ORRA AUDIO · PRODUCT MANUAL

Version 1.1.0

ORRA KEY PRO

KEY, SCALE, CHORDS & SAMPLE MATCHING

Hear the key and scale of any sample or song,
take its chords into your DAW,
and find the samples in your library that fit.

Orra Audio LLC · 2026

Welcome

Orra Key Pro listens to whatever plays through its track and names the **key** and the **scale**: G minor, C Dorian, F Lydian. With it come the relative key, the codes DJ software uses, a **MATCH** percentage that says how sure it is, the next most likely keys, and the tuning in cents.

Then it puts the key to work:

- **The chords of the key.** Eleven tiles, built from the detected scale in seven chord types and six voicings. Click one to hear it, drag it into your DAW as a MIDI clip.
- **The PROGRESSION strip.** While your DAW plays a loop, Orra Key Pro hears its chords bar by bar, names famous progressions when it hears one, and lets you drag a chord or the whole progression into your DAW as MIDI.
- **The PROGRESSION BUILDER.** Drag in chords from the tiles and the strip, arrange and trim them, hear them with your song, and drag the result out as one MIDI clip.
- **MATCHMAKER.** Point it at your sample folders, audio and MIDI. It reads the key, tempo, chords and scale of every file and shows which ones fit your song, chord by chord. It previews them in time and in your key, and drags them into your project as you hear them.

Orra Key Pro never changes the audio on its track. It passes straight through with no latency; the only sound the plugin adds is the chord preview when you click a chord, and the sample preview from Matchmaker.

The manual runs front to back: the first chapters cover detection and the chords, then the progression strip, the builder and MIDI keys, transposition, and five chapters on Matchmaker.

System Requirements

Formats	macOS: VST3, Audio Unit (AU), AAX (Pro Tools). Windows: VST3, AAX.
macOS	10.13 or later (Universal 2: Apple Silicon + Intel).
Windows	Windows 10 or later, 64-bit.
Channels	Mono or stereo, the same layout in and out. Both channels are analyzed together.
Latency	None. The audio passes straight through; the analysis runs on its own background thread.
Sample library	Matchmaker reads WAV, AIFF, FLAC, MP3 and OGG files (on a Mac also M4A and CAF), and MIDI files, up to 100,000 across your folders. Files are only read, never changed.
License	A free **14-day demo** with every feature. Buy at **orraaudio.com/products/orra-key-pro**; one license activates up to 3 computers. Activation needs an internet connection once. Audio always passes through, licensed or not.

Getting Started

1. Insert it

Orra Key Pro is an audio effect. Insert it on the track you want to analyze: an audio track holding a sample or loop, an instrument track after the instrument, a bus, or the master to hear the whole song. It hears whatever arrives at its slot and needs no MIDI.

2. Activate it, or start the demo

The first time you open the window, a panel covers it: *Orra Key Pro is not activated on this machine.*

- **Start 14-Day Demo** unlocks every feature for 14 days. Nothing to type.
- **Enter License Key**, paste the key from your purchase email and click **Activate**. **Where's my license key?** opens the Orra Audio FAQ.
- **Purchase Orra Key Pro** opens the product page.

Every Orra Key Pro open on that computer follows within a second or so. When the demo ends the panel comes back with *Your 14-day demo has expired*; enter a license key to carry on. The track keeps playing either way: only the window and the analysis wait for the license.

3. Press play

Start playback. The **LISTEN** key glows with the incoming level, the status line reads **LISTENING**, and the key appears after a few seconds of tonal audio. While the word **settling** follows the MATCH percentage, the answer can still change; it goes away once about 9 seconds of tonal audio has been heard. Let a loop cycle a couple of times for a firm read, and loop it in your DAW for the PROGRESSION strip.

Whenever playback starts after the transport has been stopped for **2 seconds or more**, Orra Key Pro starts a fresh listen by itself, so you can audition sample after sample on one track: stop, swap the sample, play. **CLEAR** does the same fresh start by hand.

4. Use the key

Click a chord tile to hear it or drag it into the arrangement; watch the progression strip fill in as the loop plays; choose your project's key under **MATCH TO**; or open **MATCHMAKER** and add a sample folder.

The license panel

Click the **ORRA KEY PRO** wordmark at the top left at any time. The panel shows the version, the license status (with the demo's days left), who it is licensed to, the activations used, and **Deactivate**, which frees this computer's activation so the license can be used on another one. Below are links to the website, support, this manual and Orra Audio's social pages. If the license server can't be reached, Orra Key Pro stays activated offline.

Interface Tour

The window is a moss-green brushed-metal plate in five rows. Hover over anything for a tooltip.

1. Header

The **ORRA KEY PRO** wordmark (license and info panel), then **LISTEN** (lit while analyzing; it glows with the incoming level), **CLEAR** (a fresh analysis) and **AUTO** (lit when you have picked a key or a scale yourself; click it to go back to the detected ones). Then **MATCHMAKER**, which opens the sample library over the window, **BUILDER** (the progression builder, over row 2), **MIDI** (play the chords from a controller) and **SHARE**, the card of your key and progression. On the right: **NOTATION**, the **UI scale** menu (75–200 %) and the round **?** key for the tooltips (right-click it for their language).

2. Key card, key wheel and NOTES HEARD

The result: the key and scale in large type with their codes, MATCH, ALSO LIKELY and TUNING (see *Reading the Result*); the 24 keys on the wheel; and twelve bars showing how much of each note has been heard.

3. PROGRESSION strip

The chords heard while your DAW plays, laid out on the loop's bars, with the loop length and, when it recognizes one, the name of a famous progression: **2-BAR LOOP | THE DORIAN VAMP (i–IV)**. **FAMOUS** and **DRAG ALL** sit at the right.

4. Chords card

Titled with the key and scale, for example **CHORDS IN C DORIAN**. Along the top: **SCALE**, **TYPE**, **VOICING**, **REGISTER**, **LENGTH**, and under **PREVIEW** the **TUNE** key and the level knob. Below them, seven gold tiles **IN THE KEY** and four violet **BORROWED COLOR** tiles.

5. Transpose card

Thirteen cells from –6 to +6 semitones with **AS IS** in the middle: the key the sample would be in after each shift. **MATCH TO** at the right takes your project's key.

6. MATCHMAKER (the drawer)

Covers the window while open. Its own toolbar (SYNC, CUE, STRETCH, IN KEY, ADD FOLDER, FITS / CLOSE / ALL), the search box, FILTERS, SORT, VOL, LEVEL MATCH, RENDER, your folders, the ranked list, and a waveform strip for the selected sample. Click MATCHMAKER again, or the ×, to close it.

Before the first key arrives, the key card shows "--" and the cards below show a short hint. You don't need audio to explore: click a key on the wheel and its chords appear.

Reading the Result

The key card, top to bottom.

Readout	Meaning
Status line	**LISTENING** while LISTEN is on (the dot turns green while audio is arriving), **PAUSED** when it is off, **MANUAL KEY** when you have picked a key. At the right, the seconds of tonal audio heard since the last fresh start; silence and noise-like sound are not counted.
Key	The key that fits everything heard so far, with its scale when the notes say more than major or minor: **G minor**, **C Dorian**, **Bb harmonic minor**. See *Scales*.
Codes	The gold pill is the **key wheel code**: 1 to 12, plus A for minor or B for major (C major is 8B, A minor is 8A). The outlined pill is the same key in the **d/m code** some DJ software uses (C major is 1d, A minor is 1m). The codes always belong to the key, whatever its scale.
Relative	The relative major or minor: the same notes and chords, another home note (G minor → Bb major). For a scale, the line names the key with the same notes instead (*same notes as Bb major (6B)* for C Dorian) or says what sets it apart (*minor with a raised 7th*).
MATCH	How sure Orra Key Pro is of the scale, as a bar and a percentage. It counts the key and its relative together, because they share every note, and it is calibrated against labeled loops, so read it as a hit rate. **settling** follows it until about 9 seconds of tonal audio has been heard.
ALSO LIKELY	Up to two more keys from other scales, each counted the same way as MATCH, so MATCH and the chips never add up to more than 100 %. Keys under 3 % are not shown. Click a chip to use that key instead.
Hint	*Sounds like one note: F* (an 808, a bass one-shot) or *Sounds like one chord: Dm*. With so little to go on, the key is a best guess; the note or chord is the solid fact.
TUNING	How far the material sits from A440, in cents, and the A4 it implies (**+4.6 ct A4 = 441.2 Hz**). The meter spans ±50 cents and turns green within 5. Detune your synth by the same amount, or pitch the sample back.

A steady readout

Once the key has settled, a different answer only takes over after it has held for **6 seconds** of tonal audio, so near ties (a key and its relative, or keys a fifth apart) don’t swap back and forth while the song plays. A fresh start, CLEAR or a reopened session shows the answer at once.

How Orra Key Pro listens

It measures how much of each of the twelve notes it hears (roughly 30 Hz to 2.5 kHz, tuning corrected), scores all 24 keys against that balance, then reads the scale from the notes that set that key’s scales apart. Clicking tiles never changes the key.

Scales

Two loops can share a home note and a minor 3rd and still sound different: one plays the 6th a half step higher, the other the 7th. Those are **scales** (or modes). Orra Key Pro reads the scale on top of the key, from those deciding notes, and builds the chords, the gold notes and Matchmaker's colors from it.

Scale	How it differs	Sound / where you hear it
major / minor	the plain scales	Everything else is measured against these.
Dorian	minor with a major 6th	Minor but warm; neo-soul, house, funk vamps (i–IV).
Phrygian	minor with a flat 2nd	Dark and tense; drill, metal, flamenco (i–bII).
harmonic minor	minor with a raised 7th	A dramatic V chord; trap, classical, film.
melodic minor	minor with a raised 6th and 7th	Jazzy, smooth; soul and jazz lines.
Lydian	major with a raised 4th	Bright and floating; film, dream pop (I–II).
Mixolydian	major with a flat 7th	Bluesy major; rock, funk, Afro (I–bVII).
Phrygian dominant	major 3rd, flat 2nd and 6th	Middle Eastern, Spanish; drill and reggaeton hooks.

Detected

The scale appears once the key has settled, and a new reading takes over after it has held for another few seconds. It needs the deciding note: a loop that never plays its 6th can't tell Dorian from natural minor, and stays plain. A loop that uses both versions of a note (minor with both bVII and V, say) also stays plain; the borrowed chords already describe it. The key itself (the home note, major or minor, the codes) is never changed by the scale.

The SCALE menu

At the left of the chords card. **Auto: Dorian** (or **Auto: Natural minor**, **Auto: Major**) shows the reading; below it, the scales that suit the key in use. Pick one to use it instead: **AUTO** in the header lights, and clicking AUTO puts back both the detected key and the detected scale. A picked scale also applies to the MATCH TO key when it suits it; picking a key on the wheel that the scale doesn't suit (Lydian on a minor key) returns SCALE to Auto.

What follows the scale

The key readout, the gold bars in NOTES HEARD, the seven IN THE KEY tiles (with numerals against the scale's own notes: in D Dorian, i ii III IV v vi° VII), the four BORROWED COLOR tiles, the progression strip's numerals, MIDI clip names, the share card, and in Matchmaker the chord colors, the ranking and IN KEY. The key wheel, the DJ codes and the transpose strip stay the key's.

The Key Wheel

The key wheel lays out all 24 keys so that neighbors are musically close. It is the same numbering DJs use for harmonic mixing, and a fast way to pick a key by hand.

On the wheel	Meaning
Outer ring	The 12 major keys, codes 1B to 12B.
Inner ring	The 12 minor keys, codes 1A to 12A, each under its relative major: 8A (A minor) under 8B (C major).
Order	12 at the top, like a clock. One step clockwise is up a fifth; one step counter-clockwise is down a fifth.
Shading	Brighter keys are more likely. Shown while Orra Key Pro follows the detection.
Solid gold	The key in use, detected or picked. Its code is repeated in the hub.
Gold outline	Keys that mix cleanly with it: one step either way around the same ring, and its relative in the other ring.
White outline	The key the transpose strip is showing, when a shift is selected.
Blue dot	Your MATCH TO key.

Picking a key

Click any key on the wheel to use it. The key card says **MANUAL KEY**; the chords, the NOTES HEARD colors, the transpose strip and Matchmaker follow your choice; and **AUTO** lights. Use this when you know better, to work in the relative key, or with no audio at all, to explore the chords of any key. Clicking an ALSO LIKELY chip does the same. The analysis keeps listening underneath: the key card shows *Detected: … (AUTO goes back)*. Click **AUTO** to go back to the detected key and scale.

NOTES HEARD

Twelve bars, C to B. Each bar's height is relative to the loudest note, and the percentage above it is that note's share of everything heard. **Gold bars** are notes of the scale in use (the detected or picked scale); the rest are gray. The keyboard strip below marks the scale notes in gold, and the home note is printed in bold. Note names follow NOTATION; a scale's notes take one letter each (A harmonic minor has a G#, not an Ab).

NOTES HEARD always shows the audio as it plays, not the transposed view. A tall gray bar is worth a look: a borrowed chord, a bent blue note, or a sign that another key fits nearly as well (check ALSO LIKELY).

Chords of the Key

Eleven tiles for the key and scale in use: seven gold tiles **IN THE KEY** and four violet tiles of **BORROWED COLOR**, under a title like **CHORDS IN C DORIAN** (plus **(SAMPLE +2)** with a transpose cell selected).

Reading a tile

At the top, the **Roman numeral**: the chord's step in the scale. Upper case is major, lower case minor, ° diminished, ø half-diminished, + augmented; extensions add their number or name (V7, Imaj7, IVsus4). Below it, the **chord name** and the **notes it plays**, low to high, spelled the way the chord is written: D7 reads D F# A C, never D Gb A C. The three short lines at the bottom are the drag grip.

Click to hear, drag into your DAW

- **Click and hold** a tile to hear the chord on a soft electric-piano voice. It sustains while you hold and rings out when you let go; the tile glows with the sound.
- **Drag** a tile (hold and move a few pixels) and it becomes a MIDI clip: drop it on a track in your DAW.
- **Hear nothing?** Your DAW must be running this track: in Logic, press play or turn on input monitoring (**I**).

In the key

The seven chords built by stacking thirds on each step of the scale. Major: I, ii, iii, IV, V, vi, vii°. Natural minor: i, ii°, III, iv, v, VI, VII. Every other scale gives its own seven, named against its own notes.

Borrowed color

Four chords from outside the scale that producers reach for; each comes from a scale one or two notes away.

Scale	Borrowed	Where they come from
major	bVI, bVII, iv, III	Parallel minor; III leads into vi.
minor	V, IV, ii, bII	Harmonic minor, Dorian, Phrygian.
Dorian	bVI, iv, V, bII	Natural minor, harmonic minor, Phrygian.
Phrygian	I, V, VII, v	Phrygian dominant, harmonic and natural minor.
harmonic minor	bVII, III, v, bII	Natural minor, Phrygian.
melodic minor	bVI, bVII, iv, III	Natural minor.
Lydian	IV, ii, bVII, bVI	Major, Mixolydian, minor.
Mixolydian	V, iv, bVI, bIII	Major, parallel minor.
Phrygian dominant	i, bIII, VII, v	Phrygian, natural minor.

A borrowed chord keeps its own accidental (bVI in G major is Eb, not D#) and is extended within the scale it comes from (V7 in A minor is E7: E G# B D).

Chord Options & MIDI Clips

The controls along the top of the chords card shape what you hear and what you drag, from the tiles and from the progression strip.

Control	Options	What it does
SCALE	Auto / the key's scales	Which scale the chords are built from. See *Scales*.
TYPE	Triads / 7ths / 9ths / sus2 / sus4 / add9 / 6ths default Triads	All built from the scale. A step with no clean version of the type keeps its triad (there is no Fsus4 in C major: its 4th would be B). 9ths leave out a harsh b9 or #9: those steps stay 7th chords.
VOICING	Close / Smooth / Open / + Bass / Drop 3 / Spread default Smooth	**Close**: root position. **Smooth**: the inversion nearest the middle of the register, so chords one after another barely move. **Open**: a triad becomes root, fifth and the third an octave up; a 7th or 9th drops its second-highest note an octave. **+ Bass**: Close plus the root an octave lower. **Drop 3**: the third note from the top drops an octave. **Spread**: root low, fifth above it, the rest an octave up (pads).
REGISTER	Low / Mid / High default Mid	Around the octave that starts at MIDI note 48, 60 (middle C) or 72.
LENGTH	1 / 2 / 4 bars default 2 bars	How long a dragged tile's clip is, in bars of your session's time signature.
PREVIEW	–36 to 0 dB default –12 dB	Volume of the chord preview, through this track's output. In the host it is **Preview Level**, the plugin's only parameter.
TUNE	on / off default on	When lit, the preview follows the detected tuning. Off: A440. MIDI clips are plain MIDI notes either way.

What lands in your DAW

- A standard MIDI file with one track, every note at velocity 100, with the voicing and register you chose. A tile's clip holds the chord for LENGTH; a progression block holds it for its own length.
- The clip carries the session's tempo and time signature (120 BPM in 4/4 if the host reports none).
- The file is named after the chord (Am7.mid, C#m.mid), so most DAWs name the clip after it too. Drop it on an instrument track. The files are written to a temporary folder Orra Key Pro tidies after ten minutes.

With VOICING on Smooth, drag I, V, vi and IV one after another: each takes the inversion closest to the middle of the register, so the voices move by small steps without editing. In a progression, a chord that comes back keeps the voicing it had the first time.

The Progression Strip

Loop a region in your DAW and press play. Orra Key Pro follows your session's bars and beats, hears which chord sounds on each beat, finds how long the loop is, and lays the chords out on its bars. Every pass of the loop sharpens the answer.

Reading it

- The title gives the loop length (**1**, **2**, **4** or **8 bars**) and, when the chords make one, the name of a famous progression: **4-BAR LOOP | THE AXIS PROGRESSION (I–V–vi–IV)**.
- Each block is a chord, as long as it lasts, with its numeral in the key and scale in use. A chord changes where new notes start, so a pushed chord (struck on beat 4) lands where it was played, and a fading chord's tail is not read as a new chord.
- Chord types heard: major, minor, diminished, 7, maj7, m7 and m7b5. Richer chords (9ths, sus, add9) read as the nearest of these.
- The ruler under the blocks counts the bars.

Hear it, drag it

- **Click** a block to hear that chord as it was heard (Cm7 stays Cm7), voiced with VOICING and REGISTER from the chords card.
- **Drag** a block into your DAW: a MIDI clip of that chord, exactly as long as the block.
- **DRAG ALL**: the whole progression as one MIDI clip, exactly loop-length, voiced to flow from chord to chord. Loop it in your DAW and it lines up with the sample.

FAMOUS

Classic progressions in your key, ready to hear and drag: the Axis progression (I–V–vi–IV), doo-wop, the Royal Road, Pachelbel, three-chord, the Mario cadence, Creep, the plagal and Mixolydian vamps, pop minor, the Andalusian cadence, epic minor, the Aeolian descent, the harmonic minor cadence, the minor lift, and the Dorian, Phrygian and minor plagal vamps, built with TYPE, VOICING and REGISTER. A progression written for the other mode moves to the relative key, so it uses the same notes. **DETECTED** goes back to what was heard.

SHARE

Click **SHARE** to save a card of what Orra Key Pro found (key and scale, codes, MATCH, tuning, the notes, the progression and its famous name) as a 1080 × 1350 image, the shape of a portrait post. Or drag the SHARE handle straight into Discord, a browser or a folder.

The strip needs the transport playing: without bars and beats from the host there is no grid to place chords on (a standalone app has no transport). The heard progression is saved with your session.

The Progression Builder

Build your own progression from the chords Orra Key Pro suggests and the ones it heard, hear it with your song, and drag it into your DAW as one MIDI clip.

Click **BUILDER** in the header. It opens over the key card, the wheel and NOTES HEARD, so the PROGRESSION strip and the chord tiles stay in view to drag from.

Put chords in

- **A chord tile** lands on the beat under the pointer, as long as LENGTH or up to the next chord.
- **A PROGRESSION block**: that chord, as long as it was heard. **DRAG ALL**: the whole heard progression, spaced as played. Dropped on a chord, a chord takes its place.
- On the **BUILDER** button, chords go after the last one: also a Matchmaker row or waveform chord.

Arrange and trim

Click a chord	Hear it, voiced as it plays in the progression.
Drag a chord	Move it (Option, Alt on Windows: a copy); it trims or replaces what it lands on.
Drag its left or right edge	Trim it, down to a single beat.
Delete, or right-click	Remove it; the menu also copies it after itself or fills it to the next chord.
BARS	1 to 32 bars. Fewer bars cut what is past the new end.
SNAP	The grid for moves, trims and drops: a bar, half a bar, or a beat (the default).
UNDO / REDO, CLEAR	Step through your edits (also Cmd-Z, Shift-Cmd-Z).

From 9 bars on the lane shows 8 at a time and follows the playhead; scroll with the strip under the bar numbers or the mouse wheel.

Hear it with your song

PLAY: from bar 1 through the chord preview, looping the bars that hold chords; on its own at your tempo, or from the next bar line while your DAW plays. **SYNC** (on by default, while the builder shows): press play in your DAW and it starts from bar 1 on the bar the DAW starts in, every take and every DAW loop, and stops with it. PLAY during a take silences it until the DAW stops; so does opening Matchmaker over it. A bounce or export of your song never includes it, nor any other preview.

Drag it out

DRAG ALL: the whole progression as one MIDI clip, exactly its bars long, voiced with VOICING and REGISTER. Drag one chord out of the window for a clip of that chord.

Saved with your session. Chord names follow the key on show: a key change renames chords, never changes them.

MIDI Keys

Play the chords from a MIDI keyboard or pads, or play slices of a Matchmaker sample.

Turn it on

Click **MIDI** in the header and pick your input (or choose **MIDI keys on**). Orra Key Pro opens your controller itself, so it works in every DAW and format, Logic included, with no routing. With several Orra Key Pro tracks, the one where MIDI was turned on last plays. Saved with the project.

INPUT	Picking one turns MIDI keys on. Mac: every MIDI input (the default), or the one you pick; a controller plugged in later is picked up. Windows: the one you pick, and nothing else, so your DAW keeps the others.
ROOTS	The key you press is the chord's root. A note of the scale plays the chord IN THE KEY on it (in A minor, D plays iv); a note outside the scale plays the BORROWED COLOR chord on that root, when one is shown. Any octave: REGISTER sets where chords sit.
TILES	For pads and sketching: C3 to B3 (the white keys) play the seven chords in order, C4 to F4 the four borrowed ones; pads from C1 (note 36) play tiles 1 to 11.

One chord sounds at a time, like a click on a tile, and its tile lights. Velocity sets the level; the sustain pedal holds the chord. In VST3 and AAX a MIDI track routed to Orra Key Pro plays it too, while MIDI keys are on; a key that arrives both ways sounds once.

Slices of a Matchmaker sample

Open Matchmaker and click a sample: the keys play the slices of its waveform strip as you hear them (IN KEY, STRETCH, HALF / DOUBLE), one per key from C3 (pads: C1), up to 64; each slice shows its key and lights up while it plays. Hold a key: the slice plays to its end. Close the strip and the keys play the tiles again.

CHOP (the strip's top right) picks the slices: **chords** (the default when it has chords), **bars**, **beats**, **1/2** or **1/4 beats**, or **hits**. Then make them yours: double-click to add a cut, drag a cut's handle to move it, double-click it to remove it (on 1/4 beats; Shift: anywhere). Your cuts are kept for each sample as **custom**; slices click and drag like chord sections.

Good to know

- Your DAW hears the controller too: an armed instrument track also plays, so disarm it.
- Logic: a stopped, un-armed track plays nothing; press play or turn on input monitoring.
- Windows: a MIDI port is one program's at a time. The menu marks a controller your DAW uses *in use*: free it in the DAW, or route a MIDI track to Orra Key Pro (with MIDI keys on).

Transpose & MATCH TO

The transpose card answers two questions: what key will this sample be in if I pitch it, and how far do I pitch it to fit my song? The transpose card itself never pitches the audio: use your DAW's or sampler's transpose control with the numbers shown here. (Matchmaker's IN KEY does pitch its previews; see *Matchmaker: Listening*.)

The transpose strip

Thirteen cells, from –6 to +6 semitones, with **AS IS** in the middle. Each cell shows the shift, the key the sample lands in, and that key's wheel code. **Click a cell** to see that key's chords: the chords card switches to it and its title says, for example, **(SAMPLE +2)**; the wheel outlines that key in white. Pitch the sample by the same amount and drag chords that already fit it. Click the cell again to go back to AS IS.

MATCH TO

Choose your project's key in the **MATCH TO** menu (each entry shows its wheel code, for example *Bb minor (3A)*; *None* turns it off). Then:

- The cell whose key is your project key, or its relative, **fills gold**: that is the shift that fits.
- Cells that land on a **neighboring key** (one step around the wheel, same ring) are outlined in gold.
- The line beside TRANSPOSE spells it out: *Shift +2 (or -10) to sit in C major*. Both moves reach the same key; the smaller one usually keeps the sample closer to its original character. With no shift needed it says *Already in …* or *Already fits … (as its relative)*.
- A blue dot marks the MATCH TO key on the wheel, and Matchmaker ranks your library against it.
- A scale picked in SCALE applies to the MATCH TO key too, when it suits it (Dorian on a minor key). When a scale is involved, the line compares notes: *Shift +2 to sit in D Dorian (same notes)*, or *Closest: shift +3 (1 note differs from …)*.

Why the relative counts

A minor sample can sit in a major song, and the other way round, as long as the notes agree. An A minor loop fits a C major song as is: the same notes, the same chords. So Orra Key Pro keeps the sample's own mode and aims for the project key's relative when the modes differ. A G minor loop in a C major song: *Shift +2*, to A minor, C major's relative.

The strip and the chords follow the key in use: detected, or picked on the wheel or from ALSO LIKELY. Picking a new key on the wheel resets the strip to AS IS. The cells name keys, not scales: a Dorian sample moved +2 shows the key it lands in.

Matchmaker: Your Library

Matchmaker reads every sample in your folders (its key, tempo, chords and scale) and shows which ones fit your song, chord by chord. Click **MATCHMAKER** in the header to open it over the window; click it again, or the ×, to close it.

Your song's key

Matchmaker ranks against your **MATCH TO** key when one is set, otherwise against the key in use (detected or picked) and its scale. The line at the top says so: *Ranked against C Dorian (5A)*, or *Moved into …* with IN KEY on. Before there is a key it says *Pick a key (MATCH TO) or play your song*.

Adding folders

- Click **ADD FOLDER**, or drop folders from Finder or Explorer onto Matchmaker. Add as many as you like; subfolders are included, so a whole sample library works as well as a single pack.
- Before anything is added, Matchmaker counts the samples, says how long the first listen will take on your computer, and how close you are to the 100,000-sample limit. **ADD FOLDER** adds it; **CANCEL** changes nothing.
- Each folder appears as a chip. Click a chip to show only that folder (click again for all). The × removes it from the list; nothing on disk is touched. When there are more than fit, a chip opens the full list.
- The list belongs to you, not the project: every Orra Key Pro, in every project and every DAW, shares it.

The first scan

The first time Matchmaker opens in a DAW session it reads the folders, and the status at the right counts up: *scanning 1,200 / 4,228*. You can browse while it runs. For each file it reads:

- **The key**, from the first 45 seconds, the same way as the plugin's own detection. A key in the file name (*Loop_Dmin*, *F#m*, *Bb_major*) is taken as the producer's word.
- **The tempo**, from the file's loop information (ACID or Apple Loops), then a BPM in its name, then a length of whole bars.
- **The chords**, for files with a tempo, played through the same chord tracker as the progression strip.
- **The scale**, and **whether it sounds like drums** (used when the name says nothing).

Everything is kept in a cache, so the next open is quick: only files that are new or changed are read. Files longer than 10 minutes (songs, stems) are listed as *not a sample*. Up to 100,000 files are listed: past that the first listen runs into hours. If a folder would go over, the message before adding it says how many are left out.

New samples

Matchmaker looks for samples you have added, changed or deleted each time it opens and when you come back to your DAW after adding samples elsewhere; only those are read. **REFRESH**, at the right of the folders, looks right away.

Matchmaker: The List

Column	Shows
▶ **and** ☆	Play the preview; star a favorite.
SAMPLE	The file name. While you search, a dim note after it says where a word was found when the name does not show it.
KEY	The key from the name, or what was heard: *Dm 7A (heard, 73%)*. A scale is named (*D Dorian 7A*), a label the analysis disagrees with says so (*(label; heard Am)*), and with IN KEY the move follows (*Em 9A -2 -> Dm*).
BPM, LENGTH	The tempo, and the length in bars (or seconds without a tempo).
FIT	How it fits your song: one colored block per chord, or a word (below).

FITS, CLOSE, ALL

FITS: what fits as it is (or once moved, with IN KEY). **CLOSE** adds what mostly fits, a neighboring key or a small shift. **ALL**: every file. The best fits come first.

Judged by its chords

A sample whose chords say which key they are in (clear chords, three or more different ones) is judged chord by chord against your key and scale:

- **Green**: every note of the chord is in your scale. A plain minor key also allows its raised 7th, so V and vii° fit.
- **Yellow**: one of the BORROWED COLOR chords for your key and scale, or only the chord's 7th is outside it.
- **Red**: it clashes.

The share of the loop that fits decides the row: **FITS** from 85 % (every chord green, or one borrowed color among four), **CLOSE** from 60 %, **CLASH** below that.

Judged by its key

Everything else is judged by its key (the name's, else what was heard): one-shots, drum loops, files without a tempo, and lines and one- or two-chord loops, which fit too many keys to say. The FIT column then says:

FITS	Your key.
RELATIVE	Your key's relative: the same notes.
SAME NOTES	Another key or scale with exactly your notes (an E Phrygian loop in an A minor song).
NEIGHBOR	One step on the key wheel, or one note apart.
SHIFT +3	It fits once moved this many semitones (IN KEY does it for you).

Matchmaker: Listening

Click a row to open its waveform. **Click ▶**, or double-click the row, to hear it; again to stop. **Up** / **Down** play the previous / next sample (where your DAW passes keys to the plugin; always in the search box). A preview plays through this track's output and never changes the key analysis.

Control	What it does
SYNC	While your DAW plays, a preview joins in at once, in time with your song (its bar 1 on your DAW's loop start, or bar 1), follows your loop and jumps, and stops with it. A chord clicked in the waveform waits for the next bar. Stopped, it plays at once. On by default.
CUE	With SYNC on and your DAW stopped, a click arms a sample: press play and it starts with your song, its bar 1 on the bar your DAW starts in. Off by default.
STRETCH	Previews play at your song's tempo, pitch unchanged, so a loop lines up bar for bar. A loop at half or double your tempo plays in half or double time. On by default.
½× 1× 2×	HALF / DOUBLE, on top of STRETCH: previews in half time (twice as long, pitch unchanged) or double time. Drum hits keep their attack. ½× or 2× turns STRETCH on; a dragged sample comes out as heard, named *half time* or *double time*.
IN KEY	Previews move into your song's key (–5 to +6 semitones): a sample judged by its chords takes the smallest move that makes them fit; anything else moves its key onto yours or your relative, and the list ranks what fits once moved. Voices keep their character (vocal, vox, voice, acapella, choir, adlib or chant in the name); drums stay put unless their name has a key. Off by default.
VOL	How loud sample previews play, separate from the chord preview. Double-click for full level.
LEVEL MATCH	Every sample previews at about the same loudness (–18 LUFS), so a hot loop after a quiet one does not jump out. Off: as recorded, except that a sample moved or stretched is turned down if it would peak above –1 dBFS.

These are your settings: every Orra Key Pro, in every project, remembers them.

The waveform strip

At the bottom, for the selected row: the name, then what is known (*120 BPM (from the file name)* | *4-bar chord loop* | *moved +2 (IN KEY)* | *4 of 4 chords fit C minor*), and over the waveform one block per chord, named as it will sound and colored like the FIT column (**FITS THE KEY**, **BORROWED COLOR**, **CLASHES**). A bass line, lead or vocal shows its notes instead of chords. **Click a chord** to hear the sample from there.

Stars and history

Click the ☆ on a row to star it; find your stars with FILTERS > FAVORITES or *is:fav*. Rows you have heard turn dimmer and can be filtered too (NOT HEARD keeps what you play until you turn it off; HEARD). Both are kept in every project; the history holds the newest 5,000 files, and CLEAR HISTORY in FILTERS forgets it. Searches and filters start fresh with each session.

Matchmaker: Search & Filters

Type in the search box and the list narrows as you type; the space bar types a space here, it does not start your DAW. **Return** or **APPLY** keeps the search as a chip, ready for the next one; **Esc** clears the box; **Up** / **Down** play through the results.

Type	Finds
piano dark	Both words.
-drums	Not this word.
"vocal chop"	The exact phrase.
keys|piano	Either one.
bpm:120 bpm:118-124	A tempo or range; also bpm:<100, bpm:>140.
bars:4 len:<8	Length in bars, or in seconds.
key:Am key:8A	A key by name or code.
scale:dorian dorian	Samples read in a scale (scale:modal for any, scale:plain for none).
type:chords	A type: chords, melody, bass, drums, vocal, fx, oneshot, loop.
is:fav is:heard is:new	Starred, heard before, not heard yet.

How words match

- **Whole words**: the start of a word (drum finds Drums and DrumLoop), or the end of one with four letters or more (loop finds DrumLoop); hat finds HiHat. A word never matches inside another: sub does not find “Subliminal”. Spellings meet: lofi finds Lo-Fi, hiphop finds Hip_Hop, dnb finds Drum & Bass.
- **“No” counts**: a loop named *no_kick* or *without vocals* is not found by kick or vocal.
- **Folders**: a category folder (*Drum_Loops*, *One_Shots/Kicks*) counts like the name; a pack name counts for styles (house, trap, lofi), not instruments.
- **drums, vocals, bass** also find what the plugin knows is that type, named or not.
- When the word is not in the name, the row says where it was found: *in: Drum_Loops*, *pack: Redline Tech House*, *drums*, *read as Dorian*.

Chips and FILTERS

Under the folders, a row of chips shows what narrows the list: your applied searches and every FILTERS value. A sample must match every chip. The × removes one, and **CLEAR ALL** removes them all. **FILTERS** opens a panel: **TYPE** (chords, melody, bass, drums, vocals, fx), **FORM** (loops, one-shots), **FILE** (audio, MIDI), **TEMPO** (near my tempo, within 8 %, half and double time counted, or a range), **LENGTH**, **SHOW** (favorites, not heard, heard) and **FOLDER**. Types come from the name and the chords, and for a name that says nothing, from the sound: drums are recognized by ear. **SORT**: best fit, name, BPM, length, newest or key-wheel order.

Matchmaker: Dragging & RENDER

Drag a sample

Drag a row into your DAW. With **RENDER** on, you get the sample **as you hear it**: in your key and at your tempo (with IN KEY and STRETCH), exactly its bars long, as a new file with RENDER's settings. A sample that is not moved and needs no change comes as the original file. Hold **Option** (Alt on Windows) as you drag out for the original file. On the **BUILDER** button, a row or a chord puts its chords in the builder.

Drag a chord, or a run of chords

- **Drag a chord** out of the waveform strip: that slice of the sample, as you hear it, exactly the chord's beats, so it lines up and loops on your grid.
- **Shift**-drag: the chord as **MIDI**, moved by IN KEY and voiced like the progression strip.
- **Option**-drag (Alt on Windows), or with RENDER off: the slice of the original file.
- **Cmd-click** (Ctrl on Windows) a second chord to select the run between; drag any chord in it to drag the whole run as one slice or MIDI clip. Cmd-click an end chord to drop it.

RENDER

Setting	Options	Notes
On / Off	On (default)	Off: every drag drops the original file.
Bit depth	automatic / 16-bit / 24-bit / 32-bit float	Automatic: 24-bit, or 32-bit float when the moved sound would clip. 16-bit is dithered.
Sample rate	same as the sample / your session's / 44.1–96 kHz	Converted cleanly, with no added latency.
Level	pack, peaks under –1 dB / pack, untouched / –18 LUFS	The default keeps the pack's level and only turns down a moved sample that would peak above –1 dBFS.
Fade the cuts	off (default) / on	1 ms fades on dragged chords, so a cut through a sustained sound never pops.
Save to	Music/Orra Key Pro	Or a folder you choose; **Show in Finder** (Explorer) opens it.

Files go to *Music/Orra Key Pro/Matched/<pack>*, named after the original with its key and BPM rewritten (*OS_RJ_160_Em_Honey_Keys_1 → OS_RJ_92_Dm_Honey_Keys_1*), and carry their tempo. Dragging the same thing again reuses the file. Your projects point at them, so delete them yourself.

Matchmaker: MIDI Files

MIDI files (*.mid*, *.midi*) sit in Matchmaker next to your audio: ranked, previewed, sliced and dragged the same way, played on the plugin's own sounds. A MIDI row has a **MIDI** tag before its name; FILTERS > **FILE** shows only audio or only MIDI, and the search word *midi* finds them.

Reading a MIDI file

- Its **notes** are exact, so its key, scale and chords come from the notes themselves, through the same key and chord readers as audio. A key in the name counts as for audio.
- Its **tempo**: a BPM in its name, else the tempo written in the file. Its **length**: the clip's end, in whole bars.
- A part that plays one note at a time (a lead, a bass line, an arpeggio) is a **line**, judged by its key; a part with chords is judged chord by chord.
- **Drums**: notes on MIDI channel 10, or a file whose name says drums with General MIDI drum notes. Drums have no key and never move.

Hearing it

Notes play on the built-in piano (the chord preview's sound); drum notes on a small built-in kit: kick, snare, clap, hi-hats, toms, cymbals and hand percussion. A MIDI file always plays at your song's tempo, STRETCH on or off, because notes are never stretched; ½× and 2× apply to it too, and a file at half or double your tempo plays in half or double time, as audio does. IN KEY moves its notes (never its drums): no stretch or pitch-shift sound at all. SYNC, VOL and LEVEL MATCH work as for audio.

The notes strip

Where the waveform would be, the strip shows the notes (higher notes higher), with the chords over them. A note under a chord takes the chord's color; a line's notes are each colored on their own against your key and scale, so one clashing note shows red by itself. Drum notes sit in lanes along the bottom: kick, snare and clap, toms, hats, cymbals, percussion. CHOP slices it as it slices audio (**Hits** cuts at every note start), and the MIDI keys play its slices.

Dragging it

- **Drag the row**: the MIDI file **as you hear it**: its notes moved by IN KEY (drums stay put), its timing in half or double time when it plays that way, your song's tempo written in. Everything else in the file (sustain pedal, pitch bend, other controllers, its tracks) is kept, and it is named like a render.
- **Drag a chord, a run or a slice** from the strip: those notes, the same way. A note that sounds into the slice starts at its start; one that sounds past its end stops there.
- **Option**-drag (Alt on Windows), or with RENDER off: the original file (from the strip: the notes as written). RENDER's bit depth, sample rate and level are for audio only.
- On the **BUILDER** button, its chords go into the builder.

Settings, Languages & Mouse

NOTATION

Key signature (the default) spells notes the way the key signature writes them: Bb in F major, A# in B major, and a scale's notes one letter each. Every chord tone takes its proper letter (D7 is D F# A C). **Sharps** and **Flats** spell every note one way. NOTATION applies everywhere, Matchmaker included.

UI scale

75 % to 200 % in steps of 25, from the menu next to the **?** key. Saved with the session; if a saved size is too big for the screen, the window steps down until it fits.

Tooltips & languages

The round **?** key turns the hover tooltips on and off (on by default). **Right-click** it for **TOOLTIP LANGUAGE**: English, Dutch, Japanese, Spanish, Brazilian Portuguese, German or French. Control names such as LISTEN or MATCHMAKER stay in English, so the tips match the panel.

Saved with your session

LISTEN, NOTATION, SCALE, the chord options, TUNE and PREVIEW, a key picked on the wheel, the transpose cell, MATCH TO, the UI scale, the tooltips, the PROGRESSION BUILDER and MIDI mode. The analysis and the heard progression too: a reopened project shows its key, chords and progression without playing a note.

Matchmaker's folders, SYNC, CUE, STRETCH, HALF / DOUBLE, IN KEY, VOL, LEVEL MATCH, RENDER, stars and history, and the MIDI input and key layout, are yours rather than the project's: every Orra Key Pro on the computer shares them.

Keyboard & mouse

Click / drag a chord tile	Hear it / drop a MIDI clip (or into the builder).
Click / drag a progression block	Hear it / drop it as MIDI. DRAG ALL: the whole loop.
Click a key on the wheel, an ALSO LIKELY chip	Use that key. AUTO goes back.
Click a transpose cell	Show that key's chords; click again to go back.
Click / drag SHARE	Save the card / drop it into another app.
Matchmaker: click a row / ▶ or double-click	Show its waveform / play it; Up / Down: previous / next.
Drag a row	As you hear it (RENDER on); Option or Alt: the original.
Drag a chord in the waveform	Its slice; Shift: MIDI; Option or Alt: the original's slice.
Cmd-click (Ctrl) a chord in the waveform	Grow or shrink a run of chords.
Drag the PREVIEW knob	Up or right for louder; hold Shift for finer control.

Good to Know

A stop of 2 seconds starts a fresh listen

The analysis clears itself when playback starts after a stop of 2 seconds or more. Silence during playback never resets it. To keep a result as it is, turn LISTEN off: the readout freezes. Everything heard since the last fresh start counts toward one key; if a song changes key, press CLEAR at the new section.

Short fragments can fit several keys

A three-note bass line or a pentatonic vocal can belong to more than one key. Check ALSO LIKELY and NOTES HEARD, and if the rest of your song settles it, pick that key on the wheel. Drum loops still get a key (toms, a tuned kick, an 808); a low MATCH is the tell.

A scale name can look odd

The home note comes from the key detection. When a loop is heard from another home, its scale is named from that home (an A minor loop heard as F Lydian); the notes, chords and colors are still right, and the line under the key says *same notes as C major (8B)*. Pick the key you hear on the wheel if you prefer its name.

The progression strip needs the transport

Chords are placed on your session's bars, so the strip fills only while the DAW plays. A pad that changes chord without a new attack can land a beat late.

Matchmaker reads chords from loops with a tempo

A file with no loop information, no BPM in its name and no whole-bar length gets a key but no chords. A wrong key in a file name is believed, as the producer's word; the KEY column shows when the analysis heard something else.

Previews and fine tuning

IN KEY moves whole semitones. A sample tuned well away from A440 (see TUNING) can still sound a little off against your song; pitch it by the cents shown.

After an update

When an update improves how samples are read, Matchmaker reads your library once more the first time it opens; the status counts up as during the first scan.

Previews play through the track

Chord and sample previews come out of this track's output, after Orra Key Pro, so the track's fader and later plugins affect them. If a preview is silent in Logic, select the track or start playback: some hosts pause a plugin while the transport is stopped.

Credits & Support

The key model blends two published key profiles: the **Aarden** profile, derived from the Essen folk-song collection (B. Aarden, *Dynamic Melodic Expectancy*, PhD dissertation, Ohio State University, 2003), strong on sparse material such as a vocal or a bass line; and the **Bgate** profile for electronic dance music from A. Faraldo, S. Jordà and P. Herrera, “A Multi-Profile Method for Key Estimation in EDM”, AES International Conference on Semantic Audio, 2017, strong on full mixes. Orra Key Pro uses the published profile values; the analysis itself is Orra Audio’s own.

Drum detection in Matchmaker uses harmonic / percussive separation by median filtering (D. FitzGerald, “Harmonic/Percussive Separation using Median Filtering”, DAFx 2010), implemented by Orra Audio.

Third-party software

STRETCH and IN KEY use **Signalsmith Stretch** 1.4.0, Copyright © 2022 Geraint Luff / Signalsmith Audio Ltd., and **Signalsmith Linear** 0.6.4, Copyright © 2025 Signalsmith Audio, both under the MIT License:

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