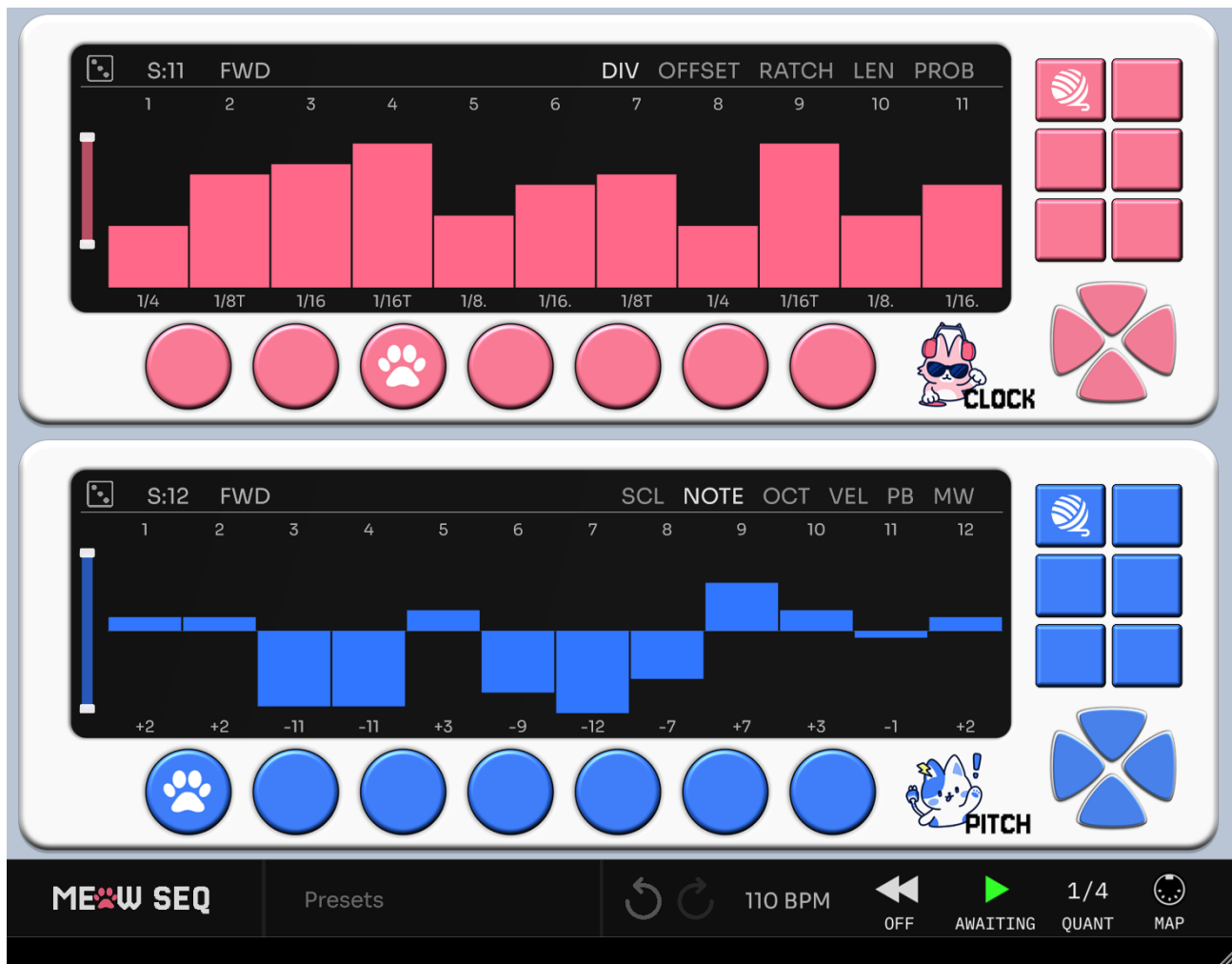


MEOW SEQ

User Manual

Version 1.2.7



INTRODUCTION

Meow Seq is a step-based MIDI sequencer inspired by Eurorack-style sequencing, where multiple independent sequencers interact to control time, pitch, and modulation in complex and evolving ways. It produces MIDI data for any hardware or software synth, and makes no sound on its own.

INTERACTIVE LEARNING

If you would rather ask questions than read, there is a Meow Seq notebook in Gemini Notebook. It holds the contents of this manual, so you can chat with an AI about the plugin, listen to an audio summary, take a quiz on what you have learned, and more.

Open it in your browser at:

notebook.google.com/notebook/858813b0-81c4-40b9-82c3-604fba8a6d08

VERSION HISTORY

The version you are running is shown in the settings panel, under Info. What changed in it, and in every release before it, is listed on the Meow Seq page:

floofaudio.com/meow-seq#version-history

INSTALLATION GUIDE

Windows

Run the downloaded installer and follow the on-screen instructions. It installs the VST3 to C:\Program Files\Common Files\VST3 and the CLAP versions to C:\Program Files\Common Files\CLAP.

Most people can just use the VST3. The one difference that matters: use a CLAP version in Bitwig Studio. Bitwig cannot receive pitch bend from a VST3 plugin, so the PB (pitch bend) sequencer has no effect there unless you load a CLAP.

Two CLAPs are installed, and they are the same sequencer in different shapes. Meow Seq is an instrument: put it on its own track and route its MIDI to the track holding your synth. Meow Seq Note FX has no audio output, so it goes directly in front of a synth on a single track, with no routing and no second track.

Windows may display a warning about unrecognised software. This is normal for independently released plugins and does not indicate any risk. To proceed, click "More info" in the warning dialog, then click "Run anyway".

Once installed, trigger a plugin rescan in your DAW and Meow Seq should appear.

Mac

Run the downloaded installer and follow the on-screen instructions. It installs Meow Seq to the standard plug-in locations: the VST3 to /Library/Audio/Plug-Ins/VST3, the CLAP versions to /Library/Audio/Plug-Ins/CLAP, and the AU (Audio Unit) to /Library/Audio/Plug-Ins/Components.

The AU version is a MIDI-effect plugin. This format is only supported by Logic Pro and a few other hosts that allow MIDI-effect Audio Units. If you use Logic, or another host with MIDI-effect AU support, use the AU version.

Everyone else can use the VST3 or a CLAP. The one difference that matters: use a CLAP version in Bitwig Studio. Bitwig cannot receive pitch bend from a VST3 plugin, so the PB (pitch bend) sequencer has no effect there unless you load a CLAP.

Two CLAPs are installed, and they are the same sequencer in different shapes. Meow Seq is an instrument: put it on its own track and route its MIDI to the track holding your synth. Meow Seq Note FX has no audio output, so it goes directly in front of a synth on a single track, with no routing and no second track.

Once installed, trigger a plugin rescan in your DAW and Meow Seq should appear.

SETTING UP

To hear anything, route Meow Seq's MIDI output to an instrument that can receive it, whether that is a software synth in your DAW or external hardware.

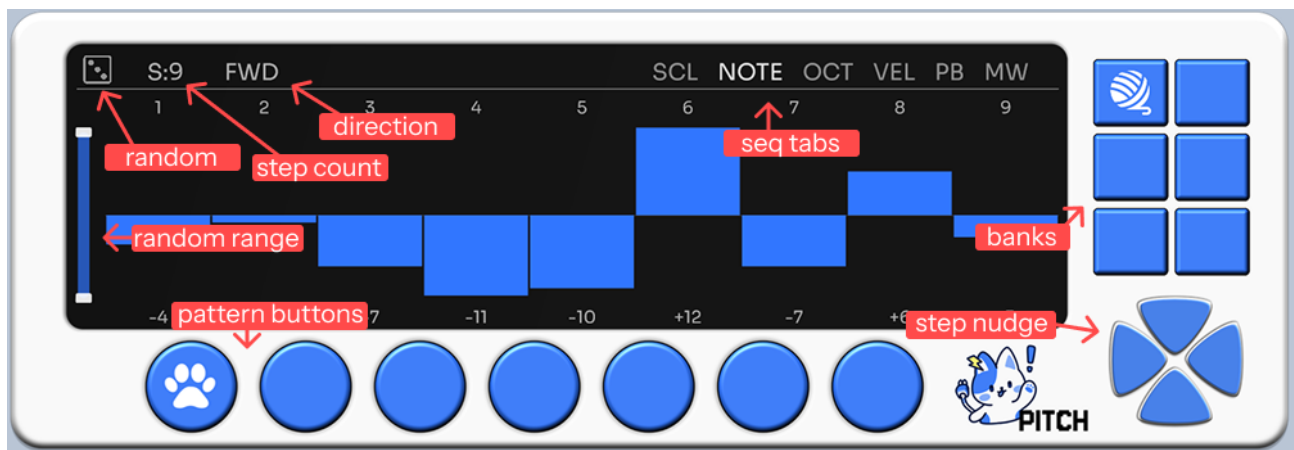
How you do this varies by DAW. Look up MIDI routing between tracks for yours.

MACHINES

Meow Seq has two machines: the Clock Machine on top and the Pitch Machine below. Each is a set of five sequencers working toward a shared purpose, the Clock Machine controlling time and the Pitch Machine controlling notes. The Clock Machine drives both: every time it advances a step, the Pitch Machine advances too, so your note timing comes entirely from the Clock Machine.

Each sequencer runs independently, with its own step count and direction. That lets them drift in and out of phase, creating patterns that evolve over time.

COMMON MACHINE OPERATIONS



Sequencer Tab Buttons

Selects which sequencer you are viewing and editing. All five keep playing regardless of which one is visible.

Pattern Buttons

Switch between patterns for the selected sequencer.

- ctrl+click (cmd+click on macOS): copy pattern
- ctrl+shift+click (cmd+shift+click on macOS): paste pattern
- ctrl+cmd+shift+click: enter edit mode for that pattern

Copy and paste work only within the same sequencer, so you cannot copy from NOTE into OCT.

Edit mode lets you work on a pattern that is not currently playing, which is useful when MIDI is driving the pattern changes. The step arrows and the dice act on the pattern you are editing.

Bank Buttons

Think of a bank as a snapshot of which pattern is active in each sequencer. The bank itself does not store any note or step data, that lives inside the patterns. What the bank remembers is your pattern selection across all five sequencers at once.

Bank 1 might have NOTE on Pattern 2 and OCT on Pattern 1, while Bank 2 uses a completely different combination. One click switches the whole set, which is what makes banks useful mid-performance.

Choose how pattern selections are stored under Settings > Options > Bank Save. In Automatic, selecting a different pattern automatically updates the bank's stored configuration. There is no separate Save step.

In Manual, selecting patterns changes what plays, but leaves the bank's saved configuration unchanged until you save. Choose the combination you want, then right-click the bank and choose Save, or Ctrl-click it (Cmd on Mac). The bank stores the currently playing pattern selections and blinks twice to confirm.

You can then try other pattern combinations without losing that saved configuration. Click the bank to restore it, even if that bank is already active. Manual is the default for new instances. Switching to Automatic does not save existing unsaved selections by itself; the next pattern selection change updates the bank.

Scope

Some controls can act on more than one sequencer at a time. Right-click one for a menu of the three scope modes, or ctrl+click (cmd+click on macOS) to cycle through them:

- Single: only the current sequencer and pattern
- Machine (M): all sequencers in the current machine
- Global (G): all sequencers in both machines

The step number slider, the direction mode slider and the randomize dice each carry their own scope, shown as a letter beside the control.

Step Number Slider

Found in the top-left corner of each machine, this slider sets how many steps the current sequencer runs before looping. Click and drag to adjust, or hold Shift for finer control. Setting different step counts across sequencers is what creates evolving polyrhythmic patterns.

It takes a scope, so one drag can set the step count for every sequencer at once.

Direction Mode Slider

This text-based slider controls playback direction.

- FWD (forward)
- BWD (backward)
- PP (ping-pong)
- DD (ding-dong, like ping-pong but repeats the end steps)
- RNG (random)

It takes a scope too, so one change can set the direction for every sequencer at once.

Step Arrows

Shift the current pattern left or right. Hold for more than two seconds to speed up, which helps with long patterns. Shifting left or right carries each step's mute and selection along with its value.

Step Bars

A bar lights up on the active step, so you can see where a sequencer is without counting. Muted steps stay dim. The lighting can be turned off in the Settings panel, under Global Options.

NOTE and OCT sit at the middle by default, which means play the note as written. That is a value rather than a gap, so it draws a small block on the centre line. PB is different: its middle really is no bend, and draws nothing.

Selecting Steps

Right-click and drag across the step bars to select a run of them. A white outline follows the drag, and the selected bars turn yellow. Dragging again replaces the selection rather than adding to it.

Drag any selected bar and the whole selection moves with it. Every selected step shifts by the same amount, so the shape you drew across them is kept, and a step that reaches the top or bottom stops there while the rest carry on. Hold Shift for the same fine control a single step has.

With a selection up, the dice rolls only the selected steps, and the selection stays afterwards so you can keep re-rolling the same run until it lands somewhere you like. That applies to the dice at Single scope; Machine and Global rolls cover whole sequencers and ignore the selection.

Right-click without dragging to clear the selection, or click any step outside it. That click only clears, so dismissing a selection never writes a value into the step you dismissed it on. The selection is dropped whenever the curve is handed a different pattern, by switching pattern, bank or sequencer, and it is never saved: it is gone when you close the plugin. Changing the step count keeps it, minus any steps that fall off the end.

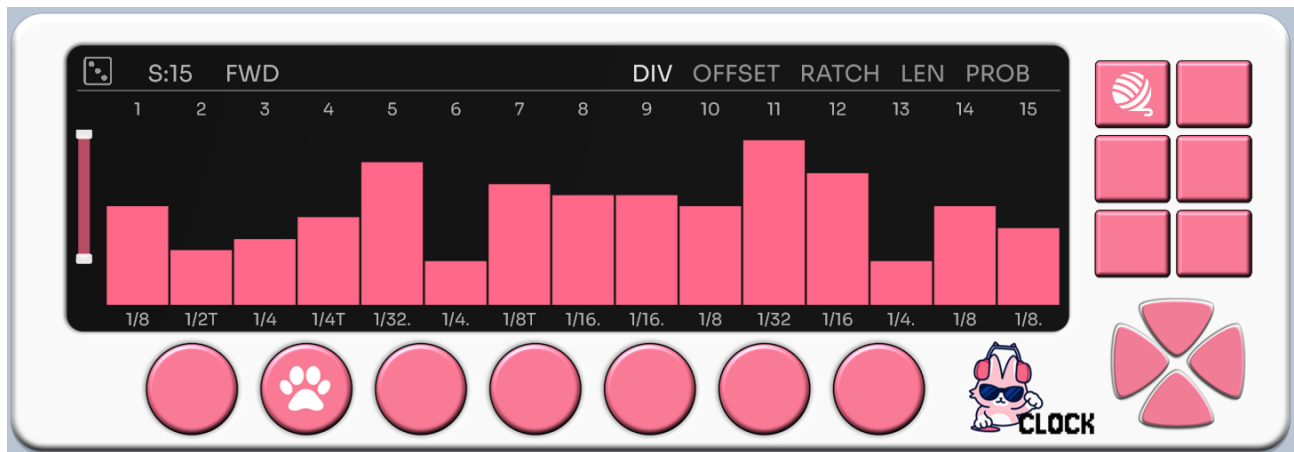
Randomize Button

The dice in the top-left of each machine fills the current sequencer's steps with random values. The vertical two-thumb slider beside it sets how high and low those values can go, keeping the results musical.

Drag either thumb to set the top and bottom. Hold Shift while dragging to move the whole range at once. On the SCL tab (see Scale Mode) the dice randomizes the scale instead.

The dice takes a scope as well. Every sequencer keeps its own range, so a Machine or Global roll stays inside each sequencer's range, and one undo takes the whole roll back however many it covered. The SCL tab ignores scope and always rolls the scale on its own.

CLOCK MACHINE SEQUENCERS



This machine controls the timing of its own steps, and also directly controls the step timing of the Pitch Machine. Below is a description of each of its five sequencers.

DIV (Division)

DIV controls the step length for a given step. Set it to 1/8 and the sequencer will stay on that step for an eighth note (based on the current BPM) before moving to the next step.

There are seventeen lengths to choose from, covering straight, dotted and triplet values. A trailing dot means dotted (half again as long) and a trailing T means triplet (two thirds as long), so 1/8. is a dotted eighth and 1/8T an eighth triplet. From longest to shortest:

1, 1/2., 1T, 1/2, 1/4., 1/2T, 1/4, 1/8., 1/4T, 1/8, 1/16., 1/8T, 1/16, 1/32., 1/16T, 1/32, 1/32T

A taller bar is therefore always a shorter step. Draw a rising ramp and you get an accelerando.

Ctrl+click (cmd+click on macOS) a step to mute it, and ctrl+click again to unmute. Muted steps dim and do not play, but their value can still be edited and they can still be selected, so a muted step is ready when you unmute it.

OFFSET

Delays the step by 0 to 25 percent of its DIV length. If DIV is on an eighth note and OFFSET is 25, the note fires a quarter of an eighth note late. Use it for a dragged feel.

RATCH (Ratchets)

Repeats a step instead of playing it once. The value is how many times the step fires, 1 to 8, spread evenly across it. Against a straight division, 3 gives triplets and 5 quintuplets.

LEN (Length)

Sets note length as a percentage of the step, from 0 to 100. At 100 the note-off lands at the very end of the step.

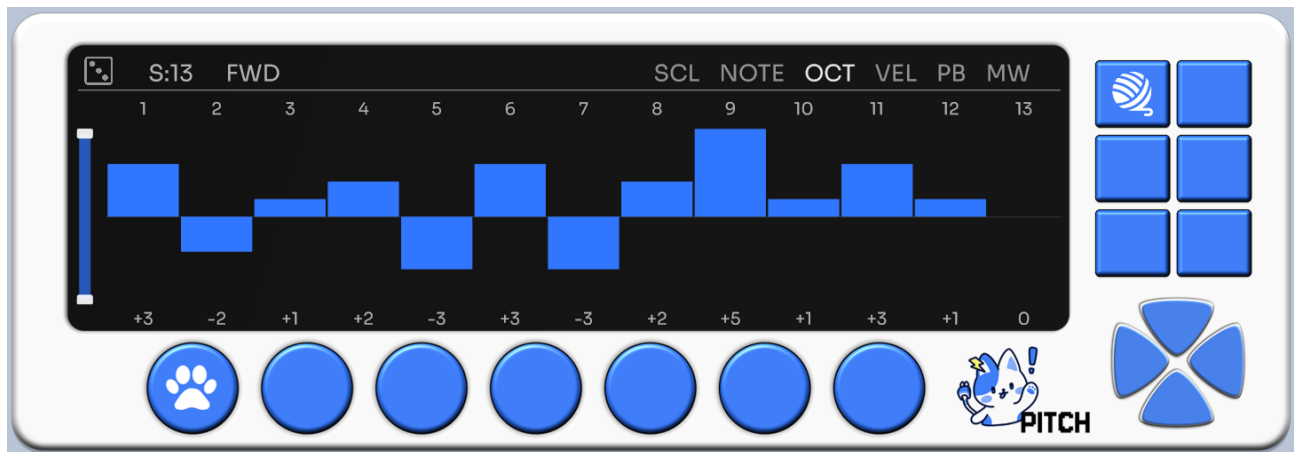
If the step is an eighth note and LEN is 70, the note-off is sent 70% of the way through it. The step still lasts its full duration before advancing.

PROB (Probability)

Sets how likely a step is to produce a note-on.

- At 0, the step will always produce a note-off.
- At 100, it will always produce a note-on.

PITCH MACHINE SEQUENCERS



NOTE

Sets the note value for each step, one octave in either direction. Incoming MIDI notes set the base note that 0 is measured from.

Ctrl+click (cmd+click on macOS) a step to mute it, and ctrl+click again to unmute. Muted steps dim and do not play, but their value can still be edited and they can still be selected, so a muted step is ready when you unmute it.

OCT (Octave)

Offsets the NOTE sequencer's note by whole octaves, from -5 to +5.

VEL (Velocity)

Sets velocity per step (0-127). At 0 the step sends a note-off.

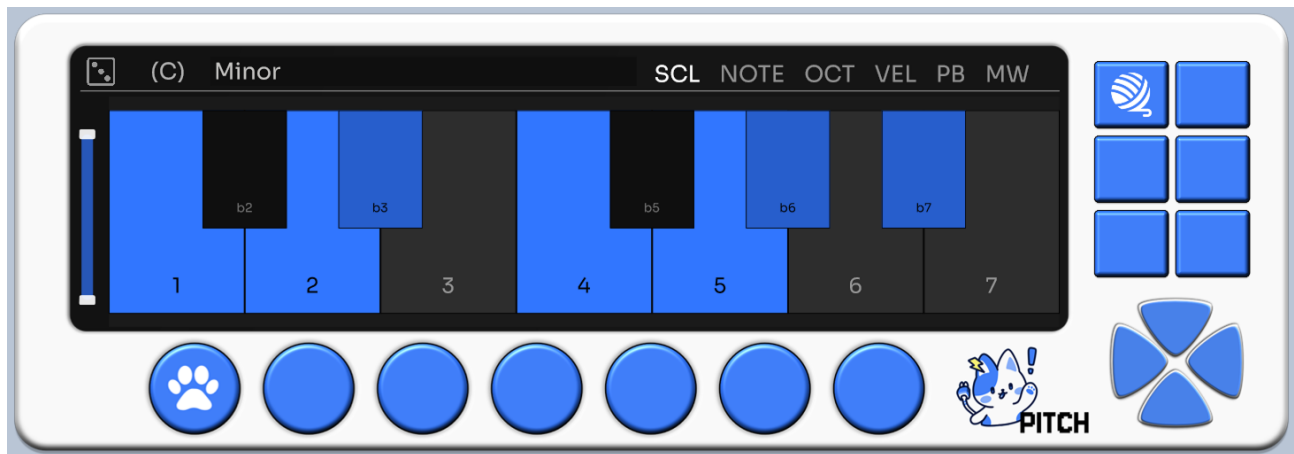
PB (Pitch Bend)

Sets pitch bend per step, from -100 to +100.

MW (Mod Wheel)

Sends mod wheel (MIDI CC) data per step rather than affecting notes. Use it to drive modulation in your synth.

SCALE MODE



The Pitch Machine can lock its notes to a scale so everything stays in key. Edit it on the SCL tab, among the Pitch Machine's sequencer tabs. Any note outside the scale snaps to the nearest allowed one.

Editing a Scale

Select the SCL tab to reveal a keyboard, and click keys to choose which notes belong to the scale. While playing, the keyboard highlights the note currently sounding.

Keys are labelled by distance from the root rather than by note name: 1 is the root and the rest count up from it. A minor scale lights up 1, 2, b3, 4, 5, b6 and b7.

Scale Presets

The dropdown right of the dice holds common scales. Choosing one fills the keyboard with that shape, which you can then edit freely.

Editing, rotating or randomizing a scale clears the dropdown, since the slot no longer holds the scale you picked. Only the name goes away, the scale keeps working. Resetting a slot returns it to Chromatic, which allows every note.

Root Note and Transposition

As with the NOTE sequencer, incoming MIDI notes set the root the scale is built from. What you draw is relative to that root: the keyboard never rearranges itself, but the pitches it outputs move with the incoming note. Playing a different note transposes the whole scale into a new key while keeping its shape.

The current root is shown in brackets to the left of the scale presets. Drag it to set the key yourself when nothing is playing into the plugin. Incoming MIDI still takes priority: the moment a note arrives it sets the root, so while you play, treat it as a display.

The root is saved with your project but not with presets. A preset stores a scale's shape, not the key you play it in, so loading one never transposes you.

Scale Slots and Banks

Scale slots work like patterns: use the pattern buttons to switch between them, with the same copy, paste and edit-mode shortcuts (see Pattern Buttons). A bank remembers the active scale slot too, so switching banks can recall a different scale.

Shifting the Scale

On the SCL tab, the step arrows rotate the whole scale up or down by a semitone, so you can move a shape around without redrawing it.

PLUGIN MODES

Normal Mode

The plugin runs as an ordinary sequencer, starting with the host or on its own via the play button. Incoming MIDI notes set the base note.

Phrase Mode

The plugin triggers from incoming MIDI rather than from the transport. A note starts the phrase, holding it keeps the phrase running, and releasing it stops. That note also sets the base note, so the same pattern plays at whatever pitch you trigger it from. The play button is disabled, since the notes decide when anything sounds.

Every note starts the phrase from the beginning. All the sequencers return to their first step, and any set to run backwards return to their last, so a phrase sounds the same every time it is triggered. The restart lands on the note itself rather than being rounded to the next beat or bar. A new note while one is still held moves the phrase to the new pitch and starts it again instead of stopping it, so you can move around the keyboard without gaps. Notes you have mapped in MIDI map mode are left out of all this and go on doing their mapped job.

It behaves the same whether you play it or draw it. From a keyboard, hold a key to run the phrase and move to another to hear the same figure at a new pitch. In a piano roll, a note's position, length and pitch become where the phrase starts, how long it runs and what it is transposed to, so a progression drawn as single notes walks the sequence through the changes, and a note on the last beat of a bar gives a pickup into the next one.

Why This Helps in a Production

In Normal mode the sequence free runs with the transport, and where it happens to be when a section arrives depends on where the transport started. Phrase mode puts that decision in the arrangement instead. The sequence begins exactly where you drew the note, at exactly the transposition you drew, and nowhere else.

That also makes the part repeatable. Since every trigger resets the sequencers to their first step, the phrase plays the same on every pass, whether you are auditioning a section on loop, starting playback from the middle of the song, or bouncing the track down. What you heard is what you get.

BOTTOM BAR CONTROLLERS



Undo and Redo

The two curved arrows undo and redo your edits, up to 64 steps back. Each button is greyed out when there is nothing left to undo or redo.

The history covers the things you draw and edit:

- Drawing and muting steps in the curve editor
- Editing notes on the scale keyboard, and picking a named scale
- The step (nudge) and direction arrows
- The randomize dice
- Copying, pasting and resetting a pattern or a scale slot

Pattern and bank selection, the step count, direction and transpose root stay outside the history, so undo never moves you somewhere unexpected while you are performing. Loading a preset or project clears it.

One press covers one action however much it touched, so a Global dice roll across several sequencers comes back in one go.

Play Button

In normal mode, Meow Seq syncs to your DAW transport. When the DAW plays, the sequencer runs; when the DAW stops, the sequencer resets.

Press the play button repeatedly to cycle between:

- Stopped: does not follow DAW playback
- Awaiting: starts when the DAW starts
- Play: starts immediately

With internal BPM enabled in settings, the button toggles start and stop, and a BPM slider appears for manual tempo.

In phrase mode the play button is disabled, because incoming MIDI notes trigger start and stop instead.

Quantize Selector

Controls when pattern and bank changes take effect. At 1/4, changes land on the next quarter note, and the pattern button blinks until they do. Host BPM mode only.

Reset Button

Controls whether sequencers restart from the first step when switching patterns or banks.

- Local: restarts only the current machine
- Global: also restarts the other machine

MIDI Map Button

Enables MIDI map mode, where you can trigger controls from incoming MIDI notes. As well as the bank buttons, you can map the pattern buttons, the sequencer tabs, the SCL tab and its scale slots, the direction and step (nudge) arrows, the sequencer navigation, and the randomize (dice) button.

To create a mapping:

- Click the MIDI Map button. The mappable controls turn into green squares, which are the MIDI map buttons.
- Click a green square to turn it blue, indicating it is ready to receive a MIDI note.
- Play a MIDI note. The square turns green and displays the received note, confirming a successful mapping.

To remove a mapping, click its square to turn it blue, then click again to delete it.

Shift-click a sequencer tab to switch tabs while mapping. A normal click maps the tab button itself. Switching tabs cancels any unfinished learn.

MIDI Mapping Modes

Choose MIDI Mapping Mode under Settings > Options. Follow selected tab is the default: pattern, nudge and randomize mappings control the tab you are viewing. This suits a controller used to work with whichever sequencer is on screen.

Per sequencer assigns these mappings to the sequencer shown when you learn them, including SCL. They keep that target when you switch tabs, making recorded MIDI pattern changes predictable. Pattern mappings select a pattern in the playing bank. Nudge and randomize mappings edit the pattern playing when the note arrives, even if you are viewing a different pattern or bank.

Per-sequencer randomize affects the whole target pattern, regardless of selected steps or the dice button's scope. Each mode keeps its own mappings for patterns, nudges and randomize. Switching modes preserves both sets, but only the selected set responds. Bank, tab and navigation mappings are shared.

Sharing MIDI Notes

In Per sequencer mode, one note can control several different sequencers. For example, C4 can select OFFSET pattern 1 and LEN pattern 6 together, or nudge one sequencer left and another right. Pattern, nudge and randomize actions can share a note across different sequencers, including across machines.

Each sequencer allows only one of these actions per note. Learning another action on the same sequencer replaces the previous assignment, so a note cannot nudge both left and right or select two patterns there. Existing restrictions for bank, tab and navigation mappings still apply. Hover a mapping button to see its target; a message identifies replaced mappings.

HOST AUTOMATION

The controls you reach for during a performance are also exposed to your DAW as automatable parameters, so an arrangement can drive them for you. Where MIDI map mode is for playing Meow Seq live from a keyboard, automation is for writing those moves into the timeline.

What You Can Automate

Every sequencer gets its own set of parameters, named after the sequencer it belongs to, so there is no ambiguity about which one you are writing to:

- Pattern, one per sequencer. Pattern Note, Pattern Oct, Pattern Vel, Pattern PB and Pattern MW on the Pitch Machine, and Pattern Div, Pattern Offset, Pattern Ratch, Pattern Len and Pattern Prob on the Clock Machine. Each steps through Pattern 1 to Pattern 7.
- Steps, one per sequencer, named the same way. A plain number from 1 to 32, so it can be swept as well as stepped.
- Direction, one per sequencer, again named the same way. FWD, BWD, PP, DD or RNG.
- Bank Melody and Bank Clock, one for each machine, stepping through Bank A to Bank F.
- Scale Melody, which selects the Pitch Machine's scale slot, Slot 1 to Slot 7.

Pattern, bank, direction and scale parameters carry named values rather than bare numbers, so your DAW shows "Pattern 3" or "Bank C" and snaps to them instead of asking you to aim at a fraction.

Recording Your Moves

Automation runs both ways. Clicking a pattern or bank button, or dragging the step count and direction sliders, sends the new value back to the host, so you can arm a write pass, perform the changes by hand, and keep what you played as editable automation.

This also means the usual rules of your DAW's automation modes apply. In a read mode the host owns these controls and will pull them back to whatever the curve says, which is worth remembering if a pattern button seems to refuse a click.

Timing and Scope

Automated pattern and bank changes obey the Quantize setting exactly as a click does. With Quantize at 1/4, a change written anywhere inside a beat lands on the next quarter note rather than the moment the automation moves, so you can draw roughly and still land in time.

Step count and direction are written straight to the pattern the sequencer currently has selected. If you automate a pattern change and a step count in the same place, the pattern change is applied first, so the step count lands on the pattern you just switched to.

SETTINGS PANEL

Click the Meow Seq logo at the left of the bottom bar to open the settings panel. It holds the options that apply to the whole plugin rather than to one sequencer, along with your licence details and the version you are running.

Info

Shows the version number. Tutorials opens the video playlist in your browser. Manual shows this document, written out next to your presets, for the version you are running.

Automatic update check decides whether Meow Seq looks for a newer version when you open this panel. When one exists, an Update button appears beside Manual and opens the download page. Turn the check off and nothing is looked up at all.

License

Shows whether you are on a trial or a full licence, and how much of a trial is left. View License opens the licence window, where your details and the deactivate option live. Without a licence the button reads Activate License, and is where you enter one or start a trial.

Options

Meow Seq listens on every MIDI channel and sends on channel 1. Hosts route and filter channels better than a plugin can from the inside, so there is nothing here to set: use your host's MIDI routing if a channel matters to you.

BPM Mode chooses the tempo source. Host follows your DAW. Internal runs Meow Seq at its own tempo, and puts a BPM slider in the bottom bar.

Play Mode switches between Normal and Phrase, described under Plugin Modes.

MIDI Mapping Mode and Bank Save

MIDI Mapping Mode chooses whether pattern, nudge and randomize mappings follow the selected tab or stay assigned to a particular sequencer. See MIDI Mapping Modes for details.

Bank Save controls when pattern selections are stored in a bank. Automatic updates the bank whenever you select a pattern. Manual stores the selections only when you save, so you can try other combinations and click the bank to restore your saved configuration. New instances start in Manual. See Bank Buttons for saving and recall instructions.

BPM Mode, Play Mode, MIDI Mapping Mode and Bank Save are saved separately for each plugin instance in your DAW project. Loading a preset or Init leaves these choices unchanged. MIDI mappings are also saved with the project, not with sound presets. Older projects without a saved Bank Save mode use the previous global preference, or Automatic if no preference exists.

Global Options

These options are saved globally on your computer and apply to every instance of Meow Seq. They are not stored in projects or presets. Existing instances pick up changes when you reopen their editor or Settings panel.

Playhead Light decides whether a bar lights up on the active step. On by default. Turn it off if you would rather nothing moved on screen while you work.