BassMuse

A cross-DAW MIDI-effect plugin that plays bass
in the style of the greats — locked to your transport.

User Manual · Version 1.6.0

VST3 · Audio Unit | Windows & macOS

Contents

1 What BassMuse is

BassMuse is a MIDI-effect plugin. It *reads* MIDI (chords) and *writes* MIDI (a bass line). It makes no sound of its own — its output feeds a bass instrument of your choice. In every host the job is the same:

```
chords  →  BassMuse  →  a bass instrument
```

You give BassMuse a chord progression — typed into its built-in grid, or played live into its MIDI input — pick a bassist **style**, and it generates a musical bass line that stays locked to the host tempo and transport.

Two ways to drive it

- **Song mode** — build a full arrangement inside BassMuse (sections, meters, chords per bar) and it plays that arrangement.
- **Follow mode** — BassMuse listens to chords arriving at its MIDI input in real time and plays along with whatever you feed it.

> **Deterministic engine.** The same progression, style and seed always produce the same notes — so a line you like is reproducible, and you can nudge the **Seed** to roll a fresh variation.

What's in the box

- 16 built-in bassist styles, each with its own feel.
- A section-based arranger with a sub-bar chord grid and a circle-of-fifths chord picker.
- Live chord-follow, MIDI kick-lock, and drag-out MIDI export.
- Plain-text, shareable style / song / bundle files.

2 Installing

Windows

1. Run `BassMuse-1.6.0-Setup.exe`.
2. It installs the VST3 to `C:\Program Files\Common Files\VST3\BassMuse.vst3` — the folder every DAW scans.
3. Accept the license agreement, then continue.
4. Launch your DAW and rescan plug-ins if it doesn't appear automatically.

macOS

1. Open `BassMuse-1.6.0.pkg`, accept the license agreement, and follow the installer.
2. It installs both formats system-wide:
   - VST3 → `/Library/Audio/Plug-Ins/VST3/BassMuse.vst3`
   - Audio Unit → `/Library/Audio/Plug-Ins/Components/BassMuse.component`
3. Logic Pro and Luna use the **AU**; most other Mac DAWs can use either.

> **Unsigned build note.** Until code-signing certificates are added, Windows SmartScreen may show "unknown publisher" (choose *More info → Run anyway*) and macOS Gatekeeper may need *right-click → Open* the first time. This is expected and does not affect the plugin.

Formats by DAW

Format	Hosts
VST3	Reaper, Bitwig, Cubase, Studio One, FL Studio, Cakewalk Sonar, Mixbus, Digital Performer, Fender Studio Pro
Audio Unit	Logic Pro, UAD Luna, and other AU hosts (macOS)
AAX	Not yet — see §13 for Pro Tools workflows today

3 Quick start (3 steps)

The fastest way to hear BassMuse, using **Song mode**:

1. **Insert BassMuse before a bass instrument.** Put BassMuse and a bass synth in the same signal path so BassMuse's MIDI reaches the synth. (Exactly how depends on your DAW — see §12. In Logic: BassMuse in the track's **MIDI FX** slot. In Reaper: BassMuse then the synth in one FX chain.)
2. **Type a progression.** In BassMuse's **Arrangement** grid, click a chord cell and enter chords (e.g. `C`, `Am`, `F`, `G`) — or use the chord selector (§7).
3. **Pick a style and press Play.** Choose a style from the dropdown, set **Source = Song (grid)**, and start the host transport. BassMuse plays the bass line through your synth, in time.

> **No routing handy?** Use **Drag-MIDI** (§10): drag the finished bass line straight onto a track as a MIDI clip — works in every DAW with zero setup.

To play along live instead

Set **Source = Follow MIDI** and send chords into BassMuse's MIDI input (from a MIDI clip, a keyboard, or your DAW's chord track). BassMuse plays bass under whatever chords it hears.

4 The interface at a glance

The editor is one window, top to bottom:

Top row — global controls

Control	What it does
Source	Song (grid) · Follow MIDI · Demo progression (§5)
Key	Key: Auto (detected from your chords) or force a major/minor key
Host BPM	Read-out of the host tempo BassMuse is locked to
File	Save / Load Song, Save / Load Bundle, Build arrangement, Clear Song (§6, §11)
Report	Send a bug, idea or question to the feedback board (§14)
Seed	Re-rolls the line; same seed = same notes
Octave	Global transpose in octaves
Drum	Kick-lock amount, 0→1 (§9)

Selected Section — per-section settings

Control	What it does
Name	Label for the section (Verse, Chorus, …)
Meter	Time signature for this section (4/4, 3/4, 5/4, …)
Style	Which bassist style plays this section
Density · Complexity · Swing · Humanize · Ghost · Legato	The section's **feel** knobs (§8). Picking a style loads its default feel; adjust from there.

Arrangement — the chord grid

- **Section bands** across the top — click one to select it.
- **Chord cells** below — click a cell and type a chord, or open the chord selector.
- **Grid** sets tick size: `1/4`, `1/8`, or `1/16` — so you can place more than one chord per bar.
- **+ Section / − Section**, **+ Bar / − Bar**, and **zoom + / −** shape the arrangement.
- A **playhead** sweeps the grid during playback and auto-scrolls.

Styles & export

- **Import Style / Export Style** — share `.bmstyle` files (§11).
- **Drag-MIDI strip** — press and drag to drop the arrangement as a `.mid` (§10).

5 Source modes

The **Source** dropdown decides where BassMuse gets its chords.

Song (grid)

Plays the arrangement you built in the grid — every section, its meter, style, feel and chords, in order, locked to the transport. This is the main mode for writing a bass part into a song.

Follow MIDI

Ignores the grid and plays under chords arriving at BassMuse's MIDI input in real time. Hold a chord on a keyboard or feed a MIDI clip / chord track and BassMuse follows it, using the first section's style and feel. The arrangement grid hides in this mode to keep the window compact.

Demo progression

A built-in looping progression so you can audition a style instantly without building anything. Great for comparing styles.

> **Tip.** Style and feel in Follow and Demo modes come from **Section 1** of your arrangement — set that section's style/knobs to shape the live sound.

6 Building a song

Sections

A song is a list of **sections**. Each section has its own time signature, bassist style, feel, and bars — so a 4/4 Motown verse can be followed by a 3/4 prog bridge in a different style. Use **+ Section / − Section** to add and remove them, and click a section band to select and edit it. A song always keeps at least one section, so **− Section** won't remove the last one (it flashes to say so). To wipe everything and start over, use **File → Clear Song**.

Quick song builder

File → Build arrangement… scaffolds a whole multi-section song in one step. Type a structure as `Name:Bars` tokens —

```
Verse:8 Prechorus:4 Chorus:8 Turn:4 Verse:8 Chorus:8
```

— or click a **template** (Pop, Verse/Chorus, AABA, 12-bar blues). BassMuse creates all the named sections with those bar counts; new sections inherit the currently-selected section's meter, style and feel, and repeated names are auto-numbered (*Verse 1*, *Verse 2*). Choose **Append** to add to the current song, or **Replace** to clear it first — and **Save current song…** backs up the existing arrangement before you replace it.

Copy, paste & insert sections

Right-click a section band for the full set of actions:

- **Insert Section Before / After** — drop a new section at that exact spot, not just at the end.
- **Duplicate Section** — copy the section (chords, meter, style, feel) in place, named "… copy".
- **Copy / Cut**, then **Paste Before / After** — move or repeat a section anywhere in the song (e.g. copy a chorus and paste it later).
- **Copy Chords / Paste Chords** — copy just this section's chord progression and drop it into another section, *without* changing the target's style, feel or meter (unlike Copy Section, which carries everything).
- **Delete Section**.

Keyboard shortcuts (when the editor has focus): **Ctrl/Cmd+C** copy, **Ctrl/Cmd+X** cut, **Ctrl/Cmd+V** paste after, **Ctrl/Cmd+D** duplicate.

Bars & chords

Add bars with **+ Bar**. Click any chord cell and type a chord symbol. BassMuse understands a wide vocabulary:

- Triads and sevenths: `C`, `Am`, `G7`, `Cmaj7`, `Dm7`, `F#m7b5`
- Extensions: `9`, `11`, `13` (e.g. `C13`, `Am11`)
- Slash / inversions: `C/E`, `G/B` — the bass honours the slash note

More than one chord per bar

Set **Grid** to `1/8` or `1/16` and place chords on sub-beats. Each chord holds until the next; an empty cell holds the previous chord. In text form a bar looks like `F@0 G@2` (F on beat 1, G on beat 3) or `Am@0 Dm7@1.5` (change on the “and of 2”).

Style overrides — a different bassist per bar or chord

By default every bar plays in its section's style. You can override that for a single bar or even a single chord, so one passage struts a slap line while the rest of the section keeps its groove. The section's feel (density, swing, ghost, legato, …) still applies — only the bassist style changes.

- **Per bar** — click a **bar number** (the row above the chord cells) and pick a style, or **Inherit section** to clear it. Overridden bars are tinted in the style's colour.
- **Per chord** — **right-click a chord cell** and pick a style, or set the **Style** dropdown in the chord selector (§7). A chord override wins over the bar and the section, and the cell is framed in the style's colour. Choose **Inherit bar / section** to clear it.

Overrides are saved with the song and travel in shared `.bmsong` files; if a recipient doesn't have that exact style, the bar falls back to the section style.

Key

Leave **Key** on **Auto** and BassMuse detects the key from your chords (shown as “Key: C major”). Override it if you want a specific tonal centre — approach notes and walking lines respect the key.

Seed, octave & range

Seed rolls a new variation while keeping everything else fixed — click the **dice** button beside it to jump to a random seed, or the ▾ button to pick from the last 10 seeds you used (saved with the song). **Octave** transposes the whole part. **Range** (Low / High notes) folds every generated note by octaves to stay inside your bass instrument's playable window — handy when a sampled bass has a limited range. All three are global to the song.

7 The chord selector

Instead of typing, click a chord cell to open the **circle-of-fifths** chord selector — a visual way to pick chords that stay in key.

- **Circle of fifths** — outer ring is major roots, inner ring the relative minors, with the **song key in the centre**. Click a root to choose it.
- **Type** — major, minor, 7th, maj7, m7, and more.
- **Intervals** — toggle extensions (9 / 11 / 13, alterations).
- **Bass** — pick a slash-bass note for an inversion (e.g. C/E).
- **Style** — optionally override the bassist style for just this chord (see §6). Leave it on *Inherit bar / section* for the normal behaviour.
- **Piano preview** — shows the chord voiced once and centred on the keyboard, so you can see exactly what you're placing.
- **Apply** writes the chord (and any style override) to the cell; **Clear** empties it.

> **Works in every host.** The selector is drawn inside the plugin window (not a floating OS window), so it behaves correctly in Logic Pro and other AU hosts that confine plug-in windows.

8 Styles & the feel knobs

A **style** models a bassist's characteristics — register, rhythmic feel, harmonic vocabulary and articulation — rather than any copyrighted transcription. Sixteen are built in:

Style (dropdown label)	Character
Motown (Son of Jammer)	Melodic, syncopated Motown pocket
Funk (Flee's Bag)	Slap-flavoured, punchy funk
Fusion (Pastor Jacob)	Fretless 16ths, upper register, chordal
Neo-Soul (Noir Pino)	Deep, laid-back, spacious
Prog-Rock (The Knight's Squire)	Driving, melodic prog
Funk-Metal (Pool of Play Doh)	Aggressive, playful, tapping feel
Hard-Rock (Lemmings Rock)	Overdriven, relentless eighths
Prog (Lee Geds It)	Busy, high-register, sixteenth runs
Blues-Rock (Jake The Brewster)	Powerful blues-rock drive
Lead-Bass (Enter The Wistler)	Galloping, lead-like lines
Melodic Pop (Count Macca deBass)	Tuneful, warm countermelody
Pocket Blues (MacVine)	Solid, root-anchored, tasteful
Jazz (Chas Magnum)	Aggressive post-bop upright walking, strong swing
Slap Virtuoso (Woot-Woot!)	Double-thumb slap, ghosts, full-neck range
P-Funk (Funky Boots)	Deep space-funk on "the One", spacious, octave-funk
Classic Rock (Whole Lotta Bass)	Melodic riff-driven rock, bluesy walking, tasteful fills

The feel knobs

Each section has six knobs. Picking a style loads its default feel; tweak to taste.

Knob	Effect
Density	How busy the line is — more notes vs. more space
Complexity	Chromaticism, walking and approach notes
Swing	Delays the off-beat for a shuffle feel (0–0.5)
Humanize	Loosens timing and velocity so it feels played, not typed
Ghost	How often notes drop to quiet ghost notes (0–1)
Legato	Note length — from short and detached to smooth and connected

> **Tip.** Hover any knob, button or menu for a one-line reminder of what it does. Prefer a cleaner view? Turn the hints off with **File → Show tooltips**.

> **Updates.** BassMuse checks for a newer release on load and shows an amber *Update to v…* button in the header when one is out. To help test prereleases, tick **File → Get beta updates** and it will follow the beta channel (the button reads … *(beta)*); leave it off to track stable releases only.

You can also make your own styles as plain-text `.bmstyle` files — see §11 and the Appendix.

9 Drum kick-lock

The **Drum** slider locks the bass onsets to your kick drum, so bass and kick lock up rhythmically.

- **At 0** — off; the bass plays its natural style groove.
- **Toward 1** — bass onsets progressively snap onto the kick pattern. At full, the bass hits on every kick.

The section downbeat is always kept, and kick hits are never thinned out by the density setting, so the lock stays tight.

Feeding the kick

BassMuse listens for kick notes on **MIDI channel 10** (General-MIDI kick notes **35 / 36**) arriving at its own MIDI input. Send a copy of your drum (or just the kick) MIDI to BassMuse on channel 10 — a send/echo from the drum track, or a duplicated kick clip routed into BassMuse.

Chord-follow ignores channel 10, so **live chords and kick-lock can share BassMuse's input at the same time** — feed chords on any channel and kicks on channel 10.

Per-DAW kick routing

The goal is always the same: deliver GM kick notes (**36**/**35**) on **MIDI channel 10** to BassMuse's MIDI input. *How* you deliver that channel-10 stream depends on how the DAW hosts BassMuse (see §12): either BassMuse sits in a track's MIDI chain and reads that track's MIDI, or it's an instrument fed from another track. In every case: get a copy of your kick as MIDI, set it to channel 10, and send it where BassMuse reads MIDI.

BassMuse in the track's MIDI chain — put ch10 kicks in that track's MIDI

These hosts run BassMuse in the track's device/FX chain, so it reads the track's own MIDI. Add the kick to that MIDI on channel 10:

- **Reaper** — on BassMuse's track, add the kick as a MIDI item set to channel 10, or route your drum track to this track with a **MIDI send** forced to channel 10. BassMuse (first in the FX chain) reads it.
- **Bitwig** — in the track whose device chain holds BassMuse, set the kick notes to **MIDI channel 10** (Bitwig assigns a channel per note in the editor), or feed them from a clip on that track.
- **Logic Pro** — on the instrument track that has BassMuse in its **MIDI FX** slot, add a kick region and set its notes to channel 10 (Event List → Channel column), or route a second track assigned to the same instrument with channel-10 kicks.
- **Mixbus 11** — like Reaper: place channel-10 kick notes on the instrument track that hosts BassMuse.
- **FL Studio 2024** — inside the **Patcher** that wires chords → BassMuse → synth, also wire the kick MIDI to BassMuse's input, on channel 10.

BassMuse as an instrument — feed it from another track on ch10

These hosts load BassMuse as an instrument, so add a dedicated track that sends the kick to it on channel 10:

- **Studio One 7 / Fender Studio Pro 8** — add an **Instrument track**, output = **BassMuse**, **Channel = 10**, kick notes 36/35.
- **Cubase 15** — add a **MIDI track**, output = **BassMuse**, **Channel = 10**.

- **Cakewalk Sonar** — **Insert ▸ MIDI Track**, Output = **BassMuse** (Synth Rack), **Channel = 10**; enable **Input Echo** if auditioning live.
- **Digital Performer** — a MIDI track whose output is BassMuse's instrument, channel 10.
- **UAD Luna Pro** — an instrument/MIDI track routed to BassMuse on channel 10.

Pro Tools

Pro Tools hosts BassMuse only through a VST→AAX bridge (§13). Inside the bridge (Blue Cat PatchWork / DDMF Metaplugin), feed a **channel-10** kick into the hosted BassMuse alongside the chords. If you use the MIDI-import workflow instead, do the kick-lock in the DAW where you generate the bass MIDI, then import the finished result.

> **Note numbers, not names.** Use MIDI notes **36 / 35** (the GM kick). The octave *label* a DAW shows for note 36 depends on its note-naming preference (e.g. Cakewalk's default puts it at C3), so trust the number — or just copy your real kick notes.

> **Chords + kicks together.** Chord-follow ignores channel 10, so in Follow mode you can feed live chords on one channel and kicks on channel 10 at once. In Song/Demo mode the grid supplies the chords and the kick track just drives the lock.

> **MIDI only.** Kick-lock reacts to MIDI kicks, not an audio drum track. If your drums are audio, convert the kick to MIDI first.

10 Drag-MIDI & export

The **Drag MIDI to your DAW** strip prints your whole arrangement to a standard `.mid` file. **Press and drag** it straight onto a track in your DAW (or into a folder) and drop — you get a MIDI clip of the bass line.

This is the **universal fallback**: it works in every DAW with no routing and no format concerns, and it bounces down perfectly since it's just MIDI on a track. Use it whenever live routing is awkward, or for Pro Tools (§13).

> **Reproducible.** Because the engine is deterministic, the dragged-out MIDI is exactly what you heard — same seed, same notes.

Drag Chords — a chord track for piano/pad

Beside it, the **Drag Chords to your DAW** strip prints the *arranger chords* as sustained block-chord MIDI — drag it onto a piano, pad or synth track to comp under the bass. It voices the full chord (extensions and all), spread across the mid register.

File → Chord drag: omit low root (on by default) leaves the low end to the bass line; turn it off to add a low root that anchors the chords on their own. The choice is saved with the song.

11 Sharing: styles, songs, bundles

Everything BassMuse saves is **plain text** — no packs, no samples, no recompiling. Three file types:

File	Contains	Save / load with
`.bmstyle`	One bassist style	Import Style / Export Style
`.bmsong`	A whole arrangement (sections, meters, chords, styles by id)	File ▸ Save / Load Song
`.bmbundle`	A song *plus* every style it uses — fully self-contained	File ▸ Save / Load Bundle

Where files live

- Styles: `Documents/BassMuse/Styles/*.bmstyle` — loaded at startup and added to the Style dropdown.
- Songs: `Documents/BassMuse/Songs/*.bmsong` (you can save anywhere).

> **Portability.** Songs reference styles by **id**, so they stay small and shareable. If a recipient is missing a custom style, that section falls back to the first style — chords, meter and feel are unaffected. Send a **bundle** to guarantee they get everything in one file.

Rolling your own style

A `.bmstyle` is `key = value` lines with rhythm `cell` figures. You control register, swing, note-choice weights, velocity, articulation and feel. See the Appendix for the key list, and `Documents/BassMuse/Styles/Reggae-OneDrop.bmstyle` for a complete worked example.

12 Using BassMuse in your DAW

BassMuse's Follow-MIDI code is the same everywhere — only the **host routing** differs. There are three patterns:

- **Model A — in-chain MIDI FX:** BassMuse and the bass instrument live in one track's device chain (cleanest).
- **Model B — instrument + MIDI-out route:** BassMuse is an instrument on track A; its MIDI output feeds a second instrument track B.
- **Model C — format-incompatible:** the DAW can't load BassMuse's format (Pro Tools — see §13).

DAW	Format	Model	Routing in a nutshell
Reaper	VST3 / AU	A	BassMuse, then bass synth, in one track FX chain
Bitwig	VST3	A	BassMuse before the instrument in the device chain
Logic Pro	AU	A	BassMuse in the track's **MIDI FX** slot
Mixbus 11	VST3 / AU	A	BassMuse then bass synth in the processor box
FL Studio 2024	VST3	A	Wire chords → BassMuse → synth inside **Patcher**
Waveform 14 (Tracktion)	VST3 / AU	A	BassMuse then bass synth in one track's plugin chain
Cubase 15	VST3	B	Instrument + MIDI-out route (no VST3 MIDI-insert)
Cakewalk Sonar	VST3	B	Enable plugin MIDI-out, MIDI track → bass instrument
Studio One 7	VST3	B	Track B **Instrument Input = BassMuse** ⚠ real-time export
Fender Studio Pro 8	VST3	B	Track B **Instrument Input = BassMuse** ⚠ real-time export
Digital Performer	VST3 / AU	B	BassMuse instrument → MIDI out to a 2nd instrument track
UAD Luna Pro	AU	B	Instrument track MIDI-out → bass instrument track
Pro Tools	AAX ✗	C	Import the `.mid`, or a VST→AAX bridge (§13)

> **Model-B export caveat.** In Studio One and Fender Studio, routed MIDI is dropped on an *offline* bounce and adds a little latency. Export with **Real-Time Processing** on, or just use **Drag-MIDI**.

> **Cubase.** Cubase won't list a JUCE VST3 MIDI-effect as a MIDI Insert (a host/JUCE limitation, not a setting). Use Model B: load BassMuse as an instrument, enable its MIDI out, and route into the bass instrument. Cubase's Chord Track is excellent for feeding Follow mode.

> **Chord Tracks & Follow mode.** Cubase can route its Chord Track as MIDI *directly* into BassMuse's Follow input. Studio One and Fender Studio's Chord Track is a *Follow Chords* reference — it re-pitches events on tracks that follow it, and does not emit a routable chord stream. So there, either feed BassMuse real chord MIDI (a clip or live playing on the track routed into it), or put chords on a track with **Follow**

> **Chords** enabled and route *that* track into BassMuse. Song mode (BassMuse's own grid) sidesteps the issue entirely.

Waveform 14 (Tracktion) — step by step

Waveform runs a left-to-right **plugin chain** per track and passes MIDI down it, so BassMuse and the bass instrument live on **one track** (Model A). The signal path is `chords → BassMuse → bass instrument`.

1. **Add a track** — a normal track.
2. **Drop BassMuse (VST3)** into the track's plugin chain.
3. **Add a bass instrument to the right of BassMuse** in the same chain — Waveform's **Collective** (a bass patch) or **4OSC**, or any bass VSTi. Order matters: BassMuse must sit *before* (left of) the instrument so its MIDI reaches it.
4. **Set your chords. Song mode** (BassMuse's own grid) is simplest and needs no routing. For **Follow** mode, put a chord MIDI clip on the same track *ahead of* BassMuse in the chain, or play chords live into the track.
5. **Press Play.** BassMuse locks to Waveform's transport and plays the bass line through the instrument, in time.
6. **Optional — if nothing plays:** drop a MIDI clip on the track spanning your arrangement. An empty clip is enough to keep the plugin chain processing.

Simplest alternative: skip the routing — use **Drag-MIDI** (§10) to drag BassMuse's bass line straight onto the bass instrument's track, then press Play.

Cakewalk Sonar — step by step

BassMuse and the bass instrument are **two separate tracks** — BassMuse emits MIDI, the synth makes the sound.

> **Pitfall.** Do **not** drop the bass VSTi into BassMuse's **FX bin** — that bin is for *audio* inserts, and BassMuse's audio output is silent by design, so a synth placed there gets nothing. Likewise, dragging the MIDI onto BassMuse's own track feeds it *into* BassMuse, not the synth.

1. **Bass VSTi track** — insert your bass instrument as its own Instrument track; confirm it makes sound when you play notes on it.
2. **BassMuse track** — insert BassMuse as an instrument. In **Views ▸ Synth Rack**, right-click BassMuse ▸ **Enable MIDI Output**.
3. **MIDI relay track** — add a MIDI track; set **Input = BassMuse (MIDI Output)** and **Output = the bass VSTi**.
4. Turn on that MIDI track's **Input Echo** so MIDI passes through live.
5. Press **Play**. In Song/Demo source BassMuse generates on its own; in Follow source, feed chords to BassMuse's track (Sonar's Chord dock works).

Simplest alternative: skip the routing — drag BassMuse's MIDI straight onto the **bass VSTi's** track (not BassMuse's) and press Play.

13 Pro Tools

Pro Tools speaks **AAX only** and won't show BassMuse's VST3 or AU yet. Two workflows cover Pro Tools today:

Path 1 — import the MIDI (most reliable, no purchase)

1. Produce a bass `.mid`: use **Drag-MIDI** (or Save) from BassMuse in any other DAW you own, *or* the `render_midi` console tool (Appendix).
2. In Pro Tools: **File ▸ Import ▸ MIDI…** (or drag the file in) onto an Instrument track that has a bass instrument.
3. Native playback and mixdown — no routing, no bridge.

Path 2 — VST→AAX bridge (real-time)

1. Insert a bridge such as **Blue Cat PatchWork (AAX)** or **DDMF Metaplugin** on a Pro Tools Instrument track.
2. Inside it, load **BassMuse (VST3)** then a **bass instrument (VSTi)**.
3. Route BassMuse's MIDI out → the instrument's MIDI in.
4. Feed chords to the track; Follow mode and Song mode both play.

A native AAX build (listed directly in Pro Tools) is planned for a future release.

14 Troubleshooting

Symptom	Fix
Plugin doesn't appear	Rescan plug-ins in the DAW. Confirm it installed to the system VST3 / Components folder (§2). On Mac, Logic/Luna need the **AU**.
No sound	BassMuse makes no audio itself — its **MIDI must reach a bass instrument**. Check the routing for your DAW (§12).
Bass doesn't move / no line	In **Song** mode add chords to the grid. In **Follow** mode make sure chords actually reach BassMuse's MIDI input.
Not in time	BassMuse locks to the host transport — press **Play** in the DAW; check **Host BPM** reads your tempo.
Kick-lock does nothing	Send kick MIDI on **channel 10** (notes 35/36) into BassMuse and raise the **Drum** slider (§9). Audio drums won't drive it.
Bounce is silent / late (Studio One, Fender Studio)	Export with **Real-Time Processing** on, or use **Drag-MIDI** (§10).
"Unknown publisher" warning	Expected on unsigned builds: Windows *More info → Run anyway*; macOS *right-click → Open* (§2).
Shared song missing a style	That section falls back to the first style. Ask for a **bundle** (§11), which includes every style.

Report a problem or request a feature

Click **Report** in the plugin header — it opens a short form and auto-fills your BassMuse version, OS and DAW — or visit the feedback page. Your bug, idea or question goes on the feedback board, where other owners can upvote it.

> **You'll be kept in the loop.** When we update the status of something you submitted — *Planned*, *In progress*, *Fixed*, *Declined*, or *No action required* — BassMuse emails you at your account address, so you don't have to keep checking back.

15 Appendix & reference

File locations

Item	Path
VST3 (Windows)	`C:\Program Files\Common Files\VST3\BassMuse.vst3`
VST3 (macOS)	`/Library/Audio/Plug-Ins/VST3/BassMuse.vst3`
AU (macOS)	`/Library/Audio/Plug-Ins/Components/BassMuse.component`
User styles	`Documents/BassMuse/Styles/*.bmstyle`
User songs	`Documents/BassMuse/Songs/*.bmsong`

render_midi — console tool

Renders a progression to a `.mid` with no DAW:

```
render_midi --style motown --prog "Am7|D7|Gmaj7|Cmaj7" --bpm 96 --out bass.mid
```

Options: `--style <id>`, `--prog "C|G|Am|F"`, `--bpm`, `--seed`, `--density`, `--complexity`, `--out <file.mid>`, `--list`.

.bmstyle keys

Key	Meaning
`id`, `name`	Identifier and dropdown label
`centerPitch`, `lowPitch`, `highPitch`	Register (MIDI note numbers)
`swing`	0–0.5, delays the off-beat
`restProb`, `ghostProb`	Chance a note is dropped / turned into a ghost
`density`	Baseline activity, 0–1.5
`complexity`	0–1 chromaticism / walking / approach
`humanize`	0–1 timing + velocity looseness
`wRoot … wScaleWalk`	Note-choice weights (root, fifth, octave, third, seventh, approach, chromatic, scale-walk)
`octaveJumpProb`, `approachOnChangeProb`	0–1 probabilities
`baseVelocity`, `velRange`	Loudness centre and ± spread
`staccato`	Note length as a fraction of its slot
`timingJitter`, `behindBeat`	Feel: random spread; constant push (+ = laid back)

`accent = a b c d`	Velocity added per beat of the bar
`cell = <onsets> | <weight>`	One rhythmic figure (repeatable)

Rhythm cells

Each `cell` is one beat wide; onsets are fractions of the beat in `[0,1)`, and the weight after `|` is its relative likelihood:

```
cell = 0                | 1     # a quarter note
cell = 0 0.5            | 3     # two eighths, weight 3
cell = 0 0.25 0.5 0.75  | 2     # four sixteenths
cell = 0.5 0.75         | 1.5   # off-beat figure
cell =                  | 1     # a whole-beat rest (space)
```

Chord symbols BassMuse understands

Roots `A–G` with `#` / `b`; qualities incl. `m`, `7`, `maj7`, `m7`, `m7b5`, `dim`, `aug`, `sus2/4`; extensions `9 / 11 / 13`; slash bass `C/E`. In text songs a chord may be positioned in the bar with `SYM@beat` (e.g. `G@2`).

> BassMuse v1.6.0 · VST3 & Audio Unit · Windows & macOS. Styles model stylistic characteristics, not copyrighted transcriptions of any specific recording or performer.