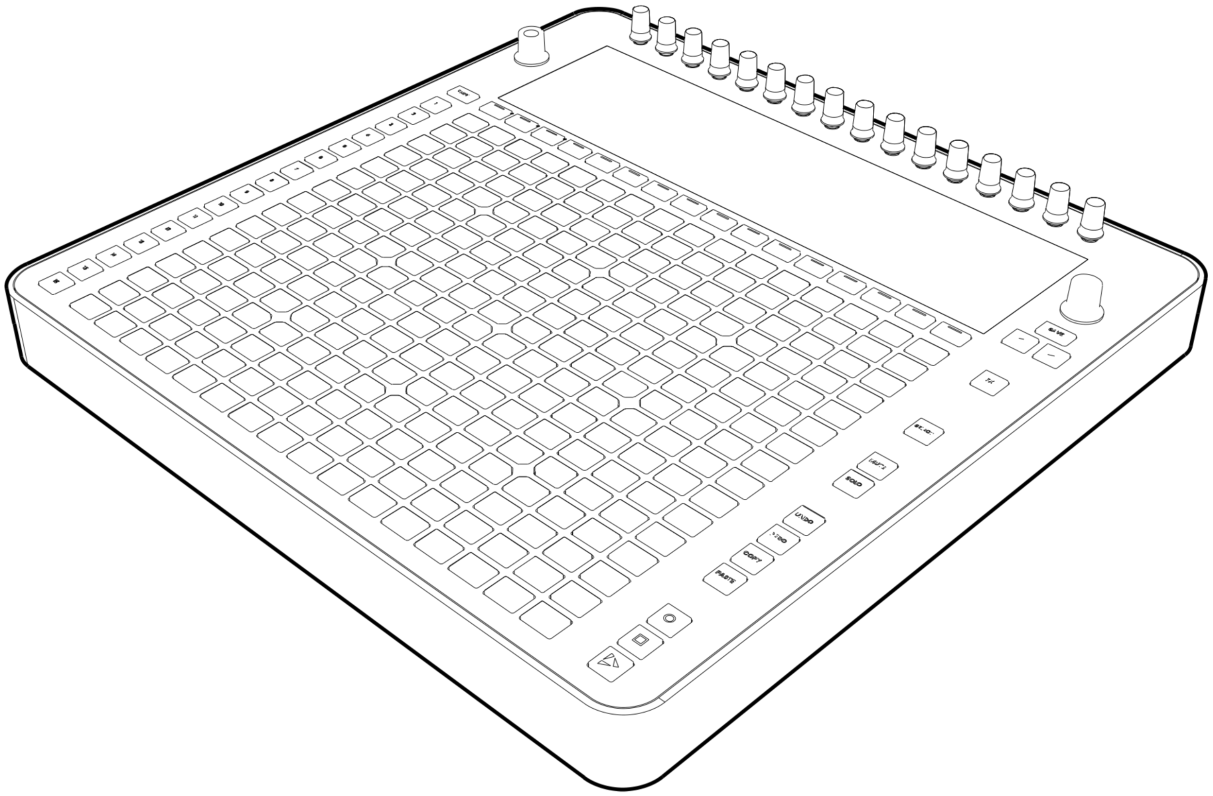

reliq®

Reliq Manual

Reliq-instruments



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Please consider the environment before printing this document

Contents:

1 Welcome to Reliq 1

2 WARNINGS 3

2.1 PLEASE READ CAREFULLY BEFORE PROCEEDING 3

3 COPYRIGHT NOTICE 7

3.1 SUBJECT TO CHANGE 7

4 Technical Specifications 9

4.1 What is Reliq 9

4.2 Main Reliq Technical Specifications 9

4.3 Breakout Module Technical Specifications 11

4.4 Reliq Connectivity Diagram 13

4.5 Breakout Connectivity Diagram 13

4.6 Additional Specifications 13

5 Quick Start Guide 15

5.1 In the Box 15

5.2 Unpack the Device 17

5.3 Power and Connectivity Setup 18

5.4 Connecting Devices 19

6 Interface Overview 23

6.1 Encoders 23

6.2 Page Buttons 24

6.3 Grid Pads 24

6.4 Track Buttons 26
6.5 Function Buttons 26
6.6 Joystick Encoder 27
6.7 BPM Encoder 27

7 Quick walkthrough 29
7.1 Powering On and Basic Operation 29
7.2 Matrix Routing 31
7.3 LFO and Envelope Modulation 32

8 Matrix 35
8.1 Interface Overview 37
8.2 Making Connections 41
8.3 Saving and Loading Routings 43
8.4 Groups 44
8.5 Naming Inputs, Outputs and Routings 47
8.6 Select on the Matrix Page 50
8.7 Technical Specifications 52

9 Mixer 55
9.1 Interface Overview 57
9.2 Attenuation Control 59
9.3 Grouped Channels 60
9.4 Routings and Navigation 62
9.5 Naming Inputs, Outputs and Routings from the Mix Page 63
9.6 Select on the Mix Page 64
9.7 Technical Specifications 66

10 Sequencer 67
10.1 Sequencer Interface Overview 71
10.2 Global Track Overview 74

10.3 Clip Infoview 76
10.4 Naming Tracks and Clips 78
10.5 Track Settings 79
10.6 Output 79
10.7 Instrument 85
10.8 Input 86
10.9 Scale Settings 87
10.10 Track Monitoring 88
10.11 Track Overview 88
10.12 Track Types 89
10.13 Chord Input and Chord Picker 93
10.14 Per-Degree Chord Presets 99
10.15 Track Generator 105
10.16 Sequence Length 118
10.17 Track Modifiers 120
10.18 Generator Parameters 121
10.19 Rotate 121
10.20 Direction 122
10.21 Speed NEW 123
10.22 Navigating the Sequencer Layout 124
10.23 Sheet Navigation 126
10.24 Loop Range 128
10.25 SOLO and MUTE 132
10.26 Entering and Modifying Steps 134
10.27 Sequencer Page 134
10.28 Piano Roll 137
10.29 Layout and Interaction 149
10.30 Chord Editing Behavior 149
10.31 Accumulator 163

10.32 Sequencer Functions 166
10.33 MIDI Effects 168
10.34 Matrix Sequencer 182
10.35 Select on the Sequencer Page 184
10.36 Technical Specifications 193

11 Clips 195
11.1 Interface Overview 196
11.2 Track Status Columns 199
11.3 Creating Clips 200
11.4 Naming Tracks and Clips 200
11.5 Deleting Clips 201
11.6 Real-Time Control and Sequencing 202
11.7 Clip Settings 205
11.8 Clip Parameter Lock 207
11.9 Sequencing Clips via Follow-Up Actions 208
11.10 Clip Sync 209
11.11 Clip Import 214
11.12 Clip Export 218
11.13 Clip Functions 220
11.14 Select on the Clip Page 221
11.15 Technical Specifications 224

12 Keys 227
12.1 Interface Overview 228
12.2 Recording Settings 231
12.3 Overdub 232
12.4 Quantization 232
12.5 Keys Page Modes 235
12.6 Scales 244

12.7 Root Note . . . 245
12.8 Link . . . 245
12.9 Key Detection . . . 246
12.10 Octave Navigation . . . 249
12.11 Metronome . . . 249
12.12 Sound Settings . . . 250
12.13 Pad Layout Controls . . . 252
12.14 Per-Sound Solo and Mute . . . 255
12.15 Monitoring in Keys Mode . . . 255
12.16 Recording in Keys Mode . . . 255
12.17 Keys Functions Overview . . . 256
12.18 Available Scales . . . 257

13 LFO 261
13.1 Interface Overview . . . 262
13.2 LFO Slot Settings . . . 264
13.3 MIX In and Out destinations . . . 265
13.4 MIX Modulation Stacking . . . 266
13.5 MIDI Modulation Stacking . . . 266
13.6 CV Modulation Stacking . . . 266
13.7 Creating and Navigating Slots . . . 269
13.8 Naming Tracks and Slots . . . 271
13.9 Sequencing Slots via Follow-Up Actions . . . 272
13.10 Slot Sync . . . 274
13.11 LFO Slot Functions . . . 275
13.12 Select on the LFO Page . . . 276
13.13 Technical Specifications . . . 278
13.14 Available Waveforms . . . 280

14 Envelope 287

14.1 Interface Overview . . . 288
14.2 Envelope Slot Settings . . . 290
14.3 MIDI Modulation Stacking . . . 291
14.4 CV Modulation Stacking . . . 291
14.5 MIX In and Out destinations . . . 291
14.6 MIX Modulation Stacking . . . 292
14.7 Creating and Navigating Slots . . . 294
14.8 Naming Tracks and Slots . . . 296
14.9 Sequencing Slots via Follow-Up Actions . . . 297
14.10 Slot Sync . . . 298
14.11 Envelope Slot Functions . . . 300
14.12 Select on the Envelope Page . . . 300
14.13 Technical Specifications . . . 303

15 DAW 305
15.1 Supported DAWs . . . 306
15.2 Interface Overview . . . 306
15.3 Transport Behavior . . . 307
15.4 Ableton Live Setup . . . 308
15.5 Using Reliq as a Control Surface for Ableton Live . . . 308
15.6 Controlling Ableton Live from Reliq . . . 311
15.7 Bitwig Studio . . . 316
15.8 Installing the Bitwig Extension . . . 316
15.9 Interface Overview . . . 317
15.10 Using Reliq as a Control Surface for Bitwig . . . 319
15.11 FX Tracks NEW . . . 325
15.12 Creating and Deleting Tracks NEW . . . 326
15.13 Plugin View NEW . . . 328
15.14 Device Browser NEW . . . 332
15.15 Clip Editor NEW . . . 336

15.16 Bitwig MIDI Sync (Without U-SYNC) 339

16 Song 341

16.1 Song Interface Overview 343

16.2 Creating and Editing Song Blocks 345

16.3 Song Block General Settings 346

16.4 Naming Song Blocks 346

16.5 Song Structure 347

16.6 Navigating Song Blocks 348

16.7 Select on the Song Page 349

16.8 Technical Specifications 351

17 Settings 353

17.1 Global Settings 353

17.2 Reliq Modes 354

17.3 Select Mode 358

17.4 Syncing External Gear 362

18 Project Settings 365

18.1 Project Settings Interface Overview 365

18.2 Saving a Project 366

18.3 Project Name 367

18.4 Loading a Project 368

18.5 Creating a New Project 368

18.6 Deleting a Project 369

18.7 Autoload Behavior 369

18.8 Recovery Mode 370

18.9 Project Categories 370

19 Device Settings 371

19.1 MIDI Settings 372

19.2 Breakout Module Settings 374
19.3 Sequencer Settings 375
19.4 Device Settings 378
19.5 External Control Device 379

20 Updating Rlx 387
20.1 Update Process 387
20.2 Transferring Projects, Instrument Definitions, MIDI Files, and Grooves 390

21 U-SYNC 395
21.1 Overview 395
21.2 Quick Start 396
21.3 Installation 396
21.4 Usage 398
21.5 Latency Compensation NEW 400
21.6 Troubleshooting 403

22 Declaration of Conformity 407
22.1 SPECIAL MESSAGE SECTION 407
22.2 FCC INFORMATION (U.S.A.) 408
22.3 ISED INFORMATION (CANADA) 409
22.4 EUROPE 409
22.5 UKCA DECLARATION 410
22.6 ENVIRONMENTAL INFORMATION 410
22.7 SERIAL NUMBER LOCATION 411

23 What's New 413
23.1 RLX 1.10.0 – 2026-10-15 413
23.2 RLX 1.9.0 – 2026-09-10 416
23.3 RLX 1.8.0 – 2026-07-14 418

23.4 RLX 1.7.1 – 2026-05-29 420
23.5 RLX 1.7.0 – 2026-05-21 421
23.6 RLX 1.6.0 – 2026-04-01 423
23.7 RLX 1.5.0 – 2026-02-19 424
23.8 RLX 1.4.1 – 2025-12-24 426
23.9 RLX 1.4.0 – 2025-12-23 427
23.10 RLX 1.3.0 – 2025-11-17 428
23.11 RLX 1.2.0 – 2025-09-29 429
23.12 RLX 1.1.3 - 2025-08-19 431
23.13 RLX 1.1.2 - 2025-06-27 434
23.14 RLX 1.1.1 - 2025-06-03 436
23.15 RLX 1.1.0 - 2025-04-25 438

24 Glossary 441

25 Icons Dictionary 447



Welcome to Reliq

Thank you for purchasing Reliq! Reliq was born out of the need to centralize everything— analog and digital—in one control surface that could unlock new creative worlds and streamline our music-making process. It's designed to bring all your gear together, break through workflow barriers, and inspire fresh ideas.

We call it a hybrid control surface because, for the first time, it allows us to route analog audio, sequence analog routings, sync and sequence MIDI, CV, and USB instruments, and control DAWs—keeping everything in perfect sync from one intuitive interface.

This journey began in 2019, when four musicians and engineers— built the first prototype for our own setups. What started as a personal project has grown into something far more significant, thanks to the amazing feedback and enthusiasm from the music community.

Watching Reliq evolve into the powerful tool it is today has been a dream come true for us. And none of it would be possible without the support, patience, and passion of people like you. We truly hope Reliq becomes as central to your music-making process as it has been to ours. Thank you for being part of this journey with us, and we can't wait to hear the music you'll create!

The Reliq Team

WARNINGS

PLEASE READ CAREFULLY BEFORE PROCEEDING

- Please keep these warnings in a safe place for future reference.

WARNING:

Always follow these basic precautions to avoid the risk of serious injury or death from electrical shock, short-circuiting, damage, fire, or other hazards. These precautions include, but are not limited to, the following:

- **Do not open or disassemble** the unit or modify its internal components in any way. The Reliq device contains no user-serviceable parts. If the device appears to be malfunctioning, discontinue use immediately and contact qualified Reliq service personnel.
- **Avoid exposure to moisture**: Do not use the unit near water or in damp or wet conditions. Do not place liquids on the unit or allow liquids to spill into any openings.
- **Use the specified power supply** provided by Reliq or a compatible one with the same specifications for powering the unit. Using an incorrect power supply can damage the unit and void the warranty.

- **Use the specified usb-c cable for the Breakout Module**: The Breakout Module requires a USB-C USB 3.2 Gen 2 cable for connection. Using an incorrect cable can damage the unit and void the warranty.
- **Do not attempt to connect the Breakout Module to a computer or other devices**: The Breakout Module is designed to connect to the Reliq unit only. Connecting it to other devices can damage the unit and void the warranty.
- **Avoid incorrect connections**: Do not connect any external devices, such as monitors or amplifiers, to ports not designated for such use. This could damage the device and void the warranty.
- **Protect the power cord**: Do not place the unit or power cord near heat sources like heaters or radiators. Avoid excessive bending or damaging the cord, and do not place heavy objects on it.
- **Handle with care**: When unplugging the power cord from the unit or outlet, always hold the plug itself, not the cord.
- **Environmental conditions**: Do not expose the unit to excessive dust, vibrations, or extreme temperatures (such as direct sunlight or in a car during the day) as this may damage internal components.
- **Prevent accidental falls**: Ensure the unit is placed on a stable surface to prevent it from falling over. Remove all connected cables before moving the unit.
- **Cleaning**: Clean the unit with a soft brush or a soft, dry cloth. Avoid using paint thinners, solvents, cleaning fluids, or chemical-impregnated wipes. Do not place vinyl or plastic objects on the unit as this may cause discoloration.
- **Avoid excessive force**: Do not rest your weight on, or place heavy objects on the unit. Avoid using excessive force on buttons, switches, or

connectors.

- **Turn off when not in use**: Always power off the unit when it is not in use.
- **Avoid water**: The Reliq unit should not be exposed to dripping or splashing water. Do not place objects filled with liquids, such as vases, on the unit.
- **Altitude and pressure**: Do not use the unit in conditions with extremely low air pressure.
- **Epilepsy warning**: The unit may produce rapid light changes or flashing sequences that could potentially trigger seizures in individuals with photosensitive epilepsy. If you or anyone nearby experiences any symptoms, such as dizziness or visual disturbances, discontinue use immediately and consult a physician.

Reliq cannot be held responsible for damage resulting from improper use, modifications, or user-induced damage. Any damage caused by improper handling or modifications will not be covered by the warranty.

- **Electric plug safety**: Before cleaning the unit, always unplug it from the outlet. Never insert or remove an electric plug with wet hands.
- **Keep out of reach of children**: This product is not a toy and should be kept away from children.
- **Hearing protection**: When used with amplifiers, headphones, or speakers, the unit may produce sound levels that could cause permanent hearing loss. Avoid prolonged exposure to high volumes. If you experience hearing loss or ringing, consult an audiologist and consider annual hearing check-ups.

By adhering to these warnings, you can help ensure safe and proper use of your Reliq unit.

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Technical Specifications

What is Reliq

Reliq is a hybrid control surface. It is designed to be the central hub of a studio by combining an analog matrix, an analog mixer, a complex sequencer, and a DAW controller. Reliq allows to create complex sequences, modulate signals, and route audio and control voltage signals from a single musical interface.

Main Reliq Technical Specifications

Specification	Details
Power Supply	15 V/DC 4A 60 W
MIDI Outputs	3 TRS type-A MIDI outputs

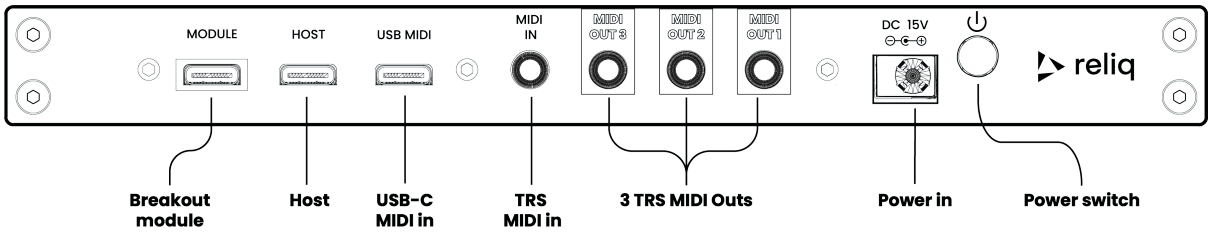
MIDI Inputs	1 TRS type-A/B MIDI input
USB Connections	USB MIDI, USB HOST
Buttons	303, Pads
Encoders	16 Clickable Infinite Encoders, 1 Joystick Infinite Encoder, 1 Illuminated Clickable Encoder
Display Resolution	1920x515 px
Display Brightness	400 nits
LEDs Brightness	R: 230 mcd, G: 470 mcd, B: 80 mcd
Dimensions	400 mm x 400 mm x 56.5 mm
Weight	2.8 kg

Breakout Module Technical Specifications

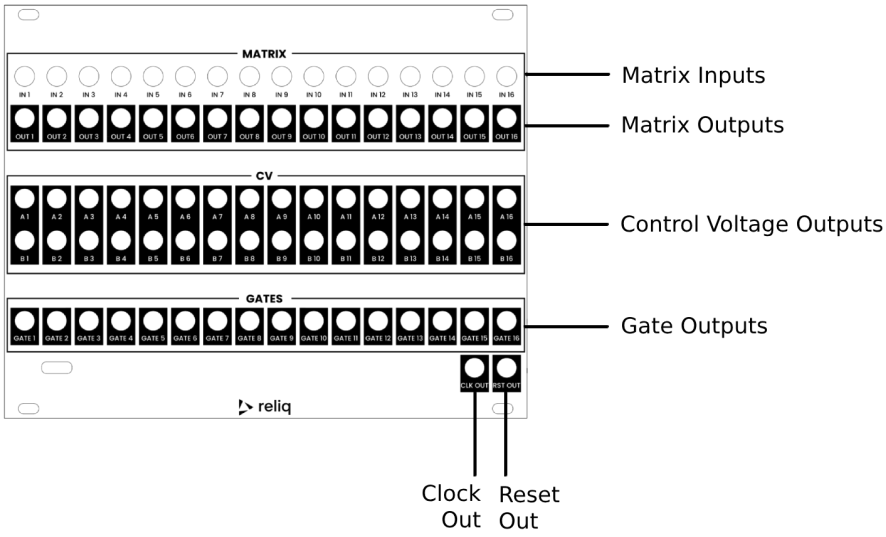
Specification	Details
Matrix Inputs/Outputs	16 Mono 3.5mm TS connector Inputs, 16 Mono 3.5mm TS connector Outputs
Matrix Voltage Range	+/- 10V
Matrix Input Impedance	100kOhm
Matrix Output Impedance	51Ohm
CV Outputs	32, +/- 10V
Pitch Mapping	1V/Oct, 1.2V/Oct, Hz/V
Gate Polarity	Normal, Inverted
CV Output Impedance	100Ohm
Gate Outputs	16, +10V

Gate Output Impedance	1kOhm
Clock Out	+10V
Reset Out	+10V
Reliq USB-C Connection	Reliq Protocol
Cable type	USB-C USB 3.2 Gen 2
Cable length	Tested up to 2 meters
Module Dimensions	32 HP (162.56 mm x 128.50 mm)
Module Depth	30.5 mm (skiff friendly)
Box Dimensions	170 mm x 136 mm x 38 mm
Weight	0.8 kg

Reliq Connectivity Diagram



Breakout Connectivity Diagram



Additional Specifications

MIDI TRS Outputs

Reliq's MIDI outputs are TRS type-A MIDI outputs, operating with 3.3V MIDI specifications. While it is possible to connect the outputs to MIDI-powered devices, it is recommended to avoid using MIDI Out 1 for this purpose.

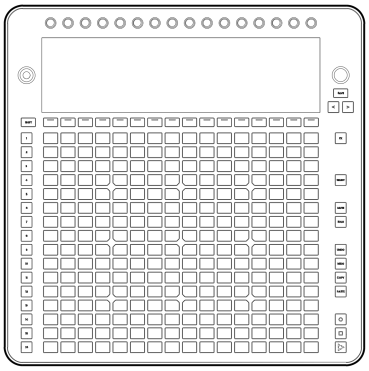
Quick Start Guide

Welcome to Reliq! Reliq is a **Hybrid Control Surface** designed to connect **analog inputs to analog outputs**, sequence **MIDI**, **USB**, **CV**, and **Gate signals**, and control **DAWs**. This **Quick Start Guide** will help you set up your device, connect your gear, and start making music.

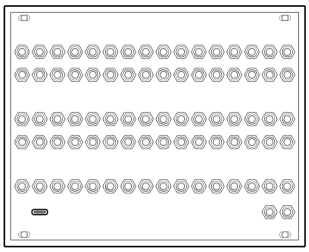
> **Note**
>
> If you just received your Reliq, we recommend updating to the latest OS version before you start. This ensures access to all the features in this manual and overall software stability. You can find more instructions on how to update in the *Settings* Chapter.

In the Box

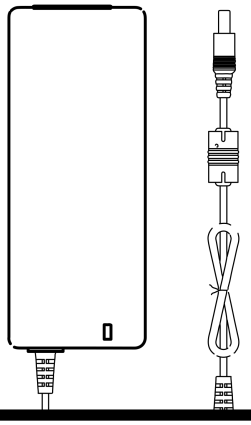
Reliq Control Surface



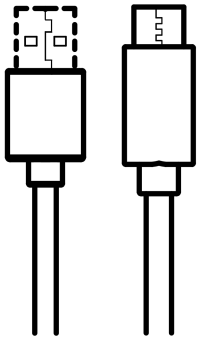
Breakout Module



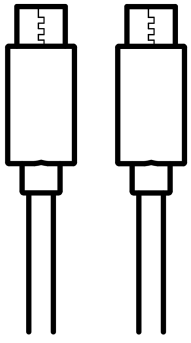
60W Power Supply



USB-C to USB-A Host/USB MIDI Cable

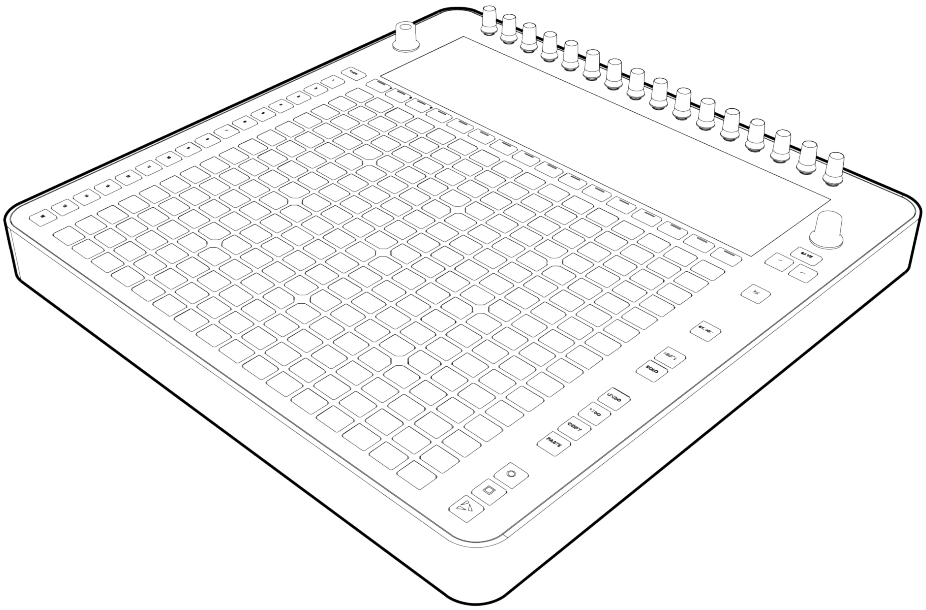


USB-C to USB-C Breakout Cable

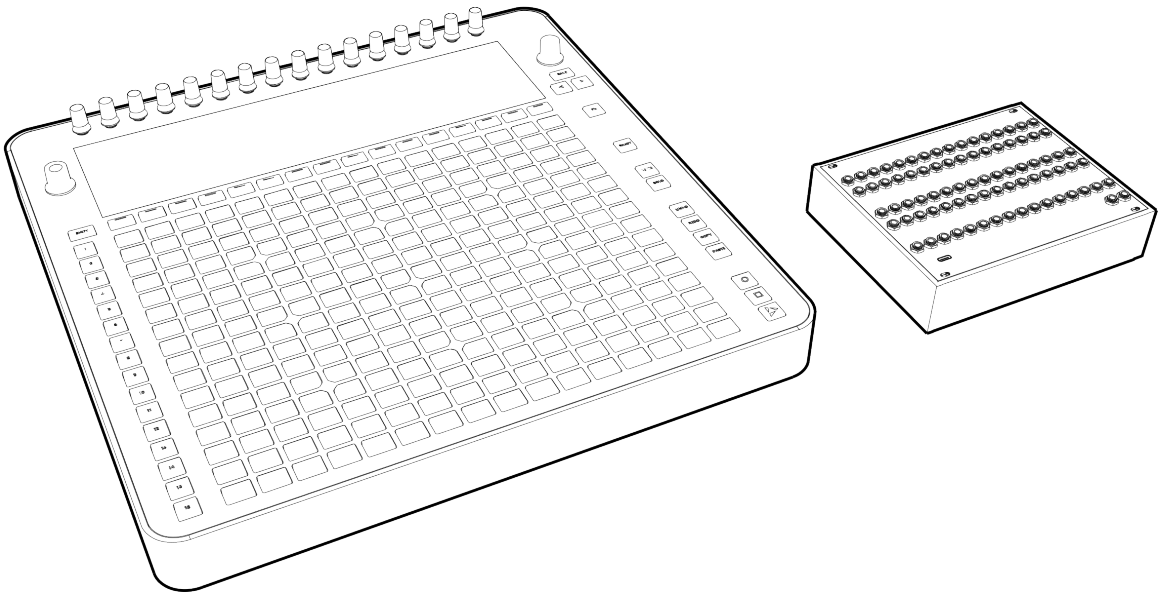


Unpack the Device

Remove the main Reliq unit from the box and take it out of the bag. Place it on a flat, stable surface.



Remove the Breakout Module from its bag and place it next to Reliq.



Unpack the Accessories

- Unpack the USB cables and the Power Supply from their packaging.

Power and Connectivity Setup

Connect the Power supply

- Connect the Power supply to the power input on the back connectors of Reliq and then to a power source.

Connect the Breakout Module

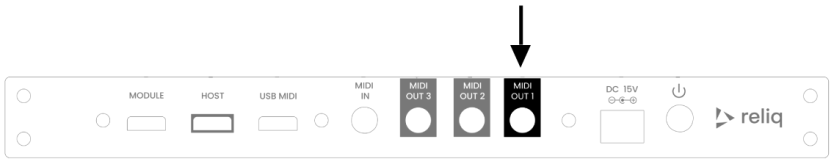
- Use the USB-C to USB-C cable to connect the back connectors of Reliq to the BRK *Breakout Module*. Plug one end into the **MODULE output** on Reliq and the other end into the **USB-C connector of the Breakout Module**.



Connecting Devices

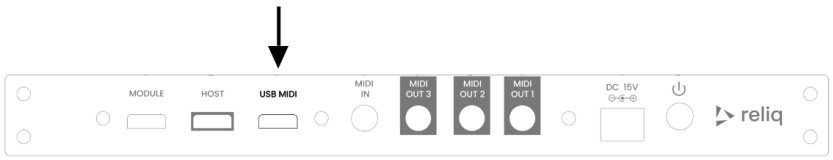
Connect MIDI Devices

- Use TRS-MIDI cables to connect your MIDI devices to the back connectors of Reliq. You can connect to any of the three MIDI outputs: **MIDI OUT 1, MIDI OUT 2, or MIDI OUT 3**.



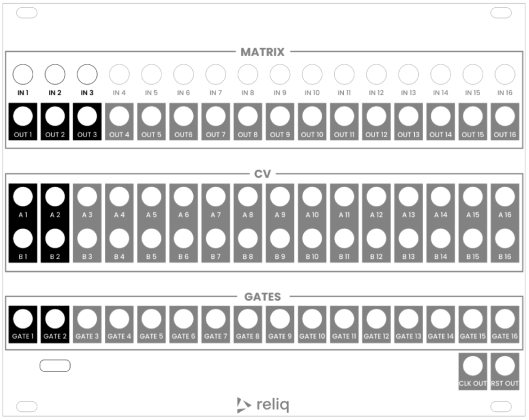
Connect USB MIDI Devices

- Plug any USB MIDI devices into the **USB MIDI** port on the back connectors of Reliq.



Breakout Module Connections

- On the BRK *Breakout Module*, connect audio signals to the Matrix Inputs and Outputs.
- You can also connect control voltage (CV) equipment to the CV Outputs and any gate-enabled devices to the Gate Outputs.


MATRIX
IN 1
IN 2
IN 3
IN 4
IN 5
IN 6
IN 7
IN 8
IN 9
IN 10
IN 11
IN 12
IN 13
IN 14
IN 15
IN 16
OUT 1
OUT 2
OUT 3
OUT 4
OUT 5
OUT 6
OUT 7
OUT 8
OUT 9
OUT 10
OUT 11
OUT 12
OUT 13
OUT 14
OUT 15
OUT 16
CV
A 1
A 2
A 3
A 4
A 5
A 6
A 7
A 8
A 9
A 10
A 11
A 12
A 13
A 14
A 15
A 16
B 1
B 2
B 3
B 4
B 5
B 6
B 7
B 8
B 9
B 10
B 11
B 12
B 13
B 14
B 15
B 16
GATES
GATE 1
GATE 2
GATE 3
GATE 4
GATE 5
GATE 6
GATE 7
GATE 8
GATE 9
GATE 10
GATE 11
GATE 12
GATE 13
GATE 14
GATE 15
GATE 16
CLK OUT
RST OUT
reliq

Interface Overview

The physical interface of Reliq is composed of seven main elements:

- Encoders
- Page buttons
- The *Grid Pads*
- Track buttons
- Function buttons , SHIFT , FX , SOLO , MUTE , REDO , COPY , PASTE , UNDO
- Joystick Encoder , , , ,
- BPM Encoder

Each of these components has a specific role in controlling Reliq's parameters and navigating its functions.

Encoders

Sixteen **Encoders** are positioned at the top of the interface, directly above the screen. These encoders correspond to the parameters displayed on the screen for each active page. Adjustments to parameters such as pitch, velocity, or other settings are made by turning the encoder aligned with the

relevant parameter on the screen. These encoders can have a click action (push in). In all functions where the encoders can be clicked in, a "•" will be shown on the screen to indicate this action.

Page Buttons

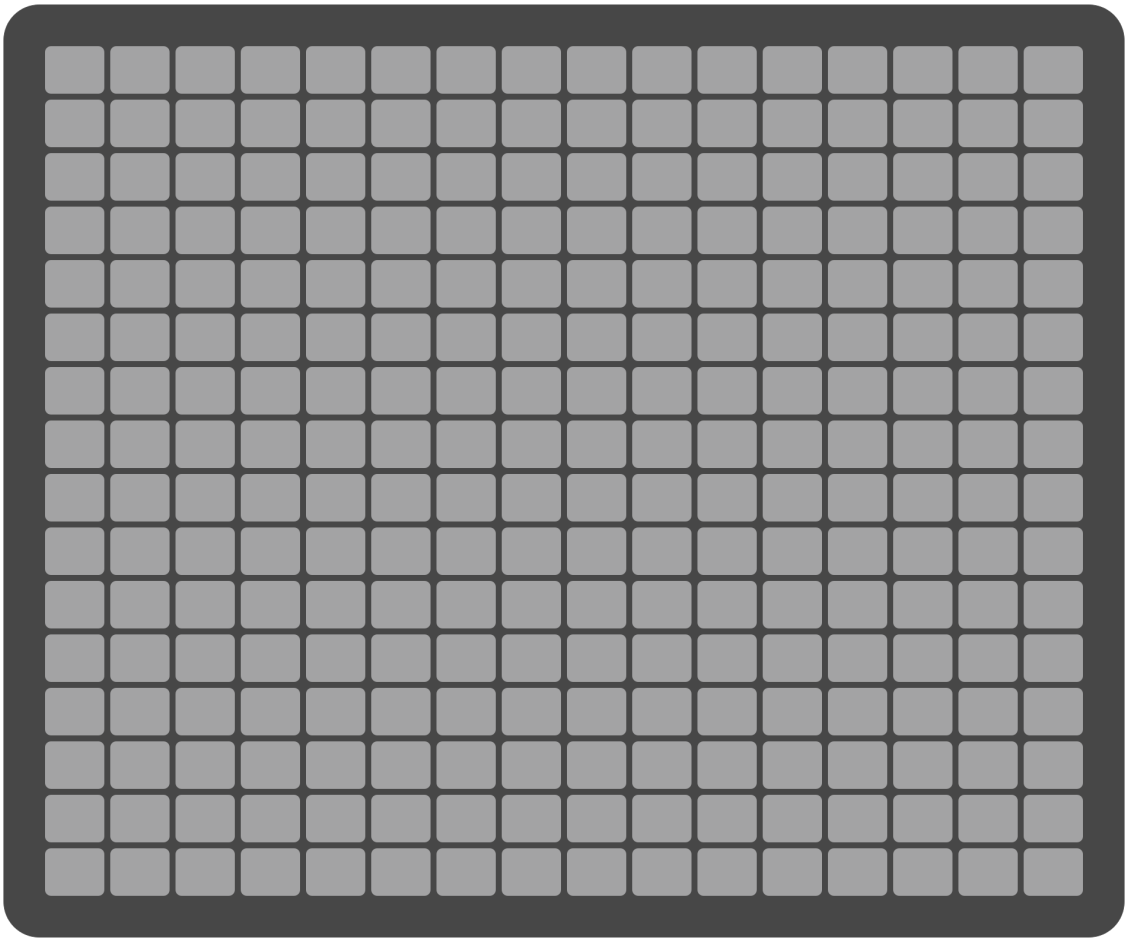
Reliq's functionality is organized into logical groups called **Pages**. Each page represents a different feature set—such as the MATRIX *Matrix Page*, SEQ *Sequencer Page*, or MIX *Mix Page*—and has its own color scheme for visual identification. The **Page Buttons**  are located below the screen, directly aligned with the page labels displayed above them. Pressing a **Page Button** switches Reliq to the corresponding page, giving direct access to that function.

There are two ways to switch pages:

- **Permanent Page Change**: Press a **Page Button** once to switch pages normally.
- **Momentary Page Change**: Press and hold a **Page Button** to temporarily access a page. This allows performing quick actions (e.g., triggering clips or changing routings) without leaving the current context. When the button is released, Reliq returns to the previously active page.

Grid Pads

The  *Grid Pads* serve as the primary interface for event management. It is used for various functions, including connection management in the MATRIX *Matrix Page* and pattern arrangement in the SEQ *Sequencer Page*. Each row and column of the grid is mapped to a specific input, output, or event, depending on the active page. The grid can be used to create and manage connections or patterns, allowing for direct interaction with signal routing or sequencing.



Track Buttons

The Track Buttons are aligned on the left side of the *Grid Pads* , numbered 1 through 16. These buttons correspond to individual tracks, and pressing any of them will select the corresponding track.

Function Buttons

The Function Buttons are located on the right side of the *Grid Pads*. These buttons are assigned to critical system operations, which include:

- **Save Button**

  SAVE : Saves the current project from any Reliq page.

- **Undo / Redo Buttons**

  UNDO / REDO : Allows previous actions to be reverted or reapplied.

- **Arrow Buttons**

  < > : Used for navigating between selections, clips or parameters.

- **FX Button**

  FX : Accesses the FX Page for adding effects to tracks.

- **Solo / Mute Buttons**

  SOLO / MUTE : For isolating or silencing individual tracks.

- **Copy / Paste Buttons**

  COPY / PASTE : Copies or pastes settings or sequences between tracks.

- **Play / Stop / Record Buttons**

▶ / ■ / ● : Transport controls used for managing sequence playback or recording.

The Function buttons provide immediate access to essential functions related to configuration management, track control, and playback operations.

Joystick Encoder

The Joystick Encoder in on the upper right corner of the interface, adjacent to the screen. The joystick encoder can be rotated and clicked in four directions (up , down , left , right). This component is primarily used for navigating between different menus, nodes, or settings on the screen.

BPM Encoder

On the left side of the interface, there is the BPM Encoder . This illuminated encoder is **dedicated to setting the tempo** (Beats Per Minute) of the system. Turning the encoder adjusts the BPM, which controls the overall timing of sequences and events. The illuminated feedback ensures that the current mode (FOLLOW / EDIT) of Reliq is always visible.

Quick walkthrough

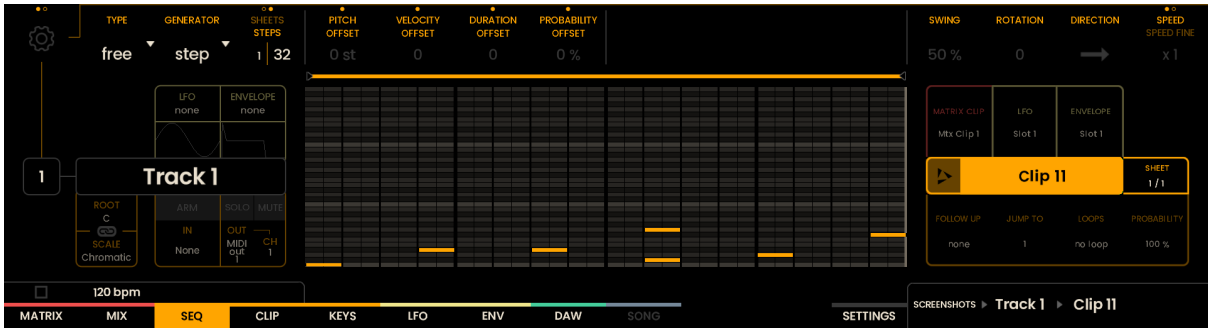
Powering On and Basic Operation

Power On Reliq

- After all connections are made, press the **power button** on Reliq. The device will boot up and load a new project by default.

Navigating to the Sequencer Page

- Once powered on, Reliq will land on the SEQ *Sequencer Page*. This is where you can begin building your sequences.

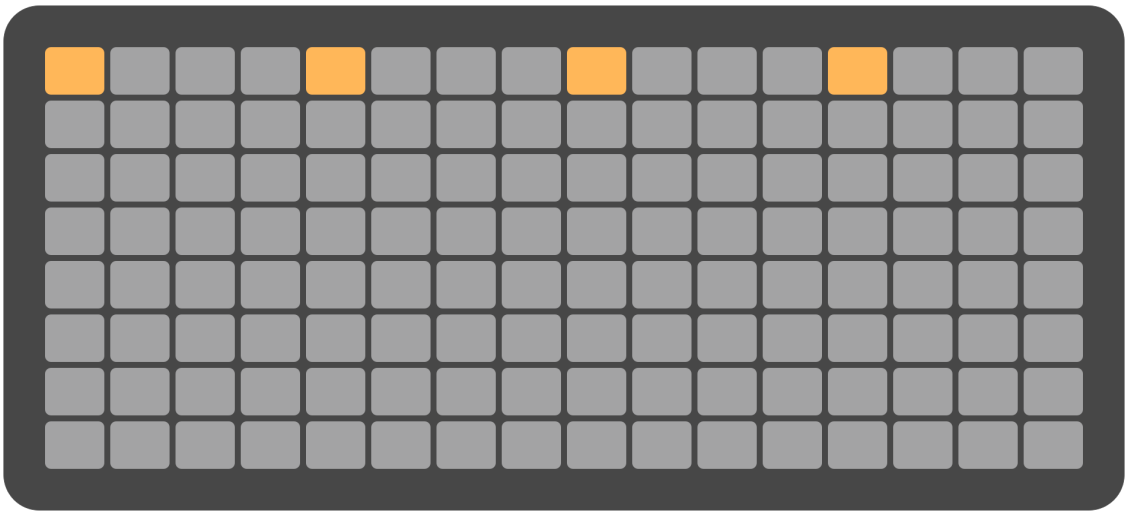


Selecting a Track and MIDI Output

- Select your desired track using the **Track buttons** on the left side of the interface 1 . (For example, press the 1 button 1 to select Track 1).
- Press the encoder ◉ above the **Gear icon** on the top-left of the screen to enter the **Track Settings** panel.
- Use the upper-right encoder ◉ (above the **OUT** legend on the display) to select a MIDI output for your track.

Entering and Playing Events

- To input events, press the LED buttons on the grid that correspond to steps in the sequence.



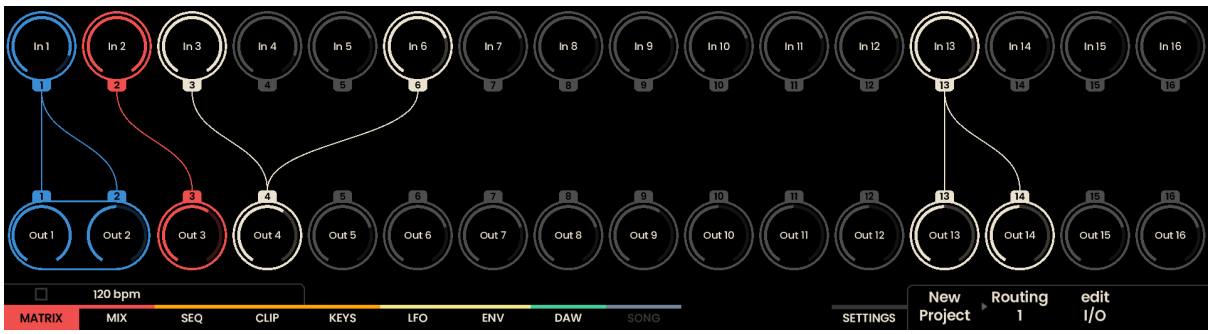
- After entering events, press the **Play Button** ▶ to listen to the sequence. MIDI messages will be sent to the connected devices as programmed.
- For detailed editing of the notes, click the encoder ◉ above Pitch, Velocity, Duration or Probability Offsets to open the respective **Piano Roll**.

Matrix Routing

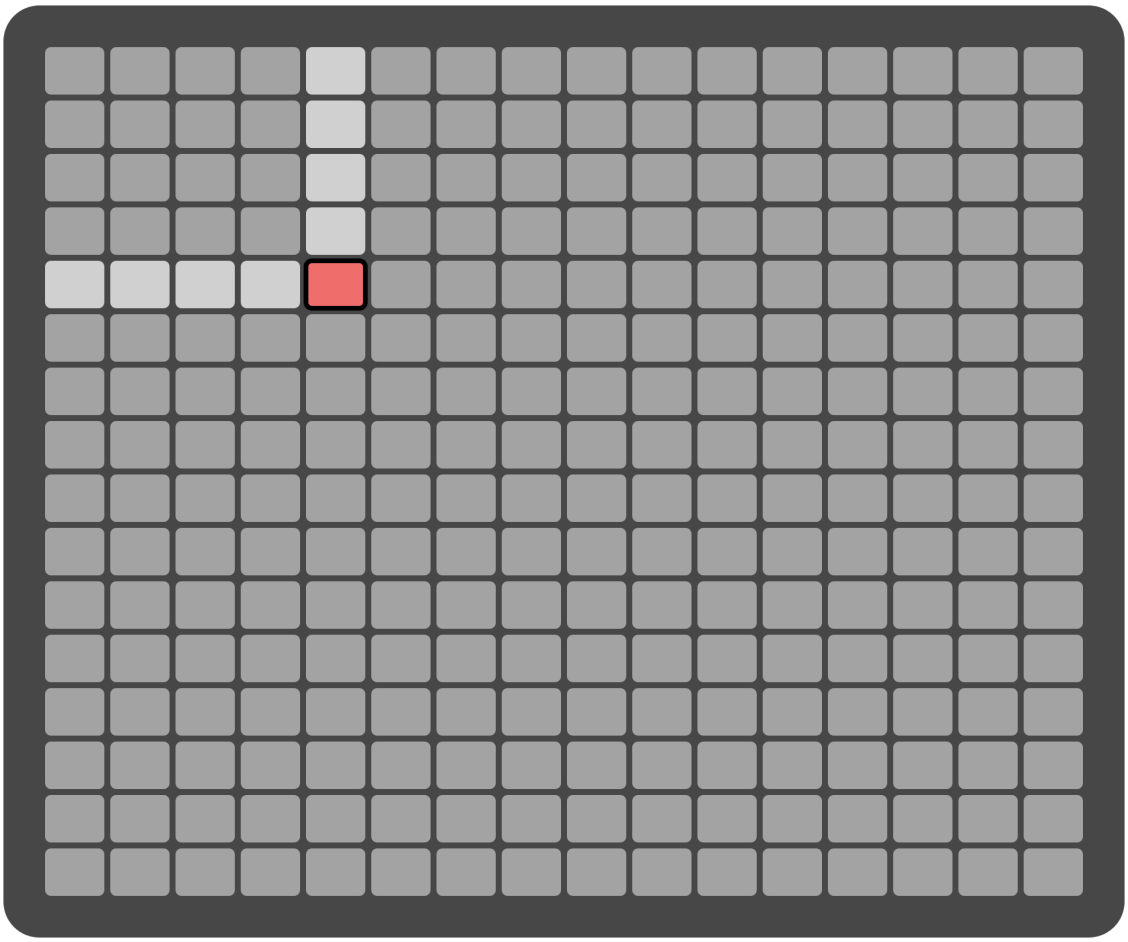
Access the Matrix Page

- To configure the matrix, press the MATRIX *Matrix Page* **Page button** ▬ on the top left side of the interface. This will take you to the MATRIX *Matrix Page*.

Making Connections



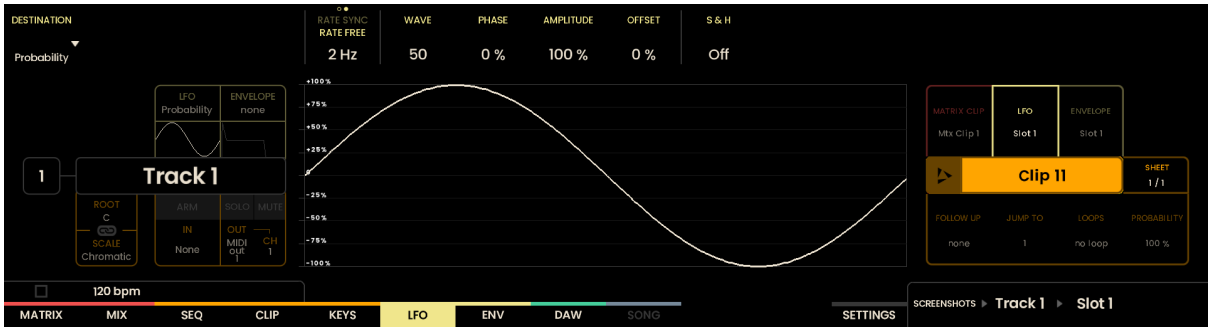
- The matrix shows an XY grid of inputs and outputs. Press **any button where an input and output intersect to connect them**. This routes signals from that input to the selected output.
- Alternatively, connections can be made directly via the screen: press and hold an **input encoder** ◉ to reveal output labels ◉, then press a **Page Button** ▬ to connect that input to the corresponding output.



LFO and Envelope Modulation

Access the LFO Page

- Press the LFO *LFO Page* button located at the upper middle part of the interface, just below the “LFO” legend on the screen.

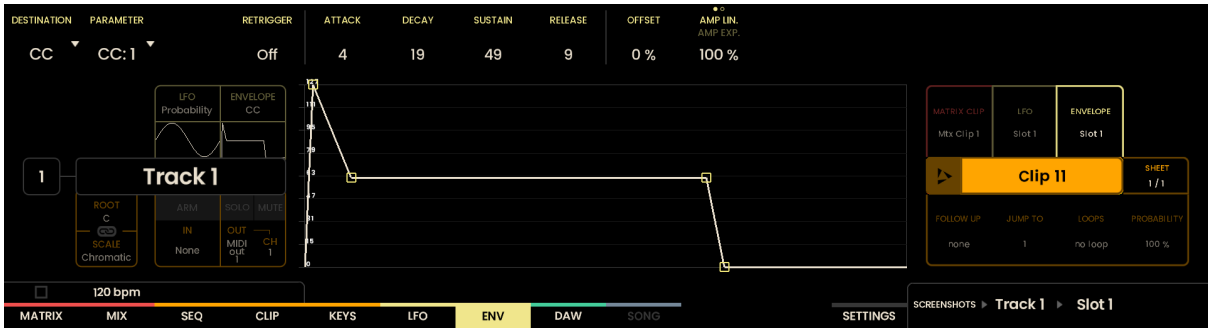


Setting LFO Parameters

- Once on the LFO *LFO Page*, you can select the destination of the LFO modulation, and adjust the Rate and Amplitude to your desired values. These will modulate your connected devices accordingly. You can select a track using the **Track buttons** 1 on the left side of the interface.

Access the Envelope Page

- To work with Envelopes, press the ENV. *Envelope Page* button located just below the **ENV** legend on the screen.



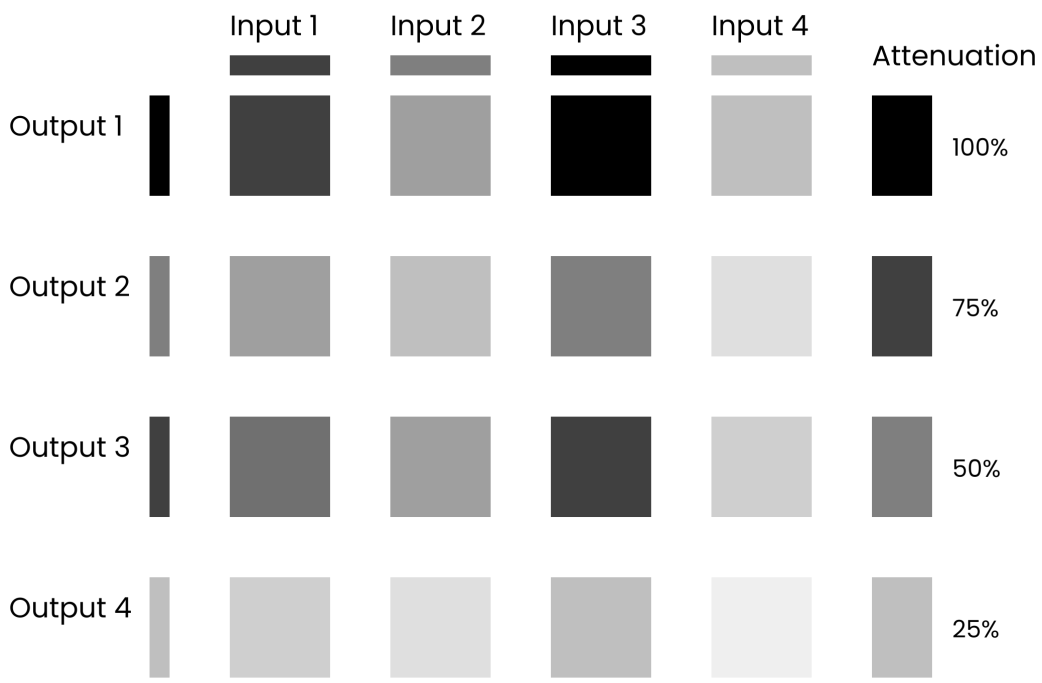
Setting Envelope Parameters

- On the ENV. *Envelope Page*, you can similarly choose the destination for your envelopes, and set parameters like Attack, Decay, Sustain, and Release to create dynamic modulation patterns.

Now that you're familiar with the basics, you're ready to explore the full potential of Reliq!

Matrix

A **matrix** in audio refers to a flexible routing system that allows multiple inputs to be sent to multiple outputs. A **mixer** controls the blending, balance, and routing of these signals, determining how they combine before reaching their destination. A **matrix mixer** combines these functions, enabling signals to flow through complex audio paths. Matrix mixers vary in design, with differences in signal-path architecture, attenuation options, routing capacity, and switching mechanisms. Due to this variation, and the potential complexity of their interfaces, matrix mixers are often viewed as highly technical tools, which can make integration into music-centered workflows challenging.



Reliq approaches the matrix mixer as a **musical instrument**, designed to explore new musical ideas through flexible audio signal routing. Built with **16 inputs and 16 outputs** in a **fully analog signal path**, the matrix features **attenuation** at both inputs and outputs. Any input can be routed to one or more outputs, allowing for a wide range of routing configurations. These configurations can be stored and recalled in **real-time**, facilitating quick changes without interruption. An integrated **anti-pop and anti-click filter** ensures smooth transitions without introducing noise or artifacts during routing changes.

The matrix supports **real-time sequencing of** *Routings*, enabling dynamic adjustments to signal flow in sync with musical timing. **High-resolution attenuation** provides precise control over input and output levels.

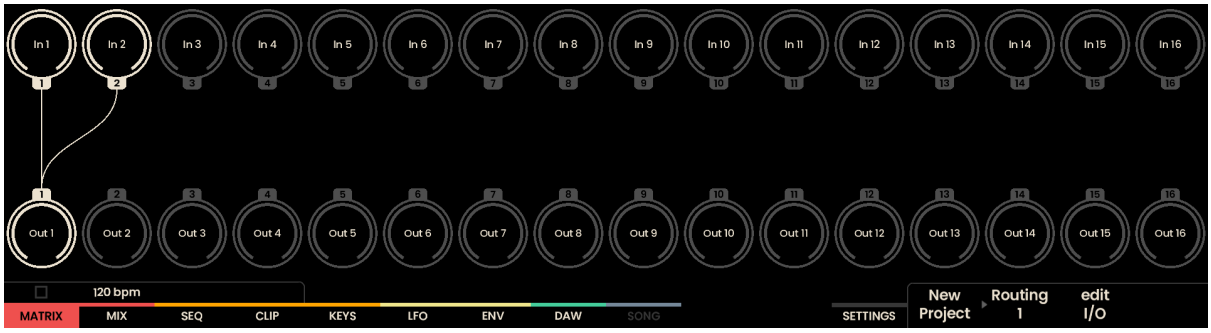
A **grouping function** allows inputs and outputs to be organized by criteria such as type or size, making complex routing setups easier to manage. This organizational approach helps keep the interface intuitive and reduces the

complexity often associated with larger routing matrices.

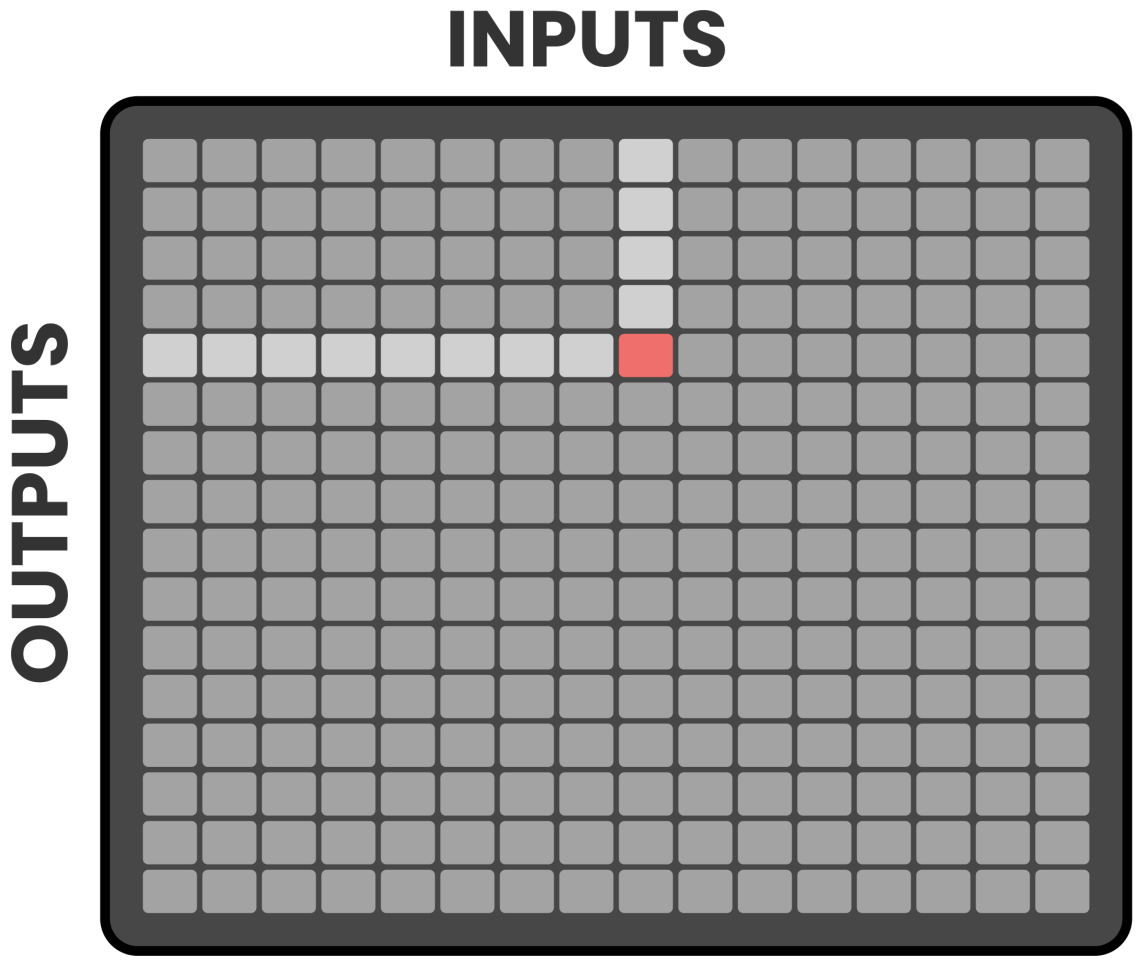
The Reliq matrix aspires to facilitate rapid exploration of different routing configurations, making them an integral part of the music-making process.

Interface Overview

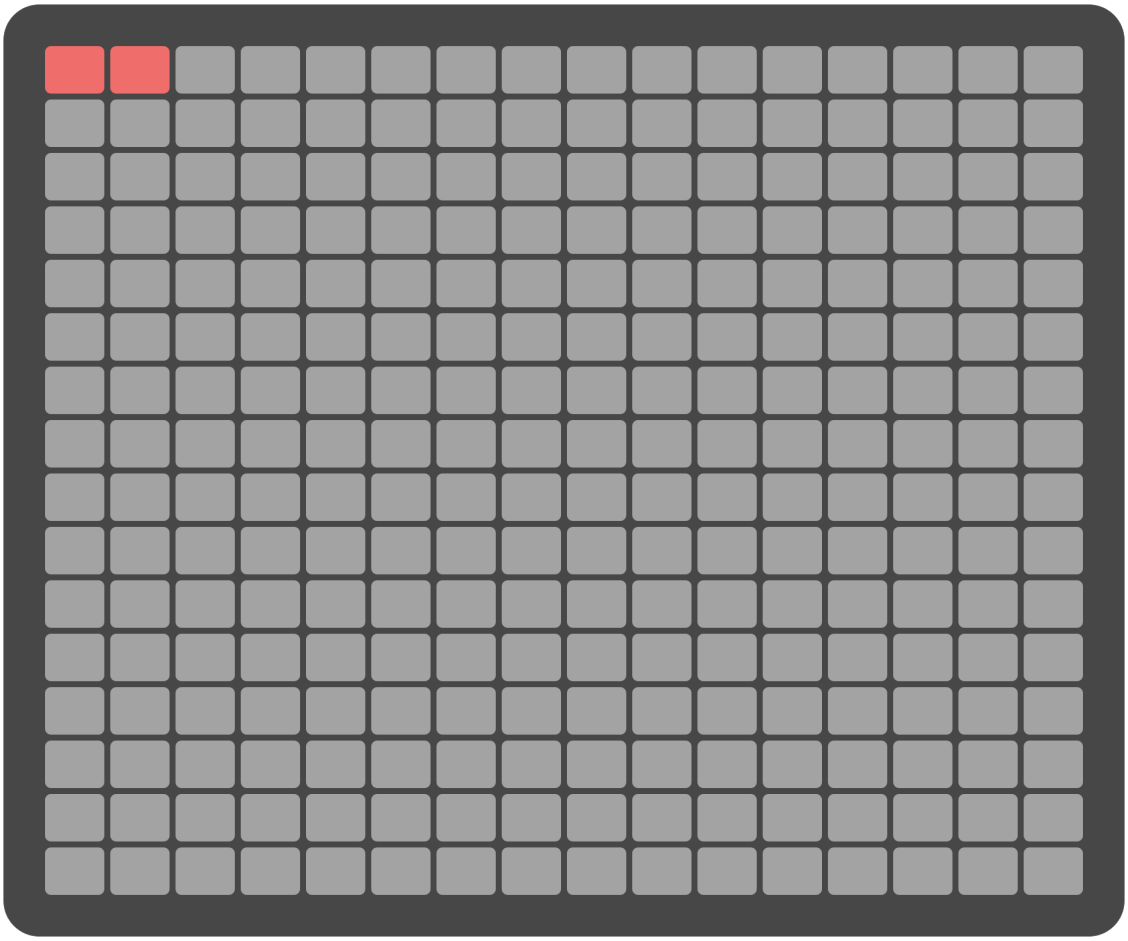
The **Matrix** page on Reliq's display is divided into two horizontal sections. The top section features sixteen circular nodes, each representing one of the 16 inputs on the BRK *Breakout Module*. The name of the input is displayed at the center of each node. In the bottom section, 16 circular nodes represent the outputs on the BRK *Breakout Module*. When a connection is formed, a line visually links the corresponding input node to its output.



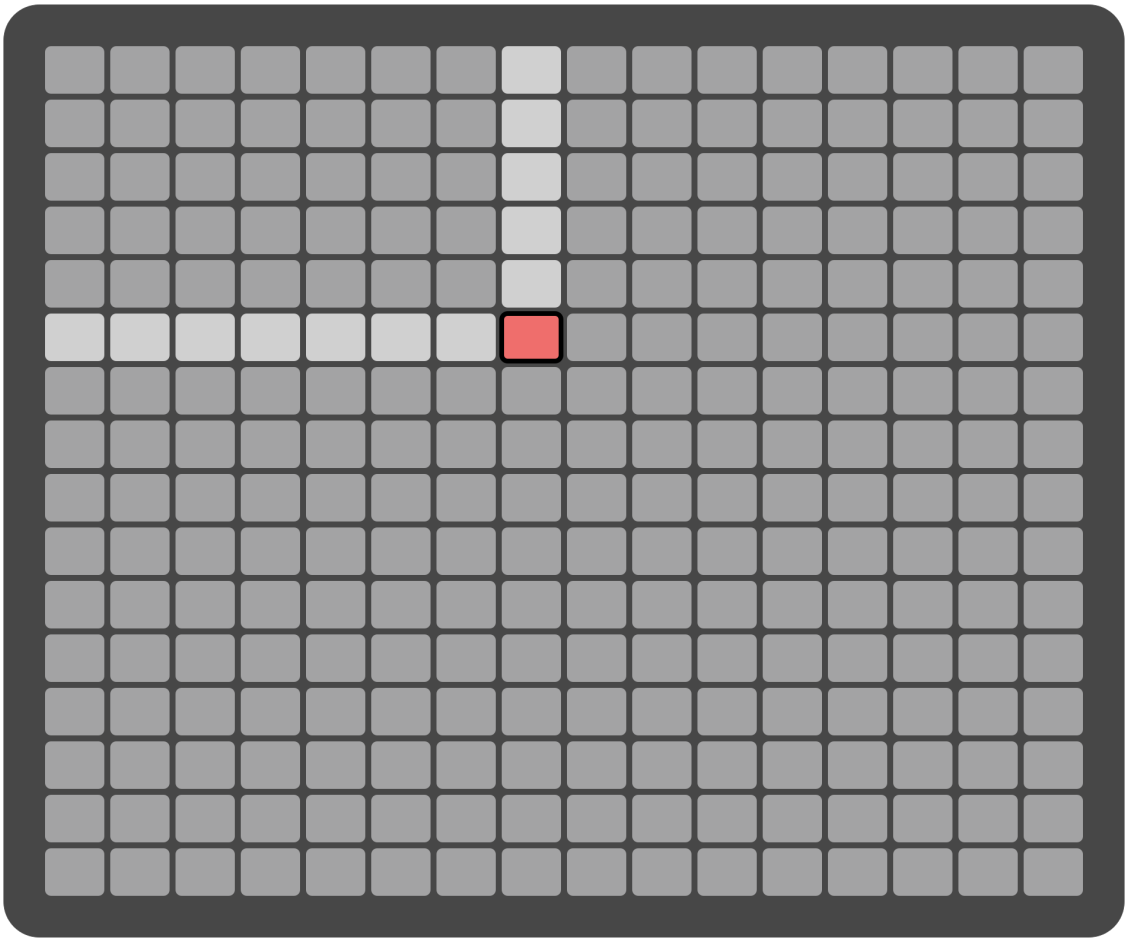
On the *Grid Pads*, inputs are arranged along the horizontal axis (columns), while outputs are arranged along the vertical axis (rows).



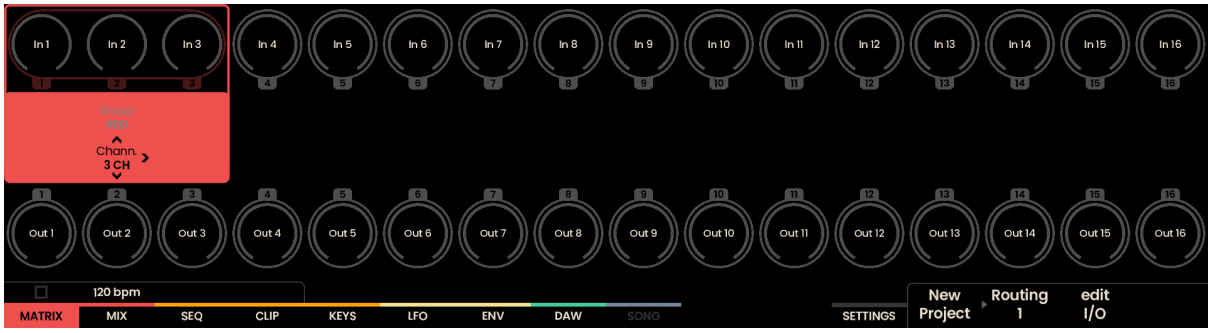
The intersections between rows and columns indicate nodes connections.



When *Parameter Lock* is activated on a connection, a line appears on the *Grid Pads*, showing the input/output path.

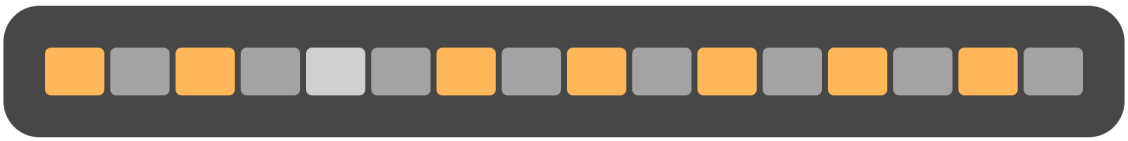


If any inputs or outputs belong to a group, they will be color-coded on the display according to the group they are assigned to, providing a visual distinction for organized routing.



The 16th row of the grid can toggle between **normal connection view** and **routing view** by pressing **Track Button 16** . In routing view, the pads in this

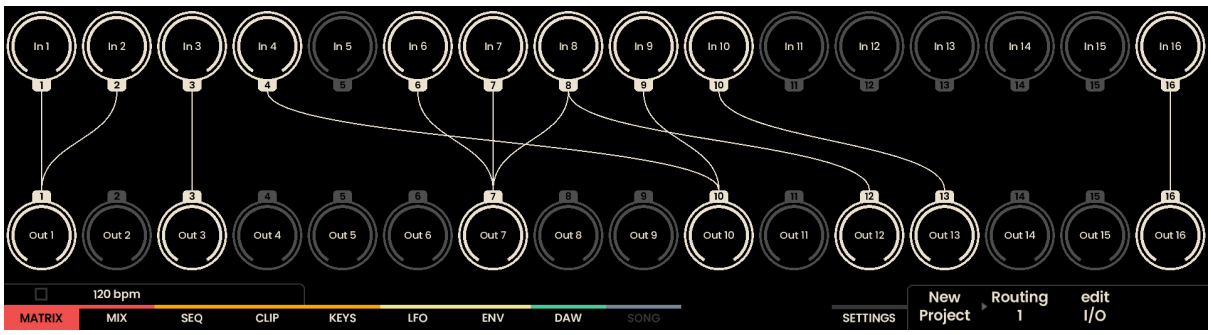
row display both active and stored routings. The currently active routing is highlighted on the bottom-right corner of the display.



Input and output attenuation levels can be adjusted via the MIX *Mix Page* (see the chapter *Mixer* for further details).

Making Connections

The interface allows for connections to be made through the *Grid Pads*. The top portion of the screen displays sixteen input nodes, while the bottom portion displays sixteen output nodes.

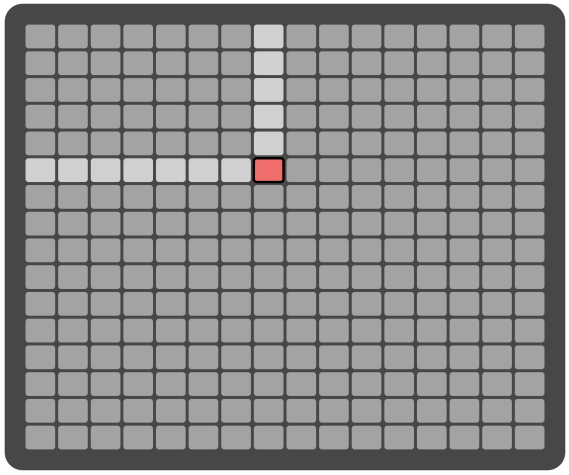


Connections can be made between any input and output in two different ways:

Using the LED Grid Pads

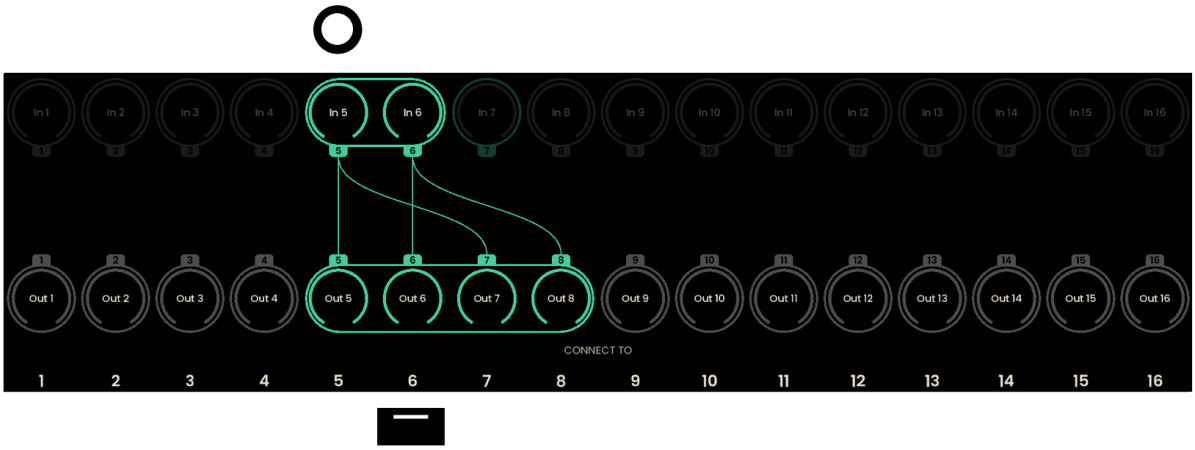
The *Grid Pads*, offer a visual and tactile interface for making connections. Each column corresponds to an input, and each row corresponds to an output.

Pressing a *Grid Pad* where an input column intersects an output row will form a connection between them. Holding down any *Grid Pad* *Parameter Lock* on the grid will illuminate a line, indicating which inputs are connected to which outputs.



Using the Encoder

Connections can also be made directly via the screen by using the encoders located above each input node. Clicking and holding an encoder will reveal the output labels on the screen. A corresponding output can then be selected by pressing the appropriate **Page Button** , establishing a connection between the input below the encoder and the output above the **Page Button** .



Saving and Loading Routings

Routings represent saved connection states between the inputs and outputs of the Matrix and the corresponding MIX *Mix Page* levels. The routing view allows routings to be viewed, saved, and loaded via the Grid pads.

Accessing Routings

The routing view can be accessed by pressing **Track Button** 16. **Track Button** 16 acts as a toggle between routing and connection views. In the *Routings* view, the sixteen **Pads** on the bottom row of the LED grid correspond to saved routings.



Saving a Routing

Routings are automatically saved as connections are made.

Loading a Routing

A routing can be loaded by pressing any *Grid Pad* in the bottom row of the *Grid Pads*. Lit pads indicate filled routing slots, while unlit pads represent empty *Routings*.



There are four banks of routings, navigable via the SHIFT + ◀▶. *Routings* can also be sequenced using the **Matrix Sequencer** (refer to the *Sequencer chapter* for details). Another method for navigating between routings is provided via the **Arrow Buttons** ◀▶ on the top right of the interface. Pressing the **Arrow buttons** will trigger the next or previous routing.

Deleting a Routing

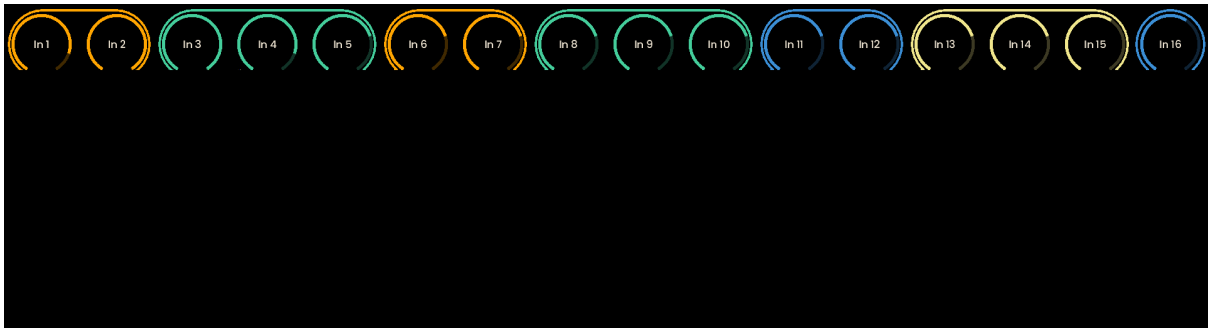
To delete a Routing, press and hold the **UNDO** UNDO button and press and hold the *Grid Pad* of the Routing you want to delete.

Groups

The Matrix provides the ability to group inputs and outputs, allowing for easier connection management when working with multiple nodes. Groups streamline the connection process by enabling the control of multiple inputs and outputs simultaneously.

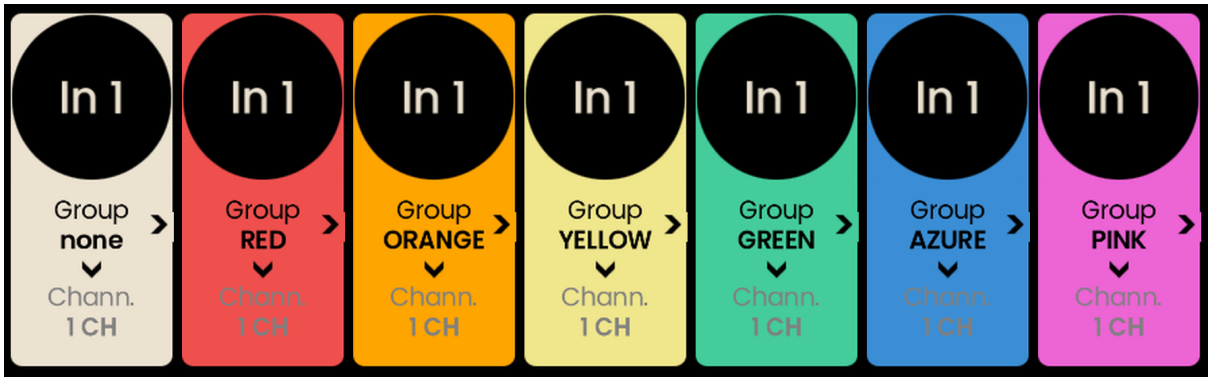
Creating a Group

Groups are formed via the node selector on the screen and the Joystick Encoder on the upper right part of Reliq . Clicking the Joystick Encoder down will activate the node selector, allowing navigation between input and output nodes using the joystick's directional movements. By , , and you can navigate on the Group Menu selecting the node, type and size parameters. Rotate the Joystick encoder when the value of each parameter can be adjusted.



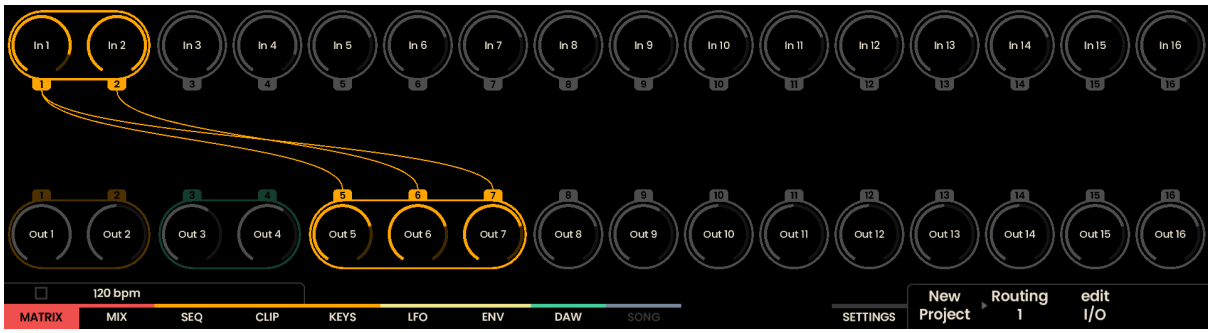
Group Types

Each group is assigned a color, and only groups of the same color can be connected together. For example, an orange input group can only connect to an orange output group. The number of channels in a group can vary from one channel to the maximum of 16 available channels.



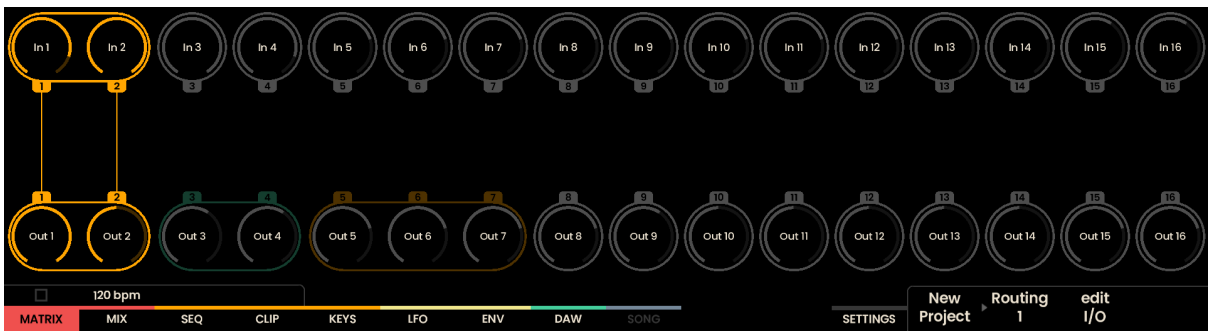
Connecting Groups

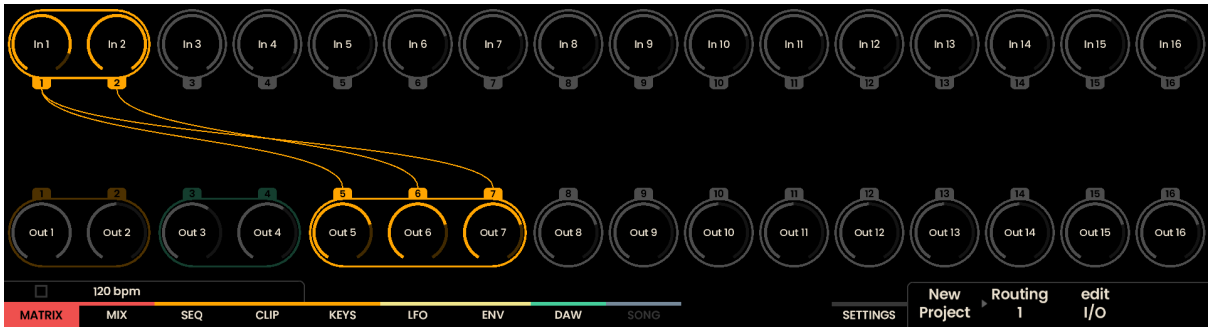
Once a group has been created, pressing a single connection point on the grid will connect the entire group of inputs to the corresponding group of outputs. If there is a mismatch between the number of inputs and outputs, Reliq cycles through the connections, forming a repeating sequence. Connections can only be made between input and output groups of the same kind or colour. The **WHITE** group is a special group that can connect to any other group.



Adjusting Groups

Groups can be adjusted via the encoder located above the selected group on the screen. Rotating the encoder shifts the group connections to the next or previous group of the same color, allowing quick adjustments to be made without recreating group settings.





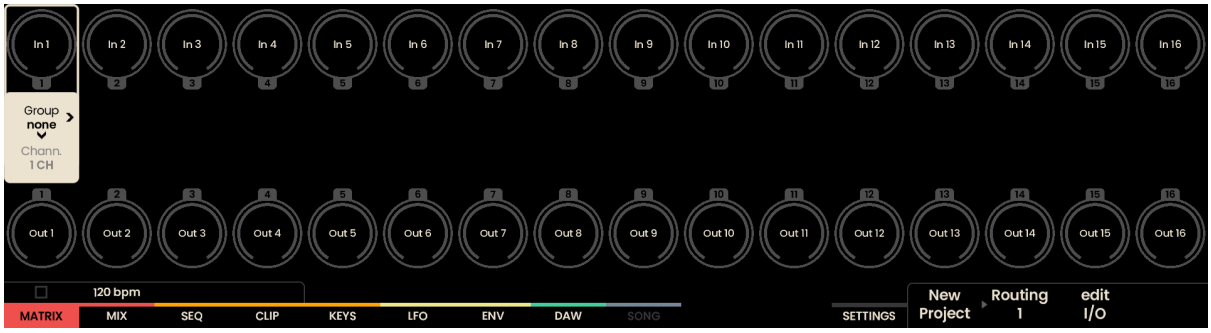
Connect to the next group with

Naming Inputs, Outputs and Routings

Inputs, Outputs and Routings can be named to provide a way to categorize and intentify specific nodes and connections.

Naming Inputs and Outputs

To navigate between inputs and outputs, use the Node Selector. Once the desired node is selected, open the Reliq Keyboard by pressing the Page Button , located below the node name at the bottom-right corner of the screen.



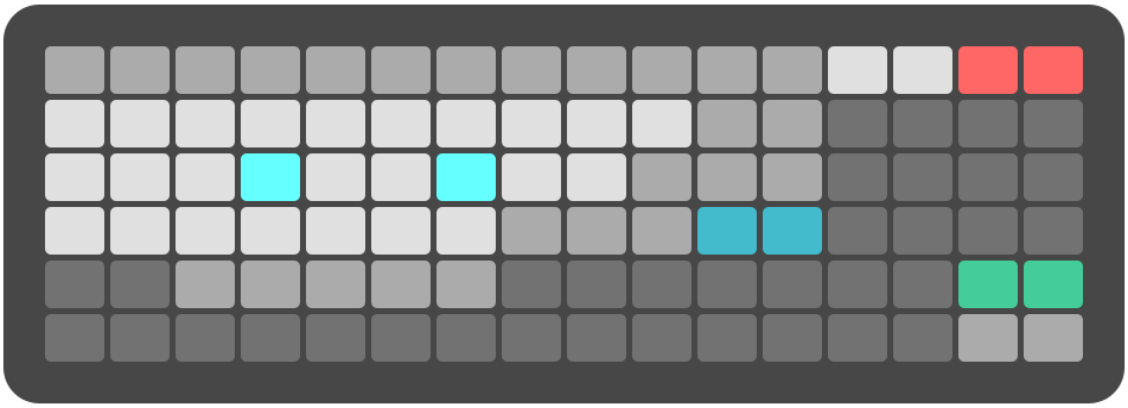
When the Reliq Keyboard is open, rotate the Joystick Encoder to navigate between different inputs and outputs. The name you have typed is kept when you move to another node, so you can rename several inputs and outputs in one pass and press SAVE once at the end.

The first five rows of the *Grid Pads* display the available characters,



matching the layout of the keyboard on the screen. These pads provide a tactile interface for selecting characters.





The following buttons are used for additional keyboard functions:

- SHIFT Button: Toggles between lowercase, uppercase, and special characters.
- < > Buttons: Move the cursor left or right within the name field.
- SAVE Button: Saves the name and closes the keyboard.
- COPY Button: Copies the name currently being edited.

- PASTE Button: Replaces the name currently being edited with the copied one. The copied name is kept until you copy another, and can be pasted into any name on any page.
- SHIFT Button + Backspace: Clears the whole name. Backspace on its own removes one character.

> **Note**
>
> A name changed with the Reliq Keyboard can be undone. Press **UNDO** UNDO on the page where you made the change to restore the previous name. **UNDO** has no effect while the keyboard is open.
>
> Leaving the keyboard without saving discards only the name you are currently editing. Names you have already moved away from with the Joystick Encoder ◌ are kept.

Naming Routings

To name a routing, first select the Routing View by pressing the Track Button 16 . Then, press the Page Button ▬ located below the routing name at the bottom-right corner of the screen to open the Reliq Keyboard.



The same workflow and keyboard interface apply to naming routings. Once the desired name is entered, press SAVE to save the routing name and close the keyboard.

Select on the Matrix Page

Use **Select Mode** to act on several connection points or *Routings* at once. The mechanics that are the same on every page are described in *Select Mode*. This section covers what is specific to the MATRIX *Matrix Page*.

There are two kinds of selection:

- **Connection points** — press the *Grid Pad* where an input column meets an output row. This works in both views; in the routing view the bottom row selects routings instead.
- *Routings* — press **Track Button** 16 to open the routing view, then press the pads on the bottom row.

The two kinds cannot be mixed. Selecting a routing removes any connection points from the selection, and selecting a connection point removes any routings.

The MATRIX *Matrix Page* has no bulk edit. With Select Mode on, turning an encoder keeps its normal function on this page and does not act on the selection. Select Mode here is for copying, pasting and deleting.

Copying and Pasting Connection Points

With connection points selected, press **COPY** COPY. Only the points that are connected in the current routing are copied — a selected point with no connection is ignored.

Open the routing view, hold **PASTE** PASTE and press the ▢ *Grid Pad* of the destination routing. The copied connections are added to that routing at the same input and output positions. The connections that routing already has are kept: this paste only adds connections, it never disconnects any. If the destination is the routing that is currently loaded, the connections take effect immediately.

Copying and Pasting Routings

With routings selected and the routing view open, press **COPY** COPY. Hold **PASTE** PASTE and press the ▢ *Grid Pad* of the destination routing: the copied routings are written into consecutive routing slots from that pad onwards.

A routing paste overwrites the destination completely. The destination routing's connections, its groups, its name and its MIX *Mix Page* levels are all replaced by those of the copied routing.

If the paste runs past the last routing slot, the routings that do not fit are not pasted; the ones that fit are.

> **Note**
>
> A paste lands only in the routing view, on a ▢ *Grid Pad* in the bottom row. Holding **PASTE** PASTE and pressing a pad anywhere else pastes nothing; the display shows **No space to paste here**.

Deleting the Selection

Hold **UNDO** and press a *Grid Pad*.

- With *Routings* selected and the routing view open, the selected routings are deleted: their connections are removed, their *Mix Page* levels are reset to maximum, and their names go back to the default (**Routing 1** – **Routing 64**, after the slot number).
- With connection points selected, those connections are disconnected in the current routing. No other routing is touched.

In both cases the selection is cleared.

Technical Specifications

The Reliq Matrix operates entirely in the analog domain within a range of **-10V** to **+10V**. The system provides **approximately 19.22 dBu** of headroom.

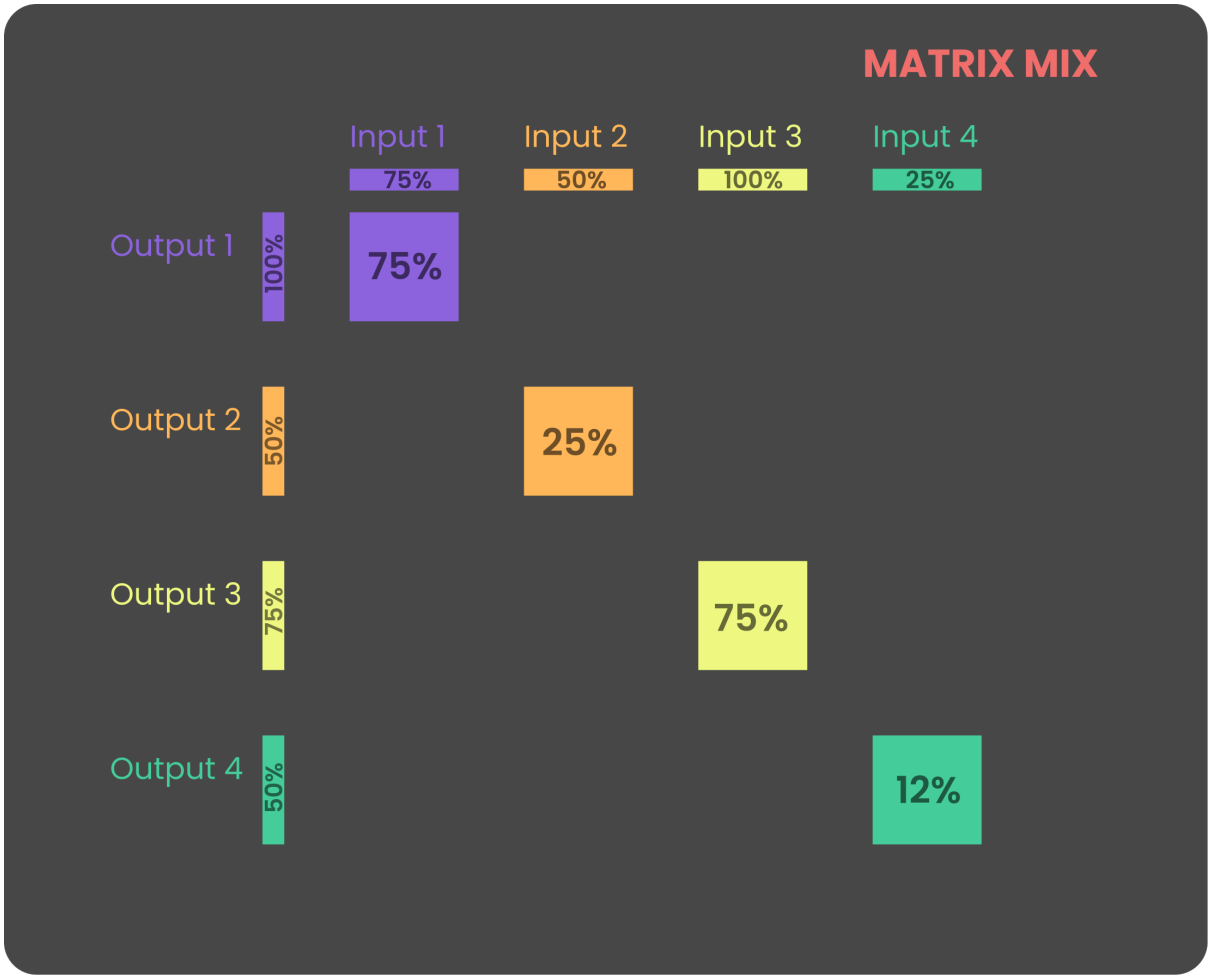
Specification	Details
Range	-10 to +10 V
Headroom	19.22 dBu

Input Impedance	100kOhm
Output Impedance	51Ohm

Mixer

The MIX *Mix Page* in Reliq is closely integrated with the MATRIX *Matrix Page*, providing a dedicated interface for **controlling the attenuation of each input and output**. With **32 high-resolution analog amplitude controls**—16 for inputs and 16 for outputs—the MIX *Mix Page* enables precise control over signal levels.

Attenuation operates on two levels: **input attenuation** and **output attenuation**. Adjusting the output attenuation controls the summed signal level at each output, while modifying the input attenuation affects the amplitude of that input across all connected outputs. These adjustments are visually represented in the graph below.

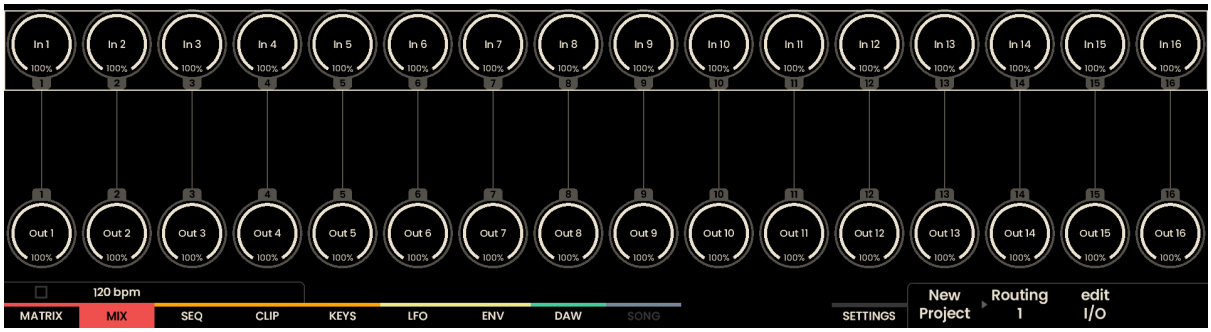


The Reliq mixer operates fully in the analog domain and is factory-calibrated to provide **unity gain** when both input and output attenuations are set to **100%**. However, due to the analog nature of the system, factors such as temperature and environmental conditions may cause slight variations in gain.

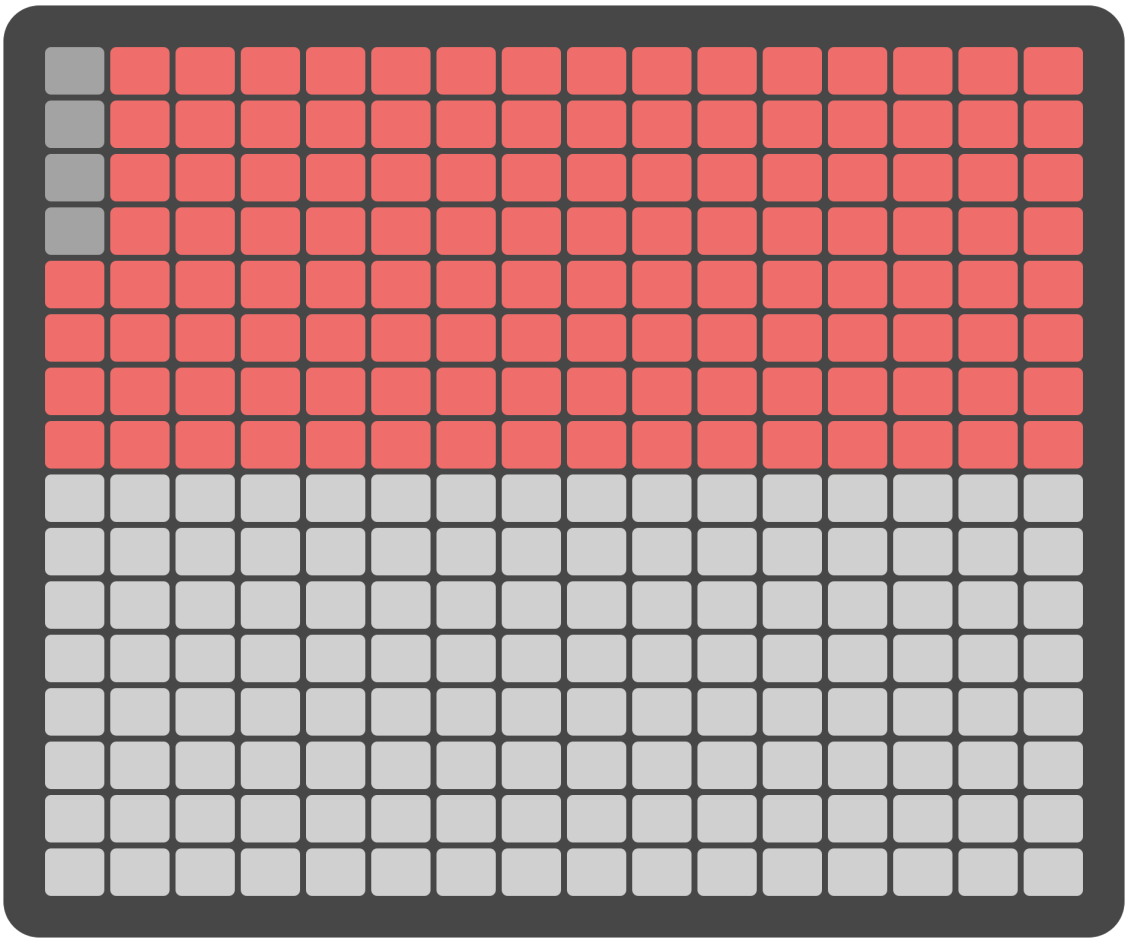
The Mix Page plays a vital role in shaping the mix within each routing configuration. Every mix setting is saved as part of the active routing and can be dynamically sequenced using the **Matrix Sequencer** (refer to the *Sequencer chapter* for details), allowing for real-time control and smooth transitions between different mix configurations.

Interface Overview

The MIX *Mix Page* interface on Reliq's display mirrors the layout of the Matrix Page, with 16 input nodes at the top and 16 output nodes at the bottom. Each node has a ring that indicates the current attenuation, and the level is displayed as a percentage. Each node is color-coded to correspond to the group to which the input or output belongs.



The *Grid Pads* on the MIX *Mix Page* offer similar visual feedback as the display. The top half of the grid represents the input levels, while the bottom half represents the output levels. Each column of the grid acts as a **virtual fader**, visually reflecting the current attenuation level for each input and output.



Attenuation adjustments can be made in two ways: using the *Grid Pads* for quick changes or using the Encoders above the display for more precise control. Clicking the Joystick Encoder upwards assigns the encoders to the inputs, while clicking it downwards assigns them to the outputs.

Attenuation Control

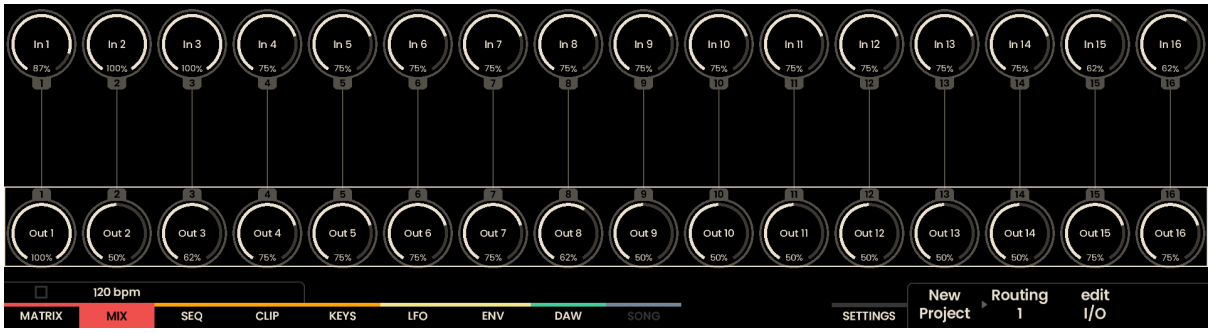
There are two primary methods for adjusting attenuation levels on the MIX *Mix Page*:

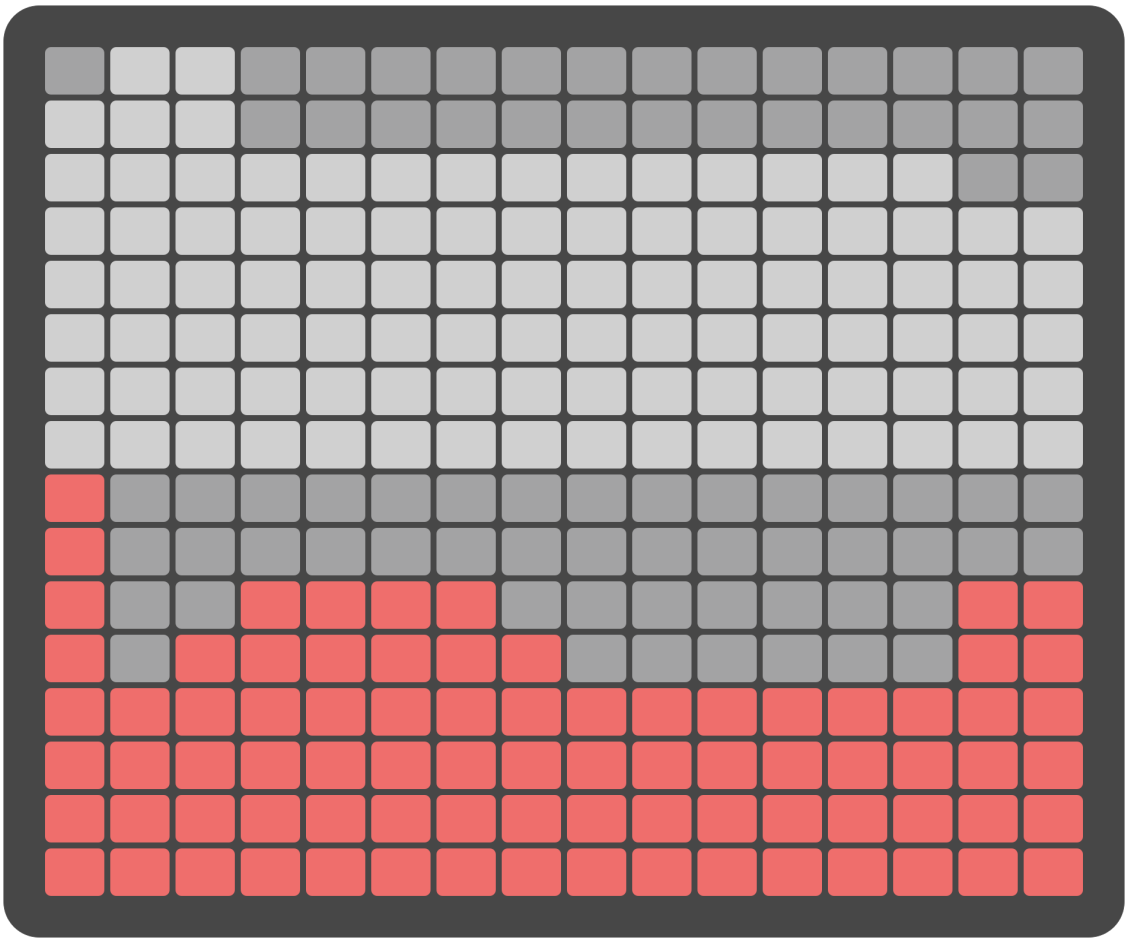
Using the Grid Pads

The *Grid Pads* are divided into two sections: the top section represents **virtual faders** for the 16 inputs, and the bottom section represents **virtual faders** for the 16 outputs. Pressing a *Grid Pad* within each section adjusts the attenuation levels for the corresponding fader. This method allows for quick and efficient level adjustments.

Pressing **SHIFT** SHIFT + the lowest pads in a section sets the levels to the lowest amount.

> **Note**
>
> Input and output levels on the Mix Page are expressed as percentages representing **relative attenuation**, not absolute signal volume. At 0%, signals are attenuated by approximately **63 dB** on the inputs and **58 dB** on the outputs. Some signal may still be faintly audible depending on the source and environment. This behavior is expected and reflects the analog nature of the mixer circuit design.





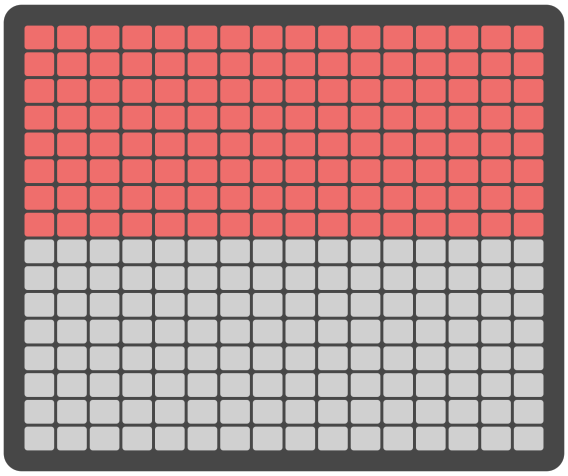
Grouped Channels

Grouped channels move proportionally when the level of any channel in the group changes. This preserves the ratio between grouped channels and allows mixing stereo or multichannel groups while keeping their original balance.

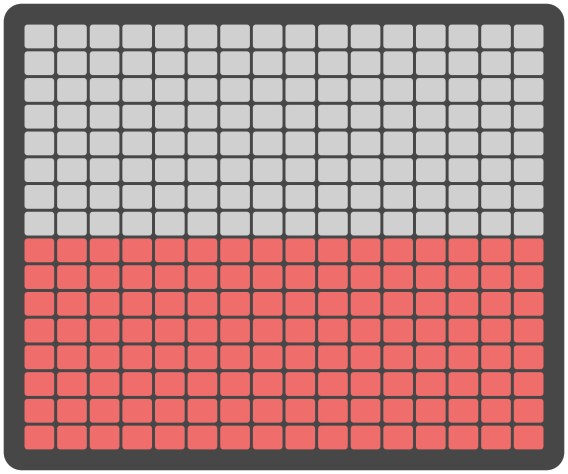
To change the balance between grouped channels without ungrouping them, long-press a channel's pad to enter Parameter Lock, then press another pad in the same group/fader to set the relative adjustment.

Using the Encoders

The 16 physical encoders located above the screen can also control attenuation levels . Moving the Joystick Encoder upwards switches the main encoders to control the input levels, while moving it downwards switches them to control the output levels. This approach provides precise control over attenuation settings.



Select inputs levels with



Select outputs levels with

Routings and Navigation

All attenuation values are stored within the current routing of the MATRIX *Matrix Page*. Matrix and Mix settings are bundled in the same *Routings*. On the MIX *Mix Page* the active routing is displayed in the bottom-right corner of the

screen. These settings are automatically saved and recalled when switching between different *Routings*. Navigation between routings on the MIX *Mix Page* can be achieved using the **Arrow buttons** .

Naming Inputs, Outputs and Routings from the Mix Page

The MIX *Mix Page* allows for the naming of inputs, outputs, and routings similar to the MATRIX *Matrix Page*. By pressing the **Page Button** below the routing or In/Out name, the reliq keyboard will open allowing for the naming of the selected item.



For more detailed information on naming Inputs, Outputs and Routings, refer to the *Matrix Chapter*.

The following buttons are used for additional keyboard functions:

- SHIFT Button: Toggles between lowercase, uppercase, and special characters.
- Buttons: Move the cursor left or right within the name field.
- SAVE Button: Saves the name and closes the keyboard.

- COPY Button: Copies the name currently being edited.
- PASTE Button: Replaces the name currently being edited with the copied one. The copied name is kept until you copy another, and can be pasted into any name on any page.
- SHIFT Button + Backspace: Clears the whole name. Backspace on its own removes one character.

> **Note**
>
> A name changed with the Reliq Keyboard can be undone. Press **UNDO** UNDO on the page where you made the change to restore the previous name. **UNDO** has no effect while the keyboard is open.

Select on the Mix Page

Use **Select Mode** to act on several faders at once. The mechanics that are the same on every page are described in *Select Mode*. This section covers what is specific to the MIX *Mix Page*.

With Select Mode on, press any ▢ *Grid Pad* in a fader's column, or click that fader's encoder ◉, to add the fader to the selection. Press the pad or click the encoder again to remove it. A selected fader at 0% still lights its lowest pad, showing that it is selected.

Inputs and outputs keep separate selections. Selecting, editing, copying and pasting all apply to the bank currently shown on the display. With the inputs shown, a ▢ *Grid Pad* in the bottom half of the grid does not select anything,

and an encoder click ◉ selects the input fader below that encoder. Move the Joystick Encoder up ⊕ or down ⊖ to switch bank: the grid then shows that bank's selection.

Editing Selected Faders

Turn the encoder ◉ above a selected fader and every selected fader in the shown bank moves by the same amount as that fader.

- Each fader stops on its own when it reaches 0% or 100%. Once a fader reaches an end, the differences between the selected faders are no longer kept.
- If the turned fader is at 0% or 100%, turning further towards that end moves nothing. Turning back from the end moves the whole selection again.
- Turning the encoder above a fader that is **not** selected leaves the selection alone: that encoder behaves exactly as it does with Select Mode off.

A bulk edit follows the turned fader, not the **lead**.

Copying and Pasting Faders

Press **COPY** COPY to copy the levels of the faders selected in the shown bank, keeping the spacing they have on the grid. Hold **PASTE** PASTE and press a ▢ *Grid Pad* or click an encoder ◉ to rebuild those levels from that fader onwards. If the copied faders would run past the last fader, the display shows **No space to paste here**.

A paste always lands in the bank currently shown. To move a shape from the inputs to the outputs, copy the input faders, move the Joystick Encoder

down to the outputs, and paste the same shape onto the output faders.

Technical Specifications

Specification	Details
Attenuation (Input)	0 to 63dB
Attenuation (Output)	0 to 58dB

Sequencer

The **Reliq Sequencer** is a **high-resolution**, **16-track**, **32-step polyphonic sequencer**. It can sequence external equipment through **MIDI**, **USB**, **CV**, and **Gate** outputs, as well as manage analog signal connections via Reliq's **Matrix**  *Routings*.

Reliq's sequencer is based on eight core concepts that, when combined, can create complex, dynamic, and evolving sequences through direct actions:

- **Voices**

  Each voice has its own set of parameters that can be set independently of the other voices in the same step:

  - **PITCH**
  - **VELOCITY**
  - **DURATION**
  - **PROBABILITY**
  - **TRIGGER**
  - **MICROTIME**
  - **RATCHET**

  - **R-TRIG**
  - **CC**

- **Steps**

  A step is a single event in the sequence and can include up to 8 voices.

- **Sheets**

  A *Sheet* is a subdivision of a sequence. Each sheet contains 32 steps. When the length of a clip is 2 sheets, the sequence will have 64 steps.

- **FX**

  A sequencer effect can modulate voice, step, or sheet parameters in real time.

- **Clips**

  A  *Clip* is a container for sequences. It includes the track settings, the arrangement of sheets within the track and the settings for each individual sheet, step, and voice.

- **LFO**

  An LFO (Low-Frequency Oscillator) can modulate voice or step parameters in real time.

- **Envelope**

  An envelope is a modulator that can adjust voice or step parameters in real time.

- **Tracks**

  - A track is a container for clips, LFOs, and envelopes.
  - Each track can hold up to 32,768 steps or 1,024 sheets, which can be spread across 256 clips per project.

- Each track can also hold up to 128 LFO Slots and 128 Envelope Slots (*Slot*).
- Each track can store and recall the following settings within a *Clip*:
  - **Output**

    The track's output can be set to **MIDI**, **USB**, or **CV**.

  - **Input**

    The track's input can be set to **MIDI**, **USB**, or any device connected to the **USB HOST** port.

  - **Track Type**

    Each track can be set to a specific **Track Type**, which defines its behavior and how notes are input. The track type can be set to either **Step Sequencer** or **Euclidean Sequencer**.

  - **Sequence Length**

    The track's sequence length can be set to a specific number of *Sheet* and steps.

  - **Direction**

    The track's direction can be set to **Forward**, **Backward**, **Ping Pong**, or **Random**.

  - **Speed**

    The track's speed in relation to the project tempo.

  - **Pitch Offset**

    An offset added to the original pitch of each voice in the track.

  - **Velocity Offset**

An offset added to the original velocity of each voice in the track.

- **Duration Offset**

An offset added to the original duration of each voice in the track.

- **Probability Offset**

An offset added to the original probability of each voice in the track.

- **Swing**

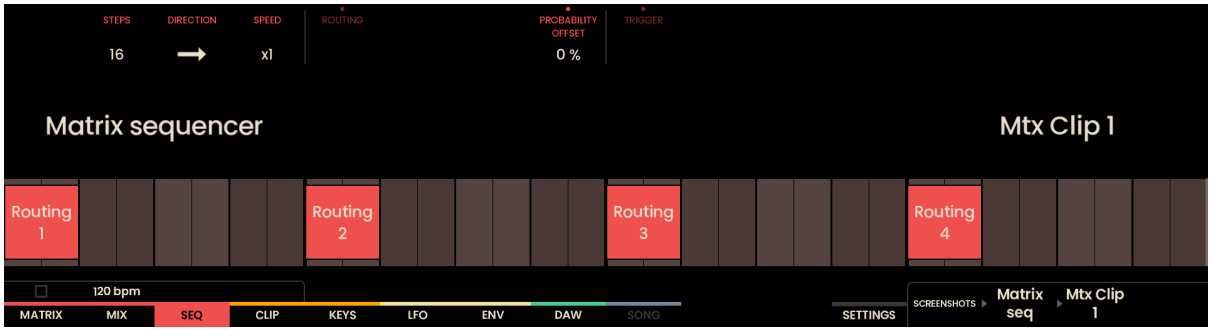
A rhythmic shift applied to the steps in the track.

- **Rotate**

A position shift applied to the steps in the track.

These core concepts form the building blocks of Reliq's sequencer and can be combined in various ways to create intricate and evolving sequences.

A special **Matrix Sequencer Track** is included in the SEQ *Sequencer Page*. This track is designed to sequence **Matrix Routings**, providing real-time control over signal paths.



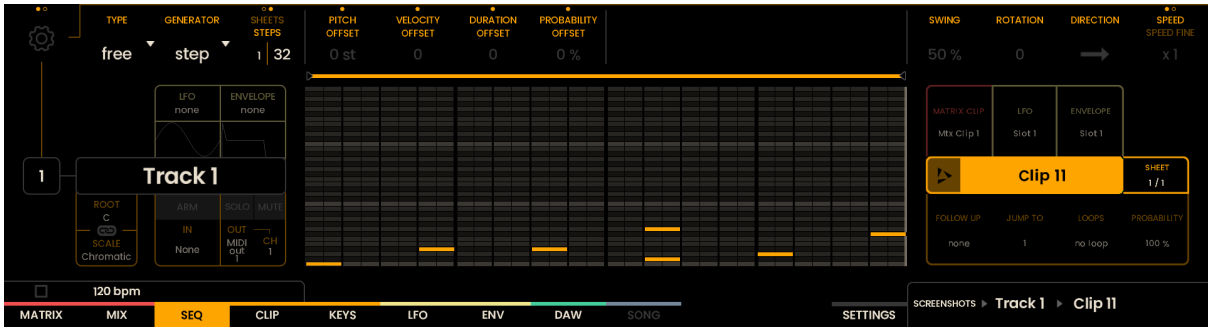
For a comprehensive understanding of the sequencer's functionality and features, refer to the following sections of this manual.

Sequencer Interface Overview

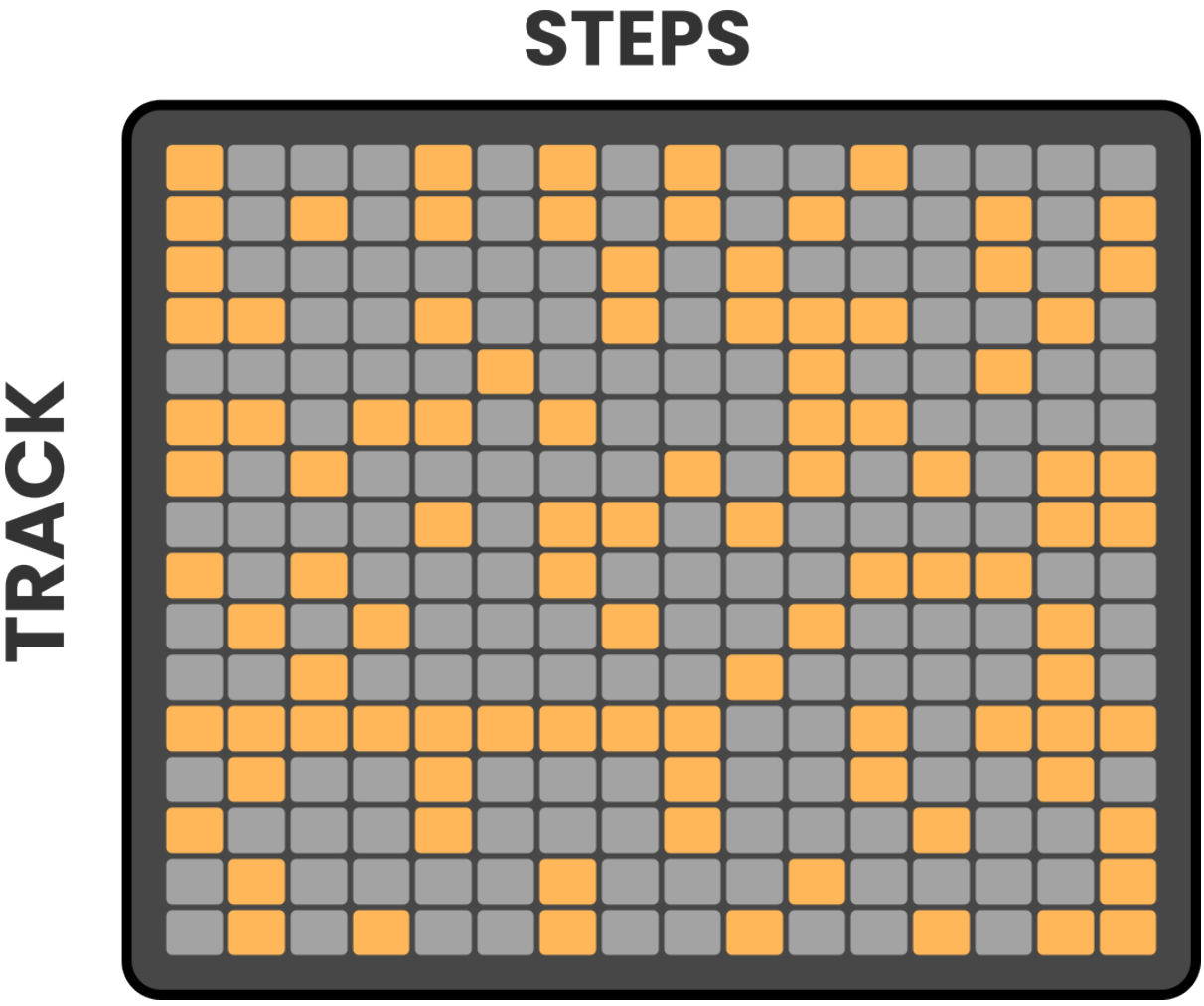
The sequencer interface is organized into several sections, each providing access to key parameters and settings.

Sequencer Track Overview

The **Sequencer Overview Page** displays the global settings for the selected track, including **Track Settings**, **Track Type**, **Generator Sequence Length**, **Direction**, **Speed**, and **Track Modifiers**. These settings apply to the entire track and can be adjusted using the encoders located above each label on the screen. In the bottom-right corner, general information such as the current **Clip**, **Track**, and a **Piano Roll** preview of the selected track is displayed.



On this page, the *Grid Pads* are used for track navigation, with **each row corresponding to a different track**. The currently selected track is indicated by a white LED on the respective **Track Button** 1. By default, each row on the grid corresponds to **1/16 note values**, with the option to zoom in for **1/32 note values**.



When zoomed out to **1/16**, any notes placed at **1/32 resolution** are still **visually indicated** using **dim orange** pads. If multiple 1/32 notes exist within the

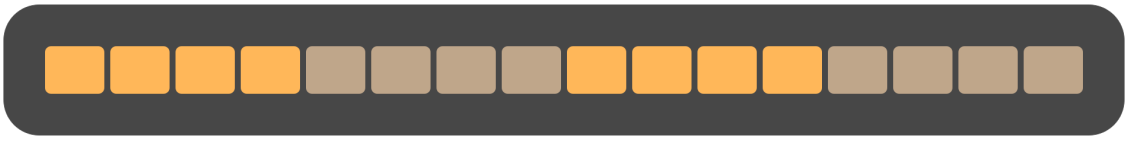
same 1/16 step, the 1/16 step itself is shown in **bright orange**. This is for **visual reference only** and does **not affect playback** or note priority.

These finer notes cannot be edited in zoomed-out view. **Zoom in** to 1/32 to modify their timing or position.



Notes at 1/32 resolution are shown in dim orange, while the 1/16 step is highlighted in bright orange.

Note **durations** are also visually represented: the **longest note** within a step is displayed as an extended pad highlight. This is purely for **visual alignment** with what is actually playing.



4 notes with 1/4 duration per step, 1st and 3rd notes are on 1/16 while 2nd and 4th are on 1/32.

The function buttons are located on the right side of the interface

- SAVE
- ◀ ▶
- FX
- MUTE
- SOLO
- UNDO
- REDO
- COPY
- PASTE
- ○
- □
- ▷

Each button corresponds to a specific function as indicated by its label. For example pressing SOLO + 1 will **SOLO Track 1**.

Global Track Overview

When a track is selected, the sequencer's Overview Page displays several parameters for that track. These settings are global, meaning they affect the entire content of the track. Some of these settings are destructive—such

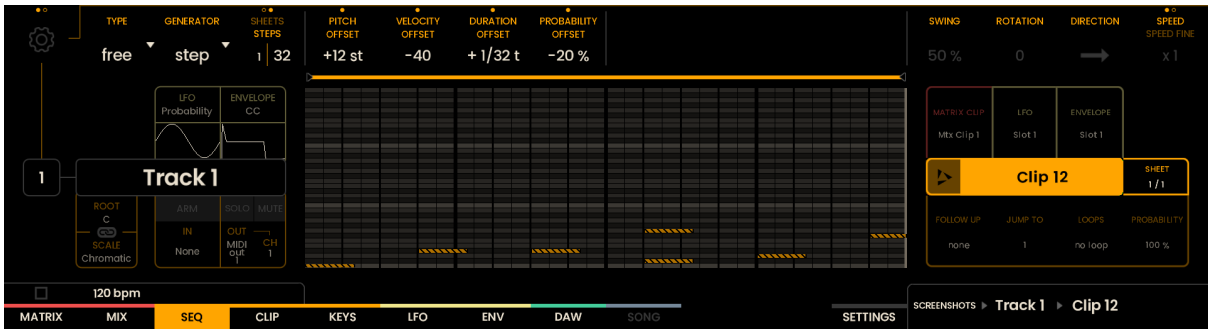
as input and output assignments—while others act as modifiers that apply *Offset* to the step and voice parameters.

On the overview page, the display interface is divided into four main areas:

1. **Parameter Strip (Top)**: - A row of rotary-accessible parameters, grouped as follows:
    - **Track Behavior**:
        - *TYPE*: Defines pitch handling (Free, Melody, Chord, Drum)
        - *GENERATOR*: Step or Euclidean engine
        - *STEPS | SHEETS*: Sequence length display and mode toggle
    - **Modifiers**: - *PITCH OFFSET*, *VELOCITY OFFSET*, *DURATION OFFSET*, *PROBABILITY OFFSET*
    - **Generator-specific** parameters (dynamic, depending on mode)
    - **Playback Control**: - *SWING*, *ROTATE*, *DIRECTION*, *SPEED*
2. **Header (Mid Left)**:
    - **Track Name** is shown in the center.
    - Just below, a **compact info panel** summarizes:
    - **Root**, **Scale**, and **Link** status
    - **Input** and **Output** routings
    - **MIDI Channels**, **ARM**, **MUTE**, and **SOLO** states
    - Above the name, active **LFO** or **Envelope** shapes are shown if present on the track.
3. **Main View (Mid Center)**:
    - A **Piano Roll Overview** displays the note data for the current sheet, giving a visual cue of melodic or rhythmic activity.

4. **Clip Info (Mid Right)**:

    - Displays the **Clip Infoview** for the selected track, summarizing the active matrix sequencer clip, the current LFO and Envelope slot assignments, the clip name, the sheet position, the playback status, and the follow-up resolver values. See *Clip Infoview* for full details.



Track-level parameters—including **Direction**, **Speed**, **Pitch Offset**, **Velocity Offset**, **Duration Offset**, **Probability Offset**, **Swing**, and **Rotate**—can be instantly reset to their default values. To reset any of these, hold **SHIFT** SHIFT and click the corresponding encoder ◉ above the parameter label. For example, holding **SHIFT** SHIFT and clicking the encoder above **PITCH OFFSET** will reset it to **0 semitones**. This shortcut applies to all listed parameters, streamlining workflow and making it easy to restore default settings.

Clip Infoview

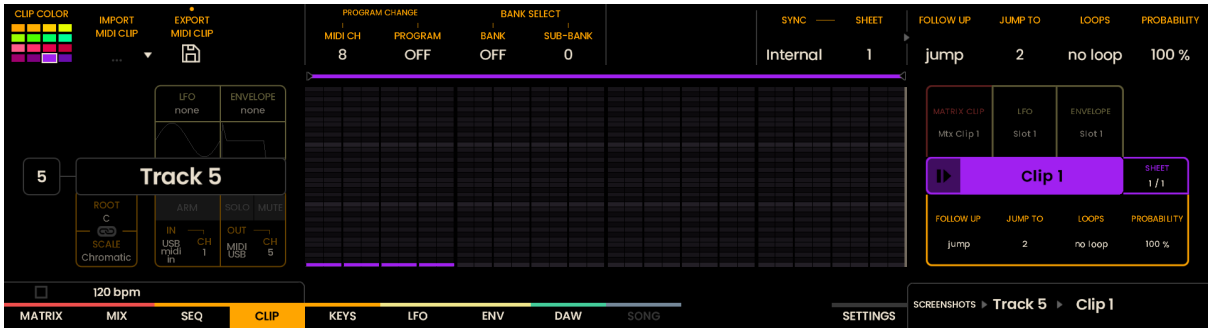
The **Clip Infoview** is an on-screen overview of the currently selected clip. It is visible across the Sequencer, LFO, and Envelope pages, and appears on the CLIP *Clip Page* while a clip is held in ▬ *Parameter Lock*, so the clip's state stays in view while you edit modulation, perform, or navigate sheets.

The Infoview is arranged as three rows in the lower-right of the screen:

- **Top row**: the routings and modulators tied to this clip:
  - **MATRIX CLIP**: the active matrix sequencer clip.
  - **LFO**: the active LFO slot on the track.
  - **ENVELOPE**: the active Envelope slot on the track.
  - **SONG**: the current song block, shown while Song Mode is playing.
- **Center row**: the clip name, with a play / stop / record / cue icon on its left and the current **SHEET** position on the right (for example, `2 / 4`).
- **Bottom row**: the four follow-up parameters for this clip: **FOLLOW UP**, **JUMP TO**, **LOOPS**, and **PROBABILITY**.

The icon to the left of the clip name reflects what the clip is doing: playing, stopped, recording, or queued. When a clip is queued to start or stop, the icon alternates between its current and pending shapes until the change fires.

When you move between the LFO and Envelope pages, the Infoview highlights the cell of the modulation you are editing. While a clip-level *Parameter Lock* is active, the bottom row is highlighted so the follow-up parameters stand out from the rest of the panel.



Naming Tracks and Clips

The two **Page Buttons** — below the names at the bottom-right corner of the screen open the Reliq Keyboard: the first renames the selected **Track**, the second renames the selected **Clip**. On the **Matrix Sequencer** track only the clip name can be changed; its track name is fixed.

The following buttons are used for additional keyboard functions:

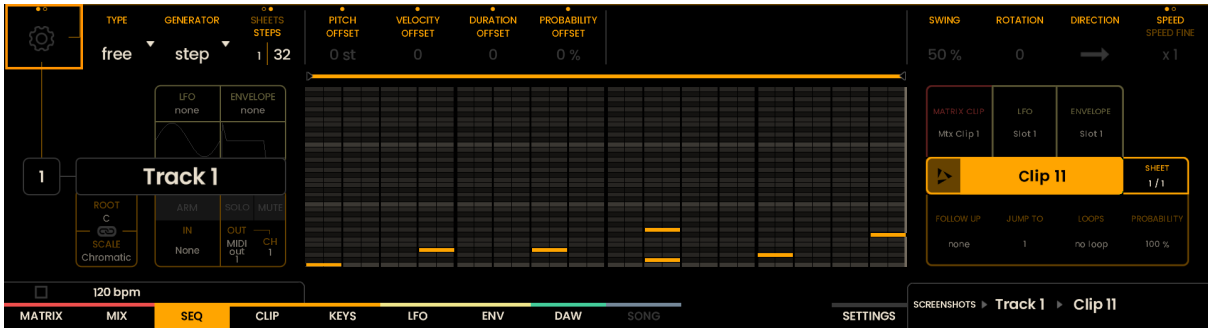
- SHIFT Button: Toggles between lowercase, uppercase, and special characters.
- < > Buttons: Move the cursor left or right within the name field.
- SAVE Button: Saves the name and closes the keyboard.
- COPY Button: Copies the name currently being edited.
- PASTE Button: Replaces the name currently being edited with the copied one. The copied name is kept until you copy another, and can be pasted into any name on any page.
- SHIFT Button + Backspace: Clears the whole name. Backspace on its own removes one character.

> **Note**
>
> A name changed with the Reliq Keyboard can be undone. Press **UNDO** UNDO on the page where you made the change to restore the previous name. **UNDO** has no effect while the keyboard is open.

Track Settings

Each track has its own set of global (destructive) settings including **Output**, **Input**, **Scale** / **Drum Sounds**, and **Instrument** options. These settings are accessible from the Sequencer Settings subpage.

To access the **Track Settings** panel, press the **Encoder** ◉ above the **Gear icon** on the top-left corner of the display. This opens a dedicated settings view containing the following parameters:



Output

Each track can be assigned to an output and MIDI channel using the encoder ◉ above the **OUTPUT** label. The available output types include:

- **MIDI OUT 1** — TRS MIDI output labeled **MIDI OUT 1** on the rear of the device
- **MIDI OUT 2** — TRS MIDI output labeled **MIDI OUT 2**
- **MIDI OUT 3** — TRS MIDI output labeled **MIDI OUT 3**
- **USB** — MIDI data sent via the rear USB connection labeled **USB MIDI**
- **CV** — Uses the CV outputs on the BRK *Breakout Module*.
- **USB HOST** — MIDI data sent to the USB HOST *USB Host* port. With a computer connected to the port, a single **USB HOST** entry sends to that computer. With class-compliant MIDI devices connected to the port, the list shows

one entry **per device, by name**, so a track can play a keyboard or a synth plugged into Reliq directly. Up to **four devices** can be connected at the same time through a USB hub, and each appears as its own destination. NEW *NEW*

For example:

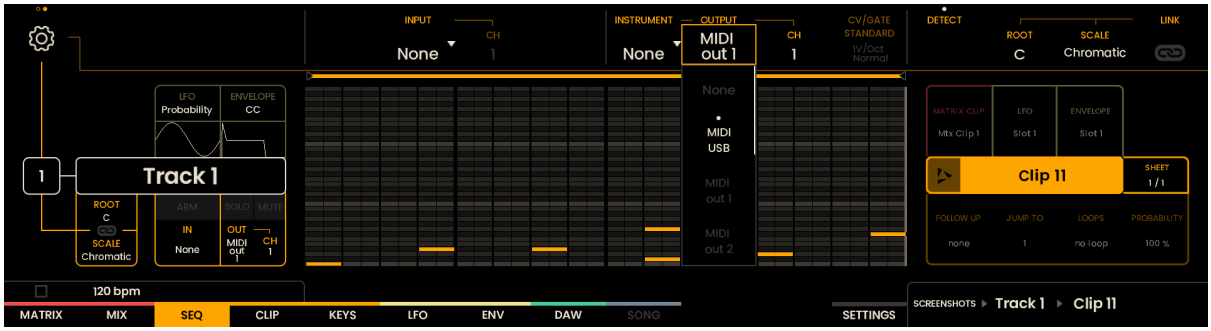
If Track 5 is set to CV output:

- Pitch → **A5**
- Velocity/Modulation → **B5**
- Gate → **Gate 5**

When **MIDI**, **USB** or a **USB HOST** destination is selected, the encoder above the **CHANNEL** label allows you to select a MIDI channel (1–16). MIDI and USB tracks support **8-voice polyphony**, whereas **CV tracks are monophonic** (only the highest voice is used).

A **USB HOST** destination is remembered **by device name**. If the device is unplugged, or the port is switched between a computer and a device, the track keeps its destination and the **OUTPUT** field shows the name greyed out; the track plays again as soon as that device is connected. NEW *NEW*

> **Note**
>
> **Timing precision.** The **USB HOST** output provides a clock precision of about 100 microseconds, better than most devices out there in any case. The **MIDI OUT** and **USB MIDI** ports provide a precision of up to 10 nanoseconds. If absolute precision matters, we recommend using a **MIDI OUT** or the **USB MIDI** port.



CV / Gate Standard

When the track **OUTPUT** is set to **CV**, or to a custom configuration that uses any **CV** or **Gate** output, an additional **CV/GATE STANDARD** parameter becomes active in the Track Settings view. It selects the CV scaling and the gate polarity for the BRK *Breakout Module* outputs this track drives.

The combined parameter offers six positions:

- **1V/Oct – Normal** *(default)*
- **1.2V/Oct – Normal**
- **Hz/V – Normal**
- **1V/Oct – Inverted**
- **1.2V/Oct – Inverted**
- **Hz/V – Inverted**

Pick the CV scaling that matches the instrument you are driving:

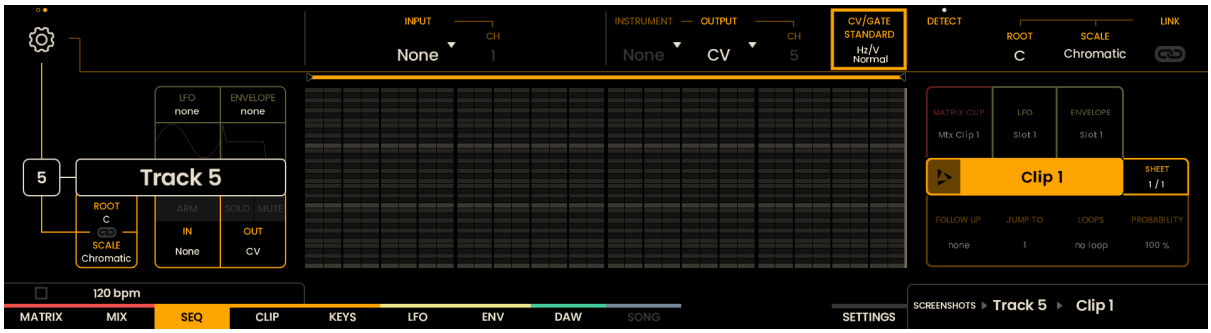
- **1V/Octave** — Eurorack and most modern modular gear.
- **1.2V/Octave** — Buchla instruments.
- **Hz/V** — older Korg and similar vintage analog synthesizers.

Pick the gate polarity based on how the receiving instrument expects to be triggered:

- **Normal** sends a positive pulse on note-on — the modern standard.
- **Inverted** sends a falling pulse on note-on, used by some vintage gear that expects a low-going trigger.

Each clip remembers its own CV/Gate Standard. When you move to an empty clip on the same track, the most recently used setting is carried over so your patch keeps working.

> **Note**
>
> With a custom configuration, the **CV/GATE STANDARD** applies to every **CV** and **Gate** output the track drives, not only the output that shares the track's number. When two tracks send to the same output with different standards, the most recent change wins that output.

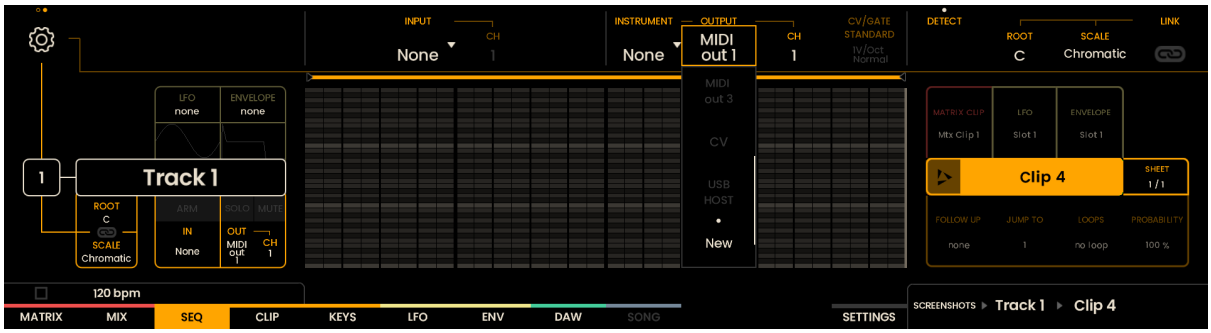


Custom Output Routing

Beyond the single ports above, a track can send its output through a **custom configuration** that routes each of its voices — or, on a Drum track, each of its drum sounds — independently to any combination of **MIDI** channels and **CV** / **Gate** outputs. A chord can spread across several CV/Gate outputs, a single voice can reach several MIDI channels and ports at once, and every drum sound can trigger its own **Gate**.

Turning the encoder above the **OUTPUT** label continues past **CV** to:

- **New** — shown as **New drum** on a Drum track — opens the routing page to build a new configuration.
- Any **saved configurations** that match the track type. Drum and melodic configurations are kept separate, so each track only lists the ones it can use.

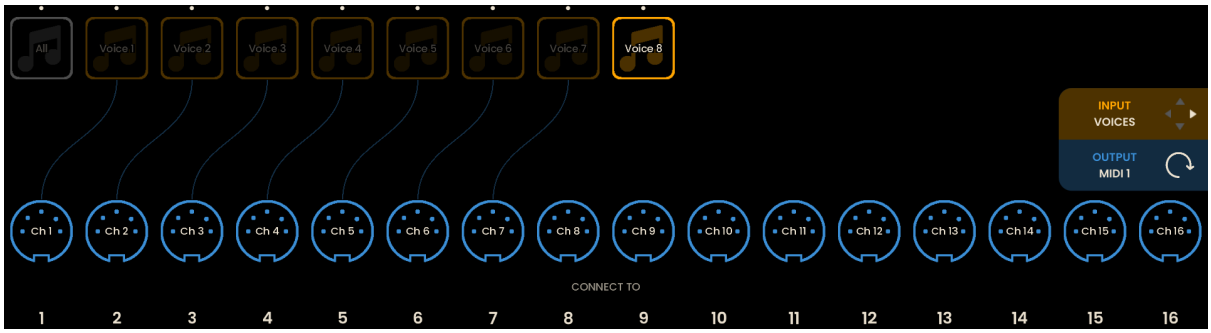


Selecting **New** opens the routing page to build a fresh configuration; selecting a saved configuration assigns it to the track. To edit a configuration already assigned to the track, press the encoder above the **OUTPUT** label to reopen the routing page. As on the *Matrix* page, the top of the display shows a set of input nodes and the bottom a set of output nodes, with a line linking each connection. The inputs are **All** and **Voice 1**–**Voice 8** on a melodic track, or the drum sound names on a Drum track. The outputs are the sixteen channels of the current **OUTPUT PORT**, selected with the **Joystick** rotation ◯:

- **MIDI 1**, **MIDI 2**, **MIDI 3**, **USB** — the MIDI ports and their sixteen channels.
- **USB HOST** — the USB HOST *USB Host* port and its sixteen channels: the connected computer, or one output port **per connected MIDI device, by name**. A configuration can address up to four such devices. A device the configuration names but which is not connected is listed greyed out and keeps its connections until it returns. NEW *NEW*
- **CVA**, **CVB**, **Gates** — the pitch, modulation and gate outputs on the BRK *Breakout Module*.

To make a connection, hold the encoder of an input to focus that voice or

sound, then press the **Page Button** of an output to connect or disconnect it. The **All** input connects every voice to a MIDI channel in one action. A voice can be sent to **several MIDI channels and ports at the same time**, while its **CVA**, **CVB** and **Gate** are one each.



Outputs already used by other tracks appear greyed, and a short message names the tracks that share an output as you connect. Two tracks on the same **CV** or **Gate** take turns — the most recent note wins that output — whereas two tracks on the same **MIDI** channel both play.

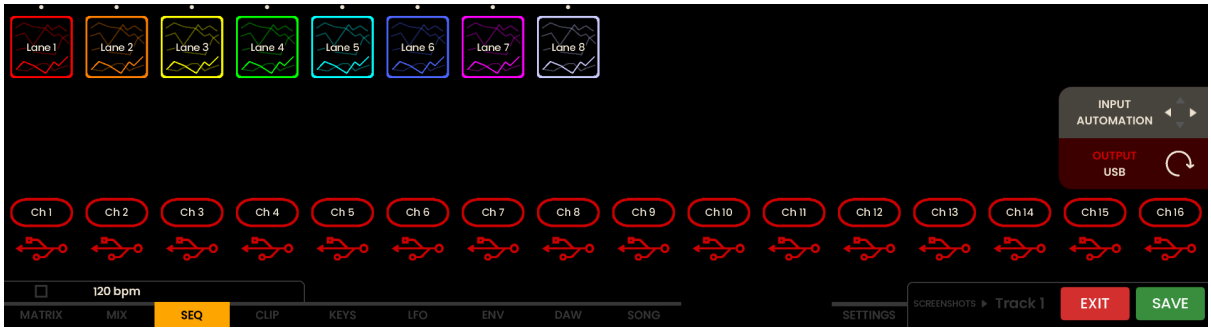
Press **SAVE** to name the configuration and store it in a global library, so it can be reused on other tracks and in other projects. Each project keeps its own copy of an assigned configuration, so editing a configuration in the library later never changes projects that already use it.

Press UNDO **UNDO** and the OUTPUT encoder ◉ while scrolling the configuration list to **delete** the currently viewed configuration from the global library.

On a Drum track, each sound keeps its own **MIDI NOTE** and **MIDI CH OUT** in the sound settings, and these stay in step with the routing. The **MIDI NOTE** also sets the pitch a sound sends to **CVA**. A sound with no MIDI destination produces its **CV** and **Gate** outputs only, with no MIDI note.

It is possible to assign the output of the Automations and the MIDI destination for **LFOs** and **ENVELOPES** for the track by navigating to the **AUTOMATION** and **MODULATOR** page of the configuration with the **Joystick** ⨀.

You can move to other pages and switch tracks while the routing page is



open — it reappears when you return to a track that uses a configuration, and a track on a standard port shows its normal settings instead. Press the **EXIT** button to leave the routing page.

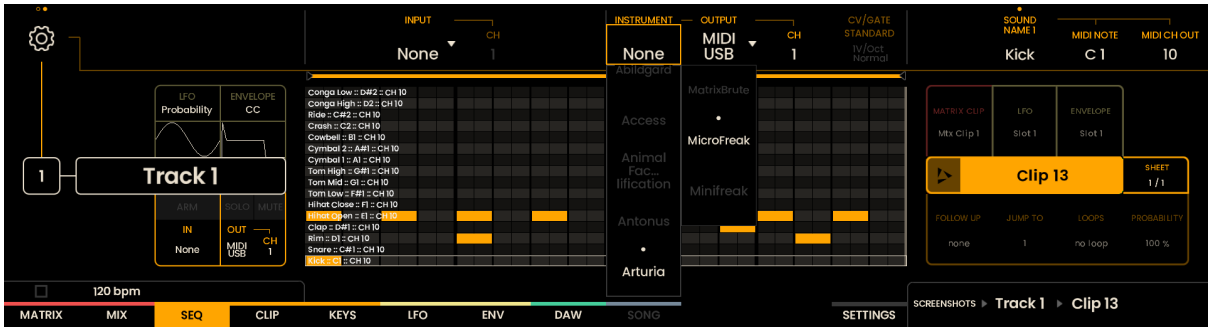
Instrument

Each track can be assigned an **Instrument** in addition to a traditional *Output* routing. Assigning an Instrument links the track to a manufacturer and device definition so Reliq can present human-friendly parameter names for CC destinations in pages such as **LFO**, **ENVELOPE** and **AUTOMATION**, and offer device-specific parameter lists where available.

To assign an Instrument:

- Move the encoder above **INSTRUMENT** to open the Manufacturers menu.
- Use the encoder next to it to select a specific device from the chosen manufacturer.
- Click the encoder to confirm the selected instrument.

Instrument definitions and device parameter mappings reference community-maintained MIDI data from midi.guide and the Pencil Research MIDI repository. Portions of that database that are not owned by specific manufacturers are licensed under Creative Commons Attribution-



ShareAlike 4.0 International (CC-BY-SA-4.0).

> **Note**
>
> At the moment Reliq does not support 14-bit MIDI (MSB/LSB combined) or NRPN messages. This is planned for a future update. When a selected instrument exposes parameters as NRPN or 14-bit values, Reliq will default to the best-matching single-CC representation where applicable. Support for modifying and adding additional or user-specific instrument definitions is also planned for a future update.

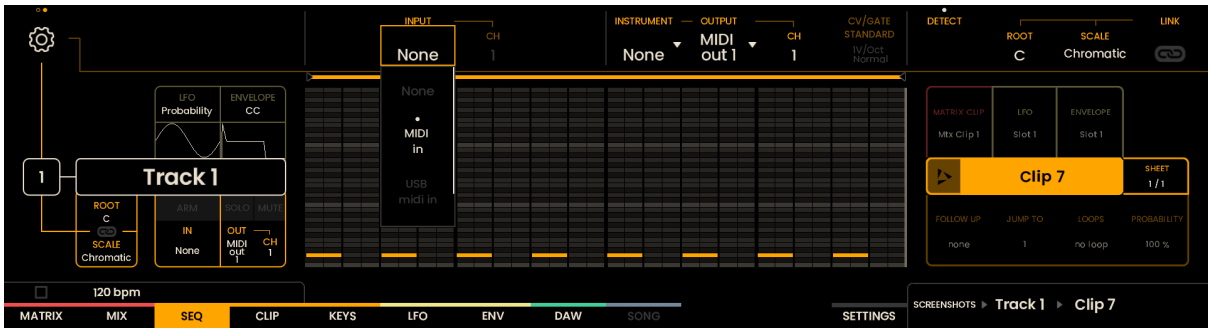
Input

Each track's input can be set using the encoder above the **INPUT** label. Available options include:

- **NONE** — No input is assigned to the track
- **MIDI IN** — Receives MIDI from the TRS MIDI input
- **USB** — Receives MIDI from the USB MIDI port on the rear
- **USB HOST** — Receives MIDI from any device connected to the USB HOST *USB Host* port. This port also provides power and works with any class-compliant MIDI device.

The encoder above the **CHANNEL** label allows selecting a specific MIDI input channel.

When set to **All**, the track receives input from all channels on the selected port.



Scale Settings

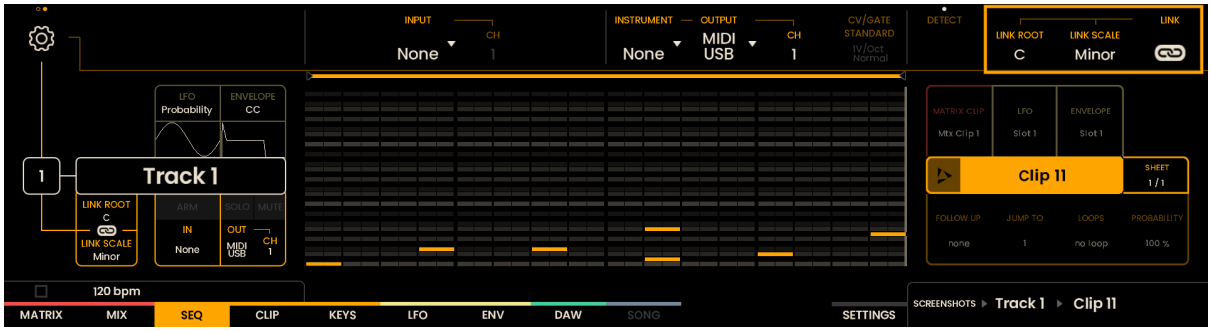
Each track can have its own **Root Note**, **Scale**, and **Link** setting. These control how notes are interpreted in the Piano Roll and other scale-aware views.

- **ROOT** — Defines the base note of the scale (e.g., C, D#, A, etc.)
- **SCALE** — Selects the active musical scale (e.g., Major, Minor, Dorian)
- **LINK** — When enabled, the track inherits the **global Root and Scale** from **Settings** → **Sequencer** → **LINK ROOT / LINK SCALE**. When disabled, the track uses its own local Root and Scale.
- **DETECT** — Reads the notes already in the track's clip and offers the keys they fit, to keep or to discard. See *Key Detection* in the Keys chapter.

This makes it easy to have harmonically linked tracks using a shared scale, while still allowing overrides per track when needed.

While **LINK** is enabled, the **ROOT** and **SCALE** labels read **LINK ROOT** and **LINK SCALE** and show the global values. Turning their encoders edits the global Root and Scale, so the change applies to every track that has **LINK** enabled,

and is reflected in **Settings** → **Sequencer**. The track's own Root and Scale are kept and come back into use when **LINK** is disabled. **DETECT** is not available while **LINK** is enabled. NEW *NEW*



Track Monitoring

To monitor incoming **MIDI Input** on a track:

- Hold **RECORD** ⏺ and press one or more **TRACK** buttons 1 to **ARM** them. Armed tracks will respond to incoming **MIDI notes** and **MIDI CCs** based on their input settings. Armed tracks are indicated by red-lit track buttons.

To quickly **disarm all tracks**, press **SHIFT** SHIFT + **RECORD** ⏺.

Track Overview

On the **Sequencer Overview Page**, each track's settings are displayed in a compact info panel just below the track name. This panel provides a quick summary of key parameters for the selected track. On the overview page, a

series of non destructive modifiers can be applied to each track, affecting all steps without altering the underlying sequence. These include:

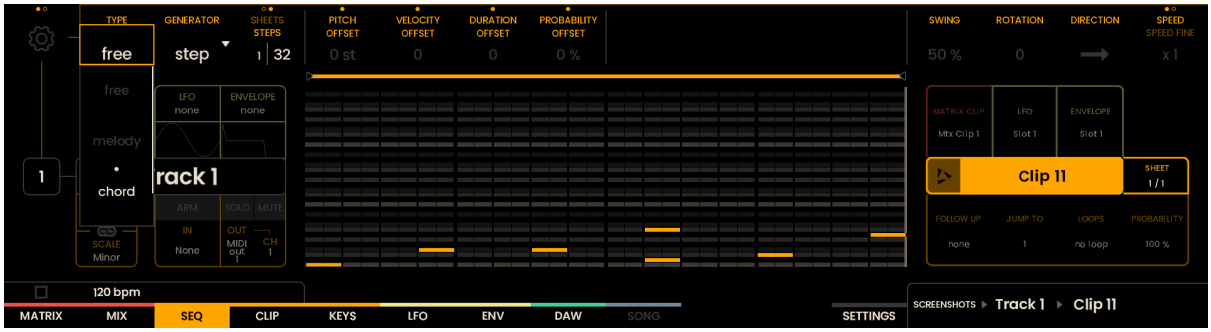
Track Types

Each sequencer track has a *Track Type* that defines how pitches are entered and interpreted in relation to a musical key and scale. This setting is independent from the **Track Generator** (Step Sequencer / Euclidean) and only affects pitch behavior and note input in the Piano Roll.

Available Track Types are:

- **Free**
- **Melody**
- **Chord**
- **Drum**

Track Types are **non-destructive**. Changing the type does not rewrite or delete the underlying notes in the sequence, so you can freely switch between modes and always return to the original material.



Interaction with Key and Scale

Key and Scale can be defined **locally per track** or **inherited from a global Key and Scale** defined in the SETTINGS *Settings Page*. This makes it possible to link multiple tracks harmonically by letting them all follow the same global musical context, while still allowing individual tracks to override these values when needed.

The selected Root Note and Scale determine:

- How pads are backlit in the Pitch Piano Roll.
- How notes are constrained or quantized in **Melody** and **Chord** modes.
- Which rows the Pitch Piano Roll shows: on **Melody** and **Chord** tracks the Piano Roll is folded to the scale (see *Folded Piano Roll*).
- Which chords are available in **Chord** mode.

Even when no harmonic constraints are enforced (as in **Free** mode), the visual feedback from the pad backlight still reflects the currently selected Root Note and Scale, providing a harmonic reference while you edit.

> **Note**
>
> When the **Root** is changed on a track that is using **Melody** or **Chord** mode, the entire sequence is transposed relative to the new root. The internal interval relationships between notes are preserved.
>
> For example, if a sequence contains a C while the Root is set to C Chromatic, changing the Root to D Chromatic will shift that C to D, maintaining the relative structure of the pattern.
>
> When the **Scale** is changed, notes are re-quantized to fit the newly selected scale. This can alter the exact melodic and harmonic intervals of

the sequence.

If the goal is to shift the sequence by a fixed number of semitones independently of scale or root behavior, the **Pitch Offset** parameter can be used. Pitch Offset moves all notes by a defined semitone amount while preserving their internal interval relationships.

Free Mode

In **Free** mode, the track does not apply any harmonic constraint to the notes:

- Notes are entered exactly as they are played or edited, regardless of the current Key or Scale.
- Any pitch can be placed in the Piano Roll, including notes outside the selected scale.
- The Pitch Piano Roll keeps one row per semitone; it is not folded to the scale.
- Timing quantization (if enabled in the **Keys** page) affects only timing, not pitch.

The **pad backlight** in the Pitch Piano Roll still follows the selected Root Note and Scale, so you can use the highlighted pads as a visual guide while keeping full chromatic freedom.

Free mode is useful when:

- You want chromatic or atonal material.
- You need deliberate notes outside the current scale.
- You want to fine-tune individual pitches without automatic correction.

Melody Mode

In **Melody** mode, the track becomes scale-aware:

- Every note in the Piano Roll is **quantized to the selected Key and Scale**.
- Notes that are recorded, drawn, or transposed are automatically moved to the nearest in-scale pitch.
- It is not possible to create or keep notes that lie outside the selected scale while the track is in Melody mode.
- The Pitch Piano Roll is **folded to the scale**: on the screen and on the pads, only the notes of the selected scale are shown (see *Folded Piano Roll*). NEW *NEW*

This applies both to:

- Notes that already exist in the clip when you switch the track to Melody mode.
- Notes that are added later via recording, external MIDI input, or manual editing.

If you need to place specific out-of-scale notes (for example, chromatic passing tones or altered notes), switch the track back to **Free** mode, perform your edits, and then optionally return to Melody mode. Because Track Types are non-destructive, the original pitches are always preserved.

Chord Mode

Chord mode extends the behavior of **Melody** mode from single-note lines to harmonies:

- Pitch handling and scale awareness are the same as in Melody mode: all notes remain constrained to the current Key and Scale, and the Pitch

Piano Roll is folded to the scale.

- Instead of entering arbitrary stacks of notes, you can select chords that belong to the current scale and use them as building blocks for your sequence.
- Manual edits still obey the scale: newly added notes will be quantized to the nearest in-scale pitch.

Chord mode is useful for:

- Quickly programming harmonically consistent progressions.
- Building polyphonic patterns without worrying about out-of-scale notes.

> **Note**
>
> Track Types are non-destructive: switching modes does not permanently alter the underlying sequence data, and you can switch back to restore a previous mode's behaviour.

Chord Input and Chord Picker

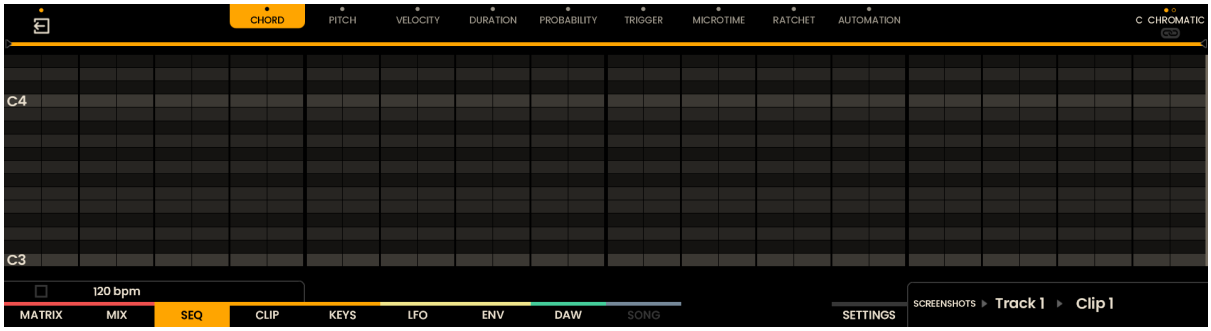
When a track is in **Chord** mode, you can either:

- Play chords live, derived from the scale selected on the **Keys** page, or
- Select specific chords to be placed directly on steps in the Piano Roll.

To access Chord mode inside the Piano Roll, press the dedicated tab on the encoder ◉ to switch to the **Chord Piano Roll**.

In this view:

- The **bottom row of pads** (row 16th) is used to enable or disable steps.



- **Pressing and holding** a pad on this row opens the **Chord Picker** for that step, allowing you to choose which chord will be inserted into your progression. Releasing the pad will close the Chord Picker without making changes.
- A **short press** on a pad on this row will toggle the step on or off.
- The duration of the chord can be adjusted using the **DURATION** encoder above the **DURATION** label on the screen or using a combination of two pads, like in the regular Piano Roll.
- **COPY** COPY, **PASTE** PASTE, and **CLEAR** UNDO + 1 functions are also available for quick editing of chords in the Piano Roll.
- Pressing and holding a step in combination with the **PLAY** button allows you to preview the chord assigned to that step.

The Chord Picker interface mirrors the one used on the KEYS *Keys Page*.

Chord Picker Views

Depending on the current scale and configuration, the Chord Picker can operate in two main views:

- **Chromatic mode view**
- **In-scale mode view**

Chromatic Mode View

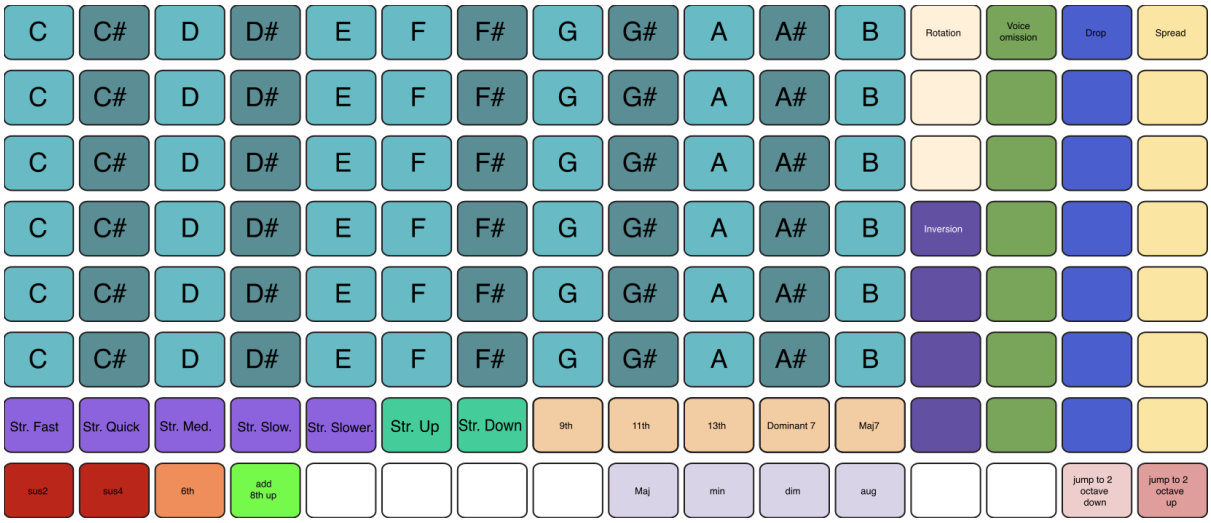
In **Chromatic** mode, chords are built freely from the chromatic set of notes.

Before a chord can be generated, you define its **quality**, **alterations**, and **extensions** using the parameters associated with the Chord Picker.

To actually generate the chord, you then select its **root note** from the blue and light-blue region at the top-left area of the grid:

- Each **row** corresponds to an octave.
- Each **column** runs from **C** up to **B**.

This layout makes it possible to build any chord quality on any chromatic root, independently of the currently selected scale.



In-scale Mode View

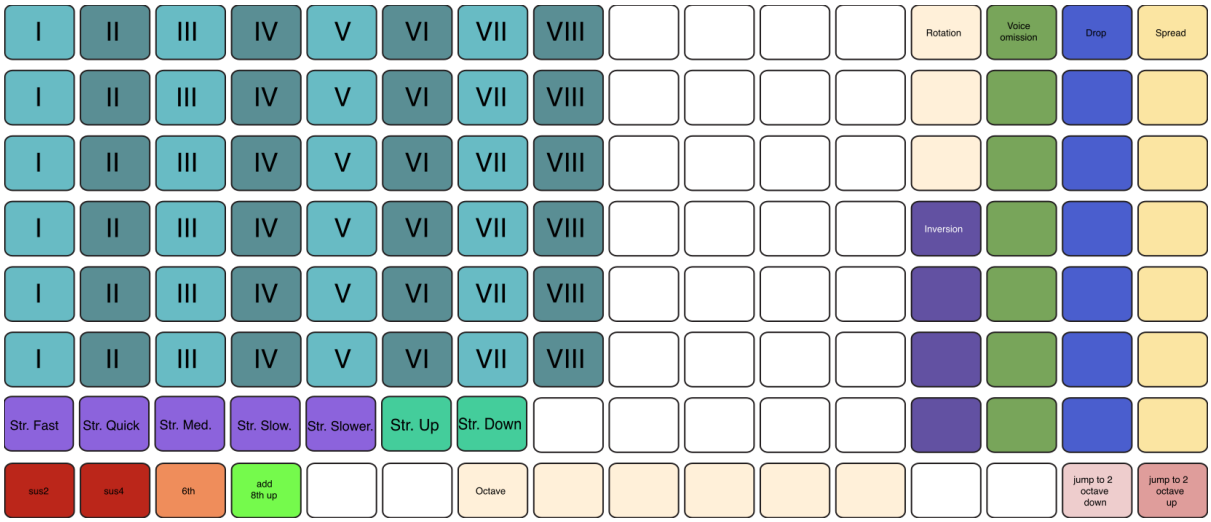
In **In-scale** mode, chords are generated directly from the **degrees of the selected scale** rather than from absolute chromatic roots.

Using the diagram as reference:

- The pad in blue and light blue represents the **scale degree** (I, II, III, …) from where the chord will be built.

- The number of available degrees depends on the selected scale.
- Each **row** represents how many notes are included in the chord. From bottom to top:
  - Power chord (Tonic + 5th)
  - Triad (Tonic, 3rd, 5th)
  - With 7th (Tonic, 3rd, 5th, 7th)
  - With 9th (Tonic, 3rd, 5th, 7th, 9th)
  - With 11th (Tonic, 3rd, 5th, 7th, 9th, 11th)
  - With 13th (Tonic, 3rd, 5th, 7th, 9th, 11th, 13th)

This view is ideal when you want to stay strictly within the current scale and quickly build harmonically consistent progressions (I–IV–V, ii–V–I, etc.) without thinking about individual chromatic root notes.



Note

In both views, in order to generate a new chord, you must first define its quality, alterations, and extensions using the controls on the right side of the Chord Picker. Once these parameters are set, selecting a root note

(in Chromatic mode) or a scale degree (in In-scale mode) will create the chord to the selected step.

Common Chord Parameters

Both views share a common set of controls for defining the following aspects of the chord:

- inversion
- rotation
- voice omission
- spread
- drop
- alterations

Inversion and Rotation

You can select the **inversion** (the first four pads) or the **rotation** (the last three pads) of the chord by selecting one of the pads in the pink/white column on the right side of the Chord Picker.

Counting from the bottom to the top:

- The first pad selects the **root position** (no inversion).
- The second pad selects the **first inversion**.
- The third pad selects the **second inversion**, and so on.

For example, for a C major triad (C–E–G), the first inversion places E as the lowest note (E–G–C), while the second inversion has G as the lowest note (G–C–E).

Using inversion does not move any extension above the 7th (9th, 11th, 13th) if

present. Selecting an inversion outside of the available voices will have no effect and will keep the chord in its original position.

The last three pads in the pink/white column allow you to select the **rotation** of the chord starting from the 9th, the 11th, or the 13th. For example, if you have a chord with a 9th extension and you select the first rotation, the 9th will be moved to the bottom of the chord voicing and all the other notes will be shifted above the 9th.

Voice Omission

You can omit specific voices from the chord by selecting the corresponding pads in the green column on the right side of the Chord Picker. Counting from the bottom to the top:

- The first pad omits the **root note**.
- The second pad omits the **3rd**.
- The third pad omits the **5th**, and so on.

Spread and Drop

You can modify the voicing of the chord using the **Spread** and **Drop** functions located in the yellow (spread) and white (drop) columns on the right side of the Chord Picker.

As with voice omission, the voices are counted from the bottom to the top:

- Selecting one of the pads in the **yellow** column will spread the corresponding voice up by one octave.
- Selecting one of the pads in the **white** column will drop the corresponding voice down by one octave.

At the bottom of each column, two additional options are available to increase the spread or drop by two octaves.

Alterations

There are four extra options for altering the chord. You can find the four pads in the bottom-left corner of the Chord Picker.

The currently available alterations are:

- **sus2**: replaces the 3rd of the chord with the 2nd.
- **sus4**: replaces the 3rd of the chord with the 4th.
- **6th**: adds the 6th to the chord and removes the 7th if present.
- **Add octave of the bass note** (excluding dropped notes). For example, in an inverted chord this will add the octave of the current bass note.

Per-Degree Chord Presets

The Chord Picker supports independent chord settings for each scale degree (In-scale mode) or each root-note/octave cell (Chromatic mode). This allows you to program a progression where each degree uses a completely different voicing, inversion, or alteration without having to reconfigure the controls every time you select a different degree.

Selecting and editing a Degree Slot

Pressing a degree pad selects it and highlights it in white. All chord parameter controls (inversion, rotation, voice omission, spread, drop, alterations) then apply exclusively to that selected degree's preset. The selection persists after you release the pad, so you can adjust any parameter freely while that degree remains active.

Copy, Paste, and Clear

- **COPY + pad**: copies the chord settings of that degree to the clipboard.

- **PASTE + pad**: pastes the clipboard contents onto that degree and marks it as locked.
- **UNDO + pad**: clears the preset for that degree, resetting it to its default settings and removing the locked state.

Propagating Settings Across Octaves (Chromatic mode only)

In Chromatic mode, pressing **SHIFT + pad** on a specific degree slot applies that pad's preset to all octave rows within the same column. This is useful when you want a particular chromatic degree to always use the same voicing regardless of which octave row is played.

Drum Mode

In **Drum** mode a track behaves as a 16-sound kit: each sound can be given a custom name, a specific MIDI note number, and its own MIDI output channel. Drum mappings are stored per clip and are inherited only when a new clip is created (the same behaviour used for track outputs). Drum tracks include **16 sounds** and support up to **8-voice polyphony**.

Editing drum sounds

Use the three encoders above the labels *SOUND NAME*, *MIDI NOTE* and *MIDI CH OUT* in the **Track Settings** panel (click the encoder above the Gear icon) to edit the active sound:

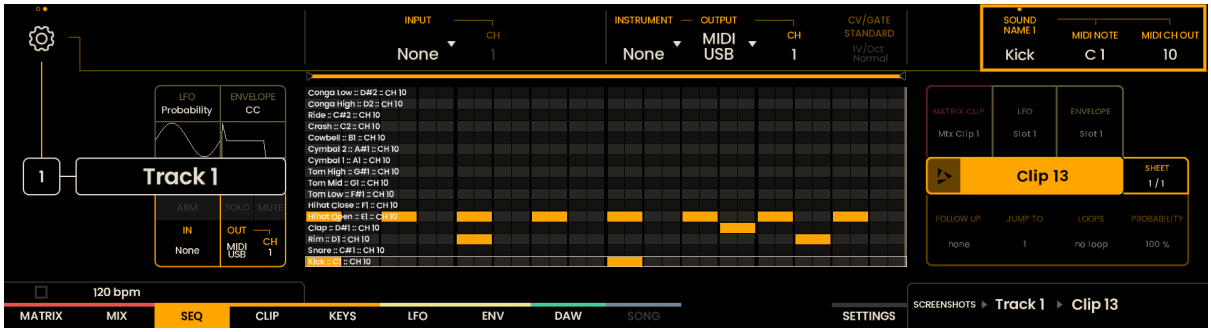
- Rotate the encoder above *SOUND NAME* to select which of the 16 kit sounds is active.
- With a sound selected, rotate the *MIDI NOTE* encoder to set its MIDI note (display shows note name/number) and rotate the *MIDI CH OUT* encoder to choose its MIDI channel (1–16).

- Click the encoder above *SOUND NAME* ◉ to open the virtual keyboard and type a custom name for the sound.

The following buttons are used for additional keyboard functions:

- **SHIFT** Button: Toggles between lowercase, uppercase, and special characters.
- **< >** Buttons: Move the cursor left or right within the name field.
- **SAVE** Button: Saves the name and closes the keyboard.
- **COPY** Button: Copies the name currently being edited.
- **PASTE** Button: Replaces the name currently being edited with the copied one. The copied name is kept until you copy another, and can be pasted into any name on any page.
- **SHIFT** Button + Backspace: Clears the whole name. Backspace on its own removes one character.

> **Note**
>
> A name changed with the Reliq Keyboard can be undone. Press **UNDO** UNDO on the page where you made the change to restore the previous name. **UNDO** has no effect while the keyboard is open.



The same per-sound controls are available in the *DRUM* piano roll and on the *KEYS* page. From the Piano Roll open *DRUM MODE SETUP* (click the encoder



above that label) to access the per-sound controls; on the *KEYS* page use the encoders above *SOUND NAME*, *MIDI NOTE* and *MIDI CH OUT* in the upper-right area of the screen.

Drum Input Mapping

Drum tracks listen to the one Input MIDI channel specified on the Track Settings panel (labeled INPUT). The whole kit of that track listens to the same channel. The Drum kit on Reliq has a fixed mapping in terms of what it listens to: From C1 (36) until D#2 (51). Changing the *MIDI NOTE* and the *MIDI CH OUT* parameters in the DRUM MODE SETUP changes only what the track sends out, not what it listens to.

Per-Sound Solo and Mute

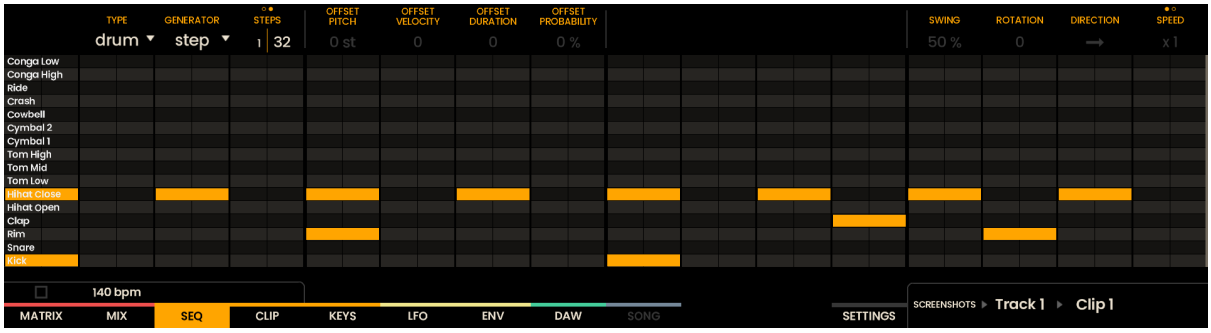
Individual drum sounds can be muted or soloed directly from the KEYS *Keys Page* page.

To mute or solo a sound, press and hold **MUTE** or **SOLO**, then press any pad belonging to the desired drum sound. The mute or solo state applies to the entire sound (all pads within its 4×4 block).

Muting individual drum sounds is available only from the KEYS *Keys Page* page.

Entering and modifying drum steps

Drum steps can be entered and edited from the Sequencer page or the Piano Roll, following the same workflow as other Track Types. In Drum tracks the *PITCH* piano roll becomes the *DRUM* piano roll and displays the 16 kit sounds rather than pitched notes. Use the grid pads to add or remove steps, and open the Piano Roll for detailed per-step editing of drum events.



Generators and MIDI effects

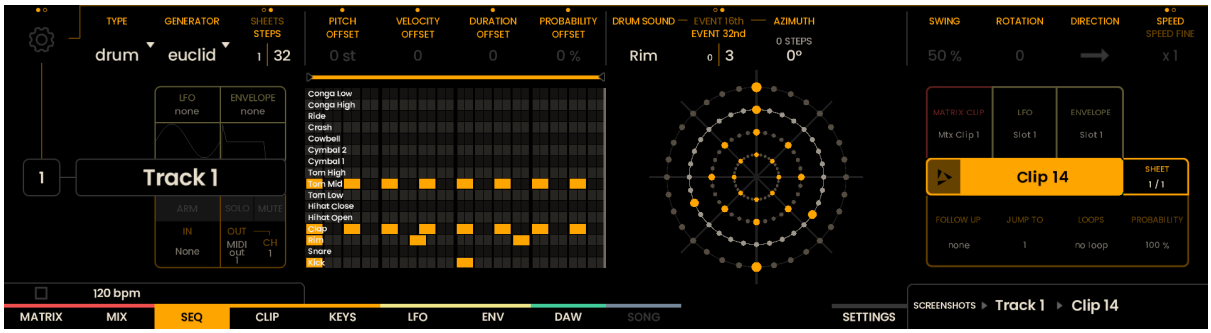
Generators such as the Euclidean engine operate per drum sound: select the sound with the encoder above the **DRUM SOUND** label, then shape its pattern with the **EVENTS** encoder. Each drum sound keeps its own **EVENTS** resolution and event counts (see *Euclidean*), so a kick on 16ths and a hi-hat on 32nds can share one clip. NEW *NEW*

The **AZIMUTH** parameter (the encoder to the right of **EVENTS**) rotates the selected drum sound on its own, on top of the clip's **ROTATE**. Each click moves that sound by one step of its resolution, all the way round the sheet and back to the start. Hold **SHIFT** while turning to move it by single ticks instead, for a micro-timed, off-grid feel; the next plain click snaps the sound back onto the step grid. The display shows the rotation in degrees, with the number of steps it corresponds to above it. NEW *NEW*

The Euclidean visualization draws one ring per drum sound, outermost first.

The ring of the selected sound is highlighted — even when that sound has no events yet — so you always see which sound you are editing. NEW *NEW*

Drum tracks accept MIDI effects as usual, but pitch-based MIDI effects (for example arpeggiators or pitch quantizers) do not affect drum sounds.

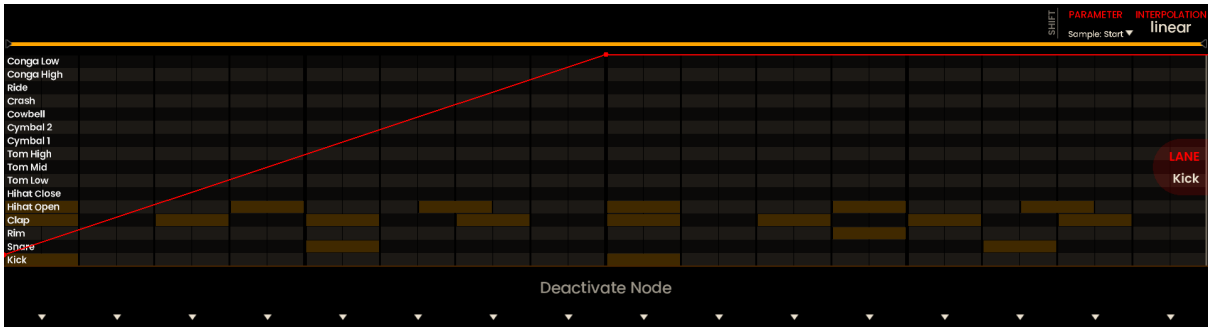


Automation Lanes on Drum Tracks

Drum tracks include the standard eight automation lanes. On drum tracks these lanes are bound to the first eight kit sounds: each lane is named after the corresponding sound (for example **Kick**, **Snare**, etc.) and will output on the MIDI channel configured for that sound's **MIDI CH OUT** setting. For example, if the **Kick** sound's MIDI channel is set to 3, the Kick automation lane will send its CCs on channel 3. This allows mapping of identical CC numbers to different physical channels and sounds on multi-channel drum machines and devices.

Automation lanes behave the same as on other track types: they appear in the Automation Piano Roll, show device-specific *Parameter* names when an *Instrument* is assigned, and record/quantize as usual.

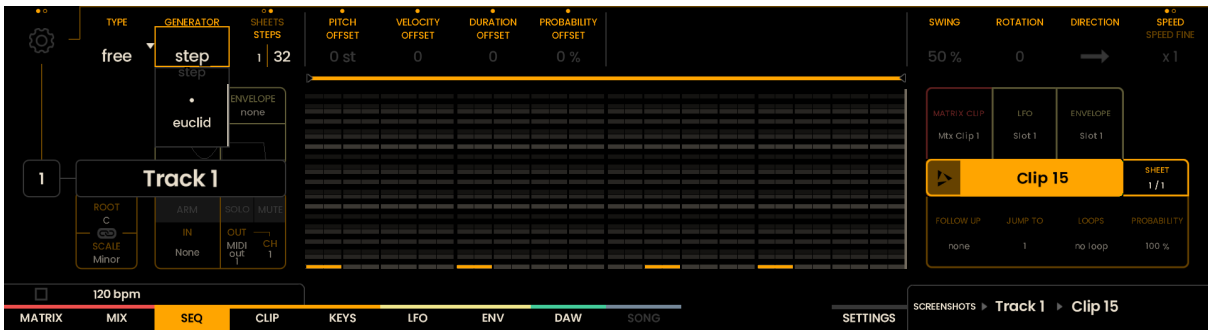
> **Note**
>
> Track Types are non-destructive: switching modes does not permanently alter the underlying sequence data, and you can switch back to restore a



previous mode's behaviour.

However, switching between *Drum* mode and other Track Types does not translate or remap events between their representations. For example, a pitched note such as C3 in *Melody* mode will not automatically become a drum sound (for example, "Kick") when the track is switched to *Drum* mode, and vice versa. Events for each representation are preserved so you can revert modes without data loss, but they remain in their original form.

Track Generator



Track Generators are designed as conversational tools within the Sequencer. They respond to musical input with structured suggestions that remain constrained by the active Scale, Root, and Harmony Link.

Their purpose is to introduce variation within defined musical boundaries. They assist in exploring alternative interpretations while remaining consis-

tent with the harmonic context.

Generated notes are written directly into clips and behave exactly like manually created material. They can be edited, rearranged, modified, or combined with any other Sequencer feature.

Track Generators do not replace sequencing or performance. They provide structured musical interpretations that remain fully editable at all times. Each track type has specific Generators that define how musical material is produced.

Generators can interact using the input track feature where available. For example, a MELODY track can provide melodic material, a CHORD track running Chordrift can derive harmonic structure from it, and Monogroove can generate a corresponding bass line.

Track Generators can be used to initiate an idea, expand existing material, or introduce controlled variation within a composition.

Step

In Step Mode, the track divides a measure of music into 32 note values, referred to as steps. Each step can be enabled or disabled and modified independently, giving full control over note placement.

Euclidean

In Euclidean Mode, Reliq spaces a number of events as evenly as possible across the sequence, creating **Euclidean rhythms**. Set the number of events with the **EVENTS** parameter (the encoder above the **EVENTS** label). Steps can still be added or removed by hand on top of the generated pattern: hand-placed steps are kept when the pattern is regenerated, and only the

steps the generator placed itself are rewritten. NEW *NEW*

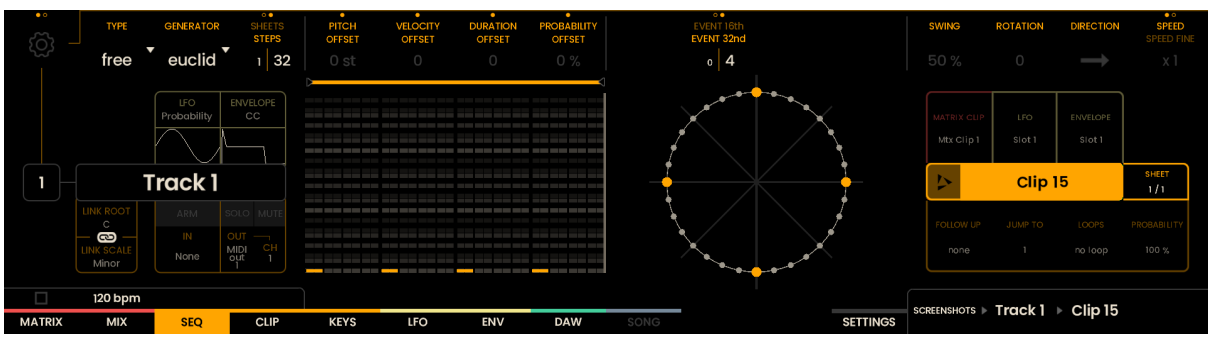
EVENTS is a double parameter with two resolutions, shown one above the other: NEW *NEW*

- **EVENT 16th**: the events are spread over the 16 sixteenth-note positions of the sheet, every second step. This is the default, and the quickest way to land on the familiar rhythms.
- **EVENT 32nd**: the events are spread over all 32 steps of the sheet, for finer, busier patterns.

Press the encoder above the **EVENTS** label to switch between the two. Each resolution remembers its own event count: set 4 events on 16ths, switch to 32nds and set 9, switch back and the 4 are still there. Every switch regenerates the pattern with the count of the resolution you just selected. On Drum tracks the resolution and both counts belong to each drum sound (see *Drum tracks*).

The **ROTATE** parameter (the encoder above the **ROTATE** label) rotates the starting point of the sequence, shifting the events by a set number of steps. On a sheet shorter than 32 steps the rotation wraps inside the sheet, on both Drum and pitched tracks.

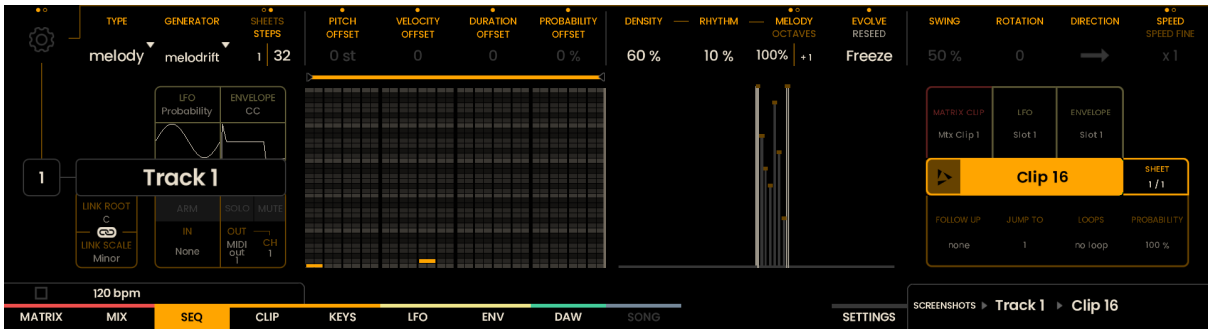
The Euclidean visualization shows the sheet as a ring: the dim dots are the available positions of the active resolution, the bright dots are the events, drawn where they actually sound — including any microtime and swing offset.



Melodrift

Melodrift generates melodic phrases inside **MELODY** tracks. Its focus is on creating balanced phrases rather than isolated notes.

The generator distributes notes across a rhythmic hierarchy and selects pitches within the active scale. The resulting phrases maintain internal contour and direction, making them suitable as melodic foundations, starting points, or as evolving melodic layers.



Parameters

Density Controls the overall note activity within the phrase. Lower values generate fewer note events with more space between them. Higher values increase the number of events and reduce spacing.

Rhythm Controls rhythmic variation. Lower values favor regular subdivisions and predictable timing. Higher values introduce subdivision diversity and less repetitive timing structures.

Melody Controls scale usage. Lower values emphasize the root and nearby scale tones. Higher values allow broader exploration of available scale degrees.

Octaves Controls the vertical register span. Lower values constrain the melody to a compact range. Higher values allow interval jumps across multiple octaves.

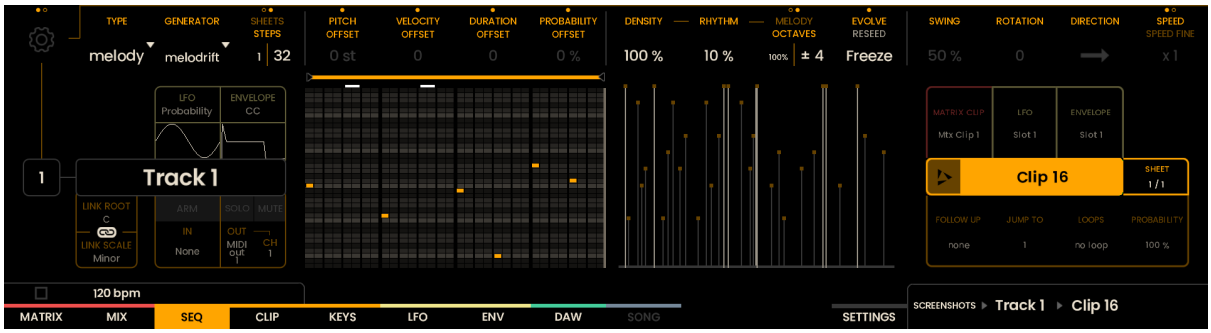
Evolve FREEZE maintains a consistent phrase for each repetition of the clip. MUTATE introduces variation on each repetition while preserving the overall parameter balance.

RESEED Generates a new phrase interpretation using the current parameter configuration. Click the encoder above the **RESEED** label ◉ to generate a new phrase while keeping the same parameter settings.

User Interface

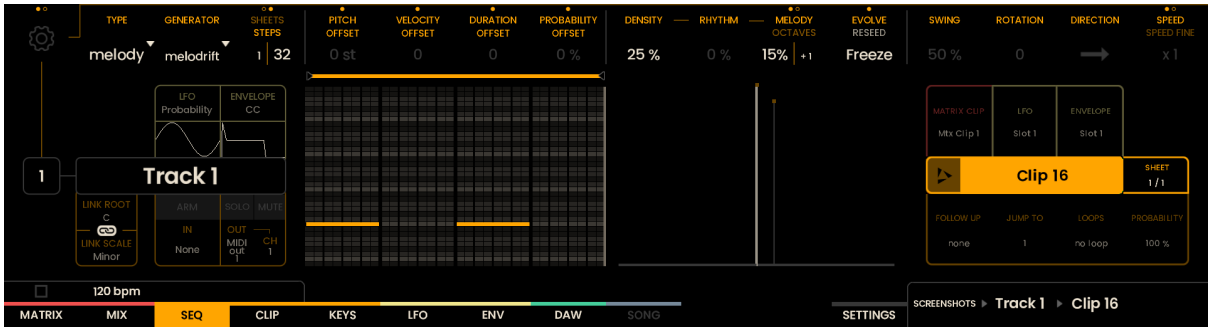
The Melodrift interface visualizes the melodic space defined by the parameters. The horizontal axis represents note span across the available register. The vertical axis indicates the relative emphasis on interval movement.

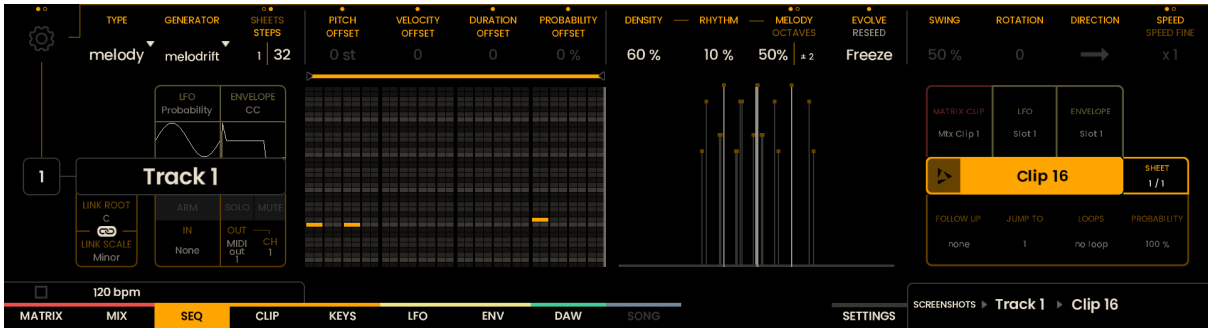
The display provides a visual overview of how constrained or expansive the melodic behavior is likely to be.



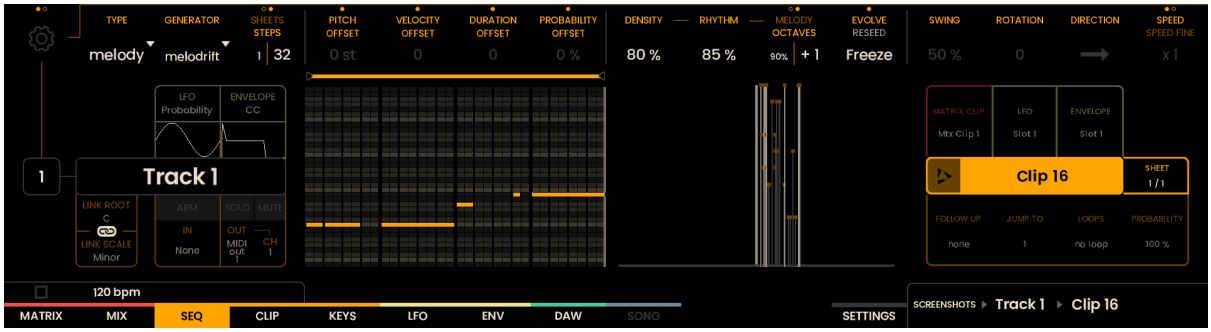
Example Configurations

- Density 25%, Rhythm 0%, Melody 15%, Octaves +/- 1 Produces sparse motifs centered around the root with stable timing.
- Density 60%, Rhythm 10%, Melody 50%, Octaves +/- 2 Produces rhythmically active phrases using multiple scale tones within a moderate range.



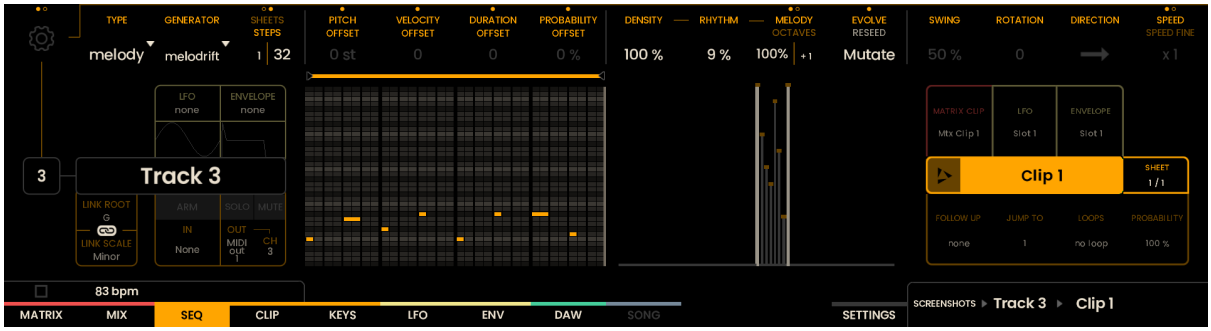


- Density 80%, Rhythm 85%, Melody 90%, Octaves +/- 1 Produces wide-ranging melodic lines with significant subdivision and interval movement.



- Density 100%, Rhythm 10%, Melody 100%, Octaves +/- 1, Evolve: MUTATE Produces dense, repeating patterns with subtle variation between repetitions, suitable for arpeggiator-like results.

Melodrift combines structural control with musical flexibility, enabling both stable motifs and dynamic phrase development.

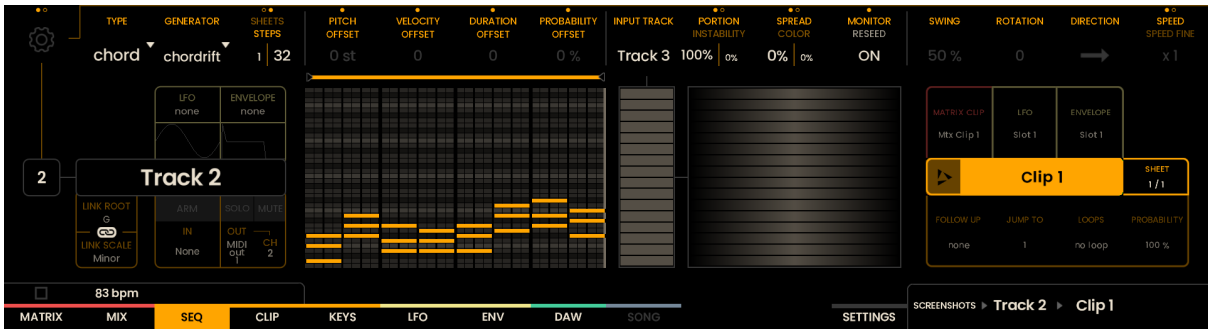


Chordrift

Chordrift generates harmonic material inside **CHORD** tracks by analyzing a selected **MELODY** track. It always requires an input track and derives its harmonic structure directly from the melodic activity of that track.

In its most stable configuration, Chordrift behaves similarly to a harmonizer, generating chords closely aligned with each melodic event. As instability increases, it gradually shifts from strict harmonization toward more independent harmonic interpretation.

All generated chords remain compatible with the active Scale and Root, and are written directly into clips where they can be edited at any time.



Parameters

Input Track Selects the MELODY track used as harmonic reference. Chordrift analyzes the melodic content of this track to derive chord progressions.

Portion Controls how many melodic events are harmonized. Lower values generate chords for fewer notes of the input track. Higher values generate chords for a larger portion of the input track.

Instability Controls harmonic deviation from the melody. Lower values maintain close alignment with melodic phrasing and harmonic center. Higher values allow chord movement that deviates further from the immediate melodic center.

Spread Controls chord voicing width. Lower values keep chord tones compact. Higher values distribute chord tones across a wider register.

Color Controls harmonic richness. Lower values favor simpler chord structures. Higher values introduce more extended harmonies.

Monitor ON updates harmony automatically when the input track is modified. OFF requires manual regeneration using **RESEED**.

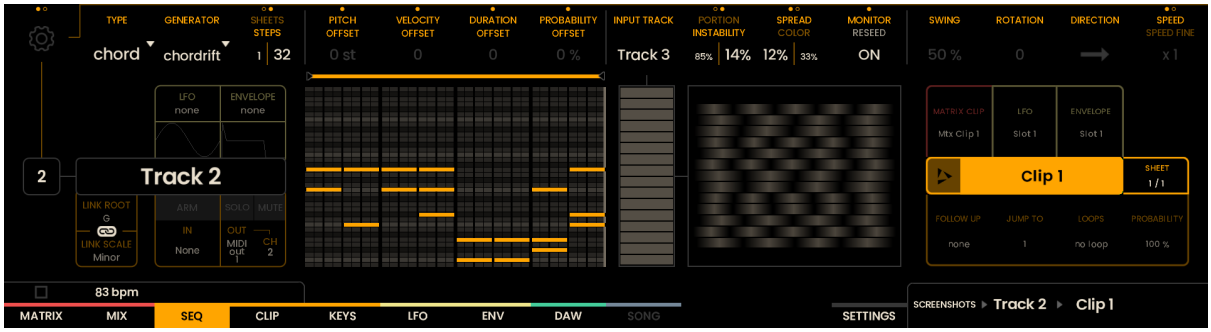
RESEED Generates a new harmonic interpretation based on the current parameter configuration.

User Interface

The Chordrift interface visualizes the relationship between the input melody and the generated harmony. The reference bar represents the selected input track, while the connected region indicates how parameter settings influence harmonic density, voicing, and reinterpretation.

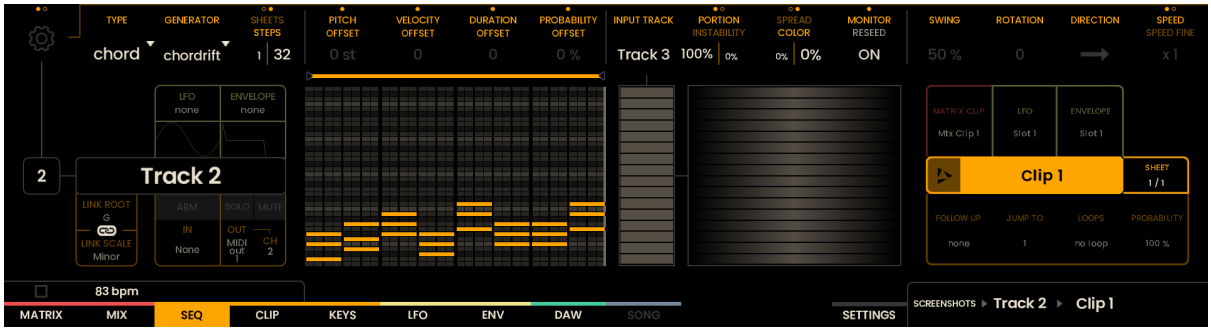
The width and density of the visual region reflect the influence of Portion,

Spread, and Instability. The visualization is indicative of harmonic behavior rather than exact chord placement.

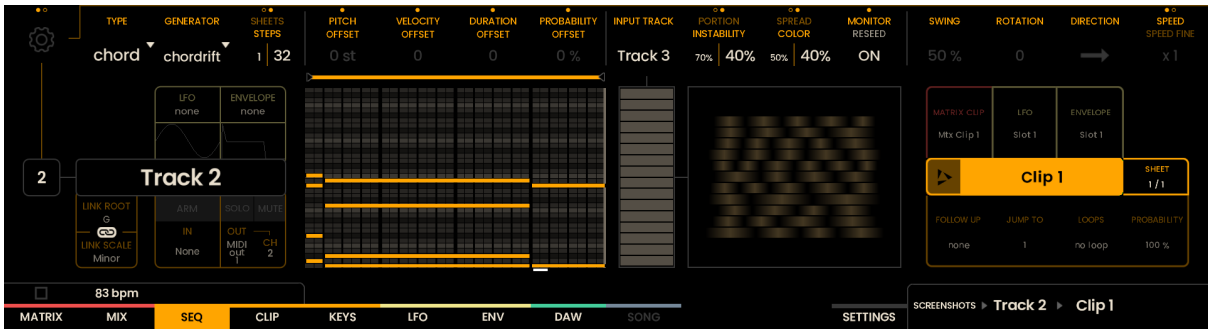


Example Configurations

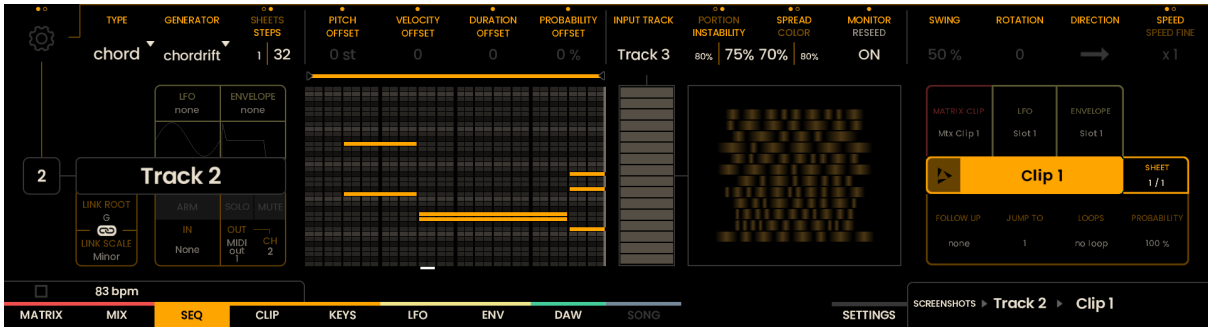
- Portion 100%, Instability 0%, Spread 0%, Color 0% Produces strict harmonization closely aligned with the melody.



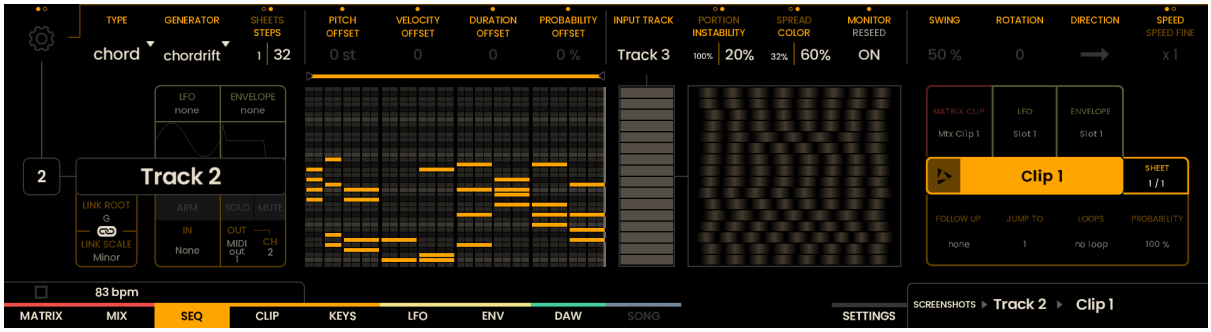
- Portion 70%, Instability 40%, Spread 50%, Color 40% Produces structured harmonic movement with moderate reinterpretation.



- Portion 80%, Instability 75%, Spread 70%, Color 80% Produces more independent harmonic progressions with extended voicings.



- Portion 100%, Instability 20%, Spread 30%, Color 60%, Monitor: ON Produces responsive harmonic support that adapts continuously to melodic changes.



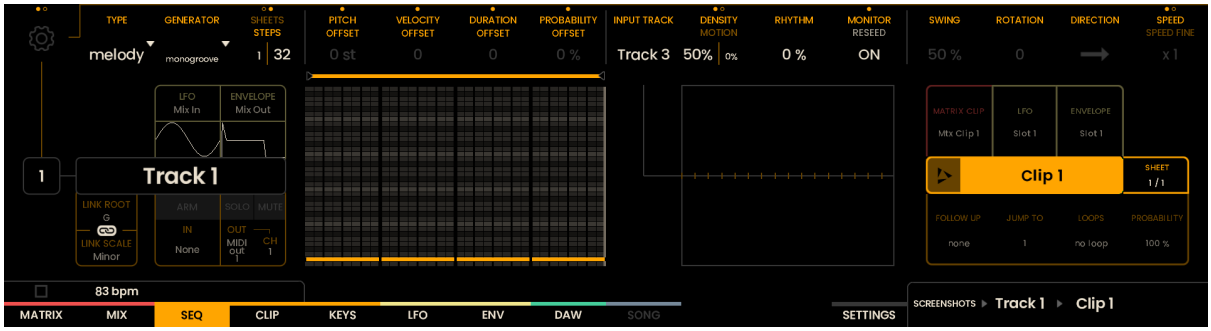
Chordrift balances harmonic stability with controlled reinterpretation, enabling both traditional harmonization and more exploratory harmonic structures.

Monogroove

Monogroove generates monophonic bass lines derived from a selected **MELODY** or **CHORD** track. It analyzes the harmonic and rhythmic structure of the input track and produces a supportive bass voice that remains consistent with the active Scale and Root.

The generator builds a bass pattern in two stages: a regular placement grid defined by **Density**, followed by timing and articulation variation shaped by **Rhythm**.

All generated notes are written directly into clips and remain fully editable.



Parameters

Input Track Selects the MELODY or CHORD track used as harmonic reference.

Density Controls the base placement grid of the bass pattern. Lower values generate fewer, more widely spaced note positions. Higher values generate denser placement grids with shorter spacing between note positions.

Motion Controls pitch movement within the bass line. Lower values remain close to the harmonic root. Higher values introduce interval variation and more active melodic movement.

Rhythm Controls rhythmic freedom applied to the density grid. Lower values follow the base grid more strictly. Higher values introduce variation in timing, duration, and placement around the grid.

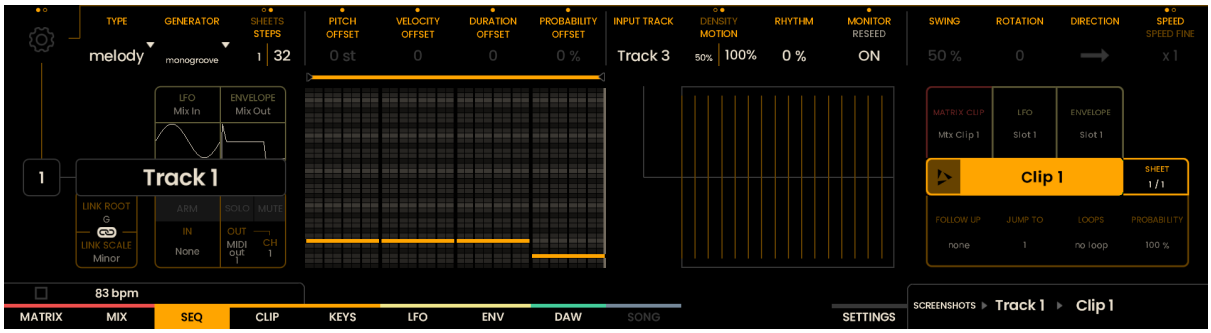
Monitor ON updates the bass line automatically when the input track is modified. OFF requires manual regeneration using **RESEED**.

RESEED Generates a new bass interpretation based on the current parameter configuration.

User Interface

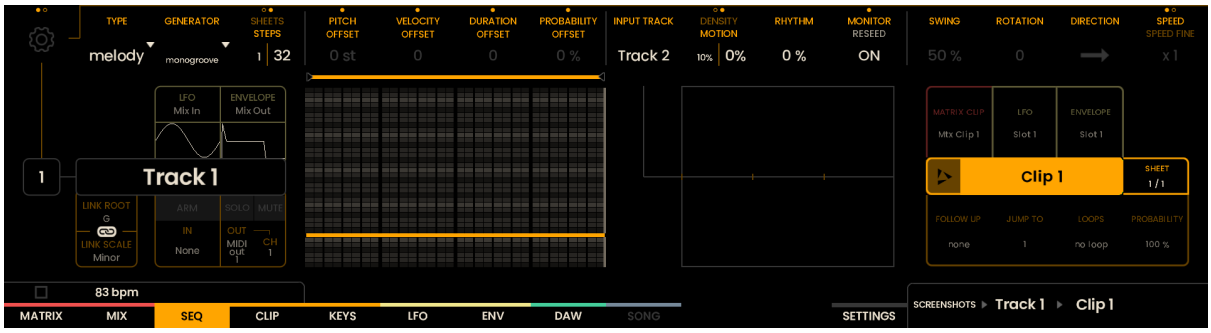
The Monogroove interface visualizes the generated rhythmic grid and its variation. The number and spacing of vertical markers reflect the base placement defined by **Density**. Additional variation in marker thickness and vertical movement represents the influence of **Rhythm** and **Motion** on the generated result.

The visualization is indicative of groove behavior rather than exact note placement.

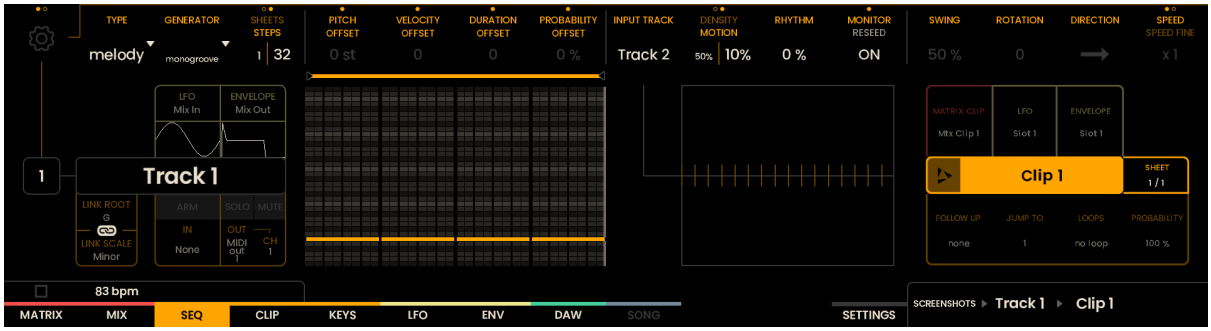


Example Configurations

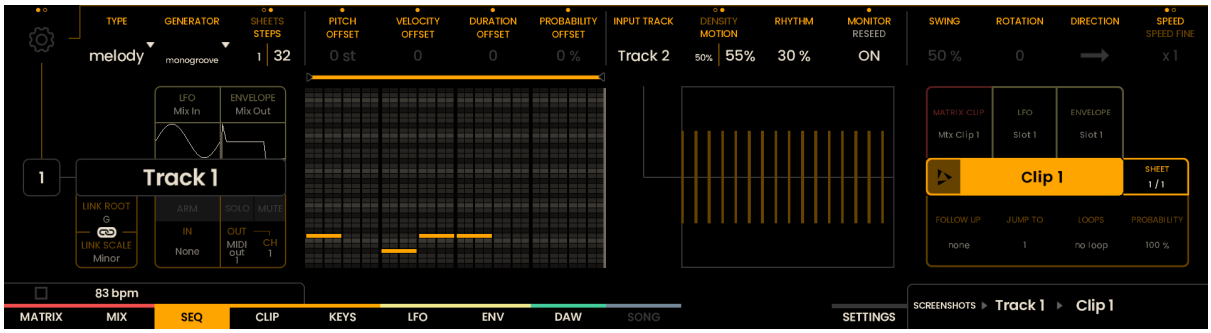
- Density 1%, Motion 10%, Rhythm 0% Produces a single anchored bass hit per cycle with minimal movement.



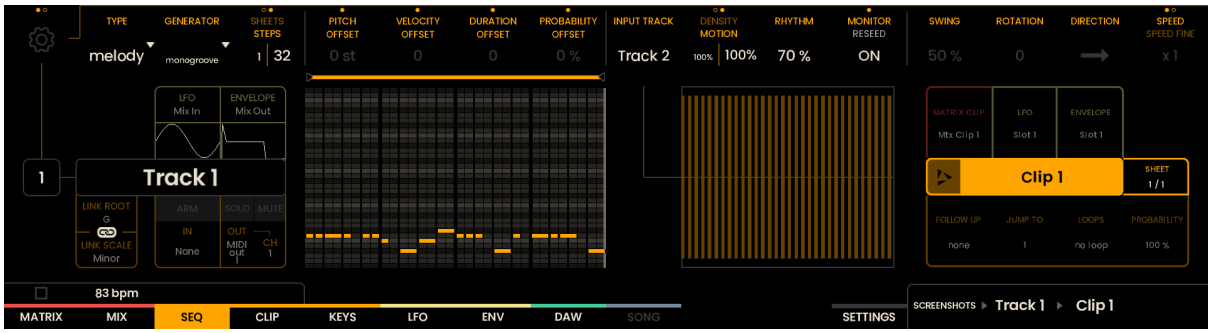
- Density 50%, Motion 10%, Rhythm 0% Produces a regular, evenly spaced bass pattern with stable pitch.



- Density 50%, Motion 55%, Rhythm 30% Produces a steady bass grid with moderate pitch movement and rhythmic variation.



- Density 100%, Motion 100%, Rhythm 70%, Monitor: ON Produces a highly active bass grid with expressive movement that adapts to harmonic changes.



Monogroove balances harmonic grounding with controllable rhythmic structure, allowing bass lines to range from minimal foundations to more expressive patterns.

Note

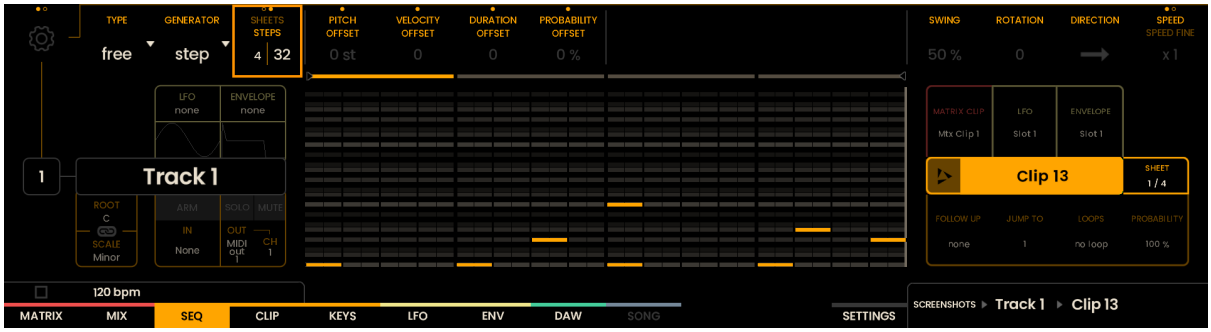
More track generators are currently under development and will be added in future updates.

Sequence Length

The length of a sequence can be adjusted by rotating the encoder above the **STEPS** label. The number of steps per *Sheet* is fixed at 32, but sequences can span multiple sheets. **Each track can have a maximum of 32,768 steps per clip** (for more information look at the *Clips chapter*). Pressing the encoder above the **STEPS/SHEETS** label, will toggle the step setting between adjusting the step count or the sheet count. Holding **SHIFT** while increasing the sheet count with the encoder will duplicate the contents of the last sheet onto the newly created one, ideal for quickly building longer sequences.

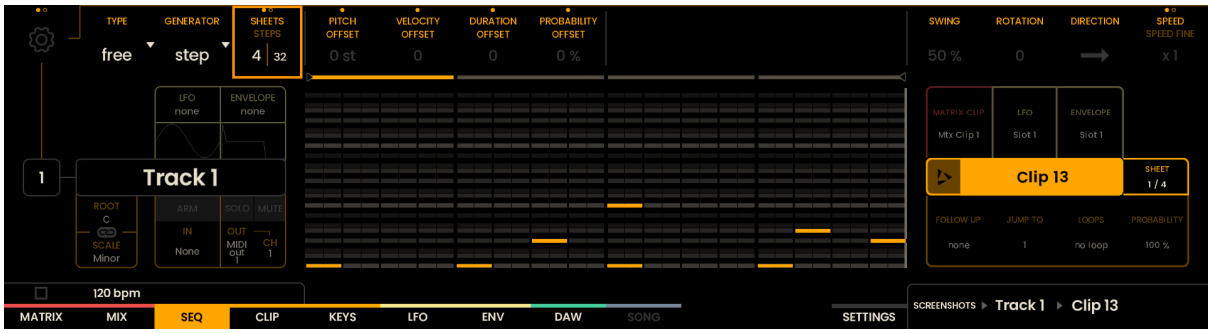
Step Count

Defines the total number of steps in the sequence.



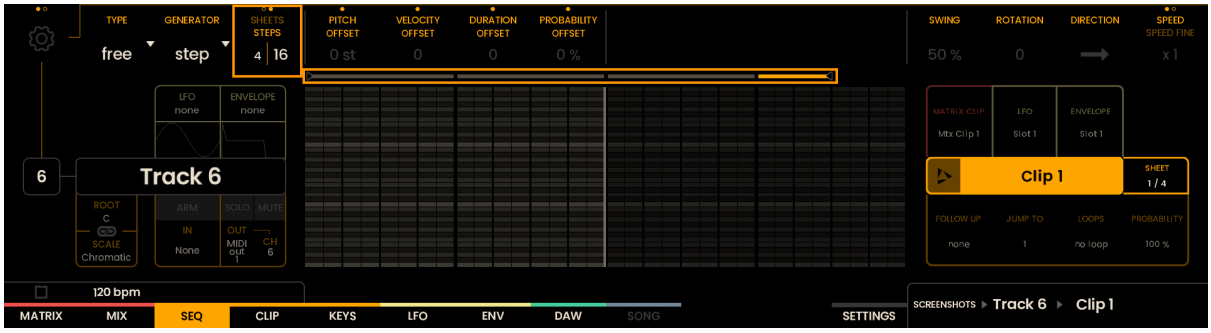
Sheet Count

Defines the sequence length in sheets (32 steps per ▬ *Sheet*).



Example:

To create a sequence of 3.5 sheets, first set the **Sheet Count** to 4 sheets ◉ , ◉ , then switch to **Step Count** and decrease the step count of the last sheet to 16 steps (half a sheet) ◉ , ◉. This allows for variable-length sequences.

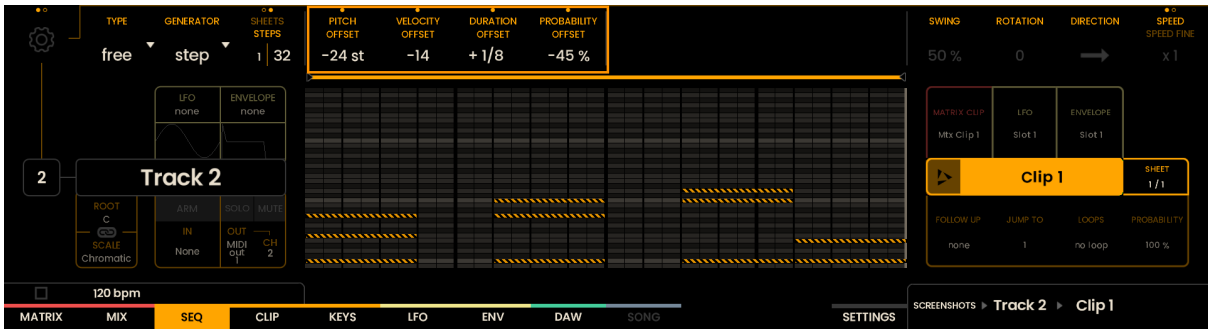


Track Modifiers

Several non-destructive modifiers can be applied to each track, affecting all steps without altering the underlying data. These include:

- **Pitch Offset**: Adjusts the pitch of all steps by a positive or negative amount in a range of +/- 72 semitones.
- **Velocity Offset**: Modifies the velocity (dynamics) of all steps in a range of +/- 127.
- **Duration Offset**: Changes the duration of each step, with a range of +/- 1/1 (full musical duration).
- **Probability Offset**: Alters the likelihood that a given step will trigger, with a range of +/- 100%. For example, a step with 50% probability will trigger approximately once every two cycles.
- **Swing**: Applies a rhythmic shift to the steps. A swing value of 50% results in no timing shift. Below 50%, odd-numbered steps (1, 3, 5, etc.) are moved forward. Above 50%, the even-numbered steps (2, 4, 6, etc.) are moved forward instead.

When adjusting **Pitch Offset**, you can quickly jump by octaves using a short-cut: Hold **SHIFT** SHIFT and turn the encoder above the **PITCH OFFSET** label to increment or decrement the offset in steps of 12 semitones (one octave).



Generator Parameters

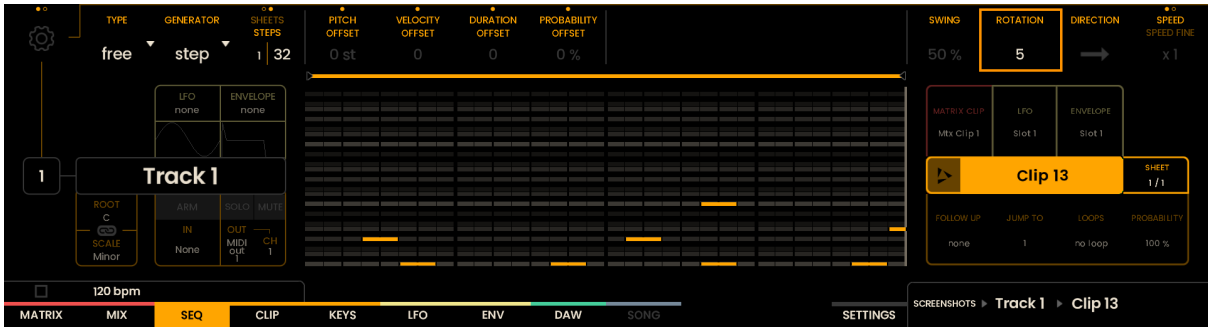
The available generator parameters depend on the selected **Track Generator** mode (Step Sequencer or Euclidean). These parameters are located in the center of the parameter strip and can be adjusted using the encoders above their respective labels.

For the Euclidean generator these are:

- **EVENTS**: the number of events, as a double parameter — **EVENT 16th** on top, **EVENT 32nd** below. Press the encoder to switch resolution; each keeps its own count. NEW *NEW*
- **AZIMUTH** (Drum tracks only): rotates the selected drum sound by whole steps of its resolution, or by single ticks while holding **SHIFT**. NEW *NEW*
- **DRUM SOUND** (Drum tracks only): selects the drum sound the other two parameters apply to.

Rotate

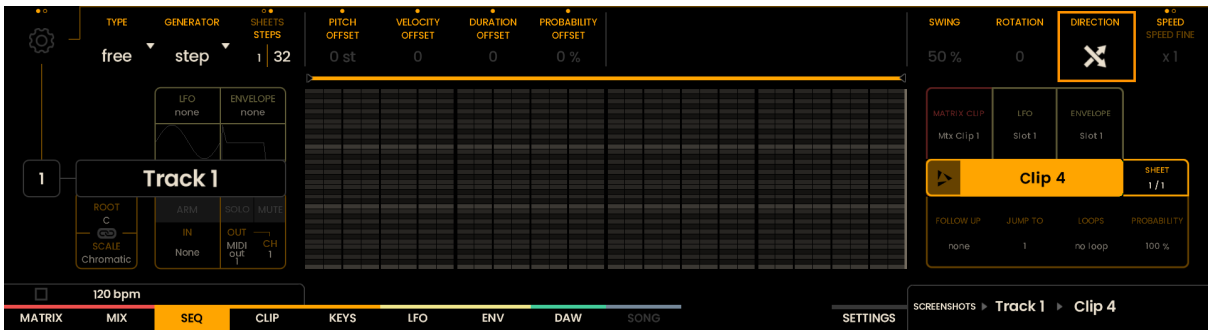
The **ROTATE** parameter moves the starting point of the sequence by a specified number of steps. For example, a rotation value of 1 shifts the first step to the second position, the second step to the third, and so on. The last step is rotated back to the first position, effectively cycling through the steps.

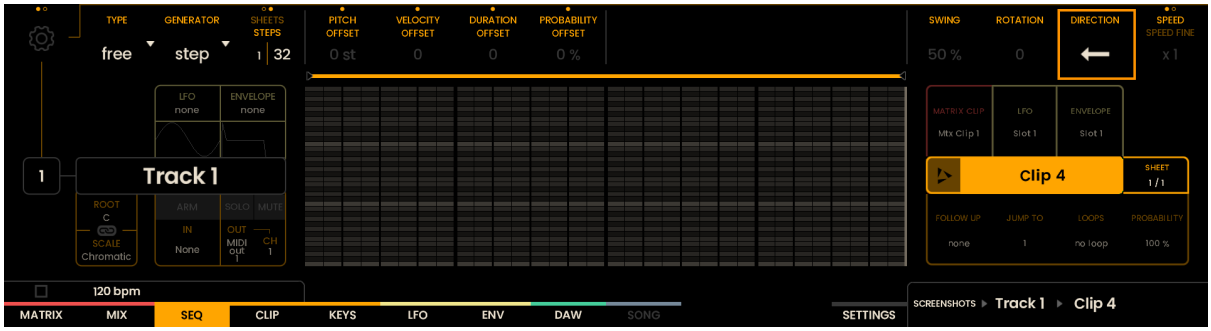


Direction

The **DIRECTION** parameter determines the cursor's movement through the sequence. This can be adjusted using the encoder above the **DIRECTION** label . Available options include:

- **Forward**: The sequence starts at the first step and progresses incrementally to the last step before looping back.
- **Backward**: The sequence starts at the last step and moves decrementally to the first step before looping back.
- **Ping Pong**: The sequence progresses from the first to the last step, then reverses direction back to the first step before repeating.
- **Random**: The sequencer randomly triggers steps from within the defined step count, creating unpredictable patterns.





Speed NEW

SPEED sets how fast the track plays compared to the project tempo. Turn the encoder above the **SPEED** label to change it.

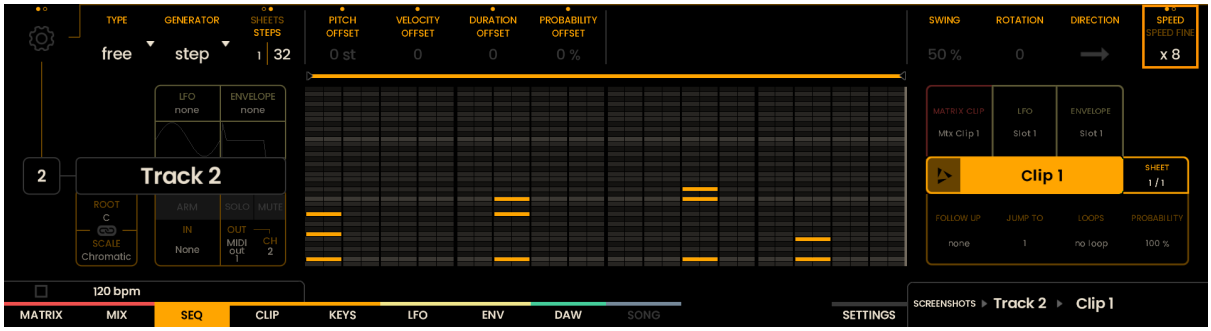
- **x1** plays at the project tempo.
- **x** values play faster, up to **x8**.
- **/** values play slower, down to **/8**.
- The speed can have two decimals, for example **x1.37** or **/2.53**.

Press the encoder to switch between two editing resolutions: **SPEED** and **SPEED FINE**.

- **SPEED**: each turn goes to the next whole number.
- **SPEED FINE**: each turn changes the decimals by 0.01. Hold **SHIFT** while turning to change by 0.1.

Hold **SHIFT** and press the encoder to reset the speed to **x1**.

> **Note**
>
> A speed with decimals takes the track out of sync with the other tracks. Set a whole-number speed, such as **x2** or **/3**, and the track is back in sync at once.



Navigating the Sequencer Layout

The layout of the sequencer is structured around the *Grid Pads*, with each row representing a track. Selecting a track can be done by pressing the corresponding **Track Button** 1 on the device.

The interface behavior can switch between two modes: **EDIT** and **FOLLOW** by pressing the **BPM encoder**.

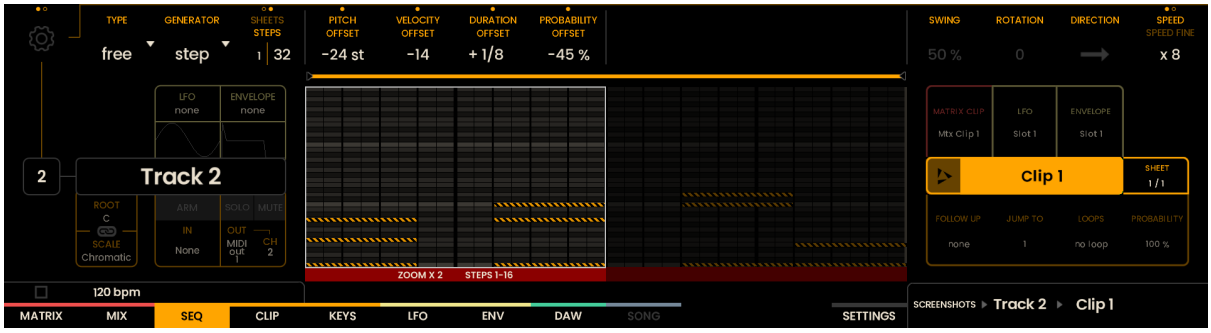
- In **Follow Mode**, the displayed sheet on the *Grid Pads* automatically follows the cursor when the sequencer is playing, ensuring that the current position of the sequence is always visible.
- In **Edit Mode**, the sheet display remains fixed, allowing to make edits without the grid changing automatically.

To manually navigate between different sheets, the **Joystick Encoder** can be clicked left or right , .

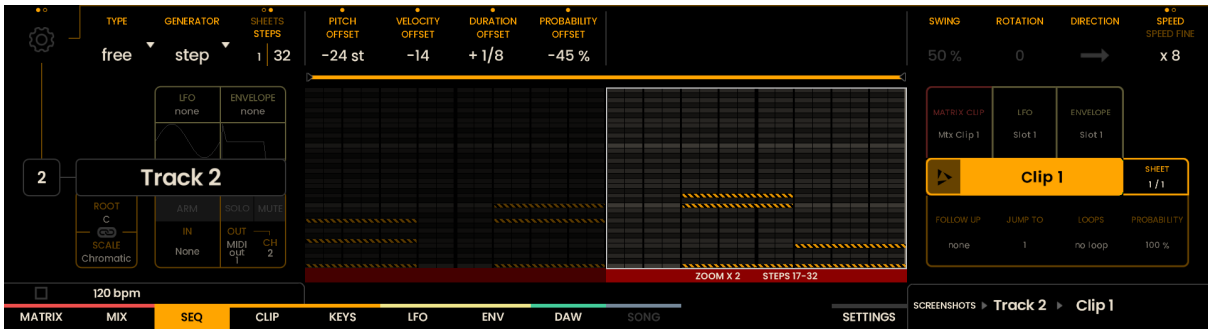
By default, the sequencer is in **No Zoom** mode, meaning the *Grid Pads* represent 16 steps in 1/16 note values. To access the in-between steps, **Zoom** mode can be enabled by clicking the **Joystick Encoder** up . Disabling Zoom can be done by clicking the **Joystick Encoder** down .

In Zoom mode, the 16 *Grid Pads* will represent 16 steps at a 1/32 note res-

olution (half a ▬ *Sheet*). You can continue navigating between sheets by clicking the **Joystick Encoder** right ⊙.

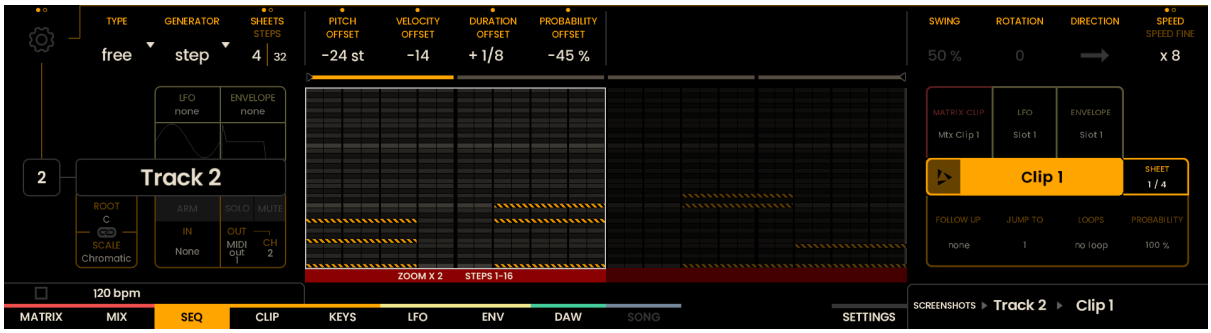


Zoom in with ⊙ and click left ⊙ to go the first half



Click right ⊙ to go the second half

For example, in a 4-sheet sequence, the interface will display 4 rectangles indicating the current view position. Enabling Zoom will change the display to show 8 rectangles, representing the finer level of detail available in Zoom mode.



Sheet Navigation

The structure of a *Clip* can be viewed at the *Sheet* level. This view gives a higher-level overview of the clip and allows quick access to its different parts.

> **Note**
>
> **Sheet Navigation** is available on the SEQ *Sequencer Page* only. It is not available in the **Piano Roll**, nor on the **Matrix Sequencer** track.

Accessing the Sheet Navigation view

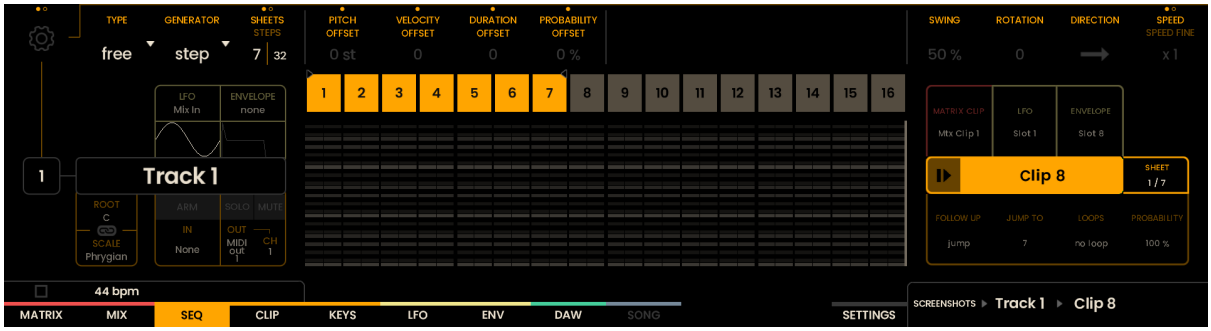
The **Joystick Encoder's** up and down clicks move a track through three views:

- **Zoom**
- step view
- **Sheet Navigation**.

From the step view (no zoom), click the **Joystick Encoder** down to enter **Sheet Navigation**.

Sheet Navigation view

- Each lit pad is one *Sheet* of the clip, in the clip's colour. E.g. a five-sheet clip lights the first five pads and leaves the rest dark.



- The pad of the sheet being played blinks. When the sequencer is stopped, the blinking pad is the sheet the next **PLAY** starts from.
- In **Edit Mode**, the selected sheet is violet.
- A muted track turns its whole row grey, as it does in the step view.

A row shows 16 sheets at a time, so a longer clip is shown one bank at a time. Hold **SHIFT** SHIFT and click the **Joystick Encoder** left ◁ or right ▷ to scroll through the banks.

While playing, the row follows the playhead: it changes the page by itself whenever playback crosses into another bank. In **Edit Mode** the row never changes page on its own.

Selecting a Sheet

Pressing a pad on the selected track chooses a specific sheet. The sheet change behaves differently depending on the sequencer state:

- **While playing** — playback jumps to that sheet immediately and carries on from the next step.
- **While stopped** — the selected sheet becomes the starting point for the next **PLAY**.
- **In Edit Mode** — the sheet is selected for editing.

Clicking the **Joystick Encoder** left ◁ or right ▷ moves to the previous or the

next sheet.

Copying, Pasting and Deleting a Sheet NEW

While in **Sheet Navigation**:

- Hold **COPY** and press a sheet pad to copy that sheet.
- Hold **PASTE** and press a sheet pad to paste the copied sheet there.
- Hold **UNDO** and press a sheet pad to empty that sheet. One press of **UNDO** undoes it.

A sheet copied from a regular track only pastes onto a regular track, and a sheet copied from a **Drum** track only pastes onto a **Drum** track.

To copy, paste or delete several sheets at once, turn on **Select Mode** — see **Selecting Sheets**, later in this chapter.

Loop Range

A **Loop Range** makes a *Clip* play only part of itself, instead of playing all the way through. You pick a start point and an end point, and playback stays between them.

The loop range is stored on each clip and is recalled whenever that clip is played.

> **Note**
>
> A **Loop Range** is not the same as the **LOOPS** parameter of a *Follow Up* action. **LOOPS** counts how many times a clip repeats before it hands over to the next one; the **Loop Range** decides which part of the clip is repeated.

With a range on, one repeat is one pass of the range.

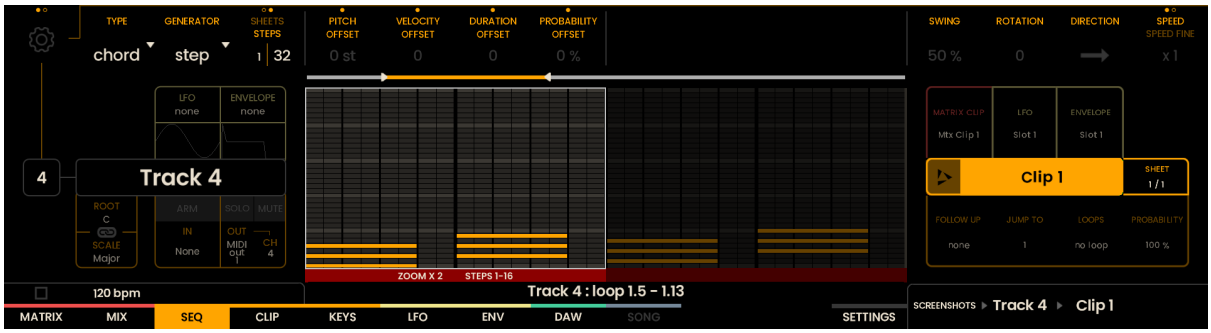
Setting a Loop Range

It is possible to set a loop range from the SEQ *Sequencer Page*, with the **Piano Roll** closed.

1. Press and hold the **Track Button** 1 of the track. The pads of that row start blinking.
2. Press a *Grid Pad* on that track's row to set the **start** point.
3. Press a second pad on the same row to set the **end** point. The range is stored and the loop is turned on.

The display confirms the stored range as `Track 4: loop 1.5 – 1.13`, read as:

- `1.5` = start point (sheet 1, step 5)
- `1.13` = end point (sheet 1, step 13)



When zoom is OFF, each *Grid Pad* covers more than one step, and the end point follows the current step resolution: it falls at the end of the step it lands

on, not at its start. For example, with zoom OFF, pressing the first pad sets the start point on step 1, and pressing the eighth pad sets the end point on step 16. Turn zoom ON to place either point on a specific step.

Loop ranges can span multiple sheets. Zoom and sheet navigation stay available while the **Track Button** is held — see **Working Across Sheets** below for more details.

To clear a loop range, hold the **Track Button**, press a single pad on that row, and release the **Track Button**. The display confirms the clear action, for example `Track 4: loop cleared`.

Working Across Sheets

A range can span several sheets.

- In the step view, a pad sets both the step and the sheet — the sheet currently shown for that track.
- In *Sheet Navigation*, a pad sets a whole sheet: as a start it snaps to the sheet's first step, as an end to its last step. Rotating the **Joystick Encoder** ⟲ there slides the range by a whole sheet per detent.
- Press one sheet pad and release to loop that single sheet.

Both views can be used in one gesture: place the start in the step view, click the **Joystick Encoder** down ⊙ into *Sheet Navigation* with the **Track Button** 1 still held, then place the end on a sheet.

Editing an Existing Loop Range

Hold the **Track Button** 1 of a track whose clip already has a range:

- Rotate the **Joystick Encoder** ◌ to slide and move the looping area. The whole range slides and keeps its length, one step per detent. No pad press is needed.
- Or press the pads again to redefine it: the first press is always the start, the second is always the end.

Press **UNDO** UNDO after a commit to restore the previous bounds.

Switching the Loop Range On and Off

Double-tap the **Track Button** 1 to switch the Loop Range On and Off. Switching off does not erase the range.

What the Grid Shows

With a range **on**, the steps outside it are dimmed on the track's row. In *Sheet Navigation*, the sheets entirely outside the range are dimmed.

On the screen, the sheet indicators show the same range: the sheets outside it are desaturated, and a marker on the top edge of each end shows where the range starts and finishes.

How a Loop Range Plays

With a range on, the **end of the loop becomes the end of the clip**. What used to happen when the clip finished now happens at the end of the loop:

- The clip repeats from the start of the loop range.

- The **LOOPS** count of a *Follow Up* counts passes of the loop range.
- **SYNC** keeps working as described in *Clip Sync*. In **Internal** mode the change fires at the end of the loop range.
- Launching the clip enters at the loop range. The sheets before it are not played.
- Step **TRIGGER** conditions and the **ACCUMULATOR** advance once per pass of the loop.

Recording into a clip with a range on records inside the loop range.

Editing is not restricted by the range. *Sheet Navigation* and **Edit Mode** still reach every sheet of the clip, so the material outside the range stays available.

SOLO and MUTE

Tracks can be soloed or muted by holding the **SOLO** SOLO or **MUTE** MUTE button and pressing the desired **TRACK button** 1. The action takes effect when the **SOLO** or **MUTE** button is released, allowing to select multiple tracks in a single gesture.

Multiple tracks can be **soloed** or **muted** at the same time. If a track is both soloed and muted, **solo** takes precedence. Muted tracks will still play if they are also soloed.

To solo or mute several tracks:

- Hold **SOLO** SOLO or **MUTE** MUTE.
- Press one or more **TRACK buttons** 1 to select.
- Release the **SOLO** or **MUTE** button to apply.

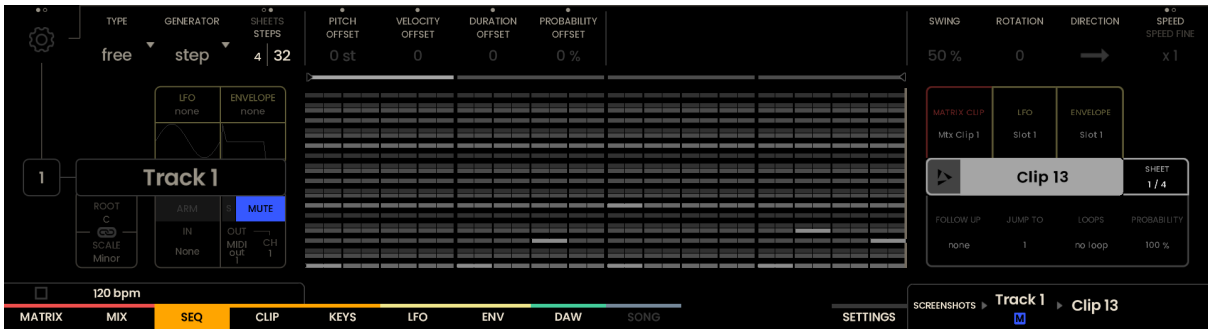
To quickly **release all mutes**, press **SHIFT** SHIFT + **MUTE** MUTE. To **release all solos**, press **SHIFT** SHIFT + **SOLO** SOLO.

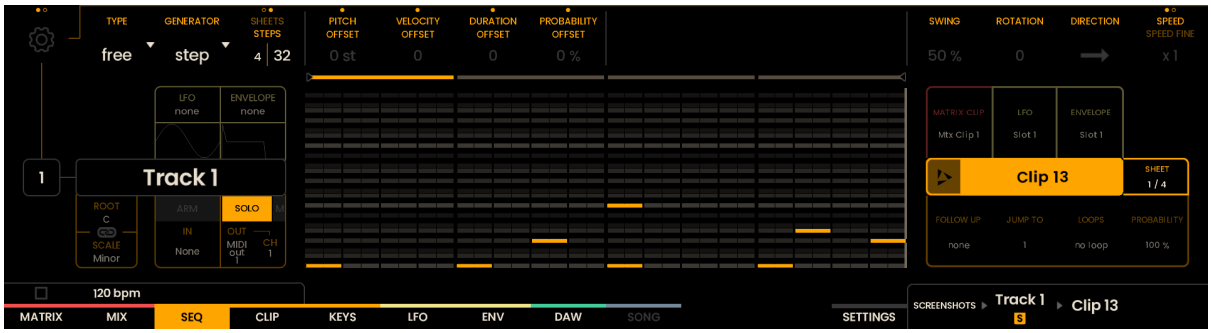
It is possible to **solo** or **mute** the currently **selected** track by pressing only the **SOLO** SOLO or **MUTE** MUTE button. The action takes effect when the **SOLO** or **MUTE** button is released and no track buttons have been pressed.

When a track is **muted**, its **TRACK button** turns **blue** and the and associated *Grid Pads* turn **grey**. When a track is **soloed**, its **TRACK button** turns **orange**, and the **Grid Pads** of non-soloed tracks turn **grey** to indicate exclusion.

The screen also reflects mute and solo states:

- Soloed tracks appear in color.
- Muted tracks are grayed out.
- Indicators appear just below the track number or name.





The **MUTE** or **SOLO** buttons will light up **blue** or **orange** whenever **any track**, including **Matrix Sequencer tracks**, is currently muted or soloed.

Entering and Modifying Steps

There are two primary ways to enter and modify steps in the sequencer: using the SEQ *Sequencer Page* or the **Piano Roll**. Each method offers unique controls and editing capabilities.

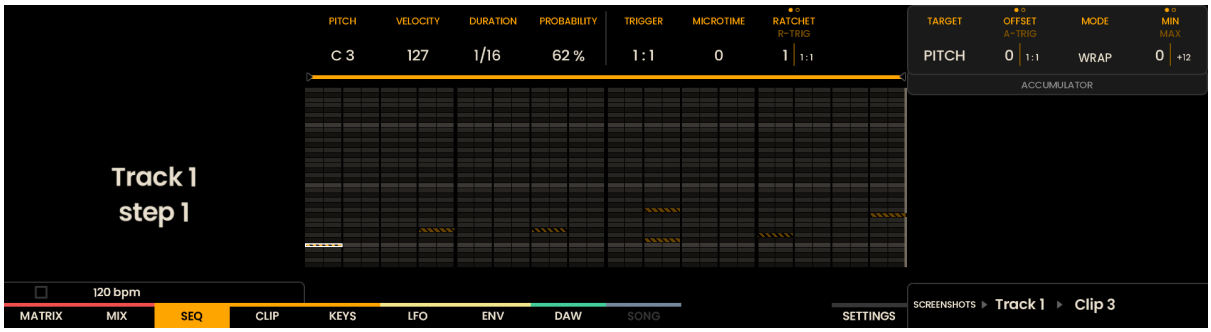
Sequencer Page

To enable a step, simply press the corresponding *Grid Pad*. The LED on the pad will turn orange to indicate that the step is active, while non-active steps remain unlit. The parameters of each step can be edited using *Parameter Lock*. To modify a step, press and hold the step that requires editing. The display will switch to show various adjustable parameters:

STEP PARAMETERS:

- **PITCH** (the note assigned to the step)
- **VELOCITY** (the intensity or force of the step)
- **DURATION** (how long the note plays)
- **PROBABILITY** (the likelihood of the step triggering, represented as a percentage)
- **TRIGGER** (the frequency at which the step is triggered, e.g., 1:1 for every cycle, 1:2 for every two cycles, etc.).

- **MICROTIME** (shift the step's position within the range, from -95 to +95 ticks, where 96 ticks equal one 1/32 note).
- **RATCHET** (the number of times a step is repeated within its duration).
- **R-TRIG** – Ratchet Trigger (the frequency at which the ratchet is triggered, e.g., 1:1 for every cycle, 1:2 for every two cycles, etc.). Click the encoder to flip between editing **RATCHET** and **R-TRIG**.
- **ACCUMULATOR** (per-voice evolution of Pitch, Velocity and Ratchet across repeated triggers — see *Accumulator*).



> **Note**
>
> Notes entered from the Sequencer or the Piano Roll follow the clip's Quantization grid, configured on the KEYS *Keys Page*. At 100% Strength, entered notes snap fully to the grid, which includes triplet values (1/4T, 1/8T, 1/16T, 1/32T) for straightforward triplet-based input.

When modifying steps in the SEQ *Sequencer Page*, changes to step parameters apply to **all voices** within the step. For example, adjusting **Velocity**, **Duration**, **Probability**, or **Micro Timing** will affect every voice at that step equally. Each voice keeps its own **TRIGGER** value. Turning **TRIGGER** moves every voice of the step by one value per encoder detent, starting from that voice's own value. A voice that reaches **1:1** or **4:16** stops there, while the other voices keep moving. NEW *NEW* Changing the **Pitch** of the current voice

will **transpose all voices** in the step by the same interval. Editing individual voices is possible in the **Piano Roll**, which provides per-voice control within each step.

While in Parameter Lock mode, press and hold the **PLAY** button to preview the contents of the selected step. - On the Sequencer Page, this will play back all voices in the step with their current pitch and velocity. - The preview lasts as long as the **PLAY** button is held.

Parameter Lock with External MIDI Input: When in Parameter Lock mode, if an external MIDI input is enabled and the track is armed, hold a grid pad to enter parameter lock and play a note on the external device: - On the Sequencer Landing Page, the step will take the contents of the incoming note. If the step already contains a chord, the chord will be transposed and all velocity values will be updated from the external input. - In the Piano Roll (Pitch), the incoming note will be assigned to the selected voice only.

The **duration** of a step can directly be adjusted from the grid: while holding a step, press another pad further along the same row to set how long the note lasts. The selected duration will apply to **all voices** on that step. To set the **minimum duration**, press a pad directly above or below the held step. Grid pad highlights will reflect the chosen duration visually for immediate feedback.

A note's duration can extend up to the maximum number of sheets in the current clip. For example, if a clip has 4 sheets, the maximum duration for a note starting at step 1, sheet 1 can be up to 4 sheets long.

To delete a step, hold **UNDO** and press the corresponding 🔲 *Grid Pad*. This resets the step's pitch, velocity, duration, probability, trigger condition, microtime, and ratchet to their default values.

Piano Roll

Piano Roll Interface

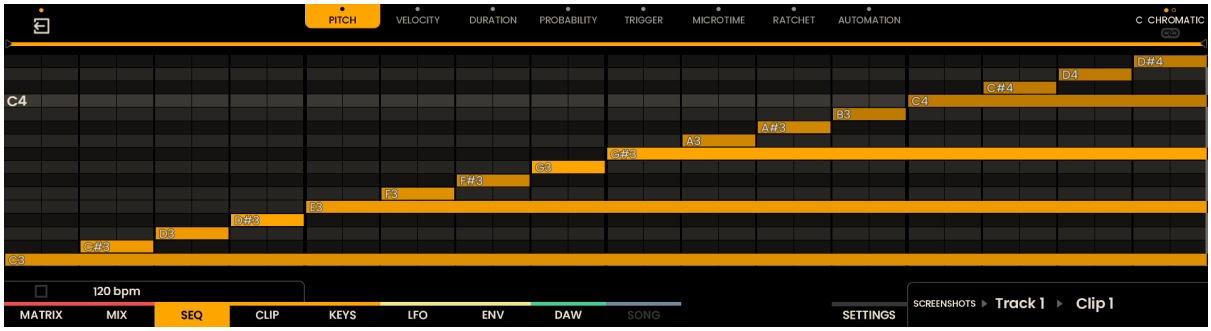
The **Piano Roll Interface** allows detailed control over individual steps, voices, and parameters within a track. This section is divided into several parameters:

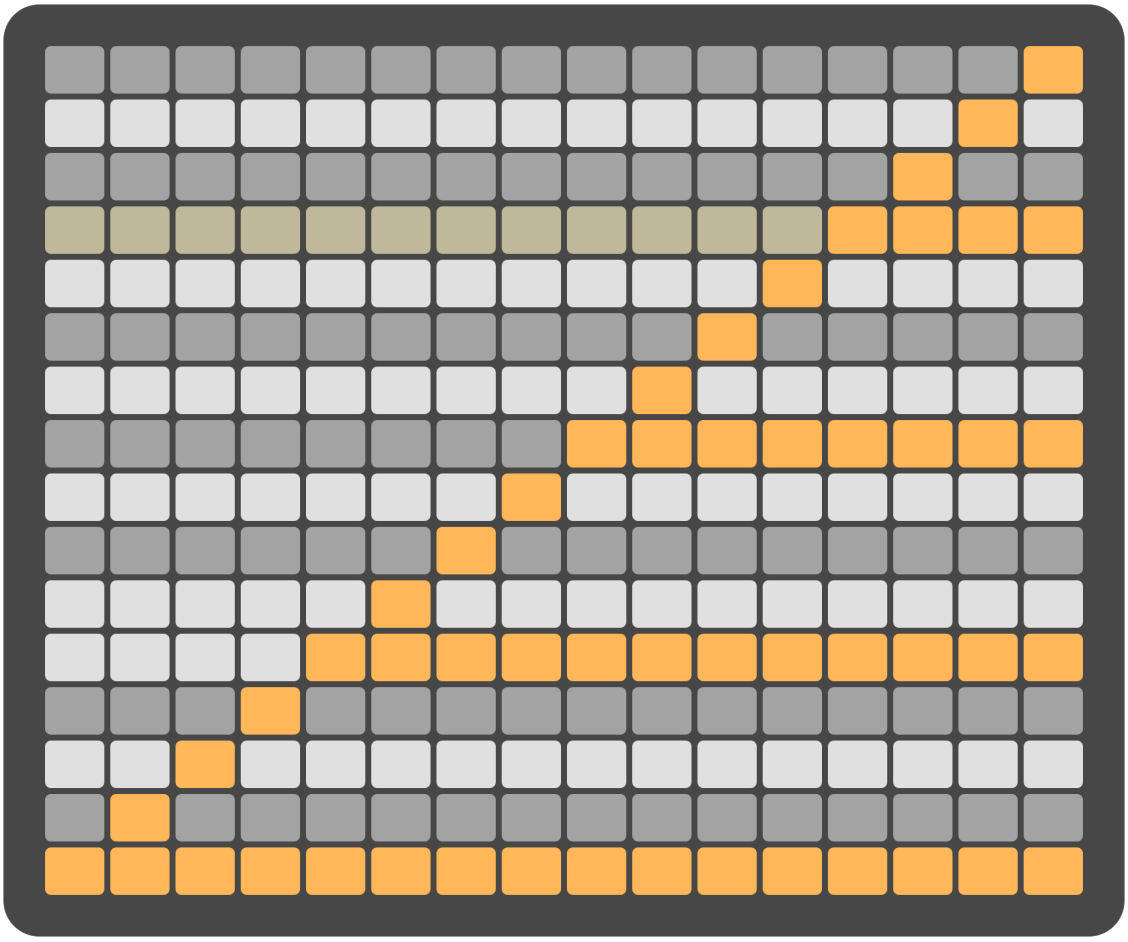
- **PITCH**
- **CHORD** (only available in Chord mode)
- **VELOCITY**
- **DURATION**
- **PROBABILITY**
- **TRIGGER**
- **MICROTIME**
- **RATCHET**
- **AUTOMATIONS**

Each section can be accessed by clicking the encoders located above each parameter on the sequencer page. Different sections offers specific controls for modifying the properties of steps and voices through the *Grid Pads* and encoders.

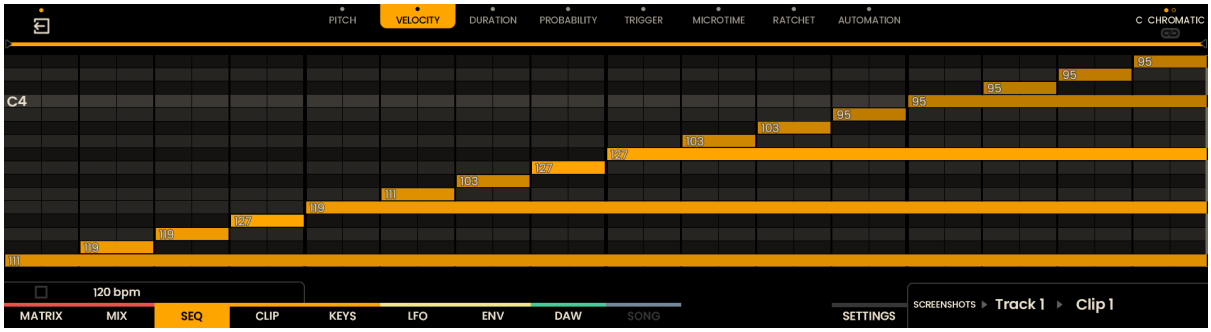
In the **Piano Roll**, the *Grid Pads* represent **steps on the horizontal axis** and **parameter values on the vertical axis**. For instance, in the **Pitch Piano Roll**, the *Grid Pads* reflect both **steps** and **notes**. The encoders above each step allow for **pitch offset adjustments** , while using the **Parameter Lock** feature enables independent adjustments for each voice. The same struc-

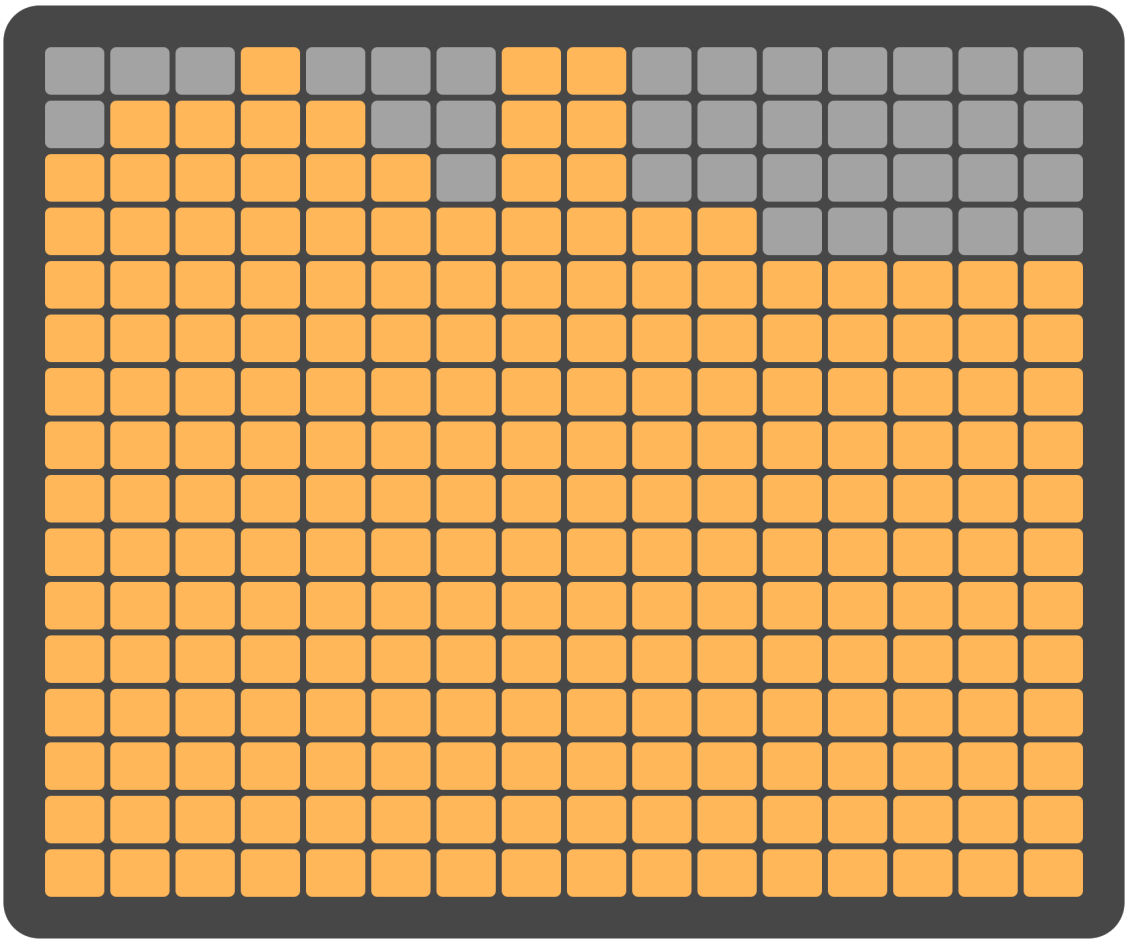
ture applies to other parameters like **VELOCITY**, where the **vertical axis** represents the velocity level for each step.





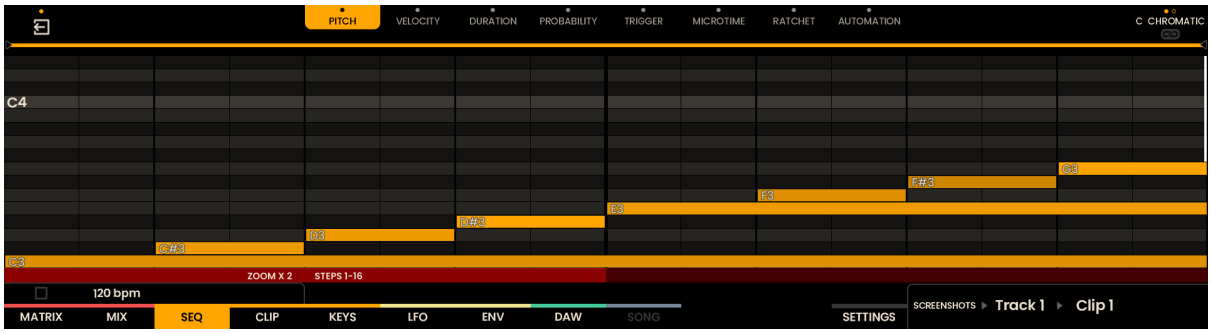
The **Piano Roll** allows for finer control over step parameters and can be accessed by clicking ◉ the encoders located above each parameter—**PITCH OFFSET**, **VELOCITY OFFSET**, **DURATION OFFSET**, **PROBABILITY OFFSET**, and **SWING**. Clicking an encoder opens the respective Piano Roll for that parameter. For example, clicking the encoder ◉ above **PITCH OFFSET** brings up the **Pitch Piano Roll**, while clicking the encoder above ◉ **VELOCITY OFFSET** opens the **Velocity Piano Roll**, and so on.


PITCH
VELOCITY
DURATION
PROBABILITY
TRIGGER
MICROTIME
RATCHET
AUTOMATION
C CHROMATIC
C4
120 bpm
MATRIX
MIX
SEQ
CLIP
KEYS
LFO
ENV
DAW
SONG
SETTINGS
SCREENSHOTS
Track 1
Clip 1

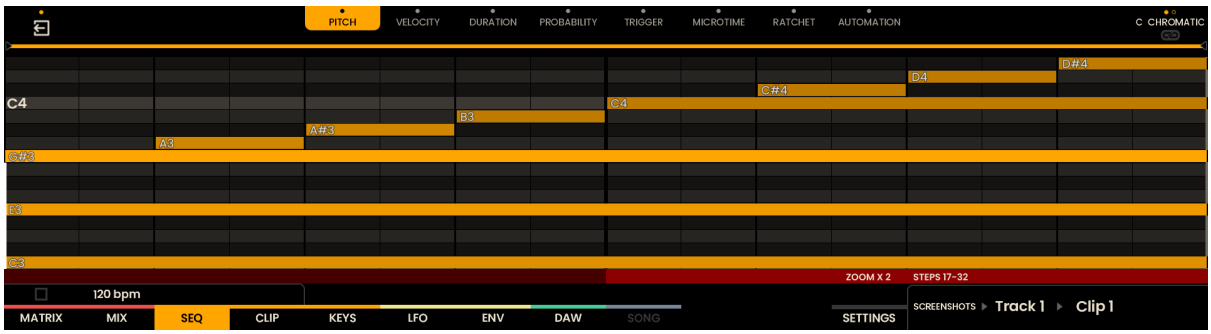



PITCH
VELOCITY
DURATION
PROBABILITY
TRIGGER
MICROTIME
RATCHET
AUTOMATION

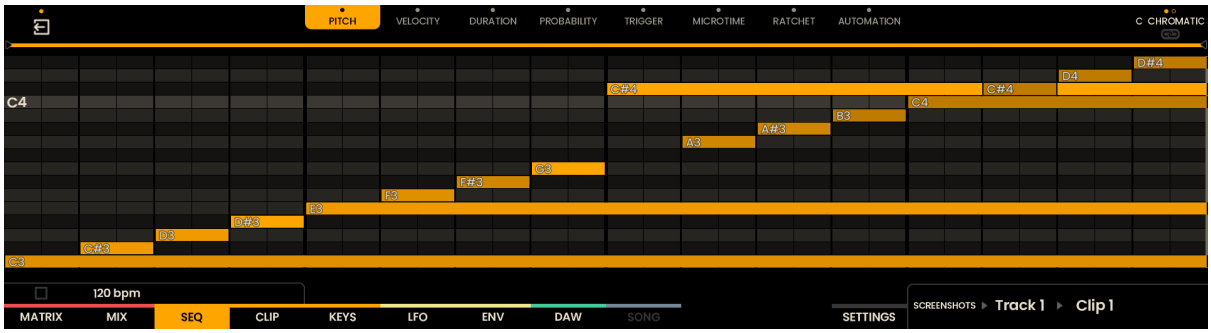
The **Piano Roll** interface provides two primary methods for modifying parameters per step. First, you can use the **encoders** positioned above each step, or alternatively, the *Grid Pads* can be used for direct control. For Navigating the **Piano Roll** : rotate the **Joystick Encoder** to scroll through octaves, click the encoder left or right to move between sheets, and click the encoder up or down to zoom in or out of the steps. To exit the **Piano Roll**, either click the encoder on top of the highlighted parameter or click the encoder above the **TRACK SETTINGS** label.



Zoom in with

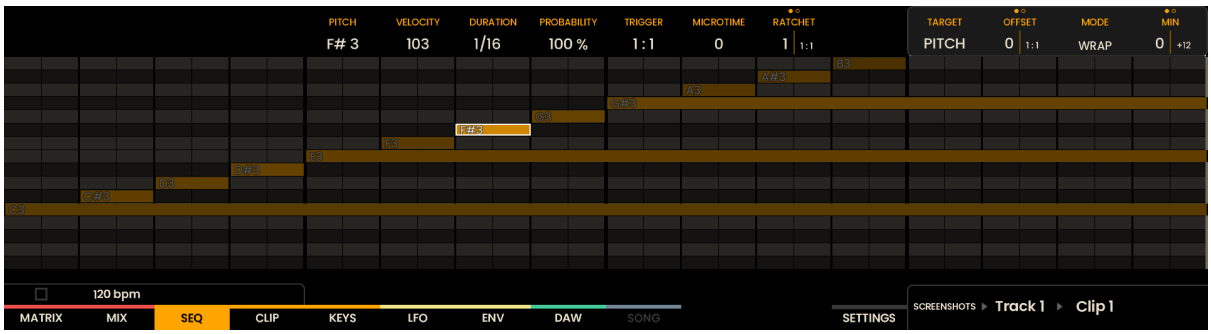


Move right with



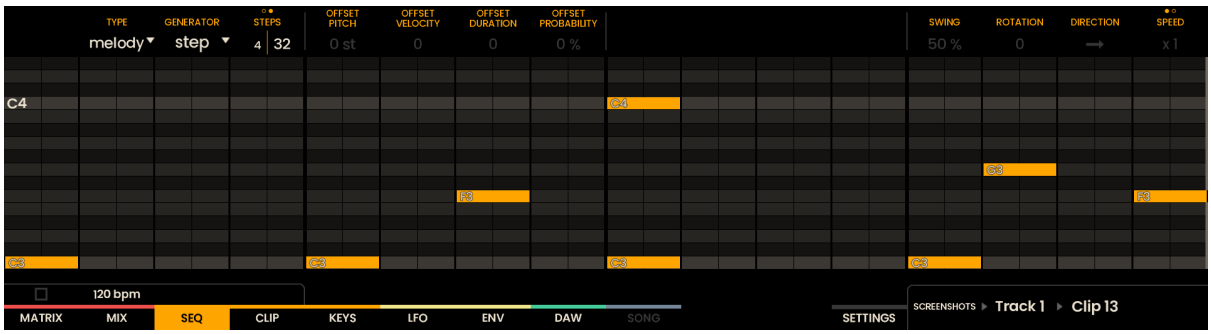
Change pitch of a step with

Defining properties for individual voices within a step can be done with *Parameter Lock*.



Parameter lock a step

It is also possible to adjust the global offset of a parameter directly from the **Piano Roll** by holding **SHIFT** and rotating the encoder above the corresponding parameter label. For example, in the **Pitch Piano Roll**, holding **SHIFT** and turning the encoder above **PITCH** will adjust the clip's **Pitch Offset** globally, affecting all steps in the clip.



Pitch Piano Roll

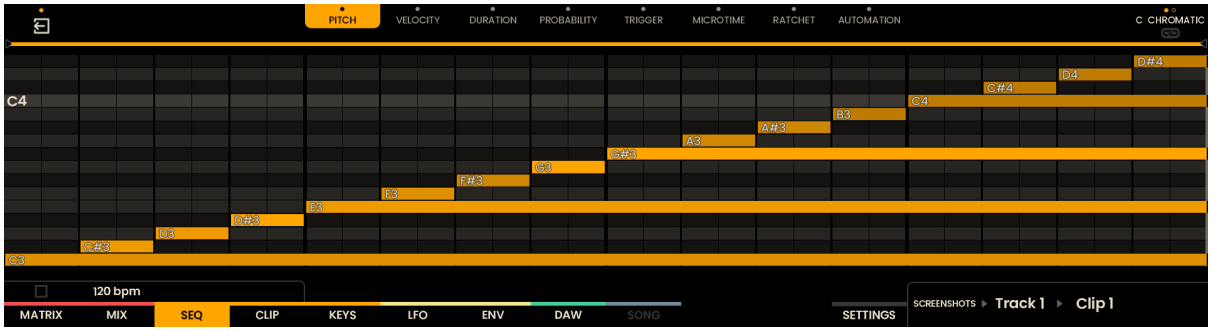
In the **Pitch Piano Roll**, the layout changes so that instead of representing tracks and steps, the *Grid Pads* displays steps along the horizontal axis and pitch along the vertical axis. The corresponding notes are displayed, and you can enter a note by pressing a pad. To scroll through different octaves, rotate the **Joystick Encoder** . It's also possible to add multiple voices to the same step by pressing a pad on another pitch row. The encoder above each step allows you to adjust the pitch of all voices proportionally. To change

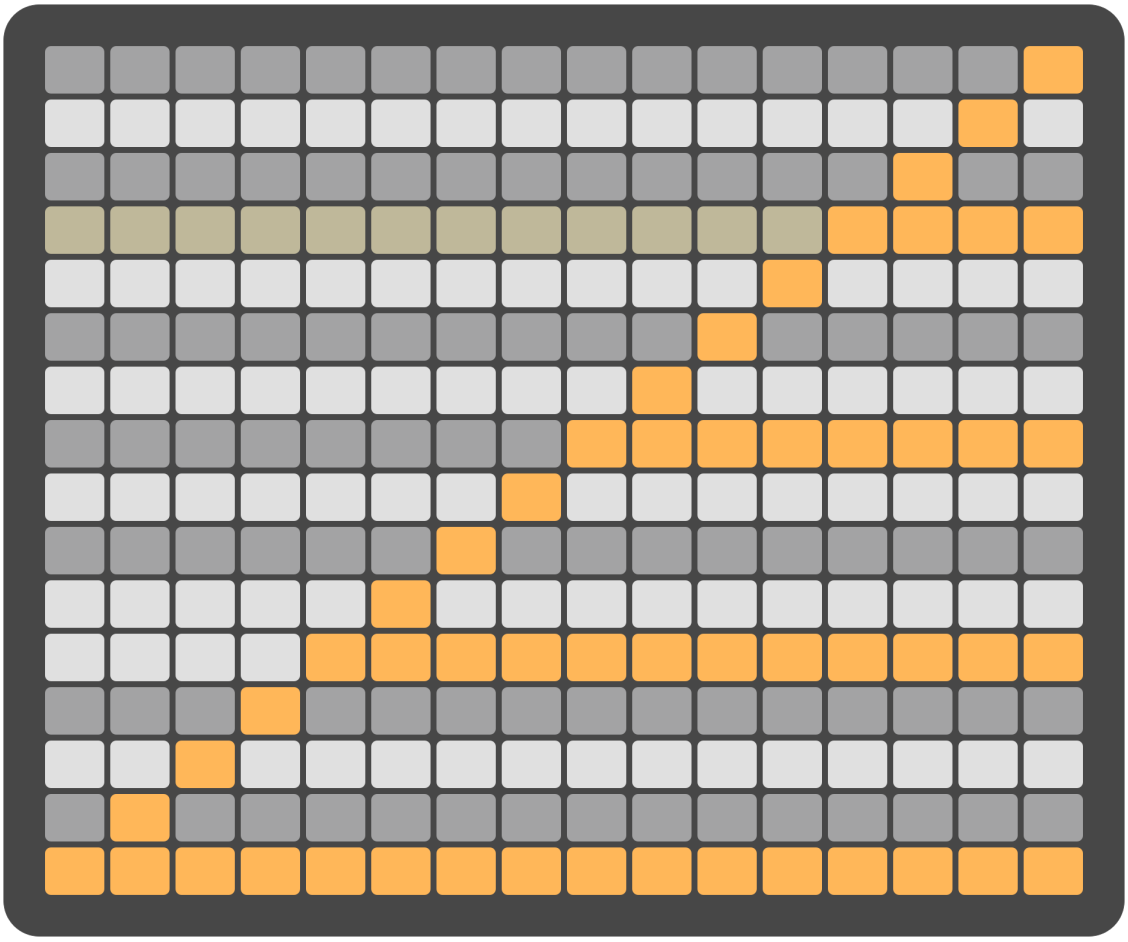
the duration of an individual note, hold the note's pad and press another pad further along the row to set the desired length. To assign the **minimum duration**, press a pad directly above or below the held note. Grid pad highlights will represent the note duration visually in real time.

The Pitch Piano Roll includes several visual enhancements to aid in real-time composition and scale-aware sequencing.

When the view is **zoomed out**, notes that have been placed at a finer resolution (1/32) will still be **visually indicated** on the grid. These notes appear as **dim orange pads**, allowing to see that more detailed timing information exists at that step. If multiple sub-steps are active within a single zoomed-out step, only the **first active sub-step** is shown with a **bright orange** pad.

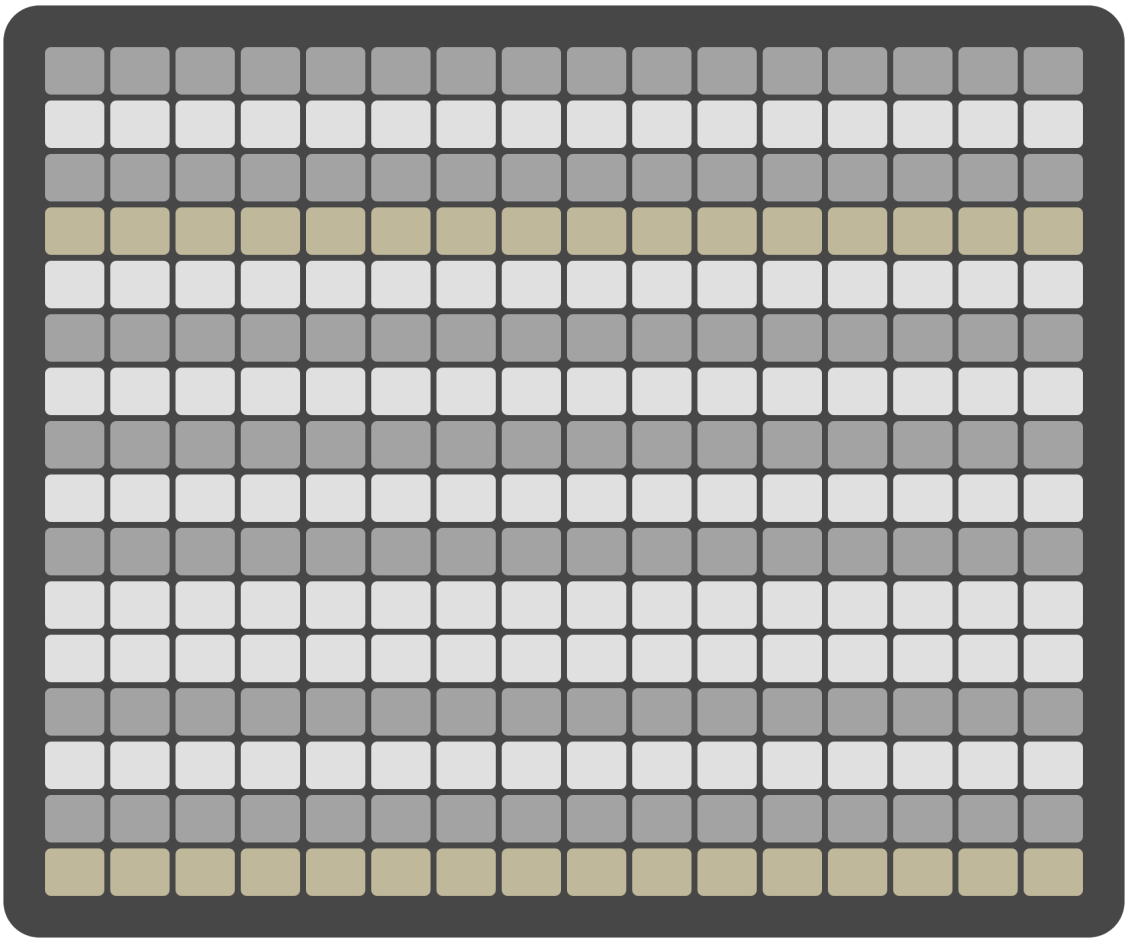
Additionally, the **root note** of the track (as configured in the KEYS *KEYS Page*) is shown as a **dim yellow**, making it easier to align sequences with a chosen musical key. The **active scale** is also represented on the grid. When using the default **Chromatic scale**, the **white keys** (C, D, E, etc.) are shown in **dim white**, simulating a traditional keyboard layout. If a different scale is selected, all pitches belonging to that scale will appear as **dim dark orange** pads. These enhancements make it easier to identify in-scale and out-of-scale notes at a glance, allowing for more confident and musical step programming. This one-row-per-semitone layout is what a **Free** track shows; on **Melody** and **Chord** tracks the rows outside the scale are removed altogether (see *Folded Piano Roll*).



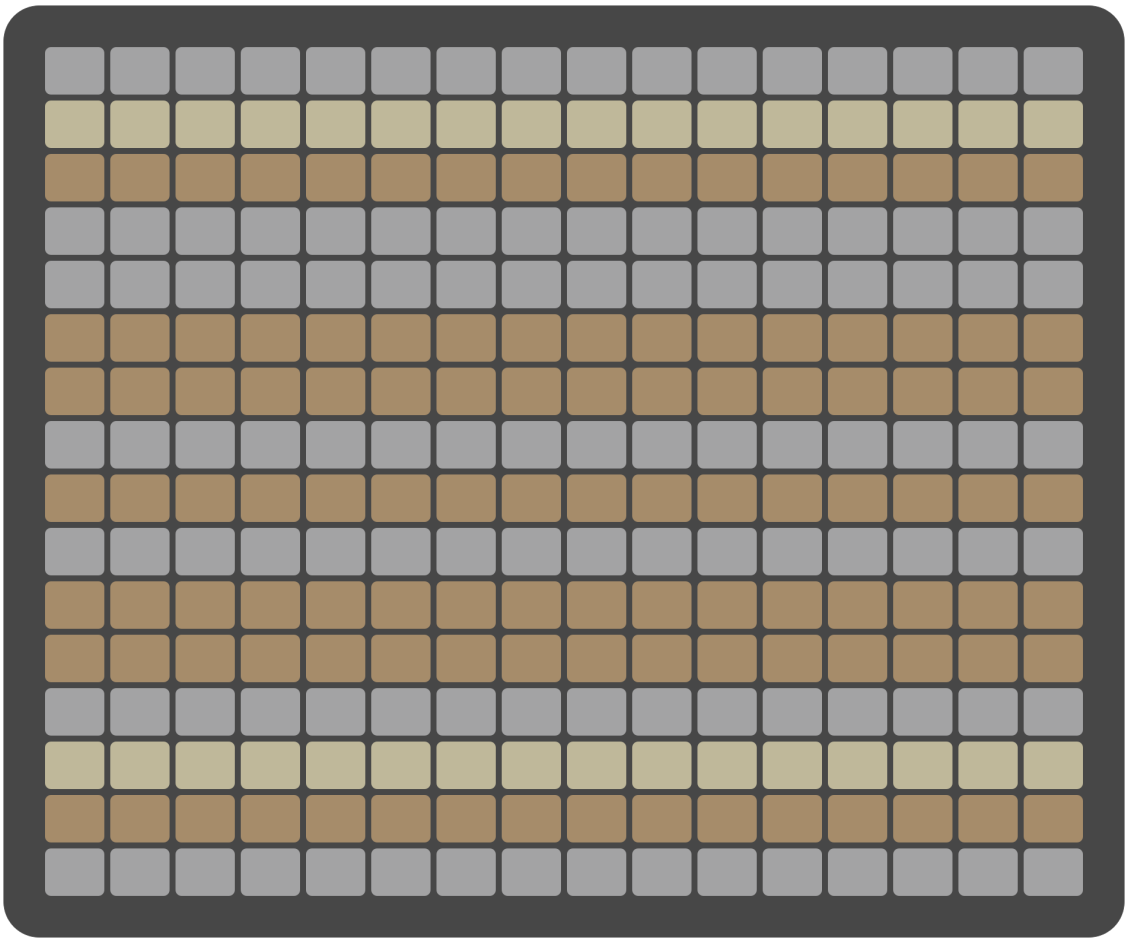


Folded Piano Roll NEW

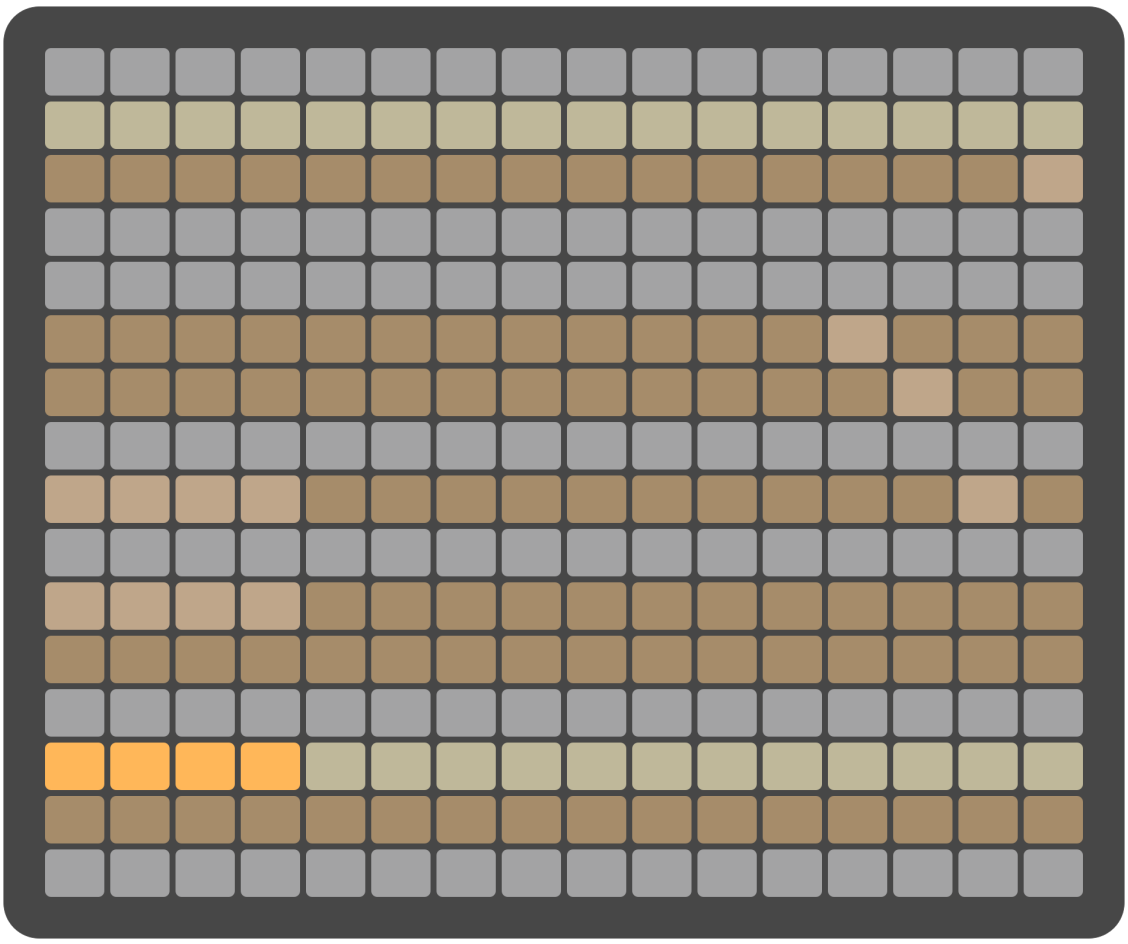
On **Melody** and **Chord** tracks the Pitch Piano Roll is folded to the track's scale: every row, on the screen and on the *Grid Pads*, is a note of the scale, and the notes outside the scale have no row. With the Root set to **C** and the Scale to **Minor**, the rows from the bottom up are C, D, D#, F, G, G#, A#, C and so on



Pitch Piano Roll with Chromatic Scale on Pads and Root Note C



Pitch Piano Roll with Harmonic Minor scale on Pads and Root Note D



Pitch Piano Roll notes with 1/32 resolution on display

– there is no E, F#, A or B row anywhere. The screen and the pads show the same rows, in the same order, at the same scroll position, and the root note keeps its root colour on both.

- Rotating the **Joystick Encoder** scrolls one scale degree per step.
- Pressing a pad enters the note of that row. Every row is in the scale, so notes entered from the pads need no correction to the nearest in-scale note.
- With the **Chromatic** scale selected, the Piano Roll shows the regular one-row-per-semitone layout.
- The fold follows the scale the track is using. It changes immediately when the track's **ROOT** or **SCALE** changes, when **LINK** is switched on or off, when the linked global key changes, or when the Track Type changes.
- Folding only changes what is shown. The notes stored in the clip are not moved by folding, and the Piano Roll on the KEYS *Keys Page* is folded in the same way.

If the clip contains a note that is outside the current scale, it is shown dimmed on the row of the nearest note in the scale, where it can still be selected and edited.

Free and **Drum** tracks are not folded: a **Free** track keeps one row per semitone with the in-scale rows highlighted, and the **Drum** piano roll shows the kit sounds.

Chord Piano Roll

The **Chord Piano Roll** appears directly **before** the **Pitch Piano Roll** in the top encoder view selector. It is available only when the current track is in **Chord Mode**.

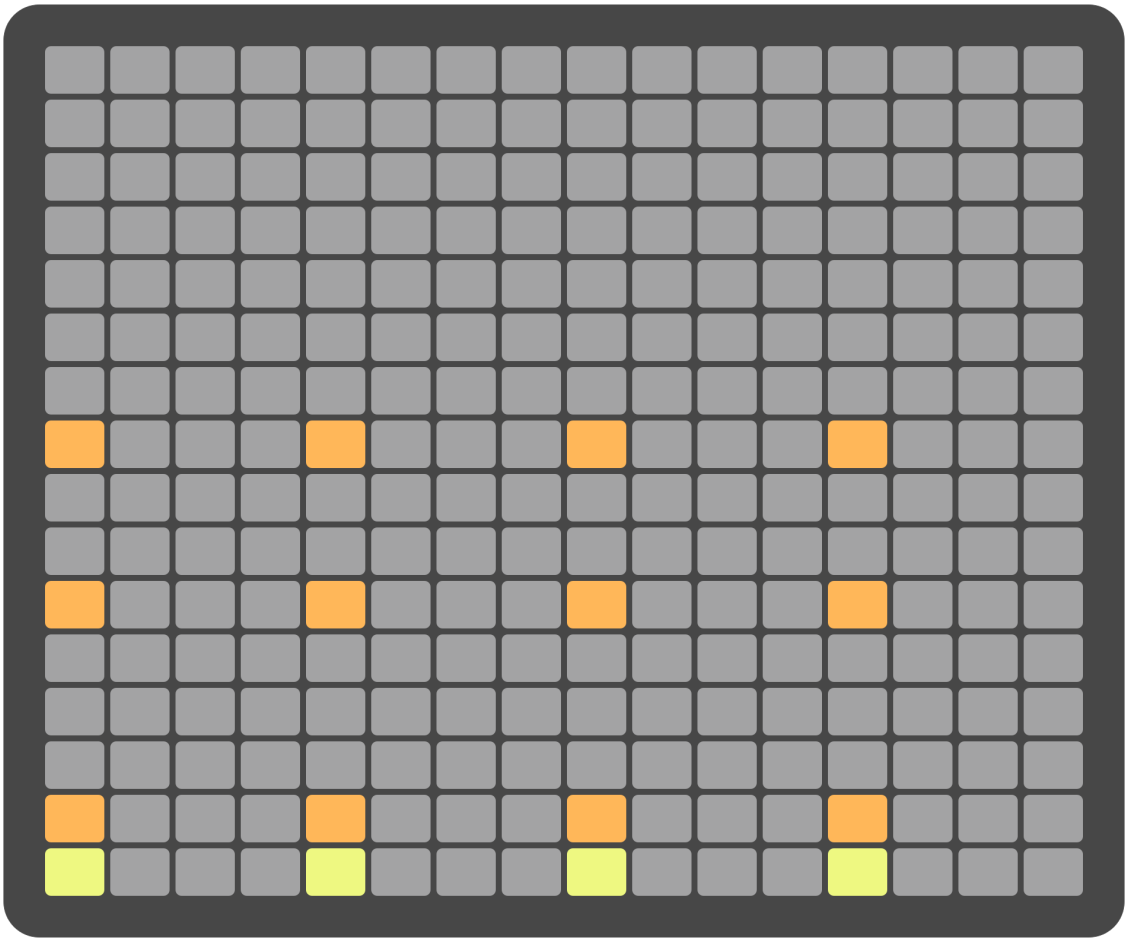
Unlike the Pitch view, the Chord Piano Roll is optimized for step-based chord entry and control:

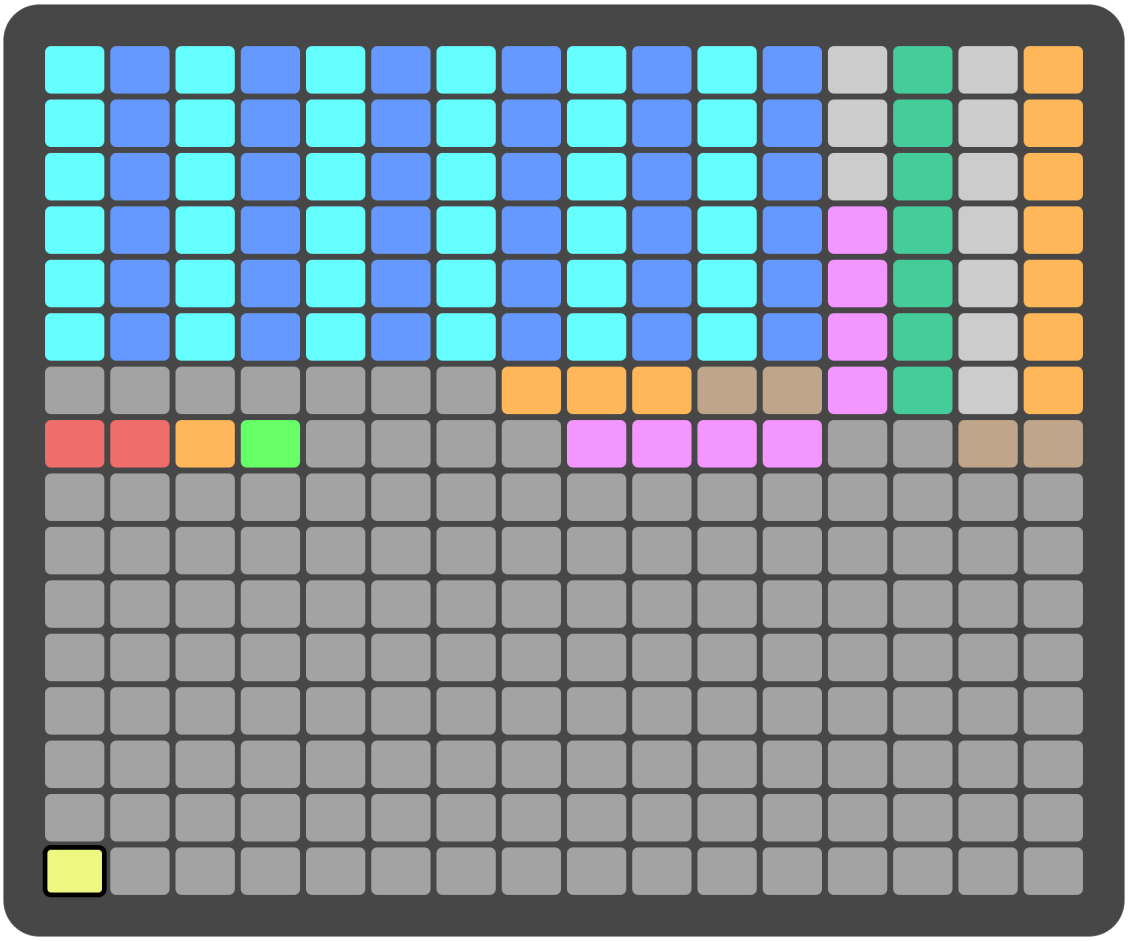
Layout and Interaction

- The **last/bottom row** of pads represents the **steps** of the sequence. These are always shown in **yellow** to distinguish them from note pitch views. Pressing a bottom-row pad will **enable/disable** a step.
- **Press and hold** a pad on the **bottom row** to open the **Chord Picker**. The Chord Picker appears in the upper part of the grid and allows you to choose or modify the chord assigned to that step.
- You can still **hold one step** on the **bottom row** and **tap another** to define the **duration** of the chord.

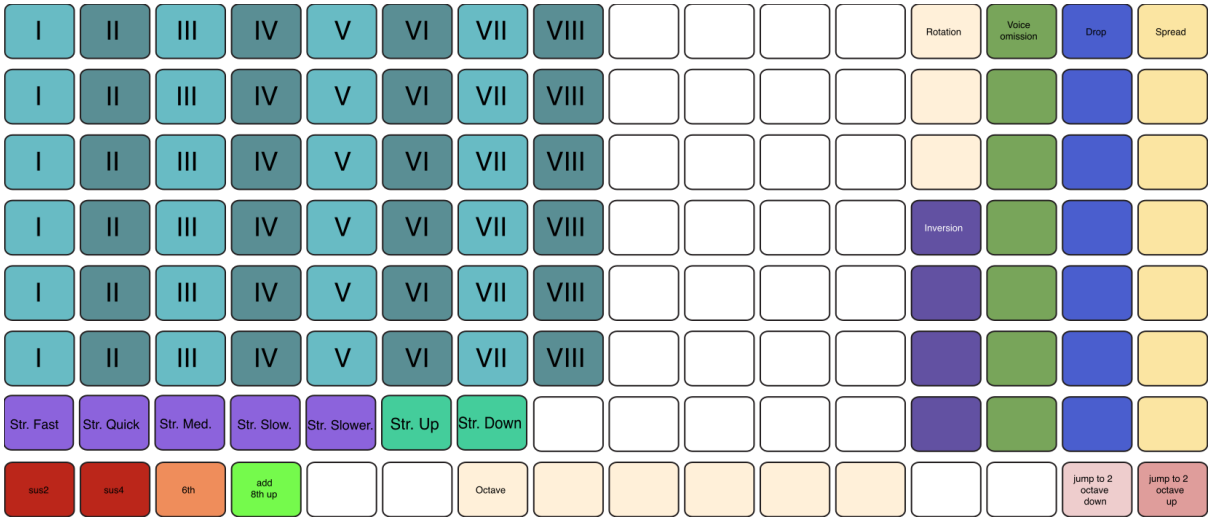
Chord Editing Behavior

- Chords are entered **non-destructively**. You can modify or override them freely, and changes will not affect the underlying sequence when switching modes.
- Once a chord is entered, you can **edit individual voices** using the **Pitch Piano Roll**, allowing for full control over voicing and inversion.





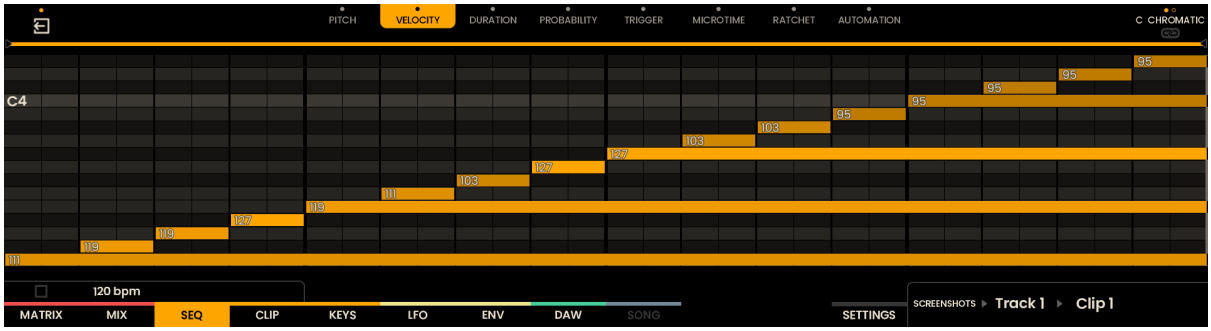
C	C#	D	D#	E	F	F#	G	G#	A	A#	B	Rotation	Voice omission	Drop	Spread
C	C#	D	D#	E	F	F#	G	G#	A	A#	B				
C	C#	D	D#	E	F	F#	G	G#	A	A#	B				
C	C#	D	D#	E	F	F#	G	G#	A	A#	B	Inversion			
C	C#	D	D#	E	F	F#	G	G#	A	A#	B				
C	C#	D	D#	E	F	F#	G	G#	A	A#	B				
Str. Fast	Str. Quick	Str. Med.	Str. Slow.	Str. Slower.	Str. Up	Str. Down	9th	11th	13th	Dominant 7	Maj7				
sus2	sus4	6th	add 8th up					Maj	min	dim	aug			jump to 2 octave down	jump to 2 octave up

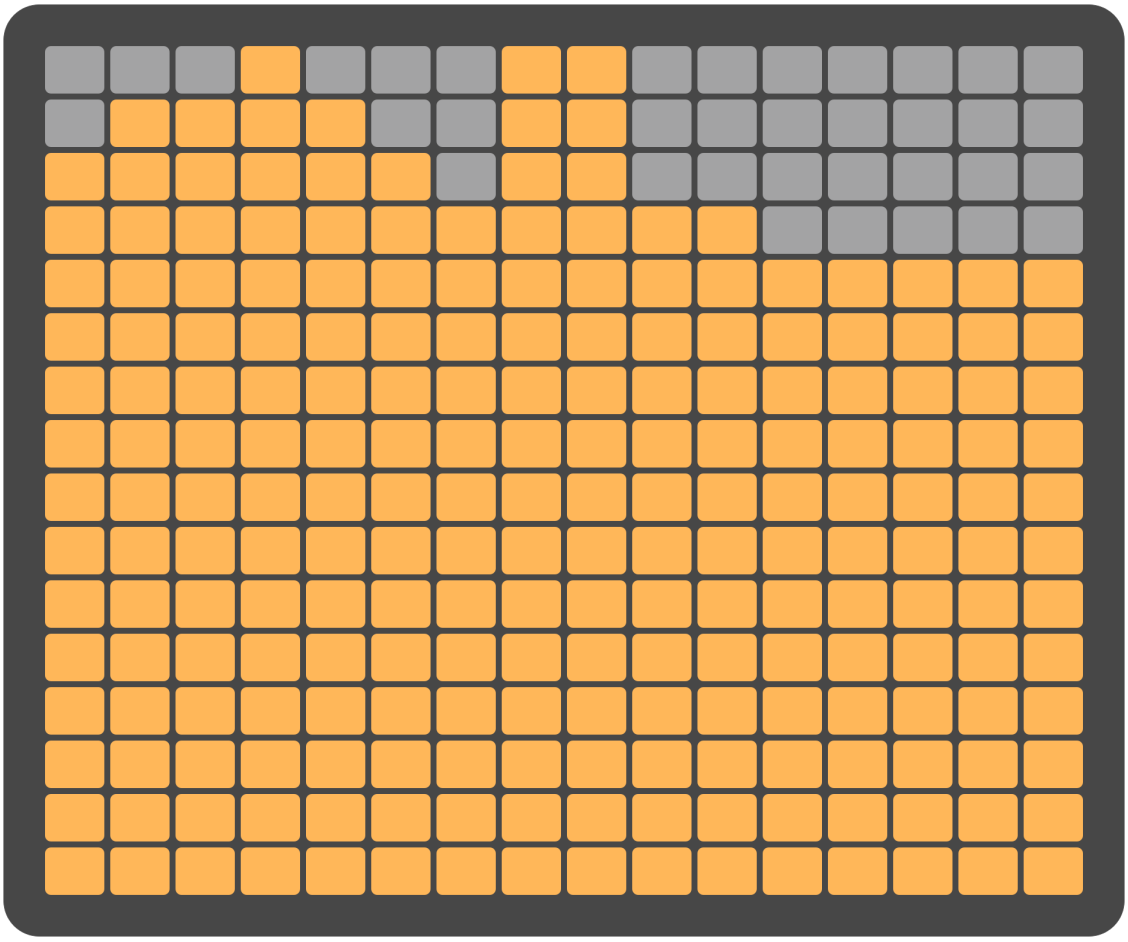


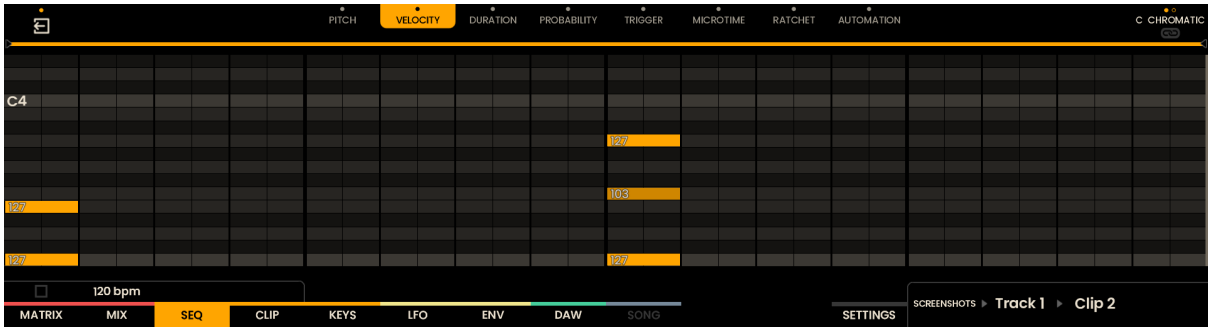
This view is designed to **streamline chord sequencing**, making it easy to assign harmonically consistent progressions without menu diving.

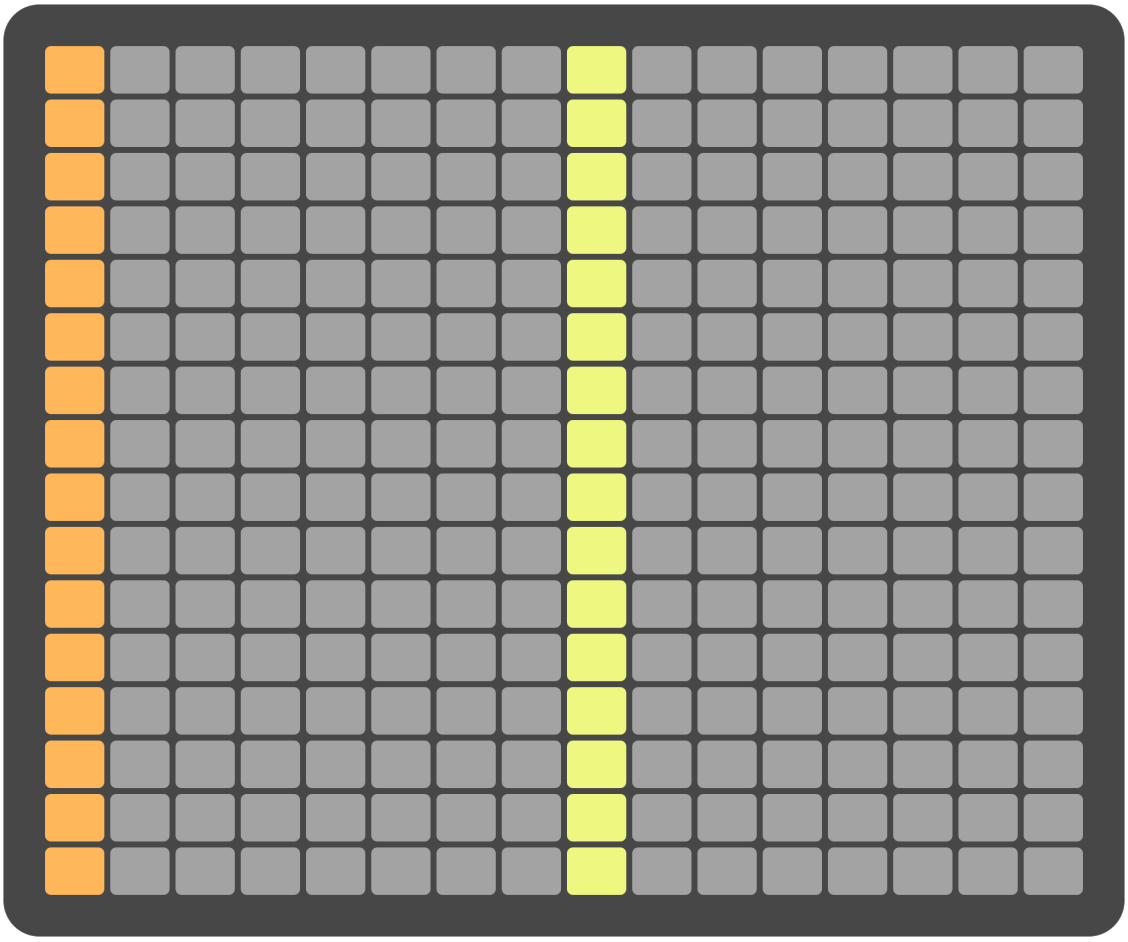
Velocity Piano Roll

In the **Velocity Piano Roll**, each step is represented by a **virtual fader** on the grid, with each column functioning as a fader. The lit portions of the fader indicate the velocity of the step. If the fader is orange, it means all voices in the step have the same velocity, a yellow fader signals that the voices have different velocities within the step. Pressing a *Grid Pad* on the **LED Pad Grid Fader** sets the velocity for all voices within the step, overwriting any differences between individual voices. Pressing **SHIFT** SHIFT + the lowest pads sets the velocity to 0. To adjust the velocity with more precision, rotate the encoder above the step .


PITCH
VELOCITY
DURATION
PROBABILITY
TRIGGER
MICROTIME
RATCHET
AUTOMATION
C CHROMATIC
C4
120 bpm
MATRIX
MIX
SEQ
CLIP
KEYS
LFO
ENV
DAW
SONG
SETTINGS
SCREENSHOTS
Track 1
Clip 1

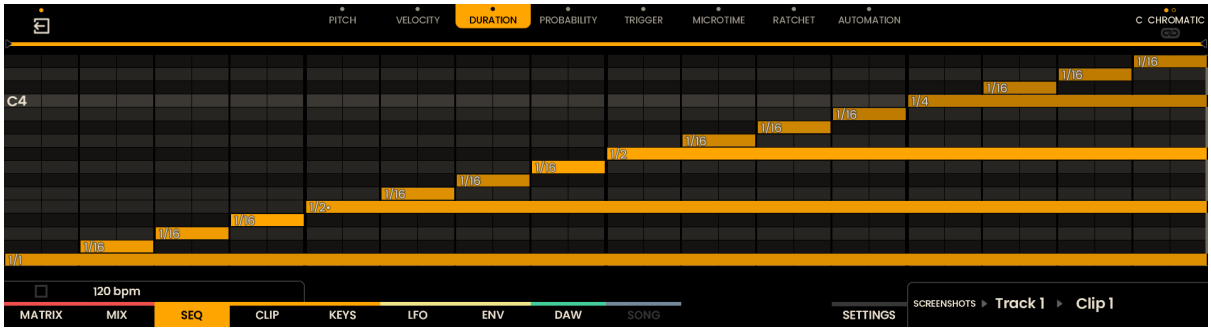






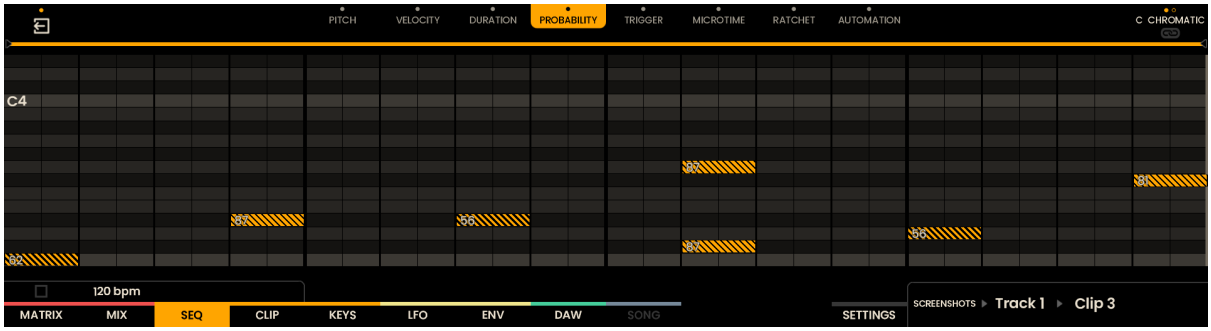
Duration Piano Roll

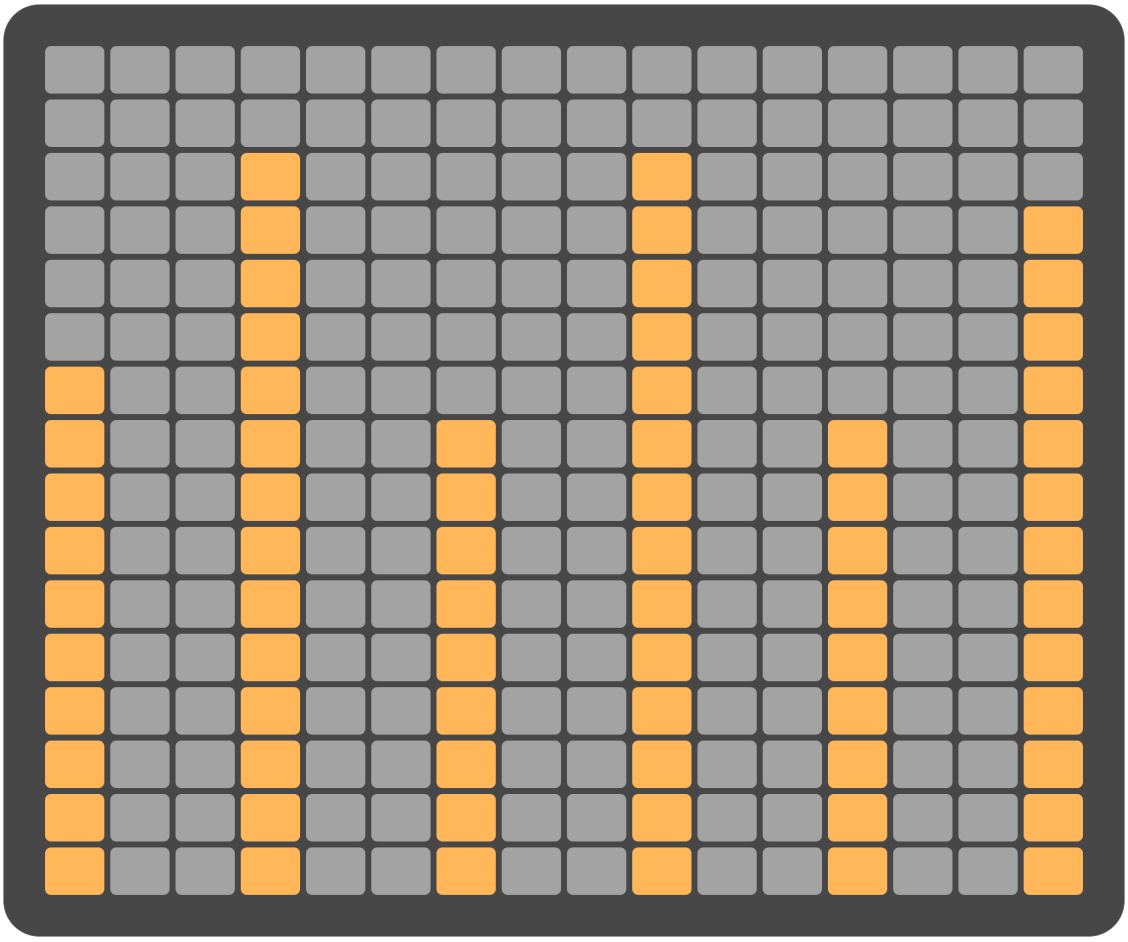
The layout of the **Duration Piano Roll** mirrors that of the **Pitch Piano Roll**. The encoders positioned above each step allow to adjust the **DURATION** of the note proportionally for all voices within the step.



Probability Piano Roll

The **Probability Piano Roll** works similarly to the **Velocity Piano Roll**, but instead of modifying velocity, is adjusting the probability that a step will trigger. **PROBABILITY** can be set between 0% and 100%, giving fine control over the likelihood of each step being played.

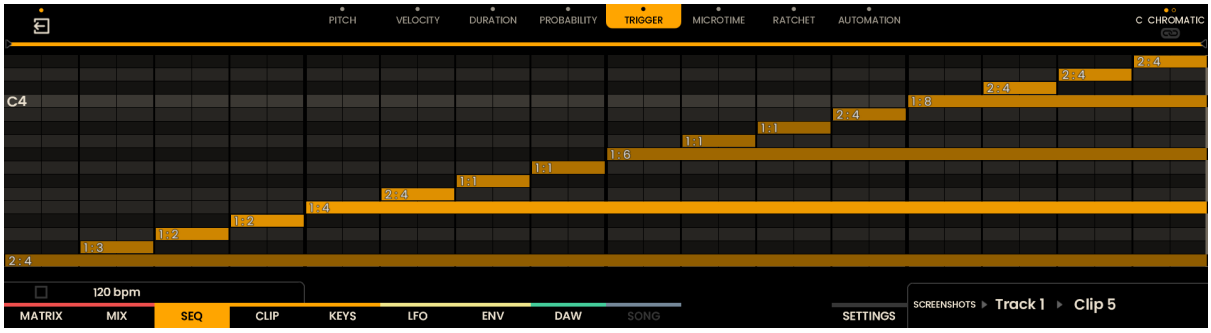




Trigger Piano Roll

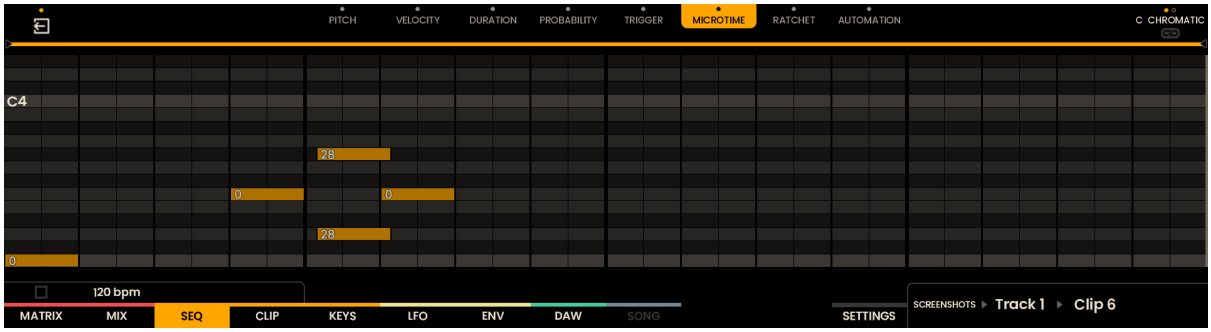
In the **Trigger Piano Roll**, the layout is similar to the **Pitch Piano Roll**, but instead of adjusting the pitch, it's modifying the **TRIGGER frequency**. This parameter defines how often a step will trigger based on the looping cycles of the sequence (e.g., 1:1 for every loop, 1:2 for every two loops, etc.).

TRIGGER is set per voice. Each note of a chord plays on its own cycles, so a chord can thin out and build up again over the loops: for example, the root on **1:1**, the third on **1:2** and the fifth on **1:4**. Turning the encoder above a step moves every voice of that step by one value per detent, starting from each voice's own value; a voice that reaches **1:1** or **4:16** stops there while the others keep moving. To change a single voice, hold its note in the Piano Roll and turn **TRIGGER**: only that voice changes. NEW *NEW*



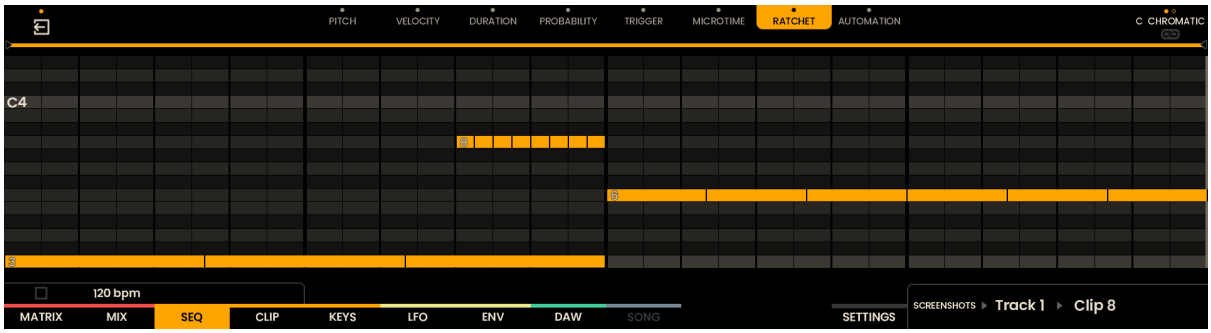
Microtime Piano Roll

The **Microtime Piano Roll** has the same layout as the **Pitch Piano Roll** but adjusts the **MICROTIME** of each step. This allows fine-tuning the position of the step within the grid, allowing to shift the timing of the entire step closer to the following step for subtle timing adjustments.



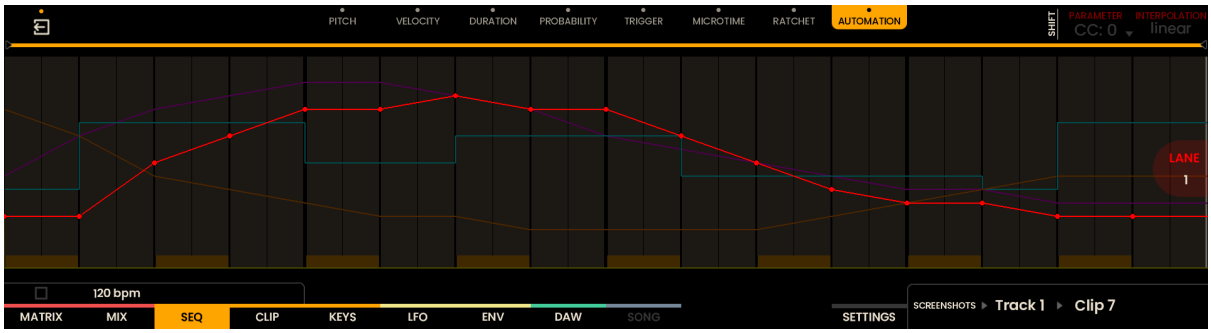
Ratchet Piano Roll

The **Ratchet Piano Roll** shares the same layout as the **Pitch Piano Roll**, but it adjusts the **RATCHET** of each step. This parameter defines how many times a step will repeat within its duration.



Automation Piano Roll

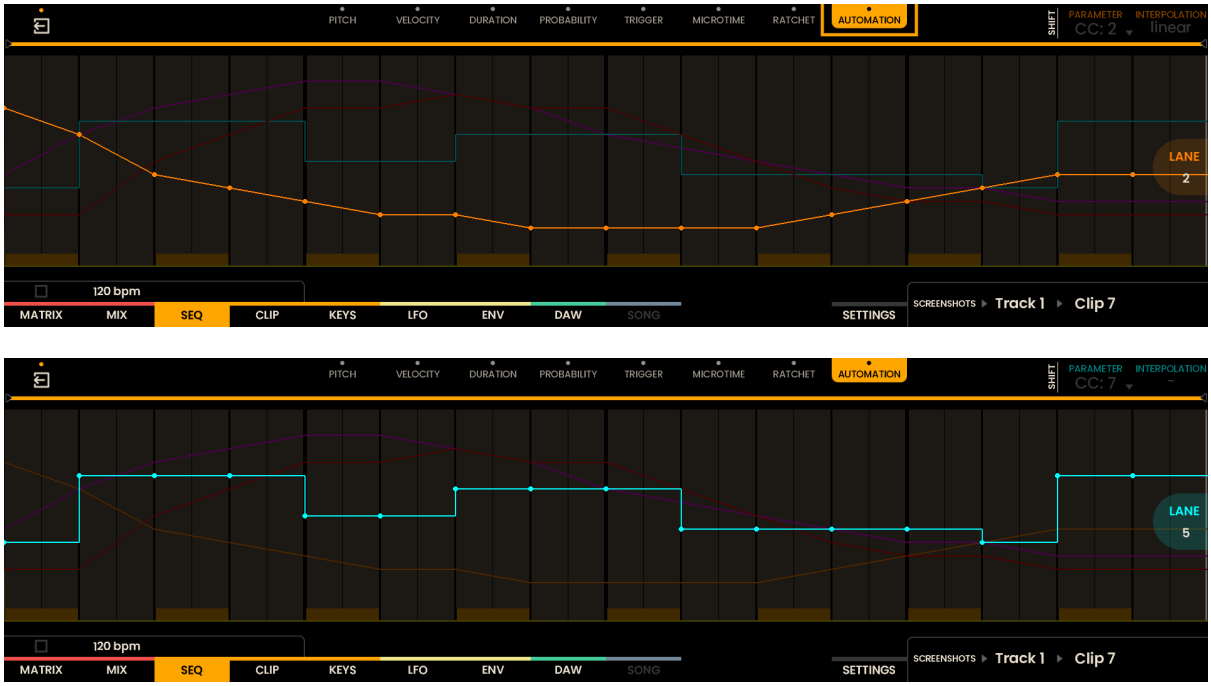
The **Automation Piano Roll** allows for precise, per-step modulation and is available for both **MIDI** and **CV** tracks. Automations are stored per-clip and form part of each track's sequence data.



Accessing Automation View

To enter the Automation Piano Roll, click the encoder ◉ located above the **AUTOMATION** label on the sequencer page. This opens the current automation view for the selected **TRACK**.

To switch between lanes, rotate the **Joystick Encoder** ◯.



Automation Lanes

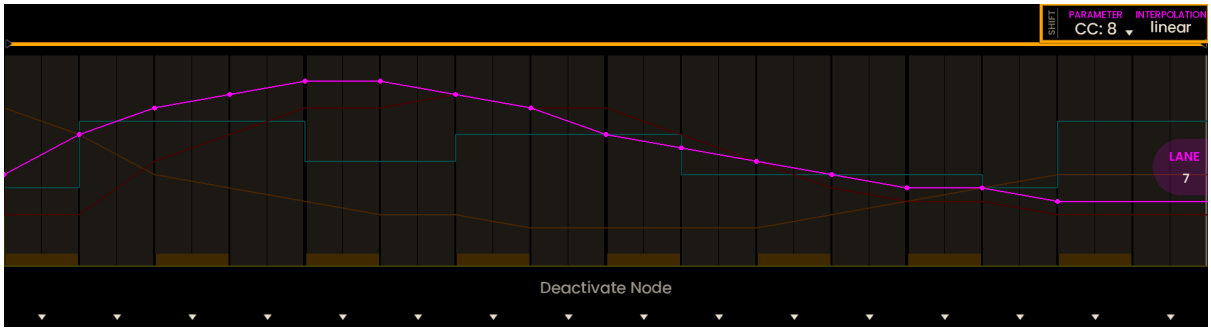
Automation lanes differ by track type:

- **MIDI tracks**: up to **8 Automation Lanes**. Each lane exposes two parameters: **PARAMETER** and **INTERPOLATION**.
- **CV tracks**: **2 Automation Lanes**, bound to the track's **CVA** and **CVB** outputs. Each CV lane exposes **TYPE** and **INTERPOLATION**.

MIDI lanes

- **PARAMETER**: Selects the Control Change target for the lane — either a CC number, or a named device parameter when an *Instrument* is loaded on this track.
- **INTERPOLATION**: Controls whether automation values between steps are **Linear** (smooth) or **Off** (stepped).

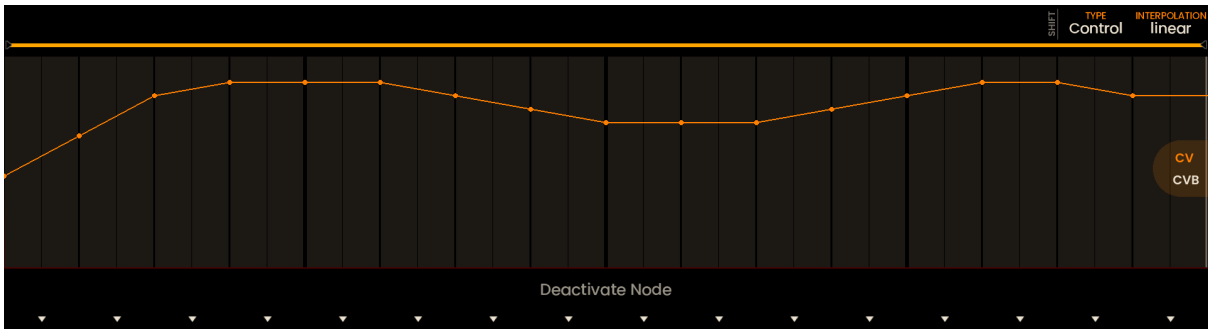
To edit **PARAMETER** or **INTERPOLATION** on a MIDI track, press and hold **SHIFT** and rotate the encoders above those labels. Click on the **PARAMETER** encoder to confirm the parameter selection.



CV lanes

CV lanes are tied to physical outputs: the first lane maps to **CVA**, the second to **CVB**. To edit **TYPE** or **INTERPOLATION** on a CV track, press and hold **SHIFT** and rotate the encoders above those labels.

- **TYPE**: Selects the CV lane behaviour (see CV types below).
- **INTERPOLATION**: Same as MIDI — **Linear** for smooth transitions, **Off** for stepped values.



The **TYPE** parameter selects how the CV lane generates its output. Available choices depend on the lane (CVA or CVB):

- **CVA — *Pitch* or *Control*:**
  - **Pitch**: CV is derived from the clip's pitch (V/Oct) data. Use this for continuous pitch modulation and glide; when **INTERPOLATION** is enabled the voltage will smoothly move between step pitches. Custom free-form automation cannot be drawn in this mode.
  - **Control**: Free-form automation mode (+/- 10V). Draw or edit

automation points freely; values written in this mode override any pitch-derived output on CVA.

- **CVB — *Velocity* or *Control*:**
  - **Velocity**: CV is derived from the clip's per-step velocity values (useful for level-related modulation). Range is 0-5V.
  - **Control**: Free-form automation mode for CVB (+/- 10V); values can be drawn or edited normally and will be sent as control voltages on CVB.

Switching a lane's **TYPE** toggles between derived-data modes (Pitch/Velocity) and manual Control mode. When switching from a derived mode to **Control**, previously derived behaviour is preserved and can be restored by switching back.

Enabling Automation Points

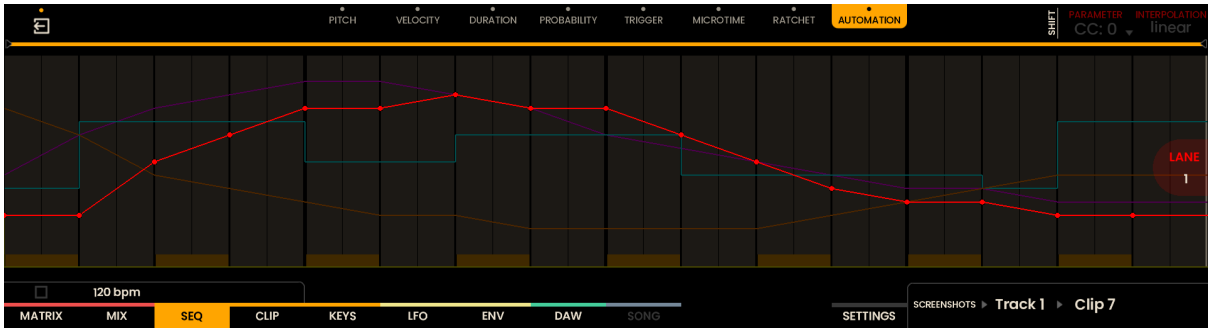
Each **Automation Line** can hold one point per step. Automation points can be enabled in multiple ways:

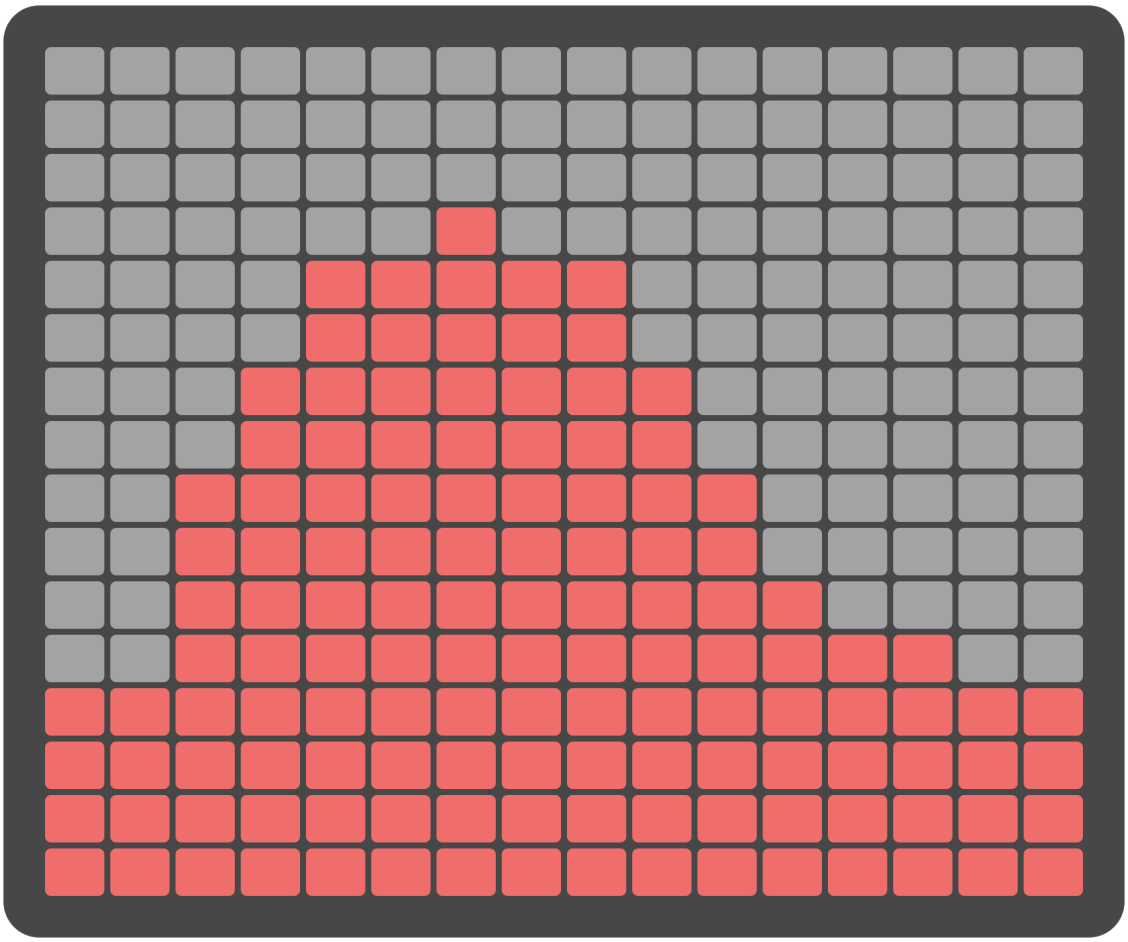
- Hold **SHIFT** and press the **Page Button** below a step to activate or deactivate a point. When the automation point is enabled, the Page Button LED turns **green**.
- Move the encoder above the step to activate and set a value.
- Press a **Grid Pad** in the column corresponding to the step to quickly enable and draw automation data. Pressing **SHIFT** SHIFT + the lowest pads sets the automation data to 0.

Adjusting Automation Values

Automation values can be modified either through:

- **Grid Pads**: Each column represents a step; vertical pad rows act as a virtual fader for quick, gestural drawing.
- **Encoders**: Use the encoders above each step for precise adjustments.





Visual Feedback & Navigation

Each **Automation Lane** is color-coded for clear identification. This color appears both on the display and the *Grid Pads*.

Standard navigation applies:

- Click the **Joystick Encoder** up to enter **Zoom Mode** (1/32 step resolution).
- Click the **Joystick Encoder** left or right to move between sheets.
- Click up or down to adjust vertical zoom.

To exit the Automation Piano Roll, click the encoder above the **AUTOMATION** label again or return to the **TRACK SETTINGS** view.

Accumulator

The **Accumulator** evolves a step's notes across successive triggers, turning a repeating pattern into something that moves and changes over time. Use it to make melodies climb or descend through the scale, to shift accents from beat to beat, to grow or thin rhythmic density across the bar, or — on drum tracks — to walk the pattern through different sounds in the kit.

Every voice in a step has three independent accumulators that can be dialled in:

- **PITCH** (called **SOUND** on drum tracks) — moves the note's pitch on each trigger. On Melody and Chord tracks, the movement follows the scale

instead of chromatic semitones. On Drum tracks, the accumulator rotates the voice through the kit's drum sounds.

- **VELOCITY** — moves the voice's velocity on each trigger, useful for evolving accents.
- **RATCHET** — moves the step's ratchet count on each trigger, useful for building or thinning rhythmic density.

Each accumulator has five parameters:

- **OFFSET** – How much the value moves on every trigger. A positive offset climbs, a negative offset descends.
- **MODE** – What happens when the value reaches **MAX** or **MIN**:
  - **Wrap** — Jumps back to the opposite end and keeps going.
  - **Hold** — Stops at the boundary and stays there.
  - **Pendulum** — Reverses direction and walks back.
  - **Reset** — Walks once from **MIN** to **MAX**, then snaps back to the starting value.
- **A-TRIG** – Accumulator Trigger. How often the accumulator is triggered.
- **MIN** – The lower limit of the accumulated range.
- **MAX** – The upper limit of the accumulated range.

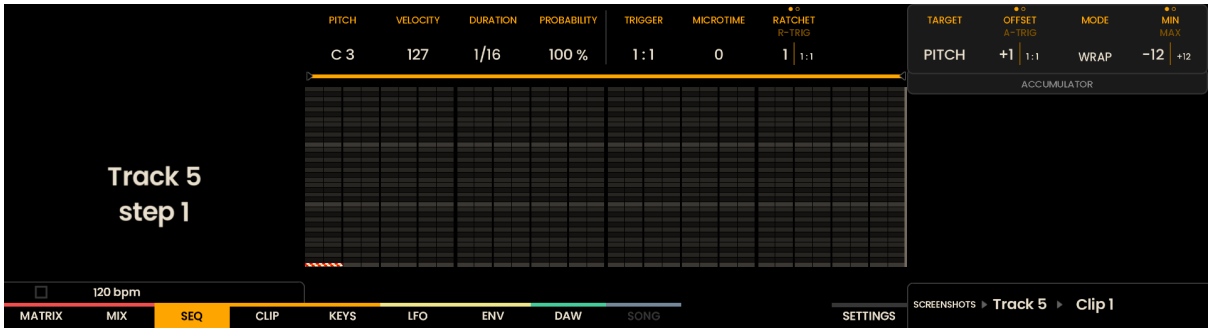
The Accumulator is configured from the  *Parameter Lock* view. The rightmost row of encoders maps to **TARGET / OFFSET / MODE / A-TRIG / MIN-MAX**. The TARGET encoder cycles between the three accumulators. The MODE - A-TRIG encoder adjusts the mode and trigger settings; click the encoder to flip between editing **MODE** and **A-TRIG**. The MIN-MAX encoder edits whichever boundary is currently selected; click the encoder to flip between editing **MIN** and **MAX**.

Where you open Parameter Lock changes how the Accumulator is applied:

- From the **Piano Roll**, the Accumulator edits the **single voice** under the lock — so different voices in the same step can evolve independently.
- From the **Sequencer Landing Page**, the Accumulator acts as a **mass edit** for the step, applying the same change to every active voice at once.

> **Note**
>
> On **Melody** and **Chord** tracks, the **PITCH** accumulator advances in **scale degrees** rather than semitones. **OFFSET** sets how many in-scale notes to climb or descend on each trigger, and the resulting movement stays inside the track's current scale.

By default all five parameters are at **0**, which leaves a voice unaccumulated until you dial in a range. The Accumulator's evolution is tied to the trigger count, so a step that has been playing for several bars resumes from where it was after you stop and start the sequencer.



Sequencer Functions

The sequencer offers a range of functions for quick interactions and additional control over sequences. These functions can be accessed using the function buttons located on the right side of the interface.

- FX : Access the FX page for the selected track
- COPY 1 : Copy the full clip of the track to clipboard
- PASTE 1 : Paste the full clip from clipboard to the track
- COPY + SELECT : Copy the selected sheet of the track to clipboard
- PASTE + SELECT : Paste the selected sheet from clipboard to the track
- REDO : Redo the last action. If there are multiple actions that can be undone the REDO button will stay lit until the last action is reached.
- UNDO : Undo the last action. If there are multiple actions that can be undone the UNDO button will stay lit until the last action is reached.
- SOLO : Pressing **SOLO** will solo the currently selected track. Pressing the **SOLO** button again will unsolo this track.
- MUTE : Pressing **MUTE** will mute the currently selected track. Pressing the **MUTE** button again will unmute this track.
- SOLO + 1 : Holding **SOLO** and pressing a track button will solo this track. Pressing the **SOLO** button again will unsolo this track. Multiple tracks can be in solo in the same time.
- MUTE + 1 : Holding **MUTE** and pressing a track button will mute this track. Pressing the **MUTE** button again will unmute this track. Multiple tracks can be muted in the same time.
- < > : Move to the previous or next **Clips** for the selected track.

- SHIFT + 16 : Holding the **SHIFT Button** and pressing **Track Button 16** (SHIFT + 16) will switch the view of track 16 to **Matrix Sequencer** mode. Holding the **SHIFT Button** and pressing **Track Button 16** (SHIFT + 16) again will switch the view of track 16 back to **Sequencer** mode. On the landing view, Select Mode makes the **Track Buttons** select, so this shortcut is unavailable there until you turn Select Mode off; in the **Piano Rolls** the **Track Buttons** keep their normal job and it still works.
- SHIFT + MUTE : Holding the **SHIFT Button** and pressing **MUTE** releases all Mutes.
- SHIFT + SOLO : Holding the **SHIFT Button** and pressing **SOLO** releases all Solos.
- ⏺ + 1 : Holding **RECORD** and pressing a track button will **ARM** the selected track for monitoring live input and recording.
- SHIFT + ⏺ : Holding the **SHIFT Button** and pressing **RECORD** releases all Armed states.
- UNDO + 1 : Holding **UNDO** and pressing a track button will **DELETE** the contents of the current clip on this track
- UNDO + ◉ : Holding **UNDO** and pressing the encoder on top of the **CC NUMBER** label will **DELETE** the contents of the current **Automation Lane**
- UNDO + ▢ *Grid Pad* : Holding **UNDO** and pressing a step will reset the step's parameters. On the **Sequencer Page**, this clears **all voices and all step parameters** (pitch, velocity, duration, probability, trigger, and micro-time). On the **Piano Rolls**, this removes only the selected voice, leaving other voices in the same step intact.
- SHIFT + ◉ : Hold **SHIFT** and click the encoder above any track-level parameter (**Direction**, **Speed**, **Pitch Offset**, **Velocity Offset**, **Duration Offset**, **Probability Offset**, **Swing**, **Rotate**) to instantly reset it to its default

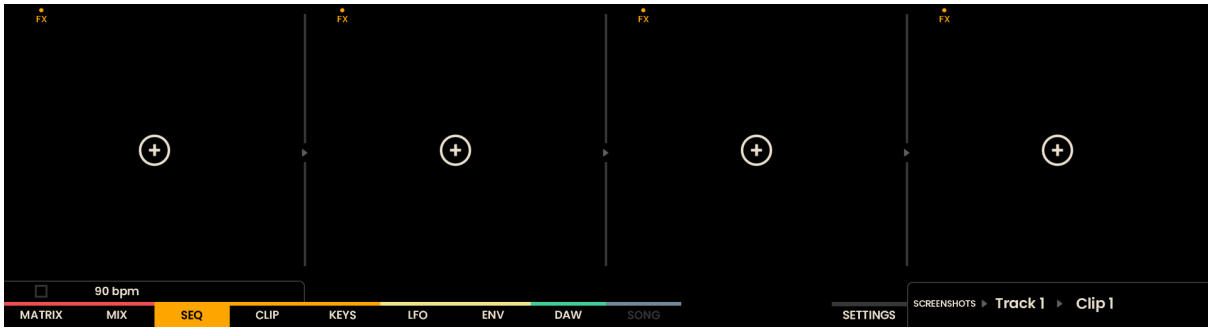
value.

- SHIFT + ◉: Hold **SHIFT** and turn the encoder above **PITCH OFFSET** to jump by octaves (increments of 12 semitones) for fast transposition.
- ▬ *Parameter Lock* + ▶: **PLOCK + PLAY** While in Parameter Lock mode, press and hold the **PLAY** button to preview the contents of the selected step or voice.
- ◉ : Click the encoder above Pitch, Velocity, Duration or Probability Offsets to open the respective **Piano Roll** for detailed editing of that parameter.

MIDI Effects

MIDI Effects are real-time modulation tools that can be applied to any sequencer track. Each track supports up to **4 MIDI FX** in a linear chain. Effects are stored per-project as part of each **track**, and apply globally across all **clips** in that track. MIDI FX also affect incoming data from external inputs such as **USB HOST**, **USB MIDI**, **MIDI IN**, and notes triggered from the **KEYS Page**.

To access the MIDI FX view for the selected track, press the **FX Button** FX. This can be done from any sequencer subpage—including the Piano Roll, Sequencer Landing Page, or Automation View.

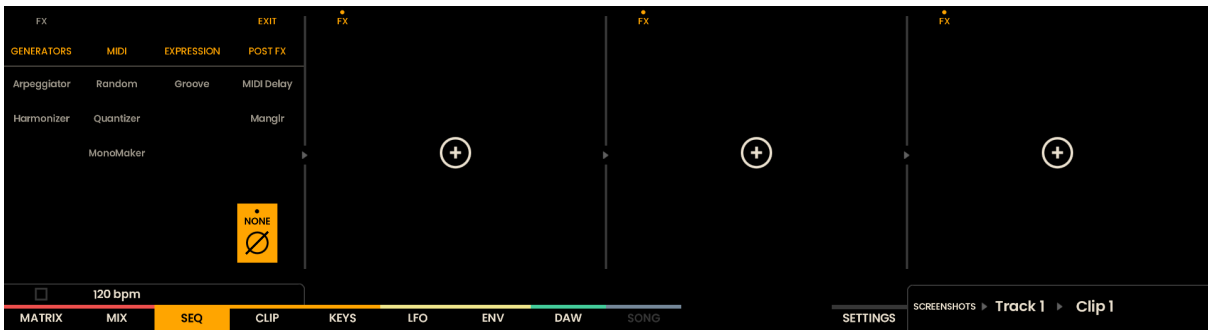


FX Chain Overview

The MIDI FX interface is divided into **four segments**, each representing a slot in the FX chain. Each slot can hold one MIDI FX at a time.

To load a MIDI FX:

- Click the encoder above the empty **FX slot label** on screen.
- Rotate the encoder to browse through the list of available FX and categories.
- Click the encoder again to load the selected effect.



To enable or disable an FX:

- Press the encoder above the **Power Toggle Icon** on the screen. When active, the icon will be highlighted.

Once loaded, each MIDI FX displays its **parameters**, which can be adjusted using the encoders positioned above each on-screen label.

Available FX

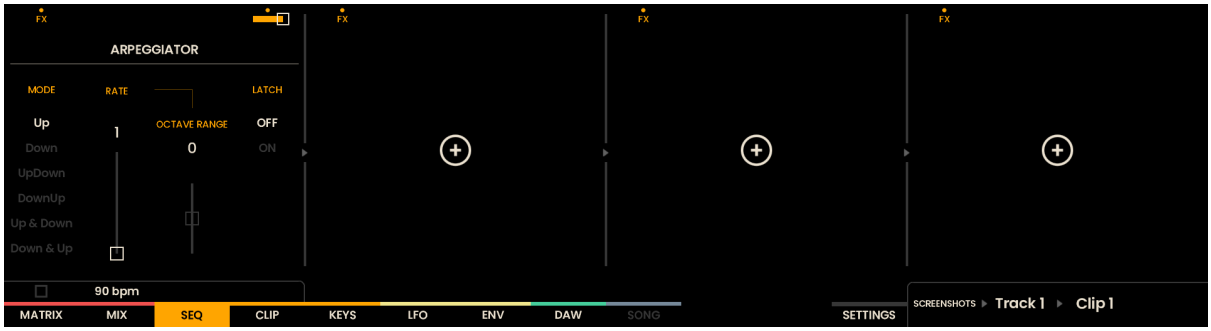
Arpeggiator

The **Arpeggiator** generates rhythmically ordered patterns from held notes or incoming MIDI data. It cycles through active notes in a defined order, repeating them across steps and octaves to create dynamic melodic motion.

Parameters:

- **MODE** – Defines the playback order of the arpeggio:
  - **Up:** *Notes ascend from lowest to highest.*
  - **Down:** *Notes descend from highest to lowest.*
  - **UpDown:** *Ascends and then descends, excluding repeated endpoints.*
  - **DownUp:** *Descends and then ascends, excluding repeated endpoints.*
  - **Up & Down:** *Ascends and then descends, including endpoints.*
  - **Down & Up:** *Descends and then ascends, including endpoints.*
  - **Random:** *Notes are shuffled randomly.*
- **RATE** – Sets the speed of the arpeggio in musical divisions. The rate list covers every subdivision from **1/1** to **1/32**, with **triplet** and **dotted** variants interleaved between adjacent subdivisions.
- **OCTAVE RANGE** – Defines the number of octaves the arpeggio spans.
- **LATCH** – When enabled, notes remain active even after release, allowing the arpeggiator to continue playing them indefinitely until replaced.

Harmonizer



The **Harmonizer** is a polyphonic interval harmonizer. For every note received from the sequencer or from an external input, the Harmonizer can produce up to three additional voices at user-defined semitone intervals. On **Melody** and **Chord** tracks the resulting harmony notes are quantized to the track's current scale and root note. On **Drum** tracks the Harmonizer is bypassed.

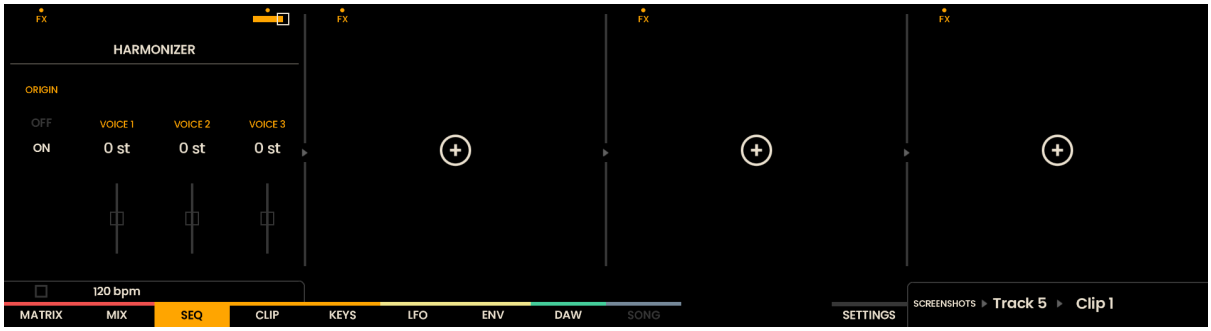
Parameters:

- **ORIGIN** – When **ON**, the original note is played alongside the harmony voices. When **OFF**, the original note is replaced by the first harmony voice.
- **VOICE 1** / **VOICE 2** / **VOICE 3** – Sets the interval for each harmony voice in semitones, from **-24 st** to **+24 st**. A voice set to **0 st** doubles the original note.

> **Note**
>
> The Harmonizer is non-destructive: the underlying sequence is never modified. Harmony voices follow live input as well as sequenced notes.

Random

The **Random** effect introduces controlled pseudo-randomness to a selection of MIDI parameters, adding variation and unpredictability to sequences. It can affect pitch, velocity and duration. The random value generated for each parameter is applied as an offset to the original value, allowing for subtle or



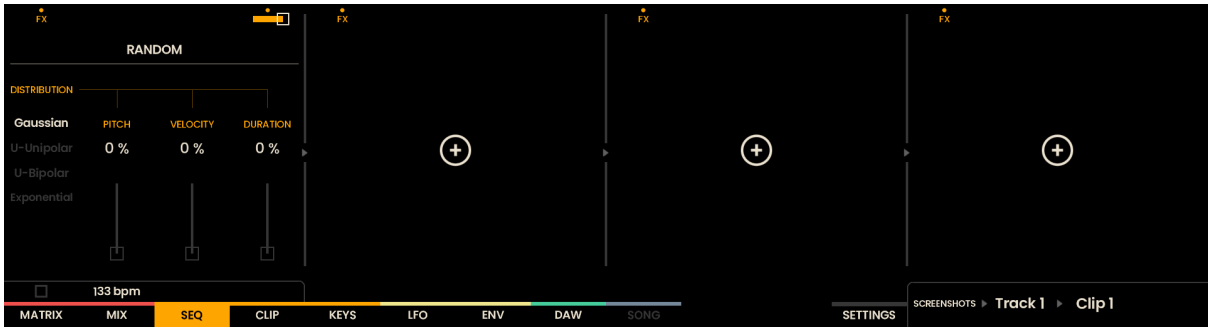
extreme variations based on the selected distribution and amount.

Parameters:

- **DISTRIBUTION** – Selects the type of random distribution applied:
  - **Gaussian:** *Values cluster around a central point, creating a bell-curve effect.*
  - **Uniform Unipolar:** *Values are evenly distributed across the specified range.*
  - **Uniform Bipolar:** *Values oscillate between positive and negative extremes, creating a back-and-forth effect.*
  - **Exponential:** *Values are skewed towards one end of the range, creating a rapid increase or decrease.*
  - *...more distribution types are planned for future updates.*
- **PITCH** – Adjusts the amount of randomness applied to the pitch of the notes.
- **VELOCITY** – Alters the amount of randomness applied to the velocity of the notes.
- **DURATION** – Modifies the amount of randomness applied to the duration of the notes.

Quantizer

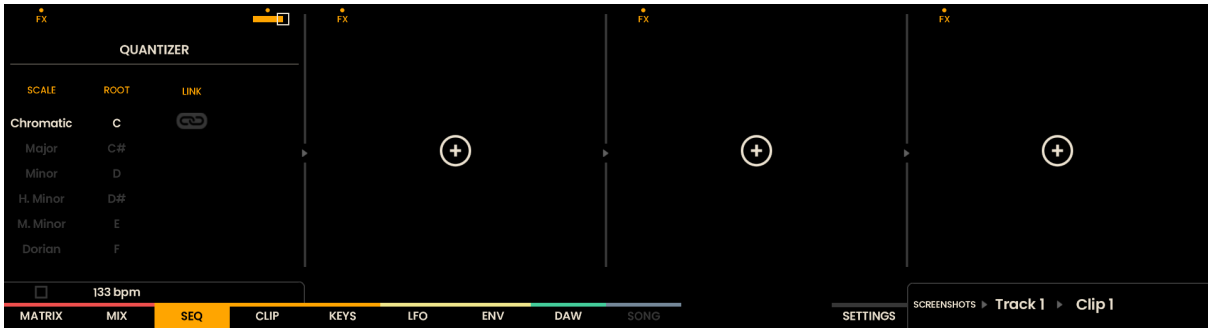
The **Quantizer** effect constrains incoming MIDI notes to a specified musical



scale and root note.

Parameters:

- **SCALE** – Selects the musical scale to which incoming notes will be quantized. Options include Chromatic, Major, Minor, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian, and more.
- **ROOT NOTE** – Sets the root note for the selected scale, determining the tonal center for quantization.
- **KEY LINK** – When enabled, the Quantizer will automatically sync its root note and scale to match the settings defined in the KEYS *KEYS Page*, overriding the Scale and Root Note set in the FX parameters.



MonoMaker

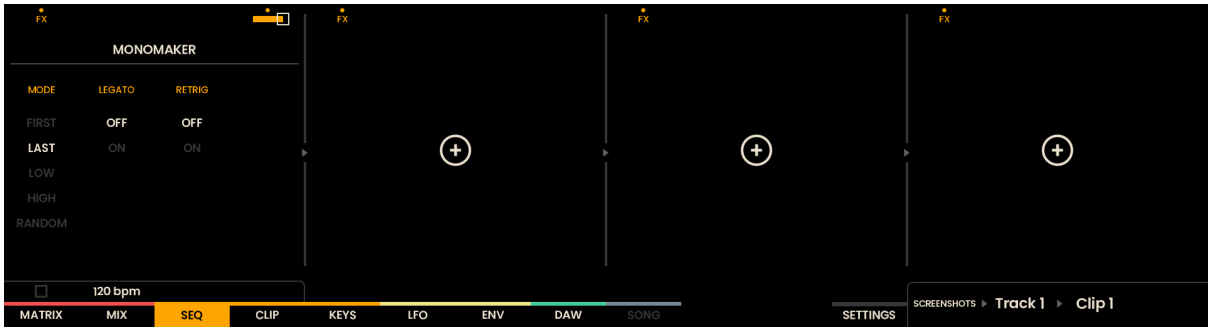
The **MonoMaker** effect converts a track's polyphonic output into a single monophonic voice. When more than one note is active at the same time, a voice priority rule decides which note plays. While the clip is **playing**, a held live note **overrides** the sequenced pattern. On Drum tracks the MonoMaker is bypassed.

Parameters:

- **MODE** – Sets the voice priority rule that decides which note plays when several notes are held at once:
  - **FIRST** – The oldest held note keeps priority. New notes are ignored while it is held.
  - **LAST** – The newest note always takes over (default).
  - **LOW** – A new note takes over only if it is lower than the note currently playing.
  - **HIGH** – A new note takes over only if it is higher than the note currently playing.
  - **RANDOM** – Each new note has a 50% chance of replacing the note currently playing.
- **LEGATO** – Sets whether successive notes overlap:
  - **OFF** – Notes do not overlap. Each new note event produces a fresh attack and issues a note-off for the previously held note.
  - **ON** – Notes overlap. The note-off for the previously held note arrives slightly after the new note-on.
- **RETRIG** – Sets what happens when the note currently playing is released while other notes are still held:
  - **OFF** – None of the held notes are retriggered.
  - **ON** – One of the still-held notes is retriggered. The **MODE** parameter determines which note is chosen.

Groove

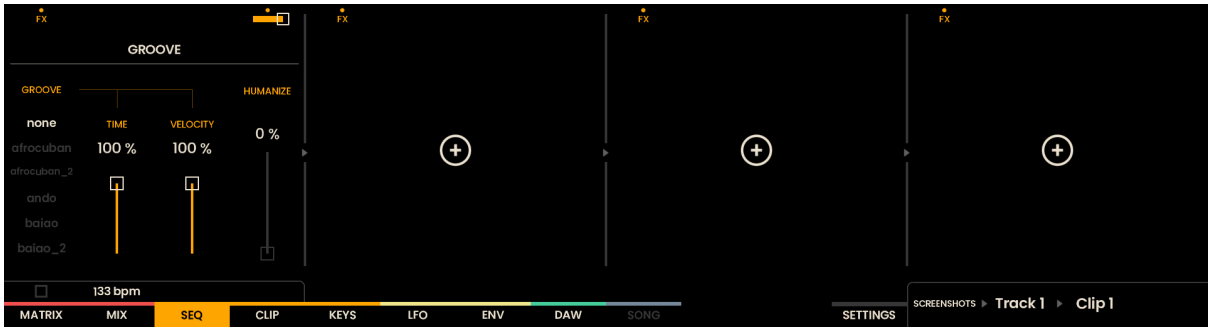
The **Groove** effect applies a rhythmic mask to the sequence, altering the timing and the velocity of notes to create a more human feel or not.



Parameters:

- **GROOVE** – Selects from a variety of groove templates, each offering a unique rhythmic feel.
- **TIME** – Adjusts the intensity of the groove effect on the timing of notes (aka the tempo feel).
- **VELOCITY** – Modifies the intensity of the groove effect on the velocity of notes (aka the dynamic feel).
- **HUMANIZE** – Introduces subtle random variations to the timing and velocity of notes, simulating a more human performance. This parameter is independent from the Groove template selected.

> **Note**
>
> Whenever a groove template is selected, the swing parameter in the main sequencer page is overridden and it would make no effect until the groove is bypassed or removed.



Creating Custom Groove Files

The Groove effect loads its templates from JSON files stored in the internal memory at /user_data/grooves/. You can create your own groove files to define custom rhythmic feels.

File location: you can add new groove files or remove existing ones via the Reliq Updater. The sequencer scans this folder and lists all available groove files alphabetically.

JSON Format

A groove file is a JSON object with the following structure:

```
{
"name": "my_custom_groove",
  "BPM": 120,
  "resolution": 768,
  "division": 16,
  "steps": [
    { "timingOffset": 0, "velocityOffset": 0 },
    { "timingOffset": -10, "velocityOffset": -20 },
    { "timingOffset": 5, "velocityOffset": 15 }
  ]
}
```

Fields:

- **name** (string) – A descriptive name for the groove.
- **BPM** (integer) – The original tempo at which the groove was captured or designed. (*)
- **resolution** (integer) – Ticks per quarter note (PPQN). Typically set to `768`. (*)

- **division** (integer) – The rhythmic grid subdivision. Typically `16` for a 16th-note grid. (*)
- **steps** (array of objects) – An array of up to **32** step objects, each containing:
  - **timingOffset** (integer) – Timing deviation in ticks. Range: **-95** to **+95**. Negative values push the note earlier (ahead of the beat), positive values push it later (behind the beat).
  - **velocityOffset** (integer) – Velocity deviation in MIDI values. Range: **-127** to **+127**. Negative values make the note softer, positive values make it louder.

The steps array maps directly to the sequencer's 32-step grid. Step 0 corresponds to the first 32th note, step 1 to the second, and so on. If fewer than 32 steps are provided, the remaining steps default to zero offset (no groove applied). Values of `0` for both offsets mean the step plays exactly on the grid at its original velocity.

> **Note**
>
> (*) The BPM, resolution, and division fields are included for potential future use in tempo-synced groove adjustments or for informational purposes when designing grooves, but they do not currently affect how the groove is applied in the sequencer.

Tips for creating groove files:

- Start with small offset values (e.g., -10 to +10 for timing) and adjust from there. Subtle grooves often feel more natural than extreme ones.
- The **TIME** and **VELOCITY** parameters in the Groove effect scale the offsets from 0% to 100%, so you can design grooves at full intensity and let

the user dial them back.

Credits

The groove templates included with Reliq are derived from the Groove MIDI Dataset by Google, licensed under CC BY 4.0. The original data has been adapted and converted to the Reliq groove format.

Post FX

Post FX are a new category of MIDI effects that reshape **sequenced** notes — the notes coming from the clip — for playback. Live-played notes from the Keys page or an external input pass through them untouched, so a Post FX can perform on the sequenced material without altering what you are playing in real time. A Post FX can be placed in any of the four MIDI FX slots; for predictable results, place it later in the chain than any generators or transformers it should follow.

MIDI Delay

The **MIDI Delay** repeats sequenced notes at a chosen musical interval, with a bouncing rhythm, an adjustable tail length, and a velocity contour that can fade out or swell back in.

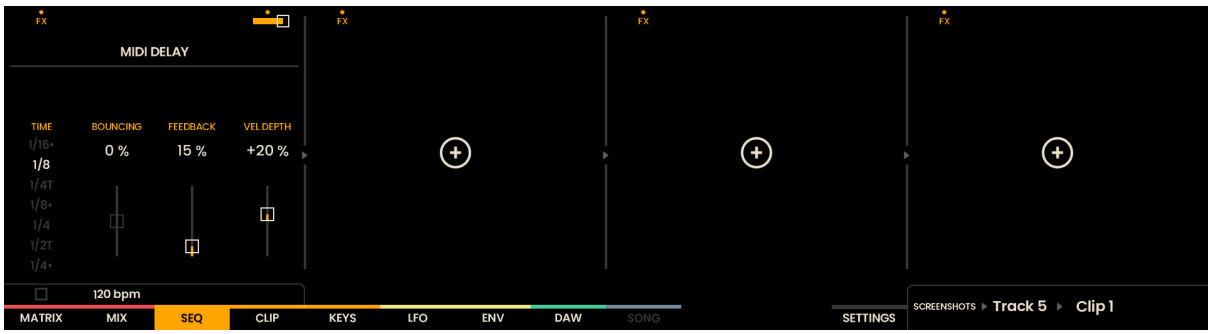
Parameters:

- **TIME** – The interval between repetitions, chosen from 13 musical divisions between **1/32** and **1 bar**, including dotted and triplet rates. Default **1/8**.
- **BOUNCING** – Bends the timing of successive repetitions. **Positive** val-

ues accelerate the repeats, packing them tighter as the tail goes on. **Negative** values do the opposite — the tail spreads out, like a reverse bounce. At **0%**, repeats stay evenly spaced. Default **0%**.

- **FEEDBACK** – Sets how long the delay tail is. At low values you get a short echo of a couple of repeats; at higher values the tail keeps going across the bar. The tail is always cut short before it would overlap the next occurrence of the source note. Default **15%**.
- **VEL DEPTH** – Shapes the velocity of the tail. **Positive** values create a classic **decaying** echo — each repeat softer than the last. **Negative** values flip the curve into a **reverse-style build**, with the first repeat softer than the source and each following repeat louder, swelling back toward the original. At **0%**, every repeat plays at the source velocity. Default **20%**.

> **Note**
>
> On **Drum** tracks, each repeat fires the same drum sound as its source note. When two repeats land on the same step and drum sound, the louder one is kept.



Manglr

Manglr is a creative glitch and stutter processor that rhythmically reshapes a clip's notes at playback time. It can fragment notes into bursts, throw in

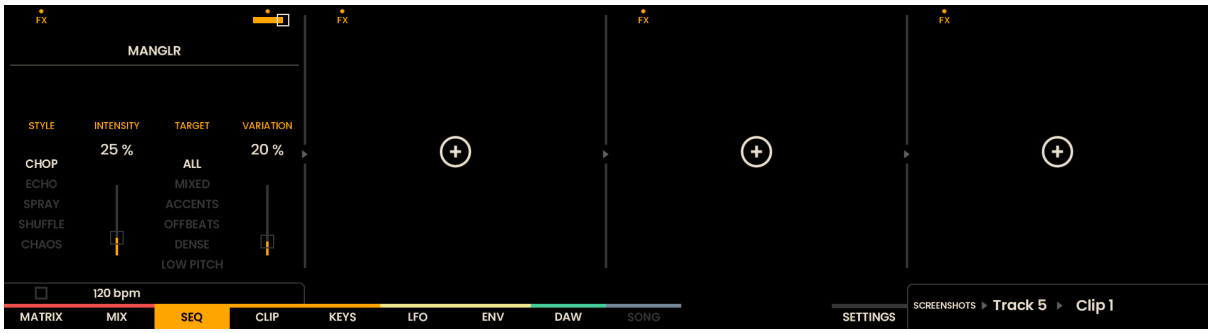
rhythmic copies, scatter density across the bar, or shuffle pitch and velocity around the pattern — all without touching the underlying sequence.

Parameters:

- **STYLE** – Selects the kind of reshaping:
  - **CHOP** *(default)* — Replaces the source note with several uneven fragments that together span its original duration.
  - **ECHO** — Keeps the source and adds a few rhythmic copies with a decaying tail.
  - **SPRAY** — Keeps the source in place and turns it into a dense ratchet.
  - **SHUFFLE** — Shuffles pitches and velocities between the selected notes while keeping the rhythmic skeleton intact.
  - **CHAOS** — Splits the clip into regions and applies a mix of the other styles across them.
- **INTENSITY** – Controls how many notes the effect touches and how strongly each one is transformed. Default **25%**.
- **TARGET** – Picks which notes are eligible:
  - **ALL** — every note.
  - **MIXED** *(default)* — a balanced draw across the families below.
  - **ACCENTS** — high-velocity notes.
  - **OFFBEATS** — notes not on beat positions.
  - **DENSE** — notes in dense clusters.
  - **LOW PITCH** / **MID PITCH** / **HIGH PITCH** — notes in the lower / middle / upper third of the register (or of the drum kit on drum tracks).
- **VARIATION** – Controls how much the recipe evolves from loop to loop.

At **0%**, the same transformation applies every clip cycle. At higher values, the recipe is re-rolled on each bar boundary, so the pattern keeps moving. Default **20%**.

> **Note**
>
> Stopping the sequencer resets Manglr's evolution, so the next playback starts the recipe over.



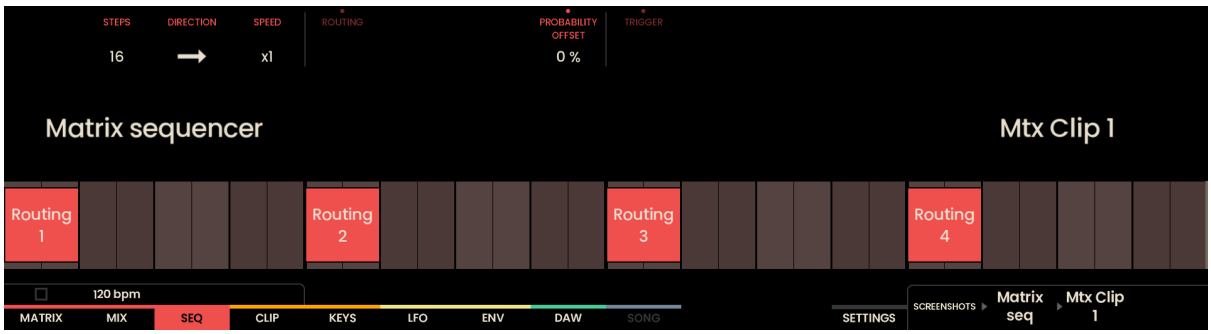
> **Note**
>
> Additional MIDI FX types will be introduced in future updates. This chapter will expand as new effects are added.

Matrix Sequencer

The **Matrix Sequencer** is a specialized track designed to sequence Matrix *Routings*, providing real-time control over signal paths. The Matrix Sequencer track has **16 steps per sheet** with a musical duration of **1/16 note values**. Each step can be enabled or disabled, with the ability to adjust the **Routing** that will be triggered in each step. The **Matrix Sequencer** can be accessed by pressing the **SHIFT** button and **Track Button 16** (SHIFT + 16). Although the **Matrix Sequencer** is a specialized track, it shares many of the same features as the standard sequencer, such as *Clip* and *Parameter Lock*.

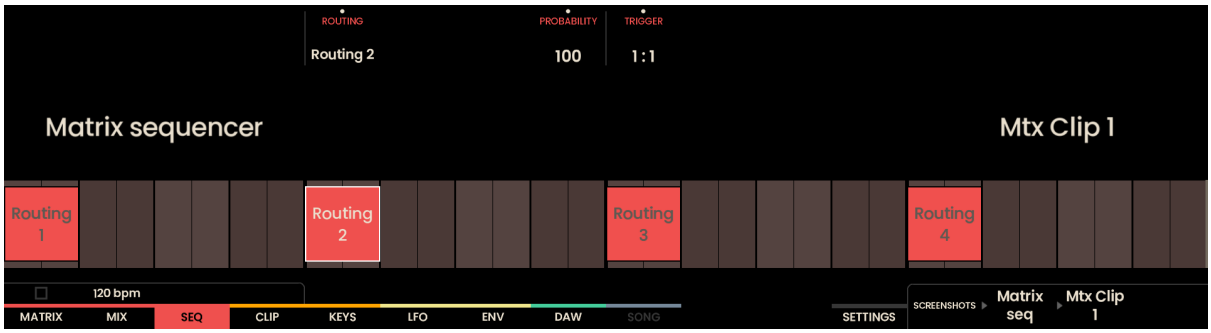
Global Matrix Sequencer Settings

- **STEPS**: Defines the total number of **steps** in the sequence.
- **DIRECTION**: Determines the cursor's movement through the sequence.
- **SPEED**: Applies a multiplier or divisor to the overall speed of the sequence.
- **PROBABILITY OFFSET**: Alters the likelihood that a given step will trigger, with a range of +/- 100%.

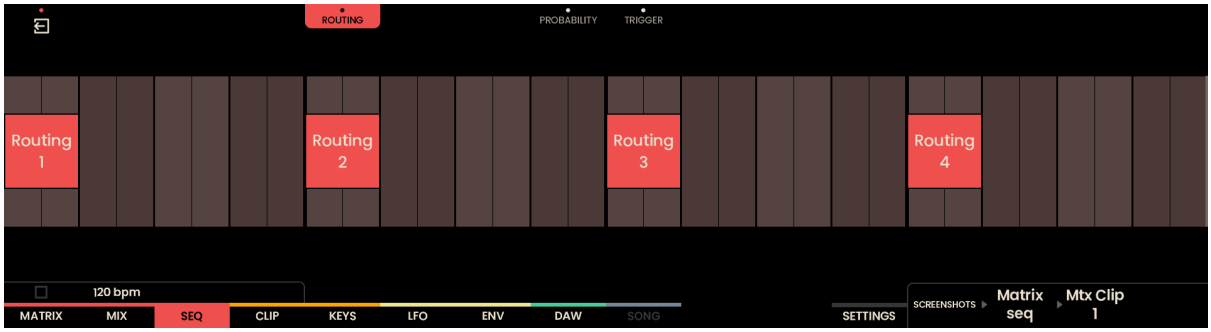


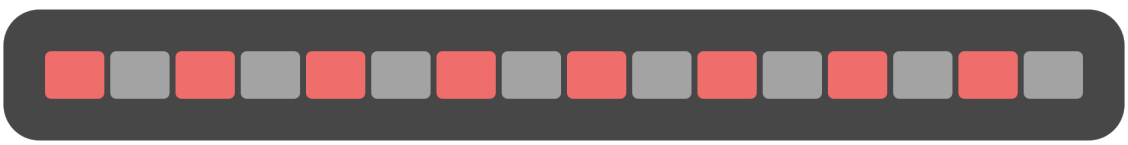
Assigning Routings to Steps

To assign *Routings* to steps in the **Matrix Sequencer**, press and hold the step that requires editing to enter *Parameter Lock* mode. The display will switch to show the routing parameter. The **ROUTING** of each step can be adjusted using *Parameter Lock* and the encoder above the display label **ROUTING**.



Alternatively, you can quickly assign routings to all visible steps by clicking the encoder ◉ above the **ROUTING** label. This activates a routing "piano roll" mode, where each encoder above a step controls the routing for that step directly.





Like the other tracks, also the Matrix Sequencer Track can be soloed or muted.

Select on the Sequencer Page

Use **Select Mode** to act on several items at once. The mechanics that are the same on every page are described in *Select Mode*. This section covers what is specific to the SEQ *Sequencer Page*.

The SEQ *Sequencer Page* has five kinds of selection — **tracks**, **sheets**, **steps**, **notes** and **automation points** — plus a separate one for the **Matrix Sequencer**.

Only one kind is active at a time. Selecting one clears whichever of the others was active.

A selection of steps, notes or automation points belongs to the ▬ *Sheet* and the *Clip* it was made on. Moving a track to another sheet, or launching another clip on it, clears that track's selected steps, notes and automation points. Selected tracks are not affected, and the sequencer moving through the sheets as it plays clears nothing.

A sheet selection belongs to **Sheet Navigation**. Leaving that view for a track clears its selected sheets; entering it again starts empty.

COPY COPY + **SELECT** SELECT and **PASTE** PASTE + **SELECT** SELECT keep working as described in **Sequencer Functions**. Select Mode does not change them.

> **Note**
>
> While Select Mode is on, **TYPE**, **GENERATOR**, **STEPS/SHEETS** and the generator parameters cannot be turned, clicked or reset. **INSTRUMENT** is locked, and on **Drum** tracks so are **SOUND NAME**, **MIDI NOTE**, **MIDI CH OUT** and the

keyboard that renames a sound. This is true whenever Select Mode is on, even with nothing selected. Turn Select Mode off to edit them.

Selecting Tracks

On the landing view, press the **Track Buttons** of the tracks to select. A selected track lights **green** on its **Track Button**.

Turn the encoder above a track parameter to change it across every selected track:

- **PITCH OFFSET**, **VELOCITY OFFSET**, **DURATION OFFSET**, **PROBABILITY OFFSET**, **SWING**, **DIRECTION** and **SPEED** — every selected track takes the lead's value.
- **ROTATE** — relative: every selected track moves by the same number of steps, each wrapping inside its own sequence length.

In the **Track Settings** panel, **INPUT**, the input **CHANNEL**, the output **CHANNEL**, **CV/GATE STANDARD**, **ROOT**, **SCALE** and **LINK** also apply across the selection. **CV/GATE STANDARD** is skipped on tracks whose **OUTPUT** is not **CV**, and **ROOT**, **SCALE** and **LINK** are skipped on **Drum** tracks. **ROOT** and **SCALE** are also skipped on a track whose key is linked to the global one; **LINK** itself still applies, so a selection can be unlinked in one turn. The **OUTPUT** is staged on the lead while turning and is written to every selected track on clicking the encoder to confirm it. A **CV** output is skipped on **Drum** and **Chord** tracks, which cannot output CV; those tracks keep the output they had. The **INSTRUMENT** cannot be changed at all while Select Mode is on (see the note above).

Press **COPY** to copy the selected tracks, then hold **PASTE** and press a **Track Button** — or a *Grid Pad* in that track's row — to paste. Each selected

track's current  *Clip* is written whole onto the destination track's current clip, keeping the spacing the tracks had. Empty source tracks are skipped.

With only tracks selected, holding **UNDO** UNDO and pressing a  *Grid Pad* does nothing. To delete a track's clip, turn Select Mode off and use **UNDO** UNDO + **Track Button**.

> **Note**
>
> On the landing view the **Track Buttons** select while Select Mode is on: holding **SOLO** SOLO, **MUTE** MUTE, **RECORD** ⏺ or **UNDO** UNDO and pressing a **Track Button** does not solo, mute, arm or delete that track. In the **Piano Rolls** the **Track Buttons** keep their normal job and move between tracks, so a note selection stays reachable on every track.

Selecting Sheets NEW

In **Sheet Navigation**, press the sheet pads to select.

A sheet selection can span tracks, as long as each track is in **Sheet Navigation**.

Press **COPY** COPY to copy the selected sheets, then hold **PASTE** PASTE and press a sheet pad to paste them from there, keeping the spacing intact. A sheet copied from a regular track only lands on a regular track, and a sheet copied from a **Drum** track only lands on a **Drum** track.

Hold **UNDO** UNDO and press a sheet pad to delete every selected sheet. The selection is then cleared.

Selecting Steps

On the landing view, press the *Grid Pads* of the steps to select. Only active steps can be selected — pressing an empty pad does nothing.

A step selection can span tracks, and it can mix steps on regular tracks with steps on **Drum** tracks.

Turn the encoder above a step parameter in the *Parameter Lock* view to change it across the selection: **VELOCITY**, **DURATION**, **PROBABILITY**, **TRIGGER**, **MICROTIME**, **RATCHET**, and the **Accumulator**'s **OFFSET**, **MODE** and **MIN-MAX**. The **Accumulator**'s **TARGET** encoder only chooses which accumulator to edit; it is not applied across the selection.

PITCH behaves differently on each kind of track:

- On a regular track it transposes: the lead moves by the amount turned, and every other selected step moves by the same number of semitones, each re-quantized to its own track's scale.
- On a **Drum** track it rotates the step's sounds by one sound per detent.

On a selection that mixes both kinds, **PITCH** does nothing, and the **Accumulator** parameters apply only while **TARGET** is not set to **PITCH**. The other step parameters mean the same on both kinds and always apply.

Press **COPY** to copy the selected steps, then hold **PASTE** and press a *Grid Pad* to rebuild the block from that pad, keeping the spacing it had. Whole steps are copied, with all their voices and parameters. A step copied from a regular track only lands on a regular track and a step copied from a **Drum** track only lands on a **Drum** track; cells over the wrong kind of track are skipped. If the block would run past the end of the clip, the display shows **No space to paste here**.

Hold **UNDO** and press a *Grid Pad* to delete every selected step: each

one is emptied exactly as **UNDO** + pad empties a single step. The selection is then cleared.

Selecting Notes in the Piano Rolls

In the **Pitch**, **Chord**, **Duration**, **Trigger**, **Microtime** and **Ratchet Piano Rolls**, press the *Grid Pads* of the notes to select. Only a pad that holds a note can be selected. In the **Chord Piano Roll**, pressing a pad on the bottom row selects every note of that step's chord.

A note selection is kept per track. It survives moving between tracks, but a bulk edit, a copy or a paste only ever acts on the notes of the track in view.

Turn the encoder above a parameter in the *Parameter Lock* view to change it across the selected notes: **VELOCITY**, **DURATION**, **PROBABILITY**, **TRIGGER**, **MICROTIME**, **RATCHET**, and the **Accumulator**'s **OFFSET**, **MODE** and **MIN-MAX**.

PITCH transposes:

- On a **Melody** or **Chord** track the lead moves to the next note in the scale, and every other selected note moves by the same number of scale steps. The intervals between them are kept and every note stays in the scale. On a **Free** track a scale step is a semitone, so this is a chromatic transpose.
- On a **Drum** track every selected hit moves by one sound per detent. If any selected hit would fall outside the 16 sounds of the kit, the whole block stays where it is. A hit whose target sound is already taken by a hit that is not selected does not move, while the rest of the block does.

Press **COPY** to copy the selected notes, then hold **PASTE** and press a *Grid Pad* to rebuild them from that pad. The copied shape keeps its exact

spacing in steps and pitch, and each note keeps its velocity, duration, probability, microtime, ratchet and accumulator. Notes copied from a **Drum** track cannot be pasted onto a regular track, or the other way round. In the **Chord Piano Roll** the pressed pad sets only the step: the chord is rebuilt there with its original pitches.

Hold **UNDO** and press a *Grid Pad* to delete every selected note on the track in view. The selection is then cleared.

> **Note**
>
> While a step or note selection has a lead, the *Parameter Lock* view stays open on it, and the encoders above the view labels no longer move between the Piano Rolls. Hold **SHIFT** and press **SELECT** to clear the selection, or turn Select Mode off, to move between them again.

Selecting in the Velocity and Probability Piano Rolls

The **Velocity** and **Probability Piano Rolls** share the note selection. Their pads are faders and cannot address a single note, so pressing a pad selects **every note on that step**. Pressing a step that is only partly selected completes it; pressing a fully selected step deselects it; pressing a step with no notes does nothing. Every column holding a selected note lights **green**.

The encoders work exactly as in the note views: they follow the *Parameter Lock* layout and change the parameter across the selected notes.

Hold **SHIFT** and press a *Grid Pad* to set the view's parameter — velocity or probability — to the value of that pad's row on every selected note, drawing them flat. **SHIFT** + the lowest pad sets 0. With nothing selected on the track, this sets the pressed step only.

Hold **UNDO** and press a *Grid Pad* to return the view's parameter to its default on every selected note. The notes stay selected.

Copy and paste do not work from these two views, because their pad rows are values rather than positions: **PASTE** + pad is refused and the display shows **No space to paste here**. Switch to a note view to copy or paste the selected notes.

Selecting Automation Points

The **Automation Piano Roll** has its own selection, made of step **columns**. Press a *Grid Pad* anywhere in a column to select that step. A point does not have to exist first — the gestures below create it. Selected columns light **green**.

The selection belongs to the **Automation Lane** it was made on. Move to another lane and it goes dormant; move back and it returns. Bulk edit, copy, paste and delete only ever act on the lane in view, on the track in view.

Turn an encoder to change the automation value across the selection. While a selection is active the encoders no longer edit the step they sit above: the turn moves the **lead** column. The edit is **relative** — every other selected column moves by the same amount, so the shape of the curve is kept. The lane's **PARAMETER** and **INTERPOLATION** cannot be changed.

Hold **SHIFT** and press a *Grid Pad* to set every selected column to the value of that pad's row, drawing a flat line. With nothing selected on the lane, this sets the pressed step only.

Press **COPY** to copy the selected columns, then hold **PASTE** and press a *Grid Pad* to rebuild them from that column, keeping the spacing they had. A column that was empty when copied empties the column it lands on. A shape that would run past the last step is refused, and the display shows

No space to paste here.

Hold **UNDO** and press a *Grid Pad* to delete the automation points of every selected column. The columns stay selected — draw new values straight into them.

Resetting a Parameter Across the Selection

SHIFT + encoder click returns one parameter to its default across a selection of tracks, steps or notes. The items stay selected.

- With a track selection: **PITCH OFFSET**, **VELOCITY OFFSET**, **DURATION OFFSET**, **PROBABILITY OFFSET**, **SWING**, **DIRECTION** and **SPEED** go back to their defaults, and **ROTATE** goes back to 0.
- With a step or note selection: **VELOCITY**, **DURATION**, **PROBABILITY**, **TRIGGER**, **MICROTIME** and **RATCHET** go back to their defaults.

PITCH is never reset.

Selecting on the Matrix Sequencer

The **Matrix Sequencer** keeps its own selection, separate from the one the normal tracks use. The two cannot be mixed.

Press the *Grid Pads* on the **Matrix Sequencer** row to select its steps. Turn the encoder above a step parameter in the *Parameter Lock* view to change it across the selection: **ROUTING**, **PROBABILITY** and **TRIGGER**.

Press **COPY** to copy the selected steps, then hold **PASTE** and press a *Grid Pad* on the same row to rebuild them from that step, keeping the spacing they had. A block that would run past the last step is refused, and the display shows **No space to paste here**.

Hold **UNDO** and press a *Grid Pad* to delete every selected step. The selection is then cleared.

Pressing a normal track's **Track Button**, or a *Grid Pad* on a normal track's row, clears the **Matrix Sequencer** selection and moves to that track; the next press selects there. Going the other way works the same. Switching the **Matrix Sequencer** view off also clears its selection.

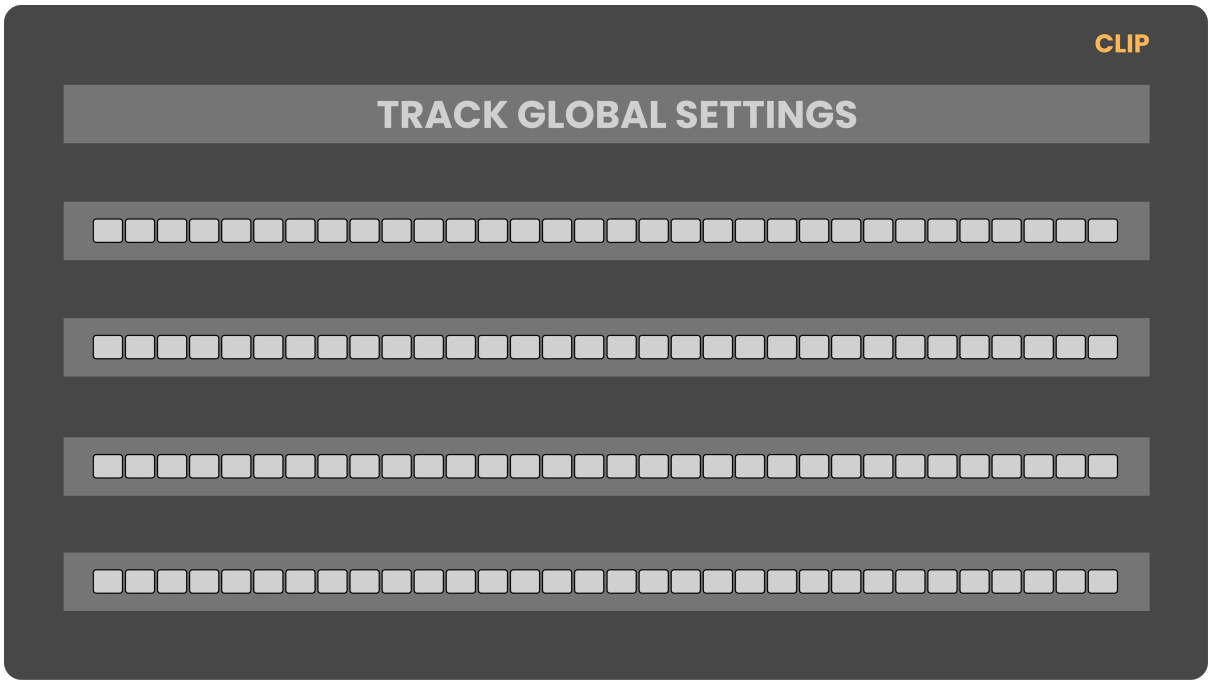
Technical Specifications

Specification	Details
Tracks	16
Steps per Track	32
Polyphony per Step	8 voices
Clock Specifications	MIDI, Analog Clock, Analog Reset
Clips	Up to 256
Internal Resolution (Pulses Per Quarter Note)	768
Sequence Length	Up to 32,768 steps
Step Division	1/32 note values

Modulation Parameters	Pitch Bend, Mod Wheel, Control Change, CV
Output Types	MIDI OUT 1, MIDI OUT 2, MIDI OUT 3, USB, CV
Input Types	MIDI IN, USB, USB HOST
Track Modes	Step Sequencer, Euclidean
Speed Settings	/8 to x8, in steps of 0.01
Track Modifiers	Pitch Offset, Velocity Offset, Duration Offset, Probability Offset, Swing
Direction Options	Forward, Backward, Ping Pong, Random
Zoom Mode	1/32 note resolution

Clips

In Reliq, a Clip acts as a **dynamic container**, capturing the **sequence specific to a given track**. Each clip holds key information, including **global track settings, the arrangement of sheets within the track, and the step settings for each individual sheet and step**.



Essentially, a *Clip* **functions as a sequence pattern**, reflecting the current state of a sequencer track. Clips have **variable lengths**. The maximum number of steps per track, per project, is **32,768**—equivalent to 1,024 sheets, each *Sheet* comprising 32 steps. In a 4/4 time signature, this correlates to **1,024**

bars or approximately 2 hours and 50 minutes of musical time at 120 BPM. Each sheet, in this time signature, represents a single musical bar.

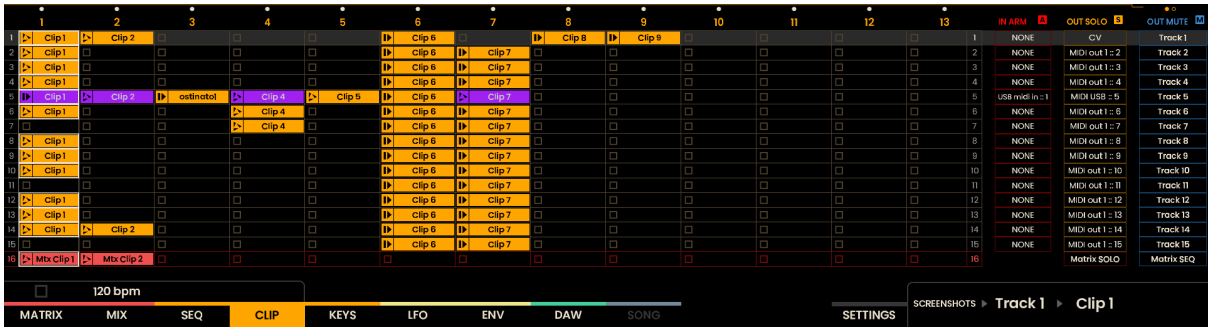
The total number of clips that can be assigned to a track **depends on the number of available sheets**. Each project supports up to **1,024 sheets** per track, which are allocated dynamically across clips. For instance, if each clip is composed of 512 steps (16 sheets), a track can host a maximum of 64 clips. Alternatively, a clip that spans 32,768 steps (1,024 sheets) limits the track to a single clip.

Clips are integral to a project, with each project supporting its own unique set of clips. The total number of clips and their maximum length are determined on a **per track, per project basis**. The Clip Page provides a dedicated interface for constructing complex, large-scale sequences. Each clip serves as a foundational building block for intricate musical structures, which can be sequenced, automated, or performed live.

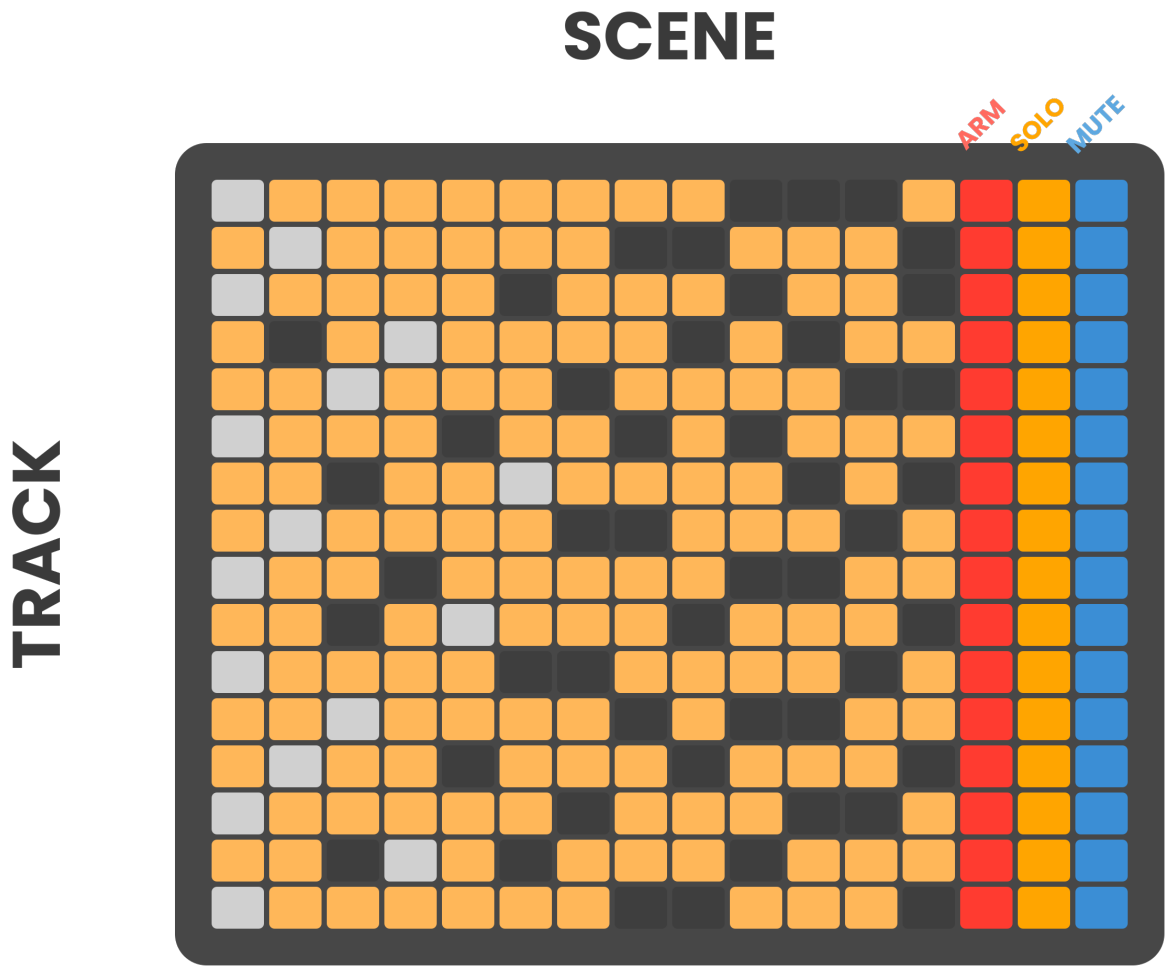
Interface Overview

The CLIP *Clip Page* presents the whole project as a **session grid**: one row per track, one column per clip slot. The screen and the *Grid Pads* show the same grid, so what you see on the display is what you play on the pads.

On the screen, each row shows **13 clip slots** followed by three status columns: **IN ARM**, **OUT SOLO** and **OUT MUTE** (see *Track Status Columns*). Each clip cell displays the **clip name** on a fill of the **clip's colour**, with a **state icon** on its left: stopped, playing, recording, or queued. A queued clip's icon blinks until the change fires. A clip with a *Follow Up* action carries the follow-up



icon instead, so chained clips can be spotted at a glance. The clip currently loaded on each track is framed with a **white outline**; when the loaded slot is empty, the outline dims. The selected track's row is highlighted, and the rows of tracks that are not audible (muted, or silenced by another track's solo) are greyed out.



The *Grid Pads* mirror the screen row for row: **columns 1–13 are the clip slots** of each track, and **columns 14, 15 and 16** are the **ARM**, **SOLO** and **MUTE**

pads. The pad colours follow the state of each slot:

- **Unlit**: the slot is empty.
- **Clip colour**: the slot holds a clip (each clip can be assigned its own colour; see *Clip Settings*).
- **White**: the clip loaded on that track. If the loaded slot is empty, the white is dimmed.
- **Green**: a clip change is queued on that track and waiting for its sync point (see *Clip Sync*).
- **Violet**: the slot selected for editing while **Edit Mode** is active, dimmed if it is empty (see *Follow and Edit Mode* in the Settings chapter).
- **Azure blue**: the clip is part of a selection while **Select Mode** is active (see *Select on the Clip Page*).



The Scene Window

Each track holds **256 clip slots**. A column of slots is called a **scene**, and the grid shows a window of **13 scenes at a time**. The scene numbers above each column show which part of the project is in view.

To move the window, click the **Joystick Encoder** left ◁ or right ▷ to scroll by one scene, or hold **SHIFT** SHIFT while clicking to jump a whole screen of 13. Scrolling only moves the view; it never changes what is playing. The window follows the loaded clip when you step through clips with the **Arrow Buttons** ◁▷, and returns to scene 1 when a project is loaded.

Track Status Columns

The three right-hand columns combine each track's I/O routing with its performance switches. On the *Grid Pads*, pressing a pad in these columns toggles the switch for that row's track; the pad is **lit while the switch is engaged and dimmed while it is not**.

- **IN ARM** (column 14): shows the track's **input port and channel**. The pad arms the track for recording; armed tracks show **red**.
- **OUT SOLO** (column 15): shows the track's **output port and channel**. The pad solos the track; soloed tracks show **yellow**.
- **OUT MUTE** (column 16): shows the **track name**. The pad mutes the track; muted tracks show **blue**, and on the screen the whole cell fills with the mute colour.

The **MUTE** column reflects the track's own mute switch, not whether the track is audible: soloing another track greys the row out on the screen but does not light the mute pads of the silenced tracks.

The input channel reads **Omni** when the track listens on all channels. The output channel is hidden when the output is **None** or **CV**, and when the track uses a custom routing configuration: the routing then decides ports and channels per voice, and its name is shown as the output port instead.

> **Note**
>
> When the 16th row hosts the **Matrix Sequencer** (toggled with **SHIFT** SHIFT + **Track Button 16** 1), that row has no ARM pad, its solo shows in the Matrix

red, and its clip cells are drawn in the Matrix colour on both screen and pads.

Creating Clips

Clips are created in the SEQ *Sequencer Page* (refer to the *Sequencer chapter* for more details).

Clips are automatically saved as soon as they are created and updated in real-time as changes are made. Use the **Arrow Buttons** ◀▶ to navigate between clips within the selected track.

Naming Tracks and Clips

The two **Page Buttons** ▬ below the names at the bottom-right corner of the screen open the Reliq Keyboard: the first renames the selected **Track**, the second renames the selected **Clip**. On the **Matrix Sequencer** track only the clip name can be changed; its track name is fixed.

The following buttons are used for additional keyboard functions:

- SHIFT Button: Toggles between lowercase, uppercase, and special characters.

- ◀ ▶ Buttons: Move the cursor left or right within the name field.
- SAVE Button: Saves the name and closes the keyboard.
- COPY Button: Copies the name currently being edited.
- PASTE Button: Replaces the name currently being edited with the copied one. The copied name is kept until you copy another, and can be pasted into any name on any page.
- SHIFT Button + Backspace: Clears the whole name. Backspace on its own removes one character.

> **Note**
>
> A name changed with the Reliq Keyboard can be undone. Press **UNDO** UNDO on the page where you made the change to restore the previous name. **UNDO** has no effect while the keyboard is open.

Deleting Clips

To delete a clip, press and hold the **UNDO** UNDO button and press and hold the ▢ *Grid Pad* of the Clip you want to delete. This will delete the content of that Clip.

Real-Time Control and Sequencing

Clips can be triggered in **real-time** via the CLIP *Clip Page*, **sequenced using follow-up actions**, or **arranged in a linear format using the Song Page** (refer to the *Song chapter* for more information). By default, clips loop, though this behavior can be altered through *Follow Up* actions to break or modify the loop.

To trigger a *Clip* in real-time, simply press the *Grid Pad* corresponding to the desired *Clip*.

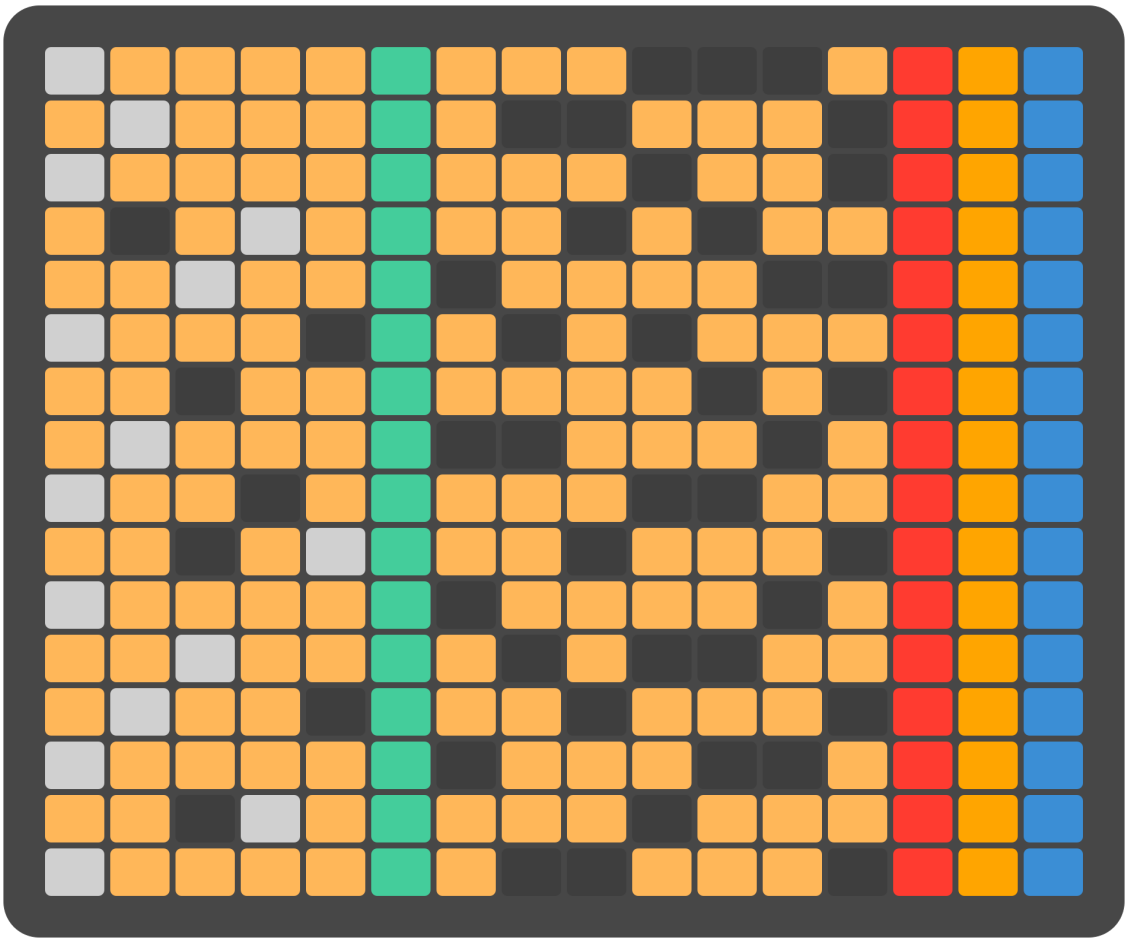


Trigger a clip and the change is queued: it fires at the point set by the **SYNC** setting of the **outgoing clip** — the clip currently playing on that track. With the default setting — **SYNC Internal**, **SHEET** 1 — it fires at the *End Of Sheet (EOS)* of the playing clip, so timing remains consistent regardless of when the clip is activated. While the change is queued, the target pad lights **green** and the clip's state icon blinks on the screen. The other **SYNC** modes fire elsewhere; see *Clip Sync*. While the sequencer is stopped, a clip change is applied immediately, whatever the **SYNC** setting.

Launching Scenes

To launch a whole scene (the same clip slot on **every** track, including the Matrix Sequencer row), click the encoder ◉ above the scene's column. The launch fires when the encoder is released, and each track times its own change with the **SYNC** setting of the clip it is leaving, so the clips of a scene

do not necessarily start together (see *Clip Sync*).

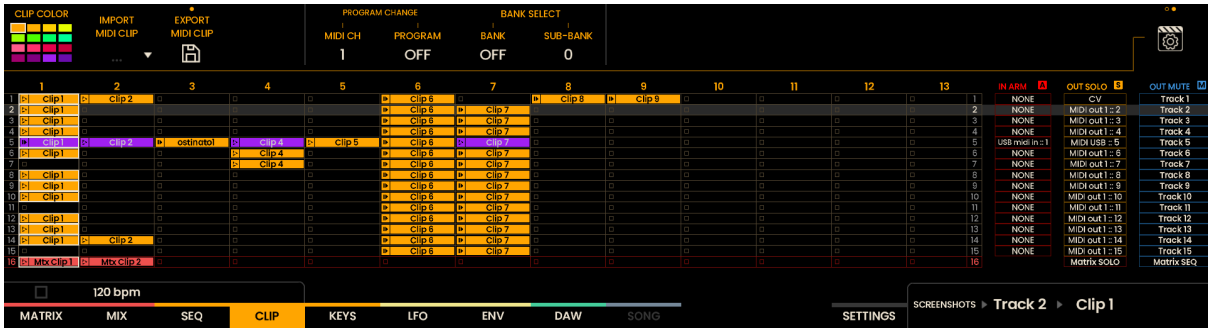


Scenes can also be **chained**: hold the encoder ◉ of one scene and click the encoder ◉ of another. Every clip in the held scene is set to **Follow Up - Jump** targeting the second scene, in a single undoable step, so finished scenes hand over to the next one on their own. Clicking a third encoder while still holding re-targets the chain.

Clip Settings

Each *Clip* contains its own dedicated settings.

To open the Clip Settings panel, click the encoder above the 16th column in the upper-right corner of the screen. The panel edits the **loaded clip of the selected track**; click the encoder again to close it. The same parameters are also available while **holding a clip** in *Parameter Lock*, where they edit the held clip instead (see *Clip Parameter Lock*).



The following settings are available:

Clip Color

Assigns one of 16 colors to the currently addressed clip. The selected color is reflected on the corresponding *Grid Pad* and clip cell.

The clip affected depends on the current interaction state:

- In normal playback mode, the color applies to the currently playing clip.
- In edit mode, the color applies to the selected clip.
- When holding a clip in *Parameter Lock*, the color applies to the held clip.

This allows visual grouping and quick identification of clips during performance or arrangement.

The clip color is also reflected in the Clip Infoview, the piano roll, the pads in

SEQ *Sequencer Page* and KEYS *Keys Page* for easy identification.

Program Change

When enabled, the clip sends a MIDI Program Change message when triggered.

This allows external instruments or devices to switch presets automatically upon clip activation.

Parameters:

- **MIDI Channel**: Defines the MIDI channel used to send the Program Change message.
- **Program**: Selects the Program Change value (OFF - 1–128).
- **BANK**: Selects the Bank value (MSB) (OFF - 0–127).
- **SUB-BANK**: Selects the Sub-Bank value (LSB) (0–127).

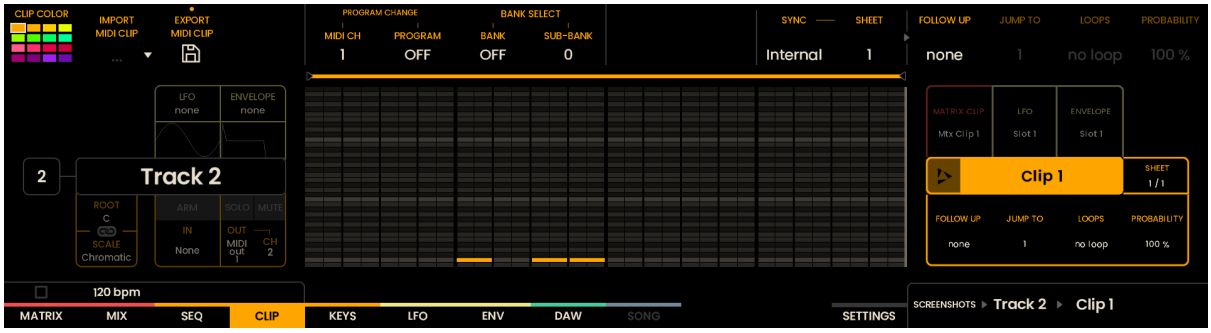
The Program Change parameters are shown only when the track's output is a **MIDI port**; they are hidden for **None**, **CV** and custom-routing outputs.

The Program Change message is transmitted when:

- The clip is selected and the sequencer is stopped.
- The clip is triggered during playback (program change is sent only once at the start of the first repetition of the clip).

Clip Parameter Lock

Hold a clip's *Grid Pad* and the display switches to the **Parameter Lock** view: a piano-roll preview of the held clip, the *Clip Infoview*, and a parameter row along the top of the screen. Every parameter in this view acts on the **held clip**, not on the clip that is playing, so any clip can be prepared while another one runs.



From left to right, the parameter row carries:

- **CLIP COLOR**: the 16-colour palette (as in the Clip Settings panel).
- **IMPORT MIDI CLIP** and **EXPORT MIDI CLIP**: import into, or export, the held clip (see *Clip Import* and *Clip Export*).
- **MIDI CH**, **PROGRAM**, **BANK**, **SUB-BANK**: the Program Change parameters, shown only when the track's output is a MIDI port.
- **SYNC** and its sync point / **RESET** (see *Clip Sync*).
- **FOLLOW UP**, **JUMP TO**, **LOOPS**, **PROBABILITY** (see *Follow-Up Actions*).

Use the encoder above each label to adjust the value. Opening the import browser from this view keeps the Parameter Lock open even after the pad is released, so the browser can be navigated with both hands; it closes together with the browser.

Sequencing Clips via Follow-Up Actions

Each *Clip* can be assigned a *Follow Up* action, which decides what the clip does when it hands the track over to the next clip. **When** the hand-over happens is set by the clip's **SYNC** mode (see *Clip Sync*); with the default **Internal** mode it happens at the end of the clip's own playback. The available follow-up actions include:

- **None**: The clip loops without any follow-up action.
- **Prev**: The previous clip in sequence is triggered.
- **Next**: The next clip in sequence is triggered.
- **Any:** A random clip is triggered.
- **Other**: A random clip is triggered, except the current one.
- **First**: The first clip in sequence is triggered.
- **Last**: The last clip in sequence is triggered.
- **Jump**: The clip jumps to a specified clip.

Additional parameters are available for follow-up actions:

- **Loops**: Defines how many times the clip will loop before the follow-up action is executed. In **Track** mode the loop count is not used — the follow-up is timed by the followed track (see *Clip Sync*).
- **Probability**: Specifies the likelihood of the follow-up action occurring at the end of the clip. In **Track** mode the likelihood is evaluated each time the followed track completes a pass.

For the **Jump** *Follow Up* action, the parameter **Jump To** specifies the target clip for the jump.

To set a *Follow Up* action for a *Clip*, hold the desired clip, enabling *Parameter Lock*, and use the encoder above the parameter label to adjust settings. Clips with a follow-up action show the follow-up icon in their cell on the screen.

For a quick follow-up action of a single clip, press and hold the current *Clip* (*Parameter Lock*), then press the *Clip* to which it should jump. The follow-up parameters will be automatically set to **Jump-to** the selected clip. To clear a clip's follow-up action, hold **SHIFT** SHIFT and hold the clip's pad.

To create a chain of clips with automatic progression, hold the **Track Button** 1 of the desired track, then press the clip at the beginning of the chain, followed by the clip at the end of the chain. Reliq will automatically set all clips in between to **Follow Up - Next**, with the final clip set to the first one of the chain, creating a seamless playback chain. Whole scenes are chained the same way with the scene encoders (see *Launching Scenes*).

Clip Sync

Every *Clip* carries a **SYNC** setting that decides **when** a change away from it takes effect. It times both a manual trigger — pressing the *Grid Pad* of another clip — and the clip's *Follow Up* action.

By default a clip changes on its own grid, so a four-sheet clip and a seven-sheet clip each turn over at their own length and neither waits for the other.

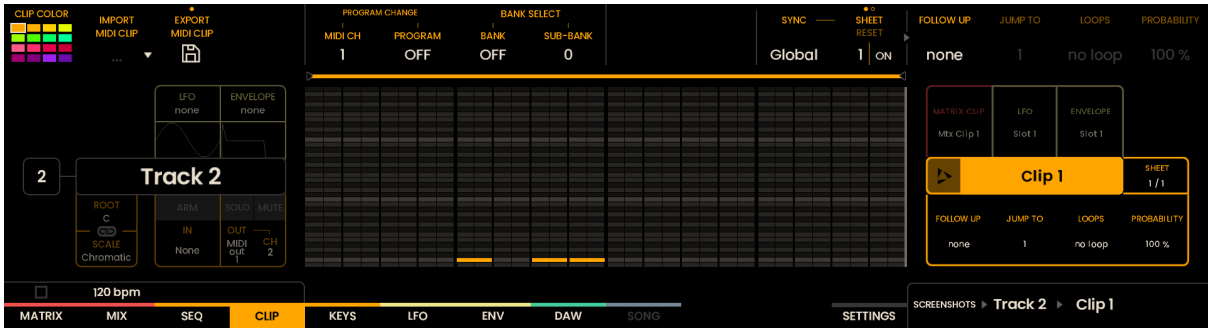
That independence is what **SYNC** adjusts. Leave a clip on **Internal** and it keeps it, which is what lets polymetric parts and odd-length phrases run free of the bar. Set it to **Global** and it gives that freedom up: the change is pinned to the song's bar, so clips of any length switch together and a scene change lands as one. **Track** is the ground between them — a clip takes its timing from another track, so several parts can wait for one chosen track to come round before any of them move. **Instant** abandons the grid altogether and drops the change the moment the pad is pressed, which is how stutters, re-triggers and fills get played by hand.

RESET then decides what the incoming clip does when that moment arrives: restart from the beginning of its pattern, or pick up where the outgoing clip left off. It is the difference between cutting to a new phrase and letting one run on through the change.

SYNC and  *Follow Up* work together to help and shape musical structures. Chain the clips and set them all to **Global**: every part hands over on the same bar, like a written arrangement. Leave the same chains on **Internal**, with clips of different lengths: each part turns over at its own rate, and the music never repeats the same way. **Track** sits in between — one part decides when the others move.

The **SYNC** that times a manual trigger belongs to the **outgoing clip** — the clip currently playing on that track — not to the **incoming clip** that the pad press launches. Press a pad: Reliq reads the **SYNC** of the outgoing clip and times the change with it. Setting a clip to **Instant** does not make pressing that clip instant — it makes leaving it instant. A  *Follow Up* is timed the same way, by the **SYNC** of the clip that is playing, which is the clip the follow-up belongs to.

Setting Sync



Hold a clip's *Grid Pad* to open the *Parameter Lock* view. The sync parameters sit on the two encoders immediately to the left of **FOLLOW UP**:

- The left encoder of the pair sets the **SYNC** mode: **Internal**, **Global**, **Track** or **Instant**.
- The right encoder sets the sync point. In **Global** and **Track** mode, press it to swap the tile to **RESET**, and press again to swap back. In **Instant** mode there is no sync point, so the tile stays on **RESET**. In **Internal** mode the tile shows the sync point only.

Both act on the clip you are **holding**, not on the clip that is playing.

Sync Modes

Mode	Sync point	When a manual change fires	When the Follow Up fires

Internal (default)	SHEET, 1–128 — a number of sheets	After that many Sheet boundaries of the outgoing clip. With the default value of 1, at its next End Of Sheet.	When the clip finishes playing, after its LOOPS.
Global	SHEET, 1–128 — a number of song bars	After that many song bars.	On the first song bar after the clip finishes playing.
Track	TRACK NUM, 1–16, or MATRIX — the track to follow	At the followed track's next End Of Sheet.	Each time the followed track completes a pass of its own clip.
Instant	None	The moment you press the pad. The change is never queued.	When the clip finishes playing, after its LOOPS, as in Internal.

The sync point counts for a manual change only: in **Internal** and **Global**, a *Follow Up* does not wait for it, and fires as the table shows.

RESET

RESET decides what happens to the playback position when a clip change fires. It is **ON** by default.

Like **SYNC**, **RESET** belongs to the **outgoing clip**: the value that applies is the one set on the outgoing clip, not the one set on the incoming clip.

- **ON** — the incoming clip's playback position is reset when the change fires.
- **OFF** — playback keeps its current position, and the incoming clip picks up from there.

A reset re-anchors the playback position — notes that are already sounding are not cut.

Notes

- Press another  *Grid Pad* while a change is already queued and the change re-points to that clip, but the wait does not restart: the change still fires at the point set on the first press.
- A clip in **Track** mode takes only its **timing** from the followed track. Its own **FOLLOW UP**, **JUMP TO**, **PROBABILITY** and target clip remain its own.

The Matrix Sequencer Clip

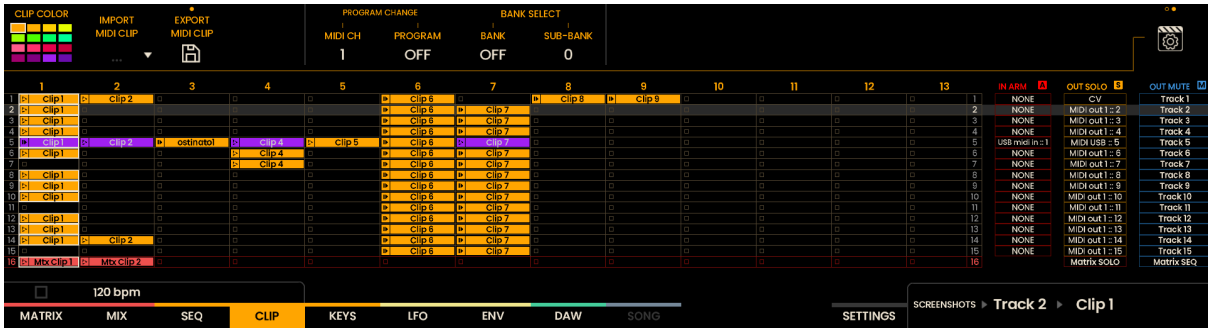
The Matrix Sequencer clip has the same **SYNC**, sync point and **RESET** parameters, set the same way: hold its clip pad to open the  *Parameter Lock* view. The one difference is in **Track** mode, where its **TRACK NUM** covers sequencer tracks **1–16** only. The Matrix Sequencer is not a sequencer track and cannot follow itself, so it has no **MATRIX** option.

LFO and Envelope Slots

LFO and Envelope slots carry the same four **SYNC** modes, timed in the same way by the **outgoing slot** — the slot currently playing — not by the **incoming slot** that the pad press launches. They differ in two points: they have no **RESET** parameter, and their sync point is shown in **Global** and **Track** only — a slot is a single ▬ *Sheet*, so in **Internal** its point is fixed at 1. See the *LFO chapter* and the *Envelope chapter*.

Clip Import

The Clip Import browser allows you to **import clips from external sources** directly into the current clip slot. Two types of sources are supported: **MIDI files** and **Reliq project clips**. This provides a fast way to reuse musical material across projects or bring in externally created MIDI sequences.



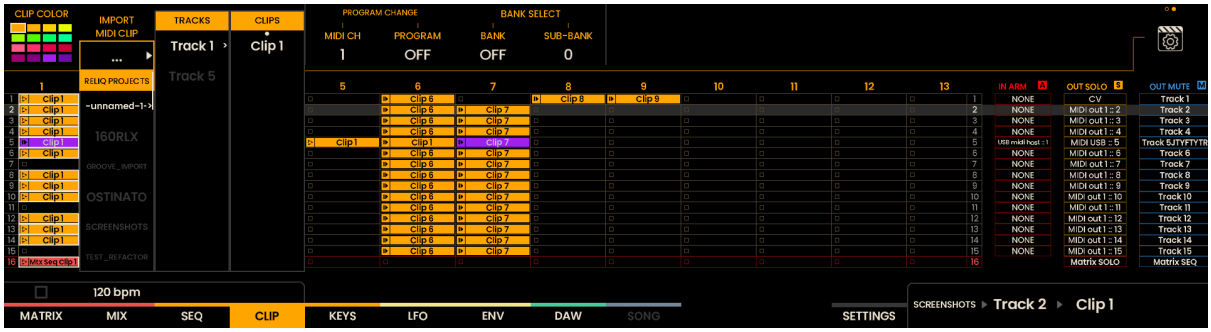
The browser presents both sources in a unified **three-level hierarchy**, navigated using the encoders:

- **Level 1** — Parent-folder (Project or MIDI folder)
- **Level 2** — Sub-folder (Track)

- **Level 3** — File to load (Clip or MIDI file)

Opening the Clip Import Browser

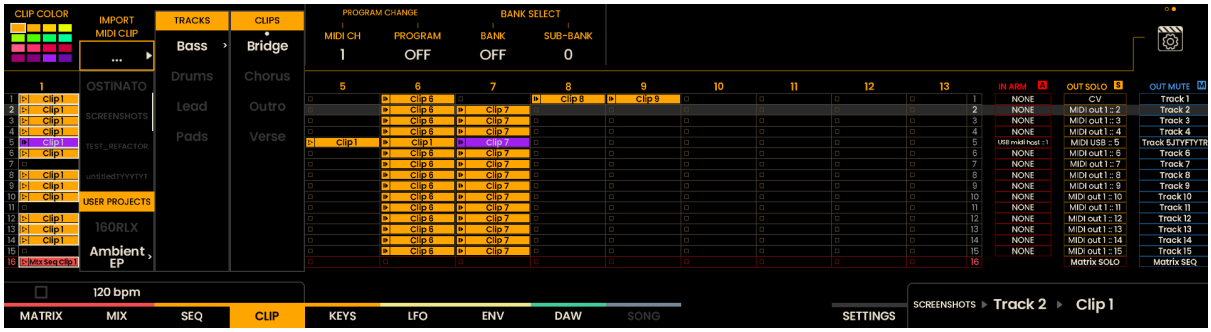
The **IMPORT MIDI CLIP** control is available in two places: in the **Clip Settings panel**, where the import targets the loaded clip of the selected track, and in the *Parameter Lock view*, where it targets the held clip.



Turn the encoder above the **IMPORT MIDI CLIP** label to open the browser. The three encoders above the browser columns then navigate the three levels of the hierarchy. Click the Level 3 encoder to load the selected clip/file. To exit or cancel the import process, click the encoder above **IMPORT MIDI CLIP**.

Importing from MIDI Files

MIDI files stored in the MIDI_clips folder on the internal memory can be imported directly into a clip slot. The browser displays MIDI files organized by **parent-folder** (Level 1), **sub-folder** (Level 2), and **MIDI file** (Level 3). The folder structure need to follow the format MIDI_clips/Parent Folder/Sub-Folder/my_MIDI_file.mid, **MIDI files stored in a different structure will not be recognized**. For example, a MIDI file located at MIDI_clips/Big Session/Track 1/Clip A.mid would appear in the browser as following:



When a MIDI file is selected and confirmed, its note and CC data are converted into the native Reliq sequencer format and loaded into the target clip slot. The clip name is derived from the MIDI filename.

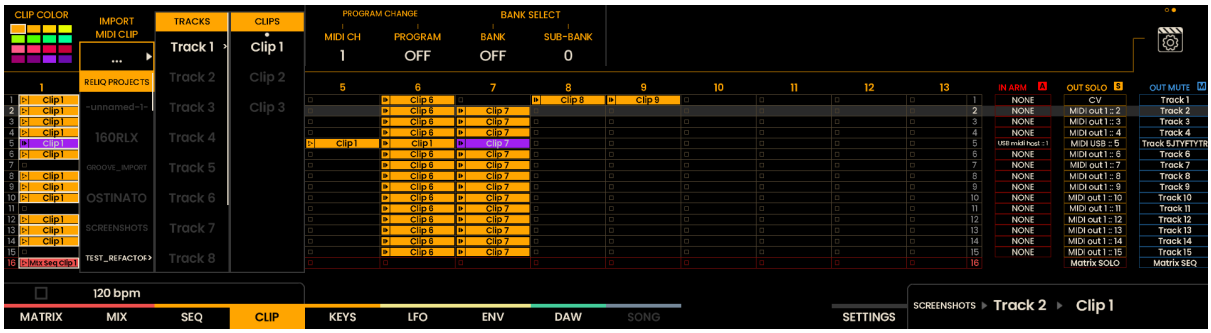
The following limitations apply to MIDI file import:

- Only the **first track** of the MIDI file is imported. Multitrack MIDI files (format 1) will import the first content track only.
- If the imported sequence exceeds the **maximum available clip length**, it will be **truncated** to fit.
- Up to **8 CC lanes** are imported per clip. If the MIDI file contains more than 8 unique CC numbers, only the first 8 encountered are imported.
- **Tempo and BPM** meta-events are ignored.
- **Pitch bend, aftertouch, program change, and SysEx** messages are not

imported.

Importing from Reliq Projects

Sequencer clips saved within other Reliq projects can also be imported. The browser scans all projects stored in the internal memory and presents their sequencer track clips in the same three-level hierarchy: **Project** (Level 1), **Track** (Level 2), **Clip** (Level 3).



Project clip import loads the native clip data directly, preserving all step settings, note data, and clip parameters. Clips from any previously saved project version are supported — Reliq automatically handles version differences during import.

> **Note**
>
> Clips from the currently loaded project are also available in the browser, allowing you to copy clips between tracks within the same project via the import mechanism.

Import Behavior

- Importing a clip **overwrites** the content of the target clip slot. If the target slot contains an existing clip, it will be replaced.
- Imported reliq sequencer clips **retain all their original settings** (IO settings, track settings, etc...). MIDI file imports will not change the current track settings, which can be adjusted after import.

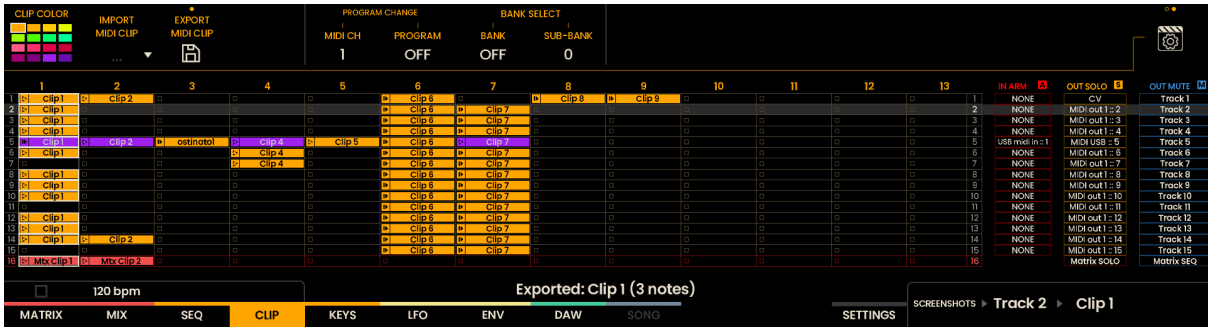
Clip Export

Reliq can export sequencer clips as **Standard MIDI Files (.mid)**, allowing you to use your sequences in any DAW or external application. Both **single clip** and **full project** export are supported.

Exporting a Single Clip

To export a clip as a MIDI file, click the encoder ◉ above the **EXPORT MIDI CLIP** label. In the **Clip Settings panel** it exports the loaded clip of the selected track; in the *Parameter Lock view* it exports the held clip. The exported file is saved to the internal memory following the structure:

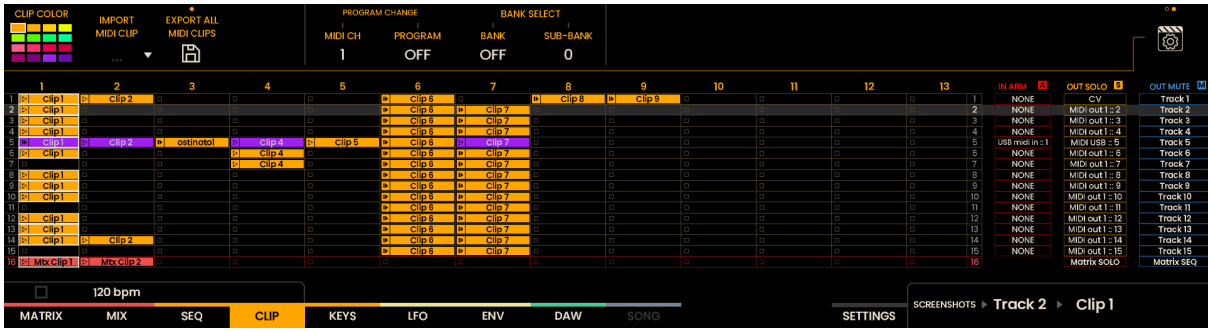
MIDI_clips/<Project Name>/<Track Name>/<Clip Name>.mid



If a file with the same name already exists at the destination, Reliq will prompt for confirmation before overwriting.

Exporting All Clips

Reliq can also export **all non-empty clips** across all tracks in the current project at once: hold **SHIFT** SHIFT (the label changes to **EXPORT ALL MIDI CLIPS**) and click the export encoder ◉. Each clip is saved as an individual MIDI file, organized in the same folder structure: MIDI_clips/<Project Name>/<Track Name>/<Clip Name>.mid.



If the export directory already exists, Reliq will prompt for overwrite confirmation before proceeding.

Export Details

- Exported files use **Standard MIDI File Format 0** (single track).
- The **project BPM** is embedded in the MIDI file as a tempo meta-event.
- **Note data** is exported with full timing resolution, including groove and micro-timing offsets.
- **CC automation** lanes are exported alongside note data. Interpolated CC lanes produce smoothly interpolated values between anchor points in the exported file.
- **Drum mode** clips are supported — each instrument is exported on its respective MIDI channel and note.
- The current project must be **saved** before exporting.

> **Note**
>
> Exported MIDI files are stored in the same MIDI_clips folder used by the Clip Import browser. After exporting, your clips will appear in the import browser and can be re-imported into other projects.

Clip Functions

The following functions are available on the CLIP *Clip Page*:

- ◉ above a scene column: Launch the scene on all tracks.
- Hold ◉ + ◉: Chain one scene to another with **Follow Up - Jump**.

- ◴ / ◵: Scroll the scene window; with **SHIFT** held, jump a whole screen of 13 scenes.
- ◀▶: Navigate to the next or previous clips on the selected track.
- UNDO REDO: Undo/Redo the last action across both the Sequencer and Clip Pages.
- COPY + *Clip*: Copy a specific clip to the clipboard.
- PASTE + *Clip*: Paste a clip from the clipboard to the selected clip position. Overwriting a pre-existing clip will replace its content. A pasted clip keeps the source clip's sync settings, but its follow-up parameters return to their defaults.
- Hold **UNDO** + Hold *Clip* : Delete the selected Clip.
- UNDO + 1 : Holding **UNDO** and pressing a track button will **DELETE** the contents of the current clip on this track.
- Hold *Clip* + press *Clip*: Set the held clip's follow-up to **Jump** at the pressed clip.
- **SHIFT** + Hold *Clip*: Clear the held clip's follow-up action.

Select on the Clip Page

Use **Select Mode** to act on several clips at once. The mechanics that are the same on every page are described in *Select Mode*. This section covers what is specific to the CLIP *Clip Page*.

Selecting Clips

Clips are selected from the *Grid Pads* only. Selected clips light **azure blue** on the pads and are outlined on the screen. The **ARM**, **SOLO** and **MUTE** pads keep working while Select Mode is on.

A selection spans the whole project: scroll the scene window with the **Joy-stick Encoder** and keep pressing pads; the clips selected in other scenes stay selected.

When the Matrix Sequencer is active, its row cannot be selected: the display shows **Matrix clip can't be selected**.

While clips are selected, the *Parameter Lock* view stays open on the **focus clip**, the last clip added to the selection. Clearing the selection or turning Select Mode off closes it.

Bulk Editing Clips

In the *Parameter Lock* view, the parameters that apply to the whole selection are:

- **Clip Color**
- **MIDI Channel**, **Program**, **BANK** and **SUB-BANK**
- **SYNC**, and the sync point / **RESET** parameter on the encoder next to it
- **FOLLOW UP**
- **JUMP TO**
- **LOOPS**
- **PROBABILITY**

With the **Clip Settings** panel open, they are:

- **Clip Color**
- **MIDI Channel**, **Program**, **BANK** and **SUB-BANK**

Copying and Pasting a Block of Clips

A copied selection is pasted as a block. Hold **PASTE** and press a *Grid Pad*: that pad is where the **top-left corner of the block** lands. That corner is the lowest selected track and the lowest selected clip slot — it is not necessarily one of the selected clips. Every copied clip is then placed at its own offset from the corner, so the block keeps its track and slot spacing.

- If any clip of the block would fall outside the clip grid, nothing is pasted.
- Empty clips in the block are skipped, and a clip is not pasted onto a track that does not have enough *Sheet* capacity left for it.
- A pasted clip keeps the sync settings of its source clip, but its follow-up parameters all return to their defaults: **FOLLOW UP**, **JUMP TO**, **LOOPS** and **PROBABILITY**.

Deleting, Importing and Exporting a Selection

- **Delete**: hold **UNDO** and press a selected *Grid Pad*: the contents of every selected clip are deleted, and the selection is cleared.
- **Import**: with a selection active, confirming a file in the Clip Import browser loads it into **every** selected clip, whether it is a MIDI file or a clip from another Reliq project. The display reports how many clips were imported into.
- **Export**: with a selection active, the export function writes **each selected clip to its own MIDI file**, using the same folder structure as a single-clip

export. Empty clips are skipped, and Reliq asks for overwrite confirmation only if one of the selected clips would overwrite an existing file.

While Select Mode is on the *Grid Pads* build the selection, so the pad shortcuts of the *Clip Page* are unavailable: the single-clip **COPY** and **PASTE** pad combos, the **Track Button** hold that chains clips to **Follow Up - Next**, and the hold-clip-then-press-clip **Jump To**. Turn Select Mode off to use them again.

Technical Specifications

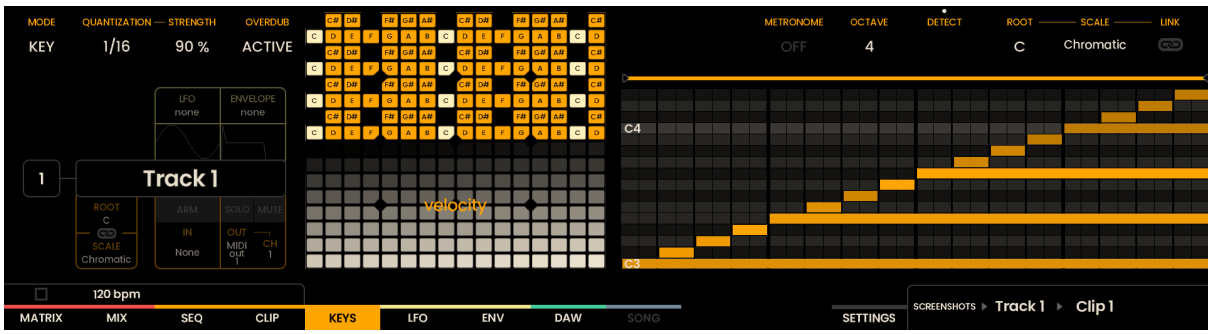
Specification	Details
Maximum Steps per Track	32,768 steps
Sheets per Track	Up to 1,024 sheets
Steps per Sheet	32 steps
Clip Slots per Track	256, shown 13 scenes at a time

Maximum Clips per Track per Project	Dependent on sheet allocation (e.g., 64 clips with 512 steps each)

Keys

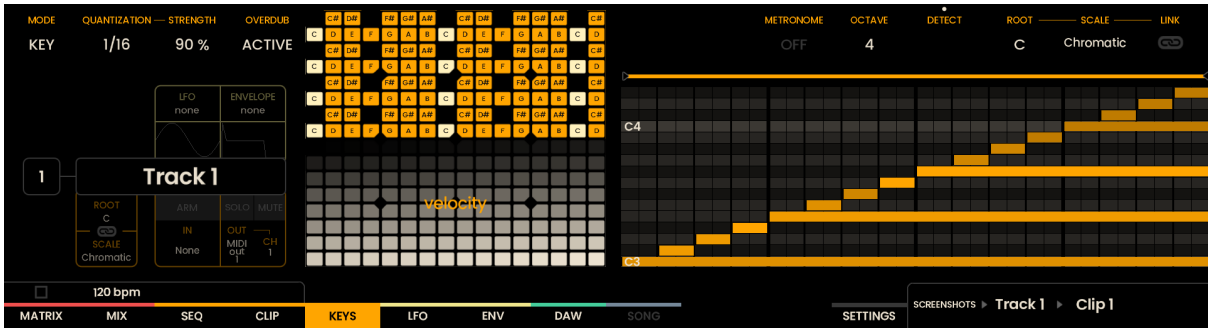
The Keys Page provides an interface for **playing and recording notes and events onto a sequencer track**. Various recording modes, such as **overdub** and **quantization settings**, can be defined for the selected track through the Keys page. These settings **are applied to both the set track's input settings (e.g., MIDI IN, USB) and the Keys Page itself**.

The Keys Page is equipped with several tools for real-time performance, recording, and adjustment of sequences. Different modes, including **KEY** and **MELODY** are available, each offering specific layouts and functionalities. These modes also allow for scale, root note, and transposition adjustments.



Interface Overview

The Keys Page displays a piano roll showing the current recording or any pre-existing notes. At the top of the display, an overview of the recording settings for each track is shown. As notes are being recorded they will appear on the piano roll in real-time. On **Melody** and **Chord** tracks this piano roll is folded to the track's scale, in the same way as the Pitch Piano Roll on the SEQ *Sequencer Page* (see *Folded Piano Roll*).

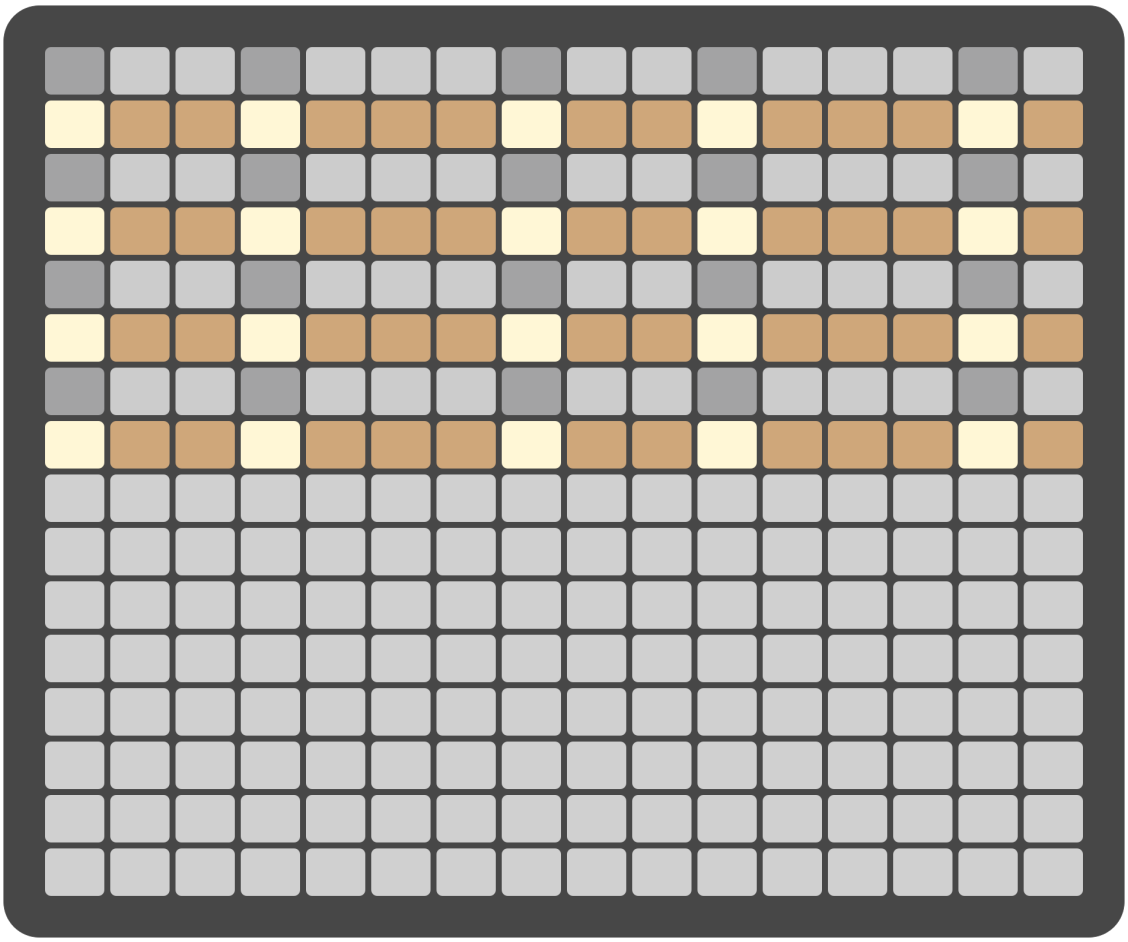


The *Grid Pads* are divided vertically into two sections:

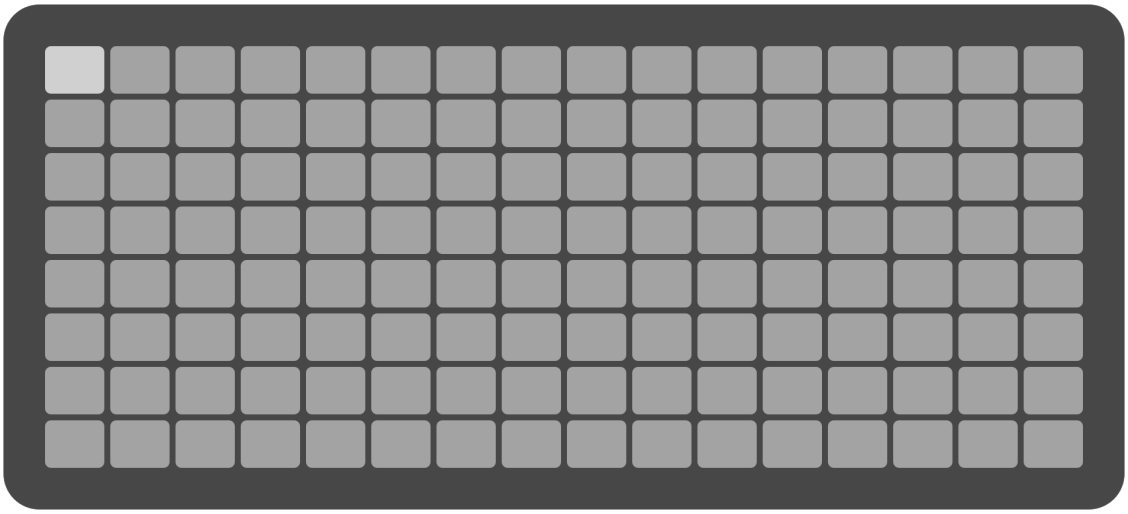
- The top section represents notes by **pitch**, with the layout determined by the selected mode.
- The bottom section represents **velocity/modulation**, mapped linearly from 0 to 127. Notes and velocity pads can be pressed simultaneously, enabling dynamic expression.

The root note of each octave is illuminated in white, while notes within the selected scale are shown in orange. Notes outside the scale are shown in grey.

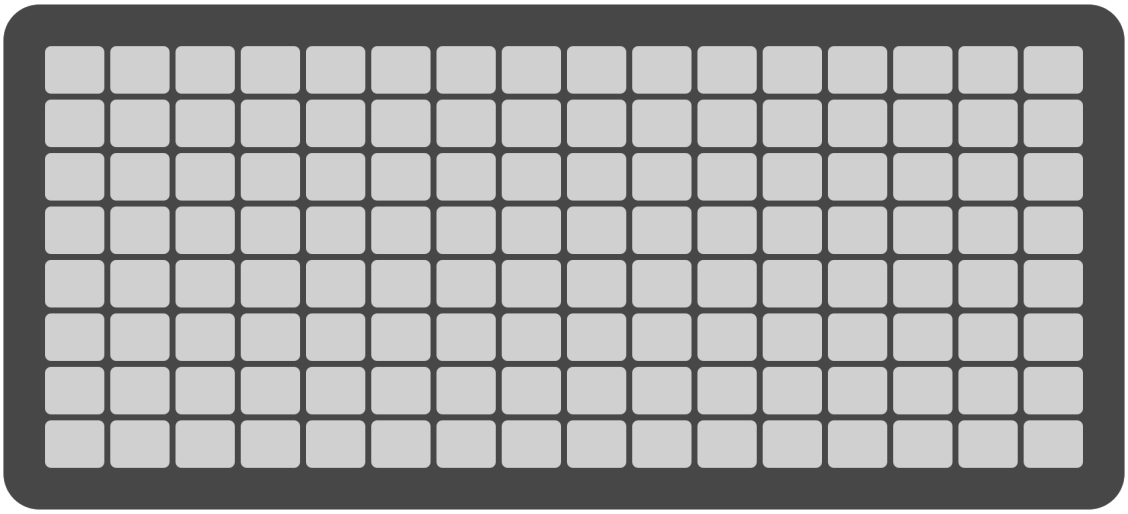
For example, in **KEY** Mode, the top section represents the notes in a chromatic layout, while the bottom section represents the current velocity.



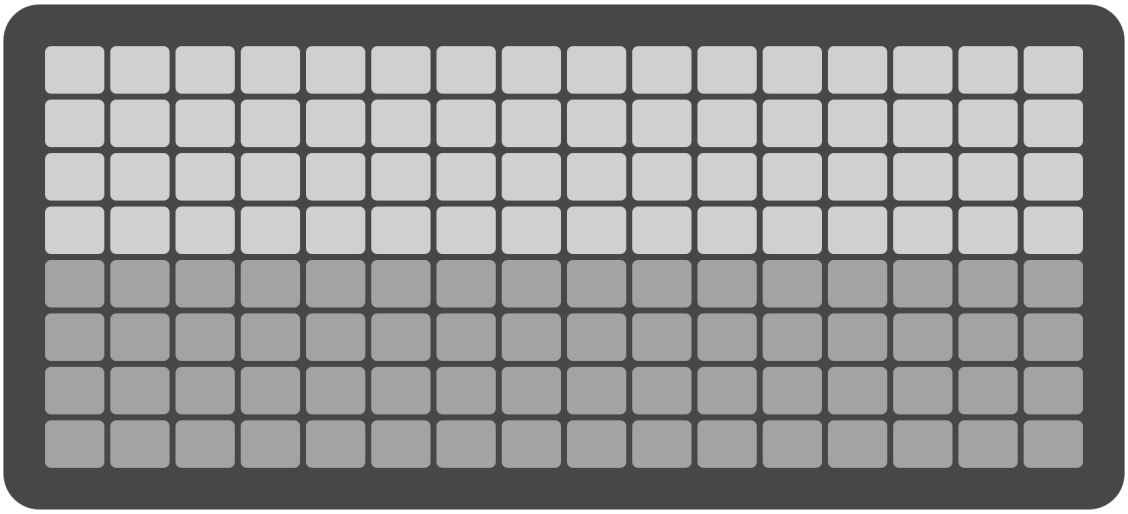
- Minimum Velocity



- Maximum Velocity



- Mid Velocity



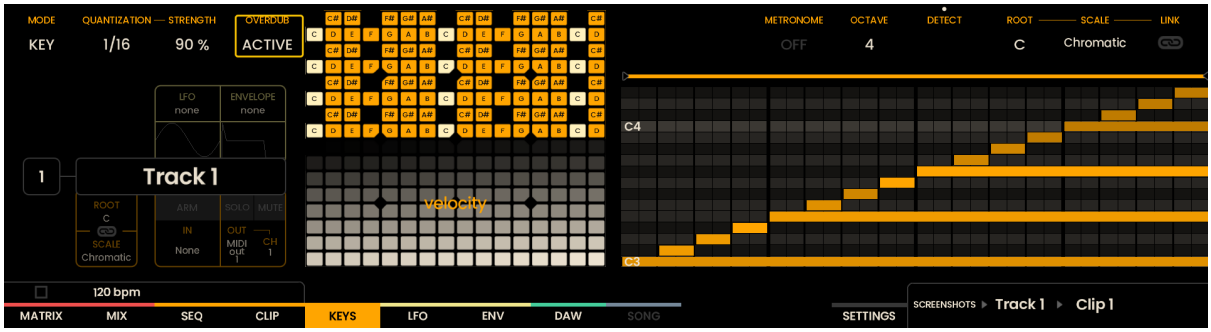
Track selection is achieved by pressing the **Track Buttons** on the left side of the *Grid Pads* 1. The selected track button will light up, and track information will appear on the display.

Recording Settings

By default, recordings are made at a resolution of **768 PPQN** (pulses per quarter note). If the PPQN output setting is modified in the Settings Page, the recording resolution adjusts accordingly. These settings are displayed at the top of the screen and **affect both Keys Page inputs and external device inputs** (*e.g., MIDI, USB*).

Overdub

When **OVERDUB** is enabled, new notes are recorded on top of the existing notes in the track. If **OVERDUB** is disabled, the existing notes are replaced by the newly recorded ones. **OVERDUB** can be toggled by rotating the encoder above the **OVERDUB** label on the display.



Quantization

Quantization can be adjusted by rotating the encoder above the **QUANTIZE** label on the display.

Quantization operates in a non-destructive manner and uses two parameters:

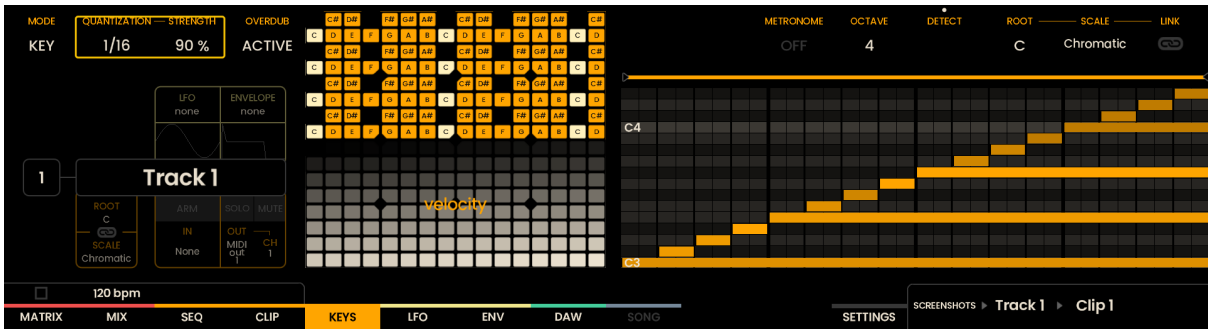
- **Quantization**: Defines the rhythmic target value (e.g., 1/4, 1/8, 1/16, 1/16T).
- **Strength**: Defines how strongly notes are pulled toward the selected rhythmic grid (0–100%).

At 100% Strength, notes are fully aligned to the selected quantization value. Lower Strength values partially move notes toward the grid while preserving aspects of the original timing.

Quantization settings can be applied during recording or adjusted after recording without permanently altering the original note positions.

Each *Clip* stores its own Quantization and Strength values. This allows different clips and tracks to use independent quantization behavior within the same project.

> **Note**
>
> **Pattern-level quantization**
>
> The clip's Quantization setting applies to every note-entry method on the track: the **Keys** page, the **Piano Roll**, direct entry on the **Sequencer** page, and the **Chord Picker**. At **100% Strength**, all four methods snap entered notes to the same grid. Below 100% Strength, entered notes stay close to where they were pressed but are nudged toward the grid by the chosen amount.



Quantization
NONE

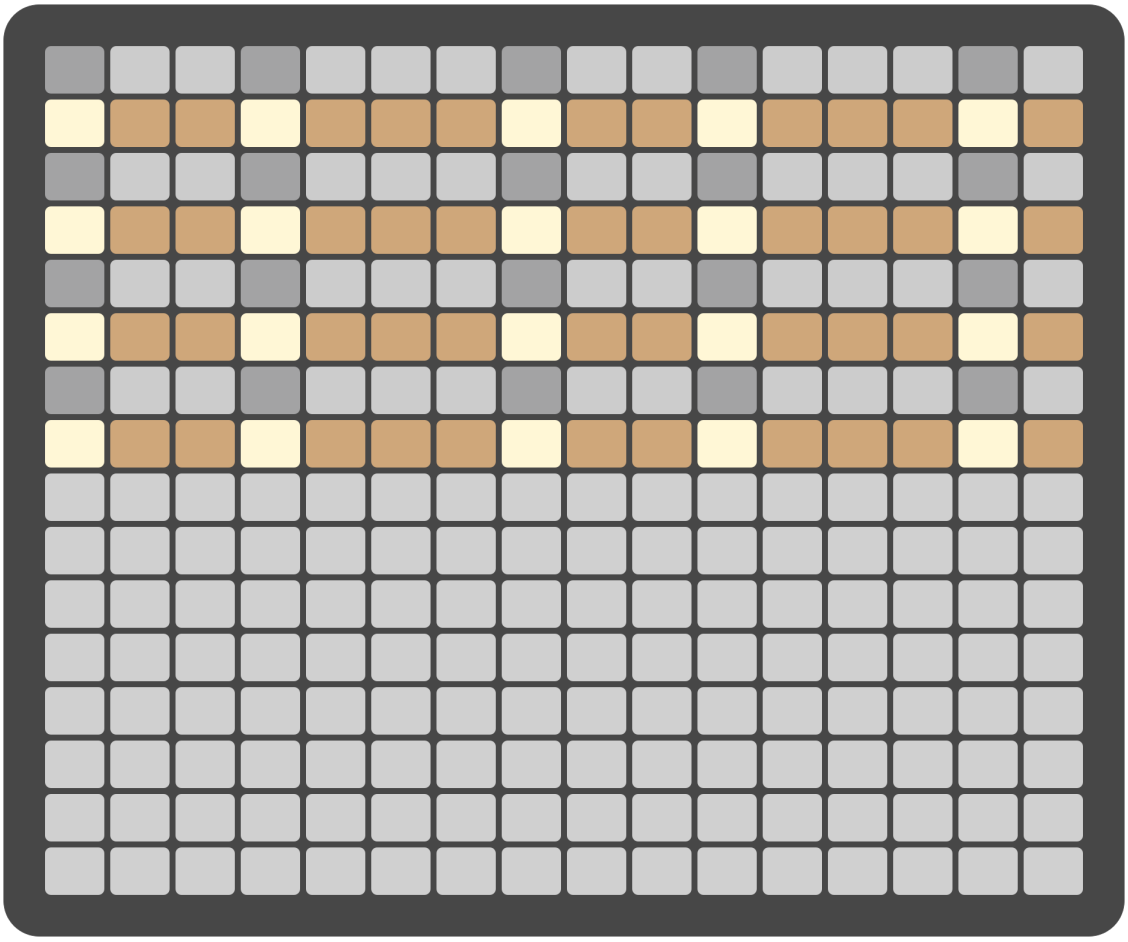
1/32
1/16
1/8
1/4
1/32T
1/16T
1/8T
1/4T

Keys Page Modes

Several modes are available on the Keys Page, each providing different layout options for note input.

KEY Mode

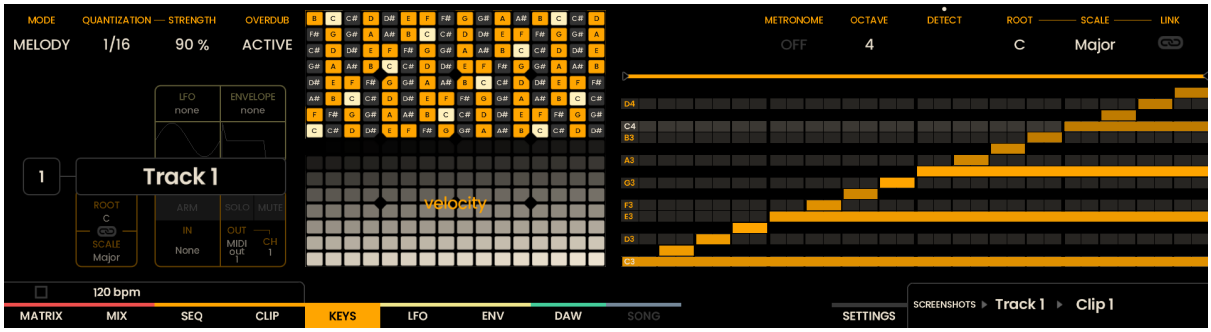
In **KEY** Mode, the top section of the *Grid Pads* simulates the layout of a traditional music keyboard with a chromatic arrangement. The **bottom section represents the velocity of the current note**, with values ranging from 0 to 127.



MELODY Mode

In **MELODY** Mode, the top section of the *Grid Pads* is arranged in an **isomorphic layout**. This layout maintains consistent interval patterns across different keys and octaves.

The bottom section represents velocity, with the same resolution as KEY Mode.

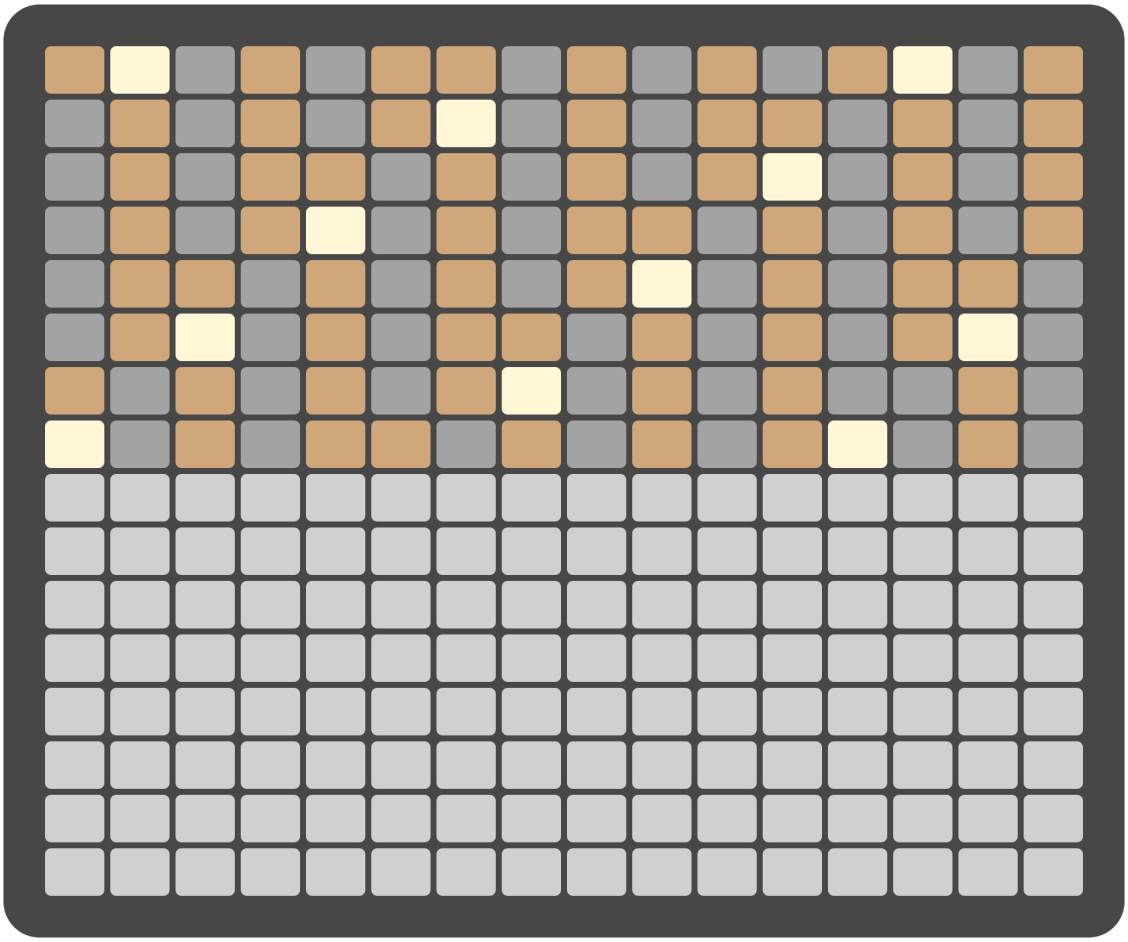


CHORD Mode

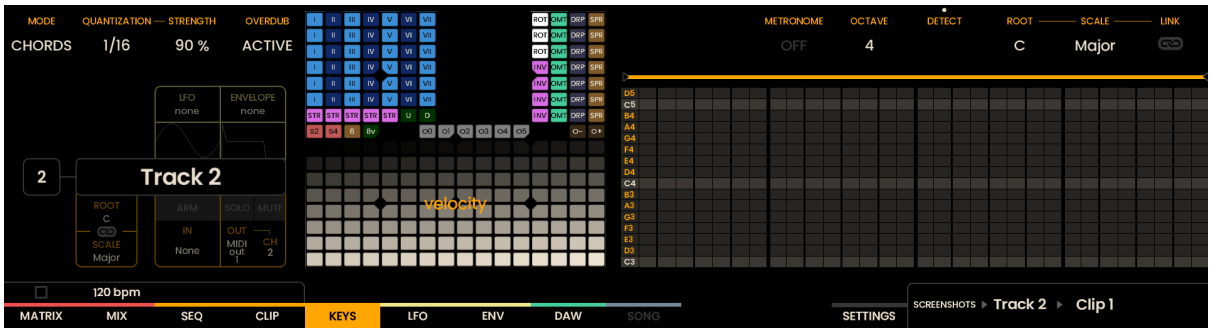
In **CHORD** Mode, the top section of the *Grid Pads* follows the **Chord Picker** layout. Each pad corresponds to a chord derived from the currently selected key and scale on the **Keys** page, allowing you to perform different harmonies directly from the grid.

The bottom section represents velocity, with the same resolution as in KEY and MELODY Modes. Velocity affects the overall loudness of the triggered chord.

Interaction in CHORD Mode mirrors the behavior of the Chord Piano Roll, with one key difference: chords triggered from this layout are **played only** and are



not inserted into the Piano Roll. This makes CHORD Mode ideal for live performance and harmonic exploration without modifying the underlying sequence.



Chord Picker Views

Depending on the selected scale and track configuration, the Chord Picker can operate in two main views:

- **Chromatic Mode**
- **In-scale Mode**

These two views determine how chord roots are selected—either from the full chromatic set of notes, or from the degrees of the currently active musical scale.

Chromatic Mode

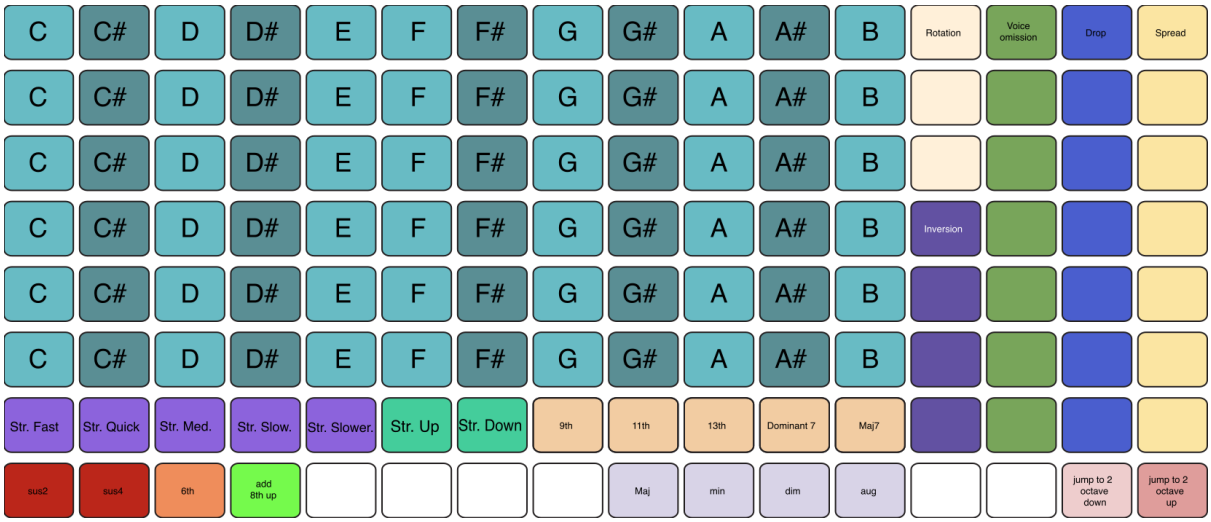
In **Chromatic Mode**, chords are built freely from any of the twelve chromatic notes.

Before generating a chord, you first define its **quality**, **alterations**, and **voicing parameters** (inversions, spreads, drops, omissions) using the control columns on the right side of the picker.

To generate the chord:

- Select the **root note** from the **blue and light-blue grid area** at the top-left of the picker.
- Each **row** represents an octave.
- Each **column** represents a chromatic pitch from **C** up to **B**.

This layout lets you build any chord quality on any chromatic root, independently of the currently active track scale.



In-scale Mode

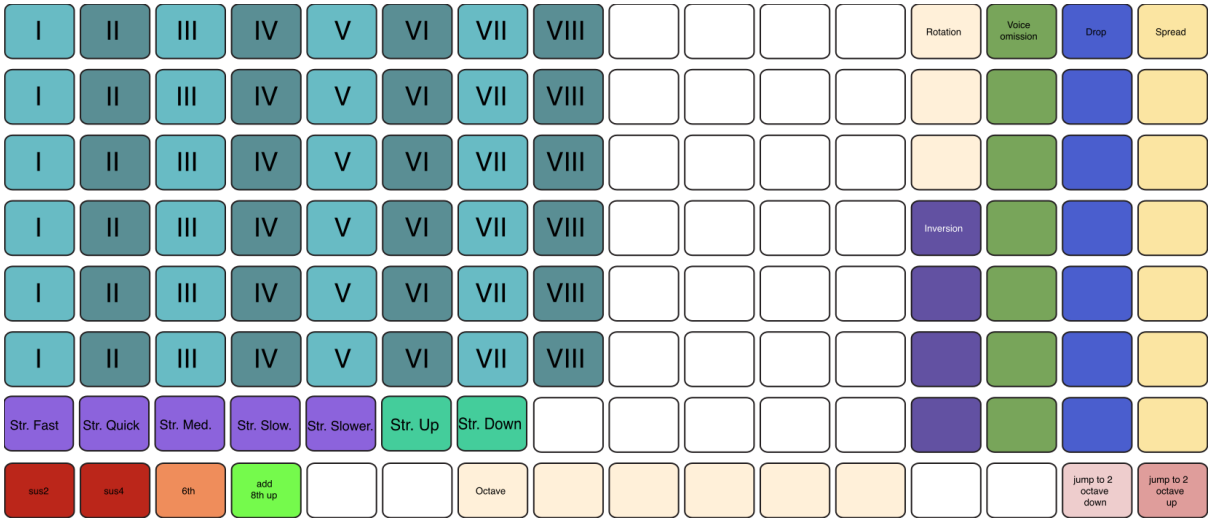
In **In-scale Mode**, chords are generated directly from the **degrees of the selected scale**, rather than from absolute chromatic notes.

In this view:

- The **blue/light-blue pads** represent **scale degrees** (I, II, III, …) that form the basis of the chord.
- The number of available degrees depends on the currently selected scale.
- Each **row** represents chord complexity, increasing from bottom to top:
  - Power chord (1 + 5)

- Triad
- 7th
- 9th
- 11th
- 13th

This view is ideal for fast, harmonically consistent composition within a scale (e.g., I–IV–V or ii–V–I progressions).



> **Note**
>
> In both modes, a chord is generated only after its **quality**, **extensions**, and **voicing options** have been defined. Once these parameters are set, choosing a root note (Chromatic Mode) or scale degree (In-scale Mode) creates the chord for the selected step.

Common Chord Parameters

Both Chord Picker modes share a consistent set of voicing and shaping controls located in the right-most columns of the grid. These include:

- **Inversion**

- **Rotation**
- **Voice Omission**
- **Spread**
- **Drop**
- **Alterations**

Inversion and Rotation

Inversion and rotation controls are found in the **pink/white** column to the right of the picker.

From bottom to top:

- The first pad = **root position**
- The second pad = **1st inversion**
- The third pad = **2nd inversion**
- And so on...

Inversions never move extensions above the 7th (9, 11, 13). Selecting an inversion that exceeds the number of active chord voices simply has no effect.

The **top three pads** in this column apply **rotations**, which reorganize the chord by placing higher extensions (9th, 11th, 13th) at the bottom of the voicing. For example, rotating a Cmaj9 chord may move the 9th to the bass position and shift the rest upward.

Voice Omission

In the **green** column, each pad removes a specific chord tone:

- Bottom pad = omit **root**
- Next = omit **3rd**
- Next = omit **5th**, etc.

This is useful for simplifying chords, creating open voicings, or thinning harmonic density.

Spread and Drop

The **yellow column** applies **Spread**: each pad raises the selected voice by one octave. The **white column** applies **Drop**: each pad lowers the selected voice by one octave.

Both columns include additional pads at the bottom for **two-octave** spreads/drops.

Alterations

The bottom-left of the picker provides four alteration options:

- **sus2**
- **sus4**
- **6th**
- **Add octave of bass note**

These allow flexible voicing and harmonic color adjustments for both diatonic and chromatic chords.

Strumming

The Chord Picker provides a dedicated **Strumming** pad row that turns the selected chord into a strummed performance. Strum settings are stored per chord, so each chord on the picker can have its own rate and direction.

The Strumming row sits on the **second row from the bottom** of the picker grid. From left to right, the row exposes:

- **Five Rate pads** that set how spaced apart the voices of the strum are:
  - **Fast**

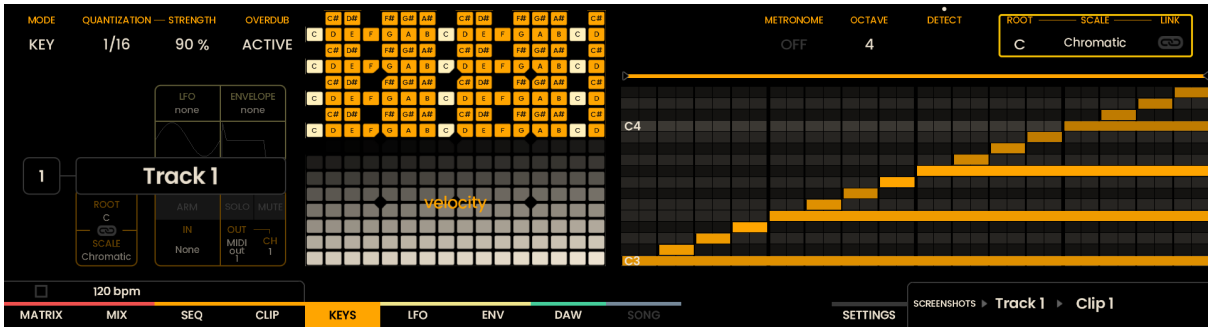
  - **Quick**
  - **Medium**
  - **Slow**
  - **Slower**
- **Two Direction pads**:
  - **UP** — voices play from lowest to highest.
  - **DOWN** — voices play from highest to lowest.

To enable strumming on a chord, press one of the **Direction** pads. The strummed chord uses the most recently selected rate. To change the rate, press a **Rate** pad; the rate is remembered even when strumming is disabled. To disable strumming, press the currently active **Direction** pad again — this toggles the strum off without losing the selected rate.

When a strummed chord is recorded into a clip, all of its voices belong to a single strum chord and behave as one when edited: enabling or disabling the chord and editing its duration applies to every voice in the strum, and undo / redo restores the whole chord at once. A strum can extend across several steps and may cross bar boundaries within the same clip.

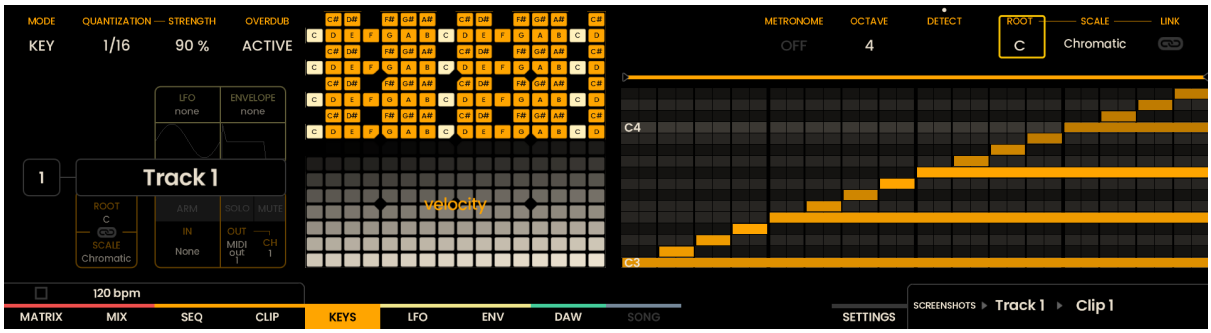
Scales

Scales can be adjusted by rotating the encoder located above the **SCALE** label on the display. Reliq includes various scales, with detailed information available in the section at the end of this chapter.



Root Note

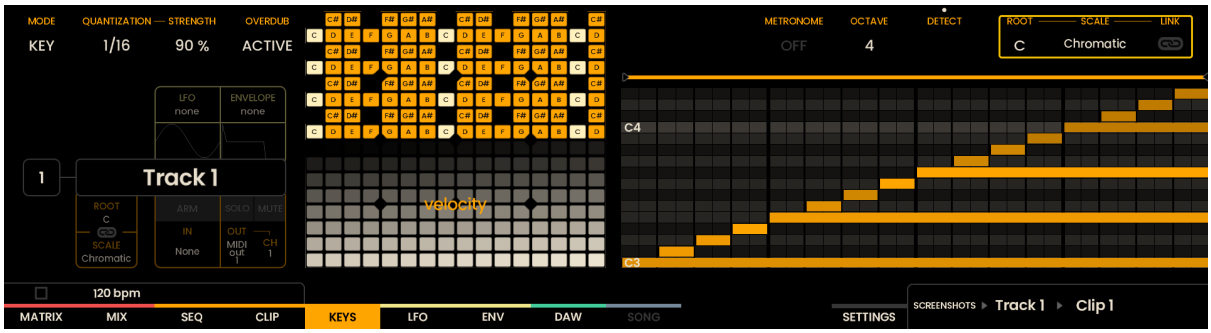
The Root Note can be changed by rotating the encoder located above the **ROOT** label on the screen. This adjustment defines the base note of the selected scale.



Link

When **LINK** is enabled, the Root Note and Scale settings are inherited from the global one defined in the settings page. Disabling **LINK** allows for independent adjustment of the Root Note and Scale.

While **LINK** is enabled, the **ROOT** and **SCALE** labels read **LINK ROOT** and **LINK SCALE** and show the global values. Rotating the encoders above them edits the global Root Note and Scale – the same values as **LINK ROOT** and **LINK SCALE** in **Settings** → **Sequencer** – so the change applies to every track with **LINK** enabled: their **Melody** and **Chord** clips are transposed to the new key in the same way as when a track's own Root Note or Scale is changed. The track's own Root Note and Scale are kept and come back into use when **LINK** is disabled. **DETECT** is not available while **LINK** is enabled. NEW *NEW*

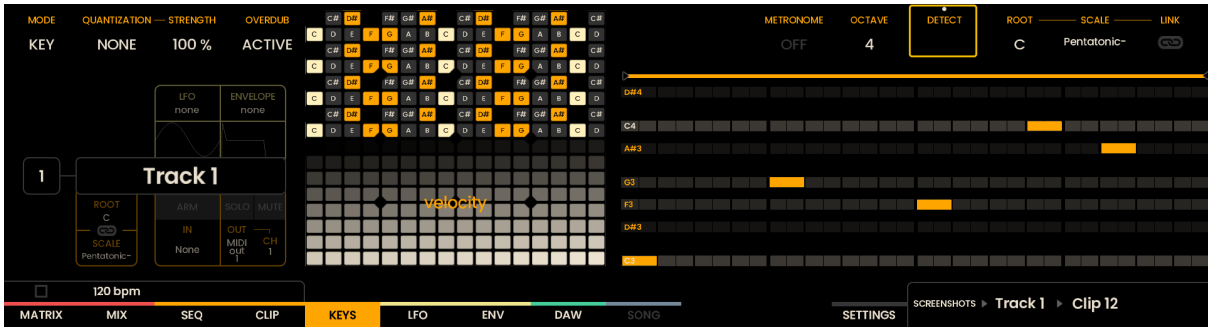


Key Detection

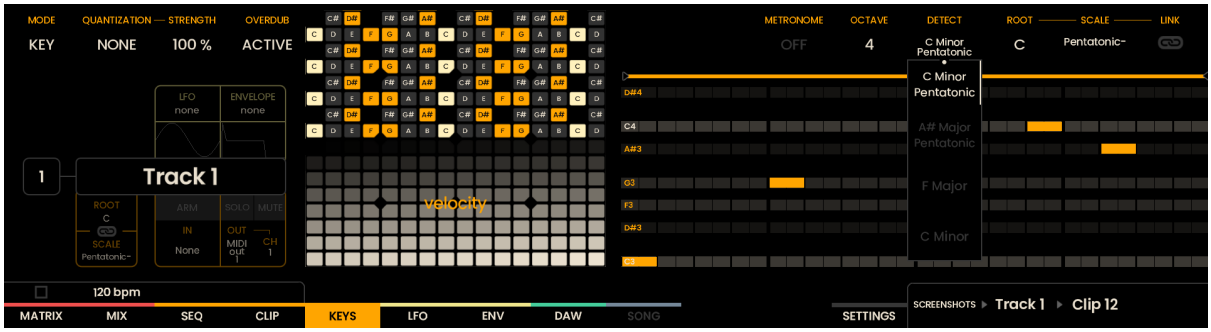
Reliq can derive a key and scale from a clip's notes, based on how much the notes overlap with each scale.

A set of notes usually fits more than one key and scale, so **DETECT** does not answer with a single one. It opens a list of the keys and scales the clip could be part of.

1. Press the encoder ◉ above **DETECT**. The list opens on its first row. Nothing is applied, the clip is untouched.
2. Rotate the same encoder ◉ to walk the list.



3. Press ◉ again to select the highlighted key/scale.
4. To cancel before selecting, press and hold the UNDO button and click the encoder. Leaving the page or switching to another track also close the menu. The key you had before is put back and nothing is written.



> **Note**
>
> Key detection can be undone and redone with **UNDO** and **REDO**.

Reading the List

Each row is one key and scale — a Root Note and a Scale. A horizontal line divides the list in two:

- **Above the line**: scales that fit every note in the clip. Selecting one of these leaves every note where it is.
- **Below the line**: the other scales the device offers. Each carries a figure such as `−2`, meaning two notes would have to move for the clip to fit

that scale.

The number of rows *above the line* is itself the answer to "how certain is this?". A single row means the clip determines its key and scale. Several rows mean it genuinely fits several keys, and the choice is yours.

What Selecting a Key Changes

Selecting a row sets the track's **ROOT** and **SCALE**. It is the same edit as setting them by hand, and it has the same consequences:

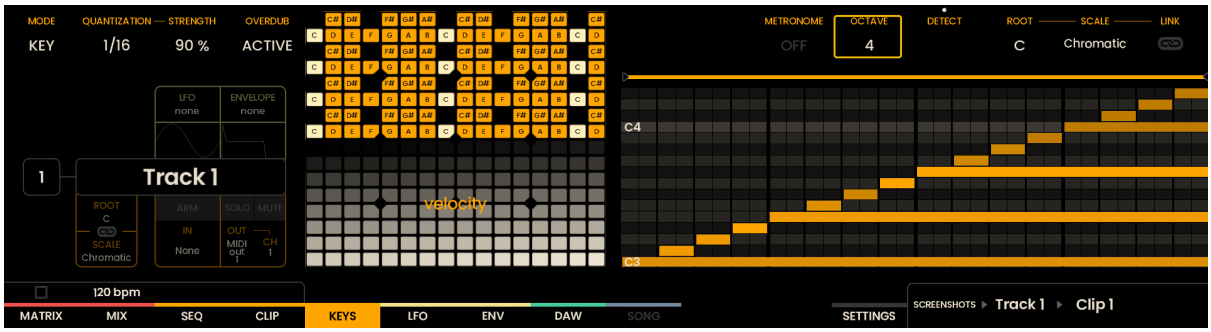
- On **MELODY** and **CHORD** tracks the clip is re-quantized. Notes outside the new scale move to the nearest note inside it. This is what the figure on a below-the-line row counts.
- On **FREE** tracks no note moves. The key only changes the reference used by the pad backlight and the Piano Roll.

Walking the list is not destructive: pitches are always recomputed from the notes as they were entered, so moving down the list and back leaves the clip exactly as it was.

> **Note**
>
> On a **MELODY** or **CHORD** track the notes are already snapped to the track's scale, so pressing **DETECT** again after selecting a key will largely confirm that key. Use **UNDO** to get back to the original set of candidates.

Octave Navigation

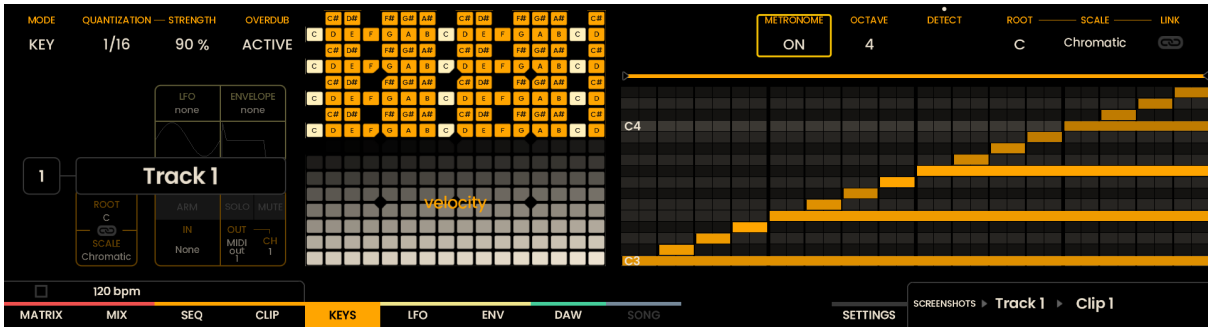
Octave shifts in both **KEY** and **MELODY** modes are made by rotating the encoder located above the **OCTAVE** label on the screen . This control allows navigation through different octave ranges during performance and recording.



Metronome

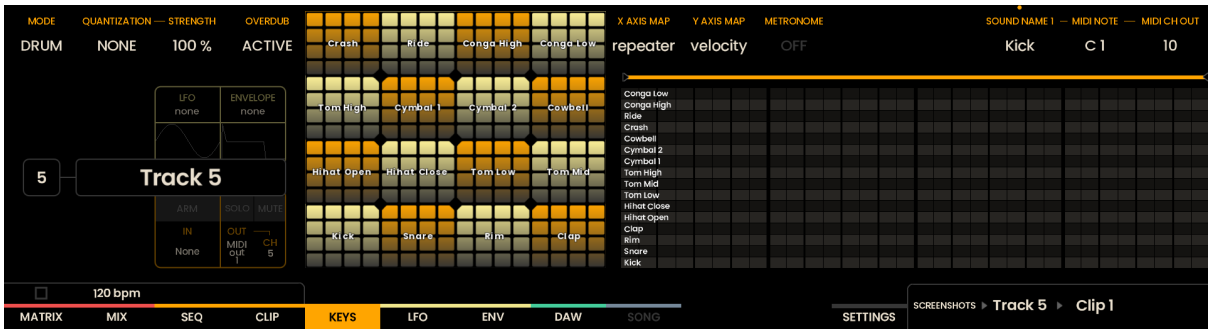
When enabled, the metronome provides a MIDI click track that plays one note on the downbeat (the first beat of the bar) and another on every other subdivision.

Its MIDI port, channel, subdivision, and the two pitches are configured in the **Sequencer Settings** menu of the SETTINGS *Settings Page*.



DRUM Mode

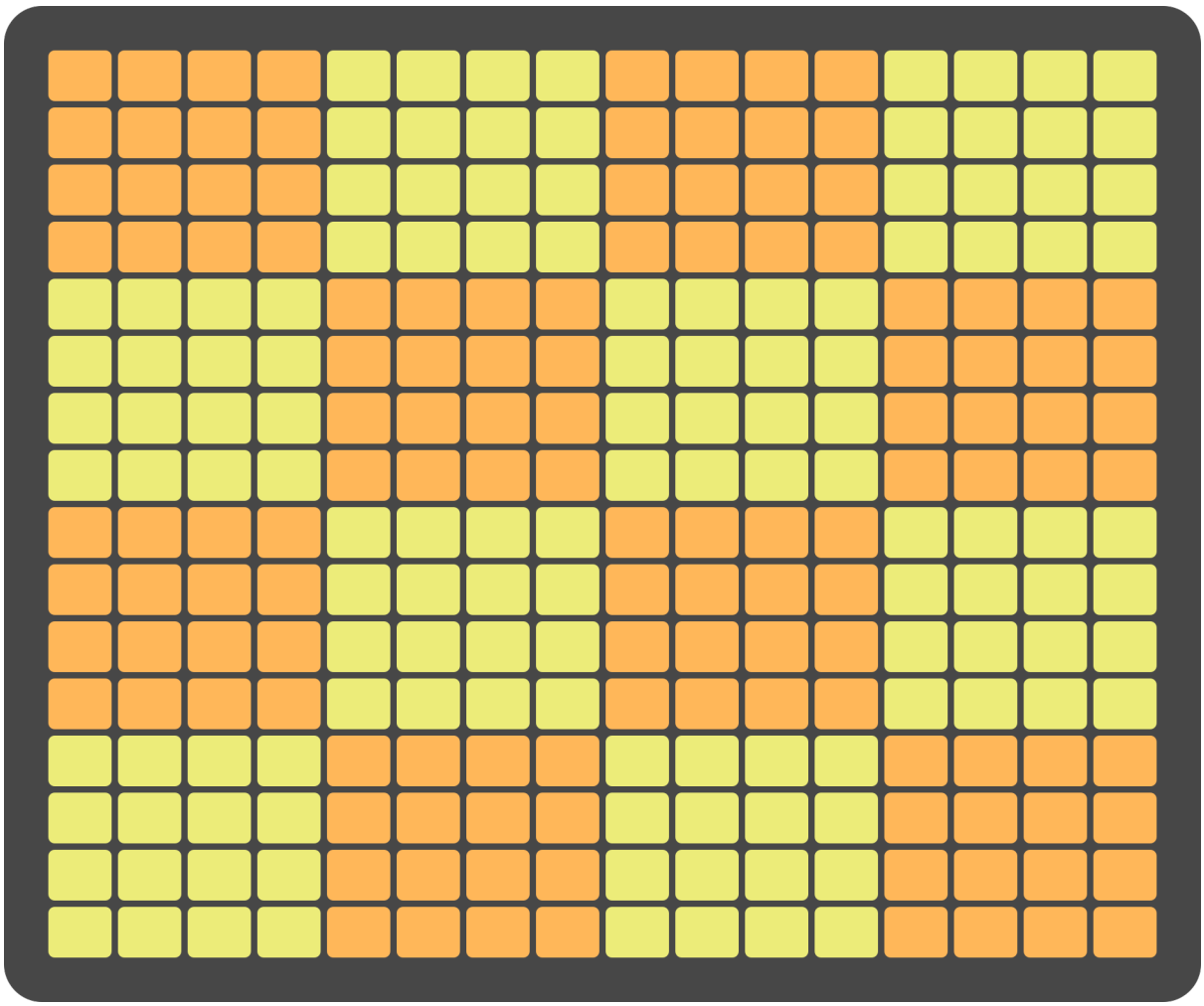
When a track is set to **DRUM** mode, the **KEYS** page displays a 16-pad kit where each drum sound is presented as a larger 4×4 LED pad block on the grid. This layout is optimized to perform and shape drum parts live using the pad surface.



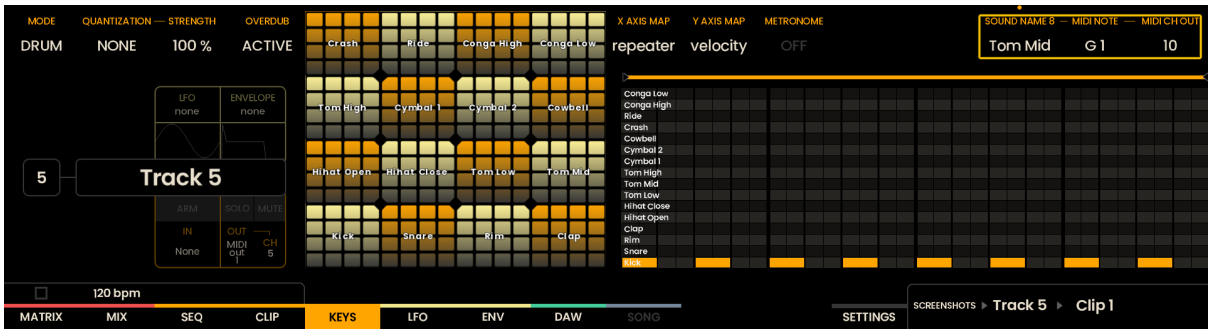
Sound Settings

The per-sound settings are available in the upper-right encoders on the **KEYS** page and mirror the controls in the Track Settings panel of the SEQ *Sequencer Page*. Use these encoders to edit:

- **SOUND NAME** — select a kit sound and click the encoder to rename it.



- **MIDI NOTE** — set the MIDI note number for the selected sound (note name/number shown).
- **MIDI CH OUT** — select the MIDI channel (1–16) for that sound.



Pad Layout Controls

Two mapping options appear in the middle of the screen for the 4×4 pad block of each sound: **X AXIS MAP** and **Y AXIS MAP**. Each axis can be set to one of the following modes:

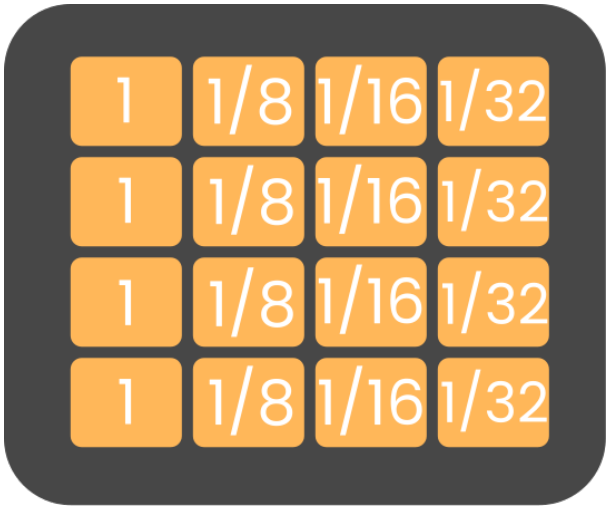
1. **Velocity**
    - Maps the axis to velocity values. For example, if **Y AXIS MAP** is set to Velocity the bottom row of the 4×4 block will send the minimum velocity and the top row the maximum velocity. The same applies to the X axis.
    - If both **X** and **Y** axes are set to Velocity the combined mapping provides finer velocity resolution (sixteen stepped levels across the pad block).
2. **Repeat**
    - Maps the axis to note repeats at musical subdivisions. For example, with **X AXIS MAP** set to Repeat the leftmost column will play a single-shot hit, the next column will repeat the hit on 1/8 notes, the



Velocity on Y Axis

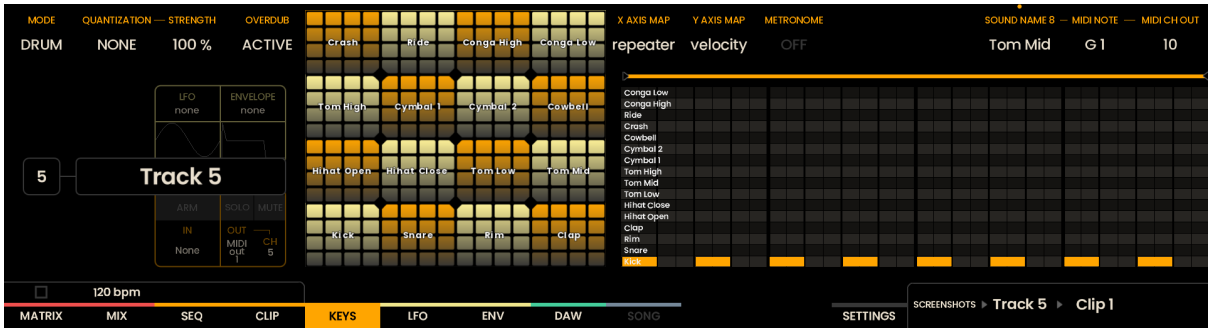
third on 1/16 notes, and the fourth on faster 1/32 repeats.

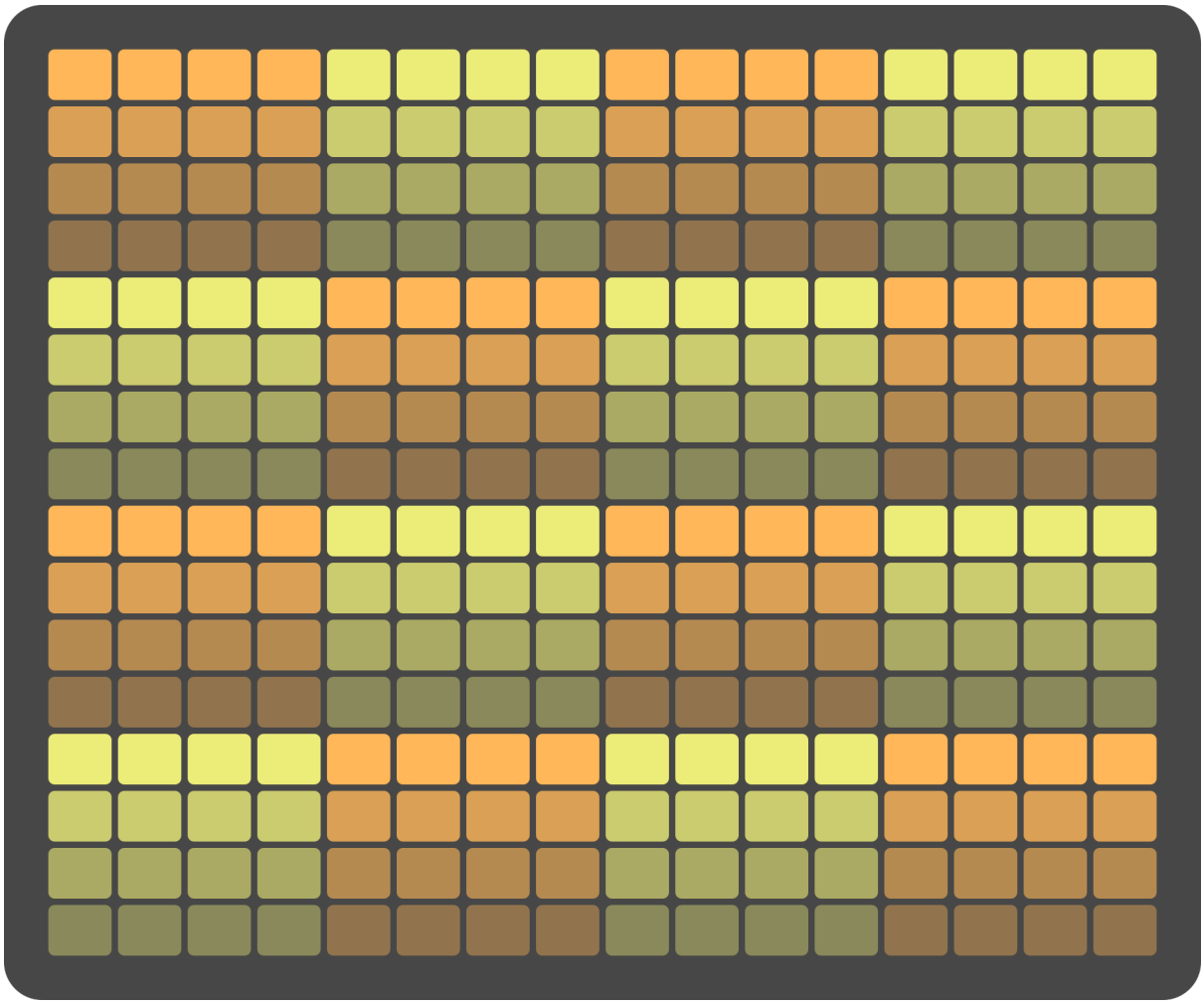
- If both **X** and **Y** axes are set to Repeat the highest value is applied.
- When using Repeat pads, the played repeat pattern is recorded as discrete events in the sequencer (each repeated hit is recorded as its own event).



Repeat on X Axis

Using these two axis maps you can create expressive pad performances that combine dynamic velocity control with rhythmic repeats directly from the Keys page.


MODE
DRUM
QUANTIZATION — STRENGTH
NONE
100 %
OVERDUB
ACTIVE
X AXIS MAP
repeater
Y AXIS MAP
velocity
METRONOME
OFF
SOUND NAME B — MIDI NOTE — MIDI CH OUT
Tom Mid
G 1
10
Crash
Ride
Conga High
Conga Low
Tom High
Cymbal 1
Cymbal 2
Cowbell
Hihat Open
Hihat Close
Tom Low
Tom Mid
Kick
Snare
Rim
Clap
LFO
none
ENVELOPE
none
5
Track 5
ARM
SOLO
MUTE
IN
None
OUT
MIDI OUT 1
CH 5
120 bpm
MATRIX
MIX
SEQ
CLIP
KEYS
LFO
ENV
DAW
SONG
SETTINGS
SCREENSHOTS
Track 5
Clip 1



Per-Sound Solo and Mute

Individual drum sounds can be muted or soloed directly from the **KEYS** page.

To mute or solo a sound:

- Press and hold **MUTE** or **SOLO**.
- While holding the button, press any pad belonging to the desired drum sound.

The mute or solo state applies to the entire sound, regardless of which pad in its 4×4 block is pressed.

Muting individual drum sounds is available only from the **KEYS** page.

Monitoring in Keys Mode

The **KEYS** page allows note input on the selected track, which can be changed using the track buttons 1. The KEYS page will play and output notes regardless of the track's **ARM** state.

Recording in Keys Mode

To begin recording, **ARM** Reliq by pressing the **Record** ⏺ Button. The ⏺ button will illuminate red when recording is active.

Any **ARMED** tracks will record from their specified inputs. Only the **selected** track will record from the notes played on the **KEYS** page pads, regardless of

the **ARM** state of the track.

Keys Functions Overview

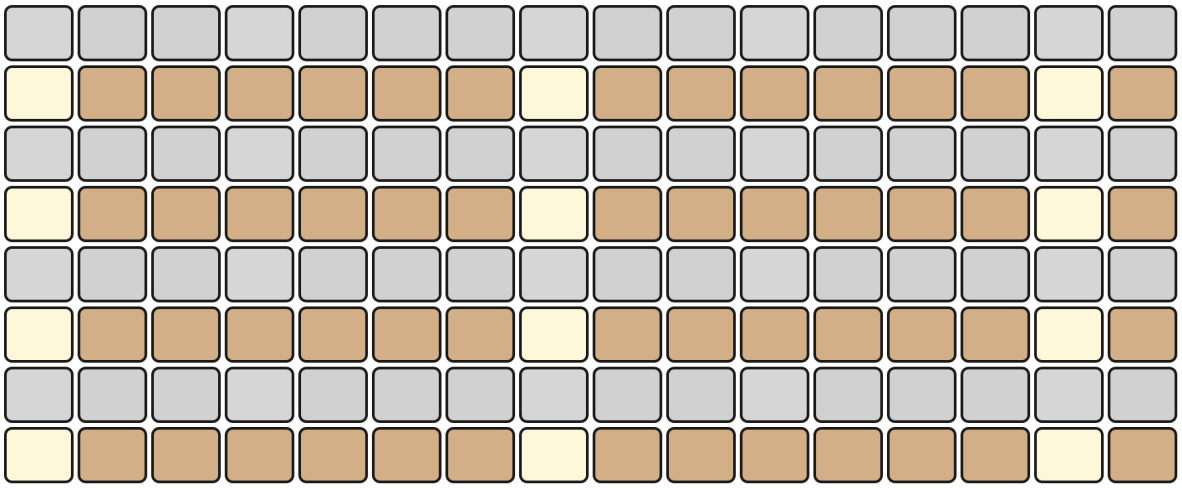
- **Overdub**: Overwrite or layer new notes onto existing ones.
- **Quantize**: Adjust the precision of note timing.
- **KEY Mode**: Chromatic note layout with velocity control.
- **MELODY Mode**: Isomorphic layout for intuitive, scale-based input.
- **CHORD Mode**: Play chords based on selected key and scale.
- **DRUM Mode**: 16-pad drum kit layout with velocity and repeat mapping.
- **Scales**: Adjust available musical scales.
- **Root Note**: Define the base note of the selected scale.
- **Link**: Enable or disable linking of Root Note and Scale settings to the global settings.
- **Octave Navigation**: Shift octaves during performance.

Available Scales

All scales available in Reliq are listed below, a **Root note of C** is used as a reference for each scale.

The **Major** scale is shown below as an example; the remaining scales are listed by name.

- **Major**



- **Minor**
- **Harmonic Minor**
- **Melodic Minor**
- **Dorian**
- **Phrygian**
- **Lydian**
- **Mixolydian**
- **Locrian**
- **Major Pentatonic**
- **Minor Pentatonic**
- **Chromatic**
- **Whole**
- **Diminished HW**

- **Diminished WH**
- **Blues**
- **Arabian**
- **Romanian Major**
- **Balinese**
- **Hungarian Minor**
- **Hungarian Major**
- **Oriental**
- **Raga Todi**
- **Chinese**
- **Hirajoshi**
- **Insen**
- **Persian**
- **Phrygian Dominant**
- **Byzantine**
- **Spanish Phrygian**
- **Neapolitan Minor**
- **Neapolitan Major**
- **Ukrainian Dorian**
- **Bati Major**
- **Ambassel**
- **Anchihoye**

LFO

The LFO *LFO Page* provides a dedicated interface for assigning, controlling, and sequencing Low-Frequency Oscillator (LFO) modulation for **each sequencer track**. Each track contains its own dedicated LFO, which can be routed for **internal modulation** (e.g., modulating parameters such as probability, velocity) or **external modulation** (e.g., controlling parameters on connected devices via MIDI Control Change and Control Voltage).

When an LFO is routed to an internal track parameter or **MIDI**, it operates at the **PPQN resolution**. However, when routed to a **CV output**, the **LFO runs at audio rate**, with a maximum frequency of **57.65Hz**.

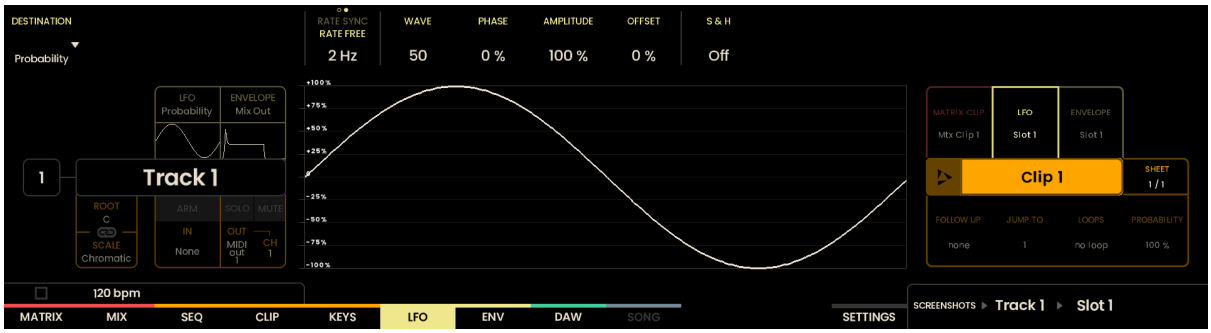
The Reliq LFO is based on a series of waveforms that can be interpolated through the Wave parameter. (For details on available waveforms, refer to the *Technical Specifications* at the end of this chapter.)

The LFO **rate** can either be synchronized with the sequencer clock or run freely. When synchronized, the **RATE** parameter is set in **musical interval** (e.g., 1/4, 1/8). In free mode, the **RATE** is set in **Hz**. The amplitude of each LFO is controlled by the **AMPLITUDE** parameter.

Reliq employs an LFO *Slot* system that allows the **storage**, **recall**, and **sequencing** of different LFO configurations.

Interface Overview

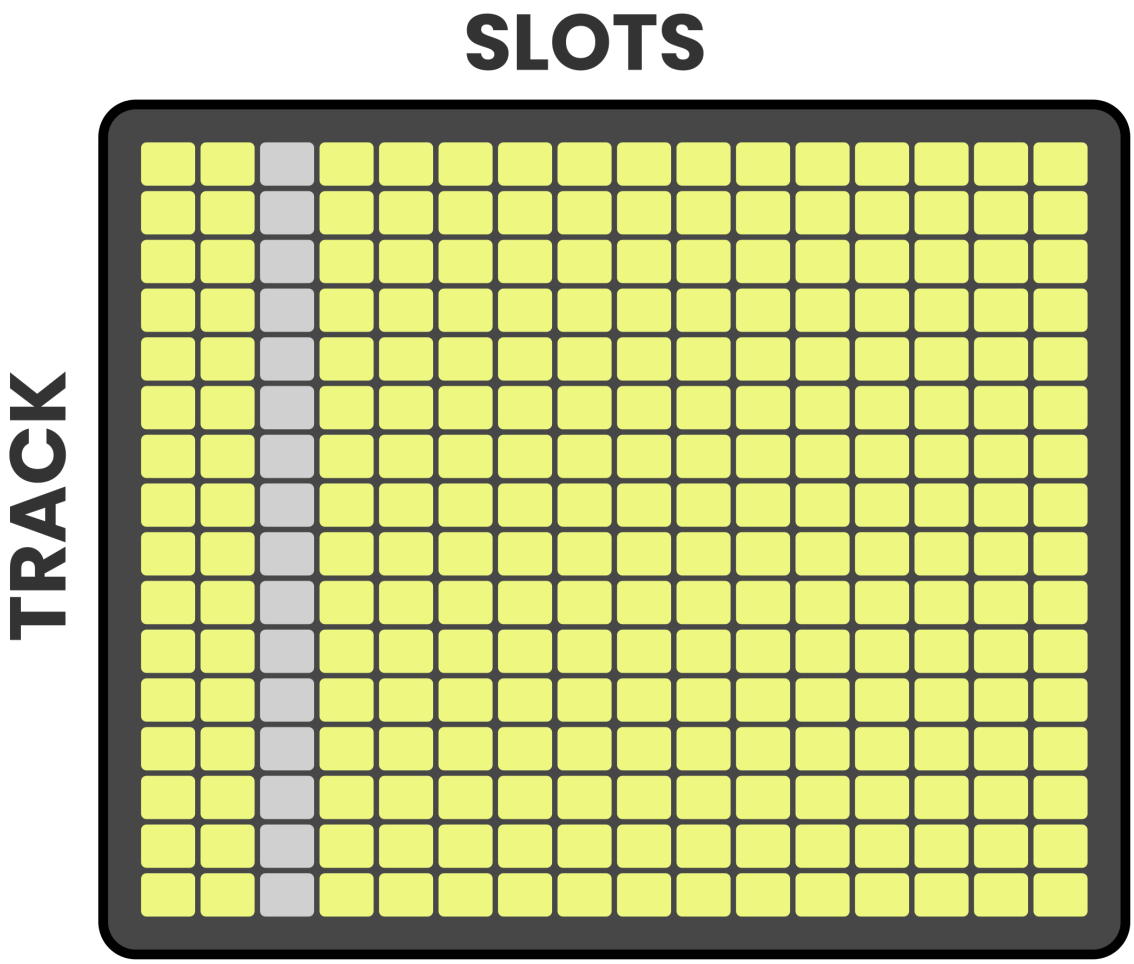
The LFO *LFO Page* displays the selected track name and the active LFO *Slot* for that track. The **LFO waveform** is shown in the center of the display, while the top part of the display shows the slot settings, including **RATE**, **AMPLITUDE**, and **DESTINATION**.



On the *Grid Pads*, LFOs for each track are arranged horizontally. **Each row corresponds to a track**, while **the columns within each row represent the LFO slots stored for that track**.

Selecting a track is done by pressing the corresponding **Track Button** 1, and selecting an LFO *Slot* is achieved by pressing the appropriate *Grid Pad*.

Reliq provides a dedicated LFO per track, with up to **128 slots** per track per project. By creating, sequencing, and changing slots in real time, LFOs can be treated as a composition tool for generating complex, evolving patterns.


SLOTS
TRACK

LFO Slot Settings

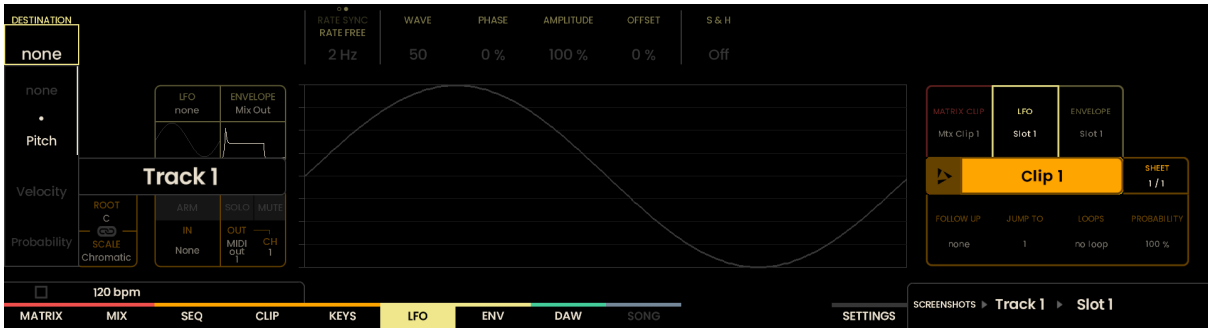
Each track's LFO has **128 slots** that can be **stored**, **recalled**, and **sequenced**. Each LFO  *Slot* contains the following settings:

DESTINATION

Defines the destination of the LFO modulation, which can be either an internal track parameter (e.g., Probability, Velocity) or an external device parameter (via MIDI Control Change or Control Voltage). The LFO destinations will differ depending on whether the current track output is MIDI or CV. When the destination is set to an CV A, CV B, MIX IN, MIX OUT or CC, the display will show a **Parameter** field. If an *Instrument* is assigned to the track this field will present named device parameters; otherwise a raw CC number is shown and can be selected with the encoder above the label.

- **MIDI Out:**
- Pitch
- Velocity
- Probability
- CVA
- CVB
- Mix In
- Mix Out
- CC — selects a Control Change destination. If an *Instrument* is assigned to the track this will present named device parameters; otherwise raw CC numbers are used.
- **CV Out:**

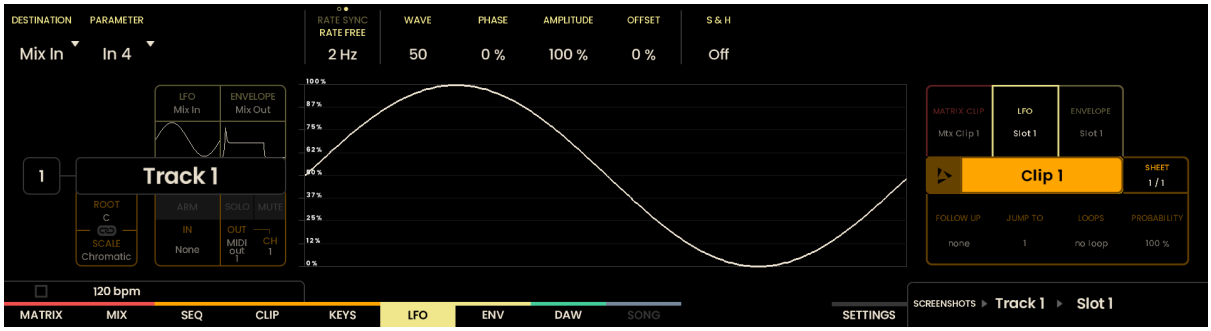
- Pitch
- Velocity
- Probability
- CVA
- CVB
- Mix In
- Mix Out



MIX In and Out destinations

The Mix In and Mix Out destinations allow LFOs to modulate a node's input or output volume on the MIX *Mix Page*. When an LFO is assigned to a Mix destination, the LFO modulates the corresponding node's volume; the current volume setting on the Mix page defines the modulation range.

For example, if a node's input volume is set to 50% and an LFO with offset 0 and amplitude 100% is assigned to Mix In, the LFO will modulate the input volume between 0% and 50%.



MIX Modulation Stacking

Multiple Envelopes and LFOs can be assigned to the same Mix destination, and their modulation will be summed together. For example, if two LFOs are assigned to the same Mix In channel, the resulting modulation will be the sum of both LFOs, modulating the node's input volume accordingly.

MIDI Modulation Stacking

When an LFO and an Envelope are assigned to the same **PARAMETER** (CC Number) output they will be summed together.

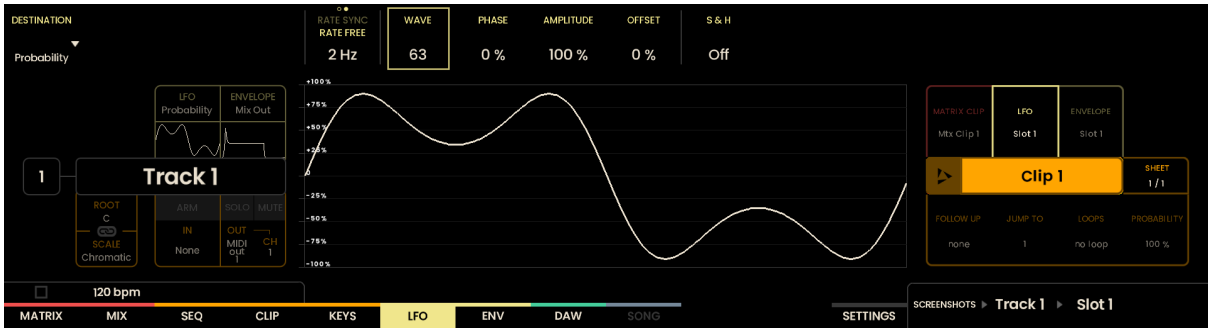
CV Modulation Stacking

CVA Output: If an LFO is assigned to CVA, it is going to be summed to the Pitch CV of the notes in the track. If an LFO and an Envelope are assigned to CVA, the output is going to be the result of Pitch + LFO + Envelope.

CVB Output: If an LFO is assigned to CVB, it is going to be modulated by the Velocity value of the notes in the track. If an LFO and an Envelope are assigned to CVB, the output is going to be the result of LFO + Envelope, modulated by Velocity.

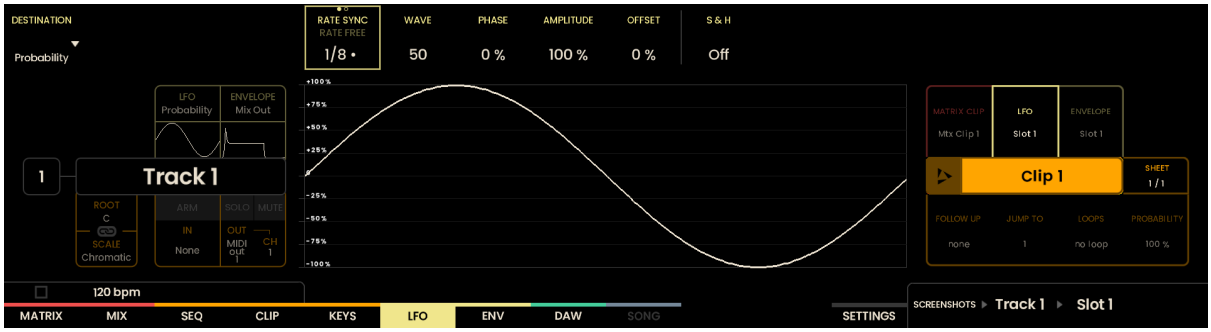
WAVE

The waveform of the LFO, which can be interpolated through the Wave parameter. (For a list of available waveforms, refer to the Technical Specifications at the end of this chapter.)



RATE SYNC

Determines whether the LFO is synchronized with the sequencer clock or runs freely.



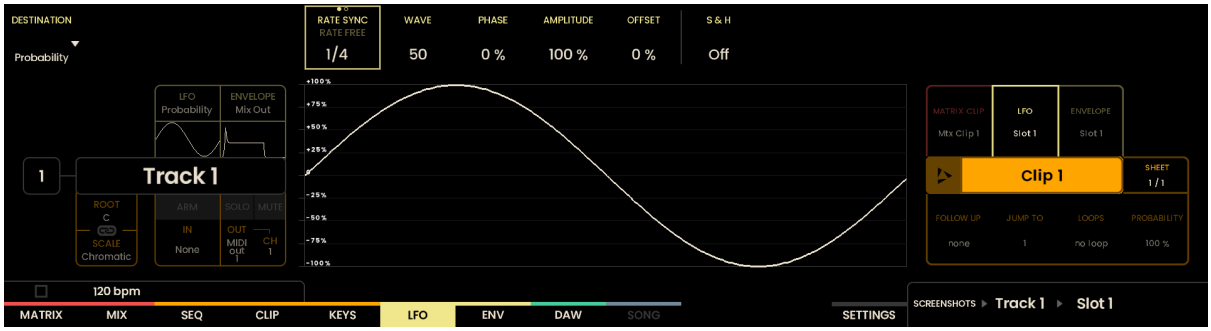
RATE

Specifies the rate of the LFO. When synchronized with the sequencer clock, the RATE is set in musical intervals. When running freely, the RATE is specified in Hz.

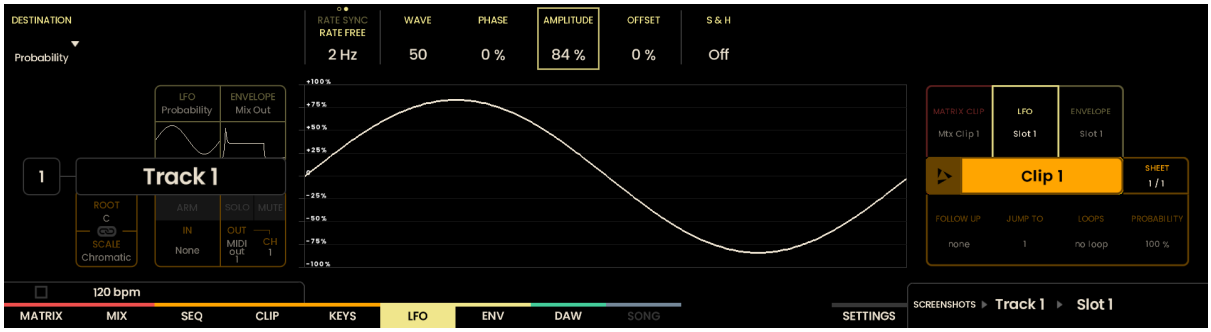
- **Synched Range:** 1/32t – 8/1
- **Free Range:** 0.01Hz – 57.65Hz

AMPLITUDE

Controls the amplitude of the LFO. When used on a CV Track, the LFO is bipolar by default. For instance, at 100% amplitude, the LFO oscillates between -10V and +10V, while at 50% amplitude, it oscillates between -5V and +5V.



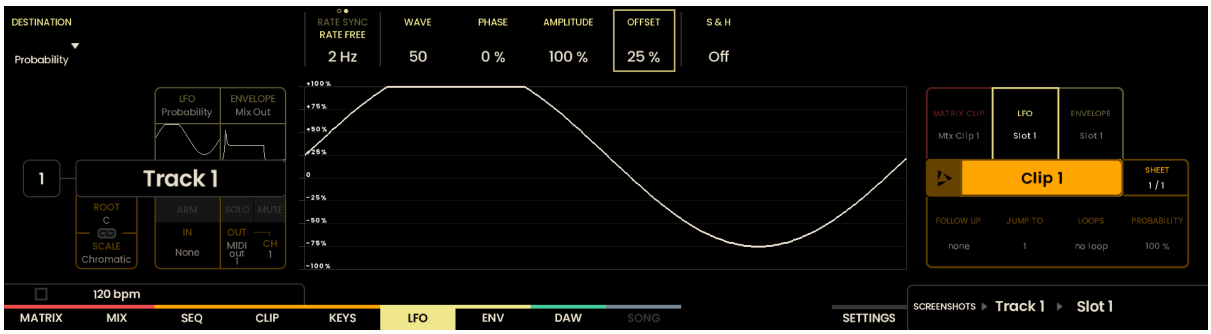
- **Range:** 0–100%



OFFSET

Controls the offset (bias) of the LFO. When used on a CV Track, an increment of 1 corresponds to an increment of 0.1V.

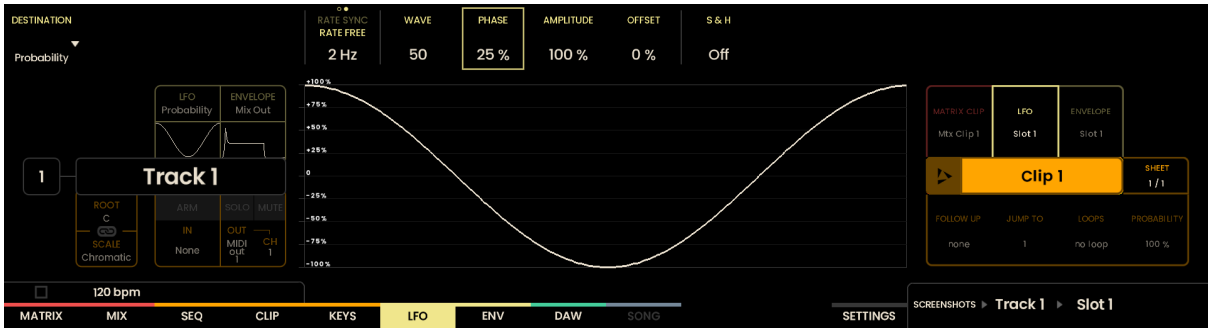
- **Range:** -100% – +100%



PHASE

Controls the start phase of the LFO. For instance, a phase of 50% will make the LFO start at the middle point of the selected waveform.

- **Range:** 0–100%

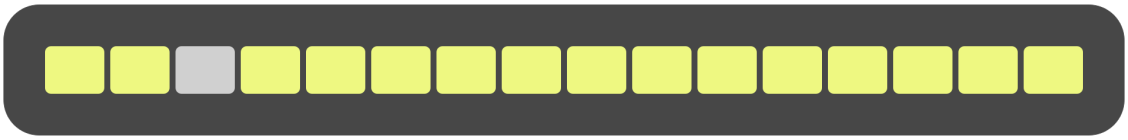


S & H

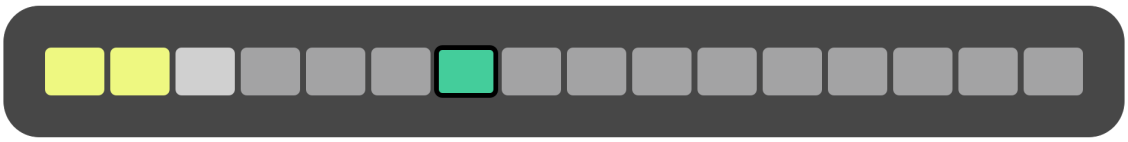
Enables the Sample and Hold mode for the LFO. The LFO gets sampled whenever there is a note trigger from the track and will maintain the same value until the next note trigger.

Creating and Navigating Slots

LFO slots are represented on the *Grid Pads*, where each row corresponds to a track and each column represents an LFO *Slot*. **Empty slots are unlit**, while **slots with content are illuminated in yellow**. The **active slot for each track is highlighted in white**.

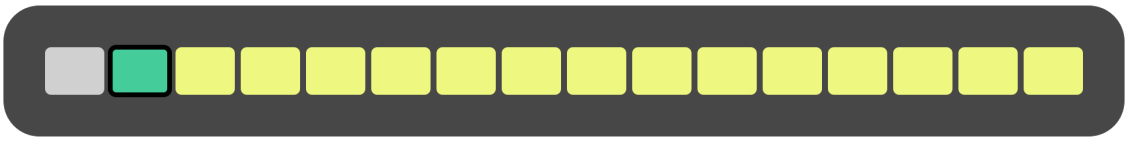


To create a slot, press an empty (unlit) *Grid Pad*. The settings for that slot will appear at the top of the display. Any modifications made to a *Slot* are saved automatically.



Navigating between slots in the selected track is done using the **Arrow Buttons** or by pressing the corresponding *Slot* Pad directly. The current slot number is displayed in the bottom-right corner of the screen.

When triggering a slot in real time, the change is timed by the **SYNC** setting of the outgoing slot. By default the slot is triggered at the *End Of Sheet (EOS)* of the outgoing slot — see *Slot Sync*. When a **slot is queued for triggering, it will be illuminated in green**.



To trigger a column of slots for all tracks, press and hold the **SHIFT button** SHIFT, followed by the corresponding **Page Button** (SHIFT +) above the column where all slots should be triggered.

Naming Tracks and Slots

The two **Page Buttons** — below the names at the bottom-right corner of the screen open the Reliq Keyboard: the first renames the selected **Track**, the second renames the selected **Slot**.

The following buttons are used for additional keyboard functions:

- SHIFT Button: Toggles between lowercase, uppercase, and special characters.
- < > Buttons: Move the cursor left or right within the name field.
- SAVE Button: Saves the name and closes the keyboard.
- COPY Button: Copies the name currently being edited.
- PASTE Button: Replaces the name currently being edited with the copied one. The copied name is kept until you copy another, and can be pasted into any name on any page.
- SHIFT Button + Backspace: Clears the whole name. Backspace on its own removes one character.

> **Note**
>
> A name changed with the Reliq Keyboard can be undone. Press **UNDO** UNDO on the page where you made the change to restore the previous name. **UNDO** has no effect while the keyboard is open.

Sequencing Slots via Follow-Up Actions

Each LFO *Slot* can be assigned a *Follow Up* action, which decides what the slot does when it hands the track over to the next slot. The *Follow Up* action can be used to **trigger another slot** or **jump to a specific slot**.

When the *Follow Up* fires is set by the slot's **SYNC** mode — see *Slot Sync*. With the default **SYNC** mode, **Internal**, it fires at the end of the slot's own cycle, once its **Loops** have run out.

Available follow-up actions include:

- **None**: The slot loops without any follow-up action.
- **Prev**: The previous slot in sequence is triggered.
- **Next**: The next slot in sequence is triggered.
- **Any**: A random slot is triggered.
- **Other**: A random slot is triggered, except the current one.
- **First**: The first slot in sequence is triggered.
- **Last**: The last slot in sequence is triggered.
- **Jump**: The slot jumps to a specified slot.

Additional parameters for *Follow Up* actions include:

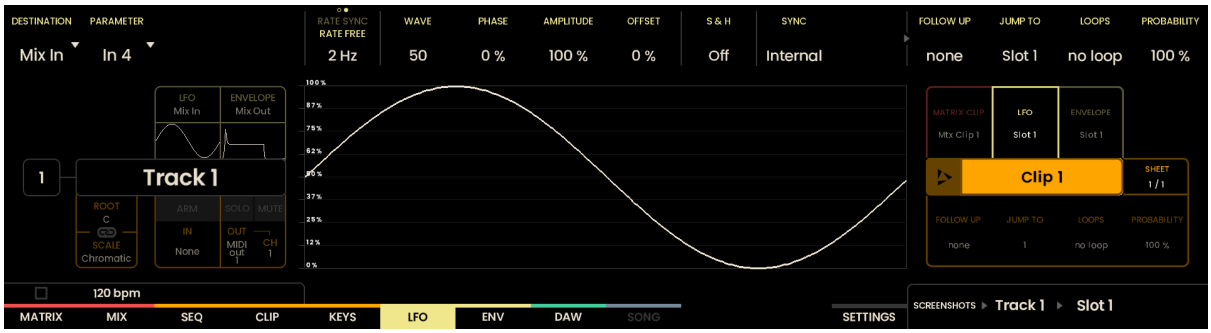
- **Loops: Specifies how many times the slot will loop before the follow-up action is triggered.**
  - LFO slot loops have a max duration of 1 sheet (32 steps). The duration of each loop can be lower if the current track length is lower than 32 steps. To increase the duration of the current slot, the Loops parameter can be used.
  - The loops are not counted when the slot's **SYNC** mode is **Track**:

the follow-up fires each time the followed track completes a pass of its clip. See *Slot Sync*.

- **Probability**: Defines the likelihood of the follow-up action occurring at the end of the slot.

For the **Jump** *Follow Up* action, the **Jump To** parameter specifies the target slot for the jump.

To assign a *Follow Up*, press and hold the desired slot to enable *Parameter Lock*. The *Follow Up* parameters will appear in the upper-right corner of the display.



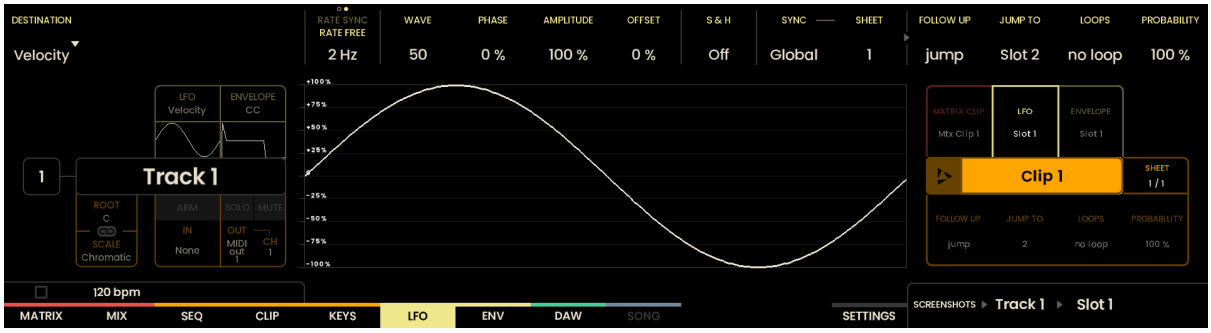
The encoder above each parameter label can be used to adjust the settings . For quick configuration, press and hold the current *Slot*, then press the *Slot* to which the jump should occur. The follow-up parameters will be automatically set to jump to the selected slot.

To create a chain of slots with automatic progression, hold the **Track Button** 1 of the desired track, then press the slot at the beginning of the chain, followed by the slot at the end of the chain. Reliq will automatically set all slots in between to **Follow Up – Next**, with the final slot set to the first one of the chain, creating a seamless playback chain.

Slot Sync

Every LFO *Slot* carries a **SYNC** setting that decides **when** a change away from that slot takes effect. It times both a manual trigger — pressing the *Grid Pad* of another slot — and the slot's *Follow Up*.

As on the CLIP *Clip Page*, the **SYNC** that times a change belongs to the **outgoing slot** — the slot playing on that track — not to the **incoming slot** that the pad press launches, and the *Follow Up* is timed by the same setting. See *Clip Sync* for the rule in full.



Hold a *Slot* pad to open the *Parameter Lock* view. **SYNC** and the sync point sit on the two encoders immediately to the left of **FOLLOW UP**, and act on the slot you are **holding**, not on the slot that is playing.

Hold a *Slot* pad to open the *Parameter Lock* view. The sync parameters sit on the two encoders immediately to the left of **FOLLOW UP**:

- **There is no RESET.** It belongs to clips only, so the right encoder sets the sync point and nothing else — there is no click to swap it.
- **Internal has no adjustable point.** A slot is a single *Sheet*, so its point is fixed at 1 and its tile is not shown. The tile is hidden in **Instant** too, which has no point at all.
- **Track follows a sequencer track.** **TRACK NUM** selects a sequencer track, 1–16, or the Matrix Sequencer (**MATRIX**), and the slot follows that

track's *Clip*. **Loops** are not counted in this mode: the follow-up fires each time the followed track completes a pass.

A queued slot lights **green** until the change fires. A slot left in **Instant** is never queued, so no green pad appears for it.

LFO Slot Functions

The following functions are available on the LFO Page, similar to those found on the Clip Page:

- SHIFT + ▬: Trigger all slots in a specific column.
- ◀ ▶: Navigate to the next or previous slot on the selected track.
- SHIFT + ◀ ▶: Navigate to the next or previous slots page for the selected track.
- UNDO REDO: Undo/Redo the last action on the LFO page.
- COPY + *Slot* : Copy a specific slot to the clipboard.
- PASTE + *Slot* : Paste a slot from the clipboard to the selected position. Pasting over an existing slot will overwrite its content.
- Hold **UNDO** + Hold *Slot* : Delete the selected Slot.

Select on the LFO Page

Use **Select Mode** to act on several LFO slots at once. The mechanics that are the same on every page are described in *Select Mode*. This section covers what is specific to the LFO *LFO Page*.

Slots are selected with the *Grid Pads* only. A selection can hold slots from several tracks and from several slot pages: move to another slot page and keep adding to it, and the slots already selected stay selected. A selected slot lights **green** in place of the colour it would otherwise show, whether the slot is empty, filled, active or queued.

Selecting slots does not move the selected track. The **Track Buttons** do not select on this page, so they still change the selected track and still mute, solo and arm.

Selecting a slot opens the *Parameter Lock* view on the lead. While Select Mode is on and at least one slot is selected, the display replaces the waveform with a list of the selected slots; leaving Select Mode brings the waveform back and the slots stay selected. The first bulk edit moves the selected track to the lead's track.

Editing Selected Slots

Turn the encoder above a parameter and every selected slot takes the same value as the lead. The parameters that apply across the selection are:

- **WAVE**, **RATE**, **AMPLITUDE**, **OFFSET**, **PHASE** and **S & H**
- **Follow Up**, **Jump To**, **Loops** and **Probability** in the *Parameter Lock* view
- **SYNC** and the sync point (**SHEET** or **TRACK NUM**) in the *Parameter*

Lock view — the slot's change-timing settings described in *Slot Sync*, not **RATE SYNC**

Turning **RATE** also copies the lead's **RATE SYNC** state: every selected slot takes the lead's synced-or-free mode together with the lead's rate. Clicking the encoder ◉ above **RATE** toggles **RATE SYNC** on the lead, and the whole selection follows the lead's new mode and rate.

Holding **SHIFT** SHIFT and clicking an encoder ◉ resets that parameter on the active slot of the selected track only. It does not act on the selection.

DESTINATION and the **Parameter** field next to it work differently, because both are confirmed with an encoder press:

- Turning the **DESTINATION** encoder ◉ moves the lead only. Click the encoder ◉ to confirm, and the destination is written to every selected slot. A slot on a track that cannot take that destination is skipped and keeps the destination it had — **CC** is not available on a CV track, so slots on CV tracks are skipped on confirming **CC**.
- When the destination is **Mix In** or **Mix Out**, confirming a node on the lead writes that node to every selected slot that has the same Mix destination. Slots with a different destination keep the node they had.
- The **CC** number is locked while Select Mode is on: turning its encoder ◉ changes no **CC** number, and confirming a destination or a **Mix** node never writes a **CC** number to the selection. Each slot keeps the **CC** number it had. The turn still counts as a bulk edit, so it moves the selected track to the lead's track. Holding **SHIFT** SHIFT and clicking the encoder ◉ still resets the **CC** number to its default on the slot shown on the page.

Copying, Pasting and Deleting Slots

Press **COPY** to copy the selected slots as a block. Hold **PASTE** and press the *Grid Pad* where the top-left corner of the block should land. The corner is the lowest track and the lowest slot column the selection reaches, whether or not a slot is selected there. The rest of the block is rebuilt around it with the same track and slot spacing.

- If any slot of the block would fall outside the grid of tracks and slots, nothing is pasted and the display shows **No space to paste here**.
- Empty slots in the copied block are skipped, and the slots they would have landed on are left as they are.
- A pasted slot takes the source slot's settings, but its *Follow Up* parameters are reset.

Hold **UNDO** and press a *Grid Pad* to delete the contents of every selected slot in one action. The selection is then cleared.

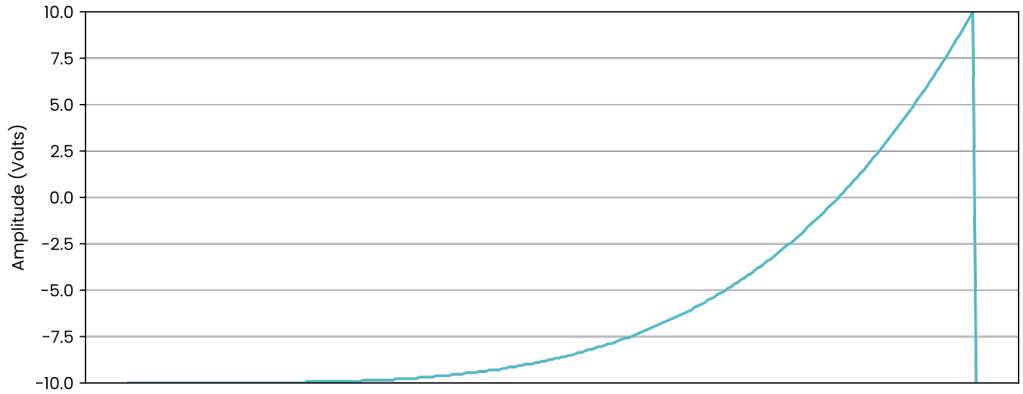
Technical Specifications

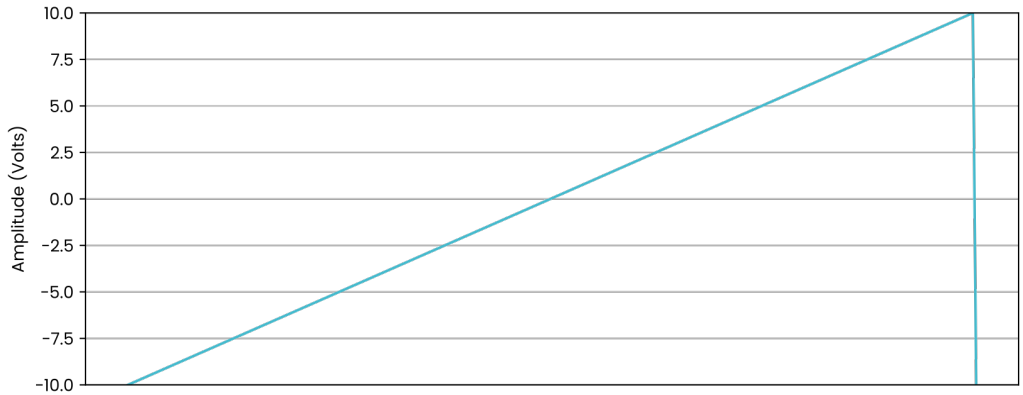
Specification	Details
Maximum Slots per Track	128 slots

Maximum Loop Duration	1 sheet (32 steps)
Synched Frequency Range	1/32t – 8/1
Free Frequency Range	0.01Hz – 57.65Hz

Available Waveforms

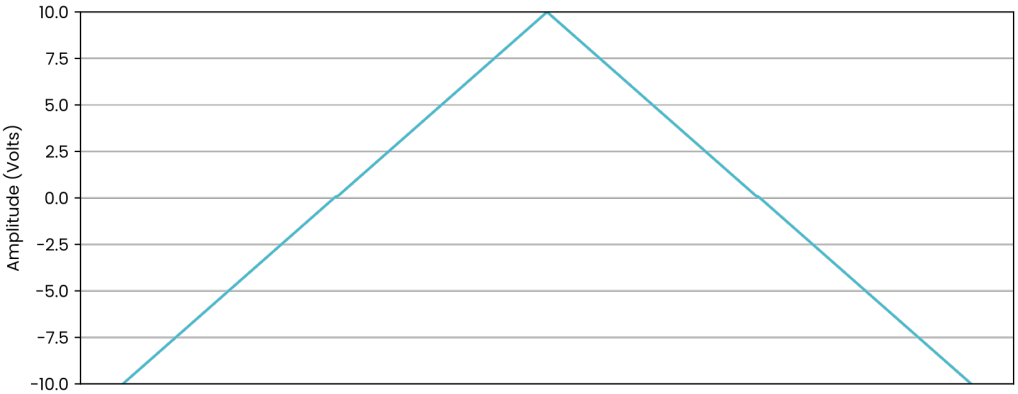
The Reliq LFO offers 18 waveforms that can be interpolated through the **WAVE** parameter. The available waveforms are as follows:

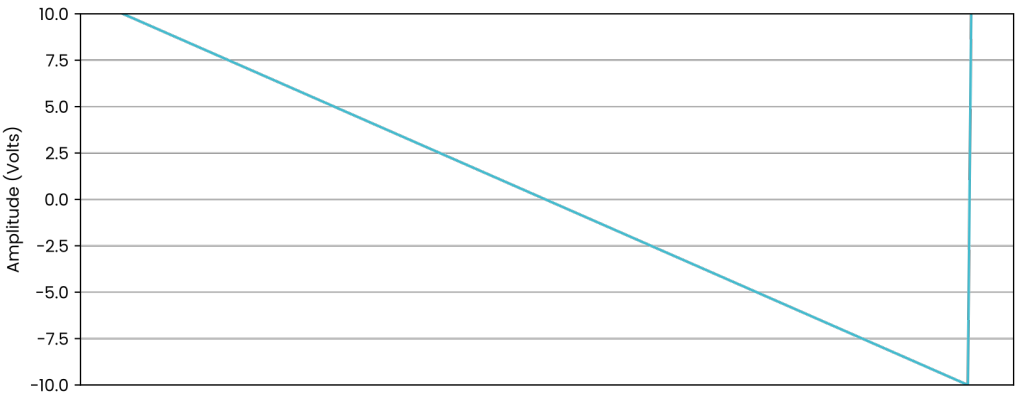


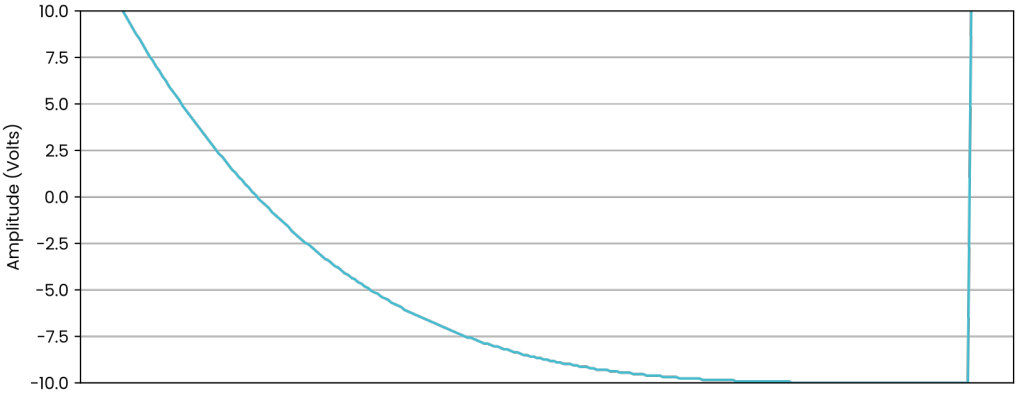


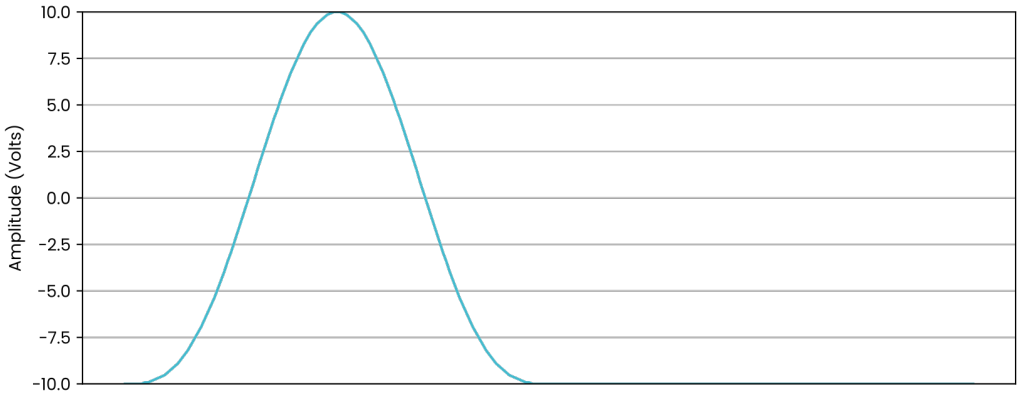
Note

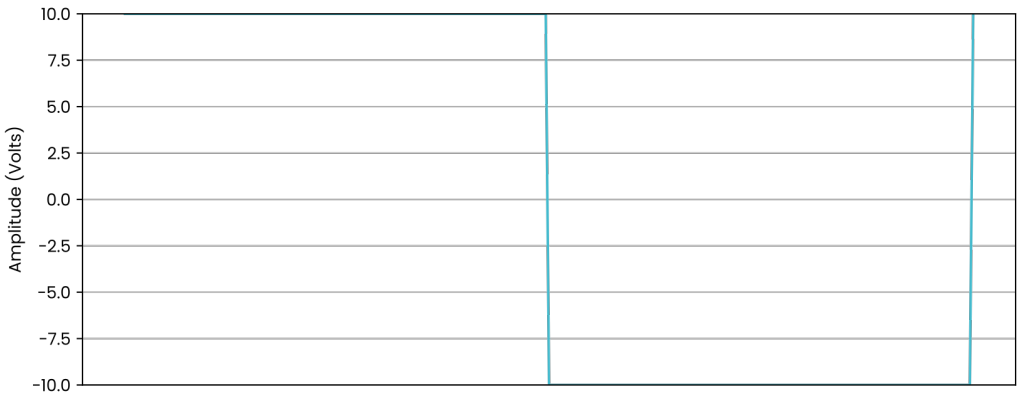
The waveform table is being refined at the moment and the ability to create custom waves is under investigation. More information will be provided in future updates.

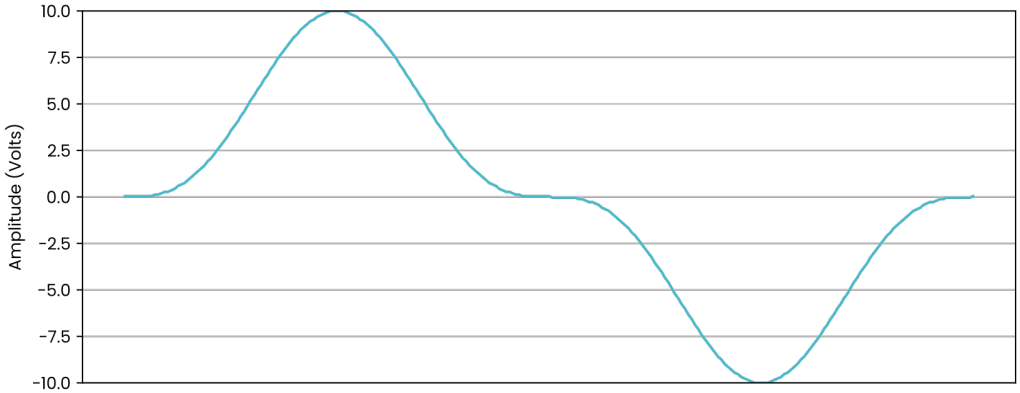

10.0
7.5
5.0
2.5
0.0
-2.5
-5.0
-7.5
-10.0
Amplitude (Volts)

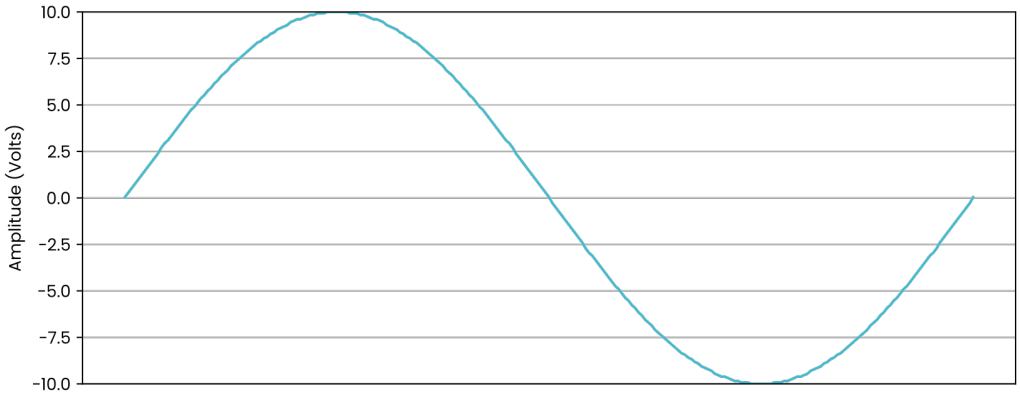

10.0
7.5
5.0
2.5
0.0
-2.5
-5.0
-7.5
-10.0
Amplitude (Volts)

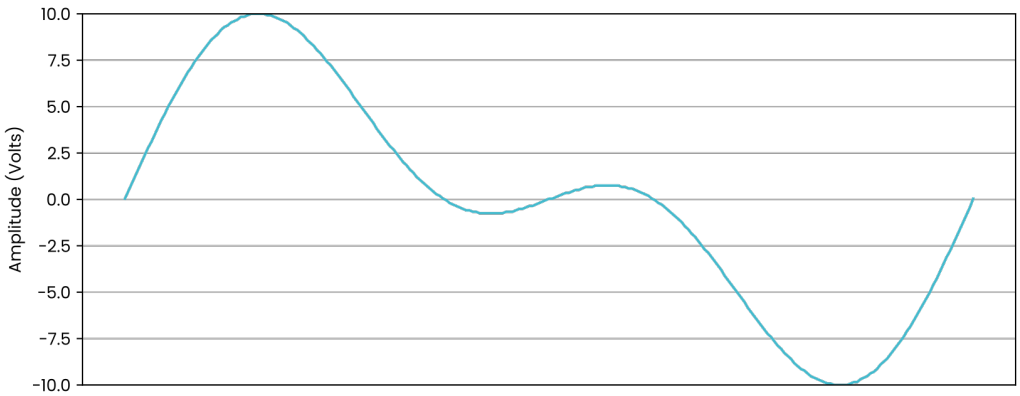

10.0
7.5
5.0
2.5
0.0
-2.5
-5.0
-7.5
-10.0
Amplitude (Volts)

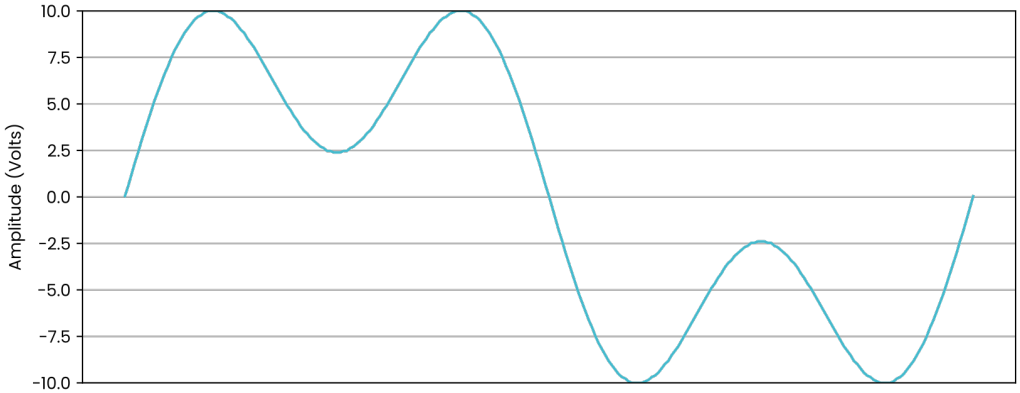

10.0
7.5
5.0
2.5
0.0
-2.5
-5.0
-7.5
-10.0
Amplitude (Volts)

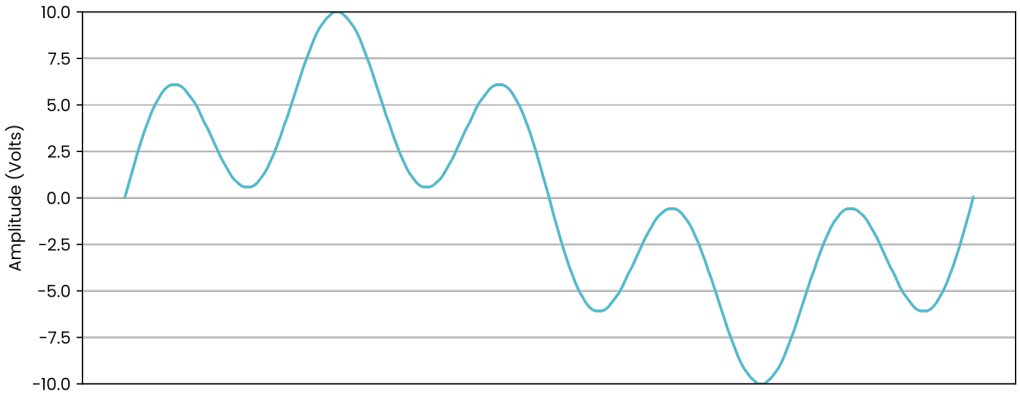

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-10.0
Amplitude (Volts)

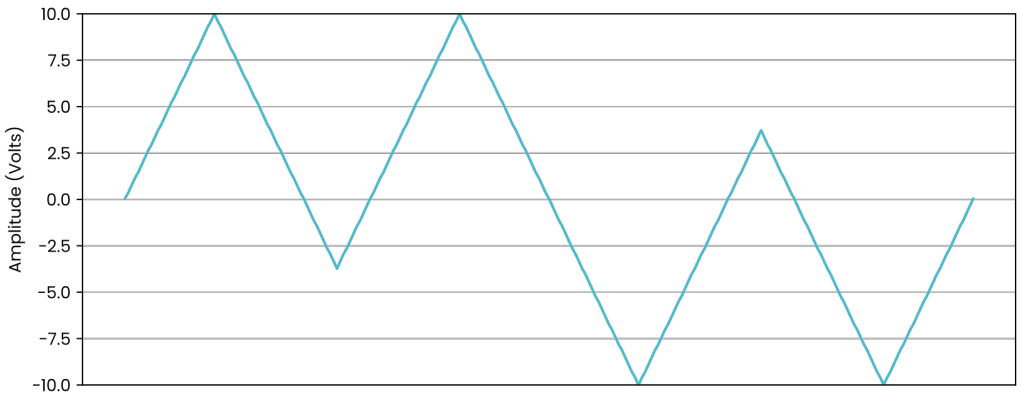

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Amplitude (Volts)

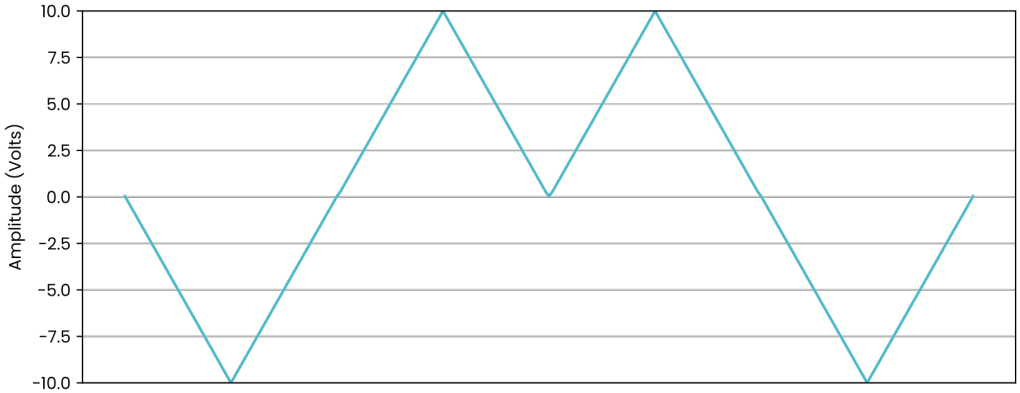

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Amplitude (Volts)

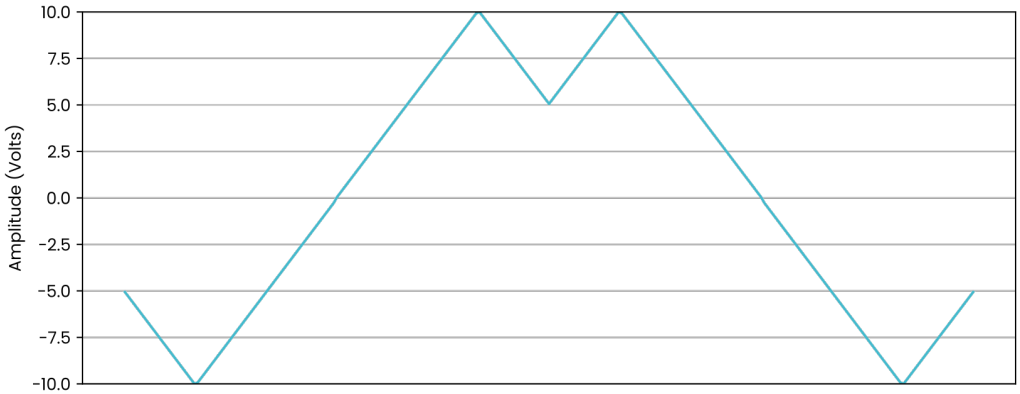

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-7.5
-10.0
Amplitude (Volts)

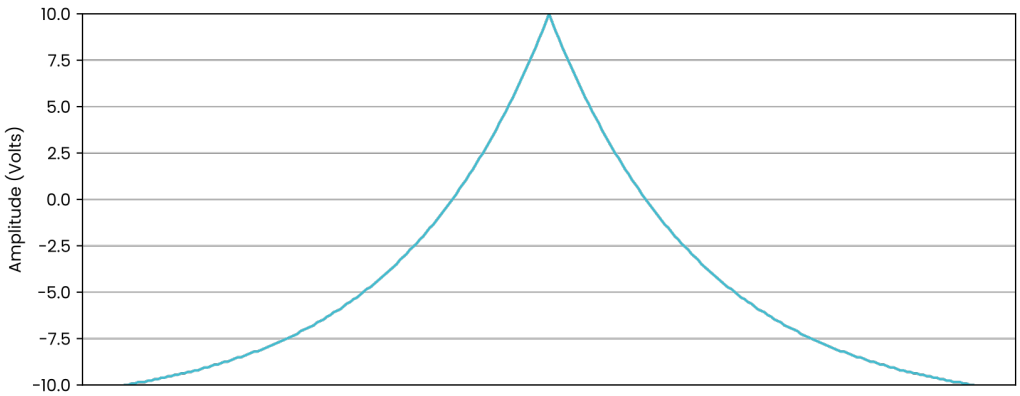

10.0
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2.5
0.0
-2.5
-5.0
-7.5
-10.0
Amplitude (Volts)

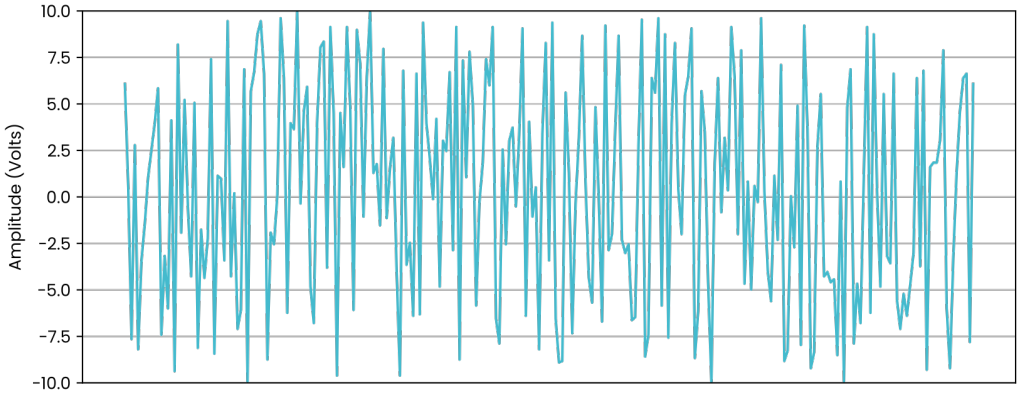

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Amplitude (Volts)


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Amplitude (Volts)

Envelope

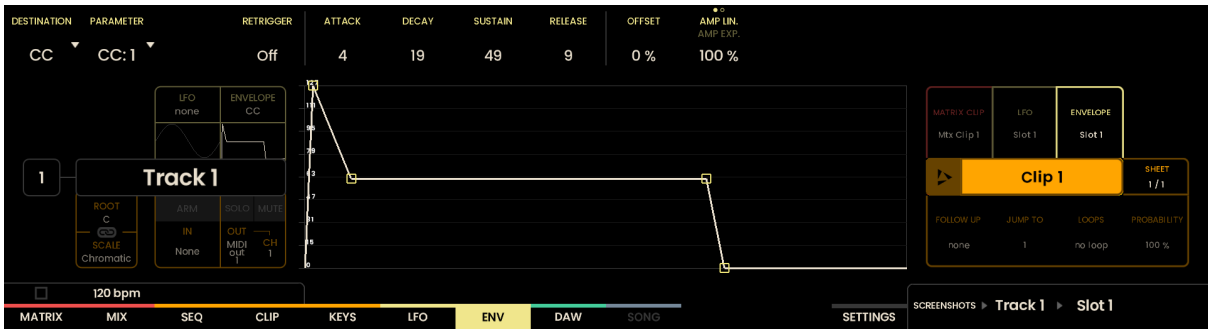
The ENV. *Envelope Page* provides a dedicated interface for setting, controlling, and sequencing ADSR (Attack, Decay, Sustain, Release) envelopes for each sequencer track. Each track contains its own dedicated envelope, which can be triggered for each note played and modulate external parameters (e.g., connected devices via MIDI Control Change and Control Voltage).

Unlike LFOs, which continuously oscillate, envelopes are triggered by the start of each note and their duration is determined by the note's length. **CV Envelopes** are unipolar, ranging from **0V to +10V** when used on a **CV Track**.

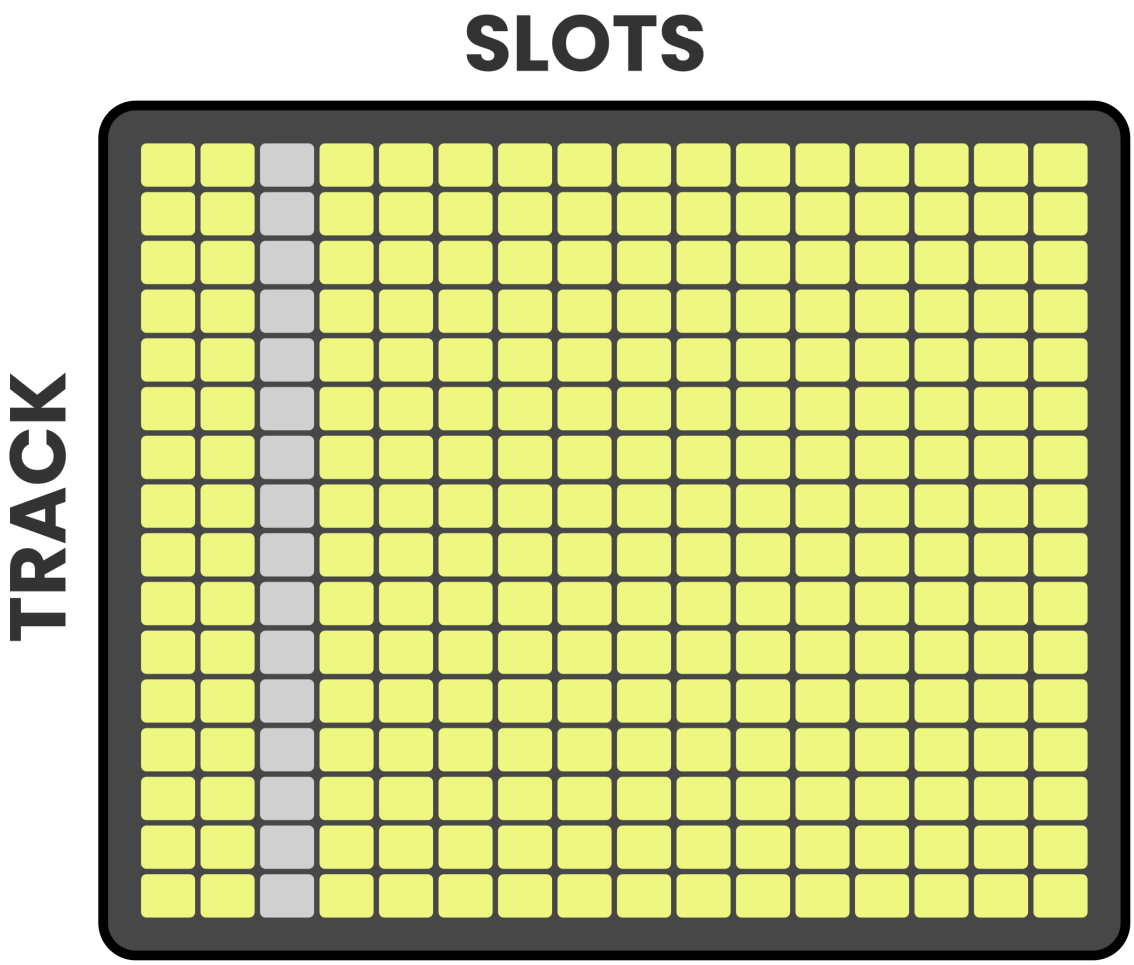
As with the LFOs system, Reliq employs an Envelope *Slot* mechanism that allows for the **storage**, **recall**, and **sequencing** of different envelope configurations.

Interface Overview

The ENV. *Envelope Page* displays the selected track name and the active Envelope *Slot* for that track. The **ADSR** envelope curve is shown in the center of the display, while the top part of the display shows the slot settings, including **ATTACK**, **DECAY**, **SUSTAIN**, **RELEASE**, **SHAPE**, and **AMPLITUDE**.



On the *Grid Pads*, envelopes for each track are arranged horizontally. Each row corresponds to a track, and each column represents the envelope slots stored for that track.

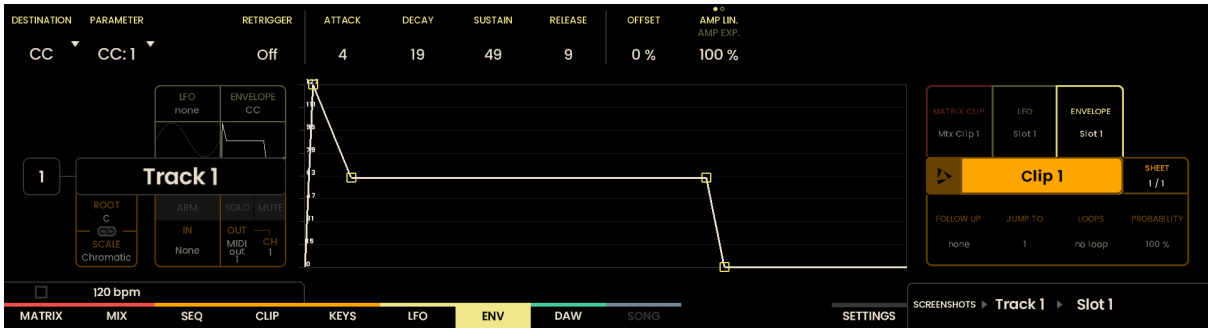


Selecting a track is done by pressing the corresponding **Track Button** 1 , and selecting an envelope slot is achieved by pressing the appropriate *Slot* Pad.

Reliq provides a dedicated envelope per track, with up to **128 slots** per track per project. By creating, sequencing, and adjusting envelope slots in real time, envelopes can be used as a dynamic tool to shape the evolution of a sound.

Envelope Slot Settings

Each track's envelope has **128 slots** that can be stored, recalled, and sequenced. Each envelope *Slot* contains the following settings:

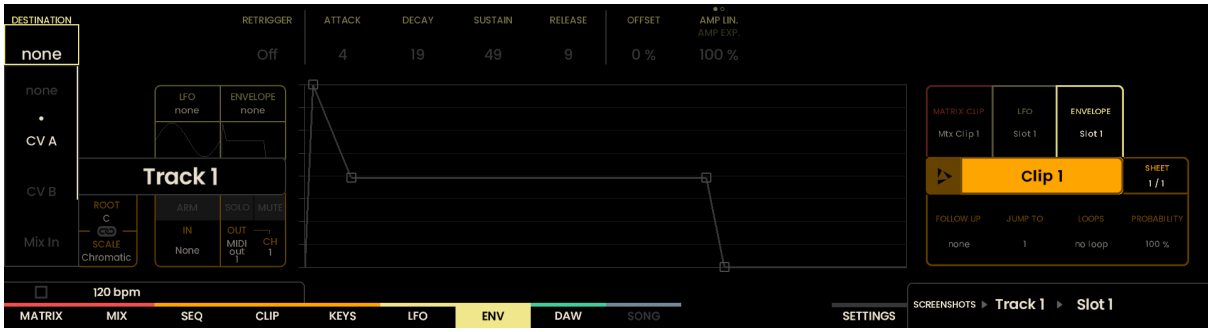


DESTINATION

Defines the destination of the envelope modulation, which can be either MIDI Control Change or Control Voltage. The LFO destinations will differ depending on whether the current track output is MIDI or CV.

- **MIDI Out:**
- CVA
- CVB
- Mix In
- Mix Out
- CC — selects a Control Change destination. If an *Instrument* is assigned to the track this will present named device parameters; otherwise raw CC numbers are used.
- **CV Out:**
- CVA
- CVB
- Mix In

- Mix Out



MIDI Modulation Stacking

When an LFO and an Envelope are assigned to the same parameter (CC) output they will be summed together.

CV Modulation Stacking

CVA Output: If an Envelope is assigned to CVA, it is going to be summed to the Pitch CV of the notes in the track. If an LFO and an Envelope are assigned to CVA, the output is going to be the result of Pitch + LFO + Envelope.

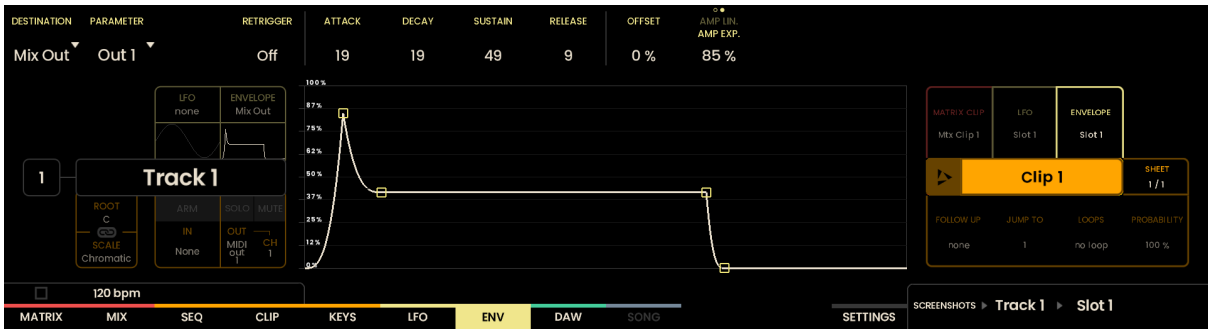
CVB Output: If an Envelope is assigned to CVB, it is going to be modulated by the Velocity value of the notes in the track. If an LFO and an Envelope are assigned to CVB, the output is going to be the result of LFO + Envelope, modulated by Velocity.

MIX In and Out destinations

The Mix In and Mix Out destinations allow Envelopes to modulate a node's input or output volume on the MIX *Mix Page*. When an Envelope is assigned to

a Mix destination, the Envelope modulates the corresponding node's volume; the current volume setting on the Mix page defines the modulation range.

For example, if a node's input volume is set to 50% and an Envelope with offset 0 and amplitude 100% is assigned to Mix In, the Envelope will modulate the input volume between 0% and 50%.



MIX Modulation Stacking

Multiple Envelopes and LFOs can be assigned to the same Mix destination, and their modulation will be summed together. For example, if two Envelopes are assigned to the same Mix In channel, the resulting modulation will be the sum of both Envelopes, modulating the node's input volume accordingly.

ATTACK

The **ATTACK** parameter determines how quickly the envelope reaches its maximum value. The value ranges from **0 to 100**.

DECAY

The **DECAY** parameter defines the time taken for the envelope to fall to the **SUSTAIN** level after reaching its peak. The value ranges from **0 to 100**.

SUSTAIN

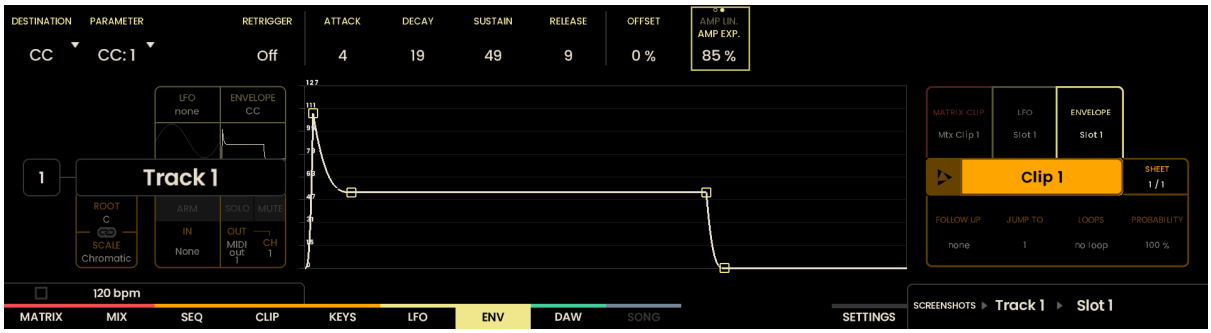
The **SUSTAIN** parameter sets the level the envelope holds while the note is sustained. This value is set as a percentage, ranging from **0 to 100**.

RELEASE

The **RELEASE** parameter determines how quickly the envelope returns to zero after the note is released. The value ranges from **0 to 100**.

SHAPE

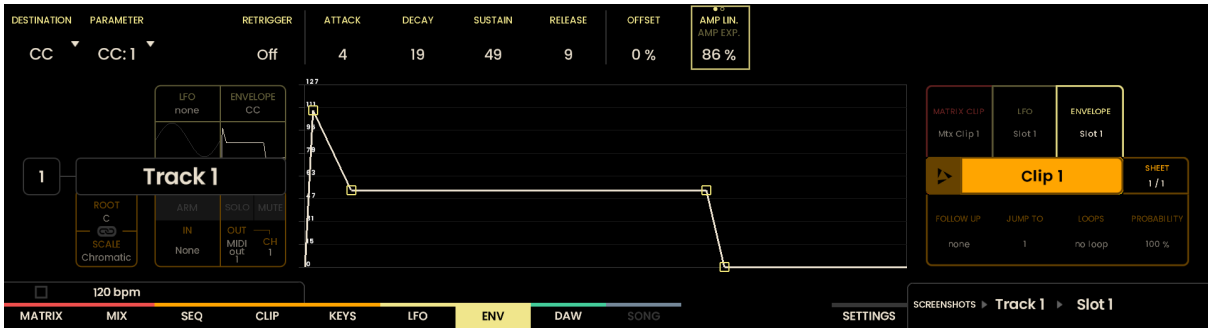
The **SHAPE** parameter defines whether the envelope's transitions between stages are **linear** or **exponential**. This setting applies across the entire envelope.



AMPLITUDE

The **AMPLITUDE** parameter controls the overall amplitude of the envelope. When used in a **CV Track**, the envelope is unipolar, meaning it ranges from **0V to +10V**. The amplitude setting determines the maximum voltage of the envelope.

- **Range**: 0–100%



OFFSET

The **OFFSET** parameter controls the offset (bias) of the envelope. When used in a **CV Track**, an increment of 1 corresponds to an increment of 0.1V.

- **Range:** -100% – +100%

RETRIGGER

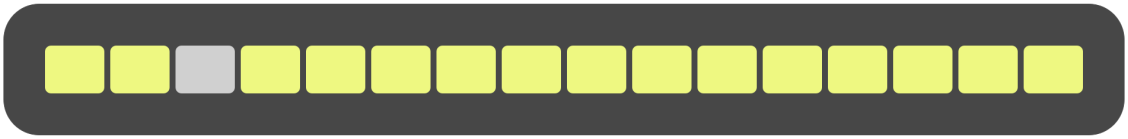
The **RETRIGGER** parameter controls how the envelope responds when notes overlap.

- **Off** *(default)*: The envelope behaves in a legato fashion — when a new note starts while the previous note is still held, the envelope continues from its current stage without restarting.
- **On**: The envelope restarts from its attack stage on every note-on, even if a previous note is still held.

Retrigger is set per envelope slot, so different slots on the same track can use different retrigger behavior.

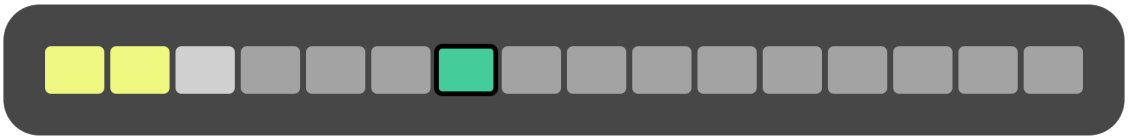
Creating and Navigating Slots

Envelope slots are represented on the *Grid Pads*, where each row corresponds to a track, and each column represents an envelope *Slot*. **Empty slots** remain unlit, while **slots with content** are illuminated in **yellow**. The **active slot** for each track is highlighted in **white**.



To create a new slot, press an empty *Slot* **Pad**. The settings for that slot will appear at the top of the display. Any modifications made to a slot are

saved automatically.



Navigating between slots within the selected track is done by using the **Arrow Buttons** ◀▶ or by pressing the corresponding **Slot Pad** directly. The current slot number is displayed in the bottom-right corner of the interface.

When triggering a slot in real time, the change is timed by the **SYNC** setting of the outgoing slot (see *Slot Sync*). With the default **Internal** setting the slot is synchronized with the sequencer clock and is triggered at the *End Of Sheet (EOS)*. While a change is queued, the target slot is illuminated in **green**; a change away from a slot set to **Instant** is not queued and takes effect at once.



To trigger a column of slots for all tracks, press and hold the **SHIFT Button** SHIFT and the corresponding **Page Button** ▬ above the column where all slots should be triggered. Each track's change is timed by the **SYNC** of the slot that track is leaving.

Naming Tracks and Slots

The two **Page Buttons** — below the names at the bottom-right corner of the screen open the Reliq Keyboard: the first renames the selected **Track**, the second renames the selected **Slot**.

The following buttons are used for additional keyboard functions:

- SHIFT Button: Toggles between lowercase, uppercase, and special characters.
- < > Buttons: Move the cursor left or right within the name field.
- SAVE Button: Saves the name and closes the keyboard.
- COPY Button: Copies the name currently being edited.
- PASTE Button: Replaces the name currently being edited with the copied one. The copied name is kept until you copy another, and can be pasted into any name on any page.
- SHIFT Button + Backspace: Clears the whole name. Backspace on its own removes one character.

> **Note**
>
> A name changed with the Reliq Keyboard can be undone. Press **UNDO** UNDO on the page where you made the change to restore the previous name. **UNDO** has no effect while the keyboard is open.

Sequencing Slots via Follow-Up Actions

Each **Envelope** *Slot* can be assigned a *Follow Up* action, which determines the action that occurs when the slot hands the track over to the next slot. The follow-up function can trigger another slot, or jump to a specific slot. When the hand-over happens is set by the slot's **SYNC** setting (see *Slot Sync*).

Available follow-up actions include:

- **None**: The slot loops without any follow-up action.
- **Prev**: The previous slot in sequence is triggered.
- **Next**: The next slot in sequence is triggered.
- **Any**: A random slot is triggered.
- **Other**: A random slot is triggered, except the current one.
- **First**: The first slot in sequence is triggered.
- **Last**: The last slot in sequence is triggered.
- **Jump**: The slot jumps to a specified slot.

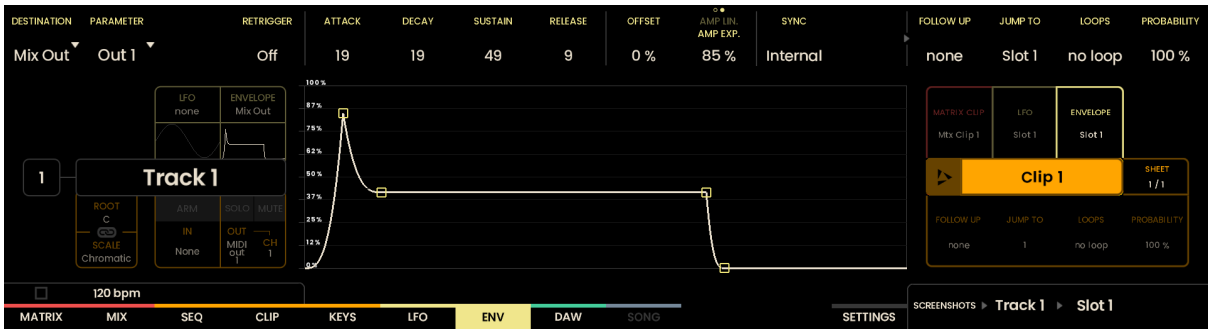
Additional parameters for follow-up actions include:

- **Loops**: Specifies how many times the slot will loop before the follow-up action is triggered. It has no effect when the slot's **SYNC** is set to **Track**.
- **Probability**: Defines the likelihood of the follow-up action occurring when the follow-up is due.

For the **Jump** follow-up action, the **Jump To** parameter specifies the target slot for the jump.

To assign a *Follow Up* action, press and hold the desired slot to enable **Parameter Lock**. The follow-up parameters will appear in the upper-right

corner of the display.



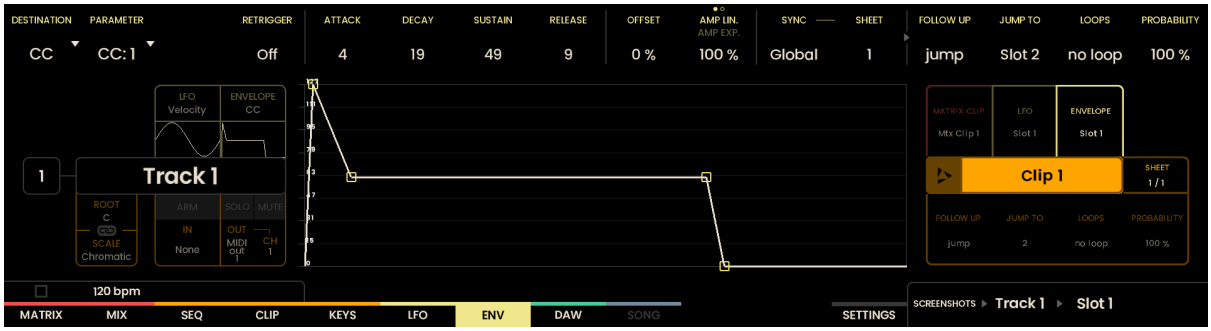
The encoder above each parameter label is used to adjust the settings. For quick configuration, press and hold the current slot, then press the slot to which it should jump. The follow-up parameters will be set automatically.

To create a chain of slots with automatic progression, hold the **Track Button** 1 of the desired track, then press the slot at the beginning of the chain, followed by the slot at the end of the chain. Reliq will automatically set all slots in between to **Follow Up - Next**, with the final slot set to the first one of the chain, creating a seamless playback chain.

Slot Sync

Every envelope *Slot* carries a **SYNC** setting. It decides when a change away from that slot takes effect, and it times both a manual trigger — pressing a *Slot* **Pad** — and the slot's *Follow Up*.

As on the CLIP *Clip Page*, the **SYNC** that times a change belongs to the **outgoing slot** — the slot currently playing on that track — not to the **incoming slot** that the pad press launches, and the *Follow Up* is timed by the same setting. See *Clip Sync* for the rule in full.



Hold a *Slot* **Pad** to open the *Parameter Lock* view. **SYNC** and the sync point sit on the two encoders immediately to the left of **FOLLOW UP**, and act on the slot you are **holding**, not on the slot that is playing.

Hold a *Slot* **Pad** to enable *Parameter Lock*. **SYNC** and the sync point sit on the two encoders immediately to the left of **FOLLOW UP**. They act on the slot you are **holding**, not on the slot that is playing.

- **There is no RESET.** It belongs to clips only, so the right encoder sets the sync point and nothing else — there is no click to swap it.
- **Internal has no adjustable point.** A slot is a single *Sheet*, so its point is fixed at 1 and its tile is not shown. The tile is hidden in **Instant** too, which has no point at all.
- **Track follows a sequencer track.** **TRACK NUM** selects a sequencer track, 1–16, or the Matrix Sequencer (**MATRIX**), and the slot follows that track's *Clip*. **LOOPS** has no effect in this mode: the follow-up fires each time the followed track completes a pass.

A queued slot lights **green** until the change fires. A slot left in **Instant** is never queued, so no green pad appears for it.

Envelope Slot Functions

The following functions are available on the ENV. *Envelope Page*, similar to those found on the LFO *LFO Page*:

- SHIFT + ▬: Trigger all slots in a specific column.
- ◀ ▶: Navigate to the next or previous slot on the selected track.
- SHIFT + ◀ ▶: Navigate to the next or previous slot pages for the selected track.
- UNDO REDO: Undo/Redo the last action on the Envelope page.
- COPY + *Slot* : Copy a specific slot to the clipboard.
- PASTE + *Slot* : Paste a slot from the clipboard to the selected position. Pasting over an existing slot will overwrite its content.
- Hold **UNDO** UNDO + Hold *Slot* : Delete the selected Slot.

Select on the Envelope Page

Use **Select Mode** to act on several envelope slots at once. The mechanics that are the same on every page are described in *Select Mode*. This section covers what is specific to the ENV. *Envelope Page*.

Select slots with the *Grid Pads* only. A selection can hold slots from several tracks and from several slot pages. A selected slot lights **green** in place of the colour it would otherwise show.

An empty slot can be selected. An empty slot already holds the default envelope values, so a bulk edit fills it only when it actually changes one of them: editing **ATTACK**, **DECAY**, **SUSTAIN**, **RELEASE**, **AMPLITUDE**, **OFFSET**, **RETRIGGER** or **SHAPE** writes the lead's value into the slot, and the slot then holds content. Confirming a **DESTINATION** fills an empty slot the same way, unless that destination cannot be applied to it — a **CC** destination is skipped on a slot on a **CV Track**, which stays empty. The *Follow Up* and **SYNC** parameters never fill an empty slot.

Selecting slots does not move the selected track. The first bulk edit moves the selected track to the lead's track; copying, pasting and deleting do not move it.

Editing Selected Slots

Turning the encoder above one of these parameters applies the change across the whole selection: **ATTACK**, **DECAY**, **SUSTAIN**, **RELEASE**, **AMPLITUDE**, **OFFSET**, **RETRIGGER**, **SYNC** and the sync point on the encoder next to it, **FOLLOW UP**, **JUMP TO**, **LOOPS** and **PROBABILITY**.

The four *Follow Up* parameters and the two **SYNC** parameters can be turned without holding a slot pad: the *Parameter Lock* view opens on the lead as soon as a slot is selected.

Press the **AMPLITUDE** encoder to switch **SHAPE** between linear and exponential. The lead's new shape is applied to every selected slot.

DESTINATION and the parameter next to it are confirmed with an encoder press, so they behave differently:

- Turning the **DESTINATION** encoder changes the lead only. Press the encoder to confirm, and the lead's destination is applied to every selected slot. A slot on a track whose output cannot take that destination

keeps the destination it had: a **CC** destination is not applied to a slot on a **CV Track**.

- When the lead's destination is **Mix In** or **Mix Out**, pressing the encoder ◉ to confirm a channel applies that channel to every selected slot with the same Mix destination. Slots with a different destination keep theirs.
- The **CC** number is locked while Select Mode is on: turning its encoder ◉ leaves every **CC** number unchanged, and confirming a destination or a **Mix** node never writes a **CC** number to the selection. Each slot keeps the **CC** number it had. Holding **SHIFT** SHIFT and clicking the encoder ◉ still resets the **CC** number to its default, but only on the active slot of the selected track — it does not act on the selection.

Copying, Pasting and Deleting Slots

Press **COPY** COPY to copy the selected slots, then hold **PASTE** PASTE and press a ▢ *Grid Pad* to rebuild them from that pad onwards.

Empty slots in the copied block are skipped, and the slots they would have landed on are left as they are. A pasted slot takes the source slot's envelope settings, and its *Follow Up* settings are reset.

Hold **UNDO** UNDO and press a ▢ *Grid Pad* to delete the contents of every selected slot in one action. The selection is then cleared.

Technical Specifications

Specification	Details
Maximum Slots per Track	128 slots
Envelope Stages	ADSR (Attack, Decay, Sustain, Release)
Amplitude Range (CV Tracks)	0V to +10V
Shape Options	Linear or Exponential
Attack, Decay, Sustain, Release Range	0 to 100

DAW

Reliq's DAW *DAW Page* provides advanced integration with multiple Digital Audio Workstations (DAWs) through the **USB MIDI port**, allowing you to control clips, scenes, mixer functions, plugin parameters, and transport—all directly from Reliq.

All track names, clip names, track status, colors, and clip content are displayed on Reliq's screen, and mappings adapt dynamically depending on the DAW in use.

When combined with **U-SYNC** (see the *Settings chapter*), Reliq becomes tightly synced to your DAW, supporting bi-directional start/stop and sample-accurate timing on macOS and Windows.

Supported DAWs

Reliq currently includes native support for:

- **Ableton Live 12**
- **Bitwig Studio 5.3 or above**

Legacy support for **Ableton Live 11** is also available via a separate control surface script, but is no longer officially supported.

The Control Surface integration is fully compatible with **Windows 10+** and **macOS 15+**. Older versions of macOS may still work but are not officially supported.

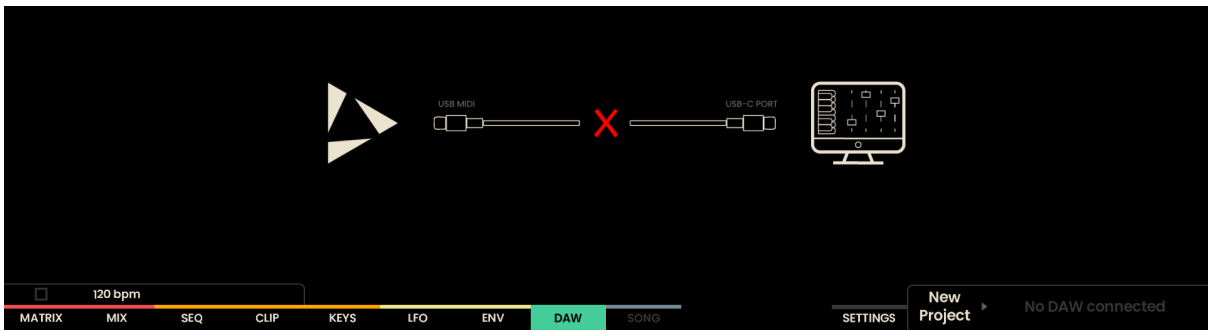
Interface Overview

The DAW *DAW Page* interface adapts depending on the connected DAW, but certain elements are consistent:

- **Clip View** for launching clips.
- **Mix View** for volume, pan, and sends.
- **Master View** for scene and master volume control.
- **Navigation** via the Joystick Encoder.
- **Transport** and **Track Controls** using physical buttons.

If no DAW is connected, the screen displays “No DAW connected” and disables the *Grid Pads*. Once a compatible DAW is detected, Reliq displays

the DAW name, enables controls, and loads the full interface.



Transport Behavior

The Play ▶, Stop ■, and Record ● buttons behave depending on the sync mechanism used:

1. **Without U-SYNC**, pressing transport buttons on Reliq will also trigger transport in the DAW if a Control Surface is connected. - The LED on the Play button turns **green** when the DAW is playing. - The LED turns **white** when Reliq's internal sequencer is playing. - The LED color adapts based on context: green on the DAW page, white on other pages.
2. **With U-SYNC loaded**, pressing Play on Reliq from **any page** will: - Start the DAW's transport. - Reliq will then follow the DAW clock and playhead automatically.
3. When the DAW is configured to follow Reliq's clock (via MIDI sync), pressing Play on Reliq will also start the DAW, keeping both systems in sync.

Ableton Live Setup

To use Reliq with Ableton Live, a Control Surface Script must be installed.

Installing the Control Surface Script

1. Download the Control Surface Script
2. Copy the “Reliq” folder to the following location:

   macOS 15+:

   /Applications/Ableton Live 12/Package Contents/App-Resources/MIDI Remote Scripts/

   Windows 10+:

   C:\ProgramData\Ableton\Live 12 Suite\Resources\MIDI Remote Scripts\

3. Restart Ableton Live and select “Reliq” in Preferences > Link/MIDI.

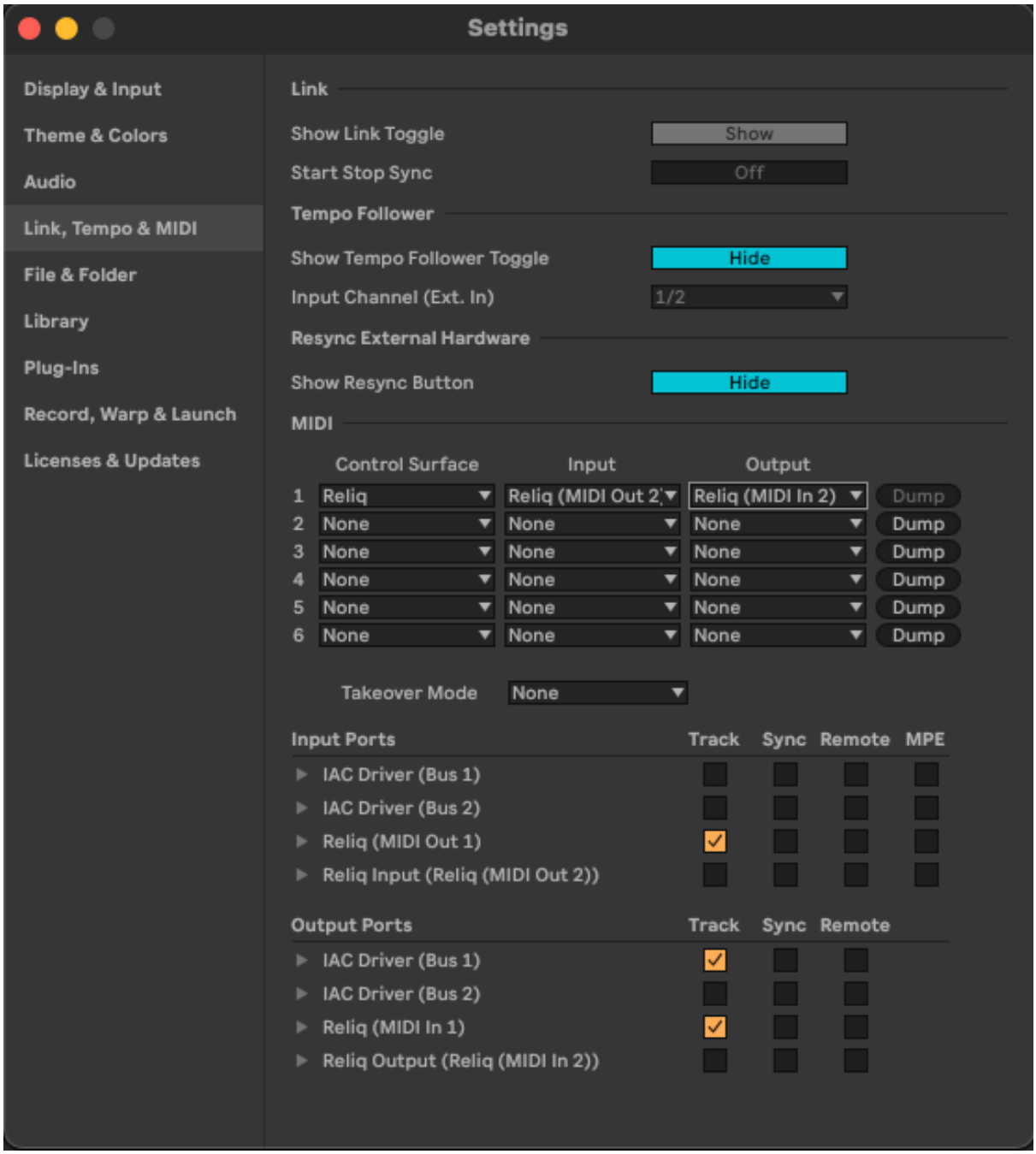
Using Reliq as a Control Surface for Ableton Live

Interface Overview

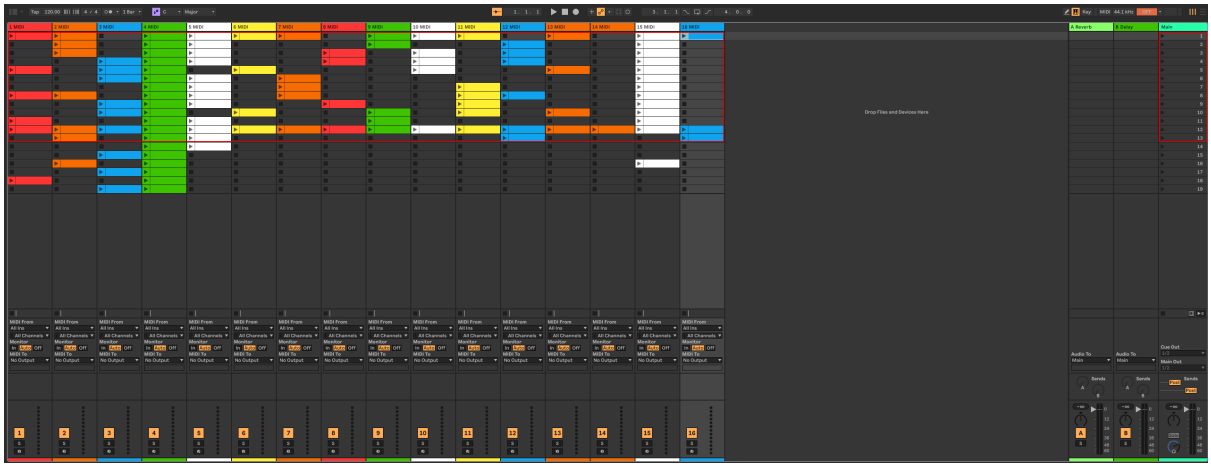
The DAW *DAW Page* for *Ableton Live* provides two main pages:

- **Clip View**: Displays clip and track information.
- **Mix View**: Displays volume, pan, and send controls.

Use the **Page Button** below the Clip/Mix label to switch views.


Settings
Display & Input
Theme & Colors
Audio
Link, Tempo & MIDI
File & Folder
Library
Plug-Ins
Record, Warp & Launch
Licenses & Updates
Link
Show Link Toggle
Show
Start Stop Sync
Off
Tempo Follower
Show Tempo Follower Toggle
Hide
Input Channel (Ext. In)
1/2
Resync External Hardware
Show Resync Button
Hide
MIDI
Control Surface
Input
Output
1 Reliq Reliq (MIDI Out 2) Reliq (MIDI In 2) Dump
2 None None None Dump
3 None None None Dump
4 None None None Dump
5 None None None Dump
6 None None None Dump
Takeover Mode
None
Input Ports
Track
Sync
Remote
MPE
IAC Driver (Bus 1)
IAC Driver (Bus 2)
Reliq (MIDI Out 1)
Reliq Input (Reliq (MIDI Out 2))
Output Ports
Track
Sync
Remote
IAC Driver (Bus 1)
IAC Driver (Bus 2)
Reliq (MIDI In 1)
Reliq Output (Reliq (MIDI In 2))

- Up to **16 tracks** and **13 clip rows** are visible at a time.
- Track names, colors, clip names, and return tracks are fully displayed.
- The last 3 pads of each track column control: **Enable**, **Solo**, **Arm**.
- Each track includes a visual fader and encoder for **volume**.

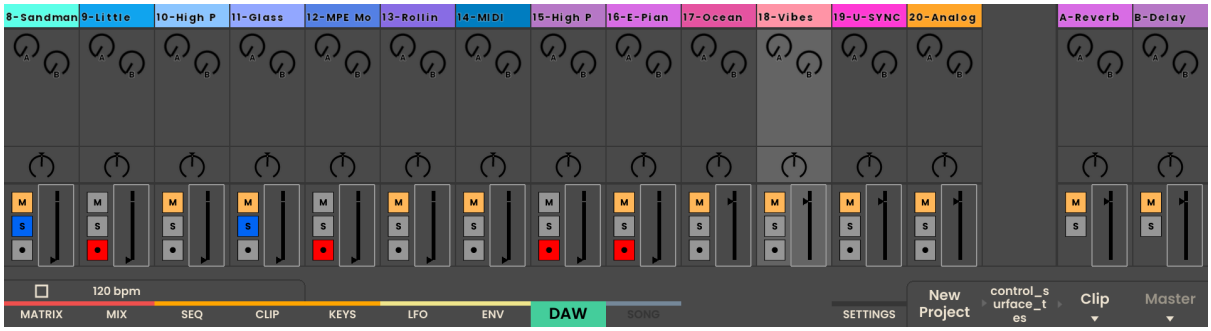


Mix Page

On the Mix Page:

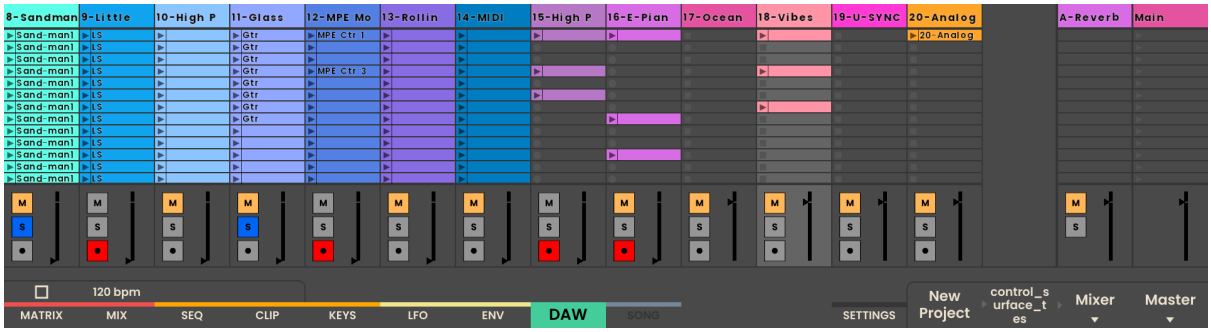
- Pads represent virtual **faders** for each track.
- Encoders adjust **Volume**, **Pan**, or up to 4 **Send Returns**.
- Use the **Joystick**: - Left/Right = switch tracks. - Up/Down = switch between Volume/Pan/Send A/Send B/etc.

Master Track View



Toggle the Master view using the **Page Button** below “Master”.

- In Clip View: Master column shows **Scenes**.
- In Mix View: The Master pads act as a **virtual fader**, and encoder controls **Master Volume**.

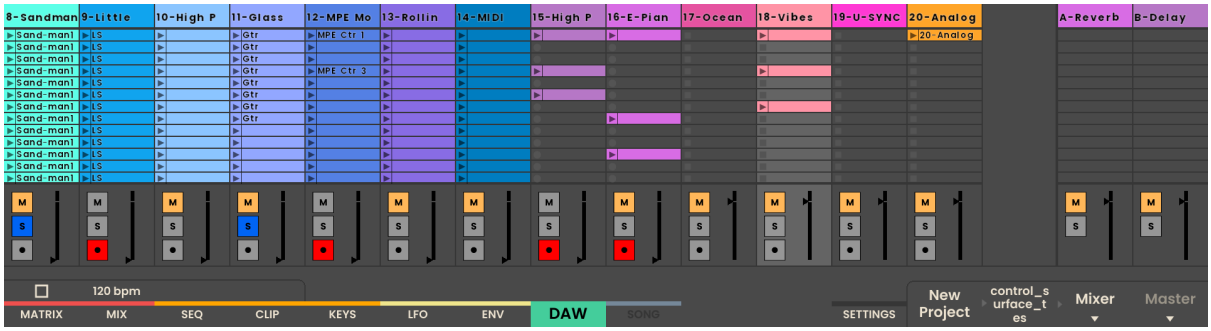


Controlling Ableton Live from Reliq

Launching Clips

- Pads mirror Live’s clip grid.
- Press a pad to launch a clip.
- Clips reflect Live’s colors and show status on Reliq.

Clip States:



- **Green** = Playing
- **Blinking** = Queued
- **Off** = Empty
- **Colored** = Loaded



Deleting Clips

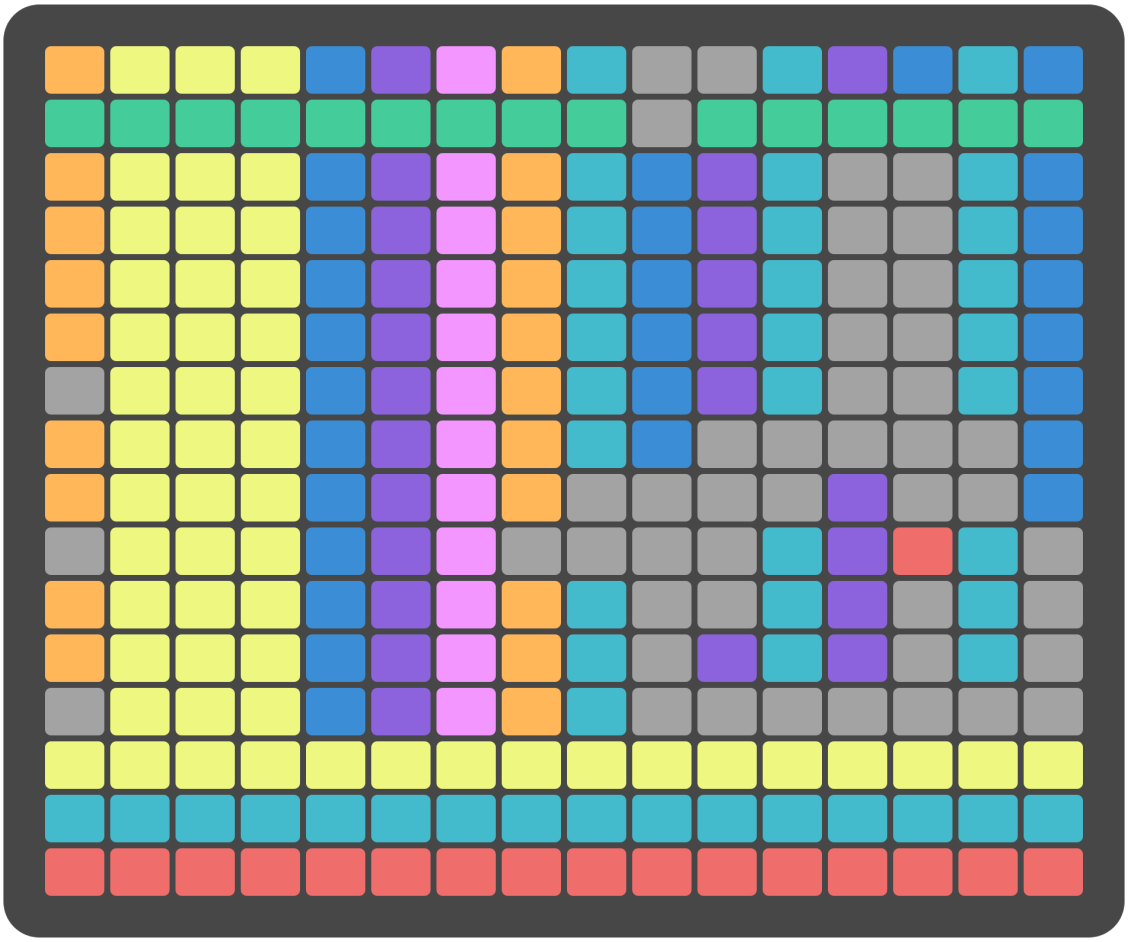
To delete a Clip, hold **UNDO** UNDO and press the corresponding *Grid Pad* to delete the Clip.

Stopping Clips

To stop a Clip, hold **SHIFT** SHIFT and press the corresponding *Grid Pad* to stop the Clip.

Launching Scenes

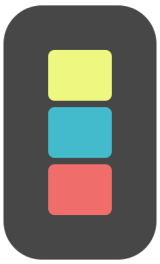
Scenes are triggered using the **Track Buttons** on the left edge.



Active, Solo, and Arm

Each track includes 3 dedicated pads at the bottom:

- **Yellow**: Track Enabled
- **Blue**: Solo
- **Red**: Arm



Mixer Control

In both Clip and Mix views, each track has a fader and encoder:

- Fader (Grid Pad) adjusts volume in Mix view.
- Encoder adjusts volume in Clip view (when selected).
- Joystick Up/Down switches the encoder's function (e.g., Pan, Send A, Send B, etc.)

Navigation

Use the **Joystick Encoder** to navigate through Live's Session View:

- Left/Right = Tracks
- Up/Down = Scenes (in Clip View) or Parameter Pages (in Mix View)

The Red Box in Live updates automatically to follow Reliq's view.

Ableton MIDI Sync (Without U-SYNC)

To sync Reliq with Live via MIDI:

1. On Reliq: Settings > CLOCK OUT USB MIDI → **Active**
2. In Live: Preferences > Link/MIDI
3. Enable **Sync + Remote** on "Reliq (MIDI Output 1)"
4. In Live's top bar, click **EXT** (External Sync)
5. Press Play on Reliq to start both systems

> **Note**
>
> For best performance and tighter sync, we recommend using U-SYNC.

Bitwig Studio

Reliq's DAW *DAW Page* offers tight integration with **Bitwig Studio 5.3** or above, giving full control over clips, tracks, mixer parameters, devices, and transport. The integration is cross-platform.

All clip names, track names, colors, and statuses are visible directly on Reliq's screen.

From Reliq you can also create and delete Bitwig tracks, load devices and plug-ins, control their parameters, and edit the notes of Bitwig clips. NEW *NEW*

Installing the Bitwig Extension

The Bitwig features introduced in RLX 1.10 — the **Plugin View**, the **Device Browser**, the **Clip Editor**, **FX tracks**, and creating and deleting tracks — require the **Reliq Bitwig Extension 2.0** or newer. NEW *NEW*

> **Note**
>
> The latest Reliq Bitwig Extension is included with Bitwig Studio 6.1.5. For earlier versions of Bitwig Studio, install version 2.0 manually as described below.

To install the extension manually:

1. Download the Bitwig Extension.

2. Copy the downloaded file to the following folder: ~/Documents/Bitwig Studio/Extensions/ *(Same for macOS and Windows)*
3. Restart Bitwig Studio. The Reliq Control Surface will be automatically detected and active.
4. In Bitwig, go to **Settings > Controllers** and ensure that **Reliq** is listed as an active controller and assigned to the Reliq MIDIIn2 and ReliqMIDIOut2 ports.

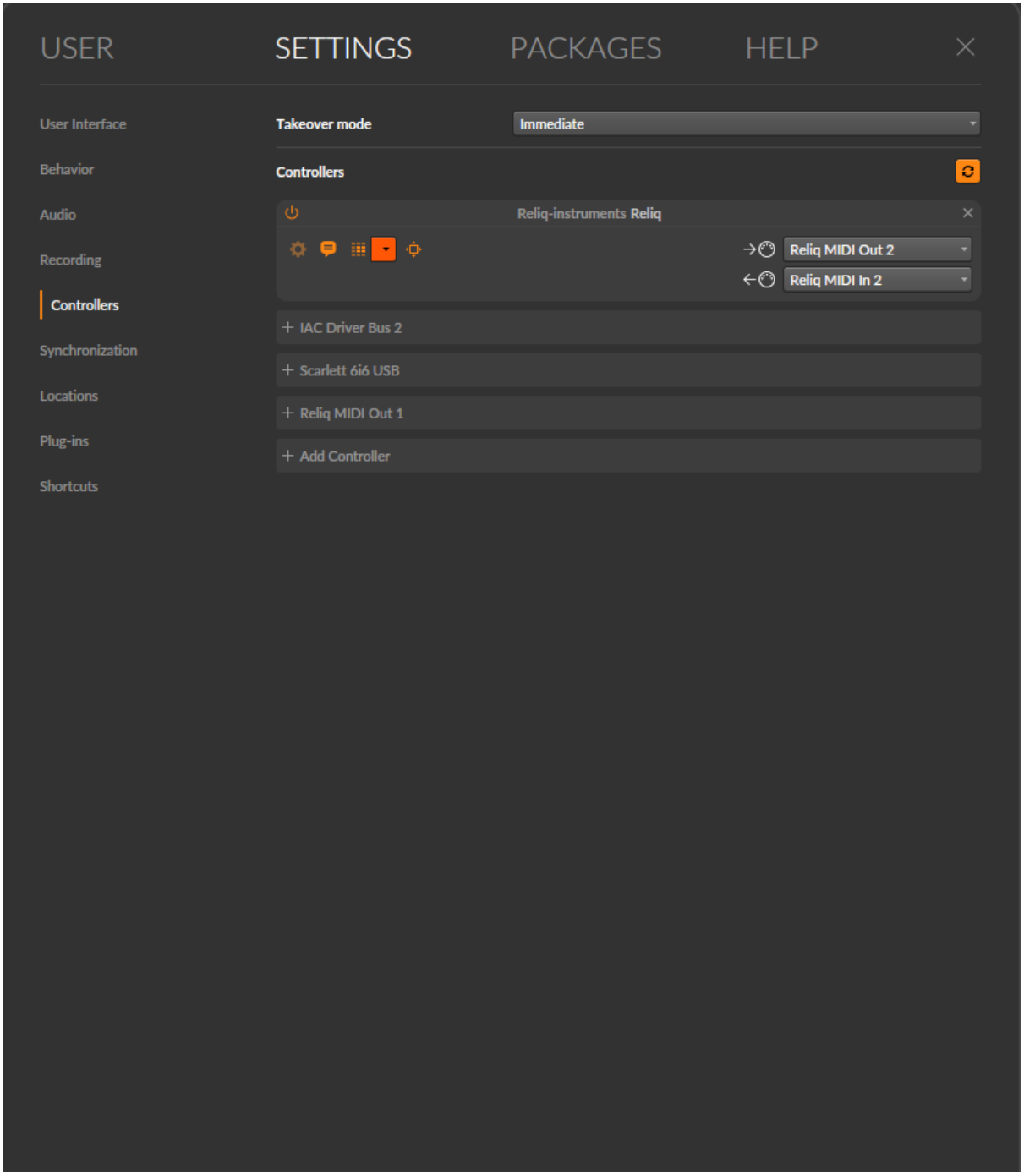
Interface Overview

The Bitwig DAW integration consists of the following views:

- **Clip View** for launching and viewing clips
- **Mix View** for volume, pan, and sends
- **Master View** for scene launch and master volume
- **Plugin View** for the device chain of the selected track and its parameters NEW *NEW*
- **Device Browser** for adding devices and plug-ins to a track NEW *NEW*
- **Clip Editor** for editing the notes of a clip NEW *NEW*

Use the three **Page Buttons** on the right of the screen to switch views:

- **Plugin**: opens the **Plugin View**. Press it again to return to the view you came from. The **FX** FX button does the same. NEW *NEW*
- **Mixer** / **Clip**: switches between the **Clip View** and the **Mix View**. In the **Plugin View** it opens the **Mix View**; in the **Clip Editor** it returns to the **Clip View**.
- **Master**: shows or hides the **Master** column.


USER
SETTINGS
PACKAGES
HELP
User Interface
Behavior
Audio
Recording
Controllers
Synchronization
Locations
Plug-ins
Shortcuts
Takeover mode
Immediate
Controllers
Reliq-instruments Reliq
Reliq MIDI Out 2
Reliq MIDI In 2
IAC Driver Bus 2
Scarlett 6i6 USB
Reliq MIDI Out 1
Add Controller

With Bitwig connected, the project name is shown in grey in the info bar instead of above the Page Buttons. NEW *NEW*

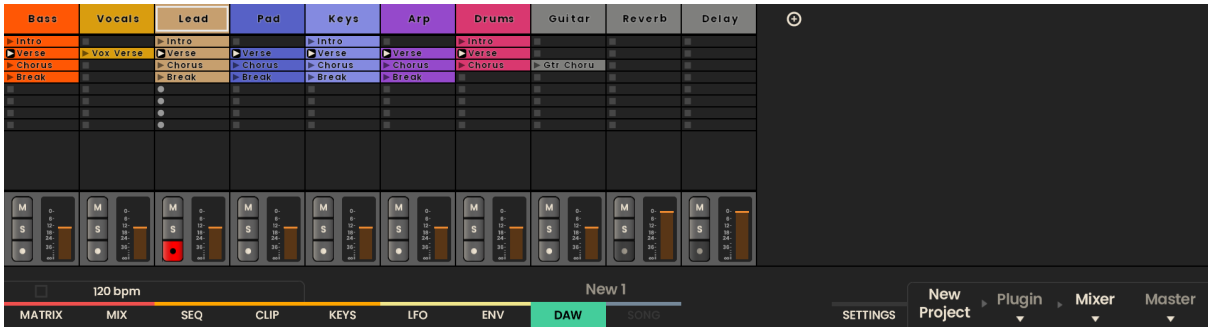
The navigation and control layouts of the **Clip View** and **Mix View** are identical to the Ableton Live integration:

- *Grid Pads* trigger clips
- Encoders and faders control mixer parameters
- Joystick Encoder navigates tracks and pages
- Transport buttons control Bitwig's playback

Using Reliq as a Control Surface for Bitwig

Launching Clips

- Pads reflect clip colors and names from Bitwig
- Pressing a pad launches the associated clip
- Clip states are mirrored live on Reliq's grid
- Pressing a pad twice in quick succession (within 200 ms) opens the clip in the **Clip Editor** instead of launching it (see *Clip Editor*). NEW *NEW*
- On MIDI tracks a clip launches 200 ms after you press its pad, so that a second press can open it instead. Clips on audio, FX, and group tracks launch immediately. NEW *NEW*



Deleting Clips

To delete a Clip, hold **UNDO** UNDO and press the corresponding *Grid Pad* to delete the Clip.

Stopping Clips

To stop a Clip, hold **SHIFT** SHIFT and press the corresponding *Grid Pad* to stop the Clip.

Launching Scenes

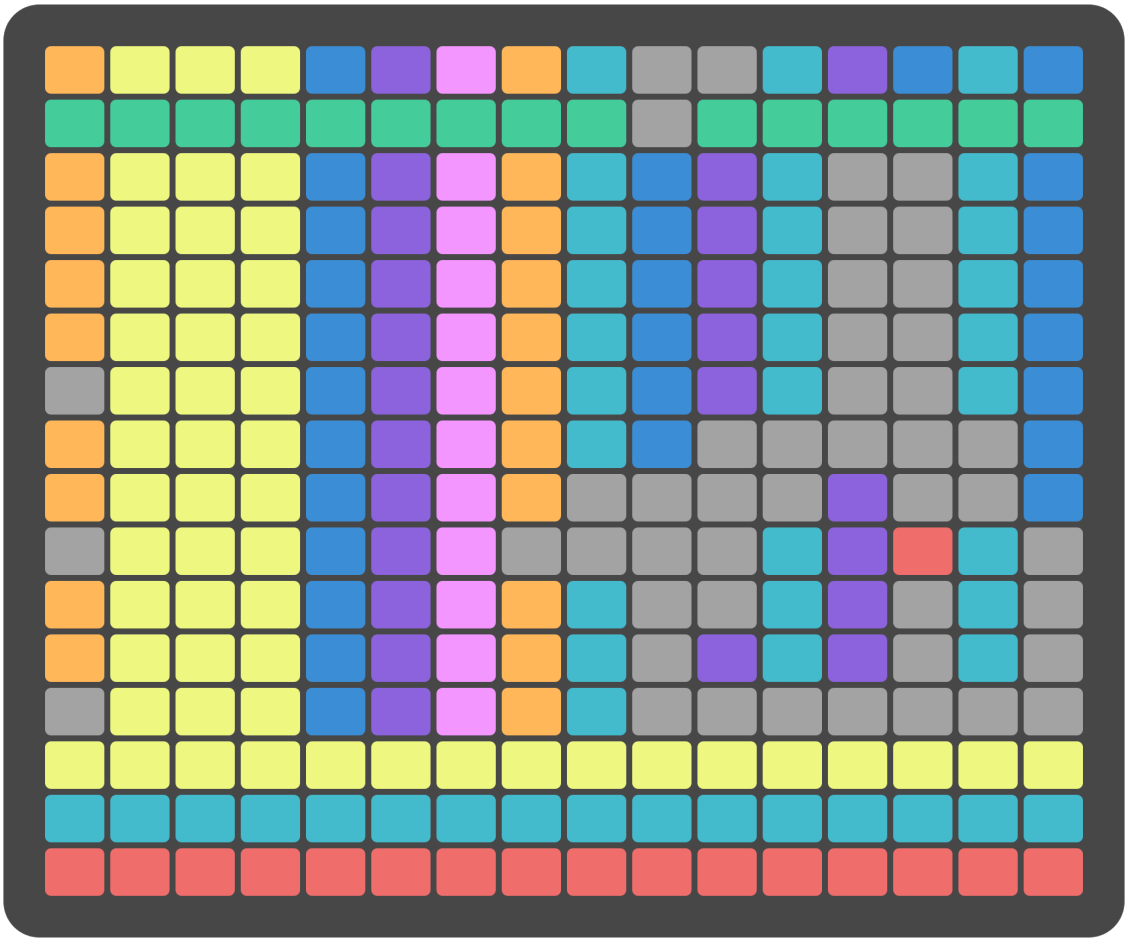
Use the **Track Buttons** on the left to launch scenes.

Active, Solo, and Arm

Each track column includes three dedicated pads:

- **Orange**: Track Muted
- **Yellow**: Solo
- **Red**: Arm

When a state is off, its pad shows its color dimmed. NEW *NEW*

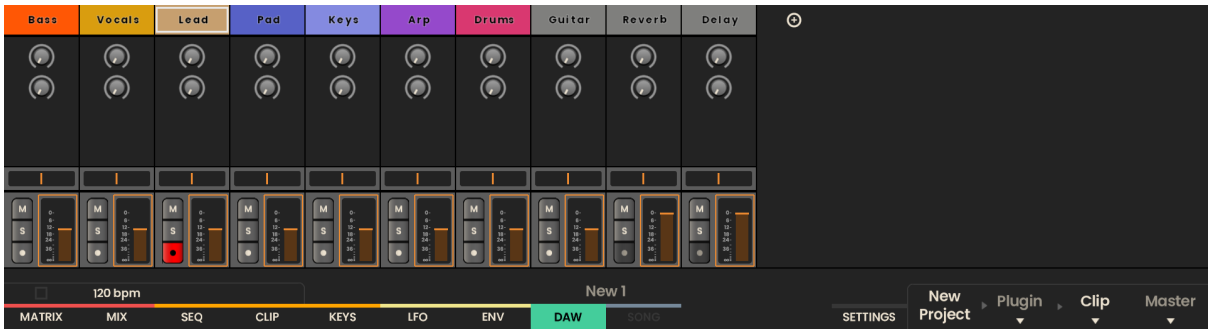


Mix View

In the Mix View:

- Pads act as virtual faders
- Encoders control: - Volume - Pan - Send A / Send B / Send C / Send D (if applicable)
- Use the **Joystick Encoder**: - Left/Right → switch tracks - Up/Down → switch parameter type (Vol, Pan, Send X)

Bitwig applies volume, pan, and send changes from Reliq immediately, whatever **Takeover** mode is set in Bitwig's settings. NEW *NEW*



Master View

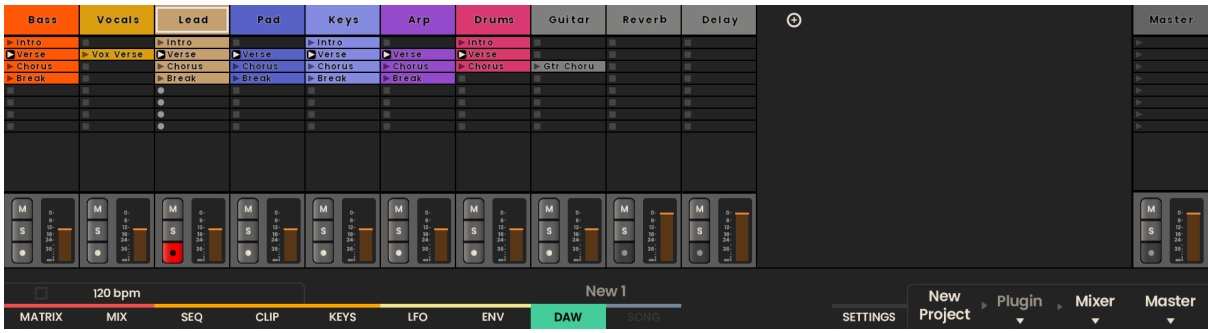
Toggle the Master View using the **Page Button** below "Master":

- In **Clip View**: Master column represents **Scenes**. Its bottom three pads are the master track's **Mute**, **Solo**, and **Arm**. The master track cannot be armed, so **Arm** stays dark. NEW *NEW*

- In **Mix View**: - Pad = virtual master fader, on the top 13 pads NEW *NEW* - Encoder = **Master Volume** - On the **Pan** and **Send** pages, the bottom pads are the master track's **Mute** and **Solo**. NEW *NEW*

The Master column stays visible when Bitwig restarts the controller or reconnects. NEW *NEW*

While the Master column is shown, the last column belongs to the master track. When 16 tracks are visible, the 16th track is hidden behind it; scroll one track further to reach it. NEW *NEW*



Transport Control

- Play ▶, Stop ■, and Record ● directly control Bitwig's transport
- LED feedback shows the current playback state

If U-SYNC is active and loaded in Bitwig (via plugin), Reliq will follow the DAW clock from any page.

Bitwig Shortcuts

On the DAW *DAW Page* with Bitwig connected:

- Hold **SHIFT** SHIFT and press **UNDO** UNDO to undo the last action in Bitwig.
- Hold **SHIFT** SHIFT and press **REDO** REDO to redo it in Bitwig.
- Hold **SHIFT** SHIFT and press **RECORD** ⏺ to toggle Bitwig's **Clip Launcher Overdub**.

Pressing **UNDO** UNDO or **REDO** REDO without **SHIFT** SHIFT undoes or redoes the last action on Reliq, as on every other page.

Navigation

Use the **Joystick Encoder**:

- Left/Right → switch tracks
- Up/Down: - Clip View → move between scenes - Mix View → move between Volume / Pan / Sends

In the **Clip View** and the **Mix View**, the **Arrow Buttons** ◀▶ move the visible tracks by 16 tracks at a time. NEW *NEW*

The visible area stops at the end of the project: the last column shows the **+** after the last track, and the bottom row of pads shows the last scene. NEW *NEW*

Bitwig's session view scrolls automatically with Reliq's navigation.

Selecting Tracks NEW *NEW*

Turn the **Joystick Encoder** ⟳ to select the previous or next track in Bitwig, in the **Clip View**, the **Mix View**, and the **Plugin View**. The selected track is outlined on Reliq's screen; when it scrolls out of the visible tracks, no track is outlined.

After the last track, the next step selects the **+** column after it, where you can add a track (see *Creating and Deleting Tracks*). The selection never moves on to Bitwig's master track.

FX Tracks NEW

Bitwig's **FX tracks** are listed after the regular tracks, in the order of Bitwig's mixer, in the **Clip View**, the **Mix View**, and the **Plugin View**. They scroll with the regular tracks, and there is no limit to how many are shown.

- In the **Clip View**, FX tracks show their launcher clips, which you launch, stop, and delete like any other clip. Their **Mute** and **Solo** pads work as on any other track. Their **Arm** pad stays dark and their record button is greyed out, because Bitwig FX tracks cannot be armed.
- In the **Mix View**, FX tracks have volume, pan, and sends, like any other track. The sends of every track control the first four FX tracks of the project.
- In the **Plugin View**, you can select an FX track to control its device chain.
- After the last FX track, an empty column shows a **+** to add a track.

Creating and Deleting Tracks NEW

Creating a Track

In the **Clip View** and the **Mix View**:

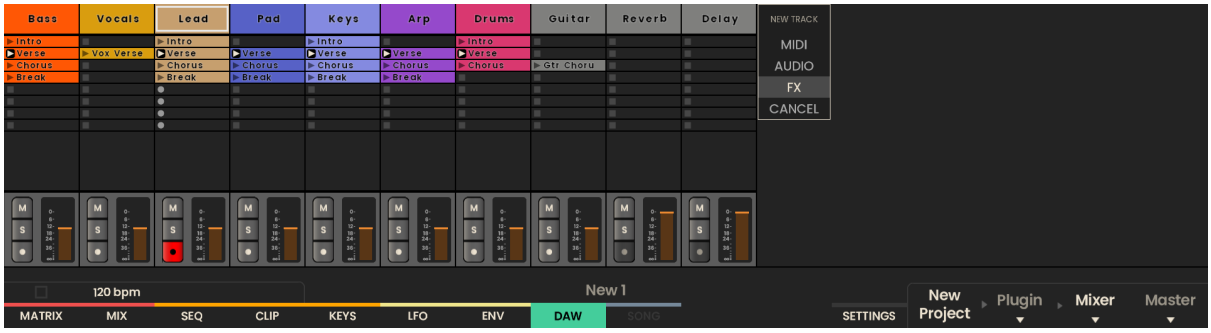
1. Press the encoder ◉ above a track column. A **NEW TRACK** menu opens on that column, with **MIDI**, **AUDIO**, **FX**, and **CANCEL**.
2. Turn the same encoder ◉ to choose **MIDI**, **AUDIO**, or **FX**.
3. Press the same encoder ◉ to confirm. Choose **CANCEL** to close the menu without creating a track.

- **MIDI** creates an instrument track with no instrument loaded. **AUDIO** creates an audio track. **FX** creates an FX track. NEW *NEW*
- **MIDI** or **AUDIO** on a regular track: the new track takes its place, and that track and the tracks to its right move one place to the right.
- **MIDI** or **AUDIO** on an FX track or on the **+** column: the new track is added after the last regular track, because Bitwig keeps FX tracks after the regular tracks.
- **FX** on an FX track: the new FX track takes its place among the FX tracks.
- **FX** anywhere else: the new FX track is added after the last FX track.
- Reliq scrolls to show the new track.
- The column after the last track shows a **+** above its name. On an empty column, only the **+** column opens the menu.
- While the **Master** column is shown, its encoder does not open the menu.

- While the menu is open, its encoder only controls the menu. Pressing another encoder moves the menu to that column. Moving the **Joystick Encoder** or changing views closes it.

Bitwig selects the new track, so the **Plugin View** shows it straight away.

To create a track from the **Plugin View**, see *Plugin View*.



The **NEW TRACK** menu on the **+** column

Deleting a Track

In the **Clip View** and the **Mix View**, hold **UNDO** and press the encoder above a track column. The track is deleted, FX tracks included.

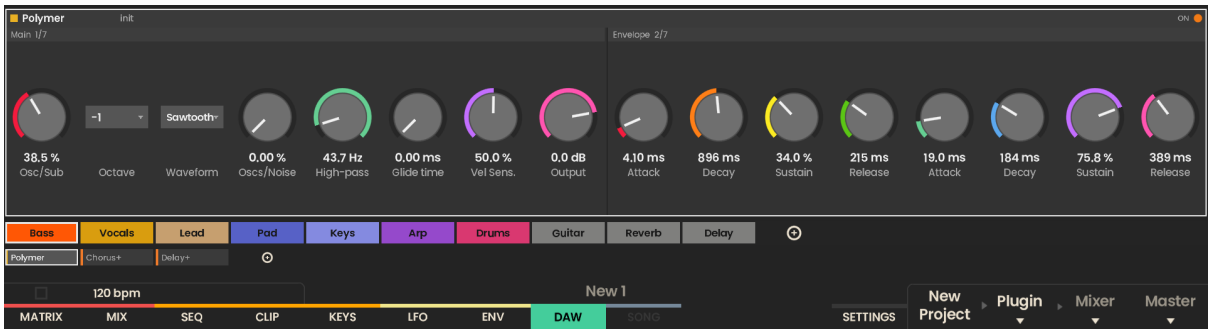
In the **Plugin View**, hold **UNDO** and press the track's pad in the top row.

> **Note**
>
> Tracks and devices are deleted immediately, without confirmation. Hold **UNDO** until the hold registers before you press the encoder or pad: a short press of **UNDO** undoes the last action on Reliq instead.

Plugin View NEW

The **Plugin View** shows the device chain of the selected Bitwig track and puts every **Remote Control** of its devices on Reliq's 16 encoders.

Press the **Page Button** ▬ below **Plugin**, or the **FX** FX button, to open the **Plugin View**. Press either one again to return to the view you came from. Opening the **Plugin View** turns on Bitwig's mapping indicators, so the controlled parameters are highlighted in Bitwig as well.



The **Plugin View**: Polymer, Chorus+, and Delay+ on the Bass track

The Device Strip

Bitwig lays out the devices of the selected track one after another, each with its **Remote Control** pages, as one continuous strip of parameters. The 16 encoders show a 16-parameter window of this strip. A device can span several pages, and the window can show parameters from more than one device.

For each device in the window, the screen shows:

- The device name, its preset name when there is room, and **ON** / **OFF**.
- The name of each **Remote Control** page and its number, for example

1/3.

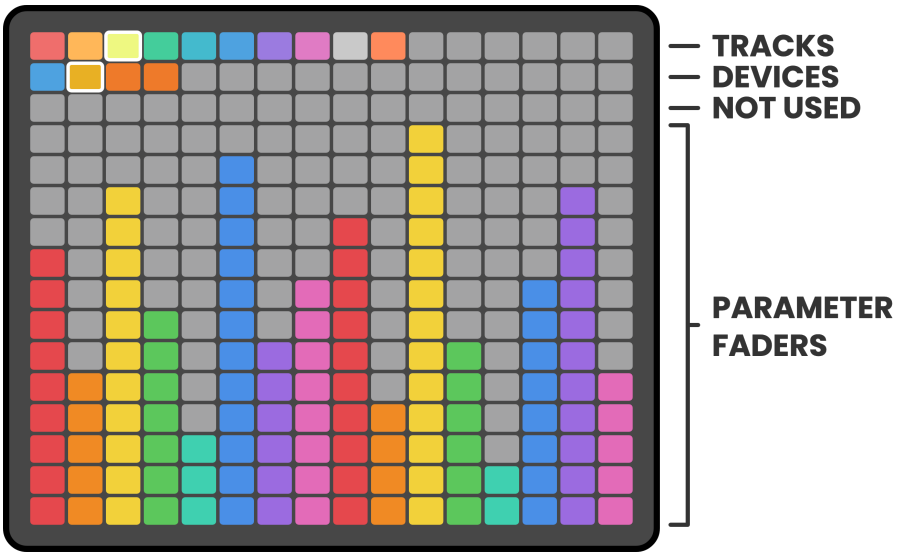
- Each parameter with its name and value, as Bitwig shows it. Continuous parameters are drawn as knobs; parameters with a few named options, and on/off switches, are drawn as selectors.

Below the parameters, the screen shows the tracks and the device chain of the selected track. The selected track and the selected device are outlined. A device with no **Remote Controls** shows **No remote controls**; a track with no devices shows **No devices on this track**.

Encoders

- Turn an encoder to change the parameter above it.
- Hold **SHIFT** SHIFT while turning for fine adjustments. **FINE** is shown at the bottom right of the screen.
- Parameters with named options move one option per detent.
- Press the encoder above the first parameter of a device to turn the device on or off.
- Hold **SHIFT** SHIFT and press an encoder to reset its parameter to its default value.
- Press the encoder under the **+** in the first empty parameter column to open the **Device Browser** and add a device at the end of the chain. The other empty columns do nothing.

Pads



Plugin View pad layout: tracks, devices, and parameter faders

- **Top row – Tracks**: each pad selects a track, in the track's color. The selected track is brighter. Pressing the pad of the **+** column after the last track opens the **NEW TRACK** menu.
- **Second row – Devices**: each pad selects a device and moves the encoder window to it. Pads are colored by device type: **yellow** for instruments, **orange** for audio effects, **blue** for note effects, **grey** for other devices. The selected device is brighter; devices that are turned off are dimmed. Pressing the pad of the **+** after the last device opens the **Device Browser** to add a device at the end of the chain.
- **Third row**: not used.
- **Rows 4 to 16 – Parameter faders**: each column is a 13-step virtual fader for the parameter above it. Press a pad to set the value: the fourth row sets the maximum, the bottom row sets the minimum. Parameters with named options snap to the nearest option. The faders use the colors of Bitwig's Remote Controls.

Joystick

- **Left / Right** ◀ ▶: move to the previous or next device or **Remote Control** page. The **Arrow Buttons** ◀ ▶ do the same. NEW *NEW*
- **Up / Down** ▲ ▼: select the previous or next track. Turning the **Joystick Encoder** ↻ does the same. NEW *NEW*

Creating a Track from the Plugin View

Hold **SHIFT** SHIFT and press a track pad in the top row, or press the pad of the **+** column after the last track, to open the **NEW TRACK** menu for that column. Turn the encoder ◉ above that column to choose **MIDI**, **AUDIO**, or **FX**, then press it ◉ to confirm. Press the same pad again to close the menu.

When every column holds a track, select the last track and move the **Joystick** down ▼ or turn the **Joystick Encoder** ↻: the **+** column after the last track is selected and scrolled into view. Press its pad to open the **NEW TRACK** menu. Move the **Joystick** up ▲, or select another track, to leave it.

Deleting Tracks and Devices

Hold **UNDO** UNDO and:

- press a track pad in the top row to delete that track, or
- press a device pad in the second row to delete that device.

Both are deleted immediately, without confirmation.

Device Browser NEW

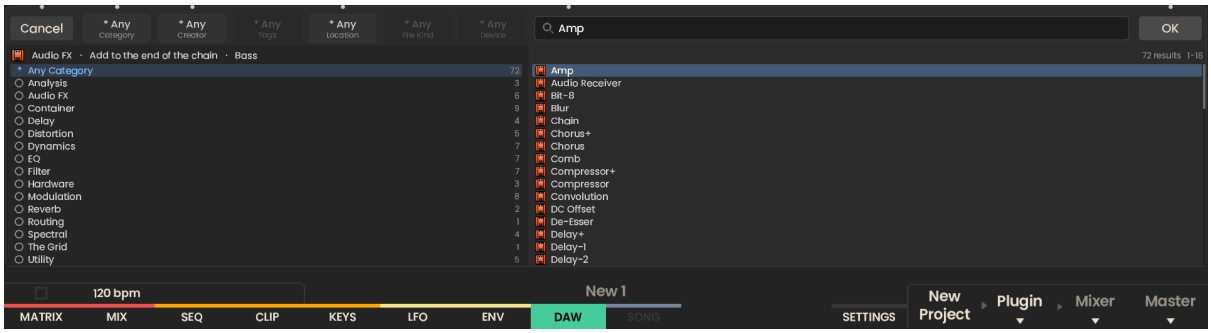
The **Device Browser** adds devices, plug-ins, and presets to the selected track. It opens Bitwig's own browser at the insertion point and mirrors it on Reliq, so the browser also opens on the computer screen.

To open the **Device Browser** from the **Plugin View**:

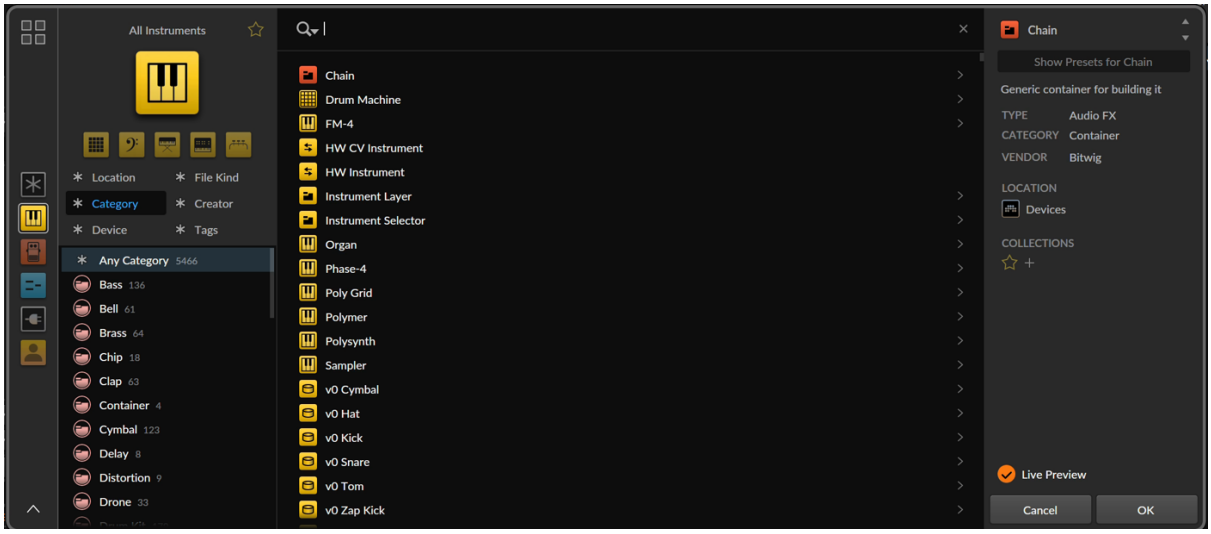
- Press the pad of the **+** in the second row, or the encoder ◉ under the **+** in the first empty parameter column, to add a device at the end of the chain.
- Hold **SHIFT** SHIFT and press a device pad in the second row to insert a device before that device.

The **Device Browser** always adds a new device. It does not replace an existing one.

What the browser lists depends on where the device goes, as in Bitwig: for example, instruments for an empty MIDI track, and audio effects after an instrument or on an audio track. The header on the left of the screen shows the device type, **Add to the end of the chain** or **Insert before** followed by the device name, and the track name.



The **Device Browser** on Reliq, adding an audio effect after Delay+



Bitwig's browser, opened from Reliq

Screen

- Above encoders 2–7: the browser's six filters, for example **Category**, **Creator**, **Tags**, **Location**, **File Kind**, and **Device**. Each one shows *** Any** or the chosen entry. A dimmed filter is not available for this insertion point.
- Left: the entries of the selected filter, with the number of results for each.
- Right: the number of results and a page of 16 results. The selected result is highlighted.

Encoders

- **Encoder 1** ◉: **Cancel**. Closes the browser and returns to the **Plugin View**.
- **Encoders 2–7** ◉: turn to open a filter and move through its entries. Press ◉ to apply the highlighted entry. Bitwig updates the results and their counts.
- **Encoder 8** ◉: move through the results, one per detent.
- **Encoder 8** or **Encoder 16** ◉: **OK**. Adds the selected result to the track. When no result has been selected, the first one is added.

Pads

- **Columns 1–7**: the entries of the selected filter. Press a pad to apply that entry. The applied entry is shown in the filter's color.
- **Columns 8–16**: the results, one per row. Press a pad to select that result. The selected result is bright white.

Joystick

- **Up / Down** : select the previous or next result. Turning the **Joystick Encoder** does the same.
- **Left / Right** : show the previous or next page of 16 results.

After a device is added, Bitwig closes its browser and Reliq returns to the **Plugin View**, with the new device in the chain. Closing the browser in Bitwig also returns Reliq to the **Plugin View**. Pressing **Plugin** or **FX** closes the browser and stays in the **Plugin View**; pressing **Mixer** closes it and opens the **Mix View**.

> **Note**
>
> The **Device Browser** has no text search. Bitwig's information pane is not shown on Reliq.

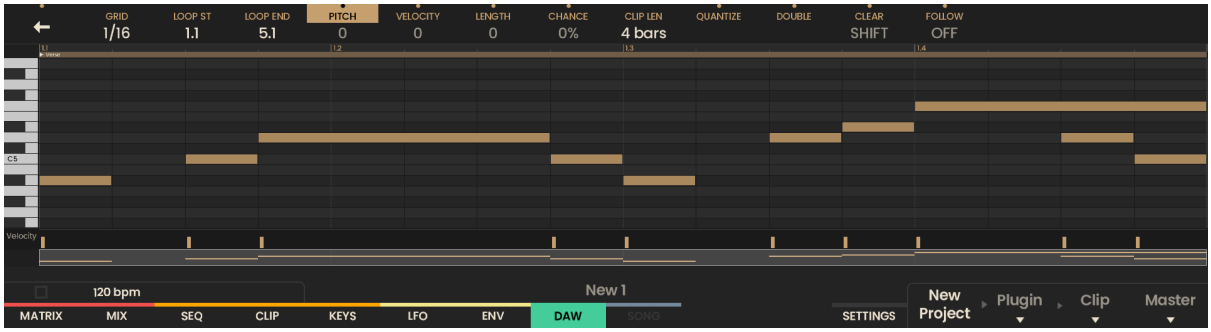
Clip Editor NEW

The **Clip Editor** opens a Bitwig launcher clip on Reliq and turns the *Grid Pads* into a 16 × 16 note grid, so you can sequence a Bitwig instrument from Reliq.

To open a clip, press its pad twice in quick succession (within 200 ms) in the **Clip View**. The clip opens without being launched, so the clip already playing on that track keeps playing. Bitwig shows the same clip in its own editor.

- Pressing an empty slot twice creates a new one-bar clip and opens it.
- Only MIDI clips can be opened. On audio, FX, and group tracks, a second press shows **Only MIDI clips can be edited on Reliq** and the clip is launched as usual. NEW *NEW*

To close the **Clip Editor**, press the encoder ◉ above the back arrow (encoder 1), or press the **Page Button** ▬ below **Clip**. Both return to the **Clip View**.



The **Clip Editor** with a one-bar melody on the Lead track

Screen

The screen shows a piano roll that matches the pads: steps run from left to

right and notes from bottom to top, with the note names on the left. Notes are shaded by velocity. Above the piano roll, a ruler shows bars and beats, and the clip's loop range is drawn in the clip's color with its name. At the bottom, a lane shows the velocity, length, or chance of the notes, and an overview strip shows which part of the clip the pads show.

Pads

Each column is a step and each row is a note, with the highest note at the top. The pads show the notes in the clip's color; the playing step is highlighted.

- Press an empty pad to add a note: velocity 100, one **GRID** step long.
- Press and release a note to delete it.
- Hold a note and turn the encoders above **PITCH**, **VELOCITY**, **LENGTH**, and **CHANCE** to edit that note.
- Hold a note and press a pad further along the same row to set its length up to that pad.
- Hold a note and press the pad directly above or below it to set the minimum length, a 1/32 note.

Press the encoder above **VELOCITY**, **LENGTH**, or **CHANCE** to turn the pads into faders for that value. In this mode, each column shows the value of the notes on that step; press a pad to set it for every note on that step. Press the encoder above **PITCH** to return to the note grid.

- **VELOCITY**: from 8 on the bottom row to 127 on the top row. Hold **SHIFT** SHIFT and press the bottom row for 1.

- **LENGTH**: from a 1/16 note on the bottom row to one bar on the top row. Hold **SHIFT** SHIFT and press the bottom row for a 1/32 note.
- **CHANCE**: the probability that the notes on that step play, from about 6% on the bottom row to 100% on the top row.

Encoders

- **Back arrow** (encoder 1) ◉: returns to the **Clip View**.
- **GRID** ◉: the step size of the pads: **1/32**, **1/16**, or **1/8**.
- **LOOP ST** ◉: moves the loop start by one bar per detent, or one beat while holding **SHIFT** SHIFT.
- **LOOP END** ◉: changes the loop length by one bar per detent, or one beat while holding **SHIFT** SHIFT. The clip length follows the loop.
- **PITCH**, **VELOCITY**, **LENGTH**, **CHANCE** ◉: with a note held, edit that note. **PITCH** moves the note one semitone per detent and replaces a note already on that key; **LENGTH** changes it by a 1/32 note per detent, or a 1/8 note while holding **SHIFT** SHIFT. With no note held, change every note in the clip: **PITCH** transposes by one semitone per detent, **VELOCITY** and **CHANCE** add an offset, and **LENGTH** adds or removes a 1/32 note per detent (a 1/8 note while holding **SHIFT** SHIFT). The screen shows the total change since the clip was opened.
- **CLIP LEN** ◉: changes the clip length by one bar per detent, or one beat while holding **SHIFT** SHIFT.
- **QUANTIZE** ◉: quantizes every note in the clip to the grid.

- **DOUBLE** ◉: duplicates the clip content, doubling its length.
- **CLEAR**: hold **SHIFT** SHIFT and press ◉ to delete every note in the clip.
- **FOLLOW** ◉: when **ON** (the default), the pads follow Bitwig's playhead page by page. When **OFF**, the pads stay where you put them.

Joystick

- **Left / Right** ◁ ▷: move 16 steps earlier or later.
- **Up / Down** △ ▽: move 4 notes up or down, or an octave while holding **SHIFT** SHIFT.
- Turn the **Joystick Encoder** ◎ to move one note up or down, or an octave while holding **SHIFT** SHIFT.

Bitwig MIDI Sync (Without U-SYNC)

To manually sync playback:

1. On Reliq: Go to **Settings > CLOCK OUT USB MIDI** and set to **Active**
2. In Bitwig: Open **Settings > Controllers > MIDI Sync** Enable **Sync** and **Remote** for Reliq's MIDI port
3. Activate External Sync in Bitwig's top bar
4. Press Play on Reliq → Bitwig will follow Reliq's clock

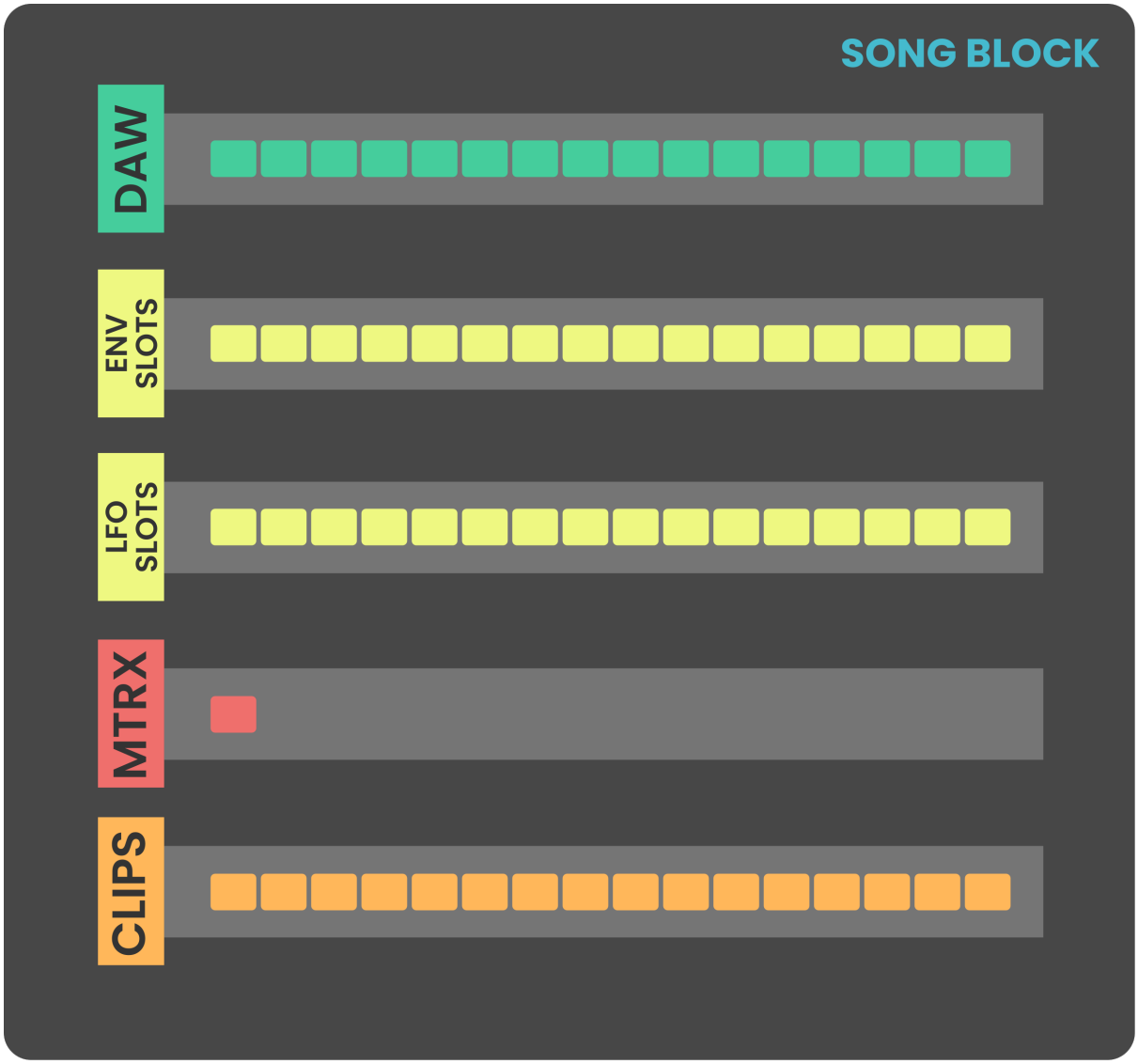
Tip

U-SYNC offers tighter, more stable timing and eliminates the need for external MIDI sync. Just load the U-SYNC plugin in Bitwig and hit play on Reliq.

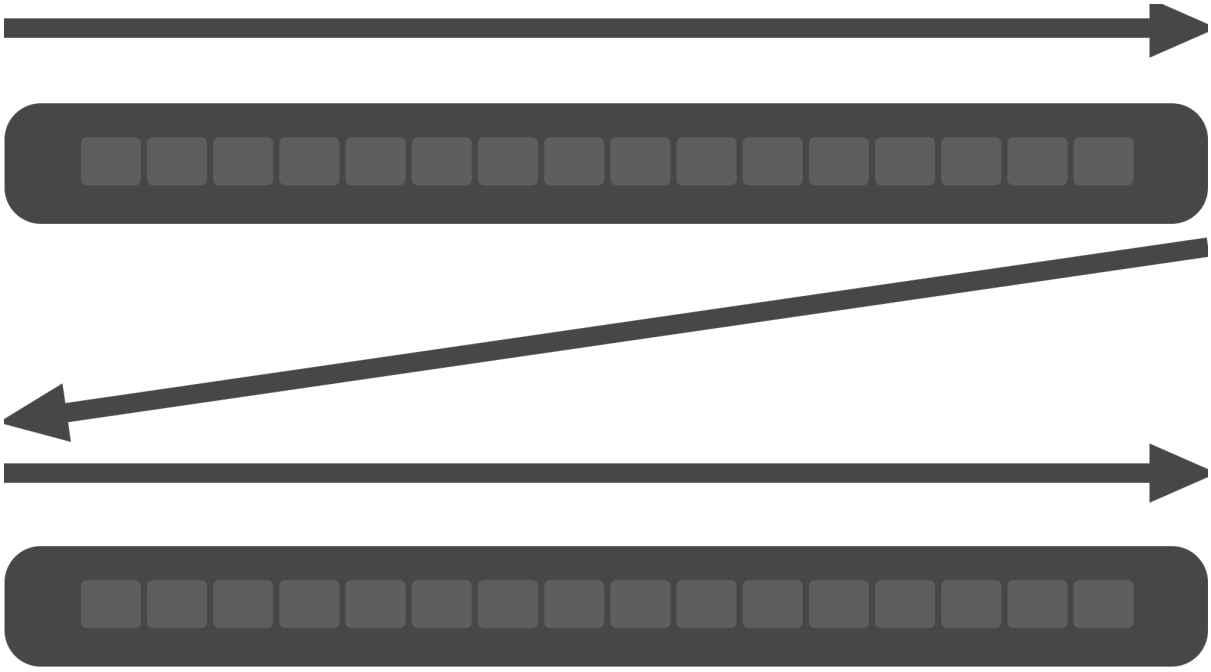
Song

The SONG *Song Page* in Reliq serves as a centralized location for **managing linear music structures across all pages of Reliq**. The song mechanism is based on **Song Blocks**, which are used to define the structure of a song in a linear format.

Each *Song Block* can contain one *Clip* per track, a Matrix Sequencer Clip or *Routings*, an LFO *Slot*, an Envelope *Slot*, and a **DAW Scene**. These blocks allow for the arrangement and control of various elements across the system.



The contents of each *Song Block* can be defined through **Snapshots**. Reliq allows for **256 song blocks per project**, with blocks progressing in a **linear order from Block 1 to Block 256**.

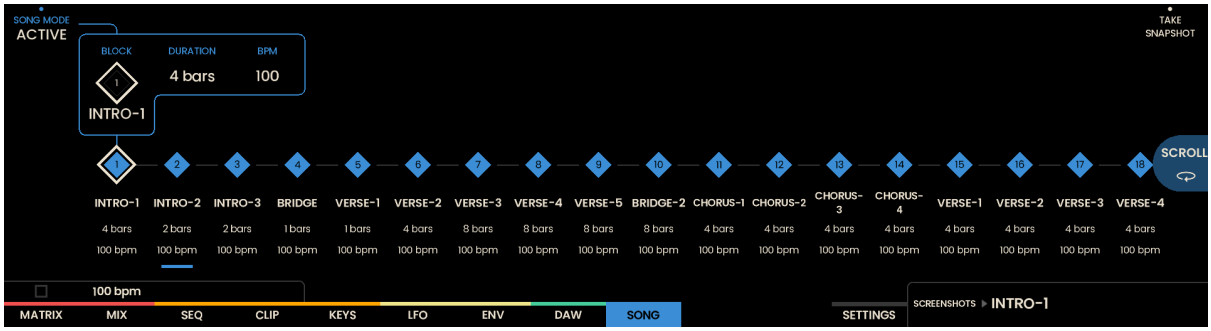


Each *Song Block* can have its own settings, such as **BPM** and **Duration**, enabling control over the timing and flow of each block. The *Song Page* simplifies the process of arranging and managing complex musical structures by abstracting the contents and settings across all pages into a linear sequence.

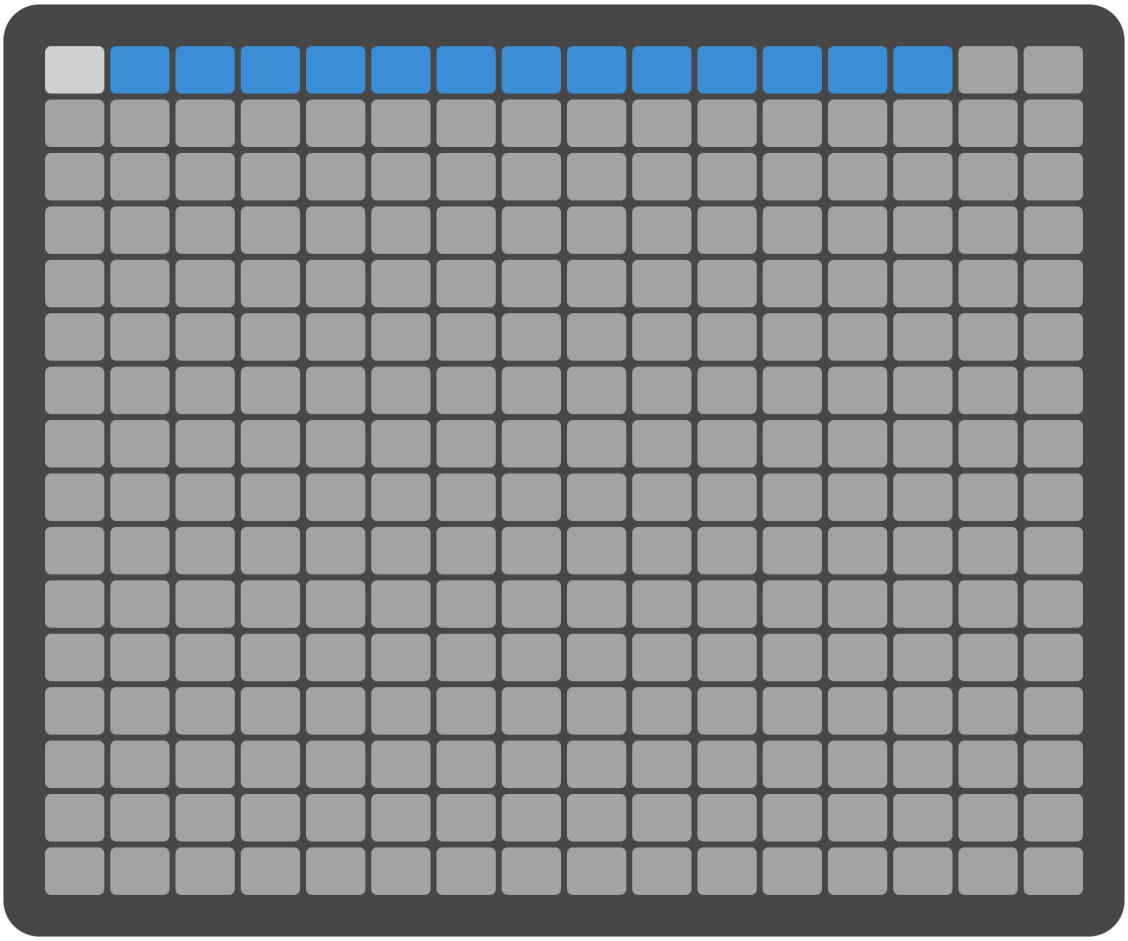
Song Interface Overview

The Song Page displays a series of **Song Blocks** in a linear fashion. Each block is represented by a entry on the display, with the **Grid Pads** showing the current state of each block. The settings of the selected block are displayed on the top left of the screen, while the arranged blocks are shown in a liner format right below. To scroll through the blocks, rotate the Joystick encoder.

The *Grid Pads* on the *Song Page* correspond directly to the song blocks.



Each pad represents a block, with pads containing content illuminated in blue. Empty pads are unlit, while the current selected block is shown in violet (when in EDIT mode), and the active block is shown in white.



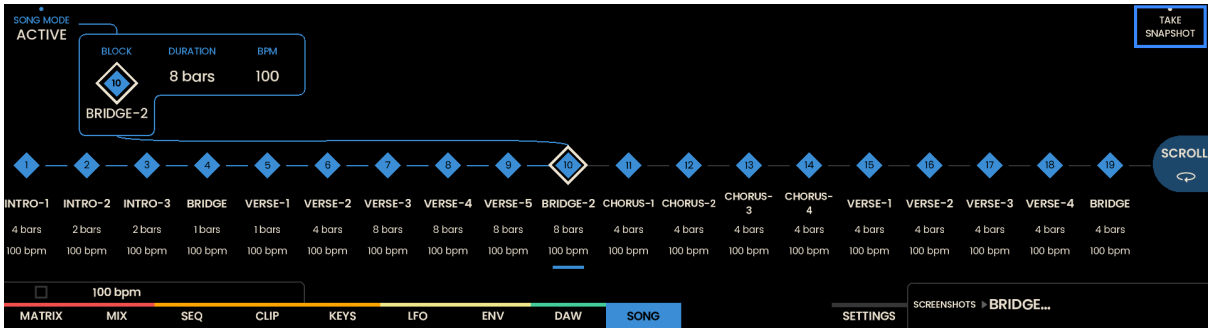
Creating and Editing Song Blocks

Snapshots

Snapshots capture the current state of the project and save it to a song block. This includes all currently **playing clips, matrix clips, LFO slots, Envelope slots, and the DAW scene**.

To take a snapshot:

- Press ◉ the encoder above the **SNAPSHOT** label on the screen.
- The snapshot will be saved to the currently selected song block.



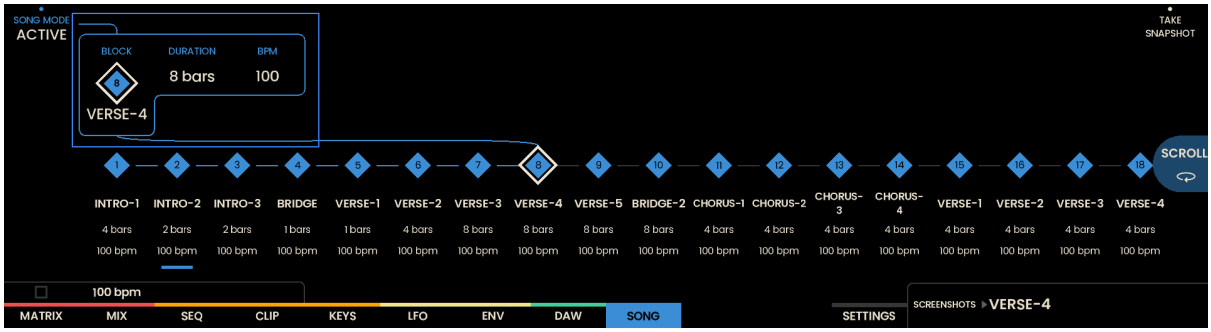
Snapshots offer a quick way to generate song blocks based on live performance states. When a snapshot is taken on a pre-existing block, the previous content is replaced with the new snapshot.

- **To clear a block**, press and hold the **UNDO** UNDO button and the pad of the block you want to clear. This will delete the content of that block.
- **To edit a block**, press the pad of the block you want to edit. This will open the block for editing, allowing you to modify its contents and settings.
- **Copy and Paste**: You can copy the contents of a block by pressing the **COPY** button and then paste it into another block by pressing the **PASTE** button. This allows for easy duplication of song blocks.

- **Sequencing Clips**: when two consecutive blocks contain the same clip, the clip will continue playing in a loop and it will not re-trigger when the second block is reached. This allows for seamless transitions between blocks without interrupting the clip playback.

Song Block General Settings

Each Song Block can have its own **BPM** and **DURATION** settings. To edit these, click the encoder ◉ above the **BPM** or **DURATION** label on the display. The current BPM and Duration settings are shown inside the selected block.



Naming Song Blocks

The **Page Button** ▬ below the block name at the bottom-right corner of the screen opens the Reliq Keyboard to rename the selected **Block**.

The following buttons are used for additional keyboard functions:

- SHIFT Button: Toggles between lowercase, uppercase, and special characters.
- ◀ ▶ Buttons: Move the cursor left or right within the name field.
- SAVE Button: Saves the name and closes the keyboard.
- COPY Button: Copies the name currently being edited.
- PASTE Button: Replaces the name currently being edited with the copied one. The copied name is kept until you copy another, and can be pasted into any name on any page.
- SHIFT Button + Backspace: Clears the whole name. Backspace on its own removes one character.

> **Note**
>
> A name changed with the Reliq Keyboard can be undone. Press **UNDO** UNDO on the page where you made the change to restore the previous name. **UNDO** has no effect while the keyboard is open.

Song Structure

Song blocks are arranged in a linear progression, starting from Block 1 and moving sequentially up to Block 256. When playback reaches an empty block, the sequencer will stop. The total duration of a song is the sum of all song blocks' durations.

The Song Page can be activated or deactivated, allowing to switch between

EDIT Mode, **FOLLOW** Mode, and **SONG** Mode. When the Song Page setting is **OFF**, pressing the Play button will not recall the first song block but will instead play the currently selected clips, matrix clips, LFO slots, Envelope slots, and DAW scene. When the Song Page is set to **ON**, the song blocks will be recalled in linear order. Setting the *SONG PAGE* to **ON** can be done by clicking the encoder ◉ above the **SONG MODE** label on the screen.

In Song Mode, follow-up actions for clips, matrix clips, LFO slots, and Envelope slots are disabled. These follow-ups will be triggered only when the Song Page is set to OFF.

Navigating Song Blocks

To start playback of a song structure, ensure that the **SONG PAGE** setting is set to **ON**, and press the **PLAY button** . Song blocks will play back in linear order, with the current selected song block shown in white.

To jump between blocks during playback Press a *Song Block* on the *Grid Pads* to jump to that block immediately.

Select on the Song Page

Use **Select Mode** to act on several song blocks at once. The mechanics that are the same on every page are described in *Select Mode*. This section covers what is specific to the SONG *Song Page*.

With Select Mode on, press a *Grid Pad* to add its block to the selection. Only blocks that contain content can be selected: pressing the pad of an empty block does nothing. Pads no longer jump to a block while Select Mode is on.

A selected block lights **green** on the *Grid Pads*, in place of the colour it would otherwise show — whether it is filled, the current block, or the block highlighted in **EDIT** Mode.

Editing Selected Blocks

Turn the encoder above **DURATION** or **BPM** to set that value across every selected block. **DURATION** and **BPM** are the only settings a bulk edit changes.

Copying and Pasting Blocks

Press **COPY** COPY to copy the selected blocks, then hold **PASTE** PASTE and press the *Grid Pad* where the first copied block should land. The blocks are rebuilt from that pad, keeping the gaps they had between them.

Each block is duplicated in full — its contents, its name, its **DURATION** and its **BPM** — and replaces whatever the destination block held. If the copied blocks would run past Block 256, nothing is pasted and the display shows **No space to paste here**.

If one of the pasted blocks lands on the current block — the one shown in white — that block is loaded again, so its new contents take over immediately.

Deleting Selected Blocks

Hold **UNDO** UNDO and press a 🔲 *Grid Pad* to delete every selected block. The blocks are emptied — their contents, their names, and their **DURATION** and **BPM** return to their defaults. The selection is then cleared.

Technical Specifications

Specification	Details
Maximum Song Blocks	256 blocks
Maximum Clips per Block	1 clip per track
Maximum Duration per Block	Variable (based on BPM and Duration settings)

Settings

Global Settings

Reliq features a set of **Global Settings** that can be defined and edited from any page. These settings are saved and recalled along with the project, ensuring that key configurations remain consistent between sessions.

BPM

The **BPM** (Beats Per Minute) setting controls the global tempo of the project, with values ranging from 30 to 250 **BPM**. While **BPM** is a global project parameter, individual tracks can be adjusted to multiples of the defined **BPM** using the **Multiplier Track Settings**.

The current **BPM** is displayed in the bottom-left corner of the screen and can be modified from any page by rotating the **BPM encoder** , which is located on the top-left of the device. Although **BPM** operates globally across the project, it can be overridden on a per *Song Block* basis, allowing specific song blocks to have their own **BPM** settings.

Action Notifications

For all global actions performed in Reliq, a notification will appear on the middle bottom of display to confirm the action. This notification will remain visible for a few seconds before disappearing.



Status Bar Indicators

On the bottom left corner of the display, the **Status Bar** provides real-time information about the current project. The status bar displays the following information: - **Playing Status**: Indicates whether the project is currently playing, stopped or recording. - **BPM**: The current tempo of the project, displayed in beats per minute. - **Breakout Module Status**: Indicates whether the **Breakout Module** is connected and active. - **Current Mode**: Displays the current mode of Reliq, which can be either **Follow Mode** or **Edit Mode**.



Reliq Modes

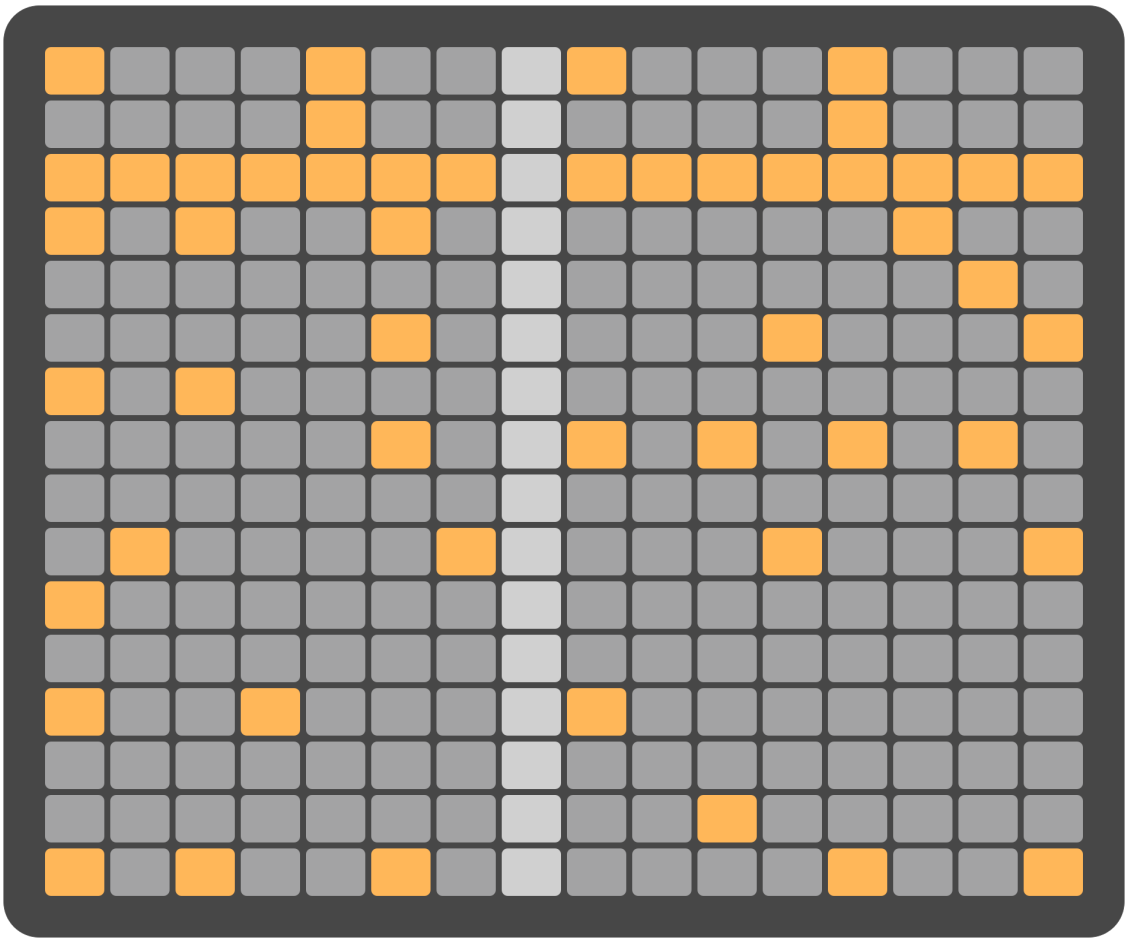
Reliq operates in two primary modes: **Follow Mode** and **Edit Mode**. These modes define how actions are executed and how the interface responds during different workflows.

Follow Mode

This is the default operating mode. In this mode, all actions across pages are performed in real-time. The sequencer cursor continuously follows the current position of the sequence, and both the grid pads and display update in real-time to reflect changes.

In the **Clip**, **LFO**, and **Envelope** pages, press a clip or slot pad in **Follow Mode** and the change is queued: it is triggered at the point set by the **SYNC** setting of the **outgoing clip** or **outgoing slot** — the one currently playing on that track — not by the **SYNC** setting of the **incoming clip** or **incoming slot** that the pad press launches. With the default **SYNC** setting, **Internal**, and its default sync point, the change is triggered at the next *End Of Sheet (EOS)* of the outgoing clip or slot. When the outgoing clip or slot is set to **Instant**, nothing is queued and the change is triggered immediately, on the pad press. See *Clip Sync*. In the **Matrix** and **Mix** pages, the display and grid pads update as the sequencer cursor moves, showing real-time changes as new routings are activated.

> **Note**
>
> While the sequencer is stopped, a clip or slot change is applied immediately, whatever the **SYNC** setting.
>
> Once a change is queued, press another pad on the same track and the queued change re-points to that pad. It does not restart the wait, and it cannot make the change immediate.

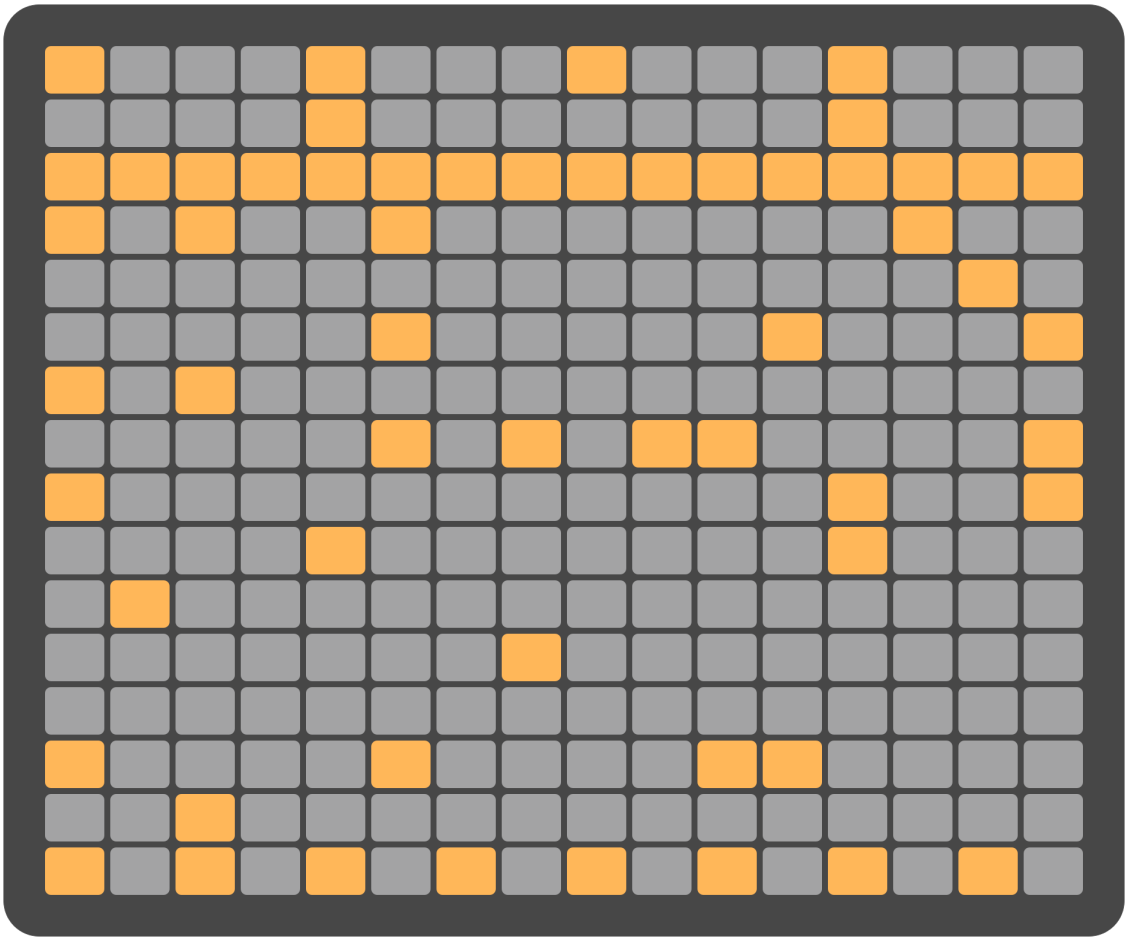


Edit Mode

Edit Mode provides a non-real-time workflow, allowing detailed adjustments without the need to follow the active sequencer position. In this mode, the sequencer cursor does not move, and the grid pads and display remain static, enabling editing without the constraints of real-time sequencing.

In the **Sequencer Page**, the sequencer cursor is shown only if it is within the current view. If the cursor is outside the current sheet, it is hidden from view. In the **Clip**, **LFO**, and **Envelope** pages, selecting a *Clip* or *Slot* in **Edit Mode** does not launch it — it is neither queued nor played — but instead prepares it for modification. This holds whatever its **SYNC** setting is, including **Instant** (see *Clip Sync*). In the **Matrix** and **Mix** pages, selecting routings in **Edit Mode**

opens them for editing without triggering the routing or making real-time changes. When edit mode is active the selected *Clip*, *Slot* or routing is highlighted in **violet**.



Switching between **Follow Mode** and **Edit Mode** is done by pressing the **BPM encoder** . In **Edit Mode**, the encoder illuminates in violet, while in **Follow Mode**, it lights up white. When recording is active, the encoder blinks according to the current tempo, displaying the color of the active mode.

EDIT MODE

FOLLOW MODE

Select Mode

Use **Select Mode** to act on several items at once — edit, copy, paste or clear them together instead of one at a time.

Select Mode is available on the SEQ *Sequencer Page*, the CLIP *Clip Page*, the MIX *Mix Page*, the MATRIX *Matrix Page*, the LFO *LFO Page*, the ENV. *Envelope Page* and the SONG *Song Page*. The selectable items, and what a bulk edit changes, differ from page to page: each chapter describes this in its **Select on the …** section.

Turning Select Mode On and Off

Press **SELECT** SELECT to turn Select Mode on. The **SELECT** button lights **white**. Press it again to turn it off. Holding **SELECT** SELECT instead of pressing it keeps Select Mode on only for the duration of the hold.

Select Mode is global: once it is on, it stays on across pages.

> **Note**
>
> While Select Mode is on, the *Grid Pads* select. They no longer perform their normal action: on the CLIP *Clip Page* a pad does not launch a clip, and on the MIX *Mix Page* a pad does not set a level. Turn Select Mode off to use the pads normally again.

Making a Selection

With Select Mode on, press the items to select. Depending on the page, select with the *Grid Pads*, with the **Track Buttons**, or by clicking an encoder. Press a selected item again to remove it from the selection.

Each page keeps its own selection. Leaving a page and coming back restores it, and turning Select Mode off does not clear it.

To clear the current page's selection, hold **SHIFT** and press **SELECT**. Select Mode stays on and the clipboard is kept.

The last item pressed is the **lead**. Where the page shows a *Parameter Lock* view, that view opens on the lead.

Editing a Selection

Turn the encoder above a parameter to change that parameter across the selection.

- Most edits are **absolute**: every selected item takes the same value as the lead.
- Some edits are **relative**: every selected item moves by the same amount instead, so the differences between them are kept. These are the faders on the *Mix Page*, the track **ROTATE** parameter, pitch, and the automation values in the **Automation Piano Roll**.

On the *Sequencer Page*, holding **SHIFT** and clicking an encoder also returns that one parameter to its default across the whole selection.

Copying and Pasting a Selection

Press **COPY** COPY to copy the selection. If nothing is selected, the display shows **Nothing selected to copy**.

To paste, hold **PASTE** PASTE and press the pad, track button or encoder to paste onto. The copied items are rebuilt from that point, keeping the spacing they had when copied. If they do not fit, the display shows **No space to paste here**.

> **Note**
>
> Select Mode has its own clipboard. The single-item copy and paste described in each chapter still work as before when Select Mode is off, and the two clipboards do not interfere with each other.

Deleting the Selected Items

Hold **UNDO** UNDO and press a ▢ *Grid Pad* to delete the contents of the whole selection in one action. What is deleted depends on the page — a clip is emptied, a note is removed, a slot is emptied — and each chapter states it. On the MIX *Mix Page* this does nothing.

The **Velocity**, **Probability** and **Automation Piano Rolls** are the exception. In the **Velocity** and **Probability Piano Rolls**, holding **UNDO** UNDO and pressing a ▢ *Grid Pad* returns that view's parameter to its default on every selected note instead of deleting the notes. In the **Automation Piano Roll** it deletes the automation points of the selected columns. In both cases the selection is kept, so you can draw new values straight into it.

This deletes the items themselves. To leave the items untouched and only stop having them selected, hold **SHIFT** SHIFT and press **SELECT** SELECT instead.

Selection Feedback

Selected items light **green** — on the  *Grid Pads*, or on the **Track Buttons** where tracks are the selectable items.

> **Note**
>
> When a step or a note plays across several pads, only its first pad lights green. The highlight marks where the step or note starts, not how long it lasts.

Where Select Mode Works

Page	Selectable items	Bulk edit
Sequencer	Tracks, sheets, steps, notes, automation points, Matrix Sequencer steps	Yes
Clip	Clips	Yes
Mix	Faders	Yes (relative)
LFO / Envelope	Slots	Yes

Matrix	Connection points, Routings	No — copy, paste and delete only
Song	Song Blocks	DURATION and BPM only

On the KEYS *Keys Page*, the DAW *DAW Page*, the PROJECT *Project Page* and the SETTINGS *Settings Page*, the **SELECT** SELECT button does nothing on its own. On the SETTINGS *Settings Page*, holding **SELECT** SELECT together with **FX** FX opens **Display Calibration**.

> **Note**
>
> Select Mode stays on when moving to a page that does not support it, and the **SELECT** SELECT button stays lit. Return to a page that supports Select Mode to turn it off.

Syncing External Gear

Reliq functions as a **high-resolution master clock**, capable of synchronizing external gear with exceptional precision. Its internal sequencer engine runs at **768 PPQN (Pulses Per Quarter Note)—32× the resolution of standard MIDI Clock**, which operates at **24 PPQN**. This allows Reliq to deliver tight, jitter-free sync to connected devices across both MIDI and analog domains.

Clock Outputs

When acting as the clock master, Reliq can transmit:

- **MIDI Clock** via all available **MIDI Outputs** (TRS, USB, and USB Host)
- **Analog Clock** and **Reset Signals** via dedicated outputs on the BRK *Breakout Module*

These settings are **project-specific** and can be adjusted from the SETTINGS *Settings Page*. Each project remembers whether MIDI and analog clocks are enabled, and on which ports.

U-SYNC: Clock Input

For best results when syncing Reliq to an external source, use **U-SYNC**—Reliq's dedicated high-resolution DAW sync system.

- U-SYNC allows Reliq to **follow the DAW clock with full sample-level accuracy** via USB.
- Requires the **U-SYNC Plugin** to be loaded in the DAW.
- Offers tight synchronization for hybrid hardware/software setups.
- Available for **macOS** and **Windows**. NEW *NEW*

MIDI Clock Input (Fallback)

While Reliq can also **follow an external MIDI Clock** via the **MIDI IN** port, this method is **not recommended** for precision sequencing:

- MIDI Clock runs at **only 24 PPQN**, and any jitter or instability from the external source will degrade timing.

- Due to Reliq's much higher internal resolution, even small inconsistencies from the source clock can cause noticeable drift.
- This fallback option is intended primarily for use with **dedicated hardware clock generators** such as **Nome II**, where timing accuracy is engineered at the source.

Note

Using standard synths, drum machines, or computers as MIDI Clock masters may result in **unreliable timing** when driving Reliq. For tight sync, always prefer **U-SYNC** or let **Reliq be the clock master**.

Project-specific clock settings, accessible from the Settings Page

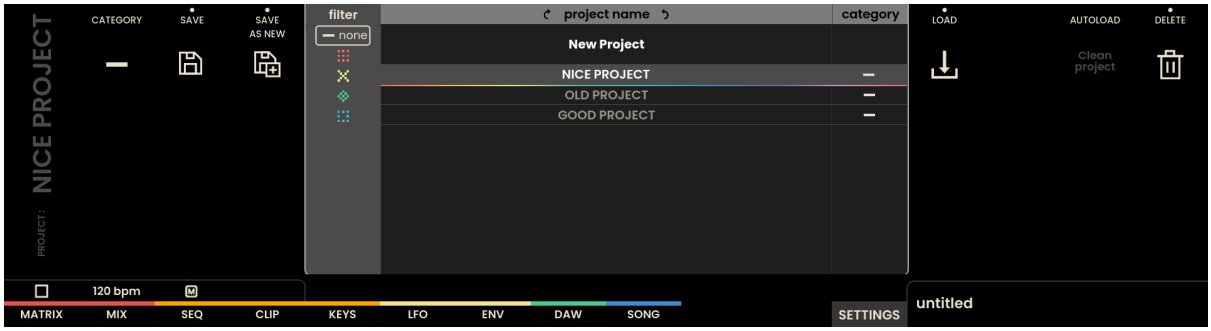
Project Settings

Project management in **Reliq** is handled through the PROJECT *Project Page*, which provides control over key project settings, including the ability to save, load, and name projects. A built-in **autosave** feature automatically preserves the current project state in the event of power loss or unexpected shutdown. The **autosave** function can be enabled or disabled from the **Project Settings Page**.

Project Settings Interface Overview

The PROJECT *Project Page* displays essential project information. All project-related options are shown at the top of the display.

In the middle of the display, a project menu allows a project to be selected using the **Encoders** above the project list. The currently selected project is highlighted in white, and the active project is displayed in the bottom bar. Reliq has the capacity to store several thousand projects, which are saved



directly to the device memory. Projects can also be backed up or restored through the Reliq Updater.

Saving a Project

The loaded project can be saved by pressing the **SAVE Button** SAVE or by clicking the encoder above the **SAVE** label. If no project is loaded, a new project is created and saved as new.

Projects can also be saved from any page by pressing the **SAVE** Button SAVE.

To save the current project as a new project, press the encoder above the **SAVE AS NEW** label ◉.

Project Name

Project names can be defined during the **SAVE AS NEW** process. The virtual keyboard will appear on the display, allowing the project name to be entered using the grid as a keyboard. The project name can be up to 16 characters long and can include letters, numbers, and special characters.

The following buttons are used for additional keyboard functions:

- SHIFT Button: Toggles between lowercase, uppercase, and special characters.
- < > Buttons: Move the cursor left or right within the name field.
- SAVE Button: Saves the name and closes the keyboard.
- COPY Button: Copies the name currently being edited.
- PASTE Button: Replaces the name currently being edited with the copied one. The copied name is kept until you copy another, and can be pasted into any name on any page.
- SHIFT Button + Backspace: Clears the whole name. Backspace on its own removes one character.



> **Note**
>
> Future updates to the **Reliq iOS application** and **Reliq Companion Software** will allow project names and settings to be managed wirelessly. More details on this feature will be included in future updates to this chapter.

Loading a Project

Pressing any encoder above the project list loads the selected project. If the project is already loaded, pressing the encoder will reload the project. **Please note that reloading a project will overwrite any unsaved changes.**

Creating a New Project

To create a new project, select the **New Project** label at the top of the project list and press the encoder above the **LOAD** label. This action will create a new project with default sequence content. The new project is not saved yet, which you can notice from the name displayed in the project label in the bottom bar.

When a new project is created, it will **inherit the global settings from the previously loaded project**. This includes the current **BPM**, as well as all pa-

rameters in the **Settings Page**, such as clock configuration, MIDI resolution, and brightness.

Please remember to save the currently loaded project before creating a new one if needed.

Deleting a Project

To delete a project, select the project you wish to delete using the **Encoder**. Once the project is selected, press the encoder above the **DELETE** label. A confirmation dialog will appear on the display. Confirm the deletion by pressing the encoder above the **CONFIRM** label. The selected project will be permanently deleted from the device memory.

> **Note**
>
> **WARNING** Deleted projects cannot be recovered!

Autoload Behavior

The **AUTOLOAD** parameter defines how Reliq handles projects when powering on:

- When set to **Clean Project**, Reliq will **not** autosave the current temporary state. Upon boot, a **new clean project** will be created automatically.
- When set to **Load Last Project**, Reliq will **autosave the current temporary state** and reload the last active project upon boot.

When **Load Last Project** is active, the autosave only preserves the working memory and **does not overwrite** the originally loaded project file. The project must still be saved manually by pressing the **SAVE** button if you wish to permanently store changes.

Recovery Mode

If for any reason Reliq has a problem during boot in loading the last project, it is possible to skip the auto-load by pressing and holding **SHIFT** SHIFT just after the splash-screen appears. The button can be released when the Intro animation ends. This will **temporarily** skip loading the last project and load a clean project.

Project Categories

Each project can be assigned to a category, which can be selected from the **Category** menu. To filter projects by category, rotate the encoder above the **filter** label to select the desired category.

Device Settings

The SETTINGS *Settings Page* provides access to various global project settings that can be modified according to the needs of the current workflow. These settings allow for fine-tuning of **MIDI** configurations, breakout module options, sequencer defaults, and display settings.

To access the **Settings Page**, the **PAGE Button** located beneath the **SETTINGS** label on the display should be pressed. Upon entering the **Settings Page**, the available setting menus are displayed at the top of the screen. Each menu can be accessed by pressing the encoder above the desired menu. When a menu is selected, it is highlighted in white, and the corresponding settings are shown on the display.

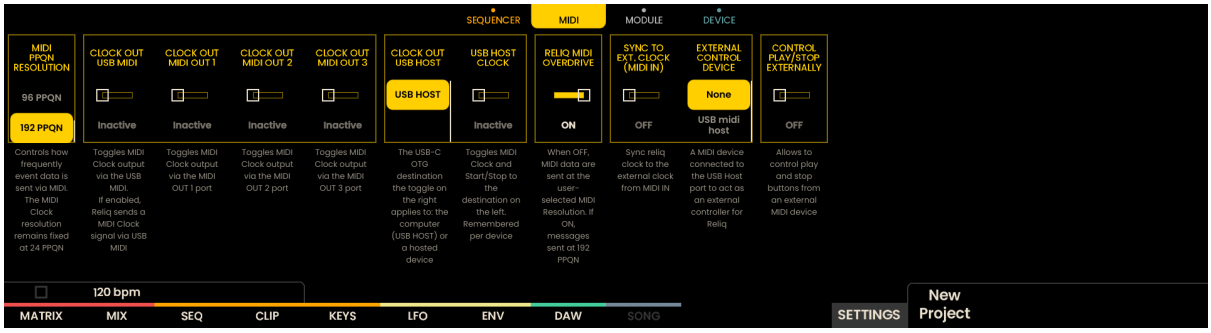
MIDI Settings

The **MIDI Settings** menu allows for configuring all **MIDI-related** parameters, including clock outputs, event resolutions, and external control options:

- **MIDI Resolution**: Adjusts the **PPQN** (Pulses Per Quarter Note) resolution for **Reliq**'s MIDI event output, with options ranging from 24 to 192 PPQN. This setting controls how frequently **event data** is sent via **MIDI**, but does *not* affect the **MIDI Clock** itself. The **MIDI Clock** resolution remains fixed at 24 PPQN, as defined by the official MIDI standard.
- **Reliq MIDI Overdrive**: When set to **OFF**, **MIDI note** and **CC messages** are sent at the user-selected **MIDI Resolution**. When **ON**, messages are sent at 192 PPQN, allowing for finer timing resolution independently of the clock.
- **Clock Out USB MIDI**: Enables or disables **MIDI Clock** output via the **USB MIDI** port. When enabled, Reliq will send a **MIDI Clock** signal to any device connected via **USB MIDI**.
- **Clock Out MIDI OUT 1**: Enables or disables **MIDI Clock** output via the **MIDI OUT 1** port.
- **Clock Out MIDI OUT 2**: Enables or disables **MIDI Clock** output via the **MIDI OUT 2** port.
- **Clock Out MIDI OUT 3**: Enables or disables **MIDI Clock** output via the **MIDI OUT 3** port.
- **Clock Out USB HOST** and **USB HOST Clock**: Selects a destination on the USB HOST *USB Host* port — the connected computer (**USB HOST**) or a connected MIDI device by name — and enables or disables **MIDI Clock** and **Start/Stop** to it. The clock is off for every destination by default and is saved with the project; a device switched on is remembered by name,

and stays listed as **(absent)** while it is unplugged so it can be switched off again. NEW *NEW*

- **SYNC TO EXT. CLOCK**: Enables or disables Syncing to (i.e. following) an external MIDI Clock coming from the **MIDI IN** port. A stable clock source is recommended, like a MIDI Master Clock device. When the option is enabled and the external clock is detected, a **EXT** icon appears next to the BPM value.
- **External Control Device**: When enabled, Reliq allows a **MIDI device** connected to the **USB Host** port to act as an external controller. This enables incoming MIDI messages to control various parameters of Reliq in real time. (A detailed explanation of this feature is provided in the **External Control Device** sub-section later in this chapter.)
- **CONTROL PLAY/STOP EXTERNALLY**: When enabled, Reliq allows an external device connected to **USB HOST** to control the PLAY/STOP status of Reliq.



Reliq MIDI Overdrive Explained

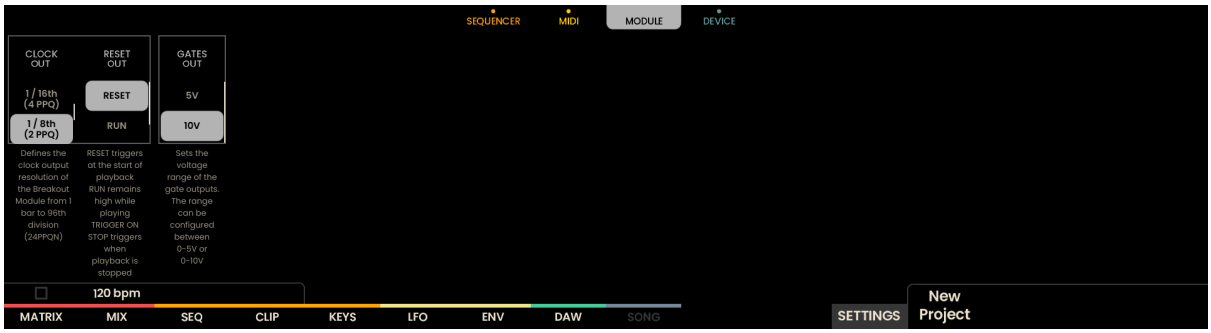
The **Reliq MIDI Overdrive** setting is designed for different use cases. When **Reliq** is being used to clock and send **MIDI events** to an external device that records these events, the **Overdrive** setting should be **OFF**, ensuring that **MIDI events** are sent at the selected **MIDI Resolution PPQN** resolution.

However, if **Reliq** is used to clock and send notes or **CC messages** without the intention of recording these events on the external device, **Overdrive** can be set to **ON**. This allows the **MIDI events** to be sent at the highest possible resolution, independent of the selected **MIDI Resolution PPQN**.

Breakout Module Settings

The **Breakout Module Settings** menu provides control over the configuration of the **Breakout Module** clock, reset, and gate outputs:

- **Clock Settings**: Defines the clock output resolution of the **Breakout Module** from 1 bar to 96th division (24PPQN).
- **Reset Settings**: Configures the behavior of the **Reset Output**. It can be set to **RESET** to send a reset signal at the start of playback, to **RUN** to remain high while **Reliq** is playing, or to **TRIGGER ON STOP** to send a reset signal when the sequencer is stopped.
- **Gate Settings**: Sets the voltage range of the gate outputs. The range can be configured between 0-5V or 0-10V.



Additional Notes on Clock Outputs

The **Breakout Module** includes a single **Clock Output**. If additional clock outputs are required, a sequencer track with its output set to **CV** can be repurposed as a clock by utilizing the gate output of that track.

Sequencer Settings

The **Sequencer Settings** menu defines the default values for notes, velocity, and behavior within the sequencer:

- **Default Note**: Specifies the default note value, which can be set anywhere from **C-2** to **G8**.
- **Default Velocity**: Specifies the default Velocity value, which can be set anywhere from **0** to **127**.
- **LINK ROOT**: Defines the root note for the tracks that use the Quantization **LINK**. It can also be changed from any track that has **LINK** enabled, with the encoder above its **LINK ROOT** label on the **Keys** page, the **Sequencer** page or the **Piano Roll**. NEW *NEW*
- **LINK SCALE**: Defines the scale for the tracks that use the Quantization **LINK**. It can also be changed from any track that has **LINK** enabled, with the encoder above its **LINK SCALE** label. NEW *NEW*
- **LINK TRACK**: Selects a track whose notes define the active **LINK ROOT** during playback. When a note is played or sequenced on the selected track, its pitch becomes the temporary root for all tracks using the

Quantization **LINK**. Melody and Chord tracks following the LINK will transpose relative to this note while preserving their internal interval structure.

Example:

Assume:

- **LINK SCALE**: Major
- **LINK ROOT**: C
- Track 2 (MELODY) has LINK enabled
- **LINK TRACK** is set to Track 1

If Track 2 contains C on step 1 and C on step 16:

- When a D is played live on Track 1, Track 2 will output D on step 1 and D on step 16 while that note is active.
- If Track 1 contains a sequence with C on step 1 and G on step 16, Track 2 will follow these root changes. It will output C on step 1 and transpose to G on step 16 accordingly.

If no note is currently active on the LINK TRACK, the system uses the most recently played note. If no note has been played, it falls back to the configured **LINK ROOT**.

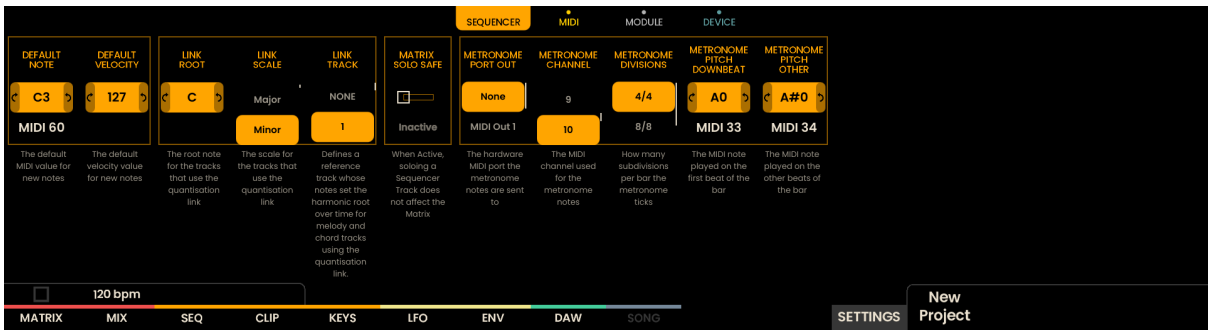
> **Note**
>
> The original notes stored in Melody or Chord tracks are not modified. Transposition occurs during playback only and does not alter the underlying sequence data. Notes played live on chord and melody tracks will not get transposed by the LINK system.

- **Matrix SOLO Safe**: When **Active**, **soloing** a Sequencer Track does not

affect the Matrix.

The **Metronome** parameters configure the global MIDI metronome. The metronome plays one note on the downbeat (the first beat of the bar) and another on every other subdivision. The two click velocities are fixed, with the downbeat accented. The metronome can be switched on and off from the KEYS *Keys Page*.

- **Metronome Port Out**: The hardware MIDI port the metronome notes are sent to. Default **None**.
- **Metronome Channel**: The MIDI channel used for the metronome notes (**1**–**16**). Default **10**.
- **Metronome Divisions**: How many subdivisions per bar the metronome ticks — **4/4** (four clicks per bar), **8/8** (eight clicks per bar), or **16/16** (six-teen clicks per bar). Default **4/4**.
- **Metronome Pitch Downbeat**: The MIDI note played on the first beat of the bar. Default **33**.
- **Metronome Pitch Other**: The MIDI note played on the other beats of the bar. Default **34**.



Device Settings

The **Device Settings** menu allows for adjustment of the display and led brightness, with a range from MIN to MAX. This setting ensures that the display and leds can be adapted to different lighting conditions. The selected brightness level persists even after the device is powered off but is not saved per project. In the **Device Settings** menu, the Serial Number and Rlx version are displayed at the bottom of the screen. The **Serial Number** is unique to each device and is used for warranty and support purposes. The **Rlx version** indicates the current Operating System version installed on the device.

Note

In some rare cases, display flicker or visual instability has been reported. A new **Display Calibration Mode** has been added to help mitigate these issues.

To access Display Calibration:

- Navigate to the **Settings Page**
- Press and hold the **FX** and **SELECT** buttons
- While holding these buttons, the first **6** *Grid Pads* will show the available display calibration options
- Selecting an option will cause the display to temporarily power cycle (off and back on for a second)

Try different calibration modes to resolve any flicker on the display.

External Control Device

From the **External Control Device** menu in the **SETTINGS**, **MIDI** page, any USB MIDI device connected to the **USB-HOST** port can be selected to control Reliq externally.

A detailed list of external control mappings is provided below:

Page	**Type**	**Channel**	**Note/CC Number**	**Value / Velocity Meaning**
MATRIX	Note	11	(Note Number 0–127)	Note-on toggles connection (0–127)
MATRIX	Note	12	(Note Number 0–127)	Note-on toggles connection (128–255)
MATRIX	CC	2	CC 50	Routing index of current page (0-15)
MATRIX	CC	2	CC 14	Page routing view (0–3)
MIXER	CC	Fader Index	CC 15	Input fader level (0–127)

MIXER	CC	Fader Index	CC 16	Output fader level (0–127)
MIXER	CC	Fader Index	CC 61	Mixer input group level (0–127)
MIXER	CC	Fader Index	CC 62	Mixer output group level (0–127)
SEQUENCER	CC	Track Index	CC 17	Step count (0–127)
SEQUENCER	CC	Track Index	CC 18	Direction (0–127)
SEQUENCER	CC	Track Index	CC 19	Speed (0-127)
SEQUENCER	CC	Track Index	CC 20	Pitch offset (0–127)
SEQUENCER	CC	Track Index	CC 21	Velocity offset (0–127)

SEQUENCER	CC	Track Index	CC 22	Duration offset (0–127)
SEQUENCER	CC	Track Index	CC 23	Probability offset (0–127)
SEQUENCER	CC	Track Index	CC 24	Swing amount (0–127)
SEQUENCER	CC	Track Index	CC 25	Rotate (0–127)
SEQUENCER	CC	Track Index	CC 26	Events (0–127)
SEQUENCER	CC	Track Index	CC 52	Mute (0 = off, >63 = on)
SEQUENCER	CC	Track Index	CC 53	Solo (0 = off, >63 = on)
SEQUENCER	CC	Track Index	CC 54	Arm (0 = off, >63 = on)

MATRIX SEQUENCER	CC	2	CC 45	Step count (0–127)
MATRIX SEQUENCER	CC	2	CC 46	Direction (0–127)
MATRIX SEQUENCER	CC	2	CC 47	Speed (0–127)
MATRIX SEQUENCER	CC	2	CC 48	Probability offset (0-127)
MATRIX SEQUENCER	CC	2	CC 55	Mute (0 = off, >63 = on)
MATRIX SEQUENCER	CC	2	CC 56	Solo (0 = off, >63 = on)
MATRIX SEQUENCER	CC	2	CC 49	Trigger clip on current page (0–13)
CLIP	CC	Track Index	CC 27	Trigger clip on current page (0–13)

CLIP	CC	1	CC 28	Change page view (0–18)
KEYS	CC	Track Index	CC 29	Overdub (0 = off, >63 = on)
KEYS	CC	Track Index	CC 30	Quantize (0–127)
LFO	CC	Track Index	CC 31	Wave (0–127)
LFO	CC	Track Index	CC 32	Rate / Frequency (0-127)
LFO	CC	Track Index	CC 33	Depth/Amplitude (0–127)
LFO	CC	Track Index	CC 34	Rate Sync (0) or Free Mode (>63)
LFO	CC	Track Index	CC 57	Offset (0–127)

LFO	CC	Track Index	CC 58	Phase (0–127)
LFO	CC	Track Index	CC 60	S & H (0 = off, >63 = on)
LFO	CC	Track Index	CC 35	Trigger Slot on current page (0–15)
LFO	CC	1	CC 36	Change page view (0–7)
ENVELOPE	CC	Track Index	CC 37	Amplitude (0–127)
ENVELOPE	CC	Track Index	CC 38	Shape (0 = linear, >63 = exponential)
ENVELOPE	CC	Track Index	CC 39	Attack (0–127)
ENVELOPE	CC	Track Index	CC 40	Decay (0–127)

ENVELOPE	CC	Track Index	CC 41	Sustain (0–127)
ENVELOPE	CC	Track Index	CC 42	Release (0–127)
ENVELOPE	CC	Track Index	CC 59	Offset (0–127)
ENVELOPE	CC	Track Index	CC 43	Trigger slot on current page (0–15)
ENVELOPE	CC	1	CC 44	Change page view (0–7)
SONG	Note	13	(Note Number 0–127)	Note-on triggers song block 0-127
SONG	Note	14	(Note Number 0–127)	Note-on triggers song block 128-255
GLOBAL	MIDI Message	-	FA (250) / FC (252)	Play / Stop

GLOBAL	CC	1	CC 51	Rec toggle (>63 = Toggle Rec)

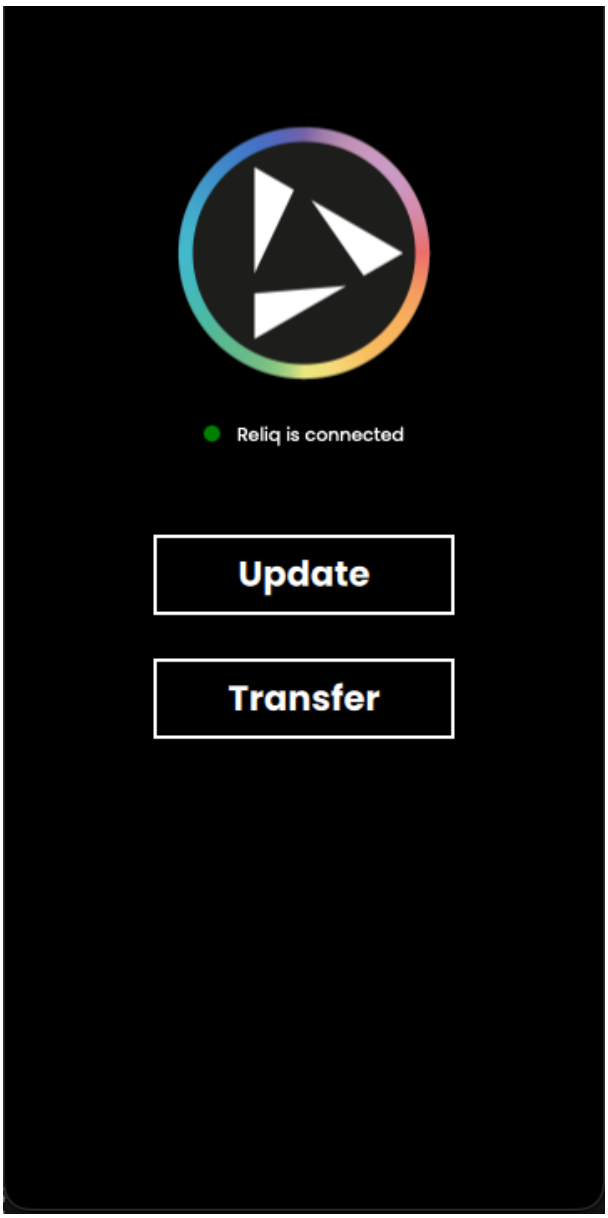
Updating Rlx

Reliq software (**RLX**) can be updated using the **Reliq Updater**, which is available for download for **Intel Mac**, **Apple Silicon Mac**, and **Windows**. The software provides an interface for updating both the **Reliq** device and its **Breakout Module**, ensuring that the latest features and improvements are applied.

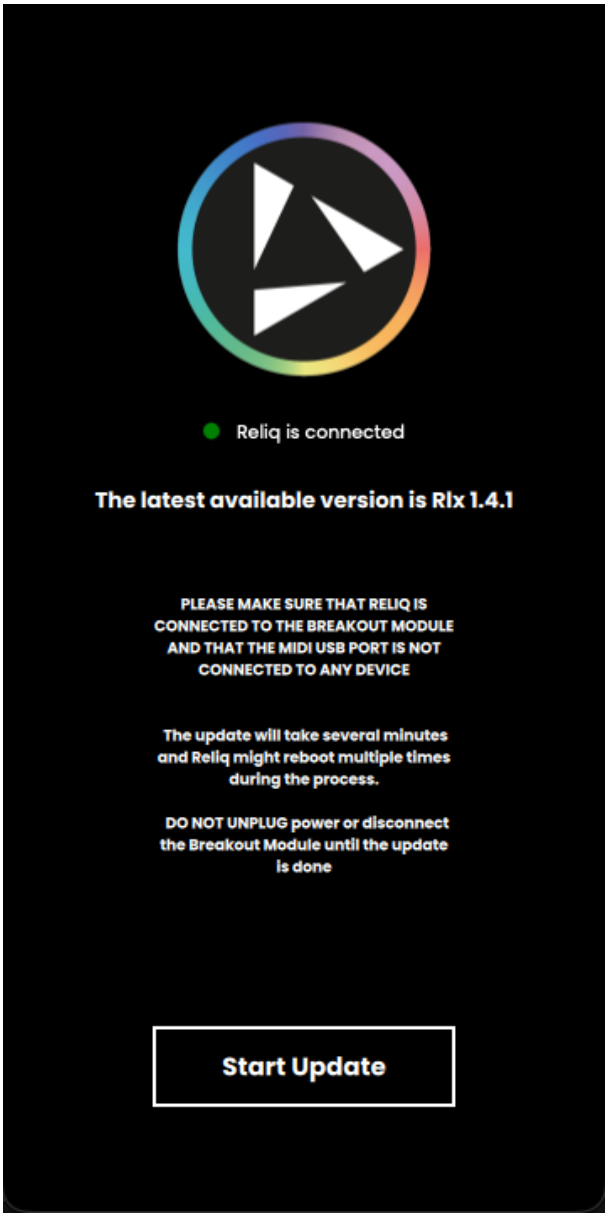
Update Process

To update **Reliq** through the **Reliq Updater**, the following steps should be followed:

1. Connect the **USB-C to USB-A Reliq cable** to the **HOST** port of **Reliq** (**USB-C**) and to the computer (**USB-A**).
2. Ensure that the **Breakout Module** is connected to **Reliq** by using the **USB-C to USB-C cable** from the **Module Output** on **Reliq** to the **USB-C** port on the **Breakout Module**.
3. Make sure that **No cables** are connected to the **USB MIDI** port of **Reliq**.


Reliq is connected
Update
Transfer

4. In the software, click the **Update Button** to begin the update process.
5. The **Reliq Updater** will check for the latest Operating System version and prompt for an update if a new version is available.
6. To start the update, click the **Update Button** again. The software will update **Reliq** and the **Breakout Module**. The update process may take a few minutes, after which **Reliq** will automatically reboot to complete the installation.



> **Note**
>
> If the Update process fails during the File Transfer step, unplug all other USB devices from your computer and try again.

Transferring Projects, Instrument Definitions, MIDI Files, and Grooves

Project backup and restore are handled using the updater's **Transfer** workflow. Transfer mode mounts Reliq on the connected computer so project folders, instrument definitions, MIDI files, and grooves can be copied directly.

Quick overview

- Use **Transfer** to copy projects and custom instrument definition files between Reliq and your computer.
- To create an offline backup, copy the project folder from the Reliq *projects* directory to a location on your computer or external drive.
- To restore, copy the saved project folder back into the Reliq *projects* directory and complete the transfer so the device picks up the changes.

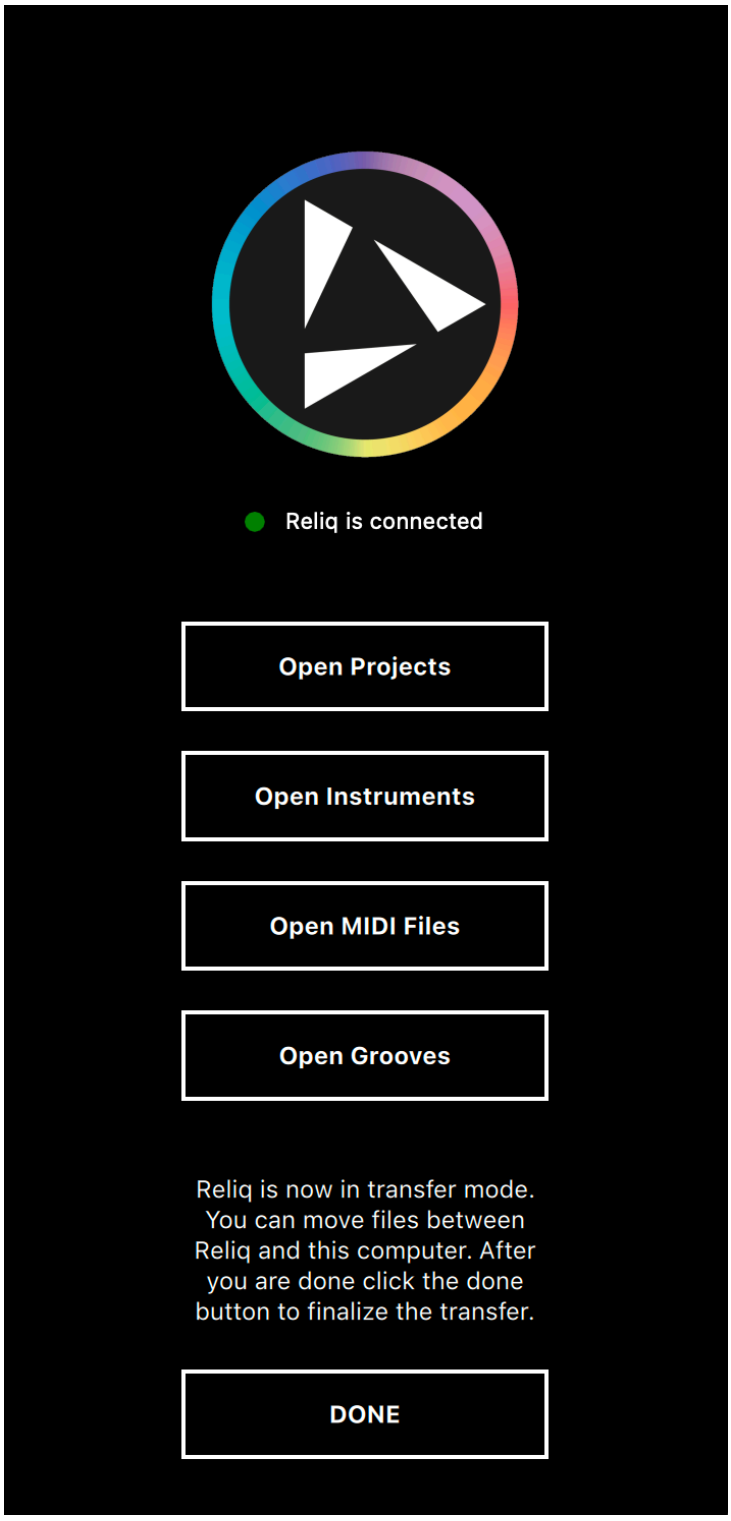
Using Transfer mode

1. Connect the USB-C to USB-A Reliq cable to the **HOST** port on Reliq and to your computer.
2. Open the **Reliq Updater** on the host computer.
3. Click **Transfer**. The updater will mount Reliq as a removable device on the host.

4. After connection, choose one of the quick-open actions:

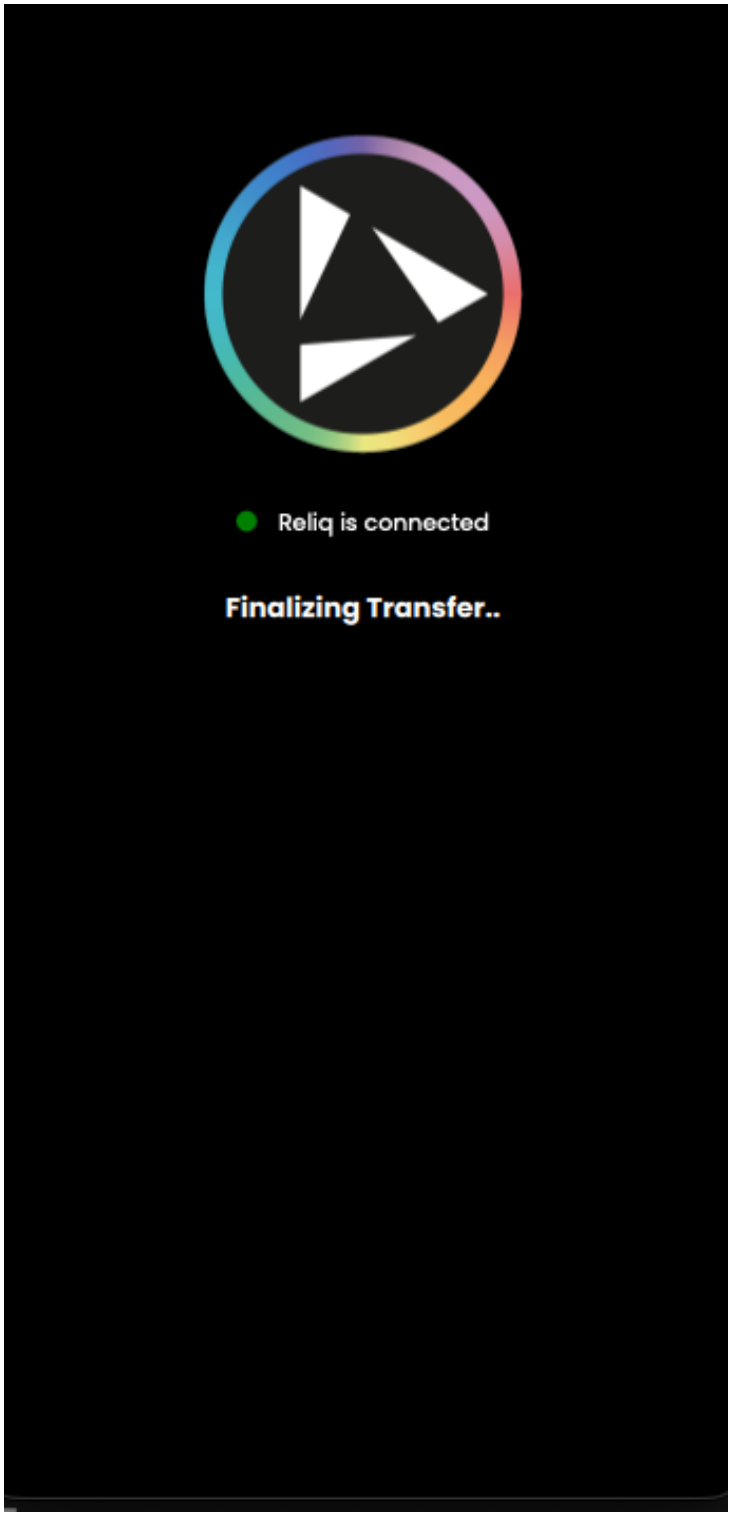
- **Open Projects** — opens the Reliq project directory in your file manager.
- **Open Instruments** — opens the instrument definitions directory in your file manager.
- **Open MIDI Files** - opens the MIDI_clips directory in your file manager.
- **Open Grooves** - opens the grooves directory in your file manager.
- To back up a project: copy its project folder from the Reliq *projects* directory to your computer.
- To restore a project: copy the saved project folder into the Reliq *projects* directory.
- To add or edit instrument definitions: place valid instrument definition files into the Reliq *instruments* directory.
- To add custom MIDI files: place MIDI files into the *MIDI_clips* under a new subdirectory. The subdirectory name will be used as a category for these files in the **Clip Page**.
- To add custom grooves: place groove files into the *grooves* directory. These grooves will then be available in the Groove MIDI FX. More details on creating custom grooves can be found in the SEQ *Sequencer Page* chapter.

5. When all file operations are complete, click **DONE** on the Reliq Updater. This step finalises the transfer and instructs Reliq to refresh its internal file database so the new or updated files become available.


Reliq is connected
Open Projects
Open Instruments
Open MIDI Files
Open Grooves
Reliq is now in transfer mode. You can move files between Reliq and this computer. After you are done click the done button to finalize the transfer.
DONE

Best practices

- Always click **DONE** instead of ejecting or disconnecting the USB cable.
- Keep a copy of important projects on your computer or an external drive as an archive.
- Instrument definition files should follow the PencilResearch MIDI conventions.


Reliq is connected
Finalizing Transfer..

U-SYNC

Overview

U-SYNC is a synchronization protocol developed in collaboration between **Reliq Instruments** and **Sim'n Tonic**. It is designed to provide precise clock synchronization between your DAW and sequencers through a **single USB-C** connection (the **USB MIDI** port on Reliq). This means your Reliq will start at the same time as your DAW, and stay in perfect sync throughout the DAW session.

On **Ableton Live** and **Bitwig Studio**, U-SYNC also provides **bi-directional control**, meaning that transport and tempo can be changed on the DAW or on the Reliq directly.

U-SYNC 2.0 is available for **macOS** and **Windows**. NEW *NEW*

U-SYNC 2.0 improves how Reliq resynchronizes with the DAW and adds **latency compensation** to the U-SYNC plugin: a **Latency Adjustment** you can set by hand, and an **Auto-detect** assistant that measures it for you (see *Latency Compensation*). NEW *NEW*

Quick Start

1. Download U-SYNC and install it. Make sure to install all needed plugins and the U-SYNC driver.
2. Connect Reliq's **USB MIDI** port to your computer.
3. Load **U-SYNC** in your DAW, it will find Reliq automatically.
4. At this point everything should be in sync already.
5. Record Reliq or your hardware and use the **auto-detect** button to adjust the latency.

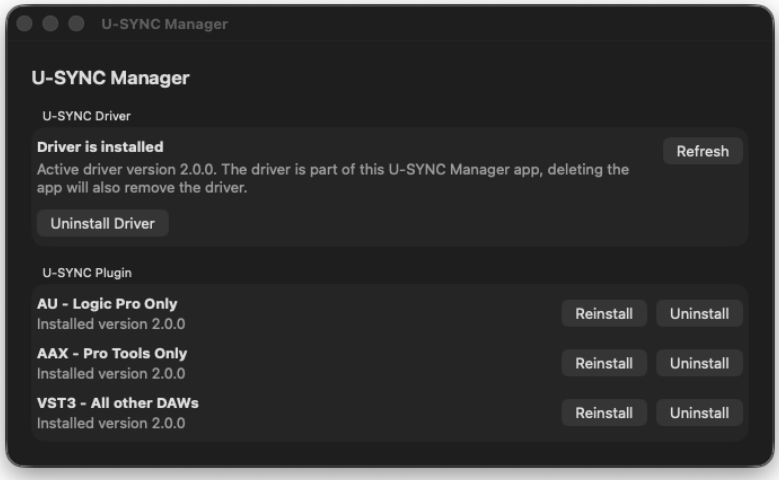
Installation

Download the U-SYNC installer for **macOS** or **Windows** from the Reliq Support page.

macOS

1. Open the downloaded installer and follow its steps. Select the DAW plugins you need during installation:
    - **AU** – for **Logic Pro** only
    - **AAX** – for **Pro Tools** only
    - **VST3** – for all other DAWs

2. Once the installer done, the **U-SYNC Manager** will start automatically. Click **Install Driver**, macOS asks you to approve the driver: open **System Settings > General > Login Items & Extensions**, enable **U-SYNC** under **Driver Extensions**. Then the **U-SYNC Manager** should show **Driver is installed**.



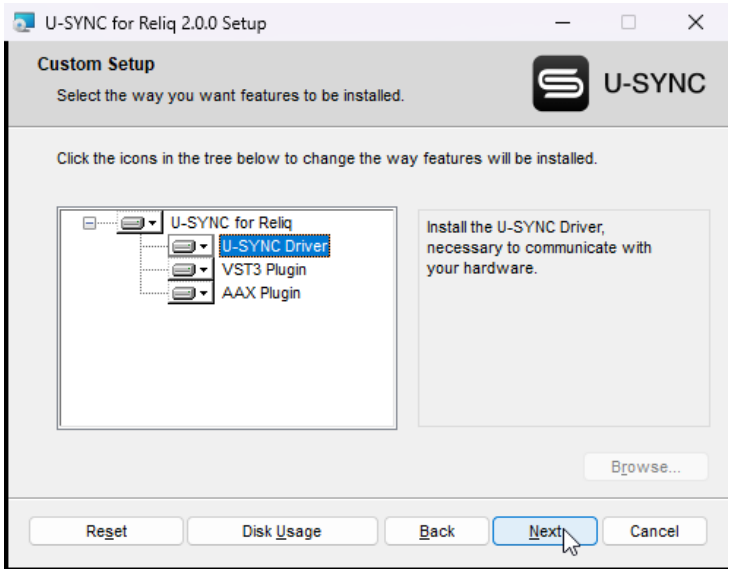
U-SYNC Manager on macOS, with the driver and all plugins installed

Windows NEW *NEW*

If you are using a **Windows ARM** PC, download the ARM64 version of the installer, otherwise choose the **x64** version.

1. Open the downloaded file and click **Next**.
2. On the **Custom Setup** page, make sure to select **U-SYNC Driver** and the correct plugin format for your DAW:
    - **AAX** – for **Pro Tools** only *(only for x64)*
    - **VST3** – for all other DAWs

3. Click **Next**, **Install**, and **Finish**.



U-SYNC Installer on Windows

Usage

1. Use a USB cable (like the provided USB-C to USB-A Cable) and plug the USB-C side into the **USB MIDI** port on Reliq and the other side into the computer.
2. Open your DAW session and load the **U-SYNC** plugin on an empty track. Note that in Logic Pro the plugin is under **AU Generators**.
3. The plugin sees the Reliq and connects to it automatically. Reliq will now follow the DAW precisely.
4. If you are using **Bitwig Studio** or **Ableton Live**, make sure to install the Download the Reliq Integration for your DAW , this way you can press Play on Reliq or in the DAW, and both start together.



U-SYNC connected to Reliq

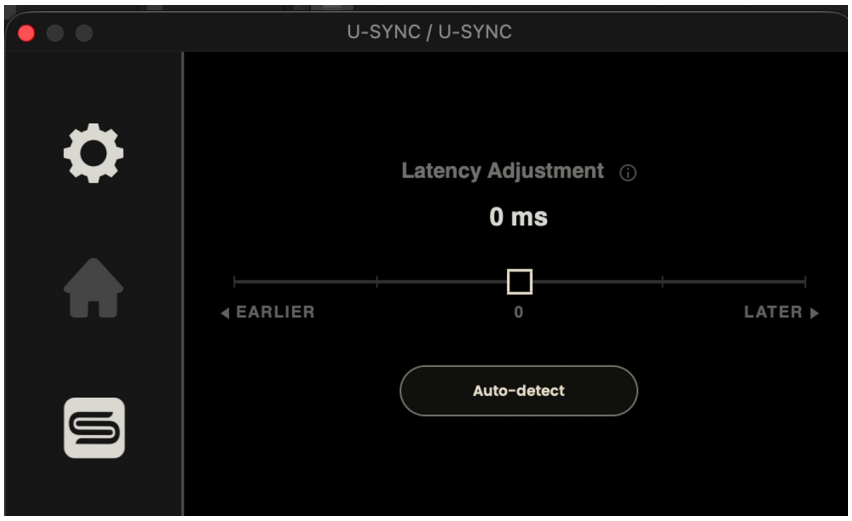
The following DAWs are supported by U-SYNC 2.0:

- **Ableton Live**
- **Bitwig Studio**
- **Apple Logic Pro**
- **Steinberg Cubase & Nuendo**
- **Avid Pro Tools**
- **Cockos Reaper**
- **Presonus Studio One**
- **Image-Line FL Studio**
- **Reason Studios Reason**
- **UAD Luna**

Latency Compensation NEW

When you record Reliq, or an instrument Reliq plays, back into the DAW, U-SYNC is calibrated to make your recording land **as close as possible to the DAW grid**. But every setup has its own latency caused by the audio interface, your hardware itself, and sometimes your DAW settings like your buffer size.

This means that often the recording lands slightly after or before the DAW grid. **Latency Adjustment** in the U-SYNC plugin compensates for it, so your recording lands exactly on the grid. You can set it by hand, or let U-SYNC measure it for you.

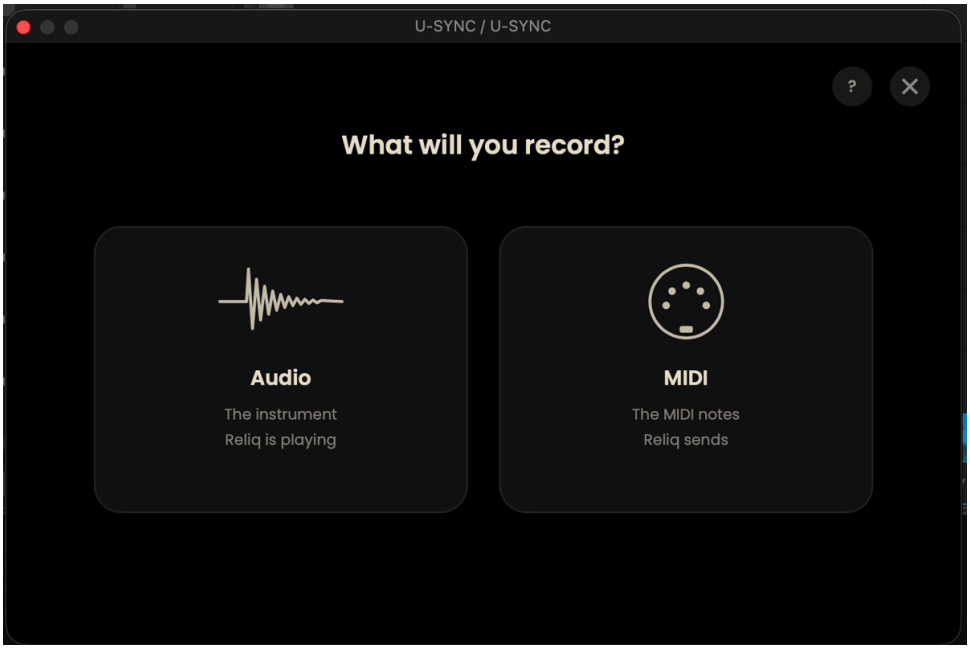


Latency Adjustment in the U-SYNC plugin

- Drag the **Latency Adjustment** slider towards **EARLIER** or **LATER** to set the compensation by hand, in milliseconds.
- Where available, click **Auto-detect** to let U-SYNC measure the delay of your setup and set it for you.

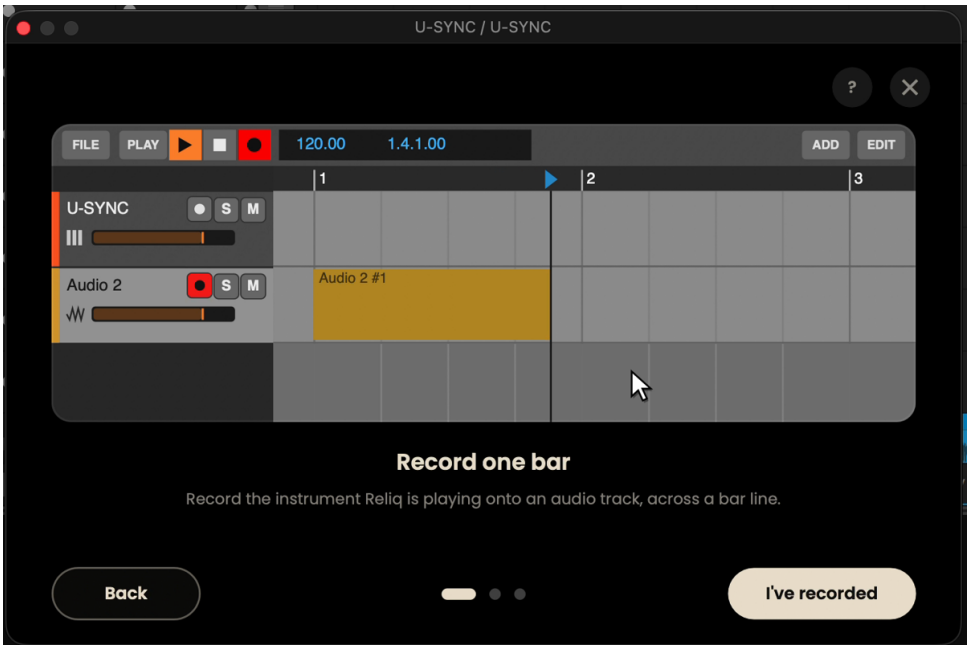
Auto-detect

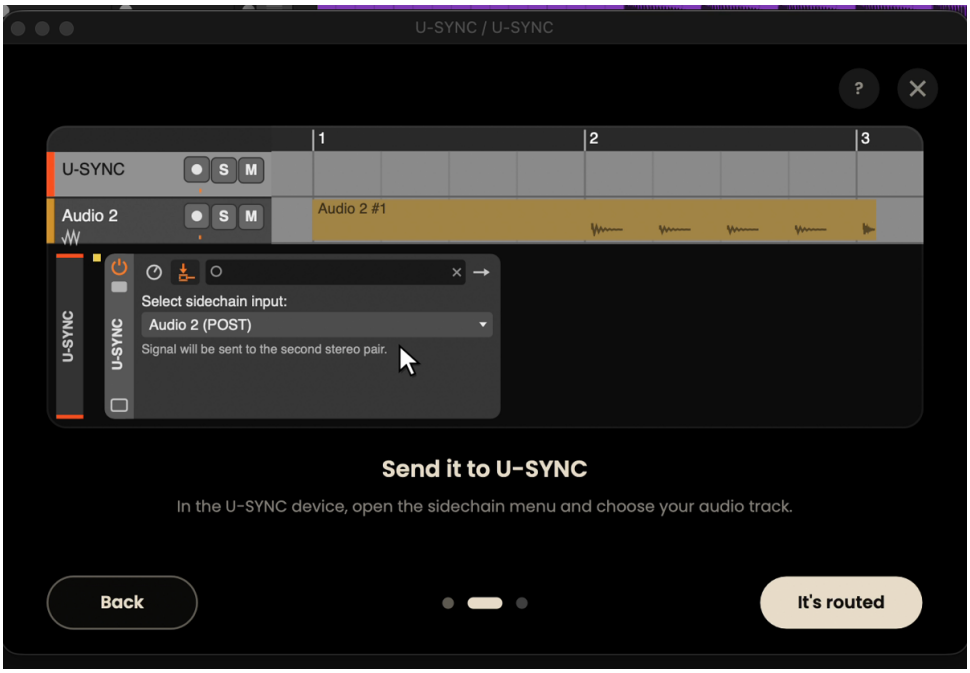
1. Click **Auto-detect** and choose from the recording options offered by the plugin:
    - **Audio** – the instrument Reliq is playing, recorded as audio.
    - **MIDI** – the MIDI notes Reliq sends.

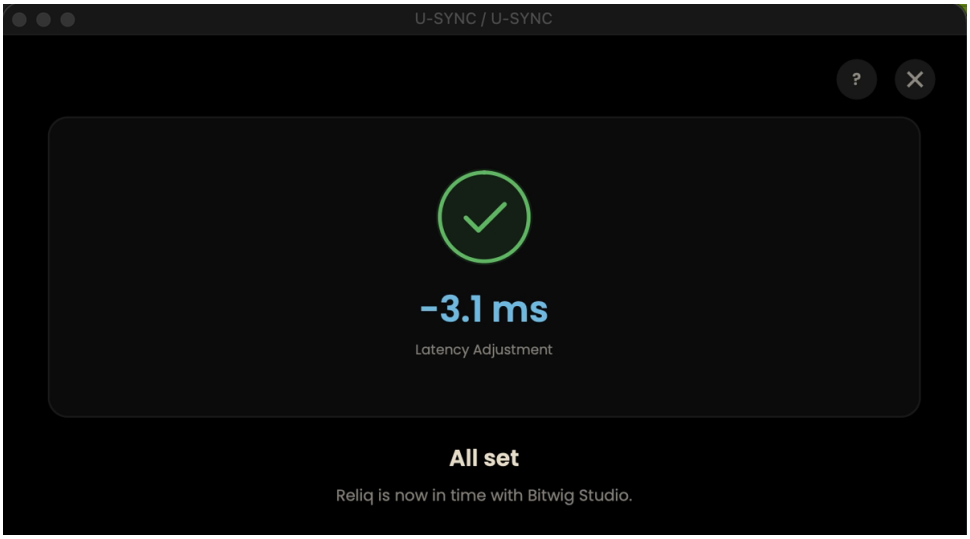


2. **Record one bar**: record Reliq's MIDI Notes or the instrument Reliq is playing to a track in the DAW, across a bar line. Then click **I've recorded**.
3. **Send it to U-SYNC**: depending on your DAW, copy the recorded clip to the U-SYNC track, or route the recorded MIDI/Audio track to the U-SYNC track. Then click **It's routed** and start playback just before the recorded bar.
4. The U-SYNC Plugin receives the recording data, measures the delay, and changes the latency accordingly. Click **Done**.

The **Latency Adjustment** is part of the plugin's settings. To reuse it in other sessions with the same setup, save the U-SYNC plugin as a preset in your DAW and load that preset next time.


U-SYNC / U-SYNC
FILE
PLAY
120.00
1.4.1.00
ADD
EDIT
1
2
3
U-SYNC
S
M
Audio 2
Audio 2 #1
Record one bar
Record the instrument Reliq is playing onto an audio track, across a bar line.
Back
I've recorded


U-SYNC / U-SYNC
1
2
3
U-SYNC
S
M
Audio 2
Audio 2 #1
Select sidechain input:
Audio 2 (POST)
Signal will be sent to the second stereo pair.
U-SYNC
U-SYNC
Send it to U-SYNC
In the U-SYNC device, open the sidechain menu and choose your audio track.
Back
It's routed



Note

We've done our best to compensate for simple DAW settings change like the sample rate of the buffer size, so that in most cases, changing your DAW settings won't require you to re-run the Auto-detect flow. Ideally keep your DAW with default settings and avoid extreme buffer sizes (using 128 or 256).

Troubleshooting

Bi-directional Control Is Not Working

For control of **Ableton Live** or **Bitwig Studio** from Reliq, install and enable the **Reliq** control-surface integration and check its MIDI port assignments; see the *DAW chapter*.

Recordings Are Not on the Grid

- Check that Reliq follows the DAW through U-SYNC and that your external instruments follow Reliq's sequence or clock, rather than a separate MIDI clock from the DAW. Enable **Plugin Delay Compensation** in your DAW.
- Prefer monitoring through your audio interface or mixer. Monitoring through the DAW can use different timing from recording: in **Ableton Live**, disable **Keep Latency** on monitored recording tracks; in **Reason**, disable track monitoring. A negative **Latency Adjustment** cannot compensate for a monitoring path that bypasses plugin delay compensation.
- In **Logic Pro**, set **Multithreading** to **Playback & Live Tracks** and **Processing Buffer Range** to **Medium**. In **FL Studio**, keep the U-SYNC track connected to the **Master** output; disable **Safe overloads** if playback jumps or resynchronizes. In **Reaper**, enable **Prevent anticipative FX**.
- Notes sent directly from a DAW MIDI track do not pass through U-SYNC's timing adjustment. For that adjustment to affect the sequence, sequence your instruments from Reliq or another sequencer following Reliq's clock.
- If the offset changes with tempo, check for a musical offset such as a sequence starting one step late. If different instruments need different corrections, one global **Latency Adjustment** cannot align them all; compensate their remaining offsets individually in the DAW.

Calibration Taking Too Long

Calibration is a necessary step to ensure the sync between Reliq and your DAW. Sync is disabled during calibration. It normally takes a few seconds; if it lasts more than **10 seconds**:

- Click **Disconnect** in U-SYNC, then select Reliq again. Leave the DAW stopped and avoid changing settings until calibration finishes.
- Check the selected audio interface and driver; **Windows requires ASIO**. Try a **128- or 256-sample** buffer and **48 kHz**. Use a power-of-two buffer size no larger than 1024 samples. If needed, try another audio interface.
- In **Reaper**, enable **Prevent anticipative FX** in the U-SYNC track's performance options.
- In **Logic Pro, Pro Tools, Cubase and Nuendo**, avoid selecting or record-enabling the U-SYNC track, as this can trigger recalibration.

Recalibration is expected after reconnecting Reliq, reloading or bypassing the plugin, changing sample rate or buffer size, and sometimes after changing **Latency Adjustment**.

Auto-detect Cannot Measure the Latency

Follow *Latency Compensation*, more precisely follow step by step what is shown in the plugin.

If the detected latency is incorrect, check the following:

- Always record first, then **dis-arm recording** and play back the recording for detection. Auto-detecting while recording gives incorrect timing.
- The Auto-detect assumes the recording was made **with the current latency adjustment**, so re-record if you changed the latency adjustment

after recording.

After detection, remove any sidechain or routing.

If the problem persists, contact Reliq Support with your DAW, operating system, audio interface, sample rate, buffer size, and the message shown in U-SYNC.

Declaration of Conformity

SPECIAL MESSAGE SECTION

This product is designed to operate safely under the conditions described in this manual. When using the device, it is important to comply with all regulatory guidelines and safety instructions.

IMPORTANT: To ensure compliance with safety and regulatory requirements, follow all guidelines specified in this manual. Unauthorized modifications or improper use may void your warranty and compliance certification. For technical support, please contact **Reliq-Instruments** or refer to the support information provided in this manual.

The device contains and RF module that operates in the 2.4 GHz band with Max transmit power of 20dBm. To comply with RF exposure guidelines, users must maintain a minimum distance of **20 cm (8 inches)** between the device and the human body when the network functionality is activated.

FCC INFORMATION (U.S.A.)



1. **Contains FCC ID:** VPYLB1DX
2. **FCC PART 15 RULES** This device complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions: (1) This device may not cause harmful interference. (2) This device must accept any interference received, including interference that may cause undesired operation.
3. **IMPORTANT NOTICE:** RF EXPOSURE COMPLIANCE To comply with FCC RF exposure limits, users must maintain a minimum distance of **20 cm (8 inches)** between the device and the human body when the network functionality is activated. Modifications or misuse of the device that do not comply with FCC guidelines may void the user's authority to operate this device under FCC regulations.
4. **INTERFERENCE NOTE** This equipment has been tested and found to comply with the limits for a Class B digital device under Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation.

   If interference occurs, users are encouraged to: - Reorient or relocate the receiving antenna. - Increase the separation between the equipment and receiver. - Connect the equipment to an outlet on a different circuit from the receiver. - Consult the dealer or an experienced technician for help.

ISED INFORMATION (CANADA)

1. **Contains IC:** 772C-LB1DX
2. **RSS STANDARDS COMPLIANCE** This device complies with Industry Canada RSS standards. Operation is subject to the following two conditions: (1) This device may not cause interference. (2) This device must accept any interference, including interference that may cause undesired operation.
3. **RF EXPOSURE COMPLIANCE** To comply with Canadian RF exposure limits, users must maintain a minimum distance of **20 cm** between the device and the human body when the network functionality is activated.

EUROPE

CE

This product complies with the essential requirements of the following European Union Directives:

- **2014/53/EU (Radio Equipment Directive)**
- **2011/65/EU (RoHS Directive)**

The product conforms to the following harmonized standards:

- EN 300 328 (Radio Frequency Spectrum Usage)
- EN 301 489-1/17 (Electromagnetic Compatibility)
- EN 62368-1 (Safety of Information Technology Equipment)

UKCA DECLARATION

This product complies with the requirements of the following UK regulations:
- **Radio Equipment Regulations 2017** - **Restriction of Hazardous Substances in Electrical and Electronic Equipment Regulations 2012**

The product conforms to the following designated standards:

- BS EN 300 328 (Radio Frequency Spectrum Usage)
- BS EN 301 489-1/17 (Electromagnetic Compatibility)
- BS EN 62368-1 (Safety of Information Technology Equipment)

ENVIRONMENTAL INFORMATION



This symbol indicates that this product should not be treated as household waste. At the end of its life, it must be taken to a collection point for recycling electronic equipment. Proper disposal helps prevent potential negative impacts on the environment and public health.

Product Disposal Note: Follow all local, national, and international regulations regarding the disposal of electronic devices and components. This product does not contain batteries.

SERIAL NUMBER LOCATION

The serial number for this product is located on the device's body. Please reference it for support and warranty claims.

What's New

RLX 1.10.0 – 2026-10-15

- **New Features**
  - USB HOST Output: Tracks can send MIDI to the USB HOST port — to a connected computer, or to class-compliant MIDI devices plugged into Reliq, listed by name in the OUTPUT menu and as output ports in Custom Output Routings. Devices are remembered by name and shown greyed out while unplugged.
  - USB HOST Clock: MIDI Clock and Start/Stop can be enabled per USB HOST destination from the MIDI settings (off by default, saved with the project).
  - Track Speed: SPEED now goes from /8 to x8 in steps of 0.01. Press the SPEED encoder to switch between whole numbers and SPEED FINE.
  - Bitwig: New Plugin View, Device Browser and Clip Editor, FX tracks, and creating and deleting tracks (MIDI, AUDIO, and FX) from Reliq. Requires the Reliq Bitwig Extension 2.0.

- U-SYNC 2.0: New version of U-SYNC (now available for Windows) with improved resync handling and latency compensation.

- **Enhancements**
  - Bitwig Navigation: FX tracks are listed after the regular tracks and scroll with them, with their launcher clips. The Joystick Encoder selects tracks in the Clip, Mix, and Plugin views and the selected track is outlined. The Arrow Buttons move the tracks by 16 (Clip and Mix views) or step the Remote Control pages (Plugin View), and the visible area stops at the last track and the last scene.
  - Sheet Copy, Paste and Delete: Sheets can now be copied, pasted and deleted from **Sheet Navigation**.
  - Euclidean Generator: EVENTS is now a double parameter — press its encoder to switch between EVENT 16th (the new default) and EVENT 32nd, each remembering its own count. On Drum tracks every sound has its own resolution and counts, plus a new AZIMUTH parameter that rotates the sound by whole steps, or by single ticks while holding SHIFT. Steps placed by hand are kept when the pattern regenerates, and ROTATE wraps inside shorter sheets.
  - Euclidean Visualization: the ring of the selected drum sound is highlighted even while it is empty, and events are drawn where they actually sound, including microtime and swing.
  - Trigger per voice: Each voice can now have its own trigger settings.
  - Folded Piano Roll: On MELODY and CHORD tracks the Piano Roll

– on the screen and on the pads – shows only the notes of the track's scale, and the Joystick Encoder scrolls one scale degree per step.

- Linked Key Editing: With LINK enabled, the ROOT and SCALE encoders on the Keys page, the Sequencer page and the Piano Roll edit LINK ROOT and LINK SCALE for every linked track, instead of only from the Settings page.
- Default name pasting: Pasting CLIPs, LFO slots, ENV slots, SONG blocks and Routings with default names now maintains the default names of the target slots.

- **Fixes & Improvements**
  - Bitwig: switching between two tracks with the same name now updates Reliq's screen.
  - Euclidean Generator: a new clip created with NEXT on a Drum track now starts with default Euclidean settings instead of inheriting the previous clip's.
  - Piano Roll: scrolling the Piano Roll preview on the Sequencer page no longer continues past the top of the range, so scrolling back down responds immediately.
  - Keys pads: fixed an issue where notes could get stuck when changing parameters or changing pages.
  - Clip Page: fixed an issue where holding REC and pressing track buttons does not light up the ARM pads.
  - External Control mapping: refinements to the mappings.
  - External Control Device: selected device is now persistent across reboots.

RLX 1.9.0 – 2026-09-10

- **New Features**
  - Custom Output Routings: Tracks, Automations, MIDI LFOs and Envelopes can now be routed to any combination of MIDI, CV, and Gate outputs.
  - CV LFOs and Envelopes routing: CV LFOs and Envelopes can now be routed to different CV outputs.
  - Key Detection: DETECT reads the notes already in a clip and offers the keys and scales they fit.
  - Clip Page Redesign: The Clip Page has been redesigned for improved overview and navigation, with ARM, SOLO and MUTE available per track on the last three columns of the grid, and scene launching through encoder clicks and scene follow-ups.
  - Sheet Navigation: Zoom out on any sequencer track to navigate and change playback to any sheet within the clip.
  - Loop Range: Clips can now have individual loop ranges, allowing playback of only a specific part of each clip.
- **Enhancements**
  - Reliq Keyboard: Names can be copied and pasted between any name on any page, and SHIFT + Backspace clears a whole name at once.
  - Name Undo: A name changed with the Reliq Keyboard can be undone with UNDO on the page where the change was made.
  - Matrix Renaming: With the Reliq Keyboard open on the Matrix page, the Joystick Encoder moves between inputs and outputs,

so several nodes can be renamed in one pass.

- EDIT Mode: The sheet currently playing is now indicated while in EDIT Mode.
- Transport: PLAY, STOP and REC now drive either the DAW or the Reliq sequencer, chosen by the current page and the U-SYNC setting, instead of both at once. This also fixes the play LED alternating between DAW and sequencer states.

- **Fixes & Improvements**
  - Track Sync: Fixed an issue where sequencer tracks could drift out of sync with each other during long playback sessions.
  - U-SYNC: Improved start and resync handling — starting the DAW mid-bar now brings Reliq in consistently on the next bar, a DAW jump resyncs playback and the LFOs, and connected devices are re-started with it.
  - Held Notes: Fixed a stuck note and gate when the pitch offset was changed while a note was held, and live notes are now released on the channel they were played on.
  - Piano Roll: Fixed a track with LINK enabled showing its own key instead of the linked root and scale, and notes on a track that was both soloed and muted being drawn in the mute colour.
  - General stability, reliability, and workflow improvements across clip launching, project loading, and CV and gate output.

RLX 1.8.0 – 2026-07-14

- **New Features**
  - Select: A new mode that acts on several items at once — clips, steps, notes, automation points, tracks, faders, slots, matrix connections or song blocks — for bulk editing, copying, pasting and deleting.
  - Clip Sync: A per-clip setting that decides when a change away from that clip takes effect — Internal, Global, Track or Instant — with a RESET option controlling whether the incoming clip restarts its playback position.
  - Slot Sync: LFO and Envelope slots carry the same four change-timing modes as clips.
  - MonoMaker: A new MIDI FX effect that converts a track's polyphonic output into a single monophonic voice.
  - Ratchet Trigger (R-TRIG): A new step and voice parameter that sets how often the ratchet is triggered.
  - Accumulator Trigger (A-TRIG): A new accumulator parameter that sets how often the accumulator is triggered.
  - Metronome: A global MIDI metronome with separate downbeat and off-beat notes.
  - Euclidean Visualization: Euclidean patterns on Drum tracks are displayed as concentric rings, one per drum sound.
  - Chord Visualization: The Keys page displays the chord of the selected degree on Chord tracks.
  - VCA Dials: Input and output VCA levels are shown as dials on

the Matrix page.

- **Enhancements**
  - Colored pads: SEQ page and KEYS page pads and piano roll now reflect the track's Clip color for easier visual identification.
  - Click to confirm: Automation, LFO and ENV CC parameter selection now requires a click on the encoder to confirm, preventing accidental changes.
  - Matrix Sequencer Routing Names: The parameter lock view and piano roll show the routing name instead of its index.
  - Accumulator Note Outline: Notes with an active accumulator are outlined in red on the piano roll.
  - Scale Note Names: Note names are shown for every note of the scale, with the root note colored.
  - Clip Infoview: Mute and solo states are shown in the Clip Infoview.
  - Improved boot time and LED startup behaviour.
  - Improved performance on the Sequencer page.
  - Improved performance for matrix cable rendering.
- **Fixes & Improvements**
  - Project Loading: Addressed several edge cases that could cause a project to be reported as not valid.
  - External MIDI: Improved project handling when using external MIDI devices.
  - USB MIDI Recording: Addressed edge cases where recording from certain USB MIDI controllers could leave a track unrespon-

sive.

- Project Names: Fixed an issue where saving a project with an empty name could result in project corruption.
- New Project: Fixed an issue where the key and scale settings were not reset on a new project.
- Menus: Fixed an issue where menus and views could retain a stale state.
- General stability, reliability, and workflow improvements across boot, project management, and the Matrix Sequencer.

RLX 1.7.1 – 2026-05-29

- **Fixes & Improvements**
  - File Transfer: Fixed an issue that could prevent file transfer from starting in some cases.
  - Arpeggiator: Fixed an issue where the arpeggiator could behave incorrectly with certain patterns.
  - Envelope: Fixed an issue where Edit Mode could become inaccessible from the Envelope page.
  - Automations: Fixed an issue where the Automation page could incorrectly display the Parameter Lock view
  - Brightness Setting: Fixed a rare issue where the display brightness setting was not stored correctly.

RLX 1.7.0 – 2026-05-21

- **New Features**
  - Post FX: A new category of MIDI effects that reshape sequenced notes for playback. Live-played notes pass through untouched.
  - MIDI Delay: A new Post FX that repeats notes at musical intervals, with controls for time, feedback length, accelerating or spreading-out bouncing, and decaying or swelling velocity tails.
  - Manglr: A new Post FX that glitches, stutters, and rhythmically reshapes a clip's notes — chopping, echoing, scattering, or shuffling them.
  - Harmonizer: A new MIDI FX that adds up to three harmony voices to every note, scale-aware on Melody and Chord tracks.
  - Accumulator: A new per-voice modulator for evolving pitch, velocity, and ratchet over successive triggers.
  - Strumming on Chord Picker: Each chord can now strum with a selectable rate and direction, programmed directly from the chord-picker pads.
  - Clip Infoview: A new on-screen overview of the current clip — routing, modulation slot names, sheet position, follow-up state, and playback status — always visible while you work in the sequencer.
  - Envelope Retrigger: Envelopes can now restart on every note-on instead of holding through overlapping voices.
  - CV Output Standards: Hz/V and 1.2V/Octave CV scaling join the

existing 1V/Octave, together with Normal and Inverted gate polarity options.

- **Enhancements**
  - Extended Scale Library: Many new scales added, including blues and a range of traditional and non-Western scales.
  - Extended Arpeggiator Rates: Triplet and dotted rates added across all subdivisions, from 1/1 to 1/32.
  - Triplet Quantization Grids: Triplet quantization values are available on the Sequencer, Piano Roll, and Keys pages, making triplet-based note entry easy across all three.
  - Extended Quantization Resolutions: New triplet values (1/4T, 1/8T, 1/16T, 1/32T) join the quantization list alongside the existing straight divisions.
  - Display Calibration: Six display calibration modes are now available, up from three.
- **Fixes & Improvements**
  - LFO waveform remapping: Modified the LFO waveform selection to allow easier access to pure waveforms.
  - Song Mode Clip Import: Fixed an issue where an imported clip could repeat the same sheet twice in Song Mode.
  - Stop on External MIDI: Fixed a rare issue where pressing **STOP** could leave hanging notes on specific external MIDI devices.
  - Quantizer Link Label: Fixed an issue where the **Quantizer** MIDI effect displayed link activation incorrectly.
  - General stability, reliability, and workflow improvements across recording, clip switching, project loading, and clip import.

RLX 1.6.0 – 2026-04-01

- **New Features**
  - Ratchets: Steps can repeat multiple times within their duration using a Ratchet parameter.
  - MIDI Import: Standard MIDI Files (SMF) can be transferred to Reliq via USB Host and loaded directly into clips.
  - Import Clips from Other Projects: Import clips from other projects to reuse patterns and ideas.
  - MIDI Export: Export clips or whole projects as Standard MIDI Files (.mid) for external use.
  - Custom Groove Support for Groove MIDI FX: Transfer custom groove templates via USB Host for use in the Groove MIDI effect.
- **Enhancements**
  - Bank Select for MIDI Program Changes: Clips can specify Bank (MSB) and Sub-Bank (LSB) values.
  - Pitch Offset CC Range: Adjusted external CC pitch-offset range to -63st to +64st.
  - Trigger: Expanded trigger selection options.
  - Chord Mode: Per-degree presets — each chord can have individual settings stored.
  - Chord Mode: Chord names and settings are now appearing on the screen.
- **Fixes & Improvements**

- Negative Duration Offset: Fixed an issue with negative duration offsets.
- Swing: Corrected swing behaviour.
- MIDI mappings for Overdub and Quantize are now controllable per track.
- Settings for External Control Device and Sync now save correctly in projects.
- Program Change visualization improved.

RLX 1.5.0 – 2026-02-19

- **New Features**
  - Track Generator Engine: New modular engine for stochastic and scale-aware pattern generation.
  - Melodrift: A scale-aware, stochastic pattern generator for Melody track type.
  - Chordrift: Input-track-based stochastic chord generator for Chord track type.
  - Monogroove: Input-track-based stochastic monophonic bassline generator for Melody track type.
  - Link Transposition Track: Select any sequencer track to transpose all other melody and chord tracks globally.
  - Mix Modulation: LFOs and Envelopes can now modulate input and output volumes in the Mix page.
  - Modulation CV Assignments with MIDI Output: LFOs and En-

velopes can be assigned to CV A or CV B even when a track's output is set to MIDI.

  - Per-Clip MIDI Program Change: Clips can send MIDI Program Change messages when triggered.
  - Custom Clip Colors: Assign custom colours to clips on the Clips page for easier visual organisation.
  - Non-destructive Quantization: New non-destructive quantization for note value and strength.

- **Enhancements**
  - Drum Keys: Solo or mute individual drum sounds directly from the Keys page. Triggering a drum sound now also selects that sound for editing.
  - Drum Mode: Layout improvements for clearer live performance and editing.
  - Reliq Updater v1.2: Updated updater for macOS and Windows with a new transfer function for backing up and moving projects and instrument definitions.
  - Scale Root Transpose: Changing a scale root now transposes patterns accordingly and non-destructively.
  - External CC: Added external CC control for modifying group Mix levels.
  - Improved performance for automation lines page.
  - Improved performance for pianoroll visualization.
  - Added quarter division lines in pianoroll.
  - When quantization link is enabled, link root and scale is visible

in the track preview visualisation.

  - Improved performance and visualization for drum mode in keys page.
  - Improved performance for euclidean generator.

- **Fixes & Improvements**
  - Clip Switching: Improved clip-change behaviour that in some cases could result in hanging notes.
  - Chord Transposition: Fixed several chord transposition issues.
  - External CC UI Interaction: Fixed an issue where external CC control mirrored on Reliq's UI and caused slow responses when external and on-device controls were combined.
  - Breakout Settings: Fixed an issue where breakout settings would not apply until a page change or reset after long idle periods.
  - Drum Swing: Fixed an issue where swing on Drum-type tracks was not applied uniformly.

RLX 1.4.1 – 2025-12-24

- **Fixes & Improvements**
  - Instrument Definitions Initialization: Fixed an issue where the community instrument-definition library would not populate during the update process.
  - Update Note: Users who experienced missing instrument lists after installing RLX 1.4.0 should update to 1.4.1 to restore instrument parameter mappings.

RLX 1.4.0 – 2025-12-23

- **New Features**
  - Drum Track Mode: 16 drum sounds — pitch and MIDI channel configurable per sound.
  - Drum Track Keys Page: 4×4 pad mapping with per-pad velocity and a repeater X/Y axis.
  - CV Automations: Tracks with CV outputs can now target Pitch, Velocity, and Control automation destinations (**CVA**, **CVB**).
  - Instrument Definitions: Any MIDI track can be assigned a specific instrument. CC destinations on automation lanes in **LFO** and **ENVELOPE** will list parameter names for the assigned instrument instead of raw CC numbers.
  - Mixer Groups: Amplitude of grouped notes is now handled as a group in the Mix page.
- **Enhancements**
  - Virtual Keyboard: Improved layout for clarity and consistency.
- **Fixes & Improvements**
  - External MIDI Note-Off: Improved compatibility with devices that send non-standard Note-Off messages when used as an external MIDI input.
  - Project Loading: Prevents device freezes when loading projects whose names contain special characters.
  - Matrix Node Rename: Now allows renaming a matrix node that is included in a group.

RLX 1.3.0 – 2025-11-17

- **New Features**
  - Track Modes: New per-track types: **Free**, **Melody**, and **Chord**.
  - Chord Piano Roll: A new Piano Roll mode for creating and editing chords with full voicing control.
  - Chord Picker: A dedicated interface for selecting chord shapes, inversions, and extensions, with scale-aware and chromatic modes.
  - LFO Sample & Hold (S&H): Samples the LFO value on every note trigger for stepped modulation patterns.
  - MIDI Clock Input: Reliq can now follow an external MIDI Clock from the **MIDI IN** port.
  - USB Host Start/Stop Filter: A new setting allows external USB Host devices to control playback transport.
- **Enhancements**
  - Quick Solo & Mute: Pressing **SOLO** or **MUTE** now instantly affects the selected track.
  - **DAW Clip Commands:**
    - **UNDO + Clip Pad** deletes a DAW clip in Ableton or Bitwig.
    - **SHIFT + Clip Pad** stops a DAW clip.
  - Follow-Up Chaining for Modulation: **LFO** and **ENV** slots now support clip follow-ups for advanced chaining.
  - Encoder Reset Shortcut: Holding **SHIFT** and pressing an encoder resets its parameter to default across all pages.

- **Fixes & Improvements**
  - Virtual Keyboard: Improved contrast, plus new Save and navigation buttons for better usability.
  - Note-Off on Mute: Muted tracks now send MIDI note-off messages to prevent hanging notes.
  - Looping at Divisions: Tracks now loop correctly at */2* and other slow playback speeds.
  - MIDI FX Freeze Fix: Resolved a freeze condition when navigating the MIDI FX menu.
  - Matrix Routing Update: Group assignments now update correctly in **Edit** and **Follow** modes.
  - Omni Channel Recall: Tracks with **Omni input** now restore correctly on project load.
  - CV Pitch Bend: MIDI pitch bend is now correctly routed to **CVA** outputs.

RLX 1.2.0 – 2025-09-29

- **New Features**
  - Ableton Live Integration: Native support for Ableton Live (legacy-compatible with **Live 11**).
  - Bitwig Integration: Full Bitwig Studio control surface integration added.
  - U-SYNC: Sample-accurate DAW sync now available for **macOS** users via USB MIDI.

- **MIDI FX Engine Expansion:**
    - **Random**: Randomizes pitch, velocity, and duration using adjustable distribution shapes.
    - **Groove**: Adds swing, shuffle, and humanization to clips.
    - **Scale Quantizer**: Applies post-scale quantization based on track scale settings.
- MIDI FX are now stored **per clip** and follow clip follow-up logic for powerful chaining.
- Negative Microtime: Step offsets can now be negative, allowing early hits and swung timing.
- Reset-on-Stop: A new option for the Breakout module reset out to trigger when playback stops.

- **Enhancements**
    - Matrix Solo Safe: A new **Settings** toggle allows tracks to be excluded from SOLO behavior.
    - Default MIDI Velocity: A new **Settings** option sets the default velocity for new notes.
    - Improved Smoothness of CV Envelopes: CV output from envelopes now has a higher sample rate.
    - Envelopes Trigger When Stopped: CV envelopes can now be triggered even when the sequencer is stopped.
    - Extended LFO Range: LFOs can now run as slowly as **one cycle every 8 bars**.
    - Matrix Sequencer Stability: Internal handling of follow-ups and chaining has been improved.

- Under-the-Hood Improvements: Core architecture has been updated for better performance and future expansion.

- **Fixes & Improvements**
  - Step Encoder Behavior: Encoder now handles maximum step limits more reliably.
  - Octave Switching Fix: Hanging notes when changing octaves while holding keys is now resolved.
  - Display Brightness: Brightness setting is now reliably restored across reboots, even with older projects.
  - Display Calibration: A new option has been added for users experiencing rare display flicker or instability.
  - Several other minor reported issues have been addressed for improved overall stability.

RLX 1.1.3 - 2025-08-19

- **New Features**
  - Modulation Stacking: Sum LFOs and ENVs when assigned to the same destination.
  - LFO Offsets and Phase: LFOs (CV and MIDI) now include **Offset** and **Phase** parameters for advanced modulation control.
  - ENV Offsets: Envelopes (CV and MIDI) now support an **Offset** parameter.
  - MIDI CC Recording: CC automations can now be recorded from external MIDI sources into automation lanes.

- Breakout Clock 24PPQN: Breakout clock settings now include **1/96th** and **1/64th** divisions for broader compatibility.
- MIDI Omni Mode: A new **ALL** option allows tracks to receive MIDI input from **all channels**.
- Step Reset Shortcut: Hold **UNDO** and press a step to reset all its parameters (pitch, velocity, duration, etc.).
- Voice-Level Reset: In **Piano Roll**, the same gesture resets only the selected pitch in the step.
- Track Parameter Reset: **SHIFT + encoder click** now resets any track parameter to its default value.
- Note Step Preview: Holding a step while pressing **PLAY** previews its contents, ignoring probability and trigger conditions.
- Octave Jump Shortcut: Hold **SHIFT** while turning the pitch offset encoder to shift the offset by full octaves.
- External MIDI P-Lock Entry: Holding a step and sending MIDI notes now sets **pitch** and **velocity** directly via MIDI input.

- **Enhancements**
  - FX Shortcut from Keys Page: The FX page is now directly accessible from the **KEYS** page.
  - Track LEDs Indicate Pending States: Track buttons now **blink** when Mute, Solo, or Arm actions are queued.
  - Project Load Menu: Press any encoder above the project list to load the selected project.
  - Extended Note Durations: Notes can now span up to **16 bars**, ideal for pads and ambient layers.

- MIDI Mapping for Mute, Solo, and Arm: These functions are now available for external MIDI controller mapping.
- Multi-Sheet Note Lengths: Note durations now persist accurately across clips with multiple sheets.

- **Fixes & Improvements**
  - Project Recovery: Projects are now automatically recovered after sudden power loss.
  - Overdub Recording: Recording on tracks with reduced speed (e.g. 1/8) no longer causes instability.
  - External MIDI Transport: **Play** and **Stop** messages via USB Host now work as expected.
  - Matrix Sequencer: MIDI FX no longer block Piano Roll access.
  - USB Host: Improved compatibility with external MIDI controllers and hubs.
  - Trigger Conditions: Now correctly applied across multi-sheet clips.
  - Ping-Pong Mode: Now plays correct notes before reversing.
  - Display Stability: Screen blackout issues during recording or while using the Keys page have been resolved.
  - Arpeggiator Automation: Automation lanes now behave correctly when used in conjunction with arpeggiated notes.
  - UI Refinement: Clip name font updates now behave consistently when navigating between pages.
  - Sequencer Core Rewrite: The underlying sequencer and clip logic has been restructured for greater stability and to support

future feature expansion.

RLX 1.1.2 - 2025-06-27

- **New Features**
  - Undo + Track: Tracks can now be cleared by holding UNDO and pressing a track button.
  - Automation Lane Deletion: Full automation lanes can be removed using UNDO + encoder click.
  - Matrix Sequencer Mute/Solo: Matrix Sequencer tracks now support mute and solo functionality, consistent with regular tracks.
  - Long Note Input on SEQ Page: Step length can now be defined by pressing and holding a pad, then another pad to set the duration.
  - Shift + Encoder to Duplicate Sheets: New sheets can be created with duplicated content from the previous sheet using SHIFT + encoder.
- **Enhancements**
  - Notes played in Keys page are played and recorded regardless of ARM state of the Track.
  - Brighter, Clearer LEDs: Mute, Solo and Arm LED colors have been refined for improved visibility.
  - Smarter Button Behavior: Mute, Solo, and Arm actions are now applied on button release, enabling multiple tracks to be selected before confirmation.

- Scale & Root Note Feedback in Piano Roll: Root notes are now indicated in yellow, while scale-conforming notes are dimly highlighted for improved visual sequencing.
- Visual Indicators for Sub-Steps: When zoomed out to 1/16, notes placed at 1/32 resolution are now shown dimly for clearer step representation.
- Improved Piano Roll Visuals: Octave scrolling, scale display, and note durations have been enhanced for more intuitive alignment between sound and visuals.
- Shift + REC: All armed tracks can now be disarmed simultaneously using SHIFT + REC.
- Shift + Lowest Pad on Faders: Fader values can be set to 0 by pressing SHIFT and the lowest pad in fader-based pages.
- Consistent Deletion Gestures: Containers such as clips, sheets, or blocks can now be deleted across all pages by pressing **UNDO** and the target pad
- Recovery Mode: skip loading last project by pressing SHIFT while powering on.

• **Fixes & Improvements**

- Step recording now handles end-of-bar notes more accurately.
- CV pitch and gate outputs have been synchronized more precisely for improved compatibility with external hardware.
- Copy/paste and clip deletion on the Sequencer page now behave more consistently.
- Matrix routing labels now refresh correctly when changed from

the Matrix Sequencer.

- Clip follow-up in the Matrix Sequencer now operates smoothly across all pages and track ranges.
- LED states on track and function buttons now initialize correctly when autoloading the last project.
- USB MIDI reconnection is now more reliable across various hubs and operating systems.
- Ongoing refinements in MIDI feedback, Piano Roll editing, and project handling provide a more stable and responsive experience.

RLX 1.1.1 - 2025-06-03

- **New Features**
  - Momentary Page Switching: Hold any page button for a temporary view, returning automatically when released.
  - Global Offset Edits: Hold SHIFT and turn an encoder in the Piano Roll to adjust the clip's global parameter offset.
  - Track Arming: Press REC + Track to instantly arm a track for monitoring and recording.
  - Shift+Mute / Shift+Solo: Instantly release all mutes or solos using these quick shortcuts.
- **Enhancements**
  - Brighter Cursor LEDs: Improved LED visibility in bright studio environments.

- MIX Faders Can Now Be Set to 0: Set the in/out virtual faders to 0 by holding SHIFT and pressing the last pad in the Mix page.
- Cleaner UI: Improved behavior when switching between pages, editing automation, or using the Piano Roll.

- **Fixes & Improvements**
  - Creating a new project now resets all track states properly.
  - Improved reliability of project saving, clip LEDs, and recording behavior.
  - Song mode playback fixes.
  - MIDI CC and Pitch Bend message feedback is now routed correctly from external devices.
  - Improved LFO and Envelope performance during mute, copy/paste, and rate changes.
  - Matrix routing and clip follow-up behavior improved for better live performance control.
  - USB host stability improved when reconnecting hubs or MIDI devices.
  - Improved USB host compatibility with more USB hubs and devices.
  - General bug fixes and UI polish throughout.

RLX 1.1.0 - 2025-04-25

- **New Features**
  - Song Mode: A new Song page allows for structured arrangements using blocks and snapshot sequencing.
  - Undo/Redo: Available on all pages.
  - MIDI Automation: Each track supports up to 8 lanes of CC automation, editable from the grid.
  - MIDI FX Engine: The first MIDI effect, Arpeggiator, is now available. More FX are under development for future updates.
  - External MIDI Control: Reliq's core functions can now be controlled from any external MIDI device via the host port.
- **Enhancements**
  - LFOs & Envelopes can now target external MIDI CCs.
  - USB host improvements: Devices connected via hubs are now available as MIDI inputs.
  - "Note" page renamed to KEYS for clarity.
  - Clip Follow Chains: Hold a track button, then select a start and end clip to auto-create a follow chain.
  - Smooth re-sync for LFOs when rate changes mid-playback.
  - Breakout module connection status now appears on the status bar.
  - On-screen confirmations added for Save, Undo/Redo, and other key actions.

- Save Anywhere: The SAVE button now works on all pages.
- Mute and Solo controls are now available on Matrix, Mix, Keys, LFO, and ENV pages.

- **Fixes & Improvements**
  - Fixed pad hang on KEYS and P-Lock pages.
  - Eliminated LED flickering.
  - Trig conditions now persist between clips.
  - Improved CV envelope stability.
  - Resolved project category freeze bug.
  - MIDI input can now be set to None.
  - Resolved page scrolling via Shift + Arrows in LFO and ENV pages.
  - Global sequencer settings now persist correctly across clips.
  - General performance and UI polish throughout.

Glossary

Matrix Page MATRIX

The Matrix Page is where you can configure the routing of signals between the inputs and outputs of the device.

Mix Page MIX

The Mix Page is where you can adjust the levels of the signals routed through the Matrix Page.

Sequencer Page SEQ

The Sequencer Page is where you can create and edit sequences of events.

Clip Page CLIP

The Clip Page is where you can trigger and manipulate clips.

Keys Page KEYS

The Keys Page is where you can create and edit notes.

LFO Page LFO

The LFO Page is where you can configure Low-Frequency Oscillator modulation.

Envelope Page ENV.

The Envelope Page is where you can configure envelope modulation.

DAW Page DAW

The DAW Page is where you can control a connected Digital Audio Workstation.

Song Page SONG

The Song Page is where you can arrange and play back clips, routings and slots and create Song Blocks in a linear fashion.

Settings Page SETTINGS

The Settings Page is where you can configure various settings of the device.

Project Page PROJECT

The Project Page is where you can save, load and manage projects.

Grid Pads 

The Grid Pads are the 16x16 LED Pads grid at the center of Reliq.

Grid Pad 

A pad on the Grid Pads.

Parameter Lock 

Press and hold any grid button to set parameters for each specific event or note per page.

Routings 

A routing is a saved connection state between the Matrix's inputs, outputs and the corresponding mix levels.

Clip 

A clip is a container for sequences. It includes the global track settings and all events in each sequence.

Slot 

A slot is a container for modulators referring to LFO and Envelopes. It includes all settings for an LFO or the Envelope and can be triggered as a clip.

Offset 

An offset is a value that is added to the original value of each event.

Snapshot 

A snapshot in song page is a saved state of the current settings of the device across all pages.

Sheet

A sheet is a subdivision of a sequence. Each sheet has 32 steps; only the last sheet of a sequence can be shorter. When the length of a clip is 2 sheets, and its last sheet is full, the sequence will have 64 steps.

Step 

A step is a single event in a sequence. It can include a note, a parameter change, a modulation or a routing change.

Follow Up 

A follow-up action is a command that a clip or a slot runs when it hands the track over to the next clip or slot. It can trigger another clip or slot, or jump to a specific one. When the follow-up fires is set by the **SYNC** setting of that clip or slot: with **Internal** (the default) and with **Instant** it fires at the end of the clip's or slot's own playback; with **Global** it fires on the first song bar at or after that point, and the clip or slot keeps looping

until then; with **Track** it fires each time the followed track completes a pass. See *Clip Sync*.

Song Block

A song block is a container for clips, routings, and modulations. It is used to arrange and play back clips, routings, and modulations in a linear fashion.

End Of Sheet (EOS)

The End Of Sheet is the moment a track reaches the end of the *Sheet* it is currently playing. It coincides with the end of a bar only when that sheet holds a full 32 steps — the last sheet of a sequence can be shorter. The End Of Sheet is the **default** point at which a queued *Clip* or *Slot* change takes effect, keeping the change in time with the tempo. Every clip and slot carries a **SYNC** setting that can move its change point elsewhere: onto the song bar grid, onto another track's cycle, or onto the moment of the pad press. See *Clip Sync*.

Soft Sync SOFT SYNC

Soft Sync allows for direct changes in track settings (like **DIRECTION**, **SPEED** etc) without affecting the synchronization between sequencer tracks. It applies to track settings only; it is not the **SYNC** setting of a *Clip* or *Slot*, which decides when a clip or slot change takes effect.

Breakout Module BRK

The Breakout Module is the Reliq Analog Input/Output expander

USB Host USB HOST

The **USB HOST** port is used as a power source for external usb midi devices and for **RLX** updates. MIDI devices connected to the USB HOST port can be used as inputs and, from RLX 1.10.0, as track and clock outputs,

addressed by device name. When a computer is connected to the port, the port itself is the **USB HOST** output.

RLXRLX

RLX is the operating system that powers Reliq.

BETABETA

This feature is not part of the official release and is still in the testing phase.

NEWNEW

This feature has been introduced in the latest release.

Icons Dictionary



SAVE button



Track 1 button



Track 2 button



Track 3 button



Track 4 button



Track 5 button



Track 6 button



Track 7 button

8

Track 8 button

9

Track 9 button

10

Track 10 button

11

Track 11 button

12

Track 12 button

13

Track 13 button

14

Track 14 button

15

Track 15 button

16

Track 16 button

SHIFT

SHIFT button

SELECT

SELECT button



Page button



Arrow buttons



FX button



SOLO button



MUTE button



REDO button



COPY button



PASTE button



UNDO button



STOP button



RECORD button



PLAY button



Joystick Encoder click left



Joystick Encoder click right



Joystick Encoder click up



Joystick Encoder click down



Click top row encoder



Rotate top row encoder



BPM Encoder



Click BPM encoder



Rotate BPM encoder