one `.txt` file each. Designer banks go beside them, in `Documents/Denki Digital/Kiri/Banks`, one folder per bank. A preset is a line of readable text, so it can be sent in an email as easily as attached. Back the folder up with your music.

Your host saves everything with every project as well: the settings, the take, your chord edits, the roll history, the seed bank, the clip's settings, 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. Your host's own program list shows the 34 factory programs too.

Installing and unlocking

Installing on Windows

Kiri 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.** Kiri is under Denki Digital, listed as Kiri Chords. If it isn't there, ask your host to rescan its plugins.

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

Installing on a Mac

Kiri 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** `Kiri-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, Kiri is a MIDI effect (see Logic Pro under Playing a synth from Kiri). Ableton Live can't load an Audio Unit MIDI effect, so it finds only Kiri's VST3: if Kiri 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/Kiri.vst3`
AUDIO UNIT	`/Library/Audio/Plug-Ins/Components/Kiri.component`
STANDALONE	`/Applications/Denki Digital/Kiri/Kiri.app`
THIS MANUAL	`Kiri Manual.pdf` beside the standalone, whichever parts you install, and on www.denkidigital.com, from Kiri's page
YOUR PRESETS	`Documents/Denki Digital/Kiri`
LICENCES	`Documents/Denki Digital/Licences`

Hearing it

Kiri makes MIDI, not sound: it plays a synth on another track, or after it in a chain. Playing a synth from Kiri, 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 just below 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, Kiri 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 Kiri's device in Live's Device View, untick Auto-Scale Plug-In Window, then open the window again. Kiri 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	Chord generator, MIDI out
CHORDS	Three to six notes, the root under them if you like
SHAPES	Ten
GENRES	Fourteen, and Free
HARMONY	Fourteen named progressions and their rotations, or a generated one, in any key and scale; or the chord you play in
COLOUR	Six levels, four voicings
MOVEMENT	One MIDI controller, seven ways of moving, the pump among them
CLIPS	The loop, twice or four times, humanised or on the grid
FACTORY PROGRAMS	58, paired with Kaminari's, Nagare's and Hibari'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

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

Using Kiri 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 Kiri works with.

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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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