

大雨 — Ooame : Haiku

A Generative Music Album
By Giorgio Sancristoforo 大雨

大雨 means heavy rain. A downpour has a structure — you know it the moment you hear it — and yet no two are ever the same, no minute repeats the one before. That is the form this music takes.

Its language is the glitch: clicks, skips, dropouts, the small failures of digital things, sound broken into grains and shards. This is not decoration. It is the way the world reaches us now — in fragments, through surfaces that stutter and corrupt, in signals that arrive interrupted and incomplete. Haiku takes that condition and makes music of it, finding a strange calm in the static.

Nothing here is recorded. Every time you launch the work, it builds its sound from nothing: the grains, the fragments, the small events you hear are synthesized fresh in that instant and exist nowhere before you open it. There is no library of samples to load, no fixed version waiting to be played back. The material is born at startup and is gone when you close it.

Out of that material the piece composes itself in front of you, governed by a set of rules and tendencies rather than a score. What you can hold is the field of what might happen — the proportions, the density, the weather of the thing. The rest belongs to the moment.

And the moment can be yours. You can sit with Haiku as you would with any record, or you can reach into its controls and shape the field as it plays — shifting its tempo, its restlessness, its grain. At that point you stop being only a listener. You become a performer of a work that has no final form.

It runs as an application on your Mac, but it is closer to an album than to an instrument: a finished piece of music whose only fixed quality is that it is always different.

Introduction

A record plays the same way every time. That is its nature, and for a century it has shaped how we listen: we return to a piece of music the way we return to a photograph, expecting to find it unchanged. Haiku does not work like this. It will never play the same way twice. There is no master take hidden somewhere inside it, no definitive version that the variations are departures from. Each time you open it, the work composes itself again, in front of you, and then it is gone.

I kept coming back, while making this, to a book by Umberto Eco — *Opera aperta*, the open work, written in 1962. Eco was looking at a particular kind of art: pieces that the author leaves deliberately unfinished, not out of carelessness but as a structural choice. He called some of them *opere in movimento*, works in movement — a Calder mobile that arranges itself in the air, a Mallarmé page, the scores of Berio and Stockhausen where the performer is handed not a fixed sequence but a field of possibilities and asked to move through it. The author of such a work does not build an object. He builds a system, a set of tendencies and constraints, and then hands the final act of composition to the moment.

That is the idea Haiku is built on. What I have authored is not a sequence of sounds but the conditions under which sounds occur: the sonic material, the rules that govern how it appears and decays and recombines, the proportions and probabilities that give the whole its character. Within that field, every performance is singular. The grains, the micro-events, the way a texture thickens or thins — these are decided, each time, by the work itself in the instant of playing. I have set the boundaries of what can happen. What actually happens is never quite the same.

This also changes your position as a listener. You are not receiving a finished thing; you are present at its making. And if you wish, you can reach into the field yourself — the controls in this application are not effects applied to a recording but the parameters of the work in motion, the dials that shift its weather. Move them and you are no longer only listening. You are, in Eco's sense, completing the work as a performer.

A last thing follows from all of this, and it matters. Because Haiku is a work in movement, no single moment of it can be captured and carried off without ceasing to be what it is. What you hear belongs to the time you hear it. This manual will show you how to live inside that — how to set the work going, how to shape its field, and how to listen to something that exists only while it is happening.

User Manual

1. First Launch

1.1 Authorizing your copy

Haiku is a licensed work. When you open it for the first time it runs in a **10-minute trial**: the audio plays normally, but when the trial expires the sound is muted until a valid license is entered. Nothing else in the interface stops working — only the audio is silenced.

To authorize your copy permanently, click the **AUTH** button in the top bar. A window titled *Authorize your copy* opens, with a countdown and two fields:

1. **E-mail** — the address your license was issued to.
2. **Serial** — the license key you received.

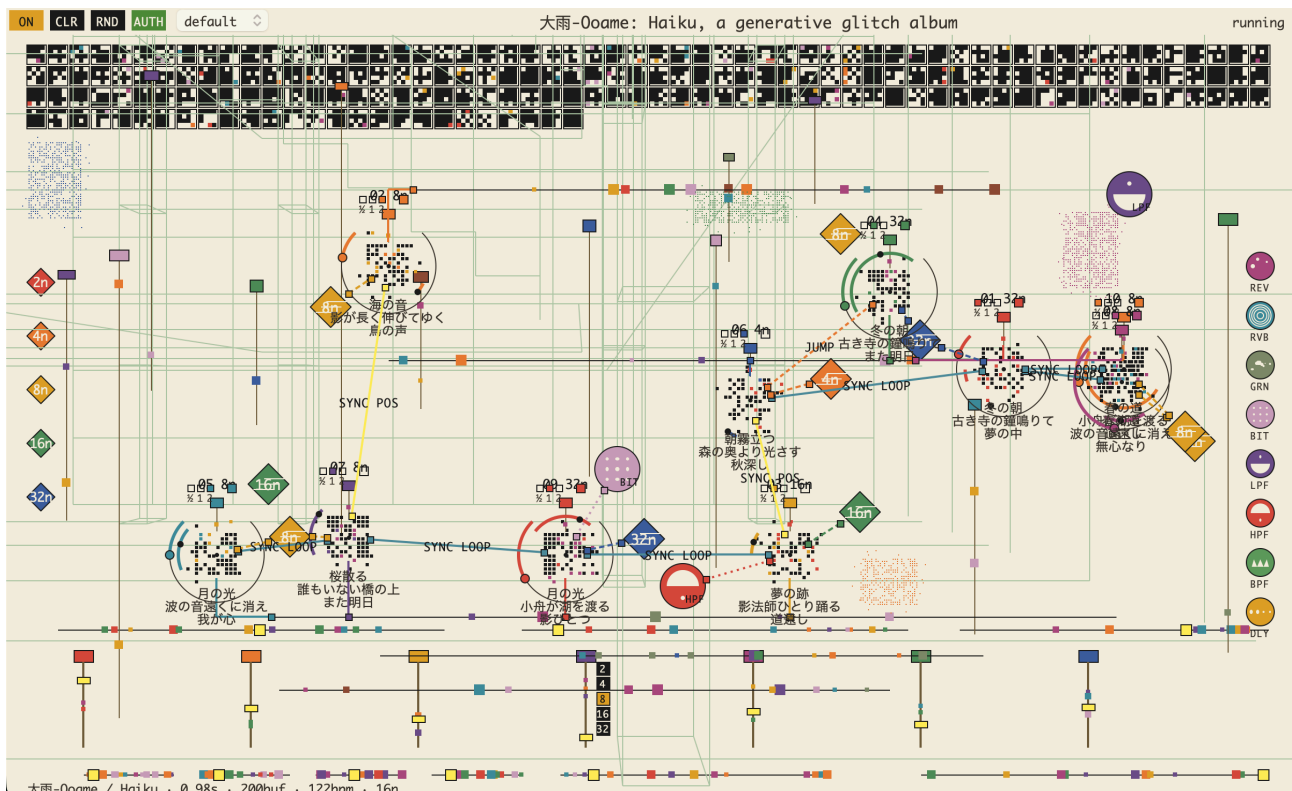
Enter both and confirm. Haiku verifies the key against the e-mail; if the pair is valid, the license is written to disk and the copy is unlocked permanently. From then on the **AUTH** button turns green and the trial countdown no longer appears.

The license is tied to your e-mail address. Keep your serial private — it is personal to you.

1.2 Choosing your audio output

At the top left of the window there is a device drop-down menu, set to **default** at first. This lists every audio output available on your Mac. Leave it on *default* to use the system output, or pick a specific interface (for example an external sound card or your monitors).

You can change the output device at any time, even while the work is playing — Haiku will stop the audio stream briefly and restart it on the new device.



2. Interface Overview

The window is a single canvas. Reading it roughly from top to bottom and from edge to centre:

- **Top bar** — license/device controls and the transport buttons:
 - **OFF / ON** — starts and stops the work.
 - **CLR** — clears the canvas (removes all players and clocks) so you can compose from scratch.
 - **RND** — randomizes every fader at once (except Master Volume) and repopulates the canvas. Can generate 10^{16} Haiku unique patterns
 - **AUTH** — opens the authorization window (green once licensed).
 - the **device menu** and, centred, the title; at the right edge a small **status** readout.
- **Sample pool** — along the top of the canvas, a grid of small QR-like tiles. Each tile is one of the procedurally generated samples. You drag a tile down into the canvas to create a **player**.
- **Clock column** — down the left edge, five diamond **clock sources** marked 2n / 4n / 8n / 16n / 32n. You drag a diamond into the canvas to place a **clock** that drives the players near it.
- **The field** — the large central area where you place players and clocks and arrange their relationships.
- **Faders** — around the bottom edge: vertical *antennas* and two rows of horizontal *signal lines*. These are the global controls.
- **Status readout** — bottom left, showing tempo, speed and the current state of the work.

Everything in Haiku is built from the same gesture: **drag a source (sample or clock) into the field, and arrange things by where you put them.** Position is meaning.

3. Players

A **player** is a looping voice. You create one by dragging a tile down from the sample pool into the field. Each player shows a QR-like tile representing its sample, with its own local controls.

3.1 What a player does

A player loops a slice of its sample continuously. On its own it can also reload a new sample at random, drift its loop window, and respond to the global Speed and tempo controls.

3.2 A player's local controls

- **Change-probability arc** — the curved slider around the tile sets how likely *this* player is to load a new random sample. The control is exponential, so low settings stay genuinely rare rather than swapping samples constantly.
- **Speed buttons** ($\frac{1}{2}$ / **1** / **2**) — a local speed multiplier applied on top of the global Speed fader.
- **Position** — where you place the player sets its stereo pan and its relationships with clocks and with other players (Sections 4 and 6).

3.3 Removing players

Drag a player off the canvas or use right mouse click to remove it, or use **CLR** to clear them all at once.

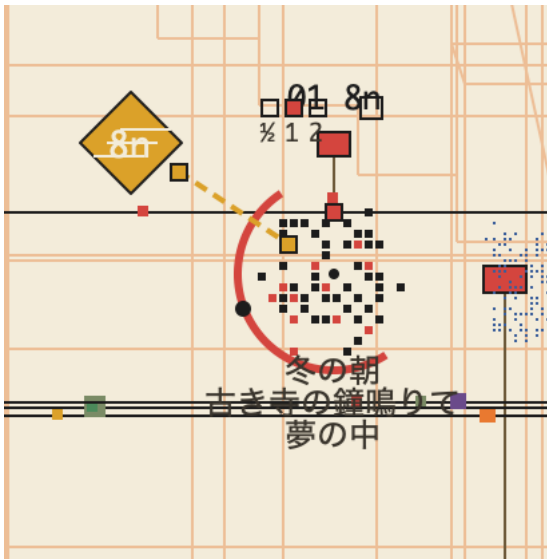
4. Clocks — driving the players

A player placed in empty space stays silent: it needs a clock to move. Down the left edge are five **clock sources**, one per rhythmic division:

Diamond	Division
2n	half note
4n	quarter note
8n	eighth note
16n	sixteenth note
32n	thirty-second

Drag a diamond into the field to drop a **clock** there. A clock drives every player within reach of it: each nearby player is connected to the clock by a line and locked to that division, advancing in time with it. Move a player out of reach of any clock and it falls still again.

You can place as many clocks as you like, of any division, and build a polyrhythmic field where different groups of players move at different rates depending on which clock they sit near.



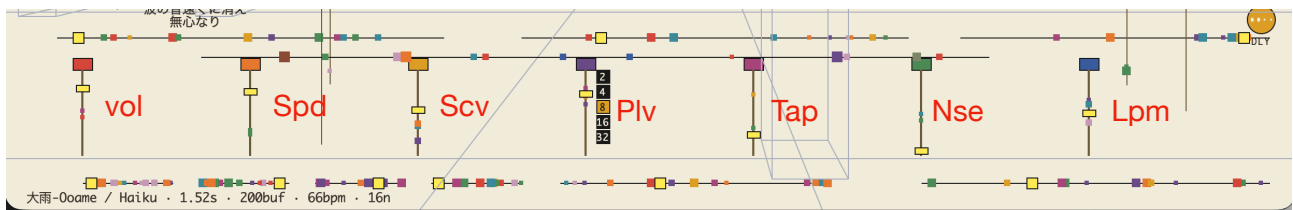
5. The Faders

All faders read 0–1 on screen.

5.1 Antennas (vertical, bottom)

Label	Name	Controls	Range
vol	Master Volume	Final output level after the whole signal chain.	up to +8 dB ¹
spd	Speed	Global playback speed of all looping players.	0.1× → 2.0×
scv	Skip Volume	Level of the Skip voice (the CD-skip glitch).	silent → loud
plv	Micro Volume	Level of the MicroSampler voice.	silent → loud
tap	Tape	Tape style wow&flutter and age.	0 → full
nse	Noise	Injected noise and texture on the master.	0 → full
lpm	Loop Max Length	Upper limit of how long a player's loop window can grow.	0.1 s → 3.0 s

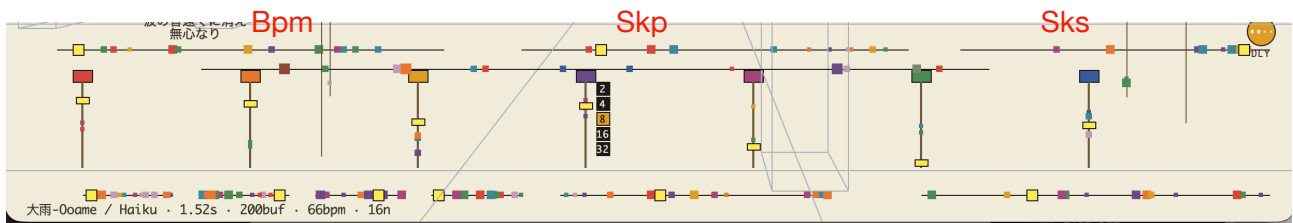
¹ A soft limiter caps the output at −1 dBFS, so raising Volume gets louder without hard clipping.



5.2 Signal lines — upper row (tempo & skip)

These are the three faders at the top of the fader area.

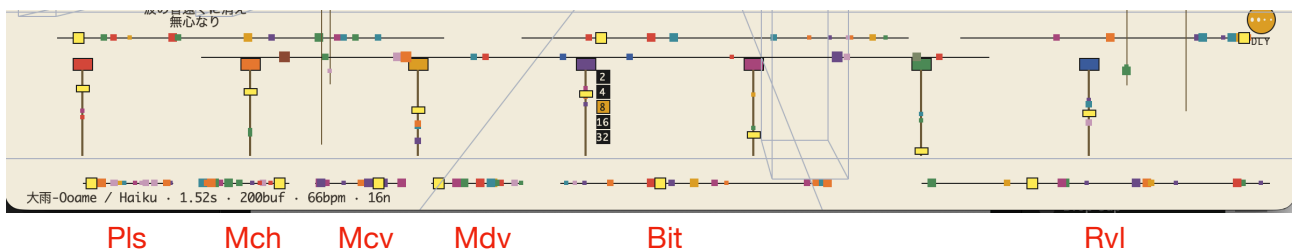
Label	Name	Controls	Range
bpm	Tempo	The global clock tempo driving every event.	60 → 180 BPM
skp	Skip Prob	Probability the Skip voice fires.	0 → 1
sks	Skip Speed	Playback speed of the Skip voice's material.	0.5× → 2.0×



5.3 Signal lines — lower row (MicroSampler, bitcrush, reverb)

The first four are the MicroSampler cluster, beside the Micro Volume antenna and its tempo buttons.

Label	Name	Controls	Range
pls	Micro Trigger	Probability the MicroSampler fires a micro-sound on its beat.	0 → 1
mch	Micro Change	Base probability the current micro-sound is swapped for a new random one.	0 → 1
mcv	Micro Variability	How much mch itself fluctuates over time. 0 = mch stays fixed.	0 → 1
mdv	Micro Tempo-Change	Probability the MicroSampler's division changes on its own.	0 → 1
bit	Bitcrush	Bit-depth reduction on the master.	0 → 1
rvl	Reverb Length	Reverb decay time across the players.	0 → 1



6. The Two Extra Voices

Besides the players, Haiku has two dedicated voices with their own generated material.

6.1 The Skip voice

A monophonic voice playing short CD-skip glitches. It fires on the eighth-note grid with a probability set by **skp**, at a speed set by **sks**, and a level set by the **scv** antenna.

6.2 The MicroSampler

A voice that fires very short micro-sounds — tonal grains and digital glitches. It is the most configurable voice in the work:

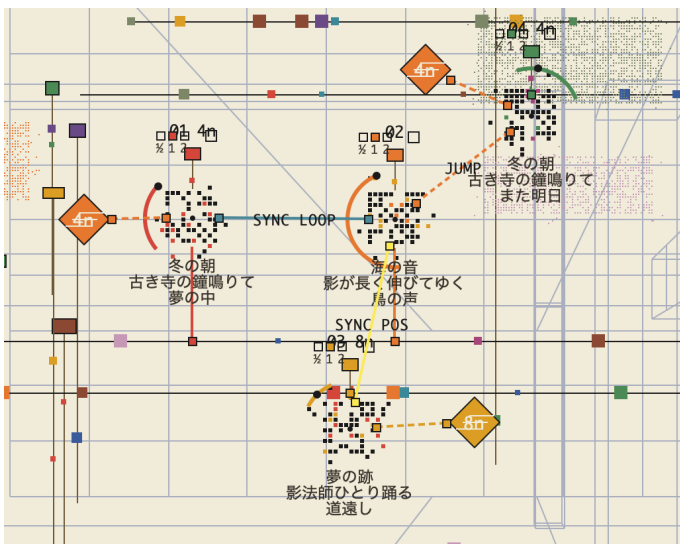
- **Tempo buttons (2n / 4n / 8n / 16n / 32n)** — five small squares beside the Micro Volume antenna. They choose the clock division at which the MicroSampler fires. The active one is highlighted amber.
- **pls (Micro Trigger)** — how often it actually fires.
- **mch (Micro Change)** — how often it swaps to a different micro-sound.
- **mcv (Micro Variability)** — modulates **mch** itself, so the rate of change is never static (unless **mcv** is at zero).
- **mdv (Micro Tempo-Change)** — lets the division drift on its own among the five tempos, so the rhythm reorganises without your hand.
- **plv (Micro Volume)** — its level in the mix.

The three layered probabilities (trigger, change, and the variability of change) let the micro-voice move between a fixed pulse and a constantly shifting cloud.

7. Player Connections

Players are not isolated. When two players are placed in a particular geometric relationship, a connection forms between them — drawn as a line — and they begin to influence each other. Connections form, change and break continuously as you move players around, so arranging the field is itself a way of composing.

There are three kinds, decided purely by relative position:



7.1 SYNC POS — vertical alignment

Geometry: one player roughly above the other. **Line:** solid yellow. **Effect:** the two are slowly pulled toward the *same playback position* in their samples. Over a few seconds their read-heads converge and they move through their material together — a gentle gravitational pull, not an instant snap.

7.2 SYNC LOOP — horizontal alignment

Geometry: the two players side by side. **Line:** solid teal. **Effect:** they are slowly pulled toward the *same loop window* — both the loop start and the loop length converge, so they end up cycling through matching slices. The pull is slower than SYNC POS.

7.3 JUMP — diagonal alignment (~45°)

Geometry: the two players on a rough 45° diagonal. **Line:** dashed orange. **Effect:** every so often, unpredictably, the two players *swap their playback positions* outright — sudden dislocations and abrupt jumps between the voices, instead of a gradual blend.

A player can take part in several connections at once. These are compositional relationships, not effects layered on the sound: they reach into where each player reads and loops. Moving a single tile can make a whole web of relationships reorganise.

8. Effects

Effects in Haiku work exactly like clocks, but they live in a column down the **right edge** of the canvas. Each is a draggable source; drag one into the field to place an effect, and any player within reach of it has that effect applied to its sound. Move the player (or the effect) out of reach and the effect drops away.

A single player can be inside the reach of several effects at once — they stack. And you can place as many copies of an effect as you like, to treat different groups of players independently. A connection line is drawn from each active effect to every player it is touching.

When more than one effect is active on a player, they are always applied in a fixed internal order (filters and quantisation first, spatial effects last), so the result is predictable however you drop them in.

Tag	Name	What it does
REV	Reverse	Plays the player's loop backwards.
LPF	Low-Pass Filter	Removes the highs, leaving a darker, rounder sound.
HPF	High-Pass Filter	Removes the lows, leaving a thin, airy sound.
BPF	Band-Pass	A resonant band-pass: keeps a narrow, ringing band and discards the rest.
BIT	Bitcrush	Reduces the bit depth of that player for a coarse, degraded, digital grain.

DLY	Delay	A feedback echo on that player.
GR N	Granular	Breaks the player's sound into grains and re-scatters them (granular cloud).
RVB	Reverb	Adds reverberant space and tail to the player.

Note the distinction from the global faders: **BIT** here is a per-player bitcrush placed in the field, separate from the global **bit** fader that crushes the whole master; likewise the per-player **RVB** effect is distinct from the global **rvl** reverb-length fader, which sets the decay used across the players. The field effects treat one voice; the faders treat the whole.

9. A Suggested Way In

1. Press **ON**.
2. Drag a couple of samples down from the pool into the field.
3. Drag a clock (try 8n) near them — they start to move.
4. Add another clock of a different division and place more players near it for a polyrhythm.
5. Align two players vertically, horizontally, or diagonally and watch the connection lines appear.
6. Bring in the Skip and Micro voices with **scv** and **plv**, and set the MicroSampler's tempo and probabilities.
7. Shape the whole with Tempo, Speed, Bitcrush, Noise, Tape and Reverb.
8. Press **RND** at any time to throw the whole field into a new configuration, then refine by hand.

Remember that no arrangement is ever quite repeatable, and the material itself is freshly generated every time you launch the work. What you make is a performance of a piece that has no final form.

9.1 Enjoy 9¹⁶ Haikus

1. Press **ON**.
2. Press **RND**
3. Repeat step 2 or edit the Haiku pattern

(The probability is calculated including samples generation each time you open the app.)

10 Presets

There are no presets or save functions. Permanence is an illusion.

11 License

Please carefully read the EULA included in the zip archive. Haiku is not a music instrument but an artwork and can't be used to produce your music.