DIVISIMATE CORE

User Manual

V1.0 |31.10.2025

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INTRODUCTION

When we started developing Divisimate, it was just two composers looking for a solution for a common problem. Some of the most expressive and playable virtual instruments out there are monophonic – meaning they regularly can only play one note at a time.

But we wanted to be able to play and record a well voiced woodwind choir, a full brass section or essentially any orchestration. Immediately, without additional steps, in real time. This could be achieved by splitting a chord into its individual voices and assigning each voice to an instrument. So the highest note could be sent to the first trumpet, the second highest to the second trumpet, and so on. That's what we set out to develop and in 2019 we put Divisimate out into the world and in 2024 followed up with Divisimate 2.

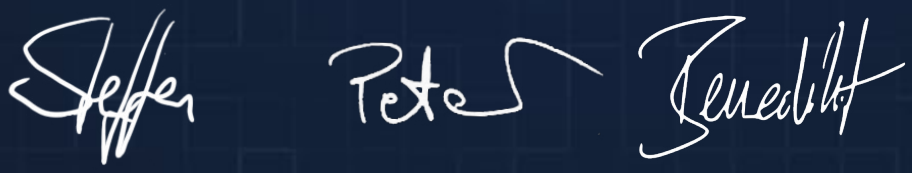
Divisimate, however, is a big piece of software that is designed to be the centerpiece of your workflow, where you can basically hook up a full template up to 32 virtual MIDI ports. For people who just simply wanted to play chords with monophonic instruments without all the bells and whistles we created Divisimate Micro as a plugin, with four ports and a very reduced featureset.

But there is another kind of workflow that this still did not cover. What if you wanted to orchestrate ensembles that were larger than four instruments, but did not want to turn your whole template into a single orchestration routing? Some people might want to use Divisimate functionality for woodwinds and brass separately. Some might want to program completely different parts for the two sections.

This kind of workflow motivated us to create Divisimate Core – the middle ground between the existing releases. A 16 port maximum allows you to use either two instances with the virtual ports or keep it contained within a single MIDI plugin out on 16 MIDI channels. You could have infinite instances side by side. You could have a full orchestra hooked up with Divisimate 2 and use a Big Band on the side with Divisimate Core within the same project. With Divisimate Core we complete our lineup of tools that allow musicians to build exactly the workflow that they are looking for. Pick the one that fits your needs and get started making music with realtime divisi and playable orchestrations!

All the best,

The Nextmidi Team



Steffen Peter Benedikt

David Jonas

1. HOW IT WORKS

Divisimate Core runs as a VST3, AU or AAX plugin within your DAW, but does not produce any sound on its own.

Within Divisimate Core, live input is split up into individual voices which you can modify and route to 16 distinct output streams. You can either use the direct plugin output, where the 16 parts will be sent out on MIDI Channel 1-16, or you can send them out to 32 virtual MIDI ports.

In most DAWs* you can select a plugin's output as an input on another instrument track and filter it by channel, so each instrument can receive its own part through the plugin out. If this is not an option you can select a specific MIDI device as an input on the instrument track so you can. Every combination of routings in Divisimate Core will now correspond to a specific instrumentation and voicing in your template.

Now you can edit and build presets to fit your personal template and workflow. Set up multiple instances for different sub-ensembles. Maybe one for woodwinds, one for brass and one for strings? Or a big band? Or even experimental synth sounds? In the studio? On stage? It's up to you.

We built Divisimate Core, so you can build your own personal workflow!

*The setup is very different between the DAWs. We advise to check out our quickstart documents.

2. INSTALLATION

There are distinct installers for Mac and PC – select the installer fitting your operating system and open it. The install wizard will now guide you through the installation.

The installation will install the selected plugin versions and the Nextmidi Hub application.

3. NEXTMIDI HUB

The virtual MIDI ports that Divisimate Core uses are created and managed by the Nextmidi Hub, which is a helper application that runs in the background in your system tray. If the Nextmidi Hub is not already running, it will be automatically started when Divisimate Core is opened or an instance of the plugin is created.

By clicking on the Nextmidi Icon in your system tray you can open a menu that allows you to choose the port configuration or close the hub – note that the latter will remove the Divisimate Ports, so we don't recommend closing the Nextmidi Hub when you have an open DAW project that has existing routings.

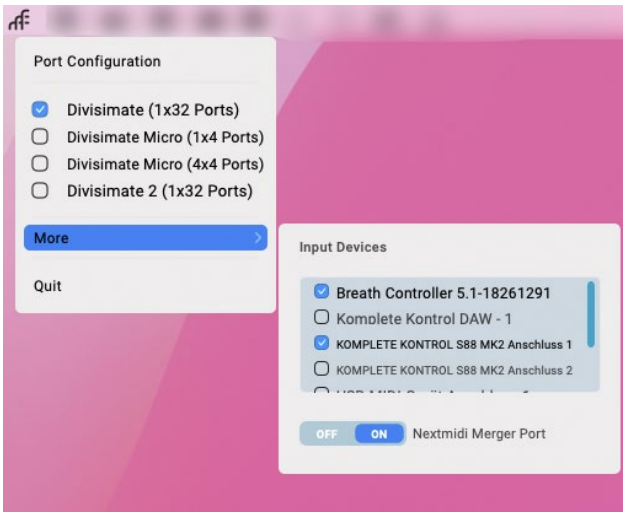
Depending on the Nextmidi products you own, the hub will display different configurations for you to choose from. If you are using Divisimate Core with the Plugin Out, there is no need for the Nextmidi Hub and it will not automatically load up when the plugin is opened with the Plugin Out.

3.1 NEXTMIDI MERGER PORT

Below the port configurations you can open another window under the "more" option. This opens up an input section and a button to activate the Nextmidi Merger Port.

When the Nextmidi Merger Port is activated, the Nextmidi Hub will create another virtual MIDI port. All inputs selected in the Nextmidi Hub will be mirrored and merged onto the Nextmidi Merger Port.

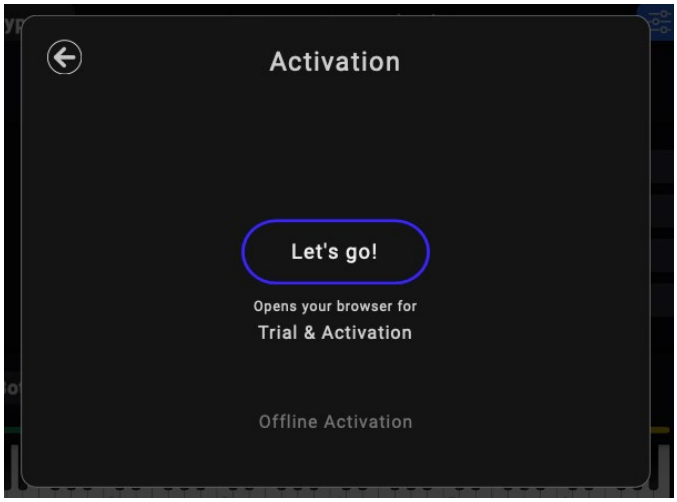
This allows you to combine multiple MIDI controllers into a single input device to select as input on a track in your DAW. This way you can use multiple controllers on the Divisimate Core plugin without building a feedback loop with the Divisimate Ports.



4. ACTIVATION

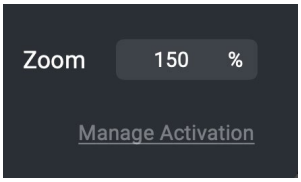
Your license is managed in your account through our licensing platform moonbase. As you purchase Divisimate Core on our website, an account will be created for you and a license deposited in that account. You will receive an e-mail prompting you to choose a password, and then you will be able to log in. You can access and manage your license at any time in your User Area on our website. Should our website ever be unavailable, you can use the direct platform at nextmidi.moonbase.sh.

As you open up Divisimate Core for the first time, the software will prompt you to activate your copy. Clicking the "Activate your plugin"-Button will lead you to a screen where you can choose to activate in your browser or perform an offline activation. Unless your system is permanently off the grid, we do recommend the browser activation. Just follow the instructions in the browser window to complete the activation process.



You can activate your Divisimate Core license on two machines at a time. In the user area you are able to remotely deactivate your copy to free up your activation, in case you no longer have access to the original machine. This is not possible for offline activations.

You can also manually deactivate the license from within Divisimate Core by heading to the Settings page and clicking on "Manage Activation" on the lower right side.

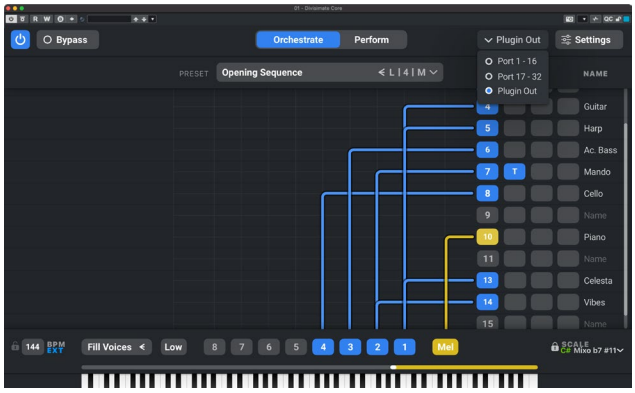


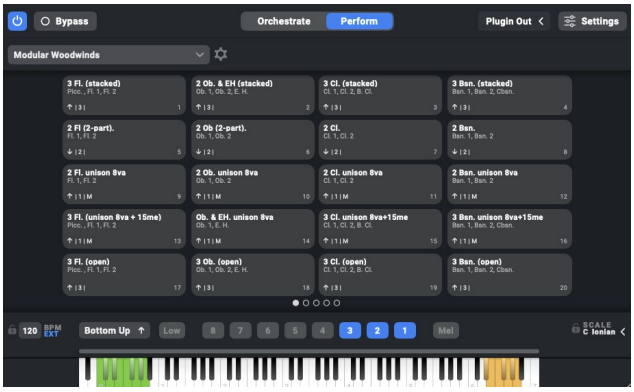
5. OVERVIEW

5.1 ORCHESTRATE/PERFORM

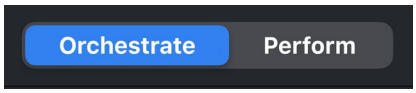
Now that your copy of Divisimate Core is activated, you can start using the software.

There are two main views – Orchestrate and Perform. The Orchestrate view serves to build an orchestration, distribute voices across parts and add plugins. The Perform page allows you to organize and recall your favorite orchestrations quickly.



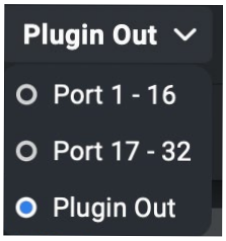


You can switch between the two main views using the button centered at the top.

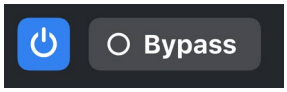


5.2 OUTPUT CONFIGURATION

On the top right next to the settings button you can choose the output configuration. By default Divisimate Core will be set to use the plugin out, which sends the 16 parts to channel 1-16 on the direct output of the plugin itself. You an also choose virtual MIDI ports, if they are available. You can either send MIDI out on Divisimate Port 1-16 or Divisimate Port 1-17. One set of ports can only be used by one instance of Divisimate Core at a time. When using the ports, the plugin out will be silent.



5.3 POWER AND BYPASS



On the upper left there are two buttons that will appear in both views.

Power On/Off: The power button can turn off all notes and controller data that would have been sent to the outputs. If this one is set to off all ports will be silent, all caches will be cleared and any active notes will be stopped. It also works as a panic button, should you ever need it.

Bypass: The Bypass Button will deactivate basically all functionality of Divisimate Core - Divisi Engine, Routing Matrix and Modifier Plugins - and simply pass through all incoming notes and controllers to each and every output port. This allows you to return to a conventional working method for individual tracks without having to change the routing in the template.

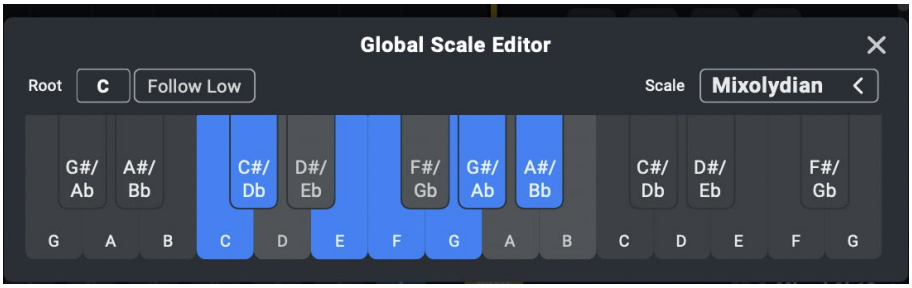
In the plugin the Bypass function is coupled with the DAW bypass of the plugin and can be triggered and automated through it interchangeably.

5.4 GLOBAL SCALE & TEMPO

Divisimate Core contains multiple plugins and settings that reference and respond musically to a global tempo and scale setting.

5.4.1 GLOBAL SCALE DISPLAY & LOCK

The global scale can be found on the lower right side of the window on both orchestrate and perform pages. It displays the currently active root note and scale on the surface of the user interface. Click on it to



open the scale editor.

Next to the display there is a lock icon that activates the v. Every preset is saved with a specific scale setting which is loaded with the preset. When the Global Scale Lock is activated, the scale will remain unaffected by preset changes and just retain the current setting throughout anything. This does not affect the possibility of scales being changed through automations, the "Follow Low" function or the remote app.

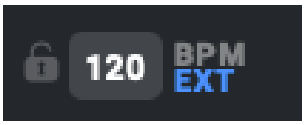
5.4.2 GLOBAL SCALE EDITOR

The scale editor is opened by clicking on the Global Scale Display.

Choose the root note of your scale on the left and a scale from the prepared list on the right. You can also manually activate and deactivate notes in the scale on the keyboard display below to create your own scales.

The Follow Low option is a powerful feature, which allows you to switch the root note of your scale on the fly. Any note played in an active Low Range will be used as the new root note.

Activating the Global Scale Lock changes the behavior of the transposition control. While it normally allows you to transpose several half-tone steps up or down, it now defines the number of scale-steps up or down by which the incoming note is transposed. So if the scale is C Ionian (Major) and the incoming note is a C, a +2 would transpose this C two scale degrees up to an E. The 8va and 8vb options will still transpose by one octave up or down.



So with the scale lock activated a note from within the selected scale will always result in a different transposed note within that scale. Normally if the input note is not part of the selected scale, the scale transposer will by default treat it as a chromatic approaching note. This means that the resulting note will be one half-step below of whatever would be the next higher transposed scale note.

If the Follow Low option is enabled, this behavior is slightly different and outside-scale notes will instead be directly moved the next higher scale degree. This leads to a more interesting color change as the root note of the scale is changed on the fly.

5.4.3 GLOBAL TEMPO

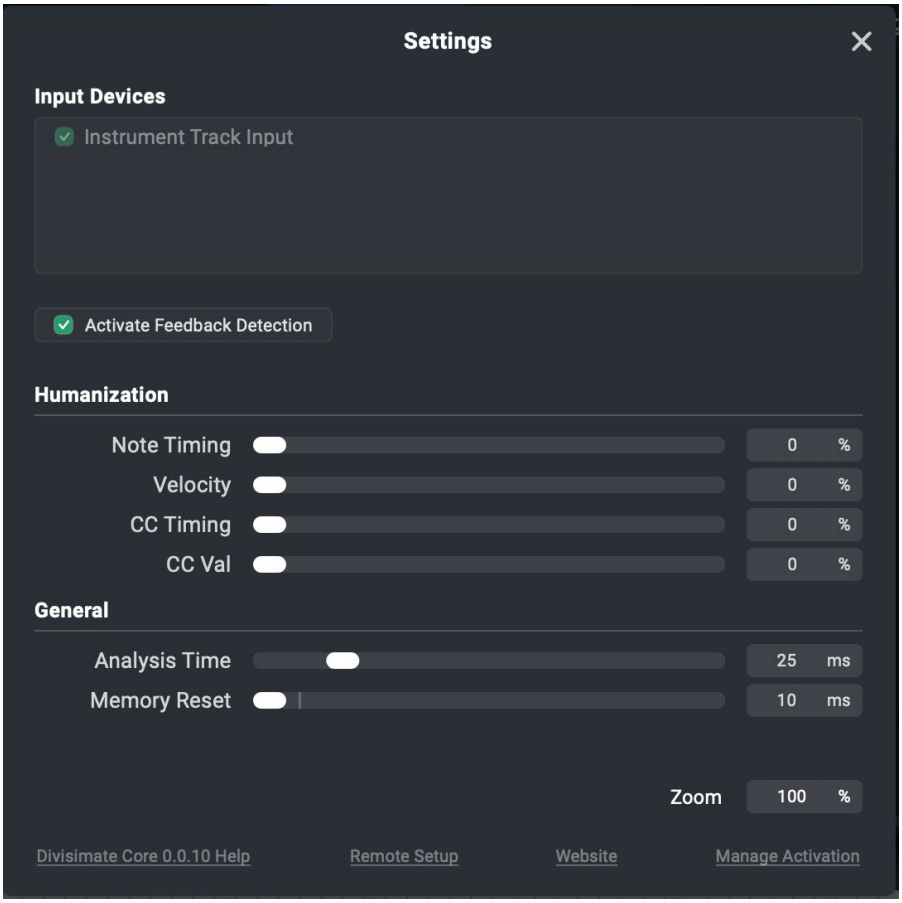
The global tempo control can be found on the lower left of the of the window on both orchestrate and perform page. It displays the currently active tempo (presented as beats per minute in quarter notes) that arpeggiator and repeater plugins will refer to.

Left of the display there is a lock icon that activates the Global Tempo Lock. Every preset is saved with a specific tempo setting which is usually loaded with the preset. When the Global Tempo Lock is activated, the tempo will remain unaffected by preset changes and just retain the current setting throughout anything.

By clicking on the "EXT" on the right of the tempo value you can have the tempo follow the DAW tempo.

6. SETTINGS

The Settings button at the top right will bring you to the settings menu, which presents you with a couple of options. Most of them will be explained in more detail later.



6.1 INPUT DEVICES

This section is merely there to indicate that this plugin receives its input from the dedicated instrument track, be it recorded MIDI or live input through monitoring. The purpose of this is to avoid confusion for users coming from other versions of Divisimate.

6.2 ZOOM

The user interface of Divisimate is fully scalable to accommodate everyone from visually impaired composers to people with very large monitors. The first time you open Divisimate the scaling will be automatically set depending on your monitor size. You can rescale the window freely without changing the proportions of the orchestrate page to display more ports.

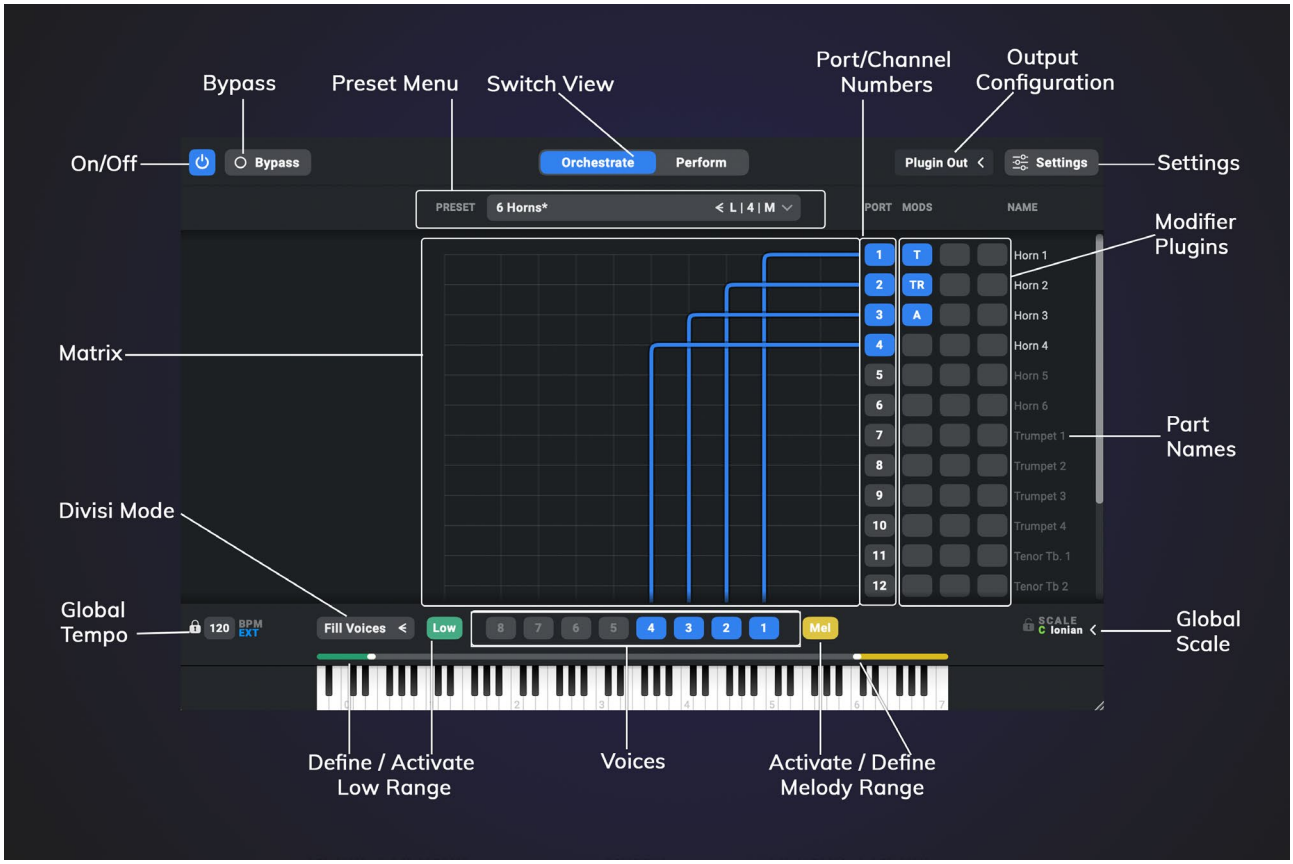
On the settings page however there is a “Zoom” option. If you turn it up, everything on the Orches- trate-Page will get larger, while retaining the core ratios of the interface. Feel free to adjust this value to your liking.

6.3 FEEDBACK DETECTION

Particularly when using the Divisimate ports it is possible to build a feedback loop that can lead to your DAW freezing up. To detect this sort of feedback loop. However there is a possibility for false positives with this detection while using specific controllers that create a lot of detailed MIDI data. Therefore we included the option to deactivate the feedback detection manually with the checkbox below the input section.

7. ORCHESTRATE VIEW

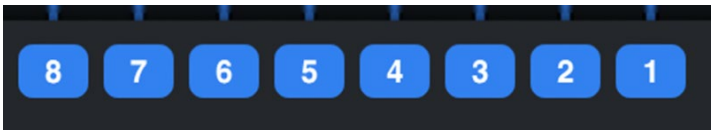
The Orchestrate View allows you to control all aspects of your orchestration – divisi voices and ranges, routing and modifier plugins. Here you can create and save orchestrations and adjust voicings, doublings and routings.



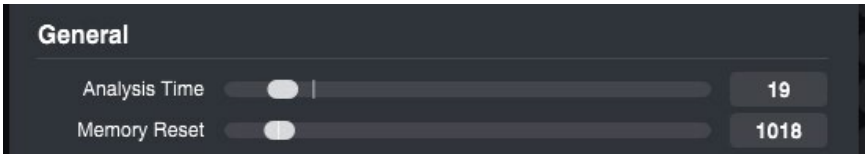
7.1 DIVISI ENGINE, VOICES AND RANGES

7.1.1 VOICES

The heart of Divisimate is the Divisi Engine. This is the algorithm which splits up your live input into separate voices. For the engine to work correctly, you need to select the number of voices you want to play. If you want to perform simple triads, you select 3, if you want to play 4 part voicings, you select 4, and so on. The engine can split up to 8 voices at a time.



7.1.2 ANALYSIS TIME

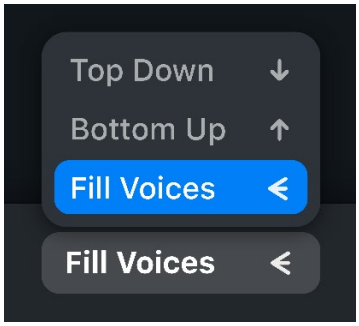


The engine reacts directly to your playing and can't look into the future. If you play nonsense, the engine will turn out nonsense. To compensate for small timing issues, the engine will wait a set amount of time before splitting up the chord and distributing the notes.

You can adjust that waiting time, essentially a latency for analysis, with the Analysis Time slider on the Settings Page.

Analysis Time and Memory Reset are global controls, meaning they will not change when you switch presets.

7.1.3 DIVISI MODES



The Divisi Mode determines the way the played notes are distrib- uted across the voices. There are three Divisi Modes available:

Bottom Up: The played notes are assigned to the voices from bottom to top. If there are less notes than active voices played, the notes will be each assigned one voice and the remaining voices will stay silent. The engine will remember the last complete voicing for a certain amount of time. If you play less notes than selected, the engine will make a decision based on that, which voice will receive the notes and which will remain silent. Again, it's about keeping the voice leading as intact as possible. You can set the time in ms the last full voicing is held in memory with the Memory Reset slider on the Settings Page.

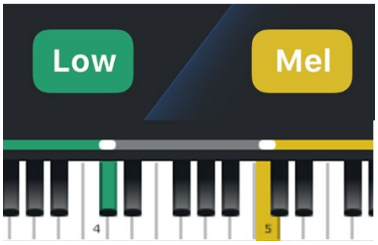
Top Down: This mode is essentially the same as Bottom Up, only that notes are sorted from the top down. If there is no previous chord in memory, a single note will be assigned to the highest note. Any other number of notes will be assigned in a way that the lowest voice will be the last one to receive a note.

Fill Voices: The played notes are spread and duplicated across the voices in a way, that all voices are always assigned a note. If there is only one note pressed, all active voices will play that note in unison. If two or more notes are pressed, the notes will be duplicated across the active voices as evenly as possible. This mode is powerful for various situations, but introduces some artifacts and dropouts as a price for its flexibility.

The Memory Reset value for the Fill Voices mode defines the time window for the voicing to correct itself. With a low memory reset, short chords will have less artifacts on releases, while a high memory reset value will reduce voice dropouts in legato passages. A medium value should be suffi- cient for most situations.

7.1.4 LOW & MELODY RANGES

On the left and right side of the voice buttons you can activate the Low and Melody ranges by clicking on the respective buttons. When they are activated, colored sliders will appear above the keyboard. By dragging the slider you can set the boundaries of each range.



Everything happening outside of those ranges will be split up into the set number of voices. But all notes within the Melody and Low range will not be affected or analyzed by the Divisi Engine. They will simply be sent through to wherever they are routed. All modifier plugins and humanization will still apply.

This is useful for a number of uses, especially for chord + melody or bass + chord kind of arrangements. We also like to use the low range for keyswitches.

7.2 MATRIX

The routing matrix allows you to distribute the voices and ranges across the output ports and modify the notes and controllers that are coming through.

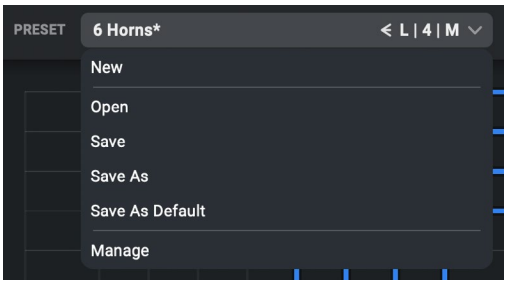
In the grid every vertical line corresponds to one of the voices and ranges, while every horizontal line points to an output port number. By clicking on an intersection you can set a connection and send all notes from that voice or range to the respective output port.

Every voice and range can be routed an unlimited number of times, and a single port can receive any number of routings. Basically every kind of routing is possible, giving you every freedom for creating your own orchestrations.

You can drag a selection with the mouse and multi-select multiple routings on the matrix and drag and drop them around or delete them at once.

On the right edge of the window next to the modifier plugins you have the option to write in a part name. This helps you remember which track is connected to this row, and - for preexisting presets - shows you what instrument is supposed to be there.

7.3 PRESETS



All orchestrations, everything that is going on in the Orchestrate View, can be saved into presets. This is pretty straight forward. Presets are saved as individual files with the extension *.dmcore into your personal user folder under User/Documents/Nextmidi/Divisimate Core. This makes it super easy to organize your presets into sub-folders and easily share them between machines.

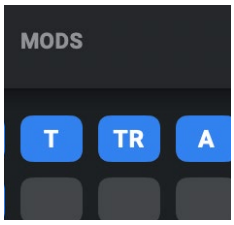
The options here are pretty straight forward.

Save will re-save the current preset, Save As will save the current orchestration as a new preset, and Open let's you select a preset to recall.

Manage opens the parent folder of your presets, so you can easily organize your presets in the explorer/finder.

Save as Default will re-save this preset and set it as the default preset for the current Performance. Clicking New will create a completely empty orchestration, discard any changes you have made and reset to the default preset if you have set one.

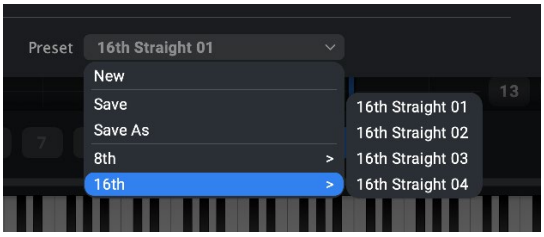
8. MODIFIER PLUGINS



Next to the port number in the Orchestrate view there are three slots where modifier plugins can be inserted. All MIDI data routed to this port will be affected by these plugins depending on the kind of plugin. There is a total of five different plugins.

Plugins can be moved between slots by clicking and dragging them to another port. You can copy a plugin by holding the alt-key and dragging it to another slot. Dragging a plugin onto a slot which is already occupied by a plugin a dialogue will for confirmation to overwrite the existing plugin. You can suppress this dialogue by holding the shift key as you drag and drop the plugin.

Plugins can be bypassed to temporarily deactivate their effect. Click on a plugin slot holding Cmd(Mac) / Ctrl(Win) to quickly bypass and un-bypass it.

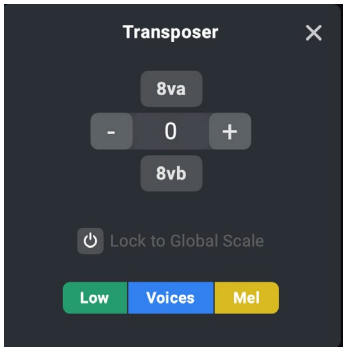


It is possible to save and load presets for all plugins (except the transposer, because the plugin is so simple). The preset system works essentially the same as the main orchestration presets. Only here the presets are shown within a dropdown menu, as opposed to a separate window.

Preset files are stored as individual files under Divisimate Core/Plugins in the folder that you can access quickly by pressing Cmd+M (Mac) / Ctrl+M (Win). Subfolders within that directory will be displayed in the menu as well, so you can organize your presets in more detail.

8.1 TRANSPOSER

8.1.1 BASIC TRANSPOSITION



On first look the Transposer does exactly what you might expect. On the transposition control you can transpose all notes on this port a set number of steps up or down. Since the most common use of this plugin is to transpose in octaves, we included buttons for quick octave transposition.

8.1.2 GLOBAL SCALE LOCK

By default the transposer will transpose all incoming notes by the specified number of half tone steps on a chromatic scale up or down. But it is also possible to lock the transposer to the global scale. When this option is activated, the global scale editor will open in addition to the transposer window. Whereas the number of the transposer usually refers to half-tone steps, it now refers to scale degrees.

When a note natural to the global scale is played, it is transposed within the scale to the set higher or lower scale note.

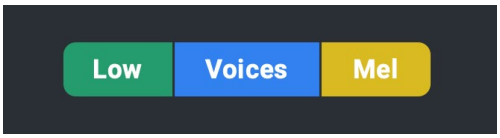
If the incoming note does not belong to the global scale, the transposer will transpose by the distance of half-steps between the next higher scale note and the resulting transposed scale note from there.

Activating the Global Scale Lock changes the behaviour of the transposition control. While it normally allows you to transpose several half-tone steps up or down, it now defines the number of scale-steps up or down by which the incoming note is transposed. So if the scale is C Ionian (Major) and the incoming note is a C, a +2 would transpose this C two scale degrees up to an E. The 8va and 8vb options will still transpose by one octave up or down.

So with the scale lock activated a note from within the selected scale will always result in a different transposed note within that scale. Normally if the input note is not part of the selected scale, the scale transposer will by default treat it as a chromatic approaching note. This means that the resulting note will be one half-step below of whatever would be the next higher transposed scale note.

If the Follow Low option is enabled, this behaviour is slightly different and outside-scale notes will instead be directly moved the next higher scale degree. This leads to a more interesting color change as the root note of the scale is changed on the fly.

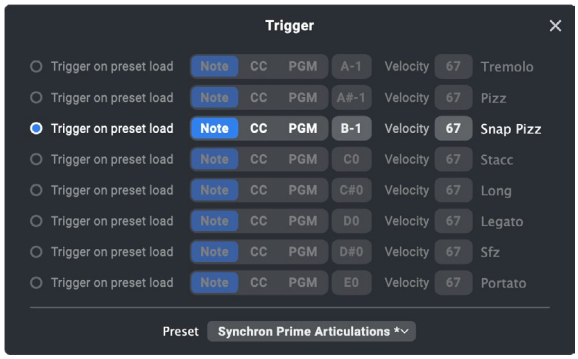
8.1.3 RANGE SETTING



Below the transposition controls there are three buttons dedicated to the three keyboard ranges (Low, Voices, Mel). Using these you can control whether the notes of a particular range should be affected by the transposition. This way you can for example exclude the Low range from the transposition to use it to send through keyswitches unaltered. If the Follow Low option for the Global Scale is enabled, the Low Range will be deactivated automatically.

8.2 TRIGGER

Different than the transposer, this one does not modify any part of the input but adds on it. The Trigger generates new notes and controller values, whenever the plugin is initialized or "triggered".



Everytime a preset containing a Trigger plugin is loaded, the trigger will generate and send up to 8 different MIDI-messages to the respective port simultaneously. By activating and deactivating a row within the trigger, the respective values will also be sent.

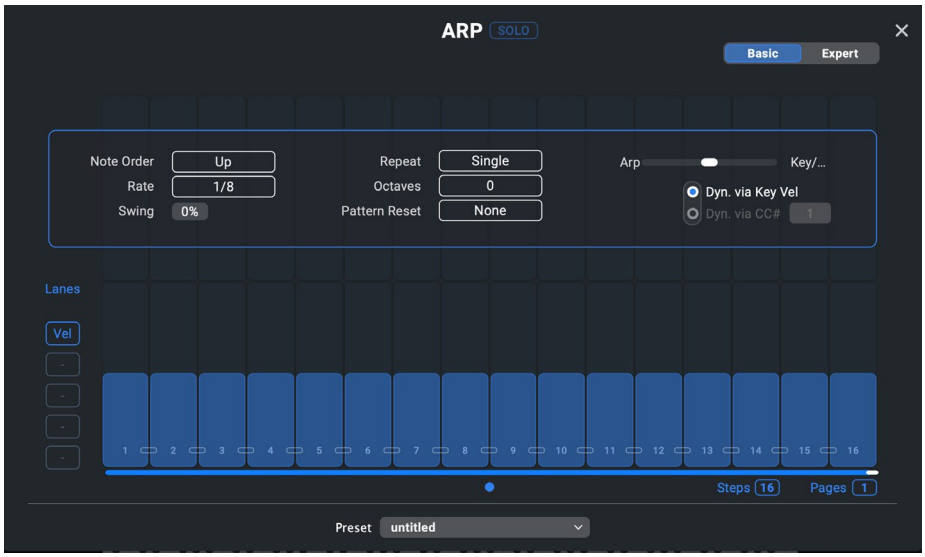
You can choose whether that message should be a note, a controller or a Program Change. Select the CC number or specific note, and also set a velocity or value.

This plugin is designed for quickly changing articulations, mutes, ensemble sizes or anything else within the assigned instrument. By firing keyswitches, program changes or controllers you can switch articulations at the same time you are switching the orchestration in Divisimate. This opens up countless new possibilities within your template!

By default there is always just one line of the trigger active, but you can multi-select by holding the Alt-key.

8.3 ARPEGGIATOR

The arpeggiator plugin is a powerful tool to create rhythmic patterns, textures or melodies from incoming notes. The arpeggiator will repeat and arrange the routed notes according to a set of rules.



The arpeggiator plugin is structured in two parts. The upper half of the interface mainly offers controls to determine the playback order and modification of the received notes.

The lower half offers control over the rhythm, velocity and expression of those notes with the velocity and controller lanes. The lanes can have up to three pages with up to 24 steps each, which can be set at the bottom right of the panel. If there are multiple pages they can be skipped through with arrows on the sides or through the page indicators at the bottom center of the panel.

A Solo (Shortcut [S]) button next to the plugin title at the top center of the window gives you the possibility to temporarily solo the port this plugin is inserted on. This setting will reset as you close the plugin window.

8.3.1 NOTE CONTROLS

The upper panel offers you a number of different settings.

Note Order: If multiple notes are received through the routed voices or ranges, the notes will be played one after the other in a specific order. Here you can select from a list of note orders that specify how the resulting pattern will arpeggiate through the chord. If you want to play all notes at once as chords choose All.

Rate: Select the rate at which the arpeggiator should trigger notes. A step on the velocity lane has the duration of the selected rate.

Swing: Introduce a swing percentage based on the selected rate.

Repeat: Determine how often a note should be repeated in the pattern before moving on to the next one. Single means that each note will be played only once, Double will play each note twice in a row.

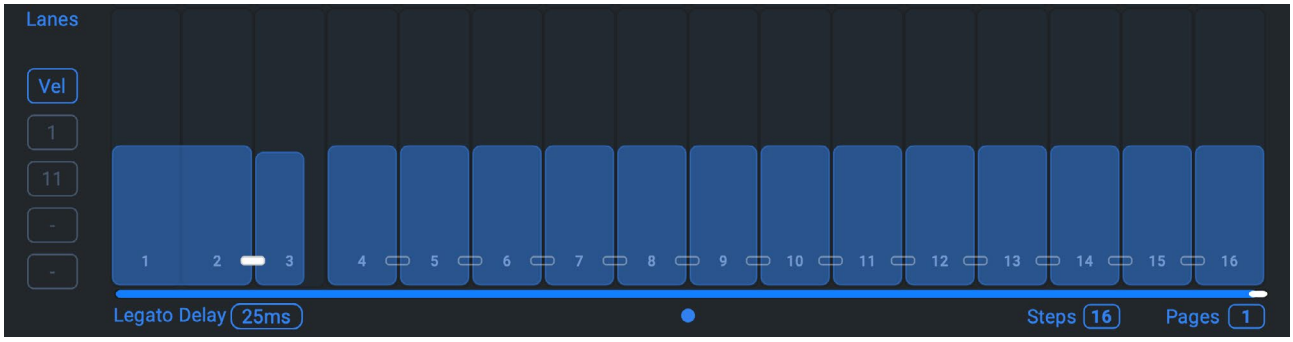
Octaves: Determine whether or not the resulting pattern should be repeated one or multiple octaves above or below before starting at the original pitch again. "1" will repeat the note pattern once an octave above. "-2" will repeat the note pattern once one octave below and another time two octaves below.

Pattern Reset: Determines whether there should be a "hard" reset done on the pattern every time the stepper runs through so the stepper starts with the same notes every time. At "none" the resulting note pattern will be spread across the steps without regard for the position within the stepper. At "Once" the note pattern will reset every time the stepper loops back to step 1. At "Twice" the pattern will reset every second time it loops back to step 1.

Arp - Key/CC Slider: Determines how strongly the contents of the Velocity lanes should be scaled by the dynamic scaling through Velocity or CC. All the way to the left it will play exactly the values as entered in the lanes. All the way to the right it will play the exact values from the selected scaling source. In the middle the content of the lanes will be scaled and influenced by the selected value.

Velocity/CC Scaling: Selects either Key Velocity or a specific CC number as the source for the dynamic scaling.

8.3.2 VELOCITY LANE



The velocity lane is where the rhythm and velocity pattern of the arpeggiater is controlled. Each step represents one note that will be played at the set velocity. Click and drag on the center of a step to set the velocity value. Click and drag on the right edge of each step to change the width of the step to make it shorter or even extend it across the next steps.

When two steps have no gap in between them, the stepper shows a little connector icon at the bottom of the two steps. When activated, these two steps will be played legato, meaning that the first note will be extended slightly to have the two notes overlap. If any two steps are set to legato, a legato delay control will be displayed at the lower left of the stepper. Here you can set a negative latency for legato notes so they get triggered a set number of milliseconds before the beat. This is to compensate for delays from virtual instruments that utilize recorded legato transitions. This way you can make sure that your pattern stays in time even though the legato transitions.

When the selected note pattern results in two identical notes having to be played legato, the legato connection will be temporarily suspended for those notes.

Shortcuts & Tips:

Drag and draw velocities continuously across multiple steps

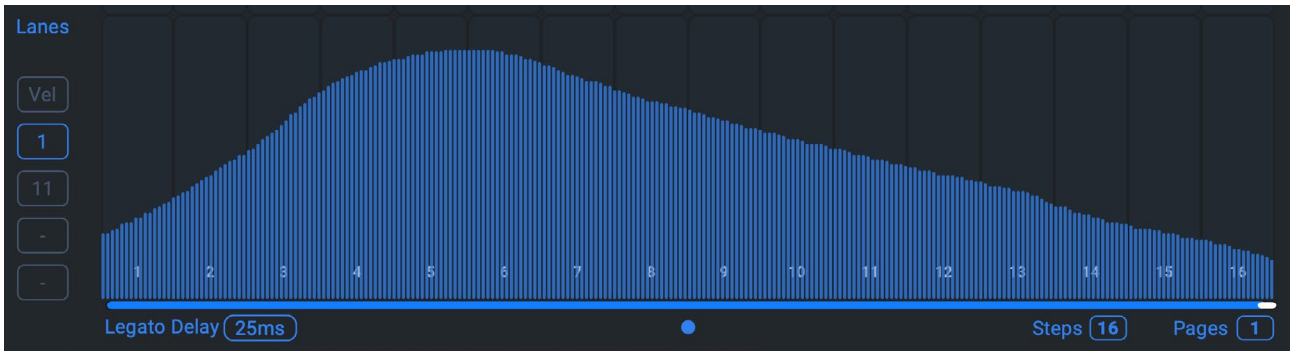
Hold cmd (Mac) ctrl (Win) to edit all steps at once. This applies to changing height and width and activating the legato connectors

Hold the alt key to reset steps to their default state. This applies to changing height and width of the steps.

Click and drag across multiple legato connectors to quickly toggle them on/off

Hold Shift while adjusting the width of a step to fine-adjust and disable the snap-to-grid function

8.3.4 CONTROLLER LANES



In addition to the velocity lane you can assign up to four different controllers (or pitch bend) to additional controller lanes. Click on the lane selector to assign a controller, which will activate the lane.

In a controller lane you can paint a curve for the selected controller to be played back in conjunction with the generated notes. This allows you to paint dynamic swells, vibrato details, pitch variations, flutter or whatever else your instruments are capable of. For orientation the grid of the velocity stepper is displayed in the background. If a controller lane is active, incoming data on that controller will no longer be passed through.

Shortcuts & Tips:

Right click+Drag to draw a straight line

Cmd+Scroll will scale the whole current curve up or down

Alt+drag to reset the envelope to default value (center position)

9. HUMANIZATION

In an ensemble of multiple musicians, no one will play the same note at the exact same moment. Human inaccuracy is essential to creating a realistic and musical arrangement.

Divisimate contains a Humanization Engine which make sure that no two parts are exactly the same On the Settings page you will find four sliders:

Note Timing: The Humanization Engine will randomly delay different notes on different ports. This slider controls the amount of that randomization in percent.

Velocity: Every note velocity is added or subtracted a random number. This slider controls the amount of that randomization in percent.

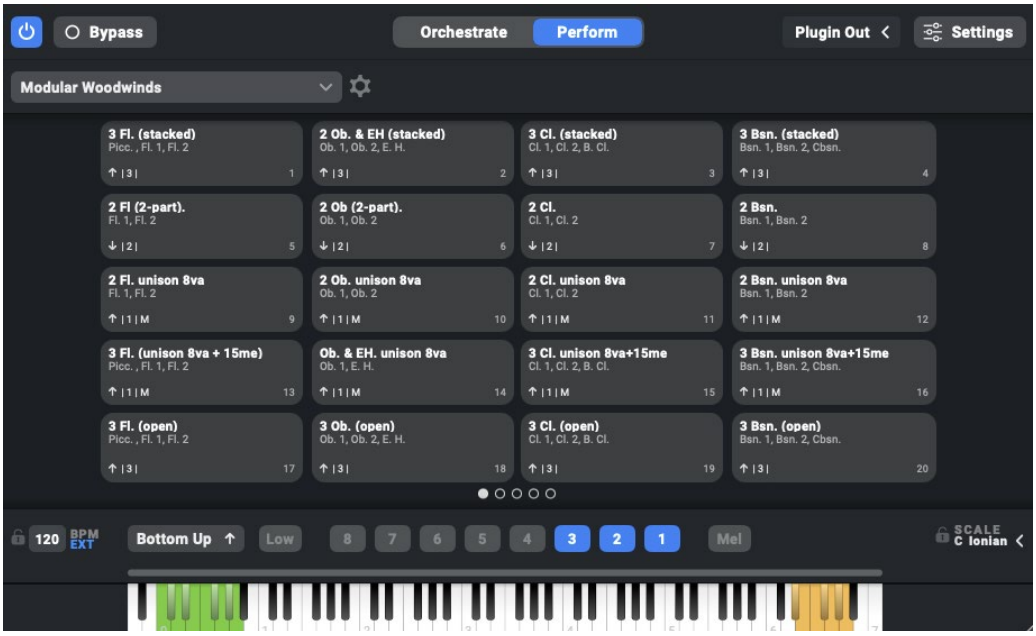
CC Timing: Every port receives a quasi-random static value by which all controller data on this port will be delayed. This slider scales these random values in percent. CC64 (Sustain Pedal) and UAC (CC32) are by default exempt from this randomization.

CC Val.: Every port receives a quasi-random static value which will subtracted or added to any controller data on sent to this port. This slider scales these values in percent. CC64 (Sustain Pedal) and UAC (CC32) are by default exempt from this randomization.

The Humanization values are global controls, meaning they will not change when you switch presets. They will be saved as your preference when you close Divisimate.

10. PERFORM PAGE

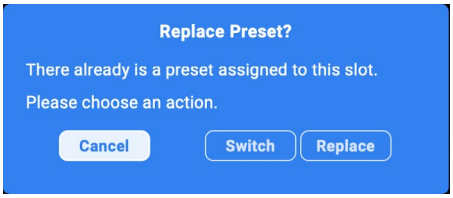
10.1 PERFORM VIEW



The Perform View is the place where you can organize your orchestration presets and quickly change between them. On each page it features 20 pads. By default there are five pages of pads you can fill with your favorite presets and flip through them by dragging the panels to the sides or clicking the points at the bottom of the page.

10.1.1 EDITING PERFORM PADS

Right click on a panel to edit its content. Here you can Assign an existing Preset, Create a New Preset to assign to this slot, or clear the contents of this particular slot with Clear Slot. The latter will not delete the preset, only remove it from this particular slot. If there is already a preset assigned, you will also be able to choose Set as default preset which will save this preset as the default preset for the current performance. More about this under -> Default Presets.



Once you have assigned your favorite presets, you can quickly switch between them by clicking on the slots and perform different orchestrations back-to-back.

If you try to switch presets while you are playing, Divisimate will switch presets based on the Preset Change preferences of the current Performance specified on the Performance Settings.

As a quicker way to fill up your perform page, you can drag and drop presets from your finder/explorer to the pads on the perform page. Try it – it makes a big difference.

10.1.2 REORDERING PERFORM PADS

If you want to change the position of the presets on the perform pad you can click and drag each preset to a different slot. By default there is a short delay before a preset can be dragged (to distinguish between drag&drop and swiping operations). You can hold Cmd on Mac / Ctrl on Windows to drag and drop presets on the perform pages instantly without delay.

If you drag a preset to the right or left border of the window, you can also move presets between pages.

If you drop a preset onto a pad that already has a preset assigned, a dialogue will open to let you choose what operation should be performed. You can cancel the operation if you dropped the preset by mistake.

The Switch option will place the dragged preset at this slot and the already assigned preset will take the original place of the former. So essentially the two presets will swap positions on the page.

And finally Replace will just replace the existing preset in this slot.

10.3 PERFORMANCES

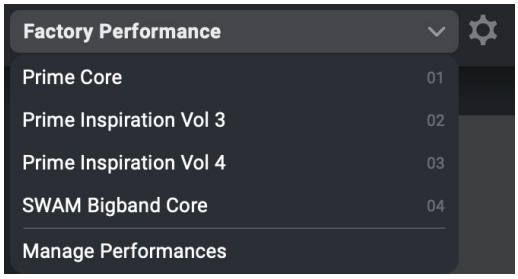
The layout of presets assigned to the pads in the perform view are saved in Performances, which can be saved and recalled through the Performance Manager and the Performance Quickload.

This way you can have different selections and layouts of presets at your fingertips for different situations. For example you can set up Performances to use with specific templates or tailor the layout of presets to a single project.

10.3.1 PERFORMANCE QUICK LOAD

On the top left of the Perform View there is a dropdown menu that is the entry to managing your Performances. Here all performances assigned to the quickload slots can be loaded immediately with one click. Empty slots will be hidden, unless they are inbetween two slots that have a preset assigned. If there are no Performances attached to the quickload, this menu will only offer the option “Manage”, which will open the Performance Manager.

10.3.2 PERFORMANCE MANAGER



In the Performance Manager window you will find the Quick- load Menu Slots at the left and a list of all saved Performances on the right. Drag and Drop a perfor- mance from the right column to the left to assign it to a specifc quickload slot.

The currently loaded Performance will be printed bold, while the temporary selection is highlighted blue. Press the enter key or click Load to load the current selection.

Use the Create New button to create a new, empty performance to start with a completely blank perform page.

As you hover over a performance you will see a little X symbol on the right of the line. Clicking the X in the Quick-load column will remove this performance from this quick-load slot. Clicking the X in the All Saved Performances column will open a dialogue to permanently delete this performance from your machine.

Double-click on a performance's name to edit it.

10.3.3 DEFAULT PRESETS

Every performance can have a dedicated default preset.
When Divisimate is opened, or a perfor- mance is newly loaded, it will automatically load the default preset associated with the Performance. Also the New option on the Orchestrate Page will automatically reset your orchestration back to your default preset. So it makes sense to define your default preset as you preferred starting point or a blank slate.

There are two places where you can set a default preset. On the Orchestrate Page you can save the current preset as the default preset by using the Save as Default... option. You can also define a default preset by right clicking on a preset on a Perform Pad and choose Set as default.

10.3.4 EXPORT/IMPORT PERFORMANCES

The Export/Import options are a convenient way to move the entirety of a Performance between two machines and share it with other musicians. When you export a Performance using this function, all presets mapped within the Performance will be included along with the layout, default preset and all other settings in one self-contained file with the extension *.dpfe.

If you import an exported performance into Divisimate Core, all included presets will be placed in a dedicated subfolder, and the performance becomes available in the Performance Manager.

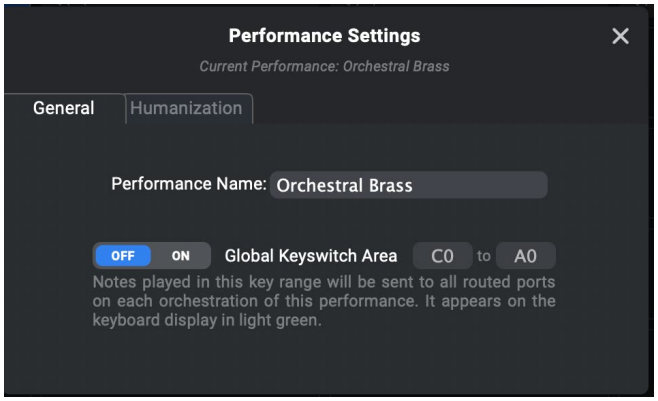
Note: Performances from Divisimate 2 can not be imported and vice versa.

10.4 PERFORMANCE SETTINGS

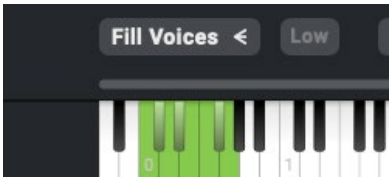
The Performance Settings window can be accessed by clicking the gear icon next to the Performance Quickload. It contains settings that are specific to the current performance and will apply to all orchestrations while that performance is loaded.

10.4.1 GENERAL

In the General tab there are three essential settings.

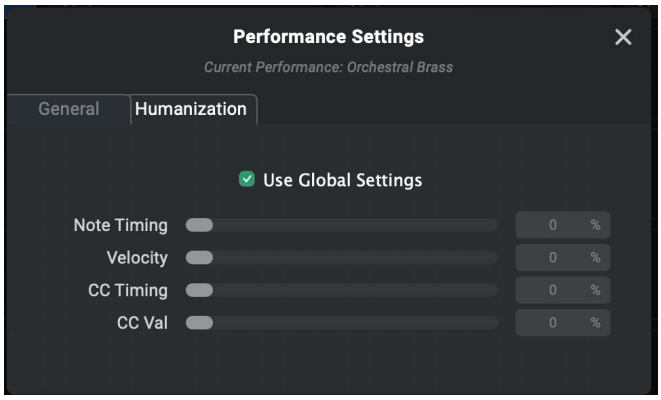


Performance Name allows you to rename the current performance quickly.



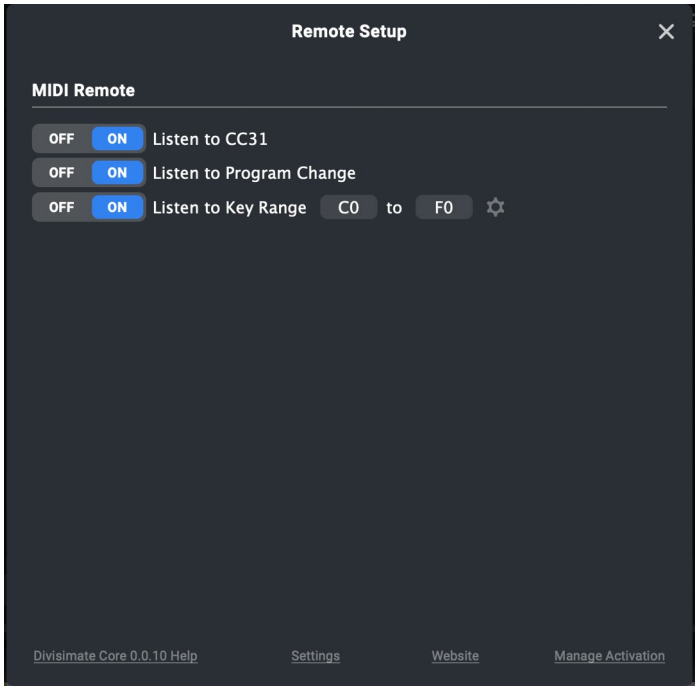
Global Keyswitch Area allows you to specify a note range on the keyboard that will be sent to all routed ports of any orchestration within the performance. These notes will be sent through unaltered by any plugins directly to the routed instruments to quickly and reliably switch articulations without cluttering up the Orchestrate Page or occupying the Low Range. On the keyboard the Keyswitch Area is displayed in light green color.

10.4.2 HUMANIZATION



In the Humanization tab you have the option to override the global Humanization values specified in the Global Settings. If you have a template or performance that relies heavily on very specific humanization values, you can make sure those are recalled each time you load the performance.

11. MIDI REMOTE



We know that the different ways of working on music are very individual, so we also included the possibility to remote control a number of settings through different MIDI messags.

On the lowest row of the settings page you can access the Remote Settings where you can activate or deactivate and configure parts of the MIDI remote functionality.

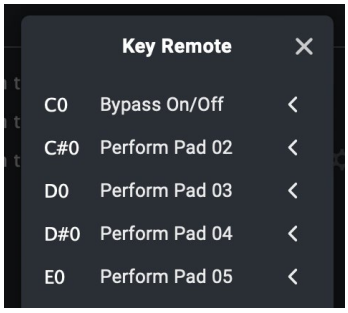
11.1 CC31 & PROGRAM CHANGE

When Divisimate receives CC31 or Program Change between 1 and 100 from any input device, it will load a preset corresponding to the value. There are a few other that can be accessedby MIDI Remote, so here's a full list:

Program Change / CC31 Value	Action
1-100	Perform Pads 1-100
101-110	Performance Quickload Slot 1-10
121	Power on
122	Power Off
123	Bypass On
124	Bypass Off
125	Set Divisi Mode: Top Down
126	Set Divisi Mode: Bottom Up
127	Set Divisi Mode: Fill Voices

If you usually use CC31 or Program Change differently and this functionality gets in the way of you usual workflow, you can turn off this MIDI Remote functionality for each kind of value on the Remote Setup page, which can be found on the bottom of the settings page.

11.2 KEY RANGE REMOTE



The Key Range Remote allows you to assign specific functions and perform pads to keys on the keyboard to switch them using keyswitches. On the Remote Setup page you can select a lower and upper bound of the key range and activate it. The chosen key range will show up in orange on your keyboard display.

By clicking on the gear icon next to the key range option you can access the configuration menu. Here you can assign settings to the individual notes of the chosen range.

12. KEYBOARD SHORTCUTS

General

Action	Win	Mac
Save as	Ctrl+Shift+S	Cmd+Shift+S
Save Preset	Ctrl+S	Cmd+S
New Preset	Ctrl+N	Cmd+N
Load/Open Preset	Ctrl+O	Cmd+O
Manage Preset	Ctrl+M	Cmd+M
Bypass on/off	B	B
Power on/off	Esc	Esc
Set number of voices	Number Row 1-8	Number Row 1-8
Switch to Perform Page	Tab	Tab
Close Window	Esc	Esc
Bypass Plugin Slot	Ctrl+Click	Cmd+Click
Duplicate Plugin (Orchestrate Page)	Alt+Click/Drag	Alt+Click/Drag
Skip Plugin Override Warning	Shift + Drag&Drop	Shift+Drag&Drop
Instant Drag & Drop (Perform Page)	Cmd+Click/Drag	Cmd+Click/Drag
Change Pages (Perform Page)	Arrow Keys	Arrow Keys
Manage Performance (Perform Page)	Cmd+Alt+M	Ctrl+Alt+M

Plugins & Editors

Action	Win	Mac
Trigger Plugin: Multi-Select Lines	Alt+Click / Shift+Click	Alt+Click / Shift+Click
Arpeggiator: Edit all Steps	Ctrl + Click/Drag	Cmd + Click/Drag
Arpeggiator: Reset to Default	Alt + Click/Drag	Alt + Click/Drag
Arpeggiator: Reset all to default	Ctrl + Alt + Click/Drag	Cmd + Alt + Click/Drag
Arpeggiator: Scale Step	Mouse Wheel	Mouse Wheel
Arpeggiator: Scale Controller Lane	Ctrl + Mouse Wheel	Cmd + Mouse Wheel
Arpeggiator: Suspend Snap to Step	Shift	Shift

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