BASS LINE GENERATOR

# Nagare

流れ

流れ　the current

Nagare is a bass line generator. Choose a genre and a Shape, roll a line, 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 bass synth.



CONTENTS

# Nagare, from the first sound to the last setting.

流れ


| | | |
|---|---|---|
| 壱 | Welcome | 03 |
| 弐 | Playing a synth from Nagare | 04 |
| 参 | The panel | 06 |
| 肆 | Takes: roll, lock, keep | 09 |
| 伍 | The line | 10 |
| 陸 | The chords | 14 |
| 漆 | With the other generators | 17 |
| 捌 | MIDI and the host | 19 |
| 玖 | Factory programs | 21 |
| 拾 | Programs and your presets | 25 |
| 拾壱 | Installing and unlocking | 27 |
| 拾弐 | Technical | 30 |
| 拾参 | Notices | 31 |


A current under your drums.

# Welcome

Nagare is a bass line generator. Choose a genre and a Shape, roll a line, 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 bass synth.

A current keeps its course and never stops moving. Nagare keeps a course too: a figure of one, two or four bars, played again and again, the way a bass player holds a riff, with the chords moving under it. Change comes at the end of the phrase, in a turnaround, or when you ask for it.

A take is three parts, each with its own die and padlock. The **Rhythm** decides which steps play and how long; the **Notes** decide which note each one takes, in the order they play; the **Expression** decides the accents, slides and octave jumps. Keep the groove and find new notes, or keep the notes and find a new groove.

The lines come from a vocabulary: ten Shapes, the bass lines dance music stands on, each a family of figures rather than one pattern. Beside Kaminari, Nagare knows where every kick will land, a bar ahead; beside Kiri, it plays under Kiri's chords.

## Five minutes with Nagare

1. Put Nagare on a track and route its MIDI to a bass synth, as Playing a synth from Nagare shows for your host. Set the synth to play one note at a time, with legato glide, for the slides.
2. Press play in your host. Nagare opens on Open Field. Click the program name and choose Factory, House, Saturday Floor.
3. Click **ROLL**. A new line from the same settings. Roll a few times.
4. When the groove is right but the notes aren't, click the padlock beside **Rhythm** and roll again: the same groove, new notes.
5. Click a note on the display to rest it, or drag it up or down the scale. Every pass of the loop plays your change.
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, Nagare's settings and your edits are saved with your project. Nothing changes until you roll, edit or turn a control, so a line you like stays exactly as it is.

# Playing a synth from Nagare

Nagare sends MIDI: one bass line, a note at a time. To hear it, that MIDI has to reach a synth. Every host can do this, each in its own way.

Nagare loads as an instrument, under Denki Digital as Nagare Bass, 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. A slide is sent as two notes that overlap, so set the synth to mono, or legato, with glide on: it glides wherever Nagare slides. 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 Nagare on a MIDI track.
2. Put your bass synth on a second MIDI track.
3. On the synth's track, set MIDI From to Nagare's track, and in the chooser under it choose Nagare. Set Monitor to In.
4. Press play. The synth plays Nagare's line.

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

## Reaper

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

## FL Studio

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

## Logic Pro (Mac)

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

Nagare 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 Nagare starts), it carries on from a clock of its own at the host's tempo, so you can audition a bass line 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 Nagare 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




Nagare on Saturday Floor, a House program: the loop as a piano roll with its chord beneath, the three parts with their dice and padlocks beside it.

| | |
|---|---|
| **1 Genre and Shape** | The genre, small, over the Shape. Click for the genre's Shapes and the genres themselves. See The line. |
| **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: a new line 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 phrase (the last in orange while Turnaround is up); the beats; the kicks. At the right, the tempo and metre. |

| | |
|---|---|
| 8 **Link**<br>Off, A to D | KAMINARI and its letter, then KIRI, lit as they are heard. Click to choose the letter. See With the other generators. |
| 9 **The loop** | Each note on the pitch it sounds, as long as it sounds. Slides are the lines between notes; accents glow; the turnaround is in orange. Click, drag or right-click to edit. |
| 10 **Chords** | The chords under the line. PLAYED at the left while Follow holds a chord you play, KIRI while Kiri's chords lead. |
| 11 **Dice and padlocks** | Each of the three parts: its die rolls it alone, its padlock keeps it through a roll. |
| 12 **Busy, Length, Turn**<br>0 to 100 | How many of the Shape's places play, how long each note sounds, and how often the phrase turns round. |
| 13 **Bars and Kick** | The loop's length (1, 2 or 4 bars) and how the line sits with the kick. |
| 14 **Notes**<br>Root to Passing | How far the line strays from the root. |
| 15 **Register and Range** | The lowest note the line plays (C0 to C2), and how far above it it may go (5 to 36 semitones). |
| 16 **Accent, Slide, Octave**<br>0 to 100 | How often a note is accented, slides in from the one before, or jumps up an octave. See Hearing the expression: each needs the right Shape, notes or synth to be heard. Octave fades where it can't act. |
| 17 **Key and Scale** | The key, C to B, and the scale. A minor to start. |
| 18 **Follow**<br>Key, Chords or Off | What you play on Nagare's track does. Key (to start): a note sets the Key, which stays. Chords: a chord or note leads the line. Off: notes pass through. See The chords. |
| 19 **Progression and Changes** | Nagare's own chords, and how often they change. |
| 20 **Swing and Humanise**<br>0 to 100 | The swing, and how far the timing and dynamics move as a player's would. |
| 21 **Step and Bar** | The grid the line is written on, and the time signature. |
| 22 **Run and Freeze**<br>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. |

| | | |
|---|---|---|
| 23 | **MIDI Out and Recall** | The channel the notes go out on, and when a take recalled from the seed bank comes in. |
| 24 | **Seed bank** | Eight slots for takes, and the three seeds of the take playing now. |
| 25 | **MIDI clip** | The clip's length in bars, 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.

肆 NAGARE

# Takes: roll, lock, keep

A take is three numbers, one for each part: Rhythm, Notes and Expression. Everything Nagare plays follows from the take and the controls, so the same take with the same controls always plays the same line.

| PART | WHAT IT DECIDES |
|---|---|
| RHYTHM | Which steps play, and how long each note is meant to last. |
| NOTES | Which note each step takes, in the order they play, and how the phrase turns round. |
| EXPRESSION | Accents, slides, octave jumps and the velocities. |

## 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 orange while it is locked, with the die dimmed. Lock the Rhythm and roll, and new notes fill the same groove; lock the Notes and roll, and the same notes, in the same order, find a new groove. Your note edits stay through a roll. With **Freeze** on, the take holds: ROLL, the dice, the history and recalls wait until you switch it off.

## The history and the star

Nagare 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 orange while it waits. The notes C5 to G5 on Nagare's track recall slots 1 to 8 too. The window beside the slots shows the three numbers of the take playing now.

伍 NAGARE

# The line

A line is a loop of one, two or four bars that repeats exactly. Each note is written against the chord (the root, the fifth, the octave, the step below the next chord's root) and pitched as it plays, so the loop follows the chords as they change.

## Shapes

| | |
|---|---|
| **Off-beat** | A note between every kick, the pulse under trance and house; Busy adds sixteenths around it. |
| **Rolling** | Sixteenths with the kick's steps left out, or a gallop. |
| **Root Groove** | Mostly the root, on or just after the kick, syncopated, busier at the bar's end. It goes with a syncopated kick and leaves the backbeat to the snare. |
| **Ostinato** | A short riff that moves and keeps close, repeated while the chords change under it, leaving the kick's steps after the downbeat. |
| **Octaves** | Root and octave in eighths, and sixteenths as it gets busier. |
| **Acid** | Sixteenths with rests in the take's own places, heavy on accents and slides: the bass as lead. |
| **Walking** | A walk through the scale or the chord from the root each bar, turning now and then, with a breath before the downbeat. |
| **Sub** | Few notes, long, with the kick, gliding between them: the low end of trap and hip hop. |
| **Arp** | The chord's notes in turn, from the root each bar: up, down from the top, or up and down. |
| **Pedal** | The key's root, whatever the chord, held, or pulsing as it gets busier. |

Each Shape has core places, which always play, and places **Busy** adds in order. Turning Busy up only ever adds notes, so automating it builds a section; at 0 the Shape's core plays alone. The window in the nameboard shows the genre over the Shape: click there for the genre's own Shapes, its usual one marked. Automation can set any Shape in any genre.

## Bars, Length and Turnaround

**Bars** sets the loop: 1 bar (to start), 2 bars or 4 bars. **Length** sets how long each note sounds, as a share of the time to the next: short and staccato, or long and legato.

A phrase is four bars, or eight with a four-bar loop. **Turn** (Turnaround) sets how often the phrase's last bar plays its turnaround, which changes its last beat: a run up into the next chord's root, an octave pop, a gap, or the next chord early. The take chooses which, and it is the same every time it comes. The turnaround is drawn in orange, and the ruler's last dot turns orange while Turn is up.

## Notes, Register and Range

| | |
|---|---|
| **Root** | The root alone. |
| **Root + Octave** | The root and its octave. |
| **Fifths** | The root, its octave and the fifth. |
| **Chord Tones** | The chord's notes: root, third, fifth and seventh. |
| **Passing** | Any note of the scale, and approach notes leading into the next chord. |

**Register** is the line's floor: the lowest note it plays, from C0 to C2, C1 to start (the names are Live's, with middle C as C3). It is never crossed. **Range** is how far above the floor the line may go, from 5 to 36 semitones, 24 to start, so every root has its octave; a note goes above it only where it can't fit beneath.

## Expression

**Accent** sets how often a note is accented, **Slide** how often a note slides in from the one before, and **Octave** how often a root jumps up an octave. Acid leans hardest on accents; Acid and Sub slide most, Pedal least. A slide is sent as a note that overlaps the one before, which a mono synth with legato glide plays as a slide. A note that doesn't slide ends the one before it first, so the line is always one note at a time.

**Hearing the expression.** The three knobs set how often, not how much, and each note's place in the loop decides whether it is chosen, so the loop keeps the same accents and slides every time round. A small turn may change nothing until it tips the next note over; the loop shows the change at once, the accented notes glowing and the slides drawn as lines. Then:

- **Accent** is velocity: an accented note goes out at full velocity, the rest between about 60 and 85 percent. You hear it where your synth answers to velocity, in its loudness or its filter.
- **Slide** joins only notes no more than two sixteenths apart, so the sparse Shapes, Sub and Pedal, give it few chances. You hear it where your synth plays one note at a time with legato glide; on a polyphonic sound the two notes simply overlap.
- **Octave** lifts only the root, and never a bar's first note. The Octaves, Arp and Pedal Shapes play their own octaves, and Notes on Root keeps every note on the root itself: with either, it has no effect, and the knob fades to say so.

## Kick

| | |
|---|---|
| **Auto** | As the Shape does: Off-beat and Rolling keep off the kick, Sub goes with it. To start. |
| **With** | A note on every kick, Busy adding more between. |
| **Around** | Never on a kick; a beat the kick leaves out may play. |
| **Free** | As if there were no kick. |

The kick is Kaminari's, through the link, marked in orange along the top. Without Kaminari, or with the link off, it is the genre's own: four on the floor, or the syncopated kicks of Electro, Trap and Hip Hop, marked faintly. Free, and any metre but 4/4, take the beat's pulse.

## The feel

| | |
|---|---|
| **Swing**<br>0 to 100 | Swing, within the genre's bounds. 0 to start, unless the genre starts with some. |
| **Humanise**<br>0 to 100 | Timing and dynamics as a player plays them. 50 to start. With Kaminari's kick, a note on a drum hit lands where the drum does. |
| **Step**<br>1/8, 1/16, 1/32, 1/8 T, 1/16 T | The grid the line is written on. 1/16 to start. |
| **Bar**<br>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 Nagare's own. |

Linked to a playing Kaminari on the same Step, the line keeps the drums' time: their swing, and a note on a drum hit lands where Kaminari's Humanise puts it.

## Editing notes

Rest a note, add one, or drag it along the scale. The line is written first and your edits laid over it, so an edit never changes another note.

| | |
|---|---|
| **Click a note** | Rests it. The line's own note stays as a faint ghost. |
| **Click an empty step** | Plays a note there, on the row you clicked, moved along the scale from the chord's root. |
| **Drag a note up or down** | Moves it along the key's scale, up to fourteen scale steps either way. |
| **Click an edited note or a ghost** | Gives it back to the line. Edited notes are ringed in white. |

| | |
|---|---|
| **Right-click a step** | Play here or Rest here; up or down a scale step or an octave; Give it back to the line; or Clear every edit. |

An edit belongs to a step of the loop, so it comes back every pass. An edited note follows the chords as the line does, and never goes below the Register. Edits stay through a roll, are saved with the project and in your presets, and the dragged clip carries them.

# The chords

A bass line follows chords, and Nagare has to know them. They come from its own progression, from what you play on its track, or from Kiri.

## Key, Scale and Progression

**Key** sets the key's root, C to B; **Scale** the scale the chords and passing notes are drawn from: Major, Dorian, Phrygian, Lydian, Mixolydian, Minor, Locrian, Harmonic minor, Melodic minor, Major pentatonic, Minor pentatonic, Blues, Whole-tone or Chromatic. Nagare starts in A minor.

The **Progression** menu names Nagare's own chords by their numerals as they sound 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, or Generated, chords the take chooses. Each has one, two or four chords, so they meet the bar line however fast they change. They repeat as the line does.

**Changes** sets how often the chord changes: Every 2 bars, Every bar (to start) or Every half bar. The chord strip under the display names them.

## Follow: Key

With **Follow** on Key (as Nagare starts), a note played on Nagare's track, from a keyboard or a clip, sets the Key, and it stays until you play another: the rhythm and the line play on, in the new key. The Key box shows it, so it is kept with the project. While Kiri leads on the link the key is Kiri's, and a note played changes nothing. The note is not passed on to Nagare's MIDI out.

## Follow: play the chord yourself

With **Follow** on Chords, a chord or a single note played on Nagare's track, from a keyboard or a clip, leads the line in place of the progression. Notes that arrive together are read as one chord, and its 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, Nagare's own progression comes back. Letting go of notes keeps the chord, unless its root goes while others are held: a note played legato over the last moves the line.

A chord played just before a beat still reaches the note on it: the notes already decided ahead are pitched again. The chord strip reads PLAYED and the line is drawn in orange. The notes Follow reads are not passed on to Nagare's MIDI out; with Follow off, notes played in pass straight through.

## Under Kiri's chords

With a Kiri on the same link letter, Nagare plays under Kiri's chords, Kiri's edits included. Its own Key, Scale, Progression and Changes stand aside, dimmed on the panel; the Chords title reads FROM KIRI ON LINK and the letter, and the chord strip reads KIRI. A chord held on Kiri's track comes with them; one held on Nagare's own track wins. When Kiri

stops, Nagare keeps its chords as last heard, and saves them with the project. To choose your own key again, set Link to Off. See With the other generators.

## The genres

Choosing a genre (from the Shape's menu, or Genre in the program menu) sets the kick the line assumes, its swing, the Shapes it offers, and the line it starts from. Automating the genre changes the genre alone.

| GENRE | USUAL SHAPE (OTHERS) | WHERE IT STARTS |
|---|---|---|
| FREE | Root Groove (all ten) | Fifths; i-bVI-bIII-bVII, a chord a bar |
| HOUSE | Root Groove (Octaves, Walking, Off-beat, Ostinato, Acid, Arp) | Fifths; i-iv, a chord a bar; a little swing |
| DEEP HOUSE | Walking (Root Groove, Ostinato, Pedal) | Chord Tones, long notes, soft accents; i-iv-bVII-bIII, two bars a chord; swung |
| TECHNO | Rolling (Off-beat, Ostinato, Acid, Pedal) | Root + Octave, short; One Chord |
| TRANCE | Off-beat (Rolling, Octaves, Arp, Pedal) | Root + Octave, no slides; i-bVI-bIII-bVII, a chord a bar |
| ELECTRO | Ostinato (Octaves, Acid, Arp) | Fifths, octave jumps; i-bVII, two bars a chord |
| INDUSTRIAL | Rolling (Sub, Ostinato) | Root, busy and accented, no slides; One Chord |
| TRAP | Sub | Root + Octave, long and sliding, octave jumps; i-bVI-iv-bVII, two bars a chord |
| HIP HOP | Root Groove (Walking, Sub) | Fifths, long notes; i-iv, two bars a chord; swung |
| BREAKBEAT | Root Groove (Octaves, Ostinato, Off-beat, Walking) | Fifths, octave answers on the broken kick's pushes; i-bVII, two bars a chord; a little swing |
| DRUM N BASS | Sub (Pedal, Root Groove, Walking) | Root + Octave, few long notes sliding into the next, at half the speed of the breaks; i-bVII-bVI-bVII, two bars a chord |

| GENRE | USUAL SHAPE (OTHERS) | WHERE IT STARTS |
|---|---|---|
| BLEEP | Sub (Ostinato, Octaves, Pedal) | Root + Octave, a sub that bounces, octave jumps; One Chord |
| ACID | Acid (Rolling, Ostinato, Octaves) | Fifths, busy sixteenths, accented and sliding, octave jumps; One Chord; a little swing |
| IDM | Arp (Walking, Ostinato, Pedal, Octaves) | Passing notes, a wandering arpeggio; i-iv-bVII-bIII, two bars a chord; a little swing |
| GLITCH | Ostinato (Octaves, Sub, Arp) | Root + Octave, short cut-up notes; i-bII, a chord a bar |

# With the other generators




Nagare on Clap Pickup, linked to Kaminari: the kicks marked along the top in orange, and the off-beat line keeping clear of every one, the two placed by hand included.

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; Nagare holds the floor between them.

## 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 (right-click it to learn a MIDI control for it); give a second set another letter.

The ruler shows what Nagare hears. KAMINARI and KIRI are each lit while one on the letter plays, orange while Nagare remembers it (it stopped, or the project reopened without it), and dim while there is none.

## Kaminari's kicks

Linked to Kaminari, Nagare hears every kick as Kaminari will play it, a bar ahead, the ones placed by hand included, so slides and note lengths can be judged before the kick lands. The line sits with them, around them or free of them, as Kick says, and follows them pass by pass: when Kaminari's kick changes, the line changes with it. The line keeps the

drums' swing and timing. When Kaminari stops, or the project reopens without it, the kick last heard stays, saved with the project, so the line doesn't change under you; another letter forgets it.

## Kiri's chords

With a Kiri on the letter, Nagare plays under Kiri's chords: roll Kiri, edit a chord on it, or hold a chord on Kiri's track, and the bass follows. Nagare's own key, scale, progression and Changes stand aside until Kiri goes.

## What Nagare gives

Nagare shares its line's rhythm on the link, so Hibari answers in the bass's gaps. Without a Kiri, Nagare shares its chords too (its key, scale, progression and the chord Follow holds), and Hibari plays over them. Two Nagares on one letter can't both be followed: the one already sharing keeps it.

## Paired programs

The 58 factory programs in all four are named alike and in the same order. Load Saturday Floor in Kaminari and Nagare, and the drums and the bass are one track; in Kiri and Hibari too, and the chords and the melody join them.

# MIDI and the host

## MIDI out

Nagare sends one line, one note at a time, on the channel set by **MIDI Out** (1 to 16, 1 to start). Changing channel first ends whatever is still sounding on the old one. Other MIDI that comes in, such as controllers and pitch bend, passes through to the out, and so do notes while Follow is off.

## MIDI in

| | |
|---|---|
| **Chords and notes** | With Follow on Key, a note you play sets the key; on Chords, what you play leads the line. 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 Nagare's parameters: C5 to start, above any bass line. |
| **Learned controllers** | Move parameters, below. They aren't passed on. |

## MIDI learn

Right-click a knob, a number window, the Run or Freeze key, a part's padlock, or the link, 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 and the Seed Note. Automating Busy builds a section; automating the Shape or Notes changes the line without a roll. Automating the genre changes the genre alone, not the line it starts from.

## The clock

Nagare 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, Nagare joins it. With Run off, Nagare plays nothing. When your host bypasses Nagare, the line stops and its note is ended. Nagare adds no latency.

## The MIDI clip

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

| | |
|---|---|
| 1, 2, 4, 8 | The clip's length in bars, from the top of the song. A turnaround falls at each phrase's end. |
| HUMAN / GRID | HUMAN: the clip as Nagare plays it, Humanise and all. GRID: every note 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 edits, Kaminari's kicks as the line hears them, and the chord Follow holds, if it holds one. A slide is an overlap a sixty-fourth long, so a synth with legato glide glides as it does live. The clip loops cleanly. It is named for what it is, such as Nagare House Root Groove 4 bars A1B2, 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 line; the others take another Shape or another way of playing it.

Each is named for the Kaminari program it plays with, in the same order, and Kiri's and Hibari's share the names. A program sets the line, not the song: Key and Scale stay as you have them.

## Free

### Open Field

Free's own start: a root groove in fifths over i-bVI-bIII-bVII, a chord a bar.

### Loose Wires

Acid with passing notes, busy, accented and sliding, loose and swung.

## House

### Saturday Floor

House's own: a root groove in fifths over i-iv, a chord a bar, a little swing.

### Warm Room

A walking line in chord tones over i-iv-bVII-bIII, longer notes, loosely played.

### Shaker Light

Octaves, a little sparser and more swung.

### Clap Pickup

Off-beat, a two-bar loop, turning round most phrases.

## Deep House

### Low Lamp

Deep House's own: a walking line in chord tones, long notes, soft accents, two bars a chord.

### Conga Rain

An ostinato riff over a two-bar loop, a little busier.

### Velvet Hours

A root groove, longer still, laid back and well swung.

### Slow Tide

A pedal on the key's root, held long, turning round now and then.

## Techno

### Concrete Hall

Techno's own: rolling root and octave under one chord.

### Iron Pulse

Acid with passing notes: busy, accented, sliding and jumping octaves.

### Night Shift

Off-beat on the root alone, busier.

### Lights Out

A long pedal under one chord, turning round most phrases.

## Trance

### Ascent

Trance's own: off-beat root and octave over i-bVI-bIII-bVII, a chord a bar.

### Long Horizon

Rolling over a two-bar loop, turning round every phrase.

### First Light

An arpeggio in chord tones, sparser.

### Gatekeeper

Octaves, busier, kept clear of the kick.

## Electro

### Signal Box

Electro's own: an ostinato riff in fifths over i-bVII, two bars a chord, with octave jumps.

### Neon Pavement

Octaves, swung a little more.

### Cold Grid

An arpeggio, nearly straight.

### Body Pop

Acid, busier and sliding more, turning round often.

## Industrial

### Foundry

Industrial's own: rolling on the root alone, busy and accented, under one chord.

### Pressure Plant

An ostinato riff, busy and hard-accented.

### Rust Belt

A sub line, long notes, nearly straight.

### Hammer Floor

Rolling root and octave, very busy, turning round most phrases.

## Trap

### Midnight Rolls

Trap's own: a sub line in root and octave, long and sliding, over i-bVI-iv-bVII, two bars a chord.

### Glass Hats

Busier, sliding most of the time, jumping octaves often.

### Half Time Smoke

Very sparse, notes held to the next, under one chord.

### Triplet Rain

A little busier, with passing notes and octave jumps.

## Hip Hop

### Dusty Crates

Hip Hop's own: a root groove in fifths, long notes, over i-iv, two bars a chord, swung.

### Stoop Sessions

A walking line in chord tones, well swung and loose.

### Boom Room

A sparse sub line, long notes.

### Late Swing

A root groove over a two-bar loop, heavily swung, turning round often.

## Breakbeat

### Cut Loose

Breakbeat's own: a root groove in fifths riding the broken kick, octave answers, over i-bVII, two bars a chord.

### Ghost Notes

Octaves, a little busier, jumping more, swung (18) and loose.

### Street Lamp Breaks

A walking line in chord tones over i-iv-bVII-bIII, longer notes.

### Rewind Room

An ostinato riff over a two-bar loop, turning round most phrases.

## Drum n Bass

### Two Step Rain

Drum n Bass's own: a sub line, few long notes sliding into the next, over i-bVII-bVI-bVII, two bars a chord.

### Rolling Night

A root groove, busier, sliding more and jumping octaves.

### Liquid Hours

A walking line in chord tones over i-bVI-iv-bVII, long notes, loose.

### Halftime Haze

A pedal held right through, sliding a little, under one chord.

## Bleep

### Test Tone

Bleep's own: a sub that bounces on one chord, octave jumps.

### Sub Bleeps

An ostinato riff, jumping octaves more.

### Cold Circuit

Octaves, busier, nearly straight, over i-v.

### Night Bus Bleep

A pedal over a two-bar loop, held long, turning round now and then.

## Acid

### Acid Dawn

Acid's own: the running line in fifths, accented and sliding, under one chord.

### Warehouse Light

Busier still, more accents and slides, swung (18) and loose.

### Rubber Floor

Rolling root and octave, jumping octaves often.

### Long Summer

Passing notes, sliding more, a four-bar loop turning round over i-bVII.

## IDM

### Clockwork Garden

IDM's own: a wandering arpeggio through passing notes over i-iv-bVII-bIII, two bars a chord.

### Seven Against Twelve

An ostinato riff over a four-bar loop, a little busier.

### Quiet Machinery

A pedal held long over i-bVI-bIII-bVII, swung (16) and loose.

### Paper Circuits

A walking line, busier, with slides and octave jumps.

## Glitch

### Skipping Disc

Glitch's own: short cut-up roots and octaves over i-bII, a chord a bar.

### Buffer Underrun

Octaves, very busy and very short, jumping often.

### Static Shards

An arpeggio through passing notes, short.

### Dropout

A sub line under one chord, sliding a little.

## Ways to start

| | |
|---|---|
| WITH KAMINARI | Load the program of the same name in both, link them, and roll Nagare's Notes alone until the line sings. |
| UNDER KIRI | Link them and set the harmony on Kiri; on Nagare, choose the Shape and roll the Rhythm. |
| YOUR KEY | Follow on Key, and play a note on your keyboard: the line moves to that key and stays there. |
| YOUR OWN CHORDS | Play them on Nagare's track with Follow on Chords, or drop a chord clip there. |
| A LEAD BASS | Acid or Octaves with Accent, Slide and Octave up. Iron Pulse is a start. |
| SPACE | Turn Busy down and Length up; Sub and Pedal leave the most room. |

# Programs and your presets

Nagare 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 line, not the track: the genre, the Shape, Bars, Notes, Busy, Length, Turnaround, Accent, Slide, Octave, Register, Range, Kick, the progression and Changes, Swing, Humanise, Step and Bar, the take, and any notes you edited. It leaves the track's own settings as they are: Key and Scale (the song's), Follow, the link, MIDI Out, 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 (Saturday Floor *).

## The program menu

| | |
|---|---|
| **Factory** | The 58 factory programs, in a submenu for each genre. Choosing one replaces the line's 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 line it starts 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, Nagare 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/Nagare/Presets`, one `.txt` file each. Designer banks go beside them, in `Documents/Denki Digital/Nagare/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 note 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

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

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

## Installing on a Mac

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

## Hearing it

Nagare makes MIDI, not sound: it plays a bass synth on another track, or after it in a chain. Playing a synth from Nagare, 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, Nagare 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 Nagare's device in Live's Device View, untick Auto-Scale Plug-In Window, then open the window again. Nagare 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 | Bass line generator, MIDI out |
| LINE | One voice; slides as overlapping notes, for a synth's legato glide |
| SHAPES | Ten |
| GENRES | Fourteen, and Free |
| HARMONY | Twelve progressions in any key and scale, the chords you play in, or Kiri's |
| LOOP | 1, 2 or 4 bars, turning round at the phrase's end |
| CLIPS | 1, 2, 4 or 8 bars, humanised or on the grid, dragged into your host |
| FACTORY PROGRAMS | 58, paired with Kaminari's, plus a library for your own |
| CPU | A small fraction of one core |
| SOUND | None of its own: it plays your bass synth |
| LATENCY | None |
| MIDI OUT | One line, one note at a time, 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

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

Using Nagare 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 Nagare works with.

流れ

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。

**www.denkidigital.com** · hello@denkidigital.com

Denki Digital Limited, registered in England and Wales, number 17280402

167–169 Great Portland Street, London W1W 5PF

© 2026 Denki Digital Limited. Nagare 1.0.0.