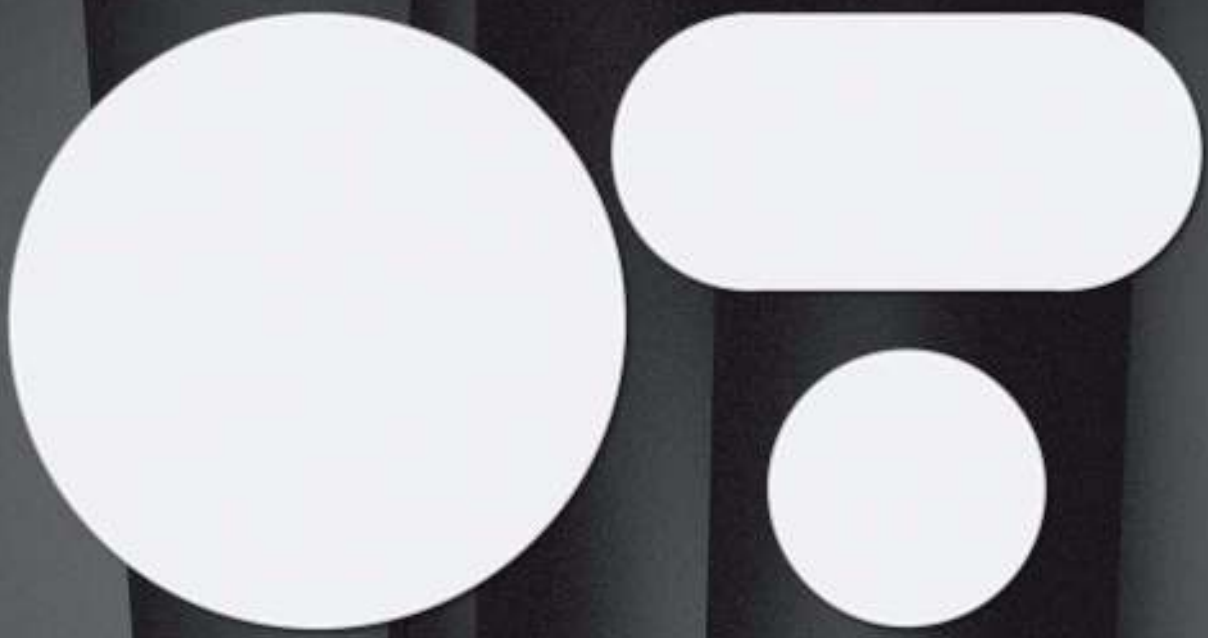
elektron



OCTATRACK

DPS-1 DYNAMIC PERFORMANCE SAMPLER

USER'S MANUAL

FCC compliance statement

This device complies with part 15 of the FCC rules. Operation is subject to the following two conditions: (1) This device may not cause harmful interference, and (2) this device must accept any interference received, including interference that may cause undesired operation.

NOTE: This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

European Union regulation compliance statement

This product has been tested to comply with the Low Voltage Directive 2006/95/EC and the Electromagnetic Compatibility Directive 2004/108/EC.

This symbol indicates that your product must be disposed of properly according to local laws and regulations.

The included switched-mode power supply is CEC Level IV compliant.

The device contains a non rechargable lithium perchlorate battery cell that may need to be recycled separately depending on local environmental laws. If the battery needs replacing, please contact Elektron or a local professional technician for servicing.

Important Safety Information for the Octatrack DPS-1

Carefully read these instructions and save them for future reference.

Warning

To reduce the risk of fire, electrical shock or product damage:

- Do not expose the apparatus to rain, moisture, dripping or splashing and also avoid placing objects filled with liquid, such as vases, on the apparatus.
- Only use accessories recommended by the manufacturer.
- Do not unmount the enclosure. There are no user repairable parts inside. Leave service and repairs to trained service personnel only.

Do not expose the apparatus to direct sunlight, nor use it in ambient temperatures exceeding 50°C as this can lead to malfunction.

The apparatus can, thru the head phones output or via an amplifier generate high sound levels! High sound levels may damage your hearing, protect your hearing by lowering the sound level.

Additional instructions for the power adapter Elektron PSU-2

Warning

- The adapter is not safety grounded and may only be used indoors.
- To ensure good ventilation for the adapter, do not place it in tight spaces. To prevent risk of electric shock and fire because of overheating, ensure that curtains and other objects do not prevent the adapter ventilation.

Connect the adapter to an easily accessible electrical outlet close to the apparatus.

The adapter is in standby mode when the power cord is connected, the primary circuit is always active as long as the cord is connected to the power outlet. Pull out the power cord to completely disconnect the adapter.

Only use CE approved power cords.

INTRODUCTION

Thank you for choosing the Octatrack DPS-1. The Octatrack is a dynamic performance sampler ideal for real-time sampling, remixing and audio content manipulaton. It features the improved Elektron step sequencer which makes it easy to bend and process samples in new and unique ways. To make the most of the machine, we would recommend you to carefully read this manual.

CONVENTIONS IN THIS MANUAL

In this manual we have used certain conventions. They are listed below:

Buttons are written in upper case with bold style, enclosed in brackets. For instance, the button “function” on the main panel is written **[FUNCTION]**.

Menu names are written in upper case. The PLAYBACK SETUP menu is an example of that.

Parameter names and certain menus where settings can be made are written in bold, upper case, style. **HEADPHONES MIX** for example.

Upper case style is used for parameter setting alternatives for example ONE**,** and for certain menu settings, like EXTERNAL.

Messages visible on the screen will be written in upper case with quotation marks. Like this, “CHOOSE BANK”.

Knobs are written in upper case with bold, italic style. For instance, the knob “level” is written ***LEVEL***.

LED indicators like the record light are written <RECORD>.

The following symbols are used throughout the manual:

This symbol indicates information that you need to pay attention to.

This symbol indicates a tip that might make it easier interacting with the Octatrack.

This symbol is not used, but it shows a nice ear.

THE BACKGROUND OF THE OCTATRACK

The first relatively affordable samplers were released in the 1980's and made a huge impact on the music scene of that time. Suddenly producers could incorporate sonic elements, taken from completely new sources, in their compositions. This resulted in the birth and evolution of several genres, for example hip hop. The concept of the sampler has since then branched off in several directions. Software based samplers are today capable of handling enormously large, multi-sampled, sample librares. Hardware samplers aren't really suited for those tasks. Instead, they come to their best when conceived as dedicated devices focusing on new and radical approaches to sampling.

When we developed the Machinedrum UW, one of the goals was to allow for a creative use of samples. Once the machine was released it became apparent that especially the RAM machines, which made it possible to record sounds in real-time and instantly play them back, were utilized in ways we originally couldn't even imagine. Users around the world used them to incorporate live sampled shortwave radio sounds in their compositions, make instant remixes of 12" records and in general produce totally new sounds. It was obvious that the RAM machine concept harbored a tremendous potential. This was the starting point of the Octatrack. We wanted to create a machine that would regard recorded material not as inflexible sounds, but rather as something highly malleable. This is one of the reasons why the Octatrack exists.

The other one is because of the stage. The computer laptop has quickly established itself as a common instrument in live setups. It is a powerful and highly customizable tool, however, the multi functionality is at the same time a disadvantage. When it comes to audio related tasks a laptop is still a jack of all trades but master of none. The Octatrack on the other hand is designed to be a streamlined, reliable and straight forward machine allowing live performers to really add something extra to their sets. It can act as a backing track machine, a second turntable, a source of experimental soundscapes or simply as an instrument encouraging improvisation and fun.

These two reasons converge and form the ultimate raison d'être of the Octatrack: its capability to re-establish sampling as an art form. We hope it will be a trusty companion during your musical endeavours.

SUGGESTED APPLICATIONS OF THE OCTATRACK

The flexibility of the Octatrack makes it a very powerful device suited to a wide range of tasks. Here a few of them are presented.

LOOPER DEVICE

The Octatrack is ideal for DJ's and live performers. You will be able to quickly sample a turntable or other sound sources present on the stage and instantly play back and affect the recorded loop. Add pre-recorded loops and sounds to take your performance to a completely new level. The real-time timestretch will make sure everything stays in sync.

RADICAL SOUND PROCESSOR

The combined power of the sampling engine, the sequencer and the FX blocks makes the Octatrack a very powerful audio mangler. This functionality is great when working in the studio and wanting to obtain unique sounds and textures.

BACKING TRACK MACHINE

Each of the eight stereo tracks can stream gigabyte-large samples. Despite the large size of the samples they can still be subject to timestretch. Change the tempo of the Octatrack and the backing track samples can be timestretched accordingly. On top of this you can treat the samples with the Octatrack effects and sequencer tricks.

LIVE SETUP HUB

The two input pairs of the Octatrack can make it function as a mixer. Connect for example a Machinedrum and a Monomachine to the inputs and enjoy a complete live setup with extreme possibilities.

REMIX TOOL

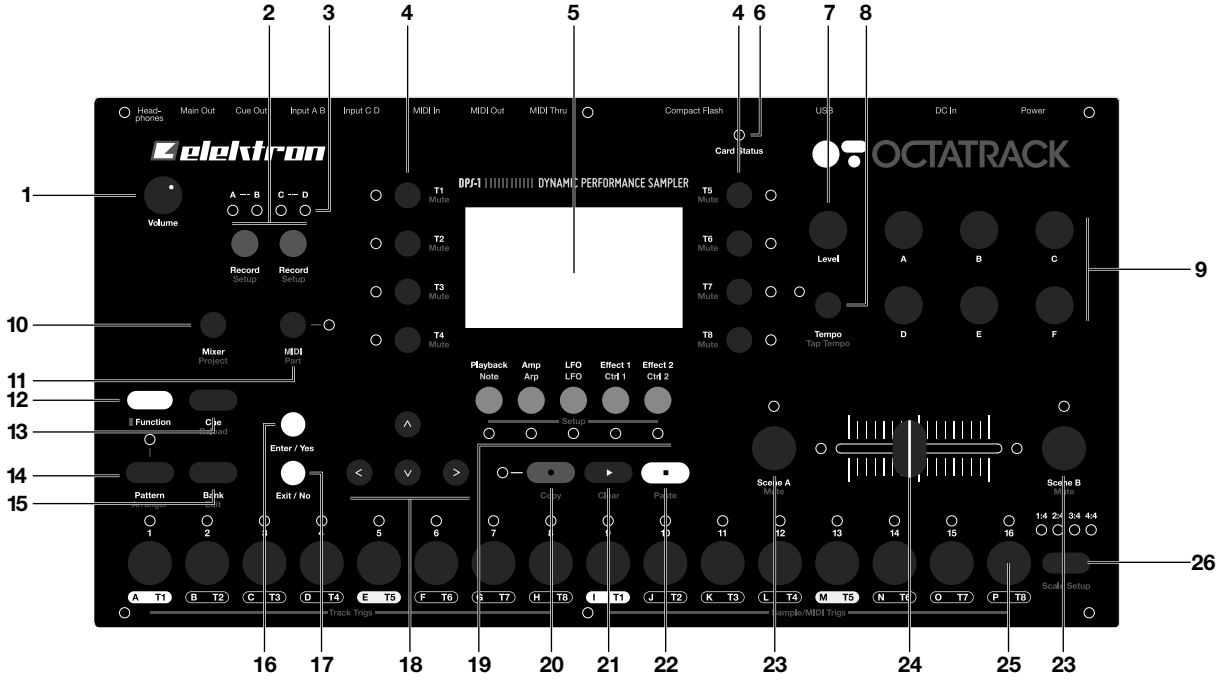
It is easy to change the pitch of different sections of a vocal sample without changing the overall tempo of the sample. Chopping up and rearranging samples and loops is extremely easy thanks to features like the LFO designer and slice points. The Octatrack lets you break down audio content and restructure it in new and interesting ways.

EFFECTS UNIT EXTRAORDINAIRE

Chained FX blocks paired with automated real time sampling can warble and twist incoming audio in ways previously unachievable by a single machine. Up to four external and four internal sound sources can be affected at the same time.

PANEL LAYOUT AND CONNECTORS

FRONT PANEL



The Octatrack front panel:

1. ***HEADPHONES VOLUME CONTROL*** sets the volume for the stereo headphones jack.
2. **[AUDIO RECORD]** buttons are used for real-time sampling through the external inputs. There is one **[AUDIO RECORD]** button per audio input pair.
3. The <AUDIO RECORD> LEDs indicate the strength of the signal sent to the external inputs. When in the RECORD SETUP menu these LEDs also indicate the source selection for recorder trigs.
4. **[TRACK]** buttons. Press a button to activate the corresponding track. Pressing a **[TRACK]** button + an **[AUDIO RECORD]** button will record audio to the recorder of the selected track. **[FUNCTION]** + **[TRACK]** will mute the selected track. **[CUE]** + **[TRACK]** will cue the selected track. The <TRACK> LED's indicate which track is active as well as the mute and cue status of the tracks.
5. The LCD graphical interface.
6. <CARD STATUS> LED, indicating the activity of the Compact Flash card.
7. The ***LEVEL*** encoder sets the overall volume level of the active track.
8. **[TEMPO]** key. Brings up the tempo menu. The current tempo is always indicated by the speed the <TEMPO> LED is flashing. Tapping in the BPM manually is done by holding **[FUNCTION]** and then repeatedly tapping **[TEMPO]**.
9. ***DATA ENTRY*** knobs. Used for tweaking parameters.
10. **[MIXER]** opens up a menu where settings for the in- and outputs can be made. Tracks can also be muted and solo:ed here. Pressing **[FUNCTION]** + **[MIXER]** opens the PROJECT menu.

11. Pressing the **[MIDI]** button activates the MIDI sequencer mode of the Octatrack. **[FUNCTION]** + **[MIDI]** opens up the PARTS menu. A lit <MIDI> LED indicates the MIDI sequencer is active. When in the RECORD SETUP menu this LED indicates the signal of the internal sample source and the internal source selection for recorder trigs.

12.[FUNCTION] key. Press and hold it for accessing the secondary function of another key.

13. Pressing **[CUE]** + a **[TRACK]** key will cue the track. The audio of the track will then be routed to the cue outputs. **[FUNCTION]** + **[CUE]** will reload the parameter settings of the selected part.

14. Pressing **[PATTERN]** + a **[TRIG]** key selects the active pattern within a bank. The ARRANGER menu is called by pressing **[FUNCTION]** + **[PATTERN]**.

15.[BANK] + a **[TRIG]** key selects the active bank within a project. Pressing **[FUNCTION]** + **[BANK]** opens up the EDIT PROJECT menu where various project related operations are carried out.

16.[ENTER/YES] key. Used for entering sub-menus and for confirming choices.

17.[EXIT/NO] key. Used for exiting the active menu and for deselecting options.

18. The **[ARROW]** keys. Used for menu navigation. They are called **[UP]**, **[DOWN]**, **[LEFT]** and **[RIGHT]**. Pressing **[RIGHT]/[LEFT]** will nudge the BPM up or down.

19. The **[TRACK PARAMETER]** keys switches between the TRACK PARAMETER menus of the active track. Pressing **[FUNCTION]** + a **[TRACK PARAMETER]** key will open the SETUP menu of the selected TRACK PARAMETER menu. In MIDI SEQUENCER mode the TRACK PARAMETER menus reflect the MIDI functionality of the tracks.

20.[REC] key. Toggles GRID EDIT mode on/off. In GRID RECORDING mode, the <RECORD> LED gives a steady light. Pressing **[FUNCTION]** + **[REC]** performs a copy command.

21.[PLAY] key. Starts playback of a pattern or arrangement. Pressing **[PLAY]** a second time pauses playback. **[FUNCTION]** + **[PLAY]** performs a clear command.

22.[STOP] key. Stops the playback of a pattern or arrangement. **[FUNCTION]** + **[STOP]** performs a paste command.

- **Copy, clear and paste functions are available in many menus. The implementation is described in the relevant sections of this manual.**

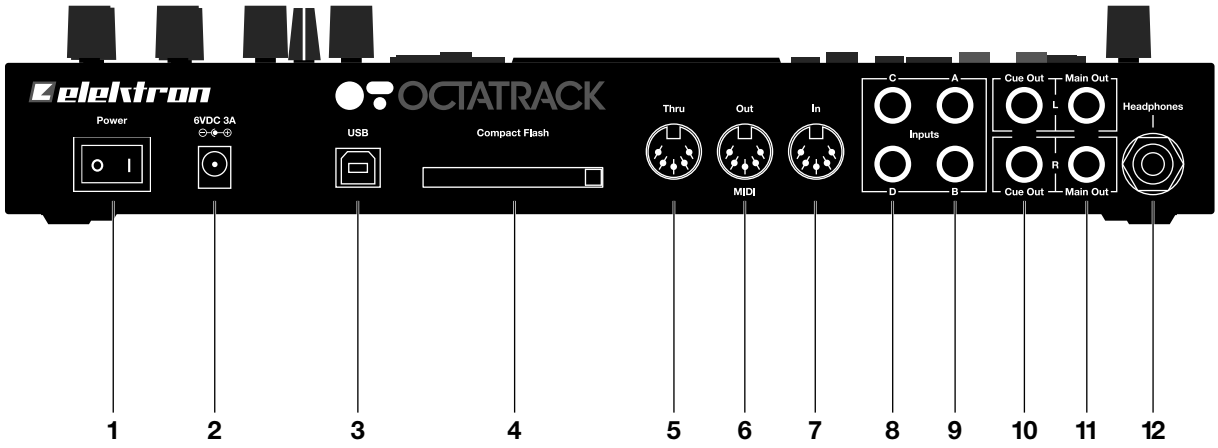
23.[SCENE A]/[SCENE B] + **[TRIG]** assigns one of 16 scenes to the A and B scene slots.**[SCENE A]/[SCENE B]** + a ***DATA ENTRY*** knob will assign the chosen parameter value to the scene. **[FUNCTION]** + **[SCENE A]/[SCENE B]** mutes the scene.

24. The crossfader interpolates between the parameter values of scene A and scene B.

25.[TRIG] keys 1 to 16. Used for trigging either the machine of a track or a complete track. Also used for placing trigs in GRID RECORDING mode. When pressed in combination with the **[PATTERN]** and **[BANK]** buttons they select patterns and banks. Above each **[TRIG]** key is a <TRIG> LED indicating the position of placed trigs.

26.[PATTERN PAGE] selects the active pattern page of up to four pattern pages. Above the **[PATTERN PAGE]** key the four <PATTERN PAGE> LEDs are found. They are used for indicating the trig page currently being played or edited. If for example 64 steps, or four pattern pages, are used in a pattern, all four LEDs will be lit. For scale lengths up to 16 steps, the <1:4> LED will stay lit and pressing **[PATTERN PAGE]** will have no effect. **[FUNCTION]** + **[PATTERN PAGE]** calls the SCALE SETUP menu where track lengths and pattern tempo multiplier settings are made.

REAR CONNECTORS



The Octatrack rear connectors:

1. Power on/off switch.
2. 6V DC power in.

- **Caution! Use only the bundled PSU-2 with your Octatrack. It can be used all over the globe without the need of voltage converters using an appropriate power cord. Using the wrong type of adapter may damage your unit. Damage caused by the use of incorrect power supply is not covered by warranty. Please see "TECHNICAL INFORMATION" on page 70 for details about the Octatrack power supply.**

3. Hi Speed USB 2.0 connection.
4. Compact Flash card reader.
5. MIDI Thru.
6. MIDI Out.
7. MIDI In.
8. Input C/D.
9. Input A/B.
10. Cue out L/R.
11. Main out L/R.
12. Headphones output.

RACK MOUNT KIT (ACCESSORY)

The Octatrack can be rack mounted in a standard 19" rack, using the Elektron rack mount kit which can be ordered separately. When rack mounted, the Octatrack occupies four standard height units plus additional space, usually about 1 HE, needed to accommodate for cables plugged into the unit.

RACK MOUNT KIT ASSEMBLY

Make sure that you have a Philips screwdriver which is in good condition and of the right size. Use the included M3x6mm size screws to secure the rack mount consoles on each

side of the Octatrack. Make sure that all screws are fastened for secure operation of the unit.

THE COMPACT FLASH CARD READER

The <CARD STATUS> LED lights up when a Compact Flash card is inserted. A blinking green LED light means the card is being read, a red LED light means the card is being written to.

Eject the Compact Flash card by pressing the button located to the right of the reader. After being pressed the button will protrude a few millimeters. Press it again to eject the Compact Flash card.

COMPACT FLASH CARD SPECIFICATIONS

Cards supporting UDMA and at least 133x (~20MB/s) for both reads and writes. Cards must be FAT16 or FAT32 formatted, preferably FAT32.

Cards adhering to this specification should work just fine, but we leave you no guarantee. We strongly recommend you to use a Compact Flash card tested and recommended by Elektron, such as the one bundled with the Octatrack.

- **Never remove the card while data is being read or written to it. Doing so might corrupt files and data.**

CONNECTING THE UNIT

Before you start connecting the Octatrack to other units, make sure that everything is switched off.

1. Plug the supplied DC adapter to a wall socket and connect the small plug to the 6 V DC connector of the Octatrack unit.
2. Connect the main out L/R from the Octatrack to your mixer or amplifier.
3. If MIDI control is desired, connect MIDI OUT from the Octatrack to the device that you wish to send data to. Connect the MIDI IN to the device that you wish to receive data from. The MIDI THRU port “echoes” the data arriving at the MIDI IN port, so it can be used for chaining MIDI units together.
4. Switch on all units.

- **The USB connection may inject computer noise in the outputs of the Octatrack. Should this occur, use balanced cables or use a battery operated computer. Do not remove the safety grounding of your computer. It is there to protect from electric shocks.**

CARE INSTRUCTIONS

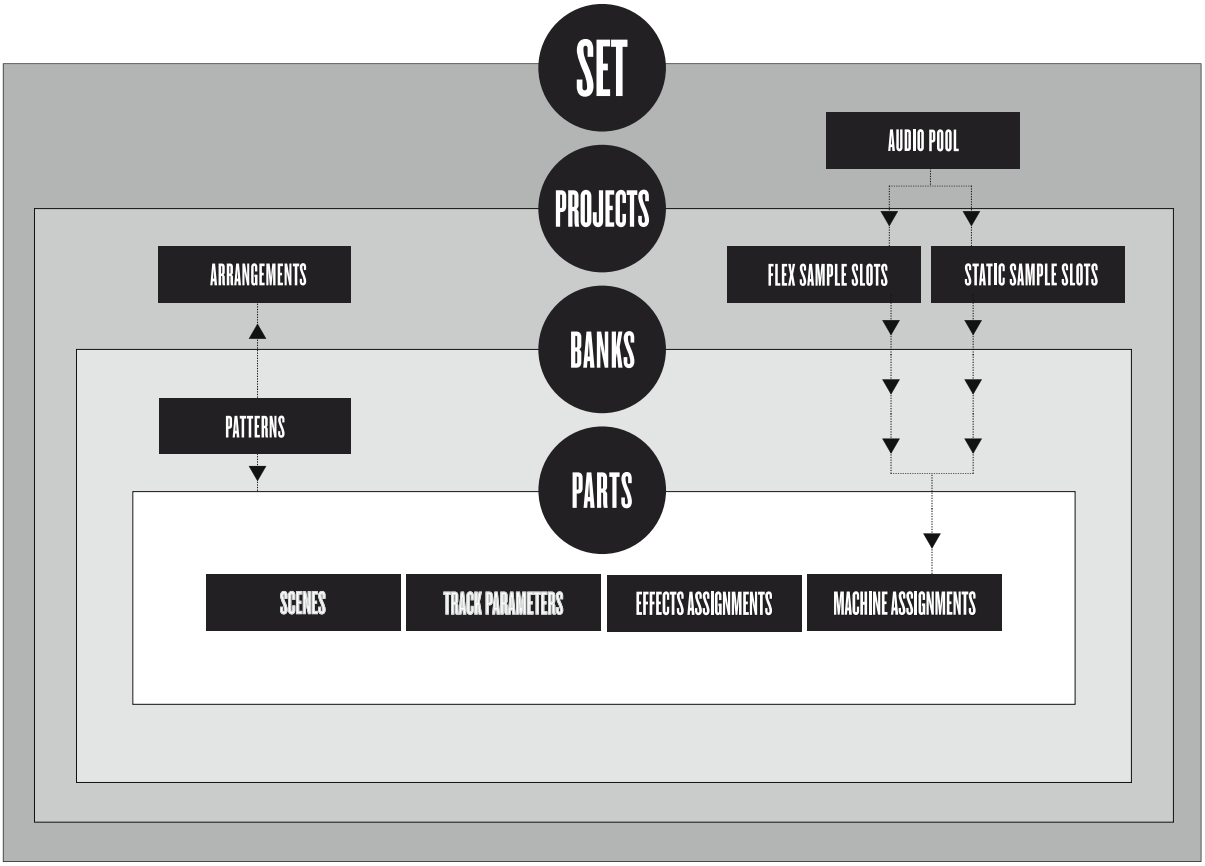
To ensure many years of trouble free operation, please follow the advice below:

- **Never use any aggressive cleaners on the casing or the LCD overlay. Remove dust, dirt and fingerprints with a soft dry cloth. More persistent dirt can be removed with a slightly damp cloth using only water.**

- **Never use sharp objects near the display to avoid scratches or damage. Also avoid applying any pressure to the display itself.**
- **When transporting the Octatrack, preferably use the box and padding the unit originally shipped with, or comparable packaging.**
- **Make sure you place the unit on a stable surface before use. If you mount the unit in a rack, be sure to tighten all four screws in the rack mount holes.**
- **The memory used for storing patterns and parts is powered by a battery inside the unit. It will hold data at least 6 years before needing replacement. If the battery needs replacement, the "BATTERY LOW" message will appear in the display. Contact Elektron support or your nearest repair center.**
- **Turn off the machine when it is not in use. Use the power switch.**

OVERVIEW OF THE OCTATRACK STRUCTURE

The Octatrack is organized in a hierarchical way, starting with the set as the top level structure. It is important to understand the internal structure to make the most of the possibilities at hand. The image below outlines the structure of the Octatrack.



SETS

A set is the top level structure of the Octatrack. It can contain a near unlimited amount of projects plus one audio pool. The amount of samples in the audio pool is limited only by the size of the Compact Flash card. Sets are saved on the Compact Flash card. Since a set can contain many projects, some users might find that one set is all they need. Read more about sets on page 17.

AUDIO POOL

Each set contains one audio pool which is stored on the Compact Flash card. The audio pool contains the samples that can be loaded to the Flex and Static sample slot lists of the projects of a set. Read more about how to fill the audio pool with samples on page 18.

PROJECTS

Projects can be regarded as a collection of compositions. A project contains 16 banks, 8 arrangements, 8 track recorders and their recorder buffers, 128 sample slots dedicated to Flex machines, 128 slots dedicated to Static machines and the BPM setting for all the patterns of the project. The samples used to fill the Flex and Static sample slots are fetched from the audio pool of the set. Please see section “PROJECTS” on page 20 for more information.

FLEX AND STATIC SAMPLE SLOT LISTS

For samples to be available to Flex and Static machines they first need to be loaded from the audio pool to the Flex or Static sample slot lists. When samples are present in these lists they can be assigned to, and thus processed by, Flex and Static machines assigned to the internal tracks. Read how to load audio pool samples to the sample slot lists in the section “LOADING SAMPLES TO THE SAMPLE SLOTS” on page 20. Read how to assign samples to a machine in the section “ASSIGNING FLEX AND STATIC SAMPLES TO MACHINES” on page 38.

BANKS

Each project hosts 16 banks and each bank can host 16 patterns and 4 parts. This makes a bank suited for hosting a complete composition as the available patterns and parts allow a large number of song variations. Switching between banks is seamless. More information about banks is found on page 33.

PATTERNS

For every project 256 patterns are always at hand. A pattern consists of sequencer data like note trigs, parameter locks, track lengths and time signatures for the eight internal tracks. See section “PATTERNS” on page 49 for more information.

PARTS

4 parts are available to each bank. A part contains machine assignments and their associated samples, track parameter settings, FX assignments as well as 16 scenes. A part is always linked to a pattern or patterns of a bank. Changing parts will let the new assignments be controlled by the active pattern data. Read more about parts on page 33.

SCENES

Scenes are assigned to the scene A and scene B slots. They decide the parameters the crossfader will affect. The section “SCENES” on page 34 gives more in-depth information about this functionality.

ARRANGEMENTS

The eight arrangements each project contains are used to structure the playback of patterns. It is a great tool when using several patterns to form a longer sequence. More information is found in the section “THE ARRANGER” on page 64.

TRACKS

An Octatrack pattern handles eight internal tracks. Each internal track hosts a machine. Any machine type can be assigned to any of the eight internal tracks. More information about tracks are found in the section “TRACKS” on page 37.

MACHINES

Machines are assigned to the eight internal tracks. Each machine fills a different purpose. Read more about the various machine types in “Appendix A: MACHINE REFERENCE“. How machines are assigned to tracks is covered in “ASSIGNING MACHINES TO TRACKS” on page 37.

Flex machines process samples. The samples available to Flex machines are located in the Flex sample slot list, which can host 128 Flex samples residing in the RAM memory of the Octatrack. To fill the Flex sample slot list with content, samples from the audio pool of the set need to be loaded to the list. Flex machines offer extreme sample control since Flex samples are loaded to the RAM memory.

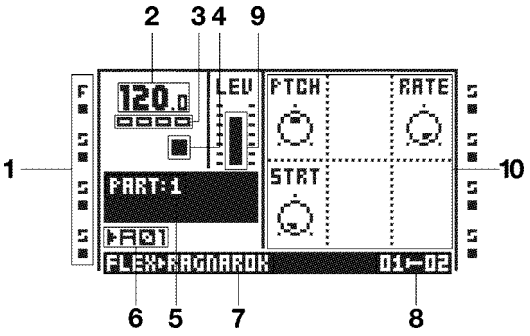
Static machines process samples. The samples available to Static machines are located in the Static sample slot list, which can host 128 Static samples streamed from the Compact Flash card. To fill the Static sample slot list with content, samples from the audio pool of the set need to be loaded to the list. The size of Static samples can be in the order of gigabytes.

Thru machines are used to listen to the inputs of the Octatrack. They can be used to affect incoming audio with filtering and effects.

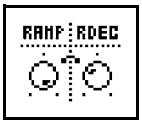
Neighbor machines listen to the output of the preceding track. They can be used to build elaborate effects chains.

THE USER INTERFACE

The center of Octatrack editing is the LCD display. The main interface screen is shown below:



1. Icons showing the current machine assignments and status of the tracks. First the machine assignments are shown. “F” = Flex machine, “S” = Static machine, “T” = Thru machine, “N” = Neighbor machine. Beneath the machine assignment symbol the status of the track is shown. A play symbol means the sample of the track is playing, a stop symbol means the track is not playing, a play symbol preceded by a plus sign means the track is recording.
2. The current tempo displayed with one decimal.
3. Four boxes showing the playback position. Each bar represents a pattern page.
4. The playback/recording status shown by the standard “record”, “play”, “pause” and “stop” symbols; ●, ▶, ▮▮ and ■.
5. The active part.
6. Position of the active pattern.
7. Machine type and associated sample name.
8. Assigned scenes and the current position of the crossfader.
9. Level bar showing the overall volume level of the machine on the active track.
10. Up to six parameters. They show what the ***DATA ENTRY*** knobs control and also indicate the current parameter values. When two parameters depend on each other in some way, they will have a small “clip” between them as shown below:



LAYER EDIT AND WINDOWS

When a function which puts a window on top of the main interface screen is opened, the function of certain buttons and/or knobs will change. The buttons that are not used or blocked can still be used to control the layer underneath. For example, when you have called the TEMPO menu it will make use of the ***LEVEL*** knob, but you can still use the ***DATA ENTRY*** knobs to control the parameters of the track in focus. When a window has functions mapped to such interface controls, help is provided at the bottom of the window in the form of icons representing these controls. The icons are:

The **[ARROW]** buttons

The **[FUNCTION]** key

The **[TRIG]** keys

The ***LEVEL*** knob

- **All windows can be closed using the [EXIT/NO] key.**

PARAMETER EDITING

The ***DATA ENTRY*** knobs are used to change the track parameters. The location of the knobs correspond to the layout of the parameters on the screeen. Turn ***DATA ENTRY*** knob ***A*** to adjust the upper left parameter, turn ***DATA ENTRY*** knob ***B*** to adjust the the middle parameter of the upper row and so on. If one of the slots in the parameter grid is blank, the corresponding ***DATA ENTRY*** knob fills no function in that particular menu.

QUICK PARAMETER EDITING

If the ***DATA ENTRY*** knob is pressed down while being turned parameters will be adjusted in increments of 7. This makes it much quicker to sweep through a whole parameter range.

PARAMETER VALUE SKIP

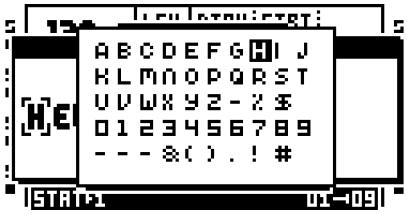
Keeping **[FUNCTION]** pressed while turning a parameter make the parameter values jump to relevant positions. For parameters ranging from 0 to 127 either 0 or 127 will be selected. For parameters ranging from -64 to +64 the values will be set to -64, 0 or +64. Other alternatives exist as well, the value of the Echo Freeze Delay **TIME** parameter will for example be doubled for each increment. This is useful when using the effect as a repeater.

QUICK SCROLLING

In menus containing lists, like the file browser or the sample slot lists, quick scrolling is available. Press **[FUNCTION]** + the **[UP]** or **[DOWN]** arrow keys to move the cursor six steps instead of one.

HI-SCORE NAMING

In the various naming menus that exist the hi-score way of entering letters, symbols and digits can be used. It is often a considerably faster naming method. When a naming menu is open, press the **[FUNCTION]** key to access the hi-score symbol list.



While keeping **[FUNCTION]** pressed use the **[ARROW]** keys to navigate to the letter you want to insert. Once there, release **[FUNCTION]** to insert the letter.

QUICK START

This quick start will guide you through some of the basic operations to allow you to start using the Octatrack right away. First connect it as described in section “CONNECTING THE UNIT”, on page 7.

MOUNTING A SET AND LOADING A PROJECT

A set needs to be mounted for the Octatrack to be able to save projects and load samples to the Flex and Static sample slots. The Compact Flash card that came shipped with your Octatrack contains a set called “PRESETS” which should be mounted automatically when booting the Octatrack. If not it is easy to do so manually. If you are using an empty Compact Flash card a set needs to be created and mounted before you can start processing samples.

MOUNTING A SET

1. Turn on the Octatrack. Make sure you have a Compact Flash card inserted.
2. Press **[FUNCTION]** + **[BANK]** to open the EDIT PROJECTS menu. Select PROJECTS and press **[ENTER/YES]**.
3. Scroll down the list and select MOUNT OTHER SET. Press **[ENTER/YES]**. A dialogue window asking “CURRENT PROJECT WILL BE UNLOADED. CONTINUE?” will appear. Press **[ENTER/YES]** to unload the current project and proceed with the mounting of the set.
4. If you are using the Compact Flash card that came with the unit, select “PRESETS” and press **[ENTER/YES]**. If you are using an empty Compact Flash card select <CREATE NEW SET> and press **[ENTER/YES]**. Name the set by using the **[ARROW]** keys and when done press **[ENTER/YES]**. Select the set in the list and press **[ENTER/YES]**. A set has now been mounted.

LOADING A PROJECT

After a set has been mounted a project should preferably be loaded. The Compact Flash card that came shipped with the unit contains one project, named “PRESETS”. This projects contain 16 demo patterns. If an empty Compact Flash is used the newly created set will not contain any projects. A project should therefore be created.

1. Press **[FUNCTION]** + **[BANK]** to open the EDIT PROJECTS menu. Select PROJECTS and press **[ENTER/YES]**.
2. Scroll down the list and select CHANGE PROJECT. If the bundled Compact Flash card is inserted, and the set called “PRESETS” has been mounted, select the project “PRESETS” and press **[ENTER/YES]**. The project will be loaded. If a new Compact Flash is used select <CREATE NEW PROJECT> and press **[ENTER/YES]**. Name the project and press **[ENTER/YES]**. The newly created project will be loaded.

PLAYING THE DEMO PATTERNS

This tutorial assumes the demo set “PRESETS” is mounted and the project “PRESETS” is loaded. The project contains are 16 demo patterns, ranging from A01 to A16. After loading the “PRESETS” project pattern A01 will be loaded by default.

1. Press **[PLAY]** to listen to pattern A01.

2. Select pattern A02, which is the second demo pattern, by pressing **[PATTERN]** + **[TRIG]** key 2. Pattern A03 is selected by pressing **[PATTERN]** + **[TRIG]** key 3 and so on.

ADJUSTING THE SAMPLES OF THE DEMO PATTERNS

All tracks contain five TRACK PARAMETER menus. There parameters affecting the sample of the track are found.

1. Make sure the pattern still is playing.
2. Press the **[TRACK]** key of the track whose sample you wish to affect.
3. To change the pitch of the sample, first press the **[PLAYBACK]** key. The PLAYBACK menu will open. The parameter labelled **PTCH** changes the pitch of the sample. Turn ***DATA ENTRY*** knob A to change the parameter value.
4. Try out the rest of the TRACK PARAMETER menu parameters to experiment with the sound shaping possibilities.
5. To revert the parameter settings to their original state, press **[FUNCTION]** + **[CUE]**.

LOADING SAMPLES

When a set has been mounted the samples in its audio pool can be processed by the Flex and Static machines. To do so a Flex or Static machine needs to be assigned to a track and samples from the audio pool need to be loaded the Flex or Static sample slot lists. The samples in these lists are available to the Flex and Static machines of the project. Note that if the audio pool of the mounted set doesn't contain any samples it needs to be filled with content. Read more how to do that in section "AUDIO POOL" on page 18.

Two main methods of assigning machines and samples exist. This quick start guide covers the one where the PLAYBACK SETUP menu is used. The other method, using the QUICK ASSIGN menu, is covered in sections "ASSIGNING MACHINES IN THE QUICK ASSIGN MENU" on page 37 and "ASSIGNING SAMPLES IN THE QUICK ASSIGN MENU" on page 38.

ASSIGNING A MACHINE TO A TRACK

1. Select the first track by pressing **[TRACK]** key 1.
2. Enter the PLAYBACK SETUP menu by pressing **[FUNCTION]** and **[PLAYBACK]**. From here the machine list needs to be accessed.
3. If a sample slot list was opened, which it will be if the track already contained a Flex or Static machine with an assigned sample, move to the machine list by pressing the **[LEFT]** arrow key. If the track didn't contain any of these machines the machine list will opened.
4. Select the machine you want to assign from the list of machines. Press **[ENTER/YES]** to assign it to the track. Note that samples only can be processed by Flex and Static machines. Press the **[RIGHT]** arrow button to enter the sample slot list for the assigned machine.

ASSIGNING A SAMPLE TO A MACHINE

1. Make sure a set with an audio pool containing samples is mounted. The audio pool of the "PRESETS" set found on the bundled Compact Flash card is full of samples. If you have followed the instructions above how to assign a machine to a track, and chose to assign a Flex or Static machine, jump to step 4.
2. Select a track containing a Flex or Static machine by pressing the relevant **[TRACK]** key.

3. Enter the PLAYBACK SETUP menu by pressing **[FUNCTION]** and **[PLAYBACK]**. The sample slot list will be opened.
4. If samples already are present in the sample slot list, select a sample and press **[ENTER/YES]** to assign it to the machine.
5. To load a new sample from the audio pool to a sample slot, select a sample slot and press **[ENTER/YES]**. If the sample slot was empty the file browser reflecting the content of the audio pool will be opened. If the sample slot already contained a sample press **[ENTER/YES]** once more to access the audio pool.
6. The audio pool is a representation of the AUDIO folder that can be seen when connecting the Octatrack to a computer using the USB port. Navigate in the audio pool by using the **[UP]** and **[DOWN]** arrow keys. Subfolders in the audio pool are marked with a "(D)" Open subfolders by pressing the **[RIGHT]** arrow key or **[ENTER/YES]**. Press the **[LEFT]** arrow keys to move back one step in the folder hierarchy.
7. Localize the sample that should be loaded to the sample slot. Press **[ENTER/YES]** to load it. When loading a sample to the sample slot list in this way the sample will at the same time automatically be assigned to the machine of the track.

RECORDING A PATTERN USING GRID RECORDING

Use GRID RECORDING mode to input note trigs to the sequencer. Note trigs trig the machines and samples of the tracks. In depth information about this mode is found in section "GRID RECORDING MODE" on page 49.

1. Press the **[REC]** key to enter GRID RECORDING mode. The <RECORD> LED will lit up, indicating the mode is now active.
2. Select the active track to which you want to input note trigs by pressing the relevant **[TRACK]** button.
3. Press the **[TRIG]** keys to insert note trigs where you wish to have the machine of the track triggered. Pressing the same **[TRIG]** key once more removes the note. If the pattern contains more than 16 steps, use the **[PATTERN PAGE]** key to switch between the pattern pages.
4. To edit other tracks, change the active track by pressing the **[TRACK]** buttons.

PARAMETER LOCKS

A parameter lock allows individual parameter settings for all note trigs. It is one of the most important Octatrack features. More information about parameter locks is found on page 50.

1. When in GRID RECORDING mode, hold a **[TRIG]** key and then tweak a parameter. The LCD screen graphics of the adjusted parameter will become inverted to indicate that the note trig now is locked to the value you have set. The <TRIG> LED above the note trig will flash rapidly to indicate that a parameter is locked for that step.
2. To remove a lock press the **[TRIG]** key of the locked note twice. This removes the lock and restores the note to a trigged only state. You can also hold the **[TRIG]** key while clicking the ***DATA ENTRY*** knob corresponding to locked parameter. You will see that the graphic inversion disappears from the screen. The parameter lock is now removed.

SETS

A set is the top layer of the Octatrack hierarchy. Sets are completely self contained. If the same set is being used by two Octatracks both units will load the same sample content and will settings wise be exactly the same, given both units have the same project loaded and the same OS version installed. Sets contain:

- **An amount of projects only limited by the size of the Compact Flash card.**
- **An audio pool, where the samples accessible by the projects of the set are stored.**

Sets are stored as folders in the root directory of the Compact Flash card. This can be seen when connecting the Octatrack to a computer with a USB cable and browsing the content of the Compact Flash card with the computer. Read more on how to connect the Octatrack to a computer in the section “SYSTEM” on page 25.

- **Back up your sets to a computer. Should you lose your Compact Flash card it is easy to transfer the sets from the computer to a new card.**
- **When booting the Octatrack the previously mounted set will mount automatically, given Compact Flash cards have not been changed.**

SET MOUNTING SCENARIOS

In order for the Octatrack to be able to use samples and save projects a set needs to be mounted. When starting the Octatrack, or inserting a Compact Flash card while the Octatrack is switched on, various information windows, dependent on already existing data and current Octatrack settings, may appear.

NO MOUNTED SET

The Octatrack normally mounts the previously mounted set but sometimes that might not be possible, for instance when inserting a freshly formatted Compact Flash card or switching cards to a card containing new sets. If no set is mounted the Octatrack will display the text “NO SET IS MOUNTED!”. If this text appears, mount a set as described in the section “CREATE AND MOUNT A SET” on page 18. If the Compact Flash card doesn’t contain any sets, a set needs to be created. See the same heading for instructions how to create a new set.

SWITCHING COMPACT FLASH CARDS

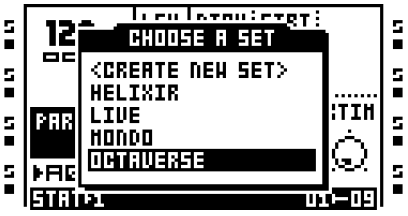
If Compact Flash cards are changed a window stating “WRONG COMPACT FLASH CARD INSERTED. CONTINUE?” will appear. This is simply a prompt indicating a new Compact Flash card has been inserted. Press **[ENTER/YES]** to accept that the previously mounted set will be discarded. The “NO SET IS MOUNTED!” prompt will appear in this scenario as well since no set will be automatically mounted. If the inserted card contains sets, mount one of them. If the card doesn’t contain any sets, create and mount one.

SETS CONTAINING NO PROJECTS

If the Octatrack boots with a set containing no projects a window stating “YOU ARE WORKING ON AN UNSAVED PROJECT. DON’T FORGET TO SAVE!” will appear. To avoid discarding changes to the currently unsaved project when changing sets the project needs to be saved. Changes in the currently active bank will however still be retained in memory after power cycling the Octatrack.

CREATE AND MOUNT A SET

Sets are created and mounted in the EDIT PROJECTS menu. Press **[FUNCTION]** + **[EDIT]** to open this menu. Select PROJECTS and press **[ENTER/YES]**. Then select MOUNT OTHER SET and press **[ENTER/YES]**. The currently active set is indicated by inverted graphics.



Create a new set by selecting <CREATE NEW SET> and pressing **[ENTER/YES]**. A naming menu will appear where the new set can be named. Press **[FUNCTION]** in this menu to access the hi-score naming method.

To mount a new set, select one from the list of sets found in the MOUNT OTHER SET menu. Mount it by pressing **[ENTER/YES]**.

When mounting a set two dialog windows may appear. If a previously saved project was active a prompt asking "CURRENT PROJECT WILL BE SYNCED TO CARD AND UNLOADED. CONTINUE?" will appear. Pressing **[ENTER/YES]** will save the active project before the new set is mounted, pressing **[EXIT/NO]** will cancel the mounting operation. If an unsaved project was active a prompt asking "CURRENT PROJECT WILL BE UNLOADED. CONTINUE?" Pressing **[ENTER/YES]** will mount the new set and the unsaved project will be discarded, pressing **[EXIT/NO]** will cancel the mounting operation.

- **After a set has been mounted a project should preferably be loaded.**

AUDIO POOL

All the samples of a set are collected in the audio pool. These samples are used to fill the Flex and Static sample slots of the projects of the set.

- **The content of an audio pool is exclusive to a set. If you want to use the same sample in two sets it needs to be copied to both audio pools.**

ADDING CONTENT TO THE AUDIO POOL

Connect the Octatrack to a computer using an USB cable and make the content of the Compact Flash card appear as a mass storage device in the computer. Read more on how to do this in the section "SYSTEM" on page 25.

Using the computer, locate the set folder whose audio pool you want to add content to. Open the set folder by double clicking it. Inside the set folder a folder called AUDIO is located. This is the audio pool of the set. All audio material in this folder will be accessible by the projects of the set. Simply drag and drop audio files or folders containing audio files to the AUDIO folder to add content to the audio pool of the set. When done the Octatrack can be unmounted from the computer.

- **When loading samples to the Flex and Static sample slots a representation of the AUDIO folder will appear as a file browser in the Octatrack. Read more about the file browser in “FILE BROWSER” on page 22.**

- **After opening a set folder the AUDIO folder and the saved projects of the set are visible. Although audio files can be placed in the project folders it is for convenience sake recommended to only put audio files in the AUDIO folder.**
- **An audio pool folder can contain a maximum of 1024 files.**

AUDIO FILE COMPATIBILITY

The Octatrack can handle different variants of audio files depending on the type of machine used.

Static machines can handle 16 bit/44.1 kHz wav and aiff files, either in mono or stereo.

Flex machines can handle 16 or 24 bit/44.1 kHz wav and aiff files, either in mono or stereo.

PROJECTS

Each set can contain an amount of projects only limited by the size of the Compact Flash card. A project contains:

- **Up to 16 banks.**
- **Up to 8 arrangements.**
- **128 Flex sample slots and their associated Flex samples.**
- **128 Static sample slots and their associated Static samples.**
- **8 track recorders and their recorder buffers.**
- **A BPM setting controlling the tempo of the patterns belonging to the project.**

All changes made to the active project are automatically saved. The only time a project needs to be saved is when mounting a new set or ejecting the Compact Flash card. It is also possible to create project recovery points, which is useful when wanting to revert a project to chosen settings and assignments.

If the mounted set contains no projects it is still possible to assign machines, samples and effects and to make parameter and pattern settings. The Octatrack will remember the settings of the active bank even after being switched off, but will discard them if a new set is mounted. If the Octatrack boots and senses the active project is unsaved a prompt will appear, saying “YOU ARE WORKING ON AN UNSAVED PROJECT. DON’T FORGET TO SAVE!”. Projects are a saved in the EDIT PROJECT menu and this operation is described on page 23.

PROJECTS AND RAM MEMORY

The RAM memory available to a project is shared between the track recorders and the samples loaded to the Flex sample slots. The Flex sample slots can be filled with 64 MB:s worth of samples and each track recorder can always record 2.7 MB:s of stereo audio. The boundary between these two sample types are blurred as samples from the audio pool can be loaded to the dedicated track recorder slots. A project can thus contain more than 64 MB:s of Flex samples.

LOADING SAMPLES TO THE SAMPLE SLOTS

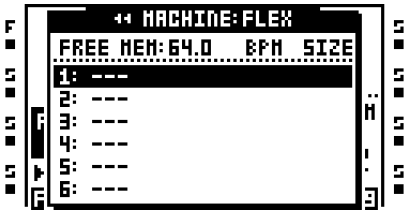
For the Flex and Static machines to be able to process audio, samples need to be loaded from the audio pool to the Flex and Static sample slots. Samples loaded to the 128 Flex sample slots are called Flex samples. They are only available to Flex machines. Samples loaded to the 128 Static sample slots are called Static samples. They are only available to Static machines. The samples in the sample slot lists are accessible by the whole project.

- **To load samples to the sample slots the audio pool must contain samples. Read more about how to fill the audio pool with content in the section “AUDIO POOL” on page 18.**

LOADING TO THE SAMPLE SLOTS IN THE QUICK ASSIGN MENU

The quickest method to load samples to the sample slots is to quickly double press a **[TRACK]** button. The QUICK ASSIGN menu for the track whose **[TRACK]** button was

pressed will appear. The Flex sample slot list will be displayed if the active track contained a Flex machine. The Static sample slot list will be displayed if the active track contained a Static machine. If the track contained any other machine type the machine list will appear. If so, open the Flex sample slot list by moving the cursor to FLEX and pressing the **[RIGHT]** arrow key. Open the Static sample slot list by moving the cursor to STATIC and pressing the **[RIGHT]** arrow key.



Select an empty sample slot position a sample should be loaded to and press **[ENTER/YES]**. The file browser, covered in the section “FILE BROWSER” on page 22, will be opened. It reflects the content of the audio pool of the active set. Locate the sample you wish to load and press **[ENTER/YES]**. Given the sample slot is empty it doesn’t matter which type of machine that is already assigned to the track. Both the Flex and Static sample slot lists can be entered and samples loaded without the machine of the track being changed.

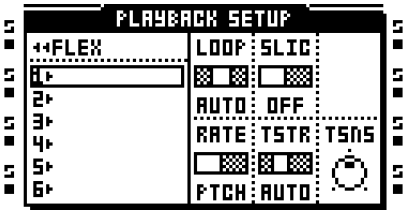
When replacing previously loaded samples, move the cursor to the sample that should be replaced and press **[ENTER/YES]** twice to open the file browser. Note that the sample already loaded to the sample slot, together with the machine type it belongs to, at the same time will be assigned to the track. If for example a Thru machine is assigned to a track and a Flex sample is selected in the QUICK ASSIGN menu of this track, then a Flex machine with the selected Flex sample will automatically be assigned to the track.

- **Select a sample in the Flex/Static sample slot list and press [FUNCTION] + [BANK] to edit it in the audio editor.**
- **The output of the track recorders are found in the Flex machine sample slots. They are located above Flex sample slot position 1.**
- **It is possible to load samples to the recorders, just as if they were Flex sample slots. Only stereo samples can be loaded. The length of the sample is not restricted by the amount of free RAM memory but rather by the memory of recorder. Each recorder can contain 2,7 MB of data. If the loaded sample is longer than allowed by the recorder it will be truncated.**
- **At the top of the Flex sample slot list the amount of RAM memory available to the project is shown. If Flex samples are present in the list their BPM and size in MB are also displayed.**

LOADING TO THE SAMPLE SLOTS IN THE PLAYBACK SETUP MENU

The PLAYBACK SETUP menu can also be used when loading samples to sample slots. To access the Flex sample slot list, press **[FUNCTION]** + **[PLAYBACK]** to open the PLAYBACK SETUP menu of a track containing a Flex machine. If no samples have been loaded to the Flex sample slot list the machine list will appear. Press the **[RIGHT]** arrow key to access the Flex sample slot list. If the Flex sample slot already contains samples, the Flex sample slot list will be opened directly. The same applies when wanting to access the Static sample slot list.

If the track contains any other type of machine, a Flex or Static machine first needs to be assigned to the track. Read more about this procedure in section “ASSIGNING MACHINES TO TRACKS” on page 37.



Load a sample by selecting an empty sample slot and pressing **[ENTER/YES]**. The file browser reflecting the content of the audio pool of the active set will be opened. Locate the sample you wish to load and press **[ENTER/YES]** to load it.

When replacing a previously loaded sample select it with the cursor and press **[ENTER/YES]**. Note that this at the same time will assign the selected sample to the machine of the track. Press **[ENTER/YES]** again to open the file browser. Locate the sample you wish to load and press **[ENTER/YES]** to load it.

FILE BROWSER

The file browser is used when locating samples that should be loaded to the Flex and Static sample slots. It is a representation of the audio pool of the set.

Folders are indicated by a “(D)”. Open folders by selecting them and pressing the **[RIGHT]** arrow key or **[ENTER/YES]**. At the top of the menu a folder path is visible. To go back one step in the folder hierarchy, press the **[LEFT]** arrow button.

If the file browser was opened from a Flex sample slot list, the bottom of the LCD screen will show much of the RAM memory that is still available to the project. When the cursor is moved over a sample the text “FILE OK!” will be displayed if the sample size is less than the amount of available project RAM. If the file is too big to be loaded the text “ERROR: TOO LARGE!” will be displayed. The size in MB:s of the samples are indicated at the right side of the screen.

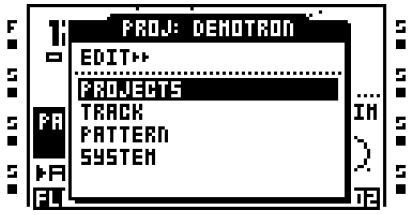
Folders containing more files or folders than the menu list can show are marked with two arrows pointing downwards. Scroll down in the folder by pressing the **[DOWN]** arrow key. A file is loaded by selecting it and pressing **[ENTER/YES]**.

- **Audio files can be previewed in the file browser. Select the file and press [FUNCTION] + [YES] to do so.**

- **At the root of the audio pool file structure several folders might be found. The AUDIO folder contains the audio pool. Any saved projects of the set are represented by folders as well. If audio files, as recommended, only have been put in the AUDIO folder the project folders will appear as empty.**

EDIT PROJECT MENU

In the EDIT PROJECT menu various project related settings are made. Press **[FUNCTION]** + **[EDIT]** to open the menu. The sub-menus are opened by selecting them and pressing either **[ENTER/YES]** or the **[RIGHT]** arrow key. In the header of the menu the name of the currently active project is visible.



PROJECTS
Here projects are changed, saved and restored; sets mounted and samples purged.

PROJECT CARD SYNC is a recommended operation before ejecting the Compact Flash card as it will save the changes made to the active project. Removing the card without card syncing the project might result in data losses in the active project. When changing sets a dialogue window offering the possibility to card sync before the new set is mounted will appear.

CHANGE PROJECT changes the active project to a new one. When selecting this command and pressing **[ENTER/YES]** a listing of all projects of the set will appear. Locate the project you want to load and once found, load it by pressing **[ENTER/YES]**. Selecting the <CREATE NEW PROJECT> alternative and then pressing **[ENTER/YES]** will create a new project. A naming menu will appear. Press **[FUNCTION]** in this menu to access the hi-score naming method.

SAVE TO NEW PROJECT saves the project with a new name. After selecting this option a naming window will appear. If the currently mounted set contains no project or projects it is advised to save the current settings and sample assignments to a new project.

SET RESTORE POINT sets a recovery point for the project. As all changes to a project are auto-saved, this is the only way to return to a specific state of project settings. These settings include bank information, information about the 8 arrangements, settings made in the PROJECT menu and assignments to the Flex and Static sample slots.

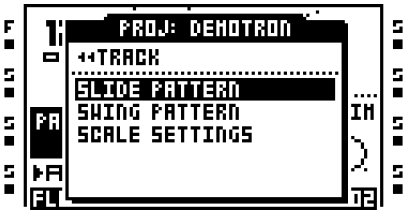
RESTORE PROJECT restores the project to the state defined by a restore point.

MOUNT OTHER SET will change sets. Read more about sets in section “SETS” on page 17.

PURGE SAMPLES will remove all unused samples from the project. Note that files are only removed from the project, the actual files will not be deleted from the audio pool.

TRACK

In this menu settings affecting the tracks of the active pattern are made.



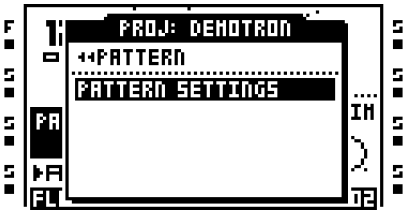
SLIDE PATTERN can make the parameter locked values of a note trig slide to the parameter locked values of a subsequent note trig. Select this menu alternative and press **[ENTER/YES]** to open the SLIDE menu. Read more about how the SLIDE menu functions in section “SLIDE” on page 53.

SWING PATTERN opens a menu where swing can be applied to the tracks of the active pattern. Select this menu alternative and press **[ENTER/YES]** to open the SWING menu. Read more about how the SWING menu functions under the heading “SWING” on page 54.

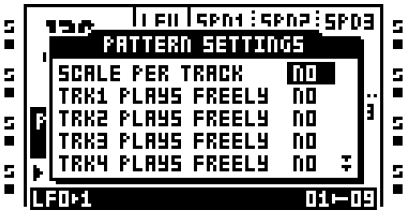
SCALE SETTINGS opens up the SCALE SETTINGS menu. It is the same menu as the one opened when pressing **[PATTERN PAGE].** Read more about the scale setup settings in “SCALE SETUP” on page 55.

PATTERN

Contains settings related to the patterns.



Selecting PATTERN SETTINGS and pressing **[ENTER/YES]** will open the PATTERN SETTINGS window. Here it is possible to disconnect tracks from the sequencer.



SCALE PER TRACK reflects the **NORMAL** and **PER TRACK** settings found in the SCALE SETUP menu. Read more about these settings and what they do in “SCALE SETUP” on page 55. Two settings exist.

- NO is the default setting. All tracks are set to **NORMAL**.

- YES sets all tracks to **PER TRACK.** This allows all tracks to have their own unique track length and time signature.

TRK1 PLAYS FREELY controls the behavior of track 1.

- NO is the default option. When this setting is chosen the track is connected to the sequencer. When **[PLAY]** is pressed the track will start playing.

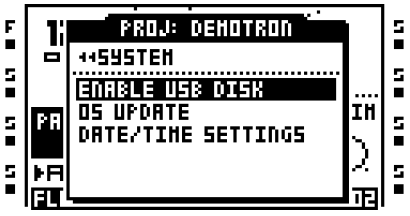
- YES disconnects track 1 from the sequencer. When **[PLAY]** is pressed the track will not start playing. To start the playback of the track it needs to be trigged by pressing the first **[TRIG]** key. Read more about track trigging in the section “TRACK TRIGGING” on page 51.

TRK2 - TRK8 PLAYS FREELY controls the behavior of the rest of the tracks in the same way as described for **TRK1 PLAYS FREELY**.

- **To be able to disconnect tracks from the sequencer SCALE PER TRACK needs to be set to YES.**

SYSTEM

In this menu the USB connection is activated, OS updates performed and date and time set.



ENABLE USB DISK enables the USB connection. Connect the Octatrack to a computer using a USB cable, select **ENABLE USB DISK** and press **[ENTER/YES]** to make the Compact Flash card appear as an external mass storage device in the computer. When the Octatrack is connected to a computer via USB audio pools can be filled with content. Read more about this in the section “ADDING CONTENT TO THE AUDIO POOL” on page 18.

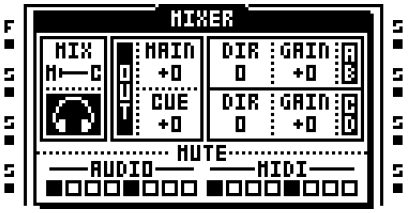
- **Use the USB connection to back up sets to a computer hard disk.**

OS UPDATE is an alternative to the EARLY STARTUP menu method of OS upgrading. When upgrading the OS in this way an Octatrack OS file, with the file extention .bin, needs to be placed at the root of the Compact Flash card. Then select OS UPDATE and press **[ENTER/YES]**. A prompt will appear asking if you want to continue with the OS upgrade. Press **[ENTER/YES]** to upgrade the OS. Press **[EXIT/NO]** to cancel the operation.

DATE/TIME SETTINGS is where the day and time settings are set.

MIXER MENU

In the MIXER menu settings for the headphones output, inputs A/B and C/D are made. While in this menu the function of the **[TRIG]** buttons will be to mute or cue tracks. The MIXER menu settings are common for all banks and patterns in a project.



MIX determines what will be heard from the headphones output. If the indicator is set is to the leftmost position, the headphones output will be a mirror of the main outputs. If set to the rightmost level only audio from cued tracks will be routed to the headphones output. A zero setting will balance cued tracks and main output track levels evenly. Any setting inbetween these settings will change the balance either in favor of the main tracks or the cued tracks.

MAIN/CUE OUT sets the general output level of the main and cue outputs respectively. A zero setting will neither gain nor attenuate the signal. A +63 setting will boost the signal 12dB.

AB/CD DIR offers parameters that will make the Octatrack act like a very basic mixer. It simply routes audio coming from the A/B and C/D inputs to the main outputs. **DIR** affect the level of the incoming audio. An **AB/CD DIR** setting of 0 will cut out incoming audio altogether. When **AB/CD DIR** is set to 127 the incoming audio amplitude for the input pair will be neither be increased or attenuated. **AB/CD DIR** is dependent on the **AB/CD GAIN** settings.

- **These settings are completely independent from the THRU machine settings. Incoming sound won't be affected by any of the dual FX blocks, but will be affected by the Master FXs if such a track is used. Use THRU machines for affecting incoming audio with the FX blocks. AB/CD DIR settings are however affected by the AB/CD GAIN settings.**

- **This mode of input is handy when you perform live and don't have any Octatrack tracks to spare. Depending on the size of your setup a dedicated mixer might not be necessary at all.**

AB/CD GAIN can attenuate or gain the audio signal coming from inputs AB/CD. A -64 setting will mute audio altogether, a setting of 0 will neither gain nor attenuate the signal and a setting of +63 will boost the signal by 12 dB. These settings affect the volume of incoming audio when sampling, when setting **AB/CD DIR** levels and when using THRU machines.

MUTE offers a visualization of the mute and solo status of the tracks. When the MIXER menu is open **[TRIG]** keys 1-8 affect the internal tracks and **[TRIG]** keys 9-16 affect the MIDI tracks.

To mute a track, simply press the corresponding **[TRIG]** key. An unlit <TRIG> LED and an dotted square in the track mute section of the MIXER menu indicates a muted track. A lit red <TRIG> LED and an outlined square in the track mute section of the MIXER menu means a track is audible. While holding **[FUNCTION]** and pressing the **[TRIG]** keys, the mute changes will be held until **[FUNCTION]** is released. A track that is currently muted but will be unmuted when **[FUNCTION]** is released is displayed as a "+" sign. A track that is currently not muted but will be muted when **[FUNCTION]** is released is displayed as an "X" sign.

It is possible to solo tracks by pressing **[CUE]** + the **[TRIG]** key corresponding to the tracks you want to solo. A solo'ed track is indicated by a green <TRIG> LED and the letter "S" in track mute section of the MIXER menu. Tracks that will be audible once the track is unsolo'ed are indicated by half bright red <TRIG> LEDs. The <TRIG> LEDs of tracks muted before the solo operation will be unlit. When exiting the solo mode these tracks will stay muted. If the solo'ed track previously was muted its corresponding <TRIG> LED will be yellow. The track will revert to a muted status once solo mode is exited.

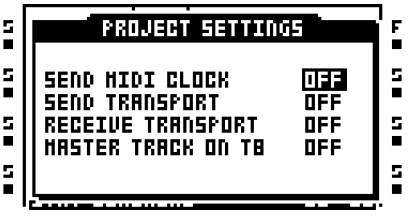
If a track is cued, muting it prevents it from being sent to the main outputs. The track will however still be audible from the cue outputs. A cued track being solo'ed will be audible from the main and cue outputs.

- **If track 8 has been turned into a master track it won't be affected by mutes.**
- **If Neighbor machines are used the track or tracks preceding the last Neighbor machine can not be muted. To mute the chain, mute the last Neighbor machine.**

- **It is possible to mute a track without entering the MIXER menu. Just press [FUNCTION] + the [TRACK] key corresponding to the track you want to mute. Track solo'ing is only possible in the MIXER menu though.**
- **The <TRACK> LEDs also indicate mute status. A muted and currently active track is indicated by a yellow <TRACK> LED. A muted and currently not selected track is indicated by an unlit <TRACK> LED.**

PROJECT SETTINGS

In the PROJECT SETTINGS menu settings affecting the active project are found. Open by pressing **[FUNCTION]** + **[MIXER]**.



SEND MIDI CLOCK

- ON makes the Octatrack transmit MIDI clock.
- OFF doesn't send out MIDI clock. This is the default setting.

SEND TRANSPORT

• ON makes the Octatrack send out system realtime messages like play, stop and continue.

• OFF hinders the Octatrack from sending out transport messages. This is the default setting.

RECEIVE TRANSPORT

• ON makes the Octatrack respond to system realtime messages like play, stop and continue.

• OFF makes the Octatrack disregard incoming transport messages. This is the default setting.

MASTER TRACK ON T8

• ON turns track 8 to a master track where the assigned master effects will affect all the other tracks as well as audio coming from the external inputs.

• OFF makes track 8 a regular track. This is the default setting.

TRACK RECORDERS

Each project features eight track recorders which are used to record audio from the external inputs, from the main and cue outputs, from the individual tracks and from various combinations of these sources. Track recorders do not have to be assigned to the tracks as they always are available and ready to sample. They can always sample at least 32 steps of length, no matter the BPM of the Octatrack. If the Octatrack BPM exceeds 60 the track recorders can sample 64 steps of length.

Samples captured by the track recorders are stored in recorder buffers which are used to play back the recorded samples. The eight recorder buffers are located in the Flex sample slot list. To play back a sample captured by a track recorder the corresponding recorder buffer therefore needs to be assigned to a track. As sampling is independent from playback the same track can be used for both sampling and playback of the sample.

Content in a recorder buffer is not automatically saved. If a recorder buffer contains a sample and the corresponding track recorder starts to sample the original buffer sample will be overwritten by the new sample. Also, samples in the recorder buffers are not retained in memory after switching off the Octatrack or changing projects. If you want to keep recorder buffer samples they need to be saved to the Compact Flash card. This operation is performed in the audio editor and is covered in the section “OPERATIONS” on page 62.

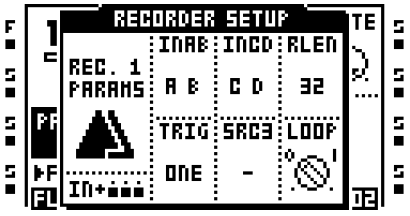
Sampling can be performed either through using recording trigs or through manual button presses. Manual sampling is done through the following button combinations:

[TRACK] + **[AUDIO RECORD A/B]** will sample from the external input A/B to the recorder of the track whose track button is pressed.

[TRACK] + **[AUDIO RECORD C/D]** will sample from the external input C/D to the recorder of the track whose track button is pressed.

[TRACK] + **[MIDI]** will sample internal sounds to the recorder of the track whose track button is pressed.

The sample source, or sources, of the recorder are set in the RECORD SETUP menu. Placing out recorder trigs on the step sequencer is also carried out in this menu. Enter the RECORD SETUP menu by pressing **[FUNCTION]** + any of the **[AUDIO RECORD]** buttons.



INAB selects which input or inputs of the input pair A/B the recorder should sample from. Five options exist.

- **-** will make the recorder disregard input A/B when sampling.
- A B will make the recorder capture a stereo file in which the signal from input A is panned hard left and the signal from input B is panned hard right. This is the default option.
- A will make the recorder sample from input A. The captured sample will be in stereo even though only one input is used.
- B will make the recorder sample from input B. The captured sample will be in stereo even though only one input is used.
- A+B will make the recorder capture a stereo file in which the signals from input A and input B are summed.

INCD selects which input or inputs of the input pair C/D the recorder should sample from. Five options exist.

- **-** will make the recorder disregard input C/D when sampling.
- C D will make the recorder capture a stereo file in which the signal from input C is panned hard left and the signal from input D is panned hard right. This is the default option.
- C will make the recorder sample from input C. The captured sample will be in stereo even though only one input is used.
- D will make the recorder sample from input D. The captured sample will be in stereo even though only one input is used.
- C+D will make the recorder capture a stereo file in which the signals from input C and input D are summed.

RLEN sets how long the recording will be once the recorder starts to sample. This setting is dependent of the BPM of the sequencer but disregards any scale settings of the track. A

setting of 16 will for example always record the equivalent of 16 1/16th notes with a scale setting of 1x. If **RLEN** is set to MAX the length of the recorder sample will always be 16 seconds of length.

TRIG offers three different sampling behaviors once the sampling process is initiated.

• ONE will make the recorder, once the sampling process is initiated either manually or through recorder trigs, sample according to the length set by **RLEN**. The sampling process is restarted when pressing **[TRACK]** + **[AUDIO RECORD]/[MIDI]**.

• ONE-2 will make the recorder, once the sampling process is initiated either manually or through recorder trigs, sample according to the length set by **RLEN**. The sampling process can be stopped by pressing **[TRACK]** + **[AUDIO RECORD]/[MIDI]**. This is the default option.

• HOLD will make the recorder, once the sampling process is initiated, sample for as long as the **[TRACK]** + **[AUDIO RECORD]/[MIDI]** buttons are pressed and held. The outcome of the sample depend on if manual sampling or recorder trigs are used.

When HOLD is active, manually pressing **[TRACK]** + **[AUDIO RECORD]/[MIDI]** the recorder will sample for as long as the buttons are pressed and held, given they are not pressed longer than the time frame of the **RLEN** setting allows.

When sampling through the use of a recorder trig, the trig will capture only silence as long as **[TRACK]** + **[AUDIO RECORD]/[MIDI]** is not manually pressed. An example: a recorder trig with an **INAB** setting of A+B**, TRIG** set to HOLD and with an **RLEN** setting of 16 is placed on the first step of the sequencer. **[PLAY]** is pressed to start the sequencer. When the sequencer reaches step 4 **[TRACK]** + **[AUDIO RECORD A/B]** is pressed and held and just before the sequencer reaches step 6 the button combination is released. The recorded sample will then consist of 3 inital 1/16th notes of silence, 2 1/16th notes of audio and finally 11 1/16th notes of silence.

SRC3 chooses which internal source should be recorded.

• **-** will make the recorder disregard any internal sources when sampling. This is the default option. It is only possible to record and play back the recording on the same sequencer step when **SRC3** is set to **-.**

• MAIN will make the recorder sample the mix routed to the main outputs.

• CUE will make the recorder sample the mix routed to the cue outputs.

• T1 - T8 will make the recorder sample the output of the selected internal track.

LOOP sets whether the captured sample will loop or not.

- **If a source is set to "-" and you try to sample from it, only silence will be recorded.**

MANUAL SAMPLING

Recording samples manually with the Octatrack is a straight forward process. First, please follow these preparatory steps.

1. If you are sampling from the external inputs, make sure audio from an external device is being sent to the Octatrack inputs. The <AUDIO RECORD> LEDs indicate the strength of the signal sent to the inputs. If you hear sound but see no LED activity, try increasing the volume of the external audio by either increasing the **GAIN** parameter in the MIXER menu or by increasing the volume on the external device itself. If you don't hear any sound, make sure the **DIR** parameter in the MIXER menu is not set to zero.
2. Select the track whose recorder you want to use by pressing the relevant **[TRACK]** button.
3. If you want to make detailed source settings, open up the RECORD SETUP menu by pressing **[FUNCTION]** + any of the **[AUDIO RECORD]** buttons. Select from which source or sources the recorder should sample from by setting **INAB**, **INCD** and **SRC3** as needed. If needed, make **RLEN** and **TRIG** settings. This step is however not necessary to start sampling.
4. To sample from input A/B, press the **[TRACK]** + **[AUDIO RECORD A/B]** buttons. Depending on the **INAB** setting the recorder will sample from either input A, B, A/B or nothing at all.

   To sample from input C/D, press the **[TRACK]** + **[AUDIO RECORD C/D]** buttons. Depending on the **INCD** setting the recorder will sample from either input A, B, A/B or nothing at all.

   To sample internal sounds, press the **[TRACK]** + **[MIDI]** buttons. The recorder will, depending on the **SRC3** setting, sample either the main output mix, the cue output mix, an internal track or nothing at all.

- **It is possible to simultaneously sample from several sources by the pressing the appropriate button combinations.**

SAMPLING USING RECORDER TRIGS

The use of recorder trigs offers a considerably more powerful method of sampling. To use recorder trigs when sampling, please first follow these preparatory steps.

1. If you are sampling from the external inputs, make sure audio from an external device is being sent to the Octatrack inputs. The <AUDIO RECORD> LEDs indicate the strength of the signal sent to the inputs. If you hear sound but see no LED activity, try increasing the volume of the external audio by either increasing the **GAIN** parameter in the MIXER menu or by increasing the volume on the external device itself. If you don't hear any sound, make sure the **DIR** parameter in the MIXER menu is not set to zero.
2. Select the track whose recorder you want to use by pressing the relevant **[TRACK]** button.
3. Open up the RECORD SETUP menu by pressing **[FUNCTION]** + any of the **[AUDIO RECORD]** buttons.
4. Select from which source or sources the recorder should sample from by setting **INAB**, **INCD** and **SRC3** as needed. If needed, make **RLEN** and **TRIG** settings.
5. Place out recorder trigs by pressing the **[TRIG]** buttons. Note that the sequencer while in the RECORD SETUP menu only reflects recorder trigs.

   A recorder trig defaults to listening to the **INAB** setting but can listen to other sampling sources as well. Different recorder trigs can even listen to different sources. To add a sampling source to the recorder trig, keep the **[TRIG]** button pressed while pressing either **[AUDIO RECORD A/B]**, **[AUDIO RECORD C/D]** or **[MIDI]**. Which source a

recorder trig listens to is indicated by inverted source graphics in the LCD and by lit <AUDIO RECORD> and <MIDI> LEDs. Deselect a source by repeating the procedure. If the source selection is changed subsequent recorder trigs being placed out will default to the latest source selection.

6. To sample from input A/B no settings need to be altered. The recorder trig will, depending of the **INAB** setting, sample either from input A, B, A/B or nothing. To deselect this sampling source for the recorder trig, keep the **[TRIG]** key pressed while pressing **[AUDIO RECORD A/B]**. The **INAB** text will become de-inverted.

   To sample from input C/D, press the **[TRIG]** + **[AUDIO RECORD C/D]** buttons. The **INCD** text will become inverted and the recorder will now, depending of the **INCD** setting, sample either from input C, D, C/D or nothing.

   To sample internal sounds, press the **[TRIG]** + **[MIDI]** buttons. The **SRC3** text will become inverted and the recorder will now, depending of the **SRC3** setting, either sample the main output mix, the cue output mix, an internal track or nothing.

7. Press **[PLAY]** to start the playback of the sequencer. Once a record trig is being trigged by the sequencer the track recorder will start to sample.

PLAYBACK OF CAPTURED RECORDER SAMPLES

The captured audio files from the track recorders are stored in the recorder buffers located in the Flex sample slot list. A sample located in a recorder buffer functions just like a Flex sample.

1. To assign a recorder buffer to a track, follow the instructions how to assign a sample to a machine covered in section“ASSIGNING FLEX AND STATIC SAMPLES TO MACHINES” on page 38. The eight recorder buffers are located in the Flex sample slot list, above the first Flex sample. Press the **[UP]** arrow key to access them.
2. Assign the recorder buffer correponding to the track used when recording. For example, if the track recorder on track 1 was used, select RECORDER 1.

- **Samples in the recorder buffers are not retained in memory after the Octatrack has been switched off. If you want to keep them they need to be saved to the audio folder of the set. This is done in the audio editor and is described in the section “OPERATIONS” on page 62.**

- **Before starting to sample it is often a good idea to first assign the recorder buffer corresponding to the track whose recorder you are going to use. For example RECORDER 1 to track 1. When sampling with track recorder 1 you will immediately be able to play back the recorded sample.**
- **The samples captured by the track recorders can opened directly in the audio editor for further editing. First select the track whose recorder should be opened by pressing the relevant [TRACK] button. Then press [AUDIO RECORD] + [BANK] to open the recorder sample in the audio editor. Read more about the audio editor in section “THE AUDIO EDITOR” on page 58.**

BANKS, PARTS AND SCENES

Each project contains up to 16 banks. Banks contain:

- **Up to 16 patterns.**
- **4 parts.**

Each part contains:

- **Information about which machines are assigned to the tracks.**
- **Information about which Flex and Static samples are assigned to the machines.**
- **Track effects assignments.**
- **Track parameter settings.**
- **16 scenes.**

Scenes contain:

- **Scene parameter locks.**

BANKS

An Octatrack project can consist of up to 16 banks. Each bank can host up to 16 patterns. Patterns in bank 1 are labeled A01-A16, patterns in bank 2 B01-B16 and so on.

Select a bank by pressing the **[BANK]** button plus one of the 16 **[TRIG]** keys. **[BANK]** + the first **[TRIG]** key will access the first bank, pressing **[BANK]** + **[TRIG]** key 2 will select the second bank and so on.

As soon as **[BANK]** is pressed a prompt saying “CHOOSE BANK” will appear. Available banks are indicated by green <TRIG> LEDs. A red <TRIG> LED indicates the currently active bank. As soon as a bank is selected the prompt will change to “CHOOSE PATTERN”. Pressing a **[TRIG]** key now will select a pattern located in the selected bank. Available patterns are indicated by green <TRIG> LEDs. A red <TRIG> LED indicates the currently active pattern. This method of pattern selection allows for quick changes of the active bank and pattern. If you don’t wish to select a pattern, just release the button combination after the “CHOOSE PATTERN” prompt appears.

- **If you are working on an unsaved project only the active bank will be retained in memory after the Octatrack has been switched off. If you have made changes to other banks, it is very important that the project is saved.**

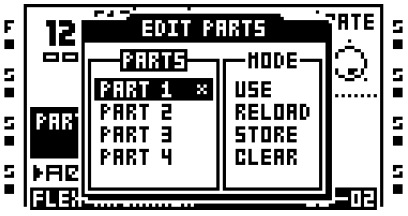
PARTS

A part consists of machine, sample and effect assignments along with track parameter settings and up to 16 scenes. Parts are assigned to patterns and one part is always active. Each bank can host up to 4 parts.

If a bank doesn’t contain any saved parts and the part-related settings of a pattern are altered, the Octatrack will still remember those settings after being power cycled. However,

if you want another pattern of the bank to contain other assignments, you need to save the current settings as a part.

The EDIT PARTS menu is opened by pressing **[FUNCTION]** + **[MIDI]**.



The PARTS column to the left displays the parts and their names. The MODE column to the left offers various commands related to parts. The text of the active part is inverted. Parts that have been altered, but not saved, are marked with an asterisk.

USE activates the selected part.

RELOAD makes a part revert to its saved settings. If performing this command and the part previously hasn't been stored a prompt will appear asking to do so.

STORE saves the part.

CLEAR resets the part to the initial parameter settings of all tracks.

- **Copy/paste/clear commands are available in the EDIT PARTS menu.**

PART RELOAD

If the parameters of a part have been adjusted and you want to revert them to their initial, stored, state, press **[FUNCTION]** + **[CUE]**. This command can only be applied to parts that are stored. Should an unsaved part be active when pressing the button combination a prompt stating "STORE PART FIRST" will appear.

SCENES

A scene is a set of locked parameter values that can be assigned to the two scene slots of the crossfader. When scenes are assigned to the A and B scene slots, the crossfader can interpolate between the scene parameters. Each part contains a set of 16 scenes. The currently assigned scenes are displayed in the lower part of the LCD screen. Another way to see the assignments is by pressing one of the **[SCENE]** buttons. The scene already assigned to the scene slot of the pressed **[SCENE]** button is indicated by a red <TRIG> LED. The scene assigned to the other scene slot is indicated by a green <TRIG> LED.

ASSIGNING AND ADJUSTING SCENES

To assign a scene to scene slot A, press **[SCENE A]** + a **[TRIG]** key. The chosen scene will now be assigned to scene slot A. The procedure is the same for assigning a scene to scene slot B, but instead press **[SCENE B]** + **[TRIG]**. It is possible to assign an empty scene to a scene slot, but note that if two empty scenes are assigned crossfader movements will have no effect.

Once a scene is assigned you can lock its parameters. The functionality is similar to assigning parameter locks to a note trig. Press the **[SCENE]** button containing the scene you want to alter and choose the value of the track parameters you want to lock to the scene by turning the ***DATA ENTRY*** knobs. The graphics of the parameters assigned to a scene will, just as with parameter locks, become inverted and their locked values will be displayed. Remove a lock by pressing the corresponding ***DATA ENTRY*** knob while pressing the **[SCENE]** button.

SCENE VOLUME LOCKING

Certain parameters specially made for volume fades are available exclusively to scenes. When holding a **[SCENE]** key pressed it is possible to lock **XLEV**, **XVOL** and **XDIR** parameters to the scene. These parameters can be regarded as a set of extra volume controllers on top of the **LEVEL**, **VOL** and **DIR** parameters. The difference lies in the way they handle volume fades. Locking them accordingly will make the crossfader fade between the volume of the tracks or inputs in an equal energy fashion. This way of locking volumes is suitable when wanting to avoid the volume dip that otherwise would occur when the crossfader is in the center position.

The parameters are only available when keeping a **[SCENE]** button pressed. The **XLEV** parameter is found as an overlay to the **LEVEL** parameter found in all TRACK PARAMETER pages. The **XVOL** parameter is found in the AMP MAIN menu. The **XDIR AB** and **XDIR CD** parameters are found in the MIXER menu.

The **XLEV** parameter can be locked to two settings.

- MIN will mute the signal.
- MAX will let signal through at the **LEVEL** signal level.

The **XVOL** parameter can be locked to two settings.

- MIN will mute the signal.
- MAX will let signal through at the **VOL** signal level.

The two **XDIR** parameters can each be locked to two settings.

- MIN will mute the signal.
- MAX will let signal through at the **DIR** signal level.

- **Pressing the *LEVEL* knob while holding the [SCENE] key pressed will remove the LEVEL lock. An XVOL lock is removed by pressing the corresponding DATA ENTRY knob while keeping the [SCENE] button pressed. An XDIR AB lock is removed by pressing knob *B* while keeping the [SCENE] button pressed. XDIR CD is removed by pressing knob *C* while keeping the [SCENE] button pressed.**

THE CROSSFADER IN CONJUNCTION WITH SCENES

The crossfader interpolates between scenes. The scene assigned to slot A comes into full effect when the crossfader is at its leftmost position and the scene assigned to slot B comes into full effect when the crossfader is at its rightmost position. For all other crossfader positions interpolation between the scene parameters will occur. If only one scene

assigned to one of the scene slots contain locked parameters the crossfader will interpolate between those values and the general parameter values of the active part. The color of the <CROSSFADER> LEDs corresponds to the position of the crossfader and reflects how much the two scenes are in effect in relation to each other.

SCENE MUTE

Mute a scene assigned to a scene slot scene by pressing **[FUNCTION]** + **[SCENE A]**/ **[SCENE B]**. When muting a scene the locked parameters of assigned scene will be disregarded and instead the general parameter values of the active part will come into effect. This makes it possible, given the scene parameter values are locked accordingly and the position of the crossfader makes it fully activate the scene, to for example apply washes of effects by unmuting a muted scene.

- **When moving the crossfader, locked scene parameters have priority over parameter locks. This ensures smooth transitions between scene parameters without sudden changes.**

TRACKS

The Octatrack can control 8 internal stereo tracks at the same time. For a track to be able to process or affect sound a machine needs to be assigned to it. Thru and Neighbor machines offer various audio routing options. Flex and Static machines are used to process samples. Read more about the various machine types and the controls available to them in “Appendix A: MACHINE REFERENCE“.

Each track has 5 TRACK PARAMETER pages, each consisting of one MAIN page and one SETUP page. The MAIN pages are accessed by simply pressing the **[TRACK PARAMETER]** keys and offer parameters that are possible to parameter lock and modulate with the LFOs. Parameters located in the SETUP menus are accessed by either pressing **[FUNCTION]** + **[TRACK PARAMETER]** or by quickly double pressing a **[TRACK PARAMETER]** button. Setup parameters cannot be parameter locked or affected by the LFOs and usually affect the behavior of the main parameters.

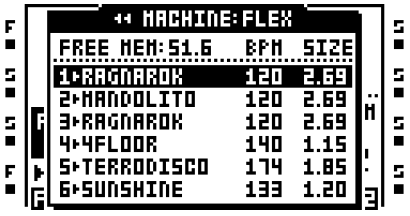
- **The parameters found in the SETUP menus opens up for more in-depth control of a machine, track or effect. It is recommended that you first acquaintance yourself with the parameters found in the MAIN pages before experimenting with the SETUP menu parameters.**
- **The parameters found in the PLAYBACK and EFFECT 1/EFFECT 2 pages differ depending on the machine and effects assigned to the track.**

ASSIGNING MACHINES TO TRACKS

Machines can be assigned to a track in either the QUICK ASSIGN or PLAYBACK SETUP menus.

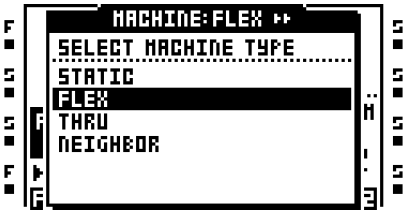
ASSIGNING MACHINES IN THE QUICK ASSIGN MENU

Open the QUICK ASSIGN menu by quicky double pressing the **[TRACK]** button of the track you wish to assign a machine to.



If the track contained a Flex machine the Flex sample slot list will be opened. If the track contained a Static machine the Static sample slot list will be opened. In such cases, press

the **[LEFT]** arrow key to access the machine list. In all other cases the machine list will be accessed directly when opening the QUICK ASSIGN menu.

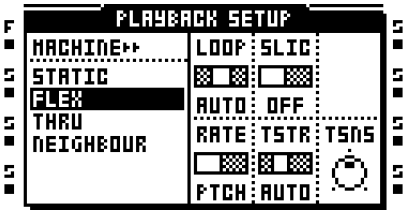


Select the machine that should be assigned to the track and press **[ENTER/YES]** to assign it.

- **After assigning a Flex or Static machine, pressing the [RIGHT] arrow key will access the sample slot list of the selected machine.**

ASSIGNING MACHINES IN THE PLAYBACK SETUP MENU

Select the track you want to assign the machine to by pressing the corresponding **[TRACK]** button. Press **[FUNCTION]** + **[PLAYBACK]** to open the PLAYBACK SETUP menu. If the track contained a Flex machine and Flex samples have been loaded the Flex sample slot list will be opened. If the track contained a Static machine and Static samples have been loaded the Static sample slot list will be opened. In such cases, press the **[LEFT]** arrow key to access the machine list. In all other cases the machine list will be accessed directly when opening the PLAYBACK SETUP menu.



In the leftmost menu all machine types are available. With the cursor, highlight the machine you want to assign. After the selection is highlighted by the cursor, press **[ENTER/YES]** to assign the machine to the selected track.

- **After assigning a Flex or Static machine, pressing the [RIGHT] arrow key will access the sample slot list of the selected machine.**

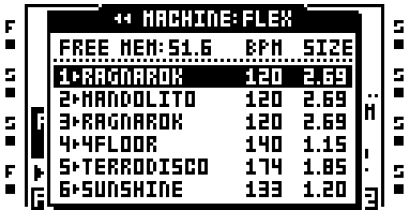
ASSIGNING FLEX AND STATIC SAMPLES TO MACHINES

Once samples have been loaded to the sample slots they can be assigned to the Flex and Static machines. If no samples have been loaded to the sample slots, read how to do so in section “LOADING SAMPLES TO THE SAMPLE SLOTS” on page 20.

ASSIGNING SAMPLES IN THE QUICK ASSIGN MENU

Open the QUICK ASSIGN menu by quicky double pressing the **[TRACK]** button of a track containing a Flex or Static machine you wish to assign a sample to. The Flex sample slot

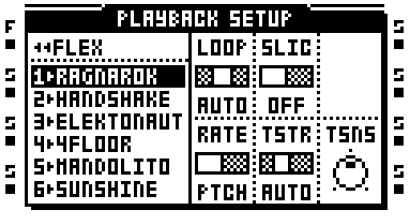
list will be displayed if the track contained a Flex machine. The Static sample slot list will be displayed if the track contained a Static machine.



Select the sample that should be assigned to the machine of the track and press **[ENTER/YES]** to assign it.

ASSIGNING SAMPLES IN THE PLAYBACK SETUP MENU

The PLAYBACK SETUP menu can also be used when assigning Flex and Static samples to machines. To assign a Flex sample, select a track containing a Flex machine and press **[FUNCTION]** + **[PLAYBACK]** to open the PLAYBACK SETUP menu. The Flex sample slot list will appear. To assign a Static sample, open the PLAYBACK SETUP menu of a track containing a Static machine. The Static sample slot list will appear.



Select the sample that should be assigned to the machine of the track and press **[ENTER/YES]** to assign it.

TRACK PARAMETER PAGES

The five TRACK PARAMETER pages contain parameters that control the behavior of the assigned machine and effects. Each TRACK PARAMETER page is divided in two sub-pages. The MAIN menu contain parameters that can be parameter locked. The SETUP menu contains additional parameters, often affecting the main parameters. The parameters in the SETUP menus can not be parameter locked. All TRACK PARAMETER pages contain a shared **LEVEL** and **CUE** parameter.

TRACK LEVEL

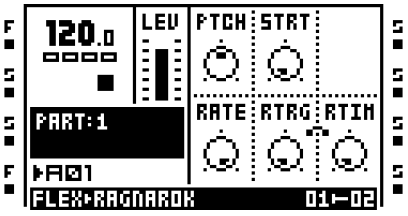
All TRACK PARAMETER pages feature a **LEVEL** setting. This setting affects the overall volume of the track, after any effects have been applied. This setting is adjusted by the ***LEVEL*** knob and doesn't affect the cue out signal, only the main level signal.

CUE LEVEL

When pressing **[CUE]** and turning the ***LEVEL*** knob the cue level for the track is set. Just like the main level it adjusts the volume of the track post effects. It doesn't affect the main level signal.

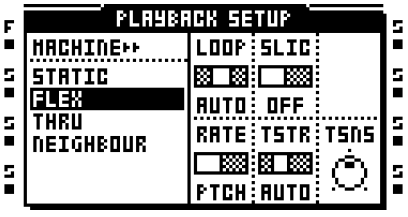
PLAYBACK MAIN

Open the PLAYBACK MAIN menu by pressing the **[PLAYBACK]** key. This menu will differ depending on the type of machine assigned to the track. Read more about the various machine types in “Appendix A: MACHINE REFERENCE“.



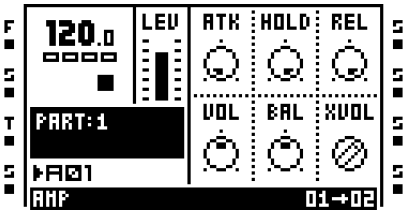
PLAYBACK SETUP

Open the PLAYBACK SETUP menu by either pressing **[FUNCTION]** + **[PLAYBACK]** or quickly double pressing **[PLAYBACK]**. Machines and samples are assigned in this menu. Setup parameters of the chosen machine are controlled here as well. On page 20 the procedure of loading samples to sample slots is described. For more information how to assign machines and assign samples to machines, see page 37.



AMP MAIN

Access the AMP MAIN page by pressing **[AMP]**. Here settings affecting the amplitude and the stereo positioning of the track are found.



ATK sets the time it will take for the amplitude envelope to reach its full level.

HOLD sets the hold time of the amplitude envelope. The signal will be held in full level during the duration of the hold phase.

REL sets the time it will take for the signal to fade out after the hold phase is over.

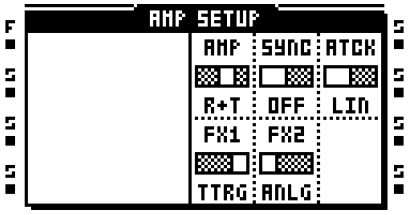
VOL sets the volume of the track, pre effects. This setting affects signals being sent to the cue outputs.

BAL positions the sample in the stereo field.

XVOL is a setting that only will appear when locking parameters to scenes. See “SCENES” on page 34 for more information about this parameter.

AMP SETUP

Open the AMP SETUP menu by either pressing **[FUNCTION]** + **[AMP]** or quickly double pressing **[AMP]**..



AMP controls the behavior of the amplitude envelope.

- ANLG will not necessarily make the envelope start from zero once a note is being trigged. Instead, when a note is trigged the envelope attack will start from the current envelope level.

- RTRG will make the amplitude envelope start from zero every time a note is being trigged.

- R+T will make the amplitude envelope start from zero every time a note or a trigless trig is being activated by the sequencer.

- TTRIG will not necessarily make the envelope start from zero once a note or a trigless trig is being activated by the sequencer. Instead, when a note or a trigless trig is activated the envelope attack will start from the current envelope level.

SYNC sets if the amplitude envelope should be synced to the Octatrack BPM or not.

ATCK sets how the attack of the envelope should behave.

- LIN will make the envelope attack work in a linear fashion.

- LOG will make the envelope attack work in an exponential fashion. This setting allows for more fine tuning of the attack.

FX1 controls how the envelope will affect the multi mode filter or the amplitude modulator when either of these effects are assigned to effect block 1.

- ANLG will, if the multi mode filter is assigned to effect 1, not necessarily make the filter envelope start from zero once a note trig is being trigged. Instead, the filter envelope attack will start from the current envelope level. If the amplitude modulator is assigned to effect 1 the phase will be restarted each time a note trig is trigged.

- RTRG will, if the multi mode filter is assigned to effect 1, make the filter envelope start from zero every time a note is being trigged. If the amplitude modulator is assigned to effect 1 the phase will be restarted each time a note trig is trigged.

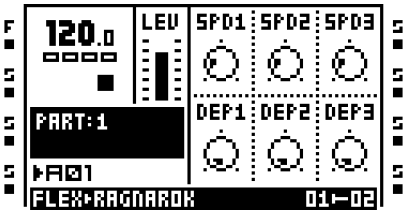
- R+T will, if the multi mode filter is assigned to effect 1, make the filter envelope start from zero every time a note or a trigless trig is being activated by the sequencer. If the amplitude modulator is assigned to effect 1 the phase will be restarted each time a note trig or a trigless trig is being activated.

• TTRIG will, if the multi mode filter is assigned to effect 1, not necessarily make the filter envelope start from zero once a note trig or a trigless trig is being activated by the sequencer. Instead, the filter envelope attack will start from the current envelope level. If the amplitude modulator is assigned to effect 1 the phase will be restarted each time a note trig or a trigless trig is being activated.

FX2 works just like **FX1** parameter. It only affects the multi mode filter or amplitude modulator when either of these effects are assigned to the second effects slot.

LFO MAIN

Here the speed and depth settings of the three track LFOs are found. LFOs are always synced to the tempo of the Octatrack. Press the **[LFO]** button to access this page.



SPD1 sets the speed of LFO1. The higher the value the faster the LFO runs. For LFO speed synchronised to straight beats, try settings of 16, 32, 64 or 127. Note that the **MULT** settings in the LFO SETUP menu affect the LFO speed settings. This **SPD1** setting is reflected in **SPD** setting found in the LFO1 page of the LFO SETUP menu.

SPD2 sets the speed of LFO2. This setting is reflected in **SPD** setting found in the LFO2 page of the LFO SETUP menu.

SPD3 sets the speed of LFO3. This setting is reflected in **SPD** setting found in the LFO3 page of the LFO SETUP menu.

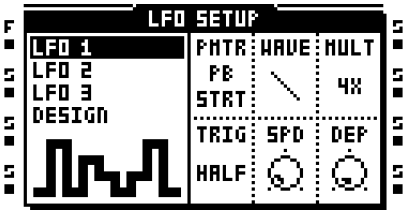
DEP1 sets the modulation depth of LFO1. This setting is reflected in **DEP** setting found in the LFO1 page of the LFO SETUP menu. See page 43 for a more detailed description of the modulation depth parameters.

DEP2 sets the modulation depth of LFO2. This setting is reflected in **DEP** setting found in the LFO2 page of the LFO SETUP menu.

DEP3 sets the modulation depth of LFO3. This setting is reflected in **DEP** setting found in the LFO3 page of the LFO SETUP menu.

LFO SETUP

Here the settings for the three LFOs each track contain are made. LFOs can only modulate parameters found in the TRACK PARAMETER MAIN pages. Open the LFO SETUP menu by either pressing **[FUNCTION]** + **[LFO]** or quickly double pressing **[LFO]**.



In the column to the left four page alternatives exist. Three identical pages for the three LFOs and at the end of the list the LFO designer page.

To edit the behavior of an LFO, navigate to the corresponding page by using the **[UP]**/ **[DOWN]** arrow buttons. Six parameter settings can be made here.

PMTR chooses the parameter the LFO will modulate. LFOs can only modulate parameters found in the TRACK PARAMETER MAIN pages. When selecting the parameter that will be modulated the TRACK PARAMETER page it belongs to are shown above the parameter name.

WAVE selects the waveform for the LFO. Eleven basic waveforms plus eight LFO designer waveforms are available.

MULT multiplies the SPD parameter by the selected amount.

TRIG sets how the LFO should react when a note is trigged.

- FREE makes the LFO run continuously, never restarting or stopping.
- TRIG makes the LFO restart when a note is trigged. After that the it runs continuously until a new note is trigged.
- HOLD makes the LFO run free in the background, but when a note trig is encountered the output LFO level is latched and held still until the next note trig.
- ONE will make the LFO restart when a note is trigged, run for one cycle and then stop.
- HALF will make the LFO restart when a note is trigged, run for half a cycle and then stop.

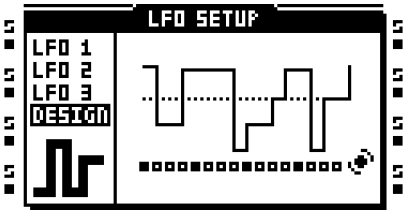
SPD sets the base speed of the LFO. The speed is always synced to the master tempo. The use of both a speed controller and a multiplier allows a very wide range of speed settings while providing a high degree of control. For slow LFO speeds, keep the **MULT** parameter set as low as possible. The **SPD** settings for all three LFOs are also reflected in the main LFO page.

DEP sets the amount of modulation applied to the target parameter. Setting **DEP** to 127 allows for modulating a parameter to and from any extreme value. For example, if the target parameter is set to 64 a saw wave LFO **DEP** setting of 64 is sufficient for modulating the target value to its minimum (0) and maximum (127) values. The **DEP** settings for all three LFOs are also reflected in the main LFO page.

LFO DESIGNER

The LFO designer allows you to draw customized LFO shapes. Such waveforms can in some instances almost be regarded as mini-sequencers as they for example can be used to make rhythmic track parameter changes. Each track host one LFO designer and all

designer waveforms are available to all LFOs. Access the LFO designer by navigating to the DESIGNER menu in the leftside column.



A custom LFO waveform consists of 16 steps where each step can have a unique value. The steps can either be stepped or interpolated. All changes in the waveform are instantly visualized by the LFO waveform representation in the center of the LCD screen.

[TRIG] buttons in combination with the upper row of ***DATA ENTRY*** knobs are used to draw the LFO waveform.

To change a waveform step, press the corresponding **[TRIG]** button and turn one of the top-row ***DATA ENTRY*** knobs. While the **[TRIG]** pressed the <TRACK> LED above it will be dimmed. The first knob you turn will manipulate the selected step value and any knobs on its right and left side will affect the waveform step values to the right and left of the originally selected step. Press a **[TRIG]** button to see the value assigned to the corresponding waveform step.

More waveform steps than one can be manipulated simultaneously. To do that, just press down several **[TRIG]** buttons while turning a knob. All steps values will then be adjusted by the same amount.

To interpolate between two steps, select a waveform step by keeping the corresponding **[TRIG]** key depressed and then press the **[TEMPO]** key. Interpolation between the value of the selected waveform step and the value of the next waveform step will now occur. To remove an interpolation, just repeat the button press combination. Interpolated steps are indicated by yellow <TRACK> LEDs on the step sequencer and sloped curves in the LFO waveform visualization.

The LFO designer waveforms are selectable in the **WAVE** setting found in the LFO 1-3 pages of the LFO SETUP menu. They are represented as small visualizations of their waveform shapes and are labeled T1-T8.

- **Copy/clear/paste operations are available in the LFO DESIGNER menu. This makes it possible to copy LFO designer waveforms between tracks. When performing a clear operation, all waveform steps will be set to 0 and interpolation will be set to stepped.**

EFFECT 1 AND EFFECT 2

Each track features two assignable effects. The selectable effects differ between the two effect pages. For a complete listing of all the effects and their main and setup parameters, see “Appendix B: EFFECTS REFERENCE“.

EFFECT 1 offers:

12/24dB Multi Mode Filter
2-band Parametric EQ
DJ-style Kill EQ
2-10 Stage Phaser
Flanger
2-10 tap Chorus
Dynamix Compressor
Lo-fi Collection

EFFECT 2 offers:

12/24dB Multi Mode Filter
2-band Parametric EQ
DJ-style Kill EQ
2-10 Stage Phaser
Flanger
2-10 tap Chorus
Dynamix Compressor
Lo-fi Collection
Echo Freeze Delay
Gatebox Plate Reverb

Assign an effect by either pressing **[FUNCTION]** + **[EFFECT 1]/[EFFECT 2]** or quickly double pressing **[EFFECT 1]/[EFFECT 2]** to open up the EFFECT 1/EFFECT 2 SETUP menu. The effects available are listed in the left side column. Use the **[ARROW]** keys to select the effect you want to assign and then press **[ENTER/YES]** to assign it. After assigning the effect all the setup parameters of the effect are visible. These are adjusted using the ***DATA ENTRY*** knobs. Exit the EFFECT 1/EFFECT 2 SETUP menu and enter the EFFECT 1/EFFECT 2 page to make adjustments to the main effect parameters.

- **The Echo Freeze Delay and the Gatebox Plate Reverb are exclusive to EFFECT 2.**

DIRECT TRACK MUTING

To direct mute a track, press **[FUNCTION]** + the **[TRACK]** button of the track that should be muted. The <TRACK> LEDs indicate the mute status. A muted and currently active track is indicated by a yellow <TRACK> LED. A muted and currently not selected track is indicated by an unlit <TRACK> LED.

- **If track 8 has been turned into a master track it won't be affected by mutes.**
- **If Neighbor machines are used the track or tracks preceding the last Neighbor machine can not be muted. To mute the chain, mute the last Neighbor machine.**

- **Tracks can be also be muted in the MIXER menu. Read more how mute tracks in the MIXER menu in section "MIXER MENU" on page 26.**

TRACK ROUTING

Tracks can be routed to either the main outputs or the cue outputs. Tracks are routed to the main outputs by default.

MAIN OUTPUT ROUTING

The default setting for all tracks. They are routed to the main outputs.

CUE OUTPUT ROUTING

Pressing **[CUE]** + **[TRACK]** will route the selected track to the cue outputs. A cued track will still be audible from the main outputs. When a track is cued the <TRACK> LED of the track will flash. If a cued track is muted it will only be audible from the cue outputs.

ROUTING EXAMPLES

Here are some examples of how the Octatrack can be integrated in various setups.

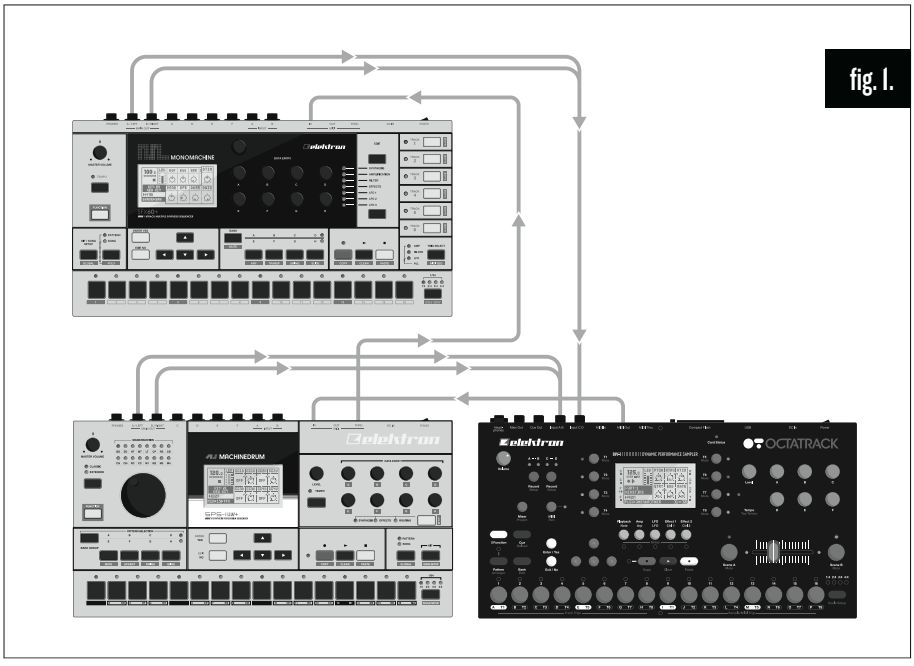


fig. I.

Fig 1. A Machinedrum and a Monomachine are MIDI slaved and connected to the two input pairs of the Octatrack. The Octatrack acts like a super mixer. It adjusts the levels of the incoming signals, applies effects and samples the other machines in real time.

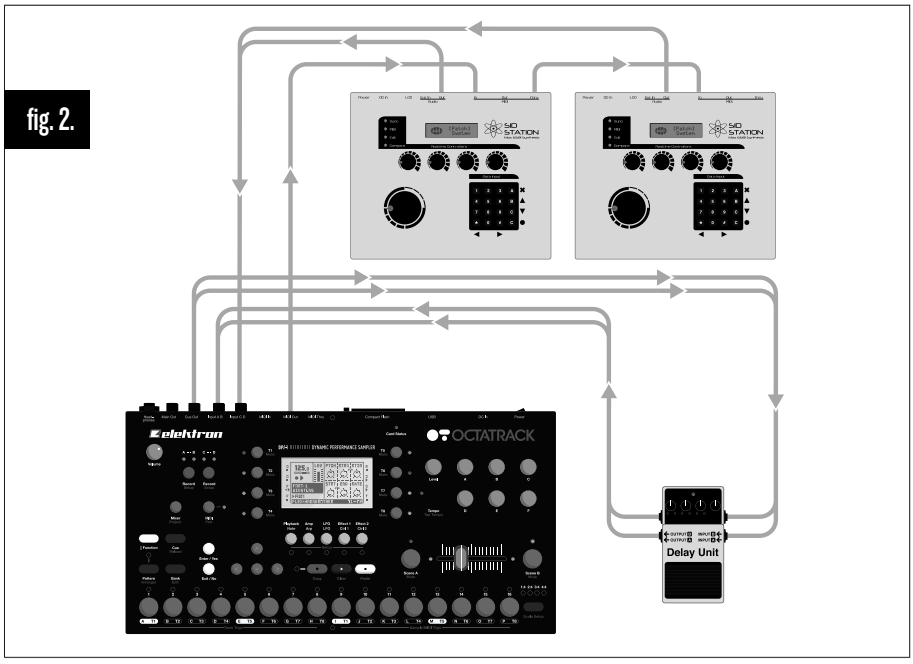


Fig 2. The Octatrack cue output pair is connected to an external effects device. The outputs of the external effects is connected to input pair A/B. The input pair is routed to the Octatrack main out. Cue'ing a track will send it to the external effects and the affected signal can then be treated further by the Octatrack. Two Sidstations are ready to be sampled and processed. They are controlled by the MIDI sequencer of the Octatrack and their outputs are connected to input C and D.

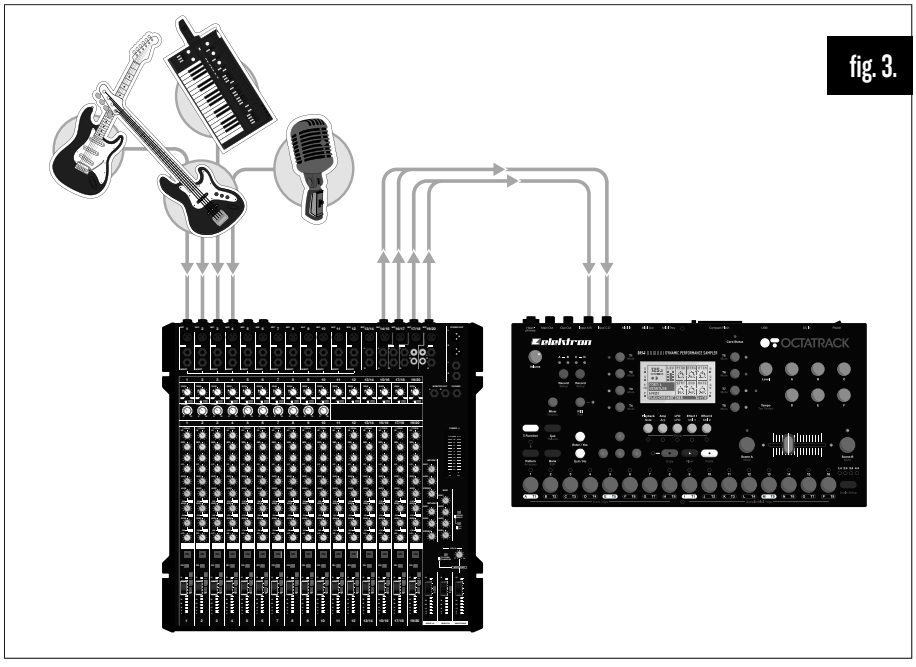
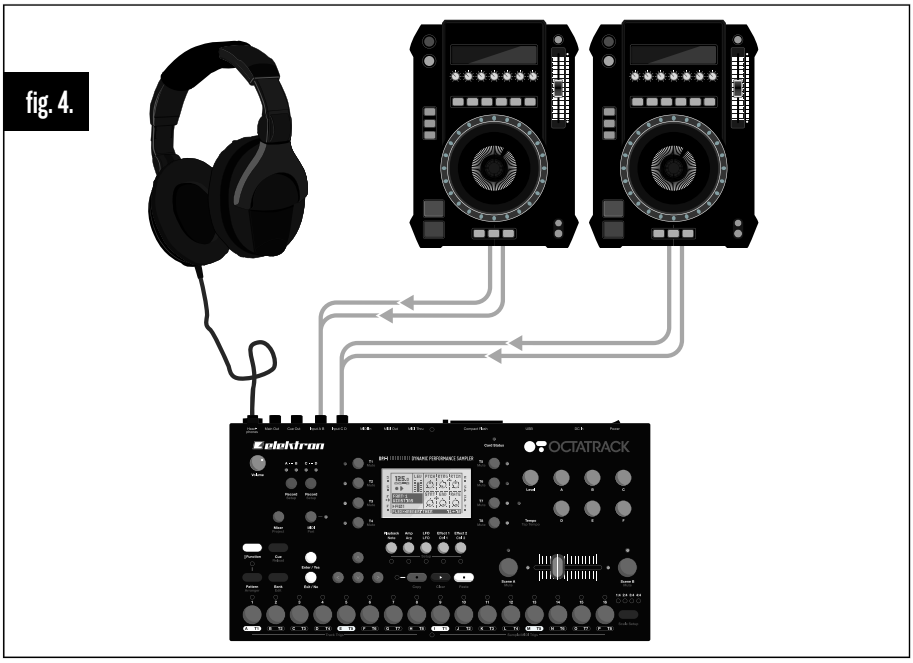


Fig 3. Four mixer aux sends are connected to the inputs of the Octatrack. Each aux send sends a different signal. The Octatrack applies effects and reconstructs the incoming audio.

fig. 4.



- *Fig 4.* Two DJ decks are connected to the Octatrack inputs. The headphones output is set to monitor the cue outputs. The crossfader is assigned to control the main output balance between the two incoming signals. Cue'ing one of the input pairs will send the signal to the cue outputs and the headphones output regardless of the signal being audible from the main outputs or not. Thanks to the flexible routing of the Octatrack the cue'd signal can still be sampled and the sample immediately sent to the main outputs.

PATTERNS

The sequencer of the Octatrack shares a lot of similarities with the Machinedrum and Monomachine sequencers but have been considerably improved. It is incredibly powerful and plays an extremely important role in processing sounds and samples. The sequencer stores information in patterns. A pattern contains:

- **Note trigs.**
- **Trigless trigs.**
- **Swing trigs.**
- **Slide trigs.**
- **Information about which part is linked to the pattern.**
- **Parameter locks.**
- **Sample locks.**
- **Length and time signature of the tracks.**

BASIC PATTERN OPERATIONS

The Octatrack allows switching between patterns without any audible lag. This, plus the ability to chain patterns, are handy features when for example making live improvisations.

SELECTING A PATTERN

Each project hosts 16 banks each containing 16 patterns. Banks and patterns are selected using the **[BANK]** and **[PATTERN]** keys in combination with the 16 **[TRIG]** keys.

Patterns can be selected from the currently active bank or from one of the other banks. Press the **[PATTERN]** button in combination with one of the 16 **[TRIG]** keys to select a pattern from the currently active bank. Available patterns are indicated by red <TRIG> LEDs. If the currently active pattern resides in the selected bank, its <TRIG> LED flashes red.

Select a pattern from another bank by first selecting the bank by using the **[BANK]** + **[TRIG]** keys. After the “CHOOSE PATTERN” prompt appears, press one of the **[TRIG]** keys to select a pattern located in the chosen bank.

PATTERN CHAINING

You can use pattern chaining to loop a sequence of patterns. It is only possible to chain patterns located in the same bank, and each pattern may only be chained once. Chain patterns by pressing and holding the **[PATTERN]** button and then press the **[TRIG]** keys in the same order as you want the chained patterns to play. Chaining is indicated by a double arrow between the current pattern and the pattern that will play next. Several patterns can be chained.

[STOP] changes patterns in a pattern chain to the pattern that will play next. That means that if pattern A01 is started and A02 is cued to play after pattern A01, pressing **[STOP]** and then **[PLAY]** will start playing pattern A02.

GRID RECORDING MODE

GRID RECORDING is a method of composing where note trigs are added by using the 16 **[TRIG]** keys. In the default state, the 16 **[TRIG]** keys represent 1 bar of 16th notes. This is however dependent on the SCALE SETUP settings.

Enter GRID RECORDING mode by pressing the **[REC]** key. A lit red <REC> LED indicates GRID RECORDING mode is active. Select the track to which you want to add note trigs by pressing the relevant **[TRACK]** button. Place out note trigs by pressing the **[TRIG]** keys. Note trigs are indicated by red <TRIG> LEDs.

If the pattern contains more than 16 steps, switch to the pattern page you want to edit by pressing the **[PATTERN PAGE]** key. The active pattern page is being indicated by a firmly lit <PATTERN PAGE> LED.

Press **[PLAY]** to listen to the sequence. You can input note trigs when the sequencer is playing as well.

- **All note trigs of a track can be shifted forwards or backwards. While in GRID RECORDING mode, hold down [FUNCTION] while pressing the [LEFT] or [RIGHT] arrow keys to perform the note trig shift.**

PARAMETER LOCKS

Parameter locks is a powerful feature that allows every note trig to have its own unique parameter assignment. All note trigs of a track could for example have different pitch or volume settings. Parameter locks can applied to either a note trig or to a trigless trig.

NOTE TRIG PARAMETER LOCKS

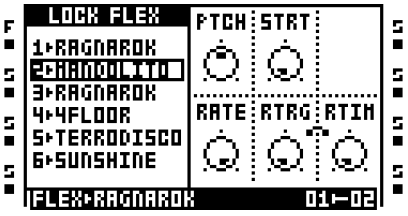
Apply parameter locks to a note trig by pressing and holding the **[TRIG]** key of the note trig and then, using the ***DATA ENTRY*** knobs, adjust the parameter you want to lock to the intended value. The graphics in LCD will become inverted for the locked parameter and the locked parameter value will be displayed. The <TRIG> LED of the locked note trig will begin to flash rapidly, indicating the note trig now contains a parameter lock. Remove a parameter lock by pressing down the ***DATA ENTRY*** knob of the locked parameter.

TRIGLESS TRIGS

Parameter locks do not necessarily have to be applied to note trigs. Trigless trigs contain only parameter locks, but do not trig machines. They are effective when for example wanting to change the pitch halfway through a playing sample without retrigging it. Trigless trigs are placed out by pressing **[FUNCTION]** + a **[TRIG]** key. They are indicated by green <TRIG> LEDs. After parameters have been locked to the trigless trig the <TRIG> LED will start to flash rapidly. Remove a parameter lock by pressing down the ***DATA ENTRY*** knob of the locked parameter.

SAMPLE LOCKS

Each note trig of a track can play a different sample. To do this, open the SAMPLE LOCK menu by holding down a note trig and pressing the **[UP]** or **[DOWN]** arrow key.



The sample slot list of the machine assigned to the track will appear. The sample already assigned to the machine is called TRK DEFAULT. While holding the **[TRIG]** key of the note trig pressed, use the **[UP]** and **[DOWN]** arrow keys to navigate in the list. Select the sample that should be locked to the note trig and press **[ENTER/YES]** to a lock it.

MACHINE AND TRACK TRIGGING

Both individual machines and complete tracks can be trigged. The **[TRIG]** buttons are used for both trigging options.

MACHINE TRIGGING

The **[TRIG]** buttons 9-16 are used to trig machines. Machines can only be manually trigged when GRID RECORDING mode is not active. If this mode is active press **[REC]** to deactivate it. The last eight **[TRIG]** keys are used to trig the machines of the tracks. **[TRIG]** key 9 trigs the machine assigned to track 1, **[TRIG]** key 10 trigs the machine assigned to track 2 and so on. These **[TRIG]** keys are also used to trig MIDI tracks.

TRACK TRIGGING

Whole tracks can be trigged which is very convenient in a live setting when improvising. To trig tracks in this way they must first be disconnected from the sequencer. The disconnecting procedure is described in the section “PATTERN” on page 24. GRID RECORDING mode must also not be active. If this mode is active press **[REC]** to deactivate it.

Playback of the tracks are initiated by pressing the first eight **[TRIG]** keys. **[TRIG]** key 1 trigs track 1, **[TRIG]** key 2 trigs track 2 and so on. Disconnected tracks will not play when **[PLAY]** is pressed.

SEQUENCER COPY, PASTE AND CLEAR OPERATIONS

To make it easier and quicker to compose using the Octatrack a number of different copy, paste and clear operations are available. To avoid accidentally overwriting or deleting data, paste and clear operations can be undone.

PATTERN COPY

A pattern can be copied either to a location in the bank it belongs to or to a location in another bank. Before performing a pattern copy operation, make sure you are not in GRID RECORDING mode. If this mode is activated, press **[REC]** to deactivate it.

Select the pattern you want to copy, then press and hold **[FUNCTION]** while pressing **[REC]**. A message “COPY PATTERN” will be shown in the display. The pattern data being copied consists of the active part, note trigs and parameter locks. Select the destination where you wish to paste your pattern data by using the **[BANK]**, **[PATTERN]** and **[TRIG]** keys as needed. Paste the data by pressing the **[FUNCTION]** + **[STOP]** keys. The message “PASTE PATTERN” will be shown in the display. Pasting a pattern overwrites any previous part assignment, note trigs and parameter locks.

The pattern paste operation can be undone by pressing **[FUNCTION]** + **[STOP]** immediately after performing it. A message saying “UNDO PATTERN” will be shown in the display.

PATTERN CLEAR

Clearing a pattern will remove all note trigs from all tracks. Before performing a pattern clear operation, make sure you are not in GRID RECORDING mode. If this mode is activated, press **[REC]** to deactivate it.

Select the pattern you want to clear. Press and hold **[FUNCTION]**. Then press **[PLAY]** to clear the pattern. A message “CLEAR PATTERN” will be shown in the display.

The clear pattern operation can be undone by pressing **[FUNCTION]** + **[PLAY]** directly after performing it. A message saying “UNDO PATTERN“ will be shown in the display.

TRACK COPY

When copying the contents of a track the note trigs, parameter locks, machine assignment and FX assignments will be copied to the destination track. Before performing a track copy operation, make sure you are in GRID RECORDING mode. If not, press **[REC]**.

Select the track you want to copy. Press **[FUNCTION]** + **[REC]** to perform the copy operation. The message “COPY TRACK” will be shown in the display. Select the destination track to which you want to paste the copied content. Paste the data by pressing **[FUNCTION]** + **[STOP]**. A message saying “PASTE TRACK” will be shown in the display. Pasting a track overwrites any previous note trigs, parameter locks, machine and FX assignments.

The paste track operation can be undone by pressing **[FUNCTION]** + **[STOP]** immediately after performing it. A message saying “UNDO TRACK” will be shown in the display.

TRACK CLEAR

Clearing a track will remove all note trigs from the active track. Before performing a track clear operation, make sure you are in GRID RECORDING mode. If not, press **[REC]**.

When you have selected the track you wish to clear, press **[FUNCTION]** + **[PLAY]** to clear the track. The message “CLEAR TRACK” will appear.

The clear track operation can be undone by pressing **[FUNCTION]** + **[PLAY]** directly after performing it. The message “UNDO TRACK” will be shown in the display.

TRACK PAGE COPY

A track page is one of the up to four pages of sequencer steps a pattern can contain. Copying a track page includes all note trigs and parameter lock settings of the track page. Before performing a track page copy operation, make sure you are in GRID RECORDING mode. If not, press **[REC]**.

Select the track page you want to copy by pressing the **[PATTERN PAGE]** key. Hold the **[PATTERN PAGE]** key and press **[REC]** to copy the track page. A message saying “COPY PAGE” page will appear. Select the track page you want to paste the copied page to by pressing the **[PATTERN PAGE]** key. Paste the data by holding **[PATTERN PAGE]** while pressing the **[STOP]** key. A message saying “PASTE PAGE” will be shown in the display. Pasting a track page overwrites any previous notes, data and parameter locks.

The paste track page operation can be undone by pressing **[PATTERN PAGE]** + **[STOP]** directly after performing it. The message “UNDO PAGE” will be shown in the display.

TRACK PAGE CLEAR

It is possible to clear a track page from all note trigs. Before performing a track page clear operation, make sure you are in GRID RECORDING mode. If not, press **[REC]**.

Select the track page you want to clear by pressing the **[PATTERN PAGE]** key. Clear the track by pressing **[PATTERN PAGE]** + **[PLAY]** to clear the track. The message “CLEAR PAGE” will appear.

The clear track page operation can be undone by pressing **[PATTERN PAGE]** + **[PLAY]** directly after performing it. The message “UNDO PAGE” will be shown in the display.

NOTE COPY

It is possible to copy a note trig, complete with all parameter lock settings, and paste it to a new location in the track. First make sure you are in GRID RECORDING mode. If not, press **[REC]**.

Press and hold the note trig you want to copy and press the **[REC]** key. A window saying “COPY NOTE” will appear. Then press the **[TRIG]** key corresponding to the location you want to paste the note to and press the **[STOP]** key to complete the paste operation. A window showing “PASTE NOTE” will be shown.

NOTE CLEAR

Instead of removing parameter locks one by one from a note you can use the clear note locks command. First make sure you are in GRID RECORDING mode. If not, press **[REC]**.

Hold and press the **[TRIG]** key of the note trig you whose content you want to clear. Then press **[PLAY]** to clear the note. The message “CLEAR NOTE LOCKS” will appear.

The clear note lock operation can be undone by performing the operation one more time. The message “UNDO NOTE LOCKS” will be shown in the display.

SCENE COPY

It is possible to copy scene and paste it to a new scene location.

Press and hold a **[SCENE]** button to access the available scenes. While keeping the **[SCENE]** button pressed, press and hold the **[TRIG]** key of the scene you want to copy and press the **[REC]** key. A window saying “COPY SCENE” will appear. Then press the **[TRIG]** key corresponding to the location you want to paste the note to and press the **[STOP]** key to complete the paste operation. A window showing “PASTE SCENE” will be shown.

SCENE CLEAR

It is possible to clear a scene from all scene parameter lock data.

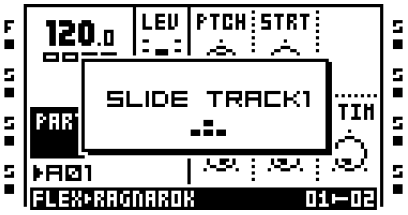
Press and hold a **[SCENE]** button to access the available scenes. While keeping the **[SCENE]** button pressed, press and hold the **[TRIG]** key of the scene you want to clear and press the **[PLAY]** key. A window saying “CLEAR SCENE” will appear.

The clear scene operation can be undone by performing the operation one more time. The message “UNDO SCENE” will be shown in the display.

SLIDE

The SLIDE menu offers the possibility to make the value of a parameter locked on one step slide gradually to the locked parameter value on the next step. The menu is located in the

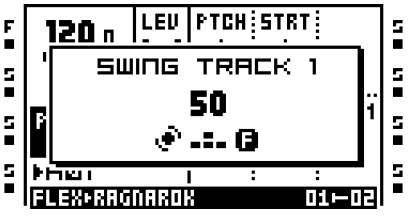
EDIT PROJECT menu. Press **[FUNCTION]** + **[BANK]** to open the EDIT PROJECT menu. Select TRACK and then SLIDE PATTERN. Press **[ENTER/YES]** to open the SLIDE menu.



First, choose the track you wish to apply the slide trigs to by pressing the appropriate **[TRACK]** button. For a parameter value to slide it needs to be parameter locked at two separate note trigs. Place out slide trigs by pressing the **[TRIG]** keys. If a slide trig is set on the same sequencer step as a note trig with a parameter lock, the locked parameter value of the note trig will slide to the locked parameter value of the next note trig, given the same parameter has been locked on both steps. The speed of the slide is relative to the current tempo and the slide is completed when the next note trig is reached.

SWING

In the SWING menu rhythmic groove signatures of various intensity can be applied to tracks. The menu is located in the EDIT PROJECT menu. Press **[FUNCTION]** + **[BANK]** to open the EDIT PROJECT menu. Select TRACK and then SWING PATTERN. Press **[ENTER/YES]** to open the SWING menu.



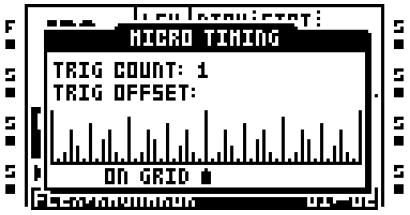
Choose the track you wish to apply swing to by pressing the appropriate **[TRACK]** button. Place out swing trigs by pressing the **[TRIG]** keys. Swing will only affect note trigs placed out on the same sequencer steps as swing trigs. Select the amount of swing that should be applied to the swing trigs by turning the ***LEVEL*** knob. The higher the value, the more swing will be applied. A setting of 50 equals no swing.

- **By pressing [FUNCTION] and turning the *LEVEL* knob the swing amount for all tracks will be changed.**

MICRO TIMING

The MICRO TIMING menu allows for precise and detailed note trig editing. To be able to access this menu GRID RECORDING mode must not be active. Open this menu by press-

ing and holding the **[TRIG]** key of the note trig you want to micro edit, then press either the left or right **[ARROW]** button.



TRIG COUNT sets the number of times the note trig should be repeated. Adjust this setting with the up and down **[ARROW]** keys.

TRIG OFFSET decides where the note trig should be placed on the 1/384 step resolution micro timing grid. Move the note trig on the grid by pressing the left and right **[ARROW]** buttons. A note trig can be nudged both forwards and backwards in time in relation to the step it is placed on.

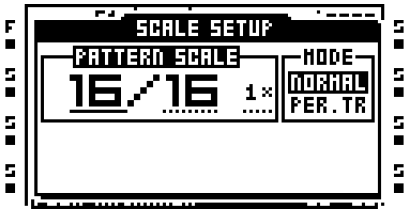
- **If a note trig placed on the first sequencer step is nudged backwards, it will be activated at the end of the pattern.**
- **Setting the tempo to 2x in the SCALE SETUP menu will double the resolution of the micro timing grid.**

SCALE SETUP

Here the general length and timing of a pattern is set. Each pattern can have its own scale settings. Two general modes exist, NORMAL and PER TRACK. Access the SCALE SETUP menu by pressing **[FUNCTION]** + **[PATTERN PAGE]**.

NORMAL

In this mode the all tracks of the pattern share the same length and time signature. By default a pattern is 4/4 bars (16 steps) of length. The maximum length of a pattern is 64 steps.



PATTERN SCALE sets the number of steps in a pattern and thus the total amount of pattern pages. The leftmost number selects the number of steps in the pattern. The maximum number of steps available is determined by the total length, set by the rightmost parameter. This can be either 16, 32, 48 or 64 steps. If you use 17 steps or more in a pattern, the **[PATTERN PAGE]** key is used in GRID RECORDING mode to toggle the focus between the different pattern pages.

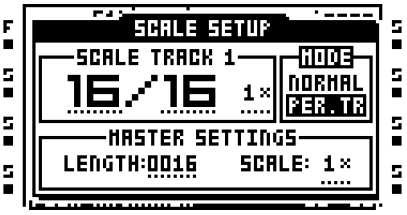
TEMPO MULTIPLIER offers seven possible settings, 1/8X, 1/4X, 1/2X, 3/4X, 1X, 3/2X and 2X. A setting of 1/8X will play back the pattern at one eight of the original tempo. 3/4X plays the pattern back at three quarters of the global tempo. 3/2X will play back the track twice as

fast as the 3/4X setting. 2X allows the track to be played back at twice the global tempo. Double speed is useful for increasing the base resolution of the step sequencer to 32th notes. Three quarter-speed is useful when the Octatrack is playing alongside other instruments set to the same BPM and you want the Octatrack to play triplets.

- **When changing pattern length from 16 to 64 steps, the first 16-step pattern page will be copied to all the subsequent pages, given the other pages previously have not been programmed.**

PER TRACK

Complex poly rhythms are easy to obtain in this mode as every track in a pattern can have a unique length and time signature.



SCALE TRACK sets the length of the active track. Select the track whose length you want to set by pressing the corresponding **[TRACK]** button. Below the track indicator the scale values are found. The leftmost number selects the number of steps of the track. The maximum number of steps available is determined by the total length, set by the rightmost parameter. This can be either 16, 32, 48 or 64 steps. If you use 17 steps or more in a track, the **[PATTERN PAGE]** key is used in GRID RECORDING mode to toggle the focus between the different track pages.

TEMPO MULTIPLIER offers seven possible settings, 1/8X, 1/4X, 1/2X, 3/4X, 1X, 3/2X and 2X. A setting of 1/8X will play back the pattern at one eight of the original tempo. 3/4X plays the pattern back at three quarters of the global tempo. 3/2X will play back the track twice as fast as the 3/4X setting. 2X allows the track to be played back at twice the global tempo.

MASTER LENGTH selects how many steps the tracks will play before they all are restarted. The INF setting will make the tracks play and loop within themselves infinitely.

MASTER SCALE sets the general time signature of the pattern. This setting is completely independent of the individual track tempo multiplier settings. It is used to define the overall time signature of the pattern, which affects MIDI clock if sent out by the Octatrack as well as the song pointer position in an arrangement.

TEMPO

Here the general BPM of the patterns are set. The TEMPO screen is opened by pressing the **[TEMPO]** key.

Now you can use the ***LEVEL*** encoder to change the current tempo in integer steps. The **[UP]** and **[DOWN]** arrow keys change the decimal part of the tempo.

TAP TEMPO

To tap a tempo, hold the **[FUNCTION]** key and tap the **[TEMPO]** key at a steady rhythm. After four consecutive taps the average tempo of the taps will be set as the new tempo and it will be showed in the TAP TEMPO window. You can continue tapping the **[TEMPO]** key, the tapped tempo average will then continue updating.

TEMPO NUDGE

You can temporarily shift the tempo up or down by 10% by pressing the **[LEFT]** or **[RIGHT]** arrow keys. When the key is released the BPM will revert back to the original setting. This functionality is very handy when manually syncing your Octatrack to a turntable or an external sound source. Note that you do not need to be in the TEMPO menu to perform this tempo shift.

THE AUDIO EDITOR

The audio editor is where editing of imported or recorded samples takes place. A number of tasks are carried out here. Trimming, loop point settings, normalization and, maybe most important of all, handling of slices.

ACCESSING THE AUDIO EDITOR

The audio editor is either accessed from the QUICK ASSIGN menu by using shortcuts.

ACCESS FROM THE QUICK ASSIGN MENU

Open the QUICK ASSIGN menu by double-clicking a **[TRACK]** key. Then navigate to the Flex or Static sample slot list, select the sample you wish to edit and press **[FUNCTION]** + **[BANK]** to open it in the audio editor.

ACCESS USING SHORTCUTS

By pressing **[TRACK]** + **[BANK]** the sample assigned to the machine of the track will be opened in the audio editor. Note that the track must contain a Flex or Static machine for this shortcut to work.

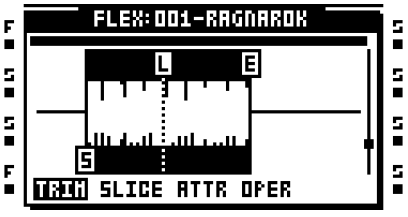
Samples captured by the track recorders can opened directly in the audio editor. First select the track whose recorder should be edited by pressing the relevant **[TRACK]** button. Then press any of the **[AUDIO RECORD]** keys + **[BANK]** to open the recorder sample in the audio editor.

AUDIO EDITOR FUNCTIONALITY

The audio editor contains four subpages. While in the audio editor the **[DATA PAGE]** keys function as soft keys for selecting the subpages. At the top of the menu window the name of the sample being edited is shown.

TRIM

This is the default page when opening the audio editor. Otherwise, access by pressing **[PLAYBACK]** while in the audio editor. In this subpage samples are trimmed and loop points set.



Trim and loop point settings are not linked to samples per se, but to sample slots. It is possible to load the same sample to two different slots and trim them completely different. Note though that trim and loop point information will be lost when assigning a new sample to a sample slot containing a trimmed sample.

Navigate in the waveform using the ***LEVEL*** knob. Turning this knob will move the waveform marker.

Set the start point with the ***A*** knob. A start point is indicated by an “S”marker. The sample will start to play from this position.

A loop is indicated by an “L” marker. Move the loop point by turning the ***B*** knob. If a loop point is set, the sample will play from the start point to the end point, then loop from the loop point to the end point. When the **RATE** parameter is set to a negative value the loop point of a sample will be disregarded. The sample will instead be played from the end point to the start point.

Set the end point with the ***C*** knob. An end point is indicated by an “E” marker. The sample will stop playing when reaching the end point given no loop point is set.

Zoom the y-axis of the waveform with the ***D*** knob. The slider to the right of the waveform indicates the zoom level. The standard level, displaying the waveform as neither zoomed in or out, is indicated by a black square in the middle of the slider.

Scroll the waveform with the ***E*** knob. The black bar over the waveform visualization shows the size of the current visible section in relation to the total waveform length.

Zoom the x-axis of the waveform with the ***F*** knob. The slider to the right of the waveform indicates the zoom level. The standard level, displaying the waveform as neither zoomed in or out, is indicated by a black square in the middle of the slider.

Pressing **[ENTER/YES]** will open the TRIM EDIT menu. Different options exist here.

- SET START HERE will set the start point at the position of the waveform marker. The same functionality can be obtained by turning the ***A*** knob.

- SET LOOP HERE will set the loop point at the position of the waveform marker. The same functionality can be obtained by turning the ***B*** knob.

- SET END HERE will set the end point at the position of the waveform marker. The same functionality can be obtained by turning the ***C*** knob.

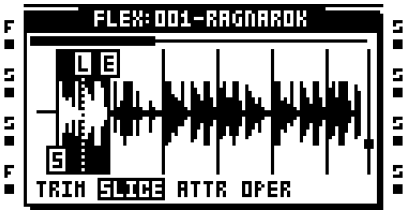
- RESET TO DEFAULT resets the start, end and loop points to their default positions. The start and loop points will be located at the absolute beginning of the sample, the end point at the absolute end of the sample.

- CHANGE VIEW changes the waveform visualization if a stereo sample is used. It is possible to visualize the left, right or both the left and right waveforms simultaneously.

- **Hold [FUNCTION] while moving the waveform, loop, start or end points to snap the selected point to a zero amplitude crossing. Zero crossings are indicated by a small rectangle in the middle of the marker.**
- **When scrolling the start, end or loop points the menu bar at the bottom of the page will display the sample exact position of the point. Depending on the settings made in the ATTRIBUTE menu, the menu bar will also display how the current trim settings affect either the BPM or amount of bars of the sample.**

SLICE

Access by pressing **[AMP]** while in the audio editor. Here slice points are handled.



A slice is a section of a sample. A total of 64 slices can be placed out anywhere in a sample. Slices can be of different lengths and even overlap each other. A Flex sample slice can contain a loop point, loop points are however not available to Static sample slices.

Slices are not linked to samples per se, but to sample slots. It is therefore possible to load the same sample to two different slots and slice them in completely different ways. Note though that slice point information will be lost when assigning a new sample to a sample slot containing a sliced sample.

Use the waveform marker or press the **[RIGHT]** or **[LEFT]** arrow keys to navigate between the slices. A slice needs to be active, which is indicated by inverted graphics, for slice start, loop and end points to be set. When a slice is active knob ***A*** sets the start point, knob ***B*** sets the loop point and knob ***C*** sets the end point. The active slice can be previewed by pressing **[FUNCTION]** + **[YES]**. If no slice is selected the preview listening will start from the location of the waveform marker.

Pressing **[ENTER/YES]** opens the SLICE EDIT menu. Different options exist here.

- ADD SLICE HERE adds a slice. The marker must be on a non sliced area of the waveform for this alternative to appear.

- DISABLE LOOP will delete the loop point of the selected Flex slice. This alternative only appears when the waveform marker is positioned on a slice.

- DELETE SLICE will delete the selected slice. This alternative only appears when the waveform marker is positioned on a slice.

- DELETE ALL SLICES will delete all slices.

- CREATE SLICE GRID will create a number of equal length slices spread out between the start and end points set in the TRIM menu. The slice grid can consist of 2, 4, 8, 16, 32, 48 or 64 slices.

- CREATE LINEAR LOCKS will automatically lock the **STRT** parameter of note trigs already placed out on the active track while at the same time set the **SLIC** parameter in the PLAYBACK SETUP menu to ON. The **STRT** parameter of the first note trig will be locked to SL1, the **STRT** parameter of the second note trig locked to SL2 and so on. If **SLIC** is turned off, the value of the **STRT** locks will revert to approximations of the slice start points:

SLIC set to ON, **STRT** set to SL1 = **STRT** 0 when **SLIC** is set to OFF
SLIC set to ON, **STRT** set to SL2 = **STRT** 2 when **SLIC** is set to OFF

SLIC set to ON, **STRT** set to SL3 = **STRT** 4 when **SLIC** is set to OFF
SLIC set to ON, **STRT** set to SL4 = **STRT** 6 when **SLIC** is set to OFF

Note that turning off **SLIC** may change the structure of a sample completely.

• CREATE RANDOM LOCKS works just like the CREATE LINEAR LOCKS command, but randomizes the **STRT** parameters of the note trigs.

• CHANGE VIEW changes the waveform visualization if a stereo sample is used. It works just like the same command found in the TRIM EDIT menu.

- **Slice modulation for a Static machine containing a sliced sample is a bit restricted. It is not possible to scene lock or assign the LFOs to the STRT parameter found in the Static machine PLAYBACK MAIN menu. It is possible to parameter lock the STRT parameter though. These restrictions do not apply to Flex machines containing sliced samples.**
- **STRT values exceeding the amount of slices will select the last slice. If the sample contains for example 16 slices, STRT values ranging from SL17 - SL64 will select the last slice.**

- **Hold [FUNCTION] while moving the waveform, loop, start or end markers to snap the selected marker a zero amplitude crossing. Zero crossings are indicated by a small rectangle in the middle of the marker.**
- **When scrolling the start, end or loop points the menu bar at the bottom of the page will display the sample exact position of the point.**
- **Depending on the settings in the PLAYBACK SETUP menu, the STRT parameter of the Flex and Static MAIN menus can be used to scroll between the slices during playback. The selected slice will be played from its start point. Read more about how these settings work in "Appendix A: MACHINE REFERENCE".**

ATTRIBUTES

Access by pressing **[LFO]** while in the audio editor. Here general information about the selected or active sample is found.

LOOP MODE dictates the loop behavior of the sample. Two settings exist.

• ON will loop all samples or sample slices containing loop markers. Sample slices without loops points will not be looped. Read more about loop points in the section "TRIM" on page 58.

• OFF disregards all set loop points.

- **If the LOOP parameter in the FLEX/STATIC PLAYBACK SETUP menu is set to AUTO, different loop settings can be applied to different samples used in a track.**

TIMESTRETCH sets whether timestretch should be applied to the sample or not. Different timestretch algorithms are at hand.

- OFF will apply no timestrech to the sample.
- NORMAL is an algorithm suitable for most material.
- BEATS is a timestretch algorithm especially useful for rhythmic material.

- **If the TSTR parameter in the FLEX/STATIC PLAYBACK SETUP menu is set to AUTO, different timestretch settings can be applied to different samples used in a track.**

ORIGINAL TEMPO displays the calculated BPM of the sample. If it is not correct, it can be changed using the ***LEVEL*** knob. Note that this setting will affect the sound of the sample if it is being timestretched. For correct results it should therefore be set to match the original BPM of the sample. Altering this setting will alter the **TRIM LEN (BARS)** and **LOOP LEN (BARS)** settings. An arrow will appear next to the **ORIGINAL TEMPO** setting, indicating this setting has priority.

TRIM LEN (BARS) displays the length of the sample in bars. Altering this setting will alter the **ORIGINAL TEMPO** and **LOOP LEN (BARS)** settings. An arrow will appear next to the **TRIM LEN (BARS)** setting, indicating this setting has priority.

LOOP LEN (BARS) displays the amount of bars of the looped section of the sample consist of. Altering this setting will alter the **ORIGINAL TEMPO** and **TRIM LEN (BARS)** settings. An arrow will appear next to the **LOOP LEN (BARS)** setting, indicating this setting has priority.

OPERATIONS

Access by pressing **[EFFFECT 1]** while in the audio editor. Here various sample editing commands can be carried out.

NORMALIZE SAMPLE will increase the volume of sample, making the loudest amplitude peak hit 0 dB. The normalized sample is not saved automatically. Should you wish to do so, save it using the **SAVE TRIM AS NEW SAMPLE** command.

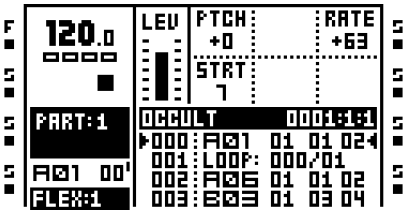
SAVE TRIM AS NEW SAMPLE will save the adjusted sample in the audio pool of the set. When choosing this operation the naming window will appear. A .wav file extension will be added to the chosen sample name.

SAVE TRIM AND AUTO-ASSIGN will save the adjusted sample in the audio pool of the set. It will also assign the saved sample, together with any trim and slice settings, to the Flex or Static sample slot from which the original sample was opened. This operation is handy after having recorded a sample and quickly wanting to both save it and associating it with the recorder.

THE ARRANGER

An arrangement is basically a number of patterns played in sequence. Each row in an arrangement can have settings for pattern length, scene assignments, tempo and mute. You can also loop segments of an arrangement or jump between arrangement rows. All this makes for a very powerful way of arranging your patterns. An arrangement can be up to 256 rows of length and each project can host 8 arrangements.

Enter ARRANGEMENT mode by pressing **[FUNCTION]** + **[PATTERN]**. The <ARRANGER> LED will be lit and the screen will change to reflect the currently active arrangement.



Start the arrangement by pressing **[PLAY]**. The row currently playing is indicated by two black arrows on each side of the row. The name of the arrangement is displayed in the arrangement header and to the right a counter showing the number of bars and beats played is found.

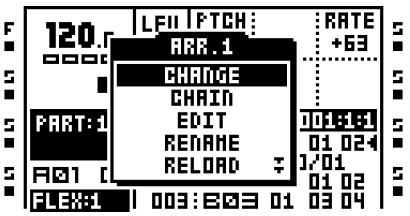
The **[UP]** and **[DOWN]** keys can be used to manoeuvre the two indicators. When they are located on any other row apart from the one currently playing they will be colored white. Navigating to a new row and pressing **[ENTER/YES]** will make the selected row play once the currently playing row has finished playing.

When a row contains repeats the number of repetitions left is indicated to the right of the row. Read more about repeats on page 66.

Pressing **[STOP]** stops the playback and another press moves the position pointer to the beginning of the arrangement.

THE ARRANGER MENU

While ARRANGER mode is active, press **[FUNCTION]** + **[BANK]** to open the ARRANGER menu. Here the current arrangement can be edited and various arrangement operations carried out.



CHANGE

Selecting this command and pressing **[ENTER/YES]** will bring up a menu where all the arrangements of the project are visible. Select the arrangement you want to change to and

press **[ENTER/YES]**. The active arrangement is always displayed in the header of the ARRANGEMENT menu.

CHAIN
Will make the arrangement selected in this menu start play immediately after the currently playing arrangement has finished playing. It has a similar function to pattern chaining, with the exception that no more than one arrangement can be chained.

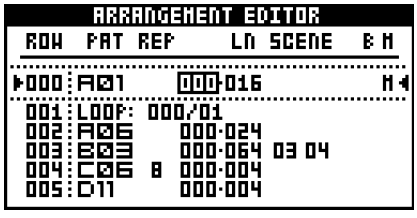
RENAME
Selecting this command and pressing **[ENTER/YES]** will bring up a naming window where it is possible to rename the arrangement.

RELOAD
Selecting this command and pressing **[ENTER/YES]** will reload the active arrangement to the state it was saved in.

SAVE
The save command saves the active arrangement to the arrangement slot. Selecting this command and pressing **[ENTER/YES]** will bring up a prompt asking “CONFIRM SAVE Y/N”. Press **[ENTER/YES]** to save. Press **[EXIT/NO]** to cancel the operation. If the arrangement previously was unnamed, a naming menu will appear.

CLEAR
Selecting this command and pressing **[ENTER/YES]** will erase the active arrangement.

EDIT
The arrangement editor is where the arrangement is built. In the ARRANGER menu, choose EDIT and press **[ENTER/YES]** to open this menu.



The two filled arrows on each side of one of the rows are the position pointers. They indicate which arrangement row the sequencer currently is playing. It is possible to start playback from any row position. Move the editing focus to the row you wish to start the playback from and press the **[ENTER/YES]** button. If the arrangement is currently playing when you select another row, you will see two hollow arrows on each side of the newly selected row. They indicate that the selected row will play next once the current row reaches its end.

When playing the arrangement the header of the menu will display a counter indicating how many bars and beats have played.

Insert an arrangement row by pressing **[FUNCTION]** + **[DOWN]**. Remove a row by pressing **[FUNCTION]** + **[UP]**. Use the **[UP]** and **[DOWN]** keys to select the arrangement row you wish to edit. The **[LEFT]** and **[RIGHT]** keys move the focus between the columns.

ROW lists the available arrangement rows. An arrangement can consist of a maximum of 256 rows. The arrangement is played from row 0 to the end row.

PAT displays which patterns are assigned to the rows. Move the focus to this column using the **[ARROW]** keys. Set the pattern you want to be played on the arrangement row using the ***LEVEL*** knob, or by pressing the appropriate **[BANK]**/**[PATTERN]**+**[TRIG]** key combinations. Several special commands are available in the **PAT** column.

• HALT forces the arrangement to stop at a given row. Select the row to which the command should be entered and move the focus to the PAT column. Turn the ***LEVEL*** knob anti-clockwise until the location before pattern A01 is reached. “HALT:” will be displayed.

• LOOP makes a selection of the arrangement loop either infinitely or a fixed amount of times. Select the row to which the command should be entered and move the focus to the PAT column. Turn the ***LEVEL*** knob anti-clockwise until the location before pattern A01 is reached. When “HALT:” appears, move the focus to the value located after “HALT:”. Turn the ***LEVEL*** knob one step anti-clockwise and “LOOP:” will appear. The arrangement section will now loop infinitely between row 000 and the row containing the loop command. To set a fixed amount of loop cycles, move the focus to the infinity symbol and use the ***LEVEL*** knob to set the value. The arrangment will now loop the section the specified number of times and then play the arrangment row located below the loop point. Loops can be nested.

• JUMP makes the arrangment jump to a new position. Select the row to which the command should be entered and move the focus to the PAT column. Turn the ***LEVEL*** knob anti-clockwise until the location before pattern A01 is reached. When “HALT:” appears, move the focus to the value located after “HALT:” Turn the ***LEVEL*** encoder clockwise and “HALT:” will change to “JUMP:” Set the row number the arrangement should jump to by using the ***LEVEL*** knob.

• REM adds text to the arrangement. This is only a visual cue and won’t affect the timing of the arrangement. Turn the ***LEVEL*** knob anti-clockwise until the location before pattern A01 is reached. When “HALT:” appears, turn the knob one more step anti-clockwise and “REM:” will be displayed. Press the **[RIGHT]** arrow key and then press **[YES]**. The naming window will open. Enter your text here. The hi-score text input method is available here.

REP is the column where the amount of times the arrangement row will be repeated is set. Move the focus to this column by using the **[ARROW]** keys. Use the ***LEVEL*** knob to alter the number of repeats.

LN can be used to override the pattern length of the row. The default length is derived from the scale setup settings of the pattern. Move the focus to this column by using the **[ARROW]** keys. Use the ***LEVEL*** knob to alter the pattern length setting. If PER TRACK mode is used **LN** controls the **MASTER LENGTH** setting (see “SCALE SETUP” on page 55).

SCENE consists of two columns where scenes can be assigned on a per row basis. Move the focus to these columns by using the **[ARROW]** keys. Use the ***LEVEL*** knob to browse through the scenes. The scenes are chosen from the part of the arrangement row pattern. The first column sets the scene for the scene A slot. The second column sets the scene for the scene B slot.

B allows individual BPM settings for the arrangement rows. No setting is this column will make the pattern play according to the main BPM setting. Move the focus to the **B** column

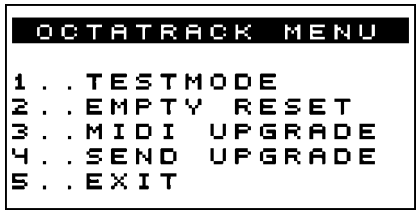
and press **[ENTER/YES]** to open the ROW TEMPO window. Set the BPM with the ***LEVEL*** knob. Rows with dedicated BPM settings are indicated with a “B”.

M offers mute settings per arrangement row. Move the focus to the **M** column and press **[ENTER/YES]** to open the ROW MUTE window. Enter mutes by pressing the **[TRIG]** keys. The first eight keys mute internal tracks. Rows with mute settings are indicated with an “M”.

- **Copy, paste,clear and undo functions are available in the ARRANGMENT EDIT menu.**

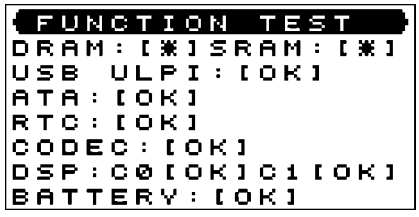
EARLY STARTUP MENU

To access this menu, hold down the **[FUNCTION]** key while powering up the Octatrack. From here you can perform a variety of maintenance tasks. To choose the different alternatives, press the corresponding **[TRIG]** key.



TEST MODE

To enter this mode, press the first **[TRIG]** key. If you have any trouble with your Octatrack and suspect it may be due to a hardware problem, perform this self test. Everything should come up as shown below. If not, contact Elektron support or the retailer you bought the Octatrack from.



EMPTY RESET

To perform this operation, press the second **[TRIG]** key. This will reinitialize the battery backed RAM and clear all data. The content of the Compact Flash card will not be affected.

MIDI UPGRADE

By choosing this option, the Octatrack prepares itself to receive an OS upgrade via MIDI.

1. Check that all MIDI cables are connected correctly.
2. Load the new OS in an appropriate program capable of sending sysex files. We recommend the program C6 which can be found on the Elektron website.
3. Choose MIDI UPGRADE by pressing the third **[TRIG]** key. The Octatrack will wait for the OS to be transmitted to it and a message stating “READY TO RECEIVE MIDI UPGRADE…” will appear on the screen.
4. As the Octatrack receives the OS the <TRIG> LEDs will light up one after another. Please note that this procedure takes a while.
5. When the transfer is finished the message “PREPARING FLASH” appears.
6. “PREPARING FLASH” is shortly followed by “UPDATING FLASH”. When this process is finished the OS is updated. After the upgrade the operating system may upgrade the bootstrap, **do not turn off the unit** before it has completed its start up sequence or explicitely tells you to restart!

SEND UPGRADE

With this option you can send the OS installed in your Octatrack to a friend's unit.

1. Connect the MIDI OUT on the Octatrack with the latest OS to the MIDI IN on the Octatrack that is going to be upgraded. Enter the EARLY STARTUP menus on both machines.
2. Enter the MIDI UPGRADE mode in the Octatrack that is supposed to be upgraded by pressing the third **[TRIG KEY]**. Make sure you see the message "READY TO RECEIVE MIDI UPGRADE…" on the screen.
3. Press the fourth **[TRIG]** key on the Octatrack that is used to send the OS upgrade. This will start the transmission of the OS to the other Octatrack.

- **For faster OS updates, utilize the speed of the Elektron TurboCharge protocol. You will need to have the MIDI IN port of the receiving machine connected to the MIDI OUT port of the transmitting machine and vice versa for this to function.**
- **The OS can also be upgraded from the Compact Flash card. This method of upgrading is performed in the OS UPDATE menu. Read more about this menu in the section "SYSTEM" on page 25.**

TECHNICAL INFORMATION

SPECIFICATIONS

THE SEQUENCER

8 internal tracks
16 banks per project
256 patterns per project
8 arrangements per project
4 parts per bank
16 scenes per part
Supports swing and slide
64 possible parameter locks on each pattern step
Full realtime control

SOUND PROCESSING SYSTEM

4 machine types
2 track effect assignments per track

TRACK EFFECTS

12/24dB Multi Mode Filter
2-band Parametric EQ
DJ-style Kill EQ
2-10 Stage Phaser
Flanger
2-10 tap Chorus
Lo-Fi Collection
Echo Freeze Delay
Gatebox Plate Reverb

ELECTRICAL SPECIFICATIONS

Impedance balanced audio outputs:

Headphones out level: +15 dBu
Main/cue outputs level: +10 dBu

Output impedance: 560 Ω unbalanced

S/N ratio: 102 dBFS (20-20.000 Hz)

Unbalanced audio inputs:

Input level: +8 dBu maximum

Audio input impedance: 9 kΩ

SNR inputs: 99 dBFS (20-20.000 Hz)

Unit power consumption: 8 W typical, 18 W maximum.

Recommended power supply: 6 V DC, 3 A

HARDWARE

128x64 pixel backlit LCD
MIDI In/Out/Thru
4 x 1/4” impedance balanced audio out jacks
4 x 1/4” audio in jacks
1 x 1/4” stereo headphone jack
Advanced dual DSP system
44.1kHz, 24-bit D/A and A/D converters
Flash-EEPROM upgradable OS
USB 2.0 port
Compact Flash card reader
Infinium optical crossfader

PHYSICAL SPECIFICATIONS

Steel casing with brushed aluminium panel
Dimensions: W340xD181xH63mm
(including knobs, jacks and rubber feet)
Weight: approximately 2.4 kg

POWER SUPPLY (PSU-2) ELECTRICAL SPECIFICATIONS

Input voltage range: 100-240V (43-60Hz)
Input connector: IEC320-C8 (2 prong)
In-rush current: 50A maximum

Output voltage: 5.7-6.3V DC
Output current: 3.5A maximum
Output connector: 5.5x2.5mm DC plug, power at center

CREDITS

PRODUCT DESIGN AND DEVELOPMENT

Magnus Forsell
Anders Gärder
Jimmy Myhrman
Jon Mårtensson
David Revelj
Daniel Troberg

ADDITIONAL DESIGN

Thomas Ekelund
Jesper Kouthoofd

FACTORY DEFAULT SOUND DESIGN

Daniel Troberg

USER'S MANUAL

Thomas Ekelund
Jon Mårtensson

CONTACT INFORMATION

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http://www.elektron.se

DELIVERY ADDRESS

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SE-414 51 Gothenburg
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TELEPHONE

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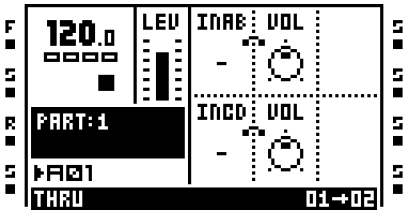
Appendix A: MACHINE REFERENCE

In this appendix, the Octatrack machines are explained. The individual machine parameters are presented for reference.

THRU MACHINE

Thru machines do not sample or play back sounds. They are utility machines, very handy in live setups when using the Octatrack to re-route and affect external audio signals.

THRU MAIN



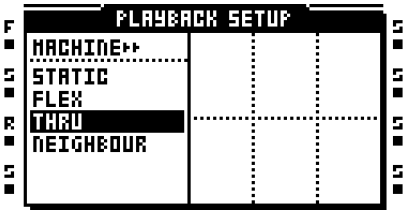
INAB sets how input pair AB should be listened to.

VOL sets the volume of the signal coming from the input or inputs chosen by the **INAB** setting. The max setting will boost it +12 dB. The min setting will mute it.

INCD sets how input pair CD should be listened to.

VOL sets the volume of the signal coming from the input or inputs chosen by the **INCD** setting. The max setting will boost it +12 dB. The min setting will mute it.

THRU SETUP

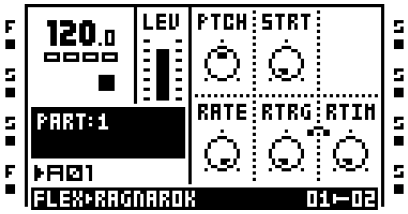


No setup parameters are available.

FLEX MACHINE

Flex machines offer the most extensive sound manipulation possibilities. A sample used by a Flex machine is loaded to the RAM memory of the Octatrack. From there it can be twisted, stretched and reassembled in multiple ways. Flex machines are unbeatable sound processors.

FLEX MAIN



PTCH adjusts the pitch of the sample. The max setting pitches the sample up an octave, a min setting pitches the sample down an octave.

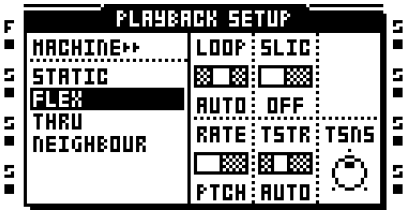
STRT controls the start point of the sample. If the sample contains slices, and the **SLIC** parameter in the FLEX SETUP menu is set to ON, this parameter selects between the slices. **STRT** values exceeding the number of actual sample slices will select the last sample slice.

RATE adjusts the playback speed. It shifts behavior depending on the **RATE** setting found in the FLEX SETUP page. When set to 0 the sample won't be played back at all. Negative values make the sample play backwards.

RTRG sets the number of retrigs that should occur when a note is trigged.

RTIM sets the time between each retrig. The time is relative to the tempo.

FLEX SETUP



LOOP sets the master loop mode setting of the track. When set to AUTO the individual loop settings made in the audio editor will apply. Each sample of the track can then have its own loop setting

SLIC selects whether slices will be selected or not by the **STRT** parameter found in the FLEX MAIN page.

RATE selects if the **RATE** parameter found in the main menu will affect the timestretch or pitch of the sample.

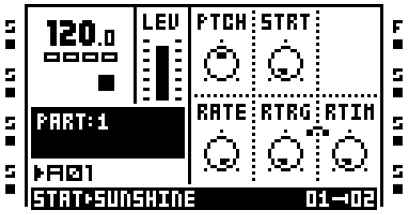
TSTR sets the master timestretch setting of the track. When set to AUTO the individual timestretch settings made in the audio editor will apply. Each sample of the track can then have its own timestretch setting.

TSNS adjusts the transient detection when the timestretch algorithm is set to BEAT. The higher the setting, the more transient sensitive the algorithm will be.

STATIC MACHINE

Static machines are perfect for handling extremely large samples. Samples assigned to Static machines are streamed from the Compact Flash card, thus their size can be in the order of gigabytes. They can of course still be time stretched and pitch scaled as needed.

STATIC MAIN



PTCH adjusts the pitch of the sample. The max setting pitches the sample up an octave, a min setting pitches the sample down an octave.

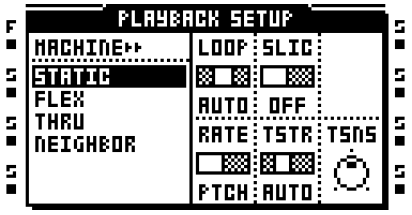
STRT controls which slice should be played. If the sample contains slices, and the **SLIC** parameter in the STATIC SETUP menu is set to ON, this parameter selects between the slices. **STRT** values exceeding the number of actual sample slices will select the last sample slice. This parameter has no effect on Static samples not containing slices.

RATE adjusts the playback speed. It shifts behavior depending on the **RATE** setting found in the FLEX SETUP page. When set to 0 the sample won't be played back at all. No negative values can be chosen, meaning Static samples can not be played backwards.

RTRG sets the number of retrigs that should occur when a note is trigged.

RTIM sets the time between each retrig. The time is relative to the tempo.

STATIC SETUP



LOOP sets the master loop mode setting of the track. When set to AUTO the individual loop settings made in the audio editor will apply. Each sample of the track can then have its own loop setting

SLIC selects whether slices will be accessible or not to the **STRT** parameter found in the STATIC MAIN page.

RATE selects if the **RATE** parameter found in the main menu will affect the timestretch or pitch of the sample.

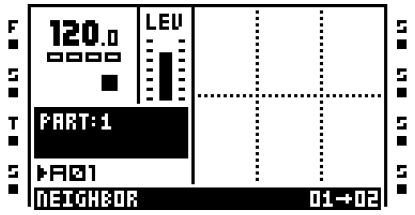
TSTR sets the master timestretch setting of the track. When set to AUTO the individual timestretch settings made in the audio editor will apply. Each sample of the track can then have its own timestretch setting.

TSNS adjusts the transient detection when the timestretch algorithm is set to BEAT. The higher the setting, the more transient sensitive the algorithm will be.

NEIGHBOR MACHINE

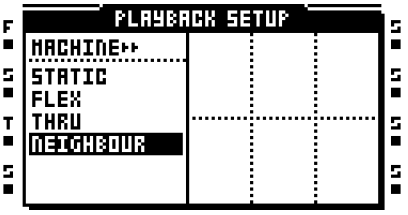
Neighbor machines listen to the output of the preceding track. Multiple tracks with Neighbour machines can form extremely powerful effects chains. They turn the Octatrack into a deluxe effects device.

NEIGHBOR MAIN



No main parameters are available.

NEIGHBOR SETUP



No setup parameters are available.

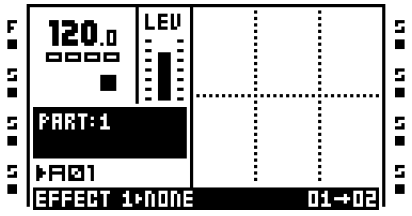
Appendix B: EFFECTS REFERENCE

In this appendix, the Octatrack effects are explained. The individual effect parameters are presented for reference.

NONE

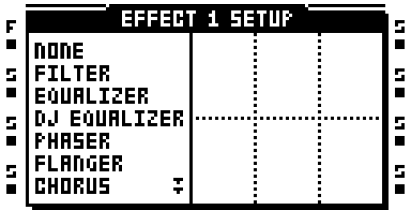
The none effect is a blank effect. Use it if you don't want to affect the audio of the track what so ever.

NONE MAIN



No main parameters are available.

NONE SETUP

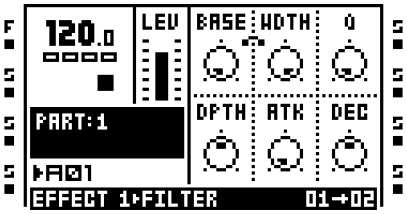


No setup parameters are available.

12/24DB MULTI MODE FILTER

The resonant 12/24dB lo/hi/band-pass filter gives control of both the low and high filter cutoffs. Its flexibility can make it function as a variable gap bandpass filter as well.

MULTI MODE FILTER MAIN



BASE sets the base cutoff frequency of the filter. Sweeping this parameter with **WIDTH** set to the max value makes the multi mode filter act as a high pass filter.

WIDTH controls the distance between the low pass and high pass cutoff frequencies. When **BASE** is set to its minimum value, sweeping this parameter makes the multi mode filter act as a low pass filter.

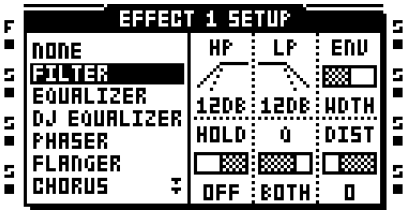
Q controls the amount of resonance applied to the cutoff frequency or frequencies set in the multi mode filter SETUP menu.

DEPTH controls how much the filter envelope affects the cutoff frequency or frequencies. Negative values invert the envelope.

ATK sets the attack time of the filter envelope.

DEC sets the decay time of the filter envelope.

MULTI MODE FILTER SETUP



HP sets the high pass filter slope. Select between 12 dB or 24 dB.

LP sets the low pass filter slope. Select between 12 dB or 24 dB.

ENV selects which parameter the filter envelope will affect.

HOLD controls whether the filter envelope should be affected by the **HOLD** parameter of the AMP MAIN page or not.

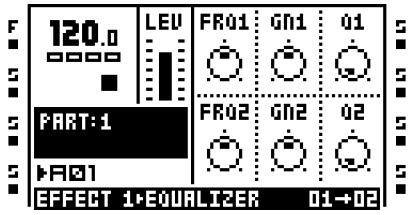
Q selects how the resonance will affect the cutoff frequencies. It can affect the **BASE**, **WIDTH**, both of them or none.

DIST sets the headroom of the filter. The higher the value, the lower the headroom.

2-BAND PARAMETRIC EQ

The parametric EQ is useful for shaping the timbre of a sound. Two frequency bands can be attenuated or amplified.

PARAMETRIC EQ MAIN



FRQ1 sets the center frequency the first band of the EQ will affect.

GN1 attenuates or boosts the set frequency.

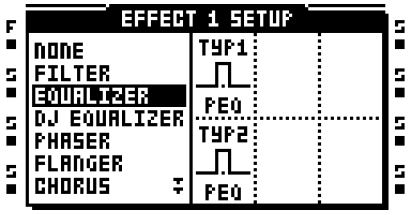
Q1 controls the width of the frequency range the **GN1** setting affects. The higher the value the narrower the frequency curve.

FRQ2 sets the center frequency the second band of the EQ will affect.

GN2 attenuates or boosts the set frequency.

Q2 controls the width of the frequency range the **GN2** setting affects. The higher the value the narrower the frequency curve.

PARAMETRIC EQ SETUP



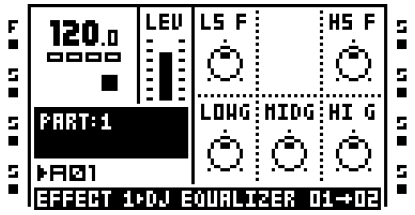
TYP1 sets how the first band of the filter will operate. It can act as a low shelf shelving filter, a full parametric EQ or as a high shelf shelving filter.

TYP2 sets how the second band of the filter will operate. It can act as a low shelf shelving filter, a full parametric EQ or as a high shelf shelving filter.

DJ STYLE KILL EQ

This EQ variant is somewhat of a cross-breed between a filter and an EQ. It is a three band EQ, capable of completely filtering out the bands.

DJ EQ MAIN



LS F sets the frequency of the low shelf filter.

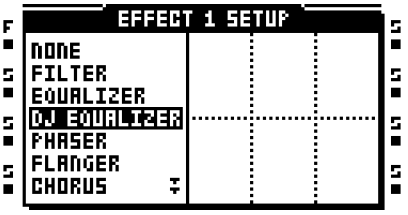
HS F sets the frequency of the high shelf filter.

LOWG controls the gain of the first band of the EQ. A max setting will boost the signal +12 dB. A min setting will kill the band completely.

MIDG controls the gain of the second band of the EQ. A max setting will boost the signal +12 dB. A min setting will kill the band completely.

HI G controls the gain of the third band of the EQ. A max setting will boost the signal +12 dB. A min setting will kill the band completely.

DJ EQ SETUP

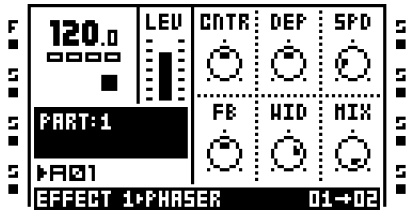


No setup parameters are available.

2-10 STAGE PHASER

The phaser applies sweeping effects to sounds. It can also be used to make sounds appear wider.

PHASER MAIN



CNTR selects the center phase of the phase modulation.

DEP sets the depth of the phase modulation.

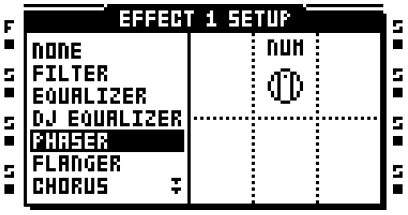
SPD adjusts the speed of the phase depth modulation.

FB controls the feedback of the original signal.

WID controls the stereo width of the affected signal.

MIX adjusts the output between the original dry signal and the phased signal.

PHASER SETUP

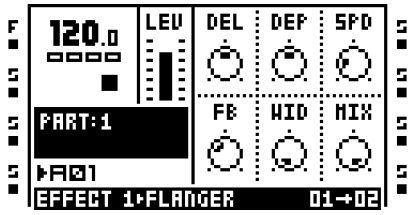


NUM selects the number of stages that should be used.

FLANGER

A flanger is a modulation effect sharing similarities with the phaser. The main difference is the notches being evenly spread out in the frequency spectrum.

FLANGER MAIN



DEL controls the amount of delay of the flanged signal.

DEP controls the depth of the flanger.

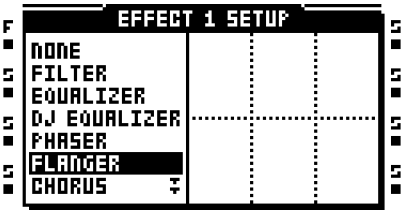
SPD adjusts the speed of the flanger.

FB controls the feedback of the original signal.

WID controls the stereo width of the affected signal.

MIX adjusts the output between the original dry signal and the flanged, wet, signal.

FLANGER SETUP

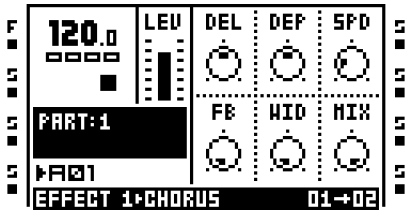


No setup parameters are available.

2-10 TAP CHORUS

The variable tap stereo chorus is great for enhancing the stereo image of a sound and for making it appear softer and smoother.

CHORUS MAIN



DEL controls the delay time of the taps.

DEP controls the depth of the modulation of the chorus taps.

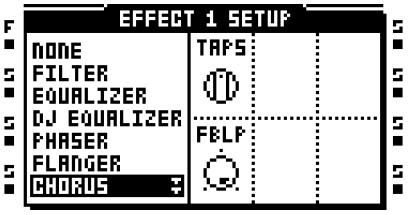
SPD sets the low frequency modulation speed of the taps.

FB controls the feedback of the delay taps.

WID controls the stereo width output of the chorus.

MIX adjusts the output between the original dry signal and the chorused wet signal.

CHORUS SETUP



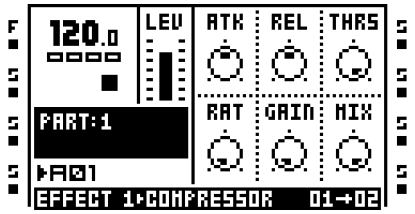
TAPS sets the number of chorus taps that should be used.

FBLP controls the low pass filtering of the feedback signal.

DYNAMIX COMPRESSOR

The Dynamix processor can be used for increasing the overall sound level of a track or pattern. It can also be used to enhance or reduce transients.

COMPRESSOR MAIN



ATK sets the attack time from 0.5 ms to 100 ms.

REL sets the release time from 50 ms to 5 s.

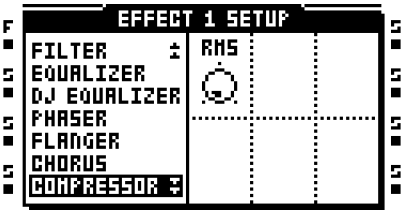
THRS controls the compressor knee threshold.

RAT sets the compression ratio between 1:1 and 1:255.

GAIN can be used to adjust the output level of the compressor.

MIX adjusts the output between the uncompressed dry signal and the compressed wet signal.

COMPRESSOR SETUP

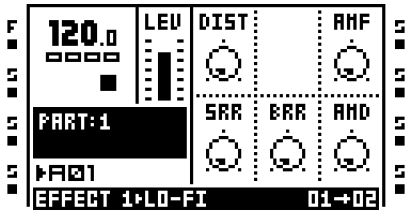


RMS adjusts the way the compressor works. A zero setting makes the compressor look for amplitude peaks and a max setting makes it react to the over-all energy level of the signal.

LO-FI COLLECTION

The lo-fi collection consists of several effects dedicated to making sounds grittier and more abrasive. These effects are not for the faint-hearted!

LO-FI MAIN



DIST controls the signal overload distortion.

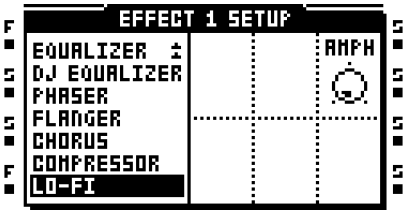
AMF controls the modulation frequency of the amplitude modulator. The amplitude modulator is essentially a volume control which is controlled by a low frequency oscillator. A high setting makes for extreme changes in the timbre of a sound.

SRR controls the amount of sample rate reduction.

BRR controls the amount of bit rate reduction.

AMD controls the modulation depth of the amplitude modulator.

LO-FI SETUP

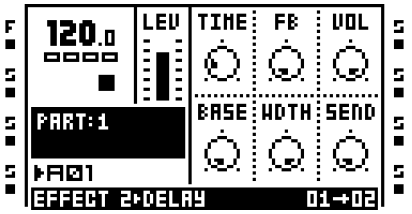


AMPH sets the start phase of the amplitude modulation. It is adjusted in degrees. A setting of 90 makes the modulator start high. A setting of 270 makes it start low.

ECHO FREEZE DELAY

The delay adds echoes to the affected signal. The special echo freeze functionality makes it possible to repeat a portion of a sound.

DELAY MAIN



TIME controls the delay time of the delay loop. The actual delay time is relative to the current tempo, and it is measured in 256th notes. For instance, for a one beat delay (four 16th notes) delay time should be set to 64.

FB controls how much of the delay output sound will be fed back into the input of the delay. Using the delay feedback you can make delays with several or infinite echoes.

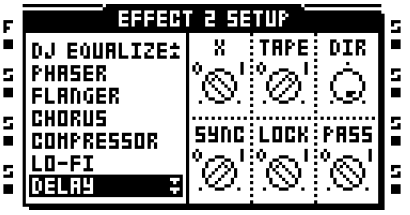
VOL sets the main volume of the delay output.

BASE controls the high pass filtering of the signal from the delay feedback loop.

WDTH controls the low pass filtering of the signal from the delay feedback loop, relative the **BASE** parameter.

SEND controls how much of the signal that will be sent to the delay.

DELAY SETUP



X sets if the delay will act as a ping-pong delay or not.

TAPE sets the mode of the delay. An ON setting will make the delay interpolate between delay times when the **TIME** parameter in the DELAY MAIN page is changed. An OFF setting will not interpolate between the delay times when the **TIME** parameter is changed.

DIR sets the how much of the dry signal that will be mixed with the delay signal. A min setting will make only the delay signal be heard.

SYNC controls whether the delay should be tempo synced or not.

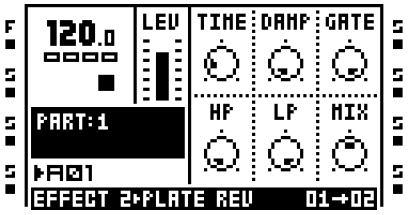
LOCK controls the feedback behavior of the delay. When set to 1 it will override certain parameters and give them other values. The **SEND** parameter of the DELAY MAIN page will be set to 0 and the **DIR** setting to 0 and **FB** to 100. This is handy when using the delay as a repeater.

PASS controls how the signal will be routed when the **LOCK** setting is active. A setting of 1 will send the direct signal to the **LOCK**. A setting of 0 will hinder it from being passed to the **LOCK**.

GATEBOX PLATE REVERB

The Gatebox plate reverb has many uses thanks to the implemented gating possibilities.

REVERB MAIN



TIME controls the decay time, i.e. how long time the reverberated signal will stay around before dying out.

DAMP sets the reverb damping, which is the effect of “soft walls”. The higher the parameter is set the faster the sound will die out. Damping differs from the **DEC** parameter in the way that certain frequencies disappear quicker.

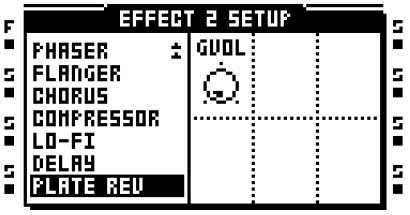
GATE sets the gate time. The reverbated signal is gated after this time, if the signal level is low. The maximal value for this parameter gives infinite time - in other words, the gate is turned off.

HP controls the high pass filtering of the reverb signal.

LP controls the low pass filtering of the reverb signal.

MIX adjusts the output between the original dry signal and the reverberated wet signal.

REVERB SETUP



GVOL sets the volume of the gated signal.

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