

HyperChord Pro

User Guide

This guide explains the features and usage of HyperChord.

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This software is dedicated to my family who have lovingly supported me over the years.

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History

Based on research into a music theory called Holistic Tonality, HyperChord got it's start on an Amiga computer in the late 1980's. Conceived initially as a real-time hyperinstrument for live performance, it has evolved into a much more versatile program in 2026. This version tries to preserve many of the classic features but adds some amazing new composition tricks such as creating notes within notes and painting a grid with changing chord intervals and glides.

Terminology

There are some recurring ideas that occur in HyperChord where certain words mean certain things such as:

Notes — somewhat traditional meaning

Carrier Notes — notes that carry the pitch of a supernote

Supernote — a note that has an internal melody that scales to the duration of the carrier note

Overnote — a component of the supernote or internal tone of a supernote, like an overtone

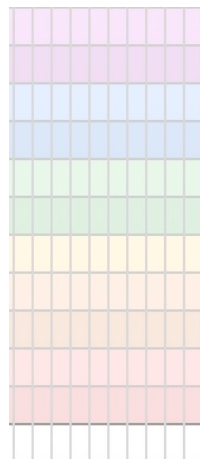
Superchord — a time-compressed arpeggio or melody that presents as a sound

Hyperchord — a chord built from stacked superchords

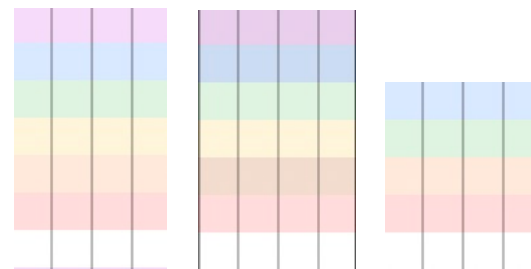
CPM/MPC — note generators use Cycles Per Measure and Measures Per Cycle to align patterns with the time grid and signature

Interval Colors

Wherever you see color bands in the background you can always know what intervals you are seeing (if you can see colors). The "minor" or flat version of each interval gets a slightly darker tint.



Root	white
2nds	reds
3rds	oranges
4th	yellow
5ths	greens
6ths	blues
7ths	violets



Major

Minor

Pentatonic

Chromatic scale is represented with gray bars that indicate the black keys on a piano. All others show the intervals of the scales, modes and chords.

The **Microtonal Scales** may present slightly differently. **24-EDO** has 24 notes per octave so odd quartertones are shown with related shades of the even normal chromatic notes. **Just Diatonic** appears like a regular Major scale but the notes are tuned to perfect intervals instead of the small compromise of the 12-Tone scale.

Drum Track rows are colored differently according to drum family such as kicks, snares, cymbals and skins for visual reference.

Getting Started

HyperChord Pro is a fun and powerful tool for exploring and creating new music. By taking the time to learn its many interesting features, you will unlock new musical possibilities for both your recording purposes and/or in live performances. Some of its power is immediately available and some of it reveals itself upon deeper dives. Enjoy the exploration!

HyperChord Pro opens to a riff sketch workspace. The central area is a timeline-style note editor. The Controls on the left control timing, tonality, sound, note details, generators, randomizers and rhythm accompaniment. Sections in the Controls can be expanded or collapsed as needed and can be scrolled to if hidden.

This is supposed to be a playground for musical ideas, loops and experimental music so you really can't harm anything just messing around. You always have undo to get you back where you were. Whatever state you were in at quit time will be restored in your next session.

While it may seem daunting at first, it soon becomes easy to find your way around the basic musical hierarchy:

Project
Tracks
Riffs
Layers
Notes
Supernotes
Overnotes
Sound

It is helpful to think of your main voices as *pairs* consisting of a synthesizer and a sample which you can mix as desired but needed for some of the sonic wizardry of the supernotes. Of course, adding an external MIDI synth greatly increases the sonic palette.

Toward the bottom of the Controls there are three interesting panels you should play with:

- **Generators:** for creating all sorts of note patterns
- **Randomizers:** for creating variations on your content
- **Rhythm:** for giving your music a quick rhythm section to play along

Use HyperChord Pro Settings to adjust appearance, riff editor grid resolution, default audio reverb, and MIDI input/output settings. Keep in mind, HyperChord is **NOT a DAW** and uses Layers (almost like an image editor) in addition to Tracks.

You may want to take a quick look at the **Music Menu** where you can edit or create new Rhythm Pattern Templates and Synthesizer Voices you can use throughout the program. Some stock ones are shipped with the program to get you started.

The **Window Menu** contains a lot of important palettes you can bring up which will persist in place when you quit and reopen.

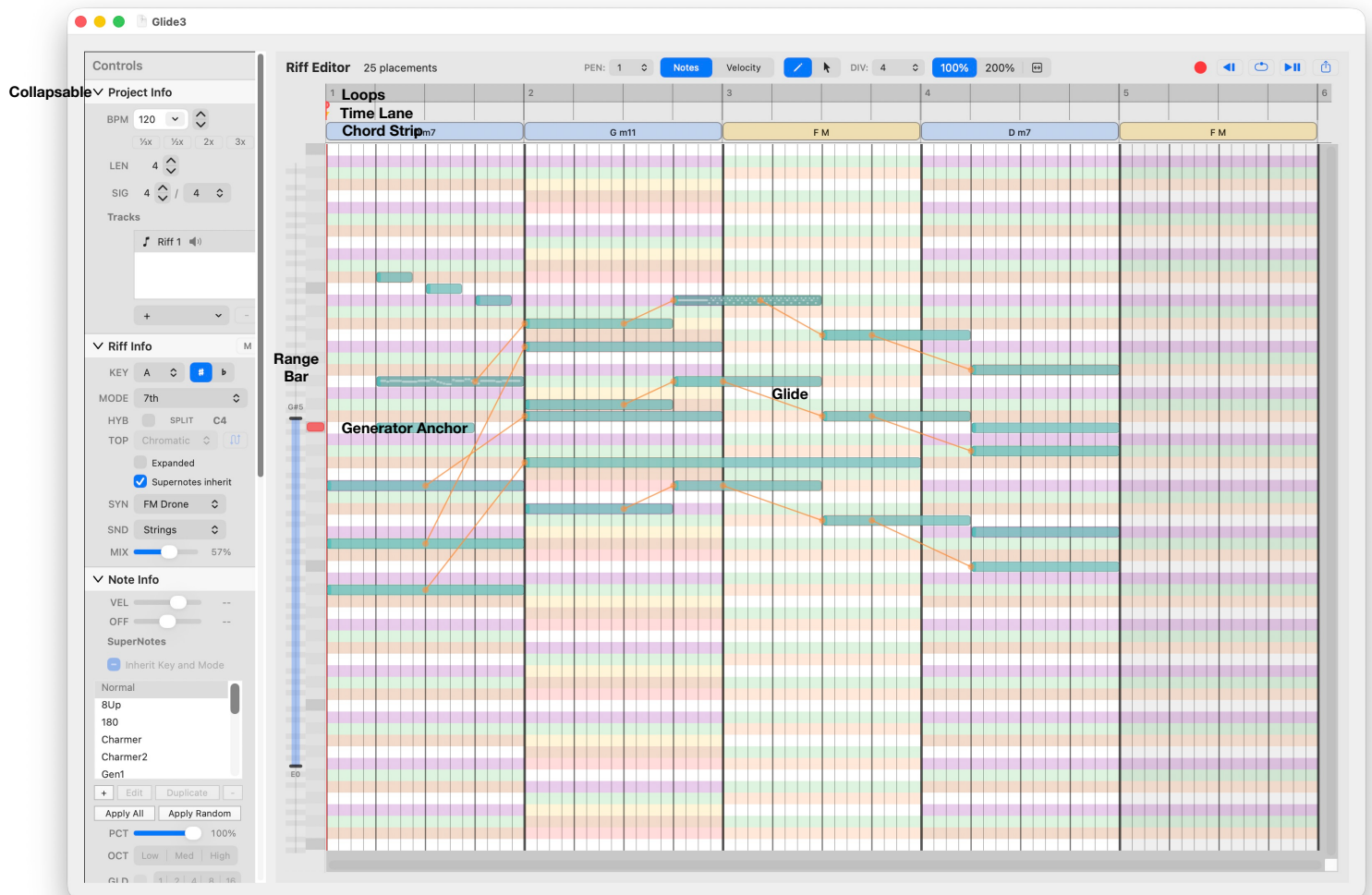
There should be no limit other than memory on the length of compositions and you can even import MIDI files which can be quite elaborate and then mess with those as desired.

Uses for HyperChord Pro

Your creativity is the only limit when using HyperChord Pro but here's a starter list of things you can do with it:

- Studio Production:
 - Live MIDI/Audio
 - Audio bounce
 - MIDI transfer
- Create unique music and/or rhythm loops and patterns
- Write music in visually specified modes or combinations
- Easily explore variations on music
- Generate a wide variety of musical patterns
- Film, Television and Game scoring
- Convert text and shapes into musical score elements
- Background music, including non-repeating
- Mood music
- Improvisation, especially with the Jammer
- Powerful arpeggiator
- Live Performance, including with Collaborators
- Experimentation
- Explore the space between music and sound
- Create backing music for playing along
- Create Chord Progressions
- Create guide tracks for recording
- Repurpose old MIDI files
- Music practice
- Explore Microtonal music
- Music Theory Education and Learning

Main Workspace



Riff Editor

The large grid is where you draw and edit riff notes or Supernote placements.

- Drag on empty grid space to create a note placement.
- Drag an existing placement to move it.
- Drag the left or right edge of a placement to resize it.
- Double-click a placement to open its Supernote editor.
- Shift-click placements to add or remove them from the selection.
- Option-drag a selected placement to copy it.
- Press Delete to remove selected placements.
- Use the arrow keys to nudge selected placements by grid steps or pitch rows.
- Command-C, Command-V, and Command-A work in the editor.

The editor has two content modes: Notes for pitch/time placement and Velocity for changing note strength. Use the draw/select control near the editor toolbar to switch between drawing new material and selecting existing material.

Notes will appear less strong as their velocity diminishes. Supernotes will get a slightly darker appearance and an "x-ray" of the internal structure appears on longer notes.

Create a *supernote* by selecting a note and choosing from the Supernotes list (first make one). To refer to normal note, select Normal from the same list. You can apply Supernotes to multiple note selections as well.

Header Lanes

The strip above the grid controls playback position, timeline selection, and loop range and can optionally display a Chord Strip when pertinent.

- Click the lower timeline lane to set the playback start point.
- Shift-drag in the lower lane to make a timeline selection. This becomes the scope of generators.
- Drag in the upper loop lane to create or adjust a loop range.
- Click an existing loop range to toggle whether the loop range is active.
- Shift-click in the loop lane to move the current loop range to a new start point.

Transport and Editor Tools



The buttons above the editor control playback and editing. Space bar also starts/stops play.

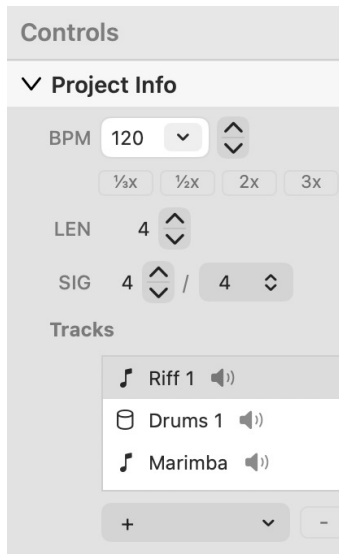


- **Flash Save** creates a new version of your file in your Music Folder, handy if you are listening to Randomizer and like the variation it made. It doesn't affect your current document.
- **Record** initiates audio recording either from a stop or while playing. Upon Stop a dialog appears for you to save or abandon the recording. Jammer performance is also recorded.
- **Rewind** returns playback to the start point.
- **Loop** toggles riff looping.
- **Play/Stop** starts or stops riff playback.
- **Share** button lets you share a multi-track MIDI file of your composition. Copy to paste into other programs or email, message, etc.
- **PEN** sets the starting length of notes that you place as multiples of DIV units.
- **Notes/Velocity** determines which part of the music information you are editing.
- **Cursor Mode** changes from pencil for creating notes or arrow for selecting notes. Shift-select to add to selection. Key command **p** switches to pencil and **s** to selection too.
- **DIV** is sort of like a snap control, changing the subdivisions of the grid.
- **Horizontal Zoom** changes the timeline density. Use the 3rd option to see the whole.

Controls

Use the various Control Panels to set aspects of your composition and playback. You can scroll down to see all of the controls or hide the collapsible sections to make room.

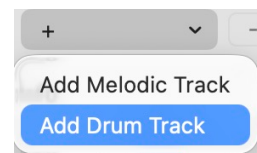
Project Info



Use **BPM**, **Length**, and the **Time Signature** controls to set the riff tempo, number of measures, and meter.

Use the BPM helper buttons to instantly third, halve, double or triple your current tempo.

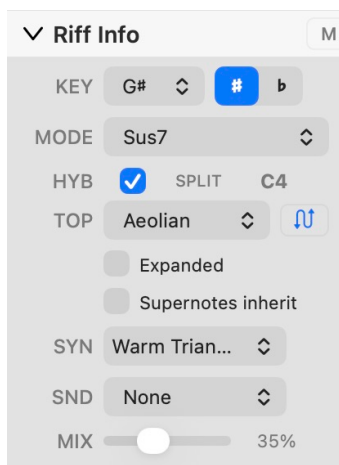
Tracks are another level of organization you can use to keep your parts separated. The Default Project always has at least 1 track. Use the popup menu to add another Music (riff) track or a dedicated Drum Track. Mute tracks using the little speaker icons.



 Wherever you see this icon you can harmonize all voices in the track with 2 additional voices within the current tonality.

Material past the Length is labeled **Coda** and will play if looping is turned off while looping or when bouncing loops to disk.

Riff Info



Use this section to set the musical context and sound of the riff or main composition.

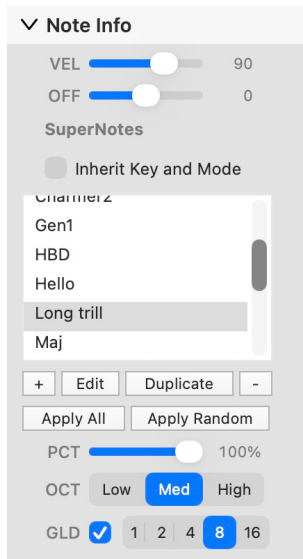
- **KEY** and **MODE** choose the current tonality. Use the enharmonic selector if you prefer to use **flats** instead of **sharps**.
- **HYB** allows you to create a hybrid split scale with your primary Mode on Bottom and **TOP** Mode of your choice. Drag the fat line that appears between the two zones to change their boundaries.
- **M** mutes notes and supernotes for all layers of the riff but not drums and bass.
- **Expanded** changes the pitch map view when available, simplifying the music output and narrowing the range. This can cause the same note to play on adjacent rows.
- **Supernotes inherit** lets Supernotes follow the riff tonality. Otherwise they are chromatic.
- **SYN**, **SND**, and the blend slider choose synthesizer/sample sound and mix where 100% means all of the sample sound and none of the synth.

 Wherever you see this symbol, here and in Jammer, you can swap the two HYB modes.

Note Info and Supernotes

This section affects selected placements and the Supernote library.

- **Velocity** changes selected placement input strength.
- **Pitch Offset** shifts selected placements relative to riff pitch mapping similar to applying an accidental in sheet music where 1 = half step, allowing you to play notes outside the current mode.



Supernotes

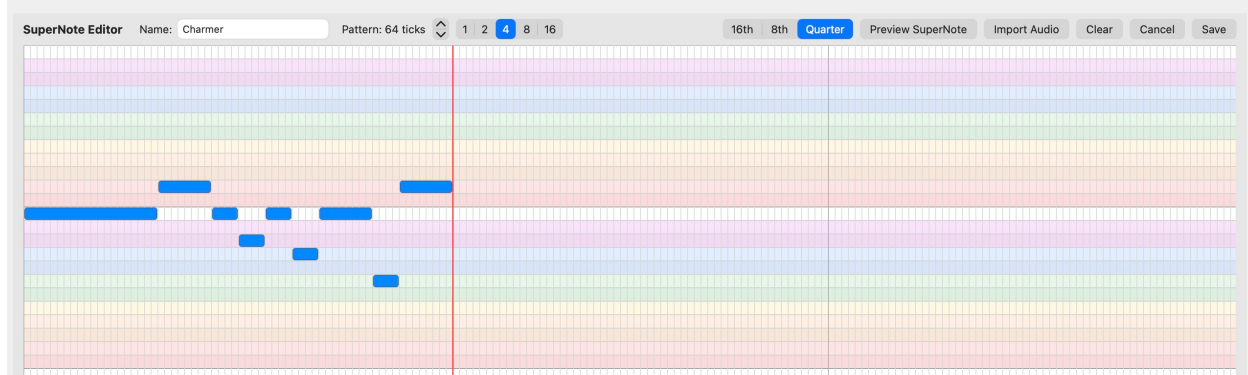
- **Inherit Key and Mode** is a local override to the Riff Info setting, controlling whether a selected Supernote follows the riff tonality or the chromatic template.
- The **Supernotes** list selects a reusable Supernote definition.
- **+**, **Edit**, **Duplicate**, and **-** manage and create Supernote definitions.
- **Apply All** and **Apply Random** replace matching placeholders with the selected Supernote; use the percentage slider to limit random application.

To apply a supernote, select a note or notes, then select the desired supernote from the list. Use **Plain** to return to regular notes.

Use **OCT** to change the supernote octave.

To **Glide** between notes, select two or more notes and use **GLD** check and select glide start point. Supernotes will follow the glide too. You can manually drag the glide start point after it appears on the note. The **S** option glides from the Start of the note.

Supernote Editor

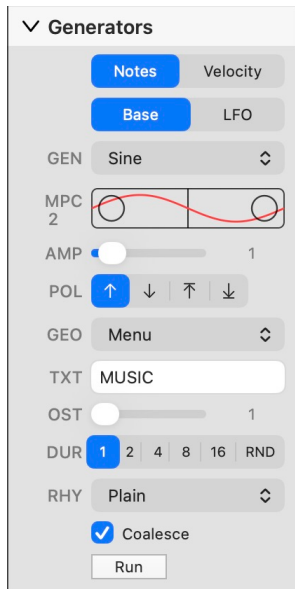


Unlike the Riff Editor, this one is monophonic because it is meant to design the interior content of a single note. Think of it as designing melodic overtones. Supernotes don't have to be obvious and can be very subtle. Supernotes will automatically scale the pattern to the length of the carrier note so you can design some for shorter notes and some for longer ones but there are no rules. Draw directly or use the shared generators to enhance creative possibilities.

The editor spans one octave above and below the center which represents the carrier pitch of your note. So if your note is C, the white stripe in the center is C and others are offsets from that. Wherever you don't ask HyperChord to Inherit Mode, the supernote will play as a

chromatic scale transposed to the carrier note. Otherwise, these become steps in the inherited scale instead of chromatic. **Import Audio** is an experimental feature that attempts to render audio into the quantized Supernote space.

Generators



Generators create note patterns into either the Riff Editor or the Supernote Editor, depending on which is active.

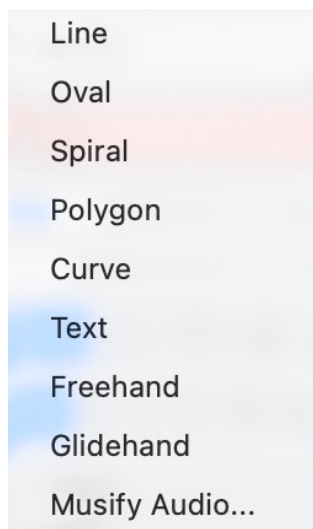
1. Select a **Generator Anchor** point from the strip with the red indicator. Supernotes use the centerline (root) automatically.
2. Choose the generator target (notes/velocity) and type or pick a geometry tool for drawing shapes into the grid using a marquee.
3. Adjust *frequency* (CPM) by either dragging the red wave left or right or click on the stepper pad circles for more fine control.
4. Adjust *amplitude* (AMP), *ostinato* (OST), *polarity* (POL), and *duration* (DUR) controls.
5. Click **Run** to apply the generator. Freely adjust generator parameters to preview what it will lay down before running.

For Geometry tools, select from the **GEO** menu, adjust angle (**ANG**) and modularity (**MOD**), drag in the editor to render the selected shape. The text field is used by text-based geometry.

The CPM and ANG are **reset** on double click.

You can select (editable) **Rhythm Patterns** from the **RHY** popup which will apply the pattern to whatever you generate using the selected duration as a multiplier. *Plain* uses one duration value in your pattern.

Coalesce will cause it to merge same adjacent notes when using the Plain Rhythm template.



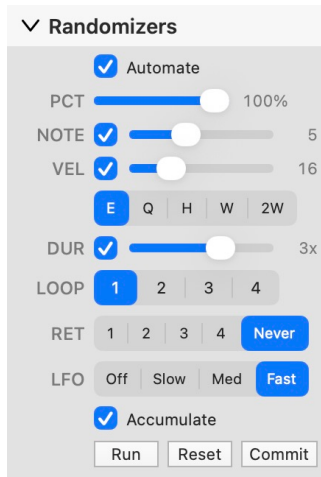
The **GEO** Popup Menu offers these forms using the selected duration and rhythm pattern. His escape to cancel the drawing action which for all is dragging mouse in grid.

- **Line**: Drag from start to end and preview as you drag.
- **Oval**: Drag to create a note oval. Hold shift for circle.
- **Spiral**: Uses Angle and Mod value to determine number of winds.
- **Polygon**: Uses Angle and Mod to determine number of sides.
- **Curve**: Drag to create smile or frown curve melodies. Angle applies.
- **Text**: Enter some text in the **TXT** field. Drag to place notes in the shape of those letters. Angle applies.
- **Freehand**: Draw like you are painting a melody and harmony wherever you like.
- **Glidehand**: Similar to Freehand but it glides between the notes.
- **Musify Audio...**: Select a short audio file and it's tonal profile will be converted into the grid when you marquee the area.

To leave this creative tool either click on the **GEN** control or the Arrow Select mode up top.

Use the **LFO** CPM and AMP to create more interesting motion in the patterns.

Randomizers



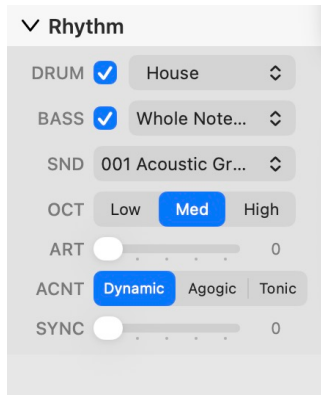
Randomizers modify notes in the editor based on **Percentage (PCT)** and **Range (RNG)**. Randomized notes appear with a **red** border and the original grayed out (preserved).

- Select **Automate** to make randomization happen at the beginning of play or, when looping, at the start of a specified number of loops.
- Toggle **Note**, **Velocity** and/or **Duration** and set its respective range.
- The velocity has an additional parameter where E means Each note is considered individually and Q-2W looks at larger chunks and creates random *crescendos* and *decrescendos*.
- Set **Loop** for how often it re-randomizes.
- Set **Return** for how many times it randomizes before returning to the normal version.
- Set **LFO** to cause randomization to be shaped by random low frequency oscillators for a more orderly alteration of values.
- Select **Accumulate** to make it re-randomize from the last

randomized values instead of the base riff. If it get's too far away from the original for you, hit **Reset** to return any time.

- **Composer Tool**: Click **Run** to see an instance of randomization, **Reset** to return to normal and **Commit** to actually modify the Riff permanently with the current set of randomized notes (you can Undo in case you change your mind).

Rhythm



Use Rhythm to add drum and bass accompaniment for playback/export.

- Enable **DRUM** or **BASS** with the checkbox beside each row.
- Choose a drum or bass pattern from the popup.
- Pick the bass **Sound** and **Octave** range.
- Adjust bass **Articulation (ART)**, **Accent** behavior (**ACNT**), and **Syncopation (SYNC)** pattern.

These stock patterns are slightly randomized from loop to loop to keep them interesting.

Articulation shortens bass notes to be more punchy.

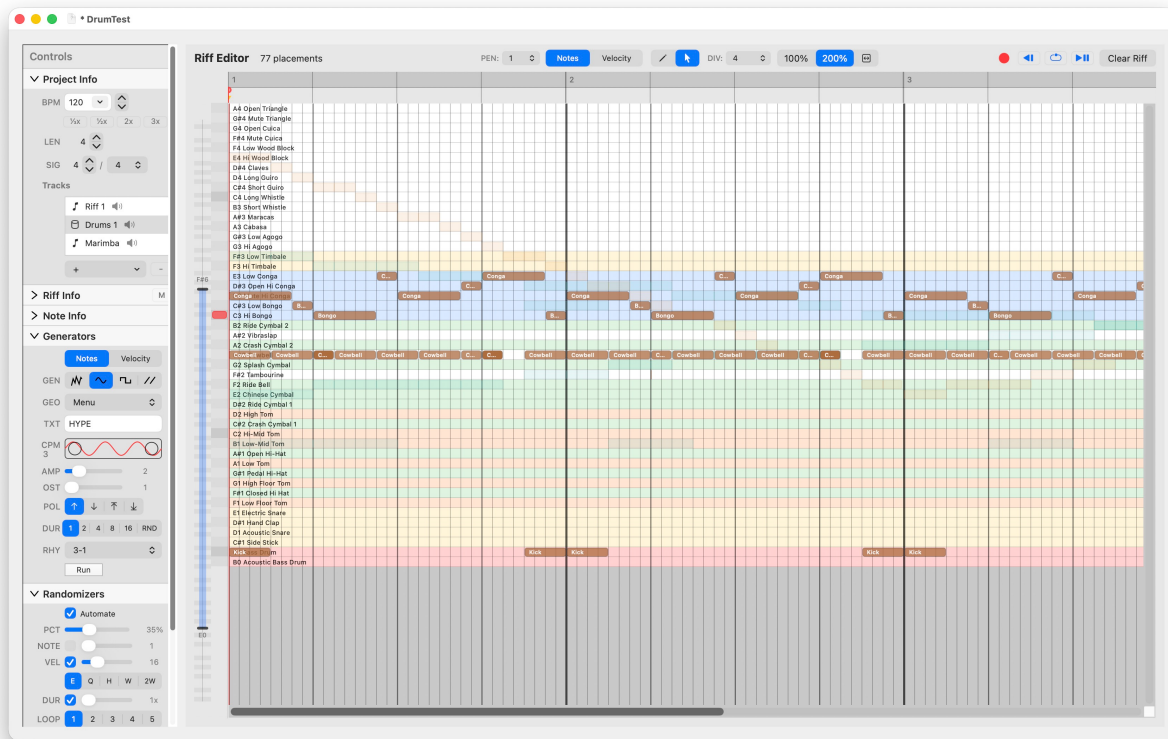
Accent has three forms:

- **Dynamic**: Makes bass notes louder on accents
- **Agogic**: Makes bass notes longer on accents. Works well with articulation.
- **Tonic**: Makes bass notes higher on accents

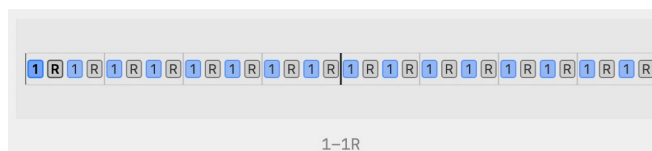
Syncopation moves the accents to different places in the measure.

Drum Tracks

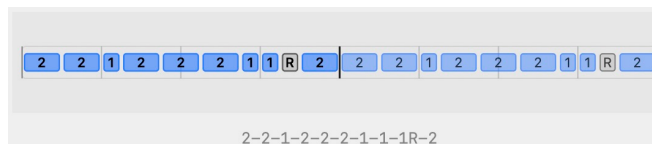
Drum Tracks are special dedicated tracks where the Tonality is ignored and the rows maps to various standard drum and percussion parts. This can add a lot of power to the stock drum patterns and these are routed to the Drum Channel in the Mixer. You can use Generators to create interesting patterns and when combined with Rhythm Patterns is amazing. A very handy tool is the GEO Line tool where you can create any pattern of notes and rests you want.



Set the DUR value in Generators to determine the base length multiplier for the pattern.



Simple 1 and 1-Rest for a Dash Pattern



Basic Agogo Pattern

Synth Tracks

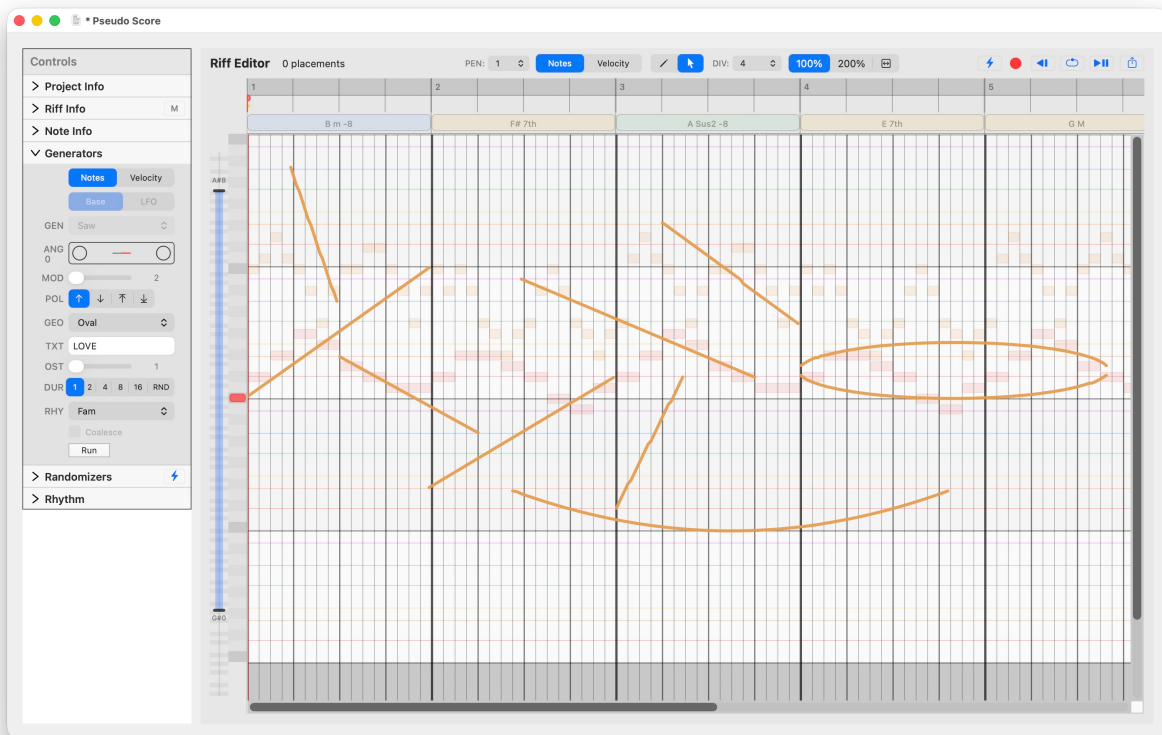
Synth Tracks are special dedicated polyphonic tracks where instead of a quantized note based system, it is more of a musical continuum of frequencies where Just Diatonic landmarks are indicated.

Add a new Synth Track in the Tracks List popup in Project Info.

You can draw freehand gestures or use any of the many generators to create synth track content which tends to sound pretty Sci Fi or even like whale music sometimes.

The other normal content is ghosted out in the background for timing reference only.

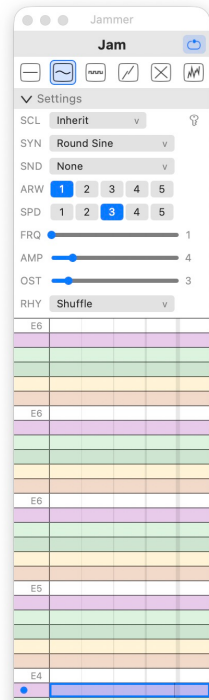
The Synth Voice used is attached to the Layer you are drawing on.



Go wild in the synth track editor!

Window Menu

Jammer Palette



The Jammer is a live performance tool. It can inherit the current riff tonality and sound settings but you can override these in Jammer **Settings**. Use it by itself or with your riff. Move up/down to change **Anchor Pitch**. Clicking on left will **Latch** a note on. You can also toggle Latch using the **L** key while playing. Sliding or clicking to right gives louder volume.



Open Settings to play with arpeggiator and sparkler parameters.

There are 6 types of Jammers selected with the row of icons up top: Single Note, Wave, Trill, Run, Cross and Random arpeggios use the shared **Frequency**, **Amplitude** and **Speed** settings. When **SCL** is set to *Inherit*, it uses the current mode of the grid. To make an arpeggio loop click the loop icon  up top. The **Key** icon  locks the jammer into the current key.

Rhythm (RHY) applies rhythmic templates to the jammer notes. These can be created and edited in the Rhythm Patterns dialog.

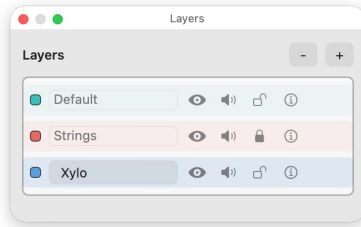
Ostinato (OST) causes arpeggios to return to the main pitch at different every Nth note, creating nice patterns.

Speed (SPD) is respectively 1-5: 16ths, Dot 32nds, 16th Triplets, 32nds, 64ths

ARW sets the arrow key modifier pitch offset in semitones and snaps back automatically, good for momentary chromatic shifts. **Up/Down** shifts only the Anchor Pitch for amazing chromatic effects and Left/Right shifts the entire arpeggio (transpose).

Layers Palette

This palette lets you create and manage musical layers to help you organize your parts. Layers can be Hidden (still plays), Muted, Locked and their Layer Info accessed here. Double-clicking the color swatch will select all the notes in a layer. Selecting notes and then selecting a Layer will assign those notes to that layer. Option-Hide also mutes too.

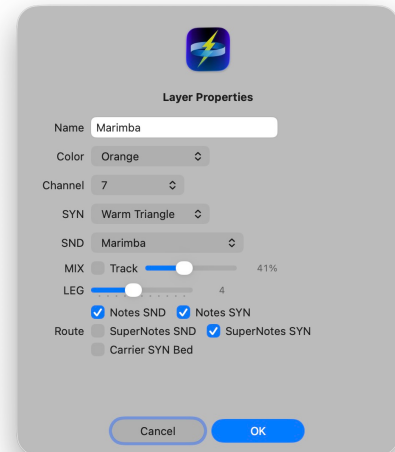


The Selected Layer becomes the active layer for note placement and generators.

Layer Info lets you give each layer its own name, sounds and MIDI channel as well as choose from available colors for the layer.

Various controls are for how you want to use your combinations of Synth and Sample.

Use the **LEG** slider for the amount of Legato, which smooths transitions between differing notes for this layer.



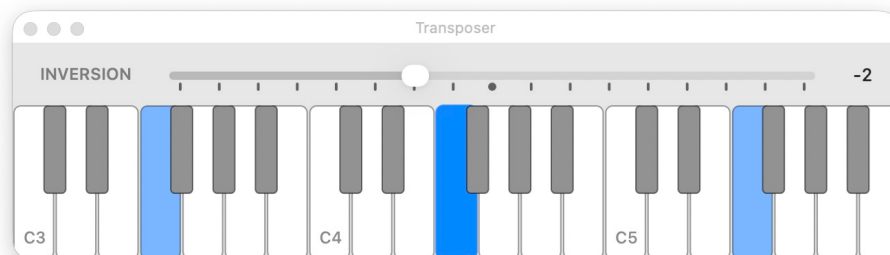
 Wherever you see this icon you can **harmonize** the layer with 2 additional voices or turn off the track harmony.

Hit the – (minus) button to remove a layer. Its notes will be moved to the Default layer.

Transposer Palette

This resizable piano keyboard palette lets you change the key of the music when not in Autoplay. MIDI In connected keyboards can also perform this same function.

Inversion shifts the Mode/Scale/Chord by the amount shown without changing key, similar to chord inversions.

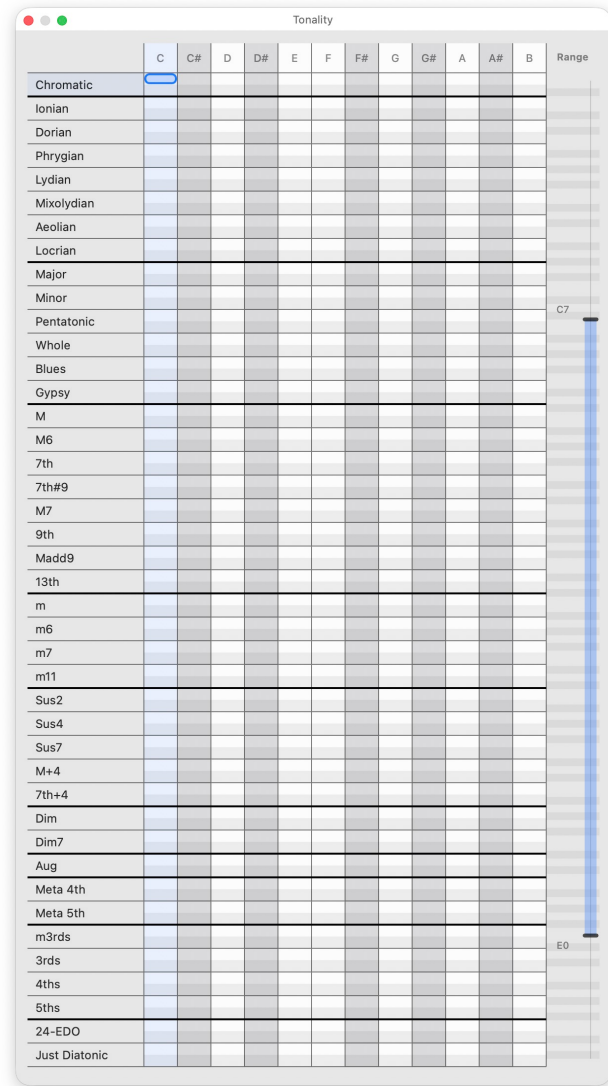


Tonality Palette

This palette lets you select a Key and a Mode at the same time and adjust the Musical Output Range. Vertical columns are shaded in the piano style and the lower half of each box is an octave lower.

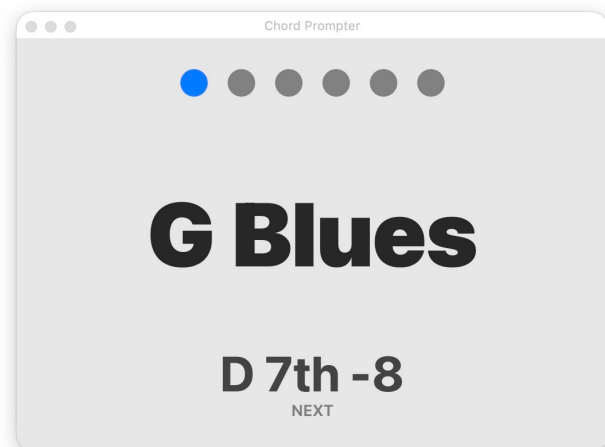
The modes are separated into logical grouping: Chromatic, Modes, Scales, Major Chords, Minor Chords, Sus Chords, Diminished Chords, Augmented Chords, Meta Modes, Intervals and Microtonal.

The palette can be vertically resized and you can scroll down.

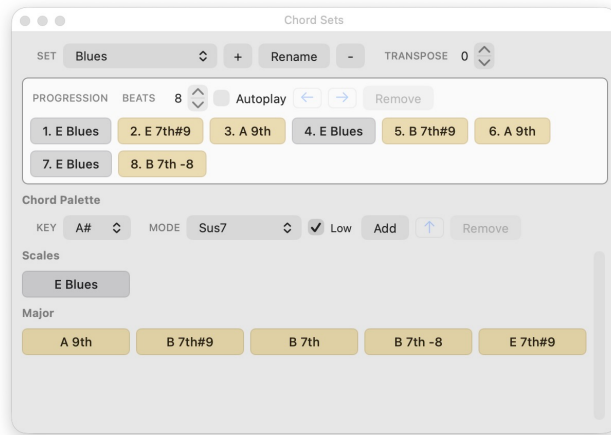


Chord Prompter

Use this palette to "broadcast" your current Key and Mode to share with live musicians or for teaching purposes. When in Autoplay and a chord progression is going, the dots will indicate how many beats until the next chord which is shown below. The palette is resizable for maximum visibility.



Chord Sets Palette



This palette lets you manage chords and chord progressions. **Autoplay** will cause HyperChord to change keys and modes automatically after the specified **Beats** have passed.

To create a progression, first hit plus and give it a name. Then add curated chords you will use at bottom using the **Add** button. Then select a chord, hit the **Up Arrow** to move to progression. Once there, adjust the beat value (in quarter notes) and change order using the sideways arrows.

Once a progression exists, it is easy to change your mind and try a different mode,

key or chord. Select an item in the palette below and set its new values and the progression will update. Click in background to deselect. Likewise, up above you can select a progression chord and change its beats, position or remove it. Use the **Transpose** stepper to change keys. You are by no means limited to chords but can chose any mode or scale.

Whenever you turn on **Autoplay**, the grid will automatically redraw itself following your chord pattern exactly so you can literally see the chords and scales in the editor using the interval color scheme mentioned above. Indeed, editing in a chord region will sound out the notes that belong to that chord and key so what you hear is what you get. You can see your chord progression up top by selecting **Show Chord Strip** in the View Menu.

⚡ AI Chord Assistant

Clicking the ⚡ symbol brings up an AI Chord Assistant (if you have AI configured in Settings) where you can ask the AI to create a chord progression in the style, length, time and key signatures you want. Once created you are free to edit the chords as desired.

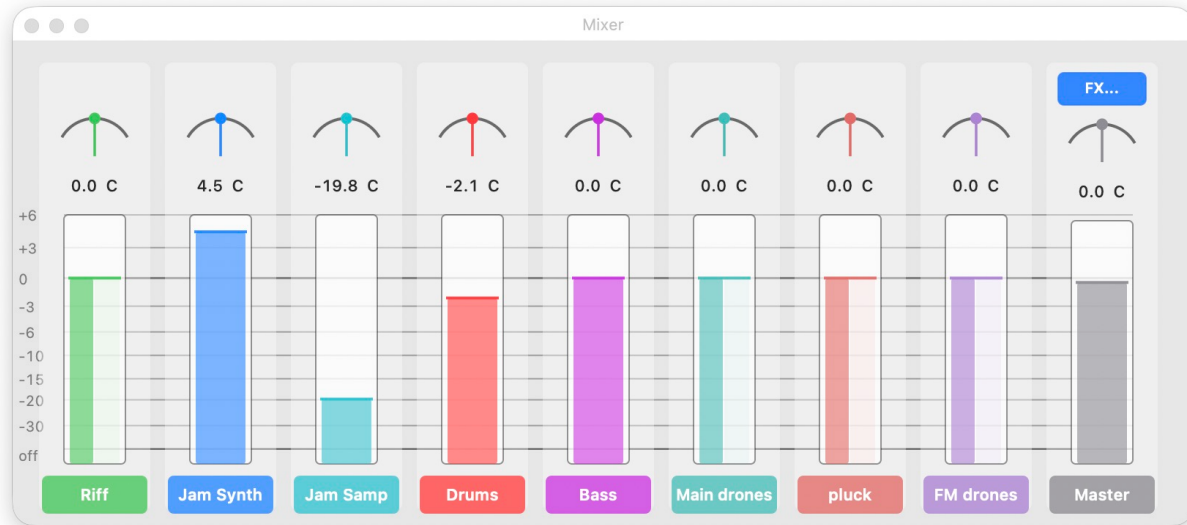
Example prompts:

Create an 8 bar pop progression in the key of E major in the style of [song/artist/era]

Create a 12 bar jazz blues progression in G minor

Create a 32 bar ambient modal progression in D

Mixer Palette

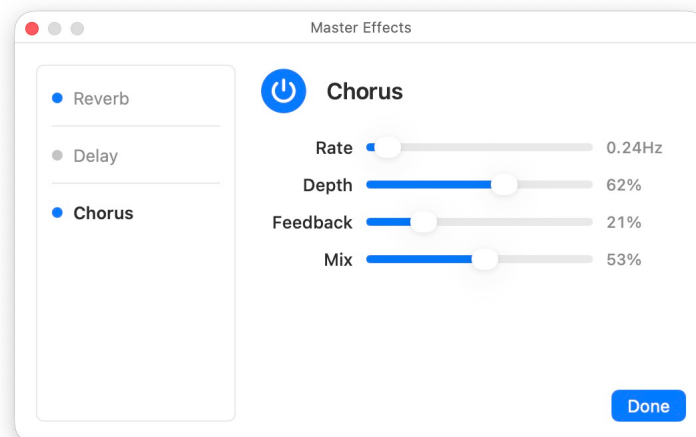


This resizable palette lets you change **Volume** and **Panning** for the various parts. Mixer bars that show two shades indicate voice pairs of Synthesizer and Sample and the strength of each side represents the submix of the synth/sample pair as set in Riff Info or Layer Info. The synthesizer component is always on the left.

After Drums and Bass, any Layers you have will each have its own mixer channel on the right, however the Riff (Bus) channel will control the sum of these layers.

There is a **Master** channel that can be used to fade all voices.

Currently, the Master channel has an Effects (FX) bus that is applied to all voices and later will be added to other channels. Supported currently are **Reverb**, **Delay** and **Chorus** effects.



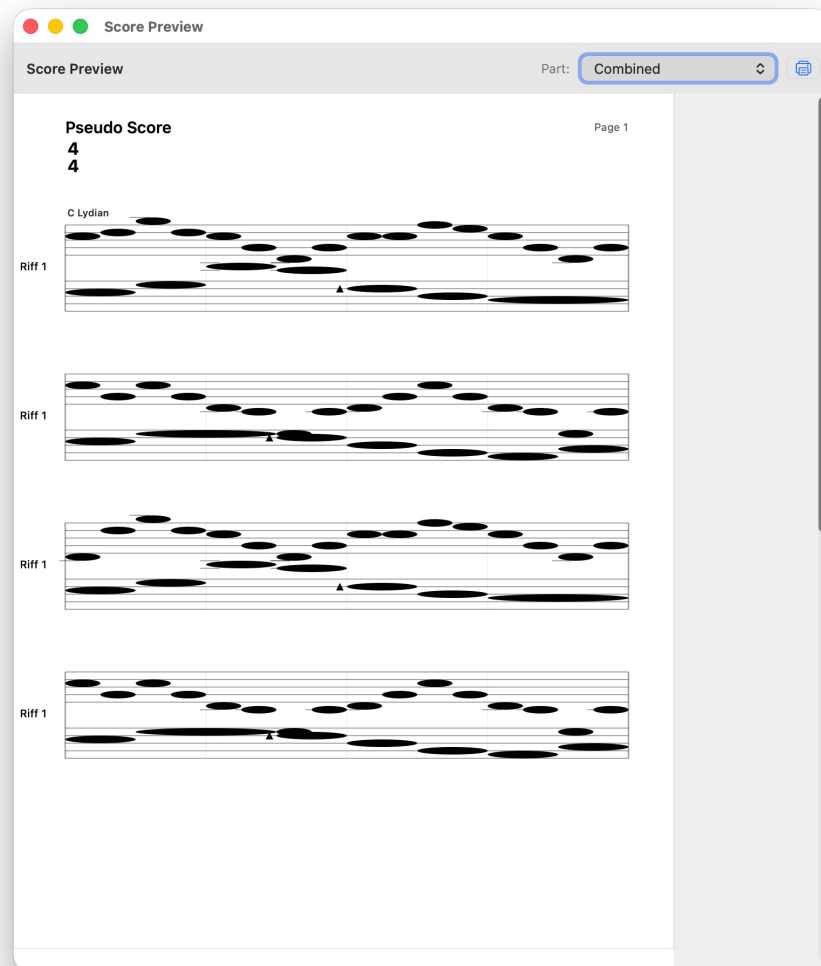
Score Preview (beta)

This experimental feature creates an imperfect *pseudo-score* of your music that gives music readers an idea of what's going on. Notes are represented as simple ovals without stems or beat values, however thin beat lines are added that show the beats of the time signature. The oval width represents the same values you see on the grid. Small up arrows indicate a sharp note and down is a flat for that measure.

A time signature appears up top of each page and the mode/chord and key are written as needed.

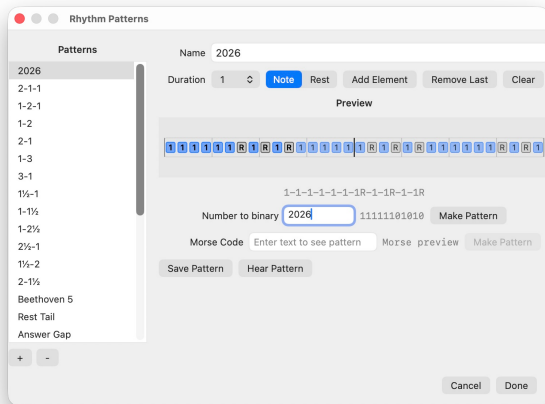
You can select different layer parts and print them to a printer or a PDF for sharing.

If you need a more robust score, record out or export to MIDI file and use a dedicated score software.



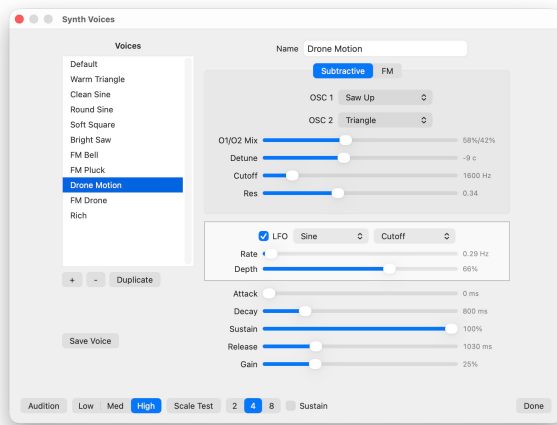
Music Menu

Rhythm Patterns



This dialog allows you to create interesting rhythmic patterns that can be applied to generators. Whatever pattern you create will show repeated over two measures with the master pattern slightly darker. Add durations as notes or rests and the M means the rhythm will complete the Measure before moving ahead. Once you hit **Save Pattern** it becomes available in the Generators and Jammer **RHY** menu to be applied when generating patterns or geometric material. The durations are ordered from shortest to longest with T indicating triplets and 1/2 indicating a dotted note. For fun, you can also use **Binary Numbers** or **Morse Code** to create rhythm patterns for you.

Synth Voices

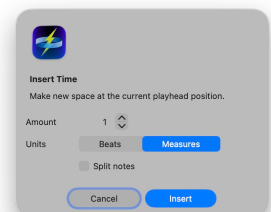


This dialog lets you design reusable synth voices to assign to layers. You can choose between two Synthesis Models: **Subtractive** with two oscillators like an old Moog or **FM** (Frequency Modulation) for more intense enharmonic and metallic type tones. Once you save a synth patch it becomes available in the SYN Menus in Controls, Layer Info and Jammer. The **LFO** function can morph your synth sound in different ways.

Give your voice a **Name** and hit **Save Voice** and it will appear in all the SYN menus for you to pair with samples.

Insert Time...

Use this menu item to insert blank space into the riff by moving everything to the right from where the Playhead Marker is. Insert either **Beats** or **Measures**. **Split notes** will divide any notes crossing the insert location.



Composer

This dialog lets you generate up to six layers of music at a time. Toggle voices on or off to include. Selected voice parameters are shown on the right. Adjust parameters as desired and hit **Compose** to update the Layer. If the Layer doesn't exist, it is created automatically. New layers are assign 4-9 for MIDI channels by default, respectively. After hitting Compose on a single voice, you can live adjust its parameters and see the result in the design grid. But when you hit Compose, new randomizations will take place, so be aware.

Anchor determine the basic pitch location for the center of the generator. Other parameters are similar to those explained in the Generators section.

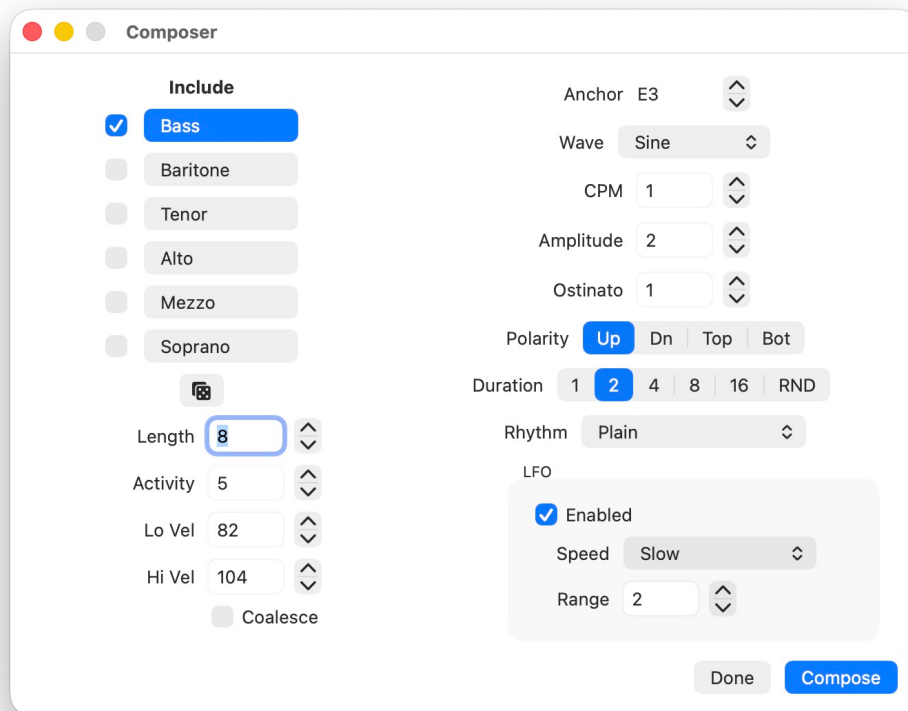
The **Range** parameter determines the strength of the LFO where higher values will push notes around more. **Speed** sets a randomized "frequency" for the LFO and can change the results on each Compose action.

Length controls how many measures the composition is.

Activity controls the percentage of notes vs. rests generated where 1 = 10% notes, 5 = 50% and 10 = 100%.

Lo and **Hi Velocity** creates a range of possible note strengths generated.

Use the **Dice**  button to randomize parameters.



The image shows a macOS-style dialog box titled "Composer". It is divided into two main sections. The left section, titled "Include", contains a list of voice types: Bass (checked), Baritone, Tenor, Alto, Mezzo, and Soprano. Below this list is a "Dice" button (a small icon of a die) and a "Coalesce" checkbox. The right section contains various parameters: "Anchor" (E3), "Wave" (Sine), "CPM" (1), "Amplitude" (2), "Ostinato" (1), "Polarity" (Up), "Duration" (1, 2, 4, 8, 16, RND), "Rhythm" (Plain), and an "LFO" section with "Enabled" checked, "Speed" (Slow), and "Range" (2). At the bottom right are "Done" and "Compose" buttons. The "Length" parameter is set to 8, "Activity" to 5, "Lo Vel" to 82, and "Hi Vel" to 104.

Parameter	Value
Include	Bass
Anchor	E3
Wave	Sine
CPM	1
Amplitude	2
Ostinato	1
Polarity	Up
Duration	2
Rhythm	Plain
LFO Enabled	Enabled
LFO Speed	Slow
LFO Range	2
Length	8
Activity	5
Lo Vel	82
Hi Vel	104
Coalesce	Off

HyperChord Menu

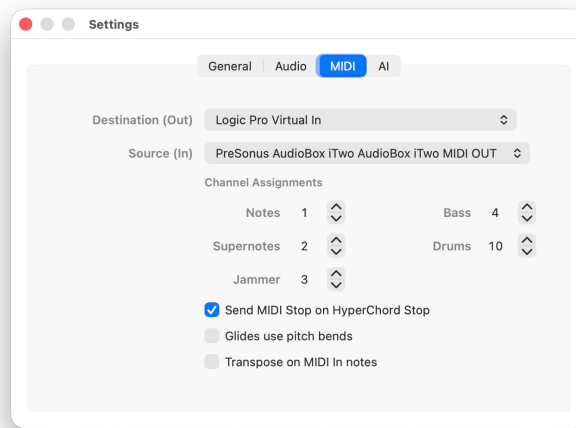
Settings, the dialog used to configure user preferences for:

General Appearance and app-wide preferences

Audio Things that pertain to audio including a Reverb setting and a Samples Folder you can point to and it will add your .wav, .caf, .aiff files as single shot samples to the dropdown list automatically (bottom).

MIDI Things pertaining to MIDI output and input. Be aware that sending MIDI pitch bends will bend all playing notes on a given channel so you have to plan.

AI Things necessary to enable AI Assistive features.

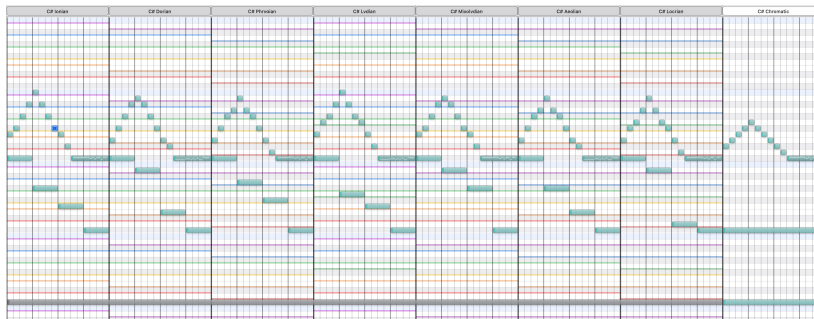


View Menu

Show/Hide Chord Strip, used in conjunction with Chord Sets when Autoplay is used. *Currently for display only.* Will dim when Autoplay is off.

Note Styles provide a fun way to alter the look of notes on the grid.

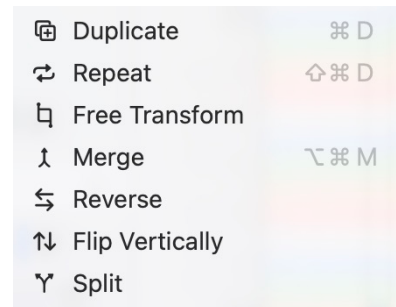
Chromaticize is a unique HyperChord view where it projects your notes onto a Chromatic grid, giving you full range editing while remaining in the Riff's key and mode. Changes made here will not change the note's mode status but will apply an offset (similar to an accidental) where a note leaves the mode.



The underlying mode is indicated by bright lines using the default color coding scheme so you can see the relationship between the full range and the mode pitches.

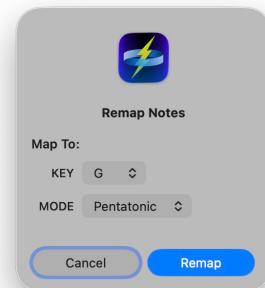
Edit Menu

- **Duplicate** creates in-place copy and selects it so you can used arrow keys or drag them elsewhere.
- **Repeat** copies the notes to the end of the current selection.
- **Merge** concatenates adjacent notes of same pitch.
- **Split** divides selected notes at playhead or in half.
- **Reverse** Reverses the order of the selection in the timeline.
- **Flip Vertically** Swaps top with bottom around the centermost note row.
- **Free Transform** allows you to resize a selected area of notes.
- **Clear Current Riff...** is a convenience function that removes all notes in the showing riff editor.
- **Strum Up** and **Down** can convert a vertical stack of notes into a staggered strum pattern.



Remap Notes...

This brings up a small dialog that can take the existing grid music and make it sound the same but in an exact key and scale. However, it uses note Offsets (OFF) to force it into the foreign key and scale so the best usage is: Import a MIDI file with a known Key Signature. It will come in in Chromatic Scale. Now lets say you know it's in F Major. Map it to F Major (this will minimize offsets) which will be like "accidentals" in sheet music. Now you can use the Modes to play a Major piece in Minor which is the main purpose of the feature and quite enjoyable.



Files, Import, and Export

Use the File menu for document workflows.

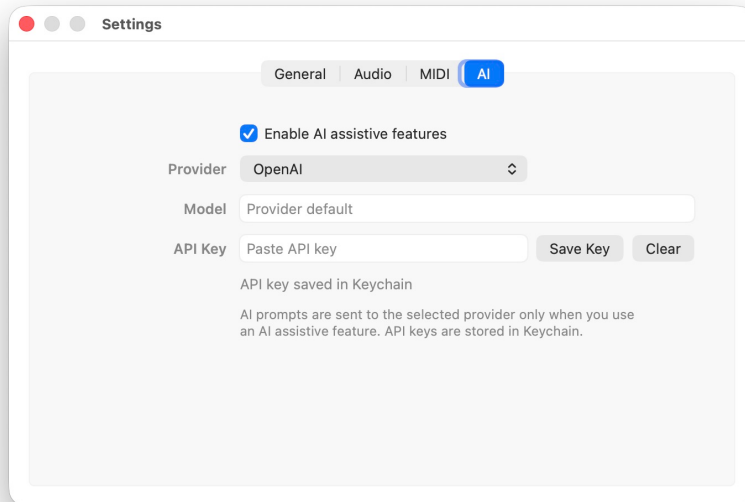
- **New** starts a fresh riff sketch.
- **Open...** opens a saved HyperChord composition.
- **Save** and **Save As...** save the current composition.
- **Import MIDI...** replaces the current composition with notes from a MIDI file after confirmation. Tracks will be rendered into Layers and if present, a Drum Track.
- **Export...** writes the current composition as MIDI Type 1 or simple WAV to a disk file.
- **Bounce Project as WAV...** lets you create a clean fully rendered audio file with a specified number of loops and specified audio tail. If you have **Coda** material, after the last loop it will be bounced also before the audio tail is added.

Key Commands

SPACE	Start/Stop
T	Tap Tempo. Tap 6 times to register tempo
L	Toggle Jammer Latch (Lock on)
Arrows	Move notes around or modify Jammer note if active (up/down)
Delete	Remove notes
Escape	Abort marquee activities
P	Pencil cursor mode
S	Selection cursor mode
O	Toggle looping
A	Toggle autoplay
E	Toggle expanded
0	MIDI panic all notes off

⚡ AI Features (beta)

When ever you see the ⚡ symbol, such as in the Chord Sets palette, it means you can get assistance creating something. While it is not central to the creative process in HyperChord, it is meant to help you through tedious tasks or explore ideas in different ways. To get started, you will need your own API Key to enter into the AI panel of the Settings dialog.



For now, OpenAI is supported and to obtain a key you need to go to their website and log in to or create an account, then go to the API section and buy some tokens. Don't worry! Your tokens go a long way. For example \$10 gets approximately a million tokens and the average chord progression request uses around 250 tokens which is enough to create around 4,000 chord progressions!

As we add more assistive features, you will find amazing new ways to compose the music you are dreaming of while maintaining full creative control.

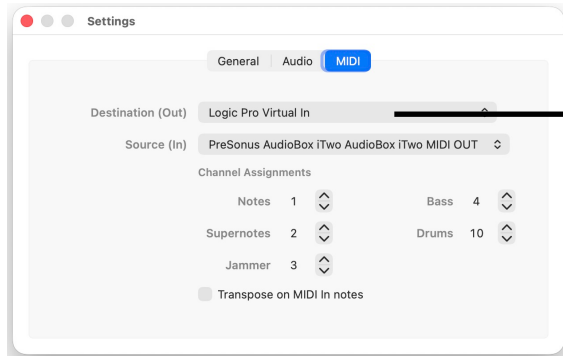
An example prompt might be: *Create a 64 measure chord progression in the style of Moonlight Sonata in 6-8 time and the key of B minor.*

After it creates the progression, what you do with it is up to you.

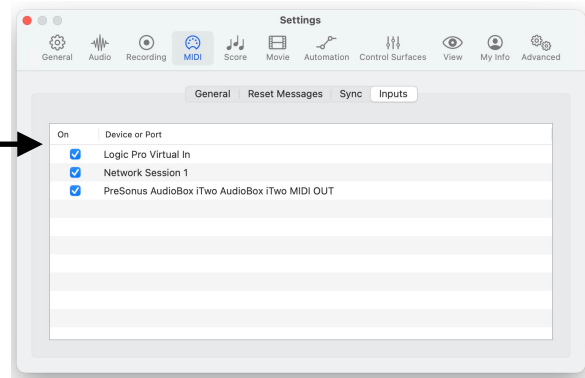
Using HyperChord with Logic Pro

One of the greatest sonic treats is to hook HyperChord up to a first class Digital Audio Workstation (DAW) like Logic, if not for the endless instrument sounds and effects that come along but also for recording and professional production.

This can be achieved quite easily by making sure to turn on Logic's Virtual In and select that as HyperChord's Destination.



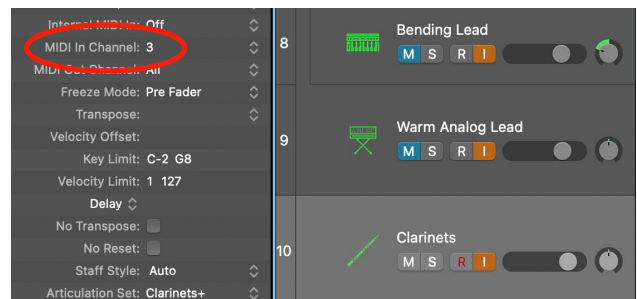
HyperChord MIDI Destination



Logic MIDI Inputs

Then, for example, you can make the Jammer play Clarinets by setting the MIDI In Channel in Logic to 3 to match the default Jammer Channel. You can do the same for any Layer by pointing the Layer Info Channel to their own voices in Logic for an extremely rich sound.

You can also route this Logic Track to an audio track where you can record it or create a bus of all your voices and route that to an audio track for full recording.



Things to Try

Try these things to get a sense of the capabilities of HyperChord.

- Create a short riff, play it, loop it, save it, reopen it, and confirm it still sounds and looks right.
- Change key/mode while playback is running. Listen to Expanded modes and Inherit supernotes for sonic differences. Try splitting scales using Hybrid Mode.
- Draw, select, move, resize, copy, paste, delete, and nudge note placements.
- Switch between Pencil and Selection cursor modes.
- Create a SuperNote, preview it, save it, then apply it to riff placements.
- Run various generators and try the geometry tools with different setting and rhythms.
- Enable drum and bass rhythm, change patterns, then export MIDI and WAV.
- Open Settings and verify appearance, grid, reverb, and MIDI device/channel changes behave as expected.
- Open the Jammer window move up and down (pitch) and left and right (volume). try the arpeggiators with the settings open. Latch on by clicking in left column or L.
- Add a Drum Track in the Project Info area.
- Hit the share button and Copy your pattern and paste into a MIDI program.
- Select two notes and add a glide between them in the Note Info area.
- Duplicate a selection of notes ⌘-D and nudge with arrows to move copy.
- Repeat a selection of notes with ⌘-Shift-D and the copy will begin after the last note in the selection.

Troubleshooting and Feedback

Troubleshooting:

- Sounds glitchy: reduce number of notes in chords or restart or check too many programs running.
- MIDI not sending: Reselect the MIDI output in Setting Dialog.

For each feedback issue, include:

- What you were trying to do.
- The exact steps you took.
- What you expected.
- What happened instead.
- Whether playback, MIDI, import/export, or saving was involved.
- Screenshots or recordings when the issue is visual or timing-related.
- Send direct feedback to peter.mcclard@gmail.com