CALL AND RESPONSE

BY LESSONS IN LIVE · USER MANUAL

Call and Response is a synthesizer with two parts. **CALL** (yellow) plays a phrase that asks a question; **RESPONSE** (green) answers it. Each part has its own sound and its own pattern, and both run in time with Live (or Logic Pro and GarageBand). Press a die and you get a new phrase, written so that the two parts belong together: the call leaves the question open, the response picks it up and brings it home.



INSTALLING

- **Mac** (Apple Silicon and Intel, macOS 11 or later): quit Ableton Live (or Logic, and any other music software), unzip the download, open `CallAndResponse-1.0.2-Installer.pkg` and follow the steps. It installs the VST3 into /Library/Audio/Plug-Ins/VST3 and the Audio Unit (for Logic Pro and GarageBand) into /Library/Audio/Plug-Ins/Components; if you only use Live you can untick the Audio Unit under Customize. The stand-alone app (for playing without a DAW) is optional, also under Customize.
- **Windows** (64-bit): quit Live, unzip the download and run `CallAndResponse-1.0.2-Windows-Installer.exe`. It installs the VST3 into C:\Program Files\Common Files\VST3 and, if you like, the stand-alone app. Windows may ask whether to run an app from an unknown publisher: choose More info › Run anyway.
- **In Live**, open Settings › Plug-Ins, make sure **Use VST3 Plug-In System Folders** is on and click **Rescan**. Call and Response appears under Plug-Ins › Lessons in Live Instruments. If Live lists it twice (the VST3 and the Audio Unit), use the VST3: your sets then also open on Windows. If you only use Live and the Audio Unit is already installed, delete `Call and Response.component` from /Library/Audio/Plug-Ins/Components and click Rescan (installing again with the Audio Unit unticked doesn't remove it); keep it if a set already uses the Audio Unit copy.
- **In Logic Pro**, make a Software Instrument track, click its Instrument slot and choose AU Instruments › Lessons in Live Instruments › Call and Response › Stereo. If it isn't there, open Logic Pro › Settings › Plug-in Manager, select Call and Response and click **Reset & Rescan Selection**.
- **In GarageBand**, make a Software Instrument track, press B for Smart Controls, click the Inspector button (i), then the instrument slot under Plug-ins, and choose AU Instruments › Lessons in Live Instruments › Call and Response. If Audio Units aren't listed, turn on **Enable Audio Units** in GarageBand › Settings › Audio/MIDI and restart GarageBand.

QUICK START

1. Put Call and Response on a MIDI track in Live and press play. You hear "Saturday Stabs": a house stab asks, a Moog-style bass answers.
2. Press the yellow die (**NEW CALL**) for a new call and a response that answers it. Press the green die (**NEW ANSWER**) to keep the call and try another answer.
3. Hold a key (or write notes in a MIDI clip): the whole conversation moves to that key. C3 plays it as written, D3 a tone higher, and so on, up to an octave either way (keys further out fold back by octaves, so any key gives you its key). The last key stays, so a clip with one note per bar plays a chord progression.
4. Load another sound into either part with its preset bar, or a whole conversation with the bar at the top. **BROWSE** shows them all at once.

Not in Live, or Live is stopped? Press **PLAY** in the top bar to hear the conversation anyway.

THE SCREEN

- **Top bar:** the **SYNTH** and **EFFECTS** tabs, the conversation preset (both sounds, both patterns and every setting), **BROWSE** (every preset at a glance, see Presets), PLAY/STOP, UNDO (the last die roll or pattern edit), MENU (window size, preset folder).

- **SYNTH tab:** the **CALL band** (top) and **RESPONSE band** (bottom) with each part's sound, and **CONVERSATION** (middle): the musical settings and both patterns on one timeline, so you can see who speaks when.
- **EFFECTS tab:** the shared delay and reverb, and how much of each part goes into them (see The effects).
- **Right column** (on both tabs): the wheels, and the master output with its meter, a level meter per part (CALL, RESP) and PANIC.
- **MACROS** (bottom): eight macros. Drag a macro's DRAG handle onto any knob; turning the macro then moves that knob too. A coloured ring around the knob shows how far: grab it right on the ring and drag up or down to change it (Shift for fine; anywhere else on the knob turns the knob itself), right-click the knob to assign a macro, set the depth or remove it. Right-click a macro knob to see everything it moves. Double-click its name to rename it.

Drag the bottom-right corner to resize the window. Double-click any knob to reset it.

A PART'S SOUND

- **OSCILLATORS:** OSC 1 and OSC 2 (Sine, Triangle, Saw, Square), each with OCT, SEMI, DETUNE, LEVEL, PAN, FM (the oscillator modulates itself for brighter, bell-like tones) and UNISON (six detuned copies spread across the stereo field).
- **SUB:** a third oscillator at the note's octave, one octave down or two, with its own wave and level.
- **NOISE:** White, Pink, Brown or Crackle (vinyl dust), with its own level.
- **DRIFT:** slow random pitch wander, like an analog oscillator.
- **FILTER:** low cut, high cut or band pass at 12 or 24 dB, in four characters: Clean, Ladder (Moog-style), Acid (303-style), Vintage SVF (Oberheim/Juno-style). CUTOFF, RES, ENV (how far the filter envelope moves the cutoff), FAT (saturation into the filter), KEY (cutoff follows the notes) and VEL (softer notes are darker).
- **FILTER ENV** and **AMP ENV:** ADSR. ANALOG gives them curved, hardware-like shapes.
- **PLAY:** POLY, MONO (every note glides and restarts the envelopes) or LEGATO (only overlapping notes glide), GLIDE time, and GAIN (the sound's own volume).
- **MIX:** LEVEL, PAN, MUTE, and the sends to the DELAY and REVERB.

Sounds are saved per part (SAVE in the part's preset bar, with a category) and load into either part, so a bass you like as a response can also be a call.

THE EFFECTS

Both parts share a delay and a reverb. Each part sends to them with its DELAY and REVERB knobs (in its MIX, and again under SENDS on the EFFECTS tab: the same knobs). The effects come back 100 % wet, so a part's dry sound is never touched; RETURN sets how much comes back. The pictures show what you'll hear: the echoes, left above the line and right below it, and the reverb's tail, with a small curve for the EQ.

- **DELAY**, in time with Live: **TIME** (1/16 to 1/2, dotted and triplet values). The echoes: **FEEDBACK** (how many), **PING PONG** (back and forth between left and right), **TONE** (each repeat a little darker), **WOW** (a slow tape wobble on the repeats). What comes back: **LOW CUT** and **HIGH CUT** (the echoes' EQ: thinner, darker), **DUCK** (the echoes dip while the parts play and swell back in the gaps), **RETURN**.
- **REVERB:** the room: **PRE-DELAY** (up to 250 ms before the room answers, so the notes stay clear), **SIZE** (how long it rings), **DAMPING** (how soon it darkens), **WIDTH**. What comes back: **LOW CUT** and **HIGH CUT** (keep the low end out of the reverb, tame the top), **DUCK**, **RETURN**.

LOW CUT all the way down and HIGH CUT all the way up are off, as are WOW, DUCK and PRE-DELAY at 0.

THE CONVERSATION

- **KEY** and **SCALE** (Minor, Major, Dorian, Phrygian, Mixolydian, Harmonic Minor, Minor Pent, Major Pent, Blues, Chromatic). Changing the key transposes; changing the scale writes new phrases in it.
- **FORM**, how the two parts share the phrase:
  - **Question & Answer:** the call speaks, then the response answers. The turns show in the strip between the two patterns: by default half a bar each in a 1-bar phrase, a bar each in 2 bars, call-response-call-response in 4 bars, and you can reshape them. Drag the edge between two turns (whole beats; hold Shift for 1/16 steps), double-click a turn to cut a turn of the other part into it, right-click for more (remove a turn, start with the response, a turn every beat / 2 beats / bar). Each phrase length remembers its own turns. The call ends on an open note (5th, 2nd, 4th or 7th). The response quotes the call's rhythm, turns its melody upside down and lands on the root; earlier answers land on the 3rd or 5th and only the last one goes home.
  - **Interlock:** both play all the way through; the response only plays in the call's gaps, like a bass answering a stab.
  - **Echo:** the response repeats the call a dotted 1/8 later, a third lower and softer.
- **PHRASE:** 1, 2 or 4 bars. **RATE:** 1/16 or 1/8 steps (1/8 = half time). **SWING:** pushes every second 1/16 later.
- **PLAY:** ALWAYS (runs with Live's transport) or KEY HELD (only while you hold a key).
- **KEYS:** what your keyboard plays while Live is stopped: the CALL sound, the RESPONSE sound or both, so you can try sounds.

Per part, next to its pattern:

- The **die**: NEW CALL (a new call plus an answer) or NEW ANSWER (only a new response).
- **DENSITY** (how many notes), **RANGE** (how far the melody moves), **GATE** (short and choppy, or long and legato). Moving them writes the phrase again from the same roll, so you hear the same idea get busier or calmer.
- **OCTAVE:** moves the part's notes up or down. **CHORD:** plays every note as a chord: Triad, Seventh or Ninth built from the scale, or Power, Octave, Minor 7, Minor 9, Major 7, Sus 2, Sus 4, Minor 11. Next to it, the **inversion**: ROOT stacks the chord up from its root; 1ST INV puts the root an octave up, on top, so the third is the lowest note; 2ND INV moves the third up too (the fifth is lowest: the classic house stab); 3RD INV the fifth too (the seventh is lowest, for chords with one; a triad's 3rd is its 2nd). Most factory conversations with chords use an inversion. The MIDI you drag into Live has the inversion too.
- **MIDI OUT:** Call and Response also sends what its parts play as MIDI, CALL on channel 1 and RESPONSE on channel 2, with the chords, inversions, octaves and swing. To play another synth with it: on that synth's track set MIDI From to the Call and Response track, choose "Call and Response" in the second chooser and Ch. 1 or Ch. 2 (Monitor In), and MUTE the part here if you only want the other synth. Keys you play while the conversation is stopped and the wheels go out too; PANIC sends All Notes Off. Logic Pro and GarageBand don't take MIDI from an instrument, so there MIDI OUT stays unused: drag the patterns out as MIDI (below) instead.

- **MIDI:** drag it onto a MIDI track in Live to get the pattern as a MIDI clip. It works the other way too: drop a MIDI clip from Live (or a .mid file) onto a part's lane or its MIDI button and it becomes that part's pattern. Every note lands on the nearest step with its velocity and length; where notes start together, the lowest one is the step and CHORD builds the chord on top; a note outside the key snaps to the nearest note in it. A clip longer than the phrase makes the phrase fit (up to 4 bars). Drop a clip onto CALL and RESPONSE writes a fresh answer to it (its dice still roll other answers). UNDO takes an import back.

EDITING A PATTERN

Click an empty spot to add a note (drag to the right while you click to make it longer). Click a note to remove it. Drag a note to move it (it snaps to the 1/16 grid), or drag its right edge to change its length. **Cmd-drag** a note to move it off the grid, up to half a step early or late, for a pushed or laid-back feel; near a grid line it sits on the line, and a plain drag moves it by whole steps and keeps its feel. The sequencer plays it, MIDI OUT sends it and the MIDI clip has it, all exactly where you put it. Option-drag a note up or down, or scroll over it, to change its velocity. UNDO takes back the last edit. Note: turning DENSITY, RANGE or GATE (or changing PHRASE, FORM, SCALE or the turns) writes the phrase again and replaces hand edits. UNDO brings them back.

PRESETS

Click the star at the right end of a preset's name to make it a favourite (click again to remove it). Favourites show under FAVORITES in BROWSE, in every instance of the plug-in.

BROWSE (top bar) opens the preset browser: CONVERSATIONS, CALL SOUNDS or RESPONSE SOUNDS, by category or FAVORITES, with a search (a name, a sound, a word like "unison" or "fat"). The panel on the right shows what's inside the selected preset. Click a preset to hear it in place while the conversation plays, step through with the arrow keys, double-click it (or press Return) to load it and close the browser. The star column makes favourites. Esc closes it.

Presets live in `~/Library/Lessons In Live/Call and Response/` (shared by the VST3, the Audio Unit and the stand-alone app): `Parts/<Category>/` for sounds (Bass, Stabs, Keys, Leads, Plucks, Pads, FX, Other) and `Conversations/<Category>/` for whole conversations. It comes with 53 sounds and 54 conversations.

The conversations are sorted by what's talking to what:

- **Bass Talk**: two basslines answering each other, or a sub under a line.
- **Chords & Bass**: a stab asks, the bass answers (and once the other way round).
- **Keys & Bass**: Rhodes, organ, piano or clav with a bass.
- **Chord Talk**: chords answering chords.
- **Leads & Plucks**: melodic dialogues.
- **Acid**: the acid line in conversation.
- **Atmospheres**: pads, plucks and echoes.
- **Other**: your own, unless you pick a category when you save.

Every factory conversation sets up the four macros: **CALL TONE** and **ANSWER TONE** (opens each part's filter, and adds FM to soft sounds that have little for a filter to open), **SPACE** (more reverb) and one with its own character (DRIVE, WIDTH, DRIFT, ECHOES, DUB, SQUELCH, DECAY, GLIDE or SUB). Turn them to make a conversation your own; the dice still work on top. Macros that make it louder (DRIVE, DECAY, a big SPACE) turn the master output down as they go up, so no factory conversation goes over the top, not even with every macro at 100 %.

Load a sound or a conversation while it plays: the notes that are sounding glide into the new sound over a few milliseconds, without a click. A new conversation lets the old one's notes go and starts clean; the delay and reverb tails ring on.

TRIAL AND SERIAL

Call and Response starts as a free **30-day trial** with everything working; the bar at the bottom shows how many days are left. After the trial it keeps working in demo mode, with about two seconds of silence every minute; your sets always load and play.

To keep it, buy a serial on lessonsinlive.com and click **ENTER SERIAL** (or MENU › Enter serial number). Activating needs an internet connection once; after that it works offline. **One serial works on two computers**, Mac and Windows; on a Mac the VST3, the Audio Unit and the stand-alone app share it. To move it to another computer, choose MENU › Deactivate this computer first.

UPDATES

When a newer version of Call and Response is out, the bar at the bottom of the window says so, with WHAT'S NEW, DOWNLOAD (the installer for your computer) and × to skip that version. Updates are free: install the new version over the old one; your serial stays activated and your sets sound the same. The plug-in asks lessonsinlive.com at most once a day, only while its window is open, and sends nothing about you. MENU › Check for updates now asks right away; MENU › Check for updates automatically turns the daily check off or on.

IF LIVE WON'T START ON WINDOWS

If Live suddenly won't open, or says **libusb-1.0.dll was not found**, Microsoft Defender has most likely taken that file out of Live's Program folder. libusb-1.0.dll belongs to Ableton Live (Live uses it for USB controllers such as Push), and Defender sometimes mistakes it for a threat; Call and Response only installs its own files. To get Live back:

1. Open **Windows Security › Virus & threat protection › Protection history** and click the entry for libusb-1.0.dll.
2. If it says Quarantined, choose **Actions › Restore**. If it says Removed, choose **Allow** and reinstall Live from your Ableton account (your sets, Packs and User Library stay where they are).
3. Start Live again.

Don't download libusb-1.0.dll from a "DLL download" website: the file from Live's own installer is the right one.