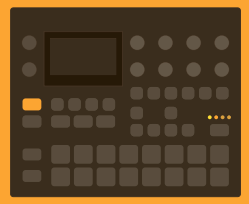

DAVE MECH's

ELEKTRON DIGITAKT

CHEATSHEET

v 1.24 FIND MORE AT DAVEMECH.LIVE

DESIGN & LAYOUT: ACTITECT.COM

MODES

grid recording mode :	○ REC
live recording mode :	○ REC + ▷ PLAY
step recording mode :	○ REC + □ STOP
toggle step rec mode type :	○ REC + □ STOP, □ STOP
quick mute mode :	FUNC
mute mode :	FUNC + BANK
toggle mute mode type :	FUNC + BANK, BANK
chromatic mode :	FUNC + TRK
song mode :	▪▪▪ (SONG MODE)

GRID RECORDING MODE

parameter lock :	TRIG + PARAMS
add lock trig :	FUNC + TRIG
select a different audio/midi track :	TRK + TRACK
shift sequence left/right :	FUNC + < LEFT / RIGHT >
clear trig's parameter locks :	TRIG + ▷ PLAY
retrig menu :	TRIG + ∧ UP / DOWN ∨
microtime trig :	TRIG + < LEFT / RIGHT >
preview trig :	TRIG + YES
sound lock :	TRIG + LEVEL

LIVE RECORDING MODE

erase locks on playhead position :	HOLD NO + PRESS ENCODER *
exit live recording mode :	▷ PLAY

* (WHILE SEQUENCER PLAYS)

STEP RECORDING MODE

add rest :	NO
change active step :	< LEFT / RIGHT >
show keyboard :	FUNC
enter trig with hold length :	FUNC + YES + NOTE TRIG

SAVES

save sound :	FUNC + ▪▪▪ (SONG MODE)
save project :	FUNC + ⚙ (SETTINGS)
temp save :	FUNC + YES
revert to saved state :	FUNC + NO
revert parameter page :	[PARAM] + NO
revert sound :	TRK + TRACK + NO

PAG.

delay page :	FUNC + [FLTR]
reverb page :	FUNC + [AMP]
master pages :	FUNC + [LFO], [LFO]
scale menu :	FUNC + PAGE

OTHER

assign machine :	FUNC + [SRC]
fill :	HOLD PAGE
cue fill :	YES + PAGE
latch fill :	HOLD PAGE + YES **
control all :	TRK + PARAMS
revert to pre-control all :	NO (WHILE STILL HOLDING TRK)
nudge tempo :	< LEFT / RIGHT >
change octave range * :	∧ UP / DOWN ∨
keyboard menu :	FUNC + TRK (HOLD)
randomize page parameters :	[PARAM] + YES

* (IN CHROMATIC MODE)

** (RELEASE PAGE BEFORE YES)

LFO

TO CALCULATE SYNCED LFO SPEEDS IN NOTE LENGTH:
multiply SPEED by MULT. if the product is > 128, divide it by 128. this results in note lengths below a whole note. if the product is < 128, divide 128 by the product. this results in note lengths above a whole note.

EXAMPLE 1 :
MULT 64 * SPEED 32 = 2048 / 128 = 16.
a single LFO cycle takes 1/16th note.

EXAMPLE 2:
MULT 2 * SPEED 4 = 8. 128 / 8 = 16.
a single LFO cycle takes 16 whole notes.

FILTER CUTOFF FREQUENCY ESTIMATES

20	16 Hz
30	33 Hz
40	66 Hz
50	132 Hz
60	264 Hz
70	528 Hz
80	1056 Hz
90	2112 Hz
100	4224 Hz
110	8448 Hz
120	16896 Hz

LEGEND

PLOCKS	parameter locks
TRACK	audio/midi track buttons
TRIG	an actual trigger you enter into the sequencer
NOTE TRIG	red trig that triggers sounds
LOCK TRIG	yellow trig that only triggers plocks, not sounds

SOUND	a sample plus all parameter settings from the [src], [fltr], [amp], and [lfo] pages
[PARAM]	the [trig], [src], [fltr], [amp] and [lfo] pages
PARAMS	the encoders controlling the parameters

TIPS & TRICKS

WORKFLOW

you can copy and paste basically anything. FUNC + ○ REC = copy,
FUNC + □ STOP = paste. holding certain buttons, like a [PARAM] page,
or TRIGS in the sequencer plus ○ REC / STOP □ works as well.

holding TRK in GRID RECORDING mode makes it possible to do things you'd normally do outside of GRID RECORDING mode: quick muting, going into and toggling mute mode, FILL (also latch and cue) and copy/clear/paste pattern.

in scale mode pressing PAGE adds pages to the sequence length.
pressing a TRIG sets the sequence length within an active page.

on the [SRC] page select an empty sample slot with SAMP then press YES to quickly browse and assign a sample from +DRIVE to that slot.
Use FUNC + YES to replace a sample in a slot.

to copy/paste a track's sound + sequence to another track > copy/paste both separately.

you can copy basically anything from one project to another (except samples).

pattern mutes (purple) are saved with a pattern.

change LOCK TRIGS to NOTE TRIGS by pressing them. change NOTE TRIGS to LOCK TRIGS by FUNC + pressing them. [PLOCKS are kept in both cases.]

you can perform most sequencer actions on multiple trigs simultaneously.

to automatically lock sample slices into the sequencer, make sure SLICE MACHINE is selected on a track and put in TRIGs in the sequencer. Then on the [SRC] page press YES and choose lineair or random locks.

WRITERS BLOCK

randomize [PARAM] pages.

LFO to SRC: SAMP

CONTROL ALL SAMP on the [SRC] page.

shift a track's sequence to left or right.

CONTROL ALL probability: PROB parameter on the [TRIG] page.

copy/paste a pattern's sequence to a pattern with different sounds.

use field recording. get a recorder or use your smartphone to record sounds around you and outside. import the recordings into the Digitakt, then edit, process, and layer them further to create your own unique sample pack.

SAMPLING

RESAMPLING: use sampling source MSTR or TRK 1-8 to sample any SOUND or combination of SOUNDs into a new sample. this way you can re-use all sound design options.

DIGITAKT AS A SYNTH: use single cycle waveforms (on +DRIVE factory/toolbox). Set PLAY mode to loop. Do this before browsing so you can preview waveforms with FUNC + YES.

SAMPLE CHAINS: in a DAW, space out samples evenly across the timeline: take the longest sample as the space that's needed between the starting point of each sample and until the end of the chain. 6 samples per chain is a nice number as it is efficient when it comes to a project's maximum sample length / sample slots ratio. it also makes it easy to scroll through the samples in the chain: press and hold the encoder when changing the sample start parameter. this will change the value in increments of 4, with a maximum parameter value of 120, this means you will find the sample starts of the six samples easily at 0, 20, 40, 60, 80, and 100.

SAMPLING

SLICE TRICK: fake slices by plocking the STRT parameter on different positions within the sample.

FREQUENCY MODULATION: Set LFO MULT to high settings like 512 or even 2k and modulate parameters to get FM sounds. Great for percussive sounds if combined with the LFO FADE parameter.

GRANULAR SYNTHESIS: set PLAY mode to loop. modulate sample STRT with an LFO. make sure the sample LEN is not too long. optional: modulate LEN with another LFO with low depth.

SAMPLE THE INTERNET: set sample source to USB to sample directly from sources like youtube. make sure you destroy samples enough so that they are unrecognizable because of copyright reasons (and because it's fun).

CREATE NEW LAYERED PERCUSSION: assign a different sample to every audio TRACK. enter a TRIG on the first step of each track's sequence and press play. use CONTROL ALL on parameters, starting with AMP volume to lower the volume a bit. then use AMP decay to shorten it into a percussive sound and take it from there. after you find a nice starting point, start editing the individual track's sounds. when you're done: resample.

CREATE CHORDS: load a single cycle waveform onto multiple tracks and set PLAY mode on the [SRC] page to loop. on the [TRIG] page set each audio track to different notes to create a chord. add a trig on the first step of each track's sequence. go to the SAMPLING menu and set source to MAIN L+R. sample the chord and load it into a new sample slot to further process it with filtering and modulation.

SOUND DESIGN

IDEAS & TIPS

ENHANCING KICK SAMPLES: LFO: dest: tune – wave: exponential mode: one – depth: 1-25 (depending on sample and lfo speed) FILTER: mode: hp (situational: eq2 / eq3) – freq: 15-40 reso: 5-64 (don't overdo it) – env depth: 1-35 – attack: 0 – decay: 1-20

HUMANIZED PERCUSSION: AMP: decay: 5-20 – LFO: dest: AMP decay or attack – wave: random – mode: hold – depth: 0.10-4

LOW FREQUENCY BREATHING ROOM: BASE/WIDTH FILTER: remove low freq on non-bass sounds wherever possible – DELAY & REVERB: use fb/input hp filter to carve away lows to prevent muddiness – LFO: PSEUDO SIDECHAIN COMPRESSION: speed: = fine tune to fit into groove – mult: 8 or 16 (bpm) – dest: amp – vol or base of B/W filter – wave: exp – mode: one depth: -20 to -127 – on trig page turn LFO.T off. now lock it to on in the sequencer on the same steps where the kick is triggered. use lock trigs for this if a step doesn't contain a note trig. PARAMETER LOCKS: in case the LFO's are already in use. lock amp vol or base of B/W filter on the steps where the kick is triggered.

UNLIKELY RHYTHMS: record or find samples of moving objects, machines etc. and set play mode to loop. use sample start and length to find a nice loop rhythm within the sample. now add a trig on the first step of this track's sequencer and set the length to something logical that you feel when listening to the loop. use another track and add a kick rhythm. now go into the tempo menu and change the bpm while playing the sequence until the kick and the sample loop fit into each other. alternatively (or additionally) change the pitch of the sampled rhythm to fit into the pattern's tempo.

DOWN-PITCH & RESTORE: when down pitching a sample by a lot we lose a great deal of high frequencies. use the bit reduction parameter on low settings to add nice harmonics so the sample sounds a bit brighter.