Performance Controller App for Ableton Live

Reach
Owner's Manual

Setup Performance Editing Mixing Device Control

Learn how to connect Reach to Ableton Live and use your iPad as a performance controller.

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Product Overview

Reach is an iPad performance and editing surface for Ableton Live. It lets a musician play instruments, sequence Drum Racks, launch clips and scenes, edit MIDI clips, mix tracks, and control Live devices from a touch display. It is a companion to Live, not a standalone DAW and not a software copy of Push hardware.

- The iPad sends standard MIDI notes plus private non-commercial SysEx control messages to Live.
- The ReachBridge control-surface script returns selected track, clip, transport, mixer, device, scale, and Drum Rack state.
- A connected Push can continue to control Live. The app does not send notes into Push hardware and does not replace its Live configuration.
- The app is designed for landscape use, with the fullest workspace on a 13-inch iPad Pro and responsive reductions on smaller iPads.

Before a performance Use the app only after checking that the on-screen state matches Live. Destructive or context-sensitive actions can act on the selected clip, slot, track, or device in Live.

About Push terminology This manual uses Ableton's official Push and Live manuals to explain shared music-production concepts, but it documents only controls implemented in the current app. A familiar Push label does not imply that every Push hardware gesture or feature exists here.

Trial, Purchase, and Restore

Reach includes a seven-day, full-featured trial followed by an optional one-time purchase of the Full Version. This is not a subscription and there is no automatic charge when the trial ends.

Access state	What it means
Trial available	Set up Reach first if needed. The trial starts only after Start Free Trial is confirmed through the App Store.
Trial active	All features are available until the exact date and time shown in Purchase & Access.
Trial complete	Purchase the Full Version to continue using all performance and editing features.
Full Version	The one-time in-app purchase has been verified for the current Apple Account.
Trial verification required	Connect to the internet and tap TRY AGAIN. Restore Purchases if you already own the Full Version.

- The trial is available once per Apple Account. Reinstalling the app or using Restore Purchases does not restart it.
- You may purchase the Full Version before, during, or after the trial from Settings > Purchase & Access.
- The purchase button displays the localized price supplied by the App Store. Reach does not hard-code the price.
- Use Redeem Offer Code before buying when you have a valid promotional offer code.
- Use Restore Purchases after reinstalling Reach or moving to another iPad signed in to the purchasing Apple Account.

Setup remains independent ReachBridge setup is stored for the iPad and is independent of trial or purchase status. Opening or repeating the setup guide never starts or changes the trial.

Internet is required to verify remaining trial time each time Reach starts. If verification cannot complete, reconnect to the internet and tap TRY AGAIN. After verification, the running session can continue offline until the original trial deadline. A failed check does not restart or extend the trial.

Existing Full Version purchases remain valid after updating. If access is not restored automatically, connect to the internet, use the Apple Account that made the purchase, and choose Restore Purchases in Settings > Purchase & Access, or RESTORE PURCHASE on the access screen. Restoring an existing purchase does not charge you again. Verified Full Version access works offline when its StoreKit entitlement is available on the iPad; it does not require the trial-time check. If restoration fails, contact support@moriahpoint.io before trying to buy again.

Requirements and Signal Flow

Component	Role
Reach	Sends touch performance and control messages; displays returned Live state
MIDI connection	Carries both note data and the bridge protocol in both directions
ReachBridge	Runs inside Live and translates between the iPad protocol and Live objects
Ableton Live 12.4.6 or later	Hosts the instruments, clips, mixer, devices, recording, and transport
Push 3 or other controller	Optional and independent; continues using its existing configuration

The working signal path is Reach to MIDI port to ReachBridge to Ableton Live, with Live state returning through the same port. If any link uses a different port, controls may work in only one direction.

Supported Connection Paths

Host	Connection	Requirements
Mac	USB through macOS IDAM	USB cable and macOS Audio MIDI Setup
Mac	Bluetooth MIDI	Bluetooth enabled on Mac and iPad
Mac	Wi-Fi through macOS Network MIDI	Shared Wi-Fi network
Windows	Wi-Fi through rtpMIDI	Shared Wi-Fi network, rtpMIDI and Bonjour
Windows	Direct USB from iPad	Not supported

Install the App and Live Bridge

Install Reach

1 Install Reach from the App Store.

2 Open Reach on the iPad.

3 Allow Local Network access if Wi-Fi MIDI will be used.

Windows users Reach is installed directly on the iPad. A Windows computer can host Ableton Live and ReachBridge, but the Windows connection uses Wi-Fi through rtpMIDI rather than direct iPad USB MIDI.

Install the Ableton Live Bridge

The ReachBridge folder is the only Live bridge to install. Keep the folder intact and do not copy its individual files separately.

Computer	Default Remote Scripts folder
Mac	~/Music/Ableton/User Library/Remote Scripts/
Windows	%USERPROFILE%\Documents\Ableton\User Library\Remote Scripts\

1 First, in Live's browser, right-click User Library and choose Show in Finder (Mac) or Show in Explorer (Windows). Use that folder even on an external drive. Then save your Set and quit Live.

2 Inside the User Library opened from Live, create Remote Scripts if needed. Copy the complete ReachBridge folder there. When updating, replace the whole old folder and keep any backup outside Remote Scripts.

3 Restart Live.

4 In Ableton Live, open Settings ⟶ Tempo & MIDI (called Link, Tempo & MIDI in older Live versions).

5 Add a Control Surface row and select ReachBridge. Leave Input and Output unassigned until the iPad MIDI connection is active.

6 Keep any existing Push control-surface configuration unchanged.

If the bridge is missing If the bridge is not listed, confirm that the path ends with Remote Scripts followed by one ReachBridge folder, then quit and restart Live. A doubled folder such as ReachBridge/ReachBridge prevents Live from loading the expected package.

Bridge updates and the installed bridge check

An existing installation shows a one-time notice when an update changes the bridge requirement. Open Setup goes directly to Install Bridge in the existing guide and keeps the saved connection route. Not Now dismisses the notice; Reopen it in Settings > Ableton Setup. First-time users keep the full five-step setup without an update popup.

Reach 1.0.6 uses the same ReachBridge Revision 6 as 1.0.5. Keep Revision 6 if already installed. Update Revision 5 or earlier: save your Set, quit Live and replace the complete ReachBridge folder without merging files. Restart Live, then check Running ReachBridge in Settings > Ableton Setup. You can send the setup link to your computer from Setup.

Connect to check ReachBridge means no matching MIDI connection is available. Check Again tries for six seconds, including one retry. ReachBridge update needed appears only after a reply identifies an older incompatible bridge. Complete the connection and audible-note test before finishing setup.

ReachBridge revision not verified means no valid reply was received, not that the bridge is outdated. If you replaced the folder, quit and restart Live, not just Reach, then tap Check Again. Otherwise check Live's ReachBridge Control Surface Input and Output. Use the setup link to install or replace the bridge. Reach cannot identify the running revision until it replies.

Use Live's configured User Library, including an external drive: right-click User Library in Live and choose Show in Finder (Mac) or Show in Explorer (Windows). Install inside its Remote Scripts folder; do not use an abandoned default library. Keep the drive connected.

The check confirms a fresh bridge reply and compatibility, not sound routing or every installed file. Reach cannot inspect the computer's installation folder when no bridge responds, and does not display its library path.

Connect to a Mac

On Mac, choose USB, Bluetooth, or Wi-Fi. On Windows, choose Wi-Fi with rtpMIDI. Notes, controls, and feedback all use the selected connection.

Connect to a Mac with USB

Recommended — most reliable. Connect directly with a USB cable. Your selected connection carries all notes, controls, and feedback.

1 Connect the iPad directly to the Mac with a data-capable USB cable. Unlock the iPad and trust the Mac if prompted.

2 On the Mac, open Audio MIDI Setup.

3 Choose Window, then Show Audio Devices.

4 Find the iPad in the Audio Devices sidebar and click Enable. If the button says Disable, the iPad is already enabled; leave it enabled.

5 Open Reach and choose Mac + USB. Reach selects USB automatically. Its host port may be named IDAM MIDI Host or something different from Live's iPad port. No renaming is needed.

6 In Live Settings > Tempo & MIDI (older versions: Link, Tempo & MIDI), set BOTH ReachBridge Input and Output to the enabled iPad's USB MIDI port, often named iPad or after your iPad.

7 In Live's MIDI Ports list, turn Track on for that input. Leave Sync off for both input and output. Preserve other control-surface rows.

8 Continue to Test Connection. Wait for Connected to Ableton Live, tap Play Test Note, then tap Yes only if the note sounds and stops. Otherwise, tap Something's Wrong.

Connection assistant Still waiting for a MIDI port? Reconnect the USB cable, unlock the iPad and confirm it is enabled on the Mac. Reopen Reach and tap Check Again. If needed, use Fix Connection to reopen setup. A visible port still needs a ReachBridge reply and the audible-note test.

The gear turns orange when the requested USB path or bridge response is unavailable. A visible MIDI destination alone does not prove that the USB connection is healthy; the selected port must be the USB endpoint and the bridge must answer.

Connect to a Mac with Bluetooth

Connect wirelessly directly to your Mac. Your selected connection carries all notes, controls, and feedback.

1 Choose Mac + Bluetooth in Reach's setup wizard.

2 Turn on Bluetooth on your Mac and this iPad. Keep Reach open.

3 Give this iPad a distinct MIDI name below, then tap Advertise This iPad. Allow Bluetooth access if prompted.

4 On your Mac, open Audio MIDI Setup.

5 Choose Window → Show MIDI Studio, then click the Bluetooth button in the toolbar.

6 Find this iPad's MIDI name in the list and click Connect. Confirm any system pairing prompt.

7 Wait for the Mac's button to change to Disconnect.

8 For another iPad, repeat these steps with a different MIDI name. Connect each iPad from the Mac; the Mac does not need to advertise.

9 Continue to set up Live. Give each iPad its own ReachBridge row with its matching Bluetooth MIDI Input and Output.

10 In Ableton Live, open Settings → Tempo & MIDI (called Link, Tempo & MIDI in older Live versions).

11 Choose ReachBridge in a separate control-surface row for each iPad. For BOTH Input and Output in that row, choose the same iPad's Bluetooth MIDI port. Match the MIDI name advertised by that iPad; macOS may retain its existing device name. Reach shows the Mac's name. Enable Track for each iPad's input. Leave Sync off. Remote is only needed for separate manual MIDI mappings. Preserve unrelated control-surface rows.

12 On Test Connection, wait for Connected to Ableton Live. Reach checks a fresh bridge reply and current Live feedback automatically. Select and arm an instrument track in Live, then tap Play Test Note. If the note sounds and stops, tap Yes and finish setup. Otherwise, tap Something's Wrong. Detailed Connection Test is optional. If the automatic check fails, install the latest ReachBridge, check both Live ports, and tap Check Again.

If access is denied, tap Open Settings and enable Bluetooth for Reach, then return and tap Advertise This iPad. After you have chosen Advertise, Reach remembers that choice and resumes discovery when reopened or when returning to Bluetooth, if no peer is connected and permission is already allowed. Stop Advertising cancels automatic discovery recovery; tap Advertise again to enable it. Existing connections and MIDI routing are unchanged. Keep Reach open and Bluetooth on. Connect from Audio MIDI Setup on the Mac; retry if needed. Reach does not replay notes played while disconnected. Disconnect from the Mac to end an existing link.

Compatibility Bluetooth MIDI is supported on Mac for notes, controls, and ReachBridge feedback. Windows Bluetooth is not a supported setup route.

Connect to a Mac with Wi-Fi

Connect through the same Wi-Fi network. Keep the iPad and Mac on the same trusted local network and avoid guest networks that isolate devices from one another.

1. Connect the Mac and iPad to the same trusted Wi-Fi network. Keep Reach open on the iPad and allow Local Network access if prompted.
2. On the Mac, open Audio MIDI Setup.
3. Choose Window → Show MIDI Studio.
4. Click the globe button beside Bluetooth in the MIDI Studio toolbar: Configure Network Driver.
5. Under My Sessions, select an existing RTP session or choose Create New Session → RTP.
6. Turn Enabled on for that session.
7. Under Sessions and Directories, select the iPad and click Connect.
8. Confirm the iPad appears under Connected Peers. Older macOS versions call these sections Directory and Participants.
9. Reach automatically selects Wi-Fi MIDI and automatic port selection for this setup route. You do not need to open Settings.
10. In Ableton Live, open Settings → Tempo & MIDI (called Link, Tempo & MIDI in older Live versions). Choose ReachBridge in a control-surface row. For BOTH Input and Output, choose the Mac RTP network session you enabled. Its name may differ from the port name shown on the iPad — for example, RTP Session 1 on the Mac and Network Session 1 in Reach.
11. Enable Track for that session's input and leave Sync off. Preserve unrelated control-surface rows.
12. On Test Connection, wait for Connected to Ableton Live. Reach checks a fresh bridge reply and current Live feedback automatically. Select and arm an instrument track in Live, then tap Play Test Note. If the note sounds and stops, tap Yes and finish setup. Otherwise, tap Something's Wrong. Detailed Connection Test is optional. If the automatic check fails, install the latest ReachBridge, check both Live ports, and tap Check Again.

A Network MIDI port can appear before your computer connects. Confirm the iPad is listed under Connected Peers or Participants on your computer, then tap Continue to set up Live. ReachBridge is checked after Live is configured.

Notes, controls and feedback use one connection. Reach does not switch to another connection if this one disconnects.

Fix Connection and Setup Guide open the same wizard at Welcome. Your saved connection choice is preserved. Reopening setup does not reset onboarding history, start or reset a trial, or change purchases or access. Use Back and Continue to move through the instructions.

Connect to a Windows Computer

Connect through the same Wi-Fi network using rtpMIDI. A USB cable may power the iPad, but it does not provide the Windows MIDI link.

1. Connect the Windows PC and iPad to the same trusted Wi-Fi network. Keep Reach open and allow Local Network access if prompted.
2. Install rtpMIDI from Tobias Erichsen's official site, linked on the Reach setup page. Install Bonjour if prompted and make sure its service is running.
3. Use a Private network in Windows and allow rtpMIDI and Bonjour through Windows Firewall for that network.
4. In rtpMIDI, use the plus button under My Sessions to create a session. Set its Local Name (for example, Reach Session) and enable it.
5. Select the iPad in Directory and click Connect. Confirm it appears under Participants for the enabled session.
6. Reach automatically selects Wi-Fi MIDI and automatic port selection for this setup route. You do not need to open Settings.
7. In Ableton Live, open Settings → Tempo & MIDI (called Link, Tempo & MIDI in older Live versions). Choose ReachBridge in a control-surface row. For BOTH Input and Output, choose the Windows rtpMIDI Local Name you enabled. Its name may differ from the port name shown on the iPad.
8. Enable Track for that session's input and leave Sync off. Preserve unrelated control-surface rows.
9. On Test Connection, wait for Connected to Ableton Live. Reach checks a fresh bridge reply and current Live feedback automatically. Select and arm an instrument track in Live, then tap Play Test Note. If the note sounds and stops, tap Yes and finish setup. Otherwise, tap Something's Wrong. Detailed Connection Test is optional. If the automatic check fails, install the latest ReachBridge, check both Live ports, and tap Check Again.

A Network MIDI port can appear before your computer connects. Confirm the iPad is listed under Connected Peers or Participants on your computer, then tap Continue to set up Live. ReachBridge is checked after Live is configured.

Notes, controls and feedback use one connection. Reach does not switch to another connection if this one disconnects.

If the iPad does not appear in the rtpMIDI Directory, keep the app open, confirm both devices are on the same subnet, disable VPN routing temporarily, avoid guest Wi-Fi, and check that Bonjour and rtpMIDI are allowed on the Private network. Reopen rtpMIDI after making firewall changes.

Configure Ableton Live

Live must receive ordinary notes and the ReachBridge control protocol through the same connection that Reach selected.

Live setting	Required value
Control Surface	ReachBridge
Input	The active iPad USB or Bluetooth port, Mac RTP session, or Windows rtpMIDI Local Name
Output	The same active connection used for Input
MIDI Ports Track Input	On
MIDI Ports Sync	Off unless a separate clock workflow requires it
Existing Push row	Leave unchanged

Two different checks Setup checks for a fresh ReachBridge reply containing current Live feedback automatically. Play Test Note then asks you to confirm the note sounded and stopped. Detailed Connection Test is optional; the automatic check does not exercise every control or prove performance under load. BRIDGE RESPONSE in Settings is a round-trip measurement, not note-to-sound latency.

Connection Settings and Status

Tap the gear in Reach, then choose MIDI for connection settings. General contains Clip / Scene Workflow; Help contains the Quick Start and owner's manual; Privacy contains Privacy Policy and Terms of Use.

Control	Purpose
USB	Use the Mac USB host port; its name may differ from Live's iPad port
Bluetooth	Use the selected Mac Bluetooth MIDI port for notes, controls, and feedback
Wi-Fi	Use a Network Session or RTP MIDI endpoint
Automatically choose preferred port	MIDI Options switch that automatically selects a destination matching the selected transport; Bluetooth remembers the selected computer and never falls back to another transport
MIDI Port	Displays the currently selected destination
BRIDGE RESPONSE	Shows round-trip control latency or No bridge response
Refresh Ports	Re-scans CoreMIDI sources and destinations
Test C3	Sends a short C3 note through the selected destination
General > Clip / Scene Workflow	Sets the shared behavior of NEW and the D-pad center Select button; saved between launches and restored on reconnect

How to Read Connection State

- NO MIDI PORT means the app has no usable selected destination.
- A named port means a MIDI destination exists, but does not by itself prove that Live is returning bridge messages.
- No bridge response means the selected port, Live bridge row, bridge output, or Live session is not completing the round trip.
- An orange gear indicates that the requested USB path or bridge response needs attention.
- Connected to Ableton Live appears briefly after the bridge responds.

Main and Secondary iPads

Tap MAIN or SEC for the role popup. Main follows Live and controls automatic track arming. On Secondary, turn Follow Main on to follow Main's track and clip while keeping your own view and device selection. Turn it off to browse independently. It starts off and remembers your choice. The orange link icon means Follow Main is on.

Use a distinct MIDI name and a separate ReachBridge Control Surface row for each iPad. Each row's Input and Output must belong to the same iPad. Keep the existing Push row separate. For Bluetooth, advertise each iPad and connect to its named endpoint from the Mac.

Transport, mixer edits, clip launching and explicit manual Arm still affect the shared Live Set. A Secondary iPad is not an isolated copy of the Set. Manual arming is preserved; Main ownership coordinates automatic arming between connected iPads.

Changing a role or losing a connection releases notes owned by that connection. After reconnecting, check the chosen role and target track before playing. Reopen Setup Guide or Fix Connection to check the route, bridge response and audible test separately.

Connection checks and bridge updates

Session clips show playback shading, loop icons and striped group slots. ReachBridge Revision 6 supplies clip position and loop state. Keep an installed Revision 6 when updating to Reach 1.0.6.

Setup checks automatically when the chosen connection is ready. Check Again remains available for another attempt. A visible MIDI port does not by itself prove a bridge round trip, and a successful bridge check does not prove audible note delivery. Use Play Test Note after the connection check.

For Mac USB, first enable the iPad in Audio MIDI Setup > Window > Show Audio Devices. For Mac Wi-Fi, enable an RTP session and connect the iPad in MIDI Studio's Network window before assigning Live's ports. Windows uses its separate rtpMIDI sequence. Follow the route-specific setup steps rather than mixing connection methods.

Interface Overview

Reach keeps the performance rails and transport stable while the center workspace changes. Controls illuminate from Live state and become unavailable when an action is not valid for the current selection.

Area	Current role
Pads	Melodic playing, Drum Rack playing, step sequencing, and selected-track routing for non-instrument tracks
Device	Selected-device parameter banks, device navigation, actions, and supported Live-style visualizations
Clip	Selected MIDI or audio clip editing, loop controls, note properties, and waveform controls
Mix	Volume, pan, sends, meters, mute, solo, arm, and stop across the current track bank
Session	Eight-track Session ring for clip and scene selection, launching, and recording
Commands	Searchable command library plus a 64-slot Favorites pad grid for context-aware Live actions
Left rail	Metronome, Quantize, New, Capture, Fixed Length, recording, and playback actions
Right rail	Scale or Drum resolution, navigation, edit actions, Undo, and selected-track Velocity or Volume
Shared display	Selected device controls and temporary Scale, Quantize, Metronome, Fixed Length, NEW, or Chords panels

MIDI Monitor

The MIDI monitor uses its space for large musical labels. Recognized chords appear in darker green; single notes or combinations without a recognized chord appear as individual note names in lighter green. It does not repeat the held-note list below a chord or display Waiting for notes when idle.

Responsive Layout

- Large and 11-inch Pro layouts use an 8 by 8 melodic surface.
- Compact standard and mini layouts use a 7 by 8 melodic surface while the top panel is expanded and an 8 by 8 surface when it is collapsed.
- The Drum Rack lower section always uses four rows: a 4 by 4 playing area beside a 4 by 4 Loop Selector or 16 Velocities grid. The step sequencer above it uses four rows on large and 11-inch Pro layouts, and three or four rows on compact layouts according to whether the top panel is expanded or collapsed.
- On compact layouts, collapsing the top panel reclaims the eighth row; opening Scale, Quantize, Metronome, Fixed Length, or another shared-display panel returns the surface to seven rows while that panel is visible. Large and 11-inch Pro layouts remain at eight rows.

Touch and Gesture Guide

Reach uses taps for immediate actions, press-and-hold gestures for secondary or momentary actions, and held modifier buttons for actions on a second control. Hold timing varies slightly by control. Keep your finger still until the control changes color, the shared display opens, or a light haptic confirms the hold.

How the Gesture Types Differ

Gesture	How to perform it	What to expect
Tap	Touch and release promptly	Runs the primary action or toggles a latched state
Press and hold	Keep one finger down until visual or haptic feedback appears	Runs a secondary action or keeps an action active only while held
Hold plus another control	Keep the modifier finger down and use a second finger on the target	Applies the held modifier to that target and suppresses the modifier's normal tap action
Double-tap	Tap twice without pausing	Runs a deliberately separate action such as creating a clip, setting a one-page loop, or resetting a mixer or device parameter
Drag	Touch a value, note, fader, or knob and move without lifting	Adjusts continuously or moves the selected object
Swipe	Make a deliberate directional drag, then release	Moves to another track, scene, bank, page, or visible pitch range

Temporary multitouch panels Metronome, Quantize, Fixed Length, NEW, and Chords open temporary panels in the shared display. Continue holding the named button with one finger and make changes with a second finger. Releasing the first finger closes the panel and does not run the button's normal tap action.

Long Press Quick Reference

Control or area	Press-and-hold behavior	Important release or follow-up behavior
Play	After about half a second, stops transport and returns the Arrangement position to 1.1.1	A light haptic occurs and 1.1.1 appears briefly. Releasing does not start playback again
Metronome	Opens metronome and time-signature settings in the shared display	Use a second finger while holding. Release to close without toggling the metronome
Quantize	Opens quantize settings and enables the Drum Rack pad-specific modifier	Use a second finger to edit settings or tap a drum pad. Release to close without quantizing the whole clip
Fixed Length	Opens Fixed Length, Phrase Sync, and recording-length choices	Use a second finger while holding. Release to close without toggling Fixed Length

Control or area	Press-and-hold behavior	Important release or follow-up behavior
New	After about 0.35 seconds, opens track, scene, and MIDI clip creation actions	Keep holding while using a second finger for one or more actions. Release to close; the normal NEW tap action does not run
Repeat	Keeps Repeat active only while the button remains down	Releasing ends momentary Repeat and leaves it unlatched. A quick tap instead toggles the latch
Chords	After about 0.35 seconds, opens Quality + Extensions, Split, Chord Levels and Starting Level	Keep holding while changing options with a second finger. Release to return to device controls without toggling Chords
Dim / Min / Maj / Sus or extension	Applies immediately on touch-down, only while held	Press the next pad/key while holding the modifier. Existing sounding chords do not change. Release restores the previous choice; a tap does not latch
Inv	After about 0.35 seconds, enables temporary diatonic inversion	Release to restore its latched state. A quick tap toggles inversion
Layout in Drum mode	Shows 16 Velocities only while held	Release to return to the Loop Selector. A quick tap locks or unlocks 16 Velocities
Pads workspace button	Opens or closes the selected-track routing surface on an instrument track	The routing surface remains open after release until closed or toggled again
Armable track header	Toggles record arm	Check the red ARMED state before recording. A group track cannot be armed
Drum loop page	Marks the first end of a loop-page range	Tap another loop page to set the other end
Mix pan control	Opens the command to change between Stereo Pan and Split Stereo Pan	The mode changes only after selecting the command in the menu
Empty MIDI piano-roll space	Begins marquee selection and gives light haptic feedback	Keep dragging to surround notes, then release to complete the selection
Clip value minus or plus	Repeats the adjustment after the initial step	Release when the desired musical position or duration is reached

Held Modifier Combinations

Hold	Then touch	Result
Center Select	A Drum Rack pad	Selects that drum sound without playing it
Quantize	A Drum Rack pad	Quantizes only notes belonging to that drum sound
Delete	A Drum Rack pad	Deletes all sequenced steps for that sound
Delete	Automation Arm	Deletes automation from the selected clip

Hold	Then touch	Result
Delete	A Device parameter	Deletes automation for that parameter

Use Delete combinations carefully Delete combinations act immediately on Live data. Confirm the selected clip, drum sound, device, or parameter first. If the wrong item changes, stop and use Undo before doing anything else.

Automation distinction Automation Arm has no hold-to-re-enable action. Tap Automation Arm to toggle automation recording, use the separate Re-enable Automation button to resume overridden automation, or hold Delete and touch Automation Arm to clear clip automation.

Transport and Recording

Core recording and playback controls stay anchored in the lower rails of the performance, device, mix, session, and clip workspaces, while the exact controls vary by context. Commands uses the complete canvas instead of those rails. Buttons reflect Live's returned state and become unavailable when an action is not valid.

Control	Current behavior
Play	Starts or stops Live transport
Arrangement Record	Controls Arrangement recording
MIDI Arrangement Overdub	Controls Live's MIDI Arrangement Overdub state
Automation Arm	Arms automation recording
Re-enable Automation	Re-enables automation where Live permits
Capture MIDI	Invokes Live Capture MIDI
Session Record	Records or overdubs the current slot-specific Session target
Metronome	Controls Live's metronome
New	Prepares a clip or scene according to Settings → General → Clip / Scene Workflow; hold for the creation menu
Duplicate	Duplicates the selected clip and selects its copy; in Device, duplicates the selected device
Delete	Deletes the current clip or selected device according to workspace
Undo	Invokes Live Undo

Play and Return to the Start

- Tap Play to start playback when Live is stopped or to stop playback when Live is running.
- Press and hold Play for about half a second to stop and return Live's Arrangement position to 1.1.1.
- The hold action fires once, produces a light haptic, and temporarily replaces the Play label with 1.1.1.

- After the hold action fires, lifting your finger does not toggle Play a second time.

This is Reach's implemented touch shortcut. It should not be confused with hardware-specific Shift combinations described for some generations of Ableton Push.

Metronome Hold Settings

1. Tap Metronome to toggle Live's metronome.
2. To edit settings, keep Metronome held until the shared display changes.
3. Without lifting the first finger, use a second finger to change the time-signature numerator, beat-unit denominator, or Enable Only While Recording.
4. Release Metronome to close the panel. Because the hold action was used, the metronome itself is not toggled on release.

Count-In, metronome Sound, and Rhythm are shown for reference but are labeled Set in Live. Change those values in Live. The app can directly set a numerator from 1 through 16, a denominator of 1, 2, 4, 8, or 16, and whether the click is audible only while recording.

Session Record Target

On an empty highlighted slot, Session Record begins a new recording and pins that slot as the target. Pressing Session Record during the initial recording returns the same clip to playback. Pressing it while that clip plays toggles overdub on that clip. The target changes only when New is pressed, clip navigation is used, or another track is selected.

Live view remains unchanged Session Record does not switch Live to Session view, and Arrangement Record does not switch Live to Arrangement view. Recording targets and Live's visible view are independent. When a Session clip takes priority over Arrangement playback, Back to Arrangement becomes available according to Live's returned state.

NEW and Clip or Scene Workflow

Open Settings > General > Clip / Scene Workflow and choose Clip or Scene. This saved choice controls both the center Select button and a short press of NEW. NEW stays in the left rail in Pads, Device, Mix, and Session; it is absent from the Clip editors and Commands workspace.

Workflow	Short press of NEW
Clip	Stops the selected track and selects its next empty Session slot. Adds a scene only when another empty slot is needed.
Scene	Inserts a scene below the selected scene, copies other tracks' playing clips into it, and stops the selected track. Its new slot stays empty and selected for recording. Other tracks keep playing their original clips without restarting.

A short press prepares the recording target; it does not start recording or launch the new scene. Use Session Record when ready. Preparing a target requires a regular, unfrozen MIDI or audio track. Group, return, and Main tracks can still use supported actions in the hold menu.

Hold NEW for Creation Actions

1. Press and hold NEW for about 0.35 seconds until its menu replaces the normal display strip.
2. Keep that finger down and use a second finger to select a creation action. The menu stays open after the action.

3 Wait for Live to report the new selection, then choose another action if needed. For example, insert a MIDI track, then insert an empty MIDI clip without releasing NEW.

4 Release NEW to restore the normal display strip. Releasing after a hold does not run the short-press Clip or Scene workflow. There is no separate NEW label or close button in the upper-right corner.

Menu action	Result and availability
Insert Audio Track	Inserts after the selected regular track, or at the end of the regular tracks when a return or Main track is selected. Selects the new audio track.
Insert MIDI Track	Uses the same insertion position as Insert Audio Track and selects the new MIDI track.
Insert Return Track	Adds and selects a return track. Unavailable when the Set already has 12 returns.
Insert Take Lane	Adds a take lane to an editable regular track in Live's Arrangement view when Live exposes this action.
Insert Scene	Inserts below the selected scene and selects the new scene and the selected track's slot where available.
Capture and Insert Scene	Asks Live to capture the currently playing Session clips into a new scene. This is separate from Capture MIDI.
Duplicate Track	Duplicates and selects the selected regular track or group. Repeated actions continue from the latest copy. Unavailable for return and Main tracks.
Insert Empty MIDI Clip	Creates a one-bar clip in the highlighted empty MIDI Session slot. Requires an unfrozen MIDI track and Session view; does not overwrite an occupied slot or choose a different slot.

Menu actions are enabled according to the selected track, slot, Live view, and the capabilities reported by ReachBridge. Install the matching bridge update and restart Live if new actions remain unavailable. VoiceOver users can open the menu with Show New Menu and dismiss it with the escape gesture.

Duplicate Clips and Follow the Copy

In clip-oriented workspaces, tap Duplicate to copy the selected clip. Reach selects the new clip, its Session slot, and its scene so the next press copies that new selection. The visible Session bank follows the selection when it moves beyond the current eight scenes. Existing clips below the source are preserved by Live's duplication behavior; duplication does not launch or stop a clip.

Arrangement clip duplication also selects the new copy. In Device workspace, the right-rail Duplicate button continues to duplicate the selected device. To duplicate a track from that workspace, hold NEW and choose Duplicate Track. Inserted and duplicated tracks become the selected track so subsequent actions target the new result.

Capture and Overdub

- Capture MIDI asks Live to recover recently played MIDI from armed or input-monitored tracks. Its result depends on Live's transport, existing clips, tempo, and current view.
- MIDI Arrangement Overdub determines whether new MIDI is added to existing Arrangement material while Arrangement recording is active.

- Arrangement Record records armed tracks into Live's linear Arrangement. Session Record controls the current Session target described above.

Automation Controls

- Tap Automation Arm to permit parameter movements to be recorded as automation while the applicable recording mode is active.
- If a manual parameter move overrides existing automation, tap Re-enable Automation to return affected parameters to their automation envelopes where Live permits it.
- Hold Delete and touch Automation Arm to delete automation from the selected clip. This is different from Re-enable Automation and should be used deliberately.
- Hold Delete and adjust a Device parameter to delete automation only for that parameter.

Automation Arm has no long-press shortcut. Re-enable Automation remains a separate visible control.

Fixed Length

1. Tap Fixed Length to toggle it.
2. To change its settings, keep Fixed Length held until the shared display opens, then use another finger to choose On or Off, Phrase Sync, and a length of 1 Beat, 2 Beats, 1 Bar, 2 Bars, 4 Bars, 8 Bars, 16 Bars, or 32 Bars.
3. Release Fixed Length to close the panel. The release does not toggle the feature because the hold gesture was recognized.
4. Start recording into an empty Session slot. When Fixed Length is on, the bridge asks Live to make the new recording the selected length.
5. If Fixed Length is switched on during an active recording, recording stops and the most recent selected-length portion becomes the loop.

Phrase Sync Phrase Sync asks Live to preserve the Set's current musical phase when the fixed-length recording begins instead of always treating the touch as the first beat of the phrase. If Live cannot accept the Phrase Sync launch, the bridge falls back to an ordinary fixed-length recording and records that fallback in Live's log.

Quantize

1. Tap Quantize to apply the current settings to the selected or displayed clip. In the Clip editor, the selected-note scope is used when applicable.
2. To edit settings, keep Quantize held until the shared display opens and use a second finger on Swing Amount, Quantize To, Quantize Amount, or Rec. Quantize.
3. Choose Quantize To from 1/4, 1/8, 1/8t, 1/16, 1/16t, or 1/32. Quantize Amount controls how far notes move toward that grid; 100 percent moves them fully to the target grid.
4. Rec. Quantize affects notes recorded after it is enabled. Its on or off state and resolution cannot be changed from the panel while Live reports that recording is already in progress.
5. For a Drum Rack, keep Quantize held and tap one drum pad with another finger to quantize only that sound's notes.
6. Release Quantize to close the panel. A recognized hold does not also quantize the entire clip on release.

The initial app setting is full 1/16 quantization. Swing Amount changes the rhythmic offset used by the configured quantize behavior. Check the note positions in Live or the Clip editor after applying a partial amount or swing.

Pads and Melodic Playing

Select a Live MIDI track. Empty tracks and MIDI-effect-only tracks show the same melodic pads and Keys as instrument tracks; Drum Racks use the drum surface. For external instruments, set Live's MIDI To destination and channel, then arm the track or set monitoring to In. Install the current ReachBridge for empty-track support.

Play Notes

- Pads sound on touch-down and stop on release.
- Multiple fingers can hold independent notes or chords.
- A finger can glide between pads while other held notes continue sounding.
- Velocity starts at 100 at each app launch and steps through 1, 10, 20 through 120, and 127.
- Pad accents follow the selected Live track color. Root notes use the track accent when Live supplies one.

Held-note safety A played note or chord keeps the exact pitch recipe that existed when the pad was touched. You can change octave, scale, chord type, connection, or workspace while a finger remains down; releasing that finger still sends the matching note-offs for the original pitches.

Velocity Volume and Octave

In Pads and Device, selecting a MIDI or instrument track, including a Drum Rack, starts the right-rail level control in Velocity. Tap the Velocity label to switch to Volume; tap Volume to switch back. Use the left and right arrows to decrease or increase the displayed value.

Control	Behavior
Velocity	Sets the velocity of newly played notes. It starts at 100 at app launch and uses 1, 10, 20 through 120, and 127. It does not change existing clip notes or the track fader.
Volume	Controls the selected Live track fader in 3 dB steps, up to +6 dB and down through Live's available range to -inf (silence). A value between steps moves to the next step in the chosen direction. The display follows changes made in Live.
Audio group and return tracks	Use Volume automatically. The center label keeps the same appearance, but cannot switch to Velocity.
Session	Always shows the selected-track Volume control, including on MIDI tracks.
Mix	Use the channel faders. The separate right-rail Velocity/Volume control is absent.
Octave	Appears in Pads and Device for MIDI or instrument tracks only. Its arrows move the melodic octave or Drum Rack pad bank. The word Octave is a label, not a button.

Switching to another MIDI track restores Velocity as the default in Pads and Device. Audio, group, and return tracks keep Volume and hide Octave. Octave and the level controls use matching dimensions and a consistent appearance; the label and value identify what the arrows adjust.

Scale Controls

Control	Effect
Key	Chooses the root and writes the selection to Live's Set-wide Current Scale
Scale	Chooses the scale name and writes it to Live
Layout	Chooses 4ths, 3rds, Sequential, or Keys; see Melodic Layouts below
In Key	Limits the grid to pitches in the chosen scale
Chromatic	Keeps chromatic notes visible while retaining scale emphasis
Fixed	Anchors pad layouts around C when the key changes; in Keys, Keyboard settings replace this control
Octave Down Up	Moves the melodic range by octave

Live's Current Scale belongs to the Live Set rather than one track. A change in Live updates Reach; a change on the iPad updates Live and is saved with the Set. Layout, In Key or Chromatic, and Fixed remain app-side performance settings.

Do not confuse the two Fixed controls Scale Fixed and recording Fixed Length are unrelated. Scale Fixed anchors pad layouts around C: Chromatic starts on C, while In Key starts on the nearest scale note to C. With Fixed off, pad layouts start on the selected root. Fixed Length controls how long a new recorded clip will be.

Melodic Layouts

In Pads on a melodic MIDI or instrument track, tap Layout to cycle through 4ths, 3rds, Sequential, and Keys. You can also open Scale and choose Layout directly. Reach remembers the choice. Drum Racks use their own pad layout; their Layout button controls 16 Velocities instead.

Layout	How notes are arranged
4ths	An eight-column pad grid with overlapping rows. In Key, moving up one row advances three scale steps; in C major, C sits below F. In Chromatic, each row starts five semitones higher.
3rds	An eight-column pad grid with closer row spacing. In Key, moving up one row advances two scale steps; in C major, C sits below E. In Chromatic, each row starts four semitones higher.
Sequential	Notes continue left to right across each eight-pad row, then into the row above without overlapping pitches. In Key advances through scale notes; Chromatic advances by semitone.
Keys	Replaces the pad grid with one or two keyboard rows. Choose In Key for scale notes only, or Chromatic for a piano-style keyboard with white and raised black keys.

For all three pad grids, moving one pad right advances one scale step in In Key or one semitone in Chromatic. The lowest row is at the bottom. The names 4ths and 3rds describe the row relationship in common seven-note scales; other scales can produce different intervals.

Set Up the Keys Layout

1. Choose Keys in the Scale panel's Layout menu, or cycle to Keys with the Layout button.
2. Choose Key and Scale, then Mode. In Key shows only the selected scale's notes as equal-width keys, starting on its root. Chromatic keeps the full piano keyboard anchored on C and highlights the selected root and scale.
3. Open Keyboard, which replaces Fixed in the Scale panel. Choose one or two rows, with one or two octaves per row: 1 row - 1 oct, 1 row - 2 oct, 2 rows - 1 oct, or 2 rows - 2 oct. The default is two rows of two octaves where space permits.
4. Use the Octave arrows to move the whole keyboard range. With two rows, the upper row continues above the lower row; their boundary note is shared.

On narrower layouts, Reach limits each keyboard row to one octave to keep keys playable; two-octave options are unavailable. Keyboard preferences are remembered separately from the pad-grid Fixed setting. Changing the layout or its note mapping releases held notes.

Chord Types Extensions and Inversions

Chord control	Notes above the root	Use
Dim	Minor third and diminished fifth	Diminished triad
Min	Minor third and perfect fifth	Minor triad
Maj	Major third and perfect fifth	Major triad
Sus	Perfect fourth and perfect fifth	Suspended-fourth triad
Chords	Scale degrees chosen from the current Live scale	Diatonic triad rooted on the played scale note

Extension	Added interval	Behavior
6	Major sixth	Adds the sixth above the root
m7	Minor seventh	Adds the minor seventh above the root
M7	Major seventh	Adds the major seventh above the root
9	Major ninth	Adds the ninth above the root

1 Tap Chords to enable diatonic triads from the current scale. Tap again to turn chords off. In Chromatic mode, notes outside the scale remain single notes and are shaded differently in both Pads and Keys.

2 Hold Chords for about 0.35 seconds to open its temporary menu in the device display. Keep holding while selecting options with another finger. Release Chords to close the menu and return to device controls; the hold does not toggle chord playback.

3 Turn Quality + Extensions on to show Dim, Min, Maj, Sus, 6, m7, M7 and 9. In Pads these replace only the top row; other pads keep their size and position. A full 8-by-8 grid has 56 playable pads. Smaller grids have fewer rows. Keys places a short strip above the keyboard.

4 Hold a chord type or one or more extensions, then press a pad/key with another finger. The modifier takes effect immediately on touch-down, with no hold delay. Release it to restore the previous choice. These controls do not latch, and neither pressing nor releasing them changes chords already sounding. If two types overlap, the most recently held type wins until released.

5 Turn Split on to keep the shaded bottom three pad rows, or the lower keyboard in two-row Keys, as single notes without extensions. The upper rows play chords. Split applies to manual chord types too; one-row Keys has no split.

6 Chords and Inv sit below the MIDI monitor in Pads and Device for melodic instruments, including third-party plug-ins. They stay visible when Convert is available and are hidden for Drum Racks. Active Chords is amber-orange. Tap Inv for nearest-inversion voice leading; hold for temporary inversion, then release to restore its latched state.

Inversion scope Inv works with diatonic chords in normal, Split and Chord Levels modes. Holding Dim, Min, Maj or Sus temporarily bypasses inversion. Single-note rows do not update the previous-chord voice-leading history.

Chord Levels

Enable Chord Levels in the held Chords menu to repeat one root register across successive octave bands. The first band plays triads, followed by 7ths, 9ths and 11ths; the sequence repeats if more bands are visible. Each band uses the same root pitches, so higher positions add chord tones instead of raising the root by an octave. The selected pad layout stays in place; in 4ths and 3rds the bands follow the existing note mapping rather than individual horizontal rows.

- Starting Level cycles Triad, 7th, 9th and 11th for the first band. This gives one-octave and compact Keys layouts access to every level. In a two-row, two-octave keyboard starting at Triad, the lower row covers triads and 7ths, and the upper row covers 9ths and 11ths.
- Extended chords stack alternate degrees of the selected scale. For C Major, C progresses through C, Cmaj7, Cmaj9 and Cmaj11. Other roots and scales may produce minor, diminished or altered extensions. Pads and keys show chord names and root pitches; unusual unnamed combinations show their level.
- The closing key of each keyboard row keeps that row's final level. Chromatic notes outside the selected scale remain single notes.
- Turning Chord Levels on turns Quality + Extensions and Split off. Turning either of those on turns Levels off. Turning Levels off does not automatically restore the other options; select the combination you want in the menu.
- The Octave arrows move the root register from −2 to +3 in normal playing. Only active Chord Levels extends the range to −4 through +7, allowing access to all 128 MIDI pitches. Leaving Levels returns an extended setting to the nearest normal limit. Out-of-range roots are disabled; chord tones above MIDI note 127 are omitted.
- On first launch, Quality + Extensions, Split and Chord Levels are all off, with Starting Level at Triad. Reach saves these choices across app launches and Chords off/on. Chords and Inv start off each launch; tap Chords to use the saved options. Held quality or extension modifiers are never restored.

Scale and chord interaction Dim, Min, Maj and Sus use literal intervals, permitting borrowed chords even with a scale-restricted grid. Their extension modifiers can add notes outside the scale. Diatonic Chords and Chord Levels instead build their underlying voicings from scale degrees.

Generated tones use ordinary MIDI notes. Install the current ReachBridge to enable playing surfaces and Device audition on empty MIDI tracks and MIDI-effect-only tracks, including tracks routed to external instruments. Repeat retriggers the complete held chord. A sounding chord keeps its captured notes until released when you press or release quality/extension modifiers or change Starting Level. Changing the playing layout or switching Levels on/off releases notes where the mapping changes.

Layout and Scale availability

Layout remains a quick cycle through the existing melodic layouts. Its appearance is neutral between presses, just as in Drum Rack layouts; a lit button is not a persistent layout-mode indicator.

If Scale is open and you move to a track where it is unavailable, Reach closes the Scale panel and dims the button automatically. Drum Racks and non-melodic tracks do not retain an open Scale panel.

The melodic pad grid adapts to the available screen area. On iPad mini, expanded quick device controls can leave seven visible rows; minimizing those controls can reveal the remaining row. There is no user-selectable Auto, 16, 32 or 64 melodic pad-count setting in this version.

Drum Rack Playing and Sequencing

Select a pad, then tap + beside Convert to browse instruments and samples for that pad. An occupied pad shows Replace; choose compatible replacement content in the browser. Favorites, Live Collections and Show All use the same browser controls as Device view. Surrounding pads and track effects are preserved. Chords and Inv are hidden for Drum Racks, and Convert remains visible but disabled on empty pads.

Select a Live track containing a Drum Rack. The lower-left area plays the exact 16 pads currently visible in Live, the upper area edits steps for the selected sound, and the lower-right area controls loop pages.

Play and Select a Drum

- Tap a lower-left drum pad to play it and make it the sound edited by the step rows.
- The selected drum pad is white.
- Scroll the visible 16-pad bank in Live or use Reach's Drum Pads arrows to remap the bank.
- Tap Drum Pads Down or Up to move by one 16-pad bank. Holding these arrows does not move a smaller row.

Select Edit or Clear One Drum Sound

Gesture	Result	When to use it
Tap a drum pad	Selects and plays the sound	Normal playing and choosing the sound shown in the step sequencer
Hold the center Select button, then tap a drum pad	Selects without sounding the pad	Quietly changing the sound being edited
Hold M then tap a drum pad	Mutes or unmutes that drum	Keeping the rest of the kit playing
Hold S then tap a drum pad	Solos or unsolos that drum	Isolating a sound without soloing the whole track
Hold Quantize then tap a drum pad	Quantizes only that sound's notes	Tightening one drum voice without changing the rest of the clip
Hold Delete then tap a drum pad	Deletes every sequenced note for that sound	Clearing one voice from the pattern; use Undo if this was accidental

Program Steps

1. Choose a drum sound in the lower-left 4 by 4 pad area.
2. Choose a resolution from 1/4, 1/4t, 1/8, 1/8t, 1/16, 1/16t, 1/32, or 1/32t. The remembered default is 1/16.
3. Tap an empty upper step to add a note immediately. Tap an occupied step and release to delete it. Hold an occupied step to edit it without deleting. Drag across steps to paint; moving before the hold threshold keeps the painting gesture.
4. If the highlighted Session slot is empty, the first step creates a one-bar MIDI clip and starts playback.

Straight resolutions use every step pad. Triplet resolutions use the first six pads of each eight-pad row; the last two are disabled.

Repeat and 16 Velocities

1. Choose a Repeat Interval using the eight narrow buttons. In Drum mode, the same choice also sets the step-sequencer resolution.
2. Tap Repeat to latch repeated-note playback on. Tap it again to turn the latch off.
3. For temporary repeats, keep Repeat held, play one or more drum pads, and release Repeat when the repeated stream should stop.
4. Tap Layout to cycle Loop Selector, 16 Velocities, and 64 Pads. The 64 Pads layout fills the existing playing area with four 4-by-4 drum banks. The Drum Pads arrows move the range without changing the stored 16-pad sequencer bank when Layout changes.
5. For temporary velocity access from the sequencer, hold Layout, choose the required velocity with another finger, and release Layout. From 64 Pads, holding Layout temporarily reveals the sequencer and loop controls.

What 16 Velocities means The 16 velocity pads are implemented only in the Drum Rack Pads workspace. Their fixed values are 8, 16, 24, 32, 40, 48, 56, 64, 72, 80, 88, 96, 104, 112, 120, and 127. Choosing one sets the velocity used for drum audition and newly added steps, and auditions the currently selected drum sound at that level. While holding one or more steps, these pads set the held notes' velocity without auditioning or changing the performance velocity. The existing right-rail Velocity arrows adjust held steps by one, preserving velocity differences; the readout shows Mixed when needed. Releasing edited steps keeps their notes. The app does not use pressure-sensitive velocity.

Set the Loop Range

- The lower-right 4 by 4 area represents loop pages 1 through 16, ordered left to right from the upper-left.
- Tap a page to view it without changing the loop, including pages outside the current loop.
- Double-tap a page to make it a one-page loop.
- Keep one page held and press another to create a multi-page loop. There is no long-press delay.
- Setting a loop range or double-tapping a one-page loop restores playhead following.
- Hold Select and tap the navigation Left or Right arrow to view the previous or next screen of steps. This pauses following without changing the loop or selected track.
- Hold Duplicate, tap the source loop page, then tap a destination page while still holding Duplicate. Copied notes are added to any notes already there.
- Hold Delete and tap a loop page to clear its notes across all drums without changing the loop range.
- Set a loop on an empty MIDI Session slot to create a pattern of that length. This does not launch the clip; normal transport and first-step entry remain available.

Range procedure To set a range, keep your finger on the first page while pressing the last page with another finger. The pages between both endpoints become the loop. Either endpoint may be chosen first. Releasing the first page before pressing another only changes the viewed page; it does not leave a pending range selection.

Page length Each loop page represents two step rows at the selected resolution. At 1/16, a page contains 16 steps and spans one bar in 4/4; four visible step rows cover two pages. Triplet resolutions use six active steps in each row. Changing the available screen height does not change the musical length of a page. The full 16-page selector remains available on every supported iPad size.

Active steps use the clip color and become brighter at higher velocities. Muted steps are gray, held steps have a white highlight, and the playhead is green during playback or red during recording. Hold M and tap a step to mute or unmute it without removing it.

Arrangement and Session Clip Sources

- When Live's selected detail clip belongs to the selected Drum Rack track in Arrangement, its notes populate the sequencer. The displayed loop length and loop-page range come from that Arrangement clip.
- During Arrangement playback, the playing step and page follow Live's song position and wrap within the clip loop.
- The loop selector represents the clip's actual loop extent, not the number of step rows visible on the iPad. At 1/16, a one-bar loop lights one selector pad and a two-bar loop lights two.
- Pressing Session Record can create or record into the Session target without changing Live's visible view. Once the Session clip takes playback priority, the Arrangement clip no longer drives that track and Back to Arrangement lights when Live reports the override.
- Arrangement Record can target the selected Arrangement clip or create Arrangement material while Live remains visibly in Session. Switch Live's view only when you want to inspect the other view.

Mute and edit held steps

Hold M and tap a step to mute or unmute its notes without deleting them. Hold M and tap a drum pad to mute that drum; hold S and tap a drum pad to solo it. A normal tap on M or S still operates the track.

To assign an exact held-step velocity, first tap Layout until 16 Velocities is visible, then keep one or more occupied steps held and tap a velocity pad with another finger. The held notes take that value without auditioning or changing your playing velocity. Release the steps to keep the edits. You can also hold Layout temporarily to reveal velocity pads from the sequencer.

For relative changes, hold the steps and use the Velocity arrows. Each arrow press changes velocity by one and preserves differences between selected notes; Mixed appears when their values differ.

Step brightness reflects velocity; muted steps are gray and held steps are highlighted. The sequencer uses the clip color. Playback following pauses while you edit or paint. Setting a loop range restores following.

When you play the currently selected drum again, its nested device and parameter bank stay selected. Choosing a different drum changes the editor target. The full-kit layout and Loop Selector remain separate from the proposed melodic pad-count options.

Pads on Audio Group and Return Tracks

Pads remains a one-selected-track workspace when the current track is an audio, group or return track. It shows controls appropriate to that track instead of inventing a playable note grid.

- Audio tracks show routing choices, a stereo level meter, and one column of eight Session clip slots for that track.
- Tap an existing audio clip slot to launch it. Empty-slot playback/recording behavior is unchanged. To load content, select the desired slot and use the separate right-rail + beside Convert; occupied slots show Replace. Choose Samples or Clips under Show All, or use Favorites or Live Collections. Confirm before replacing an occupied slot. The track's effects are preserved; MIDI clips are not accepted on audio tracks.
- Swipe vertically to move through scenes in banks of eight.
- Press and hold the track header to toggle arm where Live permits it.
- Group tracks show aggregate group slots.
- Return tracks show only applicable output routing and no clip slots.
- On an instrument track, press and hold the Pads workspace button to open the routing surface. The surface stays open after release; use its close button or hold Pads again to return to normal performance pads.

Routing Surface Gestures

- Tap a routing field to choose among the input, channel, monitor, or output options reported by Live for the selected track.
- Press and hold an armable selected-track header to toggle record arm. Wait for the red ARMED label before recording into an empty slot.
- Tap an existing clip in the selected-track column to launch it. Tap an empty slot to record only when the selected track is armed.
- Swipe vertically on the selected-track clip column to move through scenes in banks of eight.
- Group and Return tracks expose only the actions Live makes valid for those track types.

Device Workspace

Device shows the selected track's device chain and controls the selected device's current bank of parameters. MIDI tracks retain an audition row, including empty tracks, MIDI-effect-only tracks and tracks routed to external instruments. Selecting an effect does not hide it.

Navigate the Device Chain

- Tap a device card in the horizontal chain to select it. The upper-left TRACK/name box uses the selected Live track color, with contrasting text for readability.
- Use the device arrows to move to the previous or next device on the selected track.
- Use the bank arrows or a deliberate horizontal swipe across the device header to move through banks of eight parameters.
- The selected device remains highlighted in the chain and scrolls into view when the selection changes.
- Toggle Device On or Off where Live exposes the device activator.

- Use Duplicate and Delete on the selected device in Device workspace.
- Open the selected plug-in window where the bridge and Live expose that action.
- Expand or collapse the selected device view where Live exposes that action.
- Use Scale from Device workspace through the same shared display used in Pads.

Insert and Move Devices

- Tap + at the end of the chain to open the device browser. MIDI tracks also offer an insertion point before the instrument for MIDI effects; an empty MIDI chain can accept an instrument. Audio effects go after the instrument or on an audio track.
- To insert at another position, hold +, drag it between devices, and release at the orange insertion line. The browser opens for that gap and shows valid device categories. Choose a device to load it there; the reusable + is available at the end again.
- To reorder a device, hold its card, drag to a valid gap, and release at the orange line. The change is applied in Live and the chain refreshes from Live. MIDI effects must remain before the instrument and audio effects after it. Frozen tracks and unsupported destinations cannot be edited.
- Tap the circular-arrow button beside the instrument to open Replace Instrument. Only instrument choices are offered. Choose the replacement to replace the instrument and its settings while retaining surrounding effects; use Undo to restore the previous instrument.
- Insertion and reordering follow the current supported chain. Unfold a rack to navigate its chains; nested devices are not independent top-level track drop destinations. Use Live 12.4.6 or later and the current ReachBridge for supported device and browser functionality.

Browse Devices and Saved Racks

- Use the three equal buttons: Favorites, Live Collections and Show All. Favorites combines saved compatible devices and folders from every source without a secondary dropdown. Live Collections shows only a Collection picker. Show All shows only a Source picker: All Sources, Native, Plug-ins, Max for Live or User Library.
- All Sources includes native devices and compatible library and plug-in folders. Open folders for presets and plug-ins; results are read on demand. The insertion slot always determines which MIDI effects, instruments or audio effects can be loaded. Samples are available in Simpler's Add Sample or Replace Sample browser, drum-pad browsers and audio-clip browsers.
- Native offers Ableton devices appropriate to the insertion point. Search by name and tap anywhere in the device row to add or replace it. Device availability depends on your Live edition, version and installed content; Auto Pan may be named Auto Pan-Tremolo in newer Live versions.
- Max for Live browses compatible devices exposed by Live, including installed third-party Max devices. User Library lets you navigate saved presets and racks. Tap a folder row to open it and use the small back arrow to return to its parent. Swipe vertically for more results; the next results load automatically. Where a loadable item also has a folder arrow, the arrow opens its contents separately from the main load action.
- Choose Plug-ins in Source to browse installed plug-ins classified by Live for the chosen insertion point. An audio-effect browser offers effects; Replace Instrument offers instruments. You can also load saved Instrument or Audio Effect Racks from User Library to retain configured parameters and macros. Plug-ins, licenses and referenced samples must be available on the computer.
- Choose Live Collections, then use the Collection dropdown to switch between Live's existing collection names and colors. Collections with no compatible devices are dimmed and explain why. A collection name does not determine its device type: a mixed Synths collection can still offer its audio effects. Reach reads Live Collections without changing them.

- The browser follows the selected insertion or replacement context. If the track or chain changes while browsing, reopen it from the intended location. Load failures appear in Reach; verify the content is available and can load directly in Live.

Adjust Device Parameters

Parameter type	Gesture	Behavior
Continuous knob	Drag vertically	Responds immediately with the same drag sensitivity in compact and full-size controls
Continuous fine adjustment	While dragging vertically, move sideways until FINE appears	Vertical motion changes the value at a much slower rate for precise adjustment
Toggle	Tap	Switches the Live parameter between its available off and on states
Named choice / drop-down	Tap the chooser, then an option	Selects the exact Live choice directly; menus use the options exposed by the connected device
Other stepped control	Tap	Advances one step where Live does not provide a named-choice list
Stepped plus or minus	Tap the minus or plus control	Moves one discrete step without sweeping through intermediate values
Glue Compressor rotary choice	Tap, drag, or use minus and plus	Moves among the supported Attack, Release, or Ratio choices
Any device parameter	Double-tap anywhere on the parameter control	Returns that parameter to the default value reported by Live

Delete parameter automation To delete automation for one parameter, hold Delete with one finger and begin adjusting that parameter with another. The modifier is consumed by the automation-delete action, so the parameter value itself is not changed by that gesture. Release Delete before normal editing resumes.

Touch changes appear immediately and sent to Live at a controlled update rate. Releasing the control sends the final value. The displayed value returned by Live is the authoritative result.

Supported Visualizations

Device	Visualization	Direct touch behavior
EQ Eight	Filter response and selected band	Drag a band horizontally for frequency and vertically for gain or Q where the mapped control permits
Auto Filter	Mode-aware filter response guide	Drag the node where available; axes and visible parameters follow the filter selection
Compressor	Parameter-derived transfer curve and gain reduction when Live exposes it	Drag the threshold point
Glue Compressor	Analog-style gain-reduction needle	Use the parameter controls below the visualization

Device	Visualization	Direct touch behavior
Delay	Smooth filter response and orange position handle	Drag horizontally for frequency and vertically for width; use header switches and context-sensitive timing controls
Wavetable	Position guide with oscillator, category, table and effect menus	Select OSC 1, OSC 2 or SUB; edit knobs and use section tabs
Drift	Oscillator shape and filter guides	Choose oscillator waves; edit filter, envelope and modulation controls
Meld	Two engine panels with oscillator menus and macro labels	Choose each engine model; edit its macros and section controls
Simpler	Sample waveform, active loop, markers and playback feedback	Load or replace a sample, edit markers and modes, or fold the waveform view

These views reconstruct Live-style curves and meters from exposed device state. They do not stream pixels from Live. Unsupported devices keep the parameter editor without a specialized visualization.

Native Instrument Editors

Wavetable, Drift and Meld retain Reach's Device workspace, eight parameter cards, device chain and audition pads. Use Oscillators, Filters, Envelopes, LFOs, Modulation and Global to choose a section. Bank arrows page through the section when more than eight controls are available. The first oscillator page also brings commonly used filter and envelope controls into reach.

Tap the arrow on a chooser to open its menu, then select the desired item. Available labels and choices come from the connected Live device where exposed. Ordinary on/off controls remain buttons, while Glue Compressor's Attack, Release and Ratio retain their rotary selectors. Compact parameter banks use the same menu choices.

- Wavetable: choose OSC 1, OSC 2 or SUB. The main oscillator menus select category, wavetable and oscillator effect. Effect controls appear when an effect is selected. Filter, envelope, LFO and global sections retain their related controls; additional property menus appear where Live exposes them.
- Drift: select each oscillator waveform directly from its menu. The low-pass filter uses Type I or II. The filter and modulation sections offer source menus where supported. LFO rate controls follow the selected timing mode, and Envelope 2 controls follow its normal or cycling mode.
- Meld: choose a model independently for Engine A and Engine B. The oscillator macro labels follow the model, such as Shape/Tone or Motion/Spacing. Turning an engine off hides its dependent controls; filter controls also follow their activators. Filter and LFO choices appear as menus when provided by Live.

The instrument plots are labeled guides. They respond to exposed parameter values but do not reproduce Live's private wavetable samples, modulation animation or audio signal. Use the controls and values for editing; judge the resulting sound in Live. Parameters not recognized as part of a section remain available under Global.

These editors and device-wide named-choice menus are supported by ReachBridge Revision 6. Keep an installed Revision 6. If using an older revision, replace the complete folder with Live closed, restart Live and reconnect Reach.

Auto Filter Modes and Relevant Controls

- Choose Filter Type in the parameter bank. Frequency and Resonance appear for the modes that use them; DJ uses Control, Vowel uses Pitch and Formant, and Morph, Slope and Circuit appear only where applicable. The number and contents of parameter pages can change with these selections.
- LFO timing shows the relevant free-rate, time or synchronized control. Stereo Phase/Spin and waveform-dependent controls follow their selectors. Quantization, envelope sample-and-hold and sidechain controls appear only when their corresponding features are enabled and exposed by Live.
- The graph is a parameter-derived response guide, not an audio spectrum or a measurement of the nonlinear circuit. For modes without a mapped draggable axis, use the parameter controls below. Hidden controls retain their Live values and return when relevant again.
- ReachBridge Revision 6 supports both the newer Auto Filter and the legacy device. Available modes and controls depend on the device and Live version. Keep an installed Revision 6; update an older revision with Live closed, then restart Live.

Delay Timing and Filter Controls

- Filter, Freeze, Ping Pong and Link are available above the filter display. They are not repeated in Device parameter pages. Drag the orange filter handle horizontally to set frequency and vertically to set width.
- Each side shows 16th and Offset while Sync is on, or Time while Sync is off. Hidden controls keep their values. The parameter banks adjust to show the controls relevant to the current selection.
- With Link on, L and R Sync, Time and 16th show the effective shared timing. Adjust either side to change both. With Link off, left and right timing become independent again. Offset remains independent.
- The LFO timing selection determines which timing control is shown: Time appears only in Time mode; frequency/rate or synced timing appears for its corresponding mode. Filter-specific controls are hidden while Filter is off. Use Smoothing to select Repitch, Fade or Jump.

Browser Favorites and Sample Replacement

Device and sample browsers use the same star symbols as Commands. Tap anywhere in a row to open a folder or choose an item; the star is a separate control and does not load the item.

- Tap an outline star beside the folder or action symbol to save that folder or item. Starring keeps the current filter and list position, so you can save several items while browsing Show All. Tap a filled star to remove it. Use the header buttons to change the view. Device and Pads content browsers also offer Live Collections; the Simpler Add/Replace Sample browser keeps Favorites and Show All.
- Favorites are saved on this iPad, separately for MIDI effects, instruments, audio effects and samples. Add Instrument and Replace Instrument share the instrument list. The device Favorites view combines saved entries across Native, Plug-ins, Max for Live, User Library and Live Collections, filtered for the insertion point. It has no source or collection dropdown. These Reach Favorites are separate from Live Collections.
- The browser remembers the selected view, source, folder or collection and list position separately for each purpose: instruments, MIDI effects, audio effects, drum-pad sounds, audio clips, MIDI clips and Simpler samples. Reopening after a load returns to that location, ready to choose another item for the newly selected destination. On first use it opens Favorites if compatible favorites exist, otherwise Show All. Starring never changes your selected view.
- Use Back to move up one folder. Home returns to the current source or selected collection root; inside a favorite folder it returns to Favorites. Refresh reloads the current location. If a remembered folder has disappeared, Reach opens its nearest available parent and explains the change. An unavailable explicitly selected favorite remains an error so another item is not loaded by mistake.

Load or Replace a Sample

- In Device view, an empty editable Simpler offers Add Sample beside Convert in the right rail. Browse Samples, User Library or other folders exposed by Live, then tap an audio sample row. A successful load closes the browser. Surrounding effects remain in place.
- For a loaded Simpler in Device view, tap Replace Sample beside Convert in the right rail. This opens the same sample browser and sample favorites. Choose new audio to retain the instrument's parameter values, playback mode, exposed voice/retrigger settings, Warp configuration and relative trim positions.
- Start and End trim boundaries retain their proportions of the new sample's length, rather than their old times in seconds. New audio has its own sample-derived slices and transients. Do not rely on sample replacement to transfer custom slice or Warp-marker edits; save the Set before replacing edited material. Frozen and multi-sample instruments do not offer this action.
- Replace Sample changes the audio inside Simpler. The circular-arrow button beside the instrument in the device chain opens Replace Instrument, which replaces the instrument and its settings instead. Use Live's Undo if a replacement is unwanted.
- Some compressed factory samples cannot be drawn by Reach's waveform reader. Live can still load and play them, and Reach keeps their available sample controls. A successful load is confirmed independently of the waveform display. A blank waveform alone is not a reason to load the sample repeatedly.
- Sample replacement and browser favorites use ReachBridge Revision 6. Keep it if already installed. For an older revision, save your Set, quit Live, replace the complete folder and restart Live.

Simpler Sample View

- Selecting Simpler opens the expanded waveform by default, with a compact parameter strip below. Tap the fold triangle to use a smaller waveform and larger parameter controls; selecting Simpler again opens the expanded view.
- Choose Classic, One-Shot or Slicing at the top of the sample display. Warp toggles warping; the adjacent Warp Mode menu offers Beats, Tones, Texture, Re-Pitch, Complex and Complex Pro when Live exposes them. Warp mode selection is available while Warp is on. The Warp button and menu stay the same size and position for every mode.
- Use Add Sample for an empty Simpler or Replace Sample for loaded audio, beside Convert in the right rail. These buttons act on the selected Simpler; Session Add/Replace still targets the selected clip slot. The preceding section explains settings retention and sample favorites.
- In Classic mode, Sample Start and Length move the cyan Play Start/Play End boundaries; skipped audio is gray. Orange Trim Start/Trim End flags mark the outer sample limits. Turning Loop on highlights the looping portion of the playable region. The highlight follows Start, Length and Loop adjustments and remains aligned while zooming or panning. With Start at 0%, Length at 100% and Loop at 57.5%, the final 57.5% is highlighted, beginning at 42.5%. Turning Loop off removes that highlight.
- In Slicing mode, drag a slice marker horizontally to move it between its neighboring markers and within the playback boundaries. Reach supports the first 64 reported markers when Live permits movement. Use the top edge to grab overlapping Start and End trim handles.
- Pinch apart to zoom the waveform in, or pinch together to zoom out. Drag horizontally with two fingers to pan. Panning is suspended during a pinch so the gestures do not compete. Zoom stays anchored where the pinch starts, responds locally on the iPad, and stops at 64x. The minus/plus magnifiers provide another way to zoom; tap Fit (or the zoom amount) to show the whole sample. This magnifies the existing waveform overview without changing sample audio or moving any markers. One-finger drags remain reserved for slice and trim markers. Switching samples resets the view; playback-mode changes retain your zoom.
- Markers follow your finger and hold their edited position after release until Live confirms the result. Live may clamp a marker to a valid boundary. A sample change or rejected edit restores the authoritative state and may display a message.
- A green cursor and shaded slice region follow Live's reported playback position. This represents one position reported by Live, not every simultaneous voice. Waveforms use the same smooth display interpolation as the audio clip editor; this does not change the sample audio.
- A loaded Simpler in Slicing mode gives the Device audition row 15 fixed pads labeled with slice numbers. The labels and current page stay when you select another effect on that track. Use the Octave arrows, labeled SLICES, for 1-15, 16-30 and later pages, up to 64 slices. Unused slots remain dimmed. Page changes wait until all held pads are released, including when gliding. Classic and One-Shot restore normal note labels. The MIDI monitor shows actual notes. Sampler uses 15 chromatic pads with note labels. Saved octave, scale and chord choices are preserved.
- Sampler uses zones rather than Simpler slicing; it retains consecutive chromatic note audition. Selecting another track follows that track's instrument. Drum Rack tracks retain their existing drum-pad behavior.

Loading and switching devices

Reach prioritizes your latest device selection and requests fresh controls from Live. Larger editors can take longer over Bluetooth. When a response is incomplete, Reach retries automatically; if Device did not finish loading appears, use Retry. For persistent delays, check the connection and confirm ReachBridge Revision 6 is running.

Device and page changes use smaller transfers where supported. The filter, oscillator and routing graphics are drawn on the iPad, so their quality is unchanged. Wait for the selected device's current controls before editing.

Navigate racks and chains

Unfold Drum, Instrument and Audio Effect Racks to enter their chains and select nested devices. Use Track to return to the track chain. Chain navigation stays inline with the existing device strip.

Use the available plus insertion points to load a compatible instrument or effect into an empty rack chain or add another chain. The browser filters choices for the destination. An expanded drum-pad chain stays expanded when another drum pad is selected.

Use the replacement control beside the selected device to browse directly for a replacement. Sample devices retain a separate Add Sample or Replace Sample action. Device replacement changes the instrument or effect; sample replacement changes its audio.

Favorites, Live Collections and Show All retain their existing roles. Folder filtering narrows the current folder to compatible samples, instruments, effects, plug-ins or Favorites. Use the combined Back arrow/title area to return to the parent folder. If a browsing session expires, reopen the browser at the intended destination.

Duplicate an instrument

In Device view, Duplicate Device places a supported instrument into an Instrument Rack with original and copied instrument chains, then selects the copy. It does not put a second instrument in series. Audio effects retain adjacent duplication.

This operation does not preserve every automation or external parent-rack macro link. Unsupported cases can be unavailable. Use Undo to restore the previous structure, and use the NEW menu when you want to duplicate the entire track instead.

Simpler waveform and sample actions

Drag trim and playback start/end handles directly; the larger touch targets help select closely spaced handles. Pinch to zoom and use two fingers to pan. Zoom reaches 64x. The first Zoom In frames the playing region; Fit explicitly returns to the full sample.

Moving boundaries, opening a panel or receiving Live feedback does not automatically reset your chosen zoom. Fit remains available whenever you want the whole waveform again.

Crop and Reverse appear together in the sample footer when supported. Crop removes audio outside the selected region; Reverse reverses the sample through Live. These are sample actions, distinct from MIDI note Reverse Time. Use Undo where Live supports it.

Classic and One-Shot fade shading follows the playback mode and relevant controls. The full-height green playback line shows sample position. Fade shading is a display guide; Normalize is not available.

Drum Sampler

Drum Sampler has Sample, Playback FX, Filter and Global pages. Use Add Sample or Replace Sample to browse supported User Library and installed Live-library WAV/AIFF files. Successful loads close the browser. The browser remains open and reports a failure if loading cannot complete.

For samples associated with the current Live session, Reach displays the waveform and supports draggable sample boundaries. Samples loaded outside Reach, or after reopening Live, may not have a verified waveform association. Some Ableton AIFC audio can play without a supported waveform display.

Playback FX shows the selected effect's static symbol in its XY area: Stretch, Loop, Pitch Env, Punch, 8-Bit, FM, Ring Mod, Sub Osc or Noise. The symbol identifies the effect rather than visualizing live audio. The filter selector shows its four shapes and labels.

Controls and parameter banks follow the selected FX mode. Sample loading can reuse prepared presets and available preindexed slots. A new or unindexed sample may still take time; no fixed loading time is guaranteed. Keep the generated sample resources available for saved Sets and Undo.

Wavetable Drift and Meld visuals

Wavetable's Oscillators page includes factory-table reference visuals and a bottom-to-top position slider. The selected curve changes with position and Live feedback. User tables display User when no reference is available. These visuals do not reproduce every Warp or Fold transformation.

Wavetable includes inline Sub controls, LFO shape displays, Poly and Unison voice choices, and two filter response guides. Filter types have symbols; 12/24 slope choices are buttons. Circuit, Morph and Drive controls follow the selected filter. Drive changes the Live parameter without changing the static filter-response guide.

Drift's waveform selectors and adjacent displays use its seven waveform symbols. Meld uses static symbols for its oscillator models while retaining Live-reported macro values and dropdown choices. Neither display is a live audio oscilloscope.

Pads quick device controls show the selected device's complete parameter bank set, even if a particular native-editor page was previously selected in Device view.

Auto Filter

Filter Type combines a shape symbol and name. Where supported, select 12 or 24 directly with slope buttons; unsupported slopes are hidden. Morph uses its own applicable slope parameter, including 6/12/24/48 choices when Live provides them.

Controls change with filter type and circuit. Morph appears for Morph-capable modes; Drive and circuit choices appear only where applicable. DJ uses its bipolar Control parameter and Vowel uses Pitch and Formant rather than ordinary frequency/resonance labels.

Response guides include low/high/band-pass, notch, Morph, DJ, Comb, Resampling, Notch + LP and Vowel behavior. The guides approximate Live's display from the reported controls; they are not measurements of audio or an exact model of nonlinear processing.

Hybrid Reverb

Use Convolution, Algorithm, EQ and Global to navigate the dedicated editor. The controls below remain banks of Live parameters; use the bank arrows for additional controls in the selected section.

Convolution offers IR Category, Impulse Response and Shape. With shaping enabled, adjust IR Attack, Decay and Size; slider changes apply when you release the slider. Controls are unavailable when Live cannot edit them.

Routing displays the same signal-flow symbols as Live alongside Serial, Parallel, Convo and Algo. Serial combines the engines in sequence; Parallel combines their separate paths. Convo and Algo select the corresponding engine-only path. Blend and other available parameters remain controlled by Live.

Algorithm, EQ and Global display their reported parameters and summary values. This integration does not show a measured impulse-response waveform. If the interface responds slowly, check that ReachBridge matches your app and verify the connection.

Operator

Choose oscillator A, B, C or D on Oscillators. A is yellow, B cyan, C purple and D orange. Its tuning, waveform, level and envelope controls occupy the banks below. Filter, Filter Env, LFO, Pitch and Global each expose their corresponding controls.

Filter Type uses symbols and text; slope uses 12/24 buttons. Lowpass and Highpass show the LP/HP circuit choices. Bandpass, Notch and Morph show the other circuit choices. Only one Filter Circuit control is shown. Morph is shown only for Morph; Drive is hidden for Clean, Notch and Morph.

On Global, choose one of the eleven colored algorithm diagrams, labeled Alg. 1 through Alg. 11. The Algorithm selector also shows these diagrams. Their colors match oscillators A–D, and the selected algorithm is highlighted.

Oscillator envelope guides use linear attack, curved decay/release and level markers, with stage labels from Live. The display's time and level scales are illustrative. Filter, pitch and LFO envelopes remain guides; custom harmonic editing is not included.

When changing sections, wait for Live's current controls before editing them. Visited pages can appear immediately while their controls synchronize.

Clip Editing

Select a MIDI or audio clip in Live, then open Clip. The editor follows the selected Session or Arrangement clip, its loop, playhead, and track color. MIDI clips add notes, scale, time signature, and property editing; audio clips add a waveform and audio-specific controls.

Clip Source and Playback Feedback

- A selected Arrangement detail clip takes precedence over a merely highlighted Session slot on the same track. Starting Session playback or recording gives the playing Session clip priority until Live returns to Arrangement playback.
- Arrangement clip snapshots are scoped to the selected track, preventing notes or waveforms from a previously selected track from being reused for the new selection.
- The vertical playhead follows Live's current playback position in MIDI and audio editors. Arrangement clips derive their clip-relative position from Live's song position and the clip's Arrangement start.
- Long MIDI and audio clips use adaptive bar-label spacing so the ruler remains readable instead of printing every measure.
- Audio waveform peaks are read from the selected clip's source when Live exposes a readable, unprotected local file. The editor keeps clip controls active and reports waveform unavailability when the source cannot be read.

MIDI Direct Editing

Gesture	Result
Tap a note in Direct mode	Selects only that note and clears the previous selection
Drag a note in Direct or Select mode	Moves the note, or the complete selected group when the dragged note is already selected; time follows Snap when enabled
Drag the trailing edge of a selected note	Changes the duration of that note or the selected group, with a minimum length of one Live protocol tick
Double-tap empty piano-roll space	Adds a note at the current grid length; if no clip exists, creates a one-bar MIDI clip first
Double-tap a note	Deletes that note regardless of the currently selected edit tool
Tap or hold a piano key	Auditions that pitch through the selected track without adding a note to the clip
Press and hold empty space then drag	Marquee-selects notes that intersect the selection rectangle; available in Direct, Select, Erase, and Split, but not Draw
Pinch	Zooms the time scale around the pinch location
Two-finger vertical drag	Moves the visible pitch range without moving notes

Marquee selection The marquee begins after a short hold of roughly 0.28 seconds and gives light haptic feedback. Start on empty piano-roll space, continue dragging without lifting, and release after the rectangle surrounds the intended notes.

Edit Tools

Tool	Tap or drag behavior	Selection behavior
Direct	Tap to select; drag to move; drag the trailing handle to resize	A note tap replaces the selection
Select	Tap notes to add or remove them; selected notes can still be moved or resized	Builds a noncontiguous selection
Draw	Tap or drag through grid cells to add notes; crossing an occupied note removes it	Does not support marquee selection
Erase	Tap a note to delete it	If the tapped note is selected, deletes the complete selected group
Split	Tap inside a note to divide it at that point, snapped to the grid when Snap is on	If the tapped note is selected, applies corresponding splits to the selected group
Duplicate	Creates copies of the selected notes	Requires a note selection
Legato	Extends selected notes toward the next onset where possible	Requires a note selection

Double-tap remains the universal add-or-delete gesture even if Erase or Split was left selected. This prevents the current tool from blocking fast note creation or deletion.

Selection Pitch and Time Tools

Panel	Implemented actions
Selection	Select All, Invert the selection, or Clear the selection
Pitch	Transpose by minus or plus 12 semitones, transpose by minus or plus 1 semitone, Fit to Scale, and Invert Pitch
Time	Move Earlier or Later by the edit grid, compress or expand time by half or double, Reverse Time, Join, and Legato
Right rail	Zoom All or Selected, choose Grid, 1/32, 1/16, 1/8, 1/4, 1/2, or 1 Bar as the edit resolution, Set Length, and Humanize by the displayed amount

Pitch and time transforms require selected notes. Right-rail Set Length and Humanize apply to selected notes when a selection exists; otherwise they apply to all notes in the clip.

Selected Notes Inspector

Property	Meaning
Position	Moves selected notes using musical bars beats sixteenths values
Length	Changes note duration using musical values
Velocity	Sets note-on velocity

Property	Meaning
Chance	Sets Live's probability that each note will play
Deviation	Offsets note timing within Live's supported range
Mute	Mutes or unmutes the selected notes without deleting them

- Tap the Selected Notes header to collapse the inspector and give the piano roll more width.
- Tap a bars beats sixteenths value to open its editor. Tap minus or plus for one step, or keep the button held to repeat the adjustment after a short delay.
- The value editor also accepts a typed musical value. Invalid input reverts to the last valid value.
- Switch the bottom lane between Velocity, Chance, and Deviation. Drag directly on a lane value to edit it.
- Drag the lane's top handle vertically to snap among collapsed, compact, and expanded heights.

Clip and Loop Settings

Setting	Operation
Grid and Snap	Choose the edit resolution and whether note moves, additions, and splits align to it
Pitch display	Choose Chromatic, Fold Notes, or Fold Scale, and optionally Highlight Scale when scale mode is enabled
Start and End	Edit the clip start and end markers with musical values
Loop	Enable or disable the clip loop and edit loop position and length using musical values
Time Signature	Set the clip numerator and denominator where Live permits
Scale Mode	Turn scale awareness on or off for the clip
Root and Scale	Set the clip's scale metadata and related pitch behavior

- The playhead follows Live during playback and the visible time range can be zoomed without changing the clip.
- Note selection lives on the iPad so selecting notes does not replace Live's selected clip.
- The current note snapshot remains visible until a complete replacement snapshot arrives. This avoids a blank editor during bridge refreshes.
- Clip automation envelopes and per-note MPE expression are not editable in the current version.

Audio Clip Editing

Clip shows the selected audio waveform and its controls. Drag orange Start/End handles at the top or cyan Loop Start/Loop End handles at the bottom. Drag the enabled loop brace to move both loop boundaries together without changing its length. Edits apply on release and respect Snap. Loop handles remain editable with Loop off.

Control	Current behavior
Waveform	Shows readable local audio peaks, clip and loop markers, the playhead, grid, and Snap; protected or unavailable source files show a waveform-unavailable message without disabling the controls
Navigate	Pan with two fingers when zoomed; pinch around a point to zoom. Zoom Out, Zoom In and Show All are in the right rail.
Clip range	Drag Start/End at the top and Loop Start/Loop End at the bottom, or use the lower Start, End, Loop Position and Length controls.
Gain	Adjust the selected audio clip's gain
Pitch	Transpose from minus 48 to plus 48 semitones and Detune from minus 50 to plus 50 cents
Warp	Turn Warp on or off and step through the modes reported by Live: Beats, Tones, Texture, Re-Pitch, Complex, REX, and Complex Pro where available
Crop	Crop the selected clip through the Clip workspace control when Live reports that the action is available

Re-Pitch limitation Transpose and Detune are disabled while a warped clip uses Re-Pitch, matching Live's pitch behavior for that mode. Available Warp modes come from Live and can vary with the selected clip and Live version.

Audio waveform loading

When opening an audio clip, Reach can show a quick waveform overview before refining its detail. Brief transients may become visible as the detailed waveform arrives. Choosing another clip or leaving the audio editor cancels unfinished detail work for the previous clip. This changes only the display, not the audio.

Editing during playback

You can stop Session Record while Live continues playing and then open the MIDI editor. Recording completion should not inject an extra audition chord.

Drag Velocity, Deviation and Chance handles directly. Pending edits are protected against delayed Live feedback so a handle does not immediately snap back to its old value. The moving playhead stays in the note grid and does not extend into the lower expression lane.

Mix Workspace

Mix presents the current linked track bank as a touch console. Values and meters come from Live; touch changes are sent back through the bridge.

Select Tracks and Reset Controls

- Main selects tracks in Live. Secondary follows Main when Follow Main is on; turn it off to browse independently.
- Swipe horizontally across a track header to move the visible mixer bank by eight tracks while keeping it aligned with the Session ring.

- The app remembers whether Volume or Pan was the last adjustable control used on each visible channel. Double-tap that track header to reset the remembered control to its Live default. If neither control was adjusted, the double-tap only selects the track.
- Use Mute, Solo, Arm, and Stop Clips for the corresponding track where Live permits the action.

Adjust Volume Pan and Sends

Control	Gesture	Detail
Volume	Drag the fader vertically	On an unselected track, begin near the current fader handle to prevent an accidental value jump; touching the control also selects the track
Stereo Pan	Drag vertically on the knob	Up moves toward the right and down moves toward the left according to the displayed value
Split Stereo Pan	Drag the L or R channel control	Adjusts the left or right channel independently
Pan fine adjustment	While dragging vertically, move the finger sideways beyond the fine threshold	The same vertical movement then changes the value more slowly for precise placement
Sends	Drag each horizontal send bar left or right	Changes the matching Live Send parameter for that track
Send fine adjustment	While dragging horizontally, move the finger vertically beyond the fine threshold	Further horizontal movement changes the Send value more slowly and FINE appears

Change pan mode Press and hold the pan control until the pan-mode menu appears. A Stereo Pan control offers Select Split Stereo Pan Mode; a split control offers Select Stereo Pan Mode. Release the hold, review the command, and tap it to confirm. Merely holding the control does not change the mode.

Show or hide sections Reach displays up to 12 Live Sends, labeled A through L. Sends and Volume are independent display latches. Hiding a section changes only the iPad layout; it does not mute, bypass, or reset the corresponding Live controls.

Meters and Returned State

- Stereo meters show Live-reported output activity for each track on a –60 dB to 0 dB scale.
- Active meter bars move from green through yellow and orange to red as the level approaches 0 dB.
- Parameter labels and values are acknowledgements returned by Live after the app sends a change.
- Rapid touches update the display locally, but Live remains authoritative if the returned value differs.

Meters and parameters are performance feedback, but Live remains authoritative. If the iPad and Live disagree after a network interruption, stop editing, refresh the connection, and confirm the returned state before continuing.

Undo continuous edits

Each continuous volume, pan, split-pan, send, device or supported graphical/sample drag forms one Undo operation. Supported clip and held-step edits also group their changes. Undo is shared with Live, other iPads and Push; finish editing before using Undo because simultaneous edits can affect the same history.

Session Workspace

Session shows an eight-track Live Session ring. Large and 11-inch Pro layouts show eight scene rows. Compact standard and mini layouts show seven rows with the Session header expanded and eight after it is collapsed. Session selects tracks and scenes, launches clips or scenes, pages through larger Sets, and records into empty slots.

Navigate

- In Session view, the D-pad moves left and right across tracks and up and down across scenes. After launching a clip with Select, left/right navigation moves the highlighted slot with the selected track, including inside drum groups.
- The center Select button launches the selected scene or highlighted clip according to Settings > General > Clip / Scene Workflow.
- On a group track or rack, Select first unfolds or folds the selection when that is the relevant Live action.
- Page controls move the visible track or scene window by eight without changing the selected item.
- The Live-view switch changes Live between Session and Arrangement without changing the app workspace.

Track header gestures Swipe horizontally across the track-header strip to move the visible Session ring by eight tracks. A short tap on a track header selects it. Press and hold an armable track header to toggle its record-arm state. Holding a group-track header selects the group because group tracks cannot be armed.

Launch and Record

Slot state	Single tap	Double-tap
Existing clip	Launches or retriggers the clip according to Live's launch quantization	Performs the same launch action
Empty slot on an armed track	Begins recording in that slot using the current Fixed Length settings	Performs the same recording action
Empty slot on an unarmed MIDI track	Stops the playing Session clip on that track	Creates a one-bar MIDI clip in the slot
Group slot	Launches the aggregate group slot where Live exposes it	Performs the same launch action
Return track	No clip-slot action is available	No clip-slot action is available

Add and Replace Session Clips

Select the intended clip slot, then tap + beside Convert. An occupied slot shows Replace and asks for confirmation. Audio-track slots accept samples and Live audio clips; MIDI-track slots, including Drum Rack tracks, accept Live MIDI clips. The browser filters content for that destination and preserves the track's instrument, effects and neighboring clips. Recording slots are unavailable for replacement.

The browser remembers the last folder and list position for each kind of clip, so you can select the next slot and add another loop without navigating from the root. The newly selected slot remains the destination. Empty-slot launch, stop and recording gestures remain unchanged. Convert stays visible but dimmed unless the selected audio clip supports conversion.

Read the Session Pad States

Appearance	Meaning
Track or clip color	The slot contains a stopped clip
Clip color with moving fill	The clip is playing
Flashing green	The clip is queued to launch
Pulsing red	The slot is recording or queued to record after count-in
Red empty pad	The empty slot belongs to an armed track and can record
White outline	The slot is selected
Dark empty pad	The slot is empty and its track is not armed

Lighter shading shows playback position inside a playing clip. The upper-right loop icon appears only when looping is enabled; one-shot clips have no loop icon. Populated group slots use diagonal stripes, with no playhead, loop icon or stopped square. Launches and recording follow Live's quantization and count-in; wait for the returned state.

Commands Workspace

Commands turns the center workspace into a configurable surface for integrated Live actions. It uses semantic bridge actions rather than desktop keystrokes or a separate helper application.

Find and Save Commands

1. Tap the lightning-bolt workspace button to open Commands.
2. Choose All Commands, then search by name or filter with All, Transport, View, Tracks, Clips, MIDI, Devices, or Automation.
3. Tap the star at the right of a command row to add it to Favorites. Tap the filled star again to remove it.
4. Choose Favorites and tap a command pad to run it.

Arrange the Favorites Grid

- Favorites provides 64 equal command slots. A plus sign means the slot is empty; tapping it opens All Commands with that slot selected for assignment.
- Press and hold an assigned pad, drag it to another slot, and release to swap the two slots. Dropping on an empty slot moves the command there.
- To remove an assigned pad directly from Favorites, drag it into the red removal strip covering the lower 40 percent of the bottom row and release. The upper 60 percent remains available for normal slot moves. Removal clears only the slot; the command remains available in All Commands and keeps its custom color if it is added again.
- Press and hold an assigned pad with two fingers to open its color palette. Choosing a custom color changes only that command pad and the color follows the command when it is moved. Choose Default to restore the command's original color. Opening the palette does not run the command.
- The Favorites and All Commands state buttons and every command symbol use fixed layout boxes so changing pages does not resize the control row or individual symbols.

Availability and Arm Meaning

- Available commands run with one tap. Unavailable commands remain visible but dimmed, and the library row names the missing Live context.
- Availability can depend on Live state: selected track, armable track, Session view, selected MIDI or audio clip, selected device, plug-in support, automation override state, or conversion support.
- Arm/Disarm Track toggles the selected Live track's explicit record-arm state. Automation Arm separately permits parameter movements to be recorded as automation.
- Automatic arming is Reach's internal performance-workspace policy. It is not the same as track Arm and is intentionally not exposed as an On or Off command.

Command Library Coverage

Category	Examples available in the current library
Transport	Play, Stop, Stop and Return to Start, Metronome, Tap Tempo, Session Record, Arrangement Record, and Arrangement Overdub

Category	Examples available in the current library
View	Session or Arrangement view, Back to Arrangement, Arrangement Loop, locators, Session track and scene navigation, page navigation, and Scene or Clip Select Mode
Tracks	Previous or Next Track, Create or Duplicate Track, Mute, Solo, Arm or Disarm, and Drum Pad to MIDI Track
Clips	New or Create MIDI Clip, Previous or Next Clip, Duplicate, Delete, Stop, Double Loop, Crop, and Arrangement clip navigation
MIDI	Capture MIDI, Quantize, Harmony to MIDI, Melody to MIDI, and Drums to MIDI
Devices	Previous or Next Device, Device On, plug-in window, expanded device view, Convert to Simpler or Drum Pad, and Slices to Drum Rack
Automation	Automation Arm, Re-enable Automation, and Delete Clip Automation

The catalog also includes Undo, Redo, Zoom In, Zoom Out, and context-aware Duplicate Selected and Delete Selected. Search is the authoritative way to see the complete current list; dimmed commands explain which Live selection or state is missing.

Convert

Convert opens the same large options panel in Pads, Device, Session and audio Clip. In melodic Pads and Device, its button sits below Chords and Inv. Only available actions appear. Audio-to-Simpler and Drum Pad create a track and stop source-track playback, keeping the audio. Slice to New MIDI Track keeps the source and creates a Drum Rack and MIDI sequence. Audio uses transients or beat divisions; sliced Simpler uses its existing slices, up to 64. Live's slicing-preset chooser is not included.

Selected source	Options Reach can show
Audio clip that is not recording	Simpler and Drum Pad; Harmony to MIDI, Melody to MIDI, and Drums to MIDI when Live reports that audio-to-MIDI conversion is available; Slice to New MIDI Track
Sliced Simpler	Drum Rack (replaces Simpler), or Slice to New MIDI Track (keeps source)
Simpler or another MIDI instrument chain	Drum Pad
Selected Drum Rack pad with one instrument chain	MIDI Track

1 Select the source clip, Simpler, or Drum Rack pad in Live.

2 Tap Convert to open the large options panel in the workspace. Choose an option card, or use Cancel or tap Convert again to dismiss it. A recording audio clip cannot be converted.

3 Choose one destination. Reach asks Live to create the result, then refreshes the track, device, Session, Clip, and conversion state.

Conversion availability is context-sensitive and can vary with the selected Live object and Live version. If Convert is dimmed or an option is unavailable in Commands, reselect the intended source and confirm it is not recording before trying again. Convert and the separate Add/Replace browser have different roles: native conversion creates a result, limited sample transfer replaces an instrument, and the browser loads content into the selected destination.

Transfer a sample between Simpler and Drum Sampler

For an eligible source, open Convert and choose Transfer sample to the other instrument. This limited transfer replaces the source instrument in place, preserves the sample and trim range, and resets other instrument settings. It is different from Live's native conversion and from Replace Sample.

Drum Sampler to Simpler requires a sample Reach can verify from the current Live session. Loading the actual sample through Reach establishes that association. Arbitrary samples loaded elsewhere, or after reopening Live, are not inferred from names. The resulting Simpler uses One-Shot with Warp off.

Sliced or multisample sources and protected, automated or unavailable controls can prevent transfer. Keep the source selected while the operation is pending. A failure is displayed in the panel; successful replacement can be undone in Live.

Performance Workflow

Before the Set

1. Connect the iPad and confirm the intended MIDI port appears in the app.
2. Assign the same active connection to BOTH ReachBridge Input and Output in Live. Its name can differ from Reach's port name.
3. Confirm Test C3 reaches the selected MIDI track and BRIDGE RESPONSE shows a round-trip time.
4. Confirm the playing surface follows the selected Live track, and check Settings > General > Clip / Scene Workflow.
5. Open each workspace you plan to use and confirm its selected track, clip, device, and bank match Live.
6. If using Wi-Fi, remove VPN routing, avoid guest networks, and keep the computer and iPad near a reliable access point.

During the Set

- Watch the connection gear and Live state before using Delete, Duplicate, New, recording, or device actions.
- Use USB on Mac when stable low-latency performance is the priority.
- Keep the iPad powered for long sessions and avoid unplugging the active MIDI path while notes are held.
- Leave the existing Push control-surface row unchanged.

After the Set

- Stop held notes and transport before disconnecting.
- Save the Live Set after scale, clip, device, mixer, or routing changes you want to keep.
- Close network sessions that should not reconnect automatically on shared networks.

Troubleshooting

No MIDI Port

- Mac USB: use a data cable, unlock and trust the iPad, then enable it in Audio MIDI Setup. Disable means already enabled. Reconnect the cable, reopen Reach and tap Check Again if needed.
- Mac Wi-Fi: open Setup Guide and follow the complete Mac Wi-Fi steps. Use the MIDI Studio toolbar globe (Configure Network Driver), enable an RTP session, connect the iPad and confirm Connected Peers.
- Windows Wi-Fi: enable the rtpMIDI session and confirm the iPad is listed under Participants.
- In Reach, open Setup Guide, choose your connection route and follow every step. The wizard selects the transport and automatic port selection. A displayed MIDI port alone does not confirm a connected computer.

No Bridge Response

- Confirm ReachBridge appears in Live's Control Surface list.
- Assign the same active port to both bridge Input and Output.
- If the bridge was just installed, quit and restart Live.
- Confirm the bridge folder is not nested inside another folder of the same name.
- Reconnect the Mac Network Session or Windows rtpMIDI participant, then refresh ports.

Bridge Works but Notes Do Not Sound

- Turn Track on for the connection input in Live's MIDI Ports list.
- Select a MIDI track with an instrument in Live, or route MIDI To to your external instrument and channel.
- Arm the track or set Monitor to In. Auto monitoring also works when the track is armed.
- Use Test C3 and watch Live's MIDI input indicator.

Wrong Track Mode or Stale State

- Confirm the bridge responds in Settings > MIDI.
- Select another Live track, then return to the intended track to force a context refresh.
- Tap Refresh Ports and confirm BRIDGE RESPONSE.

Wi-Fi Dropouts

- Use a private local network with both devices on the same subnet.
- Avoid guest Wi-Fi, wireless client isolation, congested access points, VPN routes, and power-saving network changes.
- On Windows, verify Bonjour and rtpMIDI firewall access for Private networks.
- Reconnect the participant and reselect the same port in the app and Live.
- Move to Mac USB when performance reliability is more important than cable-free use.

Hung Notes

1. Release all fingers and stop transport.
2. Use Live's All Notes Off command.
3. Reconnect the MIDI session and verify the bridge before playing again.

Compatibility and Limitations

- Direct iPad USB MIDI is supported on Mac. Windows uses Wi-Fi RTP MIDI.
- Pressure, per-note pitch bend, within-pad MPE Slide, Envelopes editing, and MPE clip editing are not supported.
- Live remains authoritative for state. The app does not guarantee that every selected Arrangement clip will be visually revealed in Live's viewport.

References

For more information about Ableton Live and network MIDI setup, see these resources.

- Ableton installing third-party remote scripts Open reference
- Ableton Live MIDI settings Open reference
- Ableton Push 3 manual Open reference
- Ableton Live 12 recording new clips Open reference
- Ableton Live 12 editing MIDI Open reference
- Ableton Live 12 Clip View Open reference
- rtpMIDI product page Open reference
- rtpMIDI installation and configuration tutorial Open reference

Windows compatibility note Check the rtpMIDI product page for Windows system requirements and installation guidance.