NEXT LEVEL

N^{ext} L^{evel}

More Tips and Tricks for the

Machinedrum & Monomachine
and Octatrack too!

Compiled
by
Veets
http://www.facebook.com/musicbycatabolic
Jan. 16, 2010, updated Jan. 20, 2011, Jan. 30, 2012.

Foreword

With great information from places like Tarekith's Machinedrum Tips and Tricks and Tib's Monomachine guide, why start another one? I was finding it a bit hard to keep track of all of the great ideas on Elektron-Users in 2009. I accumulated a written record of printouts and notes. However, inevitably some details and information has to be left out from a written document. So, part of my personal motivation for this compilation is for future searching. The text taken from here can be used to guide searches so that additional details can be found as needed. Another huge omission from any written document is the existence of complementary audio and video information. With this in mind, I've tagged entries where I was aware of accompanying audio tracks or video as follows.

Audio available

Video available

Many times the audio and video describes the ideas far more vividly than words. I did not add direct links as it would make formatting unwieldy, plus this document would be out-of-date from the moment it was published. Also, I don't have a listing of the direct links on my hard drive because that's not really the way I operate. Rather the tags are there to encourage searching and making individual discoveries. It may happen that the audio or video is no longer available at the time you read this.

Information in 'Next Level' primarily comes from Elektron-users.com. A lot of the audio is also located there, although it does appear elsewhere. Of course, no video available at the forum (yet – but you never know), so this can be found on Youtube and elsewhere. I've tried to preserve author information where possible. Occasionally I've just written things down from my head with no attribution. If you have any comments or questions (excluding where the links are :-)), feel free to PM me on the forum (if you are an author of some material in here and want it removed, no problem - just PM me). I hope to update this guide from time to time as yet more Elektron treasure is uncovered. Stay tuned and have fun reaching the next level.

-Veets

Update 1/17/2011 - It has really been fun going through all these tips from the last year. I am sure there are a lot I have missed but to be human is to be fallible. I have added (2010) to the subtitles for easier reading. The subtitles also are now clickable in the PDF. Also I have added a few web links here and there just haphazardly. Enjoy!

Update 1/30/2012 - Although this guide is focused on the Machinedrum and the Monomachine, last year was definitely the Year of the Octatrack. With all the new OT features coming out, it was a full-time job keeping up with the current OT level, never mind the next level. So here I have haphazardly added a few Octatrack ideas that I wanted to keep in mind, since the OT is still growing fast. There are plenty of great Machinedrum and Monomachine tips popping up on the forum so keep them coming. Hope you learn some new ideas from this latest edition (I sure did) and as before, enjoy!

Contents

Machinedrum

Workflow

Undocumented mute trick

just a little trick i discovered... it says in manual that f you enter the mute screen and hold function you can cue up several mutes/unmutes that activate when you release the function button. what it doesn't say is that once you cue your mutes/unmutes you can then press the mute button again (while still holding function) to exit the mute screen, your cued mutes don't activate at this point, however when you return to the mute screen your cued mutes are still there and ready to go.

what i use this for is to cue up my mutes for the next part of a track, exit the screen, tweak parameters like crazy, then quickly press function + mute and all the cued mutes/unmutes kick in right away.

it's a really handy trick and i can't imagine why it wouldn't be documented in the manual. -Eagleroad

Md tip - copy melody

as many of us know and enjoy, the MnM offers 'copy melody' in the Super Copy/Paste options.

the Machinedrum also has a virtual 'copy melody' .. by selecting the Mode to be 'classic', and then with the rec light enabled, press function-copy.

this says "copy track" just like in Extend mode, however the subtle difference is that only the melody is copied in Classic mode.

in Extend mode, both the machine and melody are copied and pasted -Previewlounge

anyway to clarify the thread title, it is more like a 'copy triggers without the associated machine' function, rather than a 'copy melody'. enjoy edit: if there are P-Locks, i guess they will not be retained in Classic mode when copying. -Previewlounge

if you do the same in extended mode you just have to func+classic to revert to saved -TIB

MD Song-to-Pattern Start Step Trick

this very well may have been mentioned before but i hadn't seen it. either way i just realized that you can change the start step in an md pattern in pattern mode and still change the length which i had wanted to do for a while.

1. make a song mode file w/ each row having an increased offset of your choice (1,2,3,4; 2,4,6,8 whatever).

2. play this song and toggle back to pattern mode when it starts playing the row with your desired start step.

3. it stays at that start step and you can change the length in pattern mode allowing you to loop any section you want!

maybe i'm just way late to the game here but that was a fun thing to realize. i hadn't used song mode much until now and knew you can do offset loops in there but didn't realize the start step held when you switch back to pattern mode. -Vasculator

Yep, it's a very cool trick. As a performance tool, you can switch to pattern mode to retain that loop and jam out on it for a while...then you can go back to song mode and it will pick up where it left off.

You can also use that retained loop to edit the pattern, if I remember correctly. So if you had a 4 bar pattern and you were trying to make some tweaks just to the 3rd bar, you could have it loop there while you tweak it. -GYS

Copy page/note shift trick (Should work on MD)

Not sure if this one's been documented but found a wicked combo of two existing tricks. 1. So you've got a melody on one page 1, shift the pattern a couple of steps (func+arrow) then copy page (scale+copy). 2. shift the pattern back again, then paste onto page 2 (scale+paste). 3. It copies the shifted page, whilst the original is unchanged. So you easily get different variations of the melody on different pages. Can't remember seeing that one before, but even if it has been posted it's GREAT

Nice (and probably undocumented) MD feature (2010)

This video shows a clever use of the MD: Use a CTR-AL machine for random tweaking of the other channels and then parameter-lock the CTR-AL to create interesting mayhem.

I tried some little experiments to understand exactly how this technique works. Along the way, I learned a few things that are probably obvious to most of the more experienced members of the group:

1) Parameter locks on a step have no effect unless that step is trigged.

2) Removing the trig in a pattern loses any parameter locks on that step.

3) Removing the trig on a CTR-AL machine leaves the corresponding parameters of the other tracks at whatever value they last had.

All these things I more or less expected. But here's something I didn't expect, and as far as I can tell, it's not in the manual:

4) When you use a CTR-AL machine plus parameter locks to change the value of a parameter in the other tracks, and then you select one of those tracks, the corresponding knob icon in the LCD moves constantly to indicate the value that is being set.

5) You cannot override that setting by turning the physical knob to a different position. However, you can parameter-lock it, and that overrides the CTR-AL machine's setting.

These are both useful characteristics, and I do not think they appear in the manual; so I'm mentioning them in case I'm not the only person who didn't know them. -Ark 👾 Video available

http://www.youtube.com/watch?v=LtxX0VEpMSI

Every Machine is Muted - Yet Hearing Input? (2010)

Hi - I can hear the input coming from A + B, even though all my machines are muted, and none of my machines correspond to input B. Why is this?
   -Sabo
   I had long discussions with Daniel from Elektron about this issue.
   Basically the INPUT machine will stay active until a non-midi/non-ctrl machine is triggered on that track in a another pattern/kit.
   If you've got a midi machine or ctrl machine on that track in the next pattern/kit you switch into then the INPUT machine will stay active. So if you need to disable it in your next pattern/kit you'll need to trigger a non-midi/no-ctrl machine on that track.
   This can be a useful trick.. for instance you can have an input machine running and a midi machine running on the same track. so 17 tracks instead of 16.
   -JustinValer
   Or even up to 22 tracks possibly. What if you make a kit with 2x INP-Gx, 2x INP-Fx, and 2x INP-Ex
   change the settings round a bit so that incoming signal is different, then you switch to another kit with MIDI machines in place, triggering some other gear.
   -TeacherOfStalker

Is there a way to LFO a CTRL-GB parameter? (2010)

You need to use the internal CTRL-GB LFO for something first before it will recognise an LFO from another machine. Oddly it wont respond to an external LFO until its internal one is doing something.. I think it is the same for all the effect Ctrl machines.
   -IPassenger

MID machine LFO's (2010)

Is it not possible to automate the Note parameter with the LFO on the MID machine? I'm getting back into using the MD to sequence external gear after a bit of a hiatus, but I am unable to affect the note selected on the first parameter page with the LFO. I seem to remember doing this in the past and the manual doesn't say it can't be done. -Signal

A work around is to set the MIDI Note parameter to a knob in a CTRL 8P machine, then get an LFO to modulate that parameter of the CTRL 8P machine.

-FutureImage

Classy Transistions (2010)

When I reach the forum some years ago I remember some of the Wessen livesets with just the MDUW...man this guy was a master of classy transitions, really smooth works using mainly RAM machines He just used a track (always the same) for a Rmachine and one for a P machine in all hist kits and patterns so he just sample from the main outs, leave this running with the P machine, mute everything change to another pattern and star to build again by unmutting parts Delays and filtering over the P machine also helps to make the transitions smoother

-Anselmi

It depends how similar your tracks are. Is your set an evolving piece of music or something with varying styles and sounds?

I tend to use a combination of the Wesen method, and or a transition pattern/kit. The transition pattern/kit is usually a mix of incoming and outgoing tracks to create a smooth dj sounding mix betwen two tracks of similar feel.

If the tracks i'm transitioning between are extremely different then the wesen method usually works much better than a dedicated pattern switch. This difference is usually dependent on a number of things, one of which is key.

-Justin Valer

My live sets have always been of the evolving type. I will sub in new parts bit by bit while removing old parts bit by bit.

My build ups to transitions are typically really heavy on efx. Like letting a space echo delay go haywire, using pre-fader reverb to wash things out into atmospheric pad like sounds, etc.

I've not done a live MD set yet, but if/when I do, I would be heavy handed on a few kits relying more on patterns and p locks to get my variety in "songs". That way I could go off into outer space with function+knob tweaks, and retain that while switching patterns before returning back to earth. Mutes/unmutes would be easy to use to transition as well in that case as sounds wouldn't be abruptly changing.

The few all-hardware sets i've done in a live setting have certainly benefited from efx that have the ability to self generate sound or that can at least go haywire for a while. Makes for a great back up in case syncing gets screwy, you have to stop/start a machine again, etc.

I also typically employ something that produces atmospheric drones throughout the whole set. It's usually a minidisc playing field recordings...just loud enough in the mix to kinda glue things together. Again, when fading stuff out and in, it's a nice constant that can also be fed into your efx chain.

I did a live acid set a while back with a 909, FR-Revolution, and efx, and Ableton was set up with all midi clips. Several times in the set the Revolution would get stuck and my efx certainly saved me while I got it unstuck.

-GYS

A lot of great ideas in this thread. I'm a big fan of using the RAM machines, but i always want something more concrete in my own patterns. Kind of an OCD thing, I guess.

What I recently used in constructing a liveset was an an intro pattern for the whole set that ran at half the speed of the set itself.

Basically, a low speed ambient pattern with snares falling at half the rate of the tracks in the remainder of the set. Pull out the drums and up the delay, then sample *that* and drop in the 4/4 over that looped sample. works nice and keeps the energy low at the start of the set, allowing for a more gradual build towards peak moments later on.

-Duffy

Changing MD machines without reset (2011)

When I work up a patch and get to where the Filter, Effects and LFO are all doing their thing - sometimes at that point, I'd like to change JUST the synth machine and see what a different engine sounds like with all that fuckery going on - BUT - when you go in and edit the kit to select a new machine, all the patch parameters go to default again. Grrrr...

While selecting a Synth machine, Hold down FUNCTION and press YES. By doing this, only the synth parameters will change leaving the rest of the parameters unchanged!

This applies to Machinedrum also.

-Dataline

Sending Program Changes (2011)

Just a bit of a quick Gush and heads up for anyone who hasn't tried it yet:

Last night I decided it would be nice to handle program changes from the MD to control my G2 and Waldorf Pulse. That way i can select the patch and program the riff all direct from the MD. It took a bit of messing about on each machine plus a tweak to my MOTU midi patchbay settings to get everything working but once done, it was ace.

I have always enjoyed midi sequencing on the MD but being able to pick the patches as well is the bees knees. It's like turning the MD into a workstation. If you haven't tried this I reccommend you give it a go. Think I am going to try picking my effects units patches from there too, although that is less important than the synths.

Is it possible to do this and create an almost instant recall setting when changing patterns or loading up your work? Or do the program change messages only leave the MD when you literally change the settings. -Ipassenger

it's great, isn't it?

if you p-lock the bank/program on the first note of a pattern/track then the md will send the message and change the patch automatically when the MD changes to that pattern/track.

the *really* great thing is that it only does it once when the pattern changes, so you can tweak the synth/fx parameters on the slave machine and they won't be reset each time the MD starts the loop again.

(you have to be in extended mode for this to work, of course) -Bauer

But you're right, Bauer, with p-locks you can do some really cool things. Not only can you lock the patch change to the pattern, turn the effect (or synth) on and off, but you can also

p-lock CCs to change the values of your effect parameters and then put slides inbetween the p-locks. I've got the MD basically acting like a someone sitting on the floor tweaking the knobs of my delay pedal. You get some really cool effects by sliding time, mix, and repeat parameters -Zwolf

Backing up the + drive (2011)

on a related note - i've noticed that when backing up samples, they're not always created in the same order that they are in the MDUW sample memory.

how do people deal with this, to avoid headaches when re-loading to the MD? i'm thinking that from now on i will name the samples with the slot number they are in, so that i can easily put them back in the right place if i ever need to restore them... -Bauer

Anyway. With regard to restoring from the pc, you can use C6 to make a txt file that stores the order of all the wav files. Save this txt file with the files themselves in a folder. Now when you open the txt file into C6 it will add all the files from the folder in the correct order. Then as long as you specify the sample at the top with the correct start file slot all the rest will follow, there is a note about it I think in the C6 manual.

-IPassenger

Sound Design

Ghost snare notes on the MD

Yes, you need two snare machines; one that has your normal snare and another that will do the ghost hit snares.

Your normal snares go on 5 and 13, and your ghost snare hits surround those and would do something like 3,4,6,7 and 11,12,14,15. Of course, adjust to your taste.

Now on your ghost snare track, set up a random LFO to control the volume. Trigger type would be HOLD and because of this, the speed really shouldn't matter, though I would make it something off-tempo, say 11.

You'll need to play with your ghost snare track volume and then also the depth of the LFO to get the right feeling. -GYS

Thanks GYS for explaining. This is my video - saw your YouTube comment but hadn't gotten to it yet. GYS has it right.

You need to put the "ghost" sound on the track (m1 or whichever you want really, I just happened to put it there). Basically you program ALL the POTENTIAL ghost hits on the off beats and then use the LFO to make it so only SOME of them are actually heard (randomly) each time through the pattern.

Hope this helps. -Earsmack 👾 Video available

Karplus Strong synthesis on the MD

Load a GND-NS machine. I used these values: DEC: 49 FLTH: 108 (Smaller values = softer timbre / higher values = harsher attack transient) DEL: 84 Load a CTR- RE machine. Some parameter guidelines: TIME: 0 (!!) MOD & MFRQ: Leave at 0 or change them to add vibrato if desired! FB: 64 (Right on the verge of producing feedback) FLTF: 0 FLTH: 127 (Sweep this towards zero to get a smoother decay) Load a RAM-Rx / Px pair. Sample the sound, then pitch shift it, change decay etc. -Teacher of stalker 👾 Audio available

Pseudo-gating a drum sound

Square LFO on decay with rhythm to taste. Once note has decayed (from square wave), it will not re-open when square wave returns to original phase.

Dubstep wobble

Use a TRX-B2 machine with the DIST (the one on the synthesis page) parameter set to maximum. You'll probably also want to turn the RAMP all the way down. Then you can apply an LFO to the FLTW. It also helps to use the EQ to boost the low end. Try setting the DEC pretty low, and turn the HOLD up. You can use the HOLD parameter to set the note length. You'll also want to have the TICK, NOIS, and DIRT parameters turn all the way down. -Parallel park

How can I fatten the sounds of my M-Drum

If you have to get an external processor, the sky is the limit - spend some time looking at the compressor section of Mercenary Audio. Thermionic Culture's mastering limiter would no doubt do it, or the Shadow Hills mastering compressor. Someone with less money might want a Fatso, or the Neve tape sim.

However, as suggested, the Elektron boxes need little help - they won't sound analogue, but they will sound fat.

Here are some tips:

1. Mix in the box. That way you can eq and compress each voice, and believe me, it makes a huge difference. I use the Stillwell plugs, and they do a great job for very little money.

2. Use the EQ to boost, rather than cut - especially on the MnM it is invaluable in boosting the low mids

3. Shave off the highs. Shave them right off. SRR and the LPF will do it for you

4. Double up your low end sounds - double the kick with a TR style one, LPFd, just to give it punch, double MnM bass with a sine bass, or a filtered saw/square.

5. Leave enough headroom - on the MD the volume is set to 127 by default - turn it down to 64, give your signal room to breathe.

6. Distortion on the MnM will suck the bottom end out of some patches - watch it (or double a distorted bass with a sine)

and finally - as has been said - both of these machines are pretty deep - there is a rich sound in there, it just takes practice. -Generalbigbag

MD Amplitude Modulation

I love it and use it a lot, mostly for adding new tonal elements to melodic sounds, making them more complex harmonically. It's possible to make chords if you're starting with a duophonic signals like the EFM-RS. It's nice with the GND-SIN and EFM sounds in general. I usually lock program both the original pitch and the modulator pitch for each step. It's tedious, but always gives unexpected results. I uploaded a couple of examples in the Sandbox that demonstrates how I like to use the amplitude modulaton in the MD. "Annoying" has two riffs that use the E12-BD with amplitude mod, as well as some other MD sounds to complement the pattern. "Sine only"... all sounds produced with GND-SIN, the two main riffs with amp mod. -Nils 👻 Audio

available

AM also works very nicely on hi-hats and cymbals, use quite a high frequency and use an LFO to set the depth with a linear or exponential decay and you can get some really nice sounds, you can also try routing another LFO to modulate the AM frequency, and experiment with positive and negative LFO modulation. -Darenager

PSEUDO sidechaining on MD

Ok, so you can't do an ACTUAL sidechain INSIDE the MD.

But, you can get close TO THE SOUND of it

1. go to the DYN area in the MASTER FX

2. set the ATCK around 9 o'clock. we want to have a fast attack, fast to the left - slow to the right.

3. set the REL somewhere close to 1 or 2 o'clock. we want a quick release of the compressor, fast to the left - slow to the right.

4. set the TRHD somewhere around 11 o'clock, maybe more on the 1 o'clock side. we want a moderate threshold, low threshold to the left - high to the right.

5. set the RTIO to around 3 o'clock we want a good-sized ratio rate the compressor works on. 1:1 ratio - all the way left, 1:256 ratio all the way left. usually you want somewhere in a 4-16:1 ratio on your compressor to have a drastic effect (one you can distinctly hear).

6. set the KNEE all the way left. we want a hard knee, hard to the left - soft to the right

7. set the HP around 7 or 8 o'clock. we want to let some, but not all of the high frequencies through no high pass all the way left, all high pass all the way right.

8. ok, compare compressed sound with non-compressed sound. you can do this from here by using the MIX setting. uncompressed - all the way right compressed - all the way left

9. based on what you hear, raise the OUTG to give you a relative volume match when compressed to when it's uncompressed.

That's it...now this isn't a true sidechain. That would have to allow for a specific signal to effect the compressor. Instead, we're setting the compressor to react to low and loud sounds first and fast!

With these settings you'll probably notice the bass drop a little, but that's because it's working. We want to have the kick hit - but not drown out the other frequencies.

This is what sidechaining is supposed to do. In the case of deadmau5, eric prydz, etc...they've exaggerated the effect and you get the pronounced ducking sound -Jonathan Doe

How I do it, sidechaining with the MD is to use the LFO of the kick to affect the VOL of the element I want to sidechain, which is usually the bass. But this can also be done using other sounds, like the hihats influencing a shaker line for example, also try having it affect the filter. Sidechaining really is about setting up an fx chain, where one sound will trigger a compressor, a filter or a gate of another element of the track. -Opuswerk

Another way to play with dynamics:

1. Take your regular MD pattern 2. Add CTRL-EQ machine 3. Route LFO to EQ-GAIN, with exponential curve inversed 4. Program trigs all over the pattern to make it sway -Toni And if you route your kick to a separate output, it won't be affected by the EQ-GAIN. Everything on the main outs can duck under the kick. -Parallel Park »>Sound good but sometimes if a do p-locks with the volume parameter, it makes weird crackles and/or »>noises. Does anybody know why this happens?

I get this too. It seems to happen when there is a sharp shift from a low value to a high one or vice versa. The filter then clicks or pops.

What sometimes works for me is to use Slide. As an example, here is one way to go from low volume to high. Suppose you have: kick - - (rest) - - (rest) - - (rest) - - kick .... P-lock the previous note at a low volume and slide it to the next one with a high volume. I.e., kick - - (rest) - - (rest) - - (p-lock) - - kick .... Use the other settings (like Decay) to make the p-lock sound stop quickly. This way the previous sound will cut off before the volume goes up, so you won't hear it. The MD will slide to the high volume and not click.

This trick can sometimes require some fiddling around to get it to work the way you want it to, but it can stop a lot of the crackles/pops.

Filter Chaining -> Formant/Vowel filters

After two years of owning the Machinedrum, it only just occured to me that you could chain filters together using the outputs and external inputs.

I've just set the MD up: -to emit a sound from the E output -patched output E into input A -filter input A's signal (currently with INP-FA) -emit INP-FA to output F -patched output F into input B -filter input B's signal (currently with INP-FB)

Now, as far as I know, chaining together multiple band-pass filters can result in vowel filtering and other vocal effects. Has anyone tried and achieved this? My setup as above is slightly incorrect as the INP-F* machines incorporate low-pass filters, but if I changed these over to INP-G* machines so I could use the band-pass filter alone, surely I could get somewhere close to this? If this works, then holy f**k this machine definitely is awesome, even awesomer than I already thought it was. -Futureimage

Amazing! I was just thinking about something similar today - for the first time, after owning the MD for years :o

My idea was to set up 3 different inp machines, all with audio in from a single source

through input A. I was planning to route them all in parallell through the main outs, more like a filter bank than a vowel filter. I would like to use synched LFOs with resonant bandpass filters spaced apart, for a swept filter bank effect.

In your example, parallell would work better than serial routing, as the first filter's resonant peak will be removed by the second peak when the filters aren't at the same frequency. You should use synched LFOs as well, but one should be inverted to get that "talking" character -Nils 👾 Audio available

MD Rhythm Echo beat repeat using CTR-RE and parameter locks

Ok, ever since the CTR-FX machines came out, one of my favourite things to replicate with the Machinedrum is Ableton Live's Beat Repeat effect. For those of you who haven't used Live, Beat Repeat does exactly what it says on the tin, it snatches a section of audio and stutters it. You can do this easily with the Rhythm Echo thanks to the CTR machine.

It's fairly obvious how to do it, but here's a little guide: 1. Set up a CTR-RE machine in your kit. 2. Set all the steps you want "muted" (as in not to stutter/repeat) by locking the FB and LEV parameters to 0. 3. Likewise set the steps you do want to repeat by locking FB to 64 and LEV to 127. (Note that you only have to do either one of step 2 and 3, I usually go with step 2 so then I can fully adjust what is repeating) 4. Route the parts you want to repeat by setting their DELAY send parameter to 127. 5. You can now tweak away with the CTR-RE parameters to totally screw around with your beats. I use it a lot with inputs. Using the MOD is interesting, really weird time warping stuff. You can use the filter just like in Ableton Live. It's a great little trick IMO. -FutureImage 👾 Audio available

Melodic MD : TRX-SD

you can make melodic sounds on the MD using TRX-SD. Turn the clip up all the way. Pitch and Decay are then your 2 parameters (you can fool around with the Bump as well). See the file Melodic MD in Files. The first 4 notes are two detuned versions of a note so that you can hear a detuned version. The rest of the clip has pure tones.

Some things to note. The pitch range only goes so far but it covers a decent amount of the useful ground. Also, you must tune it by ear. This is maddening to do with Plocks. So I suggest you copy your TRX-SD to many machines and then use the 16 MD triggers as "piano keys". Tune each key to taste and play riffs. Once everything sounds fine, you can write down your values and then consolidate to a smaller number of tracks or go to a single mono track as needed. -Veets 👾 Audio available

when there's no bump parameter on the sound, these basic snaredrum frequencies may be useful, from a list on the internet.. -GYS

Mimicing a tape sound effect (2010)

If you like dubby stuff, another trick I have done is to modulate the global EQ with an LFO...make a tight peak in the upper frequencies and then modulate that frequency with a random LFO. Gives a nice filtered hiss sound...kinda simulating tape. I think you may have to do this the round about way though. Using a control 8p to control the EQ frequency.

   -GYS

Snare/clap technique (2010)

- set up one track for your clap/snare sound as usual.

   - set up another track with a TRX-CP or EFM-CP with adequate decay and sound-shape (check out high values of claps and clap-decay on efm-cp with low values of overall decay). this track will create the fading in "flam"-sound.

   - assign its LFO (1) to volume with rising exponential at full modulation-depth.

   - go to again another track and assign its LFO(2) to this previously mentioned LFOs speed parameter, for best result also with rising exponential or ramp with zero depth.

   perhaps youve already got the trick =)

   - place tricks on both tracks of the lfos one step earlier than your clap-sound.

   - set LFO 1&2 to max speed

   - now start lowering the speed of the first LFO until it makes trrrrrrap. perhaps youll need to set the decay of your flam-sound to higher values at this point.

   - by adjusting the second LFOs speed and depth, you can adjust the envelope for emphasising the effect even more.

   works very fine for me. in most cases, you can use the LFO of your ordinary clap-sound as LFO 2. if doing so, you will have to place trigs next before your claps with volume locked to zero.

   -Smoof

More on formants (2010)

I figured out some interesting sound design "math" last night while playing around with using the E12 BD retrig as a sawtooth oscillator. The actual interesting part has more to do with the filter + SRR parameters, but I digress...

   If you want to get a vocal-sounding formant filter effect out of a synth that only has a normal lowpass filter, you can take advantage of a quirk of sample-rate reduction effects to generate multiple mirrored filter sweeps through the wonder of aliasing.

   For more info, sound clips, sonogram images, and a .syx file with the results for MD, check out the full post here:

   -JDN

👾 Audio available Sysex available http://www.jdnmusic.com/alien-autopsy-via-sample-rate-reduction

MD Alternative to RAM Machine Sampling (2010)

You can sample the MD output in stereo at full bit rate using the MD delay. (This can be used as an alternative to RAM machine mixing between patterns) (Also allows you to high or lowpass filter the output of the MD)

If you set your rhythm echo parameters to

LEV = 0 FEEDBACK = 64 DELAY TIME = 127 FILTERF = 0 FILTERW = 127 MONO = 0 MOD = 0

Then go into the fx page of one of your tracks. Hold FUNCTION + DELAY and crank it up to 127 (make sure you do a full clockwise rotation from 0 to 127).

Hit play.. and then press stop after 16 steps.

Now if you turn up your delay volume you'll hear your 16 steps sampled

If the sequencer runs for more than 16 steps you'll get over dubbing. You could easily avoid this by switching into a blank pattern after the 16 steps has been sampled, then using an CTRL-RE machine to automatically turn up the volume on the delay.

The only real drawback to this method is that it overwrites any delay settings you may be using in your pattern. Also once you apply filtw and filtf to the delay loop you cannot revert back to an unfiltered version.

One last addition: This allows you to selectively sample. Which means you could sample say just the kick drum and snare.. as opposed to having to sample the entire output. You just choose which tracks you want to record by either sending them to the delay, or not.

-JustinValer

Strange Dynamix trick on the MD (2010)

In the continuing trend of perplexing Dynamix phenomenon, I stumbled across using it as a sort of bass chorus/doubler/enhancer.

1. Turn mix knob so the Dynamix is off. 1002. Turn the compressor gain to 127 (max).

Technically, adjusting the gain should have no effect at all on what you're hearing since the mix is totally dry, but for some reason, this makes the low end of the mix thicken up in a nice way. The bass sounded punchy and liquidy...can't quite put my finger on it, but definitely pleasing to the ears.

Why is it doing this? Not sure, but my theory is that the dynamix is never really off. A 100% dry signal may be something more like 99.9% dry and therefore cranking that gain up to that extreme level actually does impact the sound.

-GYS

i think i figured out what's going on....

i took a simple 4/4 kick pattern using the trx b2 machine, and made the following mods to get it very loud: PTCH 64 DEC 102 EQF 17 EQG 63

the kick is routed to the MAIN outputs, and the MASTER VOLUME is all the way up.

in the DYNAMIX fx page, i turned the OUTG and MIX to 127.

this boosts the output by around 6dB, and i start to hear distortion.

looking at the waveform, it's clear that the md is giving the peaks a "shave and a haircut" aka digital clipping. it's actually kind of a smooth digital clip, with interesting slope and slight

overshoot ripples at the edges of the plateaus.

here are some pics:

the last one is a comparison using ableton's saturator plugin to get a similar effect. i used the "saturator" preset, and took the drive down to about 6dB to try and match the shape of the MD version.

you can tell this happens at the final output stage because turning the master volume knob down removes the distortion. you can also induce this output distortion by increasing the GAIN on the EQ master effect (which i just learned comes after the dynamix in the signal chain, which isn't clear from the tab order in the UI).

so yes, this trick can definitely give you a little bit of sumptin to heat up your beats – digital clip distortion.

-Chakaharta

Machinedrum LFO Controlled Dynamics:(Side Chain Compression) (2010)

With the LFO controlled dynamics i'm trying to achieve a ducking effect. This is a pretty standard production technique in electronic music and is used to emphasize the beat by periodically ducking (reducing volume of) certain sounds whilst another is being played. It can also create a "push pull" feeling in your mix and really enhances the overall dynamic complexity.

Typically you listen to sounds that interfere with your kick such as a bass track and reduce their volume as the kick is being triggered. Side chain compressors are used to achieve this in DAWs but in the MD we only have LFOs (so you use the reverse exponential lfo routed to VOL parameter of the track you want to duck). If you use the LFO on the BD page, it will be active every time the kick is triggered, and hence act exactly like a side chain input to a compressor.

So an example with the master effects:

If you mute your kick, then create a big build in your track using delay as soon as you bring the kick in again, the delay is going to overpower the kick. So you have a few choices to transition out of the build:

Filter out the delay. Reduce the delay volume Mute the delay altogether. Duck the delay on the kick.

If you run a CTRL-RE machine you can duck the delay using LFOs.

you can similarly apply this technique to other effects.

Experiment and see what happens

-JustinValer

Forgot to mention this. Any fast modulation of volume on the MD generally causes the introduction of unwanted artifacts in your audio (something like a "zipper" noise). I believe this has to do with the low resolution of parameters.

You can usually reduce the presence of these artifacts by: filtering out the low end of your sound. choosing LFO speeds that don't exceed 64. reduce the depth of your lfo.

As soon as you introduce some high end into your mix, such as high-hats, the artifacts will be masked, and you won't be able to hear them in the mix.

-JustinValer

BTW There is a bug in this, I have let Elektron know but they already knew about it.

Anyway, when you get an lfo from one machine to control another (kick machine to control delay unit) it wont work until you set the the delay units lfo to do something as well. Weird but true

-IPassenger

IPASSENGER. You're right. I noticed this bug about a year ago and completely forgot all about it. This is because I usually have the BD set to trigger the CTRL machine, and then the CTRL machine has its lfo running routed to volume.

That way you can use the BD LFO to side chain something else. This lets you have 2 side chains triggered from the BD track.

-JustinValer

Man...I'm not sure what I'm doing wrong, but I feel like I'm running up against a possibly different bug.

So I take my BD track and have it set to TRIG my CTRL-RE machine that's over on M4. The CTRL-RE's LFO is set to PARAM = LEV, UPDTE=TRIG, Speed=0, DEPTH=24, SHMIX=Far Right, 100

Now, when I first start to increase the DEPTH of the LFO, I can definitely hear this working...just as it should. BUT! If i MUTE the BD track (such that it is no longer TRIGGING my CTRL-RE track), the sound does not go back to 'full wet' delays. It's as if the last place I leave my DEPTH knob, is the 'wettest' I can ever get the CTRL-RE machine's LEV again. I tried the same thing with the CTRL-BG machine, and same thing happens.

In my mind, when I MUTE the BD Track and stop the triggers, the LFO should no longer be triggered over on CTRL-RE. And with 'no LFO' being triggered, to my mind it means that the LEV of CTRL-RE should go back to its starting value. But it doesn't do that... instead it just hangs out where ever the LFO's DEPTH was last left when I was tuning the DEPTH.

Anyone else know what I'm talkin' about over here?

-HighSage

You need to make sure that for your KIT default values the LEV parameter of CTRL-RE is set to 127 (or whatever you want the maximum level to be).

(Note: If you save your kit whilst the LFO is running, because of the way CTRL LFOs work it will be set at the value that the LFO is currently at. So if the LFO is midway through its cycle and you go to save the kit. The value the LFO is modulating in a CTRL machine will be saved as its current value in time)

Also speed of the reverse exponential LFO should be somewhere between 0 and 64.

-JustinValer

So this whole sidechain thing has had me really chewing on my carrot, and after reading a bunch of technical crap and watching A BUNCH of vids on youtube vimeo ect... of people supposing to be well informed on this topic, I think I finally have the desired effect happening :O

OK so I have my BD trig pos being 04 MT .... that position has a ctrl-dx machine in effect ....

I have an LFO on the ctrl-dx machine set to "trig"with a depth of 40 and a speed of two the mix is all the way to the left with an expon. waveform ... the trigged param is "TRHD", threshold...

Long decaying bd lots of high fq high hats and snare action

PUMP PUMP PUMP

I can dial in the depth a smidge past 40 ... say 43-44 and it gets REALLY obnoxious sounding...

-Nobl1v1on

MD as external FX unit for MD (2010)

If you'd like to process the MD through an external FX unit, you can set up the MD to act as one, processing itself. The advantage compared to using CTRL machines is that the following technique will be independent of locks (and the pops and clicks they might cause), filter offsets etc. It will also enable you to process the MD master outputs with track effects like envelope follower, filters, distortion, SRR, gating/volume/panning etc, but also experimental stuff like feedback.

Here's how to do it: 1. Set up two tracks with INP machines, pan one hard left and the other hard right. 2. In the global menu, route these tracks to outputs C and D respectively. 3. Grab two jack-jack patch cables and route the L and R main outputs of the MD into input A and B respectively. 4. Use out C and D as your main outputs to your mixer. 5. Set up a CTRL-8P machine to control several of the INP machines' parameters from one machine. 6. Activate the two input machines, adjust volume and go..

NOTE! Routing these INP machines to delay or reverb will cause feedback. Tweak to taste

-Nils

Awesome flanger technique on the MD (2010)

Stumbled across a little trick last night to get some really crazy moving flanger sounds. I'm still exploring it a bit to see what gives the most impact, but here are the steps I took to get the sound:

1. Load up a sample (I used a 2-beat long synth chord sample) and add some BRR until you hear a little bit of hiss & static.

2. Adjust the AMD and AMF parameters until you hit a sweet spot. I was noting a couple sweet spots....some nice robotic buzzing on one end of the spectrum, and an almost harmonic distortion on the other end.

3. Set up 3 LFOs to modulate BRR, AMD, and AMF. I made my BRR be random, and AMD & AMF were both using free cycled triangles with different times. I kept these pretty slow. Adjust the depth to taste; I didn't go too deep on the modulation as I wanted it to kinda swim around my sweet spot.

The results were a really cool robotic flange that was constantly evolving. Extreme settings will make your sample bow down to the hypnotoad, and a lighter use will give your sample a little bit of gritty metallic sheen. I'm doing this to a dubby chord sound and got great results; kept it organic but with a little bit of dirt flange on top.

-GYS

Quick tip for changing up your groove! (2010)

I just came across this in a re-read of the manual, and I've been applying it with great results. Select a track, put the MD in record mode, and press [FUNC] + left or right. You can move the track's data one step forward or backwards like this.

Try moving your kick drum around and watch how it changes the groove up! Ever hear a track where they establish the kick drum, drop it out and then bring it back in such a way that the whole track kind of breathes differently?

This is one way to achieve that effect.

-Duffy

Quick remix technique copy pattern, copy page (2010)

noticed a handy feature of the Machinedrum tonight..

possible to record-engage a track on the MD, and then Copy Track.

the cool thing is, it is then possible to copy/paste page, for a new type pattern of just one bar across four pages, for example, without loosing the Track in memory.

and then, change to another track, make changes or adjustments (without copying anything except for Note) ... then, return to the previously copied track, step-record-engage, and Paste Track to get the original hihat line again ... press Paste Track once more to undo the previous Paste Track (and thereby regain the recently edited new sequence).

seems to make for some logical and fun changes in sound.

-PreviewLounge

found the usefulness tonight when trying to get one bar of a hihat pattern to be the same for the entire four bar pattern. (within context of a drum groove sequenced on the Machinedrum)

the original 4bar Hihat pattern was cool, tho .. i didn't want to lose it. so, engaged the step-record light, pressed function-copy to copy the pattern ... to save in memory for later on.

then, utilised the double-key "Scale Setup" + "Copy" to copy page, and then "Scale Setup"+"Paste" to paste page four times. voila, danceable, repetitive hihat.

then, went and made a couple of modifications to a mid toned drum... felt the need to hear the original hihat pattern ... selected the Hihat track, engaged step-record mode with the red light on ... Function-Paste, and... choice! originally copied Hihat pattern was still in memory, and pasted perfectly on to the track.

after 30 seconds of victoriously listening to the original Hihat track, then seemed appropriate to hear the repetitive Hihat pattern again, so with the red light still on, press Function-Paste to "undo paste pattern".

-PreviewLounge

Help to create good kicks for Electro-House (2010)

I am a bit of a kick drum obsessive and I have on many occasion studied the waveform of a sampled kick drum in an attempt to find out what makes it "kick". What Toni says above is certainly true, the relationship and volume levels of other sounds to the kick will definitely

make or break it. But there are a few things i've learned from studying kicks which might be useful.

1. Try to make the front end of the kick have lots of energy in the mid freqs, this makes it "hit" rather than ring or flop. My current fave kick creation process is to tune a sine wave low, apply a subtle pitch envelope, then right the sine wave through a heavy distortion and then a severe low pass filter. The filter also has envelope so that only the distorted version of the sine wave passes through for the first moment thus giving you the energy before the filter removes all the distortion returning it almost back to a sine wave. This way the pitch envelope doesn't have to be so severe, as the energy is provided by the distorted burst rather than the pitch envelope (basically it avoids that zappy effect that trance kick drums seem to love). You can achieve similar results by using the clip setting on Trx-bd and then filtering, dirt and dist on trx-bd2 and then filtering or heavy modulation settings on efm-bd and then filtering. The only problem is the filter on the MD likes to pop if it jumps from a low value to a particularly high one really quickly.

2. A good solid kick sounds better when the volume envelope holds for a moment before decaying sharply.. A linear or concave amplitude envelope will not give you the right body or shape. If you only have a linear or concave envelope, like the ones on the MD are (exccept BD2 which has a hold value), then a compressor can be used to change the amplitude envelope shape of the kick, or use the lfo tricks to change the decay time (effectively changing the envelope shape), or play with the filter res to change the decay by boosting the freqs in the decay phase.

3. Don't listen to a kick on its own for too long you will go "loopy" and lose all idea of what a good kick sounds like.

Lately I have been using sampled kicks in my MD, as I have some nice jomox samples in there (from mbase01) and my UW is fairly new to me, but you can definitely get a nice kick out of the standard non UW machines.

-Ipassenger

I think if you try and keep the decay quite moderate and experiment with the ramp and ramp decay you will find plenty of electro sounds, also try using headphones at a reasonable level (not too loud) TR1, TR2 and EFM bd are all capable of this type of kick, not forgetting PI and of course GND SIN.

And of course as mentioned before eq sometimes to cut and remove any frequencies that are in the way.

-DarenAger

Permanent struggler with low end and kicks here due to monitoring systems responding totally differently. I must confess that my favourite own synthesized kick came out of the Monomachine and second the PI machine toms from MD Upto now the TRX ones have mostly resulted in boominess or weakness. Will definitely try the a/b comparisons with commercial records and start working from there but then a certain kick might not work with the other sounds present in the mix so I think I somehow agree with Toni on this issue.

-Eminor9

When doing track relative levels must be exaggerated. When you have 2 or 3 sounds working together and one of them is the kick, the kick must be pretty god damn loud at

that point. I think most often the problem is that people mix stuff too flat from the begining, because they are trying to sound like finished record. At least it was my problem. I've learned to do it so that I will start with couple of sounds one of them being kick (and another one typically a snare). I'll mix them with simple pattern and make sure kick is bold as a f*ck. Experiment how big the level difference can be with the kick and the rest. The bigger it is, the better it hits. If it's too big, then things sounds apart. Once the levels are exaggerated enough, you'll start adding another stuff, while being sure that you don't destroy the punchiness. In other words, you'll mix everything so that they cant defy the kick. The more you add elements, the more you lose relative loudness/punchiness of the kick. This is why you had to exaggerate things at the begining. You'll also find things that support the kick (like bass etc). What makes things punch is the variation of loud and quiet. If you want to puch at step one, things have to be pretty quiet at step before that. If things go well, in the end you have punchy track with the nice kick. As I've said earlier punchiness is something perceived. Listen the Prodigys 'Diesel Power'. It's a good example of how different sounds and right arrangement makes the kick big as hell. There is bass which you cannot separate from the kick and beat gets pretty low before it hits again on one. And there is reverb making things louder that they are. It's all illusion

   -Toni

   I'm acheiving some very good results with your tips and tricks. A huge thanks for your help guys !!!

   Definitively, the kicks are powerfull and not crappy how I thought. With a higher pitch, i hear the low end on my kicks and the result on the Adam A7 and the headphones are very similar.

   Great support on this forum

   -Digital Network

   For trance kicks I use EFM-BD with proper ramp settings, square lfo on decay so that sound stays live and then decays quickly (this is extremely important!), eq by cutting around 250-500hz, maybe boosting around 8khz for more click and then compress. I use Renaissance EQ and compressor,I find them suit the task quite well.

   If you have access to waves renaissance bass or maxxbass plugins, try them out as well. But be really careful, it's easy to overdo it. They transfer low end frequencies to higher (more audible) frequencies with special distortion meaning that your kicks appear to go lower than your sound system can playback. You can then even cut out some actual low end but still have the lows to appear to be there (could be used to mix kick and bass together maybe?).

   Anyways, don't forget the square lfo on decay. Utterly important!

   -TexMex

   I set the basic pitch first, usually below the "perceived" pitch I want, because the ramp will make it higher later...the pitch usually gives you the "sub" component but not the "body" then I rise the ramp until I hear the "thump", thatt's a sensation of a heavyness and density in the low region but not "sub"...itt's like the kick get "filled" and became dense...now your kick got a solid body... I ajust the ramp rate for a more spikey or more plain response...maybe you have to tweak the ramp too, thatt's dependes of what do you want

   sometimes I save the kit and then rise the pitch after all that tweaking, maybe reducing ramp a bit, just to accomodate the initial point and the range of the ramp...this relationship is

the key of the thumpness in any kick...

    If I feel something too loud I use the EQ to find whatt's in excess and tame it down

    -Anselmi

DYNAMIX SETTINGS Once And For All...Need Sticky!!!

	Rel	*Atk*	Thr	Rat
	Fast Slow	Fast Slow	Lo Hi	Lo Hi
	Kne	HP	Out	Mix
	Soft Hard	Bass Bass comp'd goes thru	Lo Hi	Wet Dry
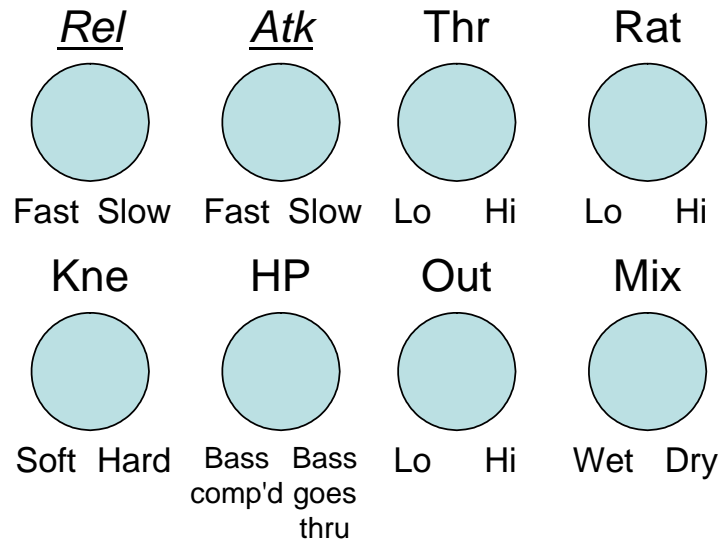
    (Based on looking at audio waveforms in DAW where a dial was set to 0 or 127. It looks like Rel and Atk are switched as above. Chakaharta did an independent and more detailed analysis.)

    -Veets

    I think Veets diagram is correct, except possibly the knee knob direction.

    From top to bottom, that's:

    * noise burst at low, high, and then low levels. i'm using that to test the compressor's time response. (it's just a GND-NS machine with a max decay, and p-locked VOL settings for the three steps, as well as a fourth "silent" trig at VOL 0 at the end to stop it)

    * dynamix in "limiter" mode: ATCK 20, REL 0, TRHD 90, RTIO 127, KNEE 0, HP 0, OUTG 0, MIX 0. looks pretty flat. that's promising. this is also getting the threshold to affect only the "loud" part of the signal in the middle of the timeline.

    * bring ATCK up up 127. this actually gives a slow release – take a look at the ramp up after the middle "loud" section. the compressor is releasing its gain reduction slowly, so it takes a while to rise back up to normal level.

    * bring REL up to 70 – this has the effect of giving a slower attack to the compressor, visible by the overshoot at the beginning of the middle section. it doesn't really affect the release stage (visible in the ramp again).

    * now things get weird: ATCK 0, REL 74 – this has a medium attack and a medium release. WTF?

    * ATCK back up to 127 – no real difference

    * REL 127 – slower attack and release (the final segment has a reeealy long release ramp now)

* ATCK back to 0 – no difference from the previous really.

Attack and release are in fact reversed, and REL has a strange mode where it controls both the attack and release rates at the same time....

* REL between 0 and 72 controls attack time (higher = slower). In this REL range, ATCK controls the release time (higher = slower). Example: ATCK 127 REL 0 = fast attack limiter with slow release (which isnŠt possible on the MNM Dynamix, BTW).

* Hard jump in behavior as REL goes from 72 -> 74 or back

* REL between 73 and 127 As best I can tell, REL controls attack and release time.

73 is fast, 127 is slow (for both) ATCK doesnŠt do anything when REL is in this range.

Other random notes:

* The HP in the Dynamix seems only run from like 20 Hz to 500 Hz or something like that. ThatŠs why having it all the way up at 127 still results in lots of compression from program material.

* MIX 127 -> Dry (opposite of MNM Dynamix)

* RAT knob has most effect from 0 - 30 (itŠs not as "perceptually" scaled as the MNM RAT knob)

* KNEE 0 = Hard, 127 = soft. A "soft" knee starts compression below the nominal threshold. Turning KNEE toward 0 should lower the amount of applied gain reduction.

* By default in an empty kit, slight compression is on because EQ gain is 127 (0 db), Dyn TRHD = 127 (0 db), RTIO = 127 (limiter), KNEE = 127 (soft knee = compression starts well below nominal threshold), HP = 127, ATCK = 127, REL=127, MIX = 0 (full wet compression)

-Chakaharta

MD SuperSlow LFO (2010)

(video explains) http://www.youtube.com/watch?v=SZU40hNWVAE

MD Input impedance (2011)

Just thought It'd tell you something I wasnt't aware of until recently. A couple of weeks ago I realised my bass lost quite a lot of high frequencies when going straight into my MD even if the signal is gained. Dont't ask me why I havent't heard it before . Well, asked around and when checking the MDs prefered input signal in the manual I learned that the bass wanted a higher input impedance. So now It'm building this:

http://www.hansenaudio...edance20converter.jpg

This weekend It'll see if itt'll do the trick.

Dont't know if anyone else put their basses/guitars straight into the MD/OT though...

-Bassfest

GND-SN Info (2011)

interesting that the GND SN octave is found by incrementing 16 steps ... q: what do 16 and 12 have in common? both are divisible by 4.

so, divide a "usual" octave (12 semitones) division by 4, the result is 3 (semitones); divide the Elektron Machinedrum octave division of 16 by 4, = 4 (increments).

in theory, this would mean that every 4 increments of the PTCH parameter will increase by a minor 3rd = 3 semitones.

the theory seems to work: "true" notes are also found every four steps:

PTCH parameter of 8 = B PTCH parameter of 12 = D PTCH parameter of 16 = F PTCH parameter of 20 = Ab and then the octave at PTCH 24 (8 + 16) = B

to continue: PTCH 28 = D PTCH 32 = F PTCH 36 = Ab PTCH 40 (octave; 24 + 16 = 40) = B

just to mention: PTCH 36 (Ab) and PTCH 40 (B) are sounding a few cents lower than the actual "true" pitch. these could be candidates for the "static LFO" trick to raise them slightly.

something else interesting to mention about notes higher in the octave - the ear's natural perception of higher octave notes is to perceive them (very slightly) higher than their true pitch.

So... the notes of B, D, F, and Ab are immediately available. if they were notes of a B scale: B (tonic). b3, b5, 6th

or notes of a D scale: 6th, D (tonic), b3, b5 essentially the same degrees found on different notes, like a four-note diminished scale.

-PreviewLounge

The Black Art of Hi Hat Groove (2011)

While we're feeling generous with production tips, can anyone recommend methods to get some life in rhythms? My hi hat grooves on the MD always sound stiff and lamesauce. I'm sure the secret is in the swing, but it's eluded me for years. I'm talking 110 - 135 BPM style grooves.

-Glaive

Swing is an easy fix for lame grooves... the best way to get a good rhythm is to start with open hi-hats on the accented beats and sprinkle closed hats in between. Adjust the decay of the closed and open hats and you've got yourself an original beat! I never use more than 55% swing on any track, it's the push/pull of short/long elements that make tracks bounce... -prscrptn

no need for separate closed and open hats!

-pick an open hat sound that suits -plock the DEC for closed hats -maybe plock some DEL to add some flam -plock the pitch slightly for different strengths of hits

think like a drummer with hats. 2 hands can only play the hat and snare so many ways.

think Sunday Bloody Sunday's opening riff and you'll get my drift.

always relate your percussion, don't create each part in solo.

-johnathon doe

The way I look at it you either gotta

a) buy a 909

or

b) apply some subtle LFO against the filter WIDTH and CUTOFF. My fav values are 24 or 48 for the filter LFO, with very small depth of 1 thru 13 or so

p-locking some verb on a few trigs, very very minimal delay amts (i also like 24 speed for my delays)...and most of all, use your ears...

General rule of thumb for anything that is sounding static or stale: filter it...just take a little off the top end, and the LFO that bitch subtly until she sings.

My gosh I fuggin sucked at hats for SO Long!

OH! ! also... as the poster above states...think like a drummer...

use different VOL p-locks too... down down up down up up down up down down ,etc...

-highsage

This works for me as well. Agreed, 24 is "the" hi hat delay speed.

-allerian

LFO to modulate amplitude for hi hats and other hi hat like sounds always does magic for me.

-Ignatius

about drum programming:

fire your pattern without hihats identify the steps for open and close ones identify the accent steps before place anything place the accented hats first, the ones that has more impact in the groove then place the others doing all the tricks people said before

now try this : move your hihat track back and forth against the backing beat using FCNT+ARROWS...this will give you different perceived patterns...some are better some worse but when I dont't happy with my patterns I always try this and most of the times I find something better

-Anselmi

One thing I would like to add is that p-locking the volume is much more efective to get swing going on than Swing parameter itself. It sounds odd, but making things dynamic makes it sound more swingy than push of the swing-notes.

-Toni

utilizing the Accent track may also help in this way with volume, and then the Accent track may easily copy/paste to another machine Track in the same - or other - Pattern.

perhaps more useful with the Machinedrum, as the P-Locks cannot be copied just as P-Locks (whereas the Monomachine can do so).

Utilization of contrast is also nice.. like, on a track by Loco Dice - "Seeing Through Shadows"..

at one stage, there is a long open hat sound with a bit of china cymbal vibe lasting about one beat for each trig..

and then to a new section with a locked down close hat vibe, each sound lasting just under a 16th; very effective. Viva la Difference!

-previewlounge

some technique I posted about one year ago...maybe this is not what yout're looking for but you can tray lot of variations really fast with it...itt's intended for use with noise hihats

try it with uptempo hat (steps 3, 7, 11, 15)...I did it with the EFM hat machine

1 . set the decay of the hihat to 127

2 . set the volume to zero, thatt's the one on the routing screen (next to disto), not the track level

3. go to the LFO screen and set it as follows:

param = vol

shape 1 = saw (the second waveform)

shape 2 = inverse saw (the inverse of shape 1)

upste = trigger

speed = 8

depht = 127

mix = 0

yout'll hear the classic hat, now try change speed to:

4, 2, 1, 0 = longer decay hats, for rise tension, at 0 you got an almost continous noise that I use to create whoshes shaping it with the LPF and adding delay realtime

10 = almost swinged double hit uptempo hh

16 = 8th hh

24 = somewhat ternary figure

32 = 16th hh

64 = 32th hh

...well, you got the idea but that's not all

return to the 8 speed

now move the mix to 127, you got the reverse sounding hh

also at mix = 64 you cancellate both modullations so this acts as a kind of realtime mute too, and a way to continously bring any version of the hh back to the mix (direct or reverse)

other cool stuf: try use other LFO waveforms:

square in slot 1, speed in 16 and mix = 0 makes a great "compressed" uptempo hats, and by setting inverse square in slot 2 makes the hh go to a downtempo sequence by turning the mix control to 127

square in slot 1 and inverse triangle in slot 2, with speed = 16 and mix = 40-50 gives the feel of a sidechain compressed uptempo hihat

the LFO reverse ramp works well with some sounds...others just doesnt't sound like a reversed one set the LFO to "trigger" position and the mix 100because the inverse ramps are on the second wave slot (both linear and logarithmic ones)...

you have to rise the volume and decay parameters (to max) in order to get it working the best

a trick that maybe you could use depends of the kind of hihats sequence you got, I use it with equally-spaced ones, like the uptempo hats on most dance generes and commanded with a MIDI controllers for best results

I performed all that stuff live by previously assigning the choosen parameter values to the buttons of a novation remote zero MIDI controller, so I got a bank of different stuff that can be switched inmediatly without passing for unwanted values

try others, maybe yout'll find something interesting for your own stuff -Anselmi

I for one love me some triplets in the hihat groove, a few closed hats with p-locked retrig to 3-6 and retrig time of 96 on strategic places +does a lot of magic for me (this is from memory, the actual number might be a different one, I'll know it when I'm in front of the machine)

Also for live variations, playing with decay time, and distortion + reverb send is absolutely great for creating some action on transitional parts -TrondC

Another good one I almost forgot about is great on metallic sounding hi hats, set AMD to max, set AMF to around 70-75% (but experiment as it depends on the sound) now set an LFO to sweep the AMF up and down around +/- 20% you can experiment with LFO shape and rate, often works well at an odd division to the beat.

I almost always use quite a high hi pass filter on this setting, and you can get some really nice animated hats. -DarenAger

i printed out Anselmi's instructions, started by doing exactly as the guidelines outlined, and the results are fantastic.

using the forwards and reverse saw tooth waveforms totally revolutionised my understanding of what is possible with the Machinedrum LFO system.

previously i thought about the LFO system in a visual way, and now approach things in an audio and ratio way. awesome, thanks!

then, made a GND— machine, assigned the LFO to modulate the aforementioned HiHat's Filt Width, tried using various waveforms..

very cool. -Previewlounge

MD Retrig Times (2011)

I spent a nerdy hour or so today discovering what the retrigger values correspond to (has this been posted before?). Anyway, here are the results (hope someone finds it useful...):

127 –> 4 retrigs per beat (i.e. 16th) 117 –> 5 / beat 109 –> 6 / beat (i.e. 16th triplet) 101 –> 7 / beat 96 –> 8 / beat (i.e. 32nd) 90 –> 9 / beat 85 –> 10 / beat 81 –> 11 / beat 77 –> 12 / beat (i.e. 32nd triplet) 64 –> 16 / beat (i.e. 64th) 52 –> 20 / beat 44 –> 24 / beat (i.e. 64th triplet) 32 –> 32 / beat (i.e. 128th)

-LegoFriendly

Revert a single machine to the original kit sound? (2011)

I love the Function + Classic/Extend trick to bring your tweaks from outer space back to earth...is there any way to quickly revert on a machine by machine basis without manually trying to dial in the original sound?

Say I've function-tweaked the living shit out of a pattern but I just want to bring the kick back to it's original form...that's what I'm talking about here.

It would be amazing to step through your machines and revert them individually! Wonder if Elektron HQ could do that via OS upgrade? Kinda like a mute menu, but for reverting each machine to the saved kit. Could this be accomplished via MIDI CC?

-GYS

Great idea for a feature. I don't have a universal solution, though the following might do for a workaround if you know in advance what machines you will want to tweak, and if you have a couple of extra tracks on your pattern / kit:

-Copy the track you want to tweak to a second track -Simultaneously mute the original track and bring in the copy -Tweak out -When you're ready for reentry, mute the copy and unmute the original You can get around this by Plocking the parameters you're gonna tweak.

This definitely works – I remember Trond did a video several months back where he Plocked his kick so he could go to town with function + twist while guaranteeing his 4-on-the-floor would stay constant.

-Dubathonic

so are muted tracks not affected by function + knob twists? I don't know if I've ever noticed!

-Gys

Errrrmm, I've never checked either, but even if they are, you can get around this by Plocking the parameters you're gonna tweak. This definitely works – I remember Trond did a video several months back where he Plocked his kick so he could go to town with function + twist while guaranteeing his 4-on-the-floor would stay constant. -Dubathonic

Oh sweet. That might be the key workaround then...P-lock 1-2 foundation tracks and then go to town with the rest. Good call!

-Gys

Stereo tricks (2011)

I tried a couple of new things on my MD and found the following:

1. Stereo width to mono samples - This one is really simple and probably someone has already written about it before, but it's really powerful on pad samples and I didn't find it in Veets' compilation so I though it might be woth mentioning: First you add a very short period of silence (like 30ms) to a sample. Load it into the MD and then load it to two different machines. Pan one hard right and the other hard left. Adjust sample start time for one machine so the sample begins playing imeadtiately and adjust the start time for the other machine so the sample begins playing slightly late when triggered. Now place triggers on the same steps for both machines. You will here a very wide stereo image of the sample. You can adjust the width both with the pan settings and with the start time of the second machine/sample.

2. Stereo chorus for samples - Previewlounge and Justin Valer has already written about this, but I think it's worth mentioning again + I used a somewhat different setting. This takes advantage of the technique of fine tuning a samples pitch with the LFO (read about it in Veets compilation). Load the same sample into two different machines. Pan them in opposite direction to each other. Go to the LFO settings page for one of the samples. Set target to 'Pitch'. Set mode to 'Free'. Set LFO Wave #1 to 'Square' and the LFO Wave #2 to 'Inversed Square'. Adjust SHMIX to about 62 (very close to 64). Now the 'Speed' parameter and the 'Depth" parameter of the LFO adjust a very fine pitch variation for the chosen sample. If you play this sample on the same steps as the same sample in the other machine, you will hear a chorusing effect (a very lush sounding one at that!) for which you can adjust the speed and the depth with the LFO parameters.

It's great to combine these two techniques for some really lush sounding pads!

-ModularMind

Making Machinedrum Drones

You probably know a lot of this Scott, but here are some ideas:

General tips - Layer sounds - Drench in lots of reverb and long delay to "wash out" the sounds. Pan off center when using delay to get stereo effects - Use inverted ramps set to Trig and routed to AMP to get slow attacks - Use lfos from other tracks to create movement - Filter and EQ to create notches, emphasize certain bands, remove harshness etc. - Plug a cable from separate out to audio input, route the same signal through several input machines to create filter bank effects, feedback effects etc. sample!

Internal synthesis tips - As Hz says, use E12 machines with retrig and short retrig times to get tonal stuff. Use LFO to pitch create movement - EFM machines are great as they can do long decays, and the feedback parameter can control the balance between noise and tonal

UW tips - Anything goes. Sample, resample. Retrig works well here too. -Nils

Once you get a nice pattern of drones, set a RAM Record note randomly along your pattern. Make the RAM Play parameters slightly different in terms of filtering, pitch, SRR, etc...something subtle. Put the start and end time paramaters close enough that you can modulate one with an LFO to do random reverses. Adjust the volume levels so this extra layer isn't overpowering the mix, but rather infusing it with weird phasing and grit.

-Gys

You can get amazing drone and synth sounds by retriggering E12/RAM/ROM machines extremely quickly. Use a couple of LFOs (just use the next N tracks) with different speeds to modulate the parameters that give the most interesting effects. Add reverb and stereo delay to make everything bigger. The reverb has quite a few parameters and the delay can do strange things when used with high feedback and short delay time.

-AN1

I just uploaded a single MD kit with drones/ambient noises, mostly "spooky filtered style", using the internal machines. Feel free to DL, no restrictions.

http://elektron-users....ailsgid=588Itemid=30

EDIT: Tempo is set at 120. Other tempos will affect the retrig times of the E12 machines. Not all tracks have sounds on them. That's because I use several tracks for LFO duties only. -Nils (sysex available)

MD-UW RAM Machines

A derivative take on RAM Rec + RAM Play

just discovered a couple interesting variations on the theme.

1. You can manually trigger when RAM Rec is initiated

Set up a RAM Rec and RAM Play machine. Input a step in the RAM Play. Now, with the sequence playing, but NOT in record mode, just hit the RAM Rec trigger and it will start recording immediately and be played at the RAM Play step. With each pass you can hit the Rec trigger again at different spots in the sequence, constantly changing up the pattern.

To give it a bit more funk, set the RAM Rec to something short, say around 8. Now in the RAM Play machine, add a bit of retrig with a 127 value, and add some delay. You'll get nice rhythmic rolls this way. Add a HPF with a high Q on the RAM Play track as well to elevate from your bass & kicks.

To go further...keep your edit page focused on RAM Play. Now you can trigger the RAM Rec while simultaneously adjusting playback...start/end, retrigs, filters, etc. You can start getting very lively and funky improvs this way.

2. Less useful, but you can record to RAM Rec with just drum triggers

Do the following with the sequence STOPPED. Hit your RAM Rec trigger and then immediately start going nuts on your other drum triggers for a second or two. Now hit your RAM Play trigger and you'll hear a bit of your crazy jam. I couldn't really figure out the timing of this...the RAM Rec didn't seem to start recording immediately. Also, this isn't all that useful because you have to do it stopped, though I suppose if you use my above method and sorta jammed on top of the sequence you could get some interesting off-time things going on.

Anyway...yet another technique to add to your improv/derivative arsenal. -GYS

re: 'flange' effects - put a ram play trig one step after the record trig & set the start value on the ram play b/w 125-127 & the end all the way up, maybe put the mlev on the ram record up a bit as well. (havent put the md on for a while so i might be remembering wrong...) sounded interesting w/ 'phaser' effect (lfo>eqf + eq gain most of the way up). also, if your leaving the ram record triggers in a pattern for feedback or whatever, try a slow lfo to the 'rate' param - can be interesting. then maybe use the 'infinite sample' trick with your other ram record/play machines - sampling & chopping up the whole pattern - hpf so it doenst intrude on the kick/bass sounds...continuously evolving sequences. yay ram machines! -BNEK

Atm I'm running long pre-recorded esp 16+, mono, and mopho sequences from ableton into the MD. The derivative trick allows me to 'chop up' the loop recordings and also have the recordings continue to play along in the background. In essence the md becomes a somewhat 'advanced derivative' remixer - I can fade in loops, micro-sample on the fly, turn down the length etc and have the md take my sequences into new places/spaces (jazz-loop-finding style) with the lfo infinite sample trick.

It's great to be able to expand on longer sequences - and thus overcome the internal ram limitations. Shortening the ram record length also allows me to change the rhythmic variations, as gys suggested. As well a very warm analog style drum track can suddenly emerge out of nowhere with the ram sample rate turned down past half way. I can seamlessly copy this into the rom slots quickly add it to the track and start my re-sampling again. Adding in the crt-al mute trick is perhaps overkill - but who can, at times, resist the chaos. -Orwell

MDUW->swing limitations workaround using ram

Every now and then I use a technique which, to some extend, permits me to create a per-track-per-step swing effect, without using swing at all.

First the context:

Let's assume that you need a swing value on a hihat of more than 80

-Take two tracks on which a ram record and a ram play machine will live.

-Mute everything, except the sound you need to swing (I assume a simple hihat here).

-Ram record one hit of the sound, but put the ram trigger one step BEFORE the to be recorded sound hits. So if the hihat is on step 5, put the ramrecord on step 4.

-mute the hihat and also the ram record machine.

-Put triggers on the ram play machine: since you have recorded one step of silence before the actual sound, you can use the sample start point to come up with any amount of swing you need. Use a randomized lfo to humanize it a little or use param locks to create a per-step-per-track swing effect. -Merlin

Single Cycle Waves vs Samples for MD UW?

Please correct me if I'm wrong, or at least clarify, but there was recently a 'viruswavesMDUW' posted. How can you use waves in the MD? Are you mixing up the terminology here; samples vs waves? This file is a collection of the virus's sampled waves, but how can you even change/load waves in the MD? Is that not only MNM territory?

I have searched the manual and forums endlessly about this topic in relation to the MDUW, and it seems that only the MNM can use actual 'waves' while the MDUW is sample loading only.

If someone would clarify this it would be great. Also, any examples of how and why I would do this in my MD that would be wicked. Seems like a terminology or technical mix up here to me. -FutureImage

You can load singlewaves to MD. Just extract a single cycle and set it to loop endlessly (with your audio editor). Load it to your MD and you have very simple samplebased oscillator. You can now use filter, pitch and other stuff to make it sing. Practically you are playing single cycle wave as a looped sample.

MnM uses different technology with 'waves' and gives a better output. It does some magic to convert single cycle waves into its internal memory and plays them back more pure. For example, I don't think MnM waves suffer from degreration when lowering pitch significant amounts. -Toni

For my single cycle md needs i stitch 20-30 single cyles together to create a longer sample and change start and end points, loopng with the retrig... Difficult to pitch sometimes but works a charm. (especially using plocks)

I use single cycles in both md and mnm as i find the md's filter treats me well for bass -Tib

Continuous Ram/Play

Set up a track with an R1 machine and another track with a P1 machine. Add a trig to the R1 machine's track. Add a few random trigs to the P1 track. Send audio into the Machinedrum inputs. Press play. If you don't start hearing something at this point, go to the R1 track and turn up the CUE1 level to see if your incoming audio is actually present.

Once you have that running, tweak parameters on the P1 track until you start smiling. No worries about tempo or sync, this is discovery time.

Then add a second P1 track to your kit and add a few random trigs to it.

Tweak this second P1 track a completely different way. For example, you could make the DEC and HOLD quite short and turn up the BRR. Add parameter locks to a couple of trigs.

You can have up to 15 P1 machines. So you can quickly expose the same snippet of audio to a gauntlet of treatments and enjoy them one at a time or in unison. Panning can become important here.

Muting the R1 machine's track will cause it to stop resampling and the existing P1 loop will remain playing. -Allerian 👾 Video available

General Sample Tips

1. Extreme Pitch (effectively degrading the sound quality, good stuff) 2. Filters to get rid of the harmonics that don't work with the rest of your track. 3. Always try loops as whole and cut-up into chunks/hits. Sometimes you lose the feel and sometimes you only really need the snare etc.. Plus sometimes you can use both and the single hits will be great for spot effect processing. 4. Backwards... I mainly do this one with my own samples, but synth loops that I always intended to play in one direction will usually prove useful with different triggers, pitch and backwards in another track. -Ipassenger

MD UW Using RAM Feedback in Music (2010)

Basic beat with a ram record machine set up to record the whole loop. e.g. the machines output.

2 ram play machines that are also triggered at the start of the beat... but turn the level down to zero to begin with

I think to make it work right so it will scream you need to have the ram record machine before the ram play back one in the machine order, e.g. Ram record is M1 and your play back machines are M2 and M3.

Start off by bringing the level up on one of the ram machines and screw with its filter, distortion, delay, verb, ring mod and even pitch (as long as you go down) settings. Different settings here will introduce different kinds of feedback sounds.. Once you have it cycling you don't really need to keep your trigger loop going unless you want to. I muted most of mine and then brought back in different elements in the soundcloud clip. I really like the pitch down feedback setting, it creates a lovely falling sound. A bit like a pitch shifter fed back through a delay but the md keeps it really dirty.

By using your second ram play machine with different settings you can introduce different elements of dirt.

You could mix it up more by using more ram play machines, each processing the feedback in a different way but each with a short envelope and thus create a kind of weird rhythmic thing out of noise and dirt.

Another thing maybe worth trying is to route the master out on your md through another machine for colour and resample the md inputs, so another machine is now caught up in the feedback loop, even a mixer would add you some more eq controls.

You could of course use more ram record machines for further mayhem but it is chaotic enough with one.

-Ipassenger

👾 Audio available http://soundcloud.com/ipassenger/mdscrewing

saving ROM space - resample (2010)

This has probably been said before but just in case it hasn't, if you sample the loop with the Ram machines and move it into a Rom slot it will take up less space than if you send it via C6. Don't know why but that is what I found out recently.

    Rather than using audio editing software to tweak your levels, like normalise and compress your sample before using C6 to transport it to the machinedrum. Use the ram machine to re-sample the output of the UW, with your input sound going through one of the input machines. This way you can use the input machine EQ, filter, distortion and then the Master EQs and Dynamix to get that sound sitting right long before you actually sample it. I did this recently with a loop from a tune I wanted to use in the MD and the self sampled version sounded so much better than the C6'd over version and as a bonus it took up less space.

    -IPassenger

How to get "human feel" claps on the MD UW (2010)

This is a technique I've been experimenting with to get some nice "human" loose feel claps, but will work on any sample that you want to have slightly imperfect timing. It requires a specially prepped sample and 2 or 3 tracks.

    My goal was to create the sound of several people clapping in unison; overlapping claps that were offset a tiny bit by a random amount.

    For this experiment, I wanted one clap to be spot on, another with a chance to be a tiny bit later than the first, and a third to have a chance to be a tiny bit early. By tiny bit, I'm talking about 30ms (0.03 seconds) max. Any more than that and you'll get a "white people clapping" situation, which is embarrassing...not funky.

    To prep the samples: 1. Make a copy of a clap sample and open it in an audio editor. Add silence at the beginning of the clap. This is usually a standard feature of an audio editor. Add about 0.03 seconds (30ms) of silence to the beginning. 2. Save the sample and send it to your MD UW using C6. 3. Send a normal clap sample to the MD UW as well (one without the silence added).

    To make the late claps: 1. After sequencing a normal clap on one track, load up your silenced clap sample on a new track and sequence the exact same pattern as the normal clap track. Playing the two tracks together will trigger two separate claps exactly 30ms apart. This is OK, but we can make it more dynamic... 2. Apply a LFO to the start time of the silenced clap. Adjust the depth to be shallow enough that the start will vary between the beginning of the sample (at the start of the silence) and the start of the actual clap. Make the rate be such that you are getting a random start each time. The effect of this LFO will make the claps either overlap very closely, or be looser...by a max of 30ms.

    To make the early claps. 1. Load up the silenced clap on yet another track (you should have 3 clap tracks by now). 2. Sequence the same pattern, but a step early from the other 2 tracks. So instead of 5 and 13, make this one 4 and 12. 3. Add a LOT of swing to this track...the idea is to make it fire off close to the next step. 4. Finally apply LFO to the start position as described above. 5. An alternate method to this, if you don't want to waste the swing on just

this track, is to prep another sample with a much longer silence, such that triggering it on a step will actually fire off the sound close to the next step.

Possibilities to add more claps without extra tracks: 1. Add a retrig to one or more the claps with a medium to high value. Keep the number of retrigs to 1 or 2. 2. Use a tight delay at max volume with a very low regen (basically just a slapback delay)

Ideas to add more dynamics to the claps: 1. Use LFO modulation on the filter frequencies, filt resonance, volume, distortion, etc. so the claps sound a bit different every time. 2. Use LFO modulation on the delay send and/or retrig to add a chance of extra claps as described above.

-GYS

A couple of thoughts/variations:

To save memory, use the delayed sample not only for the delayed hits, but also for the tight/accurate hits. Just cut the silence at the beginning using the START parameter. If it's not accurate enough, route a oneshot square wave LFO to START to fine tune.

You can achieve a delayed hit using retrig on a normally cut sample (no silence at the start), and then route an inverted square wave one-shot LFO to volume, creating a silence at the start of the sample. You'll have to fine tune the LFO frequency to match your retrig speed setting. The effect might not be tempo independent, though both retrig speed and LFO speed is tempo dependent. You'll be able to achieve this with any normally cut sample though (no silence at the start).

-Nils

Two more tips, one of which will sound tongue in cheek but isn't meant to:

1) Think Einstein... all beats are relative to each other, in the end. So if you want a LOT of your percussion to sound off 'early' compared to your foundational beats (kick, sub, snare), try swinging just the kick, sub, snare. Even today I find it weird how swinging back a kick drum and/or kick/snare makes the REST of the percussion seem 'forward' in energy.

Put another way...sometimes it's easier to swing just one part...like the CLAP example above, to get an 'early clap'. But other times it's easier and interesting to swing your 'foundation' so that the rest of your junk knocks on her door early.

2) Hire a percussionist or drummer for an over-dub session.

OH!, and

3) Use an LFO that is NOT beat dependent on your hats, very subtly...especially on the filter cutoff....

-Highsage

Placing samples behind the beat (2010)

(Add a bit of silence before sample but...) You shouldn't put too much space in front of the sample. Just put a very small amount and use the retrigger feature to set the actual timing. This way you can vary the amount of delay and only use a tiny amount of extra memory.

-AN1

Finetuning the pitch of a sample (2010)

it is possible to fine-tune the sample playback capability of the MD using an LFO.

currently the pitch function changes tuning about 30 percent of one tone.

using an LFO allows for the most minute adjustments.

the way it works is by using the two LFO waveshapes and mixing them together to achieve differing levels of fine tuning.

the technique:

select a Rom machine load a snare or synth sample with fairly steady tonal content..

open the LFO screen,

select the target parameter to be Pitch select the Updt parameter to be Trig

select Speed to be zero - therefore, no movement. this is important to make note of because then the very starting point of an LFO wave shape will be the only value applied to the target parameter.

to fine-tune the sample upwards choose Shp1= Triangle Slope (shape #4) Shp2 = Triangle Wave (shape #1)

Shp1 has the Triangle Slope shape, and that one is the 'effector' as the starting value for that wave is high to begin with.

Shp2 has the Triangle Wave shape, and this is the 'moderator', as the starting value for this wave is zero, neither plus nor minus.

strength of the LFO wave to be applied to the parameter is indicated by Depth. in this situation, the objective is to achieve fine-tuning, so perhaps select a value around 17. by adjusting this value the fine-tuning parameters are adjusted - to be utilized fully or partially depending on the Shmix rotary.

essentially the Shmix parameter fine-tunes the strength of the LFO fine-tuning mod:

therefore, by twirling the Shmix rotary all the way right, there will be no pitch change whatsoever, the reason being that only Shp2 is effecting the pitch, and the effect is zero change.

by setting Shmix to be 103, some value change from Shp1 is happening, and the sample is fine-tuned upwards ever so slightly.

it is possible to fine-tune lower, by using Shp1 = Triangle Wave and Shp2 = Inverse Triangle Wave.

this technique also works brilliantly to fine-adjust sample start value.

i found this to be greatly helpful when trying to sequence samples from different sources and tunings, hope this is of use for others also.

-PreviewLounge

Finetuning the start time of a sample (2010)

however, i shall detail the LFO fine-tuning of the start time, in case you would like to do this.

open the LFO screen for the Trig containing the sample.

set the Lfo type to be "Trig" (instead of "Free" or "Hold")

choose the Speed to be zero. this means that the Low Frequency Oscillator does not oscillate, and so becomes a fine tuner.

Parameter target is "Start"

Shape 1 is the upwards exponential tweak (2nd shape from the last)

Shape 2 is the Triangle (1st shape)

select Deepness to be on zero, and ShapeMix on 127; then experiment with settings to achieve fine-tuning of Start parameter.

Lfo settings are saved with the kit.. hope this helps. seems quite complicated or computational to start with, although after a while, becomes quite easy.

technique is also transferable/useful to fine-tune the Pitch parameter of a variety of instruments.

-PreviewLounge

MD-UW SAMPLE TECHNIQUE (2010)

I just want to post this beacuse I JUST figured this out now

HERE WAS THE TRICK I DID: -I had 32 steps and a full length sample -I then took the sample and layed it out as 8th notes all the way to the end -Then I changed the start point -not the end point- from the begining 0-8-16-24-32-etc.. going by 8th notes.

If you hit play its seemless with no clicks the whole sample

HERES THE FUN PART I messed with the re-trig and re-time while it was playing and got that CRAZYEST GLITCH! I was messing with the pitch also.

ANOTHER NOTE: You have full CC capability over the tracks on the machinedrum so you can use your monomachine lets say to do wicked control of the machinedrum sampler.

I used this technique on my most recent track beacuse I JUST figured this out Listen to the vocal sample I use throughout the song.

å

-Microluv

this trick is also so useful when you use 2 tracks copyed for stereo (with extrement panning) and lfo battle beetwen the two.

i still have so much work with ram and this trick

-Howdragonsdisappear

Vintage crackling sounds (2011)

I was just documenting a little trick I used recently and thought I'd share. I managed to get some pretty cool crackly hissy vintage sounding goodness using nothing but some RAM machines and LFOs.

Audio Demo: http://soundcloud.com/...inyl-tape-emulation-on

How to do it: 1. Set up a RAM Record machine on a channel with with the record length set to max. 2. Trigger one step. Your trigger step will impact the rhythm of the tape crackle. Doing it on an ŞoffŤ step like 6 seems to give the best results, but experiment. 3. Set up a RAM Play machine with the following settings: - Decent amount of BRR (48) -High FLTF (97) -High FLTW (126) -High FLTQ (127) -A bit of SRR (22) -Low VOL (28) -Lots of delay (106); delay time set to (24) with low feedback -Lots of reverb (87) 4. Trigger one step. Again, your chosen

step will affect the rhythm. I chose step 17 in this case. 4. Set up 2 LFOs to modulate your RAM Play machine: **LFO1 modulates BRR with the following settings: - Shape1 is random and Shape2 is ramp up; mixed slightly towards Shape1 using HOLD - Speed is very low (1) and depth is pretty low (30) **LFO2 modulates FLTF with the following settings: -Shape1 is triangle and Shape2 is random; mixed slightly towards Shape1 using FREE - Speed is very low (1) and depth is very low (9)

After playing with this while writing this tutorial, I just noticed that tweaking the RTRG and RTIM of the RAM Play machine can also subtly impact the sound of the crackle. I could see adding another LFO or two to modulate these parameters.

-GYS å

I've noticed writing techno another way to get similar effects is to use a highpass or band-pass filter on some drums and add delay or verb. Got a nice effect like this here: Chris Allen

Monomachine

Workflow

Copy page/note shift trick

Not sure if this one's been documented but found a wicked combo of two existing tricks. 1. So you've got a melody on one page 1, shift the pattern a couple of steps (func+arrow) then copy page (scale+copy). 2. shift the pattern back again, then paste onto page 2 (scale+paste). 3. It copies the shifted page, whilst the original is unchanged. So you easily get different variations of the melody on different pages. Can't remember seeing that one before, but even if it has been posted it's GREAT

MnM vs MD MIDI sequencing

I was fairly surprised to learn that the MnM MIDI sequencer is far less capable than the MD's when it comes to sending CCs. The MD has six freely assignable controllers and dedicated Mod Wheel and Aftertouch settings. The MnM lacks those two and only offers four controllers. This seems even worse considering that the CC assignments in the MD can be plock'ed while the MnM hides them in the global settings. Not only can't they be plock'ed there, they are also shared between all patterns! Given that the MnM is a newer device than the MD and that it even has dedicated MIDI tracks it just seems puzzling that Elektron didn't just use what they already got and invented something new. Is this going to be changed? Any tips for workarounds? -AN1

In a way I can understand why you're surprised, but I don't think this setup will ever change. The only reason I can think of for the limitations is that the MnM is already pretty loaded with other functions. I guess very few users have the need for more than 4 CCs per channel - many people don't even use the MIDI sequencing functionality in the Elektrons, let alone CCs.

I can't really give you any tips for workarounds, other than assiging two tracks to the same MIDI channel, and setting up different CC adresses on the two tracks, giving you a total of 8CCs on one channel. Also, the internal tracks can of course be used for sequencing external synths if the need for this should be greater than using the internal machines.

Personally I've used them both extensively for sequencing external synths, but have ended up using the MnM, mostly because I have the SFX-6 and inserting notes is just WAY more convenient than on the MD. Also, I've found the 4 CCs to be sufficient in most cases. Also, the

fact that the CC value controls are on different pages in the MD just annoyed the shit out of me

Other obvious advantages of the MnM sequencer include the "endless" polyphony (more important than CCs to some), the three LFOs, and the ability to do trigless trigs, for which you will need to use an additional track running CTR-8P in the MD. -Nils

Isorhythmic Variations with MnM ARP (2010)

Suppose you have a melodic phrase/bassline and you want to add an isorhythmic* variation without having to create another pattern.

Having worked on the melodic phrase, specify an additional note for each step of the phrase (hold trigger down, press ENTER, use RIGHT/LEFT to specify pitch).

Enter the ARP screen. Make sure the number of ARP steps is big enough so as to retain the same rhythm (if you want of course). Deactivate all but the first step. When ready, change PLAY value to DOWN.

For more out-of-control patterns, add more pitches for each step, and change PLAY to RND.

Works equally well for chord progressions (got to love those modal permutations).

-TeacherOfStalker

I just tried this, but with a Rand setting, and this is about roughly The Coolest Thing Ever.

-GeneralBigBag

if you slow the arp right down so it doesnt actually arp and just plays the triggered notes you get random pattern variation based on how ever many notes youve selected... yum!

-Tib

Let me expand a bit on it as, with such technical matters, it can be confusing and unhelpful without diagrams or images.

Suppose you have this melody

Code: :

1...2...3...4... F—A—D—E—

and you want to introduce a variation such as

Code: :

1...2...3...4... D—E—A—F—

First of all, for each step of the melody, you add each corresponding note of the variation. So hold trigger 1 (with note F) and add D, hold trigger 5 (A) and add E etc. Then you go to ARP, make sure the ARP length is 4 steps long or speed is 30x (in our case), deactivate all but the first step and set play to DOWN.

The RAND variant is definitely a lot more fun - there you can have a structure like

Code: :

1...2...3...4... D—E—A—F— C B B E A F# Bb

making all sorts of interesting things..

Also, an addition to the RAND variant is (and this is getting very advanced now): if you don't want too much indeterminism/randomness and you want the pattern to be a lot more specific, you can add the same note several times (i.e., 20) under each step, with only a few

alternatives, so that the ARP has more chances of choosing the same note - this gets heavy into probability theory now..

-TeacherOfStalker

(Editor's note: my head just exploded)

Wow. A small revolution!

Haven't been able to try it yet, but is it possible to enter the same note severral times? I thought not, but I may be wrong.

Thanks for the tip!

-Nils

Absolutely. Tried it yesterday - you can have up to 99 additional notes (same or different) per trigger, much like a 100 note chord (...) but I'm not sure what the memory limits are for each pattern.

-TeacherOfStalker

Polyrhythms in the MD using the MnM ARP (2010)

It's possible to have polyrhythmic structures of a very versatile nature in the MachineDrum by slaving it to the MnM and utilising the Arpeggiator. With the following, 4 tracks can be controlled on the MD (as the MIDI channel span is limited to 4 numbers), which means that up to 4 tracks can have individual 'timelines'

In Depth First of all, set up your machines as follows:

MnM (Master) MIDI Out > MD (Slave) MIDI In

In the MnM, create a Global Options setting with the following specifications:

Control > MIDI Channels Base Channel: 01 Channel Span: 06 Multi Trig Ch: 07 Multi Map Ch: 08 Auto Track Ch: 09

Control > Control Out1 Sequencer: Int+Out Arp: Int+Out Keyboard: Int+Out

Control > Control Out2 Transport: OUT MIDI Clock: OUT PRG Change: OUT

In the MD, use the following as Global Settings: Control > Base Channel > 10-13 Control > Map Editor > Set up track mappings here, e.g. T1 BD: C2, T2 SD: D2, etc. Control > PRG Change > IN Sync > Tempo In > External Sync > Ctrl In > ON

Doing it On the MnM, in MIDI track 1, add a C2 trigger in the 1st step (this C2 depends on your track mappings of course). You should be able to hear the MD's T1 sound and get visual confirmation from that track's LED.

One very important step: Set the MIDI track's LEN to 127 (you can change that of course for a different effect) for the ARP to take effect on the track.

Enter ARP screen for MIDI track 1, set MODE to KEY, and the rest is up to your imagination. Play around with SPD, make different ARP patterns etc.

One variation: Smaller LEN values (i.e., 1/8) and ARP speeds of 1x - 4x produce some really nice and crispy rolls (and you don't even have to double up the SCALE resolution or the tempo yeehaw)

-TeacherOfStalker

Importing chords in MnM in an instant (2010)

Enter Grid Recording mode, hold a trigger down in the track/position of your choice, and send a MIDI chord from your DAW to the MnM (i.e., start playback in the DAW): the chord sent from the DAW is automatically inserted on the held trigger.

If you create a chord progression, whilst you're holding the trigger down, you'll see the notes being replaced by the last chord sent.

Very handy for Arp or Poly mode.

In the DAW, create a MIDI track and assign its output so that it sends MIDI data to MnM. It should be connected like this:

DAW MIDI Track Out » (Sound Interface or Elektron TM-1) » MonoMachine MIDI In

Then, in the DAW MIDI track write a chord or chord progression.

In the MnM, select the track of your choice (make sure the DAW & MnM MIDI channels match). Press [REC] and hold down a trigger in a position of your choice. As you hold the trigger down, start playback on your DAW - if all goes well, it should appear in the trigger you've been holding.

Same applies with a MIDI keyboard as Mononic said.

-TeacherOfStalker

Changing MNM machines without reset (2011)

When you work a sound on the Monomachine and you want to try another machine on the same track but you don't want your settings to be reseted (Amplification, Filter, Effect and LFOs), select a new machine and press fonction+enter.

I'm happy to finally found how to do this.

-Syl Kouga i

Transpose trick/Setting scale in advance (2011)

Hey Elektroitia,

So I don't know if this widely known or not, but this evening I discovered a cool trick with the Scale Function on Transposing. I set it to D Major prior to recording any notes and began jamming on a melody. As I was playing certain keys they would play the same note as the key directly next to it. I had my "AHA" moment shortly thereafter; if you put in a scale before putting down your melody whatever the "Scale" is it keeps all notes within the Scale you set. So you can jam out without worry of putting in a "sour" note. Really helpful for those of us whose chops are not the best in the world.

-nobl1v1on

Menu tip (2011)

Just found something simple but useful. One thing I noticed was that if you're ever doing anything deep in the Global menu, like switching Digibanks, or moving sysex around, it takes

like 5 or 6 presses of the Exit button to get back to the home screen on the MnM. A much quicker method is to doubletap the Tempo button.

-Tarekith

When does MnM accept input on two channels equivalently? (2011)

This is a little hard to explain, but...

Please look at factory kit number 37, COMPUTING.

In that patch, track 6 is set to FX-> Reverb, with input from NEIBOR and output to bus AB.

Track 5 is set to SID->6581, with its output going nowhere (but because track 6 is set to NEIBOR, the output goes there).

How come when I send MIDI from an external keyboard to track 6, it plays in the same way as if I send MIDI to track 5? For that matter, how come the same thing happens when I press the TRIG buttons? Track 6 does not have a synth machine on it, so why is it accepting MIDI?

There must be something about the routing that I'm missing; but what? -Ark

One of the coolest things of the MnM (IMO): hit Kit -> Trig (Yes) -> Pos

And if you're in Track 1, you can set Pos = Track 2 for instance, and trigs on Track 1 will trigger Track 2 as well.

Track 2 can also have it's own trigs, and if you mute track 1, they'll take over as usual. It's really crazy what you can do with the MnM sequencer -Poonti

Aha! Thanks! I don't know how long it would have taken me to find that.

I think I may have been on the same pattern (or copied that kit to start my own pattern/kit tweaking). I remember thinking that the MnM was "posessed", and days later I stumbled on this Track Pos setting - it's basically used for layering tracks.

Sound Design

Karplus Strong synthesis in the Monomachine

If you haven't already done so, go grab OS 1.22.

Load up one GND-NOISE machine and a FLANGER machine.

Route the NOISE machine into the FLANGER and mute the NOISE channel (i.e. unroute it from AB). Make sure that the FLANGER is set to neighbour (the FLANGER should be immediately after the NOISE machine channel-wise).

Set the NOISE machine's envelope to no hold, short decay and maybe short release so that you end up with a clicking type sound going to the FLANGER.

Turn the FLANGER's LFO off (i.e. turn DEP to zero). Set the FB parameter fairly high (i.e. over 60). You'll want to set a fairly long envelope for the FLANGER too.

Enter some notes in the sequencers of both the NOISE and FLANGER machines. Ideally, these should occur on the same steps.

Parameter-lock the DEL parameter of the FLANGER machine.

You should then have something that works a bit like Karplus Strong synthesis.

I'll post demos tomorrow. Elektron = Epic win. -Futureimage 👾 Audio available

Some other things I've done that make this even cooler sounding... Add some delay to the Flanger track along with some SRR - very nice! Add some distortion, cut the filter back a bit (also on the Flanger track). Dang - tweak any params on either track - so much to explore here...good find futureimage! -Earsmack

Karplus Stronger! (2011)

I took a few moments to explore Karplus-Strong synthesis methods. I switched up noise sources in the MD, used implulses, other parameters, etc. I jumped into the flanger "thru" technique on the Mono and then added additional neighbors after the flanger such as reverb, cranking their delay feedback up as well as tuning the d-time to present additional notes and timbres. What fun! Thank you for this.

Then I found something kinda cool.

If you've been sequencing a few of your "strums" and have the monomachine running, go ahead and screw with the TEMPO. You can make interesting changes to the "strumming" of the note. Even cooler is stopping the machine altogether and allowing a slow fade out. The tempo can still manipulate the sound, depending on the feedback of the original source. Perfect for transistions, cueing up a song from a dead-start, or as an outro to match a new tempo!

You can also use the play and stop transport buttons by pressing quickly to begin new notes and mute different patterns to change up the strums! The changing of the tempo itself also produces "strums"!!!

-Caustic Crush

BBOX

Also, I find the BBOX drums to be an almost endless source of nice basses, glitch sounds, background noises, pads and even time-stretch effects. Just like with the Machinedrum, it helps not thinking of drums as drums, pads as pads etc. Check out this example: -Nils 👾 Video

available

I have ignored the monomachine drums most of the time. I only used the for a bit of percussion, but never the main beat, because i thought they are too weak.

At the moment I'm working on a couple of monomachine only tunes, so i'm forced to use the monomachine drums... and they are GREAT!

I have realy underestimated those samples. For the stuff I'm working on at the moment, they fit perfektly. Even dry without FX, you can make them bang with a bit of filtering and EQ. If this is not enough, use the FX like compression or reverb.

A nice trick i discovered is using the delay on a drum pattern: 1) Create a drum pattern using kick, snare and various hihats on one track. 2) Set DTIM to 48 3) DSND to around 32 4) DBAS to around 100 now you have a delay that only affects the hihats and maybe the top end of the snare. With the DSND you can controll the volume of the delay hihats and with the DBAS you can control what sounds of your drum pattern should be affected by the delay.

I find that this adds some live and deepens to otherwise stale drum patterns. -Sauna sound

How can I fatten the sounds of my M-Machine

I have owned both units for +2 years now and I am still amazed by what I find with just a little digging.

A couple of suggestions:

-Read about the routing possibilities of the MnM. For example put a chorus machine on track 5 and a compressor on track 6 and see to it that both machines are configured to be working on the bus. Now everything that is placed on track 1-4 is automatically routed through the compressor and chorus.

-As tracks are expensive on the MnM, you can already fatten a sound within one track: simply use whatever synth machine you want and put a slow lfo on it's tune parameter. Now work on the delay and configure it in such a way that it plays in sync with your melody. A little hard to explain, but once the delay repeats your melody, the melody itself should play at exactly the same moment. Since it' s pitch is detuned by the lfo, you obtain two slightly detuned copies which deliver you a much richer signal all in one track.

-The eq on the MnM is heavy and has a huge effect on the sound.

-Let's assume that you have programmed a melody which uses a sawtooth and that it only sounds on steps 1->8. On a second track you have a square wave which cranks out some strange noise on steps 9->16.

-The double draw machine offers you both square and sawtooth in one machine, so you can delete both tracks and create a new one with the double draw machine. Simply param lock it to saw on steps 1->8 and then lock it to square on steps 9->16. Now it appears as if you have used two tracks/synths, while in fact it is only one.

I could go on and on, but just dig it for yourself. The Elektron stuff does not have an instant satisfaction button. Both units are fairly minimal when compared to many other stuff, but once you combine a little logic with creativity and an experimenting attitude, it will surely pay off. -Merlin "Fatten" I suppose is only relative to the mix. Fat in isolation, thin in a mix context? I run the monomachine with a Jomox MBASE only because I need a tuff kick. It's fair to say old tricks like LPF on the bass with resonance will "cut through" & I use this a lot combined with HPF on everything bar the kick and bass.

Also, programming. It took me long time to appreciate the value of stripping out clutter from the composition. Go bare essentials & EQ/Filter cut to create room for frequency compartments. I only use 5 mono tracks & a TR-707 to create a mix. When you can write music this way, then you'll go "Shit dude, that mono shakes rooms..." "Fat" is a bit of a misleading term I suppose in the sense we probably refer to a relatively pronounced element in a final mix as opposed to sitting auditioning a single patch in isolation. -keithandjude

Filter tracking

Turn off keyboard Filter Tracking, HP most importantly. I spent waaaay too much time pondering why the filter section seemed so limited on the Mono; turning the "Base" knob anywhere past 30-40 thinned the sound to the point of inaudibility, and using the Base Offset and Width Offset yielded similar results. I knew there had to be some way to get a bit more out of the filter than just a simple 2-pole sounding lowpass / (very) narrow bandpass...

So tonight I finally figured it out and I'm soooo much happier with the Monomachine (which I've only had for two weeks). Now I can get those sounds I've been scratching my head about: deep, warm basses, dual resonant bandpass effects, cold digital edge that doesn't sound like a broken clock radio, etc.

I honestly don't know why Filter Tracking isn't set to OFF as default, especially when the effect of having it on practically ruins the filter section. -Augment

Nice trick for controlling stereo delay feedback on MnM

... without the risk of permanantly damaging your speakers or hearing

This is much more 'controllable' than just tweaking the feedback parameter:

In stereo delay mode (any value above 63 on delay parameter), set feedback at setting around 63 or slightly above. Now tweak the Width parameter between 63 and 127. -Eminor9

VO-6

use a little bit of distortion or SRR to clear up vocal parts.

Playing about with the MNM vocal synth a bit today and just realised if you copy one machine over all 6 on each track it pitched differently over each track... makes for a better sounding robot! -TIB

Monomachine VO Guide

I did a patch with a couple of trig s/h LFOs affecting the consonant and vowel settings. So each time you'd press the key you'd have different stuff coming out. Audio available -Pix

SWave

was playing around with the SWAVE machines last night, and found that these steps help fill out the thin sound.

1) Leave the keyboard tracking for the HPF ON.
2) Tune the HPF frequency to 16 (The fundamental frequency w/ key tracking ON).
3) Turn up the HPQ to around 40, to add some body to the sound. -ParallelPark

Monomachine Dynamix guide (2010)

So in the interest of sharing some hard-earned insight in to the Monomachine Dynamix, here are my notes. I'm using the MNM OS 1.31c:

* MIX 127 -> wet. (backwards from MD) * For ATK and REL, 0 = fast, 127 = slow * RAT knob is more linear across the entire range than the MD

In Peak mode (RMS closer to 0): * REL only seems to have an effect on the release when the ATK is set slow (high) * Turning up REL seems to be making ATK rate slower as well * Fast ATK and slow (any) REL doesnŠt respond – the compressor immediately releases so you donŠt

see any gain reduction ramping off. * To see any pumping on release, you need a slow ATK and a slow REL * ItŠs almost like Release = ATK*REL * Attack seems to be = ATK+REL

Example: Brickwall Limiter setting: ATK 0 REL 0 THRS to suit, RAT 127, RMS 0, MIX 127

In RMS mode (RMS closer to 127): * ATK adjusts the attack 0 = fast 127 = slightly slower * REL also adjusts the attack time * (they seem to adjust the attack by different amounts, too) * Attack = ATK+REL * Release seems to always be AUTO, and fixed to a medium-slow release rate. I'm not 100* Fastest attack is slowed down by the RMS detection integration time (this is normal for RMS compression)

You can of course blend between Peak and RMS modes to get hybrid behavior

So to summarize:

In Peak mode, Attack time = ATK+REL Release time = ATK*REL

In RMS mode, Attack time = ATK+REL Release time = basically fixed / AUTO

The upshot?

* Moving the REL value higher always lengthens the attack. * In Peak mode, setting ATK to low values shortens the Release drastically. I don't think you can get a fast attack / slow release "breathing recovery" because of this. You can do a long attack, slow release, or move to RMS mode and get a slightly slower max attack rate, slow fixed release ... * In RMS mode, you can basically only adjust the attack phase using either the ATK or REL knobs. -Chakaharta

All about making piano sounds (2010)

Electric piano sounds was always divided between the ones that go more wurly and early rhodes, with a more fat and rounded tone, and the ones that got a more belly or glassy tone, like last rhodes and the infamous DX7 FM pianos

I always like the first ones. For that kind of stuff try start with a square wave with a 50% duty cycle (perfect square). You got such a wave in the superwave machine

After setting the proper oscillator go to the tracking options and turn off the tracking for both filters or at last the LFP one

Then go to the AMP envelope and set a quick attack, long decay and release and try a hold between 0 to 2 to get a bit of "compressed" attack if you like it

go to the filter and set the LPF somewhat low..try a bit of resonance to enhance some harmonic content but dont't use envelope modulation of the filter, you dont't want a filter sweep

tremolo, phaser and spring reverb also works well with e-pianos and most of the times are present in those sounds, so adding a bit of those will help to get an e-piano tone, even before you finished the patch

you can achieve some of those FX straight form the MnM itself

go to some of the LFO and target it to volume, use a triangle wave, a quite fast rate but just a little depht to get some tremolo

you can use another LFO to delay the tremolo making the first LFO to rise slowly so it leave the attack phase untouched and appears after that

now at the FX page go to the EQ, turn the gain down and sweep the frequency while playing until you get something you like...using an triangle LFO to sweep the EQ frequency can make

good phaser-ish sound with both gain up or down

the delay can make a quite good retro-reverb or tape delay impression if you add just a little but with a quite high feedback and short delay times....use the LPF to tame a bit of the high frequencies and make more of a mud sound rather than clear repetitions

after all that you can experiment with some parameters like changing a bit the PW of the oscillator, add a sine wave sub-oscillator, move the LFP cutoff and resonance, try different EQ frequencies and depht and so on

if you want it more yamaha DX7 then go to the FM machines instead and try the other tricks anyway you can change JUST the oscillator section without touch the other section parameters by selecting another machine type by holding the FUNCTION button

the SID square oscillator could be another interesting source, or even the digipro waves

of course using any of this sounds in poly mode leads to a better result since you can make proper chords and if you are using a keyboard to play it you can go to the velocity page and assign some parameters like amp and filter to get a more responsive sound.

-Anselmi

MNM wobble bass (2010)

Arright, I've zipped up syx for the kit + pattern.

151.5 BPM. The .5 IS SUPER IMPORTANT.

In case you're curious, here's a rundown of the design:

Track 1 is a Pulse with enough Sub 1 to get the distortion to kick in.

HP filter is set to ride on the suboctave (base val of 8), with key-tracking enabled, and resonance cranked.

LP filter is not key-tracked, but gets swept by LFO 1 to get a nice wobble. Key track is off to keep the LP filter wobble frequency more "stable" as a backdrop to the jumping pitches.

Track 2 uses a double draw machine because it lets you mix between a tri or a sine wave as an additional "clean" subbass. Track 2 is driven by the trigs in track 1, and track 1 is transposed +12 to maintain the high / low octave relationship.

Track 3 is a verb "send" that's pulling from the two basses. LFO 1 slightly modulates the decay of the verb to break up static resonances in the tail (this only partly successful). LFO 2 adds a slight fast autopan to the reverb. LFO 3 adds a fake "sidechain" envelope to the verb's amplitude.

Track 5 is a simple BBOX breakbeat rhythm that's playing a halftime feel.

I'm super curious to play around some more with the SID and FM machines for different bass sounds, but I went straight for the square since it's a great starting point.

-Chakaharta 👾 Audio available Sysex available

MNM Thru Machines (2010)

THANKS GLITCHED: YOU OPENED MY RELUCTANT MIND TO THOSE WONDERS. Never going back. Thru machines forever.

http://soundcloud.com/...t-thru-machine-attempt

recorded it very low by mistake, but when i cranked the volume up I definitely liked it, noise included. so here it is. 👾 Audio available

THRU machines let you add another stack of amp filter and effects to the previous track. Basically is an empty machine producing the previous track as synthesis.

Never thought you could go further in sound synthesis with this trick, but glitched opened my mind.

Imagine different filter trackings, eqs delays and lfo on the same or different sound/trigs!

You can raise mini harmonics of a SRR with an eq (like I did on my track) obtaining a celestial celesta!

You can stack THRU machines as much as you want (max 5 of course). basically It's like a mini modular structure.

If Europa is endless according to Kraftwerk, Monomachine is MORE endless.

-BUROMASCHINEN

This technique almost turns the Mono into a modular synthesizer, or at least a synthesizer with a bunch of efx modules.

Buro has demonstrated that you can get some really full, lush stabby chords by using the empty track's filters and effects. Try it on pad sounds: shimmery textures that last for days!

-Glitched

How to spread your synth sounds (2010)

sometimes i find the synth sounds i make are interfering. creating an overall muddy sound.

so, i started playing around with a tried and true technique:

if you have synths with similar notes being played, offset the TUNE of a few by just a few notches + or -

that is an oldie, but a goody.

BUT....if you want to take it a step further:

set one of your 3 LFOs to TONE select the TRIANGLE waveshape (or try others). then, set the DPTH to just 2 or 3 and play with the SPD etc.

now you've got a synth sound that was muddy in the mix, evolving it's tone in relation to the other synth sounds.

-Johnathon Doe

303 style accenting in the Monomachine (2010)

So, as the MD does, the Monomachine has an accent track. (EDIT: Sorry, that is total BS! Must've dreamt that...) However, this isn't much use if you want that old style 303 accent where the below are increased on that step:

-Note volume (which originally overdrives the filter... so perhaps the Mono's Distortion parameter...?) -Filter resonance -Filter envelope depth (shortened time/staccato effect)

Now, excuse me if this is obvious and has been covered before (I did a quick search and didn't find anything) but I was trying to find a work-around for parameter locking in these kind

of accents while being able to tweak the parameters, with the locked value following my own parameter changes. i.e. I wanted the parameter locked value to ADD to where my tweaked parameter was at that time.

Then I realised - LFOs!

Set your LFOs to square waves with 0 as the Speed and x1 as the Multiplier. Set the running mode to Trig. This now turns the LFO into a constant value which can be changed with the Depth control. The Depth control should be set to 0 then Parameter locked to small values on the steps where accents should take place. This can therefore be used to add or subtract from certain parameters while they are tweaked manually, and solves the problem of P-Locks jumping back to their programmed value instead of following how the user is tweaking a value at the same time.

I set my 3 LFOs to Volume, Filter Width (with my Base parameter set to 0) and Filter Envelope Decay (this one I had set negative to make the envelope shorter), which, while not being perfectly 303-esque, works pretty damn well, and as said above, let me tweak those parameters without any nasty jumps happening throughout the sequence.

This made me wonder, could Elektron add in a function where the Accent steps change certain parameters by certain amounts? This could be done in the Assign settings window, with Accent as another tab like the Keyboard and Joystick tabs. I'm not sure how they could implement it in the MD though. Perhaps in the Accent level window itself?

Hope that's quite neat to some people - as I said after I had found it, it seemed so obvious to me, but I had never thought about it before.

-FutureImage

Don't forget: you can p-lock the shape, speed, depth, and parameter of the LFOs, too! So, instead of using one LFO for a dedicated purpose (say, filter width), p-lock different parameters on different steps.

Or, let's say you wanted a sharp, one-shot, envelope type filter effect on one step, but a traditional triangle LFO-modulated filter seep on a long note; simply dial in those p-locks on that trig and you're good to go!

I'm going to name my child, "P-Locks" because they're that damn cool.

-Glitched

Monomachine LFO Speeds: Multiplier and Speed Relations (2011)

Formula
* (multiplier value x speed)/128 = number of LFO cycles per bar
Example: three LFO cycles per bar
* Multiplier value: x16
* Speed: 24
* Result: 16x24/128=3 LFO cycles per bar

Creating six cycles per bar is obtained by doubling the multiplier to 32 or by doubling the speed to 48.

Notes: triggers, sync and LFO phase * The LFO is always synced to the pattern. It's phase, however, is not.

Therefore:

* Setting the trig parameter to 'free' means the LFO is synced, but it's phase starts at a random position regardless of the presence and position of the LFO triggers.

* Letting an LFO start it's phase at a specific step is obtained by: - triggering the LFO at that step. - setting the trig parameter to 'trig' at that step. - making sure that no combinations of LFO triggers and 'step' parameters are placed on other steps.

Notes: LFO, phase and the arpeggiator * The arpeggiator resets the LFO cycle on every note it plays. * By switching off the LFO option in the arp menu, the LFO is not reset anymore and the usual behaviour as described above applies.

LFO cycles per bar

Speed	X1	X2	X4	X8	X16	X32	X64
1	0,008	0,016	0,031	0,063	0,125	0,250	0,500
2	0,016	0,031	0,063	0,125	0,250	0,500	1,000
3	0,023	0,047	0,094	0,188	0,375	0,750	1,500
4	0,031	0,063	0,125	0,250	0,500	1,000	2,000
5	0,039	0,078	0,156	0,313	0,625	1,250	2,500
6	0,047	0,094	0,188	0,375	0,750	1,500	3,000
7	0,055	0,109	0,219	0,438	0,875	1,750	3,500
8	0,063	0,125	0,250	0,500	1,000	2,000	4,000
9	0,070	0,141	0,281	0,563	1,125	2,250	4,500
10	0,078	0,156	0,313	0,625	1,250	2,500	5,000
11	0,086	0,172	0,344	0,688	1,375	2,750	5,500
12	0,094	0,188	0,375	0,750	1,500	3,000	6,000
13	0,102	0,203	0,406	0,813	1,625	3,250	6,500
14	0,109	0,219	0,438	0,875	1,750	3,500	7,000
15	0,117	0,234	0,469	0,938	1,875	3,750	7,500
16	0,125	0,250	0,500	1,000	2,000	4,000	8,000
17	0,133	0,266	0,531	1,063	2,125	4,250	8,500
18	0,141	0,281	0,563	1,125	2,250	4,500	9,000
19	0,148	0,297	0,594	1,188	2,375	4,750	9,500
20	0,156	0,313	0,625	1,250	2,500	5,000	10,000
21	0,164	0,328	0,656	1,313	2,625	5,250	10,500
22	0,172	0,344	0,688	1,375	2,750	5,500	11,000
23	0,180	0,359	0,719	1,438	2,875	5,750	11,500
24	0,188	0,375	0,750	1,500	3,000	6,000	12,000
25	0,195	0,391	0,781	1,563	3,125	6,250	12,500
26	0,203	0,406	0,813	1,625	3,250	6,500	13,000
27	0,211	0,422	0,844	1,688	3,375	6,750	13,500
28	0,219	0,438	0,875	1,750	3,500	7,000	14,000
29	0,227	0,453	0,906	1,813	3,625	7,250	14,500
30	0,234	0,469	0,938	1,875	3,750	7,500	15,000
31	0,242	0,484	0,969	1,938	3,875	7,750	15,500
32	0,250	0,500	1,000	2,000	4,000	8,000	16,000

33 0,258 0,516 1,031 2,063 4,125 8,250 16,500
34 0,266 0,531 1,063 2,125 4,250 8,500 17,000
35 0,273 0,547 1,094 2,188 4,375 8,750 17,500
36 0,281 0,563 1,125 2,250 4,500 9,000 18,000
37 0,289 0,578 1,156 2,313 4,625 9,250 18,500
38 0,297 0,594 1,188 2,375 4,750 9,500 19,000
39 0,305 0,609 1,219 2,438 4,875 9,750 19,500
40 0,313 0,625 1,250 2,500 5,000 10,000 20,000
41 0,320 0,641 1,281 2,563 5,125 10,250 20,500
42 0,328 0,656 1,313 2,625 5,250 10,500 21,000
43 0,336 0,672 1,344 2,688 5,375 10,750 21,500
44 0,344 0,688 1,375 2,750 5,500 11,000 22,000
45 0,352 0,703 1,406 2,813 5,625 11,250 22,500
46 0,359 0,719 1,438 2,875 5,750 11,500 23,000
47 0,367 0,734 1,469 2,938 5,875 11,750 23,500
48 0,375 0,750 1,500 3,000 6,000 12,000 24,000
49 0,383 0,766 1,531 3,063 6,125 12,250 24,500
50 0,391 0,781 1,563 3,125 6,250 12,500 25,000
51 0,398 0,797 1,594 3,188 6,375 12,750 25,500
52 0,406 0,813 1,625 3,250 6,500 13,000 26,000
53 0,414 0,828 1,656 3,313 6,625 13,250 26,500
54 0,422 0,844 1,688 3,375 6,750 13,500 27,000
55 0,430 0,859 1,719 3,438 6,875 13,750 27,500
56 0,438 0,875 1,750 3,500 7,000 14,000 28,000
57 0,445 0,891 1,781 3,563 7,125 14,250 28,500
58 0,453 0,906 1,813 3,625 7,250 14,500 29,000
59 0,461 0,922 1,844 3,688 7,375 14,750 29,500
60 0,469 0,938 1,875 3,750 7,500 15,000 30,000
61 0,477 0,953 1,906 3,813 7,625 15,250 30,500
62 0,484 0,969 1,938 3,875 7,750 15,500 31,000
63 0,492 0,984 1,969 3,938 7,875 15,750 31,500

…

Bars per LFO cycle
Speed X1 X2 X4 X8 X16 X32 X64
1 128,000 64,000 32,000 16,00 8,000 4,000 2,000
2 64,000 32,000 16,000 8,000 4,000 2,000 1,000
3 42,667 21,333 10,667 5,333 2,667 1,333 0,667
4 32,000 16,000 8,000 4,000 2,000 1,000 0,500
5 25,600 12,800 6,400 3,200 1,600 0,800 0,400
6 21,333 10,667 5,333 2,667 1,333 0,667 0,333
7 18,286 9,143 4,571 2,286 1,143 0,571 0,286
8 16,000 8,000 4,000 2,000 1,000 0,500 0,250

9 14,222 7,111 3,556 1,778 0,889 0,444 0,222
10 12,800 6,400 3,200 1,600 0,800 0,400 0,200
11 11,636 5,818 2,909 1,455 0,727 0,364 0,182
12 10,667 5,333 2,667 1,333 0,667 0,333 0,167
13 9,846 4,923 2,462 1,231 0,615 0,308 0,154
14 9,143 4,571 2,286 1,143 0,571 0,286 0,143
15 8,533 4,267 2,133 1,067 0,533 0,267 0,133
16 8,000 4,000 2,000 1,000 0,500 0,250 0,125
17 7,529 3,765 1,882 0,941 0,471 0,235 0,118
18 7,111 3,556 1,778 0,889 0,444 0,222 0,111
19 6,737 3,368 1,684 0,842 0,421 0,211 0,105
20 6,400 3,200 1,600 0,800 0,400 0,200 0,100
21 6,095 3,048 1,524 0,762 0,381 0,190 0,095
22 5,818 2,909 1,455 0,727 0,364 0,182 0,091
23 5,565 2,783 1,391 0,696 0,348 0,174 0,087
24 5,333 2,667 1,333 0,667 0,333 0,167 0,083
25 5,120 2,560 1,280 0,640 0,320 0,160 0,080
26 4,923 2,462 1,231 0,615 0,308 0,154 0,077
27 4,741 2,370 1,185 0,593 0,296 0,148 0,074
28 4,571 2,286 1,143 0,571 0,286 0,143 0,071
29 4,414 2,207 1,103 0,552 0,276 0,138 0,069
30 4,267 2,133 1,067 0,533 0,267 0,133 0,067
31 4,129 2,065 1,032 0,516 0,258 0,129 0,065

...

Synthesizing a good techno kick? (2011)

there's one thing I need to learn how to do properly, and that is a big, thundering techno kick.

So, does any of you have any nice tips to share, preferably such that don't require more than one machine? I've been synthesizing them with the GND-SIN machine, using an LFO as a pitch envelope but that doesn't really do the trick, as it's just a low-pitched boom (with too much low bass) instead of a nice thump with some midrange too.

-Barfunkel

play around with the DPRO - BBOX

note: C-0

i found a nice one in there! i've used it as a lower tom, but it should work. -Johnathon Doe

the 909 kick is a heavily filtered Square, with a very fast filter sweep and pitch sweep and then a noise burst and a click over the top.

Would it be possible to do something along those lines minues the noise and click? You'd need two lfos (one for filter, one for pitch), a square wave pitched low, no resonance and a short envelope with some hold (to give it body).

To get the noise and click I reckon you would need another machine. -Ipassenger

maybe after designing the 3 different layers (square, noise, click), could then put the Mono-machine into 'super-layer' mode (i forget the technical name) where all 6 machines are trigged at the same time, using transpose-offsets to get the right 'note' for each layer?

this would effectively turn the Monomachine into a super specialized bassdrum unit ... that could be fun

-PreviewLounge

the classic method: a low pitch sine wave with fast exponential envelope modulating pitch...experiment with different modulation amounts and modulation decays (the rate in MnM case)

also different sustain and decay settings you can give it different sense of punch

other envelopes (LFOs in one-shot mode) directed to volume and/or distortion can make interesting attack transients

-Anselmi

FM machines are a great source of techno kicks

-Secretmusic

The biggest problem with typical 909 style kicks on the mnm is consistency. They will sound too different on each step to be useful. Atleast thats my experience. Some of the times it sounds ok, but on the next step it could sound crap.

But to do this, just use a couple of lfot's for pitching a sine wave. One fast lfo set to one or half trig, saw or the exp waveform for the attack part of the kick, next lfo you set to a slower speed to get the gradually lowering of the pitch.

The OT is much better. No problem to make a consistent kick out of a sine wave with LFOt's as pitch envs.

-Thomas

low-end sounds tend to be the most difficult on the mono as the eq is rather limited. tho the trick for me seems to use either, gnd-sin, fm machines or sid. one shot ramp lfo on pitch, filter width and last a little dist to tame the low-end and give it some harmonies.

sampled kicks are always carefully EQed, compressed and sometimes layered. mayby a kick on the mono should be approched the same way ?

-Audiolog

got some nice results with a combo of three slots ...

GND-NOIS

SID-6581

DPRO-BBOX

in the Kit Edit sections i selected the first one to Trig the second one, and the second one to Trig the next one.. and then just set a sequence for the first slot - of four on the floor.

works quite well. to get the bassdrum i wanted from the BBOX as a layer, used Transpose setting +12 (which in this case targeted the desired sound from the BBOX array).

got a cool new track happening around this!

-PreviewLounge

Time stretch on the BBOX (2011)

A friend discovered this: time stretch on the BBOX! Use a high-speed arpeggiator to retrig the BBOX sounds. Use an LFO to scroll the start point (lfo speed+depth governs amount and speed of stretch), remove amp trigs from the arp, and set up a separate envelope to control amp in normal fashion from the sequencer/keyboard. Suddenly the BBOX became the number one ambient sound generator.

    -Nils

    Hrm, I'm having a hard time working that out. Arpeggiator on speed 1x.. Arpeggiator isn't triggering amp, envelope open. Do I need to set the RTRG and TRIM on the BBOX?

    EDIT: I got it... holy shit! LFO trig set to trig, saw.. depth all the way up it stretches it way out.

    It works with or without the arp on though. what effect is the arp supposed to have?

    -Thekm

    Thomas, a user on this forum, came up with that trick. He just got his OT, so expect some crazy OT tricks coming from him soon

    It works without the ARP? Hmmm. It's been a long time since I tried it, so I might have gotten it wrong. I'll check it out tomorrow if you want. Or maybe Thomas can chime in

    -Nils

    Its been a long time since i did that now. I used to trig the amp env with the arp, and just controll the volume with an LFO. You can "filter" the sound some with the amp env, if you trigger it from the amp.

    -Thomas

    (from original thread)

    If you use the arp on a track with the Bbox, and set it to the fastest setting, you can control sample start position with a one shot lfo and ramp setting, and get a timestretch effekt on the samples. Remember to turn down the volume before you do this. hehe. And set a second lfo to one shot, and use it to control the amp. Turn down the base setting a little to smooth things out. It can be pretty cool.

    Btw, this way, you can also get a super crappy sounding "poly" drumkit on one track.

    This may be common knowledge for you experienced users, but havent seen anybody mention it before.

    Just uploaded a song where i use this on several tracks. At the end of the track you can hear a fake "poly" bbox kit.

    -Thomas å

Creating Soundscapes (2011)

well as you can chain stuff I got some pretty insane evolving drones out of a single chord trig into FX machines reverb and chorus on track 2 and 3, Input A/B, outputs AB/CD/EF. Then set up an flanger machine on track 4, some ring mod (any old effect will do) on track 5, set their inputs to C/D, outputs to A/B and E/F, then some final reverb on track 6, taking input from E/F, output on A/B... now.. this is already pretty messy, start adding different LFO speeds, Delay

times, feedback, srr, distortion etc on each of the fx tracks, pan some around, place triggers rythmically with short gate times and p-lock the heck out of it all...

great for really weird soundscapes, but I use lesser variants of this (atleast one fx track in every pattern and track I've made since I got the Monomachine almost 2 years ago)

-TrondC

Creating a pre-delay with Mono reverb (2011)

One of the things the mnm lacks is a predelay setting on the reverb machine, that is: the original sound is heard dry and after a bit of silence the reverb kicks in. Such a setting is found on many fx processors and on several synths as well, but the mnm doesn' t offer one.

There is a flexible workaround for this which in turn yields a lot of creative potential:

Set up any kind of machine you want to be reverbed and trigger it on, say, the first note. The sound has to be fairly short. On the second track place a reverb machine which has it' s input, off course, set to neighbour. Trigger that machine on the same note and set the decay parameter of the amp envelope to max so the reverb keeps going. Put the mix parameter nicely in the middle: 64.

Now set up an lfo, parameters:

waveform: inverted square trigger: one modulation destination: the mix parameter on the synth page modulation depth: 64 Speed: x4 or x8

Once the sound is triggered, the reverb machine is tirggered as well but the reverb is not heard because the lfo drives the mix parameter to 0. After a short time, the lfo will drive the mix parameter to 128 and you hear a full reverb. Speed, waveform and depth can be used to tweak this according to taste, but the key thing is that the lfo is abused as a simple switch to turn the reverb mix from off to on.

Once you combine this with delays and pan settings on both tracks, unnatural things can happen, for example:

You hear the original sound first in the left speaker, then the reverbed part on the right speaker, then the original dry signal on the left again (the delay does that), the the delayed reverb on the right again, etc.

If you put another effect behind that, (phazer of flanger or chorus or so) and you use the same lfo trick on their mixsettings as well, things run out of control even further.

The use-lfo-as-switch-trick is an old one by the way, but very effective in this context.

-Merlin

Sid Noise machine (2011)

Monomachine's version of Sid machine has a great synth mode called "noise" ... it is tuned noise, and lengthening the Hold parameter helps to hear the note of each noise.

recording with parameter tweaks... adjusting/attenuating a few overly loud notes using individual vol and hold p-locks... often yields an interesting and enjoyable noise rhythm track.

-PreviewLounge

User Experiences

Finally I get it. Love my MonoMachine...

same story here. first months I was thinking "I spent $1500 on a Nintendo with a sequencer..", and also for me, prolonged couch-sessions with headphones, manual and a beer or two, things started to make sense. and when it made sense, it did so in a fantastic way, can't ever imagine parting with it now..

still get very different results than I go for tho, but that's half the cool-factor of this thing -Trondc

excuse me but for me itt's far from linear

heret's a more accurate representation based on userst'experience related in this thread and others (mine included) 1. you know about the existence of the monomachine

2. you start to read reviews, enter the elektron site and hear some demos

3. you start to see youtube videos featuring the monomachine

4. you discover the elektron-users forum and start to read ownerst'experiences

5. you discover some bad issues and the official feature request thread

6. you decide to get one

7. you order one!

8. you got it!

9. you start to play with it trying your usual tricks and music

10. for some reason you are not able to get the expected results

11. the monomachine start to sound somewhat thin and lifeless to your ears

12. you ruin your 3-hours-edition pattern just trying alternative ideas "because you can return to the saved pattern if you dont't like the variations you are trying"

13. you start to feel stealed...and all that things you read before about people selling their monomachines "just because it isnt't for them" start to feel more coherent...even when you thinked this people was just fantom lovers with a bunch of cash to spend in the last cool thing

14. you leave the mono alone for a while, thinking about put it on ebay the next week

15. you back to your old and trusty synths and try to play and program the good old things you know and love...but something is wrong...

16. you realized that your old synths sounds somewhat dull...maybe lacking definition or bite...strange...

17. you back to the monomachine and hear it again after some days of not turning it on...but wait! is this the same synth with that crappy nintendo sound??? the bite, the definition, the shine, the rawness, the cutting edge you was looking for yesterday ia all there!

18. you start to use the mono realizing that the key is the interaction of the sequencer with the sound engine...why dont't you thinked about it before? you know that but you was blinded with your sonic routine!

19. music start to come and sound wonderful, your workflow improved and you find that the combination of the monomachine with your old phat synths is amazing!

20. you decide to get the machinedrum, or, if you already got it, you start to write threads about that mythological beast: the elektron sampler -Anselmi

When people say the monomachine sounds so digital...

For me, MnM sounds like a "digital living" tool. We have learned to say it's a little cold because there are high harmonics which makes it sounds different from what we learned "what a good sound is", i.e. a "warm-sound-coming-from-those-huge-fucking-analog-beast". Most of the time, when a "listener" is using the "Cold" term, it means, for me, that he is not comfortable with those hf-rich itching-like-sounds. A warm sound is more like a cushion for hears. But... Well... It doesn't make any sense. A sound is a sound. If our ears are not "educated" to hear hf sounds without saying "wow, what is it? Too strange for me, I Prefer Richard Clayderman!!", so we have to learn to hear it, or to stop the machines and listen to those perfect-Richard-tunes!

We are conditionned beings to add to everything "bad" and "good" labels. It comes from so much things (the others telling us what they think about our sounds, our culture and our history that tell us a real instrument is better than a computer, fashions or momentary tendencies...) that it has become an habit since our early years. As soon as someone is listening to our track, we can hear directely "you're making strange things" or "it's a frightening track", or "it's a film music, isn't it?" and such fucking things... It's so profound that explaining feelings about sounds, in a forum, is sooner or later turning into violent fighting game...

If our goal is to make pleasant sounds for the most of the ears, than, we have to turn in analog and to label our album like "it's made with real analog synthesizers" or "[...] with the true Clayderman's piano" If our goal is to express our inner views, "no matter what they like", we have to explore all the frequency range, all the way to make sounds... Is it cold? Is it frightening? Is it making you feel light and relaxed? "Well I'm proud my track led you to feel something you would'nt with "Richard-Clayderman-like" sounds!" -Xheindrichs

As for warmth: the trick is to use the multi-effects and always copy the 'focus sound' onto another track and another, sync and layer them out in weird ways- use the SRR in the effects section.... and make use of all the other tips........... the FM sounds shiny, happy and warm with the delay!! Deep dream machine. -Orwell

The death of the MD and MNM??? (2011)

To be honest, I have no idea how Elektron see the future of the MD and MnM.

But keep a couple of things in mind..

The MD will celebrate its tenth anniversary this summer - as I will celebrate my ten years of ownership!. During those ten years, the MD has been transformed; it's gathered more functions than you can imagine, and grown tremendously as an instrument. All the updates (apart from +Drive and UW) have been offered by Elektron for free - a huge investment on Elektron's part. I don't feel eithe instrument is approaching the end of its life, and in general, upgrades/improvements should always be considered for existing products. Still, I wouldn't be surprised if no more updates will appear. Note these are my thoughts only.

I believe that a product can only be altered so much before it loses its original focus and soul. For every added function to the MD/MnM, Elektron need to consider if they clutter the interface or change the original idea and focus of the instrument. One of the greatest strenghts about Elektron instruments is the simplicity, the ease of use and straightforwardness, imho. More isn't always better, and the numerous examples offered here and elsewhere on fantastic,

musical use of the MD and MnM, tell me that they will still be viable instruments in the future, even if they won't see more upgrades. -Nils

Happy to add to the speculation: doesn't it all depend on what is left over in terms of processor/dsp power? (I'm not tech enough to know the direct terminology)

Since nils did the md ill go with the mnm: I remember someone saying that very little else could go into the monomachine as its already at the limit, if that's the case its finished but for bug fixes.

Although I'd welcome changes, particularly to the sequencer (individual track lengths) and arp mode (plockable arp) I see the mnm as finished... Its cooked and its wonderful. Nothing is ever perfect, everything has some form of compromise and I work within these constraints.

To wildly speculate i don't think I'd buy a mnm if it was released with these added features in mk3 format, not that I see that happening. Of course, if they did another keys version I'd be right there, its not going to happen though is it.

So, if updates come ill be happy, if they don't I'm already extremely happy to own these machines. I don't see the OT being a factor in all of this; they didn't stop working on the md when these mnm came. To me it boils down to the magic electric juice and power inside the machines. -TiB

History of MD development has really been listening the fan-base. Lots of stuff have been added just because folks have been begging for it. CTRL-ALL for example.. So, its not that they arent listening, its more to do with enourmous pile of different feature request where everything is claimed to be indispensable. Elektron has determinedly been adding new features when they think:

1. It's doable and doesnt clutter the UI 2. Does have benefits for users 3. Does not require structure changing 4. Is doable within the sensible man hours 5. etc etc.

To put it shortly, Elektron listens and feature requests are implemented if they meet right conditions (and right condition isnt just that the guy who made the request thinks its 'very good idea').

But yeah, I think song mode recording would be nice. On a larger perspective I hope Elektron investigates if they can upgrade the MD/MnM sequencers to match with OT. At least different pattern lenghts and speeds would add a lot to songwriting process (and very probably need a transform at the structure level).

-Toni

..tap tempo was not originally planned (thatt's unbeleivable, but true), it came in an upgrade after requests. And as far as I remember, many of the machines came after user requests..

-Pelektor

Unexplained behavior, explained

TRIG KEY'S LED'S FLASHING GREEN! WHY?

You probably tweaked parameters while sequencer was running in realtime rec mode thus sequencer records every parameter twist which results in trigless trigs = parameter locks

without note trigs.

    Edit: paragraph on advanced sequencer settings, trigless trigs (page 48-50 on my copy) is a good read - although not so easy to seize as written text, in practice it is.

Octatrack

Workflow

Octatrack Transitions & Crossfader (2011)

Ok, so first of all, I didn't come up with this template, huge thanx to Nocturne who step-by-step'ed me through it. This is a quick video showing how one can set up the Octatrack as a powerful transitional tool, a-la the "wesen-trick", only with the crossfader which is why this thing is so nice

In this video I reasmpled the Machinedrum and Monomachine in realtime, then switched patterns on MD/MnM while the sample played back, using the crossfader. perfect live tool

PREPARATIONS:

1: connect your sources. In this video I have MD going to inputs A/B, MnM to C/D

2: set DIR levels in the Mixer to ca 64 (your mileage may vary, it just needs to be far away from 0 value to work)

3: Hold down Scene 1 (or 2 if you prefer the other way) and set XDIR on A B and C D to 0. This means that when you move the crossfader all the way to that scene, the inputs will be silent. This is because we want the sample to play back instead..I'll come back to that

4: Assign a FLEX machine to Track 1, and select R1 RECORDER. Level is set to max in this video, and Volume parameter to 0 (default)

5: Go to the AMP page, Press down the Scene 1 button and assign XVOL (XLEV in some older OS) to MIN. On Scene2, assign XVOL MAX

now we are getting ready to rock:

6: enter Grid Recording Mode, and press [Function] + [Bank] to open the Track Trig Edit window. Place a Rectrig on step 1, and a Play trig on step 1 also. In this video I've set the recording settings to a recording length of 8 steps, since that reflects the length of the External (MD/MnM) sequences.

7: Hit PLAY on the master sequencer, crossfader all the way to Scene 1. You should now hear your sources (in my video, that means the MD/MnM) play back normally.

8: Remove the REC trig after the sequence has played. when you remove it, the last triggered recording represents the playback sample. Removing the trig is VITAL for this to work.

9: Move the fader over to Scene 2. This mutes the external source(s) and all you hear is the freshly recorded sample. to the audience it just sounds like the sequence is playing like normal..

10: THE FUN PART!! Switch patterns on your external sources. Move the fader. Be amazed.

Because of the way the XVOL parameters are locked to the scenes, the crossfader now acts just like a crossfader controlling two deck, where the external sources represent Deck 1, the sample of the external gear represents Deck 2. Seamless transitions, and you can play around with the track and master effects for added fun. When you are done playing around making your transition, keep the fader on Scene 1, and place a REC trig on step 1 again. when you're ready to go to the next sequence/track just repeat the performance

If you are really wanting to get experimental, use thru-machines or assign some of the other tracks to flex playback, some with extreme effects like pitch shifting/timestretching/filtering/Lo-FI fx etc.. almost endless possibilities here, I dont see why we need that looper at all!

http://www.youtube.com/watch?v=o5C6CyITeto

-TrondC

Video available

Transitions (2011)

I'm guessing the easiest way to switch between my songs would be to sort of mimic the MD-UW's RAM trick. So I'd have one track on the OT dedicated to recording both it's internal out, and the output from the MD. That way I could loop that track, while I switch to the new sounds on the OT for my next song. Is this even possible?

-Tarekith

You can definitely do that.

My liveset transition setup is :

- track 2 (or any other) is a FLEX machine that plays RECORDER2. - I have one scene where track 2 is at minimum volume (A) and another one where it's at full volume (. Also, on scene B, all the other tracks and inputs are at minimum volume. - when I want to make a transition, I select scene A, and I place a recorder trig on the first step. The recorder trig is set to record ALL THE THINGS and I record 2 or 4 bars. Once the bars are recorded, I switch to scene B - Tadaa! I only hear my loop, and I have a few bars to change my patterns on every machines. When I'm done, I slowly move the crossfader back to scene A and the crowd will hear the new pattern.

If you are going to use several patterns / parts / banks of the OT, just make sure that you have the same transition setup (track, scenes, etc.) in each pattern and you will be fine.

-Paiheu

Share your setup/workflow (2011)

I'd also like to hear your personal setup, workflows and favourite things or tricks you are enjoying on the OT

I'll start, and I'll try to explain in a way that makes sense to those new to the OT and those without one:

Setup: Octatrack running as a Main mixer/MIDI hub. Running in and out to the MAC with a Nord Rack 1 patched in as well as a guitar and a mic.

Aside from MIDI routing, this allows me to sequence and play without the MAC.

I also have an LPD 8 and MIDI Keyboard running into the OT's AutoChannel.

Workflow: To make a beat, I set up kick, snare, perc, hats from Tracks 1 - 4, then I can lay a beat down by playin the pads on the LPD8 routed to the AutoChannel (now with unquantized record, this is HUGE)

Using the track recorders I sample a bunch of stuff from my MAC treating it like a turntable.

Tracks 5-8 already are set on these recorder trigs so now I can trigger the newly recorded samples and mangle them real time.

Or I can plug in the guitar and mic, record that, assign them to tracks 5-8 then mangle that! keep in mind i can do a traditional recording by using one-shot recorder trigs that allow a recording to play through regardless of pattern limits. this is great for laying down rap verses or long guitar riffs.

Then switching to the MIDI tracks I sequence a bass line on the Nord. I can also play some pads on the Nord via my keyboard routed to the AutoChannel.

If i want to I can then route these to the CUE outputs to further process sounds using VST's via Live on the MAC.

IF all my tracks are taken up I usually internally resample the ot beat to assign to a track and free up 3 tracks for Nord sampling.

I can then mangle these samples of the nord on the OT (while muting the nord output) and/or run them through the cue's to my mac for further processing if it needs it.

All this time I can also have tracks playing in Ableton sync'd without taking up any of the 'tracks'. But if i want to process sounds I need to use a Thru machine which will take up a track.

I can also edit the notes I played or replace them with notes I step sequence using the trig keys and keyboard for pitch scaling.

This is all done without pressing stop. The best part for me is that I have a choice whether music making is done on the MAC or on the OT. 90

Favourite things I like to do: 1. Assign filter/pitch/rate/retrigger/reverb/distortion on the faders! 2. Sound replacement via real time sampling! E.g. kick on track 1 snare on track 2. you sequence/record a beat. You copy those patterns to a new track assigned to recorders. Run a drum loop on the MAC. Manual sample hits from the loop using those recorders. The new tracks with copied patterns will now trigger the manual samples! Granted this takes timing and serious multitasking skill to get it right... when you do it's magic!.

What are you guys doin on it?

-Tiansolo

In my setup, Machinedrum goes into the A/B of the octatrack - this is like the root of my setup, I take these 2 machines to play out live as I sample all other synths into the Octatrack. I would like to take out the monomachine to play but it is too much to carry! So I sample it into the Octatrack.

C/D of the octatrack is routed from a mixer which I have Nord Rack 2, Monomachine and OP1 hooked up to it. Nord and OP1 sequenced from Octatrack and sampled into it. Monotribe goes through the machinedrum and I sync that using the IMP machine from the machinedrum! They go really well with each other!

Recently I have been transporting stuff I do on the OP1 into the Octatrack and it is so much fun and creative!

-Dataline

Here is mine:

- OT sends midi to Prophet 08 and Nord Modular 2. - Prophet goes into Nord Modular - Nord Modular goes into several FX pedals. - Pedal Outs go into OT in A/B - Turntable goes into patcbbay and occasionally into the OT. - OT 3+4 is routed into the Nord Modular to be resampled with FX Pedals. - everything is sampled into the OT. - OT 1+2 go into Mac/Mixer

I use 4 OT Tracks for drums and 4 Tracks for synths/samples. When all tracks are recorded, I play with them.

-Boboter

I use two kinds of sets: 1) Drum preparation sets and 2) Normal sets

Aim of 1) is to create drum loops. Therefore, the space of 7 tracks + master fx is necessary, sometimes I also use the MnM+Jomox modules additionally. This is necessary, because I sold my MD UW. Afterwards, I record the results and switch to 2)

The real music starts in the normal sets. Either OT alone, OT+MnM or OT+Blofeld.

Tracks 1-3 are used for stacked drum loops. Therefore, I slice the drum loops per default and extract elements/variants via trigless trigs etc. as described here.

Track 4 is always reserved for master resampling. This specific track has one great advantage over the other tracks: max. FX chain when switching to "RAMicizer" patterns. Basically a technique for the MD UW, this also works perfectly with the OT. Imagine a series of patterns on bank 16 that are only meant to tweak the resampled master loop. For instance, pattern 1 playing back the loop as normal, pattern 2 with a reverse effect on the last hit, pattern 3 stuttering (applied e.g. in my "Starting Smoothly set" on soundcloud or in the download section). After all that tweaking you can switch to the next song. If you use track 4 to resample the master outs, you can set up the RAMicizer patterns with playback of Recorder4 on track 1 and 3 neighbour machines on tracks 2-4. Although Recorder4 moved from track 4 (normal pattern) to track 1 (RAMicizer pattern), playback is, in both cases, controlled via the mute state of track 4. Hopefully, it doesn't sound too complicated, it's really a simple (yet powerful) technique

Tracks 5-7 vary from bank to bank, usually track 5 THRU for external stuff, 6-7 either resampling 5-6, neighbour machines or melodic samples. Track 8 is, of course, always used for master fx (filter+limiter) and MIDI tracks for MIDI stuff.

One bank per song to ensure that there's enough space for pattern variations. Actually, I love the OT's structure, so much space and flexibility

Scenes are also an important element to create variations and improve hands-on control. Currently, I use scenes 1-8 for drum variations, i.e. BD only on scene 1, BD+SD on scene 2, HH only on scene 3, small variations on scenes 5-8. In other words, scenes replace muting to a certain degree. Scenes 9-12 are used for external FX (tweaking of track 5) and scenes 13-16 like CTR-AL on the MD UW. 16 scenes are very much sufficient to not need to touch any knob

during playback (sound example).

What I'm gonna do next is to use the 4 parts per bank to boost the amount of variation to yet another level (e.g. with different FX or drum loops assigned). That's gonna be a great future, thx Elektron

-MK7

My setup in the OT depends on what I'm trying to do with it

For writing, I usually have the Tetr4 and the Virus coming in the OT and being sequenced by it.

They are sampled and effected as needed, then bounced into Ableton, using the Sync Lock for virtually flawless sync.

I then EQ and compress all the stems, put them back in to OT and do a "final jam" that goes straight to tape.

For live use, i do 4 patterns per bank, with A1 Part 1, A5 Part 2 and so on. I consider each pattern as a song. I have the MD running into A/B and a DJ deck into C/D.

As an effect unit, i set it up as I see fit. Plug different stuff into it. I love running wild granular synths from Reaktor into the OT!

I have to admit that I haven't yet tried everything there is to do in it, I have spent very little time with the LFO designer, for example. It's such a deep, flexible machine, that I am satisfied with just a bit at a time

-SecretMusic

Studio: OT/MDUW/Dark Energy/Slim Phatty/Telecaster/25SL MKII/mixer/mic/some guitar pedals/Logic 9 Live: OT/MDUW/25SL MKII/mic+preamp

OT is master clock, sending sync to MDUW and sequencing the synths.

Master track on OT w/ compressor and either filter, reverb, or delay. MDUW to OT's A/B inputs, played on flex recorder (track 7) so I can capture loops by disarming the recorder trig.

Dark Energy and Slim Phatty go through the OT's C/D inputs, which get sampled to tracks 1-6. I also do a lot of ctr-al madness on the MD and sample the useable bits. If I want to sample my voice or guitar I unplug one of the synths from the OT. Lots of resampling (to simulate poly w/ the DE/SP and for sound design purposes). I originally planned on using the Slim Phatty and Dark Energy live so I could use the OT's arp, but the SP is too much of a pain to keep in tune for live use. Dark Energy is much more solid and might make its way into my live setup, but I'm keeping it simple for now. I run my mic through the MD so I can use both reverb and delay without using two tracks on the OT.

OT is used primarily for melodic content, w/ the MD taking care of the rest. I often do my bass lines in the MD, as well as various other melodic bits (MD is my favorite 'synth').

I used to do all my tracks in separate projects, but now I use banks, which allow one to two tracks per bank (most of my tracks have at least 8 patterns on both machines). Parts I use however I see fit, but I have yet to do anything creative with changing parts on the fly.

OT also sometimes sequences tracks on the MD for off-the-grid stuff. I love using the arpeggiator to get on-the-fly variations from the MD.

Still have a long ways to go with the OT. I often think the Monomachine might be a better match for the MD (the centerpiece of my setup) because it's simpler, but then I think of all the craziness I can do with slices and the crossfader and other effects on the OT. It has certainly

made my laptop-based musician friends jealous!

-Psykisk

For now Išm focusing on just a few things, and likely neglecting most of what the OT is capable of doing. Never owned a sampler before, so I'm taking it slow while I wrap my brain around it. Right now my security blanket is Şstandard layout for patterns, banks and scenesŤ.

Išm still composing primarily on the MD, which I run through the A/B inputs. I'm having my usual fun creating pitched noises and chords with the MD's internals, but now I am also saving these in the OT for mangling. I am finding the OT's pitch adjustment, efx chains and timestretch capabilities greatly expands the palette of melodic sounds I can produce with the MD.

For other sound sources, I've been transferring to the OT all the stems, hits and chords I created ages ago on the other pieces of kit I have laying around but am too lazy to carry to gigs. I also dropped a few bucks on two samplepacks of loops and hits I can use as fodder. I'd like to wean myself from these shortcuts eventually but for now they are helping me figure out how I can expand what I compose on MD if I want to.

Because I frequently gig with Lampeo (who lives a couple of hours away, making regular practice difficult), I concentrate on putting together basic clubby grooves that I can modify as we improvise. Track 7 is for sampling/chopping (a la the loop remixing tutorial), track 8 is master, then I use a typical stem layout across the OTŠs six other tracks: Couple-three percussion lines, a bassline, couple of synth lines, etc. I keep track assignments basically the same from one pattern to another so I donŠt have to do a lot of headphone-cue searching. Organization is also as simple as I can make it: Four grooves to a bank typically, each using four patterns and one part. In all parts, I have the crossfader scenes set up in the same basic way: a group for DJ EQ moves, a group for loop remixing, etc. Someday all this uniformity is going to feel restrictive, but for now it saves effort at the gig, when I have little time to think about what is where.

Live, I've been thinking of my MD as sort of a flexible Ş9th trackŤ: For every OT groove, I find an MD pattern that complements or completes it. One advantage to this is that I can fine-tune buildups and breakdowns with the MDŠs 16 tracks in ways that would be difficult with the OTŠs six alone. Plus, it gives me lots more leeway to experiment with stacking drum tones: two kicks at a time, three snare sounds, etc., an advantage that many MD owners have noted in the past. To this end, I also have a bank of very simple MD patterns that have several stackable kicks snares and hats (i.e. all the kick machines hit on 1, 5, 9 and 13, etc.) so when I/we need a rhythmic backbone during a transition, etc., I can quickly audition a bunch of sounds and find a combo that fits.

ĚI know, pretty simple compared to some of the setups above, and more than a bit anal. But practical for a slow learner like yours truly.

-Dubathonic

Moving banks/parts between projects (2011)

Heres's my approach.

1-open source project, collect all samples. 2-write down the names of all samples used

in the bank for reference when reloading sample slots. You do not ned to make note of the machine type, the bank file stores this info. 3-"Save Sample Settings" for each sample in the Operations Menu 4-mount CF card on compter (Or use OT file manager but much slower with no multi-select) 5-copy the samples settings files and associated audio files to the destination project folder 6-copy the bank files (eg: bank01.strd, bank01.work) to the destination project folder 7-load the destination project and load the appropriate sample(s) for each track in the slots of your choice. If you have sample locks you would need to either load the samples to the same slots or redo your sample locks to reflect the new sample positions.

Presumably, if you have an arrangment you want to move you would copy the eg: arr01.strd file ets. I don't know exactly what the markers file is for, but I assume it globally stores the same info as is saved to the individual sample settings file (.ot) so hopefully that doesn't screw anything up because that is the one file that would be unable to merge into an existing project without a deep understanding of its contents... Also it is ok to change the order of the banks by renaming the bank files.

(edit: please make a backup of your source and destination projects before doing this!)

Reordering banks within a project is relatively easy. Just mount the CF on your computer or use the file browser on the OT and re-number the bank files (ie: bank01.strd, bank01.work, bank02.strd, bank02.work)

proper bank import is a must for me because I like to bring banks from different projects together to form a set instead of starting from scratch every time.

-N-Rain

Got this working. The save sample settings action is useful for retaining sample settings when reloading a slot. Long way around though for sure. Can definitely recommend a backup to computer/alternate cf card though beforehand as it would be easy to mess things up.

-Ozone

Oneshot trigs

Silly me – I just realized that oneshot trigs work for playback as well as for recording. Opens all kinds of interesting possibilities.

-Ark

Indeed ! A favorite trick of mine is to use 1 shot trigs for "fills" . Lock crazy values to one shots and let all hell break loose at one push of the "enter/yes" button ! Genius concept from Elektron right there And this is another reason why, to me, the OT is a revolutionary piece of kit.

-SecretMusic

Man I thought I knew OT from inside out but I was wrong!! I condsidered one shot trigs only useful for long one shot samples. The trick described above is one feature to be envied. It should be described in the manual. Big selling point!!!

I guess the only way to stop one shot samples is to trig another sample on the same track. This is how I do it. And if I want silence i just trig an empty slot or put a zero plock on the vol parameter.

-Kraftf

Can oneshot trigs be used in play mode or without having to arm the track ? I just want to have long (longer than 4 bar) samples play simultaneously on different tracks . having to arm each track before hand seems like an unnecessary and counter intuitive step.

-Sinknoodles

If you just want to have long samples play together on different tracks, try holding down the track selector buttons for the tracks you want to play. While holding those, press Play. Alternatively you can just press all the appropriate track trig buttons on the sequencer simultaneously, but I prefer the first trick because it guarantees simultaneous playback.

Oh, and this isn't bound to the sequencer at all. It doesn't even have to be playing!

-BirdsUseStars

you can arm all tracks at once. Your one shot trigs will then play once, while your other trigs continue their merry way. You can litterally change a whole pattern around just by arming one shot trigs

-SecretMusic

well if you place a oneshot sample trig on the first step and hold that button you can add parameter locks on that step. so if i want a long sample to stop because i want just a portion of the sample i can place Hold and release p-locks (hold and release these you find under the amp button) on to the seq so it will not play on to the next pattern. it just lets you adjust how long a sample will be heard in order it will cut off the sample

-Tjebbe

OT LFOs

I can see where you are coming from about the OT LFOs. Especially when compared to MNM's LFOs. What i do is set the 3 LFOs for different parameters, speeds and settings then parameter lock the depths and speeds for each of them within the sequence, i get some really funky results.

For parts i would recommend you using 4 pattern for a part within a bank. Combine this with Sample Locking you will get some amazing results. I can see how people are saying it is limited, especially after coming from MD MNM background...But you can make use of it. I think Elektron took this route for us to be more creative and make more use of sample locking.

Also make sure you use the individual scale lenghts, 14 steps for bass and other synth melodies is TOTALLY AMAZING! When the master length is set to 64 r 128 or 256 or even more! -Dataline

OT function+ tempo knob+tap tempo options (2011)

you have multiple options you can work with using function +levelknob+ taptempo

1 push the tempo button to show the tempo display now hold function and turn the bpm up or down with the level knob you will notice your bpm isnt changed now let go of the function knob bpm changes to setting you made

2 know do the same thing again hold function turn bpm to 180 now instead off letting go function you tap the tempo button this will let you go to the tempo you tapped say to 77 bpm

(while still holding function you can change the tempo with tap freestyle) now let go function you will jump to the temp you placed with the tempo knob (this also could be the original tempo its what you want it to be)

3 now hold function repeat step 2 but instead off letting go the function knob in the end you play with the tempo tap button some more changing your live tempo changes Now the thing is you can also tap and turn the tempo knob the same time making your music go from its normal bpm into where ever (sad you cant see which tempo you going to while turning the level knob while at the same time tap the tempo i say make to small windows next to each other for more control)

overview steps and uses 1 you can instantly jump to the bpm you want to go by letting go function after selection

2 you can preset the final bpm you want to jump to but in the meantime play with different bpm 'setting with the tap button letting go function will result in the first bpm setting made by the tempo (level knob)

3 this will let you play randomly with tempo settings with both tempo knob and tempo tap because as i explained you can change the first tempo setting if you turn the tempo (level knob) thats why i explained it as 3 different ways of working resulting in 3 different tempo results

hehehe damn the OT starts looking like my playstation with all the button combinations Hope i find a killer combo resulting in killing the audience by massive overload

dream dream dreams cant wait for live realtime recording off patterns in the ot song mode wow if i could record this in songmode without changing the original patterns you could make a thousand remixes of just one song ! all in the OT itself and just save it as a separate song arrangement+ settings effects tweaks would 'nt this be great i think do it is not possible to save the changes of a realtime jam of a song you programmed separete from patterns but it would be fucking amazing if it could any way hope you like what I found so far -TJEBBE

microcosmos wrote:

question:

i have an track with 155bpm, and would liike half the tempo down to 77,5 for only two beats. for an slowmotion fx break. the temposcale is only in a one bpm scaling, but no finetuning.

is there an shortcut or so ?

Hi you could play around with the first option hold function tune it to 77,5bpm let it go function and repeat a second time to go back to 155 bpm (in realtime)

better option : just copy paste the pattern you want to play on 77,5 bpm push function+ scale and push arrow 2 times down this will go in to half time each pattern can have its own scale settings and let it repeat 2 times

hope this helps

Sound Design

OT compressor help (2011)

ok, here is my patented, direct from a way-too-expensive audio production school, foolproof method for setting compression:

threshold way down. you should be absolutely destroying the sound

set release to fastest possible & dial the attack all the way forward

slowly back off the attack until you have the impact you want (sidenote - though not strictly true, you can also think of attack as the high frequency control on a compressor)

set release to slowest possible & begin dialing it forward (you can also think of release as low frequency control in the same sense as attack is high frequency control

now that you have the envelope of your compressor designed the way you like it, try to find a ratio that applies the amount of envelope you want

begin dialing up threshold until the compressor is just brushing your sound. this is your mix tool-type setting, you can use more if you want an effect

try a few combinations of threshold and ratio, as soon as it sounds right stop touching things

that's it in a nutshell. this method relies on knowing how to listen and what sounds right to you, but i hope it works!

-MorrisCode

Beat Repeat (2011)

OK so I was letting the wife have a go on the OT (it was actually very funny). I asked her what she'd like me to make the OT do so she could play with it and she said 'make it do like a beat repeating effect' so I used the Delay Freeze trick (DTIM set to repeat time, Feedback 127, Sync on, Hold on etc.)

I set the DTIM to 32 for her to play with and it was working but then she said can I change the repeat speed so I though I'd set 3 Scenes to DTIM=32, DTIM=16 and DTIM=8 to give gradually faster repeats.

Problem was it didn't quite work. Any suggestions?

I had another go where I setup 4 Scenes

1 = delay send = 1 (i.e. normal playback) 2 = delay send = 0 (i.e. repeating), DTIM = 32 3 = delay send = 0, DTIM = 16 4 = delay send = 0, DTIM = 8

I can then swap Scenes to trigger the different repeat speeds.

Problem is, you can't go from, say, Scene 2 to 3 to 4 to gradually speed up the repeat. You have to go from 2 back to 1 (i.e. repeat off) and then you can go from 1 (off) to 3 (repeat, faster speed) etc.

Nearly but not quite right yet

-NeilBaldwin

The reason you can't swap scenes and have the delay change speed, is that when you activate the scene to engage the lock, it samples a portion of the audio at that beat division

I think. So you have to have a section where lock is disengaged before changing to the next beat division, so that the delay can capture at the new rate.

A possible workaround might be to use a thru track, so you could have say scene a on the source track, scene b on the thru track, scene c on the source and so on. Just a theory though have not tried this.

-DarenAger

Thanks daren, that's what I figured initially but I wondered if I was missing something else.

I guess it would be much simpler to just slice the beat and then lock the RTIM. It's a shame that you can't set the resolution of the cross fader because it would be cool to be able to set the resolution to a multiple of, say, 8 and then you could just modify the RTRG speed with the cross-fader.

Either that or run the cross-fader output through a LFO before it's sent to RTIM. Then you could use the LFO designer to create a stepped shape (0,8,16,32 etc) and use the output of that to control the repeat speed.

-NeilBaldwin

just testet here and it is working fine, make sure to have send=0 on every scene, feedback long enough so the next scene has sth to "sample".

I did only a variation of the "time" and could jump from long to short back to long .... only with switching the scenes.

BTW if you want to go shorter in steps of 1/2 you can freeze with one scene only and then hold functun+adjust "time" it will go straight like 48/24/12/6/3/1 and alike

-Robbert

Favorite features (2011)

I like the most - by far - those trigless trigs in combination with envelope parameter settings!! Similar to the MnM, but more easy to use and flexible.

Imagine a drum loop. Set the first trig like usual to trig the sample and trigless trigs on every 4th. Then set the amp envelope parameter to "R+T" so that also trigless trigs control the amp envelope. Afterwards you can divide the loop's contents easily into BD and offbeat stuff via attack/hold/release. Add some delay and you can fill up the rest of the loop, e.g. if you wanna have hihats on every 8th instead of just offbeat 4th's.

Imagine a synth loop. Set the first trig as above and the trigless trigs in an offbeat rhythm. Then adjust the FX1 envelope parameter to "R+T" and FX1 to filter. Via filter depth you can now control a nice pumping cutoff automation, far more flexible than with a LFO.

Now, imagine 3 drum loops + 3 synth loops stacked and controlled like this. Very powerful, complex and forward-pushing sound.

P.S. In the beginning, I'd been extracting elements from drum loops via that DJ Kill EQ. Though it's a nice feature, all "extractions" sound very similar and, for instance, BD's lack punch when filtering out the mids. So I went away from doing so and used the OT MD-style instead, with BD on track 1, SD on track 2 etc. That's nice, but nothing compared to the sonic power you can achieve with complete loops on the tracks, controlled as described above + maybe some slicing and scenes!!

-MK7

Yesterday, I found a feature that's even greater than the above-mentioned one: time scale set to '64, 1/4' in combination with micro timing!! (and I'm not that poly-rhythm kind of musician..)

Before elektron, I preferred to use 16 bar loops. In my opinion, 16 bars are the perfect unit to structure electronic music, e.g., 1x (or 2x, but that doesn't make much difference here) 16 bars intro, 1x 16 bars theme1, 1x 16 bars some more action, 1x 16 bars theme2 etc. with some cymbal hit in the beginning of every 16 bars and some BD/SD variation in the end. With the elektrons, I switched down to their 4 bars. This seemed quite restrictive to me. Sometimes I tried to go back to 16 bars via pattern chaining, but that's not the same (for instance, because you can't easily copy & paste between different patterns during playback and need a large amount of patterns).

Now with that '64, 1/4' time scale, patterns can have a length of 16 bars WITHOUT losing any rhythmic details thanks to micro timing and maybe some retrig p-locks! Imagine a chain of 4 patterns that have a length of 16 bars each and a bank with 4 of those chains. That's really a lot of space for variations! (easily enough for a complete track, where you can even record all automations) And if you need one track with some very crazy weird rhythm, e.g., percussions or a melody, you can set this one track to the usual speed of a '1/1' time scale thanks to individual time scales.

NICE

This feature might be interesting for anybody trying to build full tracks on the OT

-MK7

Yeah been using this 1/4x speed for some time now. Very useful. The only thing that sucks is that OT doesnt guess automatically master length and you have to specify it yourself every time you extend a track from 4 to 8 or 16 bars. Same happens you if you have your pattern scale mode in normal and when you switch to per track no matter how many bars you have activated in normal you always get a reset of master length to 1 bar. Really clumsy! Another thing thats missing although stated to be working in the manual, is the autocopy of pattern pages when you extend a pattern. They really have to work hard in this sector of pattern length management. In my opinion along with the No of master steps, an option should be present to express the master length in terms of bars and the number of steps to get automatically readjusted. I hate to turn the knob to get to 512 steps even when pressed down for speed purposes. It feels again very clumsy.99And lastly is the problem of looping infinately tracks that have independent loops lengths without getting into excel to find the master step length or sometimes run out of master steps before all tracks loop correctly. Dont get me wrong I simply love my OT but I definately need these issues fixed. I got expectations from this machine as all of you have I think.

-Kraftf

Freeze trick (2011)

Another freeze trick that could be useful live:

    1. activate master track 8

2. put a delay on it (itt's in fx 2 as default)

3. set master track delay setup like this:

tape = off,lock = on,pass = off

4. go to delay settings and sel like this:

time = 127,feedback = 127,vol = 127,base = 0,width = 127,send = 127

5. set an scene with the same settings but send = 0

6. load this scene into slot A but leave it muted (led = off)

7. put the crossfader in full A position

8. at step 1 of your pattern unmute the scene with FUNCTION+A

the delay takes half measure and repeat it forever even if you stop the sequencer!!!

you can swithc to another pattern, restart the sequencer, go to the restroom, whatever

-Anselmi

OT instant sonic mayhem (2011)

Use an LFO to modulate the rate parameter of a flex machine. -Ark

assign rate to scenes work well also -Orwell

Yeah, I should have mentioned that too.

I hosted a comedy show recently, and among other things I used the Octatrack to play background music before the show started, as the audience was coming in. So I assigned rate to a scene, and then, when I was ready to begin the show, I just moved the crossfader–thereby making it sound like someone had switched off a turntable while the record was still playing.

That got the audience's attention instantly... -Ark

Echo Freeze Delay - explain LOCK and PASS controls?

okay here's the freeze effect patch:

turn lock to on. pass off. tape– depends on if u want slewed or stepped modulation. on is slewed, off is stepped. only applies if yr doing modulation with an LFO or scenes or locks etc. sync u prolly want on assuming yr making dance music

turn send all the way to max- this will give u a dry signal.

turn feedback all the way up or very near maximum.

set time to a nice beat divided interval– 8 or 16 or 32 or 64 or 24 or 48 etc.

assign scene b to track the send amount to 0– the effect is only triggered when u hit 0 on send.

now jam– every time u bring the x-fader all the way to scene b, you will initiate the freeze effect– xfader is acting as a switch. if u want the switch to engage earlier, assign either scene a or the route value of the send parameter to a lower send value. all send values above 0 will be dry.

try it on master out, then on drum loops, kiks, etc. if u want the dry signal on top of the freezes, turn pass on. u can control the volume of the freeze effect with the vol parameter on the delay main page. you can hi pass the freeze effect with the "base" parameter (useful for not OLing sound systems when going glitch-tastic on the freezes). if u change delay time while in a freeze u get awesome-sauce. -DogOfTears

Stutter/gating tricks (2011)

Slice a sample to the same number of trigs on it's track. Put a trig on each step. Use the Creat Linear Locks command. Now you can drop the Amp Hold and Release for stuttering/gating effects.

    -Allerian

    E.g: If you have a 1-bar loop, and slice it into 16 segments and want them to play back in order, you'd have to manually select a trig for slice 1 on step 1, slice 2 on step 2, and so on. Create Linear locks does this automatically. There must be a trig on the steps already, and create linear locks will assign each successive slice to its corresponding trig. So if you have trigs on 1/5/9/13 and create linear locks, the slice p-lock for each of those trigs will be set to the first 4 slices.

    -Nicolai

Pasting sliced material to unsliced (2011)

Nice. I'll throw in my tip. Patterns created with the Slice->Random Trigs command can be cut and pasted to a non-sliced track for interesting results.

    -Allerian