PASSAGE

EXPRESSIVE MIDI CONTROLLER TRANSFORMER

USER'S GUIDE 1.0

KEYSOLUTIONS
SOUNDS

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Version 1.0 October 2026

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SYSTEM REQUIREMENTS.

Passage supports AU and VST3 formats for macOS 11 and above, with native support for Apple Silicon, and VST3 and AAX formats for Windows 10 and Windows 11. A host application that can route MIDI into and out of a plug-in is required; see Getting Started in Your DAW.

Visit www.keysolutionssounds.com for additional product details, system requirements, and videos.

ACTIVATION.

Click the PASSAGE logo at the top of the plug-in window to open the License Management panel, where you can activate or review your license.

If Passage cannot confirm a valid license, it pauses MIDI processing and displays a notice beginning “MIDI paused” along the bottom of the window. Click the notice to open licensing. Once the license is confirmed, MIDI processing resumes automatically.

PREVIOUSLY MIDI CONDUIT.

Passage was previously released as MIDI Conduit. Sessions and user presets created with MIDI Conduit open in Passage without changes.

WELCOME

Welcome to Passage, our expressive MIDI controller transformer. It's designed to take the controllers you already play—a sustain pedal, a mod wheel, an expression pedal, aftertouch—and give them new range, feel, and purpose.

In the same spirit as all of our creative tools, Passage doesn't ask you to use it in any one particular way. It can quietly fix a controller that never felt quite right, or turn a single pedal press into a sweeping gesture that moves several parts of a sound at once.

The idea is to give you a flexible place to begin, then let curves, envelopes, modulation, and curiosity take your playing somewhere new. I hope Passage encourages you to experiment, follow happy accidents, and discover expressive possibilities hiding in the hardware already on your desk.

Thank you for making it part of your musical toolkit.

Mike Martin
Founder, KeySolutions Sounds

ABOUT KEYSOLUTIONS SOUNDS

KeySolutions Sounds was founded by Mike Martin as a sample-development company. Mike's KeySolutions Vol. 1 CD-ROM became one of the most popular libraries for Kurzweil's K2000, K2500, and K2600 series samplers.

Mike went on to a career in sales, marketing, and product management at companies including Sonic Foundry, Kurzweil Music Systems, Yamaha, TC Electronic, and Casio. Mike later brought that experience into software development and sound design, contributing to numerous Cherry Audio instruments and serving as lead sound designer for Cherry Audio's Wurlybird.

KeySolutions Sounds' first software instrument, Traveler, marked the company's move into original music software development. KeyTime and KeySpace expanded that vision into creative effects processing, and Passage brings it to the controllers that drive your instruments.

Home page: https://www.keysolutionssounds.com

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ABOUT PASSAGE

Passage is a MIDI effect plug-in that reshapes controller and aftertouch data on its way to your instruments. Four independent transformers, XFORM 1 through XFORM 4, each listen for one incoming MIDI continuous controller (CC) and generate a new control signal from it. A fifth strip, AFTERTOUCH, smooths, shapes, and optionally reroutes channel and polyphonic pressure. All five sit side by side in a single window, so you can see everything Passage is doing at once.

Each transformer works in one of two modes. In Transform Curve mode, the incoming value is reshaped by a drawable response curve, so a pedal or wheel can respond more gently, more aggressively, or with an S-shaped feel. In Envelope mode, the incoming controller acts as a trigger that plays a full Attack, Decay, Sustain, and Release envelope as a stream of control values. Every transformer adds its own output range, scaling, inversion, and LFO, and can send its result as a CC, as channel aftertouch, or as pitch bend.

Passage

Because transformers can share the same input, one physical controller can drive up to four destinations at once, each with its own response. A single sustain-pedal press can open a filter slowly, swell the volume, and fade in vibrato, all on different timings. Scene presets store the whole window, and each strip has its own preset library for mixing and matching.

USING PASSAGE IN A DAW

Passage processes MIDI rather than audio. It sits between your controller and the instrument it plays: MIDI arrives from your keyboard or the track, Passage transforms it, and the result continues to a software instrument or external MIDI device. Its audio output is always silent.

Hosts handle MIDI plug-ins in two different ways. Some, such as Logic Pro, Bitwig Studio, and Reaper, let you insert Passage directly in front of an instrument on the same track. Others, such as Cubase, Ableton Live, Studio One, and Pro Tools, treat a plug-in that produces MIDI as an instrument: Passage goes on its own instrument track, and the real instrument's track is set to receive its MIDI from Passage. Step-by-step examples for both approaches follow in Getting Started in Your DAW.

Whatever the host, two things must be true: MIDI has to reach Passage, and Passage's output has to reach the instrument. Many hosts only send live MIDI to a track that is selected, record-enabled, or monitoring, so check those settings if nothing seems to happen.

HOW MIDI FLOWS THROUGH PASSAGE

- Each enabled transformer watches for its Input CC on any MIDI channel.
- When a transformer receives its Input CC, it captures that message. The original is removed from the MIDI stream unless PASS THROUGH is on.
- The transformed output is sent on the same MIDI channel the input arrived on.
- Several transformers may share one Input CC. Each produces its own output.
- A disabled transformer ignores its Input CC completely, so that controller passes through untouched.
- Everything else—notes, pitch bend, program changes, and all other controllers—passes through unchanged, followed by aftertouch processing in the AFTERTOUCH strip.
- Continuous output from all five strips shares a budget of 1,000 messages per second, which keeps MIDI traffic manageable while still sounding smooth. Notes, pedals and switches, and incoming MIDI that simply passes through are never delayed by this limit.

TIP: If a controller seems to be doing two things at once, such as a sustain pedal that still holds notes while it drives a filter, check PASS THROUGH. With it off, the instrument no longer receives the original controller.

GETTING STARTED IN YOUR DAW

The examples below show how to put Passage between your keyboard and a software instrument in several popular hosts. Menu names and locations vary between versions, so treat these as a guide to the idea rather than an exact script, and consult your DAW's documentation on routing MIDI between tracks and plug-ins if a step looks different on your system.

Once Passage is receiving MIDI, confirm it quickly: move your controller and watch the matching XFORM strip. In Transform Curve mode the dot travels along the curve; in Envelope mode the envelope lights up when the pedal is pressed.

LOGIC PRO (AU MIDI EFFECT)

Logic Pro runs Passage as an Audio Unit MIDI effect directly on the instrument's channel strip:

1. Create or select a Software Instrument track and load the instrument you want to control.
2. On the channel strip, click the MIDI FX slot, which sits above the Instrument slot.
3. Choose Audio Units MIDI-controlled Effects › KeySolutions › Passage.
4. Play. MIDI from your controller passes through Passage into the instrument. Record on the track as usual; Passage processes the region on playback.

CUBASE (VST3)

Cubase does not accept VST3 plug-ins in its MIDI Insert slots, which are reserved for Steinberg's own MIDI modules. Instead, Passage is loaded as an instrument on its own track, and that instrument becomes a MIDI input for the track that plays your sound:

1. Choose Project › Add Track › Instrument and select Passage as the instrument. Leave its MIDI input set to All MIDI Inputs, or to your keyboard.
2. Add a second Instrument track with the synth you want to play.
3. In the synth track's Inspector, open the MIDI input menu and choose Passage – MIDI Out. Cubase lists every loaded plug-in that generates MIDI here.
4. Record-enable or monitor both tracks: the Passage track so it receives your keyboard, and the synth track so it plays what Passage sends.

5. Record on the synth track to capture the transformed MIDI, or on the Passage track to capture your raw performance and keep transforming it live.

The Passage track produces no audio, so its fader can stay down or the track can be hidden once routing is set up.

ABLETON LIVE (VST3)

Live treats Passage as an instrument that outputs MIDI. It sits on one MIDI track, and a second MIDI track takes its input from the Passage plug-in itself:

1. Create a MIDI track and drag Passage onto it from the Plug-Ins browser. If Passage is not listed, enable VST3 plug-ins in Preferences › Plug-Ins.
2. Create a second MIDI track and load the instrument you want to control.
3. On the instrument track, set the MIDI From chooser to the Passage track. In the channel chooser beneath it, select Passage rather than Pre FX, Post FX, or Post Mixer. This takes the MIDI from the plug-in's output rather than from the track's input.
4. Set Monitor to In on both tracks, or arm them for recording.
5. Play. Record on the instrument track to capture the transformed MIDI.

TIP: In Live, several instrument tracks can take their MIDI from the same Passage track. One pedal can then control several instruments at once, each through a different transformer.

BITWIG STUDIO (VST3)

Bitwig passes notes and MIDI from one device to the next along a track's device chain. Add Passage to an instrument track ahead of the instrument, and it transforms everything that flows into the devices after it. Passage's VST3 version includes dedicated support for Bitwig's per-note expression, so smoothed and routed aftertouch reaches the instrument as expected.

REAPER (VST3 OR AU)

Reaper passes MIDI down the FX chain. Insert Passage in the track's FX window above the instrument, set the track's input to your MIDI device, and record-arm the track with input monitoring on.

STUDIO ONE (VST3)

Add Passage to the song as an instrument, then add the synth you want to play. On the synth's instrument track, open the input selector and choose Passage as the input source; Studio One lists instruments that generate MIDI alongside your hardware. Monitor both tracks.

PRO TOOLS (AAX)

Create an Instrument track with Passage, and a second Instrument track with your synth. In the synth track's MIDI Input selector, choose Passage. Record-enable or input-monitor both tracks, and record on the synth track.

OTHER HOSTS

If your host is not listed, look for one of two features: a MIDI effect slot ahead of an instrument, or a way to choose a plug-in's MIDI output as the input of another track. One of them is present in almost every modern DAW.

THE PASSAGE WINDOW

Passage's window is organized like a piece of hardware: a header with the Scene selector, five channel strips, and a footer with help text and the version number.

Header

HEADER

SCENE SELECTOR: Loads, saves, and manages Scenes, which store all four transformers and the aftertouch strip together. Click the name to browse; click the disk icon to save. See Presets.

PASSAGE LOGO: Opens the License Management panel.

KEYSOLUTIONS SOUNDS LOGO: Opens our website.

THE FIVE STRIPS

XFORM 1 through XFORM 4 are the four transformers; AFTERTOUCH is the pressure processor. Each strip has the same shape: a title with its own ENABLED switch, a preset name and save icon, routing controls, a display, controls that depend on the display's mode, and OUTPUT RANGE and LFO (or RESPONSE) sections at the bottom. All five run at the same time.

HELP, VERSION, AND WINDOW SIZE

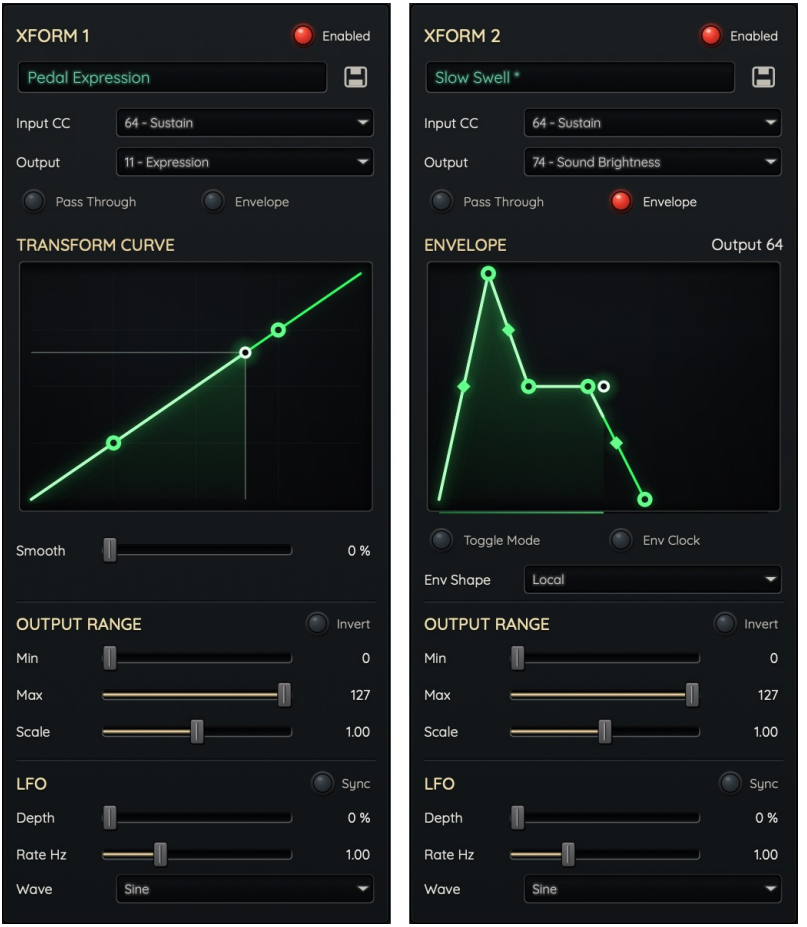
Hover the mouse over a control to see a short description in the bar along the bottom of the window. The version number appears at the bottom left.

Drag the grip at the lower-right corner to resize the window from 60% to 200% of its full size. Passage opens at 80%, and remembers the size you choose with

your session. If a saved size would not fit on the screen, Passage reduces it to fit.

TRANSFORMER CONTROLS

Every XFORM strip has the same controls. The top of the strip determines what the transformer listens to and where it sends the result.



XFORM 1 in Transform Curve mode and XFORM 2 in Envelope mode

ENABLED: (on/off) Turns the transformer on. When it is off, the transformer ignores its Input CC entirely and that controller passes through Passage unchanged. The display dims to show the strip is inactive.

PRESET NAME AND SAVE ICON: Click the name to open this strip's preset browser; click the disk icon to save. See Presets.

INPUT CC: (0 to 127) Selects the incoming controller the transformer responds to. Choose from the list, which shows standard controller names such as 1 – Mod Wheel, 11 – Expression, and 64 – Sustain, or click the field, type a number, and press Return. Input on any MIDI channel is accepted.

LEARN MIDI CC…: The first item in the Input CC menu. Choose it, then move a hardware controller: the first CC Passage receives becomes the Input CC. While it waits, the field reads "Waiting for CC…" and the menu item changes to CANCEL LEARN. Notes, pitch bend, and aftertouch are ignored. Only one transformer can learn at a time, and loading a preset or closing the window cancels learning.

OUTPUT: (CC 0 to 127, Aftertouch, or Pitch Bend) Sets what the transformer sends. The menu begins with AFTERTOUCH (channel pressure) and PITCH BEND, followed by all 128 controllers. Type a number to choose a CC directly. See Output Destinations.

PASS THROUGH: (on/off) When on, the original Input CC continues through Passage alongside the transformed output. When off, the transformer consumes it. Pass Through switches itself off when the Output is the same CC as the input, since the two would conflict.

ENVELOPE: (on/off) Switches between Transform Curve mode (off) and Envelope mode (on). The display and the controls beneath it change to suit the selected mode.

TIP: Input CC and Output can be the same number. The transformer then replaces a controller's response with your own. A CC 1 to CC 1 transformer, for example, gives your mod wheel a new feel without changing anything in the instrument.

TRANSFORM CURVE MODE

In Transform Curve mode, the transformer continuously follows the incoming controller. Each new value passes through the curve shown in the display and is sent out right away, so the output tracks your hand or foot in real time.

A transform curve and an envelope

The horizontal axis is the incoming value, from lowest at the left to highest at the right. The height of the curve is the output. Two anchors, at one quarter and three quarters of the way across, can be dragged up or down to bend the response. The curve passes smoothly through both anchors without overshooting them. As controller data arrives, the area beneath the curve fills up to the current position, and a dot marks the value being sent. Right-click an anchor to return it to the straight line.

- Raise both anchors to make the controller more sensitive, so the output climbs quickly near the start of its travel.
- Lower both anchors for a gentler start, saving most of the change for the top of the travel.
- Lower one anchor and raise the other for an S-shaped response that is gentle at both ends and quicker through the middle, or the reverse.

SMOOTH: (0 to 100%) Adds glide between incoming values. At 0%, the output follows the input immediately. Higher settings smooth out steps and jitter, up to a time constant of about one second at 100%.

Smoothing is especially helpful with controllers that send coarse steps, or when a controller drives a parameter where every individual step is audible. A little goes a long way: settings in the single digits are often enough to remove zipper noise without making the controller feel slow.

ENVELOPE MODE

In Envelope mode, the incoming controller no longer sets the output directly. Instead, it acts as a trigger. When the input rises to 64 or above, the gate opens and the envelope begins its Attack. When the input falls below 64, the gate closes and the envelope moves to its Release.

This makes Envelope mode a natural fit for switch-type controllers such as sustain pedals, footswitches, and buttons that send 0 and 127. While the envelope runs, Passage sends a continuous stream of values, so a single press can produce a slow swell, a short pluck, or a long fade that continues after you lift your foot. If the gate reopens while the envelope is still releasing, the new Attack begins from the current level rather than jumping back to zero.

TOGGLE MODE: (on/off) With Toggle Mode off, the gate stays open only while the controller is held at 64 or above. With it on, each press opens the gate and the next press closes it, turning a momentary footswitch into a latching on/off switch.

ENV CLOCK: (on/off) Locks Attack, Decay, and Release to the host tempo. With Env Clock on, the time handles select note values instead of seconds: 1/32, 1/16, dotted 1/16, 1/8, dotted 1/8, 1/4, dotted 1/4, 1/2, dotted 1/2, 1 Bar, 2 Bars, and 4 Bars. Bar lengths assume four beats per bar.

ENV SHAPE: (Local, or another XFORM) LOCAL uses this transformer's own envelope. Choosing another XFORM borrows that transformer's envelope—its stage times, sustain level, curves, and Env Clock setting—while keeping this transformer's own input, output, range, and LFO. A borrowed envelope is shown dimmed and read-only, and its Env Clock switch is hidden. To change it, edit the source transformer.

EDITING THE ENVELOPE

The envelope is edited directly in the display. Four round handles mark the ends of the stages:

- **ATTACK**: The handle at the peak. Drag it left or right to set the Attack time.
- **DECAY**: The handle where the envelope reaches its sustain level. Drag it left or right to set the Decay time, and up or down to set the Sustain level, in the same gesture.
- **SUSTAIN**: The handle at the end of the sustain plateau. Drag it up or down to change the Sustain level alone.
- **RELEASE**: The final handle. Drag it left or right to set the Release time.

Three diamond handles sit along the attack, decay, and release segments. Drag them to bend each segment independently, from fast-starting to slow-starting shapes. Hold Shift while dragging for fine adjustments. Hover over a handle to see its value beside the ENVELOPE heading; at other times that readout shows the value currently being sent, and a thin meter along the bottom edge of the display shows the same thing graphically.

Attack, Decay, and Release each range from 1 ms to 20 seconds, and Sustain ranges from 0 to 100%. The display uses a fixed time scale long enough to show three 20-second stages, compressed so that short times stay easy to edit. Changing one stage never rescales the others. Very short stages are drawn as vertical lines, and a curve handle is hidden until its segment has enough room to edit.

TIP: For a short accent rather than a sustained swell, use a fast Attack, a moderate Decay, and Sustain at 0%. Each press then produces a single pluck-like movement.

OUTPUT RANGE AND LFO

Both modes share the OUTPUT RANGE and LFO sections at the bottom of each XFORM strip. Together they determine the final value that is sent.

OUTPUT RANGE

MIN: (0 to 127) Sets the value sent when the transformer's output is at its lowest.

MAX: (0 to 127) Sets the value sent when the transformer's output is at its highest. Min can be set higher than Max to reverse the direction of the output.

SCALE: (0.00 to 2.00) Multiplies the signal before it is mapped to the range. Settings below 1.00 stop the output short of Max. Settings above 1.00 reach Max sooner, holding it there for the rest of the travel. In Transform Curve mode, Scale is applied to the input before the curve. In Envelope mode, it scales the envelope level.

INVERT: (on/off) Flips the output so that the transformer's lowest level sends Max and its highest level sends Min. In Envelope mode, this produces a dip instead of a swell, which is useful for ducking-style effects.

When the Output is set to Pitch Bend, Min and Max switch to a separate pair of settings that run from –8192 to +8191, with 0 at the center. Passage sends a new message only when the output value actually changes.

LFO

Each transformer has its own LFO for adding cyclic movement to its output. The LFO's effect is proportional to the current output level. When the output is at zero, the LFO has no effect, and as the output rises, so does the modulation. Vibrato or tremolo therefore grows naturally with a pedal, wheel, or envelope.

DEPTH: (0 to 100%) Sets the amount of modulation relative to the current level. At 100%, the output swings between zero and twice its current level, limited to the full range.

RATE HZ: (0.10 Hz to 20.00 Hz) Sets the LFO speed when SYNC is off.

SYNC: (on/off) Synchronizes the LFO to the host tempo. RATE HZ is replaced by DIVISION.

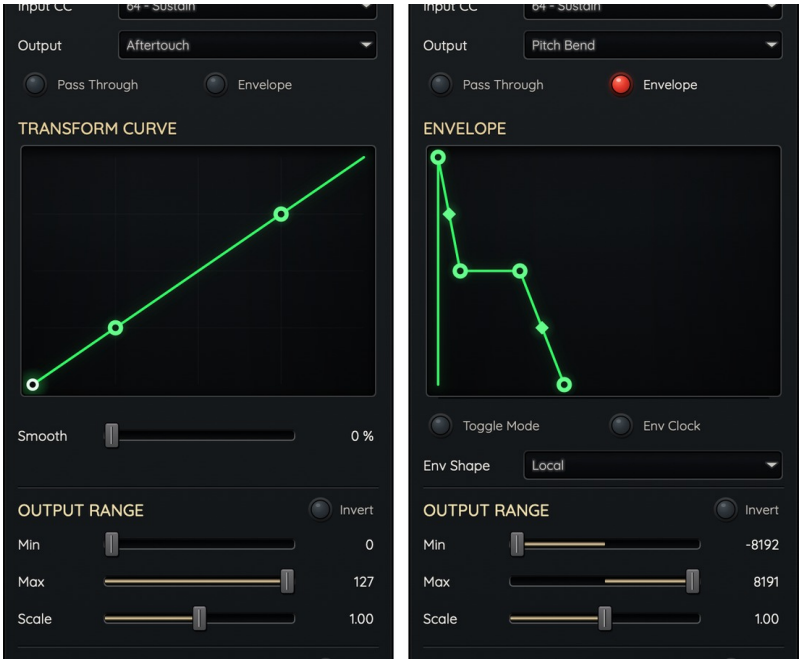
DIVISION: (1/32 to 4 Bars) Sets the length of one LFO cycle when SYNC is on, using the same note values as Env Clock.

WAVE: (Sine, Triangle, Square, Sawtooth, Ramp Up) Selects the LFO waveform. Sawtooth falls through each cycle, and Ramp Up rises.

In Envelope mode, the LFO restarts at the beginning of its cycle each time the envelope is triggered, so the modulation feels the same from one press to the next.

OUTPUT DESTINATIONS

A transformer's OUTPUT menu, and the AFTERTOUCH strip's Output menu when Route Output is on, offers three kinds of destination. Whichever you choose, the curve or envelope, Output Range, Invert, and LFO all apply in the same way, and the message is sent on the MIDI channel the input arrived on.



A transformer sending Aftertouch, and one sending Pitch Bend

CC: (0 to 127) A standard continuous controller. This is the default, and the most widely understood destination.

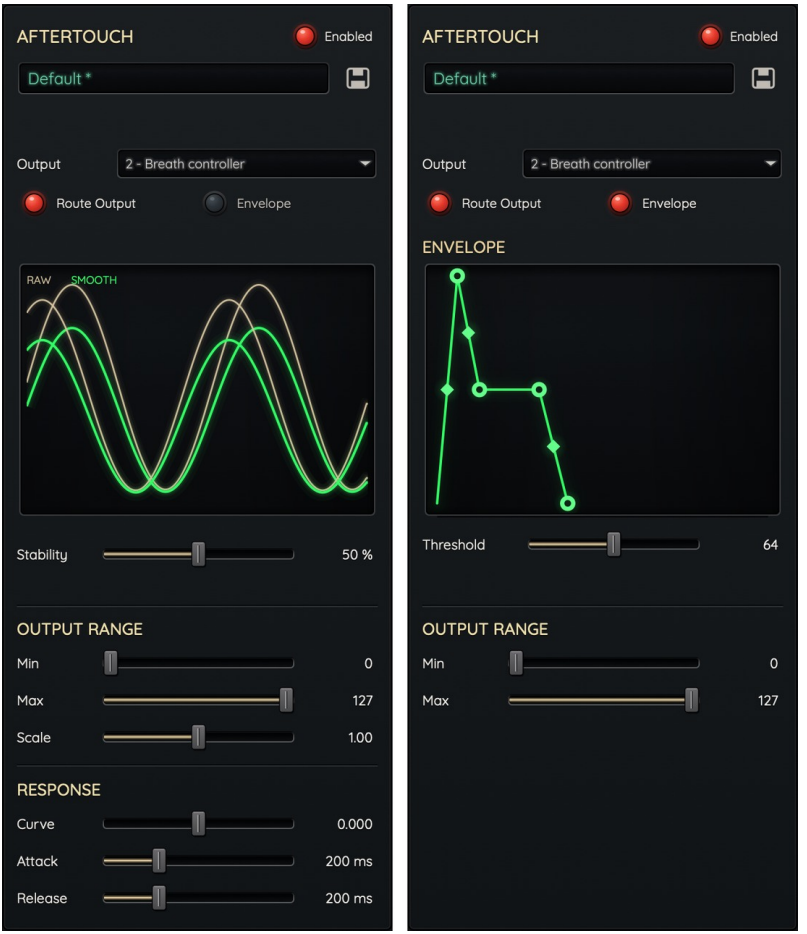
AFTERTOUCH: Channel pressure. This lets a pedal, wheel, or envelope drive any parameter an instrument has assigned to aftertouch, even from a keyboard that has no aftertouch of its own. Values run from 0 to 127 like a CC.

PITCH BEND: The pitch wheel, with its full 14-bit resolution. Min and Max become a separate pair of settings from –8192 to +8191; 0 is the center, or no bend. An envelope returns to Min when it finishes, so set Min to 0 if the pitch should come back to center, or use Min below 0 and Max above 0 for a curve that bends both ways.

TIP: Pitch Bend from an envelope is an easy way to add a scoop into a note or a fall at the end of a phrase from a footswitch. Keep the instrument's bend range in mind: Max at +8191 is the full range the instrument allows.

AFTERTOUCH

The AFTERTOUCH strip processes pressure from your keyboard. Raw aftertouch is often jumpy, too sensitive, or not sensitive enough. Passage can smooth it, reshape it, limit its range, convert it to a CC or pitch bend for instruments that don't respond to pressure directly, or use it as a trigger for an envelope.



The Aftertouch strip in smoothing mode and in Envelope mode

Channel pressure, a single value for the whole keyboard, and polyphonic pressure, a separate value for each key, are both supported, even at the same time. Polyphonic pressure is handled independently for every note on every MIDI channel.

ENABLED: (on/off) Turns aftertouch processing on. When it is off, aftertouch passes through unchanged and the other controls in this strip have no effect, although the display still shows incoming pressure.

ROUTE OUTPUT: (on/off) Sends processed pressure to the destination chosen in the OUTPUT menu instead of as aftertouch. The original aftertouch messages are not passed on. When several keys send polyphonic pressure, the strongest pressure on each MIDI channel becomes that channel's output.

OUTPUT: (CC 0 to 127, Aftertouch, or Pitch Bend) Appears when ROUTE OUTPUT is on, and selects the destination. Choosing AFTERTOUCH here converts polyphonic pressure into channel pressure.

THE DISPLAY

The display is an oscilloscope. Incoming pressure is drawn in amber (RAW) and Passage's processed output in green (SMOOTH), so you can see exactly what your settings are doing as you play. Up to ten keys are shown at once when a keyboard sends polyphonic pressure.

STABILITY: (0 to 100%) Adds smoothing to remove pressure jitter. Higher settings produce a slower, more rounded response, adding lag beyond the Attack and Release times.

OUTPUT RANGE

MIN: (0 to 127) Sets the lowest value aftertouch can send. With Pitch Bend as the destination, Min and Max run from –8192 to +8191.

MAX: (0 to 127) Sets the highest value aftertouch can send.

SCALE: (0.00 to 2.00) Sets the strength of the pressure response. Settings above 1.00 reach the maximum with less pressure.

RESPONSE

CURVE: (–1.00 to +1.00) Shapes how pressure translates to output. Negative settings increase sensitivity, so light pressure produces more output. Positive settings require firmer pressure. At 0, the response is linear. Curve is applied before Scale and smoothing.

ATTACK: (1 ms to 5 seconds) Sets how quickly the output follows increasing pressure, measured as the time to complete 99% of a change.

RELEASE: (1 ms to 5 seconds) Sets how quickly the output follows decreasing pressure.

When you release a key, its pressure falls smoothly according to Release. Playing the same key again cancels its previous pressure tail so the old movement never controls the new note. Processing follows the timing of the incoming MIDI and does not depend on your host's buffer size.

AFTERTOUCH ENVELOPE

With ROUTE OUTPUT on, an ENVELOPE switch appears. It turns the strip into a pressure-triggered envelope generator: pushing into the keys fires an envelope at the chosen destination, rather than sending the pressure itself. The display becomes an envelope editor with the same handles as the transformers, and the smoothing controls make way for THRESHOLD.

THRESHOLD: (1 to 127) The pressure level that fires the envelope. Each time pressure rises to the threshold after having been below it, the envelope toggles: the first crossing starts the Attack, and the next crossing begins the Release. Relax below the threshold between pushes to rearm it.

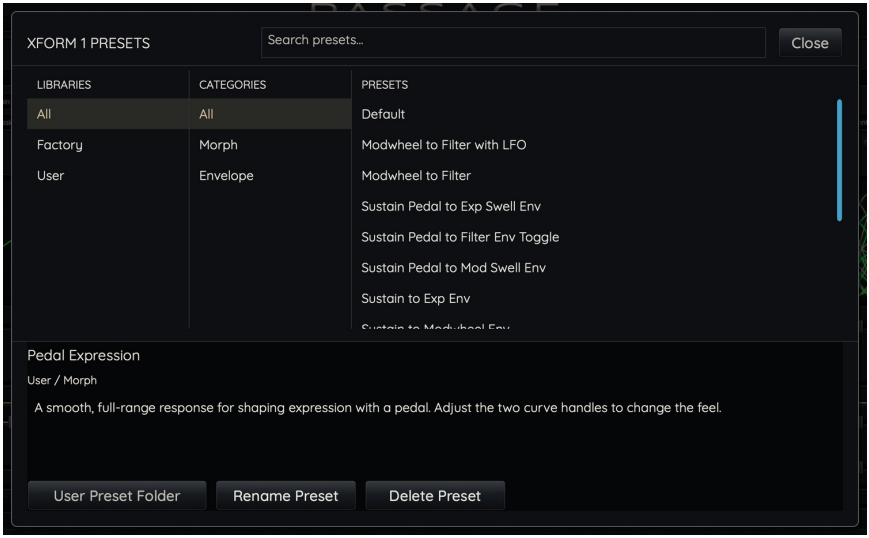
The envelope runs separately on each MIDI channel, using the strongest pressure on that channel. Attack, Decay, and Release range from 1 ms to 20 seconds, Sustain from 0 to 100%, and OUTPUT RANGE sets the values it sends. Because pressure only toggles the envelope, you can push once to start a slow filter sweep, play freely while it continues, and push again to bring it back.

PRESETS

Passage has two kinds of presets. Each of the five strips has its own preset, chosen and saved from the name and disk icon at the top of the strip; the four XFORM strips share one library of Transformer presets, and the AFTERTOUCH strip has its own. A Scene, chosen from the selector in the header, stores all five strips at once.

An asterisk (*) after a preset name means you have made changes since it was loaded or saved. Factory presets are built into Passage and cannot be changed; save a copy to make your own version.

THE PRESET BROWSER



The Transformer preset browser

Click a preset name to open its browser. The LIBRARIES column chooses between All, Factory, and User presets, and CATEGORIES narrows the list to Morph (Transform Curve) or Envelope presets, or Smoothing and Envelope for aftertouch. Type in the search field to filter by name or description.

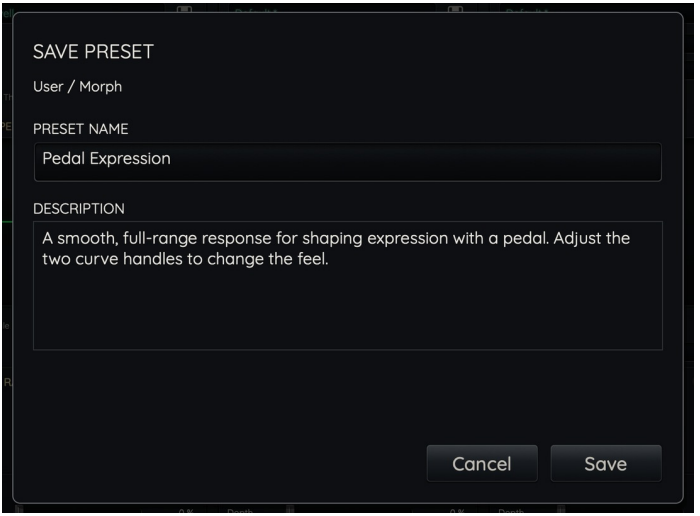
Click a preset to load it into the strip right away and read its description in the panel below; double-click to load it and close the browser. Press Escape, click Close, or click outside the browser to close it. Loading a strip preset never changes the other strips.

USER PRESET FOLDER: Opens the folder that holds your saved presets, so you can back them up or copy them to another computer.

RENAME PRESET: Renames the selected User preset.

DELETE PRESET: Deletes the selected User preset after confirmation. Factory presets cannot be deleted.

SAVING PRESETS



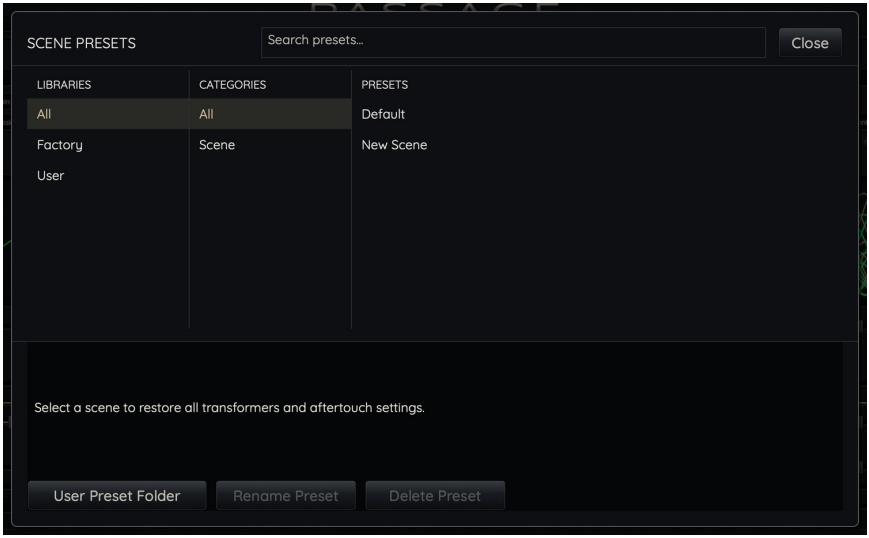
Saving a preset

Click the disk icon beside a preset name to save the strip's current settings. Enter a name and, if you like, a description that will appear in the browser, then click Save or press Return. If a User preset with that name already exists, Passage asks you to click Save a second time before replacing it. The name Default is reserved.

Hold Option (macOS) or Alt (Windows) while clicking the disk icon to Quick Save: the current User preset is updated in place with no dialog, keeping its name and description. If the strip is using a Factory preset, or no preset, the normal Save form opens instead.

A Transformer preset stores the Input CC, Output, mode, curve or envelope, Pass Through, Toggle Mode, Smooth, Env Clock, Output Range, and LFO settings. It leaves the strip's ENABLED switch as it is. If the transformer is borrowing another XFORM's envelope through ENV SHAPE, the preset stores its own copy of that envelope and loads as Local. An Aftertouch preset stores every setting in the AFTERTOUCH strip.

SCENES



The Scene browser

The Scene selector at the top left of the window works the same way as a strip preset, but stores the whole window: all four transformers, including their ENABLED switches and Env Shape links, plus every aftertouch setting. Use Scenes to keep complete setups for different keyboards, instruments, or songs. The Default scene restores Passage's factory starting point.

Your DAW project saves the complete state of all five strips, along with each strip's preset name and the selected Scene, and restores them with the session.

FACTORY PRESETS

Passage's Transformer presets include:

- Modwheel to Filter
- Modwheel to Filter with LFO
- Sustain Pedal to Exp Swell Env
- Sustain Pedal to Filter Env Toggle
- Sustain Pedal to Mod Swell Env
- Sustain to Exp Env
- Sustain to Modwheel Env
- X1 Default, X2 Default, X3 Default, and X4 Default

Passage's Aftertouch presets include:

- AT = Filter Toggle Sweep
- AT = Modwheel Toggle
- Aftertouch = Modwheel Toggle
- Light AT Touch
- Simple AT Smoothing

Together with the New Scene, these provide starting points for the most common jobs: giving a mod wheel a new response, turning a sustain pedal into a swell or a toggled filter sweep, and taming or redirecting aftertouch.

STARTING SETTINGS

Each strip starts from its Default preset:

- **XFORM 1**: Enabled. CC 1 (Mod Wheel) to CC 1, Transform Curve mode. A ready-made place to reshape your mod wheel.
- **XFORM 2**: Off. CC 74 to CC 74, Transform Curve mode, with Smooth at 10%.
- **XFORM 3**: Off. CC 64 (Sustain) to CC 74, Envelope mode with a slow swell and long release, and Pass Through on so the pedal still sustains.
- **XFORM 4**: Off. CC 64 (Sustain) to CC 11 (Expression), Envelope mode with a slow swell.
- **AFTERTOUCH**: Off, with Attack and Release at 200 ms, Stability at 50%, and a neutral Curve.

PRESET FILES

User presets are small files kept in separate Transformers, Aftertouch, and Scenes folders. The USER PRESET FOLDER button in any browser opens the right one. The folder keeps the product's original name so presets saved with MIDI Conduit continue to work:

- **macOS**: ~/Library/MIDI Conduit/Presets
- **Windows**: %APPDATA%\MIDI Conduit\Presets

MAKING CREATIVE USE OF PASSAGE

Factory presets and default settings are starting points rather than fixed destinations. Passage can do considerably more than remap one controller to another. Used creatively, its curves, envelopes, ranges, destinations, and LFOs can become part of your performance:

- Map a mod wheel or expression pedal back to its own CC and lower both curve anchors when it feels too touchy at the bottom of its travel.
- Send the sustain pedal to CC 74 in Envelope mode with a slow Attack for a filter swell that opens while you hold the pedal. Leave PASS THROUGH on so the pedal still sustains notes.
- Set two or three transformers to the same Input CC for multi-destination gestures. One opens the filter, another raises Expression, and a third fades in vibrato on CC 1, each with its own timing.
- Use ENV SHAPE to have several transformers share one envelope, so a single edit adjusts every destination at once.
- Choose AFTERTOUCH as the Output to give a keyboard without aftertouch a pressure-style swell from a pedal, using every aftertouch assignment already built into your instruments.
- Choose PITCH BEND as the Output with a fast Attack and a slow Release for a footswitch-triggered scoop or fall. Set Min to 0 so the pitch returns to center.
- Turn on INVERT for ducking effects, such as lowering Expression while a pedal is held.
- Turn on ENV CLOCK and set Attack to 1 Bar for swells that land exactly on the downbeat.
- Use TOGGLE MODE to turn a momentary footswitch into a latching switch for effects that should stay on until you press again.
- Add LFO DEPTH to a mod-wheel transformer for vibrato that grows as you push the wheel.
- Try a Square-wave LFO synchronized to 1/8 on CC 7 or CC 11 for rhythmic gating that follows the song tempo.
- Narrow MIN and MAX to keep a parameter in its sweet spot, for example so a filter never closes completely or a pad never becomes silent.
- Use SMOOTH to tame stepped controllers and remove zipper noise from filter and volume sweeps.

- Give a stiff aftertouch keyboard a lighter feel with a negative CURVE, or calm an overly sensitive one with a positive setting.
- Turn on ROUTE OUTPUT to add aftertouch control to instruments that ignore it, such as sending pressure to CC 1 for vibrato.
- Use the aftertouch ENVELOPE with a high THRESHOLD as a hands-on toggle: dig into the keys once to start a Leslie-style speed change or a filter sweep, and once more to bring it back.
- Raise STABILITY when polyphonic aftertouch sounds jittery, then adjust Attack and Release to restore responsiveness.
- Save a Scene for each keyboard or instrument you use regularly, so a complete setup is one click away.
- Combine everything: aftertouch to vibrato, mod wheel to brightness, and the sustain pedal to a slow Expression swell, all from one instance of Passage.

TROUBLESHOOTING

NOTHING HAPPENS: Make sure the transformer is ENABLED and its Input CC matches your controller. LEARN MIDI CC… is the quickest way to be sure. Then confirm that your host is sending MIDI to Passage and routing its MIDI output to the instrument; see Getting Started in Your DAW.

PASSAGE IS NOT LISTED IN MY DAW: In Cubase, Ableton Live, Studio One, and Pro Tools, look for Passage among the instruments rather than the effects. In Live, check that VST3 plug-ins are enabled in Preferences.

LEARN DOESN'T RESPOND: Passage can only learn MIDI it receives. Select, record-enable, or monitor the track as your host requires.

THE INSTRUMENT STILL RESPONDS TO THE ORIGINAL CONTROLLER: Turn PASS THROUGH off on every transformer listening to that controller.

THE ENVELOPE DOESN'T TRIGGER: The input must cross 64 to open or close the gate. With TOGGLE MODE on, a second press is needed to close it. For the aftertouch envelope, pressure must cross the THRESHOLD after being below it.

OUTPUT ARRIVES ON AN UNEXPECTED CHANNEL: Each transformer sends on the MIDI channel its input arrived on. Check the channel your controller is sending.

PITCH BEND DOESN'T RETURN TO CENTER: An envelope returns to Min when it finishes. Set Min to 0 for Pitch Bend outputs that should come back to center.

“MIDI PAUSED” APPEARS: Passage could not confirm its license and has paused MIDI processing. Click the notice to open licensing. Processing resumes automatically once the license is confirmed.