

PAW CONTROL

User Manual

Version 1.4.1



A little feline influence for your MIDI notes.

Floof Audio | floofaudio.com

INTRODUCTION

Paw Control reshapes the notes you play. Choose the pitches it is allowed to use, then add nearby-note variation, octave movement, or both. A repeating MIDI clip can become an evolving melody, while a live keyboard can stay inside a chosen scale.

It is a MIDI processor, not a sequencer: it needs incoming notes from your keyboard or DAW. The VST3 and regular CLAP versions also include a simple sine synth so you can hear the result without loading another instrument. The MIDI-effect versions send notes to a separate instrument and have no audio output.

A FIRST PATCH

1. Choose a version and connect an instrument

In Bitwig, start with Paw Control Note FX before your synth. In Logic Pro, use the AU version in a MIDI FX slot. In other hosts, use VST3 or regular CLAP and route its MIDI output to an instrument. See Installation and Routing for the differences.

2. Pick a scale

Choose Major in the bottom-bar scale menu and C as the root. The keyboard shows the enabled pitch classes. Alternatively, click individual keys to build your own selection.

3. Start with no octave movement

Set the R, D and U sliders to zero. Incoming notes that are already enabled remain in place. Other notes are moved to an enabled pitch according to the KM direction.

4. Add variation

Raise R and its chance knob to introduce nearby alternatives. Raise D or U to add lower or higher octaves. Play repeated notes to hear the choices change.

5. Keep a variation

Your edits are kept in the selected save slot. Copy it to another slot before making a variation, then use the host's Save Slot automation lane to switch between them.

USING THIS MANUAL

The following pages cover installation, the interface, pitch selection, randomization, save slots, MIDI learning, automation, routing, and presets and settings. Open Settings and click Manual to reveal this version's local PDF. It works without an internet connection.

INSTALLATION AND PLUGIN FORMATS

Windows

Run the installer and choose VST3, CLAP, or both. Both options are selected by default. The CLAP option installs two plugins: Paw Control and Paw Control Note FX. Restart your DAW or run its plugin rescan after installation.

The standard install folders are C:/Program Files/Common Files/VST3 and C:/Program Files/Common Files/CLAP.

macOS

Run the package installer. VST3 and both CLAP plugins are selected by default. Select the optional AU component if you use Logic Pro or another host that supports Audio Unit MIDI effects. An AU instrument slot is not the same as an AU MIDI FX slot.

The system plugin folders are /Library/Audio/Plug-Ins/VST3, /Library/Audio/Plug-Ins/CLAP and /Library/Audio/Plug-Ins/Components.

WHICH VERSION SHOULD I USE?

Paw Control: VST3 or regular CLAP

These versions have MIDI input, MIDI output and stereo audio output. Use them when you want the built-in reference sine synth, or when your host routes MIDI from an instrument plugin. Switch the sine synth off if you only want to hear the receiving instrument.

Paw Control Note FX: CLAP

Recommended for Bitwig when processing notes for another instrument. It has no audio ports and can sit before a synth on the same track. The internal sine synth switch is disabled because this version cannot produce audio.

Paw Control: AU MIDI effect, macOS only

This is an Audio Unit MIDI effect, not an AU instrument or audio effect. It requires a host with AU MIDI-effect support. It sends MIDI to your instrument; the reference sine synth is unavailable and its switch is disabled. In Logic Pro, load it in MIDI FX.

You can install multiple formats. Choose the appropriate one when inserting the plugin, and keep using that format in an existing project. Do not assume your DAW will substitute another format automatically if you remove the original.

THE INTERFACE



The main controls are arranged like a small hardware instrument. Hover over a control for a description in the bottom bar.

Keyboard and arrows

The twelve keys enable or disable pitch classes across every octave. The arrows beside the keyboard shift the whole selection by one semitone.

R, D and U

The three vertical sliders set nearby-note range, downward octave range and upward octave range. The small knob below each slider sets its chance.

KM and RM

KM chooses the search direction for inactive notes. RM chooses the direction of the nearby-note random range. Both offer down, both directions, or up.

Save slots and REC

The four buttons above the keyboard recall four editable note selections. REC learns a selection from incoming MIDI; Ctrl-click or Command-click REC learns slot triggers.

Bottom bar and Settings

The bottom bar contains the scale, root and preset menus, plus a File button for preset actions. The menu button in the upper-right corner opens Settings, including the manual, version, update check and active note range. The reference synth switch is above the sliders.

KEY SELECTION, SCALES AND ROOT

Select pitch classes, not individual octaves

Click a key to toggle whether that pitch class may be chosen. For example, enabling C enables C in every octave. Blue keys are enabled, white keys are disabled, and the playback highlight shows outgoing pitches. These keys select notes; they are not an on-screen piano for auditioning sounds.

Choose a named scale

The scale menu provides Chromatic, Major, Minor, Harmonic Minor, Melodic Minor, Dorian, Phrygian, Lydian, Mixolydian, Locrian, Major Pentatonic, Minor Pentatonic, Blues, Whole Tone and Diminished. Choosing one replaces the current slot's note selection.

Set the root

The root menu offers C through B, with sharps for the intervening notes. It moves the selected shape to the chosen root. For example, select Minor and then D for D minor. The keyboard displays the resulting absolute pitch classes.

Custom selections

Editing a key, using the arrows, or learning notes changes the scale display to Custom. This lets you use any collection of notes, including one that does not match a named scale. Selecting Custom by itself leaves the keys unchanged. Changing the root also transposes a custom shape.

Shift the selection with the arrows

The left arrow moves every enabled key down one semitone; the right arrow moves it up one semitone. The selection wraps around the twelve pitch classes. This edits the key pattern and marks it Custom, rather than choosing another root from the menu.

What happens to excluded notes?

An excluded incoming note is moved to an available pitch, rather than simply discarded. KM determines which direction Paw Control searches when the initial selection contains no usable note. If you turn every key off, incoming note-ons are silenced. Enable at least one key to resume normal playing.

TRY IT

Set R, D and U to zero and choose C Major. Play C, then C#. C remains C; C# is moved to an enabled note. Try KM down, then up, to hear the difference. Now copy the slot and change the second slot's root to G. Switching slots recalls both the note selection and its scale and root settings.

RANDOMIZATION AND DIRECTION

R: nearby-note range, 0 to 6 semitones

R sets how far away Paw Control looks for alternative notes before applying any octave movement. RM decides whether that range extends below, above, or to both sides of the incoming pitch. Only enabled pitch classes are eligible. With R at zero, there is no nearby-note variation, but an excluded note can still be moved by KM.

D and U: octave ranges, 0 to 4 octaves each

D allows lower octave alternatives and U allows higher octave alternatives. They expand the available choices rather than forcing a fixed transposition. The original octave remains a possibility. Use just D for low variations, just U for high variations, or both for a wider register.

Chance knobs, 0 to 100 percent

Each slider has its own chance knob. The R chance determines whether its nearby-note range participates for an incoming note. D and U independently determine whether their octave alternatives participate. At zero percent that part is excluded; at 100 percent it is always considered. This is not a guarantee of a different output pitch: the original pitch or octave may still be chosen.

RM: random-range direction

The three positions are down, both directions and up. With R at 3, for example, down considers notes up to three semitones below the incoming note; up considers notes up to three semitones above it. Both directions includes both sides.

KM: inactive-note direction

If the initial range contains no enabled note, KM determines how the search expands to find one: lower, both directions, or higher. It still matters when the R chance is zero or R itself is zero. A restricted scale can therefore move a note even when random-range variation is disabled.

MUSICAL STARTING POINTS

For gentle variation, use a small R range and low R chance, with D and U at zero. For register changes without changing pitch class, enable Chromatic, set R to zero and raise one octave slider. For a sparse melodic palette, enable just three or four keys and experiment with KM and RM separately.

Paw Control chooses new pitches when notes arrive. Changing a control does not continuously retune a held note. Randomized results can differ between playback passes; record the outgoing MIDI if you want to keep an exact performance.

SAVE SLOTS

The four save slot buttons hold four variations inside one Paw Control instance. The selected button is lit. Each slot remembers its note selection, scale and root, and can also recall selected randomization controls.

Edit and recall

Click a slot to recall it, then edit its keys or scale. Changes belong to that slot immediately: there is no separate save action for a slot. Click another button to change variations. Save your DAW project or a Paw Control preset to keep the whole setup beyond the current session.

Copy before making a variation

Hold Ctrl on Windows or Command on macOS and click a destination slot. This copies the current slot into that destination and replaces its previous contents. The current slot stays selected. Click the destination normally before editing your new variation. Copying is not the same as selecting a slot for automation.

Choose which controls a slot recalls

Right-click a range or octave slider, a chance knob, or either direction knob to toggle whether it is recalled with the slots. A white background indicates an attached control. Each control can be attached separately. With attachment off, switching slots leaves that control at its current value.

This makes two useful workflows possible: keep the same randomization settings while switching harmonies, or attach the controls to recall a more complete variation. The note selection, scale and root are always part of slot recall. The reference synth switch is not one of the attachable controls.

AUTOMATABLE AS ONE PARAMETER

All four buttons are exposed to your DAW as a single discrete parameter named **Save Slot**. Its four choices are **Slot 1, Slot 2, Slot 3 and Slot 4**. There are not four separate on/off parameters. Host automation recalls the same slot contents as clicking a button, including attached controls.

Use this to arrange chord changes, switch scales for different song sections, or move from restrained to wide randomization. The host automation section explains recording, stepped transitions, and how this interacts with MIDI triggers.

MIDI LEARNING

Learn the note selection

Select the slot you want to edit, then click REC without a modifier key. The existing key selection is cleared. Play the notes you want to allow, from a keyboard or MIDI clip, then click REC again to finish. Notes are learned as pitch classes, so one C enables C across all octaves. The scale is marked Custom.

While key learning is active, incoming notes are used to build the selection without the normal pitch randomization. Finish learning before judging the processed result. Stop REC before switching slots unless you deliberately want to clear and learn a new selection in the next slot.

Learn MIDI notes for the four slots

Hold Ctrl on Windows or Command on macOS and click REC. Play four different MIDI notes, one at a time. They are assigned in order to slots 1, 2, 3 and 4. The blinking slot indicator shows which assignment is next. Learning ends after the fourth unique note; click REC to finish earlier.

These are specific MIDI note numbers, not all octaves of a pitch class. Choose notes outside the part you normally play. A mapped note is consumed as a slot command, so it does not also play the receiving instrument. Repeating the same note while learning does not assign it to a second slot.

Replace or clear the current live mapping

Starting slot learning clears the current live trigger list. Learn new notes to replace it, or start learning and click REC again without playing any notes to stop using triggers in the current instance. This is a different operation from clearing the keys stored inside a slot.

TRIGGERS OR AUTOMATION?

MIDI triggers are useful for playing slot changes from a keyboard or encoding them as notes in a clip. Host automation is useful for an arrangement lane with named slot values. The built-in trigger mapping does not write into the host's Save Slot automation lane. Record the trigger notes themselves if you want to keep a performance made that way.

A trigger can select another slot while the automation lane holds a constant value. A later change in the automation value takes control again. If the result is confusing, use just one source of slot changes while setting up the part.

HOST AUTOMATION

Find the Save Slot parameter

Open your DAW's automation or parameter list for Paw Control and select Save Slot. The choices correspond to the buttons from left to right: Slot 1 through Slot 4. Some hosts show numbers or normalized values instead of the choice labels. Check the lit button to confirm the mapping before drawing a long arrangement.

Draw stepped changes

Create a point or step for each desired slot. Use stepped or hold-style segments where available. A ramp can pass through intermediate slot values and recall unwanted variations. Prepare the contents of the slots first, then draw when each should become active.

Record button clicks

Enable automation recording in your host and click the save slot buttons normally. Paw Control sends the selection as a parameter gesture so the host can record it. Return the track to automation playback or read mode afterwards. The host's write, touch and latch settings determine how the recording behaves.

Timing and held notes

The processor applies slot parameter changes at audio-block boundaries. Do not treat this as sample-accurate switching within a block. For a new phrase, place the change slightly before the first note when exact ordering matters. Notes already playing keep the pitch chosen when they started; new notes use the recalled settings.

Other exposed controls

The host also exposes the random range, lower and upper octave ranges, their three chance controls, inactive-note direction, random-range direction, and internal synth activation. The synth parameter cannot create audio in AU MIDI effect or CLAP Note FX builds. The scale and root menus are not separate host parameters; automate Save Slot to recall different scale and root combinations.

Avoid competing instructions

An attached control can be recalled by a slot and also be controlled by its own automation lane. Decide which should own that value. Detach the control if its lane should remain independent of slot changes, or remove the competing lane if slot recall should supply it. Automation recalls slot contents; it does not store a separate copy of those contents in each automation point.

Example: set slot 1 to C Major and slot 2 to A Minor. Copy either into slot 3, attach U and its chance, and add high-octave variation there. Draw Save Slot changes between 1, 2 and 3 to arrange those variations without duplicating the plugin.

ROUTING TO YOUR INSTRUMENT

Paw Control must receive MIDI, and its MIDI output must reach the instrument you want to hear. Audio from the reference synth is a separate signal. Hearing the sine tone confirms incoming notes are reaching Paw Control, but does not prove that the receiving instrument is connected.

Bitwig: CLAP Note FX

Insert Paw Control Note FX on an instrument track before the sound-producing instrument. Play the track's keyboard input or MIDI clip. The note effect processes notes on their way to that instrument. Use regular Paw Control CLAP instead if you specifically want the reference sine synth and audio output.

[Bitwig User Guide: device chains](#)

Logic Pro: AU MIDI effect

Create a software instrument track and load your instrument. Insert Paw Control in a MIDI FX slot above the instrument. MIDI passes through Paw Control before reaching the instrument. The AU version has no sine-synth audio, so a receiving instrument is required. Look under MIDI FX rather than the audio effect or instrument list.

[Logic Pro User Guide: inserting MIDI effects](#)

Hosts that route MIDI between tracks

Load VST3 or regular CLAP on a source track and feed that track MIDI. Load your synth on a second track. In the second track's MIDI input routing, select the source track and Paw Control's plugin MIDI output where the host offers that choice. Enable input monitoring or record-arm as required by your DAW.

Make sure the destination receives the plugin's processed MIDI rather than the original clip or keyboard input. Avoid also feeding the same unprocessed notes directly to the synth, which can make both original and changed notes sound together. Turn off the reference sine synth if you only want the destination.

Hosts that pass MIDI along an effect chain

If your host supports MIDI output from instrument plugins within the same chain, place Paw Control before the receiving instrument and ensure MIDI passes onward. Exact routing controls vary by host and format. Consult your host's MIDI-output routing documentation if the destination does not receive notes.

Keep the generated performance

To preserve a particular random result, record Paw Control's outgoing MIDI to another MIDI track where your host supports it. For an audio result, record or render the receiving instrument. Recording only the original input notes does not freeze the random choices made on the next playback.

PRESET FILES

Presets are larger than slots

A preset stores all four slots, the randomization and attachment settings, active note range, reference synth switch and learned slot-trigger notes. The preset list in the bottom bar contains presets only. The File button to its left contains Open, Save, Save as and Initialize.

Save and Save as

Save updates the currently loaded .floof file. When Initial or an unsaved patch is loaded, or the original file has been removed, Save opens Save as instead. Save as uses your operating system's file dialog: choose a folder and filename. You can save outside User Presets, and the .floof extension is supplied automatically. Replacing an existing file through Save as requires confirmation. Cancelling keeps your sound and current file unchanged.

Open and the preset list

Open uses a file dialog to load a .floof preset from any folder. The list includes User Presets and its subfolders, plus preset files in the folder most recently opened or saved by this instance. Duplicate names are distinguished by their folder paths. The current file is tracked by its full path, not by its position in the list. Use Open to return to another external folder.

Initial is built in

Choose File > Initialize or Initial in the list to restore the embedded default. There is no factory preset file to install, overwrite or delete. An old --init--.floof left by earlier versions is ignored and left untouched. Save from Initial opens Save as so you can create your own named preset.

Unsaved changes and sessions

An asterisk marks changes since the preset was loaded or saved. Loading another preset, opening a file or initializing replaces those changes without asking, so save first if you want to keep them. A DAW project retains the current sound and its file association, even when the preset file is unavailable. Older sessions without reliable file identity are shown as unsaved rather than guessing which file to overwrite.

Saving a preset does not save your DAW project, and saving the project does not update a preset file. Older .floof presets remain loadable; settings absent from those files use defaults. A damaged or unreadable file produces an error without replacing the current sound.

SETTINGS AND HELP

Active note range

In Settings, the two ends of the active-range slider limit which incoming MIDI notes are pitch-processed. Notes outside that range keep their original pitch during normal playing, so part of a keyboard can remain unchanged. Keep at least one key enabled: turning every key off silences note-ons. Learned slot triggers are still commands, including outside the active range.

Manual, tutorials and updates

Click Manual in Settings to reveal the local PDF in Explorer or Finder, then open it with your PDF viewer. On first use the plugin writes its bundled, version-matched manual beside User Presets. A missing or changed copy is restored on the next click. No internet connection is needed.

On Windows, the support folder is %APPDATA%/Floof Audio/Paw Control. On macOS, it is ~/Library/Application Support/Floof Audio/Paw Control. The PDF name includes its version: Paw Control Manual v1.4.1.pdf.

Tutorials opens Floof Audio's video channel. Check for updates runs only when you click it and requires internet access. The installed version is shown above the buttons. Close Settings with its X, Escape, or a click outside the panel.

QUICK TROUBLESHOOTING

No sound: check MIDI input, enabled keys, REC state, monitoring and the receiving instrument. AU MIDI effect and CLAP Note FX do not produce audio. **Notes do not change:** check the active range, routing and whether your selection already permits every incoming pitch. **Unexpected slot changes:** check Save Slot automation and learned MIDI triggers. **Missing manual:** click Manual again and check write permissions for the support folder if an error appears.