Patrick DSP's Octatrack MKII Cheat Sheet

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Start Here: The Big Picture

↑ Contents

Read this first. It explains how samples, slots, machines, parts, patterns and scenes fit together.

How it fits together

Samples: sample files sit on the card in the set's audio pool. You load the ones you want into Flex slots (kept in RAM) or Static slots (streamed from the card)

Slots: the two slot lists are shared by the whole project. Trim, loop, slices and gain are stored with the slot, so you prepare a sample once in the audio editor and reuse it in any pattern

Machines: a Flex or Static machine on an audio track plays the sample from a slot. For slices to play, SLIC must be ON in the machine's SRC SETUP, then STRT picks the slice

Effects: every audio track has two effect slots (FX1 and FX2) after the machine

Scenes: let the crossfader move many parameters on many tracks at once

The Octatrack is built around a few well prepared samples that you transform with locks, slices, effects and scenes. It is not built for stacking lots of layers

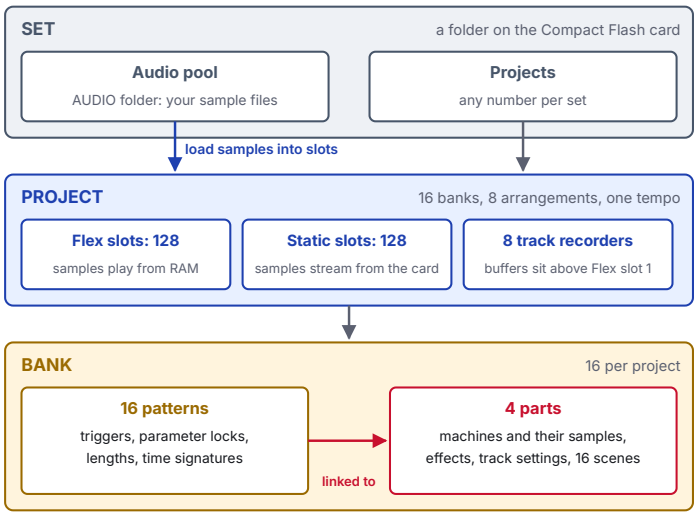
What is stored where

Project: the Flex and Static slot lists with their trim, loop, slice and gain settings

Pattern: triggers, parameter locks, lengths and time signatures

Part: machine assignments, the samples assigned to them, effects, track parameter settings and 16 scenes. Each bank has 4 parts and each pattern is linked to one of them

Because of this split, changing a knob, an effect or a machine changes the part, not the pattern



Parts in practice

All patterns of a bank start on part 1, so a change made to the part is heard in every pattern that uses it. This keeps a set of pattern variations sounding like one family

Parameter changes you made stay when you switch to another pattern on the same part, so switching patterns does not make the sound jump

Copying a pattern does not copy its part. The copy keeps using the same part

To change the sound completely for a new pattern (other machines, effects, samples), give it its own part: copy the part in the EDIT PART menu, link the new pattern with `PART` + `YES`, edit it, then SAVE ALL

An asterisk next to a part in PART QUICK SELECT means you changed it since it was saved

Save the part to set a base point. Experiment freely, then `FUNC` + `CUE` returns every machine, effect and knob to the saved state

Part reload only works on a part that has been saved

Parts versus scenes

Scene: only fades parameter values, smoothly, with the crossfader. Mute the scene slot to go back

Part reload: snaps everything back at once, including machines, effects and samples. No fading

A scene is a short trip away from the normal sound, a saved part is the base you return to

Build scenes in steps: copy a scene, then change only what should move next, so each scene continues from the one before (a technique from Merlin's article)

Sample locks and slices

Sample lock: hold a `TRIG` and use `UP` / `DOWN` or `LEVEL`, then `YES`. That step plays any slot you pick, on any Flex track in any pattern

Slice lock: with a sliced sample, lock STRT to choose the slice on that step. Combine both to play any slice of any sample

Put the same file in several slots with different trims or slice counts, for example one drum loop in 16 slices in slot 1 and in 64 slices in slot 2

Limits: 128 Flex slots and 64 slices per sample. A slice number above the last slice plays the last slice

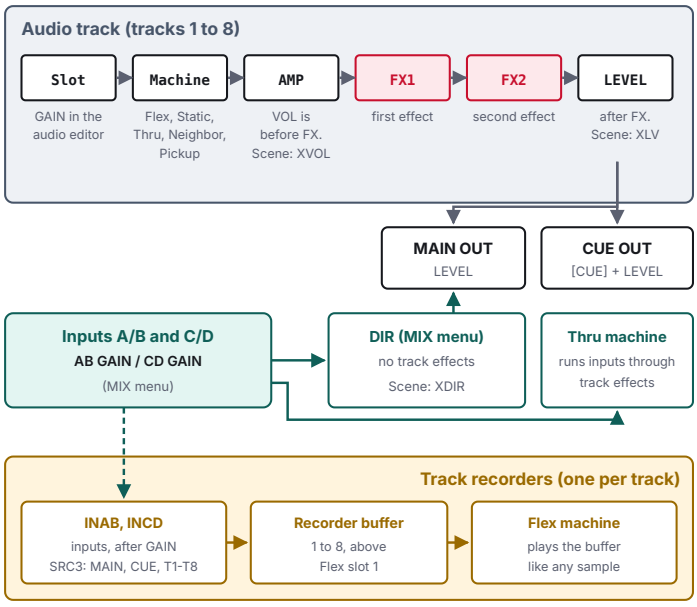
Volume: where to fix what

Order of the signal: sample GAIN, then the machine, then AMP VOL (before the effects), then FX1 and FX2, then track LEVEL (after the effects), then the main out

One sample too loud or too quiet in some patterns: fix its GAIN in the ATTRIBUTES page of the audio editor. It applies everywhere without touching track volumes or locks

Live fades: use scenes. XVOL fades before the effects, so delay and reverb tails ring out. XLV fades after the effects. XDIR fades the live inputs

AB GAIN and CD GAIN set the input level once. They affect sampling. DIR only sends an input to the main outs



Master track (track 8 set to MASTER): its effects process all other tracks and the inputs

Sampling in short

Every track has its own recorder with its own buffer. The buffers sit in the Flex slot list, so a new recording is usable in any pattern at once

Sequenced sampling: recorder triggers in the grid keep every recording in time with the sequencer, so trimming is rarely needed

One shot recorder triggers record once and then disarm, so you only sample when you want to

Manual sampling can be timed to the sequencer with QREC (start) and QPL (playback)

Sample part of the mix: set SRC3 to MAIN, CUE or one track. With CUE, cue only the tracks and inputs you want in the recording

Hear a live input through a track and its effects: assign the recorder buffer to a Flex machine on the same track, set SRC3 to -, and put a recorder trigger and a sample trigger on the same step

Keep a recording: SAVE AND ASSIGN SAMPLE in the audio editor FILE menu writes it to the card and assigns it to a free slot

Abbreviations used in this sheet

BPM: beats per minute (tempo)

CC: control change, a type of MIDI message that moves a parameter

EQ: equalizer

FX: effects

LED: light-emitting diode, a status light on the panel

LFO: low-frequency oscillator, a slow wave that moves a parameter up and down

MIDI: Musical Instrument Digital Interface

OS: operating system, the firmware of the unit

RAM: random access memory, the fast working memory that Flex samples play from

USB: Universal Serial Bus

Structure and Memory

↑ Contents

Read when you need to know what a set, project, part or slot is, how much memory you have, or how to keep your data safe.

Hierarchy

Set > Project > Bank > Pattern and Part > Scene

Set: a folder on the Compact Flash card with any number of projects and one audio pool (its AUDIO folder)

Project: 16 banks, 8 arrangements, 8 track recorders, 128 Flex slots, 128 Static slots and one tempo for the patterns

Bank: 16 patterns (A01 to P16 across the 16 banks) and 4 parts

Part: machine, sample and FX assignments, track parameters and 16 scenes

Pattern: triggers, locks, lengths and time signatures for 8 audio and 8 MIDI tracks, always linked to one part

Switching banks and patterns is seamless, with no audio cut-off

Terms in plain language

Trigger: a step event in the sequencer (the manual calls it a "trig"). It plays a sample or note, or applies locked values

Part: the sound half of a pattern. It stores which machine and sample each track uses, the knob positions, effects and 16 scenes. The pattern stores only the notes and locks

Each pattern points to one of the bank's 4 parts. Pointing the same pattern at another part changes how it sounds

Slot: a numbered place in the project (128 for Flex, 128 for Static) that holds one sample. Machines play whatever sample is in the slot you assign

Slice: a marked section inside one sample, such as a single hit in a drum loop (up to 64 per sample). Each slice can be played on its own

Audio pool: the AUDIO folder of the set, where all your sample files live until you load them into slots

Scene: a saved set of parameter values that the crossfader blends toward

Track recorder: records audio into that track's recorder buffer, which then plays like a Flex sample

Memory

RAM is 85.5 MB, shared by Flex samples (64 MB by default) and track recorders (about 16 seconds each by default)

Flex samples play from RAM. Static samples stream from the card and can be up to 2 GB

Samples: 16 or 24 bit, 44.1 kHz, wav or aiff, mono or stereo

Recorder buffers are cleared at power off. Save them to the card

Safety

Changes are cached on the card automatically. SAVE only sets a point to RELOAD back to

Run SYNC TO CARD before removing the card

Never power off while the CARD STATUS LED blinks

Interface and Editing

↑ Contents

Read when you want to know what the screen, knobs, copy and paste, and naming do.

Screen

Track icons: F Flex, S Static, T Thru, N Neighbor, P Pickup, M Master. Tempo, play position, scene slots, trigger mode, active pattern and part are shown

The screen dims after 5 minutes and turns off after 60 minutes

Parameters

DATA ENTRY knobs A to F match the six parameters on screen (A B C top row, D E F bottom row)

Press a knob while turning: steps of 7

`FUNC` + turn: jump to 0 or 127 (or -64, 0, +64). Echo Freeze TIME doubles each step

Hold a `TRACK PARAMETER` key: show all values on the page 1.40

`TRACK PARAMETER` + `YES`: randomize the page 1.40

`TRACK PARAMETER` + `NO`: reload the page from the saved part 1.40

Double press a key, or `FUNC` + the key: open its SETUP page

`NO` closes any window

Copy, paste, clear

`FUNC` + `RECORD` copy, `FUNC` + `STOP` paste, `FUNC` + `PLAY` clear

Repeat a paste or clear right away to undo it

What is copied depends on the active mode or menu

Naming

`LEFT` / `RIGHT` move, `UP` / `DOWN` or `LEVEL` pick a letter

FUNC + NO erase. FUNC opens the character pop-up

CUE + NO erases without opening the pop-up. Quick scroll in lists: FUNC + UP / DOWN moves a page

Demo mode

No card inserted, hold YES while powering on. 16 demo patterns, nothing can be saved

Sets, Projects and System

↑ Contents

Read when you need to save, load, back up, update the OS or format the card.

Mount a set and load a project

PROJ › PROJECT › CHANGE (SET section) › pick a set or CREATE NEW SET

PROJ › PROJECT › CHANGE (PROJECT section) › pick a project or CREATE EMPTY PROJECT

FUNC + BANK in the CHANGE list: rename or delete

Not in a project: use SAVE TO NEW or changes are discarded when you change sets or projects

Fill the audio pool

PROJ › SYSTEM › USB DISK MODE › YES

Drag files into the set's AUDIO folder, then unmount the card from the computer

Max 1024 files or folders per folder

PROJECT commands

PROJ > PROJECT

SAVE (quick: FUNC + PROJ), RELOAD, SYNC TO CARD, SAVE TO NEW

EXPORT TO SET: copies the project and its samples to another set

COLLECT SAMPLES: copies used samples into the project folder

PURGE SAMPLES: removes unused samples from the slot lists (the audio pool is untouched)

SAVE CURRENT BANK / RELOAD CURRENT BANK

SYSTEM

OS UPGRADE: put the .bin in the card root, then PROJ > SYSTEM > OS UPGRADE

DATE/TIME, CARD TOOLS (FILE MANAGER, FORMAT CARD), STATUS

Battery for pattern and part memory lasts about 6 years. BATTERY LOW shows when it needs replacing

Project files exist as .strd (saved) and .work (active)

Copying a bank file to another project brings sequencer data, parts and scenes but no samples

Startup menu

Hold FUNC while powering on, then press a TRIG key

TRIG 1 test mode, TRIG 2 empty reset (clears battery RAM, not the card), TRIG 3 MIDI upgrade, TRIG 4 send upgrade, TRIG 5 exit

Menu Settings Worth Knowing

↑ Contents

Read when you want to change how the Octatrack behaves: input and output setup, memory, metronome and more.

PERSONALIZE

PROJ > SYSTEM > PERSONALIZE

QUANTIZE LIVE REC: on snaps live notes to full steps, off keeps 1/384 micro timing

PREVIEW WITHOUT FX: previews skip the track effects

MUTE FOCUSES TRACK, CUE FOCUSES TRACK, CUE MUTES TRACK

DISABLE FUNCTION + ENCODER, DISABLE YES/NO ARM, DIS. STOP-STOP ARM

DIS. PAGE AUTOCOPY: stop copying triggers when a pattern or track is lengthened

DEFAULT TRIG MODE, DEFAULT REC MODE, SAVE SAMPLES TO (AUDIO POOL or PROJECT DIRECTORY)

SHORT SAMPLE NAME: BEG+END, BEG ONLY or END ONLY

RECORD QUICK MODE: REC1/2/3 alone starts sampling on the active track

EXT LEN GRID-REC: record MIDI note length in grid recording 1.40

LED BRIGHTNESS: LOW, MID or MAX 1.40

CONTROL

PROJ > CONTROL

AUDIO, TRACK 8: MASTER (its effects process all tracks and the inputs) or NORMAL

AUDIO, CUE CFG: NORMAL or STUDIO (cue outs become a second assignable pair)

STUDIO: each track has two levels, LEVEL for main and CUE + LEVEL for the cue outs. Muting silences both

MASTER track 8 keeps only the AMP SETUP, LFO and FX1 and FX2 pages

INPUT: NOISE GATE AB / CD (-INF is off), DELAY COMPENSATE

DELAY COMPENSATE delays DIR slightly so DIR and Thru or Pickup of the same input stay in phase

SEQUENCER, CHAIN AFTER: default PAT.LEN. Or a number of steps (useful with long or infinite patterns)

SEQUENCER, SILENCE TRACKS: silence tracks when changing to a pattern with another part

SEQUENCER, LFO AUTO CHANGE: restart LFOs with new settings on a part change

MIDI SEQUENCER: CC DIRECT CONNECT

CC DIRECT CONNECT ON: CCs on the auto channel or the active MIDI track channel go straight to MIDI out, and CTRL 1 and 2 CCs can be recorded or locked. OFF: auto channel CCs 36 to 45 are remapped to CTRL 1 and 2. The active MIDI track channel always acts as if it were on

MEMORY

PROJ > CONTROL > MEMORY. Exiting clears the recorder buffers

FLEX FORMAT: 24-BIT or 16-BIT (16 saves RAM)

RECORDER FORMAT: 24-bit or 16-bit sampling

DYNAMIC RECORDERS: YES lets recorders use free Flex RAM beyond their reserved time

RESERVE RECORDINGS: R1 to R1-R8 or NONE. RESERVE LENGTH: seconds per recorder

NONE gives all RAM to Flex. Recorders then need DYNAMIC RECORDERS YES to sample. 16-BIT FLEX FORMAT also saves edited samples as 16 bit

METRONOME

METRONOME (in CONTROL): ACTIVE, TIME SIG. NUMER / DENOM, PREROLL, CUE VOLUME, MAIN VOLUME, TONAL, PITCH

Toggle with CUE + TEMPO or FUNC + MIX. It only sounds while the sequencer runs

Tempo and Mixer

↑ Contents

Read when you need tempo, tap, levels, mute, solo or cue.

Tempo

TEMPO: LEVEL sets the integer BPM, UP / DOWN the decimals

FUNC + YES in the menu: switch between PROJECT and PATTERN tempo 1.40

Tap: FUNC + TEMPO, four taps to set it

LEFT / RIGHT: nudge the pattern tempo by up to 10% while held

TRACK + LEFT / RIGHT: nudge the sample tempo of that track only

Mixer

MIX menu, common to all banks and patterns

MIX: headphones blend from main (left) to cue only (right)

MAIN / CUE OUT: final levels, +63 is +12 dB

AB DIR / CD DIR: inputs to the main outs. 0 is off, 127 is unity. They do not affect sampling

AB GAIN / CD GAIN: -64 mutes, +63 is +12 dB. They do affect sampling and Thru machines

DIR audio skips the FX blocks. Use Thru machines to effect inputs

`FUNC` + `LEVEL` anywhere: MAIN out level

Mute, solo and cue

Mute a track: `FUNC` + `TRACK`, or `TRIG` in the MIX menu (1 to 8 audio, 9 to 16 MIDI)

In the MIX menu hold `FUNC` while pressing `TRIG` to apply mute changes on release

Solo: `CUE` + `TRIG` in the MIX menu

While `FUNC` is held in the MIX menu, + marks a track that will unmute and X one that will mute on release

Solo shows green with S. Muted tracks stay muted after solo ends. A soloed cued track plays on main and cue

Cue a track: `CUE` + `TRACK`. Cue an input: `CUE` + `REC1/2`

Track cue level: `CUE` + `LEVEL`. A cued track is still heard on main

The master track ignores mutes and has no cue

With Neighbor machines, mute the last Neighbor to mute the chain

Banks, Patterns and Parts

↑ Contents

Read when you want to switch, chain, copy or set up patterns and parts.

Selecting

Bank: `BANK` + `TRIG 1-16`. Pattern: `PTN` + `TRIG 1-16`, or pick the pattern right after the bank

Green triggers have data, red is active. Choose within about 4 seconds or press `NO`

`PLAY` starts, `PLAY` again pauses. `STOP` stops, `STOP` + `STOP` also kills delay tails and sends all notes off

Chaining

Hold `PTN`, then hold the `TRIG` keys in the order to play

Same bank only, no pattern twice

`STOP` resets the chain, `STOP` again unlinks it

A new pattern starts after the current one reaches its end (CHAIN AFTER)

Parts

`PART`: PART QUICK SELECT. Pick with `ARROW` keys, `YES` to link. `FUNC` + the part for quick link

`FUNC` + `PART`: RENAME, RELOAD, SAVE, SAVE ALL

`FUNC` + `CUE`: reload the active part to its saved state (it must have been saved)

New patterns use part 1. Link patterns to different parts to give them other samples, machines and settings

Pattern copy and clear

Copy: `FUNC` + `RECORD`, pick the destination with `BANK` / `PTN` / `TRIG`, paste with `FUNC` + `STOP`

Clear: `FUNC` + `PLAY`. Not in grid recording

The part is not copied with a pattern. Copy it separately

Pattern Settings

`FUNC` + `PTN`. *Each pattern has its own*

SCALE MODE: NORMAL (shared length) or PER TRACK

CHAIN BEHAVIOR: uncheck USE PRJ SET. to override for this pattern

Per track: START SILENT (AUTO, NO, YES)

Per track: PLAYS FREE (disconnects the track, trigger it with its `TRIG` key)

With PLAYS FREE: ONESHOT TRACK, TRIG MODE (ONE, ONE2, HOLD), TRIG QUANT (DIRECT, TR. LEN, 1/16...)

START SILENT: AUTO follows the SILENCE TRACKS project setting. NO lets the old part keep sounding until a trigger fires on that track. YES releases it as the new pattern starts

TRIG MODE: ONE restarts on each press and stops with `STOP`. ONE2 stops on a second press (and `STOP` also stops the sequencer). HOLD plays only while held

TRIG QUANT only works while the sequencer runs. A blinking value is longer than the pattern or master length, so it falls back to it

CHAIN BEHAVIOR: a blinking length exceeds the pattern and acts as PLEN

Pattern Settings are per pattern. In MIDI mode the track settings affect the MIDI tracks only

Recording and Triggers

↑ Contents

Read when you want to program steps: triggers, locks, micro timing, conditions and fills.

Recording modes

Grid: `RECORD`, then `TRACK` and the 16 `TRIG` keys. `PAGE` switches pages

Live: hold `RECORD` and press `PLAY`, then `TRIG 9-16` play tracks 1 to 8

Live recording: turn a knob to record parameter locks. `FUNC` + trigger records trigless triggers

Erase live: `NO` + `TRACK` erases triggers. `FUNC` + `NO` erases only locks

Remove one lock live: `NO` + press that knob

Preview a trigger with its locks: `TRIG` + `YES` (main) or `TRIG` + `CUE` (cue) 1.40

Shift all triggers: `FUNC` + `LEFT` / `RIGHT`

`STOP` ends recording and playback. `PLAY` ends recording only

Trigger lights: with `RECORD` unlit, `TRIG 9-16` flash for sample triggers on tracks 1 to 8. With `RECORD` lit, the keys show the active track's triggers

Live recording snaps to full steps by default. Turn QUANTIZE LIVE REC off in PERSONALIZE to keep micro timing

Live recording: lock triggers are placed for you when you turn a knob where there is no sample trigger

Trigger types

Each step holds one type of trigger and the key colour tells you which. Choose the type by what the step has to do

Sample trigger (red): plays the machine of an audio track. Use it for every normal hit. Press `TRIG`. On MIDI tracks the same red trigger is a note trigger

Lock trigger (dim green): applies parameter locks only. It does not trigger the machine, LFOs or FX envelopes. Use it to move a filter or volume on a step without a new hit. `FUNC` + `TRIG`

Trigless trigger (bright green): a lock trigger that also triggers LFOs and FX envelopes, and restarts envelopes set to R+T or TTRG. The sample does not restart. Use it to restart an LFO or filter envelope, or to record pitch changes without restarting the sample

One shot trigger (yellow): a sample trigger that plays once, then disarms. Use it for a long backing sample that must not restart when the pattern loops. `FUNC` + the `TRIG` of a sample trigger

Slide trigger (green): glides the locked values of a sample trigger to those of the next one. Use it for filter sweeps and pitch glides

Swing trigger (green): shifts the timing of sample triggers. Use it for groove

Recorder trigger (red): starts track recorder sampling on that step. Use it for sampling that stays in time with the sequencer

Quick pick: a hit is a sample trigger. A value change only is a lock trigger. A value change that also restarts an LFO or envelope is a trigless trigger. A hit that must play only once is a one shot trigger

Convert: `TRIG` + `NO` switches between trigless and lock. A sample trigger needs `TRIG` + `NO` once for trigless and twice for lock

Pressing a lock or trigless trigger turns it into a sample trigger, press again to remove

Slide, swing and recorder triggers are entered in TRACK TRIG EDIT. Recorder triggers can also be entered in the recording setup menus

Re-arm one shots: YES (active track in grid recording, all tracks otherwise), TRACK + YES for recorder one shots, STOP + STOP when stopped

Disarm: NO, TRACK + NO

One shots: arming is global per track number. Once one fires on track 1, one shots on track 1 of every other pattern in the project are disarmed too

One shots are not available on MIDI tracks. Ideal for backing tracks, for example a long Static sample that must not retrigger on loop

Re-arm also happens on power cycle or project change. A fired one shot blinks yellow and red

Slide and recorder triggers are not available on MIDI tracks

Parameter locks and sample locks

Lock: hold TRIG (grid mode) and turn a knob. Locked triggers flash

Remove one lock: hold TRIG and press the knob. Clear all: TRIG + PLAY

Sample lock: hold TRIG and use UP / DOWN or LEVEL, then YES. TRK DEFAULT is the track's sample

Hold several triggers to edit them together: locks, sample locks, micro timing, copy, paste, clear 1.40

Copy a trigger: hold it and press RECORD, hold the target and press STOP

Locks work on sample, trigless, lock and one shot triggers. A locked trigger flashes rapidly. A sample lock flashes red

Slide: speed follows the tempo and completes at the next trigger. Several parameters can slide at once. A slide cannot go to or from an unlocked lock trigger

Trigger modes

FUNC + UP / DOWN when no scrollable menu is open

Not the same as trigger types. A trigger mode sets what the 16 TRIG keys do when you play them

TRACKS (default): TRIG 1-8 trigger disconnected tracks, TRIG 9-16 trigger the machines

CHROMATIC: triggers and PAGE form a keyboard. FUNC + LEFT / RIGHT octave. Root is octave 0 on trigger 13

SLOTS: triggers play sample slots, PAGE steps through rows of 16

SLICES: triggers play slices (SLIC must be ON), PAGE steps through 4 pages of 16

QUICK MUTE: triggers 1 to 8 mute audio tracks, 9 to 16 mute MIDI tracks

DELAY CONTROL: hold a track's trigger, then pick the Echo Freeze TIME. PAGE switches the 1:2 and 1:3 scales

TRACK + PLAY triggers a machine, TRACK + STOP stops it

TRACKS mode: FUNC + TRIG 9-16 fires a trigless trigger by hand, for example the filter or LFO of a track without the sample

Live recording in TRACKS or CHROMATIC: hold FUNC to record trigless triggers. Use it to record pitch changes without restarting the sample

MIDI out: TRACKS sends C1 to G1 (triggers 1 to 8) and C2 to G2 (9 to 16). CHROMATIC sends the notes it plays. SLOTS, SLICES, QUICK MUTE and DELAY CONTROL send none

CHROMATIC: 2 octave range on audio tracks, wider on MIDI. C keys are yellow, white keys red, black keys unlit

SLOTS: rows of 16 slots, slots 65 and up add a second set of rows. Recorded presses become sample locks

SLICES: STRT is locked when recording. With SLIC off, triggers start the sample at STRT 0, 2, 4 and so on. A STRT above the slice count plays the last slice

DELAY CONTROL: green keys over 9 to 16 mark tracks with Echo Freeze. Hold one, press 1 to 8 for TIME. 1:2 scale is 1, 2, 4, 8, 16, 32, 64, 128. 1:3 scale is 1, 3, 6, 12, 24, 48, 96, 128

DELAY CONTROL also sets SEND to 0 when LOCK is on, or VOL to 127 when LOCK is off, handy for repeaters

Micro timing and trigger counts

Hold a TRIG and press LEFT / RIGHT

TRIG OFFSET moves the trigger on a 1/384 grid. A nudge back from step 1 plays at the end of the pattern

TRIG COUNT 2 to 8 repeats the trigger evenly up to the next step

In TRACK TRIG EDIT, TRIGS page: YES quantizes micro timing by about 50%. Six presses clears it

Trigger conditions

In the micro timing menu, hold the TRIG and turn LEVEL to TRIG CONDITION

FILL is true in fill mode. NOT FILL is true when not in fill mode

PRE is true if the previous evaluated condition on the track was true. NOT PRE is the opposite

NEI is the same for the previous track (the neighbor). NOT NEI is the opposite

1ST is true on the first pass only. NOT 1ST is true on every later pass

X% is a probability

A:B plays on pass A of every B passes. 1:2 plays 1, 3, 5. 2:4 plays 2, 6, 10

Fill mode: DOWN + PAGE for one cycle, hold UP + PAGE while held, UP + DOWN + PAGE latches, UP + PAGE unlatches

PRE and NEI ignore other PRE and NEI triggers when evaluating. NEI is false if the previous track has no conditional triggers

Example PRE chain: trigger 1 at 50% true, then PRE false, PRE false, PRE true. If trigger 1 is false, then PRE true, PRE true, PRE false

4:7 plays on pass 4, 11, 18 and so on. 2:2 plays on 2, 4, 6

FILL only fires when fill mode is on. Use it to hide a second sequence on the same track that appears only in fills

Grids of exclusive conditions plus probability make minimal patterns evolve

Scale setup

FUNC + PAGE. Use LEFT / RIGHT to pick and UP / DOWN or LEVEL to set

NORMAL: PATTERN SCALE (steps, with total length 16, 32, 48 or 64) and TEMPO MULTIPLIER

TEMPO MULTIPLIER: 1/8X, 1/4X, 1/2X, 3/4X, 1X, 3/2X, 2X. 3/4X gives triplets, 2X gives 32nd notes

PER TRACK: SCALE TRACK, TEMPO MULTIPLIER, MASTER LENGTH (INF never restarts), MASTER SCALE (time signature, MIDI clock)

FUNC + UP / DOWN sets MASTER LENGTH in steps of 16

PAGE and TRIG keys quickly set the length

Extending a pattern copies the existing pages into the new ones. Turn that off with DIS. PAGE AUTOCOPY in PERSONALIZE

MASTER LENGTH INF: set a CHAIN AFTER length or a pattern chain length, or it never moves on

MASTER SCALE affects MIDI clock out and the song position when an arrangement is driven externally

3/4X is useful for triplets next to other gear at the same BPM. 2X doubles resolution to 32nd notes

TRACK TRIG EDIT

FUNC + BANK in grid recording

TRIGS: sample, lock, trigless and one shot triggers

SLIDE: a slide trigger glides locked parameter values to the next trigger. A lock must exist on one of the two triggers

SWING: place swing triggers, set the amount with LEVEL (50 is none). FUNC + LEVEL sets all tracks

REC TRIG: recorder triggers. Hold one and press REC1/2/3 to choose its sources

Copy, paste and clear here affect triggers only

Track and page copy

Track: grid recording, FUNC + RECORD, select the destination, FUNC + STOP. Clear with FUNC + PLAY

Track copy includes triggers, locks, machine and FX assignments

Pattern page: hold PAGE and press RECORD, STOP pastes, PLAY clears

Parameter page: TRACK PARAMETER + RECORD copy, + STOP paste, + PLAY clear

Machines and Tracks

↑ Contents

Read when you want to choose what a track plays and shape it with the SRC, AMP and LFO pages.

Machines

Assign: double press TRACK (QUICK ASSIGN), or FUNC + SRC. Pick with YES. LEFT shows the machine list

Flex: plays a sample loaded into RAM. The most flexible: time stretch, slices, retriggers, fast start point changes

Static: plays a sample streamed from the card. Use it for very long files such as full songs and backing tracks

Thru: lets the live audio inputs pass through the track so you can use its filter, FX and LFOs on them. It must be triggered to pass sound

Neighbor: takes the sound of the previous track and runs it through this track's effects, so tracks can be chained. Not on tracks 1 or 5

Pickup: a looper. It records live audio into a loop, lets you overdub, and is hard-linked to the track recorder and buffer

Assign samples: QUICK ASSIGN or SRC SETUP, pick a slot and YES

Flex and Static parameters

SRC *MAIN and SETUP*

MAIN: PTCH, STRT, LEN, RATE, RTRG, RTIM

SETUP: LOOP, SLIC, LEN (SLIC or TIME), RATE (STRETCH or PITCH), TSTR, TSNS

LOOP and TSTR on AUTO use each sample's own audio editor settings

PTCH: plus or minus 1 octave, whole steps are semitones. RATE 0 does not play, negative values play backwards

LEN with SLIC ON: SLIC sets how many slices play from STRT, TIME sets the length of one slice. With SLIC OFF: OFF disables LEN, TIME sets the length from STRT

RTRG sets the number of retriggers, RTIM the time between them in steps

Static: LFOs cannot modulate STRT. Locked STRT works as expected

Static slices can play from the wrong point when the crossfader or LFOs move STRT. Parameter locks are safe

Thru and Pickup parameters

Thru MAIN: INAB, VOL, INCD, VOL (max boosts +12 dB)

Thru stops with TRACK + STOP

Pickup MAIN: PTCH, DIR (FWD, REV, PIPO), LEN, GAIN, OP (DUB or GAIN)

Pickup SETUP: TSTR, TSNS. Pickup parameters cannot be locked

Amp

AMP *MAIN: ATK, HOLD, REL, VOL, BAL*

SETUP AMP and FX1 / FX2: ANLG, RTRG, R+T, TTRG (envelope restart behavior)

SETUP: SYNC, ATCK (LIN or LOG)

HOLD counts in sequencer steps and the attack is part of it. At infinite hold a keyboard note sustains until released

FX1 and FX2 (AMP SETUP) set how the filter envelope or the Lo-fi AM restarts: ANLG from the current level, RTRG from zero on sample triggers, R+T from zero on sample and trigless triggers, TTRG from the current level on both

A master track keeps only the effect pages and these FX1 and FX2 AMP SETUP parameters

LFOs

LFO *MAIN: SPD1 to SPD3, DEP1 to DEP3*

SETUP: PMTR, WAVE, MULT, TRIG, SPD, DEP

LFO TRIG: FREE, TRIG, HOLD, ONE, HALF, SYNC TRIG, SYNC ONE, SYNC HALF

FREE runs always. TRIG restarts on each sample trigger. HOLD runs in the background and latches its output at each trigger. ONE and HALF restart on a trigger and run one or half a cycle

SYNC TRIG restarts on track start and at every pattern loop. SYNC ONE and SYNC HALF restart on track start and run one or half a period

SPD is synced to BPM: 16, 32 or 64 give straight beats. MULT scales SPD. DEP 127 reaches both extremes of the target. PMTR lists MAIN page parameters only

An LFO only modulates LFOs with a lower number

11 waves plus 8 designer waves (T1 to T8)

Designer: 16 steps. Hold a TRIG and turn a top row knob. TEMPO interpolates. FUNC + BANK RANDOMIZE or INVERT

Designer waves T1 to T8 are shared by the three LFOs of that track. MIDI tracks use their own

Press a TRIG to see its value. Hold several TRIG keys to move steps together. Knobs beside the turned one move the neighbouring steps. Interpolated steps show yellow TRACK keys

FUNC + LEFT / RIGHT rotates the wave. Copy, paste and clear work (clear sets all steps to 0, stepped)

Levels and routing

LEVEL: post-FX level of the track, to main

CUE + LEVEL: post-FX level to cue

VOL (AMP): pre-FX level to both

In STUDIO mode LEVEL and CUE + LEVEL feed the two output pairs

MAIN parameters can be locked, put in scenes and modulated by LFOs. SETUP parameters cannot

A cued track is still on main. A muted cued track is heard on cue only. CUE MUTES TRACK mutes it on main while cued

DIR (MIX menu) sets live input to main. A cued input is heard at the level of DIR 100

Effects

↑ Contents

Read when you want to know which effects exist and what their parameters do.

FX1 and FX2

FX1 / FX2. *Double press or FUNC + the key to choose the effect*

FX1 list: Multi Mode Filter, Parametric EQ, DJ Kill EQ, Phaser, Flanger, Chorus, Spatializer, Comb Filter, Dynamix, Lo-fi

FX2 list: the same plus Echo Freeze Delay, Gatebox Plate Reverb, Spring Reverb, Dark Reverb

Filters and EQ

Main parameters, then SETUP in brackets

Multi Mode Filter: BASE, WIDTH, Q, DEPTH, ATK, DEC. SETUP: HP and LP slope (12 or 24 dB), ENV, HOLD, Q, DIST

Multi Mode Filter: BASE with WIDTH at max is a high pass. WIDTH with BASE at min is a low pass. Negative DEPTH inverts the envelope. SETUP Q picks what resonance affects (BASE, WIDTH, both or none). More DIST means less headroom. HOLD lets AMP HOLD shape the envelope

Parametric EQ: FRQ1, GN1, Q1, FRQ2, GN2, Q2. SETUP: TYP1, TYP2 (low shelf, parametric, high shelf)

Parametric EQ: a higher Q gives a narrower band

DJ Kill EQ: LS F, HS F, LOWG, MIDG, HI G (max +12 dB, min kills the band)

Comb Filter: PTCH, TUNE, LP, FB, MIX

Comb Filter: TUNE shifts up to 2 semitones either way, LP filters the feedback

Modulation and dynamics

Phaser: CNTR, DEP, SPD, FB, WID, MIX. SETUP: NUM (2 to 10 stages)

Flanger: DEL, DEP, SPD, FB, WID, MIX

Chorus: DEL, DEP, SPD, FB, WID, MIX. SETUP: TAPS (2 to 10), FBLP

Spatializer: INP, DPTH, WDTH, HP, LP, SEND. SETUP: PHSE, M/S, MG, SG

Spatializer: INP is the dry gain, SEND the level of the widened signal. PHSE flips the wet phase on L, R or both. M/S turns on MG and SG (mid and side gain). It can fake stereo from a mono sample

Dynamix: ATK (0.5 to 100 ms), REL (50 ms to 5 s), THRS, RAT (1:1 to 1:255), GAIN, MIX. SETUP: RMS

Dynamix: RMS at 0 reacts to peaks, at max to overall energy

Lo-fi: DIST, AMF, SRR, BRR, AMD. SETUP: AMPH

Lo-fi: AMF and AMD are the speed and depth of the amplitude modulator. AMPH 90 starts it high, 270 starts it low

Delay and reverbs

Echo Freeze Delay (FX2): TIME, FB, VOL, BASE, WDTH, SEND. SETUP: X, TAPE, DIR, SYNC, LOCK, PASS

X is ping pong. TAPE ON glides between delay times. DIR is the dry level in the mix. SYNC off frees TIME from the tempo. VOL sets the buffer level only when PASS is on

TIME in 256th notes: 128=1, 96=1/2 dotted, 64=1/2, 48=1/4 dotted, 32=1/4, 24=1/8 dotted, 16=1/8, 12=1/16 dotted, 8=1/16, 6=1/32 dotted, 4=1/32, 3=1/64 dotted, 2=1/64, 1=1/128

Repeater: LOCK on, FB at 127, then SEND 0 loops the buffer forever. PASS 0 hears only the buffer

Plate: TIME, DAMP, GATE, HP, LP, MIX. SETUP: GVOL, BAL, MONO, MIXF

Plate: higher DAMP dies faster, GATE at max turns the gate off, GVOL is the gate threshold, MONO narrows the reverb

Spring: TIME, HP, LP, MIX. SETUP: TYPE, BAL

Spring: TYPE has three steps from transparent to springy

Dark: TIME, SHVG, SHVF, HP, LP, MIX. SETUP: PRE, BAL, MONO, MIXF (MIX or SEND)

Dark: SHVG at max keeps the treble, lower values darken it, SHVF sets the shelf frequency. PRE is a short pre delay. HP and LP filter the incoming signal

Scenes and Crossfader

↑ Contents

Read when you want to morph between two sets of values with the crossfader.

Scenes

Each part has 16 scenes. Two slots, A and B, sit at the ends of the crossfader

Assign: `SCENE A` / `SCENE B` + `TRIG`. Red trigger is assigned, green is the other slot, half green has locks

Lock: hold `SCENE` and turn a knob. Remove: hold `SCENE` and press the knob

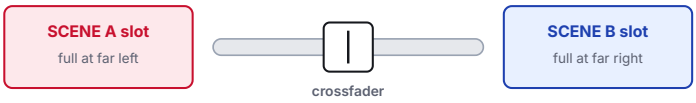
Hold `SCENE` to see which tracks and pages contain locks

Copy: `SCENE` + `RECORD`. Paste: `SCENE` + `STOP`. Clear: `SCENE` + `PLAY`

Mute a slot: `FUNC` + `SCENE A` / `SCENE B`

Scene locks win over parameter locks while the crossfader moves

With locks in only one slot, the crossfader blends between those values and the part values. Two empty scenes do nothing



Locked in A and B	moves between the A value and the B value
Locked in one scene only	moves between that value and the part value
Not locked in either scene	stays at the part value
Two empty scenes	the crossfader does nothing
Muted scene slot	that end of the crossfader uses the part values

Clear a scene again to undo the clear

Volume fades without a dip

Hold `SCENE` to reveal XLV (LEVEL), XVOL (AMP) and XDIR AB / CD (MIX menu)

Each locks to MIN or MAX

Remove XLV with the LEVEL knob, XVOL with its knob, XDIR AB with knob B, XDIR CD with knob C

Crossfade tips

Remix slices: lock STRT to SL1 in scene A and SL16 in scene B

DJ mix: Static machines on tracks 1 and 5, XLV MAX / MIN in opposite scenes, `CUE` + `TRACK` to pre-listen

Sampling

↑ Contents

Read when you want to record audio into the Octatrack, step by step.

Record a sample (step by step)

1. Connect the source to input A/B or C/D. The <REC> LEDs show the level. If it is low, raise AB GAIN or CD GAIN in the `MIX` menu
2. Press the `TRACK` key whose recorder you want to use
3. **Optional:** `FUNC` + `REC1` to set INAB, INCD, SRC3, RLEN and TRIG
4. Assign that track's recorder buffer to its Flex machine (buffer 1 on track 1), so it plays back as soon as it is recorded
5. Press `TRACK` + `REC1` (inputs A/B) or `TRACK` + `REC2` (inputs C/D). It stops after RLEN. To hear the input while recording, DIR in the `MIX` menu must not be 0
6. Play it with `TRACK` + `PLAY`, a sample trigger or `TRIG 9-16`
7. **Keep it:** `FUNC` + `REC3` > SAVE THIS RECORDING. Unsaved buffers are lost at power off

A source set to - records silence

A or B alone (and C or D alone) still record stereo. A+B sums them. Default is A B and C D (hard left and right)

Resample the Octatrack itself

Set SRC3 in RECORDING SETUP 1 (`FUNC` + `REC1`): MAIN (whole main mix), CUE (cue mix) or T1 to T8 (one track)

Press `TRACK` + `REC3` to record it, then play the buffer from a Flex machine

Several sources can record at once by pressing several combinations together

Reserve more recorder time in the MEMORY menu to resample a whole song

Track recorders

Manual: `TRACK` + `REC1` (inputs AB), `REC2` (inputs CD), `REC3` (internal)

Setup 1 at `FUNC` + `REC1`: INAB, INCD, RLEN, TRIG, SRC3, LOOP

INAB / INCD: -, A B, A, B, A+B (and C D, C, D, C+D)

RLEN: steps, or MAX. TRIG: ONE (restart), ONE2 (stop early), HOLD

RLEN ignores the track scale. MAX is 16 seconds by default, more in the MEMORY menu

SRC3: -, MAIN, CUE, T1 to T8. Defaults to MAIN 1.40

Setup 2 at `FUNC` + `REC2`: FIN, FOUT, AB, QREC, QPL, CD

FOUT is added after the recording (16 steps with FOUT 2 gives 18). On a Pickup it fades the start of the loop

AB and CD only set the monitor level for a Pickup. The monitor goes through the track effects

QREC and QPL: OFF, PLEN or a number of steps (4 is the next beat, 8 is half a bar)

`FUNC` + `PLAY` in a RECORDING SETUP menu clears the buffer (not in grid recording)

Tiny FIN and FOUT avoid clicks on loops. QREC quantizes starts, QPL quantizes buffer playback

`FUNC` + `REC3`: RECORDING EDIT (edit, save this, save all, memory config)

New recordings overwrite the buffer. Manual samples get a guessed BPM and bar length

SRC3 -: a sample trigger and a recorder trigger on the same step play what is being recorded. Any other SRC3 plays the previous recording

Recorder triggers

Grid recording on, in a RECORDING SETUP menu or REC TRIG edit, press `TRIG` keys

Hold a recorder trigger and press `REC1/2/3` to change its sources

One shot recorder triggers: `FUNC` + `TRIG` (yellow)

Recorder triggers set the sample BPM to the current tempo

Playing recordings

The 8 recorder buffers sit above Flex slot 1 (press `UP` in the slot list)

Assign a buffer to a Flex machine like any sample. Matching numbers help (buffer 1 on track 1)

Save from the audio editor FILE page or RECORDING EDIT

Loading samples

Double press `TRACK` or `FUNC` + `SRC`. Pick an empty slot and `YES` to open the file browser

`RIGHT` opens the browser without assigning. Hold `YES` and use `UP` / `DOWN` to audition files in place

Preview: `FUNC` + `YES` (main), `CUE` + `YES` (cue)

`FUNC` + `LEFT` / `RIGHT`: next or previous file in the folder

Smiley: happy loads fine, indifferent plays at the wrong rate (for example 48 kHz), sad cannot load

Copying a slot copies attributes, slices and trim

Pickup Machines

↑ Contents

Read when you want a live looper with overdub.

Controls

`REC1` records and overdubs, `REC2` plays and stops

ONE: `REC1` starts a loop of RLEN, overdubs when done. `REC2` while recording plays without overdub

ONE2: like ONE, press `REC1` or `REC2` to set the length yourself

HOLD: hold `REC1` to record, release to loop. Hold again to overdub

Replace: set GAIN to -INF with OP on DUB

Overdub and replace need PTCH at 0

`REC1` toggles overdub and replace. `REC2` ends overdubbing and the loop keeps playing. `REC2` again stops it. `REC1` while playing overdubs again

Pickups cannot be sequenced. The track must be active to record. The screen shows position and loop length in steps, and one block is ONE, two blocks ONE2, a standing block HOLD

Master and slave

The first loop is the master and sets the project BPM

Master icon has two pixels top left of the P, slave bottom left. When all Pickups stop, the next loop recorded becomes the master

LEN X1 makes a slave the same length and in phase. X2 doubles it

`TRACK` + `TEMPO`: sync the sequencer to a Pickup loop. `PLAY` then waits for the loop restart

Pedal setup

Foot controller on the auto channel: note 60 record, 64 play and stop, 71 sync and start, 69 previous track, 68 next track

A CC only pedal can send CC 59 with the note number as its value

Suggested: INAB A B, INCD -, RLEN MAX, TRIG ONE2, SRC3 -, LOOP ON, FIN and FOUT 0.063, QREC and QPL OFF

Audio Editor

↑ Contents

Read when you want to trim, loop, slice or set the gain of a sample.

Open

`AED`, or `TRACK` + `BANK`, or `FUNC` + `BANK` on a slot

Recorder buffer: `REC1/2` + `BANK`

Pages (TRACK PARAMETER keys): TRIM `SRC`, SLICE `AMP`, EDIT `LFO`, ATTRIBUTES `FX1`, FILE `FX2`

Trim

Knobs: A start, B loop, C end, D zoom Y, E scroll, F zoom X. `LEVEL` moves the marker

Hold `FUNC` while moving to snap to zero crossings

Markers: S start, L loop, E end. With a loop point the sample plays start to end, then loops from L to the end. Negative RATE plays from the end back to L

TRIM EDIT (`FUNC` + `BANK` or `YES`): SET START, LOOP or END HERE, RESET TO DEFAULT, CHANGE VIEW (left, right or both)

Settings belong to the slot unless saved with FILE page, SAVE SAMPLE SETTINGS

`FUNC` + `YES` previews from the start point

Slice

Up to 64 slices, may overlap. Slice grid via `FUNC` + `AED` or `YES`: 2, 3, 4, 6, 8, 12, 16, 24, 32, 48 or 64

SLIC must be ON in SRC SETUP, then STRT picks the slice (SL1 to SL64)

CREATE LINEAR LOCKS / CREATE RANDOM LOCKS: lock STRT on the existing triggers of the track

LINEAR LOCKS turns SLIC on and locks STRT to SL1, SL2, SL3 and so on. With SLIC off they become STRT 0, 2, 4, 6

CREATE SLICE GRID asks ALIGN MARKERS TO ZERO-CROSSES. `NO` spreads equal slices. STRT above the slice count plays the last slice

Also: ADD, DELETE, REVERSE, NORMALIZE a slice, DISABLE LOOP, DELETE ALL

Edit

Knobs A and C set the selection. Static samples get fewer commands

SELECT ALL, CROP TO SELECTION, DELETE SELECTION, SAVE SELECTION AS SAMPLE

REVERSE, FADE IN, FADE OUT, NORMALIZE, +3 dB, -3 dB, TO SILENCE (`FUNC` + `PLAY`)

COPY (`FUNC` + `RECORD`), PASTE (`FUNC` + `STOP`), DUPLICATE SELECTION →, DUPLICATE SELECTION ←

CHANGE PASTE MODE: PASTE 0dB, PASTE -6dB, MIX 0dB, MIX -6dB

ROTATE POS TO START, MIX CHANNELS, INVERT CHANNEL, CAL BPM FROM SELECTION

Flex edits last for the session. A blinking star marks unsaved edits

DELETE SELECTION works only at the start or end of a sample. PASTE cannot overlap the copied data. Copy and paste works between Flex samples

MIX CHANNELS: ADD L+R, SUBTRACT L-R, SUBTRACT R-L, SWAP L/R. CHANGE PREVIEW MODE: PLAY ONCE or LOOP SELECTION

The EDIT page takes the selection from TRIM or SLICE. Open EDIT from TRIM to crop to the trim points

Attributes and file

GAIN (recorder buffers default to +12 dB), LOOP MODE (OFF, ON, PINGPONG), TIMESTRETCH (OFF, NORMAL, BEAT)

GAIN only applies when a sample is triggered. LOOP MODE ON loops only samples or slices with a loop point. PINGPONG alternates forward and backward

With LOOP and TSTR on AUTO in SRC SETUP, each sample can have its own settings

SAVE SAMPLE COPY keeps audio outside the trim and saves settings too. Recorder buffers save as stereo. CLEAR SLOT equals `FUNC` + `CLEAR` in the slot list. Static samples get fewer FILE commands

ORIGINAL TEMPO, TRIM LEN (BARS), LOOP LEN (BARS): set one, the others follow

QUANTIZED TRIG: DIRECT, PAT.LEN or steps. Mirrors QPL

Filenames with a BPM number (for example 70) override the 85 to 170 BPM guess

FILE: LOAD NEW SAMPLE, SAVE SAMPLE SETTINGS, SAVE SAMPLE COPY, SAVE AND ASSIGN SAMPLE, CLEAR SLOT, REVERT TO SAVED FILE

Prepare a loop in sync

Set TSTR to OFF, put a trigger on step 1, scale 16/16, set the start point just before the downbeat

Play and change the tempo until it loops seamlessly. That is its original tempo

Enter it as ORIGINAL TEMPO on the ATTRIBUTES page, set TIMESTRETCH, then set TSTR to AUTO

Arranger

↑ Contents

Read when you want to build a song from patterns.

Use

`FUNC` + `ARR`: arranger mode on. `ARR`: ARRANGER menu

`PLAY` runs it. Pick another row and `YES` to jump after the current row

8 arrangements per project, 256 rows each. It sends and receives song position

`STOP` stops, a second `STOP` returns to the start. A hollow arrow marks the row that will play next

The header counts bars and beats. REP counts down the repeats left on the row

Scenes come from the part linked to the row's pattern. `SCENE A` or `SCENE B` + `TRIG` assigns them

Copy, paste, clear and undo work in the arrangement editor. An asterisk in CHANGE marks unsaved arrangements

Row columns

ROW. PAT (pattern). REP (repeats). OF (start offset). LN (length override, MASTER LENGTH in per track mode)

SCENE (A and B). T (MIDI transpose). B (row tempo). M (row mutes, 8 audio then 8 MIDI)

Row tempo overrides pattern and project tempo

Insert row: `FUNC` + `DOWN`. Remove row: `FUNC` + `UP`

PAT column specials

Turn `LEVEL` below A01 to reach: HALT, LOOP (infinite or a count, can nest), JUMP, REM (a text note)

HALT: turn `LEVEL` left until before A01. It stops the arrangement at that row

LOOP: from HALT, focus its value and turn left once. Loops between row 000 and this row, infinite or a set count. Loops can nest

JUMP: from HALT, focus its value and turn right, then set the row number. REM: from HALT turn left once more, `RIGHT`, `YES` to type text

T opens MIDI transpose per track. B opens row tempo, PATTERN means use the pattern tempo. M opens row mutes with `TRIG` keys

Menu

EDIT, RENAME, CHANGE, CHAIN (one arrangement at a time), CLEAR, SAVE, RELOAD

MIDI Sequencer

↑ Contents

Read when you want to play outside synths from the Octatrack.

Basics

`MIDI` *toggles MIDI mode (8 MIDI tracks).* `FUNC` + `MIDI` *opens SYNC*

Each track: chords up to 4 notes, velocity, length, pitch bend, aftertouch and 10 CCs

Same channel on several tracks: lowest track number wins

Do not give an audio track and a MIDI track the same channel

MIDI tracks have no scenes. They have locks, LFOs, micro timing, conditions and their own length

`STOP` sends note offs. `STOP` + `STOP` sends all notes off and resends CC and program values

Two pixels in the top left of the screen show MIDI activity: left is data in, right is data out

Track icons show the MIDI channel. X means the track sends nothing

Incoming notes on the auto channel or the active track channel are mixed with the track data and arpeggiated by the track arp

Messages on the active track channel behave as if CC DIRECT CONNECT is on

If several tracks share a channel, only the active track records. MIDI track parameters cannot be assigned to scenes

Grid recording: hold a `TRIG` and send notes or CCs to the auto channel or active track channel to place them on that step

SETUP page parameters cannot be locked or moved by LFOs

Pages

NOTE MAIN: NOTE, VEL (0 is note off), LEN, NOT2 to NOT4

NOTE SETUP: CHAN, BANK, PROG, SBNK 1.40. Press the knob or `YES` to activate a changed value

ARP MAIN: TRAN, LEG, MODE (OFF, TRUE, UP, DOWN, CYCL, SHFL, RANDOM), SPD, RNGE, NLEN

ARP SETUP: up to 16 steps, offsets, key scale (knob F). `FUNC` + `LEFT` / `RIGHT` rotates

CTRL 1 MAIN: PB, AT, CC1 to CC4. CTRL 2 MAIN: CC5 to CC10

Enable a CTRL parameter with `FUNC` + its knob

CTRL SETUP: pick CC numbers. `FUNC` + knob C to F is MIDI CC LEARN

NOTE: holding a trigger in grid recording shows a mini keyboard, turn knob A to see the root note

LEN: maximum is infinite. It also cuts off an arpeggio when the time is up

NOT2 to NOT4: offsets from the root, they transpose with it. 0 removes one

NOTE SETUP CHAN OFF: the track sends nothing. BANK, PROG and SBNK are sent whenever a pattern linked to another part becomes active. OFF is the highest value

ARP TRAN, LEG and ARP SETUP scale also affect plain note triggers when MODE is OFF

ARP LEG: ON plays overlapping notes legato. OFF sends a note off before each arp note. NLEN sets arp note length

ARP MODE: TRUE keeps the order played, UP and DOWN sort per octave, CYCL goes up then down, SHFL shuffles within each octave range, RANDOM is fully random

ARP SPD: synced to BPM, 6 is 16th notes, 12 is 8th notes. RNGE: after each cycle the notes go up one octave until the range is hit, then reset

ARP SETUP: knob C sets length up to 16. Green keys are active steps, red are off. Hold keys and turn LEVEL to set note offsets. Copy, paste and clear work here

CTRL: parameters start OFF. `FUNC` + knob enables one. MIDI CC LEARN: `FUNC` + knob C to F, then move a control on your synth

MIDI LFOs match the audio LFOs, with extra designer waveforms for MIDI tracks only

Recording MIDI

Live: `RECORD` + `PLAY`. Grid: hold a `TRIG` and play or send CC

Send on the auto channel or the channel of the active track

CC DIRECT CONNECT on: CCs go straight to MIDI out and only CCs set in CTRL 1 / 2 SETUP are recorded

CC DIRECT CONNECT off: CC 16 to 45 are recorded. CC 36 to 45 map to the ten CTRL CC slots

Use a synth set to local off and learn its knobs for recordable, lockable knob moves

MIDI Settings

↑ Contents

Read when you want to set up MIDI channels, sync and clock.

Menus

`PROJ` > *MIDI*

CONTROL: AUDIO CC IN, AUDIO CC OUT (INT, EXT, INT+EXT), AUDIO NOTE IN, AUDIO NOTE OUT (INT, EXT, INT+EXT)

AUDIO NOTE IN: OFF, STANDARD, FOLLOW TM, MAP/TRACK. The last two allow trigger modes over MIDI 1.40

AUDIO NOTE OUT: INT plays the machine only, EXT sends MIDI notes only (local off), INT+EXT does both. A `TRIG` pressed on a MIDI track always sends notes

MAP/TRACK: `MIDI` + `UP` / `DOWN` picks the map for the active track

SYNC: TRANSPORT SEND / RECEIVE, CLOCK SEND / RECEIVE, PROG CH SEND / RECEIVE with CHANNEL

PROG CH CHANNEL AUTO uses the first channel of the audio tracks not used by MIDI tracks. Program change on the auto channel in MIDI mode is ignored and sent on to the active MIDI track channel

With CLOCK RECEIVE and TRANSPORT RECEIVE both on, the unit waits up to 16 seconds for clock after Start

CHANNELS: AUTO CHANNEL (follows the active track) and a TRIG CHANNEL for each audio track

TURBO STATUS: negotiate up to 10x MIDI speed with Turbo capable Elektron gear

While holding a trigger in grid recording, a received MIDI note locks the same slice or slot 1.40

Setup examples

Machinedrum and Monomachine: DIR 127 or Thru machines, send clock and transport from the Octatrack

External effects: send a track to the cue outs with `CUE` + `TRACK`, return on AB with DIR AB as the return level

Live instruments: DIR 0, cue the inputs with `CUE` + `REC1/2`, sample and play back with buffers

Thru and Neighbor chains: Thru on track 1, Neighbor on 2 to 4, an effect on each

Control center: CC DIRECT CONNECT on, auto channel 16, synth on local off

MIDI Reference

↑ Contents

Read when you need note maps and CC numbers for MIDI control.

Standard note map

Note	Function
C1-G1 (24-31)	Audio track 1-8 play
A1 / A#1 / B1 (33-35)	Sequencer stop / start / restart
C2-G2 (36-43)	Audio track 1-8 sample trigger
C3-G3 (48-55)	MIDI track 1-8 play
C4 (60)	Combo rec
C#4 / D4 / D#4 (61-63)	INAB rec / INCD rec / SRC3 rec
E4 (64)	Pickup play / stop
F4 (65)	Multiply (Pickup)
F#4 (66)	Mute active track
G4 (67)	Cue active track
G#4 / A4 (68, 69)	Active track up / down (auto channel only)
A#4 (70)	Toggle sequencer sync
B4 (71)	Toggle sequencer sync and start
C5-C7 (72-96)	Track sample pitch -12 to +12 (C6 / 84 is 0)

Default map. Used for AUDIO NOTE IN set to STANDARD, and in TRACKS trigger mode with FOLLOW TM.

Other note maps

Map	Notes	Function
CHROMATIC	C5-C7 (72-96)	Sample pitch -12 to +12
SLOTS	C-1 to G9 (0-127)	Sample slot 1-128
SLICES	C0-D#5 (12-75)	Slice 1-64
QUICK MUTE	C0-G0 (12-19)	Mute audio track 1-8
	G#0-D#1 (20-27)	Mute MIDI track 1-8
DELAY CONTROL 1:2	C0-G0 (12-19)	TIME 1, 2, 4, 8, 16, 32, 64, 128
	G#0-D#1 (20-27)	Select track 1-8
DELAY CONTROL 1:3	C2-G2 (36-43)	TIME 1, 3, 6, 12, 24, 48, 96, 128
	G#2-D#3 (44-51)	Select track 1-8

DELAY CONTROL: hold the track select note (note on) while sending the TIME note. Chromatic, Slots, Slices, Quick Mute and Delay Control are used by FOLLOW TM or per track with MAP/TRACK.

Control change (send and receive)

CC	Audio tracks
7 / 8	Track level / balance
16-21	SRC parameters 1-6
22-27	AMP: ATK, HOLD, REL, VOL, BAL
28-30	LFO speed 1-3
31-33	LFO depth 1-3
34-39	FX1 parameters 1-6
40-45	FX2 parameters 1-6
46 / 47	Track level / cue level
48	Crossfader
49	Track mute (0 off, 1-127 on)
50	Track solo
51	Track cue
52	Track arm
53	Recorder arm
54	All arm
55 / 56	Scene A / B select
57 / 58	Pickup SRC AB / CD level
59	Note on (value is the note)
60	Note off
61	Send request (0 is all audio CC)
112-119	MIDI track 1-8 mute
120-127	MIDI track 1-8 solo

CC	MIDI mode, direct connect off
16-21	Note, Velocity, Length, Note 2-4
22-27	Transpose, Legato, Mode, Speed, Octave, Arp note length
28-33	MIDI LFO speed 1-3, depth 1-3
34 / 35	Pitch bend / aftertouch
36-45	CC 1-10 parameters
49 / 50	MIDI track mute / solo
54	All arm
55 / 56	Scene A / B select
112-127	MIDI track mute 1-8, solo 1-8

All TRACK PARAMETER MAIN page parameters respond to CC. Tracks listen on their TRIG CHANNEL and on the auto channel.