Chop & Pitch — Quick Start

Yellow Rhythmic Seed. Version of 2026-11-05.

Chop & Pitch is free. Give this page ten minutes and you will have chopped a piece of audio, played it like an instrument, bent it out of shape, stacked a second idea on top, and got the result out as WAV files.

Chop & Pitch chops **any audio**: a drum break, a bass line, a vocal, a chord stab off an old record. It runs on its own as an app, and as a VST3 or Audio Unit instrument inside your DAW.

One rule before you start: **the app never explains itself on screen.** Press **? HELP** at the top right, point at anything, and it tells you what that thing does. Lost? Press **? HELP**.



The Chop page. This is where most of the work happens.

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1. Install it

1. Open the installer and follow it through. It puts the **Chop & Pitch** app in your Applications folder, and the plugin where your DAW looks for it: a VST3 for Ableton Live, Cubase and Bitwig, and an Audio Unit for Logic and GarageBand.

2. Open **Chop & Pitch**. That is all: there is no license key and nothing to unlock.

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2. Set it up

Two minutes, once. Then you are ready to go.

Go to the **CONFIG** tab.

1. **Pick your sound card.** Under **AUDIO AND MIDI**, open **Output** and choose your audio interface, or your computer's own speakers. Press **TEST**: you hear a tone.
2. **Pick your keyboard.** Under **Active MIDI inputs**, tick the keyboard or pads you want to play from.
3. **Find your effects.** Press **SCAN PLUGINS**. The list of effects starts empty, and this fills it. The app looks for both kinds on your computer, VST3 and Audio Unit, and shows each plugin once. The first scan can take a few minutes. Do it again when you install a new effect.



The Config page: your sound card and your MIDI inputs.



Scan plugins.

The app remembers all three. You do not do this again.

Writing too big or too small for your screen? **TEXT SIZE**, on the same page, has **Small**, **Big** and **Bigger**. It changes at once and is remembered.

> ***Using it as a plugin?*** *Skip steps 1 and 2: your DAW owns the sound card and the MIDI. You still press* ***SCAN PLUGINS*** *once. The list is shared between the app and the plugin, so a scan in one is there in the other.*

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3. Drop some audio in

Drag a WAV file anywhere onto the window. Or press **LOAD...** on the left of the transport row.



Load, Play, Loop, Stop, Record, Overdub, the click, and the Play mode switch.



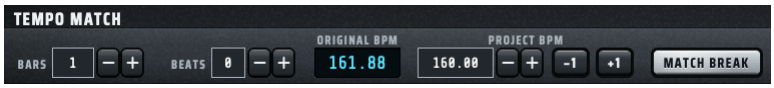
The box that asks how long the audio is.

A small box asks how long the audio is, in **bars** and **beats**. Get this right and everything else falls into place: the app works out the tempo, the grid lines up, and the sequencer is the right length. A two-bar break? Type 2 bars and press **OK**.

Got it wrong? Don't worry. Nothing is broken and you do not need to load the file again. The same two boxes, **BARS** and **BEATS**, are in **TEMPO MATCH** on the Chop page. Change them there and the app works the tempo out again, on the spot. If the **ORIGINAL BPM** reads half or double what your ears tell you, that is the sign: halve or double the bars.

Audio came in quiet? Press **NORM**, in the row above the waveform. It raises the audio so its loudest point reaches full level, and changes nothing else.

In **TEMPO MATCH**, **ORIGINAL BPM** is what the app worked out. **PROJECT BPM** is the tempo *you* want. Change it and the audio follows.



Tempo match: bars, beats, the audio's own tempo, and yours.

How it follows is your choice. Beside the small waveform under **AUTO CHOP TOOLS** are two buttons:

- **V-SPEED** is varispeed. Faster is higher, slower is lower, like a record or a tape. Nothing is invented, so nothing is smeared.
- **T-STRETCH** is time stretch. The speed changes and the pitch stays where it was.



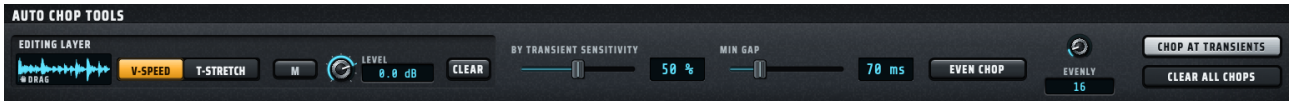
These two. They belong to the audio you are working on. Each Pod has its own pair, which you meet later.

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4. Chop it

In **AUTO CHOP TOOLS**, press **CHOP AT TRANSIENTS**. The app finds the hits and puts a chop on each one.

- Too many chops, or too few? Move **BY TRANSIENT SENSITIVITY** and press it again.
- Two chops landing almost on top of each other, on a flam or a roll? Raise **MIN GAP**.
- Want it machine-straight? Set **EVENLY** to 16 and press **EVEN CHOP**.



Auto chop tools. On the left, the editing layer with its V-SPEED and T-STRETCH buttons.

Then fix it by hand on the big waveform, because your ears know better than any detector:

- **Double-click** to add a chop.
- **Drag** a chop line, or the number at its top, to move it. You hear it move.
- **Hover** over a chop's marker for its mute and delete buttons.
- Scroll to zoom in. Drag sideways to move along.

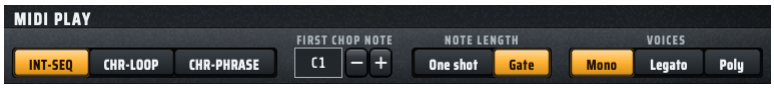
Click a chop to hear it.

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5. Play it

This is where it stops being an editor and starts being an instrument.

Plug in a MIDI keyboard. The key set as **FIRST CHOP NOTE** (C1 to begin with) plays chop 1, the next key up plays chop 2, and so on up the keyboard. Now bash out a pattern the drummer never played.



MIDI play: what a key does, and which key plays chop 1.

The **PLAY MODE** switch decides what a key does:

- **INT-SEQ**: each key plays one chop, and the app's own sequencer does the arranging.
- **CHR-LOOP**: each key plays the *whole chopped loop* at that key's pitch. Hold C3 and it plays straight through. Hold a higher key and the lot plays higher.
- **CHR-PHRASE**: each key plays *your sequence* at that key's pitch.

Inside a DAW there is a fourth, **DAW-SEQ**, where the DAW's own notes play the chops.

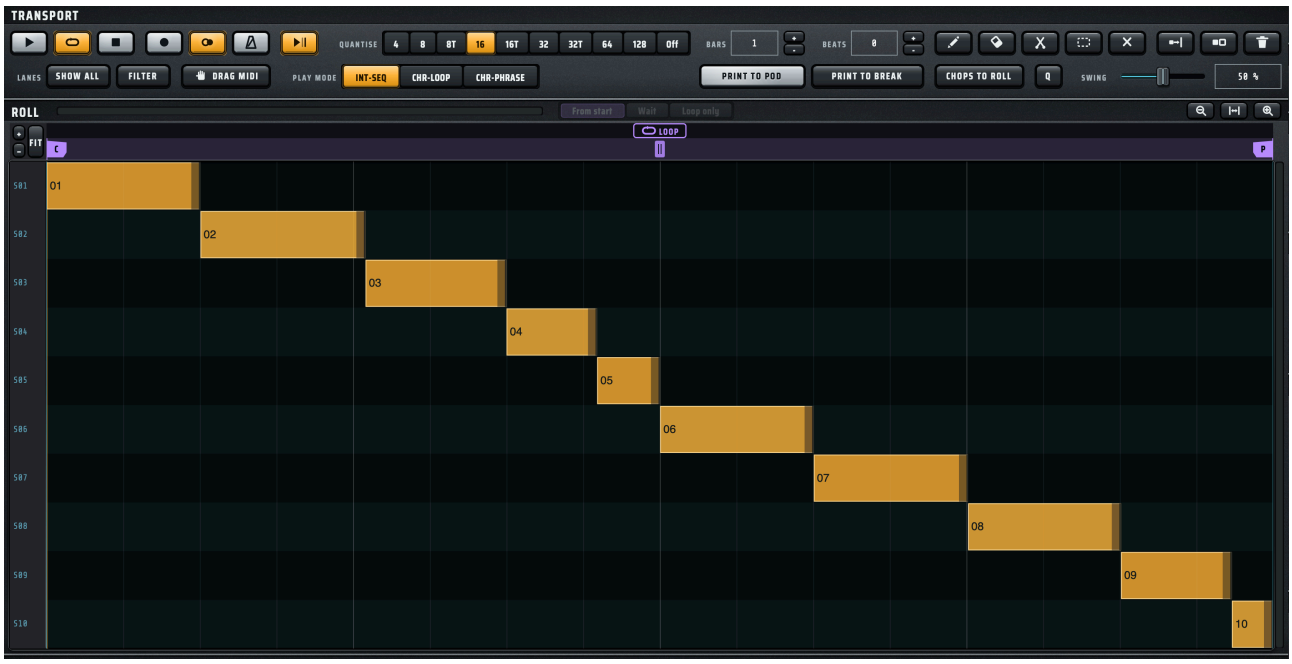
One thing to know when you use it as a plugin. In every one of these modes, the app's own sequencer is locked to your DAW. It starts when the DAW starts, stops when the DAW stops, and keeps the DAW's tempo and place in the song. You never have two clocks to keep together.

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6. Rearrange it

Go to the **SEQUENCER** tab.

Your chops are already there, laid out as notes, in order, one row each. It sounds exactly like the audio you loaded, and now every hit is yours to move. (The roll follows your chops until you change it. After that it is yours, and **CHOPS TO ROLL** lays the chops out again.)



The Sequencer: its transport and tools, and notes on the roll.

- **Drag** a note somewhere else. Drag its **right edge** to make it longer or shorter.
- **Double-click** empty ground to add a note. Double-click a note to remove it.
- Or play it in: press **Record**, press **Play**, and play the chops from your keyboard. They land on the grid. With **Overdub** off, a new take replaces the old one. With it on, each pass adds to what is there.
- **SWING** pushes the off-beats late. A little goes a long way.
- Not sure what a row holds? **Press and hold** its name (S01, S02 ...) at the left of the roll to hear that slice.

Right-click a note and there is more:

- **Reverse each chop** plays that chop backwards. **Reverse all** turns the whole run round.
- **Ratchet / Loop...** cuts one note into a run of hits: a roll that speeds up, a loop that fades away, a stutter that climbs in pitch. One box does all of it. See below.
- **Half speed** plays the note an octave lower and twice as slowly, like tape at half speed. It stays in time, and turns red on the roll.
- **Length** sets how long the note sounds, exactly: a sixteenth, an eighth, a bar.
- **Cut**, **Copy**, **Delete** and **Quantise** do what they say. Right-click empty ground to **Paste**.

Drag a box round several notes first, and the right-click works on all of them.



The Ratchet / Loop box.

In the **Ratchet / Loop** box, **READS** is which way each hit plays: forward, backward, or there and back. **RATE** is how long the hits are, from the first to the last: the same at both ends for an even roll, different to speed up or slow down. **LEVEL** fades the hits, and **PITCH** makes them climb or fall. The line underneath tells you how many hits you will get. Press **APPLY**. Every hit is now a note of its own, so you can move any one of them afterwards.

Need more room? **BARS** at the top of the page makes the sequence longer, up to 32 bars.

Under the roll are the **LANES**. **Level**, **Pitch** and **Pan** give every note its own level, tuning and place in the stereo picture. Drag across the bars and listen.



The lanes: one bar for each note.

Press **Play**. That is your arrangement.

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7. Shape it

Back to the **CHOP** tab, down to **CHOP ENVELOPES**.

AMP ADR is the volume shape of every chop. **ATTACK** fades it in, **DECAY** fades it out, and **RELEASE** is what happens when you let go of the key. Pull **DECAY** down and a loose, ringing break turns tight and clipped. The small **BEND** dial beside each one changes the curve of the fade.

CHOP FILTER is a filter on every chop. Pick **LP** (low pass, takes the top off) or **HP** (high pass, takes the bottom out) and turn **CUTOFF**. There is no off switch and you do not need one: with **CUTOFF** at the end of its travel there is no filter at all. **RESO** adds the whistle at the edge. **ENV** makes the filter open and close on every chop, shaped by **FILTER ADR**.



Chop envelopes: the volume shape, the filter, and the filter's own shape.

Now the good part. Above the waveform is the **SLICE MOD** row. Open the first menu and pick **Chop filter**, then **Cutoff**. Bars appear across the waveform, one over each chop. **Drag them up and down**: bright chop, dark chop, bright, dark. You have just drawn a different filter setting for every hit. Tilt and bend a bar, and the filter moves *during* that chop.



A slice mod on the filter cutoff: one bar over each chop. Some are flat, some are tilted, some are bent.

There are four slice mods. Point the others at tuning, at a level, at a knob on an effect.

Turn the **CUTOFF** dial afterwards and all the bars move with it, keeping their shape.

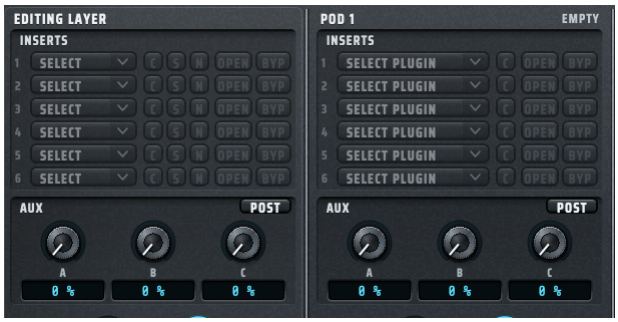
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8. Put an effect on it

Your effects are in the list from the scan you did in step 2. Nothing there? Go to the **CONFIG** tab and press **SCAN PLUGINS**.

Go to the **MIXER** tab. There are five channels: the **EDITING LAYER**, which is the audio you are working on, and **POD 1** to **POD 4**, which come next.

On the **EDITING LAYER** channel, pick an effect into an **INSERT** slot. **OPEN** shows its window. A delay, a spring reverb, some tape: turn it up until it sounds like a record.



The Mixer: the insert slots and aux sends of the Editing layer and Pod 1.

Every channel also has its own EQ, low cut, high cut and fader. **AUX A, B, C** are shared effects: one reverb for everything, with a send on each channel.

Have outboard gear? Pick **Hardware insert...** in a slot's list and your reverb, EQ or compressor goes into the chain, kept in time with everything else. The full manual has the detail.

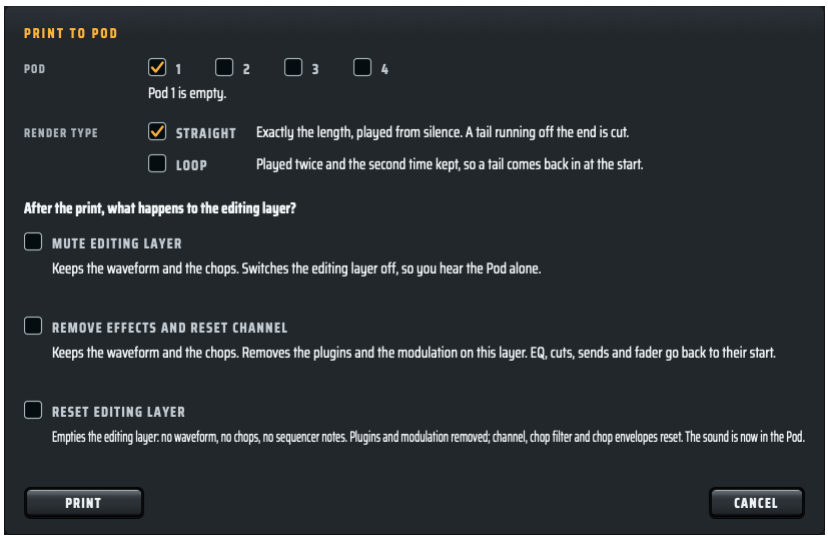
And yes, a slice mod can drive an effect's knobs too. Point one at the delay's feedback and draw it across the chops.

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9. Print it to a Pod

You have chopped it, rearranged it, shaped it and soaked it. Keep it.

Press **PRINT TO POD**. A box asks which **Pod**, and what should happen to the editing layer afterwards. Choose **Pod 1** and press **PRINT**.



The Print to Pod box.

Everything you were hearing, the arrangement, the envelopes, the filter, the effects and their tails, is now one piece of audio in **Pod 1**, playing along in time.

A Pod is a layer. It keeps going while you get on with the next idea.



The four Pods on the Chop page.

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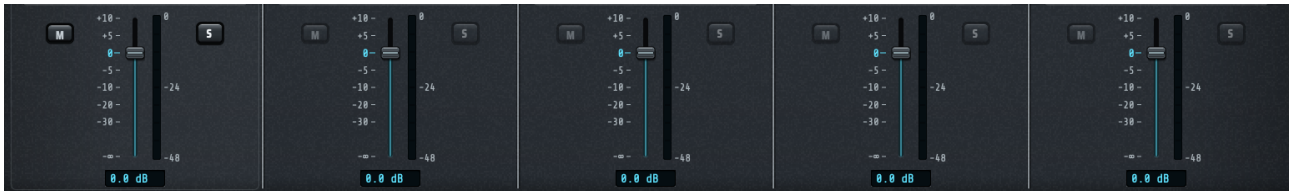
10. Add a second layer

Drag **another** audio file onto the window. A different break, a bass note, a vocal line. The app asks what to do with the audio that is there; if you have printed it, load away. Your Pod keeps playing underneath.

Do it all again: chop it, play it, rearrange it, shape it. Because Pod 1 is still playing, you build the second part *against* the first. You are not guessing.

Happy? **PRINT TO POD** again, into **Pod 2**.

Now go to the **MIXER**. The Pods are channels 2 to 5. Balance them with the faders, cut the mud out of one with its low cut, give another its own effect. Four Pods and the editing layer: five things playing at once.



The five faders: the Editing layer and Pod 1 to Pod 4.

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11. Make it move

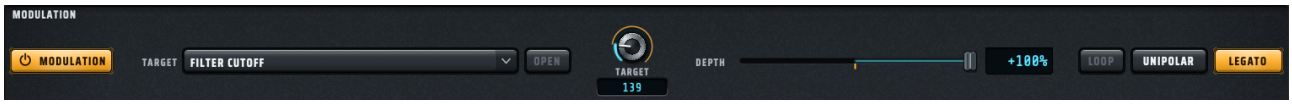
Go to the **MODULATE** tab. These are the **MSEGs**: eight shapes that you draw, each one aimed at a control.

Pick a **target**: the filter cutoff, a Pod's fader, a knob on one of your effects. Draw a shape. Press play. That control now moves by itself, in time, for as long as the music plays. A filter that opens over two bars. A Pod that ducks on every beat. A delay that swells at the end of the phrase.



An MSEG: eight tabs, the trigger, and a shape drawn over the audio.

Click to add a point, drag it to move it, and drag the small diamond between two points to bend the line. **Behind the line is the audio it passes over**, so you can see which hit each part of your shape lands on. The **WAVE** button hides it.



The target, and how far the shape moves it.

The **trigger** decides when the shape starts again: every **Bar**, every time round the **Loop**, every **Note**, or every **Chop**.

Anything an MSEG is moving shows it, on every page. The control wears a ring, and you can watch it go.

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12. Resample the lot, and chop it again

This is the move the whole app is built around.

Press **RESAMPLE ALL** on the Chop page. A box asks what to keep loaded afterwards. Then everything, the editing layer, all four Pods, every effect and every moving thing, is recorded down into **one new piece of audio**, and that becomes your editing layer.

Now chop *that*. The reverb tails are inside the chops. The delay is part of the hit. The two breaks you layered are one break. Rearrange it, shape it, print it, resample it again.

> ***Shape. Render. Chop. Make that sample yours.***

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13. Get it out

Go to the **EXPORT** tab.

The simple way. Set **SENDING TO** to **Files** and press **EXPORT TO FOLDER**. Every chop is saved as its own WAV. **SEQUENCE TO WAV** exports what the sequencer plays as one WAV.



Where the audio is going. Choose Files.

The drag way. Every row of the table is a chop. Drag a row straight out onto your desktop or a DAW track. Or press its **SAVE** arrow.

The live way. Recording into a sampler or onto tape? Each row has a **PLAY** button. Press it and that chop plays out of your audio output on its own, ready to be sampled.



One row for each chop, with its Play and Save buttons on the right.

One thing to know, because it surprises people once: **an export is the plain cut.** It is the audio in the editing layer, cut at your chops. No filter, no envelopes and no effects are added on the way out. That is on purpose: an effect's tail runs past the end of a chop, and it would be cut off. So do it the other way round. Get the sound you want, press **RESAMPLE ALL** so that it is all *in* the audio, chop that, then export. The tails come with you.

Sending to an Akai S950 or S1000, or an E-mu Ultra sampler? Pick it in **SENDING TO**. The app can write a disk for an Akai, or record the chops straight into the sampler through its own input (**ANALOG EXPORT**). The full manual has the detail.

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14. In your DAW

Load **Chop & Pitch** on an instrument track, as a VST3 or an Audio Unit. It is the same app, in a window. It follows the DAW's tempo and its Play button, and it is saved inside your DAW project: audio, chops, Pods, effects and all.

Twenty of its controls can be **automated** from the DAW: the chop filter, both envelopes, and the five faders. Where to find them:

- **Bitwig**: they are listed in the device panel. Right-click one to show its automation.
- **Cubase**: on the track's automation lane, click the name, choose **More...**, then **Chop & Pitch**.
- **Ableton Live**: press **Configure** on the device, move the control in the Chop & Pitch window, press **Configure** again. It now appears in the track's automation choosers.

Move a control in the plugin while the DAW is writing automation, and the DAW records it.

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15. Two things worth knowing

Save your work as a project. The four buttons at the top right are **New**, **Open**, **Save** and **Save as**. A project keeps everything: the audio, the chops, the arrangement, the Pods and every effect's settings.



New, Open, Save and Save as.

The app opens clean every time. It remembers your audio and MIDI devices and nothing else. That is deliberate: a setting left over from last week is how a working app comes to look broken. If you want a session back, open its project.

Stuck?

1. Press **? HELP** and point at the thing you are stuck on.
2. Still stuck? Open the **full manual**. It goes through every page and every control. It is at **yellowrhythmicseed.com/support**
3. Still stuck? Go to **yellowrhythmicseed.com/support** and see if your issue is in the questions and answers.
4. Still stuck? Write to **info@yellowrhythmicseed.com**

Think you have found a bug? Send us a report from the app. It is one file, and it tells us what happened.

1. Leave the fault on screen if you can. A report cannot be made after the app has closed.
2. Click the **Yellow Rhythmic Seed** name at the top left of the window.
3. Press **REPORT A PROBLEM**.
4. Type what you did, and what went wrong, in your own words.
5. Press **SAVE REPORT FILE** and choose where to save it.
6. Email that file to **info@yellowrhythmicseed.com**

The file holds your project and its sample, a picture of the window, and the list of what you did before it happened. It does not record sound.