Digitakt

User Manual

elektron

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.

WARNING: Cancer and Reproductive Harm – www.P65Warnings.ca.gov

AVERTISSEMENT: Cancer et effet nocif sur la reproduction – www.P65Warnings.ca.gov

ADVERTENCIA: Cáncer y Daño Reproductivo – www.P65Warnings.ca.gov

Canada

This Class B digital apparatus complies with Canadian ICES-003.
Cet appareil numérique de la classe B est conforme à la norme NMB-003.

European Union regulation compliance statement

This product has been tested to comply with the Low Voltage Directive 2014/35/EU and the Electromagnetic Compatibility Directive 2014/30/EU. The product meets the requirements of RoHS 2 Directive 2011/65/EU.

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

Legal disclaimer

The information in this document is subject to change without notice and should not be construed as a commitment by Elektron. Elektron assumes no responsibility for any errors that may appear in this document. Elektron may also make improvements and/or changes in the products and programs described in this document at any time without notice. In no event shall Elektron be liable for any special, indirect, or consequential damages or any damages whatsoever resulting from loss of use, data, or profits, whether in an action of contract, negligence, or other action, arising out of or in connection with the use or performance of this information.

IMPORTANT SAFETY AND MAINTENANCE INSTRUCTIONS

Please read these instructions carefully and adhere to the operating advice.

1. Do not use this unit near water.
2. Never use aggressive cleaners on the casing or on the screen. Remove dust, dirt and fingerprints with a soft, dry and non-abrasive cloth. More persistent dirt can be removed with a slightly damp cloth using only water. Disconnect all cables while doing this. Only reconnect them when the product is safely dry.
3. Install in accordance with the manufacturer's instructions. 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.
4. Connect the unit to an easily accessible electrical outlet close to the unit.
5. When transporting the unit, use accessories recommended by the manufacturer or the original box and padding.
6. Do not install near any heat sources such as radiators, heat registers, stoves, or any other equipment (including amplifiers) producing heat.
7. Do not put the PL-2S Protective Cover (Elektron accessory) on the unit while the unit is powered on.
8. This product, by itself or in combination with amplifiers, headphones or speakers, is capable of producing sound levels that may cause permanent hearing loss. Do not operate at a high volume level or at a level that is uncomfortable.
9. Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the unit.
10. Only use attachments/accessories specified by the manufacturer.
11. Unplug this unit during lightning storms or when it is not used for long periods of time.
12. Refer all servicing to qualified service technicians. Servicing is required when the unit has been damaged in any way, liquid has been spilled or objects have fallen into the unit, the unit has been exposed to rain or moisture, does not operate normally, or has been dropped.

WARNING

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

- Do not expose the unit to rain, moisture, dripping or splashing and also avoid placing objects filled with liquid, such as vases, on the unit.
- Do not expose the unit to direct sunlight, nor use it in ambient temperatures exceeding 40°C as this can lead to malfunction.
- Do not open the casing. There are no user repairable or adjustable parts inside. Leave service and repairs to trained service technicians only.
- Do not exceed the limitations specified in the Electrical specifications.

SOUND PEAKS

- A brief signal will be sent to all audio outputs of the Digitakt when the Test mode on the STARTUP Menu is activated. Remember to turn down the volume on all speakers and headphones before activating Test mode.
- During calibration there will be loud and unpleasant sounds on all audio outputs. Disconnect these during calibration.

SAFETY INSTRUCTIONS FOR THE POWER ADAPTER

- 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 adapter ventilation.
- Do not expose the power adapter to direct sunlight, nor use it in ambient temperatures exceeding 40°C.
- Connect the adapter to an easily accessible electrical outlet close to the unit.
- The adapter is in standby mode when the power cord is connected. The primary circuit is always active when the cord is connected to the power outlet. Pull out the cord to completely disconnect the adapter.
- In the EU, only use CE approved power cords.

RESTART

- For a complete restart of the Digitakt, wait for at least 30 seconds after turning it off before turning it on again.

TABLE OF CONTENTS

1. INTRODUCTION 10
1.1 CONVENTIONS IN THIS MANUAL 10
2. THE DIGITAKT 11
3. PANEL LAYOUT AND CONNECTORS 12
3.1 FRONT PANEL 12
3.2 REAR CONNECTORS 14
3.3 SETTING UP AND STARTING THE DIGITAKT 14
4. DIGITAKT SOUND ARCHITECTURE 15
4.1 AUDIO VOICES 15
4.2 EFFECTS 15
5. OVERVIEW OF THE DIGITAKT DATA STRUCTURE 16
5.1 +DRIVE 16
5.2 DATA STRUCTURE 16
5.2.1 PROJECT 16
5.2.2 PATTERNS 16
5.2.3 SOUNDS 16
5.2.4 SAMPLES 16
5.3 ABOUT THE TRACKS 17
5.3.1 AUDIO TRACKS AND MACHINES 17
5.3.2 MIDI TRACKS 17
5.3.3 EDITING THE TRACKS 17
6. INTERACTING WITH THE DIGITAKT 18
6.1 SCREEN NAVIGATION 18
6.2 PARAMETER EDITING 18
6.2.1 PARAMETER VALUE JUMP 18
6.2.2 CONTROL ALL 19
6.2.3 [FUNC] KEY PRESS COMBINATIONS 19
6.3 QUICK SCROLLING 19
6.4 COPY, CLEAR, AND PASTE 19
6.5 THE NAMING SCREEN 19
6.5.1 POP-UP NAMING 19
6.6 OVERBRIDGE 20
6.7 THE OUTBOX 8 20
6.8 CLASS COMPLIANT DEVICE 20
6.9 BACKING UP THE DIGITAKT 20
6.8.1 BACKING UP PROJECTS, SOUNDS AND SAMPLES 20
6.9.2 TRANSFERRING BACKED UP FILES TO YOUR ELEKTRON DEVICE 20
7. QUICK START 22
7.1 PLAYING THE FACTORY PRESETS 22
7.1.1 USING CHROMATIC MODE 22
7.1.2 USING MUTE MODE 22
7.1.3 TEMPO 22
7.1.4 EDITING PARAMETERS 23
7.2 SAMPLING FROM THE EXTERNAL INPUTS 23
8. DIGITAKT CONTROLS 24
8.1 TRIG KEYS 24

8.2 ROTARY ENCODERS 24
8.3 KEY BEHAVIOR 24
8.4 MIDI NOTES 24
8.5 MODES 24
8.5.1 CHROMATIC MODE 24
8.5.2 KEYBOARD SETUP MENU 25
8.5.3 MUTE MODE 25

9. PATTERNS, KITS, SOUNDS, AND SAMPLES 27
9.1 THE +DRIVE SOUND LIBRARY AND THE SOUND POOL 27
9.1.1 ADDING SOUNDS TO THE SOUND POOL 27
9.2 SOUND BROWSER 28
9.3 SOUND MANAGER 28
9.4 PLAYING A SOUND 30
9.5 EDITING A SOUND 30
9.6 SAVING A SOUND 30
9.7 ASSIGNING A SAMPLE 31
9.7.1 ASSIGNING A SAMPLE USING THE QUICK ASSIGN METHOD 31

10. THE SEQUENCER 32
10.1 BASIC PATTERN OPERATIONS 32
10.1.1 SELECTING BANK AND PATTERN 32
10.1.2 PATTERN CONTROL 32
10.1.3 PATTERN TEMPO 32
10.2 EDITING A PATTERN 32
10.2.1 TRIG TYPES 33
10.2.2 GRID RECORDING MODE 33
10.2.3 LIVE RECORDING MODE 33
10.2.4 STEP RECORDING MODE 34
10.3 MICRO TIMING MENU 35
10.4 RETRIG MENU 35
10.5 TRIG PARAMETERS PAGE 36
10.6 QUANTIZE MENU 36
10.7 METRONOME MENU 36
10.8 SCALE MENU 36
10.8.1 PER PATTERN MODE 37
10.8.2 PER TRACK MODE 37
10.9 SEQUENCER FEATURES 38
10.9.1 PARAMETER LOCKS 38
10.9.2 SOUND LOCKS 38
10.9.3 TRIG CONDITIONS AND CONDITIONAL LOCKS 39
10.9.4 FILL MODE 40
10.9.5 SWING 40
10.9.6 COPY, PASTE AND CLEAR OPERATIONS 40
10.9.7 TEMPORARY SAVE AND RELOAD PATTERN COMMANDS 40
10.10 CHAINS 41
10.11 SONG MODE 41
10.11.1 THE SONG EDIT SCREEN 41
10.11.2 CREATING AND EDITING A SONG 42
10.11.3 PLAYING A SONG 43

11. AUDIO TRACK PARAMETERS 44
11.1 EDITING THE AUDIO TRACK PARAMETERS 44

11.2 TRIG PARAMETERS PAGE 44
11.3 SRC PAGE 45
11.4 FLTR PAGE 1 45
11.5 FLTR PAGE 2 46
11.6 AMP PAGE 47
11.7 LFO PAGE 1 48
11.8 LFO PAGE 2 49

12. MIDI TRACK PARAMETERS 51
12.1 EDITING THE MIDI TRACK PARAMETERS 51
12.2 TRIG PARAMETERS PAGE 51
12.3 SRC PAGE 52
12.4 FLTR PAGE (CC VALUE) 52
12.5 AMP PAGE (CC SELECT) 53
12.6 LFO PAGE 53

13. FX AND MIXER PARAMETERS 55
13.1 EDITING THE FX PARAMETERS 55
13.2 DELAY 55
13.3 REVERB 56
13.4 COMPRESSOR (MASTER PAGE 1) 57
13.5 INTERNAL MIXER (MASTER PAGE 2) 58
13.6 EXTERNAL MIXER (MASTER PAGE 3) 59

14. SAMPLING 60
14.1 SAMPLING MENU 60
14.1.1 REC 60
14.1.2 ARM 60
14.1.3 RLEN 60
14.1.3 THR 60
14.1.4 SRC 60
14.1.5 MON 61
14.2 SAMPLING AUDIO 61
14.3 DIRECT SAMPLING 61
14.4 ASSIGNING A SAMPLE TO A TRACK FROM THE +DRIVE 62
14.5 SAMPLE PLAYBACK 62

15. SETTINGS MENU 63
15.1 PROJECT 63
15.1.1 LOAD PROJECT 63
15.1.2 SAVE PROJECT AS 63
15.1.3 MANAGE PROJECTS 63
15.2 SAMPLES 64
15.2.1 LOADING A SAMPLE 64
15.2.2 UNLOADING A SAMPLE 65
15.2.3 REPLACING A SAMPLE 65
15.2.4 RENAMING A SAMPLE 66
15.2.5 MOVING A SAMPLE 66
15.2.6 REMOVING UNUSED SAMPLES FROM RAM 66
15.2.7 TRANSFERRING SAMPLES FROM A COMPUTER TO DIGITAKT 66
15.2.8 CREATING A NEW DESTINATION DIRECTORY 66
15.2.9 TRANSFERRING SAMPLES FROM DIGITAKT TO A COMPUTER 67

15.3 SONG **67**
15.3.1 RENAME 67
15.3.2 CLEAR 67
15.3.3 LOAD 68
15.3.4 SAVE TO PROJ 68
15.4 PATTERN MENU **68**
15.4.1 RENAME 68
15.4.2 CLEAR 68
15.4.3 SAVE TO PROJ 68
15.4.4 RELOAD FROM PROJ 68
15.4.5 IMPORT/EXPORT 68
15.4.6 AUDIO ROUTING (PATTERN) 69
15.5 MIDI CONFIG **69**
15.5.1 SYNC 69
15.5.2 PORT CONFIG 70
15.5.3 CHANNELS 71
15.6 SYSEX DUMP **71**
15.6.1 SYSEX SEND 72
15.6.2 SYSEX RECEIVE 72
15.7 AUDIO ROUTING (GLOBAL) **73**
15.7.1 ROUTE TO MAIN 73
15.7.2 SEND TO FX 73
15.7.3 INT TO MAIN 73
15.7.4 USB TO MAIN [dB] 73
15.7.5 PRE/POST FADER 73
15.8 GLOBAL FX/MIX **73**
15.9 SYSTEM **74**
15.9.1 USB CONFIG 74
15.9.2 LED BACKLIGHT 74
15.9.3 LED INTENSITY 74
15.9.4 REMEMBER SUBPAGE 74
15.9.5 OS UPGRADE 75
15.9.6 FORMAT +DRIVE 75
15.9.7 STORAGE 75
16. STARTUP MENU **76**
16.1 TEST MODE **76**
16.2 EMPTY RESET **76**
16.3 FACTORY RESET **76**
16.4 OS UPGRADE **76**
16.5 EXIT **76**
17. SETUP EXAMPLES **77**
17.1 DIGITAKT WITH A MONOPHONIC BASS MACHINE **77**
17.2 DIGITAKT WITH A SMART PHONE **77**
17.3 CONTROLLING A SYNTHESIZER USING THE MIDI TRACKS **78**
18. USEFUL KEY COMBINATIONS (QUICK KEYS) **79**
19. TECHNICAL INFORMATION **82**
20. CREDITS AND CONTACT INFORMATION **82**
APPENDIX A: MACHINES **83**
A.1 ASSIGNING A MACHINE TO THE ACTIVE TRACK **83**

A.2 ONESHOT 83
A.3 WERP 84
A.4 REPITCH 86
A.5 SLICE 86
APPENDIX B: MIDI 89
B.1 TRACK PARAMETERS 89
B.2 TRIG PARAMETERS 89
B.3 SOURCE PARAMETERS 89
B.4 FILTER PARAMETERS 89
B.5 AMP PARAMETERS 90
B.6 LFO PARAMETERS 90
B.7 FX PARAMETERS 90
B.8 VAL PARAMETERS 91
B.9 MISC PARAMETERS 92
APPENDIX C: LFO MODULATION DESTINATIONS 93
APPENDIX D: KEYBOARD SCALES 94
INDEX 95

1. INTRODUCTION

Thank you for purchasing Digitakt. The Digitakt is a compact drum machine from Elektron. It contains all the necessary tools to make people move to the beat. A digital and highly flexible sound engine, sampling capability, a live-friendly sequencer, the means to control external MIDI gear, and Overbridge support. To get the most out of your machine, we recommend that you read this manual in its entirety.

1.1 CONVENTIONS IN THIS MANUAL

We have used the following conventions throughout the manual:

Key names are written in upper case, bold style and within brackets. For instance, the key labeled “FUNC” on the main panel is written as **[FUNC]**.

Knobs are written in upper case, bold, italic letters. For instance, the knob “Level/Data” is called ***LEVEL/ DATA***.

Menu names are written in upper case letters. The SETTINGS menu is an example of that.

Parameter names and certain menu options where settings can be made or actions performed are written in bold, upper case letters. For example, **VOL**.

Upper case letters are used for parameter setting alternatives. For example, OFF.

Messages visible on the screen are written in upper case letters with quotation marks.
For example, “QUANTIZE LIVE REC”.

LED indicators like the Chromatic LED are written like this: <CHROMATIC>.

The following symbols are used throughout the manual:

Important information that you should pay attention to.

A tip that will make it easier for you to interact with the Digitakt.

Varmkorv.

2. THE DIGITAKT

When we started thinking about the product that was to become the Digitakt, we began by asking ourselves: what are the ideal features and tools required to quickly make a really good sounding beat? How to define the bare essentials? But not only that. Certain products possess an almost sparkling allure, and they give more than they take. You just want to use them. Why do they evoke such a feeling? And thus, with these questions in mind, the work began.

Fast forward. It's May 2017 and Digitakt will start shipping in about a week. The Elektron HQ is bristling with activity. Factory patterns are being made, tweaks to the Digitakt OS implemented, content for the Elektron website created. Seeing Digitakt in almost complete form is a sight to behold. Now, switch it on. Hopefully you will experience the same thing as we do.

The sound.
Digitakt sounds very good. Audio material handled by the sample engine appears big, full and almost three-dimensional. Sample everything you can. Your studio gear, random clips from YouTube, everyday life. Process and sequence. Digitakt is a sound exploration tool.

The workflow.
The streamlined approach makes beat making a focused activity. Nothing will distract you. This clarity is one of the core features of Digitakt, and gives it a unique character. Being drawn into the Digitakt universe is a very enjoyable experience.

The totality.
Easy sampling, sequencing of both audio and MIDI, the flexible sample engine, and Overbridge support form a very versatile product. The provided feature set allows for depth and adaptability, and also bestows Digitakt with a certain free-spiritedness. Something, somehow, feels alive.

Digitakt is here. And we think we have found the answers to the questions we once asked ourselves.

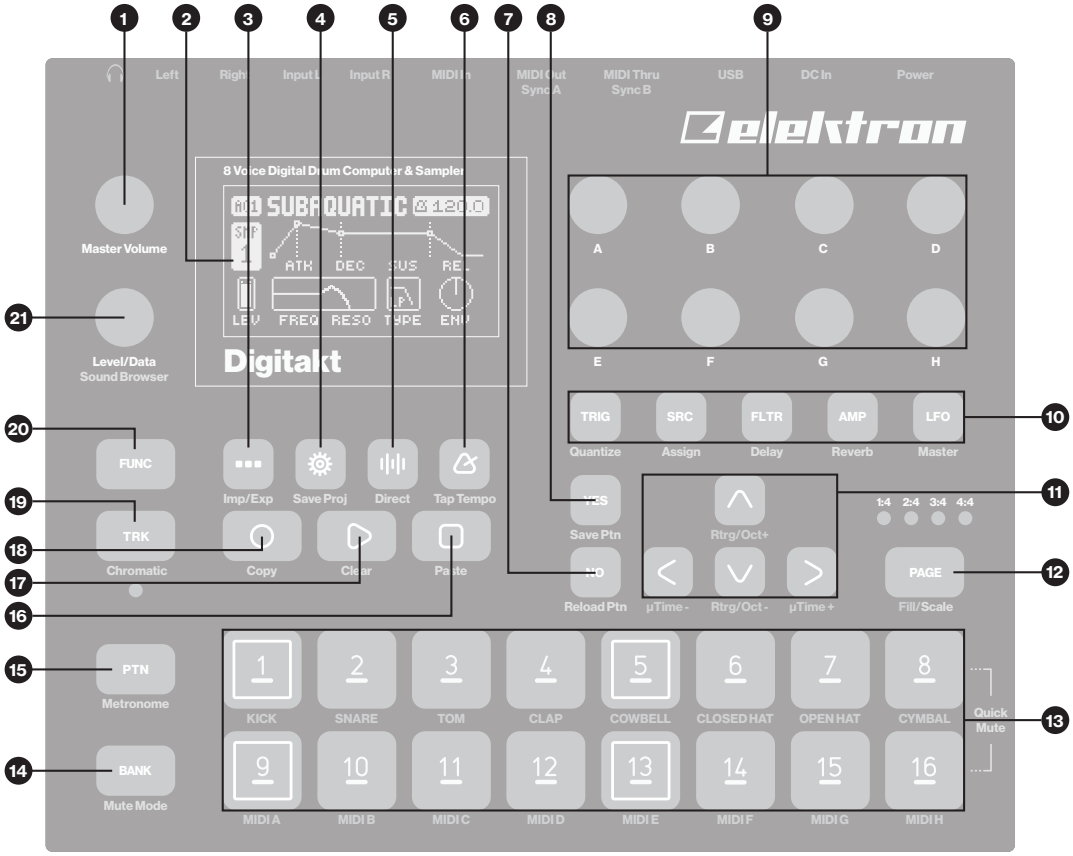
Sincerely,

The Elektron Team

Digitakt User Manual. This manual is copyright © 2026 Elektron Music Machines MAV AB. All reproduction, digital or printed, without written authorization is strictly prohibited. The information in this manual may change without notice. Elektron's product names, logotypes, titles, words or phrases may be registered and protected by Swedish and international law. All other brand or product names are trademarks or registered trademarks of their respective holders.
This manual for Digitakt OS version 1.54 was last updated September 24, 2026.

3. PANEL LAYOUT AND CONNECTORS

3.1 FRONT PANEL

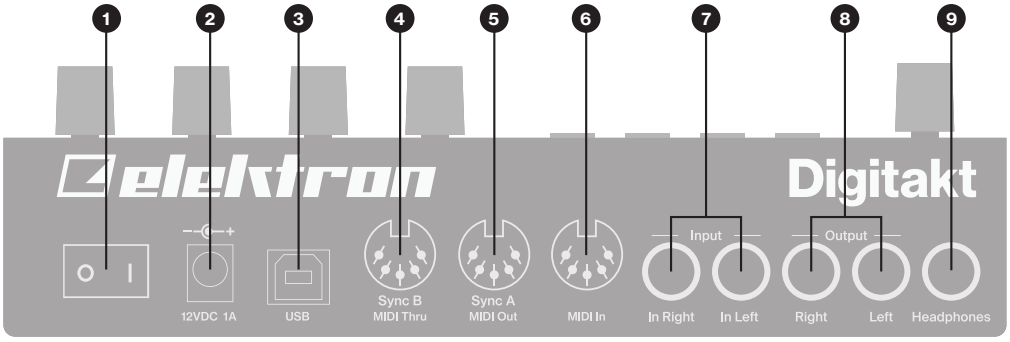


1. *MASTER VOLUME* sets the volume for the main outputs and the headphones output.
2. Screen.
3. **[SONG MODE]** opens SONG mode screen where different SONG mode related actions are performed. The secondary function accesses the Import/Export menu.
4. **[SETTINGS]** contains the management of projects, MIDI configuration, and the System settings. The secondary function saves the current project.
5. **[SAMPLING]** opens the SAMPLING menu, where you perform the sampling. The secondary function starts Direct Sampling.
6. **[TEMPO]** opens the TEMPO menu, where you can adjust the global/pattern tempo and also adjust the swing. The secondary function makes it possible to tap the tempo.
7. **[NO]** key. Used for exiting an active menu, backing one step and negating. The secondary function is to temporary reload the active pattern.
8. **[YES]** key. Used for entering sub-menus, selecting and confirming. The secondary function is to temporary save the active pattern.
9. *DATA ENTRY* knobs *A-H*. Used for setting parameter values. Press and turn the knobs to change values in larger increments.
10. **[PARAMETER]** keys access the PARAMETER pages of the active track. The color of the keys indicates if the page is active (red/orange) or inactive (off).
    • **[TRIG PARAMETERS]** accesses parameters such as **NOTE**, **VELOCITY**, and other trig related parameters. The secondary function accesses the QUANTIZE menu.
    • **[SRC]** takes you to the SOURCE page that deals with sample playback on audio tracks. For MIDI tracks this page has parameters such as **CHANNEL**, **PROGRAM**, and **AFTERTOUCH**. The secondary function accesses the MACHINE menu.
    • **[FLTR]** accesses the FILTER page. Here are the parameters for the multimode filter for the audio tracks. On MIDI tracks you find the CC value settings here. The secondary function accesses the DELAY page.

• **[AMP]** takes you to the AMP page, where you find parameters for the amplitude envelope and effect sends. On MIDI tracks you find the CC select settings here. The secondary function accesses the REVERB page.
• **[LFO]** accesses the LFO parameters for the active track. The secondary function accesses the MASTER pages.

11. The **[ARROW]** keys. Used for navigation and for setting some parameter values. In menus, they are called **[UP]**, **[DOWN]**, **[LEFT]**, and **[RIGHT]**.
12. **[PAGE]** selects the active pattern page, if the pattern is made up of more than 16 steps. The <PATTERN PAGE> LEDs indicate how many pattern pages the active pattern consists of and which pattern page is currently active. The LED flashes on the pattern page currently playing. The secondary function accesses the SCALE menu. This key also activates FILL mode (when GRID RECORDING mode is not active).
13. **[TRIG]** keys are used for entering or removing sequencer trigs, and parameter locks, in combination with the ***DATA ENTRY*** knobs. They are also used to select a track, bank, and pattern, in combination with the **[TRK]**, **[PTN]**, and **[BANK]** keys. The **[TRIG]** keys are also used as a keyboard in CHROMATIC mode. The secondary function is to Quick Mute tracks.
The **[TRIG]** keys lights indicate trigs on the sequencer by lit red keys, while flashing red or yellow keys indicates parameter locks, in GRID RECORDING and STEP RECORDING mode. When a pattern is playing, or when LIVE RECORDING is enabled, a light “runs” along the 16 steps of the sequencer across all (up to four) pages at the set tempo.
14. **[BANK]** selects bank A–H in combination with the **[TRIG 9–16]** keys. The secondary function accesses the MUTE mode.
15. **[PTN]** selects pattern 1–16 in combination with the **[TRIG 1–16]** keys. The secondary function opens the METRONOME menu.
16. **[STOP]** stops playback. The secondary function is the paste operation.
17. **[PLAY]** starts the sequencer playback. Pressing **[PLAY]** a second time pauses playback. The secondary function is the clear operation.
18. **[RECORD]** key. Activates/deactivates GRID RECORDING mode. Press **[RECORD]** + **[PLAY]**, to activate LIVE RECORDING mode. Press **[RECORD]** + **[STOP]**, to activate STEP RECORDING mode. The secondary function is the copy operation.
19. **[TRK]** key. Press **[TRK]** + one of the **[TRIG]** keys to select a track for editing. The secondary function accesses the CHROMATIC mode.
20. **[FUNC]** key. Press, hold and press another key to access the secondary function of that key. The secondary functions are written in orange on the Digitakt front panel.
21. ***LEVEL/DATA*** sets the overall volume level of the active track. It is also used for setting parameters and scrolling through lists. The secondary function opens the SOUND BROWSER.

3.2 REAR CONNECTORS



1. **POWER,** Switch for turning the unit on and off.
2. **DC In,** Input for power supply. Use the included PSU-3b power adapter, connected to a power outlet.
3. **USB,** For connecting the unit to a computer. For MIDI-control or Overbridge use. Use the included A to B USB 2.0 connector cable to connect to a computer host.
4. **MIDI THRU/SYNC B,** Forwards data from MIDI IN. Can also be configured to send DIN sync to legacy instruments. Use a standard MIDI cable to connect another MIDI device in the chain.
5. **MIDI OUT/SYNC A,** MIDI data output. Can also be configured to send DIN sync to legacy instruments. Use a standard MIDI cable to connect to MIDI In of an external MIDI device.
6. **MIDI IN,** MIDI data input. Use a standard MIDI cable to connect to MIDI Out of an external MIDI device.
7. **INPUT L/R,** Audio inputs used for external sources for sampling or audio processing. Use a 1/4” mono phone plug (unbalanced connection).
8. **OUTPUT L/R,** Main audio outputs. Use either 1/4” mono phone plug (unbalanced connection) or 1/4” (Tip/Ring/Sleeve) phone plug (balanced connection).
9. **HEADPHONES,** Audio output for stereo headphones. Use 1/4” (Tip/Ring/Sleeve) phone plug.

3.3 SETTING UP AND STARTING THE DIGITAKT

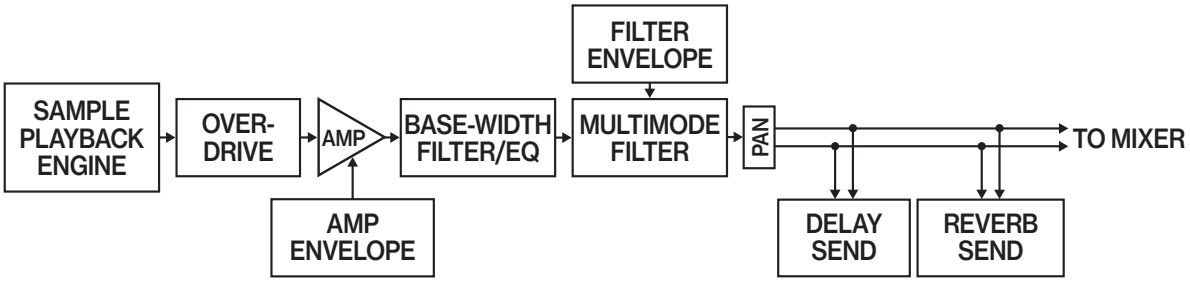
Make sure you place the Digitakt on a stable support, such as a sturdy table, with sufficient space for the cables. Make sure to switch off all devices before you connect the Digitakt to other devices.

1. Plug the supplied DC adapter to a power outlet and connect the small plug to the 12 V DC In on the Digitakt.
2. Connect OUTPUT L/R from the Digitakt to your mixer or amplifier.
3. To control the Digitakt from a computer, connect a USB cable between the computer and the USB connector of the Digitakt.
4. If you want to use MIDI to control the Digitakt, connect the MIDI OUT port of the device you wish to send data from to the MIDI IN port of the Digitakt. The MIDI THRU port duplicates the data arriving at the MIDI IN port, so it can be used for chaining MIDI units together. Connect the MIDI OUT port of the Digitakt to the MIDI IN port of the of the device you want to control if you want to use Digitakt to control other devices using MIDI.
5. If you want to sample or process audio from external sources, connect the audio source to INPUT L/R or via USB (sampling only).
6. Switch on all units. Switch on the Digitakt by pressing the Power switch located at the back of the unit.

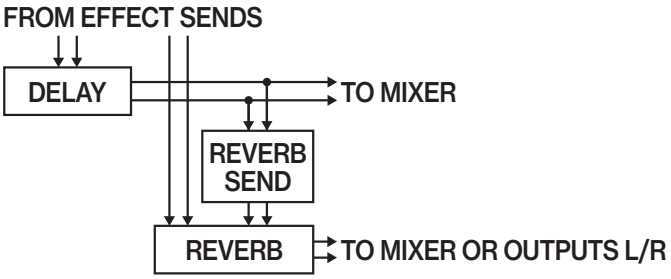
4. DIGITAKT SOUND ARCHITECTURE

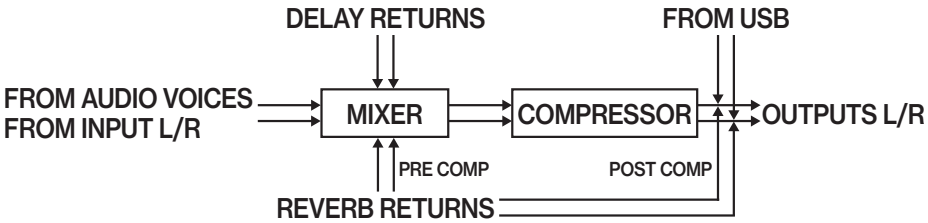
The illustrations below show the Digitakt sound architecture, with its eight audio voices, two send effects (delay and reverb), and master effect (compressor).

4.1 AUDIO VOICES



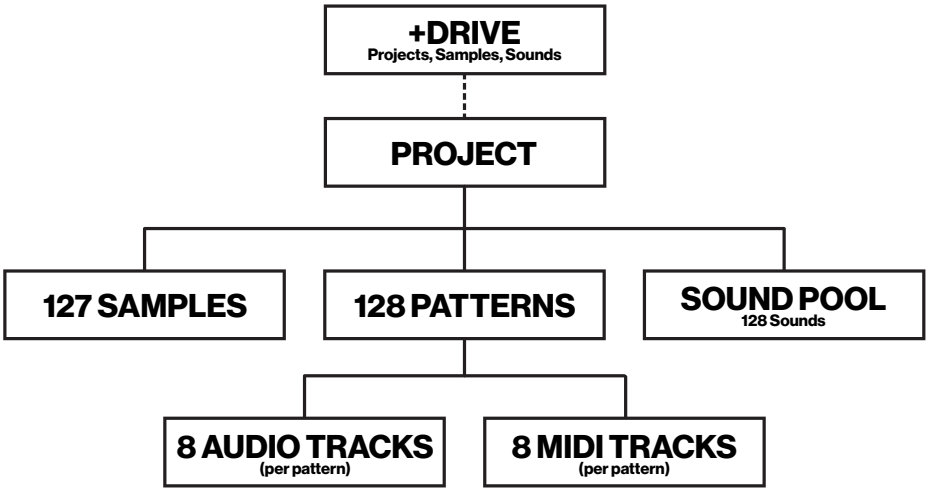
4.2 EFFECTS





5. OVERVIEW OF THE DIGITAKT DATA STRUCTURE

The image below outlines the data structure of the Digitakt.



5.1 +DRIVE

The +Drive is a non-volatile storage. It keeps up to 128 projects stored internally, and it also holds all saved Sounds. The +Drive also contains the sample bank. All projects have access to these samples.

5.2 DATA STRUCTURE

5.2.1 PROJECT

A project contains 128 patterns. General settings and states are also stored in the project. When a project is loaded it becomes the active working state of the Digitakt. From here it is possible to edit the patterns and Sounds of the project. Every time the Digitakt is switched on, it boots to the active working state, the active project. Projects are saved, loaded and managed in the SETTINGS menu. For more information, please see “9. PATTERNS, KITS, SOUNDS, AND SAMPLES” on page 27.

5.2.2 PATTERNS

The patterns are the primary data container for the Digitakt. 16 patterns are available for each of the eight banks, which means that 128 patterns are available for each project. A pattern contains up to eight Sounds (one for each audio track), sequencer data like trigs and parameter locks. It also contains the settings on the TRIG page and BPM, length, swing and time signature settings. The pattern also contains all the parameter settings for the eight MIDI tracks. For more information, please see “10. THE SEQUENCER” on page 32.

5.2.3 SOUNDS

A Sound is a sample, plus all the audio track settings in the SRC, FLTR, AMP, and LFO PARAMETER pages. Sounds are stored in the +Drive Sound library. The +Drive Sound library holds up to 2048 Sounds. You can use the SOUND MANAGER to manage Sounds. For more information, please see “9.3 SOUND MANAGER” on page 28, “9. PATTERNS, KITS, SOUNDS, AND SAMPLES” on page 27, and “11. AUDIO TRACK PARAMETERS” on page 44.

When a Sound is imported to a pattern, it becomes an independent copy of the Sound on the +Drive and is not linked to the original Sound on the +Drive. Instead, it fully becomes a part of the pattern.

5.2.4 SAMPLES

You can load up to 64 MB (about 11 minutes) of samples in a project, using a maximum of 127 sample slots. Samples are stored in the +Drive Sample bank. Additional samples can be transferred to the Digitakt from a computer with the Elektron Transfer software. You also have the possibility to sample straight into the Digitakt. For more information, please see “14. SAMPLING” on page 60.

5.3 ABOUT THE TRACKS

5.3.1 AUDIO TRACKS AND MACHINES

The Digitakt has eight audio tracks (TRK 1-8). Each audio track contains one sample, and the parameter settings in the PARAMETER pages TRIG, SRC, FLTR, AMP, and LFO.

A machine is a sound engine that uses a particular subset of the functionality of the sample playback engine. There are several machines available for each track. Every machine has a specific set of parameters tailored to give you the most relevant and useful sound-shaping possibilities for that particular machine. For more information, please see “APPENDIX A: MACHINES” on page 83, and “11.3 SRC PAGE” on page 45.

To select an audio track for editing, press and hold **[TRK]** key and then press one of the **[TRIG 1–8]** keys.

5.3.2 MIDI TRACKS

The Digitakt has eight dedicated MIDI tracks (TRK 9-16). They are used to control external, MIDI equipped, gear. Each MIDI track can trigger a chord of up to four notes with adjustable parameters such as velocity and length, control pitch bend and aftertouch, as well as eight freely assignable MIDI control change parameters (MIDI CCs). For more information, please see “12. MIDI TRACK PARAMETERS” on page 51. Any MIDI channel can be assigned to a MIDI track and several tracks can share the same channel. If several tracks are assigned to the same MIDI channel the track with the lowest number has priority regarding parameter conflicts.

The MIDI tracks function almost the same way as the audio tracks. Parameter locks, LFO modulation, copy and paste commands are available. Each MIDI track also features micro timing, individual track length and time signature settings. The main difference is that the MIDI tracks do not generate any sound and the sequencer data is instead transmitted through the MIDI OUT or USB ports.

To select a MIDI track for editing, press and hold **[TRK]** key and then press one of the **[TRIG 9–16]** keys.

5.3.3 EDITING THE TRACKS

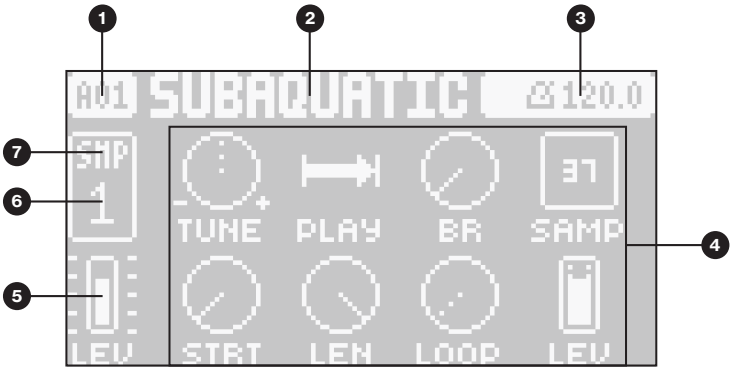
The five **[PARAMETER]** keys open parameter pages that are used for editing the tracks.

- The TRIG page contains different parameters such as **NOTE**, **VELOCITY**, and other trig related parameters.
- The SRC page hosts the parameters that deal with sample selection and editing of samples on audio tracks. For MIDI tracks this page has parameters such as **CHANNEL**, **PROGRAM**, and **AFTERTOUCH**.
- On the FLTR page, you find parameters for the multimode filter and the base-width filter on audio tracks. On MIDI tracks you find the CC value settings here.
- The AMP page for audio tracks hosts parameters for the amplitude envelope and effect sends. On MIDI tracks you find the CC select settings here.
- Finally, the LFO page hosts LFO parameters for the active track.

Use the DATA ENTRY knobs A-H to edit the corresponding parameters. Press and turn a knob to adjust its parameter in larger increments. Press and hold a **[PARAMETER]** key to see the values for all parameters on that page. For more information, please see “11. AUDIO TRACK PARAMETERS” on page 44, and “12. MIDI TRACK PARAMETERS” on page 51.

6. INTERACTING WITH THE DIGITAKT

The screen shows all the information needed for real-time interaction and editing on the Digitakt. The eight ***DATA ENTRY*** knob parameters shown will vary depending on the given situation. Below is the main interface screen of the SRC page.



1. The current bank and pattern.
2. The current pattern name.
3. The current tempo.
4. Eight track parameters. They show what the ***DATA ENTRY*** knobs control and their current parameter values.
5. The main volume setting of the active track. Use the ***LEVEL/DATA*** knob to change the volume setting.
6. The current active track.
7. Track type. Audio (SMP) track or MIDI (MID) track.

The Digitakt features a screen saver that dims the screen after 5 minutes of inactivity and turns off the screen after 60 minutes. Press any key or move any controller to wake up the screen.

6.1 SCREEN NAVIGATION

Use the **[ARROW]** keys **[UP]**, **[DOWN]**, **[LEFT]** or **[RIGHT]** to navigate menus or sub-menus.
The ***LEVEL/DATA*** knob can be used to scroll through menus and lists quickly.

[YES] is used to affirm, select, enter sub-menus and tick/untick boxes.

[NO] is used to negate, deselect or go back one or more steps.

When in a menu or sub-menu, the [NO] key can be used to go back, one step at a time, all the way to the main screen.

6.2 PARAMETER EDITING

The ***DATA ENTRY*** knobs are used to change the values of the track parameters. The positions of the parameters on the screen correspond to the physical locations of the knobs on the front panel. Some of the parameters on the screen tell you what ***DATA ENTRY*** knob controls that particular parameter.
For example “(E)”.

- The parameters are adjusted in larger increments if you press down the ***DATA ENTRY*** knob while turning it. This makes it quicker to sweep through the whole parameter range.
- Press ***DATA ENTRY*** knob + **[NO]** to reset the parameter to the default value.
- Press **[PARAMETER]** key + **[PLAY]** to reset all the parameters in the selected parameter page to default values.
- Press and hold a **[PARAMETER]** key to see the values for all parameters on that page.

6.2.1 PARAMETER VALUE JUMP

Pressing **[FUNC]** while editing certain parameters will make the parameter values jump to appropriate positions. The time of the Delay, for example, will jump between 16, 32, 64 and 128 and the sample tuning will jump whole octaves.

6.2.2 CONTROL ALL

If you press and hold **[TRK]** and change a parameter setting, this change will affect this parameter in all the audio tracks in the pattern. Press **[NO]** before you release **[TRK]** to revert the parameter changes. The control all functionality is not available for the MIDI tracks.

6.2.3 [FUNC] KEY PRESS COMBINATIONS

The standard way to use the **[FUNC]** key in combination with other keys, is to press and hold **[FUNC]** and then make a short press on the second key in the combination. For some key combinations, it is also possible to access a sub-menu by pressing and holding **[FUNC]** + second key for a second.

6.3 QUICK SCROLLING

Scroll through menus using the ***LEVEL/DATA*** knob. Quick scrolling is possible on many menus. Press **[FUNC]** + the **[UP]** or **[DOWN]** keys to move the cursor one menu page.

6.4 COPY, CLEAR, AND PASTE

Copy, clear and paste commands are available in a lot of contexts. Pressing **[FUNC]** + **[RECORD]** to copy. Press **[FUNC]** + **[STOP]** to paste. Press **[FUNC]** + **[PLAY]** to clear. Paste and clear operations is undone by repeating the key press combination. Please see the different sections in the manual for more information on when these commands are available.

The copy clipboard can only hold one item at a time. When you perform a copy command, the item copied replaces any earlier copied items. For example, you can not have both a trig and a pattern copied at the same time.

6.5 THE NAMING SCREEN

The naming method is identical for the various naming situations that appear when you save samples, Sounds, projects et cetera.

The **[LEFT]** and **[RIGHT]** arrow keys are used to navigate between the characters. Turning the ***LEVEL/DATA*** knob or pressing the **[UP]** or **[DOWN]** arrow keys selects the characters. **[FUNC]** + **[NO]** erases characters. **[FUNC]** + **[YES]** inserts space. Press **[SETTINGS]** to create a random name. Press and hold **[FUNC]** to access the Pop-up Naming menu.

6.5.1 POP-UP NAMING

A convenient way of naming is to open a pop-up menu that shows all available letters, symbols, and digits. Press and hold the **[FUNC]** key when you are on the NAMING screen to access the Pop-up Naming screen.

Keep **[FUNC]** pressed and use the **[ARROW]** keys to highlight the character you want to insert. Once there, release **[FUNC]** to add the character.

Copy, paste, and clear commands are available on the NAMING screen.

6.6 OVERBRIDGE

The Overbridge software enables a tight integration between the Digitakt and a computer DAW software.

When using Overbridge, the user interface for the Digitakt presents itself as a plug-in window in your DAW. Access, edit and automate parameters for sound shaping on screen. Always find your device preset parameters in the same state as you left them when you return to your DAW project, with the useful total recall functionality.

Read more about Overbridge use and availability on the Elektron website: https://www.elektron.se/overbridge/

6.7 THE OUTBOX 8

The Outbox 8 is a versatile eight-channel audio/CV breakout box and USB host/device. Designed for seamless integration, it opens up new possibilities by adding analog outputs for Elektron's Overbridge-enabled devices, while also being able to convert MIDI into CV signals such as pitch, gate, trig, linear, and clock to control your modular rig and other CV-controllable devices.

Thanks to its flexible design, the Outbox 8 can also act as an analog output expansion for many USB audio class-compliant devices, work as a USB audio interface for your computer, or function as a USB MIDI-to-CV interface for external MIDI controllers.

Outbox 8 is compatible with Elektron Overbridge-enabled units, USB class-compliant MIDI devices, as well as many USB class-compliant audio devices.

Read more about Outbox 8 on the Elektron website: https://www.elektron.se

6.8 CLASS COMPLIANT DEVICE

The Digitakt is a class compliant device (also known as plug-and-play). It means it does not require any extra drivers to connect to your computer or other USB class compliant hosts.

The Digitakt can, therefore, stream audio and MIDI directly over USB to and from supported computers/phones/tablets. It opens up several exciting possibilities of what you can do with your device, for example, record audio from your device directly over USB in your DAW. For more information, please see "15.9.1 USB CONFIG" on page 74.

6.9 BACKING UP THE DIGITAKT

It is always recommended to make regular backups of your data. Backups are also a convenient way to share your projects, Sounds, and samples with other users. To make backups and transfer files to and from your Elektron device, you should use Transfer, a free application that you can download from the Elektron site https://www.elektron.se/support. The application is available for both Windows and macOS.

6.8.1 BACKING UP PROJECTS, SOUNDS AND SAMPLES

You can backup up your projects, Sounds and samples from your Elektron device to a computer. Here is the general procedure for how to back up your device:

1. Connect the Elektron device to the computer via USB.
2. Open the Transfer application on your computer, and then select the USB MIDI port(s) for your device on the CONNECTION page, and then click "CONNECT" next to your device under AVAILABLE DEVICES.
3. In Transfer, click the EXPLORE tab to open the EXPLORE page.
4. On the EXPLORE page top left side of the drop-down menu, make sure "MY COMPUTER" is selected.
5. On the top right side, in the drop-down menu, select the type of file you want to transfer.
6. In the window on the right, navigate to the files or folders you want to transfer
7. Drag and drop the files or folders to your preferred location under "MY COMPUTER."

6.9.2 TRANSFERRING BACKED UP FILES TO YOUR ELEKTRON DEVICE

Use the EXPLORE page in Transfer to transfer previously backed up files to your Elektron device from a computer.

1. Connect the Elektron device to the computer via USB.
2. Open the Transfer application on your computer and then select the USB MIDI port(s) for your device on the Transfer CONNECTION page. Click "CONNECT" next to your device under AVAILABLE DEVICES.
3. In Transfer, click the EXPLORE tab to open the EXPLORE page.
4. On the top right side, in the drop-down menu, select the type of file you want to transfer.

5. On the top left side in the drop-down menu, make sure “MY COMPUTER” is selected.
6. Under “MY COMPUTER,” navigate to the files or folders you want to transfer.
7. Drag and drop the files or folders to your preferred location on your device.
8. Depending on what file type you send, you might encounter pop-up windows asking you to decide what files you want to send and how you want to organize them.

7. QUICK START

This quick start will guide you through some of the basic operations to start using the Digitakt right away. First, connect it as described in section “3.3 SETTING UP AND STARTING THE DIGITAKT” on page 14.

7.1 PLAYING THE FACTORY PRESETS

You can find a number of preset patterns, Sounds, and samples in the Digitakt. Follow the instructions below to get started exploring your new instrument.

1. Press **[BANK]** and then press **[TRIG 9]** key to select bank A. The screen reads “BANK A : SELECT PTN”.
2. Press **[TRIG 1]** key to select the first pattern of bank A.
3. Press **[PLAY]** to listen to pattern A01.
4. Press **[PTN]** and then press **[TRIG 2]** key to select pattern A02. It will start once pattern A01 has reached its end. Select pattern A03 by pressing **[PTN]** and then press **[TRIG 3]** key, and so on.
5. Press **[STOP]** to stop playback.

7.1.1 USING CHROMATIC MODE

You can use the **[TRIG]** keys to play any audio track sample chromatically.

1. Select the audio track to play chromatically by pressing **[TRK]** + one of the **[TRIG 1–8]** keys.
2. Press **[FUNC] + [TRK]** to enter CHROMATIC mode. The **[TRIG]** keys will light up in a pattern that resembles an octave of a piano keyboard. Only lit keys are playable.
3. Play the **[TRIG]** keys. The Sound will be pitched differently for each of the playable keys. Press the **[ARROW]** keys **[UP]** or **[DOWN]** to transpose the virtual keyboard up or down one octave.

For more information, please see “8.5.1 CHROMATIC MODE” on page 24.

CHROMATIC mode is an effective way to add musical variety to your beats. The timbre, tonality and impact of playing a Sound chromatically depend on the character of the source Sound.

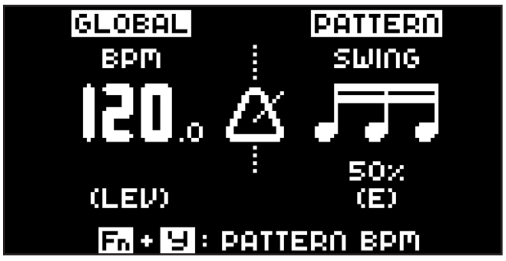
7.1.2 USING MUTE MODE

You can mute any of the sequencer tracks in this mode. Unlike the CHROMATIC mode, it makes no difference which track is active when this mode is activated. You can access all tracks simultaneously.

1. Make sure a pattern is playing.
2. Press the **[FUNC] + [BANK]** key to enter MUTE mode.
3. Press any of the **[TRIG]** keys to mute the corresponding track. Press again to unmute. The light of the **[TRIG]** keys indicates the mute status. Unlit keys are muted tracks. Lit keys are active tracks.

For more information, please see “8.5.3 MUTE MODE” on page 25.

7.1.3 TEMPO



To change the BPM setting, open the TEMPO menu by pressing the **[TEMPO]** key. Use the ***LEVEL/DATA*** knob to change tempo. Pressing the knob while turning it changes the tempo eight BPM at a time. The **[ARROW]** keys **[UP]** or **[DOWN]** change the tempo in fractional steps. Note that you can chose between a global tempo or using a separate tempo for every pattern. Press **[FUNC] + [YES]** to switch between GLOBAL and PATTERN tempo mode. On the main interface screen, you can also press and hold **[ARROW]** keys **[LEFT]** or **[RIGHT]** to nudge the tempo 10% up or down temporarily. Release the key to revert to the original tempo.

To tap a tempo setting, hold the **[FUNCTION]** key and tap the **[TEMPO]** key in a steady rhythm. After four consecutive taps the average tempo of the taps will be calculated. By continuing tapping, the average tempo will keep on updating.

When in the TEMPO menu (and with GLOBAL tempo mode selected), holding **[FUNC]** while turning the ***LEVEL/DATA*** knob will not change the tempo to the selected value until the **[FUNC]** key is released. While doing this, “PREP.” will flash in the bottom left corner of the screen.

Nudging the tempo is very handy when manually syncing Digitakt to a turntable or an external sound source. Note that you do not need to be in the TEMPO menu to perform tempo nudging.

7.1.4 EDITING PARAMETERS

Each track has five PARAMETER pages. Press **[PARAMETER]** keys TRIG, SRC, FLTR, AMP, and LFO to access the different PARAMETER pages. These parameters affect the sound and signal in various ways.

1. Make sure a pattern is playing.
2. Press **[TRK]** + **[TRIG]** keys 1-8 to select one of the eight audio tracks.
3. To change, for example, the cutoff of the filter, press the **[FLTR]** key to open the FILTER page. The parameter labeled **FREQ** changes the cutoff of the filter. Turn ***DATA ENTRY*** knob ***E*** to change the parameter value, and hear how the sound is affected.

Try out the rest of the PARAMETER page parameters to explore a variety of sound shaping possibilities.

7.2 SAMPLING FROM THE EXTERNAL INPUTS

Digitakt can also sample audio. It can sample audio from external sources, via the external inputs, and it can also sample audio internally from the Digitakt itself.

1. Connect your audio source to the **INPUT L/R** inputs of the Digitakt.
2. Press **[SAMPLING]** to access the SAMPLING menu and then use ***DATA ENTRY*** knob ***G*** to set **SOURCE** to IN L+R.
3. Keep an eye on the audio input meter and play the audio source and make sure that the volume of the audio source is as strong as possible, but without clipping or distorting. Set **MON** to YES to monitor the incoming audio through the Digitakt.
4. Again, with an eye on the audio input meter and use ***DATA ENTRY*** knob ***F*** to set **THRESHOLD** just above the indicated background noise of the audio source (when it is not playing).
5. Use **RLEN** to set the length of the sampling.
6. Press **[YES]** to arm the sampler and then play the sound source. When the input audio exceeds the set **THRESHOLD** level, sampling will start.
7. Press **[YES]** when you want to stop sampling, or with an **RLEN** setting of 1–128, the sampling stops automatically. The sampling also stops if it reaches the max sampling time (33 seconds). The Digitakt then automatically normalizes the sample.
8. Use the ***DATA ENTRY*** knobs ***A*** and ***C*** to set the parameters **TRIM START** and **TRIM END** to trim the sample to the desired length. You can use the ***DATA ENTRY*** knobs ***B*** and ***D*** to zoom in and out to make it easier to see where to trim the sample. Press **[FUNC]** + **[YES]** to preview the sample. The preview is played back by the voice of the active track. Make sure to select an audio track as active track.
9. Press **[YES]** to save the sample.
10. Name the sample and press **[YES]** again to confirm the save.
11. Press **[TRACK 1–8]** to select the track to where you want to assign the sample.

For more information, please see “14. SAMPLING” on page 60.

8. DIGITAKT CONTROLS

8.1 TRIG KEYS

The **[TRIG]** keys have several uses, including for example, trigging an audio track Sound (track 1–8) from the active pattern. (When sequencer recording is deactivated). They are also used for placing trigs in GRID RECORDING mode. When pressed in combination with the **[PTN]** and **[BANK]** keys, they select patterns and banks. The **[TRIG]** keys light up to indicate the position of placed trigs and to indicate the selected bank and track.

8.2 ROTARY ENCODERS

The ***MASTER VOLUME*** is an absolute encoder, spanning roughly 320 degrees from its left extreme to its right extreme. The ***LEVEL/DATA*** and ***DATA ENTRY*** knobs (with which you set various parameter values), are relative encoders which may be spun any number of turns. Pressing and turning these encoders will change their associated values at a greater speed.

8.3 KEY BEHAVIOR

As a group, the track selection keys (**[TRIG]** keys) have radio button functionality, i.e. when a new track is set to be active, the previous one is simultaneously deactivated. Only one track can be selected at a time. Likewise, the group consisting of the five **[PARAMETER]** keys have radio button functionality.

The **[FUNC]**, **[TRK]**, **[PTN]**, and **[BANK]** keys must always be used in combination with other keys.

8.4 MIDI NOTES

Some functions can be triggered by sending MIDI note values from an external MIDI device (a MIDI keyboard or a computer, for example) connected to the Digitakt via a standard MIDI cable or a USB 2.0 A to B connector cable.

Of the 128 notes in the standard MIDI range, Note numbers 0–7 correspond to notes C0 through to G0, the leftmost octave (which is sometimes called C-2–G-2 in certain applications). These notes will trigger the Sound of track 1 through track 8, respectively (provided they are set to their default channels 1-8). These notes values map to each of the eight tracks, regardless of which track is active.

MIDI note numbers 12–84, that corresponds to notes C1–C7 (C5, MIDI note 60, being middle C) will trigger the Sound of the active track in any of its 73 chromatic variations (as if played by the **[TRIG]** keys in CHROMATIC mode, see section below), from lowest to highest pitch.

MIDI program change messages 0–127 will select pattern 1–128 (A01–H16) on the Digitakt. Additionally, MIDI CC and NRPN messages can be sent to control various aspects of the Digitakt. For more information, please see “APPENDIX B: MIDI” on page 89.

8.5 MODES

There are two special modes of operation on the Digitakt: CHROMATIC mode and MUTE mode.

8.5.1 CHROMATIC MODE

Press **[FUNC]** + **[TRK]** (short press) to enter CHROMATIC mode. In this mode, you can play the Sound of the active audio track (or send MIDI notes if you have an active MIDI track). With **KB SCALE** set to CHROMATIC and **KB FOLD** set to OFF the **[TRIG]** keys will light up in a pattern that resembles an octave of a piano keyboard layout. Only lit keys are playable. Press **[TRK]** + **[TRIG 1–16]** keys to select the track you want to play.

Press the trig keys to change the note pitch of the Sound. The range from **[TRIG 9]** key to **[TRIG 16]** key is one octave. The whole range you can trig for audio tracks spans 6 octaves: middle, 1 up and 4 down. The whole range for MIDI tracks spans eleven octaves. Press the **[ARROW]** keys **[UP]** or **[DOWN]**, to transpose the virtual keyboard up or down in octave steps.

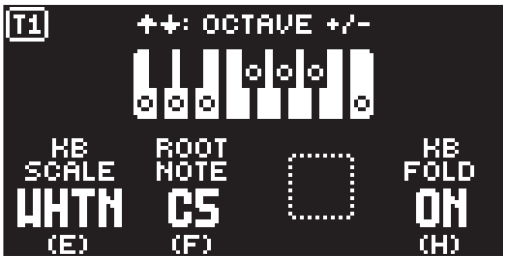
Notes trigged can be recorded on the sequencer in LIVE RECORDING mode. Find out how this is done in section “10.2.3 LIVE RECORDING MODE” on page 33.

The active state of CHROMATIC mode (the portion of the keyboard currently visible on the **[TRIG]** keys) is not stored per pattern but stays in the state as it was last set.

Press **[FUNC] + [TRK]** to exit CHROMATIC mode.

8.5.2 KEYBOARD SETUP MENU

Press **[FUNC]** + **[TRK]** (long press) to open the KEYBOARD SETUP menu. Here you get a graphical view of which notes the **[TRIG]** keys play. Press **[UP]/[DOWN]** to transpose the keyboard up or down an octave. In this menu, you can also set different musical scales, and select the root note of the scale. Use the ***DATA ENTRY*** knobs to change the settings. Press **[NO]** to exit the menu. Press **[FUNC] + [TRK]** to exit CHROMATIC mode. The settings are stored in the active pattern.

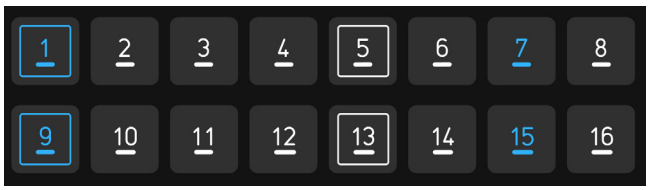


KB SCALE sets the track's scale. This setting governs which notes are playable on the Digitakt's **[TRIG]** keys to allow only notes in the set scale. For a list of all selectable keyboard scales, please see "APPENDIX D: KEYBOARD SCALES" on page 94.

ROOT NOTE sets the root note for the chosen scale.

KB FOLD When set to ON, **KB FOLD** changes the way the notes are laid out on the **[TRIG]** keys and how they are played from external MIDI devices. Now all the **[TRIG]** keys trigger a note. The **[TRIG 9]** key plays the lowest note of the selected octave, root note and scale. The notes are then played upwards through the scale to **[TRIG 16]** and then further upwards on **[TRIG 1–8]**. When a scale contains less than eight notes in an octave, the "remaining" **[TRIG]** keys on the lower row will play the same notes as the first **[TRIG]** keys on the upper row. Blue **[TRIG]** keys signal that they contain notes that are one or more octaves distanced from each other.

In the following example of the whole tone scale **[TRIG 15–16]** keys play the same notes as the **[TRIG 1–2]** keys. **[TRIG 1]** and **[TRIG 15]** both plays a note that is one octave above **[TRIG 9]**. **[TRIG 7]** plays a note that is two octaves above **[TRIG 9]**.



You can also use an external keyboard to play the active tracks Sound chromatically. Connect the keyboard to the Digitakt and configure the external keyboard and the Digitakt MIDI Auto Channel (SETTINGS > MIDI CONFIG > CHANNELS) to the same MIDI channel. Then play the keys on the external keyboard to play the active tracks Sound chromatically. You can play the active track's Sound chromatically even if the Digitakt is not in CHROMATIC mode.

All the settings in the KEYBOARD SETUP menu are ignored for a track that uses the Slice machine and when SLICE is set to NOTE. Instead slices play from C1 and upwards, wrapping around after the last slice. The first slice is highlighted with a blue [TRIG] key in KEYBOARD mode.

8.5.3 MUTE MODE

You can use MUTE mode to mute any of the 16 sequencer tracks. Unlike CHROMATIC mode, it makes no difference which track is active when you enter MUTE mode. All tracks are accessed simultaneously. Press any of the **[TRIG]** keys to mute the corresponding track. Press again to unmute. The color of the **[TRIG]** keys indicates its tracks mute status. Lit keys signify unmuted tracks. Unlit keys signify muted tracks.

There are two different versions of MUTE mode on the Digitakt:

- **GLOBAL MUTE MODE** In GLOBAL MUTE mode, the muted tracks are muted in all patterns. In this mode, the **[TRACK]** keys are lit green. If a track with trigs placed on it is muted in GLOBAL MUTE mode, its **[TRACK]** key blinks green when the pattern plays.

Press **[FUNC] + [BANK]** to enter GLOBAL MUTE mode.
Press **[FUNC] + [BANK]** to exit GLOBAL MUTE mode.

• **PATTERN MUTE MODE** In PATTERN MUTE mode, the muted tracks are muted only in the active pattern. In this mode, the **[TRACK]** keys are lit magenta. If a track with trigs placed on it is muted in PATTERN MUTE mode, its **[TRACK]** key blinks magenta when the pattern plays.
Press **[FUNC]** + double-press **[BANK]** to enter PATTERN MUTE mode.
Press **[FUNC] + [BANK]** to exit PATTERN MUTE mode.

The GLOBAL MUTE mode settings are saved together with the project. The PATTERN MUTE mode settings are saved together with the pattern.

If a track with trigs placed on it is muted in PATTERN MUTE and GLOBAL MUTE mode, its **[TRACK]** key blinks magenta in both modes when the pattern plays.

- **You can also use QUICK MUTE to mute and unmute sequencer tracks. Press and hold [FUNC] and then press the [TRACK] keys to mute or unmute tracks.**
- **Digitakt remembers the last used version of MUTE mode and will access this one first when you press [FUNC] + [BANK]. This also applies to QUICK MUTE.**

9. PATTERNS, KITS, SOUNDS, AND SAMPLES

The patterns are the primary data container for the Digitakt. Sixteen patterns are available for each of the eight banks, which means that 128 patterns are available for each project. A pattern contains up to eight Sounds (one for each audio track), sequencer data like trigs and parameter locks. It also contains the default settings on the TRIG page and BPM, length, swing and time signature settings. A pattern also contains all the parameter settings for the eight MIDI tracks.

A kit is a collection of eight Sounds. A Sound is a sample, plus all the settings in the PARAMETER pages (SRC, FLTR, AMP, and LFO). A Sound can be assigned to one of the eight audio tracks.

Each of the audio tracks can contain one Sound. A Sound that has been imported from the +Drive to a pattern becomes part of the active pattern. Any changes made to a Sound will therefore not affect the stored Sound or kit. It will only affect the Sound in the active pattern. You can export (and in that way save) a Sound from the active pattern to the +Drive. For more information, please see “9.3 SOUND MANAGER” on page 28.

A sample that is used in a Sound or a pattern can be renamed or moved and still work as intended. This is due to a hash function that adds a file specific value to every file, and this value is independent of the file name or the file’s location in the data structure. However, if you delete a sample, it will not be included in any Sounds or patterns anymore.

- **When a Sound is imported to a pattern, it becomes a copy of the Sound on the +Drive and is not linked to the original Sound stored on the +Drive. Instead, it fully becomes a part of the pattern.**
- **If you delete a sample from the +Drive, it will not be included in any Sounds or patterns anymore.**

A Pattern contains:

- A kit.
- All parameter settings for the eight MIDI tracks.
- Sequencer data such as trigs and parameter locks.
- The settings on the TRIG PARAMETERS page, BPM, length, swing and time signature settings.

A Kit contains:

- Eight audio track Sounds.
- LEVEL settings for the audio tracks.

A Sound contains:

- A sample (linked from the +Drive), plus the SRC, FLTR, AMP, and LFO PARAMETER pages settings for the audio track.

A Sample contains:

- A 16 bit, 48 kHz, mono audio file.

9.1 THE +DRIVE SOUND LIBRARY AND THE SOUND POOL

The total size of the +Drive is 1 GB. The +Drive Sound library can hold up to 2048 Sounds (256 Sounds in each bank A-H) that are available to all projects. The +Drive Sound library also contains the samples. You can load up to 64 MB (about 11 minutes) of samples to a project. A sample must be imported to a projects Sound Pool, for it to be Sample locked.

Sounds can be loaded to a pattern from either the +Drive Sound library or the Sound pool of the active project. The difference between the two is that the +Drive Sound library has the capacity of 2048 Sounds, available to all projects, while the Sound pool is a part of a project and limited to 128 Sounds. The primary benefit of Sounds loaded to the Sound pool is the possibility for them to be Sound locked. This feature is not available for the Sounds in the +Drive Sound library. For more information, please see “10.9.2 SOUND LOCKS” on page 38.

9.1.1 ADDING SOUNDS TO THE SOUND POOL

You must first add Sounds to the Sound pool to be able to perform Sound locks.

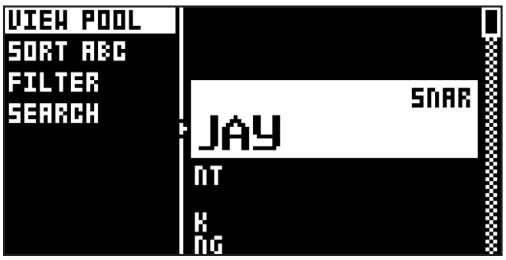
1. Press **[FUNC]** + **[SONG MODE]** to open the IMPORT/EXPORT menu.
2. Select **MANAGE SOUNDS**, and then press **[YES]** to open the SOUND MANAGER.
3. Select the Sounds you want to add to the Sound pool by highlighting them and pressing **[YES]**.

4. Press **[RIGHT]** to open the SOUND OPERATIONS menu.
5. Select **COPY TO ...** and then press **[YES]**.
6. Select **SOUND POOL**, and then press **[YES].**

9.2 SOUND BROWSER

Press **[FUNC]** + ***LEVEL/DATA*** to open the SOUND BROWSER. The SOUND BROWSER is used to preview and load Sounds. This menu will show a list of all Sounds in the +Drive Sound library. Scroll the list by turning the ***LEVEL/DATA*** knob or by pressing **[UP]/[DOWN]**. Press **[TRIG 9–16]** to select Sound bank A–H. Press **[FUNC]** + **[YES]** to preview the Sound before you load it to the track. Press **[YES]** to load the Sound to the track.

Press **[LEFT]** to access the SORTING menu. Press **[YES]** to execute the commands. Press **[NO]** or the **[RIGHT]** arrow key to exit the menu.



VIEW POOL lists Sounds available in the Sound pool of the active project. The command is only available when you browse the +Drive Sound library.

VIEW +DRIVE lists Sounds available on the +Drive Sound library. The command is only available when you browse the Sound pool of the active project.

SORT ABC sorts the Sounds in alphabetical order. The command is only available when Sounds are being sorted by slot number.

SORT 123 sorts the Sounds by slot number. The command is only available when Sounds are being sorted alphabetically.

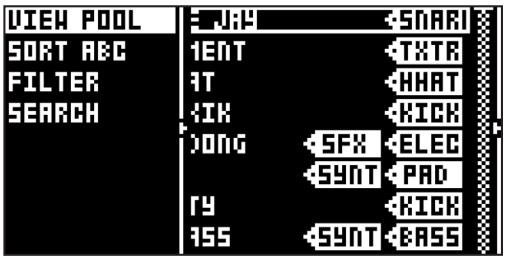
FILTER opens a list where Sounds can be arranged according to tags. Select and deselect tags by pressing **[YES]**. Multiple tags can be selected. Exit the tag list by pressing **[NO]**.

SEARCH will perform a text search and list all Sounds with names matching or including the text input. For more information, please see “6.5 THE NAMING SCREEN” on page 19 on how to enter text.

9.3 SOUND MANAGER

Press **[FUNC]** + **[SONG MODE]** to open the IMPORT/EXPORT menu. The SOUND MANAGER is used to manage Sounds, for example import, export, rename, and tag Sounds. Select **MANAGE SOUNDS** and press **[YES]** to open the SOUND MANAGER. Sounds can be saved, loaded, renamed, tagged et cetera. Opening this menu will show a list of all Sounds found in the +Drive Sound library. Turn the ***LEVEL/DATA*** knob or press **[UP]/[DOWN]** to scroll through the list. Press **[TRIG 9–16]** to select Sound bank A–H. Press **[FUNC]** + **[YES]** to preview the Sound before you load it to the track.

Press **[LEFT]** to access the SORTING menu. Press **[YES]** to execute the commands. Press **[NO]** or the **[RIGHT]** arrow key to exit the menu.



VIEW POOL lists Sounds available in the Sound pool of the active project. The command is only available when you browse the +Drive Sound library.

VIEW +DRIVE lists Sounds available on the +Drive Sound library. The command is only available when you browse the Sound pool of the active project.

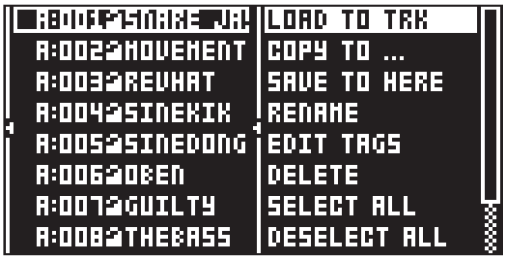
SORT ABC sorts the Sounds in alphabetical order. The command is only available when Sounds are being sorted by slot number.

SORT 123 sorts the Sounds by slot number. The command is only available when Sounds are being sorted alphabetically.

FILTER opens a list where Sounds can be arranged according to tags. Select and deselect tags by pressing **[YES]**. You can select multiple tags. Exit the tag list by pressing **[NO]**.

SEARCH will perform a text search and list all Sounds with names matching or including the text input. For more information, please see “6.5 THE NAMING SCREEN” on page 19 on how to enter text.

Press **[RIGHT]** to access the SOUND OPERATIONS menu. The available operations will affect the highlighted Sound. Press **[YES]** to apply the commands to the selected Sound. Press **[NO]** or the **[LEFT]** arrow key to exit the menu.



LOAD TO TRK loads the selected Sound to the active track and makes it a part of the active pattern.

COPY TO... Copies the selected Sounds to one of the following:

- SOUND POOL copies the selected Sounds to the first free slots of the Sound pool.
- +DRIVE copies the selected Sounds to the first free slots of the +Drive Sound library.
- +BANK (A-H) copies the selected Sounds to the first free slots of a specific bank inside the +Drive.

SAVE TO HERE saves the active track Sound to the selected slot.

RENAME Opens a screen where you can rename the selected Sound.

EDIT TAGS opens a menu where Sounds can be tagged. Sounds can have any number of tags, but only the first two will show on the Sound list. Press **[YES]** to apply or remove tags. Highlight <SAVE> and press **[YES]** to save

DELETE deletes the Sound or selected Sounds.

SELECT ALL selects all Sounds in the list.

SELECT UNUSED selects all Sounds that are not used in any pattern in the project from the Sound pool. The Sounds are not removed from the +Drive Sound library. Then select DELETE to remove the selected sounds from the project's Sound pool. The SELECT UNUSED command is only available when you browse the Sound pool of the active project.

DESELECT ALL deselects all Sounds in the list.

TOGGLE enables or disables write protection for the selected Sounds. When a Sound is write protected it cannot be overwritten, renamed, tagged or deleted. A write protected Sound has a padlock symbol next to its name. The command is only available when you browse the +Drive Sound library.

SEND SYSEX sends the selected Sounds as SysEx data.

- **Sounds in the +Drive Sound library are organized into eight banks, ranging from A to H. Each bank can contain 256 Sounds. Use the [TRIG A–H] keys to view only Sounds located in a specific bank.**
- **You can preview the currently selected Sound by pressing the [TRIG 1–8] key of the active track. All Sounds available for the active track can be previewed. Please note that if the previewed Sound is sent to the effects, the current effects settings will affect it.**
- **Several Sounds can be simultaneously affected by the commands available in the SOUND OPERATIONS menu. Select/deselect individual Sounds by highlighting them and pressing [YES].**
- **Press [FUNC] + [UP]/[DOWN] for faster scrolling in the Sound list.**

9.4 PLAYING A SOUND

Press the **[TRIG 1–8]** keys to play the Sounds of the eight tracks of the active pattern. The **[TRIG]** keys will briefly light up when pressed.

PLAYING A SOUND WITH AN EXTERNAL MIDI UNIT

The Sounds can also be played using an external MIDI device connected to Digitakt. The MIDI channels for of each of the audio tracks can be assigned in the MIDI CHANNELS menu, covered in the section "15.5.3 CHANNELS" on page 71. You can also use an external MIDI unit to play a Sound chromatically when you are in CHROMATIC mode. For more information, please see "8.5.1 CHROMATIC MODE" on page 24.

9.5 EDITING A SOUND

Activate one of the audio tracks for editing by pressing **[TRK]** + one of the **[TRIG]** keys 1–8. When editing the settings of the track, any changes made will be stored as part of the active pattern.

Adjust the overall volume level of the active audio track with the ***LEVEL/DATA*** knob.

Edit a Sound by adjusting the parameters found on the PARAMETER pages. Access these pages by pressing a **[PARAMETER]** page key. Use the ***DATA ENTRY*** knobs ***A-H*** to change the parameters. For more information, please see "11. AUDIO TRACK PARAMETERS" on page 44.

SRC controls sample selection and playback of samples.

FLTR controls the filter mode, cutoff frequency, and envelope.

AMP controls the amplitude parameters, effect sends, and levels.

LFO controls parameters for the LFO of the Sound.

The complete Sound, with all its parameter settings and sample, may be copied to another track. Press **[TRK]** + **[RECORD]**, and then press **[TRK]** + one of the **[TRIG]** keys to select the track you want to copy the Sound to, and finally press **[TRK]** + **[STOP]** to paste the Sound to the selected track.

9.6 SAVING A SOUND

After you edited the parameters of a Sound, you can save it to the +Drive.

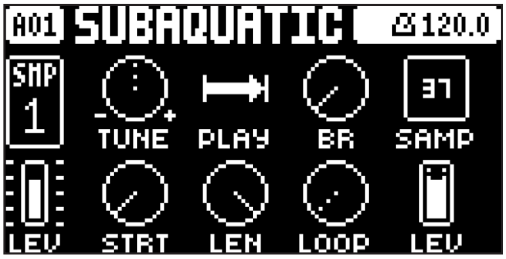
1. Press **[FUNC]** + **[SONG MODE]** to open the IMPORT/EXPORT menu.
2. Select EXPORT SOUND, and then press **[YES]**.
3. Turn the ***LEVEL/DATA*** knob or use the **[UP]**/**[DOWN]** keys to select an empty slot to where you want to save your Sound, and then press **[YES]**. If you want to save your Sound to another bank, press **[BANK] + [TRIG 9–16]** to select a bank.

4. On the NAMING screen, name your sound and then press **[YES]**. For more information, please see “6.5 THE NAMING SCREEN” on page 19.
5. On the TAGS screen, use the **[ARROW]** keys and **[YES]** key to select the appropriate tags for your sound, and then select <SAVE> and press **[YES]**.

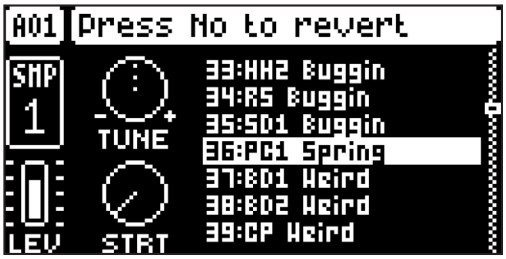
9.7 ASSIGNING A SAMPLE

Any of the 127 samples loaded to a project may be assigned to a Sound on any of the audio tracks. The user samples can be replaced, relocated and otherwise managed in the SAMPLES menu. For more information, please see “15.2 SAMPLES” on page 64.

1. Press **[TRK]** + **[TRIG 1–8]**. To select an audio track to assign the sample to.
2. Press **[SRC]** to open the SOURCE parameter page.



3. Turn ***DATA ENTRY*** knob ***D*** to bring up a list of samples.



4. Turn the knob counter-clockwise to scroll up the list, clockwise to scroll down the list. Press the **[TRIG]** key of the active track while browsing to listen to the sample currently outlined.
5. Press **[YES]** to select a sample. Press ***DATA ENTRY*** knob D or **[NO]** to exit the list without selecting a sample.

9.7.1 ASSIGNING A SAMPLE USING THE QUICK ASSIGN METHOD

You can also use the Quick assign method to load a sample to a track and the project’s Sound pool.

1. Press **[SRC]** to open the SOURCE page, and then turn the knob for the **SAMP** parameter.
2. While the Sample list is open, press **[FUNC]** + **[YES]** to open the SAMPLES menu. For more information, please see “15.2 SAMPLES” on page 64.
3. Navigate to the sample you want to load. Any sample can be previewed (played back by the voice of the active track), just highlight it and then press **[FUNC]** + **[YES]**. Approximately, ten seconds of the sample can be previewed.
4. Highlight the sample, and then press **[YES]** to load it directly to the track and the project’s Sound pool.

10. THE SEQUENCER

The sequencer of the Digitakt stores information in patterns. A pattern controls the playback of the audio tracks, the MIDI tracks and various pattern-specific aspects of the tracks. Each of the eight banks, A to H, contains 16 patterns, which means 128 patterns are available for each project. For more information, please see “15.4 PATTERN MENU” on page 68.

A pattern contains:

- General trig settings on the TRIG page (default note pitch, velocity et cetera).
- The parameter settings on the SCR, FLTR, AMP, and LFO pages.
- The settings on the DELAY, REVERB, and MASTER pages.
- Quantization settings.
- Note trigs and Lock trigs for all tracks.
- Parameter/Sample/Sounds locks.
- Length and time signature for the tracks.

10.1 BASIC PATTERN OPERATIONS

Digitakt can seamlessly switch between patterns. This, together with the ability to chain patterns, is a handy feature when improvising live. For more information, please see “10.10 CHAINS” on page 41.

10.1.1 SELECTING BANK AND PATTERN

Press **[BANK]** and then press **[TRIG 9–16]** to select a bank. Then press **[TRIG 1–16]** to select a pattern. Press **[PTN]** and then press **[TRIG 1–16]** to select a new pattern in the current bank. When you press **[BANK]** or **[PTN]** you must choose a bank or pattern within four seconds for the change to take effect. A message on the screen indicates the four second timeout. Press **[TRK]** to exit pattern or bank select.

White **[TRIG]** keys indicate pattern positions that contain data. A red **[TRIG]** key indicates the current active pattern. Empty patterns are unlit.

When a pattern is playing, and a new pattern is selected, the new pattern position will be shown flashing in the upper left corner of the screen. Once the last step of the pattern has played, the new pattern will start, and the pattern position will cease to flash.

- **Patterns can be changed while the sequencer is running.**
- **Patterns can be changed and queued by sending program change messages.**
- **It is possible to copy a pattern, and then paste it to one or several locations without leaving the active pattern. You can also clear one or several non-active patterns.**
  - To copy, press and hold [PATTERN] + [TRIG] key to select the pattern you wish to copy. Then press [RECORD]. Let go of the [TRIG] key and then press and hold the [TRIG] key(s) to where you want to paste the pattern. Finally, press and hold [STOP] to paste the pattern(s).
  - To clear, press and hold [PATTERN] + [TRIG] key(s) to select the pattern(s) you wish to clear. Then press and hold [PLAY] to clear the pattern(s).

10.1.2 PATTERN CONTROL

Press **[PLAY]** to start the playback of a pattern. Press **[STOP]** to stop the playback of all tracks. The sound will be cut off, but effects like Delay will continue to be audible until the delay repeats have faded out. When the sequencer has stopped, quickly press **[STOP]** + **[STOP]** to stop playback of all tracks and get just a short fade out the send effects.

When a pattern is playing press **[PLAY]** to pause the playback. Press **[PLAY]** to resume the playback.

If a pattern contains more than 16 sequencer steps, the <PATTERN PAGE> LEDs will indicate this. When a pattern is playing, the currently active pattern page is shown with a flashing, <PATTERN PAGE> LED.

10.1.3 PATTERN TEMPO

The tempo is set in the TEMPO menu. Press **[TEMPO]** to open this menu. For more information, please see “7.1.3 TEMPO” on page 22.

10.2 EDITING A PATTERN

Digitakt offers three main modes of input when creating or editing a pattern, GRID RECORDING mode, LIVE RECORDING mode, and STEP RECORDING mode. In these modes, two types of trigs can be entered: Note trigs and Lock trigs.

10.2.1 TRIG TYPES

A trig is a sequencer event that you can place when you want the sequencer to perform an action on the Digitakt. There are two types of trigs that you can use, note trigs and lock trigs.

- **NOTE TRIGS** trigger Sounds or MIDI notes.
- **LOCK TRIGS** trigger parameter locks (but does not trigger Sounds or MIDI notes). For more information, please see “10.9.1 PARAMETER LOCKS” on page 38.

Note trigs are indicated by red **[TRIG]** keys and lock trigs are indicated by yellow **[TRIG]** keys. Unlit **[TRIG]** keys indicate steps that does not contain any trigs. Read more about parameter locks in section “10.9.1 PARAMETER LOCKS” on page 38. Trigs are added differently in the sequencer, depending on whether GRID RECORDING, LIVE RECORDING, or STEP RECORDING mode is active.

10.2.2 GRID RECORDING MODE

GRID RECORDING is a method of composing where you use the **[TRIG]** keys to add trigs.

1. Press **[RECORD]** to enter GRID RECORDING mode. The **[RECORD]** key lights up red to indicate that GRID RECORDING mode is active.
2. Select the track to which you want to add trigs by pressing and holding **[TRACK]** and then one of the **[TRIG]** keys. A red **[TRIG]** key indicates the active track.
3. Place note trigs on the sequencer using the sixteen **[TRIG]** keys. To add a lock trig, press **[FUNC]** + **[TRIG]**. Quickly pressing the **[TRIG]** key of any of the trigs entered will remove the trig. Pressing a **[TRIG]** key of a trig and holding it slightly longer will prepare the trig for editing, rather than removing it.
4. Select another track, and add note trigs. Repeat the procedure for all the tracks you want to use.
5. Press **[PLAY]** to listen to the sequence.

Add micro timing to a note trig by pressing and holding the **[TRIG]** key while pressing **[ARROW]** keys **[LEFT]** or **[RIGHT]**. For more information, please see “10.3 MICRO TIMING MENU” on page 35.

Set the retrig speed by pressing and holding the **[TRIG]** key while pressing **[ARROW]** keys **[UP]** or **[DOWN]**. Similarly, a pop-up menu will appear on the screen, where various retrig settings are made. For more information, please see “10.4 RETRIG MENU” on page 35.

If the pattern contains more than 16 steps, select the pattern page you want to edit by pressing the **[PAGE]** key. A fully lit <PATTERN PAGE> LED shows the active pattern page.

Press **[RECORD]** to exit the GRID RECORDING mode.

- **You can use an external MIDI controller such as a keyboard to input NOTE and TRIG VELOCITY data when you are in GRID RECORDING mode Just press and hold a [TRIG] key, and then play a note on the external keyboard. On MIDI tracks, you can add up to a four note chord to every trig. The first note sets the TRIG VELOCITY value for all notes on the trig.**
- **Press [TRIG] + [YES] to preview a specific trig. The preview includes any parameter locks you have placed on that trig.**
- **If you use an external MIDI controller to record to the Digitakt MIDI tracks, the sequencer receives data on the Auto MIDI channel and records on the active track. For more information, please see “15.5.3 CHANNELS” on page 71.**
- **All trigs of a track can be shifted forwards or backward on the sequencer. While in GRID RECORDING mode, hold down [FUNC] while pressing the [LEFT] or [RIGHT] arrow keys to perform the trig shift.**

10.2.3 LIVE RECORDING MODE

LIVE RECORDING mode is the second method of adding trigs to the tracks. In this recording mode, the **[TRIG]** keys are played in real time to input trigs to the tracks. You can also use CHROMATIC mode to add note trigs chromatically. It is also possible to enter parameter locks in real time. Trigs input in LIVE RECORDING mode can be automatically quantized or not. Non-quantized trigs can be quantized after they are recorded, by using the QUANTIZE menu that is accessed by pressing **[FUNC]** + **[TRIG]**. For more information, please see “10.6 QUANTIZE MENU” on page 36.

1. Press and hold **[RECORD]**, then press **[PLAY]** to enter LIVE RECORDING mode. (Press **[PLAY]** twice while keeping the **[RECORD]** key pressed to activate/deactivate automatic quantization.) The sequencer starts to play, and the **[RECORD]** key starts to flash red.

2. Enter trigs in real time by tapping the **[TRIG]** keys. If CHROMATIC mode is active, the pitch value of the note trig will be recorded according to which **[TRIG]** key is pressed. Any changes to PARAMETER page settings, using the ***DATA ENTRY*** knobs, will be recorded as parameter locks and add lock trigs where needed.
3. Press **[PLAY]** to exit LIVE RECORDING mode while keeping the sequencer playing. If LIVE RECORDING mode is active and **[RECORD]** is pressed, GRID RECORDING mode will be activated.
4. Press **[STOP]** to stop both recording and playback of the sequencer.

To exit LIVE RECORDING mode while keeping the sequencer playing, press **[PLAY]**.

You can use an external MIDI controller such as a keyboard to input NOTE, TRIG VELOCITY, and TRIG LENGTH data in LIVE RECORDING mode. Just play the notes on the external keyboard and they will be recorded by the sequencer. On MIDI tracks, you can add up to a four note chord to every trig. The first note sets the TRIG VELOCITY value for all notes on the trig. The last note that is released sets the TRIG LENGTH for all notes on the trig.

10.2.4 STEP RECORDING MODE

STEP RECORDING is a quick and straightforward method of placing trigs on the sequencer. In this recording mode, you insert notes by pressing the **[TRIG]** keys or an external MIDI controller. The sequencer then captures the note and automatically advances to the next step. There are two different modes available, STANDARD mode and JUMP mode.

STANDARD mode

1. Press **[RECORD]** + **[STOP]** to enter STEP RECORDING mode. The **[RECORD]** key starts to double-blink red. (Press **[STOP]** twice while keeping the **[RECORD]** key pressed to toggle between STANDARD and JUMP mode).
2. Press a **[TRIG]** key to select the active step to where you want to start to add note trigs. The active step is shown with a green **[TRIG]** key that double-blinks. (If positioned on an earlier placed trig, it inherits the light pattern of that trig). You can also use **[LEFT]**/**[RIGHT]** to select the active step or skip steps.
3. Press and hold **[FUNC]** and then press **[TRIG 1–16]** key to add a note trig on the corresponding track to the active step. The active step then automatically advances to the next step.

   You also have the option to add note trigs chromatically on the selected active track.

4. Press **[TRK]** + **[TRIG 1–16]** to select the track to which you want to add trigs. A red **[TRIG]** key indicates the active track.
5. Press **[FUNC]** + **[TRK]** to toggle the chromatic mode keyboard on
6. Press and hold **[FUNC]** and then press any lit **[TRIG]** key to add a note trig with the corresponding note value to the selected step. The active step then automatically advances to the next step. You can use **[UP]**/**[DOWN]** to transpose the chromatic keyboard on the **[TRIG]** keys up or down in octaves.
7. To remove a trig or to add a rest (no trig), position the active step on the trig that you want to remove or add a rest to, and then press **[NO]**. The active step then automatically advances to the next step.
8. To add a parameter lock to a trig, press and hold a **[TRIG]** key, and then turn the ***DATA ENTRY*** knob that controls the parameter you want to lock and set it to the desired value. The graphics become inverted for the locked parameter, and the locked parameter value is displayed. The **[TRIG]** key of the locked trig blinks red (for note trigs) or yellow (for lock trigs) to indicate that the trig now contains a parameter lock.
9. Press **[RECORD]** to exit STEP RECORDING mode.

JUMP mode

In JUMP mode, the **LEN** parameter setting on the TRIG PARAMETER page controls the note length of the trigs you place, and advances the active step the same length. A **LEN** value of 1/16 adds a sixteenth note and advances the sequencer one step. 1/8 adds an eighth note and advances the sequencer two steps. 1/4 adds a quarter note and advances the sequencer four steps and so on. The **LEN** parameter is also parameter locked on every trig you place.

- **Press [PLAY] to listen to the sequence while you are programming it. Press [STOP] to stop the sequencer and stay in STEP RECORDING mode.**
- **If you use an external MIDI controller, you must set it to send MIDI data on the Digitakt's defined AUTO CHANNEL. For more information, please see "15.5.3 CHANNELS" on page 71.**
- **If you use an external MIDI controller, the trig's VEL (velocity) value is determined by the velocity sent from these and is parameter locked.**
- **If you press and hold [FUNC] while inputting notes from an external MIDI controller, the velocity is fixed and determined by the VEL parameter setting.**
- **If you press and hold [YES] while you place a trig with [TRIG] keys or an external MIDI controller, the trig length is locked to the time you press the [TRIG] keys or the external MIDI controller.**
- **If you add a new note trig on a previously placed note trig, any parameter locks previously placed on that trig remain as they were.**
- **In STEP RECORDING mode, to avoid accidental key presses, [FUNC] + [NO] does not reload the pattern. [FUNC] + [YES] does not save the pattern. Instead they work as described above.**

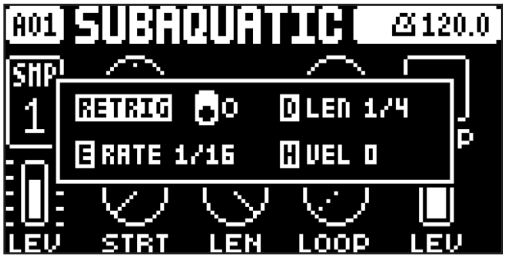
10.3 MICRO TIMING MENU

Here you can add micro timing to a note trig, moving it ahead or behind the beat. Micro timing can be customized on any of the sequencer steps on both audio and MIDI tracks. In GRID RECORDING mode, press and hold one or several **[TRIG]** keys and then press **[LEFT]/[RIGHT]** to access the pop-up Micro timing menu that shows the time offset for the chosen sequencer step(s) on the active track. To add micro timing to all the trigs you have placed, press and hold **[TRIG]** + **[FUNC]**, then use **[LEFT]/[RIGHT]** to micro time them all. To exit the micro timing menu, release the **[TRIG]** key(s). The micro timing settings are stored in the active pattern

MICRO TIMING Press **[LEFT]/[RIGHT** keys to adjust the time offset.

10.4 RETRIG MENU

Retrigs can be customized on any of the sequencer steps on the audio tracks (the retrig function is not available on the MIDI tracks). In GRID RECORDING mode, press and hold one or several **[TRIG]** keys and then press **[UP]/[DOWN]** to access the pop-up Retrig menu that shows the retrig actions for the chosen sequencer step(s) on the active track. To exit the Retrig menu, release the **[TRIG]** key(s). The retrig settings are stored in the active pattern.



RETRIG Turns the retrig lock ON/OFF. Use ***DATA ENTRY*** knob ***A*** to turn retrig on/off.

RATE Sets the retrig rate (1/1, 1/2, 1/3, 1/4, 1/5, 1/6, 1/8, 1/10, 1/12, 1/16, 1/20, 1/24, 1/32, 1/40, 1/48, 1/64 or 1/80). 1/16 is the nominal retrig rate, one trig per step. 1/32 corresponds to two trigs per step and so on. To trig triplets, for example, set the retrig rate to 1/12 (or 1/24). You can also press the **[UP]/[DOWN]** keys when you are in the retrig menu to adjust the rate.

LEN Sets the duration of the retrig velocity curve in fractions of, or rational or integer multiples of, a step (0,125–INF). 1/16 is the nominal length of one step. This setting affects the behavior of the velocity curve by defining the boundaries of its envelope.

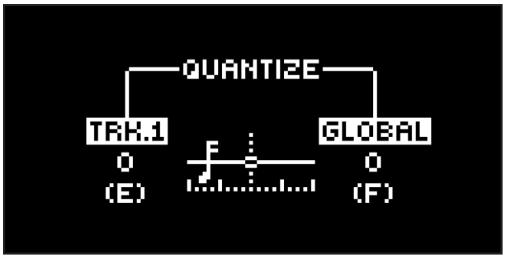
VEL Sets the velocity curve fade out/fade in of the retrig (-128–127). -128 corresponds to a complete fade out during the set length, -64 fades out to half the velocity during the set length, 0 equals a flat velocity curve with no fade, 64 fades into half velocity during the set length and 127 fades in completely to full velocity during the set length.

10.5 TRIG PARAMETERS PAGE

Set the actions for when a note is trigged in the TRIG PARAMETERS page. Press the **[TRIG PARAMETERS]** key to access the menu. Change settings using the ***DATA ENTRY*** knobs. These general settings affect note trigs placed on the sequencer. On any step of the pattern, trigs can be locked to other settings by first pressing and holding a **[TRIG]** key, then changing the settings. For more information, please see "11.2 TRIG PARAMETERS PAGE" on page 44.

10.6 QUANTIZE MENU

The quantization affects all micro timed and off grid trigs on the sequencers tracks. Press **[FUNC]** + **[TRIG PARAMETERS]** to access this menu. Change settings with ***DATA ENTRY*** knob ***E*** and ***F***.



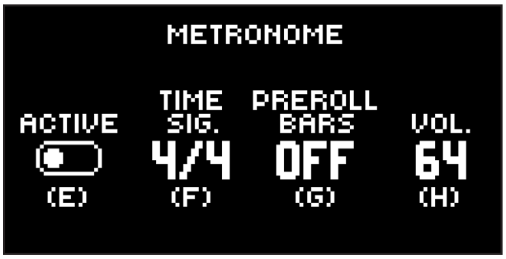
TRK. affects all the trigs of the active track in real time. The higher the quantize value, the more the trigs will be quantized. Press **[TRIG 1–8]** key to select track to quantize. (0–127)

GLOBAL affects all the trigs of all tracks in real time. The higher the quantize value, the more the trigs will be quantized. (0–127)

Press **[NO]** to exit the menu.

10.7 METRONOME MENU

The METRONOME menu controls the internal metronome of the Digitakt. Press **[FUNCTION]** + **[PTN]** to open the METRONOME menu. Use the ***DATA ENTRY*** knobs to change the settings.



ACTIVE activates/deactivates the metronome. You can also press **[FUNC]** + **[PTN]** and hold for a second to toggle the metronome on and off when you are not in the METRONOME menu.

TIME SIG. controls the note and beat measure of the metronome time signature.

PREROLL BARS controls for how many bars the metronome will sound before the sequencer starts playing. This setting is only relevant when you are in LIVE RECORDING mode.

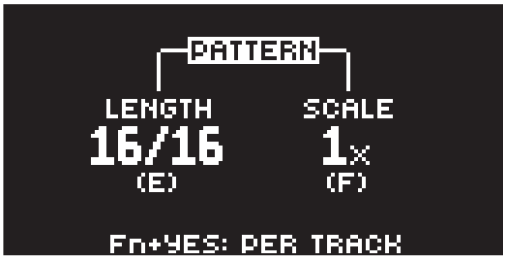
VOL. controls the volume of the click.

10.8 SCALE MENU

You can set the length and timing of the pattern and tracks in this menu. The SCALE menu has two modes. In PER PATTERN mode all tracks share the same length. In PER TRACK mode, each track can have different lengths. Press **[FUNC]** + **[PAGE]** to access the SCALE menu. Press **[FUNC]** + **[YES]** to toggle between the two SCALE modes. Use the ***DATA ENTRY*** knobs to adjust the settings.

10.8.1 PER PATTERN MODE

In this mode, all tracks of the pattern share the same length and time signature.



LENGTH controls the step length of the pattern. The leftmost number displays the number of steps in the pattern. The total length, displayed by the second number, determines the maximum number of steps available in the pattern. If you use 17 steps or more in a pattern, the **[PAGE]** key is (while in GRID RECORDING mode) used to toggle between the different pattern pages.

SCALE controls the speed of pattern playback in multiples of the current tempo. It offers seven possible settings, 1/8X, 1/4X, 1/2X, 3/4X, 1X, 3/2X and 2X. A setting of 1/8X plays back the pattern at one-eighth of the set tempo. 3/4X plays the pattern back at three-quarters of the tempo; 3/2X plays back the pattern twice as fast as the 3/4X setting. 2X makes the pattern play at twice the BPM.

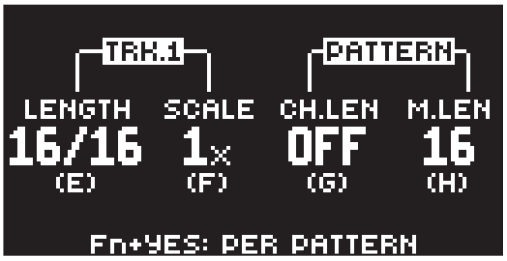
When you extend the length of a pattern, its trigs copies automatically over to the new steps. If a pattern consists of for example two pages and the pattern length is increased to four pages, the two additional pattern pages are then copies of the first two pattern pages.

Press the **[PAGE]** key to change the total length of the pattern quickly. Press the **[TRIG]** keys to change the number of steps of the pattern quickly.

A 2X scale setting is useful for increasing the base resolution of the step sequencer to 32nd notes. A 3/4X setting is useful when Digitakt is playing alongside other instruments set to the same BPM, and you want Digitakt to play triplets.

10.8.2 PER TRACK MODE

In this mode, you can assign individual length and scale to the tracks of the pattern. Press **[FUNC] + [YES]** to switch between the two scale modes. In PER TRACK mode, two columns exist, TRACK and PATTERN.



The TRACK column sets the step length and scale of the track. The settings only affects the active track. Press the **[TRK]** keys to select the track whose scale settings you wish to edit.

The PATTERN column sets the master change length and the master length of the pattern.

LENGTH controls the step length of the track. The leftmost number displays the number of steps of the track. The total length, displayed by the second number, determines the maximum number of steps available for the track. If you use 17 steps or more in a track, the **[PAGE]** key is (while in GRID RECORDING mode) used to toggle between the different pattern pages.

SCALE controls the speed of track playback in multiples of the current tempo. It offers seven possible settings, 1/8X, 1/4X, 1/2X, 3/4X, 1X, 3/2X and 2X. A setting of 1/8X plays back the track at one-eighth of the set tempo. 3/4X plays the track back at three-quarters of the tempo; 3/2X plays back the track twice as fast as the 3/4X setting. 2X makes the track play at twice the BPM.

CH.LEN (Change Length) controls for how long the active pattern plays before a cued or chained pattern begins to play. This setting is important when, for example, you set **M.LEN** to INF. If you do not make any **CH.LEN** setting, the pattern plays infinitely, and the next pattern is thus not cued. By default a cued pattern change happens at the end of the pattern (**CH.LEN** set to OFF).

M.LEN (Master Length) controls the number of steps the pattern plays before all tracks restart. An INF setting makes the tracks of the pattern loop infinitely, without ever being restarted. Note that this setting also affects for how long the active pattern plays before a chained pattern starts playing. The **CH.LEN** parameter overrides this if its parameter value is less than the **M.LEN** value.

In the SCALE menu, you can press [FUNC] + [UP]/[DOWN] to set the TRACK LENGTH in increments from 2/16 to 64/64.

10.9 SEQUENCER FEATURES

10.9.1 PARAMETER LOCKS

Parameter locks makes it possible to set every trig to have its own unique parameter values. The note trigs of an audio track can, for example, have different pitch, amp or filter settings. It is possible to parameter lock the parameters found on the PARAMETER pages, and you can apply parameter locks to all types of tracks. For a complete overview of all parameters on the PARAMETER pages, please see “11. AUDIO TRACK PARAMETERS” on page 44, and “12. MIDI TRACK PARAMETERS” on page 51.

Adding parameter locks in GRID RECORDING mode.

1. Press **[RECORD]** to enter GRID RECORDING mode.
2. Press **[TRIG]** to add a Note trig or **[FUNC]** + **[TRIG]** key to add a Lock trig and to where you want to perform a parameter lock.
3. Press and hold the **[TRIG]** key of a previously placed trig (note trig or a lock trig).
4. Turn the ***DATA ENTRY*** knobs that control the parameter you want to lock, and set it to the desired value. The graphics become inverted for the locked parameter, and the locked parameter value is displayed. The **[TRIG]** key of the locked trig blinks red (for note trigs) or yellow (for lock trigs) to indicate the trig now contains a parameter lock.

Remove a single parameter lock by holding **[TRIG]** + pressing the ***DATA ENTRY*** knob of the locked parameter. You can erase all parameter locks from a trig if you remove the note trig and then enter it again.

Adding parameter locks in LIVE RECORDING mode.

1. Press and hold **[RECORD]**, then press **[PLAY]** to enter LIVE RECORDING mode.
2. Turn a ***DATA ENTRY*** knob, or play the **[TRIG]** keys in CHROMATIC mode, to add parameter locks to the active track. Note trigs are placed, and parameter locked accordingly, and it also places lock trigs that contains the parameter locks on the sequencer steps that do not already have any trigs.

Press **[NO]** + one (or several) of the **[TRIG]** keys to erase a sequence of recorded trigs on a specific track (or on several tracks) in time with the sequencer, i.e. all steps reached on the pattern playing will be erased until the keys are released.

You can also remove specific parameter locks on a track in real time. In LIVE RECORDING mode, press and hold **[NO]** and then press and hold the ***DATA ENTRY*** knob corresponding to the parameter that you want to remove.

Adding parameter locks in STEP RECORDING mode.

1. Press and hold **[RECORD]**, then press **[STOP]** to enter STEP RECORDING mode.
2. Press and hold a **[TRIG]** key, and then turn the ***DATA ENTRY*** knobs that control the parameter you want to lock, and set it to the desired value. The graphics become inverted for the locked parameter, and the locked parameter value is displayed. The **[TRIG]** key of a locked trig blinks red (for note trigs) or yellow (for lock trigs) to indicate that the trig contains a parameter lock.

Up to 72 different parameters can be locked in a pattern. A parameter counts as one (1) locked parameter no matter how many trigs that lock it. If for example the cutoff parameter of the filter is locked on every sequencer step, there are still 71 other parameters that can be locked.

10.9.2 SOUND LOCKS

You can change a tracks Sound to another Sound from the Sound pool on any individual sequencer step. These Sound locks are an immensely useful feature for adding variations to a track. Press and hold a note trig and turn the ***LEVEL/DATA*** knob to open the Sound pool list. Use the ***LEVEL/DATA*** knob to scroll through the list. Select the Sound you want to assign to the note trig and then release the **[TRIG]** key. The **[TRIG]** key starts to flash to indicate that it contains a Sound lock. Press and hold the **[TRIG]** key of the note trig to show the assigned Sound. For more information, please see “9.1.1 ADDING SOUNDS TO THE SOUND POOL” on page 27.

10.9.3 TRIG CONDITIONS AND CONDITIONAL LOCKS

Trig conditions are a set of conditional rules that you can apply to any trig, using specific parameter locks called conditional locks. Each rule is a logical condition that determines whether a trig set on a track in the sequencer is triggered or not. If the condition is true, then the trig becomes active and affect the track. If the condition is false, the trig is ignored.

ADDING A CONDITIONAL LOCK

1. In GRID RECORDING or STEP RECORDING mode, place a note trig or lock trig on the sequencer step to where you want to apply a conditional lock.
2. Press and hold the trig to access the **COND** (Trig Condition) parameter on the TRIG PARAMETERS page. It temporarily replaces the **PROB** parameter. For more information, please see "11.2 TRIG PARAMETERS PAGE" on page 44.
3. Turn ***DATA ENTRY*** knob ***D*** to select one of the following trig conditions:

FILL is true (activates the trig) when FILL mode is active.

$\overline{\text{FILL}}$ is true when FILL is false. A trig with this trig condition is active when you are not in FILL mode.

PRE is true if the most recently evaluated trig condition on the same track was true. (PRE and $\overline{\text{PRE}}$ conditions are ignored and not evaluated.)

$\overline{\text{PRE}}$ is true when PRE is false. A trig with this trig condition is active if the most recently evaluated trig condition on the same track was not true. (PRE and $\overline{\text{PRE}}$ conditions are ignored and not evaluated.)

Example 1: Trig 1, 50% = **True** > Trig 2, $\overline{\text{PRE}}$ = **False** > Trig 3, $\overline{\text{PRE}}$ = **False** > Trig 4, PRE = **True**

Example 2: Trig 1, 50% = **False** > Trig 2, $\overline{\text{PRE}}$ = **True** > Trig 3, $\overline{\text{PRE}}$ = **True** > Trig 4, PRE = **False**

NEI is true if the most recently evaluated trig condition on the neighbor track was true. (PRE and $\overline{\text{PRE}}$ conditions on the neighbor track are ignored and not evaluated.) The neighbor track is the track before the active track. For example, track 3 is the neighbor track of track 4. NEI and $\overline{\text{NEI}}$ conditional trigs on track 4 evaluate the conditional trigs placed on track 3. The NEI condition is false if no conditional trigs exist on the neighbor track.

$\overline{\text{NEI}}$ is true when NEI is false. A trig with this trig condition is active if the most recently evaluated trig condition on the neighbor track was not true. (PRE and $\overline{\text{PRE}}$ conditions on the neighbor track are ignored and not evaluated.)

1ST is true the first time the pattern plays (when looped).

$\overline{\text{1ST}}$ is true when 1ST is false. A trig with this trig condition is always active apart from the first time the pattern plays (when looped).

X% is a probability condition. There is an x% chance that the trig will be active.

A:B A sets how many times the pattern (or track, if the track length is shorter than the pattern length) plays before the trig condition is true. **B** sets how many times the pattern (or track, if the track length is shorter than the pattern length) plays before the count is reset and starts over again. This cycle then repeats until you stop the sequencer.

For example:
With the setting 1:2, the trig condition is true the first time the pattern plays and then the third, the fifth, and so on.
With the setting 2:2, the trig condition is true the second time the pattern plays and then the fourth, the sixth, and so on.
With the setting 2:4, the trig condition is true the second time the pattern plays and then the sixth, the tenth, and so on.
With the setting 4:7 the trig condition is true the fourth time the pattern plays and then the eleventh, the eighteenth, and so on.

- **The sequencer needs to be in FILL mode to activate the conditional lock called FILL. For more information, please see "10.9.4 FILL MODE" on page 40.**
- **Conditional parameter locks are a great way to add variety to a pattern. To set up a grid of mutually exclusive or conclusive note trigs across any of the audio tracks, and adding some probability locks in there as well (perhaps, in turn, also sporting an array of logically conditioned trigs), is a neat way to make the most minimal of compositions come alive with randomness.**
- **Note that random or arbitrary variety, while fun and interesting, is not the only way of using conditional trigs. They may also be used, for example, to have two different melodic or percussive sequences on the same track, one of which is activated only when FILL mode is active.**

10.9.4 FILL MODE

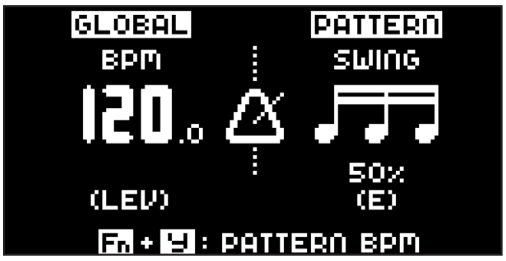
FILL mode can be used to create a temporary variation, such as a drum fill, in your pattern.

Press **[YES]** + **[PAGE]** to activate FILL mode for one pattern cycle. It will become active when the pattern loops, and remain active until it loops again. You can also activate FILL mode at any time, and for any duration, by pressing and holding the **[PAGE]** key when the pattern is playing (GRID RECORDING mode cannot be active). The FILL mode is active for as long as the key is held.

Press and hold **[PAGE]** + **[YES]**, and then release **[PAGE]** before you release **[YES]** to latch FILL mode. Press **[PAGE]** again to unlatch FILL mode.

10.9.5 SWING

Adjust the swing setting of the pattern, to employ a propulsive, rhythmic groove. Press **[TEMPO]** to access this menu.



Turn ***DATA ENTRY*** knob ***E*** to set the SWING ratio to 51-80%. The default setting is equal spacing, 50%.

10.9.6 COPY, PASTE AND CLEAR OPERATIONS

Patterns, tracks, track pages, and trigs can be copied, pasted and cleared.

The active pattern can be copied to another location in the same bank or in another bank. To perform a pattern copy operation, GRID RECORDING mode must be deactivated. Copy the pattern by pressing **[FUNC]** + **[RECORD]**. Select another pattern, and then press **[FUNC]** + **[STOP]** to paste the copied pattern to this location. Press **[FUNC]** + **[PLAY]** to clear all the trigs in the current pattern.

Individual sequencer tracks can be copied, pasted and cleared in the same way as patterns. To do so, GRID RECORDING mode must be active.

A single track page may also be copied, pasted and cleared. It is similar to copying/pasting/clearing a track, but will only affect the active track page. Select the track page of choice by pressing the **[PAGE]** key. Copy by pressing **[PAGE]** + **[RECORD]**. Select a new track page and press **[PAGE]** + **[STOP]** to paste. Press **[PAGE]** + **[PLAY]** to clear the active track page.

Trigs, complete with all parameter lock settings, can be copied, pasted and cleared as well. GRID RECORDING mode needs to be active to access this functionality. Press and hold a trig and press **[RECORD]** to perform the copy operation. Paste by holding another **[TRIG]** key and pressing **[STOP]**. It is also possible to copy more than one trig. Press and hold the trigs you wish to copy, and then press **[RECORD]**. Press and hold the **[TRIG]** key to where you want to paste, and then press **[STOP]** to paste the copied sequence of trigs. When pasting, the copied trigs are placed in the same relation to each other as they had when they were copied. The destination trig acts as the starting point for the sequence of copied trigs. Clear trig locks by holding one or more trigs and press **[PLAY]**.

You can undo any copy, paste, and clear operation by repeating the key presses.

It is possible to copy, clear and paste a pattern without leaving the active pattern. To copy, press and hold [PTN] + [TRIG] key to select the pattern you wish to copy. Then press [RECORD]. Let go of the [TRIG] key and then press and hold the [TRIG] key(s) to where you want to paste the pattern. Finally, press and hold [STOP] until the count down finishes to paste the pattern. To clear, press and hold [PTN] + [TRIG] key(s) to select the pattern(s) you wish to clear. Then press and hold [PLAY] until the count down finishes to clear the pattern(s).

10.9.7 TEMPORARY SAVE AND RELOAD PATTERN COMMANDS

Patterns can instantly be saved to a temporary memory space and then reloaded again from this space.

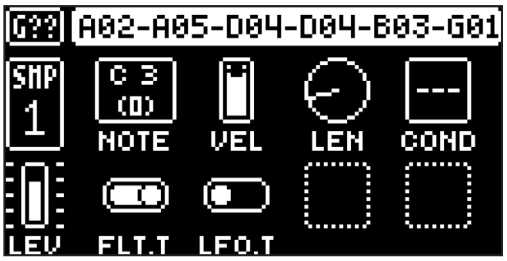
- To perform a temporary save of the active pattern, press **[FUNC]** + **[YES]**. This is useful in order to create a restore point when you are live tweaking, but without permanently save your changes.
- To perform a temporary reload of the active pattern, press **[FUNC]** + **[NO]**. It will the reload the pattern from when you last used the temporary save command. If you have not done any temporary save, then the pattern will reload from the permanently saved state.

The TEMPORARY SAVE PATTERN and TEMPORARY RELOAD PATTERN commands are great when improvising live. Any changes made to the active pattern, like adding bass line notes or using CONTROL ALL , can immediately be undone. And at the same time, the saves and reloads will not affect the pattern in a permanent way.

The TEMPORARY SAVE PATTERN command will not save the pattern permanently and any changes will be lost if you load another project. If you wish to save your changes permanently, you should use SAVE TO PROJ in the PATTERN MENU. For more information, please see "15.4 PATTERN MENU" on page 68.

10.10 CHAINS

Chains are sequences that consist of more than one pattern. You can use chains to preselect and automate in what order you want your patterns to play.



You can create one chain and it can contain any pattern in bank A–H. The chain can consist of up to 64 patterns.

1. Press **[BANK]** + **[TRIG 9–16]** key to select bank.
2. Press and hold **[PTN]** and then press a **[TRIG 1–16]** key to select the first pattern in the chain.
3. Release the **[PTN]** key and then press **[TRIG 1–16]** keys in the same order as you want the chained patterns to play. Keep a previous **[TRIG]** key pressed while you press the next one, the one after that and so on. You can press the same **[TRIG]** key again if you wish to add the pattern multiple times in a row. If you want to add a pattern from another bank, press **[BANK]** + **[TRIG 9–16]** to select bank, and then press **[TRIG 1–16]** to select pattern.
4. Press **[PLAY]** to start the sequencer and play the chain. The chain will be looped once the final pattern of the chain has played.

Please note that the chain will be lost when you create a new chain or when you select a new bank/pattern. Chains cannot be saved and will be lost when you switch the Digitakt off.

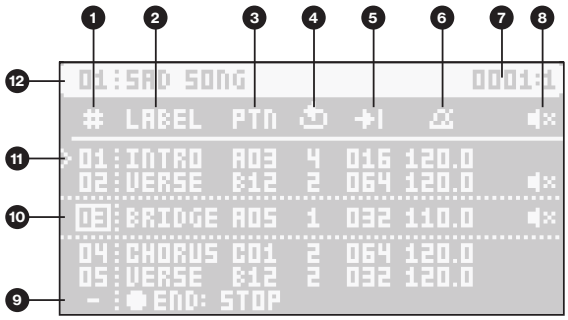
- **Chains can be created while the sequencer is running.**
- **You can also use MIDI program change messages from an external device to change patterns on the Digitakt. For more information, please see "15.5.1 SYNC" on page 69.**

10.11 SONG MODE

A song is an arrangement of patterns set up to play in sequence. Each row in the SONG mode arrangement can have separate settings for pattern, row repeat, row length, tempo, and mute. A song can be up to 99 rows in length, and each project can contain up to 16 songs.

10.11.1 THE SONG EDIT SCREEN

Press **[SONG MODE]** and then press **[YES]** to enter SONG mode. The song selected will be the one that was last played or edited. Press **[SONG MODE]** and then press **[RIGHT]** to open the SONG EDIT screen. Use the **[ARROW]** keys to navigate the song rows and columns, highlighting the parameter you wish to edit, and then use ***LEVEL/DATA*** or any ***DATA ENTRY*** knob to edit the selected function.



1. **SONG ROW** (Range 01–99)
2. **LABEL** lets you select a keyword for the row. The keyword is related to song structure, e.g., Verse, Chorus, and Fill. It can also be the name of the pattern.
3. **PTN** lets you select the pattern to be played on the row. Press **[FUNC]** while turning the knob to change banks quickly.
4. **ROW REPEAT** The number of times the row will repeat, considering the ROW LENGTH setting. (Range: 1 (OFF)–32).
5. **ROW LENGTH** (measured in sequencer steps). This setting defines how many steps the sequencer plays from the selected pattern. The default value is the same as the pattern length. (Range: 2–1024, the last 25 values are written as K00–K24)
6. **ROW TEMPO** Here, you set the row's BPM per row. You can also choose to have one BPM for the whole song. By default, the row inherits the BPM and swing set in the pattern selected for the row. Press **[TEMPO]** to open the TEMPO menu for the currently selected row's pattern. Here you can also set the swing. You can also press **[YES]** while highlighting the BPM parameter to open the TEMPO menu. Selecting song tempo on any row overrides all the previously set row and pattern tempos. The swing settings are always set per row.
7. **SONG POINTER** Shows the current time and position of the playhead in the song arrangement.
8. **ROW MUTE** lets you mute the tracks of the pattern on the selected row. Highlight and press **[YES]** to edit. A mute icon is displayed in the rows that have tracks that are muted. Use the **[TRIG]** keys to mute and unmute the tracks. When selecting a pattern for the row, the row's mute state initially reflects the pattern's mute state
9. **END** row. This row is always added at the end of a song and determines what will happen when the song has played the last song row. By default, it is set to LOOP the song from the beginning and play it again, but it can also be set to STOP the song.
10. The currently selected row is highlighted between dotted lines. Use **[UP]** and **[DOWN]** to select row.
11. **PLAYHEAD** position shows the row currently playing (or set to play if the sequencer is stopped).
12. **SONG SLOT** and **SONG NAME**.

10.11.2 CREATING AND EDITING A SONG

1. Press **[SONG MODE]** and then press **[YES]** to enter SONG mode. The **[SONG MODE]** key lights up yellow when SONG mode is active. The song selected will be the one that was last played or edited. If you wish to edit another song, press **[SONG MODE]** + **[DOWN]** to open the LOAD SONG screen, highlight the song you want to edit, and then press **[YES]**.
2. Press **[SONG MODE]** + **[RIGHT]** to open the SONG EDIT screen.
3. If you selected an empty song slot, you are presented with a screen where you can choose:

   INSERT ROW Inserts the first row in the song. Press **[FUNC]** + **[DOWN]** to insert a row.

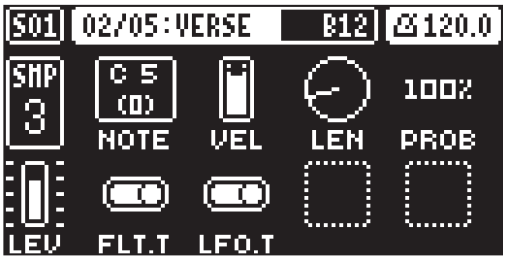
   CREATE ROWS FROM CHAIN Creates a song based on a chain. Press **[YES]** and then select to create rows from a previously created chain or to create a new chain by selecting patterns using the **[BANK]** and **[PTN]** + **[TRIG 1–16]** keys. Then press **[YES]** to create a song based on the chain and open the SONG EDIT screen.
4. Press **[FUNC]** + **[DOWN]** if you want to add a new row to the song arrangement. The new row is added below the currently selected row and is a copy of the selected row. Press **[FUNC]** + **[UP]** to remove the selected row from the song arrangement.

5. Use the **[ARROW]** keys to navigate the song rows and columns, highlighting the item you wish to edit. For more information about editing the functions in SONG mode, please see “10.11.1 THE SONG EDIT SCREEN” on page 41.
6. To rename the song, navigate to SETTINGS > SONG > RENAME, and then edit the song name.
7. Press **[NO]** to exit the SONG EDIT screen.

- **[FUNC] + [RECORD] copies the selected row.**
  [FUNC] + [STOP] pastes a previously copied row to the selected row.
  [FUNC] + [PLAY] resets the selected row to the pattern’s default BPM, length, and mute state settings.
  [FUNC] + [UP] deletes the selected row.
- **Please note that there is always a row called END at the song’s end. This row can be set to either STOP the song or LOOP it from the beginning and play it again.**
- **On the SONG EDIT screen, you can select a song row number and then press YES to move the playhead to this row. You can also use the [TRIG 1–8] keys to preview and play the track sounds from the pattern on the playhead row.**

10.11.3 PLAYING A SONG

1. Press **[SONG MODE]** and then press **[YES]** to confirm to enter SONG mode. The **[SONG MODE]** key lights up yellow when SONG mode is active. The song selected will be the one that was last played or edited. If you wish to play another song, press **[SONG MODE]** + **[DOWN]** to open the LOAD SONG screen, highlight the song you want to edit, and then press **[YES]**.
2. Press **[PLAY]** to play the selected song. At the top of the screen, you see the song number, the row currently playing, the total number of rows in the song, the row’s **LABEL**, and finally the patterns bank/number. This part of the screen is also used as a progress bar to show how far in the row the song pointer has progressed.



3. Press **[STOP]** to stop the playback. You can then press **[PLAY]** to continue to play the song from the current playhead position. Press **[STOP]** twice to move the playhead to the song’s beginning.
4. Press **[SONG MODE]** and then press **[YES]** to confirm to exit SONG mode.

- **Press [SONG MODE] + [UP] to open the SONG menu.**
- **Press [SONG MODE] + [DOWN] to open the LOAD SONG screen.**
- **Press [SONG MODE] + [LEFT] (when in SONG mode) to loop the currently playing row. Press [SONG MODE] + [LEFT] again to stop looping the row and return to normal song playback.**
- **Press [SONG MODE] + [RIGHT] (when in SONG mode) to open the SONG EDIT screen. You can also press [SONG MODE] twice to open the SONG EDIT screen.**
- **Press [SONG MODE] + [YES] to enter/exit SONG mode.**
- **You can also use the [BANK] and [PTN] + [TRIG 1–16] keys to select a pattern to exit SONG mode and return to regular pattern play.**

The songs are automatically saved as they are created and edited. However, you must save the project if you wish to keep the songs before switching to another project.

11. AUDIO TRACK PARAMETERS

Here follows a description of all of the parameters that are available on the audio tracks PARAMETER pages. The parameters on the TRIG page are not saved together with the Sound, but are instead saved with the pattern. The audio track parameters may be locked to other settings on any step of the pattern by first pressing and holding a **[TRIG]** key, then changing the parameters' settings with the ***DATA ENTRY*** knobs. For more information, please see "10.9.1 PARAMETER LOCKS" on page 38.

11.1 EDITING THE AUDIO TRACK PARAMETERS

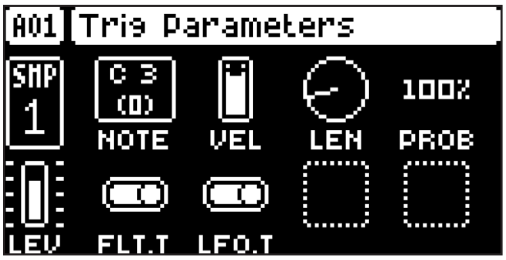
There are five PARAMETER pages for the audio tracks. Press the **[PARAMETER]** keys to access the audio tracks PARAMETER pages. The SRC parameter group has two pages To access page one, press the **[SRC]** key once. To access page two, press the **[SRC]** key twice. Use the ***DATA ENTRY*** knobs ***A-H*** to change the parameters. Press and hold a **[PARAMETER]** key to see the values for all parameters on that page.

- **You can always reload a Sound from its last saved state. Press [TRK] + [TRIG1–8] + [NO] to reload the Sound.**
- **You can also randomize the parameter settings on a specific PARAMETER page on an audio track. Press [PARAMETER] key + [YES] to randomize all parameters on that page. Every time you press this key combination, the parameters randomize in a new way.**
- **Press [PARAMETER] key + [NO] to reset the PARAMETER page to its last saved state.**

11.2 TRIG PARAMETERS PAGE

Set the actions for when a note is trigged. Change settings using the ***DATA ENTRY*** knobs. These general settings affect note trigs placed in the sequencer.

Press **[TRIG PARAMETERS]** to access this parameter page.



11.2.1 NOTE

Trig Note sets the pitch of the note when trigged. When in LIVE RECORDING mode and playing in CHROMATIC mode, the pitch of the **[TRIG]** keys played will override this setting. (-48–+24)

11.2.2 VEL

Trig Velocity sets the velocity of the sequencer's note trigs. (0–127)

11.2.3 LEN

Trig Length sets the length of the note trig. In LIVE RECORDING mode, the duration of pressing the **[TRIG]** keys overrides this general setting. (0–127, INF)

11.2.4 PROB

Trig Probability sets the probability that the trigs on the track plays or not. The probability outcome is re-evaluated every time a trig is set to play. The default setting is 100%, meaning that all the trigs on the track plays every time. (0%–100%)

This parameter changes temporarily to display and control **COND** (Trig Condition) when you add a conditional lock. **COND** sets the Trig Condition with which a set of conditional rules can be applied to any trig, using a parameter lock. For more information, please see "10.9.3 TRIG CONDITIONS AND CONDITIONAL LOCKS" on page 39.

If you have placed a conditional lock on a trig in the sequencer, the trig condition overrides the Trig Probability setting. For example, if you set PROB to 70% and a FILL trig condition on a trig, that trig will only (and always) play when the Digitakt is in FILL mode. For more information, please see "10.9.3 TRIG CONDITIONS AND CONDITIONAL LOCKS" on page 39.

11.2.5 FLT.T

Filter Trig controls if the filter envelope will be trigged or not. (ON, OFF)

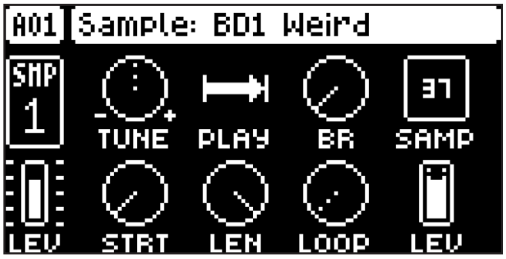
11.2.6 LFO.T

LFO Trig controls if the LFO will be trigged or not. (ON, OFF)

11.3 SRC PAGE

The parameters on the SOURCE pages control the playback of the samples, and these parameters vary depending on what machine is selected. The parameters for the Oneshot machine are shown here. SRC page 2 contains the same parameters as on page 1 but with a graphical representation of the parameters and a view of the sample waveform. For detailed descriptions of the SRC page parameters for the machines, please see “APPENDIX A: MACHINES” on page 83. Use the ***DATA ENTRY*** knobs to change the settings.

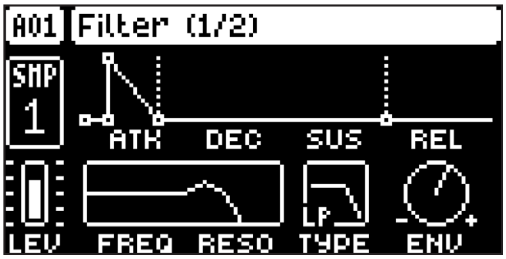
Press **[SRC]** to access this parameter page and to toggle between SRC page 1 and SRC page 2



11.4 FLTR PAGE 1

On FILTER page 1, you will find all parameters that control the multimode filter and its associated envelope.

Press **[FLTR]** to access this parameter page.



11.4.1 ATK

Attack Time sets the length of the attack phase of the filter envelope. (0–127)

11.4.2 DEC

Decay Time sets the length of the decay phase of the filter envelope. (0–127)

11.4.3 SUS

Sustain Level sets the sustain level of the filter envelope. (0–127)

11.4.4 REL

Release Time sets the length of the release phase of the filter envelope. (0–126, INF)

11.4.5 FREQ

Frequency sets the cutoff frequency of the multimode filter and the center frequency of the EQ. (0.00–127.00)

11.4.6 RESO/GAIN

Resonance sets the resonance behavior of the filter. Resonance introduces a peak in the spectrum at the cutoff frequency. (0.00–127.00) Gain sets the amount of boost/cut around the center frequency of the EQ. (-64.00–63.00)

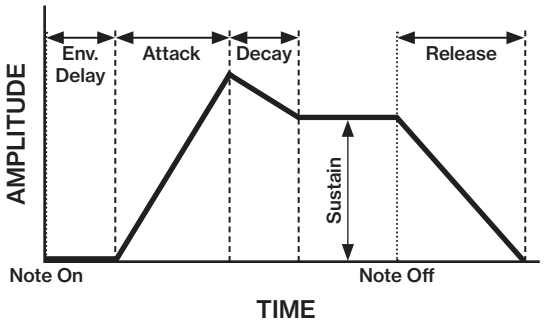
11.4.7 TYPE

Filter/EQ Type selects the type of filter and EQ. (OFF, 2-pole Lowpass, 2-pole Highpass, EQ 1–5)

- **The parametric EQ is used to boost desired frequencies or to remove unwanted frequencies of the sound.**
- **The five different settings of the EQ lets you select the bandwidth of the frequency range that the EQ affects. This value is often referred to as Q. The higher the Q value, the narrower the bandwidth. A broad bandwidth boosts or cuts a larger band of frequencies than a narrow.**

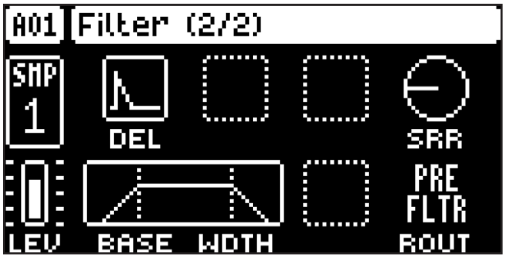
11.4.8 ENV

Env. Depth sets the amount of cutoff frequency modulation from the filter envelope. The knob is bipolar, both negative and positive modulation depths are available. Range (-64.00–63.00)



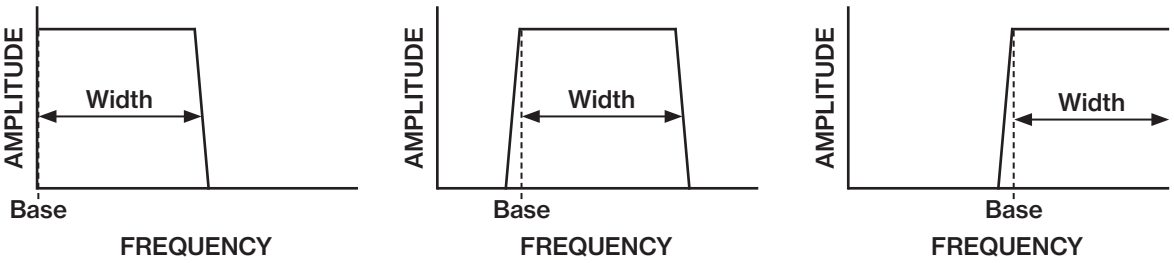
11.5 FLTR PAGE 2

On FILTER page 2, you will find the parameters that control the base-width filter and the envelope delay parameter. Press **[FLTR]** twice to access this parameter page.



The base-width filter is basically a Highpass filter and a Lowpass filter connected in series. The filters **BASE** and **WIDTH** parameters define the base-width filters frequency range.

Examples of how the **BASE** and **WIDTH** parameters affect the filter frequency range:



- **With BASE set to 0, the filter functions as a low pass filter with WIDTH adjusting the frequency range.**
- **With WIDTH set to 127, the filter functions as a high pass filter with BASE adjusting the frequency range.**
- **With BASE set to 0 and WIDTH set to 127 the filter does not affect the sound.**

11.5.1 DEL

Envelope delay sets the time before the attack phase of the filter envelope starts. This parameter is part of the filter envelope that controls the multimode filter. You can also press and hold **[FUNC]** and then turn ***DATA ENTRY*** knob A to quickly access this parameter from FILTER PAGE 1.

11.5.2 SRR

Sample Rate Reduction sets the amount of sample rate reduction of the audio. (0–127)

11.5.3 BASE

Sets the base frequency of the filter. (0–127)

11.5.4 WIDTH

Sets the frequency width above the base frequency. (0–127)

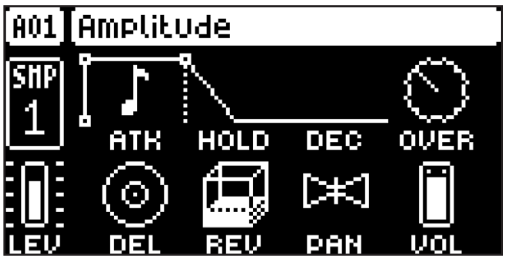
11.5.5 ROUT

SRR Routing sets if the sample rate reduction is done before (PRE) or after (POST) the filters in the audio signal flow. For more information, please see “4.1 AUDIO VOICES” on page 15.

11.6 AMP PAGE

The AMP page controls parameters for the amplitude envelope, overdrive, effects sends, panning and volume.

Press **[AMP]** to access this parameter page.



11.6.1 ATK

Attack Time sets the length of the attack phase of the amp envelope. (0–127)

11.6.2 HOLD

Hold Time sets the length of the hold phase of the amp envelope. Fixed Hold time values (0–126) specify the length of the hold phase, and the envelope ignores Note Off events such as Trig Length (See “10.5 TRIG PARAMETERS PAGE” on page 36), releasing a **[TRIG]** key or a key on an external controller. Setting **HOLD** to NOTE means the hold phase will be determined by Note On and Note Off events. (0–126, NOTE)

If you set HOLD to NOTE and use an external keyboard to trigger the envelope, then the sound will be sustained for as long as you press a key on the keyboard (or until the sample ends).

11.6.3 DEC

Decay Time sets the length of the decay phase of the amp envelope. (0–126, INF)

11.6.4 OVER

Overdrive sets the amount of overdrive and clipping distortion of the signal entering the filter. (0.00–127.00)

11.6.5 DEL

Delay Send sets the amount of the sound that is sent through to the Delay effect. For more information, please see “13. FX AND MIXER PARAMETERS” on page 55. (OFF, 0.01–127.00)

11.6.6 REV

Reverb Send sets the amount of the sound that is sent through to the Reverb effect. For more information, please see “13. FX AND MIXER PARAMETERS” on page 55). (OFF, 0.01–127.00)

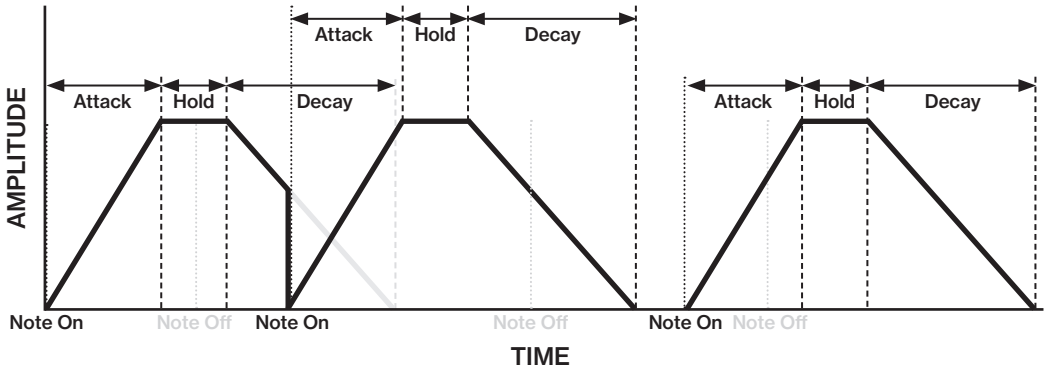
11.6.7 PAN

Pan positions the sound in the stereo field. The knob function is bipolar with 0 being the balanced midpoint, L64 sends all sound to the left channel and R63 sends all sound to the right. (L64–R63)

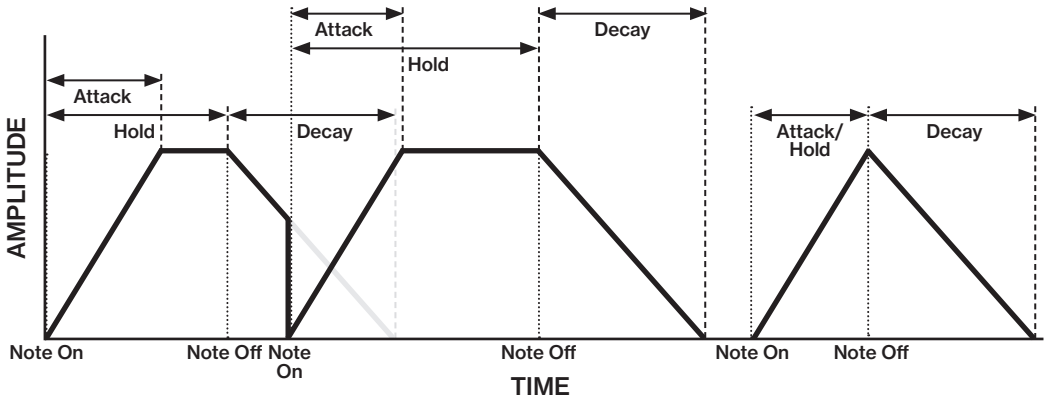
11.6.8 VOL

Volume sets the amount volume of the sound. This parameter is independent of the overall track level. (0.00–127.00)

Amplitude envelope with a fixed **HOLD** time.



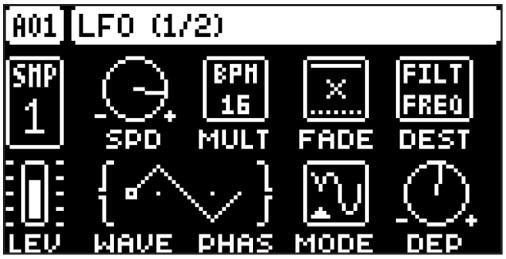
Amplitude envelope with **HOLD** set to NOTE.



11.7 LFO PAGE 1

The Low-Frequency Oscillator can be used to modulate the parameters found on the audio tracks SRC, FILTER and AMP pages. Customize the low-frequency oscillator behavior, orientation, and depth on this page. This page controls the behavior of LFO 1

Press **[LFO]** to access this parameter page.



11.7.1 SPD

Speed sets the speed of the LFO. Try settings of 8, 16 or 32 to sync the LFO to straight beats. The knob is bipolar. The LFO cycle can be played backward by using negative values. (-64.00–63.00)

11.7.2 MULT

Multiplier multiplies the SPD parameter by the set factor either by multiplying the current tempo (BPM settings), or by multiplying a fixed tempo of 120 BPM.

11.7.3 FADE

Fade In/Out makes it possible to fade in/fade out the LFO modulation. The knob is bipolar. Positive values give a fade-out, negative values give a fade in. 0 gives no fade in/fade out. (-64–63)

11.7.4 DEST

Destination selects the modulation destination for the LFO. Preview how the LFO modulation will affect the sound by highlighting a destination. Press **[YES]** to confirm the selection. For more information, please see “APPENDIX C: LFO MODULATION DESTINATIONS” on page 93

11.7.5 WAVE

Waveform sets the LFO waveform. The Triangle, Sine, Square, Sawtooth, and Random waveforms are bipolar. The Exponential and Ramp are unipolar.

11.7.6 PHAS

Start Phase sets the point within the wave cycle where the LFO will start when it is trigged. 0 makes the LFO start at the beginning of a complete wave cycle, 64 makes it start at the center. A small square at the start of the waveform shows that the wave cycle starts at a zero-crossing. If **WAVE** is set to RND then the **PHAS** parameter changes to **SLEW** and adds slew to the transitions in the waveform. (0–127)

11.7.7 MODE

Trig Mode sets how the LFO will act when a note is trigged.

- **FRE** is the default free-running mode. It makes the LFO run continuously, never restarting or stopping even if notes are trigged..
- **TRG** makes the LFO restart when a note is trigged.
- **HLD** makes the LFO run free in the background, but when a note is trigged the LFO output level is latched and held still until the next note is trigged.
- **ONE** The LFO starts when a note is trigged, then runs to the end of the waveform and then stops. This makes the LFO function similar to an envelope.
- **HLF** The LFO starts when a note is trigged, then runs to the middle of the waveform and then stops.

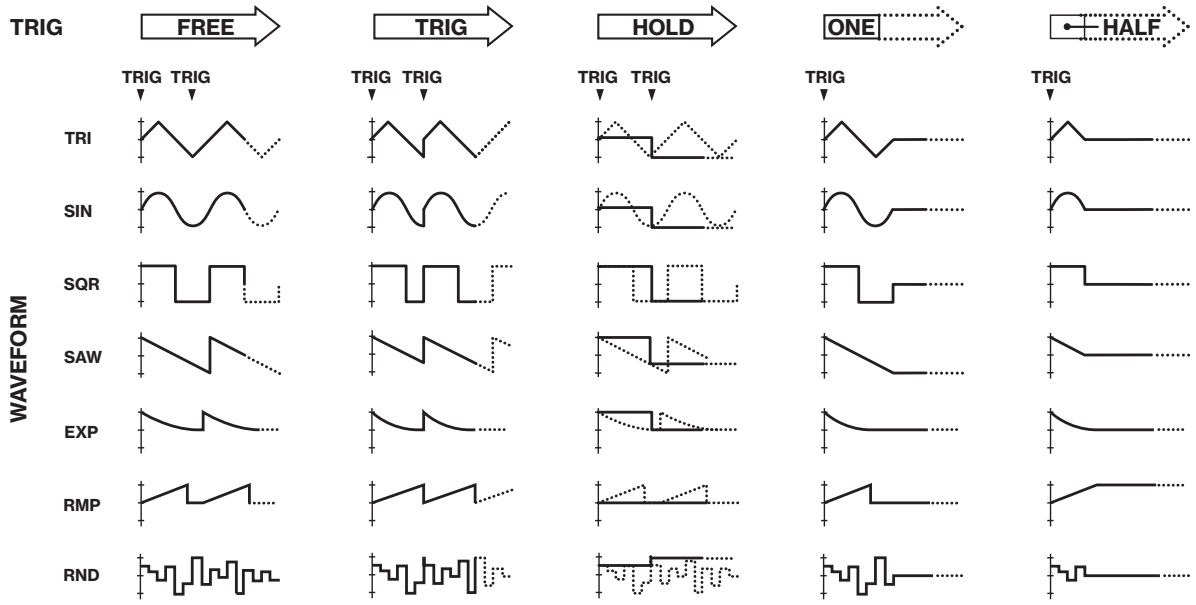
11.7.8 DEP

Depth sets the depth and polarity of the LFO modulation. Both negative (inverted) and positive modulation depth is possible. A center setting, 0.00, equals no modulation depth. (-64.00–63.00)

11.8 LFO PAGE 2

LFO page 2 page contains the same parameters as LFO page 1, but controls the behavior of LFO 2. Press **[LFO]** twice to access this parameter page.

LFO waveforms and trig modes.



The table below shows the LFO speed measured in whole note values. One whole note equals 16 sequencer steps in 4/4 with SCALE set to 1x. I.e., a combination of SPD and MULT (set to a BPM value) settings that generate a value of 1 in the table gives that the LFO will do one full cycle in the time it takes the sequencer to advance 16 steps.

		MULT											
		1	2	4	8	16	32	64	128	256	512	1K	2K
SPD	1	128	64	32	16	8	4	2	1	1/2	1/4	1/8	1/16
	2	64	32	16	8	4	2	1	1/2	1/4	1/8	1/16	1/32
	4	32	16	8	4	2	1	1/2	1/4	1/8	1/16	1/32	1/64
	8	16	8	4	2	1	1/2	1/4	1/8	1/16	1/32	1/64	1/128
	16	8	4	2	1	1/2	1/4	1/8	1/16	1/32	1/64	1/128	1/256
	32	4	2	1	1/2	1/4	1/8	1/16	1/32	1/64	1/128	1/256	1/512
	64	2	1	1/2	1/4	1/8	1/16	1/32	1/64	1/128	1/256	1/512	1/1024

12. MIDI TRACK PARAMETERS

Here follows a description of the parameters that are on the MIDI tracks PARAMETER pages. The MIDI tracks parameters are saved together with the pattern. The parameters may be locked to other settings on any step of the pattern by first pressing and holding a **[TRIG]** key, then changing the parameters settings with the ***DATA ENTRY*** knobs. For more information, please see “10.9.1 PARAMETER LOCKS” on page 38.

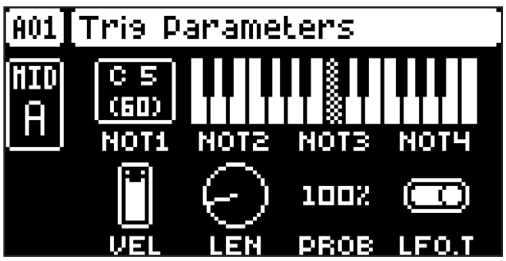
12.1 EDITING THE MIDI TRACK PARAMETERS

There are five PARAMETER pages for the MIDI tracks. Press the **[PARAMETER]** keys to access the MIDI tracks PARAMETER pages. Use the ***DATA ENTRY*** knobs ***A-H*** to change the parameters. Press and hold a **[PARAMETER]** key to see the values for all parameters on that page.

12.2 TRIG PARAMETERS PAGE

Set the actions for when a note is trigged. Change settings using the ***DATA ENTRY*** knobs. These general settings affect note trigs placed in the sequencer.

Press **[TRIG PARAMETERS]** to access this parameter page.



12.2.1 NOT1

Note 1 sets the root note that should be sent by the MIDI track. (C0–G10)

12.2.2 NOT2–NOT4

Note 2–4 will add more notes, offset from the root note by the selected values, to a note trig. This makes it possible for a MIDI track to send out chords that consists of up to 4 notes. If the root note is changed the offset notes will transpose accordingly. A value of 0 will remove the offset note. (-64–+63)

12.2.3 VEL

Trig Velocity controls the velocity of the notes the MIDI track sends out. A setting of 0 equals a NOTE OFF command. (1–127)

12.2.4 LEN

Trig Length sets the duration of the notes. When a note has finished playing a NOTE OFF command will be sent. The INF setting equals infinite note length. (0.125–128, INF)

12.2.5 PROB

Trig Probability sets the probability that the trigs on the track plays or not. The probability outcome is re-evaluated every time a trig is set to play. The default setting is 100%, meaning that all the trigs on the track plays every time. (0%–100%)

This parameter changes temporarily to display and control **COND** (Trig Condition) when you add a conditional lock. For more information, please see “10.9.3 TRIG CONDITIONS AND CONDITIONAL LOCKS” on page 39.

If you have placed a conditional lock on a trig in the sequencer, the trig condition overrides the Trig Probability setting. For example, if you set PROB to 70% and a FILL trig condition on a trig, that trig will only (and always) play when the Digitakt is in FILL mode. For more information, please see “10.9.3 TRIG CONDITIONS AND CONDITIONAL LOCKS” on page 39.

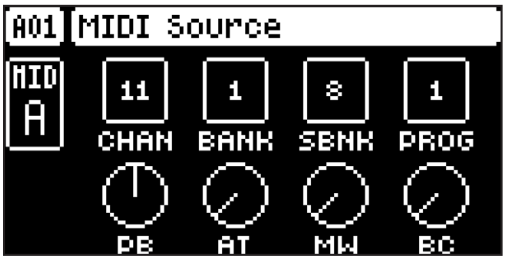
12.2.6 LFO.T

LFO Trig controls if the LFO will be trigged or not. (ON, OFF)

12.3 SRC PAGE

Here you can set the MIDI channel that the MIDI track should use to send data. Bank and program change values are also set here, together with a few standard CC parameters. The default value of the parameters on this page is OFF, meaning they are disabled and will not send out any data. Press and hold **[FUNC]** and then press the ***DATA ENTRY*** knobs to enable them. You can then use the ***DATA ENTRY*** knobs to set the parameter values as usual. Disable the parameters again by repeating the activation procedure.

Press **[SRC]** once to access this parameter page.



12.3.1 CHAN

Channel sets the MIDI channel the track sends MIDI data to. If you set this parameter to OFF, it turns the MIDI track off. Please note that this parameter cannot be parameter locked. (OFF, 1–16)

12.3.2 BANK

Bank sends a bank change message on CC 0 MSB. (OFF, 1–128)

12.3.3 SBNK

Sub Bank sends a bank change message on CC 32 LSB. (OFF, 1–128)

12.3.4 PROG

Program Change sends a Program Change message. (OFF, 1–128)

12.3.5 PB

Pitch Bend controls the pitch bend data sent on the MIDI track. (OFF, -128.00–128.00)

12.3.6 AT

Aftertouch controls the aftertouch data sent on the MIDI track. (OFF, 0–127)

12.3.7 MW

Mod Wheel controls the modulation wheel data sent on the MIDI track. (OFF, 0–127)

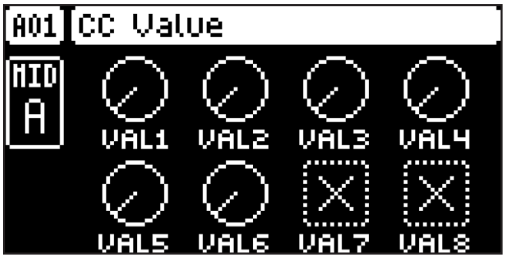
12.3.8 BC

Breath controller controls the breath control data sent on the MIDI track. (OFF, 0–127)

12.4 FLTR PAGE (CC VALUE)

Here you can set the values of up to eight assignable CC commands. The default value of the parameters on this page is OFF, meaning they are disabled and will not send out any data. Press and hold **[FUNC]** and then press the ***DATA ENTRY*** knobs to enable them. You can then use the ***DATA ENTRY*** knobs to set the parameter values as usual. Disable the parameters again by repeating the enabling procedure.

Press **[FLTR]** to access this parameter page.



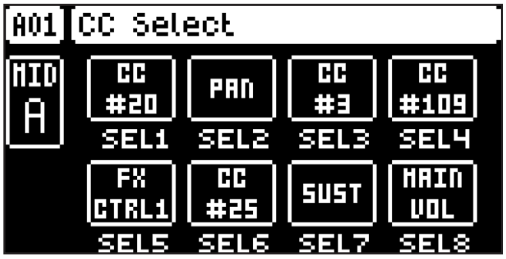
12.4.1 VAL1-VAL8

CC 1–8 Value controls the values that are sent for the CC commands, which are specified on the AMP (CC SELECT) page. These parameters default value is OFF. Press **[TRIG]** + ***DATA ENTRY*** knobs to activate the parameters and then set a value. (OFF, 0–127)

12.5 AMP PAGE (CC SELECT)

Here you select the eight CC commands whose values are controlled by the parameters on the FLTR PAGE (CC VALUE) page.

Press **[AMP]** to access this parameter page.



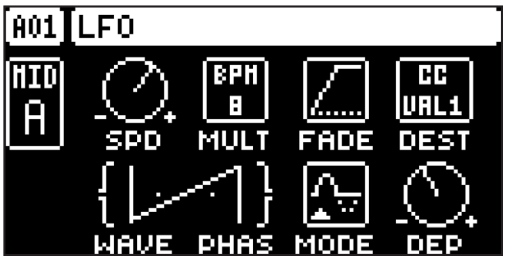
12.5.1 SEL1-SEL8

CC 1–8 Select specifies the CC commands that are controlled by the parameters on the AMP PAGE 1 (CC VALUE) page. The selectable values are the standard MIDI Control Change Messages. (1–119)

12.6 LFO PAGE

The Low-Frequency Oscillator can be used to interact with the parameters found on the MIDI tracks' SRC, and FLTR pages. Customize the low-frequency oscillator behavior, orientation, and depth on this page.

Press **[LFO]** to access this parameter page.



12.6.1 SPD

Speed sets the speed of the LFO. Try settings of 8, 16 or 32 to sync the LFO to straight beats. The knob is bipolar. The LFO cycle can be played backward by using negative values. (-64.00–63.00)

12.6.2 MULT

Multiplier multiplies the SPD parameter by the set factor either by multiplying the current tempo (BPM settings), or by multiplying a fixed tempo of 120 BPM.

12.6.3 FADE

Fade In/Out makes it possible to fade in/fade out the LFO modulation. The knob is bipolar. Positive values give a fade-out, negative values give a fade in. 0 gives no fade in/fade out. (-64–63)

12.6.4 DEST

Destination selects the modulation destination for the LFO. Preview how the LFO modulation will affect the sound by highlighting a destination. Press **[YES]** to confirm the selection. For more information, please see "APPENDIX C: LFO MODULATION DESTINATIONS" on page 93

12.6.5 WAVE

Waveform sets the LFO waveform. The Triangle, Sine, Square, Sawtooth, and Random waveforms are bipolar. The Exponential and Ramp are unipolar.

12.6.6 PHAS

Start Phase sets the point within the wave cycle where the LFO will start when it is trigged. 0 makes the LFO start at the beginning of a complete wave cycle, 64 makes it start at the center. A small square at the start of the waveform shows that the wave cycle starts at a zero-crossing. If **WAVE** is set to RND then the **PHAS** parameter changes to **SLEW** and adds slew to the transitions in the waveform. (0–127)

12.6.7 MODE

Trig Mode sets how the LFO will act when a note is trigged.

- **FRE** is the default free-running mode. It makes the LFO run continuously, never restarting or stopping even if notes are trigged..
- **TRG** makes the LFO restart when a note is trigged.
- **HLD** makes the LFO run free in the background, but when a note is trigged the LFO output level is latched and held still until the next note is trigged.
- **ONE** The LFO starts when a note is trigged, then runs to the end of the waveform and then stops. This makes the LFO function similar to an envelope.
- **HLF** The LFO starts when a note is trigged, then runs to the middle of the waveform and then stops.

12.6.8 DEP

Depth sets the depth and polarity of the LFO modulation. Both negative (inverted) and positive modulation depth is possible. A center setting, 0.00, equals no modulation depth. (-64.00–63.00)

13. FX AND MIXER PARAMETERS

The Digitakt effects and mixers parameters are explained in this chapter.

The parameters on the FX and mixer pages can be set to work on a global level making them affect all patterns in the project instead of just the currently selected pattern. This functionality is useful when you want to adjust the settings of multiple patterns and at the same time assure that these settings are the same for all the patterns in the project. For more information, please see "15.8 GLOBAL FX/MIX" on page 73.

13.1 EDITING THE FX PARAMETERS

The Digitakt's Delay and Reverb are send effects and are set on a pattern level. It means that all the Sounds in a pattern shares the same effect settings but have individual send levels to the effects. The Delay and Reverb parameters are set on their respective PARAMETER page, but their incoming signals are set by the DEL and REV send parameters on the AMP page of each audio track. Press **[FUNC] + [FLTR]** to edit the Delay. Press **[FUNC] + [AMP]** to edit the Reverb. Use the ***DATA ENTRY*** knobs ***A-H*** to change the parameters.

DELAY controls the character, reverb send and volume of the delay send effect.

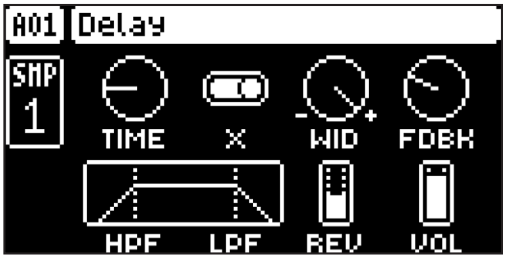
REVERB controls the character and volume of the reverb send effect.

The FX parameter settings are stored as part of the pattern. Don't forget to save the pattern and give it a unique name once you have achieved the results you want.

13.2 DELAY

The Delay send effect takes the input signal, delays it in time and then rejoins it with the original signal.

Press **[FUNC]** + **[FLTR]** to access this parameter page.



13.2.1 TIME

Delay Time sets the delay time. It is relative to the current BPM and is measured in 128th notes. (1.00–128.00)

TIME setting	Divide ratio
1	1/128
2	1/64
2.67	1/48 (1/32T)
3	1/64.
4	1/32
5.33	1/24 (1/16T)
6	1/32.
8	1/16
10.67	1/12 (1/8T)
12	1/16.
16	1/8
21.33	1/6 (1/4T)
24	1/8.
32	1/4

TIME setting	Divide ratio
42.67	1/3 (1/2T)
48	1/4.
64	1/2
96	1/2.
128	1

13.2.2 X

Ping-pong sets the delay signal to alternate across the stereo field. There are two settings:

- **OFF** lets you manually set the position of the delay signal in the stereo field. Use the WID parameter to change the stereo field position.
- **ON** makes the delay signal alternate between left and right pan positions. The WID parameter controls the amount of panning.

13.2.3 WID

Stereo Width sets the delay signal pan width across the stereo field. The knob is bipolar. (-64.00–63.00)

13.2.4 FDBK

Feedback Gain sets the amount of delay output signal to feed back into the input of the delay. With higher parameter settings, infinite and/or swelling delays are possible. Please be aware that high feedback can lead to a very loud signal. (0–198)

13.2.5 HPF

HPF sets the cutoff frequency of the delay highpass filter. (0.00–127.00)

13.2.6 LPF

LPF sets the cutoff frequency of the delay lowpass filter. (0.00–127.00)

13.2.7 REV

Reverb Send sets the amount of Delay output signal to be sent to the Reverb. (0.00–127.00)

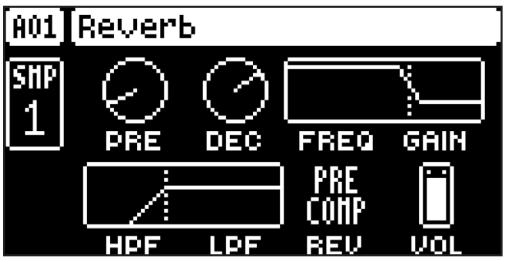
13.2.8 VOL

Mix Volume adjusts the volume of the Delay output signal. (0.00–127.00)

13.3 REVERB

The Reverb send effect controls the persistence, and ambient characteristics, of the sound reverberations. It can simulate many different sonic locations, from huge spaces to small rooms.

Press **[FUNC]** + **[AMP]** to access this parameter page.



13.3.1 PRE

Pre-delay sets the pre-delay time of the Reverb. (0.00–127.00)

13.3.2 DEC

Decay Time sets the length of the decay phase of the reverberated signal, essentially setting the size of the acoustic space. (1–127, INF)

13.3.3 FREQ

FB Shelving Freq sets the shelving filter frequency. Together with the GAIN parameter, it can be used to dampen the reverberated signal above a chosen frequency, making the reverberation sound more prominent or more muffled. (0.00–127.00)

13.3.4 GAIN

FB Shelving Gain affects the damping of the reverberated signal above the shelving frequency set by the FREQ parameter. At max value the treble is included in the reverberations; lowering the value gradually dampens it. (0.00–127.00)

13.3.5 HPF

HPF sets the cutoff frequency of the reverb high-pass filter that affects the audio going in to the reverb. (0.00–127.00)

13.3.6 LPF

LPF sets the cutoff frequency of the reverb low-pass filter that affects the audio going in to the reverb. (0.00–127.00)

13.3.6 REV

Rev Pre/Post Comp sets whether the signal from the reverb should enter the audio chain before or after the compressor. (PRE, POST) For more information, please see “4.2 EFFECTS” on page 15.

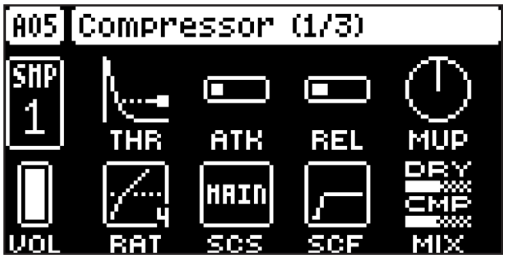
13.3.7 VOL

Mix Volume sets the volume of the Reverb output signal. (0.00–127.00)

13.4 COMPRESSOR (MASTER PAGE 1)

The Compressor master effect compresses the dynamic range of the signal by reducing the volume of loud sounds relative to the quiet sounds. There are eight parameters with which the compressor is customized on this page. There is a bar on the rightmost edge of the screen that visually represents the amount of compression.

Press **[FUNC]** + **[LFO]** once to access this parameter page.



13.4.1 THR

Threshold sets the threshold of the compressor. A lower threshold means a larger portion of the signal are subject to compression. (0–127)

13.4.2 ATK

Attack sets the time of the compressor attack phase, i.e. how quickly the compressor responds to loud peaks. (0–127)

13.4.3 REL

Release sets the time of the compressor release phase, i.e. how long it takes for the compression to recover in quieter moments. (0–127)

13.4.4 MUP

Makeup Gain sets the makeup gain of the compressor output, to compensate for the reduced signal levels caused by compression. The Makeup Gain parameter value is displayed in dB. (0.0–24.0)

13.4.5 VOL

Pattern volume sets the patterns overall audio level. This parameter basically has the same function as the ***MASTER VOLUME*** knob, but is saved together with the pattern. (0–127)

13.4.6 RAT

Compression Ratio. There are eight different compression ratios, 1.50, 2.00, 3.00, 4.00, 6.00, 8.00, 16.00 and 20.00. Higher ratios result in greater compression of the signal.

13.4.7 SCS

Sidechain Source decides what audio source the compressor analyzes when it performs sidechaining. Sidechaining is the process when the compressor uses the output of an audio source to control the overall action of the compressor. For example, if you set **SCS** to TRK1 where you have a kick drum, every time the kick drum plays, the compressor lowers the overall sound of the mix.

MAIN sets the sidechain source to be the sound sent to the Main (L/R) outputs.

TRK1–8 sets the sidechain source to be the sound sent from one of the separate audio tracks.

IN L sets the sidechain source to be the sound coming from INPUT L.

IN R sets the sidechain source to be the sound coming from INPUT R.

13.4.8 SCF

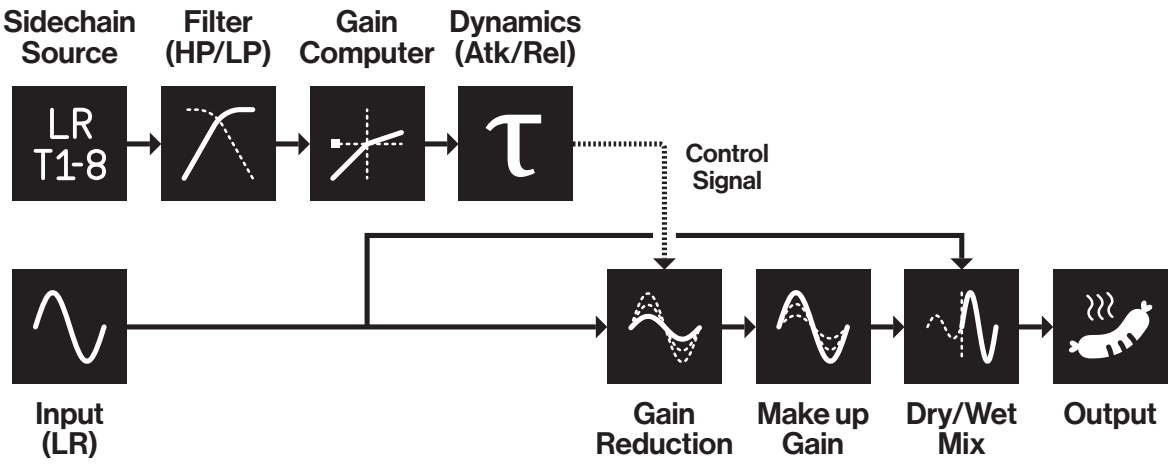
Sidechain Filter filters the signal from the sidechain source before the compressor analyzes it. The parameter ranges from a low-pass filter to a high-pass filter. Negative parameter values sets a low-pass filer. Positive parameter values sets a high-pass filter. (-64–63)

When set as a low-pass filter, the compressor reacts mostly to bass frequencies. Use this setting for a characteristic pumping compressor sound. When set as a high-pass filter, the compressor reacts less to bass frequencies. Use this setting to avoid pumping.

13.4.9 DRY/WET MIX

Dry/Wet Mix sets the mix of the uncompressed signal and the compressor output signal. A setting of 0 results in a completely uncompressed signal. A setting of 127 lets only the compressed signal pass through. All values in between mix the uncompressed signal with the compressed signal, which is known as parallel compression. (0–127)

The Digitakt compressor



13.5 INTERNAL MIXER (MASTER PAGE 2)

The INTERNAL MIXER page is where you can conveniently access the **TRACK LEVEL** parameter of all the eight audio tracks. (0–127)

Press **[FUNC]** + **[LFO]** twice to access this parameter page.

13.6 EXTERNAL MIXER (MASTER PAGE 3)

The EXTERNAL MIXER page contains a number of parameters related to when you use the **INPUT L/R** inputs to process incoming audio.

Press **[FUNC]** + **[LFO]** three times to access this parameter page.

13.6.1 IN L

Volume input L sets the level of the audio from the **INPUT L a**udio input.

13.6.2 IN R

Volume input R sets the level of the audio from the **INPUT R a**udio input.

13.6.3 LPAN

Left pan sets the pan of the audio from the **INPUT L** audio input. (L64–R63)

13.6.4 RPAN

Right pan sets the pan of the audio from the **INPUT R** audio input. (L64–R63)

13.6.5 DUAL

Dual Mono sets if the inputs are processed as two separate mono inputs or as a single stereo input. Setting this parameter to OFF changes the rest of the parameters from being separate controls for the left and right channel to single controls for both audio channels. The **PAN** parameters changes to a **BAL** (Balance) parameter. Use ***LEVEL/DATA*** to adjust this parameter (OFF, ON)

13.6.6 LDEL

Input L Delay Send sets the amount of sound from the **INPUT L a**udio input that is sent through to the delay effect. For more information, please see “13.2 DELAY” on page 55. (0.00–127.00)

13.6.7 RDEL

Input R Delay Send. Same as **LDEL** but instead affects the audio from the **INPUT R a**udio input (0.00–127.00)

13.6.8 LREV

Input L Reverb send sets the amount of sound from the **INPUT L a**udio input that is sent through to the reverb effect. For more information, please see “13.3 REVERB” on page 56. (0.00–127.00)

13.6.9 RREV

Input R Reverb Send. Same as **LREV** but instead affects the audio from the **INPUT R a**udio input (0.00–127.00)

- **Setting the MON parameter on the SAMPLING menu to YES disables the External in mixer functionality. For more information, please see “14.1 SAMPLING MENU” on page 60.**
- **After you load/reload a project, or after pressing [STOP] + [STOP], you must trig or play an audio track to activate the effects for the External in mixer.**

14. SAMPLING

Digitakt is a very competent and accessible sampler. It can sample audio from external sources via the external inputs, and it can also sample audio internally from the Digitakt itself. The maximum sampling time is 33 seconds and this is always available even if a project's 64 MB of RAM memory is all used up.

14.1 SAMPLING MENU

The SAMPLING menu offers settings that control the different aspects of sampling.

Press **[SAMPLING]** to access this menu. Use the ***DATA ENTRY*** knobs to change the parameters.

14.1.1 REC

Press **[FUNC]** + **[YES]** to start sampling. Press **[YES]** to stop sampling.

14.1.2 ARM

Press **[YES]** to arm the sampler. The sampler is now in arm mode and it will start sampling when the incoming audio exceeds the threshold level. See **THR** below. Press **[SAMPLING]** + **[NO]** to cancel.

14.1.3 RLEN

Record Length sets the length of the sampling. With a setting of 1–128 steps, the sampling length is decided by the time that it takes the sequencer to advance the set number of steps at the current BPM. With the MAX setting, the sampling continues until max sampling time (33 seconds) is reached or until you press **[YES]** to stop sampling.

With a BPM set lower than 60, recording the complete 128 steps is not possible because it will take longer than the maximum sampling time. If the device cannot record the entire set length, this is shown by two exclamation marks next to the sample memory time on the screen.

14.1.3 THR

If you have selected to arm the sampler, the sampling begins when the incoming audio signal exceeds the threshold setting. Set the threshold high enough so that it is not triggered by background noise, but low enough that you capture all of the signal. (0–127)

14.1.4 SRC

Source selects between different incoming audio sources to sample from.

- **IN L** sets the input source to INPUT L.
- **IN R** sets the input source to INPUT R.
- **IN L+R** sets the input source to INPUT L+R. The audio is summed together to mono.
- **MAIN L** sets the input source to the Digitakt internal main audio left channel.
- **MAIN R** sets the input source to the Digitakt internal main audio right channel.
- **MAIN L+R** sets the input source to the Digitakt internal main audio L+R channels. The audio is summed together to mono.
- **USB L** sets the input source to USB (left channel) and lets you sample audio using Overbridge or from a connected class compliant audio host.
- **USB R** sets the input source to USB (right channel) and lets you sample audio using Overbridge or from a connected class compliant audio host.
- **USB L+R** sets the input source to USB (left+right channel) and lets you sample audio using Overbridge or from a connected class compliant audio host. The audio is summed together to mono.
- **TRK1–8** sets the input source to one of the Digitakt internal tracks 1–8.

14.1.5 MON

Selects the option to monitor the incoming audio through the Digitakt or not. The **MON** parameter is only available if **SRC** is set to one of the IN settings. (NO, YES)

- **Setting the MON parameter to YES disables the External In mixer functionality. For more information, please see “13.6 EXTERNAL MIXER (MASTER PAGE 3)” on page 59.**
- **The incoming audio is summed together to mono and without effects when MON is set to YES.**

14.2 SAMPLING AUDIO

1. If you use an external audio source, connect it to the Digitakt.
2. Press **[SAMPLING]** to access the SAMPLING menu and then use ***DATA ENTRY*** knob ***G*** to set **SOURCE** to your preferred audio input source.
3. Keep an eye on the audio input meter and play the audio source and make sure that the volume of the audio source is as strong as possible, but without clipping or distorting. Set **MON** to YES to monitor the incoming audio through the Digitakt.
4. Again, with an eye on the audio input meter, use ***DATA ENTRY*** knob ***F*** to set **THR** just above the indicated background noise of the audio source (when it is not playing).
5. Use **RLEN** to set the length of the sampling.
6. Press **[YES]** to arm the sampler and then play the sound source. When the incoming audio signal exceeds the set threshold level, sampling will start.
7. Press **[YES]** when you want to stop sampling, or with an **RLEN** setting of 1–128, the sampling stops automatically. The sampling also stops if it reaches the max sampling time (33 seconds). The Digitakt then automatically normalizes the sample.
8. Use the ***DATA ENTRY*** knobs ***A*** and ***C*** to set the parameters **TRIM START** and **TRIM END** to trim the sample to the desired length. You can use the ***DATA ENTRY*** knobs ***B*** and ***D*** to zoom in and out to make it easier to see where to trim the sample. Press **[FUNC]** + **[YES]** to preview the sample. (The preview is played back by the voice of the active track. Make sure to select an audio track as the active track). **LOOP** makes the previewed sample loop (when enabled). Press **[LEFT]** to toggle **LOOP** on/off. Press **[YES]** to trim the sample. After you have trimmed the sample, you can press **[NO]** to untrim the sample if you are not happy with the result.

9. Press **[YES]** to save the sample.
10. Name the sample and press **[YES]** again to confirm the save.
11. Press **[TRACK 1–8]** if you want to select a track to where you want to assign the sample. Press **[NO]** if you don’t want to assign the sample to a track.

14.3 DIRECT SAMPLING

You can also perform sampling without using the SAMPLING menu. This is achieved by a set of key press combinations. The sampler will use the **SRC** and **THR** settings that were last used.

1. Press **[SAMPLING]** + **[YES]** to arm the sampler. The **[SAMPLING]** key turns yellow.
   You can also start direct sampling without arming the sampler first. Press **[FUNC]** + **[SAMPLING]** to manually start sampling.
2. When the incoming audio signal exceeds the set threshold level (or you manually start direct sampling), the sampling starts, and the **[SAMPLING]** key turns red.
3. Press **[FUNC]** + **[SAMPLING]** again to stop sampling. The **[SAMPLING]** key first turns dark red while normalizing the sample, then green when it is done.

Press **[SAMPLING]** + **[NO]** to cancel at any stage of the Direct Sampling process.

14.4 ASSIGNING A SAMPLE TO A TRACK FROM THE +DRIVE

You can also assign samples from the +Drive storage in the Digitakt to the tracks.

1. Press **[SETTINGS]** to access the SETTINGS menu, and then select SAMPLES and press **[YES]**.
2. Use the **[ARROW]** keys to navigate to the sample you want to assign, and then press **[YES]** to select the sample.
3. Press **[RIGHT],** and then select LOAD TO PROJ and press **[YES]** to copy and load the sample to the project.
4. Press **[YES]** to confirm.
5. Press **[SETTINGS]** to exit SETTINGS menu.
6. Press **[TRACK]** + **[TRIG 1–8]** to select the track to where you want to assign the sample.
7. Press **[SRC]** access the SOURCE menu, and then use ***DATA ENTRY*** knob ***D*** to select the sample you want to load.
8. Press **[YES]** to load the sample to the track.

For more information, please see “15.2 SAMPLES” on page 64.

14.5 SAMPLE PLAYBACK

Once the sample is assigned to a track, it can be triggered either by the sequencer or manually by pressing a **[TRIG]** key. You also have the ability to set the samples play mode and edit what portion of the sample is played.

1. Press **[SRC]** to access the SOURCE page.
2. Use ***DATA ENTRY*** knob ***B*** to set the **PLAY MODE** behavior of the sample.

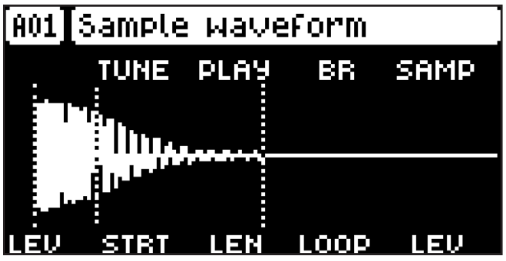
   • **REVERSE** The sample will be played back in reverse once every time it is trigged.

   • **REVERSE LOOP** The sample will loop continuously in reverse between Loop Position and Length. How long it will loop for is set with the LEN parameter on the TRIG page. The loop time is also constrained by the AMP page envelope parameter settings **HLD** and **DEC**.

   • **FORWARD LOOP** The sample will loop continuously between Loop Position and Length. How long it will loop for is set with the LEN parameter on the TRIG page. The loop time is also constrained by the AMP page envelope parameters **HLD** and **DEC**.

   • **FORWARD** The sample will be played back once every time it is trigged.

3. Use ***DATA ENTRY*** knobs ***E***, ***F***, and ***G*** to set the **STRT**, **LEN**, and **LOOP** parameters which define what portion of the sample is played. Press **[SRC]** twice to access SRC page 2, in order to more easily see these settings using the sample waveform. For more information, please see “11.3 SRC PAGE” on page 45.



4. • **STRT** Start sets the start position for the playback of the sample.

   • **LEN** Length sets the length of the playback of the sample. Start + Length effectively defines the end point of the portion of the sample that is played.

   • **LOOP** Loop Position sets the position in the sample to where playback will return after reaching the Length Position (defined by **STRT** + **LEN**) if **PLAY MODE** is set to FORWARD LOOP or REVERSE LOOP. The sample then loops between the end of **LEN**, and **LOOP.**

For more information, please see “11.3 SRC PAGE” on page 45.

15. SETTINGS MENU

The SETTINGS menu offers settings that affect Digitakt and can also be used to manage Projects.

Press **[SETTINGS]** to access the SETTINGS menu. Scroll the list by using **[UP]**/**[DOWN]** or the ***LEVEL/ DATA*** knob. Open a highlighted menu by pressing **[YES]**.

15.1 PROJECT

15.1.1 LOAD PROJECT

Load Project opens a project selection screen where you can choose a project to load. Note that the active project will not be saved before loading the new project so remember to save the active project first. If you wish to create a new project, select CREATE NEW at the very bottom of the list. The new project will be a blank slate.

If you load a new project it will replace the active project. Be sure to save your active project before you load another project.

15.1.2 SAVE PROJECT AS

Save Project opens a project selection screen where you choose a slot to save the active project to. You can also press **[FUNC]** + **[SETTINGS]** to access this screen.

15.1.3 MANAGE PROJECTS

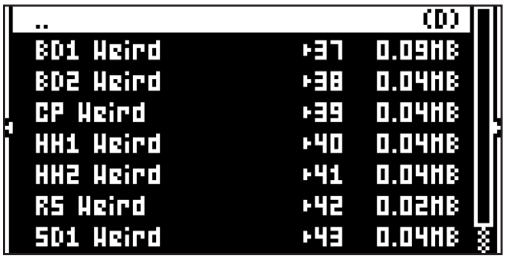
Manage Projects launches the PROJECT MANAGER menu. Selecting a project in this menu and pressing the **[RIGHT]** arrow key will bring up a list of commands.

- **CLEAR** Resets the project slot to a clean state.
- **DELETE** Removes the project from the slot.
- **RENAME** Opens a NAMING screen where you can rename the project file.
- **LOAD FROM** Loads the selected project. This will replace the active project!
- **SAVE TO** Saves the active project to the selected slot.
- **TOGGLE** Toggles write protection on or off. Write protected projects cannot be overwritten, renamed or erased. A lock symbols in front of the project name shows that the project is write protected.
- **INIT NEW** Initializes an empty file slot with a clean project. This option is only available for empty project slots.
- **PURGE ALL** purges (removes) all Sounds from the Sound pool and all samples that are not used in any pattern in the project from the RAM memory. The Sounds and samples are not removed from the +Drive Sound library. This option is only available when you select the currently loaded project.

15.2 SAMPLES

Here you can manage your samples. Initially, here are three directories FACTORY, INCOMING, and RECORDED. A wide array of preset samples are available in the write protected FACTORY directory. The INCOMING directory is the default destination for samples sent to the Digitakt +Drive storage via the C6 software. RECORDED will contain the samples you create when you sample with the Digitakt.

Use the **[ARROW]** keys to highlight a directory, and then press **[YES]** to open it. To exit a directory and back one step up in the directory hierarchy, select the item labeled ".." at the very top of the screen and press **[YES]**. Do this repeatedly to return to the top of the directory hierarchy. You can also press **[FUNC] + [RIGHT]** to open a directory and **[FUNC] + [LEFT]** to exit a directory and back one step up in the hierarchy. To distinguish directories from samples, all directories, including the directory exit row, "..", are labeled with a (D) at the very end of the row. When browsing a directory in the +Drive, a sample assigned to one of the 127 sample slots of the active project will have its slot number shown as seen below.



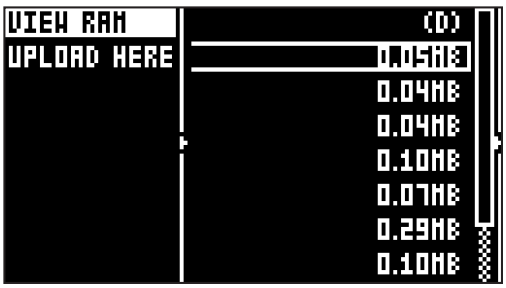
15.2.1 LOADING A SAMPLE

You can load one or several samples to the RAM memory of the active project.

1. Press **[SETTINGS]**, and then open the SAMPLES menu.
2. Open the FACTORY directory, and then navigate to the samples you want to load.
3. Highlight the samples, and then press **[YES]** to select them. Any sample can be previewed, played back by the voice of the active track (make sure to select an audio track). Highlight the sample and then press **[FUNC]** + **[YES]**. Approximately, ten seconds of the sample can be previewed.
4. Press the **[RIGHT]** arrow key. A menu will appear on the right side of the screen.

5. Select LOAD TO PROJ and press **[YES]**.

The samples you selected (ticked) will now appear in the first available empty slots out of the 127 sample slots of the active project. To view the samples currently in the RAM memory of the active project, press the **[LEFT]** arrow key twice. This will bring up the left side menu.



Select VIEW RAM and press **[YES]**. A list appears that shows all 127 sample slots.

On this screen, the 127 samples may be unloaded individually or collectively to empty the slots.

15.2.2 UNLOADING A SAMPLE

You can unload one or several samples from the RAM memory of the active project.

1. Scroll the list using the **[ARROW]** keys **[UP]**/**[DOWN]** or the ***LEVEL*** knob.
2. Press **[YES]** to tick individual samples, or bring up the right-hand menu by pressing **[RIGHT]** and choose SELECT ALL.
3. On the right-hand menu, select UNLOAD to empty the slots of the ticked samples.

15.2.3 REPLACING A SAMPLE

You can replace one or several samples in the RAM memory of the active project.

1. Highlight the slot containing the sample you wish to replace, and then press **[RIGHT]** to open the right-hand menu and select REPLACE.
2. Browse the directories of the +Drive, locate the desired sample and press **[YES]** to place it in the previously highlighted sample slot.

If you wish to go back to browsing the +Drive storage directories, press **[LEFT]** twice and select VIEW +DRIVE.

You can also replace a sample in the RAM memory by replacing it directly in its audio track.

1. Press **[TRK]** + **[TRIG 1-8]** to select the audio track that contains the sample you wish to replace.
2. Press **[FUNC]** + **[SRC]** to open the RAM memory sample slot list. The sample assigned to the track is highlighted.
3. Press **[FUNC]** + **[YES]**. to open the +Drive library
4. Navigate to the sample you want to use, and then press **[YES]**.

You can preview a sample in the +Drive library by highlighting it and pressing **[FUNC]** + **[YES]**.

15.2.4 RENAMING A SAMPLE

You can also rename a sample.

1. Navigate to the directory that contains samples you want to rename.
2. Highlight the sample you want to rename, and then press **[YES]** to select it.
3. Press the **[RIGHT]** arrow key. A menu will appear on the right side of the screen.
4. Select RENAME and press **[YES]**.
5. Use the NAMING screen to rename the sample and then press **[YES]**.

15.2.5 MOVING A SAMPLE

You can move one or several samples from one directory to another.

1. Navigate to the directory that contains samples you want to move.
2. Highlight the samples you want to move, and then press **[YES]** to select them.
3. Press the **[RIGHT]** arrow key. A menu will appear on the right side of the screen.

4. Select SEL FOR MOVE and press **[YES]**.
5. Press **[YES]**, and then navigate to the directory to where you want to move the samples.
6. Press the **[LEFT]** arrow key, and then highlight MOVE HERE.
7. Press **[YES]** to move the samples.

15.2.6 REMOVING UNUSED SAMPLES FROM RAM

You can use this feature to remove all samples that are not used in any pattern in the project from the RAM memory. The samples are not removed from the +Drive.

1. Press **[SETTINGS]**, and then open the SAMPLES menu.
2. Press the **[LEFT]** arrow key. A menu will appear on the right side of the screen. Select VIEW RAM and press **[YES]**.
3. Press the **[RIGHT]** arrow key. A menu will appear on the right side of the screen. Select SELECT UNUSED, and then press **[YES]**.
4. Select UNLOAD. A warning popup will appear asking “UNLOAD X SAMPLES? CONFIRM? Y/N”. Press **[YES]** to remove all unused samples.

15.2.7 TRANSFERRING SAMPLES FROM A COMPUTER TO DIGITAKT

1. Connect Digitakt to the computer via USB.
2. Open the Elektron Transfer software (Available on the Elektron website) on your computer.
3. On the Transfer CONNECTIONS page, set the MIDI IN and OUT ports to your Digitakt.
4. In Transfer, click the EXPLORE tab to open the EXPLORE page.
5. On the top right side, in the drop-down menu, select “Samples”.
6. On the top left side in the drop-down menu, make sure “My Computer” is selected.
7. Under “My Computer” navigate to the files or folders you want to transfer.
8. Drag and drop the files or folders to your preferred location on your device. Transfer automatically converts all audio files to 16 bit, 48 kHz, mono audio files, the Digitakt native audio format.

To use the samples, they need to be loaded to the active project. For more information, please see “15.2.1 LOADING A SAMPLE” on page 64.

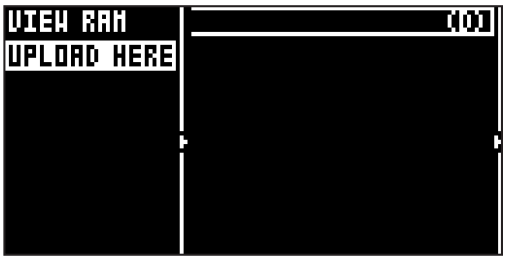
15.2.8 CREATING A NEW DESTINATION DIRECTORY

The Digitakt still supports receiving of samples via MIDI Sample Dump Standard (SDS) and Extended SDS. The Elektron C6 software supports this transfer protocol. You need to enable SDS Handshake in

order to secure the transmission over fast interfaces like USB MIDI. You also have to enable the transmission of the Extended SDS header if you want the sample name to be sent to the Digitakt.

This procedure is only for when you use the Elektron C6 software transfer tool. If you use Elektron Transfer you can create a new destination directory in the Digitakt directly from Transfer.

On the main screen, press **[ARROW]** key **[RIGHT]** to access the right side menu. Select CREATE DIR to create a new directory by pressing **[YES]**. A naming screen will appear. Give your new destination directory an appropriate name. Press **[YES]** to open the new directory. In the initially empty directory, press **[ARROW]** key **[LEFT]** to open the left side menu. Highlight UPLOAD HERE and press **[YES]**.



Samples sent from a computer will be written into the new destination directory. Note that any new or existing directory can be set to be the destination directory in a similar manner, accessing the left side menu, except for the FACTORY directory which is write-protected. A directory can be deleted or renamed by highlighting it, accessing the right-hand menu and selecting DELETE DIR or RENAME.

15.2.9 TRANSFERRING SAMPLES FROM DIGITAKT TO A COMPUTER

1. Connect Digitakt to the computer via USB.
2. Open the Elektron Transfer software (Available on the Elektron website) on your computer.
3. On the Transfer CONNECTIONS page, set the MIDI IN and MIDI OUT ports to your Digitakt.
4. In Transfer, click EXPLORE to open the EXPLORE page.
5. On the EXPLORE page on the right side under DIGITAKT**,** navigate to the samples you want to transfer
6. Drag and drop the samples to your preferred folder under MY COMPUTER.

- **Make sure you have the latest version of the Elektron Transfer software installed on your computer. You can download the free Transfer software and the Transfer User Manual from the Support section of the Elektron website.**
- **If MIDI+USB is selected in the INPUT FROM and/or OUTPUT TO settings on the MIDI PORT CONFIG menu (see below), MIDI data transfers will limit the USB speed. When sending or receiving large chunks of data, make sure you use the USB setting.**
- **Sequencer playback stops when you transfer files to the Digitakt.**

15.3 SONG

In this menu, you can perform tasks related to songs. You can also press **[SONG MODE]** + **[UP]** to open the SONG menu. For more information, please see “10.11 SONG MODE” on page 41.

15.3.1 RENAME

Opens a screen where you can rename the active song.

15.3.2 CLEAR

Clears the active song

15.3.3 LOAD

Opens a screen where you can select and load songs

15.3.4 SAVE TO PROJ

Saves the active song to the project.

15.4 PATTERN MENU

Use the PATTERN menu to perform pattern management. Use the **[UP]** and **[DOWN]** arrow keys to move between the options. Press **[YES]** to confirm your selection. Exit the menu by pressing **[NO]**.

15.4.1 RENAME

Opens a NAMING screen where you can rename the active pattern.

15.4.2 CLEAR

- **WHOLE PATTERN** Clears the active pattern's sequencer data and kit. A prompt appears when you select this option. Press **[YES]** to clear, or **[NO]** to cancel the operation. Note that no pattern information will be permanently lost until the pattern is saved to the same pattern slot that it was loaded from.
- **KIT DATA** Clears the active pattern's kit. All sequencer data will remain unchanged. A prompt appears when you select this option. Press **[YES]** to clear, or **[NO]** to cancel the operation. Note that no kit information will be permanently lost until the pattern is saved to the same pattern slot that it was loaded from.
- **SEQUENCE DATA** Clears the active pattern's sequence data. All Sounds will remain unchanged. A prompt appears when you select this option. Press **[YES]** to clear, or **[NO]** to cancel the operation. Note that no sequencer information are permanently lost until the pattern is saved to the same pattern slot it was loaded from.

15.4.3 SAVE TO PROJ

You must have saved the project at least once before you can save pattern information.

- **WHOLE PATTERN** Saves the active pattern's sequence data and kit to the +Drive. A prompt appears when you select this option. Press **[YES]** to save, or **[NO]** to cancel the operation.
- **KIT DATA** Saves the active pattern's kit to the +Drive. A prompt appears when you select this option. Press **[YES]** to save, or **[NO]** to cancel the operation.
- **SEQUENCE DATA** Saves the active pattern's sequence data to the +Drive. A prompt appears when you select this option. Press **[YES]** to save, or **[NO]** to cancel the operation.

15.4.4 RELOAD FROM PROJ

You must have saved the pattern at least once before you can reload pattern information.

- **WHOLE PATTERN** Reloads the active pattern's sequence data and kit from the +Drive. A prompt will appear when you select this option. Press **[YES]** to reload, or **[NO]** to cancel the operation.
- **KIT DATA** Reloads the active pattern's kit from the +Drive. A prompt appears when you select this option. Press **[YES]** to reload, or **[NO]** to cancel the operation.
- **SEQUENCE DATA** Reloads the active pattern's all sequence data from the +Drive. A prompt appears when you select this option. Press **[YES]** to reload, or **[NO]** to cancel the operation.

15.4.5 IMPORT/EXPORT

Here you can manage the Sounds on the Digitakt.

- **IMPORT SOUND** Imports (copies) a Sound from the +Drive to the active pattern. Turn the ***LEVEL/DATA*** knob or press **[UP]/[DOWN]** to scroll through the list. Press **[YES]** to select a Sound and then press **[TRACK 1–8]** to select the track to where you want to assign the Sound.

• **EXPORT SOUND** Exports (saves) the active track's Sound to the +Drive. Turn the ***LEVEL/DATA*** knob or press **[UP]/[DOWN]** to choose a destination memory slot. Press **[YES]** to export the Sound. Name the Sound and press **[YES]** again to confirm the export.

• **MANAGE SOUNDS** Opens the SOUND MANAGER. For more information, please see "9.3 SOUND MANAGER" on page 28.

15.4.6 AUDIO ROUTING (PATTERN)

Here you find number of audio routing options that affects the Digitakt on a pattern level. You can also set the audio routing on a global level. For more information, please see "15.7 AUDIO ROUTING (GLOBAL)" on page 73.

USE GLOBAL SETTING uses, when ticked, the global audio routing settings for the active pattern.

ROUTE TO MAIN Use this option to customize which of the 8 tracks + 2 effects (Delay, Reverb) that sends audio through the master effect (Compressor) to the MAIN OUT outputs. Use the **[TRIG 1–8]** keys and the **[FLTR]**, and **[AMP] [PARAMETER]** keys to activate/deactivate send from each track and effect. Green keys signal send to main. Red keys signal do not send to main. Note that each track still sends to its TRACK OUTPUTS.

SEND TO FX Use this option to customize which of the 8 tracks + the Delay effect that sends audio to the effects (Delay, Reverb). Use the **[TRIG 1–8]** keys and the **[FLTR]** key to activate/deactivate send from each track and effect. Green keys signal send to the effects. Red keys signal do not send to the effects.

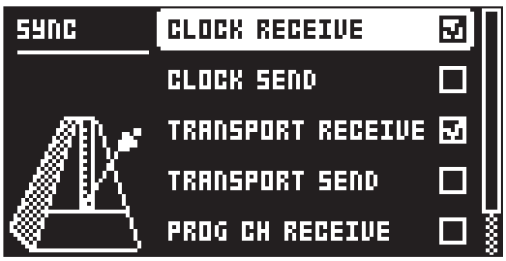
- **Audio from the TRACK OUTPUTS is always without any effects.**
- **Tracks that are routed to not send audio to MAIN OUT still send audio on separate outputs in Overbridge.**

15.5 MIDI CONFIG

In this menu, various sub-menus dealing with the MIDI functionality of Digitakt are found.

15.5.1 SYNC

Controls how Digitakt receives and sends MIDI clock and transport commands. Change settings by using the **[LEFT]/[RIGHT]** arrow keys or the **[YES]** key.



CLOCK RECEIVE sets whether or not Digitakt responds to MIDI clock sent from external devices.

CLOCK SEND sets whether or not Digitakt transmits MIDI clock.

TRANSPORT RECEIVE sets whether or not Digitakt responds to MIDI transport messages sent from external devices.

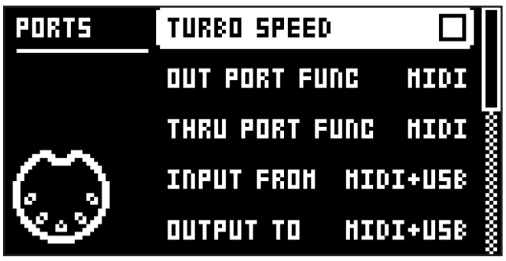
TRANSPORT SEND sets whether or not Digitakt transmits MIDI transport messages.

PRG CH RECEIVE will, when active, make Digitakt respond to incoming program change messages, which is useful when wanting to select patterns externally. The MIDI channel that will listen to incoming program change messages is set in the MIDI CHANNELS menu. For more information, please see “15.5.3 CHANNELS” on page 71.

PRG CH SEND will, when active, send program change messages when patterns are changed. The MIDI channel that will send program change messages is set in the MIDI CHANNELS menu. For more information, please see “15.5.3 CHANNELS” on page 71.

15.5.2 PORT CONFIG

Here you find the MIDI port related settings. Change settings by using the **[LEFT]/[RIGHT]** arrow keys.



TURBO SPEED press **[YES]** to start the turbo speed negotiation. Speed is chosen automatically. Please note that you must use a MIDI interface that supports the Turbo-MIDI protocol.

OUT PORT FUNCTIONALITY selects what type of signal the MIDI OUT port will send.

- **MIDI** makes it possible for the port to send out MIDI data.
- **DIN 24** will make the port send DIN 24 sync pulses. No MIDI data is transferred over the port when this option is selected.
- **DIN 48** will make the port send DIN 48 sync pulses. No MIDI data is transferred over the port when this option is selected.

THRU PORT FUNCTIONALITY selects what type of signal the MIDI THRU port will send. The settings are the same as for OUT PORT FUNCTIONALITY.

INPUT FROM selects the source Digitakt will receive MIDI data from.

- **DISABLED** will make Digitakt disregard any incoming MIDI data.
- **MIDI** will make Digitakt listen only to MIDI data sent to the MIDI IN port.
- **USB** will make Digitakt listen only to MIDI data sent to the USB port.
- **MIDI+USB** will make Digitakt listen to MIDI data sent to both the MIDI IN and USB ports.

OUTPUT TO selects the destination to which Digitakt will send MIDI data.

- **DISABLED** will stop Digitakt from sending out any MIDI data.
- **MIDI** will make Digitakt send MIDI data to the MIDI OUT port only.
- **USB** will make Digitakt send MIDI data to the USB port only.
- **MIDI+USB** will make Digitakt send MIDI data to both the MIDI OUT and USB ports.

If MIDI+USB is selected in the OUTPUT TO settings, MIDI data will limit the USB speed. When sending large chunks of data, make sure you only use the USB setting.

OUTPUT CH selects whether the knobs will send data on the auto channel or the track channel.

PARAM OUTPUT selects what type of MIDI messages the ***DATA ENTRY*** knobs will send. For information about which CC/NRPN parameters that will be sent, please see “APPENDIX B: MIDI” on page 89.

- **NRPN** will make the knobs send out NRPN MIDI messages.
- **CC** will make the knobs send out CC MIDI messages.

ENCODER DEST controls whether the ***DATA ENTRY*** and ***LEVEL/DATA*** knobs sends MIDI data or not. When set to INT, the knobs only affects the Digitakt and no MIDI data is sent. When set to INT + EXT, the knobs affects the Digitakt and also sends MIDI data to external devices.

TRIG KEY DEST controls whether the **[TRIG]** keys sends MIDI data or not. When set to INT, the **[TRIG]** keys only affects the Digitakt and no MIDI data is sent. When set to INT + EXT, the **[TRIG]** keys affects the Digitakt, and also sends MIDI data to external devices. When set to EXT, the **[TRIG]** keys do not affect the Digitakt but MIDI data is sent externally.

MUTE DEST controls whether activating/deactivating mutes will send MIDI data or not. When set to INT, mute only affects the Digitakt and no MIDI data is sent. When set to INT + EXT, mute affects the Digitakt and also send MIDI data to external devices. When set to EXT, mute sends MIDI data externally, but do not affect the Digitakt.

RECEIVE NOTES will, when active, make it possible to play Digitakt using an external MIDI keyboard.

RECEIVE CC/NRPN will, when active make it possible to control Digitakt parameters from an external MIDI device sending CC/NRPN data.

15.5.3 CHANNELS

This menu handles the MIDI channel configuration.

TRACK 1–8 selects the dedicated MIDI channel that is used to receive or send (by turning the knobs) parameter data to or from a specific audio track. If configured as OFF, parameter data are neither received nor sent via MIDI.

TRACK A–H selects the dedicated MIDI channel that is used to receive or send (by turning the knobs) parameter data to or from a specific MIDI track. If configured as OFF, parameter data are neither received nor sent via MIDI.

- **The sequencer data is always sent on the MIDI channel specified by the CHAN parameter on the SRC PARAMETER page.**
- **On TRACK A-H you can only control the parameters on the TRIG (NOT1, VEL, LEN, LFO.T) and LFO (all) PARAMETER pages.**

FX CONTROL CH selects the dedicated MIDI channel that is associated with the parameters on the DELAY and REVERB parameter pages, both for input and output. If configured as OFF, parameter data are neither sent nor received via MIDI.

AUTO CHANNEL selects the MIDI channel that will give access to the currently active track. If an external MIDI keyboard connected to Digitakt sends MIDI data on this channel, the keyboard will control the active track. This is useful when for example quickly changing between the active audio tracks to play different Sounds. The Digitakt also uses the AUTO channel to record to the MIDI tracks from external MIDI controllers.

PROGRAM CHG IN CH selects the MIDI channel that will listen for incoming program change messages. An AUTO setting will use the AUTO channel. Enable Digitakt to respond to program change messages in the MIDI SYNC menu. For more information, please see “15.5.1 SYNC” on page 69.

PROGRAM CHG OUT CH selects the MIDI channel that will send program change messages when changing patterns. An AUTO setting will use the AUTO channel. Enable Digitakt to send program change messages in the MIDI SYNC. For more information, please see “15.5.1 SYNC” on page 69.

15.6 SYSEX DUMP

In the SYSEX DUMP menu, project, pattern, and Sound data can be sent and received via the MIDI OUT port or the USB port of the Digitakt. Select a menu option using **[UP]**/**[DOWN]** or the ***TRACK LEVEL*** knob. Press **[YES]** to open the highlighted menu selection.

When receiving or sending SysEx data, the MIDI ports or the USB port of the Digitakt should be connected to the external sending/receiving device.

If the Digitakt is sending or receiving SysEx data through the MIDI ports, use the Elektron TM-1 USB MIDI interface for up to 10x transfer speeds.

If the external device is a computer, we recommend using our free SysEx utility C6, which can be downloaded from the Elektron website.

Please note that Sysex dump only sends and receives project, pattern and Sound data. It does NOT send or receive the Sounds samples.

15.6.1 SYSEX SEND

Here projects, patterns, and Sounds can be sent to an external device.

The column to the left selects what will be backed up. Select the column using the **[LEFT]** arrow key. Use the **[UP]/[DOWN]** keys or the ***TRACK LEVEL*** knob to navigate in the column. The SysEx data send alternatives located in the column to the right will change depending on the selection made in the left column. Press the **[RIGHT]** arrow key to access this column. Use the **[UP]/[DOWN]** keys or the ***TRACK LEVEL*** knob to select what will be sent. Press **[YES]** to initiate the SysEx send procedure.

PROJECT will send the active project (settings, patterns, Sounds in the Sound Pool).

PATTERN will send the selected pattern.

- **Backing up your data regularly is important!**
- **Before initiating a SysEx send, first, make sure the receiving device is listening for data to be sent.**

15.6.2 SYSEX RECEIVE

Here projects, patterns, and Sounds can be received from an external device. Digitakt is continuously listening for SysEx data so you can at any time send backed up projects or patterns to the device.

The column to the left selects what will be received. Select the column using the **[LEFT]** arrow key. Use the **[UP]/[DOWN]** keys or the ***TRACK LEVEL*** knob to navigate in the column. The SysEx data receive alternatives located in the column to the right will change depending on the selection made in the left column. Press the **[RIGHT]** arrow key to access this column. Use the **[UP]/[DOWN]** keys or the ***TRACK***

LEVEL knob to select what will be received. Press **[YES]** to initiate the SysEx receive procedure. The Digitakt starts listening to incoming data. Press **[NO]** to stop listening.

PATTERN will store a received pattern to the selected pattern slot.

SOUNDS will store a received Sound to the selected slot of the +Drive Sound library. The option ANYWHERE will place the Sound in the first free slot available. To the right of the bank indication, the amount of free slots can be seen.

15.7 AUDIO ROUTING (GLOBAL)

Here you find number of audio routing options that affects the Digitakt on a global level. You can also set the audio routing on a pattern level. For more information, please see “15.4 PATTERN MENU” on page 68.

15.7.1 ROUTE TO MAIN

Use this option to customize which of the 8 tracks + 2 effects (Delay, Reverb) that sends audio through the master effect (Compressor) to the MAIN OUT outputs. Use the **[TRIG 1–8]** keys and the **[FLTR]**, and **[AMP]** keys to activate/deactivate send from each track and effect. Green keys signal send to main. Red keys signal do not send to main. Note that each track still sends to its TRACK OUTPUTS.

15.7.2 SEND TO FX

Use this option to customize which of the 8 tracks + the Delay effect that sends audio to the effects (Delay, Reverb). Use the **[TRIG 1–8]** keys and the **[FLTR]** key to activate/deactivate send from each track and effect. Green keys signal send to the effects. Red keys signal do not send to the effects.

15.7.3 INT TO MAIN

Sets if Digitakt sends internal audio to the MAIN OUT and HEADPHONES OUT or not when used with Overbridge or as a class compliant audio device.

OFF No sound is sent to main out.

ON Sound is always sent to main out.

AUTO No sound is sent to main out when Overbridge is available and/or streaming audio, if not, the sound is sent to main out.

15.7.4 USB TO MAIN [dB]

Sets the amount of amplification of the sound that is streamed over USB to the Digitakt main out when used with Overbridge or as a class compliant audio device. (0 dB–+18 dB)

15.7.5 PRE/POST FADER

Sets if audio over USB should be pre or post the track level setting.

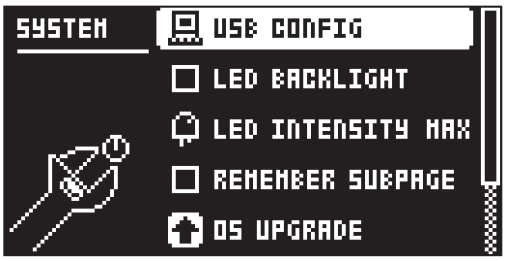
- **Audio from the TRACK OUTPUTS is always without any effects.**
- **Tracks that are routed to not send audio to MAIN OUT still send audio on separate outputs in Overbridge.**

15.8 GLOBAL FX/MIX

In the GLOBAL FX/MIX menu, you can select several parameter pages whose parameters will (when selected) act on a global level instead of on a pattern level. Then the parameter’s settings on that page will not only affect the active pattern but will also affect all the other patterns in the project. The parameters text/value graphics are then inverted. Use the **[LEFT]/[RIGHT]** keys to select or deselect the parameter pages you wish to function on a global level. For more information, please see “13. FX AND MIXER PARAMETERS” on page 55.

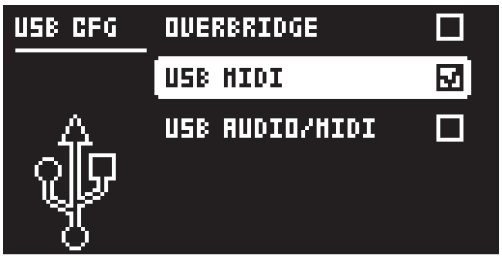
15.9 SYSTEM

The System menu contains LED INTENSITY, USB CONFIG, OS UPGRADE, FORMAT +DRIVE, and STORAGE options for the Digitakt.



15.9.1 USB CONFIG

Here you find several settings related to Overbridge and USB audio. Selecting one mode disables the other two modes.



OVERBRIDGE enables Overbridge functionality. For more information, please see “6.6 OVERBRIDGE” on page 20.

USB MIDI select this option If you wish to send and receive MIDI over USB.

USB AUDIO/MIDI sets the Digitakt to send and receive audio and MIDI over USB. Select this option if you want to use the Digitakt together with a class compliant USB audio host. For more information, please see “6.8 CLASS COMPLIANT DEVICE” on page 20.

15.9.2 LED BACKLIGHT

Switches the key LEDs backlight on/off.

15.9.3 LED INTENSITY

Sets the brightness of the key LEDs and screen. Use the **[LEFT]/[RIGHT]** keys to change the setting (LOW, MID, MAX).

Press [SETTINGS] + [TRIG 1–3] to set the intensity of the key LEDs and screen. [SETTINGS] + [TRIG 9] toggles the key LEDs backlight on/off.

15.9.4 REMEMBER SUBPAGE

Will, when selected, remember which PARAMETER page’s subpage you last used and access this page again the next time you press the same **[PARAMETER]** key. Use the **[YES]** key to toggle this setting. (ON, OFF).

15.9.5 OS UPGRADE

Use this menu option when you want to upgrade the Digitakt OS. To send the OS file, use our free Elektron Transfer software. Elektron Transfer can be downloaded from the Elektron website.

The device sending the OS file must be connected to the USB port of Digitakt.

Please note that the Digitakt will not appear as an icon on your computer desktop.

1. Download the Digitakt OS file from the Elektron website.
2. Connect the Elektron device to the computer via USB.
3. Open the Transfer application on your computer.
4. On the Transfer CONNECTIONS page, set the MIDI IN and MIDI OUT ports to your Elektron device.
5. On the Transfer DROP page, drag and drop the OS file. The OS file is then automatically transferred to the Elektron device and the OS update initiates. A progress bar is visible on device screen when receiving the OS.
6. On your device. Press **[YES]** to confirm the OS update.

When the update is done, the Digitakt will reboot.

If your current Digitakt OS does not fully support Transfer, you will be automatically directed to Transfer's LEGACY OS UPGRADE page after you drag and drop the OS file on the Transfer DROP page. Follow the instructions on the LEGACY OS UPGRADE page to proceed with the OS upgrade.

15.9.6 FORMAT +DRIVE

You have the possibility to erase all content of the +Drive. Once you have made your choices using the **[LEFT]** or **[RIGHT]** arrow keys and confirmed by pressing **[YES]**, a prompt will appear asking if you want to execute the formatting procedure. Press **[YES]** to proceed with the formatting.

PROJECTS+SOUNDS Erases all projects and Sounds. Tick/untick this box by pressing the **[LEFT]** or **[RIGHT]** arrow keys.

SAMPLES Erases all samples. Tick/untick this box by pressing the **[LEFT]** or **[RIGHT]** arrow keys.

15.9.7 STORAGE

Here you get an overview of what is stored in the RAM and the +Drive and how much memory that is available. Other than the number of Projects, Sounds, and Samples, and you also see the amount of sample time used and remaining. On the right, you see the memory usage of the RAM and the +Drive.

16. STARTUP MENU

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

16.1 TEST MODE

To enter this mode, press the **[TRIG 1]** key.

For testing purposes, a short sound is heard through all outputs of the unit.

If you have any trouble with your Digitakt and suspect it may be due to a hardware problem, perform this self-test. The **[UP]** and **[DOWN]** keys can be used to scroll through the test log. A fully functional device should not report any errors. If it does report an error, please contact Elektron support or the retailer that you bought your Digitakt from.

16.2 EMPTY RESET

To perform this operation, press the **[TRIG 2]** key. All patterns and Sounds will be erased. The data on the +Drive remains intact.

16.3 FACTORY RESET

When performing a factory reset on the Digitakt, it will overwrite and re-initialize the active RAM project (including all pattern and global data). The +Drive project slot 1 will be overwritten and re-initialized with factory preset patterns, Sounds and settings. Sound bank A will be overwritten with the factory Sounds.

If you wish to keep the active project, remember to save it to a +Drive project slot higher than 1 before you perform a factory reset. To perform a factory reset, press the **[TRIG 3]** key.

16.4 OS UPGRADE

Use this menu option if you for some reason cant upgrade the Digitakt OS using the standard procedure in the SYSTEM menu. To send the OS file, use our free Elektron Transfer software. The Elektron Transfer can be downloaded from the Elektron website.

1. Download the Digitakt OS file from the Elektron website.
2. Connect the Digitakt's MIDI IN port to the MIDI OUT port of the computer's MIDI interface.
3. Hold down the **[FUNC]** key while powering on Digitakt. This takes you to the STARTUP menu.
4. Press the **[TRIG 4]** key to enter OS UPGRADE mode.
5. Open the Transfer application on your computer. On the Transfer CONNECTION page, click "go to the SYSEX TRANSFER page".
6. On the SYSEX TRANSFER page, click "OS Upgrade via device startup menu", and then follow the on-screen instructions.

When the update is done, the Digitakt will reboot.

USB MIDI transfer is not possible when upgrading the OS from the STARTUP menu.

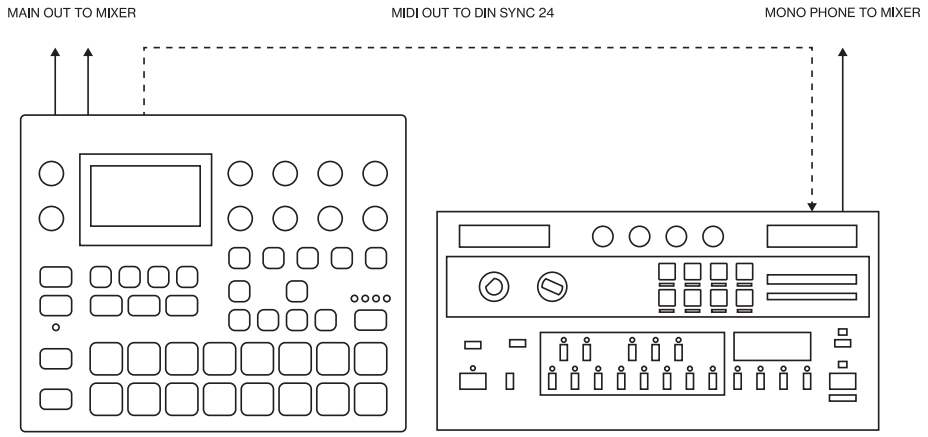
16.5 EXIT

Press the **[TRIG 5]** key to exit the STARTUP menu.

17. SETUP EXAMPLES

The Digitakt likes to play with other machines. Whether it uses its ability to sync and play with legacy machines, samples from your smart phone or controls other synthesizers: Digitakt gets along with other gear.

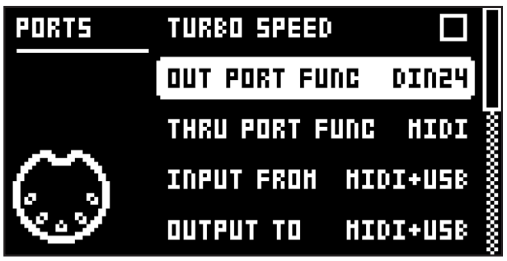
17.1 DIGITAKT WITH A MONOPHONIC BASS MACHINE



The DIN sync capabilities of the Digitakt allows you to use gear from yesteryear.

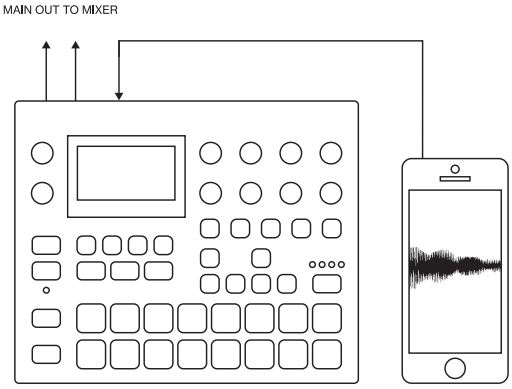
In this example, a legacy monophonic bass machine is used alongside the Digitakt. The Digitakt can stop, start and control the tempo of the bass machine.

1. Prepare a bassline pattern on the bass machine.
2. Connect the output of the bass machine to the mixer using a Mono jack 6.3 mm male cable.
3. Connect the Digitakt audio outputs to the mixer using 2 x Mono or Stereo jack 6.3 mm male cables.
4. Use a DIN connector cable to connect the MIDI OUT of the Digitakt to the SYNC IN of the bass machine.
5. On the Digitakt, press **[SETTINGS]**, and then navigate to MIDI CONFIG > PORT CONFIG and set **OUT PORT CONFIG** to DIN24.



6. Press **[PLAY]** on the Digitakt.

17.2 DIGITAKT WITH A SMART PHONE

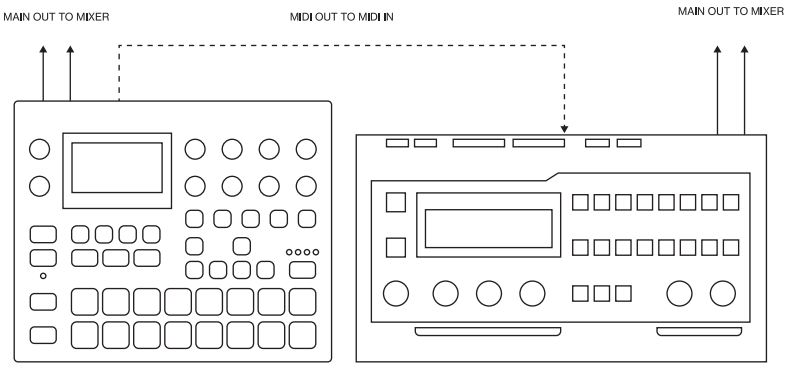


Digitakt can make use of its class compliant audio and MIDI functionality together with your computer, smart phone or tablet. You can let Digitakt sample audio from the phone or maybe use it the other way around and record audio from the Digitakt on your phone. You can use your phone as an effect processor for the Digitakt, and among many other things. In this example, we use Digitakt to sample audio from the phone.

1. Use a cable or adapter to connect your phone´s data connector jack (Lightning, USB-C or other) to the Digitakt's USB-B jack.
2. Navigate to SETTINGS > SYSTEM > USB CONFIG and select USB AUDIO/MIDI.
3. Press **[SAMPLING]** to access the SAMPLING menu and then use ***DATA ENTRY*** knob ***G*** to set **SOURCE** to USB L+R. The stereo signal is summed to mono in the Digitakt.

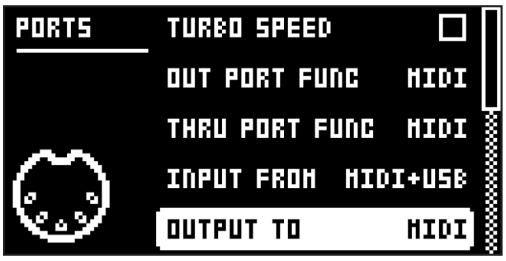
4. You are now ready to start sampling audio from your smart phone. For more information about the sampling process, please see "14. SAMPLING" on page 60.

17.3 CONTROLLING A SYNTHESIZER USING THE MIDI TRACKS



Digitakt has extensive capabilities to use its sequencer's MIDI tracks to control other MIDI-equipped synthesizers.

1. Use a standard MIDI cable to connect the Digitakt MIDI OUT jack with the synthesizer's MIDI IN jack.
2. On the Digitakt, press **[SETTINGS]**, and then navigate to MIDI CONFIG > PORT CONFIG and set **OUT PORT FUNC** to MIDI.
3. In the same menu set **OUTPUT** to MIDI.



4. On the main screen, press **[TRK]** + **[TRIG 9-16]** to select a MIDI track.
5. Press **[SRC]** and use the **CHAN** parameter to select a MIDI channel that the track will output its data to.
6. Make sure to set your synthesizer to receive MIDI input in a way that corresponds to the settings you made in the Digitakt.

You are now ready to use the Digitakt sequencer to control your synthesizer. For more information about using the Digitakt sequencer, please see "10. THE SEQUENCER" on page 32.

18. USEFUL KEY COMBINATIONS (QUICK KEYS)

Use the key combinations below to quickly perform certain tasks.

GENERAL

[FUNC] + **[REC]** performs a copy command. Action depends on the currently active page or mode.

[FUNC] + **[PLAY]** performs a clear command. Action depends on the currently active page or mode.

[FUNC] + **[STOP]** performs a paste command. Action depends on the content that was copied.

TRACK/PATTERN/BANK SELECT

[TRK] + **[TRIG 1-8]** keys to select an audio track.

[TRK] + **[TRIG 9-16]** keys to select a MIDI track.

[PTN] + **[TRIG 1-16]** keys to select a pattern.

[BANK] + **[TRIG 9-16]** keys to select a bank.

NAMING

[FUNC] + **[ARROW]** (on the NAMING screen) to choose a letter.

[FUNC] + **[NO]** (on the NAMING screen) to erase a letter.

SAVING AND RELOADING

[FUNC] + **[SETTINGS]** saves the active Project.

[FUNC] + **[YES]** temporary saves the active Pattern.

[FUNC] + **[NO]** temporary reloads the active Pattern.

[PARAMETER] key + **[NO]** reloads all parameters on that parameter page from its last saved state.

[TRK] + [TRIG1–8] + [NO] reloads the Sound from its last saved state.

NAVIGATING

[FUNC] + [RIGHT] (In the SAMPLES menu) opens a directory.

[FUNC] + [LEFT] (In the SAMPLES menu) exits a directory and backs one step up in the directory hierarchy.

MENU ACCESS

[FUNC] + **[SONG MODE]** opens the IMPORT/EXPORT menu.

[FUNC] + **[TRIG SETTINGS]** opens the QUANTIZE menu.

[FUNC] + **[SRC]** opens the MACHINE menu.

[FUNC] + **[FLTR]** opens the DELAY menu.

[FUNC] + **[AMP]** opens the REVERB menu.

[FUNC] + **[LFO]** opens the MASTER menu.

[FUNC] + **[PTN]** opens the METRONOME menu.

[FUNC] + **[PAGE]** opens the pattern/track SCALE menu.

SEQUENCER SETTINGS

[FUNC] + **[TEMPO]** to tap tempo.

[LEFT/RIGHT] to nudge tempo (when sequencer is playing).

[FUNC] + **[LEFT/RIGHT]** moves all trigs a whole step, left or right (when in GRID RECORDING mode).

[TRIG] key (hold) + **[UP/DOWN]**, opens the RETRIG menu and turns retrig on and sets the retrig **RATE** for the trig (when in GRID RECORDING mode).

[TRIG] key (hold) + **[LEFT/RIGHT]**, opens the MICRO TIMING menu and sets the micro timing for the trig (when in GRID RECORDING mode).

[FUNC] + [UP]/[DOWN] (In the SCALE menu) sets the TRACK LENGTH in musical increments from 2/16 to 64/64.

SEQUENCER RECORDING

[RECORD] + **[PLAY]** starts LIVE RECORDING.

[RECORD] + **[STOP]** activates STEP RECORDING.

[RECORD] + double-press **[PLAY]** activates/deactivates QUANTIZE LIVE RECORDING.

[FUNC] + **[PTN]** (long press) toggles the metronome on/off.

MUTES

[FUNC] + **[TRIG]** keys mutes/unmutes one or several tracks.

MODES

[FUNC] + **[BANK]** enters GLOBAL MUTE mode.

[FUNC] + double-press **[BANK]** enters PATTERN MUTE mode.

[FUNC] + **[TRK]** enters CHROMATIC mode.

[YES] + **[PAGE]** activates FILL mode for one pattern cycle.

Press and hold **[PAGE]** to activate FILL Mode for as long as **[PAGE]** is held.

Press and hold **[PAGE]** + **[YES]**, and then release **[PAGE]** before you release **[YES]** to latch FILL mode. Press **[PAGE]** again to unlatch FILL mode.

CLEAR TRACK/CLEAR PATTERN

[FUNC] + **[PLAY]** (while in GRID RECORDING mode) clears active track.

[FUNC] + **[PLAY]** (while in no mode or LIVE RECORDING mode) clears pattern.

RESET PARAMETERS

Press ***DATA ENTRY*** knob + **[NO]** to reset the parameter to the default value.

[PARAMETER] key + **[PLAY]** to reset all the parameters in the selected parameter page to default values.

RANDOMIZE PARAMETERS

Press **[PARAMETER]** key + **[YES]** to randomize the parameters on that page.

MACHINE SELECT

[FUNC] + **[SRC]** opens the MACHINE menu.

DIRECT SAMPLING

[SAMPLING] + **[YES]** arms the sampler.

[FUNC] + **[SAMPLING]** starts sampling.

[FUNC] + **[SAMPLING]** stop sampling (after it has been started).

[SAMPLING] + **[NO]** cancels at any stage in the Direct Sampling process.

SAMPLE/SOUND/TRIG PREVIEW

[FUNC] + **[YES]** (In the SAMPLES menu) previews the highlighted sample.

[FUNC] + **[YES]** (In the SOUND BROWSER/SOUND MANAGER) previews the highlighted Sound.

[TRIG] + **[YES]** (In GRID- and STEP RECORDING mode) previews the selected trig.

SONG MODE

[SONG MODE] + **[YES]** to enter/exit SONG mode.

[SONG MODE] + **[UP]** to open the SONG menu.

[SONG MODE] + **[DOWN]** to open the LOAD SONG screen.

[SONG MODE] + **[LEFT]** (when in SONG mode) to loop the currently playing row. Press **[SONG MODE] + [LEFT]** again to stop looping the row and return to normal song playback.

[SONG MODE] + **[RIGHT]** (when in SONG mode) to open the SONG EDIT screen.

Press **[SONG MODE]** (when in SONG mode) twice to open the SONG EDIT screen.

[FUNC] + **[RECORD]** (when in the SONG EDIT screen) copies the selected row.

[FUNC] + **[STOP]** (when in the SONG EDIT screen) pastes a previously copied row to the selected row.

[FUNC] + **[PLAY]** (when in the SONG EDIT screen) resets the selected row to the pattern's default BPM, length, and mute state.

[FUNC] + **[UP]** (when in the SONG EDIT screen) deletes the selected row.

19. TECHNICAL INFORMATION

ELECTRICAL SPECIFICATIONS

Impedance balanced audio outputs
Main outputs level: +22 dBu peak
Output impedance: 440 Ω unbalanced
Digital S/N ratio: 108 dB (20–20.000 Hz)

Headphones output
Headphones out level: +22 dBu peak
Output impedance: 55 Ω

Audio inputs
Input level: +19 dBu peak
Audio input impedance: 11 kΩ
Digital S/N ratio: 110 dB (20–20.000 Hz)

Unit power consumption: 7 W typical
Recommended power supply: PSU-3/b/c, 12 V DC, 2A

HARDWARE

128 × 64 pixel OLED screen
MIDI In/Out/Thru with DIN Sync out
2 × 1/4” impedance balanced audio out jacks
2 × 1/4” audio in jacks
1 × 1/4” stereo headphone jack
48 kHz, 24-bit D/A and A/D converters
Electrically isolated hi-speed USB 2.0 port
Power inlet: Center positive 5.5 × 2.5 mm barrel jack, 12 V DC, 1 A

PHYSICAL SPECIFICATIONS

Sturdy steel casing
Dimensions: W 215 × D 176 × H 63 mm (8.5” × 6.9” × 2.5”) (including knobs and feet)
Weight: approximately 1.45 kg (3.2 lbs)
100 × 100 mm VESA mounting holes. Use M4 screws with a max length of 7 mm.
Maximum recommended ambient operating temperature: +40 ˚C (+104 ˚F)

20. CREDITS AND CONTACT INFORMATION

CREDITS

PRODUCT DESIGN AND DEVELOPMENT

Oscar Albinsson
Johannes Algelind
Ali Alper Çakır
Shelby Cinca
Ufuk Demir
Oscar Dragén
Magnus Forsell
Anders Gärder
Fabian Hundertmark
Thomas Jansson
Christer Lindström
Jimmy Myhrman
Jon Mårtensson
Viktor Nilsson
Jean Michel Pepin
David Revelj
Mattias Rickardsson
Martin Sigby
Gösta Wellmer

ADDITIONAL DESIGN

Johan Damerau
Thomas Ekelund
Simon Mattisson
Olle Petersson
Cenk Sayınlı

DOCUMENTATION

Erik Ångman

CONTACT INFORMATION

ELEKTRON WEBSITE

http://www.elektron.se

OFFICE ADDRESS

Elektron Music Machines MAV AB
Banehagsliden 5
SE-414 51 Gothenburg
Sweden

APPENDIX A: MACHINES

There are different machines available in the Digitakt. A machine is a sound engine that uses a particular subset of the functionality of the sample playback engine. You can assign any machine to any audio track. Every machine has a specific set of parameters tailored to give you the most relevant and useful sound-shaping possibilities for that particular machine. For more information, please see “5.3.1 AUDIO TRACKS AND MACHINES” on page 17.

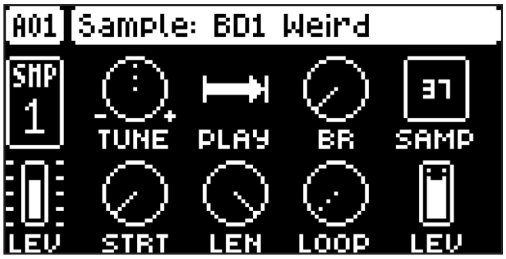
A.1 ASSIGNING A MACHINE TO THE ACTIVE TRACK

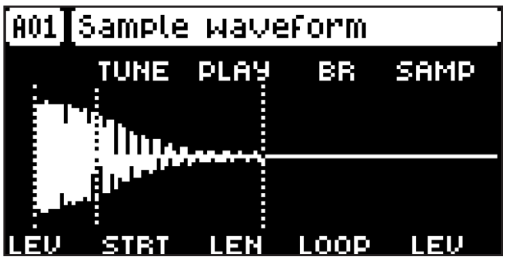
1. Press **[FUNC] + [SRC]** to open the MACHINE menu.
2. Use the **[UP]/[DOWN]** keys to select machine, and then press **[YES]** to assign the selected machine to the track.

The rest of this appendix lists the machine-specific parameters on the SRC pages. The selected machine determines the parameters available. SRC page 2 contains the same parameters as on page 1 but with a graphical representation of the parameters and a view of the sample waveform. For more information, please see “11.3 SRC PAGE” on page 45.

A.2 ONESHOT

The Oneshot machine is the default machine and plays the sample linearly (forward, reversed, or looped). Press **[SRC]** to access this parameter page and to toggle between page 1 and page 2.





A.2.1 TUNE

Tune sets the pitch of the sample. The knob works in a bipolar fashion, and a value of 0 leaves the pitch unchanged. Press and hold **[FUNC]**, and then turn the ***DATA ENTRY*** knob to snap parameter values to full octaves. Press and turn the ***DATA ENTRY*** knob to snap parameter values to semitones (-60.00–+24.00)

A.2.2 PLAY

Play Mode sets the play mode of the sample. It controls how the sample will be played back when it is trigged.
The different modes are:

- **REVERSE** The sample will be played back in reverse once every time it is trigged.
- **REVERSE LOOP** The sample will loop continuously in reverse between Loop Position and Length. How long it will loop for is set with the LEN parameter on the TRIG page. This time is also constrained by the AMP page envelope parameters **HLD** and **DEC**.
- **FORWARD LOOP** The sample starts at the **STRT** position and will loop continuously between Loop Position and Length. How long it will loop for is set with the LEN parameter on the TRIG page. This time is also constrained by the AMP page envelope parameters **HLD** and **DEC**.
- **FORWARD** The sample will be played back once every time it is triggered.

A.2.3 BR

Bit Reduction. Increasing the value of this parameter decreases the resolution of the sample, making it more lo-fi. (0–127)

A.2.4 SAMP

Sample Select. Here you can browse the list of up to 127 samples loaded to the project, and assign them to the audio tracks. The first position, OFF, plays no sample. You must load a sample from the +Drive to the project before assigning it to a track. For more information, please see “14.4 ASSIGNING A SAMPLE TO A TRACK FROM THE +DRIVE” on page 62. You can apply parameter locks to the SAMP parameter and change the sample on any step of the sequencer, so called Sample locks. For more information, please see “10.9.1 PARAMETER LOCKS” on page 38. (OFF, 1–127)

A.2.5 STRT

Start sets the start position for playback of the sample. (0.00–120.00)

A.2.6 LEN

Length sets the length of the playback of the sample. Start + Length effectively defines the end point of the portion of the sample that is played. (0.00–120.00)

A.2.7 LOOP

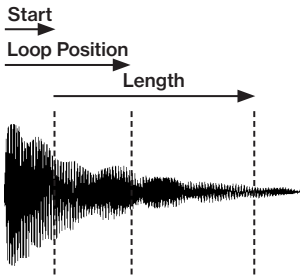
Loop Pos sets the position in the sample to where playback will return to after reaching the Length Position (defined by **STRT** + **LEN**) of the sample if **PLAY MODE** is set to FORWARD LOOP or REVERSE LOOP. The sample is then looped between the end of **LEN** and **LOOP.** (0.00–120.00)

A.2.8 LEV

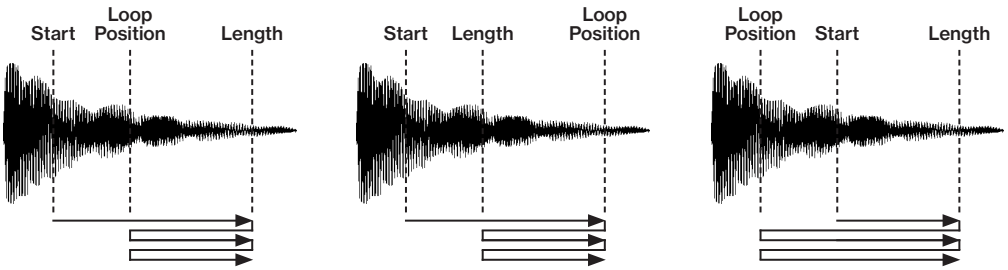
Sample Level sets the level of the sample. (0.00–127.00)

If you press and hold [SRC], you can see the name of the currently loaded sample.

The **STA**, **LEN**, and **LOP** parameters.



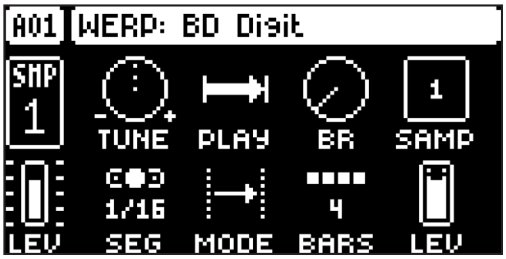
FORWARD LOOP play mode.



A.3 WERP

The Werp machine allows samples and loops to automatically stretch to the tempo of your project or pattern. The stretching is achieved through warping the audio. The sample is cut into small time segments and played consecutively aligned to the tempo.

Press **[SRC]** to access this parameter page and to toggle between page 1 and page 2.



A.3.1 TUNE

Tune sets the pitch of the sample. It controls the pitch of the played back segments, allowing you to control the overall pitch without affecting the timing of the loop or sample. The knob works in a bipolar fashion, and a value of 0 leaves the pitch unchanged. Press and hold **[FUNC]**, and then turn the ***DATA ENTRY*** knob to snap parameter values to full octaves. Press and turn the ***DATA ENTRY*** knob to snap parameter values to semitones. (-60.00–+24.00)

A.3.2 PLAY

Play Mode sets the play mode of the sample. It controls how the sample will be played back when trigged.

The different modes are:

- **REVERSE** The sample will be played back in reverse once every time it is trigged.
- **REVERSE LOOP** The sample will loop continuously in reverse between Loop Position and Length. How long it will loop for is set with the LEN parameter on the TRIG page. This time is also constrained by the AMP page envelope parameters **HLD** and **DEC**.
- **FORWARD LOOP** The sample starts at the **STRT** position and will loop continuously between Loop Position and Length. How long it will loop for is set with the LEN parameter on the TRIG page. This time is also constrained by the AMP page envelope parameters **HLD** and **DEC**.
- **FORWARD** The sample will be played back once every time it is trigged.

A.3.3 BR

Bit Reduction. Increasing the value of this parameter decreases the resolution of the sample, making it more lo-fi. (0–127)

A.3.4 SAMP

Sample Select. Here you can browse the list of up to 127 samples loaded to the project, and assign them to the audio tracks. The first position, OFF, plays no sample. You must load a sample from the +Drive to the project before assigning it to a track. For more information, please see “14.4 ASSIGNING A SAMPLE TO A TRACK FROM THE +DRIVE” on page 62. You can apply parameter locks to the SAMP parameter and change the sample on any step of the sequencer, so called Sample locks. For more information, please see “10.9.1 PARAMETER LOCKS” on page 38. (OFF, 1–127)

A.3.5 SEG

Segment Size determines the size of the segments, effectively setting the number of segments the sample is cut into. The higher the value, the larger/fewer segments. The cuts between the segments is made at the nearest zero amplitude crossing. (1/32, 1/16, 1/8)

A.3.6 MODE

Segment Mode lets you select how each individual segment will be played back.

The different modes are:

- **REVERSE** Each segment will be played in reverse once.
- **REVERSE LOOP** Each segment will loop continuously in reverse until the next segment starts to play.
- **FORWARD LOOP** Each segment will loop continuously forward until the next segment starts to play.
- **FORWARD** Each segment will be played in forward mode once every time it is triggered.

A.3.7 BARS

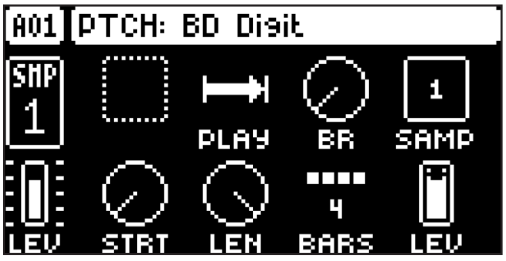
Bars sets the total duration of the sample measured in bars and is relative to the set BPM. (1, 2, 4, 8)

A.3.8 LEV

Sample Level sets the level of the sample. (0.00–127.00)

A.4 REPITCH

The Repitch machine allows samples and loops to be automatically stretched to the tempo of your pattern. It achieves this by automatically applying repitching of the sample to match the target tempo. Press **[SRC]** to access this parameter page and to toggle between page 1 and page 2.



A.4.1 PLAY

Play Mode sets the play mode of the sample. It controls how the sample will be played back when it is trigged.

The different modes are:

- **REVERSE** The sample will be played back in reverse once every time it is trigged.
- **REVERSE LOOP** The sample will loop continuously in reverse between Loop Position and Length. How long it will loop for is set with the LEN parameter on the TRIG page. This time is also constrained by the AMP page envelope parameters **HLD** and **DEC**.
- **FORWARD LOOP** The sample starts at the **STRT** position and will loop continuously between Loop Position and Length. How long it will loop for is set with the LEN parameter on the TRIG page. This time is also constrained by the AMP page envelope parameters **HLD** and **DEC**.
- **FORWARD** The sample will be played back once every time it is triggered.

A.4.2 BR

Bit Reduction. Increasing the value of this parameter decreases the resolution of the sample, making it more lo-fi. (0–127)

A.4.3 SAMP

Sample Select. Here you can browse the list of up to 127 samples loaded to the project, and assign them to the audio tracks. The first position, OFF, plays no sample. You must load a sample from the +Drive to the project before assigning it to a track. For more information, please see “14.4 ASSIGNING A SAMPLE TO A TRACK FROM THE +DRIVE” on page 62. You can apply parameter locks to the SAMP parameter and change the sample on any step of the sequencer, so called Sample locks. For more information, please see “10.9.1 PARAMETER LOCKS” on page 38. (OFF, 1–127)

A.4.4 STRT

Start sets the start position for playback of the sample. (0.00–120.00)

A.4.5 LEN

Length sets the length of the playback of the sample. Start + Length effectively defines the end point of the portion of the sample that is played. (0.00–120.00)

A.4.6 BARS

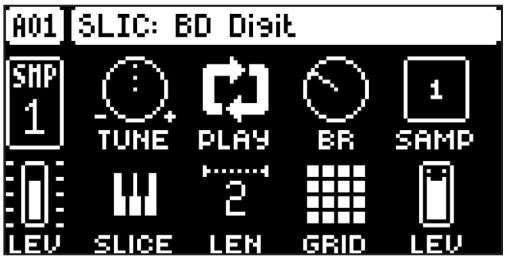
Bars sets the total duration of the sample measured in bars and is relative to the set BPM. (1, 2, 4, 8)

A.4.7 LEV

Sample Level sets the level of the sample. (0.00–127.00)

A.5 SLICE

The Slice machine allows samples to be automatically sliced into similarly-sized segments (slices) and triggered individually. Press **[SRC]** to access this parameter page and to toggle between page 1 and page 2.



A.5.1 TUNE

Tune sets the pitch of the sample. It controls the pitch of the played back segments, allowing you to control the overall pitch without affecting the timing of the loop or sample. The knob works in a bipolar fashion, and a value of 0 leaves the pitch unchanged. Press and hold **[FUNC]**, and then turn the ***DATA ENTRY*** knob to snap parameter values to full octaves. Press and turn the ***DATA ENTRY*** knob to snap parameter values to semitones. (-60.00–+24.00)

A.5.2 PLAY

Play Mode sets the play mode of the sample. It controls how the sample will be played back when it is trigged.

The different modes are:

- **REVERSE** The sample will be played back in reverse once every time it is trigged.
- **REVERSE LOOP** The sample will loop continuously in reverse between Loop Position and Length. How long it will loop for is set with the LEN parameter on the TRIG page. This time is also constrained by the AMP page envelope parameters **HLD** and **DEC**.
- **FORWARD LOOP** The sample starts at the **STRT** position and will loop continuously between Loop Position and Length. How long it will loop for is set with the LEN parameter on the TRIG page. This time is also constrained by the AMP page envelope parameters **HLD** and **DEC**.
- **FORWARD** The sample will be played back once every time it is trigged.

A.5.3 BR

Bit Reduction. Increasing the value of this parameter decreases the resolution of the sample, making it more lo-fi. (0–127)

A.5.4 SAMP

Sample Select. Here you can browse the list of up to 127 samples loaded to the project, and assign them to the audio tracks. The first position, OFF, plays no sample. You must load a sample from the +Drive to the project before assigning it to a track. For more information, please see “14.4 ASSIGNING A SAMPLE TO A TRACK FROM THE +DRIVE” on page 62. You can apply parameter locks to the SAMP parameter and change the sample on any step of the sequencer, so called Sample locks. For more information, please see “10.9.1 PARAMETER LOCKS” on page 38. (OFF, 1–127)

A.5.5 SLICE

Slice Select lets you set which slice to play. If set to NOTE you can use the TRIG keys in CHROMATIC mode or incoming MIDI note data to determine which slice to play. (NOTE, 1–64)

All the settings in the KEYBOARD SETUP menu are ignored for a track that uses the Slice machine and when SLICE is set to NOTE. Instead slices plays from C1 and upwards, wrapping around after the last slice. The first slice is highlighted with a blue [TRIG] key in KEYBOARD mode.

A.5.6 LEN

Slice Length sets how many slices that will play consecutively. (1–64)

A.5.7 GRID

Slice Grid sets the number of slices the sample is cut in. The slices are evenly spread out over the whole length of the sample. The cuts between the slices are done at the nearest zero amplitude crossing. (4, 8, 16, 32, 64)

A.5.8 LEV

Sample Level sets the level of the sample. (0.00–127.00)

By using parameter locks of the SLICE parameter, you can set which slice the sequencer will play on a trig. But you can also automatically allocate slices to already placed trigs. There are two different choices for how they can be allocated.

LINEAR LOCKS The slices are allocated linearly to the trigs, starting with the first slice on the first placed trig.

RANDOM LOCKS The slices are allocated randomly to the trigs.

1. Select the Slice machine for the active track.
2. Place trigs on the sequencer.
3. Press [YES] to open the ALLOCATE SLICE menu
4. Use [UP] / [DOWN] to select CREATE LINEAR LOCKS or CREATE RANDOM LOCKS
5. Press [YES] to create locks to allocate slices. With CREATE RANDOM LOCKS selected, the slice allocation will randomize every time you press [YES].
6. Press [NO] to exit the menu.

APPENDIX B: MIDI

This appendix lists the CC and NRPN specification for the Digitakt.

B.1 TRACK PARAMETERS

TRACK				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
Mute	94		1	101
Track level	95		1	100

B.2 TRIG PARAMETERS

TRIG PARAMETERS				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
Note	3		3	0
Velocity	4		3	1
Length	5		3	2
Filter Trig	13			
LFO Trig	14			

B.3 SOURCE PARAMETERS

SOURCE				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
Tune	16		1	0
Play Mode	17		1	1
Bit Reduction	18		1	2
Sample Select	19		1	3
Data entry knob E (machine dependent)	20		1	4
Data entry knob F (machine dependent)	21		1	5
Data entry knob G (machine dependent)	22		1	6
Sample Level	23		1	7

B.4 FILTER PARAMETERS

FILTER				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
Filter Frequency	74		1	20
Resonance	75		1	21
Filter Type	76		1	22
Attack Time	70		1	16
Decay Time	71		1	17
Sustain Level	72		1	18
Release Time	73		1	19
Env. Depth	77		1	23
Env. Delay	86		1	50
Sample Rate Reduction	87		1	53
Base	84		1	51
Width	85		1	52
SRR Routing	88		1	54

B.5 AMP PARAMETERS

AMP				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
Attack Time	78		1	24
Hold Time	79		1	25
Decay Time	80		1	26
Overdrive	81		1	27
Delay Send	82		1	28
Reverb Send	83		1	29
Pan	10		1	30
Volume	7		1	31

B.6 LFO PARAMETERS

Note that the LFO 1/2 depth are high-resolution parameters, with CC LSB values.

LFO 1				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
Speed	102		1	32
Multiplier	103		1	33
Fade In/Out	104		1	34
Destination	105		1	35
Waveform	106		1	36
Start Phase	107		1	37
Trig Mode	108		1	38
Depth	109	61	1	39

LFO 2				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
Speed	112		1	40
Multiplier	113		1	41
Fade In/Out	114		1	42
Destination	115		1	43
Waveform	116		1	44
Start Phase	117		1	45
Trig Mode	118		1	46
Depth	119	63	1	47

B.7 FX PARAMETERS

DELAY				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
Delay Time	85		2	0
Pingpong	86		2	1
Stereo Width	87		2	2
Feedback	88		2	3
Highpass Filter	89		2	4
Lowpass Filter	90		2	5
Reverb Send	91		2	6
Mix Volume	92		2	7

REVERB				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
Predelay	24		2	8
Decay Time	25		2	9
Shelving Freq	26		2	10
Shelving Gain	27		2	11
Highpass Filter	28		2	12
Lowpass Filter	29		2	13
Rev Pre/Post Comp	30		2	14
Mix Volume	31		2	15

COMPRESSOR				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
Threshold	111		2	16
Attack Time	112		2	17
Release Time	113		2	18
Makeup Gain	114		2	19
Pattern Volume	119		2	24
Ratio	115		2	20
Sidechain Source	116		2	21
Sidechain Filter	117		2	22
Dry/Wet Mix	118		2	23

EXTERNAL IN MIXER				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
Input L Level	102		2	30
Input L Pan	103		2	31
Input R Level	104		2	32
Input R Pan	105		2	33
Input L Delay Send	106		2	34
Input R Delay Send	107		2	35
Input L Reverb Send	108		2	36
Input R Reverb Send	109		2	37
Stereo Input	84		2	38
Input L+R Level	102		2	30
Input L+R Balance	103		2	31
Input L+R Delay Send	106		2	34
Input L+R Reverb Send	108		2	36

B.8 VAL PARAMETERS

These are the CC **VAL** parameters on the **[FLTR]** page for MIDI tracks.

CC VAL				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
VAL1	70			
VAL2	71			
VAL3	72			

CC VAL				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
VAL4	73			
VAL5	74			
VAL6	75			
VAL7	76			
VAL8	77			

B.9 MISC PARAMETERS

MISC				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
Pattern Mute	110		1	104

APPENDIX C: LFO MODULATION DESTINATIONS

The following are the modulation destinations for the Digitakt's LFOs:

AUDIO TRACKS

META: None

LFO1: Speed (Only available for LFO2)
LFO1: Multiplier (Only available for LFO2)
LFO1: Fade In/Out (Only available for LFO2)
LFO1: Waveform (Only available for LFO2)
LFO1: Start Phase (Only available for LFO2)
LFO1: Trig Mode (Only available for LFO2)
LFO1: Depth (Only available for LFO2)

MACHINE: Tune
MACHINE: Play Mode
MACHINE: Bit Reduction
MACHINE: Sample Slot
MACHINE: Data entry knob E (machine dependent)
MACHINE: Data entry knob F (machine dependent)
MACHINE: Data entry knob G (machine dependent)
MACHINE: Level

FILTER: Frequency
FILTER: Resonance
FILTER: Envelope Depth
FILTER: Attack Time
FILTER: Decay Time
FILTER: Sustain Level
FILTER: Release Time
FILTER: Base
FILTER: Width
FILTER: Env. Delay
FILTER: Sample Rate Reduction
FILTER: SSR Routing

AMPLIFIER: Attack Time
AMPLIFIER: Hold Time
AMPLIFIER: Decay Time
AMPLIFIER: Overdrive
AMPLIFIER: Delay Send
AMPLIFIER: Reverb Send
AMPLIFIER: Pan
AMPLIFIER: Volume

MIDI TRACKS

META: None

SRC: Pitch Bend
SRC: Aftertouch
SRC: Mod Wheel
SRC: Breath Controller

CC: CC1 Value
CC: CC2 Value
CC: CC3 Value
CC: CC4 Value
CC: CC5 Value
CC: CC6 Value
CC: CC7 Value
CC: CC8 Value

APPENDIX D: KEYBOARD SCALES

The following are the selectable scales for the KEYBOARD mode. For more information, please see: “8.5.1 CHROMATIC MODE” on page 24,

- CHROMATIC
- IONIAN (MAJOR)
- DORIAN
- PHRYGIAN
- LYDIAN
- MIXOLYDIAN
- AEOLIAN (MINOR)
- LOCRIAN
- PENTATONIC MINOR
- PENTATONIC MAJOR
- MELODIC MINOR
- HARMONIC MINOR
- WHOLE TONE
- BLUES
- COMBO MINOR
- PERSIAN
- IWATO
- IN-SEN
- HIRAJOSHI
- PELOG
- PHRYGIAN DOMINANT
- WHOLE-HALF DIMINISHED
- HALF-WHOLE DIMINISHED
- SPANISH
- MAJOR LOCRIAN
- SUPER LOCRIAN
- DORIAN *b*2
- LYDIAN AUGMENTED
- LYDIAN DOMINANT
- DOUBLE HARMONIC MAJOR
- LYDIAN #2 #6
- ULTRAPHRYGIAN
- HUNGARIAN MINOR
- ORIENTAL
- IONIAN #2 #5
- LOCRIAN *bb*3 *bb*7

INDEX

+DRIVE 16, 27

A

AUDIO ROUTING
Global 73
Pattern 69
AUDIO TRACK PARAMETERS 44
Amp 46
Filter 45, 46
LFO 48
Source 45
Trig 44

B

BACKUP 20
BIT REDUCTION 84

C

CHAINS 41
CHROMATIC MODE 24
CLASS COMPLIANT 20
COMPRESSOR 57
CONDITIONAL LOCKS 39
CONNECTORS 14
COPY, PASTE AND CLEAR 40
CREDITS AND CONTACT INFORMATION 82

D

DATA STRUCTURE 16
Patterns 16
Project 16
Samples 16
Sounds 16
DELAY 55
DIRECT SAMPLING 61

E

EARLY STARTUP MENU 76

F

FACTORY RESET 76
FILL MODE 40
FILTER 45, 46
FX PARAMETERS 55
Delay 55
Reverb 56

G

GRID RECORDING MODE 33

K

KEYBOARD SCALES 94
KEY COMBINATIONS 79
KITS 27

L

LED INTENSITY 74
LFO 48, 49, 53
Modulation destinations 93
LINEAR LOCKS 88

M

MACHINES 17, 83
Assigning to track 83
Oneshot 83
Repitch 86
Slice 86
Werp 84
MICRO TIMING 35
MIDI CC & NRPN 89
MIDI CONFIG 67, 69
MIDI TRACK PARAMETERS 51
Amp (CC select) 53
Filter (CC value) 52
LFO 53
Source 52
Trig 51
MIXER 58, 59
MUTE MODE 25

N

NAMING SCREEN 19

O

OS UPGRADE 75
OUTBOX 8 20
OVERBRIDGE 20
USB config 74
OVERDRIVE 47

P

PANEL LAYOUT 12
PARAMETER LOCKS 38
PATTERNS
Grid recording mode 33
Live recording mode 33
Parameter locks 38
Pattern control 32
Selecting a pattern 32
Tempo 32
Trig Types 33
PATTERNS, KITS, SOUNDS, AND SAMPLES 27
Assigning a sample 31
Editing a sound 30
Playing a sound 30
Sound Browser 28
Sound Manager 28
PROJECT MANAGER 63
PROJECTS 63

Load 63
Project Manager 63
Save 63
Write protection 63
PURGE (REMOVE UNUSED)
All 63
Samples 66
Sounds 30

Q

QUANTIZATION 36
QUICK SCROLLING 19
QUICK START 22

R

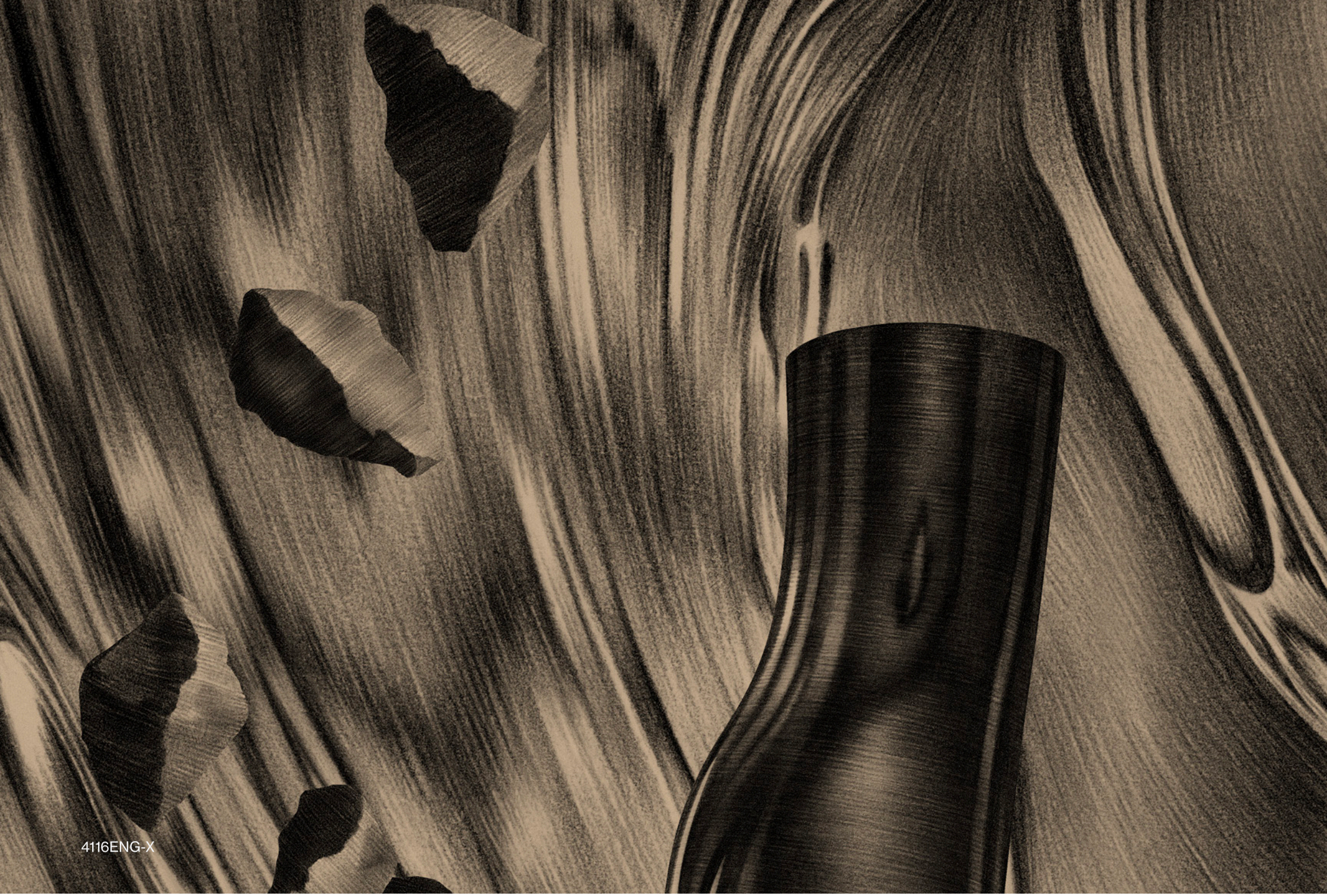
RANDOM LOCKS 88
RETRIG MENU 35
REVERB 56

S

SAFETY AND MAINTENANCE 3
SAMPLES 64
Create a new destination directory 66
Loading 64
Moving 66
Removing unused 66
Renaming 66
Replacing 65
Transferring from computer 66
Transferring from Digitakt 67
Unloading 65
SAMPLING 60
Assigning a sample from +Drive 62
Direct sampling 61
Sample playback 62
Sampling audio 23, 61
SCALE 25
SCALES 94
SCALE SETUP
Length per pattern mode 37
Length per track mode 37
SCREEN SAVER 18
SEQUENCER 32
Conditional locks 39
Editing a pattern 32
Metronome 36
Micro timing 35
Parameter locks 38
Pattern control 32
Retrig Menu 35
Scale Menu 36
Selecting a pattern 32
Swing 40
Trig parameters page 36
SEQUENCER RECORDING MODES
Grid recording mode 33
Live recording mode 33
Step recording mode 34
SETTINGS 63
MIDI config 67, 69
Project 63
Sample management 64
System 74
SETUP EXAMPLES 20, 77
Controlling a synthesizer using the MIDI tracks 78
Digitakt with a monophonic bass machine 77
Sampling from a smart phone 77
SONG MODE 41
SOUND ARCHITECTURE 15
SOUND BROWSER 28
SOUND LOCKS 38
SOUND MANAGER 28
SOUNDS
Audio track parameters 44
Editing a Sound 30
Overview 27
Playing a Sound 30
Purging 30
Saving a Sound 30
SWING 40
SYSEX DUMP 71

T

TECHNICAL INFORMATION 82
TEMPORARY SAVE AND RELOAD 40
TRIG PARAMETERS PAGE 36
TRIGS 33
Lock trigs 33
Note trigs 33
Parameter locks 38
Sound lock 38



4116ENG-X