

© MASCHINE MIKRO

GETTING STARTED



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Table of Contents

1	Welcome to MASCHINE MIKRO MK2!	9
1.1	Where To Start?	10
1.2	In This Manual	12
1.3	Manual Conventions	13
2	First Steps	16
2.1	Loading a Drum Kit from the Factory Library	17
2.2	Playing with the Pads	19
2.3	Recording Your First Pattern	20
2.4	Playing with Your Pattern	22
2.4.1	Mute and Solo	22
2.4.2	Note Repeat	23
2.5	Save Your Work!	24
2.6	To Sum Up... ..	24
3	Building Your Own Drum Kit	25
3.1	Opening Your Project	25
3.2	Customizing Your Drum Kit	28
3.2.1	Selecting Another Snare Sample	28
3.2.2	Adjusting the Volume and the Swing	32
3.2.3	Changing the Colors	35
3.2.4	Moving your Sounds and Groups	36
3.3	Save Your Work!	37
3.4	To Sum Up... ..	38
4	Creating Beats	39
4.1	Fine-tuning our First Pattern	39
4.1.1	Our Pattern in the Software	40
4.1.2	Doubling the Pattern	41

4.1.3	Quantizing the Rhythm	42
4.2	Adding a Second Pattern	44
4.2.1	Selecting a Pattern Slot	44
4.2.2	Adjusting the Pattern Length	46
4.2.3	Recording a new Pattern using the Count-in	47
4.2.4	Switching Patterns	48
4.3	Editing Patterns in the Software	48
4.4	Save Your Work!	49
4.5	To Sum Up... ..	50
5	Adding a Bass Line	51
5.1	Selecting Another Group Slot	52
5.2	Renaming and Coloring the Group Slot	53
5.3	Loading a Plug-in Instrument for the Bass	54
5.3.1	Browsing the MASSIVE Presets	54
5.3.2	Using the Keyboard Mode	56
5.3.3	Adjusting the Base Key of the Pads on Your Controller	58
5.4	Recording a Bass Line	59
5.4.1	Creating a Bass Pattern	59
5.4.2	Creating a Second Bass Pattern	59
5.4.3	Loading an Additional Bass Sound	60
5.5	Accessing the Plug-in Parameters	61
5.5.1	Displaying and Adjusting the Plug-in Parameters in the Software	62
5.5.2	Displaying and Adjusting the Plug-in Parameters on Your Controller	63
5.6	Save Your Work!	65
5.7	To Sum Up... ..	65
6	Adding Effects	67
6.1	Loading Effects	68
6.1.1	The Module Slots	68

6.1.2	Loading an Effect into a Module Slot	69
6.2	Playing with Effects	73
6.2.1	Adjusting the Effect Parameters	73
6.2.2	Practice Makes Perfect!	74
6.2.3	Bypassing Effects	75
6.3	Automating Effect Parameters	76
6.3.1	Recording Automation	77
6.3.2	Editing Automation	78
6.4	Save Your Work!	79
6.5	To Sum Up... ..	80
7	Creating Beats with the Step Sequencer	81
7.1	Building Up a Beat in Step Mode	82
7.1.1	Using Step Mode	82
7.1.2	Adjusting the Pattern Length in Step Mode	83
7.1.3	A Few Notes on Step Mode	83
7.2	Adjusting the Step Grid	84
7.3	Save Your Work!	86
7.4	To Sum Up... ..	86
8	Creating a Song Using Scenes	87
8.1	Creating Clips in the Arranger	87
8.1.1	Composing the First Scene	88
8.1.2	Composing other Scenes	89
8.1.3	Pinning the Scene Mode	92
8.2	Preparing Scenes	93
8.2.1	Renaming, Coloring, and Moving Scenes Slots	93
8.2.2	Inserting and Deleting Scenes	94
8.3	Using Scenes to Play Live	96
8.3.1	Selecting a Loop Range	96

8.3.2	Jumping to Other Scenes	98
8.4	Save Your Work!	99
8.5	To Sum Up... ..	100
9	What's Next?	101
9.1	Changing the Sound, Group, and Master Properties	101
9.1.1	Adjusting the Swing for a Particular Sound	102
9.1.2	Adjusting the Pitch for a Group	102
9.1.3	Using Macro Controls	103
9.2	Using Other Sound Sources	105
9.2.1	Using Sounds and Groups as Sound Source	105
9.2.2	Using an External Sound Source	108
9.3	Sampling	110
9.3.1	How to Sample	110
9.3.2	Editing, Slicing and Mapping Your Sample	113
10	Quick Reference	114
10.1	Using Your MASCHINE MIKRO MK2 Controller	114
10.1.1	Navigating the MASCHINE MIKRO MK2 Controller Display	114
10.1.2	Controller Modes and Mode Pinning	116
10.1.3	Controlling the Software Views from Your Controller	117
10.2	Overview of a MASCHINE Project	120
10.2.1	Sound Content	121
10.2.2	Arrangement	123
10.3	MASCHINE MIKRO MK2 Hardware Overview	125
10.3.1	CONTROL Section	127
10.3.2	TRANSPORT Section	130
10.3.3	PADS Section	131
10.4	MASCHINE Software Overview	135
10.4.1	Header	136

10.4.2	Browser	138
10.4.3	Arranger	140
10.4.4	Control Area	141
10.4.5	Pattern Editor	142
11	Troubleshooting – Getting Help	144
11.1	Troubleshooting	144
11.1.1	The MASCHINE Software Won't Start	144
11.1.2	Latency Issues	144
11.1.3	The MASCHINE Software Crashes	145
11.1.4	Updates	145
11.2	Getting Help	145
11.2.1	Knowledge Base	146
11.2.2	Technical Support	146
11.2.3	Registration Support	146
11.2.4	User Forum	147
12	Glossary	148
	Index	156

1 Welcome to MASCHINE MIKRO MK2!

Thank you for buying MASCHINE MIKRO MK2!

MASCHINE MIKRO MK2 is essentially the synergy of the MASCHINE MIKRO MK2 controller hardware and the MASCHINE software combining the advantages of both worlds for making music, live as well as in the studio. The intuitive, hands-on qualities of a dedicated Instrument, the MASCHINE MIKRO MK2 controller, with the advanced editing features and the versatility of the MASCHINE software turn it into the creative center of your musical productions.

You can create tight rhythms, harmonies and melodies — the highly enjoyable instrument combines a pattern-based sequencer, professional sampler, multi-effect unit and VST/AU plug-in host. Everything is intuitively controllable via the fully integrated hardware — once you touch the tactile controller the fun and intuitive workflow takes over, allowing you to stay focused on your music.

Since you can integrate it in any DAW that supports VST, Audio Units or the RTAS format with multiple instances, you can profit from its abilities in almost any software setup or use it as a stand-alone application. You can sample your own material, slice loops and rearrange them easily turning your ideas into full productions.

However, MASCHINE MIKRO MK2 is a lot more than an ordinary Groovebox or Sampler: It comes with a 6-gigabyte Library programmed and created by well-known artists and a sophisticated, yet easy to use tag-based Browser to give you instant access to the sounds you are looking for. But it doesn't stop there! You can create your own sounds and samples or use MASCHINE EXPANSION packs, available for purchase from Native Instruments website to further enhance your library of sounds.

You can also control your external MIDI Hardware and Software with the MASCHINE MIKRO MK2 controller and customize the functions of the pads, knobs and buttons to your needs, utilizing the Controller Editor Application.

We hope you enjoy the MASCHINE playground as much as we do. Now let's get going!

1.1 Where To Start?

MASCHINE MIKRO MK2 provides you with many information sources. The main documents are meant to be read in the following sequence:

1. **MASCHINE MIKRO MK2 Setup Guide**
2. **MASCHINE MIKRO MK2 Getting Started** (this document) and online **video tutorials**
3. **MASCHINE MIKRO MK2 Manual**



The Setup Guide is available in printed form in the product box. The whole documentation set is available in PDF format and located within the MASCHINE installation folder on your hard drive. You can also access these documents from the application's [Help](#) menu.



Please check Service Center or the Native Instruments website regularly for up-to-date and localized versions of these documents.

Additional documentation sources provide you with details on more specific topics:

- **MASCHINE MIKRO MK2 Hardware Control Reference**
- **Controller Editor Manual**

Hereafter is a quick description of each of these documentation sources.

Your First Stop: the Setup Guide

A printed Setup Guide is included in the product box. It will guide you through the software and hardware installation of MASCHINE MIKRO MK2, from the very beginning to the first sound coming through your speakers.

First read the Setup Guide. Then proceed with this MASCHINE MIKRO MK2 Getting Started to get more familiar with MASCHINE MIKRO MK2.

MASCHINE MIKRO MK2 Getting Started

After reading the Setup Guide and following its instructions, your MASCHINE MIKRO MK2 should be up and running. The next step is to read this MASCHINE MIKRO MK2 Getting Started. This will give you a practical approach to MASCHINE MIKRO MK2 via a set of tutorials covering easy and more advanced tasks in order to help you familiarize yourself with MASCHINE MIKRO MK2.

Video Tutorials

The Native Instruments website provides you with a lot of video tutorials that give you a hands-on approach to many sides of the MASCHINE workflow. To see them, point your favorite browser to following URL: <http://native-instruments.com/maschinemedia>.

MASCHINE MIKRO MK2 Manual

The MASCHINE MIKRO MK2 Manual provides you with a comprehensive description of all MASCHINE software and hardware features.

MASCHINE MIKRO MK2 Hardware Control Reference

The MASCHINE MIKRO MK2 Hardware Control Reference provides an overview of a MASCHINE Project, the quick access options performed using the MASCHINE MIKRO MK2 hardware controller, and lots of keyboard shortcuts.

Controller Editor Manual

Besides using your MASCHINE MIKRO MK2 hardware controller together with its dedicated MASCHINE software, you can also use it as a powerful and highly versatile MIDI controller to pilot any other MIDI-capable application or device. This is made possible by the Controller Editor software, a little application that allows you to precisely define all MIDI assignments for your MASCHINE MIKRO MK2 controller. The Controller Editor should have been installed during the MASCHINE installation procedure. For more info on this, please refer to the Controller Editor Manual available as a PDF file in the Documentation subfolder of the Controller Editor installation folder on your hard disk.

Other Online Resources

If you are experiencing problems related to your Native Instruments product that the supplied documentation does not cover, there are several ways of getting help:

- Knowledge Base
- User Forum
- Technical Support
- Registration Support

You will find more info on these in chapter [↑11, Troubleshooting – Getting Help](#).

1.2 In This Manual

What you are reading now is the MASCHINE MIKRO MK2 Getting Started. It basically consists of a set of tutorials that will guide you through common workflows in MASCHINE MIKRO MK2. Please follow these tutorials in the described order. You will learn a little something in each of them which will be essential later on. On the way, you will get to know the main objects and concepts of MASCHINE MIKRO MK2. After reading this, you should have the basic know-how allowing you to make music with MASCHINE MIKRO MK2!



Even if you're already familiar with MASCHINE, all tutorials are worth a read as every chapter may have little workflow hints of which you weren't aware. Should you wish to revise a specific task covered in a later tutorial, be sure to check the prerequisites listed at the beginning of that chapter!

This document is structured as follows:

- The first part is this introduction.
- The second part (**Chapter 2 to 9**) holds the tutorials:
 - Chapter [↑2, First Steps](#): Load a drum kit from the factory library via the Browser, play this kit with the pads and use it to record a simple rhythmic pattern — all this using your MASCHINE MIKRO MK2 controller only.
 - Chapter [↑3, Building Your Own Drum Kit](#): Customize your drum kit by quickly exchanging some of its sounds via the Browser and by adjusting some of the sounds' basic settings.
 - Chapter [↑4, Creating Beats](#): Record a second pattern and discover how to fine-tune your patterns.

- Chapter [↑5, Adding a Bass Line](#): Add a bass line to your song using a VST/AU instrument plug-in in MASCHINE.
- Chapter [↑6, Adding Effects](#): Add effects to the various instruments in your song and quickly automate the effect parameters.
- Chapter [↑7, Creating Beats with the Step Sequencer](#): Create a Pattern, this time with the step sequencer — another great way of creating grooves from your controller.
- Chapter [↑8, Creating a Song Using Scenes](#): Arrange your Patterns into Scenes, develop your Scenes into a song and play your Scenes live!
- Finally, Chapter [↑9, What's Next?](#) lets you glimpse some more advanced tasks and workflows covered in the MASCHINE MIKRO MK2 Manual: adjusting the Sound, Group, and Master Properties; using advanced routings; sampling...
- The third and last part (**Chapter 10 to 12**) consists of useful global information on MASCHINE MIKRO MK2 to be used at any time:
 - Chapter [↑10, Quick Reference](#) provides you with a quick reference of the MASCHINE MIKRO MK2 hardware controller and the MASCHINE software. It gives you a good overview of the main concepts and features of MASCHINE, along with lists of hardware shortcuts for various tasks. You can use it as a quick reminder before you dive into the MASCHINE MIKRO MK2 Manual.
 - Chapter [↑11, Troubleshooting – Getting Help](#) gathers useful information for troubleshooting and getting help.
 - Chapter [↑12, Glossary](#) holds a glossary defining all important terms and concepts used in MASCHINE MIKRO MK2.

1.3 Manual Conventions

This section introduces you to the signage and text highlighting used in this manual. This manual uses particular formatting to point out special facts and to warn you of potential issues. The icons introducing these notes let you see what kind of information is to be expected:



Whenever this exclamation mark icon appears, you should read the corresponding note carefully and follow the instructions and hints given there if applicable.



This light bulb icon indicates that a note contains useful extra information. This information may often help you to solve a task more efficiently, but does not necessarily apply to the setup or operating system you are using; however, it's always worth a look.

Furthermore, the following formatting is used:

- Text appearing in (drop-down) menus (such as *Open...*, *Save as...* etc.) and paths to locations on your hard drive or other storage devices is printed in *italics*.
 - Text appearing elsewhere (labels of buttons, controls, text next to checkboxes etc.) is printed in **blue**. Whenever you see this formatting applied, you will find the same text appearing somewhere on the screen.
 - Text appearing on labels of the MASCHINE controller is printed in **orange**. Whenever you see this formatting applied, you will find the same text on the controller.
 - Important names and concepts are printed in **bold**.
 - References to keys on your computer's keyboard you'll find put in square brackets (e.g., "Press [Shift] + [Return]").
- ▶ Single instructions are introduced by this play button type arrow.
- Results of actions are introduced by this smaller arrow.

Naming Convention

Throughout the documentation we will refer to **MASCHINE MIKRO MK2 controller** (or just **controller**) as the hardware controller and **MASCHINE software** as the software installed on your computer.

The term "**effect**" is sometimes be abbreviated as "**FX**" when referring to elements in the MASCHINE software and hardware. These terms have the same meaning.

Button Combinations and Shortcuts on Your Controller

Most instructions will use the "+" sign to indicate buttons (or buttons and pads) that must be pressed **simultaneously**, starting with the button indicated first. E.g., an instruction such as:

"Press **SHIFT** + **PLAY**"

means:

1. Press and hold **SHIFT**.
2. While holding **SHIFT**, press **PLAY** and release it.
3. Release **SHIFT**.

You will find useful shortcuts for navigating your controller in section [↑10.1, Using Your MASCHINE MIKRO MK2 Controller](#).

2 First Steps

In this first tutorial, we will load a drum kit from the factory library, play it with the pads and record some simple rhythmic pattern. We will focus here on your MASCHINE MIKRO MK2 controller to get acquainted with some of its powerful features.

Prerequisites

We assume here that you carefully followed the instructions of the Setup Guide found both in PDF and as printed version in the product box. Hence, MASCHINE should already be installed on your computer, its basic audio settings correctly configured, and the hardware controller connected to your computer. If this is not the case, please return to the Setup Guide for more information before going any further.

- ▶ If you haven't already, please start MASCHINE via one of the usual ways on your operating system — for example, by double-clicking the alias placed on your desktop during the installation procedure.

A Project in MASCHINE

In MASCHINE, your whole song (or track) is called **Project**. A Project consists of all sounds, instruments, effects, settings, along with all arrangement information you will create — in other terms, a Project holds everything defining your song.

- ▶ If you already started testing MASCHINE, please start again with a blank, new Project by clicking the [File](#) menu and choosing *New* or by using the shortcut [Ctrl] + [N] ([Cmd] + [N] on Mac OS X).

For the time being, we suggest you move away from your computer and solely focus on your MASCHINE MIKRO MK2 controller. Sit back comfortably, and grab your controller. We are now ready to start!

2.1 Loading a Drum Kit from the Factory Library

We will first choose a complete drum kit from the huge factory library included with MASCHINE, and load it. To do this, we will use the MASCHINE Browser. The Browser is your tool for finding, tagging and categorizing all types of objects used in MASCHINE.

A drum kit basically consists of several instruments — called **Sounds** in MASCHINE terminology. Those Sounds are put together into a **Group** that represents the complete kit. Your song can hold up to eight such Groups, labeled from A to H. So let's look for a nice kit and load it into Group A.

On your controller, do the following:

1. Press **GROUP** + pad **13** (also labeled **A**) to select the first Group slot. This is where we are going to load our drum kit. While you hold **GROUP**, the pad **13** should be lit in blue to indicate that it is selected.
2. Press the **BROWSE** button at the left of your controller.
The **BROWSE** button lights up. In the display, you now are presented with a selection of choices.
3. Press **F2** above the display to select **FILTER**.
4. Press the Left or Right Arrow button under the display until the bottom right field is selected in the display.
5. Turn the Control encoder at the right of the display until you see **GROUP** at the bottom right of the display.



This way, we will browse Groups only.

6. Press **NAV** + Right Arrow until you see **2/4: BANK** at the bottom left field of the display.



7. Turn the Control encoder until you see **KITS** at the bottom right of the display.

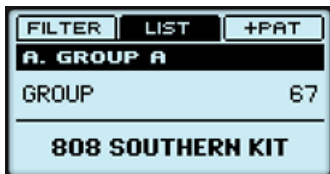


This way, we will browse drum kits only.

8. Press **NAV** + Right Arrow until you see **3/4: TYPE** at the bottom left of the display.



9. Turn the Control encoder until you see **URBAN KIT** at the bottom right, thus further limiting the result list to the kits of that type.
10. Now press **F2** above the display to select **LIST**.
11. Press **F3** above the display so that **+PAT** is *deselected*.



12. Turn the Control encoder until you see **EK-TL A KIT** at the bottom of the display.



13. Press the Control encoder to load that kit.

→ The drum kit is loaded into the first Group slot.

As last step, let's leave the Browser and get back to the default Control mode of your controller:

- ▶ Press the lit **BROWSE** button to leave the Browser (the button turns back off).

That's it! You just loaded a drum kit into a Group slot of MASCHINE. It is now ready to be played from the pads, as we will see in the next section.



The process of loading from the Browser is the same for all kinds of objects: In the Browser, after choosing the desired object, you select the desired bank, type, and subtype, then you scroll through the result list and select an object for loading.

2.2 Playing with the Pads

As soon as a Group is loaded (here the EK-TL A Kit) and the corresponding Group slot selected (here Group slot A), this Group can be played from the sixteen pads on the right part of your controller. Each pad triggers one of the sixteen Sounds included in the Group.

- ▶ Play the pads to get the feel of your controller: reactivity, sensitivity to the force you apply while playing (called velocity), etc.



If you don't hear any sound when playing on your pads, check that none of the buttons in the column to the left of the pads is accidentally lit (if any button is lit, press it to disable it).

While playing, take a look at your pads. You will note the following:

- When you press a pad, it flashes and then stays fully lit.

- At any time, only one pad is fully lit. This is the pad you pressed last.
- All other pads are dim lit to indicate that they are loaded with a Sound ready to be played.
- An unlit pad would indicate that it has no Sound loaded — hence, pressing it would not have any effect.
- ▶ Now press and hold the **GROUP** button.
You will note the following:
 - All pads **13–16** and **9–12 (A–H)** except pad **13 (A)** are off, indicating that they are not loaded with anything.
 - The pad **13 (A)** is fully lit, indicating that Group slot A is currently selected. This means that the pads currently trigger the Sounds of this Group.
- ▶ While holding **GROUP**, press any other pad (**9–16**) to select it.
You will note the following:
 - The newly pressed pad is fully lit. If you release **GROUP** the pads will trigger the Sounds of the selected Group. Since we haven't loaded anything in the other Groups yet, all the pads are off, except one of them (indicating that it is currently selected).
 - The pad **13 (A)** is dim lit, indicating that Group slot A has something loaded in it (namely, the EK-TL Kit we just loaded).

As you can see, MASCHINE communicates in both directions: The commands you give via the pads and buttons control the software, but the software also communicates information back to you via the display and the LEDs.

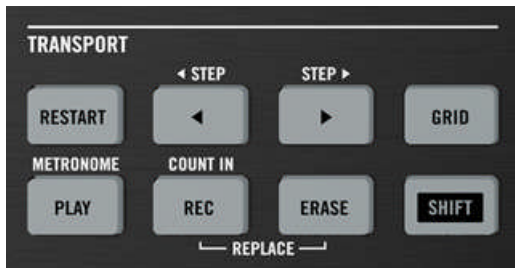
- ▶ Select the Group A again by pressing **GROUP** + pad **13 (A)** and continue playing on the pads to get familiar with them.

When you feel ready, move on to the next section, where we will record a little rhythmic pattern using this drum kit!

2.3 Recording Your First Pattern

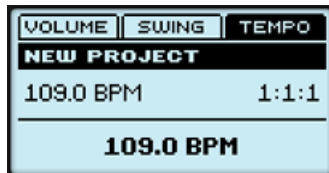
Now that you feel comfortable with the pads, let's use them to live record some rhythm into a **Pattern**. A Pattern is a recorded sequence of notes played on the Sounds of the current Group. Each Group in your song can hold up to 64 Patterns.

We will now use the transport controls, which are located at the bottom left of your controller:



The TRANSPORT section on your controller.

1. Press **PLAY** to start the sequencer.
The **PLAY** button lights up green. You won't hear anything yet because nothing has been recorded.
2. Press **SHIFT** + **PLAY** to activate the metronome so you get a rhythmical reference.
You now hear the metronome indicating each beat, the first beat of each bar being indicated by a different note.
3. Play along the metronome to get a feel for the tempo.
4. If you'd like to increase or decrease the tempo to make your playing feel more comfortable, press **MAIN** (at the bottom right corner of the display), then **F3** (above the display), then turn the Control encoder at the right of the display.
The tempo value is indicated in the display.



When you're done, press **MAIN** again to deactivate it.



You can also adjust the volume of the metronome by holding **SHIFT** + **PLAY** and turning the Control encoder.



We recommend you to start with a simple sequence using a few Sounds only (e.g., the kick and the snare on pads **1** and **2**). You will have the possibility to enrich your Pattern later!

When you feel ready, start the recording:

1. With the sequencer playing, press **REC** to enter recording mode.
REC lights up red.
 2. Play the desired rhythm on the pads. By default, the recorded Pattern is one bar long. Your playing is recorded and directly played in a loop. As long as you don't press **PLAY** again, the new Pattern keeps playing.
 3. Press **REC** again to stop recording.
- You just created your first Pattern!

You can now deactivate the metronome by pressing **SHIFT** + **PLAY** again and listen to your newly created rhythm.

- ▶ To stop the sequencer, press **PLAY** again.

Quick Edits on Your Pattern

At any time, you can **undo** your last action by pressing **SHIFT** + pad **1** — whether you are currently recording or not. You can **redo** it by pressing **SHIFT** + pad **2**.



The undo and redo commands are global in MASCHINE: Almost any action in MASCHINE can be undone/redone!

At any time, you can enrich your Pattern by activating **PLAY** and **REC** again, and playing the pads. This way, you can progressively build up a complex Pattern step by step.

2.4 Playing with Your Pattern

Now that you have a nice Pattern, let's introduce a few powerful tools for playing your Pattern live.

2.4.1 Mute and Solo

1. Press **PLAY** to start the sequencer.
Your Pattern starts playing. You see each pad flashing as the corresponding drum is triggered.
2. Press and hold the **MUTE** button at the bottom of your controller.
All pads become fully lit. They continue flashing with the rhythm.

3. While holding **MUTE**, press pad **1**.
The pad turns dim lit and you don't hear the kick drum anymore.
 4. While holding **MUTE**, press a few other pads to mute their Sound to your liking.
 5. While holding **MUTE**, press pad **1** again.
The pad returns to being fully lit and the kick drum is playing again.
 6. While holding **MUTE**, press again the pads you just muted to bring their Sounds back.
 7. Release **MUTE**.
 8. Now press and hold the **SOLO** button (just above **MUTE**).
Again, all pads turn fully lit and continue flashing with the rhythm.
 9. While holding **SOLO**, press pad **1**.
Pad **1** stays fully lit while all other pads turn dim lit and you can't hear their Sounds anymore.
 10. Now release **SOLO** and hold **MUTE** again.
 11. Press the dim lit pads one by one, progressively bringing each drum back in the mix.
- The combination of muting and soloing Sounds allows you to create effective breaks on the fly!



You can also solo and mute whole Groups by holding **SOLO** or **MUTE** and pressing the desired Group button — for now we only have one Group loaded, thus it would not make much sense yet.

2.4.2 Note Repeat

1. Check that your Pattern is playing — if not, press **PLAY** to start the sequencer.
 2. Hold the **NOTE REPEAT** button.
 3. While holding **NOTE REPEAT**, hold any pad.
The Sound of the pad is repeatedly triggered at the rate shown at the bottom of the controller's display.
 4. Press **F1**, **F2** or **F3** above the display to select another repetition rate.
- This is a handy way to add live ornaments to your Pattern!



Of course you can also use Note Repeat to program your Pattern (e.g., recording a continuous hi-hat).

2.5 Save Your Work!

A drum groove is an ideal starting point for the creation of a song. All the instruments you record afterwards will be based on the feeling of that rhythm. Before we get to adding new elements and editing your pattern, it is advised to save our work right away:

1. To save your modifications to the Project, press **SHIFT + SAMPLING**. Since our current Project was not saved yet, MASCHINE asks you to name it before saving. For this, you need to get back to your computer. A Save File As... dialog opened and is waiting for your input.
 2. On your computer keyboard, type a name (e.g., "My First Project") in the field and press [Enter] to confirm.
- Your Project with its new Pattern is now saved on your hard disk. Should you close MASCHINE or open another Project, you will still be able to open this Project later again.

2.6 To Sum Up...

In this first tutorial, we have learned to:

- Load a Group using the Browser.
- Use the pads to play the Sounds of that Group.
- Record a simple Pattern with that Group.
- Use the Mute, Solo and Note Repeat features to create variations on the fly.
- Save the current Project for a later use.

Once you feel comfortable with these tasks, please proceed to the next tutorial, where we will customize our drum kit, and have a closer look at the MASCHINE software user interface.

3 Building Your Own Drum Kit

In this tutorial, we will exchange some of the Sounds of our drum kit, and adjust a few settings for our Project and our Group. On the way, we will discover some features of the MASCHINE software user interface.

Prerequisites

We assume here that you followed the previous tutorial. In particular, you already know how to:

- Load a Group using the Browser.
- Use the pads to play the Sounds of that Group.
- Record a simple Pattern with that Group.
- Save the current Project for a later use.

If you have any doubts about these tasks, please refer to chapter [↑2, First Steps](#) before proceeding!

3.1 Opening Your Project

If for any reason our tutorial Project is not currently open in MASCHINE (e.g., you opened another Project in the meanwhile), you first need to open it again. You can do this with the controller or in the software, for example using the Browser.



If you closed MASCHINE and started it again, your last Project should automatically load by default. If you changed this setting, follow these instructions to load the tutorial Project again!

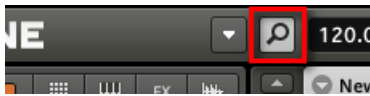
If the tutorial Project is already open in MASCHINE, you can skip to section [↑3.2, Customizing Your Drum Kit](#).

Available both on your controller and in the software, the Browser will be the preferred way to open a project when working on your controller. We will use a nice feature of MASCHINE: Each file you created and saved in MASCHINE is automatically put in the Bank “User.” Hence, we will select this Bank to quickly find our tutorial Project again.

Software

In the MASCHINE software, the Browser is found in the left part of the window.

If you cannot see the Browser in the MASCHINE software, click the little magnifying glass in the Header at the top of the MASCHINE window in order to show the Browser:



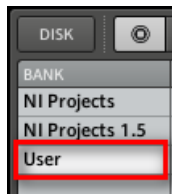
Enable the magnifying glass to display the Browser.

To open the tutorial Project, do the following:

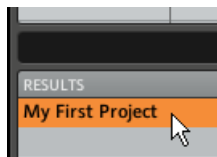
1. At the top left, click the button showing the Project icon to get a list of all available Projects in the Library:



2. In the **BANK** column below, click **User** to select only the user-created Projects:



In the result list below, we now have one unique Project left — our “My First Project”:



3. Double-click this unique entry to load the Project in MASCHINE.



Of course, if you have created other Projects in MASCHINE, they will also appear in the result list along with our tutorial Project.

Hardware

Now try operating MASCHINE via the MASCHINE MIKRO MK2 controller wherever possible. To open a Project via the controller, we will follow the same process as above, filtering MASCHINE objects to narrow our search until we find our tutorial Project. This is similar to what we did when loading a drum kit in the previous tutorial. Do the following:

1. Press **BROWSE** to show the Browser.
The **BROWSE** button lights up.
2. Press **F1** to select **FILTER**.
The display now shows the filter settings; we will adjust these to narrow our search.
3. Press the Left Arrow button under the display to select the Category field at the bottom left of the display, then turn the Control encoder to select **1/4: FILETY.** (for “Filetype”). This indicates the type of files that will be displayed.



4. Press the Right Arrow button under the display to select the Attribute field at the bottom right of the display. Turn the Control encoder to select **PROJECT**.



5. Now press **NAV** + Right Arrow to jump to the next category. You will see, the Category field in the bottom left of the display turns to **2/4: BANK**. This indicates the Bank of files that will be displayed.



6. The Category field at the bottom right of the display is still selected. Turn the Control encoder to select **USER**.



7. Now press **F2** above the display to select the **LIST** (for “result list”). The display now indicates the type of file we are browsing (**PROJECT**) followed by the number of results after filtering (**1** if you only created our tutorial Project until now).



8. In case you already created more than one Project, turn the Control encoder until **MY FIRST PROJECT** appears at the bottom of the display.
9. Press the Control encoder to load the Project.
10. Press **BROWSE** to leave the Browser.
The **BROWSE** button lights off.

That's it! Now we can continue to work on our tutorial Project.



You will note that every action we did on the controller is directly mirrored in the Browser of the MASCHINE software. This is true in both directions!

3.2 Customizing Your Drum Kit

You might want to replace one or more drums from the Group “EK-TL A Kit” with ones that sound better with your Pattern. To do this, let's make use of the Browser again.

3.2.1 Selecting Another Snare Sample

For the sake of providing an example, we will replace the Sample “Snare Ektl A 2” used in the Sound of the pad **6**. We want something less intrusive.

Hardware

On your controller, do the following:

1. Press **BROWSE** to show the Browser. The **BROWSE** button should be lit.
2. Press **F1** to select **FILTER**.
3. Press pad **6** to select its Sound.
4. Press **NAV** + Left Arrow repeatedly until you see **1/4: FILETY**. (for “File Type”) at the bottom left of the display.
5. Turn the Control encoder until you see **SAMPLE** at the bottom right of the display. The Browser will now show Sample files only.
6. Press **NAV** + Right Arrow to select **2/4: BANK**.
7. Turn the Control encoder until you see **DRUMS** at the bottom right of the display. The Browser will now show the drum samples only.
8. Press **NAV** + Right Arrow to select **3/4: TYPE**.
9. Turn the Control encoder until you see **SNARE** at the bottom right of the display. The Browser will now show the snare drum samples only... but the factory library still holds many hundreds of them, so we need to narrow our search a bit more.
10. Press **NAV** + Right Arrow again to select **4/4: SUBTY**. (for “Subtype”).
11. Now turn the Control encoder to select (for example) **SIDE STICK**. In the middle of the display, you now see that a few dozen of side stick samples are ready to be browsed.
12. Press **F2** to display the result list.
13. Press **F3** to activate the **Prehear** feature.
14. Use the Control encoder to scroll through all side stick samples. You can hear each sample that you select thanks to the enabled Prehear feature.
15. Once you have found a nice side stick sample, press the Control encoder to load it into the Sound slot currently selected (the one triggered by the pad **6**).

To help you decide which sample would fit best, MASCHINE offers you an additional, convenient help: **Autoload**. This allows you to replace the selected Sound on the fly with the Sound currently selected in the Browser’s result list while your Pattern is playing. Thus, you can listen to each sample in the context of your Pattern. To do this:

1. Press **PLAY** to start the sequencer. The Pattern you created starts playing.

2. Press **F3** to *deactivate* the Prehear feature. In the display, **PREH.** should not be enabled anymore.
 3. Now, instead of using the Control encoder for scrolling through the Samples, use the Left and Right Arrow buttons under the display.
- The selected Sample will automatically load into the Sound slot triggered by the pad **6**. Since your Pattern is playing, you will hear the selected Sample in place of the former “Snare Ektl A 2” Sample in the context of your recorded Pattern.



When Autoload is enabled, and you have found a nice Sample you don't need to explicitly load it, since it is already loaded in the Sound slot.

Software

We already used the Browser in the software to open our tutorial Projects. We will show you here another use for the Browser: This time, we won't select Banks nor Types, but instead use the text search.

1. Click the Sound slot containing the “Snare Ektl A 2” that we want to replace:

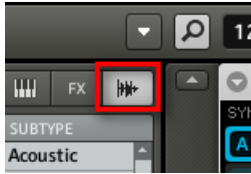


The Sound slot **6** gets highlighted to indicate that it is selected.

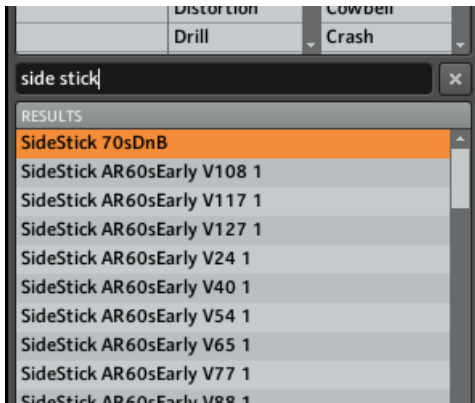
2. Click the Browser button in the top row to show the Browser within the MASCHINE window (the button becomes highlighted):



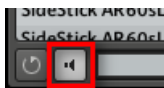
- In the top row of the Browser, click the Sample icon on the far right to get a list of all the available samples in the Library:



- Since we want to find a side stick, type “side stick” into the empty field above the list of Samples. As soon as you start typing, you will see the list below being updated to display Samples matching your query.



- Now activate **Prehear** by clicking the Prehear button (with the loudspeaker symbol on it) at the bottom of the Browser:



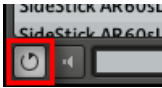
- Now you can listen to the available side sticks by clicking on their names in the list and choose one you like.
- When you have found a nice side stick Sample, double-click it to load it in the Sound slot. You can also drag and drop it on the Sound slot.



You can also mix both search methods: You can simultaneously select specific Banks (and Types, Subtypes...) and type the desired search query in the Search field.

As from your controller, you can activate the **Autoload** feature to listen how the selected Sample work with the other percussions in your Pattern. To do this:

1. Click the Autoload button at the bottom left corner of the Browser to activate it (you can deactivate the Prehear button next to it):



2. Now click any Sample in the result list: It will automatically load in the selected Sound slot, replacing the previously loaded Sample. If the Pattern is currently playing, you can directly hear the new Sample in the Pattern's context.

Try to exchange a few Samples to familiarize with the procedure described above, both on your controller and in the software. This should allow you to build a custom drum kit that fits your needs!

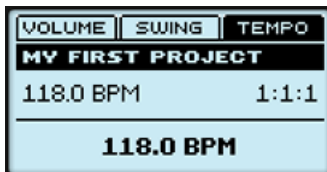
Note that you can also start from a blank Group and entirely fill it up with Sounds of your choice!

3.2.2 Adjusting the Volume and the Swing

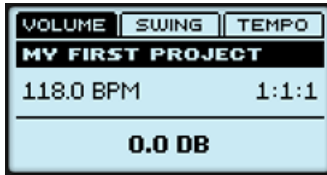
After selecting the right Samples for your drum kit, you might need to adjust the level of some of the Samples. MASCHINE holds a powerful sampler that allows you to fine-tune many settings for each generated sound. Without entering in too many details yet, let's look at a quick way to adjust the levels and swing for your Group and its Sounds.

Hardware

1. Press the **MAIN** button to activate it (the button lights up).
The Main screen appears in the display:



2. Press **F1** to select **VOLUME**.



- You can now adjust the volume for your overall Project, for each Group, and for each Sound individually using the Control encoder:
- ▶ To adjust the overall volume, simply turn the Control encoder. Press and turn the Control encoder to adjust the value in finer increments.
 - ▶ To adjust the volume of a particular Group, press and hold the **GROUP** button, press the pad corresponding to the desired Group (the pad must be lit, here the pad **1** for our drum kit), and turn the Control encoder while holding **GROUP**. Press and turn the Control encoder to adjust the value in finer increments.
 - ▶ To adjust the volume of an individual Sound, press and hold its pad, and turn the Control encoder. Press and turn the Control encoder to adjust the value in finer increments.

At any time, the display indicates the volume's current value.



We recommend you to do all this while your Pattern is playing, you will immediately hear the effect of your changes!

Let's adjust the overall **swing** of our Project, too. The Swing feature shifts some of the played notes, hereby adding some "groove" to your Pattern. The procedure is similar to the one described above for the volume:

1. With **MAIN** activated, press **F2** to select **SWING**.
2. Turn the Control encoder to adjust the overall Swing for your Project.
3. When you're done, press **MAIN** again to deactivate it.



You can also adjust the individual Swing values for Sounds and Groups using the selection methods described above.



In the same manner, activating F3 allows you to adjust the overall tempo of your song. If you hold **GROUP** and press any pad or if you hold any pad, you can then adjust the pitch of the Group/Sound!

Software

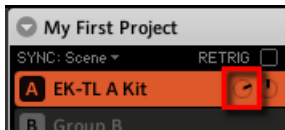
To adjust the various volume levels in the software, the following controls are at your disposal:

- ▶ To adjust the overall output level, click and drag the Master Volume slider located on the right part of the Header, at the top of the window.



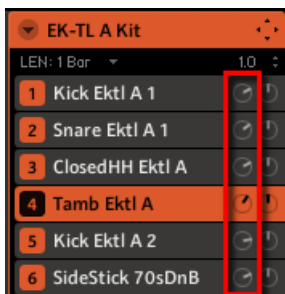
Use the Master Volume slider in the Header to adjust the overall volume of MASCHINE.

- ▶ To adjust the volume of a particular Group, click and drag the left knob in the Group slot.



Use the left knobs in the Group slots to adjust the volume of each Group.

- ▶ To adjust the volume of an individual Sound, click and drag the left knob in the Sound slot.



Use the left knobs in the Sound slots to adjust the volume of each Sound.



In each Group or Sound slot, the right knob allows you to adjust the panoramic position of that Group or Sound!

To adjust the overall Swing of your song, you can use the display in the Header, at the top of the MASCHINE window:



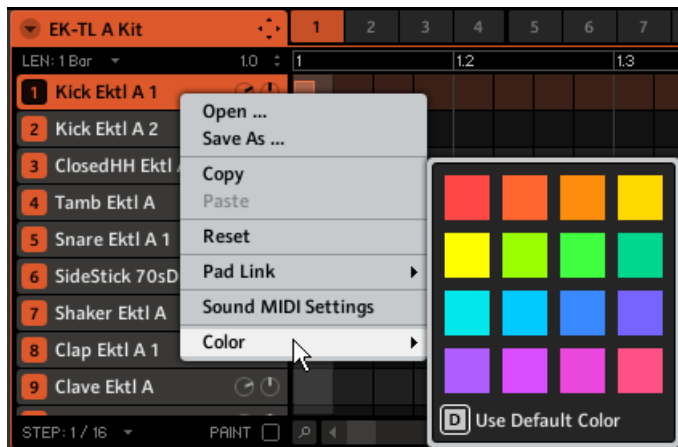
The SWING control in the Header.

- ▶ To adjust the Swing value of your Project, click the **SWING** value, hold the mouse button and drag vertically.

3.2.3 Changing the Colors

MASCHINE allows you to change the color of each Group or Sound. This can be done in the MASCHINE software only. The selected colors are immediately mirrored on your controller — very useful to see at a glance who's playing what. For example, let's assign different colors to the different types of percussions in our drum kit:

- ▶ Right-click ([Cmd] + click on Mac OS X) on the desired Sound slots, select *Color* in the context menu, and select the desired color according to the type of percussion in that Sound slot.



As an example, here is what you could get:



Our drum kit full of colors.

Have a look at the pads: They mirror the new Sound colors. This helps you see much quicker where the kicks, the snares, etc., are.



You can assign colors to your Sounds, Groups, Patterns, and Scenes — we will describe Scenes later. It's up to you to decide which colors to use. You can use colors to distinguish different sound types, purposes, or anything else that best fits your needs and workflow!

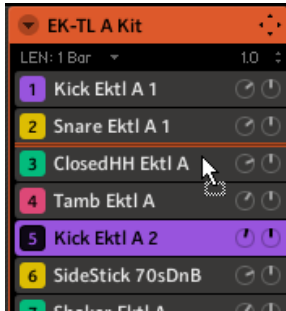
3.2.4 Moving your Sounds and Groups

You can exchange the position of your Sounds and Groups at any time. This can be done in the MASCHINE software only. It can be helpful to organize your Sounds or Groups more conveniently. Notably, this allows you to move your Sounds to other pads, and create a Group that is easier to play from the pads.

For example, let's exchange the positions of the “Kick Ektl A 2” and the “Snare Ektl A 1” in order to have both kicks on pads 1 and 2, and both snares on pads 5 and 6:

1. Click and hold the Sound slot 5 containing the “Kick Ektl A 2.”

2. While holding the mouse button, drag your mouse up.
As the mouse cursor moves up, an insertion line appears at the potential places where you can drop your Sound.



3. When the insertion line appears under the other kick, release the mouse button.
→ Your second kick takes place under the first kick in the Sound slot 2. It will now be triggered by the pad 2 on your controller.

In a similar manner, we will now move the “Snare Ektl A 1” to the pad 5:

1. Click and hold the Sound slot 3, which now contains the “Snare Ektl A 1.”
 2. While holding the mouse button, drag your mouse down. When the insertion line appears above the other snare, release the mouse button.
- Your first snare takes place above the second snare in the Sound slot 5. It will now be triggered by the pad 5 on your controller.



Keep in mind that any change in the Sound slot positions also affects the pads triggering the corresponding Sounds! Hence, we recommend you to practice enough with your new mapping to avoid confusion.

3.3 Save Your Work!

Again, it is highly recommended to regularly save your work. We already saved our tutorial Project earlier, hence we only need here to save the changes we made. To do this:

- ▶ On your controller, press **SHIFT + SAMPLING** to save your Project.

or

- ▶ In the software, press [Ctrl] + [S] ([Cmd] + [S] on Mac OS X) to save your Project.

That's it! You can now open another Project or close MASCHINE and take a break, your tutorial Project will be recalled as is the next time you open it.

3.4 To Sum Up...

In this tutorial, we have learned to:

- Open a Project using the Browser (both on your controller and in the software).
- Replace some of the Sounds of the original Group with other Samples taken from the factory library using the Browser.
- Adjust the overall volume of MASCHINE along with the individual volume levels of your Groups and Sounds, both on your controller and in the software.
- Adjust the overall Swing of your song, both on your controller and in the software.
- Change the colors of your Sounds, and possibly of your Groups, Patterns and Scenes (more on Scenes later).
- Move your Sounds across your Group to assign them to other pads on your controller.

Once you feel comfortable with these few tasks, proceed with the next tutorial, where we will learn more on Patterns.

4 Creating Beats

In this tutorial, we will further enhance our tutorial Project with the following:

- We will double our Pattern and fine-tune it.
- We will add a second Pattern for breaks.



Even though we have only dealt with drum kits until now, MASCHINE is much more than a rhythm box. Indeed, it also does a great job with melodic instruments! For those who can't wait: Please be patient, we will add a bass line in the next tutorial.

Prerequisites

We assume here that you followed the previous tutorials in chapter [↑2, First Steps](#) and [↑3, Building Your Own Drum Kit](#). In particular, you already know how to:

- Open a Project ([↑3.1, Opening Your Project](#)).
- Use the pads to play the Sounds of the loaded Group ([↑2.2, Playing with the Pads](#)).
- Record a simple Pattern with that Group ([↑2.3, Recording Your First Pattern](#)).
- Save the current Project for a later use ([↑2.5, Save Your Work!](#)).

If you have any doubts about these tasks, please refer to the previous tutorials before proceeding!

In case your tutorial Project “My First Project” is not open, please open it now:

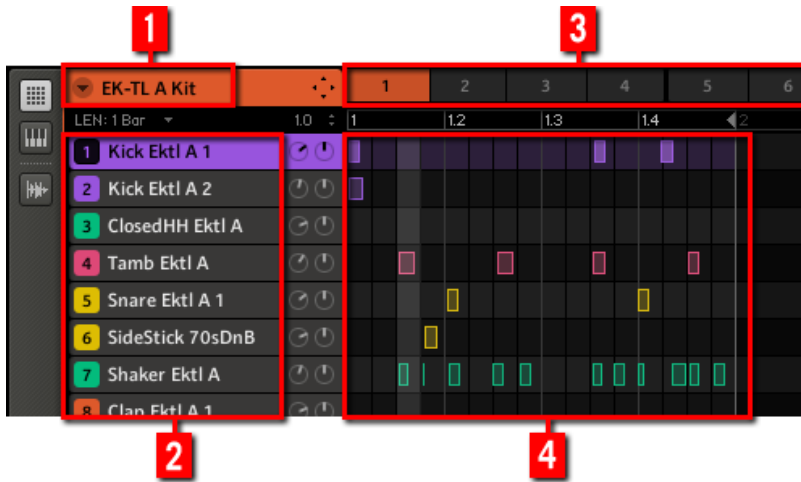
- ▶ Open the tutorial Project “My First Project.”

4.1 Fine-tuning our First Pattern

We will start by improving our first Pattern using some of the powerful editing features of MASCHINE.

4.1.1 Our Pattern in the Software

First of all, let's have a quick look at the Pattern Editor in the software:



Our first Pattern displayed in the Pattern Editor.

In the Pattern Editor, you will note the following:

- At the top left (1), **EK-TL A Kit** indicates the name of the Group currently selected — that is, our customized drum kit.
- Under the Group name, you see a vertical list of all Sounds included in the Group (2). If the list does not fit into the screen, a vertical scroll bar at the right end of the Pattern Editor allows you to display the missing Sounds. At any time, the selected Sound slot is highlighted (in the picture above, the **Kick Ektl A 1**, triggered by the pad 1).
- At the right of the Group name, you find a row of numbered slots (3). These represent the **Pattern slots** for that Group. At any time, the selected Pattern slot is highlighted (in the picture above, the Pattern slot 1).
- The biggest area of the Pattern Editor (4), in the lower right part, displays the **events** (the notes) of the Pattern currently selected. In other terms, you see here what you recorded in [↑2.3, Recording Your First Pattern](#). Events mirror the colors of their respective Sounds.

Vertical lines indicate the beats (grey lines) and their subdivisions (black lines). The thick, transparent grey line indicates the current play position. At the bottom, an horizontal scroll bar allows you to display other parts of the Pattern, in case it is too long to fit.

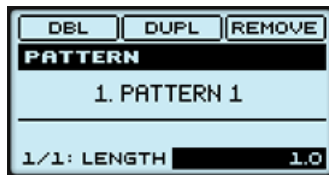
Now that we have a better overview of our Pattern, we can start fine-tuning it.

4.1.2 Doubling the Pattern

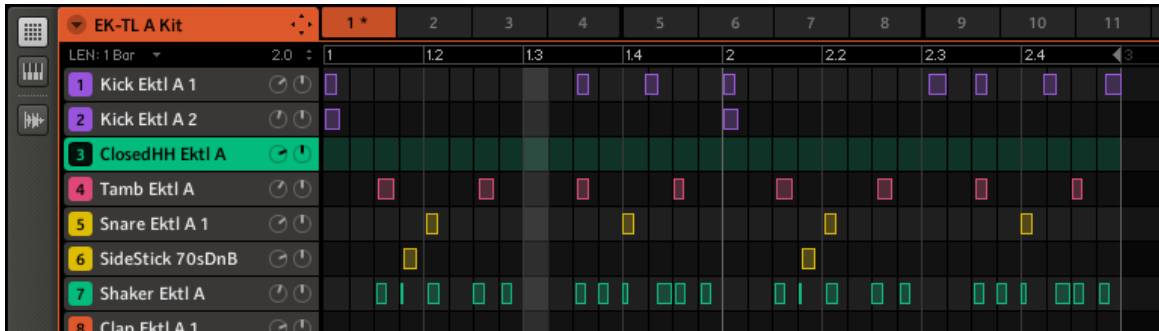
For now, our Pattern is four bars long. When played in a loop, it might get a bit monotonous. To solve this, we will double it and add a little variation at its end. On your controller, do the following:

1. Press **PATTERN** and hold it.

The display turns to Pattern mode and provides you with Pattern-specific options.



2. While holding **PATTERN**, press **F1** to select **DBL**. (for “double”).
In the software, you see that the Pattern now is twice as long, and all its events have been replicated in the second half of the Pattern.
 3. Release the **PATTERN** button.
 4. Press **PLAY** to listen to your Pattern.
You don’t hear any difference yet, since both halves are exactly identical.
 5. Check the **CONTROL** button at the top right corner of the display is lit — if not, press it to enter Control mode.
 6. Press **REC** to start recording (the button lights up), and add a few notes with the pads when the second half of the Pattern is playing.
 7. At any time, don’t hesitate to undo/redo your last action(s) by pressing **SHIFT** + pad **1** and **SHIFT** + pad **2**, respectively.
 8. Once you are pretty much satisfied with the ending of your extended Pattern, disable **REC** to stop recording.
- You now have an 8-bar Pattern containing a new variation!



Our Pattern after doubling and having added a few kicks in the second half.

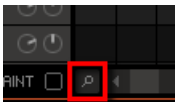
When recording, you don't necessarily need to be super-accurate in your playing: The next section will show you how the Quantize functions can correct the timing of your playing to a set of discrete values.

4.1.3 Quantizing the Rhythm

It takes a little practice to be very precise when playing the pads. Sometimes (especially if you're new to MASCHINE) your timing maybe slightly off and this will be evident when you record your Pattern. MASCHINE has a solution for this! It's called quantization.

Zooming In Your Pattern

To check this, let's zoom on specific parts of our Pattern in the software. Go to the bottom of the Pattern Editor in the software. At the left of the horizontal scroll bar, you see a little magnifying glass icon, called the **Zoom Tool**:

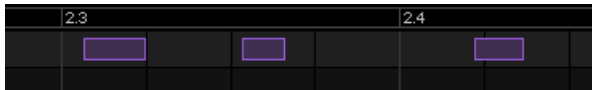


The Zoom Tool in the Pattern Editor.

- ▶ Click the Zoom Tool in the Pattern Editor, hold the mouse button, and drag your mouse vertically to zoom in/out.

At any time, the horizontal and vertical scroll bars are at your disposal to select another part of the Pattern for displaying.

If you zoom in, you can see that some of our hits were not really accurate:



A detailed view of our live recorded Pattern: The first two kicks are late, the third one is in advance.

MASCHINE provides you with a powerful quantization feature that allows you to correct this to the desired extent.

Quantizing Your Pattern

The process of **quantization** (sometimes called “note snap”) consists of forcing events to stick to the beats or to their subdivisions. This ensures that the rhythm is perfectly tight. On your controller, do the following:

- ▶ To quantize the events of your Pattern, press **SHIFT** + pad **5**.

→ Your Pattern now plays perfectly tight. In the Pattern Editor, you can see that all events now are exactly on the beats or their subdivisions.

Quantizing Your Pattern, but Not Too Much

Sometimes, having beats perfectly tight might sound too “mechanical” and dull. Indeed, the groove often comes from all these little imperfections in the rhythm. Hence, to avoid losing the Pattern’s groove, MASCHINE lets you half-quantize your events: Events are moved half way toward the closest beat/subdivision. Thus, you get a tighter rhythm while keeping its human touch and groove.

- ▶ To half-quantize the events of your Pattern, press **SHIFT** + pad **6**.

You can apply half quantization several times in a row: Each time, events will move half of the remaining way to the beats/subdivisions.

Here is the effect of half-quantization and quantization on an event:



Original event, half-quantized event, and quantized event.



At any time, don't hesitate to undo/redo your last action(s) by pressing **SHIFT** + pad **1** and **SHIFT** + pad **2**, respectively.

A Few Notes on Quantization

Here are a few points worth noting on quantization:

- The use of quantization notably depends on the music style of your song: In some cases, the rhythm must be perfectly tight, while in other cases, half-quantization (or even no quantization at all) would fit best.
- For now, we haven't selected any event yet, and quantization (or half-quantization) was applied to all events — in other terms, to the whole Pattern. If by chance you selected some events in your Pattern, the quantization would have been applied to these events only! This can be very useful if you want to build a tight rhythmic basis (e.g., kick and snare) while keeping specific events or Sounds “out of rhythm” (e.g., ornaments, slightly shifted hi-hat...). This can help create a powerful groove. For more info on selecting particular events in a Pattern, please refer to the Manual.
- You can change the resolution of the subdivisions to which events will be quantized. We will tackle this in [↑7.2, Adjusting the Step Grid](#).
- You can also quantize events directly when playing on the pads and/or recording! By default, this option is disabled. You can enable it in *Preferences > Defaults > Input > Quantize*. Please refer to the Manual for more info.

4.2 Adding a Second Pattern

We now want to create another Pattern that we could use as a break in our song. This will allow us to introduce a few other tasks and features of MASCHINE, namely the selection of Patterns, the Pattern Length, and the Count-in.

4.2.1 Selecting a Pattern Slot

Until now, we only used the first of the 64 Pattern slots available in our Group. We will now select another Pattern slot, in which we will later record our second Pattern.

Hardware

1. Press **PATTERN** and hold it.
All pads light off except pad **1**, which is fully lit. This indicates that all Pattern slots are empty except the first Pattern slot, which is additionally selected.
2. While holding **PATTERN**, press pad **2**.
→ Pattern slot 2 now is selected. Selecting an empty Pattern slot automatically creates a blank Pattern in it.

Have a look at the pads:

- Pad **1** is dim lit: There is a Pattern inside but the slot is not selected.
- Pad **2** is fully lit: There is a blank Pattern inside and the slot is selected.
- All other pads are off: They contain no Pattern.

Software

- ▶ At the top of the Pattern Editor, click the Pattern slot **2**.



Click the Pattern slot 2 to select it.

- Pattern slot **2** now is selected. Selecting an empty Pattern slot automatically creates a blank Pattern in it.

You will note that the slots' lighting behavior in the software mirrors the pads' lighting behavior on the controller:

- Pattern slot **1** is dim lit: There is a Pattern inside but the slot is not selected.
- Pattern slot **2** is fully lit: There is a blank Pattern inside and the slot is selected.
- All other Pattern slots are dark: They contain no Pattern.

4.2.2 Adjusting the Pattern Length

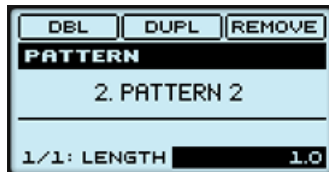
You have already learned how to change the Pattern Length by doubling the Pattern: the Pattern's length was doubled and its content reproduced in the second half (see [↑4.1.2, Doubling the Pattern](#)). Here we will show you how to adjust the Pattern Length without affecting its events, if any.



You can adjust the Pattern Length at any time, even if you already put events in the Pattern. If you reduce the Pattern Length so that some events are not included in the Pattern anymore, these events have not been deleted: They stay at their location — if you extend your Pattern again, you can include them again.

Hardware

1. Press **PATTERN** and hold it.
At the bottom of the display, you see that the **LENGTH** parameter is currently set to **1.0**, which means one bar.



2. If the Pattern Length value is not already selected (highlighted) at the bottom right of the display, press the Left/Right Arrow buttons under the display while holding **PATTERN** until the value is selected.
 3. While holding **PATTERN**, turn the Control encoder to set a new value for the Pattern Length.
- The empty Pattern in the Pattern slot 2 now has a new length, as you can see in the software's Pattern Editor.



You can change the resolution used to adjust the length by pressing and holding **GRID**, and pressing **F2** then turning the Control encoder! More info on this in the Manual.

Software

In the software, you can change the Pattern Length in two ways:

- ▶ In the timeline of the Pattern Editor, click the right limit of the Pattern (indicated by a little triangle pointing to the left) and drag your mouse horizontally in the timeline to change the Pattern Length.



- ▶ At the top left of the Pattern Editor, at the left of the timeline, click the value and drag your mouse vertically to change the Pattern Length.



You can change the resolution used to adjust the length by clicking on **1 Bar** on the left and selecting another value in the menu that opens. More info on this in the Manual.

4.2.3 Recording a new Pattern using the Count-in

Once your empty Pattern in Pattern slot 2 has the desired length, you are ready for recording. You already learned how to record a Pattern by starting the sequencer then enabling the record mode, also using the metronome (see [↑2.3, Recording Your First Pattern](#)). Here we will show you another useful aid for recording: the Count-in. This feature is available only on the controller:

1. Check that the **CONTROL** button at the top right corner of the display is lit — if not, press it to enter Control mode.
2. Press **SHIFT + REC** to start recording using the Count-in. The metronome is automatically activated and plays a full bar *before* the sequencer and the recording actually start.
3. Play on the pads. Once the sequencer has started, your playing is recorded.
4. To stop the metronome, press **SHIFT + PLAY**. To stop the recording, press **REC** to disable it. To stop the sequencer, press **PLAY** to disable it.

The Count-in notably allows you to prepare yourself and e.g. get the downbeat on time!

4.2.4 Switching Patterns

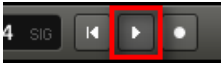
Once you recorded something in the second Pattern slot, you can check that both Patterns fit well together by instantly switching between both:

Hardware

1. Press **PLAY** to start the sequencer.
2. Press and hold **PATTERN**.
3. Press pad **1** and pad **2** alternatively and listen how both Patterns fit together.

Software

1. Click the Play button in the Header at the very top of the MASCHINE window to start the sequencer (the Play button must be lit).



2. Click the Pattern slot **1** and **2** alternatively and listen how both Patterns fit together.



4.3 Editing Patterns in the Software

In the MASCHINE software, the Pattern Editor allows you to precisely tailor new or existing Patterns. We will only mention here the main mouse actions available.

- ▶ To create a new event, double-click into the grid at the desired location.



Double-click into the Grid to create an event. Right-click it to delete it.

- ▶ To clear an event, right-click ([Ctrl]-click on Mac OS X) it.
- ▶ To move an event, drag it (i.e. click it, hold the mouse button, drag your mouse to the desired location, and release the mouse button). Dragging horizontally will shift the event in time for the same Sound, while dragging it vertically will move it to another Sound while preserving its timing.
- ▶ To stretch an event, drag its right border (this makes more sense for melodic, sustained instruments than for percussive sounds).



When you create, drag or stretch an event, your action is automatically quantized according to the current quantization resolution. For more info on adjusting this, see [↑7.2, Adjusting the Step Grid](#).



At any time, don't hesitate to undo/redo your last action(s) via the shortcuts [Ctrl]/[Cmd] + [Z] and [Ctrl]/[Cmd] + Y on your computer keyboard, or **SHIFT** + pad **1** and **SHIFT** + pad **2** on your controller, respectively.

You have many more actions at your disposal for editing events in the Pattern Editor, including a Paint mode, multiple selection, copy/paste, etc. For more info, please refer to the Manual.

4.4 Save Your Work!

Once more, it is highly recommended to regularly save your work.

- ▶ On your controller, press **SHIFT** + **SAMPLING** to save your Project.

or

- ▶ In the software, press [Ctrl] + [S] ([Cmd] + [S] on Mac OS X) to save your Project.

That's it! You can now open another Project or close MASCHINE and take a break, your tutorial Project will be recalled as is the next time you open it.

4.5 To Sum Up...

In this tutorial, we have learned to:

- Double a Pattern.
- Quantize or half-quantize a Pattern.
- Select different Pattern slots.
- Adjust the Pattern Length.
- Use the Count-in for recording.
- Edit Patterns in the software.

Once you feel comfortable with these few tasks, proceed with the next tutorial, where we will add a bass line to our song!

5 Adding a Bass Line

MASCHINE is not only about rhythm. It is also a full-featured sequencing environment and, as such, lets you create melodic parts as well. As an example, we will add a bass line to our song. More precisely:

- We will create a new Group with a nice bass Sound using a VST/AU plug-in synthesizer.
- We will record a few bass lines.
- We will adjust the plug-in parameters to fine-tune the bass sound.

Prerequisites

We assume here that you followed the previous tutorials. In particular, you already know how to:

- Open a Project ([↑3.1, Opening Your Project](#)).
- Use the pads to play the loaded Sounds ([↑2.2, Playing with the Pads](#)).
- Select Pattern slots ([↑4.2.1, Selecting a Pattern Slot](#)).
- Record a Pattern ([↑2.3, Recording Your First Pattern](#)), possibly using the Count-in ([↑4.2.3, Recording a new Pattern using the Count-in](#)).
- Quantize a Pattern ([↑4.1.3, Quantizing the Rhythm](#)), and edit it in the software ([↑4.3, Editing Patterns in the Software](#)).
- Save the current Project for a later use ([↑2.5, Save Your Work!](#)).

If you have any doubts about these tasks, please refer to the previous tutorials before proceeding!

In case your tutorial Project “My First Project” is not open, please open it now:

- ▶ Open the tutorial Project “My First Project.”

5.1 Selecting Another Group Slot

Until now, we have only used the first of the eight Group slots available in our Project. The eight Group slots are labeled from A to H. We will now select another Group slot to load a bass Sound into it. Loading the bass into a different Group slot will later allow us to handle it separately, and easily combine it with the existing drum kit Group and its Patterns.

Hardware

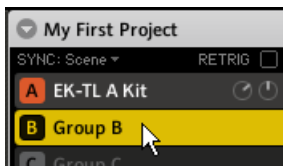
1. Press and hold the **GROUP** button.
The top eight pads now represent the eight available Group slots. All eight pads are off except pad **13**, which is fully lit. This indicates that all Group slots are empty except the first Group slot (A), which is selected.
2. While holding **GROUP**, press the pad **14** to select the second Group slot (B).
→ Group slot B now is selected.

Have a look at the pads:

- Pad **13** is dim lit: There is a Group inside but the slot is not selected.
- Pad **14** is fully lit: The Group slot is selected.
- All other pads are off: The Group slots are empty and not selected.

Software

- ▶ In the top part of the MASCHINE window, click the name of the desired Group slot **A–H** to select it.



Click the Group slot's name to select that slot.

Upon selection, the Pattern Editor below switches to display the content of the newly selected Group slot. For now, this is still empty (no Sounds, no Patterns).

5.2 Renaming and Coloring the Group Slot

As we loaded the drum kit into the Group slot A (see [↑2.1, Loading a Drum Kit from the Factory Library](#)), the slot automatically took the name of the loaded Group (“EK-TL A Kit”). Here we will manually rename the Group slot B to help keep our Project well organized. The renaming of Group slots can only be done in the software. To rename a Group:

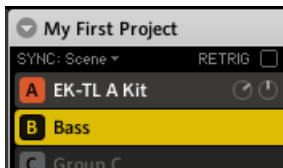
1. Double-click the Group slot’s name.



The slot’s name gets highlighted.

2. Type a new name (e.g., “Bass”), then press [Enter] on your computer keyboard to confirm.

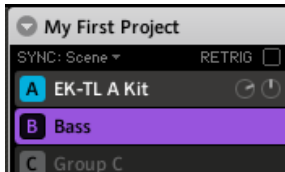
→ The new name replaces the default name.



A new name for the Group slot B.

Let’s quickly give our Groups different colors. The procedure is the same as for Sound slots (see [↑3.2.3, Changing the Colors](#) for a quick reminder):

- ▶ Right-click ([Cmd] + click on Mac OS X) each Group slot, select *Color* in the context menu, and select the desired color in the palette.



New colors for both Groups.

By holding the **GROUP** button, you can check that the new Group colors are also mirrored on the pads of your controller. The **GROUP** button itself always mirror the color of the selected Group.

5.3 Loading a Plug-in Instrument for the Bass

In addition to using the internal sounds of MASCHINE you may also use 32-bit and 64-bit VST/AU plug-ins from Native Instruments and third-party manufacturers. This notably allows you to make use of your favorite synthesizer and effect plug-ins!

MASCHINE already includes the legendary synthesizer MASSIVE from Native Instruments. Among other things, this synthesizer is ideal for fat bass sounds — exactly what we need here.

5.3.1 Browsing the MASSIVE Presets

Not only is MASSIVE included with MASCHINE, but its factory library is fully integrated into the MASCHINE workflow and its preset sounds are directly available from the MASCHINE Browser. Hence, you can choose a bass sound with the common workflow we already used for loading a Group (see [↑2.1, Loading a Drum Kit from the Factory Library](#)) or a Sample (see [↑3.2.1, Selecting Another Snare Sample](#)): By filtering our choices, we progressively narrow our search by selecting the MASCHINE object, its Bank, its Type, and its Subtype.

Hardware

On your controller, do the following:

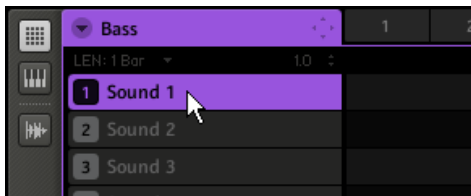
1. Press **GROUP** + pad **14** to select the Group slot B.
2. Press the pad **1** to select the Sound slot 1. Pad **1** should be fully lit.
3. Press **BROWSE** to show the Browser. The **BROWSE** button should be lit.

4. Press **F1** to select **FILTER**.
 5. If the bottom right part of the display is not highlighted (the attribute), press the Left or Right Arrow button until it is.
 6. Press **NAV** + Left Arrow repeatedly until you see **1/4: FILETY**. (“File Type” category) at the bottom left of the display, then turn the Control encoder until you see **INSTRUMENT** (“instrument plug-in” file type) at the bottom right of the display.
The Browser will now show the instrument plug-ins only.
 7. Press **NAV** + Right Arrow to select **2/4 BANK** (“Bank” category), then turn the Control encoder to select **MASSIVE** (“Massive” Bank).
 8. Press **NAV** + Right Arrow to select **3/4 TYPE** (“Type” category), then turn the Control encoder to select **MASSIVE FA.** (“Massive Factory” Type).
 9. Press **NAV** + Right Arrow to select **4/4 SUBTY**. (“Subtype” category), then turn the Control encoder to select **BASS** (“Bass” Subtype).
 10. Press **F2** to display the result list.
- You can now select the bass presets by turning the Control encoder, and load the selected preset into the selected Sound slot (Sound slot 1 in this example) by pressing the Control encoder. But don’t leave Browse mode yet: We will show you useful features for choosing your bass in the next two sections.

Software

In the software, do the following:

1. Click the name of the first Sound slot to select that slot.



2. Show the Browser if it is currently hidden (reminder: click the magnifying glass in the MASCHINE Header).

3. At the very top of the Browser, select the keyboard icon from the File Type selector.



4. In the Tag Filter below, click **Massive** in the **BANK** column, **Massive Factory** in the **TYPE** column, and **Bass** in the **SUBTYPE** column.

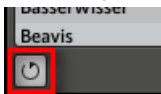
BANK	TYPE	SUBTYPE
Absynth	Massive Exp. 1	Bass
Battery	Massive Exp. 2	Bowed Stri...
FM8	Massive Factory	Brass
Massive	Massive Threat	Drums
Prism	Urban Arsenal 1	Flute
Reaktor	Urban Arsenal 2	Guitar

- You can now load the desired bass preset by double-clicking its entry in the result list below. But don't leave Browse mode yet: We will show you some useful features for choosing your bass in the next two sections.

5.3.2 Using the Keyboard Mode

Since we are not browsing Samples, we don't have the Prehear feature at our disposal to choose a nice bass preset. Instead, we can make use of the Autoload feature (see [↑3.2.1, Selecting Another Snare Sample](#) for more info).

- ▶ Click the Autoload button in the software to activate it, or use the Left/Right Arrow buttons on your controller to enable the Autoload function.



- Each preset is now automatically loaded into the Sound slot 1 when selected.

For now we can hear the presets only by pressing the pad 1, which triggers a single note (C3). This is not ideal for choosing a preset — not to mention for recording a bass line. Hence, for melodic instruments like our bass, MASCHINE provides another pad mode called **Keyboard mode**, in which the pads play **different notes of the same Sound**. Let's switch to Keyboard mode.

Hardware

- ▶ Press **SHIFT + PAD MODE** (at the left of the pads).
- From now on, your 16 pads don't trigger the 16 Sound slots of your Group anymore, but instead 16 notes of the selected Sound. This will make both choosing a bass preset and recording a bass line much easier!



To disable this Keyboard mode, press **SHIFT + PAD MODE** again.

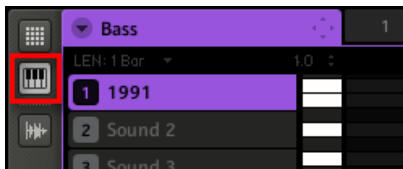
As long as the Keyboard mode is active, the **PAD MODE** button is dim lit to remind you the special pad behavior.



Other pad modes are also available. For a detailed description of all pad modes, please refer to the Manual.

Software

- ▶ At the left of the Pattern Editor, click the Keyboard View button (with a keyboard icon) to activate the Keyboard view.



The Keyboard View button.

The Pattern Editor shows a vertical keyboard at the right of the Sound slots. The rows in the grid now represent each note for the selected Sound slot, instead of representing each Sound slot.



The Keyboard mode on your controller and the Keyboard view in the software are strictly equivalent: By enabling the Keyboard View button in the software, you also switch your controller to Keyboard mode; by disabling the Keyboard mode on your controller, you also disable the Keyboard view in the software.

5.3.3 Adjusting the Base Key of the Pads on Your Controller

While trying out various bass presets on the pads, you will note that they are playing quite high notes. This is because your 16 pads play by default the notes from C3 to D#4 — not the most appropriate notes for playing bass. Hence, we need to lower the notes played by the pads. To do this:

1. Press and hold **PAD MODE**.
 2. Press **F2 (OCT -)** twice.
 3. Release **PAD MODE**.
- Your pads now play two octaves lower.



You can adjust this more precisely by changing the Base Key parameter available on the same Pad Mode screen of your controller: Press and hold **PAD MODE**, press **NAV + Right Arrow** repeatedly until you see **3/4: BASE K.** on the display, then turn the Control encoder to adjust the Base Key semi-tone by semi-tone.



This setting is only relevant for your controller: Indeed, in the software the vertical keyboard already displays all notes (use the vertical scroll bar on the right to display them all).

We now can choose a bass sound:

1. If you left Browse mode in the meanwhile, press **BROWSE** to enter it again.
2. Load various bass presets into Sound slot 1 and play them on the pads to choose the bass sound you would like to use.

Let's choose the Sound "Analogue," because it both has a nice bass content and some high-frequency ornaments. Moreover, it holds interesting rhythmic content synchronized to the Project tempo!

- ▶ Once you have found a bass to your liking, deactivate **BROWSE** to leave the Browser.



In this example you don't need to specifically load the selected Sound, since it is already loaded via the Autoload function.

5.4 Recording a Bass Line

We are now ready to record a bass Pattern. This will allow us to review many of the tasks we have learned until now.

5.4.1 Creating a Bass Pattern

On your controller, do the following:

1. Check that the **CONTROL** button at the top right corner of the display is lit — if not, press it to enter Control mode.
2. Press **PLAY**.
You hear your drum Pattern playing.
3. Practice with the bass to get familiar with your instrument.
4. When you feel ready, press **REC** (the button lights up) and start recording a bass line.
5. When you are done, deactivate **REC**.



Don't forget to reuse here all you have learned in the previous tutorials for recording Patterns: using the metronome, using the Count-in, adjusting the Pattern Length, editing the recorded Pattern, etc. If you have any doubt about these tasks, please refer to the previous tutorials (notably in section [↑2.3, Recording Your First Pattern](#) and chapter [↑4, Creating Beats](#)).

5.4.2 Creating a Second Bass Pattern

A single bass line is obviously not enough for your whole song. Let's record a second one that we could use as variation:

1. Switch to the second Pattern slot. As a reminder, you can do this on your controller by pressing **PATTERN** + pad **2**, and in the software by clicking on the Pattern slot **2** in the Pattern Editor.
2. Record a second Pattern. Again, don't hesitate to reuse the various Pattern recording/editing tasks that we have already learned.
3. Check that both Patterns fit well together by switching repeatedly between both Pattern slots.

5.4.3 Loading an Additional Bass Sound

To enhance your song further, we will load another bass Sound next to “Analovue.” This second bass could for example play rhythmic lines with somewhat higher frequencies.

Selecting the Sound Slot 2

Before you load another Sound, you first need to select another Sound slot — e.g., Sound slot 2.

In the software, you can select the Sound slot 2 as usual by clicking its name in the Pattern Editor.

On your controller, you will notice that pressing pad 2 only is not working for selecting Sound slot 2: Indeed, since your pads are in Keyboard mode, they don't play/select each Sound slot but play each note of the same Sound slot 1. To circumvent this, do the following on your controller:

1. Press and hold **SELECT**.
 2. Check that **QUIET** is selected at the top of the display. If not, press **F1** to select it.
 3. While still holding **SELECT**, press pad 2 to select Sound slot 2.
- Sound slot 2 is now selected.



Holding **SELECT** while pressing the pad selects the Sound slot regardless of which pad mode is active; on the contrary, pressing the pad only does not select the Sound slot if the Keyboard mode is active. Moreover, when holding the **SELECT** button, you don't hear the Sound when you press the pad — hence the label **QUIET** in the display. This can be very useful when your song is playing and you don't want the audience to hear your selection!



You can also press **SELECT** (and **F1** if necessary) to visually check on your pads which Sound slot is currently selected!

Loading and Recording Another Bass

- ▶ Once Sound slot 2 is selected, repeat the steps described above in this tutorial to load another bass Sound (see [↑5.3, Loading a Plug-in Instrument for the Bass](#)) and to record bass lines with that Sound in the same Patterns 1 and 2 as we did for the first bass (see [↑5.4.1, Creating a Bass Pattern](#) and [↑5.4.2, Creating a Second Bass Pattern](#)). For example, try with the Sound “Ad Voca” as a second bass!

Choosing Colors for Your Bass Sounds

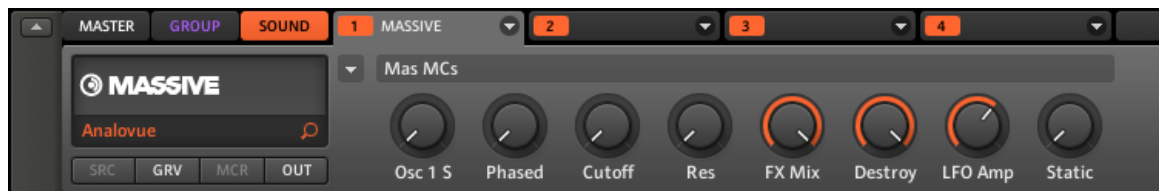
Let’s choose different colors for the two bass Sounds as we did for the Sounds of the Group “EK-TL A Kit” (see [↑3.2.3, Changing the Colors](#)):

- ▶ Right-click ([Cmd] + click on Mac OS X) on each Sound slot, select *Color* in the context menu, and select the desired color.

5.5 Accessing the Plug-in Parameters

Once installed MASSIVE is fully integrated into MASCHINE. Not only does this mean that its factory presets are available in the MASCHINE Browser, but also that the MASSIVE parameters themselves are available from within MASCHINE. Here, we will discover another area of the MASCHINE software’s user interface: the **Control area**.

The Control area is located in the middle of the MASCHINE software window.



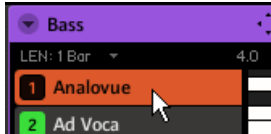
The Control area showing the MASSIVE plug-in parameters for our bass Sound “Analogue.”

The Control area allows you, among many other things, to adjust the parameters of your plug-ins.

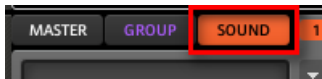
Here, we want to display the plug-in parameters for our first bass Sound “Analogue.”

5.5.1 Displaying and Adjusting the Plug-in Parameters in the Software

1. At the left of the Pattern Editor, click the Sound slot's name (*Analovue*) to select that Sound slot.



2. In the top left part of the Control area, click the **SOUND** tab to select it (it should be highlighted).



3. At its right, click the **MASSIVE** tab's label to select it.



→ The Control area now displays the parameters of your bass Sound “Analovue.” You can check this by looking in the left part of the Control area:



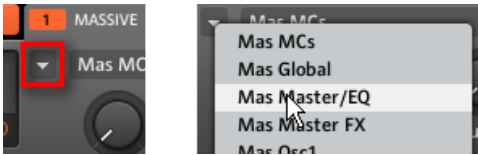
The Control area indicating which parameters are displayed.

The large part of the Control area to the right is called the **Parameter area**. This gives you access to the desired parameters:



The parameters for the Sound “Analovue.”

These parameters are organized into pages that you can select for displaying by clicking the little arrow at the top left of this area and selecting the desired page in the menu:



The Page menu allows you to display further parameters for your plug-in.

On each page, you can click and drag the knobs to adjust the corresponding parameters.

Example

As an example, let's adjust the amplification level of the second oscillator in our "Analogue" preset. Do the following:

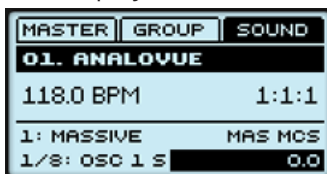
1. Click the little arrow at the top left to open the Page menu.
2. In the Page menu, select the *Mas Osc2* entry.
The Control area now displays the parameters of that page.
3. Click the fourth knob (**O2-AMP**) and drag your mouse vertically to adjust the value.



You can fine-adjust the parameter value by holding down [Shift] on your computer keyboard while you drag the mouse!

5.5.2 Displaying and Adjusting the Plug-in Parameters on Your Controller

1. Check that the **CONTROL** button at the top right corner of the display is lit — if not, press it to enter Control mode.
2. Press **F3** to select **SOUND**.
This displays parameters for the selected Sound slot.
3. If the Sound slot 1 containing our "Analogue" Sound is not currently selected, select it by pressing **SELECT** + pad **1**.
4. Press **NAV** + **F3** to select **MODULE** (more on this later).
The display should now look like this:



5. At the bottom of the display, you see a square of four fields. The top left field should display **1: MASSIVE**. If it's not, press the Left Arrow button repeatedly until it is selected and turn the Control encoder until you see **1: MASSIVE**.

→ You now have access to the parameters of your bass Sound “Analovue.”



The display showing the parameters for your Massive plug-in.

The other three fields show the following:

- The top right field (**1**) indicates the page of parameters currently displayed.
- The bottom left field (**2**) indicates the specific parameter currently controlled on that page.
- The bottom right field (**3**) indicates the current value of that parameter.

To adjust any parameter from your controller, do the following:

1. Use the Left/Right Arrow buttons to highlight the desired field.
2. Turn the Control encoder to adjust the highlighted field.



You can also use the shortcut **NAV + Left/Right Arrow** buttons to browse the various parameters of a particular page. If you leave the Value field at the bottom right selected, this can be an efficient way to quickly adjust many parameters in a row: Turn the Control encoder to adjust the first parameter; press **NAV + Right Arrow** to switch to the next parameter; turn the Control encoder to adjust it; and so on.

Example

As an example, let's adjust the amplification level of the second oscillator in our “Analovue” preset. Do the following:

1. Press the Left/Right Arrow buttons repeatedly until the top right field is highlighted.
2. Turn the Control encoder until you see **MAS OSC2** in that field (i.e., “parameter page for MASSIVE’s Oscillator 2”).
3. Press the Right Arrow button once to highlight the bottom left field.
4. Turn the Control encoder until you see **4/8: O2-AMP** in that field (i.e., “Amplification parameter of Oscillator 2”, which is the fourth parameter in that page).
5. Press the Right Arrow button once to highlight the bottom right field.
6. Turn the Control encoder to adjust the value of the Amplification parameter.



You can fine-adjust the parameter value by pressing and turning the Control encoder!

5.6 Save Your Work!

Once again, it is highly recommended to regularly save your work.

▶ On your controller, press **SHIFT + SAMPLING** to save your Project.

or

▶ In the software, press [Ctrl] + [S] ([Cmd] + [S] on Mac OS X) to save your Project.

That’s it! You can now open another Project or close MASCHINE and take a break, your tutorial Project will be recalled as is the next time you open it.



You can also save your custom settings for the MASSIVE plug-in as a preset for later use in another context (a different Sound, Group or even Project). For more info on this, please refer to the Manual.

5.7 To Sum Up...

In this tutorial, we have learned to:

- Select different Group slots and rename them.
- Load a VST/AU plug-in instrument into a Sound slot.

- Use the Keyboard mode on your controller (and the Keyboard view in the software) to play and record melodic instruments.
- Adjust the Base Key when using Keyboard mode.
- Adjust the plug-in parameters both from your controller and in the software (using the Control area).

Once you feel comfortable with these few tasks, proceed with the next tutorial, where we will add effects to our Sounds and Groups!

6 Adding Effects

Now that we have created a few Patterns, let's spice them up with some effects. On the way, this will allow us to introduce another important feature of MASCHINE: the Modules.

MASCHINE provides a healthy selection of effects (FX) that can be applied on Sounds, Groups and the Master, all as insert effects. In addition, you may also use 32-bit and 64-bit plug-in effects from Native Instruments and third-party manufacturers.



Effects can also be applied to external audio or set up as send effects. These tasks will be covered in the Manual.

In this tutorial, we will:

- Apply effects to various Sounds and Groups of our tutorial Project.
- Tweak the loaded effects.
- Automate the effect parameters.

Prerequisites

We assume here that you followed the previous tutorials. In particular, you already know how to:

- Select Groups ([↑5.1, Selecting Another Group Slot](#)).
- Select Sounds by pressing their pad or clicking the Sound slots in the software.
- Access the parameters of an instrument plug-in ([↑5.5, Accessing the Plug-in Parameters](#)).

If you have any doubts about these tasks, please refer to the previous tutorials before proceeding!

In case your tutorial Project “My First Project” is not open, please open it now:

- ▶ Open the tutorial Project “My First Project.”

6.1 Loading Effects

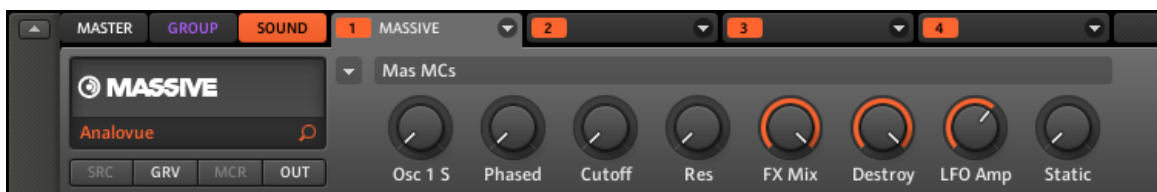
In this section we will show you how to load effects in MASCHINE.

6.1.1 The Module Slots

Before we load an effect, let's have a quick look again at the Control area for our bass Sound “Analogue” in the software (see [↑5, Adding a Bass Line](#)):

1. Select the Group “Bass” (Group slot B).
2. Select the Sound “Analogue.”

Now have a look at the Control area:



The Control area showing some MASSIVE plug-in parameters for our bass Sound.

In the top right of the Control area, you see a row of four tabs numbered from 1 to 4, with the first tab being selected. These tabs represent the **four Module slots** available for this Sound. Each Module slot can hold one Module. A **Module** is a sound source (e.g., a sampler, synthesizer...) or a sound processor (an effect). It can be an internal Module included with MASCHINE or any VST/AU plug-in. The processing order is from left to right (from Module slot 1 to Module slot 4).

Here are a few examples:

- In the Sound “Analogue,” the first Module is the MASSIVE plug-in. This plug-in is the sound source of this Sound “Analogue.”
- In each Sound of the Group “EK-TL A Kit,” the first Module is the Sampler — the MASCHINE internal sampler. The Sampler is the sound source of each of these Sounds.

In MASCHINE, Module slots are available at three different levels of your Project:

- Sound level: Each Sound offers four Module slots. The first Module slot is the only slot that can contain a sound source (e.g., a Sampler or a VST/AU instrument plug-in) or an effect. The other three Module slots (2 to 4) can only contain effects.
- Group level: Each Group also offers four Module slots for effects that will process all Sounds of that Group together.
- Master level: There is an additional four Module slots for effects that will process the overall audio of your Project before it is sent to the master output.



If you plug an effect Module (one of the internal MASCHINE effects or a plug-in effect) to Module slot 1 of a Sound, you will find this Sound slot as a bussing point for other signals in MASCHINE. For more info on this, please refer to the Manual.

6.1.2 Loading an Effect into a Module Slot

We would like to further shape our “Analovue” bass line by fattening its low frequency content while enhancing its overall warmth. For this, we will use one of the internal effects included with MASCHINE: the Saturator.

In MASCHINE, there are two different ways to load effects (and any other Modules) into Module slots:

- **Using the Browser:** We already used the Browser to load Projects, Groups, Samples, and VST/AU instrument plug-ins. Similarly, you can use it to search for internal effects as well as VST/AU effect plug-ins.
- **Using the Module slot menu:** You can also choose the desired Module directly from the Module slot itself via its **Module slot menu**.

Note that these methods work for all Module slots, whether they are at the Sound, Group or Master level.



The difference between the two methods of loading an effect is that the Browser allows you to find effect *presets* (from the factory library or user-created), while the Module slot menu allows you to load effects in their default state.

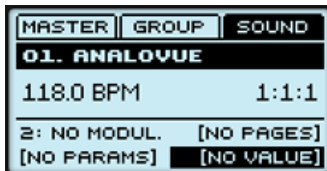
Since you should be familiar with the Browser (if not, check for example section [↑2.1, Loading a Drum Kit from the Factory Library](#), [↑3.2.1, Selecting Another Snare Sample](#), [↑5.3.1, Browsing the MASSIVE Presets...](#)), we will use the Module slot menu method of loading effects.

Hardware

1. Check that the **CONTROL** button is lit at the top right corner of the display — if not, press it to enter Control mode.
2. Press **GROUP** + pad **14** to select the Group “Bass” containing the bass lines.
3. Press **SELECT** + pad **1** to select the Sound “Analogue.”
4. Press **F3** to select the **SOUND** tab.



5. Press **NAV** + **F3** to select **MODULES**.
6. Continue to hold the **NAV** button and press pad **14** to select Module slot 2.



Release **NAV**.

7. Press **SHIFT** + **BROWSE** to select an effect.
If we would have pressed **BROWSE** alone here, we would have accessed the Browser. By additionally holding **SHIFT**, we access the Module slot menu instead!
8. Press **F1** to select **FILTER**.
This will allow us to narrow down the available effects to what we are looking for.
9. Use the Left Arrow button to select the Category field in the display and turn the Control encoder until the Category field turns to **1/2: TYPE**.

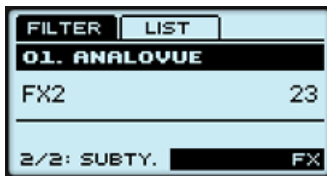


10. Use the Right Arrow button to select the Attribute field in the display and then turn the Control encoder to select **INTERNAL** (for MASCHINE internal effects).



If you have VST/AU effect plug-ins installed you may also browse them by selecting **PLUG-IN** instead of **INTERNAL**.

11. Press **NAV** + Right Arrow button to turn the Category field to **2/2: SUBTY.** (“Subtype”) and, if necessary, turn the Control encoder to select **FX**.



12. Press **F2** to view the filtered list.



13. Turn the Control encoder to browse the available MASCHINE effects. When the display shows **SATURATOR**, press the Control encoder to load it.



14. Press **SHIFT** + **BROWSE** again to leave the effect selection.

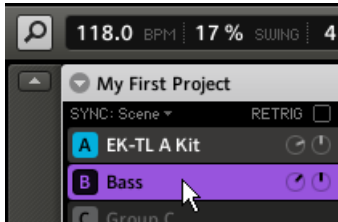
→ The Saturator Module is now loaded into Module slot 2 and is ready to be tweaked.



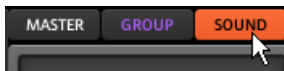
To load a Module at the Group level, please follow the same procedure except at the third step press **F2 (GROUP)** instead of **F3 (SOUND)**. Similarly, to load a Module at the Master level (to process the audio of the whole Project), press **F1 (MASTER)** at this step.

Software

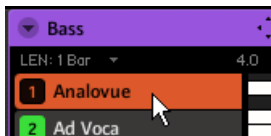
1. In the top part of the MASCHINE window, click the Group slot **Bass** to select it.



2. In the Control area below, click the **SOUND** tab to select the Sound level, since you want to apply the saturation to a Sound.



3. The actual Sound that you assign the effect to is always the one in focus. Hence, at the left of the Pattern Editor, click the Sound slot's name (**Analovue**) to select that Sound slot.



4. In the Control area, click in the free space of the second tab (labeled **2**) to select Module slot 2.



5. Click the arrow to the right of the tab.



The Module slot menu opens and shows you a list of all available effects.

6. In this menu, click the *Saturator* entry to load it.



→ The Saturator Module is now loaded into Module slot 2 and is ready to be tweaked.



If you have VST/AU effect plug-ins installed you may also load them from the effects menu by selecting *Plug-ins* from the list.



If you wish to load a Module at the Group level, just follow the same procedure except at the second step click the **GROUP** tab instead of the **SOUND** tab! Similarly, if you wish to load a Module at the Master level (to process the audio of the whole Project), click the **MASTER** tab at this step.

6.2 Playing with Effects

Once the Saturator Module is loaded into Module slot 2, you will find its parameters displayed in the Control area when Module slot 2 is selected:



When Module slot 2 is selected, the Control area displays the parameters for the Saturator loaded in that Module slot.

6.2.1 Adjusting the Effect Parameters

Let's now adjust the effect parameters to our needs. The method is basically the same as when we adjusted the parameters for the MASSIVE plug-in in [↑5.5, Accessing the Plug-in Parameters](#).



Press **PLAY** on your controller or the [Space] bar on your computer keyboard to start the sequencer. This way, you can directly hear how your settings affect the sound!

Hardware

1. Check that the **CONTROL** button is lit — if not, press it to enter Control mode.
2. Press **NAV** + Left Arrow button repeatedly until the Parameter field reads **1/1: MODE** at the bottom left of the display.
3. Press the Right Arrow button repeatedly until the Value field is selected at the bottom right of the display.
4. Turn the Control encoder until the Parameter field reads **TUBE**. This selects the Tube mode of the Saturator.
5. Continue to scroll the various other parameters by pressing **NAV** + Right Arrow and adjust their values by turning the Control encoder.

Software

In the Control area, you can quickly adjust each parameter with the mouse:

1. Click in the display of the **Mode** selector at the left and select the *Tube* entry in the menu that opens.



Upon your selection, the other parameters change in the Parameter area, giving you access to settings specific to this saturation mode.

2. To adjust the various parameters, click and drag the knobs to change their values, and click the buttons to activate/deactivate them.

6.2.2 Practice Makes Perfect!

Don't hesitate to practice with loading effects in different places of the tutorial Project and adjusting their parameters. For example:

- You could load a Chorus on the Sound “Snare Ektl A 1” of the drum kit Group to slightly widen its sound (use a low value for the **Mix** parameter of the effect).
- In that same drum kit Group, you could apply a slowly evolving Flanger on the Sound “Shaker Ektl A” to make it livelier.
- On the way, you will note that the drum kit Group itself (“EK-TL A Kit”) already has its Module slot 1 filled with a Maximizer that processes the whole drum kit. Why not load a subtle Reverb in its Module slot 2 to make the kit sound more natural?

6.2.3 Bypassing Effects

Bypassing effects might come in handy whenever you want to return to a dry, unaltered signal: Such as after applying so much Reverb that you can’t hear the dry signal anymore or to get rid of the feedback while using the Delay for example. Bypassing effects is also a great tool when playing live!

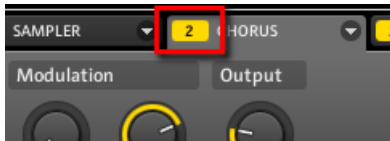
Hardware

1. Check that the **CONTROL** button is lit — if not, press it to enter Control mode.
2. Depending on the level (Master, Group or Sound) the effect you want to bypass is located, do the following:
 - Effect on Master: Press **F1 (MASTER)**.
 - Effect on a Group: Press **F2 (GROUP)** to select the Group level, then press **GROUP** + pad **9–16** to select the desired Group.
 - Effect on a Sound: Press **F3 (SOUND)** to select the Sound level, press **GROUP** + pad **9–16** to select the desired Group, then press the desired pad (or **SELECT** + the desired pad if the Keyboard mode is active) to select the corresponding Sound.
1. Now press and hold **SHIFT** + **NAV**.
All pads turn off except the top four pads (**13–16**). These now represent the four Module slots of the selected Sound, the selected Group or the Master. The four pads are fully lit to indicate that all Module slots are currently active.
2. Press the desired pad to bypass the corresponding Module slot.
The effect unit does not affect the sound anymore. The pad turns dimmed to indicate that this Module slot is now bypassed.

3. To activate the bypassed Module slot again, press again **SHIFT + NAV** + the pad in question.

Software

1. At the top left of the Control area, click the tab of the level (either **SOUND**, **GROUP** or **MASTER**) where you want to bypass the effect.
2. If you want to bypass an effect at the Sound or Group level, make sure you have the right Sound (click it on the left of the Pattern Editor) and/or Group (click it on the left of the Arranger) selected.
3. Now click the colored number (1–4) on the left side of the desired Module slot to bypass the contained effect.



The effect unit does not affect the sound anymore. The number is grayed out to indicate that this slot is now bypassed.



4. To activate the bypassed slot again, click its grayed out number.



Bypassing effects can be very useful when adjusting effect parameters in order to compare the sound with/without an effect. But more than this, bypassing effects is also a powerful creative tool when playing live!

6.3 Automating Effect Parameters

One of the really cool features of MASCHINE is the ability to **automate** parameters from the Modules in a very easy way — both from the controller and in the software. Automating a parameter means recording the changes of its value over time in order for these changes to be

played back again automatically in your song. The automation data is saved into the current Pattern. As an example, you could use this to create a filter sweep played in loop with your Pattern.



Automation is not limited to effects: In MASCHINE, you can automate just about any parameter at the Group or Sound level as soon as it has a continuous range of values — in other terms, any parameter controlled by a knob in the Parameter area!

6.3.1 Recording Automation

Let's record some simple automation for the effect parameter of your choice.

Hardware

To automate a parameter from your controller:

1. Check that the **CONTROL** button is lit — if not, press it to enter Control mode.
2. Press **PLAY** to start the sequencer.
3. Select the Module slot containing the effect you want to automate, then select the desired effect parameter via the usual way (using **NAV**, the Left/Right Arrow buttons, and the Control encoder).
4. Once the parameter is selected, use the Left/Right Arrow buttons to put the focus on the Value field (bottom right of the display).



5. Press and hold **SHIFT**, and turn the Control encoder.
- Your automation gets recorded now. On the next loop, the parameter changes will be reproduced.



There is also another way to record automation from your controller: the step sequencer. More on this in [↑7, Creating Beats with the Step Sequencer!](#)

Software

If you take a closer look at the knobs in the Parameter area you will notice they have an outer ring. This ring serves for recording automation:

- ▶ To record automation, check that your song is playing, click the outer ring of the desired knob and then drag it vertically.



Recording automation for a parameter.

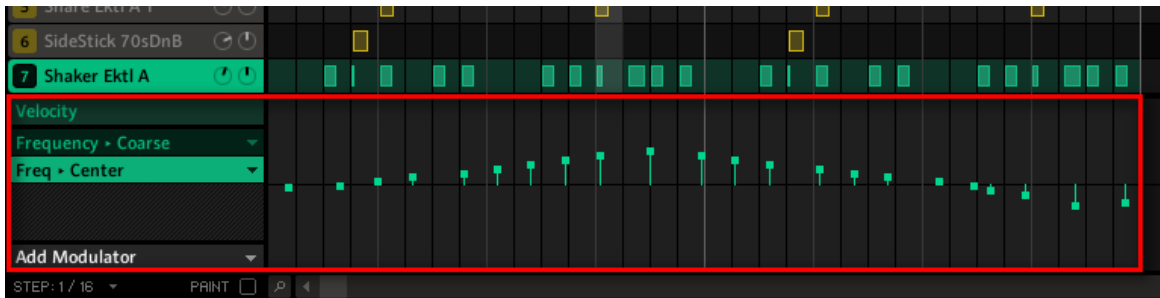
- You will note that in this ring the colored worm usually representing the current value of the parameter turned to a colored little dash. This dash follows the movements you just recorded.

To remove an automation, do the following:

- ▶ To remove the automation for a parameter, right-click ([Ctrl] + click on Mac OS X) on its outer ring.
- The dash in the outer ring turns back to the usual indicator for non-automated parameters.

6.3.2 Editing Automation

We want to quickly mention here that you can also edit any recorded automation in the software. For this, the Automation Lane is at your disposal at the bottom of the Pattern Editor:



The Automation Lane displays the changes you recorded for each automated parameter.

To edit the automation:

1. Click the desired parameter in the list of automated parameters (on the left) to select it.
2. Drag the automation points vertically in the Automation Lane.

For more info on this, please refer to the Manual!

6.4 Save Your Work!

As usual, we highly recommend you to regularly save your work!

- ▶ On your controller, press **SHIFT + SAMPLING** to save your Project.

or

- ▶ In the software, press [Ctrl] + [S] ([Cmd] + [S] on Mac OS X) to save your Project.

That's it! You can now open another Project or close MASCHINE and take a break, your tutorial Project will be recalled as is the next time you open it.



You can also save your custom settings for the various effect Modules as presets for later use in other contexts (different Sounds, Groups or even Projects). Similarly, you can save any modified Sound/Group with its newly added and customized effects as a new Sound/Group for later use. For more info on this, please refer to the Manual.

6.5 To Sum Up...

In this tutorial, we have learned the following:

- The concept of Module (and Module slot).
- The hierarchic structure of a Project (Sound level, Group level, and Master level).
- How to load Modules using the Module slot menu.
- How to adjust Module parameters.
- How to bypass Module slots.
- How to automate Module parameters.

Once you feel comfortable with these few tasks, proceed with the next tutorial, where we will discover another great way for creating beats: the step sequencer.

7 Creating Beats with the Step Sequencer

We will show you here a completely different way to create Patterns from your controller: the Step mode. The Step mode turns your controller into a fully featured step sequencer. If you are familiar with classic drum machines, you should quickly feel at home. Throughout this tutorial, you will also discover more about the Step Grid and quantization settings.

In this tutorial, we will:

- Switch the controller to Step mode and create a new Pattern in this mode.
- Adjust the Step Grid.

Prerequisites

We assume here that you followed the previous tutorials. For this tutorial you will especially need to be acquainted with the following topics:

- Quantization basics ([↑4.1.3, Quantizing the Rhythm](#))
- Pattern Length ([↑4.2.2, Adjusting the Pattern Length](#))
- Adjusting Module parameters ([↑5.5, Accessing the Plug-in Parameters](#) and [↑6.2, Playing with Effects](#))
- Automation ([↑6.3, Automating Effect Parameters](#))

If you have any doubts about these tasks, please refer to the previous tutorials before proceeding!

In case your tutorial Project “My First Project” is not open, please open it now:

- ▶ Open the tutorial Project “My First Project.”

7.1 Building Up a Beat in Step Mode

Until now, we recorded all Patterns “live”: We hit the various pads at the desired moments while the sequencer was playing and the sequencer directly recorded our hits. This is the recording workflow when the controller is in Control mode. On the contrary, in **Step mode** you progressively build up the Pattern by programming a sequence for each individual Sound of the selected Group. Notably, the sequencer does not need to be playing.

7.1.1 Using Step Mode

On your controller, do the following:

1. Press **GROUP** + pad **13** to select the Group slot A (with the drum kit).
 2. Press **PATTERN** + pad **3** to select the Pattern slot 3 (still empty).
 3. Hit the pad with the Sound you want to sequence.
 4. Press **SHIFT** + **GROUP** to enter Step mode.
Each pad now represents one step of a 16-step sequence: you can activate each step by pressing a pad once, lighting it up. If you press the pad again, the step is removed. This way it's quick and easy to create a drum pattern.
All pads and the **GROUP** button now have the color of the Sound you are programming the sequence for.
 5. Press **PLAY** to start the sequencer.
Now you will hear the sequence and see a light chasing through the pads, starting from pad **1**, going up all four rows from left to right and ending at pad **16**. You may continue to activate or deactivate pads to build your sequence during playback.
 6. To switch to another Sound, use buttons **F1** and **F2** above the display or alternatively, press **SELECT** and the pad with the Sound you want to sequence.
- Progressively, you build up a new Pattern.

At any time, you can leave Step mode and get back to Control mode:

- ▶ Press the **CONTROL** button at the top right corner of the display to get back to Control mode.
The **GROUP** button lights off and the **CONTROL** button lights up.

For now, let's stay in Step mode — we want to show you a few more things in this mode — so if you pressed **CONTROL**, press **SHIFT + GROUP** again (**CONTROL** must be off and **GROUP** must be lit).

7.1.2 Adjusting the Pattern Length in Step Mode

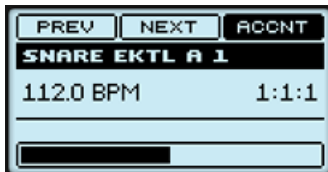
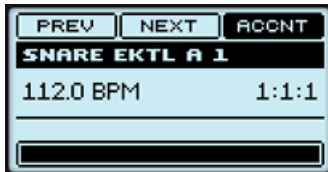
At any time, you can adjust the Pattern Length just like in Control mode (see [↑4.2.2, Adjusting the Pattern Length](#)):

- ▶ Hold **PATTERN** and turn the Control encoder to adjust the Pattern Length.

Only 16 steps will be represented on your pads, so if you want to program longer Patterns, you will have to switch to the previous/next 16 steps:

- ▶ Press the Left/Right Arrow button to switch to the previous/next 16 steps of the Pattern.

In Step mode, the bar at the bottom of the display always indicates which part of the Pattern is currently represented on your pads:



The 16 pads representing the full Pattern (left) or only half of it (right).

7.1.3 A Few Notes on Step Mode

Here are a few points worth noting on Step mode:

- While you hold **SELECT**, the lighting behavior of the pads temporarily returns to Control mode: Each pad represents a particular Sound and lights up when this Sound is played. This can be helpful to quickly check which Sounds are currently playing or find a particular Sound for selecting (you then just need to press its pad to select it).
- In Step mode all notes are by definition quantized — i.e. they perfectly sit on the beats and their subdivisions (the steps). See [↑7.2, Adjusting the Step Grid](#) below for more on this.
- You are free to use both Control mode and Step mode on the same Pattern! For example, you could start building a tight, basic beat in Step mode, then switch to Control mode and record live-played ornaments to add a human touch to your Pattern. Or you could record a natural Pattern in Control mode and correct the essential hits in Step mode.

7.2 Adjusting the Step Grid

As you have probably noticed, until now our beats were split into four steps each. In other words, the steps' default size is 1/4th beat (or quarter note), that is 1/16th note (i.e. sixteen steps fill a whole note). The set of all available steps is called **Step Grid**. The Step Grid is the place where you create/edit the events of your Pattern.

The Step Grid resolution — in other terms the step size — directly affects the precision of all Pattern editing actions, including quantization. As mentioned above, its default value is 1/16th. However you may use another Step Grid resolution or disable the Step Grid completely.



Although we introduced the Step Grid in the context of the Step mode, please note that the Step Grid equally affects both the Step mode (size and number of steps) and the Control mode (quantization resolution)!

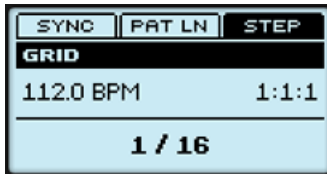
As an example, you might want to reduce the step size from 1/16th note to 1/32nd note. This will allow you to place notes more precisely in the Pattern.

Hardware

On your controller, to change the Step Grid resolution, do the following:

1. Press and hold the **GRID** button.

- Press **F3** to select **STEP** and access the Step Grid's resolution setting. The resolution is indicated at the bottom of the display.



- Turn the Control encoder to adjust the value.

Software

In the Pattern Editor the Step Grid is represented by vertical lines on each step (black lines) and each beat (gray lines):



The Step Grid with the default resolution (1/16th note).

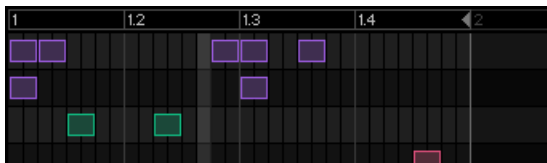
To change the Step Grid resolution, do the following:

- Click the **STEP** menu at the bottom left of the Pattern Editor.



- Select the desired step size in the list that opens.

You can directly see your modification to the Step Grid resolution:



The Step Grid after selecting 1/32nd in the STEP menu.



Selecting another step size in the **STEP** menu does not move any event in your Pattern. Instead, any edit (position, length) that you make to your events will now snap to the new step size, and in Step mode you have access to other steps on your controller.



If you select *Off* in the **STEP** menu, the Step Grid is disabled. Nevertheless, the default step size (1/16th note) is still used to define your events in Step mode.

Similarly to changing the Pattern Length (see [↑7.1.2, Adjusting the Pattern Length in Step Mode](#)), changing the Step Grid resolution can result in a greater amount of steps in your Pattern than what your sixteen pads can represent. In that case, as described earlier, you can use the Left/Right Arrow buttons to display the previous/next sixteen steps of your Pattern.

7.3 Save Your Work!

You should now be used to it: Don't forget to save your work!

► On your controller, press **SHIFT + SAMPLING** to save your Project.

or

► In the software, press [Ctrl] + [S] ([Cmd] + [S] on Mac OS X) to save your Project.

That's it! You can now open another Project or close MASCHINE and take a break, your tutorial Project will be recalled as is the next time you open it.

7.4 To Sum Up...

In this tutorial, we have learned to:

- Switch the controller to Step mode.
- Use Step mode to record Patterns.
- Adjust the Step Grid resolution.

Once you feel comfortable with these few tasks, proceed with the next tutorial, where we will discover how to build a full arrangement for your song!

8 Creating a Song Using Scenes

Now that we have created a few Patterns for both our drum kit Group and our bass Group, we can start to arrange them together in order to build up a structured song!

In MASCHINE, a song is made of a variable number of **Scenes**, which represent the different parts of the song — e.g., intro, verse, chorus, break, another verse... Scenes provide a very flexible way to arrange your song. In this tutorial, we will:

- Compose Scenes by combining together the Patterns we created in the previous tutorials.
- Get familiar with Scene handling and prepare our song for production or live performance.
- Discover various MASCHINE tools for performing live.

Prerequisites

We assume here that you followed the previous tutorials. In particular, you already know how to manipulate Groups ([↑5.1, Selecting Another Group Slot](#)) and Patterns ([↑4.2, Adding a Second Pattern](#)). If you have any doubts about these tasks, please refer to the corresponding tutorials before proceeding!

Furthermore, we assume that while following the previous chapters you accumulated a reasonable amount of Patterns for each Group (at least three or four Patterns per Group). If this is not the case, we invite you to do it now — you will need them to compose your song!

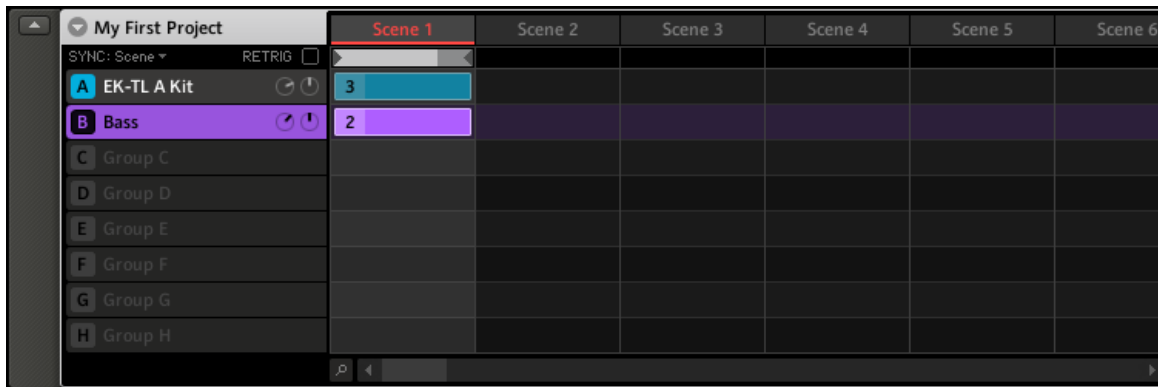
In case your tutorial Project “My First Project” is not open, please open it now:

- ▶ Open the tutorial Project “My First Project.”

8.1 Creating Clips in the Arranger

In this section we will prepare a set of Scenes.

The place where you organize Scenes is the **Arranger**, located in the top right part of the MASCHINE window. The Arranger provides you with 64 Scene slots. Each slot can contain one Scene.



The Arranger is where you organize your Scenes in order to build up a song. Here, only the first Scene slot is used.

This is how Scenes work:

- Only one Scene is played at a time.
- In each Scene, you can choose to play one particular Pattern of each Group. For example, in the picture above, in Scene 1 we play the Pattern 3 of the Group “EK-TL A Kit” (our drum kit) together with the Pattern 2 of the Group “Bass” (our bass lines).
- In addition, a Pattern can be played in several Scenes: In fact a Scene only contains a **reference to your Pattern**, and you can place as many references to this Pattern as you want in different Scenes in the Arranger. When you modify your Pattern in the Pattern Editor, all references to it in the Arranger will get updated accordingly. These references are called **Clips**. In the Arranger, you create, delete, and edit Clips — that is, references to your Patterns.



As a notable consequence, whatever you do in the Arranger, your Patterns stay untouched.

8.1.1 Composing the First Scene

First of all, you might wonder why we already have two Clips in Scene 1 even though we haven't used the Arranger since the very first tutorial (except for selecting Group slots on the left).

This is due to the way Clips are placed in the Arranger: Indeed, **as soon as you select a Pattern slot in the Pattern Editor** (for playing, editing, etc.), a Clip referencing this Pattern is created in the selected Scene. Since you selected quite a few Pattern slots in both Groups while following the previous tutorials, Scene 1 already contains a Clip for each existing Group in the Arranger!



Scene 1 already contains Clips!

Once again, the method is straightforward:

- ▶ To create a Clip referencing a particular Pattern slot in the selected Scene, simply select this Pattern slot (press **PATTERN** + the corresponding pad on your controller or click the desired Pattern slot in the Pattern Editor).

By repeating this for each Group you want to use in the selected Scene, you quickly compose your Scene.

8.1.2 Composing other Scenes

Let's compose a few more Scenes!

First of all, we recommend you compose your Scenes while the sequencer is playing:

- ▶ Press **PLAY** on your controller or the [Space] bar on your computer keyboard to start the sequencer. This way, you can directly hear how well the various Patterns fit together.

In all the tutorials, we often pressed **PLAY** and listened to our Patterns. In fact, we always played the first Scene, which is selected by default. This is a general rule: **Whatever Scene is currently selected, the sequencer plays this Scene in loop.**

As an example, we will now build the second Scene.

Hardware

Let's select the second Scene:

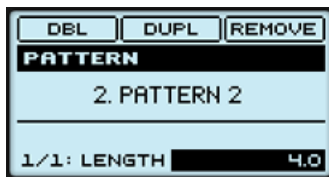
1. Press and hold the **SCENE** button.
The pads now represent available Scenes. For the moment only pad **1** is lit: This indicates that Scene slot 1 is selected and all other slots are empty.
 2. While holding **SCENE**, hit pad **2** to select Scene 2.
Pad **2** lights up brightly to confirm its selection.
Pad **1** turns dim lit, indicating that Scene 1 contains Clips but is not currently selected.
 3. Release the **SCENE** button.
- Scene 2 is now selected. If the sequencer is playing, you won't hear anything because this Scene is still empty.

Now we can select one Pattern in each Group to include in this new Scene:

1. Press **GROUP** + the desired pad (**9** to **16**) to select a Group you want to use in Scene 2.
 2. Press **PATTERN** + the desired pad to select the Pattern you want to use in Scene 2.
Upon selection, a Clip referencing this Pattern is automatically inserted into Scene 2.
- By repeating these two steps for all Groups you want to use in this Scene, you progressively build up a new Scene.

You might also want to remove a Clip from the selected Scene:

- ▶ To remove the Clip for the selected Group from the selected Scene, press **PATTERN** + **F3** (**REMOVE**).



- The Clip is removed from the Scene. You will note that the corresponding Pattern is still there.



Don't forget that you can at any time press **SHIFT** + pad **1** / pad **2** to undo/redo your actions!

Software

In the software, do the following:

1. In the Arranger, click the cell located in the **Scene 2** column and in the **Bass** row. This selects both the Scene and Group simultaneously.



You can also click the **Scene 2** label and the **Bass** label separately.

2. Click the desired Pattern slot in the Pattern Editor to select it.



Upon selection, a Clip referencing this Pattern is automatically inserted into Scene 2.



- By repeating these two steps for all Groups you want to use in this Scene, you progressively build up a new Scene.

You might also want to remove a Clip:

- ▶ To remove a Clip, right-click it ([Ctrl] + click it on Mac OS X).
- The Clip is removed from the Scene. You will note that the corresponding Pattern is still there in the Pattern Editor.



Don't forget you can also use the commands [Ctrl] + [Z]/[Y] ([Cmd] + [Z]/[Y] on Mac OS X) to undo/redo your actions!

Choose Your Own Workflow!

You can follow various workflows when composing Scenes:

- In the procedure above we composed Scenes one by one (first selecting a new Scene, then choosing Patterns to include from the various Groups available, then selecting the next Scene, etc.). This method allows you to quickly see how well Patterns from different Groups fit together.
- But you could also compose Scenes “Group by Group,” by first selecting a particular Group (for example, the drum kit), filling a few Scenes with Patterns from that Group, then selecting the next Group, etc. This method puts the focus on how well Patterns fit together in the series of Scenes — notably this can be useful to check your transitions are working.
- You could also use any combination of the workflows mentioned above to develop a method that best fits your own way of making music! For example, you could prepare a series of rhythmic Patterns for a number of Scenes, and then go on filling Scenes one by one for the other, more melodic Groups.

8.1.3 Pinning the Scene Mode

The following will describe a helpful feature on your controller that can improve your workflow in many situations: the ability to pin controller modes.

The Controller Modes

Until now we often used combinations of two elements to execute actions. For example, we pressed **SCENE** + pad to select a particular Scene. In fact, by pressing and holding **SCENE**, we switch the controller to **Scene mode**; in this mode we can (among other things) use the pads to select Scenes.

Pinning Modes

To avoid having to alternatively press **SCENE** + pad (to select a Scene) and **PATTERN** + pad (to select a Pattern) several times in a row — which is quite cumbersome — you could instead **pin the modes of your controller**:

1. Press **SCENE** + **CONTROL**.

2. Release all buttons.
The controller doesn't switch back to standard behavior when you release **SCENE** but instead stays in Scene mode until you press **SCENE** again. As long as the mode is active, its button stays fully lit.
 3. Now press pads alone to select Scenes, and press **PATTERN** + pads to select Patterns for each Scene.
- Depending on the current task and on your liking, pinning one or more modes can greatly speed up your actions!



See [↑10.1.2, Controller Modes and Mode Pinning](#) for more info on controller modes and mode pinning.

8.2 Preparing Scenes

Now that we have created a few Scenes of interest, we want to organize them into a song. For this, the Arranger provides you with many editing facilities. Let's introduce the most important ones.

8.2.1 Renaming, Coloring, and Moving Scenes Slots

As with Sound slots and Group slots, you can change the name and color of your Scene slots for a better visual organization — especially useful in a live situation! You can also move them within the Arranger. These changes can only be done in the software. The procedures are the same as with Sound slots and Group slots (see for example [↑5.2, Renaming and Coloring the Group Slot](#) and [↑3.2.4, Moving your Sounds and Groups](#)).

- ▶ To rename a Scene slot, double-click its current name, type a new name, and press [Enter] on your computer keyboard.



Typing a new name for the first Scene slot.

- ▶ To assign another color to a Scene slot, right-click ([Cmd] + click on Mac OS X) the Scene slot's label, select *Color* in the context menu, and select the desired color in the palette.
- The new color is mirrored on the pads of your controller in Scene mode.
- ▶ To move a Scene slot, click and hold its label, drag your mouse horizontally until the insertion line is at the desired place, and release the mouse button to drop the Scene slot at its new place.



Moving the Scene Break between Scenes Pt A and Pt A+.



You can also choose custom names and colors for your Pattern slots. Furthermore, both the Pattern name and color will be mirrored in each of its referencing Clips in the Arranger! Please refer to the Manual for more info on this.

8.2.2 Inserting and Deleting Scenes

MASCHINE offers you various editing tools for your Scenes and Scene slots. Here are some examples using your controller and a few more using the MASCHINE software.

Hardware

On your controller:

1. Press and hold **SCENE** to enter Scene mode (or pin it by pressing **SCENE + CONTROL**). The display shows both the number (from 1 to 64) and the name of the currently selected Scene slot.



- Press for example pad 3 to select Scene slot 3.

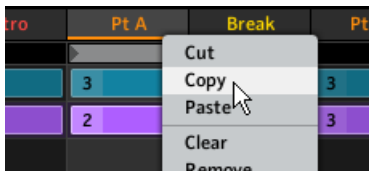


- Press **F2** (**DUPL**) to duplicate this Scene slot.
A new Scene slot is inserted right after Scene slot 3 with the exact same properties (name, color) and content (Clips). The existing Scene slots are shifted one slot to the right to make way for the new entry.
Note that the duplicate slot is automatically selected.
- Press **F3** (**REMOVE**) to remove this new Scene slot from your arrangement.
→ The Scene slot is removed. Scenes to the right of the removed Scene are shifted one slot to the left to fill the gap.

Software

In the Arranger:

- Right-click ([Cmd] + click on Mac OS X) for example the Scene slot 2 and select *Copy* in the context menu.



- The content of Scene slot 2 is copied to the clipboard for later use.
- Now right-click for example Scene slot 8 and select *Paste* in the context menu.
→ The properties (name, color) and content (Clips) of Scene slot 2 are pasted into Scene slot 8. Previous content and properties of Scene slot 8 are overwritten, if any.



Our new Scene slot 8.

8.3 Using Scenes to Play Live

At last we come to the real point of the Scenes: playing your song!

Studio Track or Live Performance?

If you are composing a studio track that you plan to export as is, you can arrange your Scenes so that your whole track can be played in one go from the very first Scene to the very last one.



Please refer to the Manual for information on exporting audio.

On the other hand, if you are preparing a track for performing live, you will probably want to switch back and forth between different Scenes or a group of Scenes during your performance. For this, MASCHINE provides you with various tools to precisely control which Scene(s) has to be played, and when.

8.3.1 Selecting a Loop Range

We already learned how to select a Scene by clicking its Scene slot in the software's Arranger or by pressing **SCENE** + the desired pad on your controller (see [↑8.1.2, Composing other Scenes](#)). A single selected Scene is always looping automatically.

But MASCHINE also allows you to select several consecutive Scenes and play them one after the other in a loop. Here's how to select the desired range of Scenes.

Hardware

On your controller:

1. Press and hold **SCENE** to enter Scene mode (or pin it by pressing **SCENE** + **CONTROL**).

2. Press and hold the pad corresponding to the start Scene.
 3. While holding the first pad, press the pad corresponding to the end Scene.
- The start and end Scenes along with all Scenes in-between are played one after the other in a loop. On your controller, the pads corresponding to all these Scenes are fully lit to indicate the loop range.

Software

The Arranger provides a timeline located under the slot labels that always show the current loop range:



The Arranger timeline showing that the single Scene Pt A is looped.

To select another loop range:

1. In the Arranger timeline, click in the column of the start Scene and hold the mouse button.
 2. Drag horizontally onto the column of the end Scene and release the mouse button.
- The start and end Scenes along with all Scenes in-between are played one after the other in a loop. The Arranger timeline indicates the new loop range.



The loop range now contains three Scenes.



You will note that selecting a single Scene amounts to selecting a one-Scene-long loop range.

8.3.2 Jumping to Other Scenes

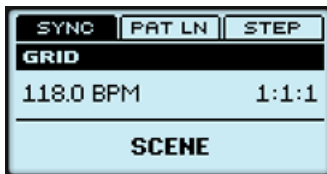
By selecting another loop range or another Scene (which is nothing more than a one-Scene-long loop range!) for playing as described above, you can easily adapt your song live. MASCHINE provides you with two additional settings to fine-tune the jumps between the current Scene and the next selected loop range:

- The **Scene Sync** setting lets you choose the point at which the playhead has to leave the current Scene. It can be at the very moment at which you select another Scene/range, or at a set interval: on the next eight note, quarter note, etc., or even at the end of the Scene.
- The **Retrigger** setting lets you decide for the next loop range whether the playhead will start from the point equivalent to where the playhead leaves the current Scene or from the beginning of the loop range. The former (default setting) ensures that the global groove of your track is not interrupted!

Hardware

To adjust the Scene Sync setting:

1. Press and hold **GRID** to enter Grid mode (or pin it by pressing **GRID + CONTROL**).
2. Press **F1** to select **SYNC**.

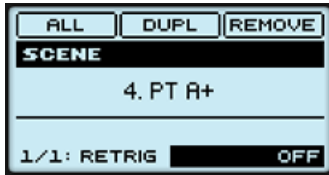


At the bottom of the display you see the current Scene Sync value. The default value **SCENE** means that the next time you select a new Scene or loop range, the switch will happen once the current Scene has played to the end.

3. Turn the Control knob to select the desired value, for example **1/4** (quarter note).
- The next time you select a new Scene or loop range, the switch will happen on the next quarter note.

To adjust the Retrigger setting:

1. Press and hold **SCENE** to enter Scene mode (or pin it by pressing **SCENE + CONTROL**).

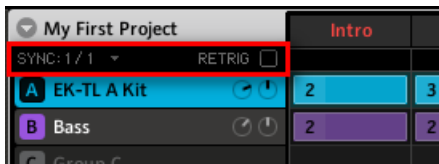


At the bottom of the display you see the current Retrigger value (**OFF** by default).

2. Turn the Control knob to select the desired value, for example **ON**.
- The next time you select a new Scene or loop range, it will start from the beginning.

Software

In the Arranger, you will find the **SYNC** menu and the **RETRIG** check box at the left of the timeline, right under the Project name:



The SYNC and RETRIG controls.

- ▶ To adjust the Scene Sync setting, click the **SYNC** menu and select the desired entry in the menu, for example Scene.
- The next time you select a new Scene or loop range, the switch will happen on the next Scene.
- ▶ To enable/disable the Retrigger setting, click the **RETRIG** check box.
- The next time you select a new Scene or loop range, it will start from the beginning.

8.4 Save Your Work!

As usual, don't forget to save your work!

▶ On your controller, press **SHIFT + SAMPLING** to save your Project.

or

▶ In the software, press [Ctrl] + [S] ([Cmd] + [S] on Mac OS X) to save your Project.

That's it! You can now open another Project or close MASCHINE and take a break, your tutorial Project will be recalled as is the next time you open it.

8.5 To Sum Up...

In this tutorial, we have learned to:

- Create Clips referencing our Patterns in different Scenes.
- Select a Scene for playing.
- Pin the various controller modes.
- Rename, color, move, insert, and delete Scenes slots.
- Select the desired loop range for playing.
- Adjust the behavior of the sequencer when jumping between Scenes or loop ranges.

Once you feel comfortable with these few tasks, proceed with the next chapter, where we will quickly introduce a few other powerful features of MASCHINE.

9 What's Next?

This chapter quickly presents three more powerful features of MASCHINE:

- The Sound, Group, and Master Properties
- Advanced routing
- Sampling.

In case your tutorial Project “My First Project” is not open, please open it now:

- ▶ Open the tutorial Project “My First Project.”

9.1 Changing the Sound, Group, and Master Properties

In an early tutorial, we learned how to adjust the Volume and Swing of the Project — see [↑3.2.2, Adjusting the Volume and the Swing](#) for a reminder. In fact, Volume and Swing are only two of the numerous **Properties** available for each Sound, Group and at the Master level. These Properties are independent of which Modules are loaded in the Sound, Group or Master.

In the software, you see a series of four buttons at the bottom left of the Control area:



The Property selector in the Control area.

These buttons are called **Property selector** and allow you to select a particular set of Properties for displaying in the Parameter area on the right.

Let's look at a few examples. We will use the software or the controller alternatively, but — as usual — most of these tasks can be done from both!

9.1.1 Adjusting the Swing for a Particular Sound

In the software, do the following:

1. Click the Group slot **EK-TL A Kit** in the Arranger to select it.
 2. Click the Sound slot **Closed HH Ektl A** in the Pattern Editor to select it.
 3. Click the **SOUND** tab in the Control area to select the Sound level and display the parameters for the Sound “Closed HH Ektl A” that we just selected.
 4. In the Property selector, click **GRV** (see picture above) to select the Groove Properties.
→ Now the Parameter area on the right shows you the Groove Properties for the closed hi-hat of the drum kit.
- ▶ Adjust the **Swing** knob to set an individual Swing of that Sound.

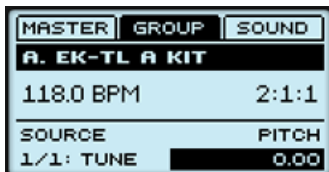
9.1.2 Adjusting the Pitch for a Group

On your controller, do the following:

1. Check that your controller is in Control mode. For this, check that all buttons are off except those around the display, the pads.
2. Press **PLAY** to start the sequencer.
3. Press **GROUP** + pad **13** to select Group slot A containing the drum kit “EK-TL A Kit.”
4. Press **F2** to select the **GROUP** tab.
5. Hold **NAV** and press **F2** to select **SETUP**.
This allows you to have the Group's Properties shown on the display instead of its Modules' parameters.
6. While holding **NAV**, have a look at the top four pads. They represent the Property selector of the Control area.
7. While holding **NAV**, press pad **13** to select the Source Properties (corresponding to the **SRC** button in the software's Property selector).
Pad **13** is lit, while pads **14–16** are dim lit.

- While holding **NAV**, press pad **2** to select the second section of the Source Properties (corresponding to the **Pitch** section in the software's Parameter area).

The display now shows the Tune parameter.



- Press the Left/Right Arrow buttons to select the value field at the bottom right and adjust the Tune value by turning the Control encoder.
- You hear the whole drum kit being pitched down and up as your track is playing — don't hesitate to use this tool for powerful breaks and variations when playing live!

9.1.3 Using Macro Controls

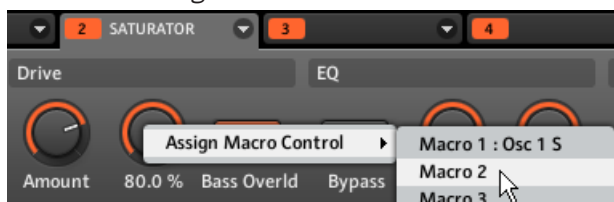
In the software, do the following:

- Click the Group slot **Bass** in the Arranger to select it.
- Click the **SOUND** tab in the Control area to select the Sound level and display the parameters for the selected Sound.
- Click the Sound slot **Analovue** to select it. Its parameters are now displayed in the Parameter area above.
- Click the **MASSIVE** tab to select the corresponding Module and display its parameters.
- Right-click ([Cmd] + click on Mac OS X) any knob of the parameter page (e.g., **Osc 1 S** on the **Mas MCs** page) and select *Assign Macro Control > Macro 1* in the context menu.



- Click the **SATURATOR** tab to select the Saturator effect and display its parameters.

7. Right-click ([Cmd] + click on Mac OS X) any knob of the parameter page (e.g., [Charge](#)) and select *Assign Macro Control > Macro 2* in the context menu.



8. Now click the [GROUP](#) tab in the Control area to select the Group level and display the parameters for the whole Group “Bass.”
9. In the Property selector (bottom left of the Control area), click [MCR](#) to select the Macro Control Properties.
- Look at the Parameter area: The first two knobs display the names of the parameters that we just assigned.



The Macro Properties of our Group “Bass” now include two parameters of the Sound “Analogue.”

MASCHINE’s **Macro Controls** have some huge benefits:

- You can now control parameters from different Modules and Sounds on the **same page**. This can be especially useful in a live situation!
- Macro Controls are **revealed to your host application**. Hence, this is your gateway to pilot the MASCHINE plug-in via host automation!
- Macro Controls can also be **assigned to MIDI CCs** in order to remote control them via MIDI. By mapping the desired parameters to Macro Controls, you can remote control any parameter from any Sound/Group from an external software or hardware MIDI device!

For more details on all these features, please refer to the Manual!



The Macro Control assignment can be done in the software only.

9.2 Using Other Sound Sources

Until now we have used two different sound sources in our Sounds:

- In all Sounds of the drum kit Group, the sound source is the Sampler Module — MASCHINE's internal sampler.
- In both Sounds of the bass Group, the sound source is an instance of the MASSIVE VST/AU plug-in.

But you can also use other sound sources:

- You can use the audio coming from any other Group(s) and/or Sound(s).
- You can use the audio coming from an external source.

In this section we will quickly show you how to set this up. This will allow us to introduce the powerful routing facilities provided by MASCHINE.



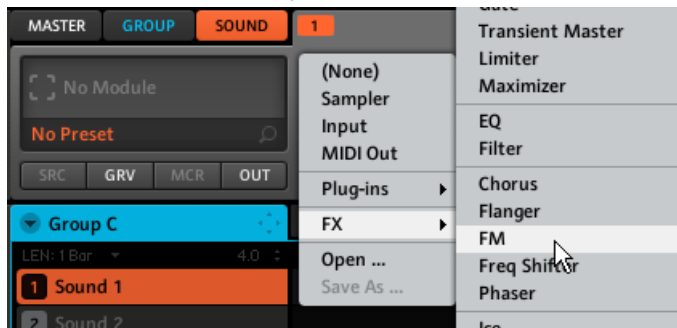
We will exclusively use the software, but most of these tasks can be done from your controller as well. Please refer to the Manual for more info.

9.2.1 Using Sounds and Groups as Sound Source

The sound source of a Sound is set in its first Module slot. In the software, do the following:

1. Click the Group slot **C** in the Arranger to select it.
2. Click the Sound slot **1** in the Pattern Editor to select it.
3. Click the Module slot menu of Module slot **1**.
The menu opens and lets you choose a Module for loading.

4. In this menu, select any effect from the *FX* submenu, e.g., *FM*.



The FM effect is loaded. You will notice that the Sound slot automatically mirrors the effect Module's name *FM*.

5. Now click the Group slot *Bass* in the Arranger to select it.
 6. Click the *GROUP* tab in the Control area to select the Group level and display the parameters for the Group "Bass" that we just selected.
 7. Click the *OUT* tab to select the Output Properties of that Group.



8. In the *Aux 1* section, click the label *None* of the *Output* control. In the menu that opens, select *C: FM*.



- You hear your bass line processed by the FM effect on top of the original bass line! You can adjust the level of the processed bass line via the *Level* knob in the same *Aux 1* section.

In fact, we have just set up a send effect in MASCHINE. As we selected an effect Module in the Sound slot 1 of the Group C, MASCHINE automatically made this Sound available as an output for all other Sounds and Groups of your Project. By choosing this Sound in the [Aux 1's Output](#) selector of the Group "Bass," we told MASCHINE to send the audio of this Group additionally to the FM Sound. (i.e. the Sound containing the FM effect).

Feel free to experiment with this feature:

- Add other effects in Group C's Sound slot 1.
- Route other Sounds or Groups to this same effect.
- Adjust each auxiliary level independently.
- Create new effects chains in other Sound slots of Group C and route other signals to them.

Routing Tips

- For a better overview, rename the Sound you use as a send effect after the effects name.
- You can build your own multi-effects this way: up to 4 effects per Sound with 16 Sounds per Group allow up to 64 different effects in one Group!



Please be aware using too many effects may cause a high load on your computers CPU, as a result the amount of effects you should use is dependant on the processing power of your computer.

- Since Patterns are saved together with your Group, you can also prerecord automation for your effects, for example filter sweeps or complex effects clusters with multiple effects that you can use on your material.

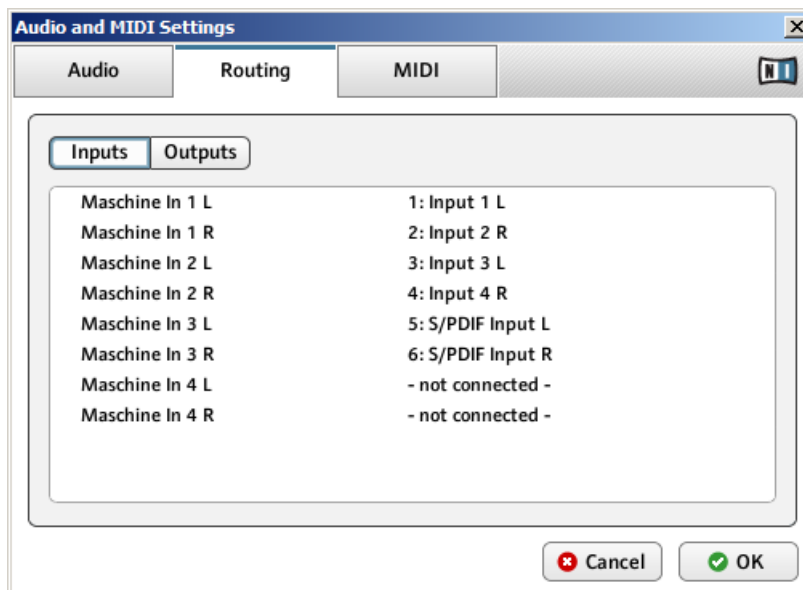
The Routing in MASCHINE is a really powerful tool with a vast amount of possibilities. You can set up your own effects chains, route Sounds through several other Sounds or out of your audio interface through a Hardware effect and then back into MASCHINE. For more info on routing, please refer to the Manual.

9.2.2 Using an External Sound Source

MASCHINE allows you to route not only other internal signals to your Sounds as described in the previous section (see [↑9.2.1, Using Sounds and Groups as Sound Source](#)), but also audio coming from the external world. To do this, we will use another Module available in the first Module slot of the Sound level: the Input Module.

In the software, do the following:

1. Click *File > Audio and MIDI Settings...*
The Audio and MIDI Settings dialog opens.
2. In the Audio and MIDI Settings dialog, click the [Routing](#) tab.
3. In the Routing tab, click the [Inputs](#) button.
You then see the list of MASCHINE input ports on the left. By clicking on the fields on the right, you can assign MASCHINE input ports to the physical audio inputs available on your audio interface.
4. Assign at least [Maschine In 1 L](#) and [Maschine In 1 R](#) to any pair of inputs on your audio interface.



5. Click [OK](#) to close the Audio and MIDI Settings dialog.

6. Plug anything (e.g., a turntable) into the audio interface's input pair that you selected in the Audio and MIDI Settings dialog for the first two inputs of MASCHINE.
7. Now click the Group slot **D** in the Arranger to select it.
8. Click the Sound slot **1** in the Pattern Editor to select it.
9. Click the Module slot menu of Module slot **1**.
The menu opens and lets you choose a Module for loading.
10. In this menu, select *Input*.



The Input Module is loaded. You will notice that the Sound slot automatically mirrors the effect Module's name *Input*.

11. In the Input Module, click the display of the **Source** selector (currently reading *Internal*) and select *Ext In 1* in the menu that opens.



→ You can hear the audio coming from your external device. Adjust its level via the **Level** knob of the Input Module.

MASCHINE provides you with four separate stereo inputs for using four distinct external stereo signals within your Project. For example you could try the following:

- Load effects in the other three Module slots to process the signal of your turntable.

- Send any external signal to the send effect we built in [↑9.2.1, Using Sounds and Groups as Sound Source](#).
- Plug a microphone and process it in real time in your live performance!

9.3 Sampling

Last but not least, we want to introduce to you another great feature of MASCHINE: its sampling facilities. MASCHINE allows you to record internal or external audio signals using your audio interface. This is a useful feature if you want to record your own Samples or rearrange loops that you have created yourself using MASCHINE.



This chapter is a short introduction to sampling. We will exclusively use the software, but most of these tasks can be done from your controller as well. Please refer to the Manual for detailed information.

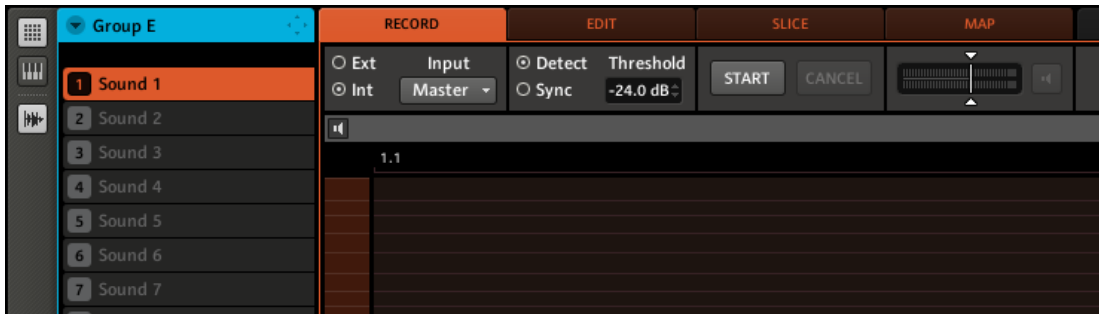
9.3.1 How to Sample

1. First choose an empty Sound slot to record into by clicking its name.

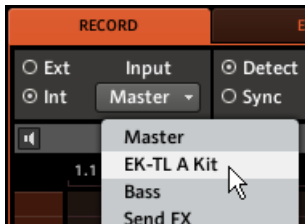
- Now click the Sample Editor button right underneath the Keyboard View button, at the left of the Pattern Editor:



The Pattern Editor switches to the Sample Editor:

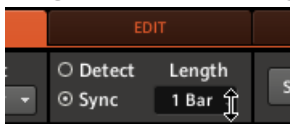


- In the **RECORD** tab, select your Source. You can record Samples from an internal signal (check the **Int** radio button) or from one of the external inputs (check the **Ext** radio button). In this case we will record from the drum kit Group “EK-TL A Kit,” so click the **Int** radio button and select *EK-TL A Kit* in the **Input** menu nearby:



- In the next section of the **RECORD** tab, you can select a way to start the recording: either by setting a threshold value (adjustable with the mouse by dragging) or in sync with the Project tempo. Since we want to record a drum loop from the EK-TL A Kit, we select **Sync**.

- Click on the **Sync** radio button and enter a length of 1 bar by clicking the display of the Length control and dragging your mouse:



- Now click the **START** button and, since the recording is going to be triggered by the sequencer, start the sequencer (e.g., by pressing **PLAY** on your controller or the [Space] bar on your computer keyboard).

→ After the recording stops, you will see the waveform of your Sample:



Under the large Waveform representing the recorded Sample, you can see a small icon for each Sample that was recorded into this Sound slot: this is called the Recording History. You can drag the Samples to other Sound slots to use them separately.



For external Samples coming from an instrument that is not synced to MASCHINE by way of MIDI Clock, it is more useful to record it manually or in Threshold mode. Please refer to the Manual for more info.

9.3.2 Editing, Slicing and Mapping Your Sample

MASCHINE provides you with many features to make an efficient use of your recorded Sample. These features are found in the other three tabs of the Sample Editor:

- The **EDIT** tab allows you to adjust the start and end point of your Sample, to define a loop range within the Sample, to adjust the envelope of the Sample, and to apply various audio processing commands to your Sample.
- The **SLICE** tab allows you to cut your Sample into slices in various ways and to distribute the slices across the keyboard — notably this allows you to play each drum hit of the Sample via a different pad in Keyboard mode!
- The **MAP** tab allows you to precisely define the note and velocity ranges assigned to each Sample.



For a detailed description of all the features of the Sample Editor, please refer to the Manual!

10 Quick Reference

This chapter introduces you to the main areas and concepts of MASCHINE MIKRO. In the following sections, you will find:

- Information that will help you in your every-day work with your controller ([↑10.1, Using Your MASCHINE MIKRO MK2 Controller](#)).
- An overview of a MASCHINE Project and a description of both its structure and content ([↑10.2, Overview of a MASCHINE Project](#)).
- A basic reference of your hardware controller, naming and quickly describing each of its control elements ([↑10.3, MASCHINE MIKRO MK2 Hardware Overview](#)).
- A basic reference of the MASCHINE software ([↑10.4, MASCHINE Software Overview](#)).



For a comprehensive description of every feature and setting, please refer to the Manual.

10.1 Using Your MASCHINE MIKRO MK2 Controller

This section holds useful information for your every-day work with the MASCHINE MIKRO MK2 controller.



For a complete reference of all shortcuts available on your controller, please refer to the Manual.

10.1.1 Navigating the MASCHINE MIKRO MK2 Controller Display

The buttons above and below the display, along with the Control encoder (on the right), have functions relating to what is shown on the display:



The control elements around the display.

- Depending on what is shown on the display, some of the buttons might be inactive — in that case they are off. The active buttons (i.e. those that would do something if you would press them) are always dim or fully lit.
- The **F1**, **F2**, and **F3** buttons above the display allow you to select the tab under them (at the top of the display). For example, in the picture above the **SOUND** tab is selected.
- The Left and Right Arrow buttons under the display allow you to switch the selection between the four fields above them (at the bottom of the display). For example, in the picture above the bottom right field is selected — in Control mode this field represents the value (**65.0** in the picture above) of the selected parameter.
- Press **NAV** + Left/Right Arrow button to quickly scroll to the previous/next value in the bottom left field — in Control mode this field represents the selected parameter (**7/8: LFO AM.** in the picture above).
- The Control encoder allows you to change the value of the highlighted field. For continuous parameters, by pressing and turning the Control encoder you can change the value in finer increments. The Control encoder can also aid navigation (e.g., in the Browser).

10.1.2 Controller Modes and Mode Pinning

The MASCHINE MIKRO MK2 controller has different modes of operation. Besides the default Control mode (in which the pads notably trigger your Sounds), it provides many other modes for accomplishing various tasks. These modes are enabled by specific buttons on your controller (e.g., **SCENE**, **BROWSE**, **MAIN**, etc.).

For some of these modes, you need to hold the button to keep the mode active. For example, when you press the **PAD MODE** button, the displays will show pad-specific control options; when you release it, the controller switches back to Control mode.

The buttons that are required to be held are in the middle column of your controller (left of the pads) along with the **NOTE REPEAT** button and the **GRID** button:



Each of these buttons needs to be held depressed in order to use the corresponding mode.

Pinning the Controller Modes

You can also pin (i.e. lock) controller modes, so the controller doesn't switch back when releasing a mode button:

1. Press and hold a controller mode button, e.g., **VIEW**.
2. Press the **CONTROL** button.

→ You can release the **VIEW** button: The controller will remain in View mode until you press **VIEW** again.



Once a mode has been pinned your controller will automatically pin the mode next time it is pressed.

You can unpin any mode by pressing its button together with **CONTROL** again.



See section [↑8.1.3, Pinning the Scene Mode](#) for an example of use. For more detailed information on controller modes, please refer to the Manual.

10.1.3 Controlling the Software Views from Your Controller

Your controller provides you with numerous shortcuts to modify the display in the MASCHINE software window without having to touch your mouse.

Scene View

Use Scene view to navigate the Arranger in the MASCHINE software:

1. Press and hold the **VIEW** button to enter View mode. You can also press **VIEW + CONTROL** to pin the View mode so that you can release **VIEW** and stay in View mode (see [↑10.1.2, Controller Modes and Mode Pinning](#)).
2. Press **F1** to select **SCENE** and use the pads in the table below to navigate the Scene view.



Shortcuts for navigating the Arranger from the MASCHINE MIKRO MK2 controller.

Action	Shortcut
Hide/view Browser	Press pad 13
Hide/view Arranger	Press pad 14
Hide/view Control area	Press pad 15
Hide/view Automation Lane	Press pad 16
Scroll Arranger left	Press pad 1
Scroll Arranger right	Press pad 3
Zoom in (Arranger)	Press pad 6
Zoom out (Arranger)	Press pad 2

Pattern View

Use Pattern view to navigate the Pattern Editor in the MASCHINE software:

1. Press and hold the **VIEW** button to enter View mode. You can also press **VIEW + CONTROL** to pin the View mode so that you can release the **VIEW** button and stay in View mode (see [↑10.1.2, Controller Modes and Mode Pinning](#)).
2. Press **F2** to select **PAT** (for “Pattern”) and use the pads in the table below to navigate the Pattern Editor view.



Shortcuts for navigating the Pattern Editor from the MASCHINE MIKRO MK2 controller.

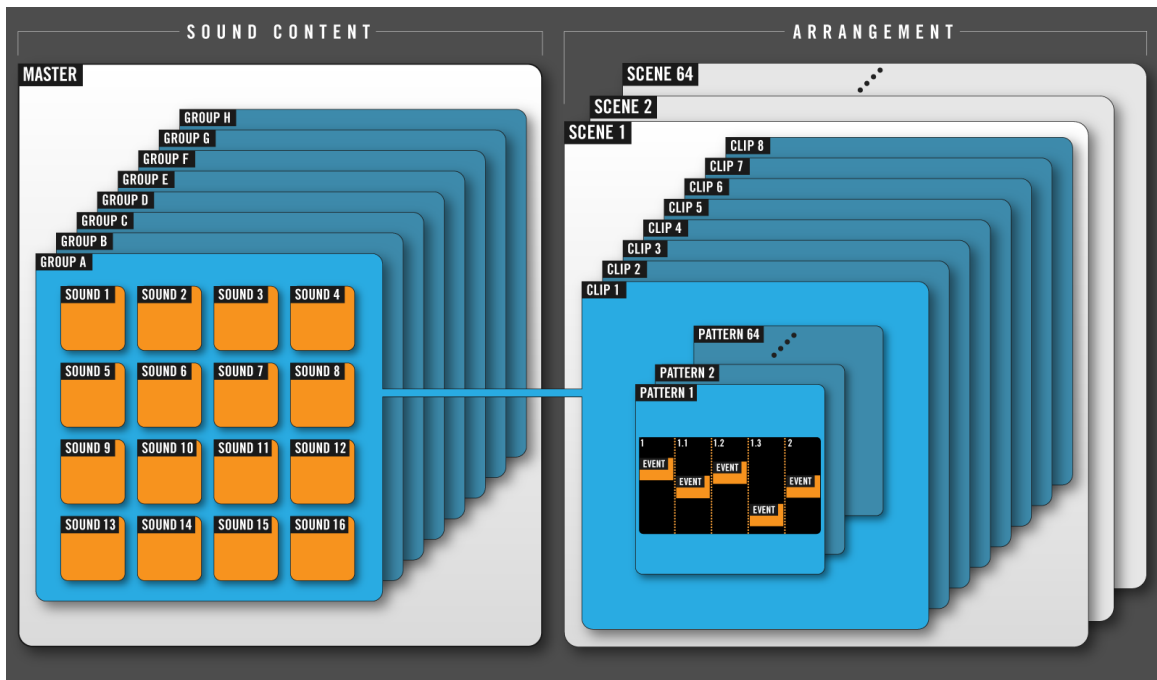
Action	Shortcut
Hide/view Browser	Press pad 13
Hide/view Arranger	Press pad 14
Hide/view Control area	Press pad 15

Action	Shortcut
Hide/view Automation Lane	Press pad 16
Scroll Pattern left	Press pad 1
Scroll Pattern right	Press pad 3
Zoom in (Pattern Editor)	Press pad 6
Zoom out (Pattern Editor)	Press pad 2
Scroll Pattern up	Press pad 8
Scroll Pattern down	Press pad 4

10.2 Overview of a MASCHINE Project

A MASCHINE Project contains all the information stored with a MASCHINE-produced piece of music.

In the following diagram we can see the different aspects of a MASCHINE Project:



Overview of a MASCHINE Project.

- The Project references all the **sound content**: the instruments, sounds and samples, and all the effects you apply to them.
- The Project also contains the **arrangement** of your song: how Patterns are built from events which trigger Sounds, and how they are arranged into a song structure using Scenes and Clips.

The following section will explain these two aspects in detail.

10.2.1 Sound Content

The sound content aspect of a MASCHINE Project includes all the audio material — the instruments and effects contained in your Project file, and how these are structured.



The sound content aspect of a MASCHINE Project.

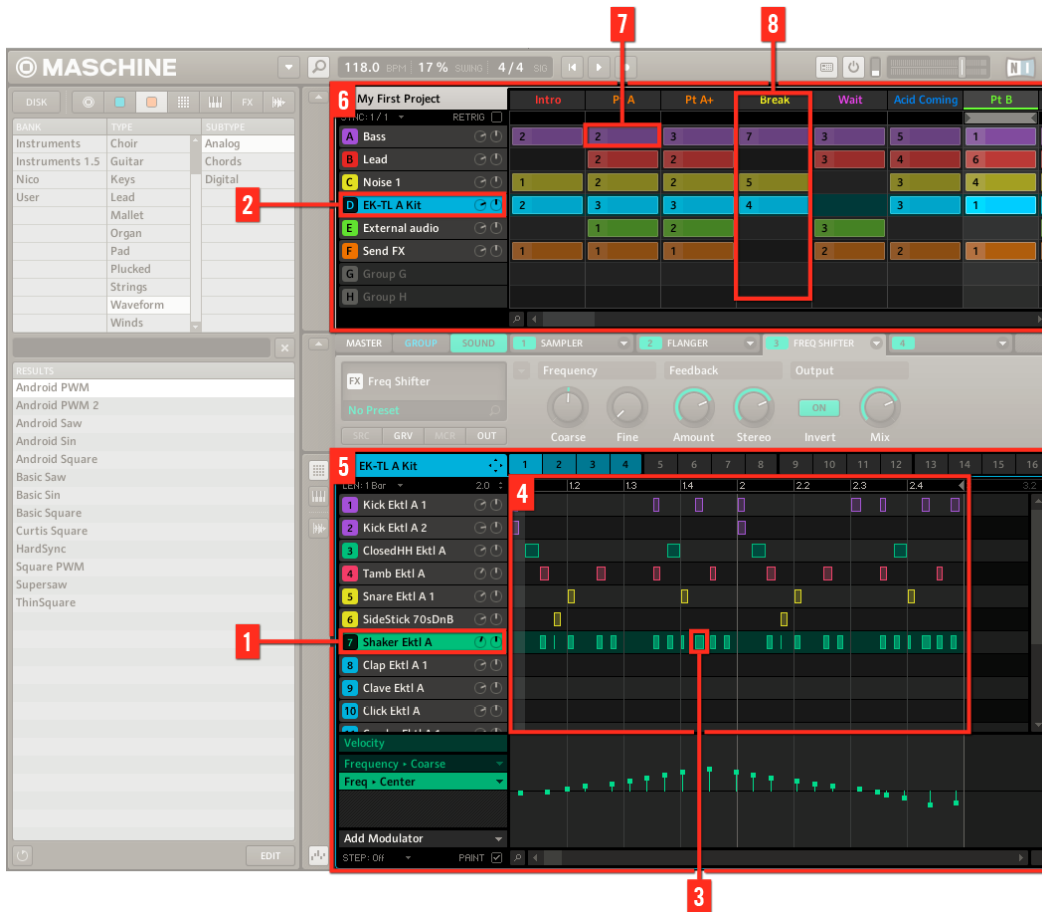
The arrangement aspect of a MASCHINE Project is about building patterns from audio material, and further about putting those patterns into a loop or a song structure.

- A MASCHINE Project file (1) offers 8 Groups slots (A–H) (2), which again hold 16 Sound slots (1–16) (3) each. Each Sound slot can be filled with audio material.

- You can influence the sound on these three levels: the Project (or Master) level, the Group level, and the Sound level. The relevant controls are situated in the Control area (**4**), which is your one-stop mixer, routing, effects, and plug-in section. The Control area has three tabbed sections corresponding to each level: **MASTER**, **GROUP**, and **SOUND**.
 - The controls in the **SOUND** section affect the sound of the selected Sound slot (1–16).
 - The controls in the **GROUP** section affect the sound of the selected Group slot (A–H), i.e. the sound of all its Sound slots.
 - The controls in the **MASTER** section affect the sound at the main outputs of MASCHINE, i.e. the sound of all Groups.

10.2.2 Arrangement

The arrangement aspect of a MASCHINE Project is about building patterns from audio material, and further about putting those patterns into a loop or a song structure.



The arrangement aspect of a MASCHINE Project.

The basic workflow in building a song in MASCHINE is as follows:

- You load audio into the Sound slots (1) of the selected Group (2).
- You record instances of your Sounds by playing the pads. A recorded instance of a Sound is called an event (3).
- Together, the events add up to a Pattern (4) for this Group.

- All of this takes place in the Pattern Editor **(5)**, where you can create several Patterns for each of your Groups.
- In the upper half of the software's user interface, the Arranger **(6)** lets you organize together the Patterns of your various Groups.
- Here you combine your Patterns — represented by Clips **(7)** — into Scenes **(8)**.
- Several Scenes add up to a song (...or a track, or an arrangement, or whatever you want to call it).

Now that you have an overview of the core concepts, let's have a quick look at the various areas and control elements on your hardware controller and in the MASCHINE software.

10.3 MASCHINE MIKRO MK2 Hardware Overview

This section quickly describes the areas and control elements on your hardware controller.



Overview of the MASCHINE MIKRO MK2 hardware controller.

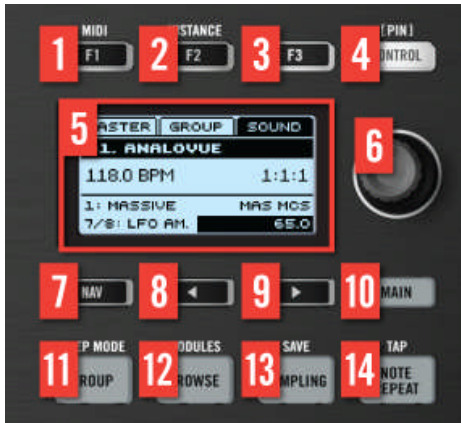
(1) **CONTROL section:** Use this multi-purpose section to access to all parameters of the mode currently selected on your controller. There are also dedicated buttons to access the Browser, Groups and the Sample Editor. For more information on this section please view [↑10.3.1, CONTROL Section](#).

(2) **TRANSPORT section:** Start, stop and restart playback, activate record and skip bars while playing, simply by pressing the dedicated buttons. Use **SHIFT** to access the secondary functions of your controller. For more information on this section please view [↑10.3.2, TRANSPORT Section](#).

(3) **PADS section:** Access the various controller modes using the column of mode buttons on the left-hand side of this section. Besides playing the Sounds of the selected Group, the 16 pads give you access to many editing and selection commands depending on the selected controller mode. For more information on this section please view [↑10.3.3, PADS Section](#).

10.3.1 CONTROL Section

This section gives an overview of the CONTROL section.



Overview of the CONTROL section.

(1–3) **F1**, **F2** and **F3** buttons: The three buttons above the LCD display dynamically adapt their function to the active mode, allowing direct access to the most important sub-sections and functions. The action they will perform is shown below each button in the display. Using the **SHIFT** button you can also use **F1** to access **MIDI mode** and **F2** to access **Instance mode**:

- **MIDI mode**: In this mode you can use MASCHINE MIKRO MK2 as a MIDI controller. Press **SHIFT + F1** to access MIDI mode. For more details, please refer to the Controller Editor manual.
- **Instance mode**: In this mode you can select which instance of the MASCHINE plug-in you want to control from your hardware controller if you have more than one instance open in your Digital Audio Workstation (DAW). Press **SHIFT + F2** to access Instance mode. Turn the Control encoder (**6**) to select an instance and press it to connect your controller to that instance.

(4) **CONTROL** button: Press the **CONTROL** button to get back to Control mode. Control mode is the default controller mode and can be used to access parameters of the Sound, Group and Master levels in your MASCHINE Project.



The **CONTROL** button also allows you to pin a particular mode on your controller: hold the desired mode button and press **CONTROL** once to pin the corresponding mode. You then can release the mode button and your controller will stay in the corresponding mode until you press it again. See [↑10.1.2, Controller Modes and Mode Pinning](#) for more info.

(5) **Display:** The LCD display will provide you with all essential information — no need to glance at the computer screen.

(6) **Control encoder:** Turn the Control encoder to adjust the value of the field selected on the display. For some parameters, press and turn the Control encoder to change the value in finer increments. You can also use the Control encoder to browse lists shown on the display: Turn the Control encoder to highlight an entry; push the Control encoder to load it. In Control mode, when the Pattern is playing, hold **SHIFT** and turn the Control encoder to record automation for the currently selected parameter.

(7) **NAV** button: Press **NAV** + Left or Right Arrow buttons to quickly scroll fields on the display.



If you press and hold the **NAV** button in Control mode you can press **F2** or **F3** and then the desired pad **13–16** to select and display a particular Property page or Module slot of the selected Sound/Group or the Master. See the Manual for more details.

(8) **Arrow Left** button: Use this button to navigate left in the display. Use with the **NAV** button to quickly navigate to the previous page or page section.

(9) **Arrow Right** button: Use this button to navigate right in the display. Use with the **NAV** button to quickly navigate to the next page or page section.

(10) **MAIN** button: Press the **MAIN** button to switch to **Main mode**. Main mode is used to change the Volume, Swing and Tempo/Tune parameters at each level of your Project (Master, Group and Sound). Press the **MAIN** button then: **F1** for main **Volume**, **F2** for global **Swing**, and **F3** **Tempo** to control the tempo of your Project. Use the Control encoder to change a parameter value. When a pad or the **GROUP** button is held **Tempo** will be replaced by the **Tune** parameter allowing you to tune individual Sounds or Groups on the fly by rotating the Control knob.

(11) **GROUP** button: When you hold the **GROUP** button, the top eight pads **9–16** allow you to select the Group you want to work in. The pads always mirror the color of the corresponding Group. Dimmed pads show which Groups contain Sounds, while the fully lit pad shows the selected Group — the name of this Group will show in the display. Unlit pads indicate empty Group slots. Press **SHIFT** + **GROUP** to enter **Step mode**. For more information on Step mode please refer to chapter [↑7, Creating Beats with the Step Sequencer](#).



Hold the **GROUP** button to select Groups with the pads 9–16. Here, Group A is selected (pad 13 fully lit), Groups B to F contain something (pads 14, 15, 16, 9, and 10 dim lit in their respective colors), and Group G and H are empty (pad 11 and 12 off).

The pads 9–16 can also be used to solo and mute Groups on the fly when the **SOLO** or **MUTE** buttons are pressed. For example, in order to mute Group C, hold **MUTE**, press **GROUP** and then press the pad 15.

(12) BROWSE button: Press the **BROWSE** button to access the Browser. Press **SHIFT** + **BROWSE** to access the Module lists and load a Module (internal or VST/AU plug-in) in the currently selected Module slot.

(13) SAMPLING button: Press the **SAMPLING** button to access the Sample Editor. Press **SHIFT** + **SAMPLING** to save your Project.

(14) NOTE REPEAT button: Note Repeat is a really handy way to play and record beats — it plays the selected Sound automatically at a given rate. While holding the **NOTE REPEAT** button, hold the pad you want to play: notes will be repeatedly triggered at the selected rate

shown in the display. With buttons **F1**, **F2** and **F3**, you can select different rates while playing. You can select new rate values for each of these buttons by turning the Control encoder. Press **SHIFT** and repeatedly tap the **NOTE REPEAT** button to set the required tempo for your Project.



The Note Repeat mode is pinnable: Press **NOTE REPEAT** + **CONTROL** to pin/unpin the Note Repeat mode. See [↑10.1.2, Controller Modes and Mode Pinning](#) for more info.

10.3.2 TRANSPORT Section

This section gives an overview of the **TRANSPORT** section.



Overview of the TRANSPORT section.

Start, stop and restart playback, activate record and skip bars while playing, simply by pressing the dedicated buttons in the TRANSPORT section of the controller. Use the **SHIFT** button to invoke secondary commands such as the metronome, Count in and Step Forward and Backward.

- (1) **RESTART** button: Press the **RESTART** button at any time to restart from the beginning of the current loop range.
- (2) **Step Backward** button: Skip back through the loop range one bar at a time. Press **SHIFT** + Step Backward to skip backwards step by step.
- (3) **Step Forward** button: Skip forwards through the loop range one bar at a time. Press **SHIFT** + Step Forward to skip forwards step by step.
- (4) **GRID** button: Enters Grid mode. The Grid mode allows you to select resolutions for the Step Grid (used for quantization), for changing Pattern Lengths and for transitions between Scenes.



The Grid mode is pinnable: Press **GRID** + **CONTROL** to pin/unpin the Grid mode. See [↑10.1.2, Controller Modes and Mode Pinning](#) for more info.

(5) **PLAY** button: Press the **PLAY** button to activate playback. Press **PLAY** a second time to stop playback. Press **SHIFT** + **PLAY** to turn the metronome on/off.

(6) **REC** button: When playback is on, press **REC** to begin recording. Press **REC** a second time to stop recording.

(7) **ERASE** button: When creating music, erasing needs to be as quick and simple as recording, so there is a dedicated button for this! During playback, hold **ERASE** and hold any number of pads to erase the events for the corresponding Sounds on the fly as the playback goes on. Hold **GROUP** + the pad of a Group to erase all its events at once. Use the shortcut **ERASE** + **SELECT** + pad to quickly erase all events triggered by that pad in your Pattern.

(8) **SHIFT** button: While the most important features are accessible through dedicated buttons, many shortcuts are available by holding the **SHIFT** button and pressing pads **1–16** or several other buttons. In Control mode, when the Pattern is playing, hold **SHIFT** and turn the Control encoder to record automation for the currently selected parameter.



All hardware shortcuts are explained in the Hardware Control Reference.

10.3.3 PADS Section

This section gives an overview of the PADS section.



Overview of the PADS section.



All the following buttons are pinnable: Simply press the desired button + **CONTROL** to pin/unpin the corresponding mode. See [↑10.1.2, Controller Modes and Mode Pinning](#) for more info.

(1) **SCENE** button: Enters Scene mode. Scene mode allows you to create Scenes to work out the structure of your track. During playback, you can switch Scenes for quick on-the-fly arrangement. Dimmed pads show which Scenes contain Clips, while fully lit pads show the currently selected loop range.

(2) **PATTERN** button: Enters Pattern mode. Pattern mode allows you to create different Patterns for the selected Group, switch between different Patterns or create a new one during playback, etc. Dimmed pads show which Patterns contain events, the fully lit pad shows the selected Pattern.

(3) **PAD MODE** button: Enters Pad Mode. This mode allows you to select a different mode for your pads. For example, you can quickly switch the pads to play melodies or even chords! The following pad modes are available:

- In the standard layout mapping, each pad represents one Sound of the Group and the Sounds' velocity is controlled by the pressure applied on the pads.
- In **Keyboard mode**, the pads represent 16 chromatic steps of the currently selected Sound, ascending from the selected root note — this way you can play the selected Sound like a melodic instrument. You can also use **F2** to transpose down or **F3** to transpose up an octave at a time. Press **SHIFT + PAD MODE** to quickly activate Keyboard mode.
- In **16 Velocities mode**, the pads represent 16 levels from the softest to the full velocity of the currently selected Sound — this is especially useful for building up dynamic grooves.
- In **Fixed Velocities mode**, each pad represents one Sound of the Group and all Sounds have the same fixed velocity, whatever pressure you apply on the pads.

(4) **VIEW** button: Enters View mode. When working on large Projects, it is sometimes necessary to look at the computer screen. With View mode there is no need to use the mouse and search for scroll bars or magnifying glasses! Just use the pads and the CONTROL section to zoom in and out or scroll through Patterns and Scenes. See [↑10.1.3, Controlling the Software Views from Your Controller](#) for more info.

(5) **DUPLICATE** button: Enters Duplicate mode. Use the Duplicate mode to swiftly create another instance of any Sound, Pattern, Group or Scene. This can be useful for creating variations or trying out something new while preserving the current state of your work.

(6) **SELECT** button: Enters Select mode. This mode allows you to select a Sound without having to play it, or select specific events of a particular Sound, which is useful for limiting quantization, nudging notes and other operations specifically to the selected events. Use the shortcut **SHIFT + SELECT + pad** to quickly select all events triggered by that pad in your Pattern. Use the shortcut **ERASE + SELECT + pad** to quickly erase all events triggered by that pad in your Pattern.

(7) **SOLO** button: Enters Solo mode. In this mode, you can instantly solo any Sound or Group (equals muting all other Sounds/Groups) by pressing its pad — useful to tweak the Sound or for performing live. The pad of the soloed Sound or Group is fully lit, while all other pads (representing the muted Sounds/Groups) are dimmed.

(8) **MUTE** button: Enters Mute mode. In this mode, you can instantly mute Sounds or Groups — good for getting on top of your production when you have many sounds playing and especially useful for performing live. Muted Sounds/Groups are represented by dimmed pads, while unmuted (i.e. audible) Sounds/Groups are represented by fully lit pads.

(9) **Pads 1–16**: Besides playing and selecting your Sounds, the pads have many functions depending on the controller mode that is currently active. If you hold the **GROUP** button, they allow you to select a Group. In addition, when used in combination with **SHIFT**, the pads trigger various commands:

- Press **SHIFT** + pad **1/2** to undo/redo your last action.
- Press **SHIFT** + pads **3–16** to access various editing functions in the selected Pattern.



For a detailed explanation of each feature please refer to the Manual.

10.4 MASCHINE Software Overview



The MASCHINE software.

(1) **Header:** The Header contains the main controls for the MASCHINE software including the Display area, the Transport controls and the Master Volume slider. You can also use this area to toggle the Browser, connect to your hardware controller and monitor the CPU usage of your computer.

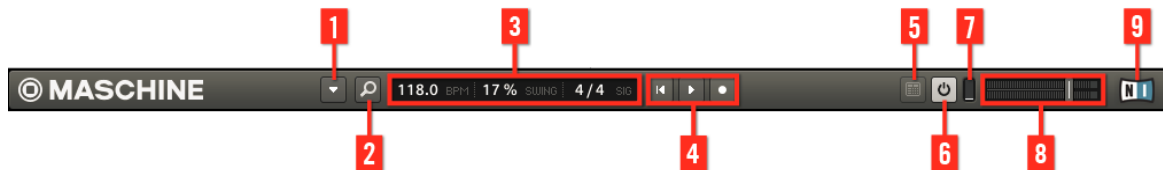
(2) **Browser:** The Browser is your tool for managing, finding, tagging and categorizing Projects, Groups, Sounds, Patterns, instrument plug-in and effect presets, and Samples. Using the search facility you can quickly find things and prehear Samples.

(3) **Arranger:** Use the Arranger to combine your Patterns into up to 64 Scenes in order to build your track and make arrangements.

(4) **Control area:** The Control area allows you to control parameters and settings for each of the four Modules at each Project level (Sound, Group and Master). This area can hold settings for Groups, Sounds, Modules (internal or VST/AU plug-ins), MIDI, routing...

(5) **Pattern Editor:** The Pattern Editor features both step programming and real-time recording and is the basis for each Scene. Up to 64 Patterns for each Group can be created here and then arranged into Scenes in the Arranger. The Pattern Editor also lets you edit automation for the Sound, Group, and Module (internal or plug-in) parameters.

10.4.1 Header



The Header.

(1) **Plug-in menu:** Click the Plug-in menu to access the software menus. This menu is particularly useful in Full Screen mode and when MASCHINE is used as a plug-in in a host application.

(2) **Browser button:** Use the Browser button to toggle the Browser. The Browser is your tool for managing, finding, tagging and categorizing Projects, Groups, Sounds, Patterns, instrument plug-in and effect presets, and Samples. From the Browser you can directly search your computer or an external drive to add new samples. You may also prehear Samples directly from the Browser and apply new tags.

(3) **Display area:** The Display area provides control regarding tempo, global swing and time signature.

(4) **Transport controls:** The Transport controls contain buttons like a conventional tape recorder or CD player, such as Play, Restart, and Record.

(5) **Connect button:** Use the Connect button to connect an instance of the MASCHINE software to the hardware controller.

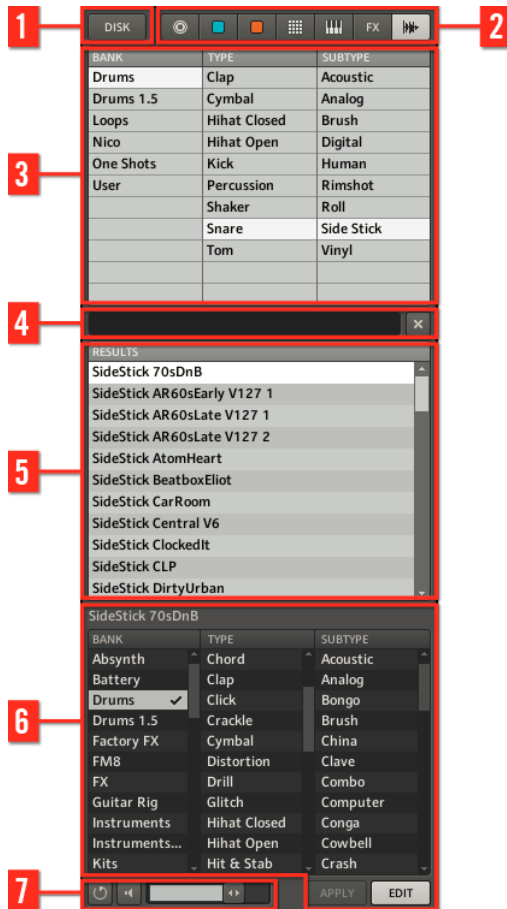
(6) **Audio Engine button:** Click the Audio Engine button to disable the entire sound processing of MASCHINE.

(7) **CPU meter:** The CPU meter represents the current load on your computer's processor and is constantly measured; it should not go above 70 % to avoid clicks and interruptions. You can save CPU power by sampling the audio output of MASCHINE if necessary using export (for more info, please refer to the Manual).

(8) **Master Volume slider:** Shows and adjusts the level of the MASCHINE audio output.

(9) **NI logo:** The NI logo and MASCHINE logo open the About screen which displays the version number and edition of your MASCHINE software.

10.4.2 Browser



The Browser.

(1) **DISK button:** Use the **DISK** button to access your computer's hard drives.

(2) **File Type selector:** This contains 7 icons representing the different file types of MASCHINE. From left to right the file types are: Projects, Groups, Sounds, Patterns, instrument plug-in presets, effect presets, and Samples. By clicking one of them it causes only the files of the selected type to be displayed in the **RESULTS** list.

(3) **Tag Filter:** The Tag Filter allows you to search for file types based on tags that have been applied to them. You can quickly find files based on the Bank, Type and Subtype categories.

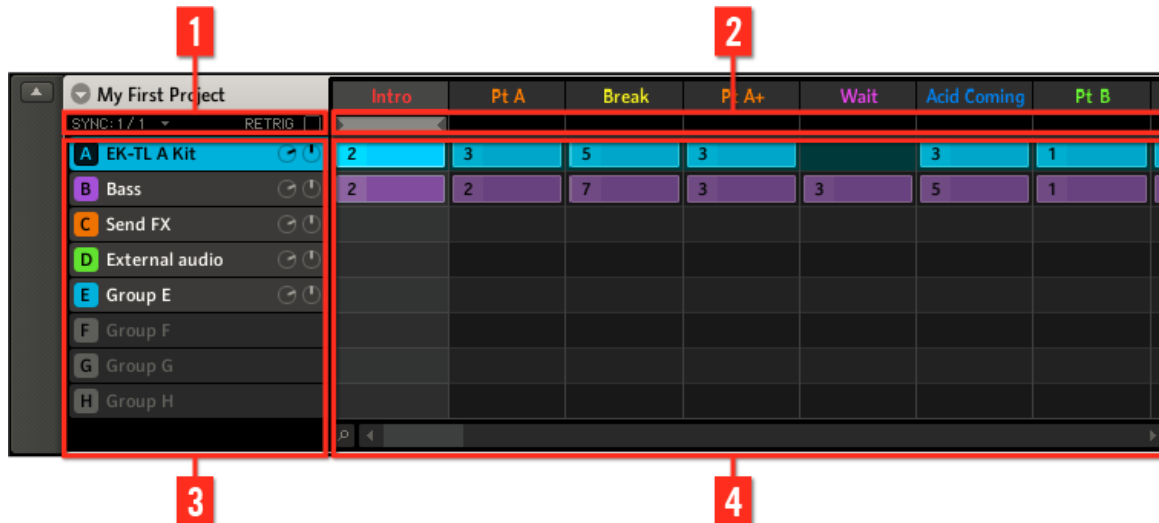
(4) **Search field:** Use the Search field to quickly find files based on their name or tagged attribute. Select the type of file you are looking for from the File Type selector and enter the name or category of a file into the Search field to perform a search. Results are displayed in the **RESULTS** list below.

(5) **RESULTS list:** The **RESULTS** list displays all files that match your query.

(6) **Tag Editor:** The Tag Editor allows you to edit Tags applied to files and add Tags to new files from the Bank, Type and Subtype categories. You can show/hide it by clicking the **EDIT** button at the bottom right.

(7) **Audition controls:** The Autoload button allows you to listen to the item selected in the **RESULTS** list in context with the rest of your Project while it is playing. Additionally, if you are browsing Samples, the Prehear button allows you to quickly hear each Sample you select in the **RESULTS** list, at the volume set by the slider nearby.

10.4.3 Arranger



The Arranger.

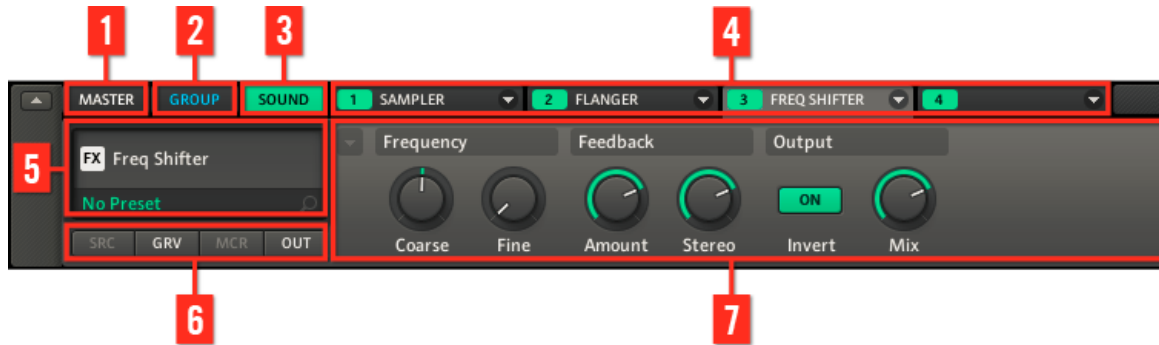
(1) **Scene Sync and Retrigger controls:** This area contains the controls for Scene Sync, which allow you to quantize Scene transitions, and for Retrigger, which lets you choose whether Scenes have to be retriggered or not.

(2) **Arranger timeline:** This area displays the current position within the track and allows you to set the loop range.

(3) **Group slots:** The 8 Group slots can hold one Group each. Select the desired slot to load a Group into it and display the Group's content (Sounds, Patterns...) in the Pattern Editor (see [↑10.4.5, Pattern Editor](#)) and the Group's properties and Modules in the Control area (see [↑10.4.4, Control Area](#)).

(4) **Clip area:** Each Clip represents a Pattern from a given Group. A combination of several Clips stacked vertically is called a Scene. A Scene can be moved freely by dragging and dropping it into place, or you can use more conventional Copy, Paste and Remove functions.

10.4.4 Control Area

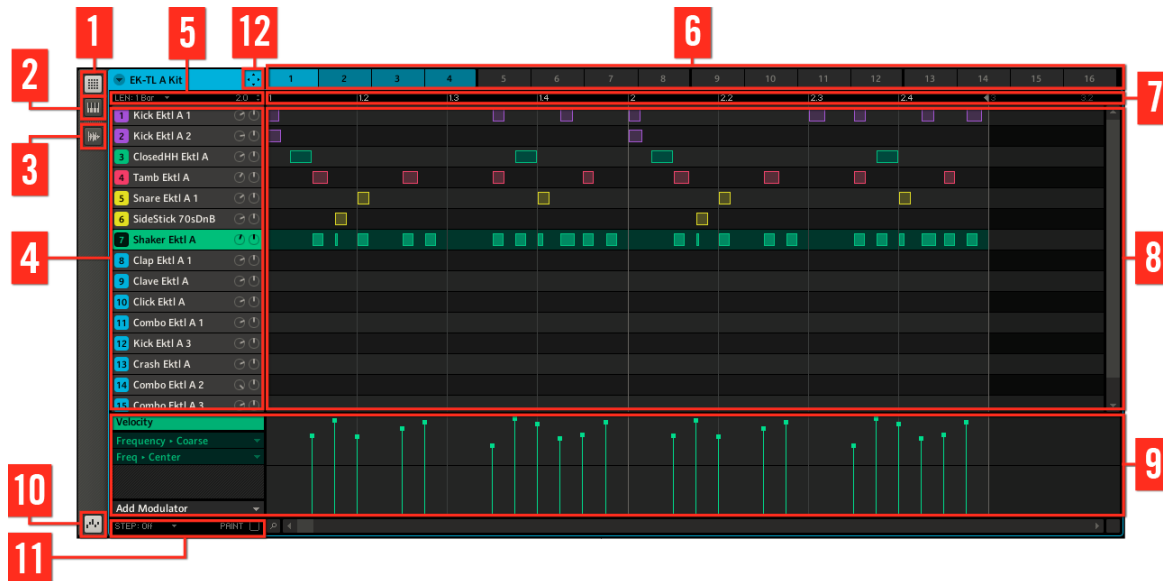


The Control area.

- (1) **MASTER tab:** Click the **MASTER** tab to control the sound at the main outputs of MASCHINE (including all Groups).
- (2) **GROUP tab:** Click the **GROUP** tab to gain access to the Modules and Properties of the Group loaded in the currently selected Group slot (A–H).
- (3) **SOUND tab:** Click the **SOUND** tab to gain access to the Modules and Properties of the Sound in the currently selected Sound slot (1-16).
- (4) **Module slots 1-4:** There are four Modules slots on each project level (Sound, Group and Master). Each of them can hold one effect Module. The first Module slot of the Sound level can also hold an instrument Module (sampler, VST/AU instrument plug-in...). Click the desired tab to display the parameters for that Module in the Parameter area below.
- (5) **Quick Browse area:** The Quick Browse area displays the name of the Module loaded in the currently displayed Module slot. It can also be used to recall the search query you performed to find the currently loaded file/preset. If you rollover the Quick Browse area with your mouse when using a VST/AU plug-in an **EDIT** icon appears: Click anywhere in the area to open the plug-in interface in a separate window.
- (6) **Property selector:** Click the Property selector to display and adjust various properties for the currently selected Sound/Group or for the Master in the Parameter area.

(7) **Parameter area:** Displays the parameters for the selected Module or Properties. Depending on the number of parameters to display, these can be split into several pages. In this case, click the little drop-down arrow at the top left of the Parameter area to select the parameter page to be displayed.

10.4.5 Pattern Editor



The Pattern Editor.

- (1) **Group View button:** Click this button to show the Group view.
- (2) **Keyboard View button:** Click this button to show the Keyboard view.
- (3) **Sample Editor button:** Click this button to open/close the Sample Editor.
- (4) **Sound slots:** Sounds slots 1–16 of the selected Group are listed here. Click a Sound slot to bring it into focus and display its Modules and Properties in the Control area (see [↑10.4.4, Control Area](#)). In Keyboard view (2), click a Sound slot to display its events in the Step Grid (8).

(5) Pattern Length controls: The Pattern Length controls allow you to choose the unit by which the length of the Pattern can be adjusted and to adjust the length of the currently displayed Pattern according to that unit.

(6) Pattern slots: Each Group has 4 Pattern Banks of 16 Pattern slots each. Each Pattern slot can hold one Pattern. A Pattern contains the events that make up a groove or a musical phrase for the selected Group. Click a Pattern slot to display and edit its Pattern. Upon slot selection this Pattern is also referenced by a Clip for that Group in the currently selected Scene in the Arranger (see [↑10.4.3, Arranger](#)). The Clip will take the name of the Pattern and the number of its Pattern slot. Create Clips from various Patterns to form an arrangement.

(7) Pattern timeline: The timeline at the top of the Step Grid **(8)** displays musical time units, including bars and beats. Click anywhere in the timeline to resize the currently selected Pattern.

(8) Step Grid: Displays the content of the selected Pattern slot **(6)**. Here you can see your recorded events as rectangular blocks. In Group view **(1)** these represent the Sounds of your Group. In Keyboard view **(2)** they represent musical notes of the selected Sound. The events can be edited using your mouse; they can be dragged to a new position, elongated, shortened or deleted.

(9) Automation Lane: The Automation Lane provides a visual overview and editing tools for the automation of each parameter.

(10) Automation Lane button: The Automation Lane button allows you to show/hide the Automation Lane **(9)**.

(11) Edit controls: Use the [STEP](#) menu to change the step size in which events can be moved/resized and click the [PAINT](#) check box to toggle the Paint mode on/off.

(12) Dragger icon: The Dragger icon allows you to conveniently drag and drop audio or MIDI from your Patterns to your desktop or host software. See the Manual for more info.



For a detailed explanation of each section please refer to the Manual.

11 Troubleshooting – Getting Help

This chapter assists you in solving common issues with MASCHINE MIKRO MK2 and provides you with the necessary information for getting further assistance.



Before getting help please make sure you have downloaded the latest MASCHINE software and documentation from Service Center!

11.1 Troubleshooting

A few common issues and possible solutions when working with MASCHINE MIKRO MK2 are listed in this section.

11.1.1 The MASCHINE Software Won't Start

- Check the system requirements for MASCHINE MIKRO MK2. The minimum requirements are the very least you can get by with and are often not enough for advanced use (e.g., many effects, complex routing...). Increasing your RAM may save you a lot of trouble.
- Make sure you have the most recent version of the MASCHINE software installed. You can find the latest available version following this link: <http://www.native-instruments.com/updates>.
- Make sure that you have not clicked an outdated application alias/shortcut.
- Try to restart your computer. Disconnect any other audio interfaces and computer peripherals like printers, scanners, and the like.

11.1.2 Latency Issues

- Please check if your computer is suited for handling real-time audio processing without dropouts. In general, it is not recommended to use laptops with shared-memory graphic cards. You will need all the memory and processing power available for your audio software.

- It is not recommended to run the laptop on battery, as built-in power management systems might slow the clock rate of the CPU in an effort to extend battery life.
- Disconnect all unused hardware (e.g., printer, scanner). This will increase the amount of processing power available for your music software.
- Laptops often are equipped with built-in devices that disturb audio processing, most commonly Bluetooth transceivers, an Ethernet network adapter, or a wireless LAN card. You might need to disable these devices while working with MASCHINE MIKRO MK2.

11.1.3 The MASCHINE Software Crashes

In case of a crash during runtime, please contact the Native Instruments technical support team as described in section [↑11.2.2, Technical Support](#) and send them your crashlog. You will find the crashlog in the following folders:

- Windows: *My Documents\Native Instruments\Maschine\Crashlogs*
- Mac OS X: *Users/~/.Library/Logs/CrashReporter*

11.1.4 Updates

Whenever you encounter problems, it is recommended that you first download and install any available software updates. Updates are released regularly to fix known problems, maintain compatibility with operating system updates, and to continuously improve the software. The version number of your software is displayed in the About dialog for any Native Instruments application. This dialog can be opened by clicking on the NI logo in the upper right corner of the user interface. Alternatively, you can find the version numbers of all installed Native Instruments applications when showing the details for an application within the [Overview](#) page of the Service Center. Updates are available on the [Update](#) page in Service Center or on our website under: <http://www.native-instruments.com/updates>.

11.2 Getting Help

If you are experiencing problems related to your Native Instruments product that the supplied documentation does not cover, there are several ways of getting help!



The links in the following sections can also be reached from the Service Center application: Open the Service Center application and click on the [Support](#) button in the upper-right corner.

11.2.1 Knowledge Base

The Online Knowledge Base gathers useful information about your Native Instruments product and can be of great help to solve possible issues you may encounter. You can reach the Knowledge Base via: www.native-instruments.com/knowledge.

11.2.2 Technical Support

If no Knowledge Base entry matches your problem, or if the matching entry does not solve the problem, you can use the Online Support Form to contact the Technical Support team of Native Instruments. The Online Support Form will ask you to enter information about your hardware and software setup. This information is essential for our Support team to be able to provide you with quality assistance. You can reach the Online Support via: www.native-instruments.com/suppform.

When communicating with the Native Instruments Support team, keep in mind that the more details you can provide about your hardware, your operating system, the version of the software you are running, and the problem you are experiencing, the better they will be able to help you.

In your description, you should mention:

- How to reproduce the problem
- What you have already tried to fix the problem
- A description of your setup, including all hardware and the version of your software
- The brand and specifications of your computer



When installing new software or software updates, a Readme file is included that contains late breaking news and new information that was not yet included in the documentation. Please open and read this Readme file before contacting Technical Support.

11.2.3 Registration Support

If problems occur during the product activation procedure, please contact our Registration

Support team: www.native-instruments.com/regsuppfrm.

11.2.4 User Forum

In the Native Instruments User Forum, you can discuss product features directly with other users and with experts moderating the forum. Please be aware that the Technical Support team does not participate in the forum. If you're encountering an issue that can't be solved by other users, contact Native Instruments' Technical Support team via the online support as described above. You can reach the User Forum via: <http://www.native-instruments.com/forum>.

12 Glossary

In this glossary you will find short definitions for numerous terms used in the MASCHINE MIKRO MK2 context. If you have any doubts about the meaning of a word, this is the place to check!

Arranger

The Arranger is the big area located in the upper part of the MASCHINE window, right under the Header. On its left you can select Group slots. The Arranger allows you to combine Clips (references to Patterns) into Scenes, and arrange these Scenes into a song. You can adjust the Scene Sync resolution in order to adjust transitions between Scenes.

Autoload

When Autoload is enabled, any Group, Sound, Pattern, Module preset (instrument or effect), or Sample that you select in the Browser is instantly loaded into the selected Group slot, Sound slot, Pattern slot or Module slot. This way, you can listen to this object in the current context of your song.

Automation

Automation allows you to record changes of parameter values so that you don't need to actuate these parameters in real-time. Any automated parameter is displayed both in the Automation Lane (at the bottom of the Pattern Editor) and as a movement of the chosen parameter itself in the Control area.

Automation Lane

Located at the bottom of the Pattern Editor in the MASCHINE window, the Automation Lane shows and lets you edit the recorded automation in form of automation points for each automated parameter. You can add, remove, or manipulate existing automation points as well as add new parameters to automate.

Browser

The Browser is the front end for accessing all MASCHINE objects: Projects, Groups, Sounds, Patterns, presets for instrument and effect Modules, and Samples. Each of these can be stored, “tagged,” and categorized in a way that allows you easy access to all of them. MASCHINE’s factory library is already completely tagged, and you can also import your own files to the Library and tag them as well.

Bussing point

A bussing point is a point in the signal flow that can accept signals coming from various locations in the audio routing system. In MASCHINE for example, the first Module slot of a Sound usually contains a sound source (which you will hear by pressing the corresponding pad on your controller). If you load an effect Module in this first Module slot, though, the Sound won’t generate audio itself but instead it becomes available for other Sounds and Groups to process their audio. You then only have to set up the desired Sound(s) and Group(s) of your Project to send some of their audio to this bussing point. This basically is the way to set up send effects in MASCHINE!

Clip

Clips are found in the Arranger in form of colored blocks. Clips are the building blocks for Scenes. A Clip is a reference to a particular Pattern. In one Scene you can create one Clip for each Group — in other terms, in each Scene you can play one Pattern of each Group. You can create more than one Clip referencing the same Pattern in different Scenes. When you modify your Pattern in the Pattern Editor, all Clips referencing this Pattern in the Arranger will get updated accordingly.

Control Area

The Control area is located in the middle of the MASCHINE window, between the Arranger (above) and the Pattern Editor (below). This area allows you to adjust all parameters (Properties and Modules) for the selected Sound/Group or the Master level: routing, effects, plug-ins, mixing, Macro Controls, etc.

Control Mode

Control mode is the default mode of your controller. In this mode, you can play or record your actions in real-time. Control mode also allows you to easily adjust any parameter of your Groups and Sounds via the CONTROL section of your controller.

Effect (FX)

An effect modifies the audio material it receives. MASCHINE already includes many different effects. You may also use VST/AU plug-in effects. Effects can be loaded as Modules in any Module slot of the Sound, Group, and Master levels. MASCHINE's flexible routing allows you not only to apply insert effects but also to create send effects and multi-effects.

Event

Events are the individual drum hits or notes that make up a Pattern. In the Pattern Editor, events are visually represented by rectangles in the Step Grid. Depending on the current view in the Pattern Editor, you can see events for all Sounds slots (Group view) or for the select Sound slots only (Keyboard view).

Groove Properties

The Groove Properties control the rhythmic relationship between events for the selected Group/Sound or the Master level. By shifting some of the events, you can e.g. give a shuffling, ternary touch to your Patterns. The main parameter of the Groove Properties is the Swing control.

Group

A Group contains 16 Sound slots, each of which can hold one Sound. In addition to the effects applied to individual Sounds, a Group can have up to four insert effects loaded in its Module slots. These affect all the Sounds in the Group. A Group can also contain up to 64 Patterns organized into four Pattern Banks.

Group View

Group view is the view of the Pattern Editor in which events for all 16 Sound slots of the selected Group are visible and editable. In Group view, each row of the Step Grid represents a different Sound slot. This mode is well suited for rhythmic instruments (e.g., a drum kit).

Insert effect

An insert effect is an effect directly inserted in the signal path of the audio to be processed.

Header

The Header is the topmost row of controls in the MASCHINE software window. It contains global settings, such as the Master Volume slider, the Transport controls, controls for global swing, tempo, time signature, etc.

Keyboard View

Keyboard view is the view of the Pattern Editor in which only events of the selected Sound are visible and editable. The Keyboard view provides a vertical on-screen keyboard that indicates the pitch of each event (one row per semi-tone). This mode is well suited for melodic instruments (e.g., synthesizer). The Keyboard view of the Pattern Editor and the Keyboard mode on your controller are bound together: If you enable Keyboard view in the Pattern Editor, your controller automatically switches to Keyboard mode, and inversely.

Macro Control

Each Group provides a page of eight Macro Controls to which you can assign any continuous parameters (i.e. controlled by a rotary knob) from that Group or any of its Sounds. This way you can define for each Group a set of eight parameters that are quickly accessible. Furthermore, Macro Controls can be assigned to MIDI CCs to be controlled by an external MIDI controller or application. Last but not least, if you use MASCHINE as a plug-in in a host, Macro Controls are available for automation in your host too.

Master

The Master is where all audio signals from each of the Groups and Sounds come together and get mixed. The Master bus can also have up to four insert effects loaded in its Module slots. These effects are applied to all Groups and the Sounds within them.

Module

Modules can be sound sources or effects, and internal or external (VST/AU plug-ins). The Sound slots, the Group slots and the Master provide four Module slots each for loading Modules.

Mute and Solo

Muting allows you to bypass a Sound or a Group, whereas Soloing is pretty much the opposite: It mutes all other Sounds or Groups so that only the soloed Sound or Group is played. The combination of muting and soloing is a useful means both to play live and to test different sequences together.

Pad Mode

Your controller offers various Pad modes that allow you to play your Sounds from the pads in different ways: Depending on the selected Pad mode, you can either assign one Sound to all 16 pads (Keyboard mode and 16 Velocities mode) or trigger each Sound with a distinct pad (default mode and Fixed Velocity mode). The Keyboard mode on your controller and the Keyboard view in the software's Pattern Editor are bound together: If you enter Keyboard mode on the controller, Keyboard view gets automatically enabled in the software, and inversely.

Parameter Pages

The Parameter pages constitute the biggest part of the Control area in the MASCHINE window. They contain the adjustable parameters for the Modules and Properties of the selected Sound/Group or those of the Master.

Pattern

A Pattern is a sequence that plays Sounds from the current Group. A Pattern is therefore usually linked to a Group since it is a part of the Group; however you can also save it independently from the Group. This is useful if you want to try out different drum kits with the same Pattern or different Sounds with a given melody. Using the Patterns you created in your different Groups, you can compose Scenes in the Arranger.

Pattern Editor

Located at the bottom of the MASCHINE window, the Pattern Editor allows you to select Sound slots (on the left), display and edit your Patterns, change the Step Grid settings and create/edit automation.

Plug-in

A plug-in is an external VST/AU instrument or effect unit, either by Native Instruments or a third-party manufacturer, that can be loaded as a Module into a Module slot to produce or alter sound. When a plug-in is loaded into a Module slot, the plug-in icon appears in the Quick Browse area (in the left part of the Control area). In opposition to plug-ins, instruments and effects included in MASCHINE are referred to as internal Modules.

Prehear

The Prehear feature allows you to listen to Samples directly from the Browser without loading them into Sound slots first. This way, you can quietly choose a Sample before modifying anything in your Project.

Project

A Project contains all data needed for a song: all Groups, Patterns, Sounds, Samples, Scenes and all settings, automation, effects, routings, etc. It's like a snapshot of the entire state of MASCHINE.

Properties

Properties are sets of parameters available at each Project level (i.e. for each Sound, each Group, and for the Master) that are independent of the Modules loaded in that Sound/Group/Master. Like the Module parameters, in the software the Properties parameters are displayed via Parameter pages in the Control area. For example, the volume, pan or swing controls are Properties of their respective Sound/Group/Master.

Quantization

To quantize a Pattern is to make its events snap to a set of equally distributed locations known as steps. This ensures that these events are on beat. You can also let MASCHINE automatically quantize events that you play and/or record live. Quantization makes it easier to get a rhythm going, but too much use can make the Pattern seem stiff or lifeless.

Sample

A Sample is any piece of audio that can be used e.g. to build a drum kit or a melodic instrument, or as a distinct loop in your song. You can load one or more Samples into each Sound slot.

Sample Editor

The Sample Editor can be displayed in place of the Pattern Editor. The Sample Editor is the all-in-one editor for Samples. It notably allows you to record Samples, edit them, split them into slices and map them across notes and velocities on your keyboard.

Scene

A Scene is a combination of Clips for your different Groups. Each Clip references a specific Pattern of a Group. In a Scene you can create one Clip for each Group. Scenes are located in the Arranger. They can be used to build up a finished arrangement or to trigger different parts of a song during a live performance.

Send Effect

A send effect is an effect available for audio signals located on other Sounds and/or Groups. These audio signals can be routed to a variable extent to the send effect for the effect to process them. Send effects notably allow you to reuse the same effect on different Sounds and/or Groups, thereby limiting the overall CPU load.

Sequencer

Generally speaking, a sequencer is a hardware unit or software tool that arranges musical sequences, e.g. drum patterns or chord progressions. Hardware sequencers typically function as a set of steps, where every step can be filled with musical content. The steps are then played back as a musical sequence. MASCHINE has its own sequencing abilities: you can record and play single Patterns as well as arrange Patterns into Scenes and Scenes into full songs.

Sound

Sounds are the building blocks of all sound content in MASCHINE. They are organized into Groups that can hold up to 16 Sounds each. Sounds can be played directly from the pads on your controller. A Sound can hold up to four Modules of various types (sound source or effect, internal or plug-in, etc.).

Step

Steps are elementary time blocks. They are notably used to apply quantization or to compose Patterns from your controller in Step mode. All steps together make up the Step Grid. In the software's Pattern Editor, steps are visualized by vertical lines. You can adjust the step size, e.g., to apply different quantization to different events or to divide the Step Grid into finer blocks to edit your Pattern more precisely.

Step Grid

The Step Grid is a set of parallel lines that divide the Pattern into steps. By changing the resolution of the Step Grid (i.e. the step size), you can adjust the note values at which you can quantize your Pattern and the number of steps available in Step mode on your controller.

Step Mode

In Step mode, your controller can be used as a traditional step sequencer, where each of the 16 pads represent a step in the Step Grid. Just as on classical drum machines, a light representing the sequence runs from pad 1 up to pad 16, highlighting each step during playback. Select a Sound and put events at chosen steps in the sequence by pressing the corresponding pads. By repeating the process Sound by Sound you build up the whole Pattern.

Swing

The Swing parameter allows you to shift some of the events in your Pattern to create a shuffling effect.

Solo

See Mute and Solo.

Index

A

Arrangement [87]

Arranger [87] [136] [140]

definition [148]

Arrow Left button [128]

Arrow Right button [128]

Audio Engine button [137]

Audition [31]

Autoload [139]

definition [148]

replacing Sounds with [28]

Automation [77]

definition [148]

deleting [78]

editing in the software [79]

recording [77]

Automation Lane

definition [148]

editing automation [78]

Aux

creating send effects [105]

B

Base Key

adjusting [58]

BROWSE button [17] [129]

Browser [17] [135]

definition [149]

load a Group [17]

load a plug-in [54]

load a Project [25]

load a Sample [28]

load a Sound [28]

load an effect [68]

MASSIVE presets [54]

Browser button [136]

Bussing point [149]

C

Clip [87]

definition [149]

referencing a Pattern [89]

Clip area [140]

Color changing

Groups [53]

Scenes [93]

Sounds [35]

Connect button [136]

Control area [136]

adjusting parameters [61]

definition [149]

Control encoder [128]

Control Mode [127]

Control mode

definition [150]

pads [19]

CONTROL section [127]

Controller

Control mode [127]

CONTROL section [127]

Instance mode [127]

Main mode [128]

MIDI mode [127]

overview [125]

PADS section [131]

TRANSPORT section [130]

Controller mode [92] [116]

Count-in [47]

CPU meter [137]

D

DISK button [138]

Display [128]

Display area [136]

DUPLICATE button [133]

Duplication

Pattern Length [41]

E

Editing

Patterns [48]

Samples [113]

Effects [67]

adjusting parameters [73]

bypassing [75]

definition [150]

insert effect [151]

load [68]

muting [75]

routing send effects [105]

send effect definition [154]

ERASE button [131]

Event

definition [150]

editing with the Pattern Editor [48]

External sound source [108]

F

F1, F2, F3 buttons [127]

Factory library

presets [17]

File Type selector [139]

FX [67]

G

Grid [84]

Grid Button [84]

GRID button [130]

Groove Properties

definition [150]

Group

definition [150]

load a [17]

GROUP button [128]

Group slot [140]

GROUP tab [141]

Group view [142]

definition [150]

H

Header [135]

definition [151]

Help [144]

I

Input Module [108]

Insert effect [151]

Instance mode [127]

K

Keyboard mode

- Base Key [58]
- playing the pads [56]
- recording [59]
- shifting octave [58]

Keyboard view [142]

- definition [151]

L

Live playing [96]

Load

- a Group [17]
- a plug-in [54]
- a Project [25]
- a Sample [28]
- a Sound [28]
- an effect [68]
- into a Module slot [69]

Locking controller modes [92] [116]

Loop range [96]

M

Macro Control

- definition [151]
- using [103]

MAIN button [128]

Main Mode [128]

MASSIVE

- browsing presets [54]
- plug-in instrument [54]

Master

- definition [151]

MASTER tab [141]

Master Volume slider [137]

Melodic sounds

- playing [54]

Metronome

- activating [20]

MIDI mode [127]

Mode locking [92] [116]

Mode pinning [92] [116]

Module

- definition [151]

Module slot [141]

Module slots

- load into [68]

Mute

definition [152]

Mute and Solo [22]

MUTE button [134]

N

NAV button [128]

NI logo [137]

Note Repeat [23] [129]

Note snap [43]

O

Open

a Group [17]

a plug-in [54]

a Project [25]

a Sample [28]

a Sound [28]

an effect [68]

Overview

hardware controller [125]

structure of a Project [120]

P

PAD MODE button [133]

Pad modes

definition [152]

Pads [134]

in Control mode [19]

in Keyboard mode [56]

in Scene mode [92]

in Step mode [82]

velocity [19]

PADS section [131]

Parameter area [142]

Parameter page

definition [152]

Parameters

adjusting a Sound [61]

adjusting effects [73]

Pattern

adding a [44]

definition [152]

editing [48]

recording [20]

PATTERN button [132]

Pattern Editor [136]

definition [152]

editing events [48]

Pattern Length [143]

adjusting [46]

doubling [41]

Pattern slot [44]**Pinning controller modes** [92] [116]**PLAY button** [131]**Playing live** [96]**Plug-in**

definition [153]

load a [54]

parameters [61]

Plug-in menu [136]**Prehear** [31] [139]

definition [153]

listening to samples [28]

Pre-listen [31]**Project**

definition [153]

load a [25]

overview and structure [120]

Properties

adjusting [101]

definition [153]

Property selector [141]**Q****Quantization** [43]

definition [153]

Query [31]**Quick Browse** [141]**Quick Reference** [114]**R****REC button** [131]**RECORD tab** [111]**Recording**

a Pattern [20]

automation [77]

in Keyboard mode [59]

to a Sound slot [110]

Repeating notes

Note Repeat [23]

RESTART button [130]**RESULTS list** [139]**Retrigger** [140]**Retriggering Scenes** [98]**Routing** [105]

S

Sample

definition [153]

load a [28]

Sample Editor [113]

definition [154]

Sample Editor button [111]

Samples

Prehear [139]

Sampling [110]

Waveform [112]

SAMPLING button [129]

Saving [24]

Scene [87]

definition [154]

playing longer loops [96]

Retrigger [98]

selecting (hardware) [90]

selecting (software) [91]

transitions [98]

SCENE button [90] [132]

Scene mode [92]

Scene Sync [98] [140]

Search field [139]

Search results

updating [31]

SELECT button [133]

Send effect

creating [105]

definition [154]

Sequencer

definition [154]

SHIFT button [131]

Solo

definition [152]

Solo and Mute [22]

SOLO button [133]

Sound

adjusting parameters [61]

definition [154]

load a [28]

routing [105]

SOUND tab [141]

Source for sampling [111]

Step

definition [155]

Step Backward/Forward buttons [130]

Step Forward button [130]

Step Grid [84] [143]

definition [155]

Step mode [81]

definition [155]

Step sequencer [81]**Swing**

adding global [32]

definition [155]

for a Sound [102]

T**Tag Editor** [139]**Tag Filter** [139]**Text search** [139]**Timeline**

Arranger [140]

Pattern Editor [143]

Transport controls [136]**TRANSPORT section** [126] [130]**Troubleshooting** [144]**V****Velocity**

pads [19]

VIEW button [133]**Volume** [137]**Volume adjusting**

Sound, Group, and overall [32]

VST/AU

definition [153]

load plug-in instruments [54]

W**Waveform** [112]**Z****Zoom** [42]