RESAMPLE ME!

BY LESSONS IN LIVE · USER MANUAL

Ten effects in a chain you can put in any order, four tempo-synced modulators (smooth LFOs or 16-step sequences with a shape per step) that can move any knob, a Portal-style XY pad to play them by hand, and an FX grid to paint exactly where each effect plays. Put it on a track, find a groove, then record what comes out onto a new audio track: resample it.



INSTALLING

Mac: quit Ableton Live (or Logic), unzip the download, open `ResampleMe-<version>-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` (and, if you tick it under Customize, a standalone app). Works on Apple Silicon and Intel Macs, macOS 11 or later. The installer is signed with Lessons in Live's Apple Developer ID and checked by Apple, so it opens without any warning. The standalone app asks once for access to your audio input, which is the sound it processes.

Windows: unzip `ResampleMe-<version>-Windows-Installer.zip` and run the installer inside. The VST3 goes into `C:\Program Files\Common Files\VST3`, and the standalone app comes with it (Start menu › Resample Me; choose "VST3 plug-in only" in the installer if you don't want it). Works on 64-bit Windows 10 and 11. Windows may warn that the publisher is unknown: click More info › Run anyway.

Standalone app: Resample Me also runs on its own, without Live: it processes the sound coming into your audio interface. Pick the input and output under **Options › Audio/MIDI Settings**.

In Live: open Settings › Plug-Ins, make sure **Use VST3 Plug-In System Folders** is on, and click **Rescan**. Resample Me appears under Plug-Ins › Lessons in Live Effects. On a Mac, Live can list it twice, as a VST3 and as an Audio Unit: use the VST3, so your sets also open on Windows. If you only use Live, untick the Audio Unit when you install. If it's already installed, delete `Resample Me.component` from `/Library/Audio/Plug-Ins/Components` (or install again with the Audio Unit unticked and delete it then) and rescan; but a set where you already used the Audio Unit copy needs it to open with Resample Me. (Switching off **Use Audio Units v2** in Live's Settings › Plug-Ins also hides it, together with every other Audio Unit.)

In Logic Pro: click an empty Audio FX slot on a track and choose **Audio Units › Lessons in Live Effects › Resample Me › Stereo** (on a mono track: **Mono → Stereo**, so ping pong, pan and the stereo reverb still work). If it isn't there, open **Logic Pro › Settings › Plug-in Manager**, select Resample Me under Lessons in Live Effects and click **Reset & Rescan Selection** (if it isn't listed at all, quit and reopen Logic). Everything in this manual works the same in Logic; where it says "Live's song position", read Logic's.

In GarageBand: select a track, press **B** to open Smart Controls, click the **Inspector** button (i), then click an empty slot under **Plug-ins** and choose **Audio Units › Lessons in Live Effects › Resample Me**. If Audio Units aren't in the list, turn on **Enable Audio Units** in GarageBand › Settings › Audio/MIDI and restart GarageBand.

TRIAL AND ACTIVATION

Resample Me is a free 30-day trial from the first time you open it, with everything working. The top of the window shows how many days are left. After the trial it keeps working in **demo mode**: about 2 seconds of silence every minute, until you activate it. Saved Live sets always open and play.

To activate, click the **TRIAL** (or **DEMO MODE**) button at the top, or **SETTINGS › Activate Resample Me**, and paste the serial number from your Lessons in Live order e-mail. One serial works on up to **3 computers**, Mac and Windows. Activating needs an internet connection once; after that Resample Me works offline. Moving to a new computer? **SETTINGS › Deactivate this computer** frees the activation first.

QUICK START: RESAMPLING IN LIVE

1. Drop **Resample Me** on an audio track (a loop, a vocal, a full mix) or on a MIDI track after the instrument.

2. Press play: a new Resample Me starts with **Resample Me Machine**, a showcase of what it does (a moving gate, a drifting filter, ping-pong echoes on the offbeats, a reverse on beat 3, stutter fills at the end of every bar). Drag the XY pad to play with it. Then pick other presets from the bar at the top: try **Gates › Trance Gate Pluck** or **Glitch › Beat Repeat Bar End**. **Init** in the preset menu switches everything off.
3. Create a new audio track, set its **Audio From** to the track with Resample Me (Post FX), arm it and record. Or use Live's **Resampling** input to catch the whole mix.
4. Chop, reverse and rearrange the recording, and run it through Resample Me again.

Everything is locked to Live's song position: a pattern that starts on the bar always starts on the bar, and even the random shapes give the same movement every time you play the same bar. So you can record a section twice and get the same result.

HOW RESAMPLE ME WORKS

Audio flows **INPUT › effect 1 › effect 2 › … › effect 10 › MIX › OUTPUT**: the effects left to right across the top of the window, then the **MASTER** section at the bottom right.

- **INPUT** (-24 to +24 dB) drives the chain harder or softer.
- **MIX** is the global dry/wet. At 100 % you hear only the chain.
- **OUTPUT** (-24 to +12 dB) sets the final level.
- **Lock MIX or OUTPUT:** right-click the knob and choose **Lock (keep when changing presets)**. A small padlock appears, and the knob keeps its value when you load presets, press RANDOM or choose Init. Handy to set the mix halfway and then browse presets. Right-click again to unlock. The lock is saved with your Live set.

Below the chain are the **MODULATORS** and the **FX GRID** (switch with the two buttons at the top left of that area), the **XY** pad and **MASTER**. Modulators move knobs; the grid switches effects on and off per step; the XY pad plays the modulators by hand.

With every effect switched off, Resample Me passes the audio through untouched, bit for bit.

THE EFFECT CHAIN

- **Power switch** (top right of each panel): switches the effect on or off with a short fade, so it never clicks.
- **Order:** drag an effect by its name to another place in the chain, or use the ‹ › buttons at the bottom of its panel. The number before the name is its place in the chain. The order is saved with your Live set and in presets.
- **Folding:** every effect is open by default. The button between ‹ and › folds an effect into a narrow strip (it keeps working, and its power switch stays on the strip); the same button on the strip opens it again. Folding is saved with your Live set.
- All ten effects fit side by side, so there's nothing to scroll. Folded effects leave room for the open ones to grow a little.
- **Mix:** most effects have their own dry/wet. A modulator or the grid can open and close it on the beat.

The default order is Stutter, Reverse, Grain, Filter, Drive, Crush, Volume, Delay, Reverb, Tape Stop: the chops first, then tone, then the gate, then space, and the tape stop takes everything down at the end.

THE EFFECTS

Effect	Controls	What it does
Filter	Low Pass / High Pass / Band Pass, Cutoff, Reso, Mix	A 12 dB state-variable filter. The cutoff sweeps evenly across the whole range, so it's great for modulation.
Drive	Soft / Hard / Fold / Tube, Amount (up to +36 dB), Tone, Mix	Saturation, run 8x oversampled to keep it clean of harsh aliasing; its dry/wet is time-aligned, so blending never phases. Level stays about the same as you turn it up.
Crush	Bits (1–16), Rate (200 Hz–48 kHz), Mix	Bit depth and sample-rate reduction, aliasing left in on purpose. Bits are continuous, so they sweep smoothly.
Volume	Level, Pan	Level and balance. With a modulator this is your trance gate, sidechain pump, tremolo or auto-pan.
Delay	Time 1/32 to 1 bar (also triplet and dotted), Feedback, Ping Pong, Tone, Mix	Synced to Live's tempo. Ping Pong bounces the repeats left and right, Tone darkens each repeat, and the feedback never runs away.
Reverb	Size, Damping, Mix	A smooth stereo reverb.
Stutter	Slice 1/64 to 1/2, Every 1/16 to 1 bar (or Free), Decay, Pitch, Mix	Beat repeat: when it opens, it plays the next slice and then repeats it. Every grabs a fresh slice on the song's grid; Free keeps looping the same one until it's opened again. Pitch plays the repeats up or down (±12 semitones), Decay makes each repeat quieter.
Tape Stop	Time 1/16 to 2 bars, Curve, Mix	When it opens, the tape slows to a stop over the set time and stays silent until it opens again. Curve: 0 % slows evenly, 100 % drops quickly at first, like a heavy reel.
Reverse	Piece 1/16 to 1 bar, Mix	Plays each piece of the music backwards, one piece late (it has to hear it first). Pieces follow the song's grid; opening it reverses what just played.
Grain	Forward / Reverse / Both / Freeze, Size, Density, Pitch, Spray, Feedback, Mix	A cloud of short grains from the last seconds of audio. Size is the grain length, Density the number of grains per second, Pitch ±24 semitones, Spray how far back in time grains may start, Feedback feeds the cloud into itself for shimmer. Freeze holds the cloud on the last moment.

Stutter, Tape Stop and Reverse are **event effects**: they start every time they open. That happens when you switch them on, when their grid cell lights up, or when a modulator lifts their Mix up from 0. They keep listening while they're off, so they always grab the music from that moment.

MODULATORS

There are four modulators, **MOD 1–4**, each with its own colour. Click a tab on the left to edit one. The tab shows its type and rate, how many knobs it moves, and a meter of where it is right now.

Each modulator is either an **LFO** or **STEPS**:

- **LFO:** a repeating wave: Sine, Triangle, Saw Up, Saw Down, Square, Random (a new value every cycle, sample-and-hold style) or Smooth Random. **Rate** is the length of one cycle, from 1/64 to 8 bars, including triplet and dotted values.
- **STEPS:** a sequence of up to 16 steps. **Rate** is the length of one step, **Steps** how many before the pattern repeats.
  - **Draw** levels by clicking or dragging over the bars. Drag across to draw several steps at once.
  - **Shape per step:** the row of keys under the bars shows each step's shape. Click a key for the next shape: **Square** (holds the level: a hard gate), **Ramp Down** (falls to zero: pluck), **Ramp Up** (rises from zero: swell), **Curve** (a fast decay, like an envelope) or **Glide** (slides smoothly to the next step's level). Drag along the row to copy that shape to more steps.
  - To make one step smooth, give it **Glide** (or Ramp/Curve); to make all of them softer, turn up **Smooth**.
  - **Right-click** a step for the shape list, **All steps** (one shape for every step) and **Pattern** tools: All on, All off, Invert, Random gates, Random levels, Shift left/right.
  - The line at the bottom of the screen tells you the step, level and shape under the mouse.
  - **Swing** delays every second step (100 % is a 2:1 shuffle, like triplets).

All modulators also have:

- **Smooth:** rounds off the edges (up to about 0.3 s), from a clicky gate to a soft pulse.
- **Phase:** shifts the pattern or wave in time.

The screen shows the real movement with each step's shape, a playhead with a trail of the last moments, and the value right now.

SENDING MODULATORS TO KNOBS

A modulator does nothing until you give it a target:

- **Right-click any knob** and choose **Modulate with Mod 1–4** (choose it again to remove it), or **Remove all modulation**.
- Or click **+ ADD TARGET** in the TARGETS list of the selected modulator and pick a knob from the menu (grouped by effect).

Each target in the list has a **depth** bar from -100 % to +100 %. The modulator (0 to 1) times the depth is added to the knob, so a positive depth pushes the knob up from where you set it, and a negative one pulls it down. Double-click the bar for +50 %. Click the target's name to point it at another knob, or **x** to remove it.

Modulated knobs show a thin ring in the modulator's colour (how far it can go) and a dot (where it is now).

A classic **trance gate**: switch Volume on, turn its Level to 0 %, and send a STEPS modulator to Volume Level at +100 %. The lit steps open the sound.

There are 16 routes in total, shared by the four modulators and the XY pad.

THE XY PAD

Between the modulators and MASTER sits a Portal-style **XY** pad. Drag the glowing puck (it leaves a trail), double-click the pad to reset it.

- **X = Speed** of the modulators that follow the pad, in five synced zones: **/4, /2, x1, x2, x4**. Drag right and a 1/8 gate becomes 1/16, then 1/32; drag left for half time. It jumps between musical steps on purpose, so everything stays locked to Live's grid. The middle zone (x1) plays the rates as you set them.
- **Y = Intensity** of those modulators: how much of their depth they use. At the top (100 %) they move the knobs as far as their depth bars say; at the bottom they rest and you hear the effects as you set them.
- **FOLLOWS XY** (the switch under LFO / STEPS, and the little XY badge on a modulator's tab): only modulators with it on follow the pad. Switch it off for, say, a slow filter sweep that should keep its pace while you play the gate.
- **X and Y also move knobs** directly: click **+ X** or **+ Y** under the pad, or right-click any knob and choose **Modulate with X / Y**. Their targets are listed under the pad, each with its own depth. So one hand movement can open the filter, raise the grain pitch and add delay at the same time.

X and Y are normal parameters, so Live can record and automate your pad moves: perfect for resampling a performance. Modulators can even move the pad (send an LFO to XY X or XY Y) for a puck that drifts by itself. Try **Gates › XY Gate Morph** and **Textures › XY Grain Portal**.

THE FX GRID

Click **FX GRID** to see one row per effect (in chain order) with 16 cells, like Effectrix.

- **Paint cells** to play that effect only on those steps. Click a cell to light it (or clear it), and drag along the row to paint more.
- Painting in a row switches the row's **GRID** pill on (and the effect itself). With GRID on, the effect only plays on lit cells; switch the pill off and the effect plays all the time again, while the pattern stays.
- **Rate** is the length of one cell (1/16 by default, so 16 cells = one bar); **Steps** how many before it repeats; **CLEAR** empties the whole grid.

The grid is perfect for the event effects: a Stutter on the last four 1/16s of the bar, a Reverse on beat 3, a Tape Stop at the end of every fourth bar.

PRESETS

The bar at the top shows the preset's category and name. ‹ › step through the presets; click the name for the full list by category, **Init** (everything off, all settings back to default) and **Show presets folder**. **SAVE** stores the current settings (effects, order, modulators, targets and grid) under a name and category. Changing presets while Live plays is smooth: the old sound fades out in a few milliseconds and the new one starts clean (echo and reverb tails of the old preset stop).

Favourites: click the **star** next to the preset name to make the loaded preset a favourite (it lights up); click it again to remove it. Your favourites appear in a **FAVORITES** section at the very top of the preset menu, so they're one click away. They're shared by every Resample Me you open, presets from packs can be favourites too, and a favourite you change and save stays a favourite.

BROWSE opens the preset browser over the effects: every preset (factory, your own and installed packs) in one list. Pick a **CATEGORY** (or FAVORITES) and a **SOURCE** (Factory, My presets or a pack) on the left, or type in the search field. Click a preset to load it, also while Live plays, or walk through the list with the arrow keys. Click the star in front of a name to make it a favourite. The panel on the right shows which effects the preset uses and what X and Y do on the pad. Your own presets can be renamed (**RENAME**) or moved to the Trash (**DELETE**); **SHOW IN FINDER** shows the file (in Explorer on Windows). The XY pad and MASTER stay visible next to the browser, so you can try a preset on the pad right away. **CLOSE** or Esc takes you back to the effects.

Presets live in `~/Library/Lessons In Live/Resample Me/Presets/<Category>/` on a Mac (`%APPDATA%\Lessons In Live\Resample Me\Presets` on Windows) as `.rmpreset` files, so you can share them. The 206 factory presets are added the first time you open the plug-in (new ones arrive with updates; your own presets are never changed), in **Gates, Rhythmic, Glitch, Lo-Fi, Space, Textures** and **Transitions**.

XY presets: 100 of them are made to be played on the XY pad (the **XY** badge in the browser marks every preset that uses the pad). Drag the puck up for more (a deeper gate, more glitches, more space) and to the right for faster modulators and a different colour (more feedback, resonance, pitch). Each one starts at a spot that already sounds good, and every corner of the pad sounds clean.

Preset packs (like Expansion Vol. 1) come as one `.rmpack` file. Drag it onto the Resample Me window, or choose **Install preset pack...** (in the preset menu or under SETTINGS). Its presets appear in the preset menu under **PRESET PACKS**, grouped by category; your own and the factory presets are never changed.

Your Live set remembers everything, including the preset name, the effect order, the grid and the window size.

RANDOM AND MUTATE

Two buttons next to SAVE, for happy accidents:

- **RANDOM** builds a brand-new patch from musical building blocks: two or three of a trance gate (from real step patterns), filter motion, glitch hits on the grid near the end of the bar, lo-fi crush, drive and grain texture, usually with echoes and room, and the XY pad sent to something that's on. Everything stays within ranges that sound good, so every roll is usable. Keep pressing until something grabs you, then SAVE it.
- **MUTATE** keeps the sound and makes a variation: the knobs of the effects that are on move a little, a few steps of the step modulators change, sometimes a step shape, a rate or a grid cell. Press it a few times in a row to drift further away. The preset name gets a * so you know it changed.

Live's undo works for both (Cmd+Z on a Mac, Ctrl+Z on Windows).

SETTINGS

SETTINGS (top right) has:

- **Window size** (60 % to 125 %; 85 % is about 1360 × 700 points, so pick a smaller size on a small laptop screen). You can also drag the bottom-right corner of the window to any size in between.
- **Install preset pack...** and **Show presets folder**.
- **LICENSE:** activate Resample Me, or deactivate this computer to move your serial to another one.
- **UPDATES:** check for a new version now, or switch the daily check on or off.
- A link to lessonsinlive.com and the version number.

Updates: when a new version of Resample Me is out, a slim bar appears above the effect chain: **DOWNLOAD** gets the installer for your computer, **WHAT'S NEW** opens the product page, and **×** hides the bar until the next version. Updates are free: install the new version over the old one, your serial stays activated and your Live sets keep their sound. Resample Me looks at most once a day, only while its window is open, and sends nothing about you or your computer. Under **SETTINGS › UPDATES** you can check right away, or switch the automatic check off.

Resample Me reports a tiny latency to Live (6 samples, about 0.1 ms, from the Drive's oversampling), so Live's delay compensation keeps it perfectly in time with your other tracks.

TIPS FOR RESAMPLING

- Record a few bars, then drag the new clip into a Simpler or Drum Rack and play the chopped results.
- Automate the power switches in Live to bring the stutters in only at the end of a phrase.
- Put Resample Me on a return track for gated reverb and rhythmic echoes that only hit the sends.
- Low on ideas? Set a STEPS modulator to **Pattern › Random gates** and send it to two or three knobs, then record a couple of minutes and keep the best moments.
- Everything is tempo-synced, so changing Live's tempo changes the delays, stutters and patterns with it.

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; Resample Me 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.

HELP

Questions, problems or ideas? Get in touch through **lessonsinlive.com**. You'll also find more devices and lessons there.