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Welcome to MASCHINE

Thank you for buying MASCHINE!

MASCHINE is essentially the synergy of the MASCHINE 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 the dedicated Instrument, the MASCHINE 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, multiple studio and creative effects, 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.

We hope you enjoy the MASCHINE playground as much as we do. Now let’s get started.

Since you can integrate it in any DAW that supports VST, Audio Units or the AAX 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 import your own material, slice loops and rearrange them easily turning your ideas into full productions.

However, MASCHINE is a lot more than an ordinary drum machine or sampler: It comes with an 8-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 that’s not all! You can also control your external MIDI Hardware and Software with the MASCHINE controller and customize the function of the pads, knobs and buttons to your needs. Utilizing the Controller Editor Application, you can also add your own image files to the pads, customize the color of the pads, knobs and buttons and finally communicate with the MASCHINE software in the studio. The intuitive, hands-on qualities of a dedicated instrument, the MASCHINE controller, are combined with the advanced editing features and the versatility of the MASCHINE software turning it into the creative center of your musical productions.

Thank you for buying MASCHINE!
1. Documentation Overview

Documentation Overview

Native Instruments provide many information sources regarding MASCHINE. Some of these sources are:

1. **MASCHINE Getting Started** (this document): The MASCHINE Getting Started guide provides a practical approach to MASCHINE via a set of tutorials covering simple tasks in order to help you familiarize yourself with MASCHINE.

2. **MASCHINE Manual**: The MASCHINE Manual provides you with a comprehensive description of all MASCHINE software and hardware features.

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

- **Registration Support**
- **Technical Support**
- **User Forum**
- **Knowledge Base**
- **Online Support Videos**: You can find a number of support videos on The Official Native Instruments Support Channel under the following URL: https://www.youtube.com/NIsupport. We recommend that you follow along with these instructions while the respective application is running on your computer.

For more information on this, please refer to the Con-...
Your MASCHINE documents are available in PDF. You can also access these documents from the application’s Help menu or the following location: www.native-instruments.com. Please check the Native Instruments website regularly for up-to-date and localized versions of these documents.

1.1.1 In This Document

What you are reading now is the MASCHINE Getting Started. This document consists of a set of tutorials that will guide you through common workflows in MASCHINE. 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. Even if you’re already familiar with MASCHINE, all tutorials are worth a read as every chapter may hold 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 each chapter.

This document is structured as follows:

- The first part is this introduction.
- The second part holds the tutorials.

Welcome to MASCHINE

Documentation Overview

Welcome to MASCHINE STUDIO - Getting Started - 11
Welcome to MASCHINE

Document Overview

1.1.2 Document Conventions

This section introduces you to the signage and text highlighting used in this document. This document 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.

The third and last part consists of useful global information on MASCHINE to be used at any time:

- Chapter 11, Quick Reference provides you with a quick reference of MASCHINE hardware controller and MASCHINE software. It gives you a good overview of the most important 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 manual.

- Chapter 12, Troubleshooting gathers useful information for troubleshooting and getting help.

- Chapter 13, Glossary holds definitions of all the important terms and concepts used in MASCHINE.

- Chapter 14, Assigning your Scenes to Sections and Arranging the Step Sequencer, which is another great way of creating grooves from your control surface.

- Chapter 15, Adding a Bass Line: Add a bass line to your song using a VST/AU instrument plug-in in MASCHINE.

- Chapter 16, Applying Effects: Add effects to the various instruments in your song and mean plug-ins in MASCHINE.

- Chapter 17, Creating a Pattern: Create a Pattern; this time with the step sequencer. Create a pattern, this time with quickly automated the effect parameters.

- Chapter 18, Cleaning an Arrangement: Assign your Scenes to Sections and play them live.

- Chapter 19, Cleaning your Arrangement: Arrange your Patterns into Scenes and play them live.

- Chapter 20, Creating Grooves: Create your Grooves from your control surface.
Welcome to MASCHINE

Documentation Overview

Button Combinations and Shortcuts on the Controller

MASCHINE software and hardware. These terms have the same meaning.

The term “effect” is sometimes be abbreviated as “FX” when referring to elements in the MA-

Throughout the documentation we will refer to MASCHINE controller (or just controller) as the

Naming Convention

Text appearing on labels of the MASCHINE controller is printed in orange. Whenever you see this

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Further more, the following formatting is used:

Formatting applied, you will find the same text on the controller’s display(s).

Important names and concepts are printed in bold.

References to keys on your computer’s keyboard are in square brackets (e.g., “Press [Shift] + [Return].”)

Press simultaneous, starting with the button indicated first, e.g., an instruction such as:

Most instructions will use the “+” sign to indicate buttons (or buttons and pads) that must be

“Press SHIFT + PLAY” means:

Welcome to MASCHINE Documentation Overview

MASCHINE STUDIO - Getting Started - 13
1. Press and hold \textit{SHIFT}.

2. While holding \textit{SHIFT}, press \textit{PLAY} and release it.

3. Release \textit{SHIFT}.

Displayed Products

Some images displayed in this document include products from the KOMPLETE and KOMPLETE ULTIMATE series. These products are not included with MASCHINE.

For more information on KOMPLETE and KOMPLETE ULTIMATE please visit the Native Instruments website.

Unlabeled Buttons and Knobs on the Controller

The buttons and knobs above and below the displays on your MASCHINE STUDIO controller do not have labels (all other elements on the controller do).

Welcome to MASCHINE Documentation Overview
For better reference, we applied a special formatting here: throughout the document, the elements are capitalized and numbered, so the buttons are written Button (1–8), while the knobs are written Knob (1–8). For example, whenever you see an instruction such as "Press Button 2 to open the EDIT page," you’ll know it’s the second button from the left above the displays.

Welcome to MASCHINE
First Steps

In this first tutorial, you will load a drum kit from the factory library, play it with the pads and record a simple rhythmic pattern.

For a complete overview of MASCHINE and its controls, please see section 11.2, MASCHINE Project Overview.

First you will learn how to load a drum kit using the MASCHINE software and then use your hardware controller to carry out the same procedure.

If you have already started testing MASCHINE, please start again with a blank, new Project by clicking the File menu and choosing New.

First you will learn how to load a drum kit using the MASCHINE software and then use your hardware controller to carry out the same 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 words, a Project holds everything defining your song.

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. If you already started testing MASCHINE, please start again with a blank, new Project by clicking the File menu and choosing New.

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Prerequisites

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First Steps

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First you will learn how to load a drum kit using the MASCHINE software and then use your hardware controller to carry out the same procedure.

For a complete overview of MASCHINE and its controls, please see section 11.2, Quick Reference.
2.1 Loading a Drum Kit from the Factory Library

First you will choose a complete drum kit from the huge factory library included with MASCHINE, and load it using 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. Each kit consists of different types of drums and cymbals, all played on different objects used in MASCHINE.

To load a drum kit, do the following:

1. Click the LIBRARY tab to open the LIBRARY pane.

Enable the magnifying glass to display the browser.

If you cannot see the Browser in the MASCHINE software, click the magnifying glass icon in the header at the top of the MASCHINE window in order to show the browser.

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

2.1.1 Loading a Drum Kit from the Factory Library in the MASCHINE Software

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

To load a drum kit, do the following:

1. Click the LIBRARY tab to open the LIBRARY pane.

Enable the magnifying glass to display the browser.
2. Click the Group icon to get a list of all available drum kits in the library.

3. In the Content selector to the right, click the world icon to select only Native Instruments Factory content.

4. In the TYPES filter, select the Kits.
5. Select the **Urban Kit** sub-type tag below to further refine your search.

The browser will then display only kits in the result list.
6. Scroll down the Result list and double-click EK-TL Kit to load this drum kit into Group A.

2.1.2 Loading a Drum Kit from the Factory Library Using the Controller

On your controller, do the following:

1. Press button A on the left of your controller to select the first Group slot. This is where you are going to load our drum kit. Button A should be lit to indicate that it is selected.

2. Press the BROWSE button at the top left of your controller. The BROWSE button lights up. In the left display, you are presented with a selection of choices.
3. Press Button 1 or Button 2 above the displays to select GROUPS. By selecting this, a list of Groups will become visible on the right display.

5. Turn Knob 5 until Kits is selected, so that only drum kits are shown on the right display.

6. Turn Knob 6 until Urban Kit is selected, this will further reduce the results list on the right display. This will now allow you to select only Native Instruments Factory content.

7. Turn the Jog wheel (the bigger knob with a bright LED ring on the right of your controller) or Knob 8 (under the right display) to scroll down the list until EK-TL A KIT is selected.

First Steps

Loading a Drum Kit from the Factory Library

MASCHINE STUDIO - Getting Started - 21
Now press **SHIFT** + Button 4 above the displays so that **+PATTERNS** is deselected (the Button must be off — this will be explained in more detail later).

Press the jog wheel or Button 8 (above the displays) to load the selected entry. → The drum kit is loaded into the Group A. For the 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 is unlit). → The drum kit is loaded into the Group A.

The process of loading from the Browser is the same for all kinds of objects: In the Browser, after choosing the desired object (Project, Group, Sound, etc.), you choose between factory and user content, select a particular product (or product category), the desired content, type, and subtype, then you optionally select a particular product (or product category), the desired content, type, and subtype, and finally, you choose between factory and user content. Then you scroll through the result list and select an object for loading.

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

As soon as a Group is loaded (here the EK-TL A Kit) and the corresponding Group slot selected, Press the jog wheel or button 8 (above the displays) to load the selected entry.

8. Now press **SHIFT** + Button 4 above the displays so that **+PATTERNS** is deselected (the Button must be off — this will be explained in more detail later).
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 on the pads, focus now on the eight Group buttons on the left of your controller.

- Each Group button is dim lit in white, indicating it is the next Group to be enabled.
- Group button A is fully lit, indicating that Group A is selected. This means that the pads currently trigger the Sounds of this Group.
- Group button B is dim lit in white, indicating it is the next Group to be enabled.
- All Group buttons except button A and B are off, indicating that they are not loaded with Sounds.

You will notice the following:

- An unlit pad would indicate that it has no Sound loaded — hence, pressing it would not have any effect.
- All other pads are half lit to indicate that they are loaded with a Sound ready to be played.
- At any time, only one pad is fully lit. This is the pad you pressed last.
- When you press a pad, it flashes and then stays fully lit.

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

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 Group A again by pressing button A and continue playing on the pads to get familiar.

When you feel ready, move on to the next section, where you can record a little rhythmic part.

While playing, take a look at your pads.
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.

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

1. Press **PLAY** to start the sequencer.
2. Press **METRO** to activate the metronome so you get a rhythmic reference.
3. Press **PLAY** to start the sequencer.

In the transport section on your controller (here while recording):
4. If you'd like to increase or decrease the tempo to make your playing feel more comfortable, press the **TAP** button at the left of the controller (the button lights up) and turn the **jog wheel** (the jog wheel lights up) to set your desired tempo. Alternatively, you can also set the tempo by repeatedly pressing the **TAP** button.

→ The tempo value is indicated in the left display.

You can now deactivate the metronome by pressing **METRO** again and listen to your newly created first Pattern!

Press **REC** again to stop recording.

→ You just created your first Pattern!

You can also adjust the volume of the metronome by pressing **SHIFT + GRID** and turning Knob 1.

3. Press **REC** again to stop recording.

The new Pattern keeps playing.

Your playing is recorded and directly played in a loop. As long as you don't press **PLAY** again, the recorded Pattern is one bar long.

2. Play the desired rhythm on the pads. By default, the recorded Pattern is one bar long. 

→ REC lights up red.

2. With the sequencer playing, press **REC** to enter recording mode.

1. To start recording:

and the same on pads 1 and 2). You will have the possibility to enrich your Pattern later.

It is recommended that you 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.

You can also adjust the volume of the metronome by pressing **SHIFT + GRID** and turning Knob 1.

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

First Steps

Recording Your First Pattern
Quick Edits on Your Pattern

At any time, you can undo your last recording by pressing UNDO, whether you are currently recording or not. You can redo it by pressing REDO.

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

At any time, you can undo your last recording by pressing UNDO, whether you are currently recording or not. You can redo it by pressing REDO.

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 Using Solo and Mute in the MASCHINE Software

Soloing a Sound

To solo a Sound, right-click the number on the left side of the Sound slot in the Pattern Editor.

Soloing a Sound

Mute can be used to bypass a Sound or Group; whereas Solo is the opposite: Solo will mute all other Sounds in the Group, or all other Groups in the Project, so a selected Sound, or Group will not be affected.

Soloing a Sound

When used on Sounds, the Solo only applies to the current Group; The Sounds in other Groups will not be affected.

Mute can be used by itself, or in combination with Solo to play live and to test different sequences together.

2.4.1.1 Using Solo and Mute in the MASCHINE Software

Soloing a Sound

►

Soloing a Sound

To solo a Sound, right-click the number on the left side of the Sound slot in the Pattern Editor.

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When used on Sounds, the Solo only applies to the current Group; The Sounds in other Groups will not be affected.

Mute can be used by itself, or in combination with Solo to play live and to test different sequences together.

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.
2.4.1.2 Solo and Mute Sounds on Your Controller

1. Press PLAY to start the sequencer.
2. Hold the MUTE button at the bottom of your controller.
3. While holding the MUTE button, press pad 1.

To unsolo a Sound: right-click the number again.

To mute a Sound: click the number on the left side of the Sound slot in the Pattern Editor.

To unmute the Sound: click the number again.

By default, the Mute on Sounds is an event mute: events for muted Sounds are not triggered, but the audio coming from previous events might still be audible (reverb tail, etc.). You can also activate audio mute for Sounds to mute both events and audio. For more information, see the MASCHINE Manual.
4. While holding MUTE, press a few other pads to mute their Sound to your liking.

5. While holding MUTE, press pad 1 again.

6. While holding MUTE, press the muted pads to bring their Sounds back.

7. Release MUTE.

8. Now hold the SOLO button (just above MUTE).

9. While holding SOLO, press pad 1. A

10. Now release SOLO and hold MUTE again.

11. Press the half-lit pads one by one, progressively bringing each drum back in the mix.

2.4.2 Using Note Repeat

Note Repeat can only be enabled using the controller.

Note Repeat is a really handy way to play and program beats. It plays the selected Sound or pad repeatedly at a given rate. You just need to hold a pad and its Sound/mode will be steadily note repeated.

Note Repeat is a great way to play percussion and drums live to create build-ups and breaks.

Note Repeat is also interesting to use with tonal Sounds and you can access it from Key-Term.

Note Repeat can also come in handy to quickly record a regular beat when creating Parts.

Note Repeat is a really handy way to play and program beats. It plays the selected Sound or pad repeatedly at a given rate. You just need to hold a pad and its Sound/mode will be steadily note repeated.

The combination of muting and soloing Sounds allows you to create effective breaks on your Pattern.

You can also solo and mute whole Groups by holding SOLO or MUTE and pressing the desired Group button A–H.

First Steps Playing with Your Pattern

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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. While holding **NOTE REPEAT**, press Button 5, 6, 7, or 8 above the right 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).

### Saving Your Project

A drum groove is an ideal starting point for the creation of a song. All the instruments you record and edit in your Pattern will be based on the feeling of that rhythm. Before you get to adding new elements and editing your Pattern, you should save your work right away.

#### Saving your Work for the First Time in the MASCHINE Software

1. Click **File**.
2. Click **Save**.
3. 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. If you close MASCHINE, your Project will still be able to open this Project later.

#### Saving your Work for the First Time on the Controller

1. To save your modifications to the Project, press **SHIFT** + **ALL**.

→ You can still be able to open this Project later.

2. **Click Save.**

3. **Click File.**

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 you get to adding new elements and editing your Pattern, you should save your work right away.

2.5 Saving Your Project
A message will appear on your controller that asks you to look at the MASCHINE software.

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 Project As** dialog opened and waits for your input.

2. On your computer keyboard, type in the field and press **[Enter]** to confirm.

Your Project with its new Pattern is now saved on your hard disk. If you close MASCHINE or open another Project, you will still be able to open this Project later.

2.6 | **To Sum Up…**

In this first tutorial, you 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 pads to play the Sounds of that Group.
- 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 you will customize your drum kit, and have a closer look at the MASCHINE software user interface.
3

Building Your Own Drum Kit

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

Prerequisites

It is assumed here that you have followed the previous tutorial. In particular, you already know:

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

If you have any doubts about these tasks, please refer to chapter 1.2, First Steps before proceeding!

Opening Your Project

If for any reason your tutorial Project is not currently open in MASCHINE, you can skip to section 1.3.2, Customizing.

If you closed MASCHINE and started it again, your last Project should automatically load by default. However, for example, if you started it in the meantime, you first need to open it again. You can do this with the controller or in the software, for example using the MASCHINE Browser.
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. Here you will use a nice feature of MASCHINE: Each file you created and saved in MASCHINE is automatically put in “User” content. Hence, open a project when working on your controller. Here you will use a nice feature of MASCHINE: available both on your controller and in the software, the Browser will be the preferred way to open the tutorial Project.

Opening a Project in the 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.

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:

   ![Browser](image)

   Projects in the Library:

   - Building Your Own Drum Kit
   - Opening Your Project

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

   Enable the magnifying glass to display the Browser.
2. In the Content selector to the right, click the User icon to select only the user-created Projects:

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

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

If you have already created other Projects in MASCHINE, they will also appear in the result list.

Opening a Project Using the Controller

Now you are operating MASCHINE via the controller whenever possible. To open a Project via the controller, you will follow the same process as above, filtering MASCHINE objects to narrow your search until you find your tutorial Project. This is similar to what you did when loading a drum kit in the previous tutorial.

1. Press BROWSER to show the Browser.
2. Press Button 1 above the displays repeatedly until PROJECTS is selected.
3. Press Button 4 above the displays to enable it.
4. If you have already created more than one Project, turn the 4-D encoder or Knob 8 until *My First Project* is selected on the right display.

5. Press the 4-D encoder or Button 8 to load the Project.

6. Press BROWSER to leave the Browser.

→ You can continue to work on your Project.

Building Your Own Drum Kit

Opening Your Project

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2. Press Button 1 above the displays repeatedly until PROJECTS is selected.

3. Press Button 4 above the displays to enable it.

4. If you have already created more than one Project, turn Knob 8 or the Control encoder until My First Project is selected on the right display.

5. Press Button 8 to load the Project.

6. Press BROWSE to leave the Browser.

→ You can continue to work on your Tutorial Project.

3.2 Customizing Your Drum Kit

3.2.1 Selecting Another Snare Sample

For the sake of providing an example, replace the Sample "Snare Ektl A 2" used in the Sound on pad 6 to something less intrusive.

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, you must make use of the Browser again.

You have already used the Browser to open various objects (e.g., your Tutorial Project). Now you will use the Browser to open various objects (e.g., your Tutorial Project).

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

You can continue to work on your Tutorial Project.
2. Click the Browser button in the top row to show the Browser within the MASCHINE window (the button becomes highlighted):

3. 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:

4. Since you want to find a side stick, type "side stick" into the empty field above the list of Samples.

5. Now activate Prehear by clicking the Prehear button (the loudspeaker symbol) at the bottom of the Browser:

6. When you have found a suitable side stick Sample, double-click it to load it into 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.

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. Press pad 6 to select its Sound.
3. Press BROWSE to open the Browser.

On your controller, do the following:

**Selecting another Sample on the Controller**

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

Try to exchange a few Samples to familiarize yourself 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.

Try to load a new Sample. If the Pattern is playing, you can directly hear the new Sample in context.

⇨ The Sample will automatically load in the selected Sound slot, replacing the previously loaded Sample.

1. Click any Sample in the result list.
2. Click the Autoload button to activate it.

**Selecting another Snare Sample on the Controller**

On your controller, do the following:

1. Press BROWSE to open the Browser.
2. Press pad 6 to select its Sound.

Building Your Own Drum Kit
3. Press Button 2 above the displays repeatedly until SAMPLES is selected. By selecting this, a list of Samples will become visible on the right display.

4. Check that Button 4 above the displays is not fully lit and that the USER label underneath is not highlighted; if necessary, press Button 4 to disable it. This will select only Native Instruments factory content.

5. Turn Knob 5 until the Sub-Types selector is set to Drums.

6. Turn Knob 6 until the All Types selector is set to Snare.

7. Turn Knob 7 until the Sub-Types selector is set to Side Stick.

8. Press and hold SHIFT + Button 8 to activate the PREHEAR feature. On the right display, you now see that the side stick samples are ready to be browsed.

9. Turn Knob 8 or the jog wheel to scroll through all side stick samples. You can hear each sample that you select thanks to the enabled Prehear feature.

10. Once you have found a suitable side stick sample, press Button 8 or the Controle encoder to load it into the Sound slot currently selected (the one triggered by 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. Meaning, 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 **SHIFT** + Button 8 to **deactivate** the Prehear feature. In the display, **PREHEAR** should not be enabled.

3. Now, instead of using Knob 8 or the jog wheel (you may need to use the **FUNCTION** left and right arrows to move the focus to the results list) for scrolling through the Samples, use Buttons 5 and 6 above the right 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 you have found a suitable Sample, you don’t need to explicitly load it, with Autoload it is already loaded in the Sound slot triggered by the pad 5. Don’t forget to press **BROWSE** again to leave the Browser once you have found the ideal Sample.

3.2.2 Loading a Drumsynth

In this section you will learn you how to load Drumsynths in MASCHINE using the Plug-in List.

**The Plug-in List**

In this section you will learn you how to load Drumsynths in MASCHINE using the Plug-in List.

**Loading a Drumsynth**

The Plug-in List

Before you load a Drumsynth, have a quick look at the Control area in the software:

1. Select the Group “EK-TL A Kit” (Group A1).

2. Select the Sound “Kick Ektl A 2.”

Now have a look at the Control area:

Building Your Own Drum Kit

Customizing Your Drum Kit

Building Your Own Drum Kit

To help you decide which sample would fit best, MASCHINE offers you an additional, convenient feature: **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. Meaning, you can listen to each sample in the context of your Pattern. To do this:

1. Press **PLAY** to start the sequencer.

2. Press **SHIFT** + Button 8 to **deactivate** the Prehear feature. In the display, **PREHEAR** should not be enabled.

3. Now, instead of using Knob 8 or the jog wheel (you may need to use the **FUNCTION** left and right arrows to move the focus to the results list) for scrolling through the Samples, use Buttons 5 and 6 above the right 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 you have found a suitable Sample, you don’t need to explicitly load it, with Autoload it is already loaded in the Sound slot triggered by the pad 5. Don’t forget to press **BROWSE** again to leave the Browser once you have found the ideal Sample.
The Control area showing some Sampler Plug-in parameters for your kick drum sound.

In the left part of the Control area, you can load any number of Plug-ins into the Plug-in List and view their parameters. For example, in each Sound of the Group "EK-TL A Kit," the first plug-in slot hosts the Sample Plug-in (the MASCHINE internal sampler). The Sampler is the sound source for each of these Sounds.

Loading a Drumsynth into a Plug-in List

To further customize your drum kit, you could replace one of the kick drums with another one, for example coming from an internal instrument included with MASCHINE: Drumsynth.

You can load Plug-ins into the Plug-in List via two methods:

- **Using the Browser:** You have already used the Browser to load Projects and Groups, Samples, and Plug-ins. Similarly, you can use it to search for Plug-ins.
- **Using the Plug-in menu:** You can also choose the desired Plug-in by selecting it directly from the Plug-in List.

Loading a Drumsynth into a Plug-in List

The overall audio of your Project before it is sent to the Master output.

**Master channel:** The Master channel provides additional slots for effects that will process the overall audio of your Project, with the Master plug-in in it's first slot of a Sound. You make the Sound available as a bus-point for other signals in MASCHINE and for signals from the outside world. You will learn how to assign an effect Plug-in to the first slot of a Sound, you can make the Sound available as a bus-point for other signals in MASCHINE and signals from the outside world. You will learn how to assign an effect Plug-in to the first slot of a Sound, you can make the Sound available as a bus-point for other signals in MASCHINE and signals from the outside world.

**Group channels:** Each Group also offers slots for effects that will process all Sounds of that Group together. The Group plug-in is the first plug-in slot of each Sound, it is the only slot that can contain both an instrument or an effect. The other slots can only contain effects.

**Plug-in slots:** In Sounds, the first Plug-in slot is the only slot that can contain both an instrument or an effect. The other slots can only contain effects. For example, in each Sound of the Group "EK-TL A Kit," the first plug-in slot hosts the Sample Plug-in (the MASCHINE internal sampler). The Sampler is the sound source for each of these Sounds.
Note that these methods work in any channel: Sounds, Groups, or Master. However, since Drumsynth is an instrument, you can load it only into the first Plug-in slot of Sounds.

3.2.2.1 Loading a Drumsynth into a Plug-in List in the Software

1. At the left of the Pattern Editor, click the Sound slot's name (Kick Ektl A 2) to select that Sound slot.

2. In the control area above, click the Sound tab to select the Sound level, since this is the only level at which Drumsynths can be loaded.

3. In the Browser, when you want to load a Drumsynth from the Factory Library, or if you want to load another sample, this will allow you to load Plug-ins.

The difference between the two loading methods is that the Browser allows you to load Plug-ins from the Factory content or user-created, while the Plug-in menu allows you to load Plug-ins in a project.
3. At the far left of the Control area, click the small Plug-in icon to display the Plug-ins.

   The Plug-in menu opens and displays a list of all available effects.

4. Click the down-pointing arrow at the right to open the Plug-in menu.

   The Plug-in list in this instance contains Sampler.

   This displays the Plug-in list on the left of the Control area:

5. In this menu, click the Drumynth submenu to display the Drumynths.

   The Plug-in menu opens and displays a list of all available effects.
6. Click the Kick entry to load it into the Plug-in List.

→ The Kick Plug-in is now loaded and is ready to be tweaked.

3.2.2.2 Loading a Drumsynth into a Plug-in List on the Controller

1. Press the PLUG-IN button to enter Control mode and display the Plug-in slots.
2. Press SELECT + pad 5 to select the Sound Knob.
3. Press button 3 to select the SOUND tab.
4. Press SHIFT + BROWSE to select a Plug-in.
5. Turn Knob 1 until the TYPE field is set to instr., and then Knob 2 until the VENDOR field is set to Internal.

Additionally, holding SHIFT, you access the Plug-in menu instead. If you would have pressed BROWSE alone here, you would have accessed the Browser. By additionally holding SHIFT, you access the Plug-in menu instead.

Building Your Own Drum Kit

Customizing Your Drum Kit

Building Your Own Drum Kit
The right display shows you the available MASCINE instruments:

3.2.3 Adjusting Volume, Swing and Tempo

After selecting the right Samples for your drum kit, you might need to adjust their levels. MASCINE holds a powerful sampler that allows you to fine-tune many settings for each generated sound.

6. Turn Knob 8 to select Kick, and press Button 8 to load it.

7. Press SHIFT + BROWSE again to leave the Plug-in menu.

→ The Kick Plug-in is now loaded and is ready to be tweaked.

The right display shows you the available MASCINE instruments:
3.2.3.1 Adjusting Volume, Swing and Tempo in the MASCHINE Software

Adjusting Volume

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.

Adjusting Swing

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

► To adjust the Swing value of your Project, click the Swing value, hold the mouse button and drag vertically.

Adjusting Tempo

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

The BPM control in the Header.

You can also use Mix view to adjust your sound and group levels. Mix view gives you quick access to the level and routing settings of all your Sounds, Groups, and the Master. In addition, it provides an intuitive interface for adjusting the parameters of all your Plug-ins. More on this in Section The Mix View.
To adjust the Tempo (Beats Per Minute) value of your Project, click the BPM value, hold the mouse button and drag vertically.

### 3.2.3.2 Adjusting Volume, Swing, Tempo and Tune on Your Controller

#### Adjusting Volume

1. Select MST (Master) in the Input/Metering section on the right-hand side of your controller.
2. Press the SND button in the Input/Metering section.
3. Press the pad you want to adjust.

To adjust the volume of an individual Sound:

1. Press the pad you want to adjust.
2. Press the SND button in the Input/Metering section.
3. Turn the Level knob to adjust the volume of the sound you selected.

Hold the SHIFT button additionally to adjust the value in finer increments.

To adjust the volume of a particular Group:

1. Press the Group button you want to adjust.
2. Press the GRP button in the Input/Metering section on the right.
3. Turn the Level knob to adjust the volume of the group you selected.

Hold the SHIFT button additionally to adjust the value in finer increments.

#### Adjusting Volume, Swing, Tempo and Tune on Your Controller

1. Select MST (Master) in the Input/Metering section on the right-hand side of your controller.
2. Press the SND button in the Input/Metering section.
3. Click the BPM value, hold the mouse button and drag vertically.
It is recommended you try this while your Pattern is playing, you will immediately hear the effect of your changes.

Adjusting Tune

To adjust the tune (pitch) of an individual Group or Sound:

1. Press and hold a Group button or pad then press the FUNCTION buttons (below the jog wheel) to select TUNE.

2. Turn the jog wheel to adjust the tune of the selected Sound.

Hold SHIFT additionally to adjust the value in finer increments.

As you adjust the tune, the left display indicates the current value.

Adjusting Swing

To adjust the overall swing of your Project, too. The Swing feature shifts some of the played notes, hereby adding some „groove“ to your Pattern.

1. Press the CHANNEL button.

2. Press Button 1 to select MASTER.

3. Press Button 5 or 6 to select GROOVE.

4. Turn Knob 1 to change the global swing amount.

Hold SHIFT additionally to adjust the value in finer increments.

You can also adjust the individual Swing values for Sounds and Groups by holding the desired Group button or pad as described above for the volume.

Building Your Own Drum Kit

Customizing Your Drum Kit
In the same manner, pressing the TAP button allows you to adjust the overall tempo of your song. Pressing the TAP button allows you to adjust the overall tempo of your song.

### 3.2.4 Changing the Color of Your Sounds

MASCHINE allows you to change the color of each Group or Sound. It can be very useful to see at a glance to identify certain Groups or Sounds.

Now assign different colors to the different types of percussions in your drum kit.

Right-click 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.

Here is an example of how you could color Sounds:
Your drum kit full of colors.

This helps you see much quicker where the kicks, the snares, etc., are.

You can assign colors to your Sounds, Groups, Patterns, Scenes, and Sections. It's up to you to decide which colors to use. You can use colors to distinguish different sound types, purposes, or any other criteria for your kit.

Changing the color of items can be done in the MASCHINE software only.

This helps you see much quicker where the kicks, the snares, etc., are.

Now exchange the positions of the “Kick Ektl A 2” and “Snare Ektl A 1” in order to have both kicks on pads 1 and 2, and both snares on pads 5 and 6.

3.2.5 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 and for easier playing from the pads.

1. Click and hold the Sound slot 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 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 pad 2 on your controller.

In a similar manner, you will now move the “Snare Ektl A 1” to 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 pad 5 on your controller.

3. When the insertion line appears under the other kick, release the mouse button.

That’s it! You have now moved your Sounds and adjusted the mapping of your pads. Keep in mind that any change in the Sound slot positions also affects the pads triggering the corresponding Sounds in your controller.

3.3 Saving Your Project

Again, it is recommended to regularly save your work. You can then open another Project or close MASCHINE and take a break. Your tutorial Project will be recalled as it was the next time you open it.
To save your Project in the software:
► Press [Ctrl] + [S] ([command] + [S] on macOS) to save your Project.

To save your Project on the controller:
Press \( \text{SHIFT} + \text{ALL} \) to save your Project.

3.4 To Sum Up...

Once you feel comfortable with these few tasks, proceed to the next tutorial, where you will:
• Move your Sounds across your Group to assign them to other pads on your controller.
• Change the colors of your Sounds, and possibly of your Groups, Patterns and Scenes (more on Scenes later).
• Adjust the overall Swing of your Song, both on your controller and in the software.
• Adjust the overall volume of MASCHINE along with the individual volume levels of your Groups and Sounds using your controller.
• Replace one of the Sounds from the original Group with a Drumsynth.
• Replace one of the Sounds from the original Group with another Sound taken from the Factory library using the Browser.
• Open a Project using the Browser (both on your controller and in the software).

In this tutorial, you have learned:

To Sum Up...

Building Your Own Drum Kit
Creating Beats

In this tutorial, you will further enhance your tutorial Project and do the following:

▪ Double your Pattern and fine-tune it.
▪ Add a second Pattern for breaks.

Even though you 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, you will add a bass line in the next tutorial.

Prerequisites

It is assumed here that you followed the previous tutorials in chapters 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 (3.5, Saving Your Project).

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 your First Pattern

You will start by improving your first Pattern using some of the powerful editing features of MASCHINE.

Even though you already have a basic drum kit in your Project, you will add a bass line in the next tutorial.

Even though you 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, you will add a bass line in the next tutorial.

In this tutorial, you will further enhance your tutorial Project and do the following:

▪ Add a second Pattern for breaks.
▪ Double your Pattern and fine-tune it.
4.1.1 Your Pattern in the Software

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

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

At the top left (1), EKT A Kit is the name of the selected Group; in this instance, it is your customized drum kit.

At the top of the Group name, you see a vertical list of all Sounds included in the Group (4). 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 both in the List view and in the Pad view (2). These represent the Pattern slots for that Group. At any time, the selected Pattern slot is highlighted both in the List view and in the Pad view (3). A Pattern contains the events (the notes) that play Sounds from the current Group. More precisely this is known as a sequence.

In the Pattern Editor, you will note the following:

At the right of the Group name, you find a drop-down menu which reveals the Pattern Manager.

Your first Pattern displayed in the Pattern Editor.
The biggest area of the Pattern Editor (3) in the lower right part, displays the events of the selected Pattern. 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 and their subdivisions. The thin white line at the top of the pattern indicates the current play position and the thin white line with a triangle is the pattern end marker. At the bottom of the horizonal scroll bar allows you to display other parts of the Pattern. The Pattern Editor (5) displays the events of the selected Pattern, in other terms, you see here what you recorded in 1.2.3, Recording Your First Pattern.

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

4.1.2 Doubling the Pattern and Adding a Variation

Your Pattern is currently one bar long. When played in a loop, it might get a bit monotonous. To solve this, you will exclusively use the controller to double the pattern length and add some variation.

Double is only available on your controller.

8. Once you are satisfied with the ending of your extended Pattern, disable REC to stop recording.

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

6. Press REC to start recording (the button lights up), and add a few notes with the pads while holding PATTERN. Press Button 3 above the displays to select DOUBLE.

7. Press PLAY to listen to your Pattern.

5. Check that the PLUGIN button at the top left corner of your controller is lit — if not, press it to enter Control mode.

4. Press PLAY to listen to your Pattern.

3. Press the PATTERN button, and hold it.

2. While holding PATTERN, press Button 3 above the displays to select DOUBLE.

1. Press PATTERN and hold it.

PATTERN

PLAY

RECORD

PATTERN

UNDO

REDO

PLUG-IN

UNDO

REDO

PLUG-IN

→

The Pattern has increased to two bars and now contains some added variation.

- A note: Note that events mirror the colors of their respective Sounds. Vertical lines indicate the beats and their subdivisions. The thin white line at the top of the pattern indicates the current play position and the thin white line with a triangle is the pattern end marker. At the bottom of the horizontal scroll bar allows you to display other parts of the Pattern.

Creating Beats

Fine-tuning Your First Pattern
A doubled Pattern with some added side-sticks in bar 2 for variation.

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

A Few Notes 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 half-quantization) would fit best.
- For now, you haven’t selected any event yet, and quantization (or half-quantization) was applied to all events — in other terms, to the whole Pattern. If you change your selection (or quantization at all) you’ll have to be very precise.
- You can change the resolution of the subdivisions to which events will be quantized.
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 information.

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

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

If you zoom in, you can see that some of your hits might not be accurate:

At any time, you can click the middle of the horizontal and vertical scroll bars to display another part of the Pattern.

If you zoom in, you can see that some of your hits might not be accurate:

At any time, you can click the middle of the horizontal and vertical scroll bars to display another part of the Pattern.

Creating Beats

Fine-tuning your first Pattern

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4.1.3.2 Quantizing the Rhythm using the Controller

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 the QUANTIZE button (above the jog wheel) in the EDIT section.

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 groove, MASCHINE lets you half-quantize your events: Events are moved half way to the closest beat/subdivision. Thus, you get a tighter rhythm while keeping it human.

To half-quantize the events of your Pattern, press SHIFT + QUANTIZE.

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 UNDO/REDO, respectively.

Quantizing Your Pattern, but Not Too Much

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

To half-quantize the events of your Pattern, press SHIFT + QUANTIZE.

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

Creating Beats

Fine-tuning Your First Pattern
4.2 Adding a Second Pattern

Now you can create another Pattern that you can use as a break in your song. This will introduce a few more 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, you only used the first of the 64 Pattern slots available in your Group. You will now select another Pattern slot, in which you will later record your second Pattern.

4.2.1.1 Selecting a Pattern Slot in the MASCHINE Software

In the Ideas view of the Arranger at the top of the MASCHINE window, double-click the empty slot below Pattern 1 to create a new Pattern.

Double-click the slot below slot 1 to create a new empty Pattern.

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

Note that the slot's lighting behavior in the software mirrors the pads' lighting behavior on the controller:

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

Creating Beats

Adding a Second Pattern
4.2.1.2
Selecting a Pattern Slot on the Controller

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

Have a look at the pads:

- Pad 1 is half 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 unlit: They contain no Pattern.

---

4.2.2
Adjusting the Pattern Length in the MASCHINE Software

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 stay at their location — if you extend the Pattern Length again, they will be added to the Pattern again.

---

4.2.2.1
Adjusting the Pattern Length in the MASCHINE Software

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

- Creating Beats
- Adding a Second Pattern

---

Adjusting the Pattern Length

All other pads are unlit: They contain no Pattern.

- Pad 2 is fully lit: There is a blank Pattern inside and the slot is selected.
- Pad 1 is half lit: There is a Pattern inside but the slot is not selected.

Have a look at the pads:

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

---

4.2.2.2
Adjusting the Pattern Length in the Software

You have already learned how to change the Pattern Length by doubling the Pattern. The Pattern length was doubled and its content reproduced in the second half (see 4.1.2, Doubling the Pattern and Adding a Variation). Here you will learn 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 stay at their location — if you extend the Pattern Length again, you can include them again.

---

4.2.2.3
Adjusting the Pattern Length in the MASCHINE Software

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

- Creating Beats
- Adding a Second Pattern

---

Adjusting the Pattern Length

All other pads are unlit: They contain no Pattern.

- Pad 2 is fully lit: There is a blank Pattern inside and the slot is selected.
- Pad 1 is half lit: There is a Pattern inside but the slot is not selected.

Have a look at the pads:

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

4.2.2.4
Adjusting the Pattern Length in the Software

You have already learned how to change the Pattern Length by doubling the Pattern. The Pattern length was doubled and its content reproduced in the second half (see 4.1.2, Doubling the Pattern and Adding a Variation). Here you will learn 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 stay at their location — if you extend the Pattern Length again, you can include them again.

---

4.2.2.5
Adjusting the Pattern Length in the MASCHINE Software

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

- Creating Beats
- Adding a Second Pattern

---

Adjusting the Pattern Length

All other pads are unlit: They contain no Pattern.

- Pad 2 is fully lit: There is a blank Pattern inside and the slot is selected.
- Pad 1 is half lit: There is a Pattern inside but the slot is not selected.

Have a look at the pads:

- Pattern slot 2 is now selected. Selecting an empty Pattern slot automatically creates a blank Pattern in it.
- Pattern slot 2 is now selected. Selecting an empty Pattern slot automatically creates a blank Pattern in it.
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 right of the Pattern Editor, click the value and drag your mouse vertically to change the Pattern Length.

Adjusting the Pattern Length on the Controller

1. Hold PATTERN.

At the bottom of the left display, you see that the Pattern LENGTH parameter is currently set to 1:0:0, which means one bar.

2. While holding PATTERN, turn Knob 4 to set a new value for the Pattern Length.

The empty Pattern in Pattern slot 2 now has a new length, as you can see in the software's Pattern Editor.

Creating Beats

Adding a Second Pattern
To change the resolution at which the Pattern Length can be resized, refer to the Manual for information on Arranger Grid.

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 have already learned how to record a Pattern by starting the sequencer then enabling the record mode (see 2.3, Recording Your First Pattern). Here you will record another useful aid for recording: the Count-in.

1. Press SHIFT + GRID 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.

2. Once the sequencer has started, your playing is recorded. Press PLAY on the pads.

3. To stop the sequencer, press METRO. To stop the recording, press REC to disable it. To stop the metronome, press METRO again. To stop the Count-in, press REC to disable it.

The Count-in notably allows you to prepare yourself and get the downbeat on time! You can change the Count-in length (i.e. how long you hear the metronome alone before the sequencer and the recording start) directly from your controller by pressing SHIFT + GRID and turning Knob 4 (Count-In LENGTH).

Pressing SHIFT + GRID opens the Recording Settings mode, which allows you to adjust various metronome and quantization settings. For all details, please refer to the Manual.
4.2.4 Switching Patterns

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

4.2.4.1 Switching Patterns in the MASCHINE 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 Pattern slot 1 and 2 alternatively and listen how both Patterns fit together.

4.2.4.2 Switching Patterns on the Controller

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.

4.3 Editing Patterns in the Software

In the MASCHINE software, the Pattern Editor allows you to precisely tailor new or existing Patterns.

1. To create a new event, double-click into the grid at the desired location.
2. Press pad 1 and pad 2 alternatively and listen how both Patterns fit together.
3. Press and hold PATTERN.
4. Click Play button in the Header at the very top of the MASCHINE window to start the sequencer.

4.4 Switching Patterns in the MASCHINE Software

Once you have recorded something in the second Pattern slot, you can check that both Pad: 

4.4.1 Switching Patterns
4.4 Saving Your Project

Whenever you create, drag or stretch an event, your action is automatically quantized according to the current quantization resolution. When you create, drag or stretch an event, your action is automatically quantized according to the current quantization resolution.

To save your Project on the controller:

Press [Ctrl] + [S] (Command + [S] on macOS) to save your Project.

To save your Project in the software:

you open it.

Close MASCHINE and take a break. Your Tutorial Project will be recalled as it was the next time you open it. It is recommended to regularly save your work. You can then open another Project or

Creating Beats

Saving Your Project

You have the Pencil tool at your disposal for editing events in the Pattern Editor. For more information, please refer to the Manual.

You have the Pencil tool at your disposal for editing events in the Pattern Editor. For more information, please refer to the Manual.

To stretch an event, drag its right border (this makes more sense for melodic, sustained instruments than for percussive sounds).

4. To stretch an event, drag its right border (this makes more sense for melodic, sustained instruments than for percussive sounds).

3. 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 vertically will move it to another Sound.

2. To clear an event, right-click it.

Double-click into the Grid to create an event. Right-click it to delete it.
4.5 To Sum Up...

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

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

In this tutorial, you have learned to:

Press Shift + All to save your Project.
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, you will add a bass line to your song. More precisely:

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

In addition to recording your own instruments, you can also add audio loops to your Project. For more information on how to add audio loops to your Project, refer to the MASHINE Manual.

Prerequisites

It is assumed here that you have followed the previous tutorials. In particular, you already know:

▪ 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).
▪ Use the pads to play the loaded Sounds (↑ 2.2, Playing with the Pads).
▪ Open a Project (↑ 1.3, Opening Your Project).

How to:

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

Until now, you have only used the first Group available in your Project. You will now select another Group and load a bass sound. 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.

In MASCHINE it is possible to have more than one Group bank. In this tutorial you will only be working with Group bank 1, which contains the first eight Group slots. Each Group bank can contain another eight Groups. The Groups in each bank will be labeled sequentially: The Groups in Group bank 1 will be labeled A1 to H1, and Group bank 2 A2 to H2. For more information on creating and selecting additional Group banks, please refer to the MASCHINE Manual, available from the Help menu.

5.1.1 Selecting Another Group in the Software

1. In the top part of the MASCHINE window, click the + sign to add another Group.
2. Click the name of the desired Group B1 to select it.

Help menu.

In MASCHINE it is possible to have more than one Group bank. In this tutorial you will only be working with Group bank 1, which contains the first eight Group slots. Each Group bank can contain another eight Groups. The Groups in each bank will be labeled sequentially: The Groups in Group bank 1 will be labeled A1 to H1, and Group bank 2 A2 to H2. For more information on creating and selecting additional Group banks, please refer to the MASCHINE Manual, available from the Help menu.

Terms.

Adding a bass line until now, you have only used the first Group available in your Project. You will now select another Group.
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 slot is still empty (no Sounds, no Patterns).

5.1.2 Selecting Another Group on the Controller

The eight buttons labeled A to H on the left of your controller represent the eight available Group slots of the current bank.

- All other Group buttons are off because their slots are empty.
- Button B1 is fully lit in the Group’s color: Group B1 is selected.
- Button C4 is dim lit in white, indicating that the next Group can be created here.
- Button A1 is fully lit in the Group’s color to indicate that Group A1 in the software is selected.

1. Press button B to select the second Group slot (B2).
2. All other Group buttons are off because their slots are empty.

3. Press button B to select the second Group slot (B2). Have a look at the Group buttons:

- Group B1 now is selected.
- Group B1 now is selected.

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- Group B now is selected.
Renaming and Coloring the Group

As you loaded the drum kit into the Group A1 (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 you will manually rename the Group B1 to help keep your Project well organized.

This feature is only available from the MASCHINE software.

To rename a Group:
1. Double-click the Group name.

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

The new name replaces the default name.

Adding a Bass Line

Renaming and Coloring the Group

As you loaded the drum kit into the Group A1 (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 you will manually rename the Group B1 to help keep your Project well organized.

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The new name replaces the default name.
5.3 Using an Instrument Plug-in for the Bass

New color for the Bass Group.

The palette:

Right-click each Group, select Color in the context menu, and select the desired color in

Now quickly give your Groups different colors:

A new name for the Group B1.

Adding a bass Line

Adding an Instrument Plug-in for the Bass
MASCHINE already includes KOMPLETE 11 SELECT, a premium instrument and effect pack for all styles of music. This Native Instruments bundle notably includes MASSIVE (the legendary synthesizer), REAKTOR PRISM (a modal synthesizer), SCARBEE MARK 1 (an iconic electric piano) and SOLID BUS COMP (a superior compressor), just to mention a few. Among other things, MASSIVE is ideal for fat bass sounds — exactly what you need here.

5.3.1 Browsing the MASSIVE Presets

Not only is MASSIVE included with MASCHINE, but its factory library is fully integrated with 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 you 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).

In the software, do the following:

5.3.1.1 Browsing Instrument Presets in the Software

In the software, do the following:

1. Make sure that your Bass Group is selected — if not, select it again (see ↑ 5.1, Selecting Another Group).
2. Click the name of the first Sound slot to select that slot.
3. Show the Browser if it is currently hidden (reminder: click the magnifying glass in the MASCHINE Header).
4. Click the name of the first Sound slot to select that slot.
5. Enter Sound slot 1.

Adding a Bass Line
4. At the very top of the Browser, select the keyboard icon from the File Type selector:

The Browser now shows the Instrument presets.

5. Select the sphere icon from the Content selector:

This selects the factory content for displaying.

6. In the Product selector, click the drop-down arrow...

Adding a Bass Line

Using an Instrument Plug-in for the Bass

Adding a Bass Line
7. …and select Massive:
This will limit the list of presets displayed to the Massive presets.

8. Click All Banks to reveal a list of all Massive banks installed on your computer:
This will limit the list of presets displayed to the Massive presets.

9. From this list, click Massive Factory.
This will update the results list with only presets from this bank.

10. In the Tag Filter below, click Bass in the Types section.
This will update the results list with only presets with this tag.

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Using an Instrument Plug-in for the Bass
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Adding a Bass Line
11. Click Bass Line in the Sub-Type section to further narrow your search.

→ You can now load a bass preset by double-clicking its entry in the result list below.

5.3.1.2 Browsing Instrument Presets on the Controller

On your controller, do the following:

1. Press button B to select the Group slot B1.
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. Button 4 should not be illuminated. If it is illuminated, press Button 4 to deselect USER.
5. Press Button 1 or 2 to select INSTRUMENTS.
6. Turn Knob 2 until the Product field is set to MASSIVE.
7. Turn Knob 3 until the Bank field is set to Massive Factory.
8. Turn Knob 5 until All Types is set to Bass.

The Browser will now show MASSIVE presets from the MASSIVE Factory library only.

The Browser will now show presets for the MASSIVE plug-in only.

The Browser will now show instrument plug-in presets only.

Press Button 1 or 2 to select INSTRUMENTS.

The Browser will now show MASSIVE presets from the MASSIVE Factory library only.

The Browser will now show instrument plug-in presets only.

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The Browser will now show MASSIVE presets from the MASSIVE Factory library only.

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The Browser will now show instrument plug-in presets only.
9. Turn Knob 6 until All Sub-Typs is set to Bass line.

On the right display, you now see the list of MASSIVE’s bass presets.

As a reminder (in the software):

- Together with the drum kit patterns you have already recorded,
  enter your project as you select them in the browser, allowing you to play them on the pads. To
  \[3.2.1\], Selecting another sound sample for more information: This will directly load a preset
  into your project as you select them in the browser. (see

In order to choose a suitable bass preset, you can make use of the Autoload feature (see

5.3.2 Switching to Keyboard Mode

In order to choose a suitable bass preset, you can make use of the Autoload feature (see

Switching to Keyboard Mode

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Switching to Keyboard Mode

In order to choose a suitable bass preset, you can make use of the Autoload feature (see
In the software, click the Autoload button at the bottom of the Browser to activate it:

- Each preset is now automatically loaded into the Sound slot 1 when selected in the Browser's result list.

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

5.3.2.1 Switching to Keyboard View in the Software

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

Using an Instrument Plug-in for the Bass

Adding a Bass Line
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.

5.3.2.2 Switching to Keyboard Mode on the Controller

- Press **SHIFT + PAD MODE** (at the left of the pads).

From now on, your 16 pads will not trigger the 16 Sound slots of your Group, 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 half lit to remind you it is switched on.

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

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

Adding a Bass Line

Using an Instrument Plug-in for the Bass
5.3.3 Adjusting the Root Note for the Pads

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, you need to lower the notes played by the pads.

1. Press and hold "PAD MODE".
2. Press Button "KEYBOARD".
3. Press Button "OCTAVE-" until the "ROOT NOTE" field on the left display is set to "C1".
4. Release "PAD MODE".

Your pads now play two octaves lower.

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).

You 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.
3. Press Button 2 "KEYBOARD".

Adding a Bass Line
3. Now choose the Sound "Analovue," because it has nice bass content and some high-frequency ornaments. Moreover, it holds interesting rhythmic content synchronized to the Project tempo!

4. 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

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

5.4.1 Recording a Bass Pattern

On your controller, do the following:

1. Press PLAY. You hear your drum Pattern playing.
2. Practice with the bass to get familiar with your instrument.
3. When you feel ready, press REC (the button lights up) and start recording a bass line.
4. When you have finished recording press REC to deactivate record mode.

Don’t forget to reuse all you have learned in the previous tutorials for recording Patterns, like adjusting the Pattern Length, editing the recorded Pattern, etc. If you have any doubt about these tasks, please refer to the previous tutorials.

5.4.2 Recording Another Bass Pattern

A single bass line is obviously not enough for your whole song. Now record a second one that completes your arrangement.

You are now ready to record a bass Pattern. This will allow us to repeat many of the tasks you have learned until now.

5.4 Recording a Bass Line

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

A single bass line is obviously not enough for your whole song. Now record a second one that completes your arrangement.

You are now ready to record a bass Pattern. This will allow us to repeat many of the tasks you have learned until now.
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 double-clicking the Pattern slot 2 in the Ideas view.

2. Record a second Pattern. Again, don't hesitate to reuse the various Pattern recording/editing tasks that you have already learned.

5.4.3 Loading an Additional Bass Sound

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

### Selecting 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/selec each Sound slot 2. Instead, they play each note of the same Sound slot 1. To circumvent this, do the following on your controller:

1. Press and hold 
**SELECT**.
2. 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 only the pad does not select the Sound slot if Keyboard mode is active. Moreover, when holding the 
**SELECT** button, you don't hear the Sound when you press the pad. This can be very useful when your song is playing and you don't want the audience to hear your

### Adding a Bass Line

#### Recording a Bass Line

The ideas view:  
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 double-clicking the Pattern slot 2 in

Check that both Patterns fit well together by switching repeatedly between both Pattern slots.

If this looks good, proceed with:

2. Record a second Pattern. Again, don't hesitate to reuse the various Pattern recording/editing tasks that you have already learned.

To enhance your song further, you will load another bass Sound next to "Analovue." This second bass could, for example, play rhythmic lines with somewhat higher frequencies.
Once Sound slot 2 is selected, repeat the steps described above in this tutorial to load another bass Sound and to record bass lines with that Sound in the same Patterns 1 and 2 as you did for the first bass. For example, try with the Sound “Ad Voca” as a second bass.

Choosing Colors for Your Bass Sounds

Right-click 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 MASSIVE browser, but also that the MASSIVE parameters themselves are available from within MASCHINE. Here, you 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 allows you to adjust the parameters of your Plug-ins. Here, you want to display the Plug-in parameters for your bass Sound “Analovue.”

Adding a Bass Line

Once Sound slot 2 is selected, repeat the steps described above in this tutorial to load another bass.
5.5.1 Accessing the Plug-in Parameters in the Software

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

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

3. In the Plug-in List below, click Massive 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.

As an example, adjust the amplification level of the second oscillator in your „Analogue“ preset.

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

The pages allow you to display further plug-in parameters for your plug-in.

Example:

As an example, adjust the amplification level of the second oscillator in your „Analogue“ preset.

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As an example, adjust the amplification level of the second oscillator in your „Analogue“ preset.

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

The pages allow you to display further plug-in parameters for your plug-in.
1. Click the Osc2 label at the top of the Control area to select the Osc2 parameter page. The Control area now displays the parameters of that page.

2. Click the fourth knob (Osc2Amp) 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 Accessing the Plug-in Parameters on the Controller

1. Press the PLUG-IN button to view the Plug-in List.

2. Press Button 3 to select SOUND. This displays the parameters of the Plug-ins for the selected Sound slot.

3. If the Sound slot containing your “Analovue” Sound is not currently selected, select it by pressing SELECT + pad 1.

→ The displays should now look like this:

You now have access to the parameters of your bass Sound “Analovue.” To adjust any parameter from your controller, do the following:

1. Turn any Knob 1–8 to adjust the value indicated right above in the display.

2. Press the Page buttons (showing two arrows) at the left of the displays to switch to another page of parameters.
5.6 Saving Your Project

Again, it is recommended to regularly save your work. You can then open another Project or close MASCHINE and take a break. Your Tutorial Project will be recalled as it was the next time you open it.

To save your Project:
- Press \texttt{SHIFT} + \texttt{ALL} to save your Project.

To save your Project on the controller:
- Press \texttt{CTRL} + \texttt{S} (on macOS) to save your Project.

5.7 To Sum Up...

Press \texttt{SHIFT} + \texttt{ALL} to save your Project.

Once you feel comfortable with these few tasks, proceed with the next tutorial, where you will:
- Select different Groups and rename them.
- Load a VST/AU plug-in instrument into a Sound slot.
- Adjust the Plug-in parameters both from your controller and in the software (using the Controller and Keyboard view in the software) to play and record melodic instruments.
- Use the Keyboard mode on your controller (and the Keyboard view in the software) to play.
- Adjust the Root Note when using Keyboard mode.
- Select different Groups and rename them.

In this tutorial, you have learned to:

5.6 Saving Your Project

Adding a Bass Line
Applying Effects

Now that you have created a few Patterns, you can spice them up with some effects. MASCHINE provides a healthy selection of effects (FX) that can be loaded in the form of Plug-ins. Each channel (Sounds, Groups and Master) can have an unlimited number of insert effects. In each Plug-in slot you can load an internal, Native Instruments Instrument or an external effect Plug-in.

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, you will:

▪ Apply effects to various Sounds and Groups of your Tutorial Project.
▪ Tweak the loaded effects.
▪ Modulate the effect parameters.

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

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

▪ Access the parameters of a Plug-in (Accessing the Plug-in Parameters).
▪ Select Sounds.
▪ Select Groups (Selecting Another Group).

To:

It is assumed here that you followed the previous Tutorials. In particular, you already know how to:

Prerequisites

- Select Groups (Selecting Another Group).
- Select Sounds.
- Access the parameters of a Plug-in (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”.

In case your Tutorial Project “My First Project” is not open, please open it now.

Applying Effects
6.1 Loading Effects

In this section you will learn how to load effects in MASCHINE. In MASCHINE, effects are just a particular type of Plug-ins; the other type are the instrument Plug-ins, which you already met in the previous tutorials. Both effect and instrument Plug-ins are handled in the same way, with the notable difference that instrument Plug-ins can be loaded in any Plug-in slot of any channel (Sounds, Groups or Master), whereas effect Plug-ins can be loaded in any Plug-in slot of Sounds. For this, you will use one of the internal effects included with MASCHINE: the Saturator.

In the following practical example, you will try to further shape your "Analogue" bass line by fattening its low frequency content while enhancing its overall warmth.

6.1.1 Loading an Effect in the Software

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

In this section you will learn how to load effects in MASCHINE.
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 (Analogue) to select that Sound.

4. At the far left of the Control area, click the small plug icon to display the Plug-ins.

The Plug-in List in this instance contains Massive.

This displays the Plug-in List on the left of the Control area:
5. Click the "+" icon below to open the Plug-in menu.

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

The Saturator plug-in is now loaded and is ready to be tweaked.

If you have VST/AU effect plug-ins installed, you may also load them from the menu by selecting the Native Instruments submenu (for Native Instruments products) or the corresponding vendor submenu (for third-party products).
6.1.2 Loading an Effect on the Controller

1. Press the PLUG-IN button to enter Control mode and display the Plug-in slots.
2. Press button B to select the Group "Bass" containing the bass lines.
3. Press SELECT + pad 1 to select the Sound "Analovue." 
4. Press Button 3 to select the Sound tab.
5. Press Button 6 to select the next free Plug-in slot.
6. Press SHIFT + BROWSE to select an effect.
7. Press SHIFT + BROWSE to select an effect.
8. Turn Knob 2 until the VENDOR field is set to INTERNAL.
   - Additionally holding SHIFT, you access the Plug-in menu instead!
   - If you would have pressed BROWSE alone here, you would have accessed the Browser. By
     pressing SHIFT + BROWSE to select an effect, you can browse for Plug-ins.
9. Turn Knob 1 until the TYPE field is set to Instr.
10. Turn Knob 2 until the VENDOR field is set to INTERNAL.

The right display shows you the available effects.
9. Turn Knob 8 to select Saturator, and press Button 8 to load it.

10. Press \textit{SHIFT} + \textit{BROWSE} again to leave the effect selection.

\begin{figure}[h]
  \centering
  \includegraphics[width=0.8\textwidth]{saturator_effect.png}
  \caption{The Saturator Plug-in is now loaded and is ready to be tweaked.}
  \label{fig:saturator_effect}
\end{figure}

6.2 Playing with Effects

Once the Saturator Plug-in is loaded into the Plug-in List, you will find its parameters displayed in the Control area when the Saturator effect is selected:

When Saturator is selected from the Plug-in List, the Control area displays its parameters.
6.2.1 Adjusting the Effect Parameters

To adjust the effect parameters to your needs, the method is basically the same as when you adjusted the parameters for the MASSIVE plug-in in 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:

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

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

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

6.2.1.1 Adjusting the Effect Parameters in the 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.

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

To adjust the effect parameters to your needs, the method is basically the same as when you adjusted the parameters for the MASSIVE plug-in in Accessing the Plug-in Parameters.
6.2.1.2 Adjusting the Effect Parameters on the Controller

Adjusting the parameters for the Saturator.

1. Check that the PLUG-IN button is lit — if not, press it to enter Control mode.
2. Press Button 5 or 6 to select the Saturator Plug-in.
3. Turn Knob 1 until the MODE field reads Tube. This selects the Tube mode of the Saturator.

Similarly, adjust the other parameter values by turning the corresponding knobs.

6.2.2 Practice Makes Perfect!

Don’t hesitate to practice with loading effects in different places of the Tutorial Project and adjust 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).
• You could apply a slowly evolving Flanger on the Sound “Shaker Ektl A” of the drum kit Group to slightly widen its sound.
• On the way, you will note that the drum kit Group itself (“EK-TL A Kit”) already has a Maximizer applied that processes the whole drum kit. Why not load a subtle Reverb to make the kit sound more natural?

Applying Effects
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 powerful creative tool when playing live!

6.2.3.1 Bypassing Effects in the MASCHINE 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. To bypass the effect, click the FX icon at the left of the effect name in the Plug-in List.

4. The effect is grayed out to indicate that it is now bypassed.

To reactivate the bypassed effect, click its FX icon.

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!
It's also possible to bypass effects directly from the Mix view. When in Mix view, click the small square at the left of the effect name in the Plug-in List. Click again to reactivate the effect.

For detailed information on Mix view and using effects, please refer to the Maschine Manual.

6.2.3.2 Bypassing Effects on the Controller

1. Check that the PLUG-IN 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 a Sound: Press Button 2 (GROUP) to select the corresponding group.
   • Effect on a Group: Press Button 3 (SOUND) to select the Sound level, press the desired Group button (A–H), then press the desired pad.
   • Effect on Master: Press Button 1 (MASTER).

3. To reactivate a bypassed effect, press Button 5 or 6 to select the effect.

4. Hold SHIFT and press Button 7 to reactivate the effect.

5. Press button 5 or 6 to select the effect you want to bypass.

6. Hold SHIFT and press Button 7 above the right display to bypass the selected effect.

The effect unit does not affect the sound anymore. For example, here the Saturator is bypassed.

3. To reactivate a bypassed effect, press Button 5 or 6 to select the effect.

4. Hold SHIFT and press Button 7 to reactivate the effect.
Modulating Effect Parameters

One of the really cool features of MASCHINE is the ability to modulate parameters from the Control area in a very easy way — both from the controller and in the software. Modulating a parameter means recording an offset to its value over time in order for these changes to be played back as a filter sweep played in loop with your pattern. As an example, you could use this to create a filter sweep played in loop with your pattern.

6.3.1

Recording Modulation

Now try to record some simple modulation for the effect parameter of your choice.

6.3.1.1

Recording Modulation in the MASCHINE Software

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

This ring serves for recording modulation. If you take a closer look at the knobs in the Parameter area, you will notice they have an outer ring and then drag it vertically.

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

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

To remove modulation, do the following:

Any parameter controlled by a knob in the Parameter area is not limited to offsets. In MASCHINE, you can modulate just about any parameter at the Group or Sound level as soon as it has a continuous range of values — in other words, almost the group or sound level as soon as it has a continuous range of values. !

Recording modulation for a parameter.
Locate the Parameter to Modulate

First, if the parameter you want to modulate is not currently visible on the controller displays, you need to navigate to that parameter:

1. Press CHANNEL or PLUG-IN, depending on whether the parameter is located in Channel or Plug-in in the选平视 (Button 5 or 6 to select the particular Plug-in or the particular Channel properties in which the parameter is located).

2. Press the channel (Sound, Group or Master) containing the parameter.

3. If the parameter is at the Master level, press Button 1 (MASTER).

4. If the parameter is in a Group, press Button 2 (GROUP) and select that Group by pressing its Group button A–H.

5. If the parameter is in a Sound, press Button 3 (SOUND), select its parent Group by pressing its Group button A–H, and select that Sound by pressing its pad (with pads in Group mode, PAD MODE lit) or SELECT + its pad (this works with pads in any mode).

Now the parameter appears in the displays and you can adjust it via one of the knobs 1–8.

Recording Modulation using the Controller

Locate the Parameter to Modulate

To remove the modulation for a parameter, right-click its outer ring. The dash in the outer ring turns back to the usual indicator for unmodulated parameters.

To apply effects, modulate the effect parameters.

害音邊有,
Navigating to the desired parameter.

Modulate the Parameter

To modulate one or more parameter(s) visible in the displays:

1. Press PLAY to start the sequencer.
2. Hold AUTO and turn Knob 1–8 under the displays corresponding to the parameter(s) you want to modulate.

→ Your modulation gets recorded now. On the next loop, the parameter changes will be reproduced.

Delete the Recorded Modulation

If you want to discard the modulation you just recorded and try again, do the following:

1. Press and hold ERASE, and touch the same Knob 1–8 to delete the modulation for the corresponding parameter.

6.3.2 Editing Modulation

You edit any recorded modulation in the software. For this, the Control Lane is at your disposal.

Applying Effects

Modulating Effect Parameters

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

To edit the modulation:
1. Click the desired parameter in the list of automated parameters (on the left) to select it.
2. Drag the modulation points vertically in the Control Lane.

For more information on editing modulation and automation, please refer to the Manual.

6.5 Saving Your Project

Again, it is recommended to regularly save your work. You can then open another Project or close MASCHINE and take a break. Your Tutorial Project will be recalled as it was the next time you open it.

To save your Project in the software:
Press \[Ctrl\] + \[S\] (\[command\] + \[S\] on macOS) to save your Project.

To save your Project on the controller:
Press [SHIFT] + [S] (\[command\] + [S] on macOS) to save your Project.

For more information on editing modulation and automation, please refer to the Manual.
The hierarchic structure of a Project (Sound level, Group level, and Master level).

How to load Plug-ins using the Plug-in menu.

How to adjust Plug-in parameters.

How to bypass Plug-in slots.

How to automate Plug-in parameters.

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

Applying Effects

To Sum up...
Creating Beats with the Step Sequencer

In this chapter you will learn a 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, you will:

▪ Switch the controller to Step mode and create a new Pattern in this mode.
▪ Adjust the Step Grid.
▪ Use Step mode to record modulation.

Prerequisites

It is assumed here that you have followed the previous tutorials. For this tutorial you will especially need to be acquainted with the following topics:

▪ Quantization basics (Quantizing the Rhythm)
▪ Pattern Length (Adjusting the Pattern Length)
▪ Adjusting Plug-in parameters (Accessing the Plug-in Parameters and 16.2, Playing with Ef-

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

Open the tutorial Project “My First Project”

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

In this tutorial, you will learn a different way to create Patterns from your controller: the Step Sequencer.
Building Up a Beat in Step Mode

Until now, you recorded all Patterns “live”: You hit the various pads at the desired moments while the sequencer was playing and the sequencer directly recorded your 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 button A to select Group A (with the drum kit).
2. Press Pattern + pad 3 to select the Pattern slot 3 (still empty).
3. Press button A to select Group A (with the drum kit).
4. Press the Step mode button at the top left of your controller to enter Step mode.
5. Press PLAY to start the sequencer.
6. To switch to another Sound, press SELECT and the pad with the Sound you want to se-}

ence.

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 press 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. Each pad now represents one step of a 16-step sequence: you can activate each step by pressing pad 1, going up all four rows from left to right and ending at pad 16. You may continue to press 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. Each pad now represents one step of a 16-step sequence: you can activate each step by

Progressively, you build up a new Pattern.

At any time, you can leave Step mode:

► Press the Step mode button to exit Step mode.

For now, stay in Step mode, to learn a few more things about this mode, so press Step mode again if needed (Step mode must be lit).

7.1 Building Up a Beat in Step Mode

Creating Beats with the Step Sequencer
7.1.2 Adjusting the Pattern Length in Step Mode

At any time, you can adjust the Pattern Length directly from the Step mode:

1. Press \textit{PATTERN} and turn Knob 4 to adjust the Pattern Length.

Only 16 steps will be represented on your pads, so if you want to program longer Patterns,

2. Press \textit{FOLLOW} (in the Transport section of your controller) and MASCHINE will automatically follow the Pattern and display the next 16 steps of the Pattern on the pads as the sequence plays.

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

- The 16 pads representing the full Pattern (the Pattern is one bar long).
- The 16 pads representing the second quarter of the Pattern (the Pattern is four bars long).

Creating Beats with the Step Sequencer

Building up a Beat in Step Mode

Creating Beats with the Step Sequencer
1. Press PATTERN and turn Knob 4 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 using Knob 6, or alternatively:

2. Press Button 5 (FOLLOW) and MASCHINE will automatically follow the Pattern and display the next 16 steps of the Pattern on the pads as the sequence plays.

In Step mode, the left display always indicates which part of the Pattern is currently represented:

- The 16 pads representing the full Pattern (the Pattern is one bar long).
- The 16 pads representing the first quarter of the Pattern (the Pattern is four bars long).

7.1.3 Recording Modulation in Step Mode

It is also possible to record modulation in Step mode. This allows you to precisely define value changes for parameters at specific moments.

Building up a Beat with the Step Sequencer

Creating a Beat with the Step Sequencer
The procedure is straightforward:

1. Hold the pad representing the step you want to modulate.

While you are holding the pad, the displays turn back to a mode similar to Control mode:

2. Press Button 1 (MASTER), Button 2 (GROUP) or Button 3 (SOUND) to select the level at which you want to modulate a parameter.

3. Press the PLUG-IN button if the desired parameter is located in a Plug-in, or press the CHANNEL button if the desired parameter is located in Channel Properties.

4. Move the 4-D encoder to the left/right to select the desired Plug-in or Channel Properties.

5. Use the Page buttons (the two arrow buttons left of the displays) to select the desired page of parameters.

6. While holding the pad, turn the Knob(s) under the displays with the parameter(s) you want to record modulation for. The value changes are stored for that particular step.
1. Hold the pad representing the step you want to modulate.

While you are holding the pad, the displays turn back to a mode similar to Control mode:

2. Press Button 1 (MASTER), Button 2 (GROUP) or Button 3 (SOUND) to select the level at which you want to modulate a parameter.

3. Press the PLUG-IN button if the desired parameter is located in a Plug-in, or press the CHANNEL button if the parameter is located in Channel properties.

4. Press Button 5 and 6 to select the desired Plug-in or Channel properties.

5. Use the PAGE buttons (the two arrow buttons left of the displays) to select the desired page of parameters.

6. While holding the pad, turn the Knob(s) under the displays with the parameter(s) you want to record modulation for. The value changes are stored for that particular step.

7.1.4 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.
- While you hold SELECT, the lighting behavior of the pads temporarily returns to Control mode.
- In Step mode all notes are by definition quantized — i.e. they perfectly sit on the beats.
- Sound for selecting a parameter. Sounds are currently playing or find a particular note.
- This can be helpful to quickly check which Sounds are currently playing or find a particular note.
- While you hold SELECT, the lighting behavior of the pads temporarily returns to Control mode.
- While you hold SELECT, the lighting behavior of the pads temporarily returns to Control mode.

Creating Beats with the Step Sequencer

Building Up a Beat in Step Mode
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.

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.

Although Step Grid is introduced here 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). As mentioned above, its default value is 1/16th. However, you may use another Step Grid resolution or disable the Step Grid completely.

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.

7.2.1 Adjusting the Step Grid in the MASCHINE Software

In the Pattern Editor, the Step Grid is represented by vertical lines on each step and each beat:

Although Step Grid is introduced here 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). As mentioned above, its default value is 1/16th. However, you may use another Step Grid resolution or disable the Step Grid completely.

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.

7.2 Adjusting the Step Grid

In the Pattern Editor, the Step Grid is represented by vertical lines on each step and each beat:
The Step Grid with the default resolution (1/16th note).

To change the Step Grid resolution, do the following:

1. Click the Step menu at the bottom left of the Pattern Editor.
2. Select the desired step size in the list that opens.

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

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.

Creating Beats with the Step Sequencer

Adjust the Step Grid

Adding beats with the Step Sequencer
Similarly to changing the Pattern Length, 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 Page buttons to display the previous/nxt sixteen steps of your Pattern.

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

1. Press and hold the GRID button.
2. Press Button 4 to select STEP and access the Step Grid’s resolution setting.
3. Press any pad to select another value.

Now the pads represent the various resolution values available. The selected resolution is also highlighted on the right display. The pads corresponding to the Step Grid’s resolution setting are indicated on the right display. The selected resolution is also highlighted on the right display. The Step Grid uses the new resolution value.

Creating Beats with the Step Sequencer

7.2.2 Adjusting the Step Grid on Your Controller
2. Press Button 4 to select STEP and access the Step Grid's resolution setting.

Now the pads represent the various resolution values available. The selected resolution is also highlighted on the right display and the corresponding pad is lit.

3. Press any pad to select another value.

7.3 Saving Your Project

The Step Grid takes the new resolution value.

Press 

7.4 To Sum Up...

In this tutorial, you have learned to:

- Switch the controller to Step mode.
- Press 

To sum up:

- Press 

8. Creating Beats with the Step Sequencer

Saving Your Project

Again, it is recommended to regularly save your work. You can then open another Project or close MASCHINE and take a break. Your Tutorial Project will be recalled as it was the next time you open it.

To save your Project in the software:

- Press 

To save your Project on the controller:

- Press 

To save your Project in the software:

You can then open another Project or close MASCHINE and take a break. Your Tutorial Project will be recalled as it was the next time you open it.

To save your Project in the software:

- Press 

To save your Project on the controller:

- Press 

saving Your Project
Use Step mode to record Patterns.

Record modulation in Step mode.

Adjust the Step Grid resolution.

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

To Sum Up...

Creating Beats with the Step Sequencer
Creating Scenes

In the previous tutorials you created a few Patterns for the drum kit Group and bass Group.

Using these Patterns you can now start to create your own Scenes. A Scene is made of a variable number of Patterns that each represent a certain part of the song, e.g., intro, verse, chorus, break, another verse… Scenes are a very flexible way to create each part of your song.

8.1 Working with Scenes

Open the tutorial Project „My First Project.“

If your tutorial Project „My First Project“ is not open, please open it now.

If you have any doubts about these tasks, please refer to the corresponding tutorials.

In this tutorial, we will:

- Create Scenes by combining together the Patterns we created in the previous tutorials.
- Become familiar with Scene handling and prepare them for the Arranger.
- Discover various MASCHINE tools for performing live.
- Break another verse “...” Scenes are a very flexible way to create each part of your song.

This is how Scenes work:

The place where you assign Patterns to Scenes is in the Arranger, located in the top right part of the MASCHINE Window.

Prerequisites

It is assumed here that you have followed the previous tutorials. In particular, you already know how to manipulate Groups (↑5.1, Selecting Another Group) and Patterns (↑4.2, Adding a Second Pattern). If this is not the case, we invite you to do it now as you will need them to compose your song.

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 as you will need them to compose your song.

In the previous tutorials you created a few Patterns for the drum kit Group and bass Group.
In each Scene, you can choose to play one particular Pattern from each Group. For example, in Scene 1 we play the Pattern 1 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 slot. To select a particular Pattern slot in the selected Scene for playback, you must select the Pattern slot:

- Press PATTERN + the corresponding pad on your controller or click the desired Pattern slot.

Scene 1 containing two Patterns: Pattern 1 from the Drum Group and Pattern 2 from the Bass Group.

For each existing Group in the Arranger, slots in both Groups while following the previous tutorials, Scene 1 already contains Patterns. By default, a Scene is created when a new Project is started, and as soon as you select a Pattern slot in the Arranger, a Scene is created.

Assigning Patterns to Scenes

- 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 each Scene, you can choose to play one particular Pattern from each Group. For each Group, the Pattern slot contains a reference to the Pattern in the Pattern Editor. When you modify your Pattern in the Pattern Editor, all references to it in different Scenes are updated accordingly.
- This flexibility allows you to quickly experiment with different Patterns to refine your sequence. The Pattern Editor is your tool to create and edit your Patterns. Pattern Editor is a tool to create and edit your Patterns. You can use it to create new Patterns or edit existing ones.

Creating Scenes

- Assigning Patterns to Scenes
Press PLAY on your controller or the [Space] bar on your computer keyboard to start the sequencer. This way, you can directly hear if the various Patterns sound good together.

In previous tutorials, when you pressed PLAY the first Scene played because it was selected by default. This is a general rule: The selected Scene is played in a loop.

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

Choose Your Own Workflow!

You can follow various workflows when composing Scenes:

- In the procedure described in this chapter, we'll compose Scenes one by one for the rhythmical Groups. This method allows you to see how well Patterns from different Groups fit together.
- But you could also compose Scenes “Group by group”, by first selecting a particular Group and then 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 can follow various workflows when composing Scenes:

8.2.1 Creating other Scenes in the MASCHINE Software

In the software, do the following:

1. In Ideas view, click the + button to the right of the first Scene.

Other more melodic Groups:

- As in previous tutorials, when you pressed PLAY the first Scene played because it was selected by default. This is a general rule: the selected Scene is played in a loop.
- In the sequencer, you can directly hear if the various Patterns sound good together.
2. Click the desired Patterns for Scene 2. The selected Patterns will play when Scene 2 is selected.

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

You might also want to remove a Pattern from a Scene:

1. Press and hold the SCENE button.
2. Press NAVIGATE + Button 2 to enter Ideas view.

Let’s select the second Scene:

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.

To remove a Pattern from a Scene, simply click it.

You might also want to remove a Pattern from a Scene:

By building up a new Scene.

Assigning Patterns to Scenes

Creating Scenes

Creating other Scenes using the Controller
3. While holding SCENE, press pad 2 to select Scene 2. Pad 2 lights up brightly to confirm its selection. Pad 1 turns hilt, indicating that Scene 1 is not currently selected.

4. 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.

8.3 Managing Scenes

Now that we have created a few Scenes of interest, we want to organize them to make it easier to arrange them into a song when we add them later to the Arranger. For this, the Ideas view provides you with many editing facilities. Let’s introduce the most important ones.

Creating Scenes

Don’t forget that you can at any time press UNDO or REDO to undo/redo your actions.

Managing Scenes

→ The Pattern is removed from the Scene. You will notice that the corresponding Pattern is still there.

Button 2 (REMOVE)

→ To remove a Pattern from the selected group from the selected Scene, press PATTERN +.

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

1. Press PATTERN + the desired Pad to select a group you want to use in Scene 2.
2. Press the desired Group button A–H to select a group you want to use in Scene 2.

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

→ Scene 2 is now selected. If the sequencer is playing, you won’t hear anything because this scene is still empty.

4. Release the SCENE button.

→ Pad 1 turns hilt, indicating that Scene 1 is not currently selected.

3. While holding SCENE, press pad 2 to select Scene 2.
8.3.1 Renaming and Coloring Scene Slots

As with Sound slots and Groups, you can change the name and color of your Scene slots for a better visual organization, especially useful in a live situation and for organizing parts of your song. Renaming and Coloring can only be done in the software.

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

2. To assign another color to a Scene slot, right-click the Scene slot’s label, select Color in the context menu, and select the desired color in the palette.

8.3.2 Duplicating and Deleting Scenes

MASCHINE offers you various editing tools for your Scenes and Scene slots. Here are some ex-

8.3.2.1 Duplicating and Deleting Scenes in the MASCHINE Software

To duplicate a Scene in the Ideas view:

1. In your controller:

2. In the MASCHINE software:
To duplicate or remove a Scene using your controller:

1. Right-click for example the Scene slot 2 and select **Duplicate** in the context menu.

   The content of Scene slot 2 is copied to the next Scene column and all other Scenes are moved one Scene to the right.

2. Right-click for example the Scene slot 2 and select **Delete** in the context menu.

   The content of Scene slot 2 is deleted and all other Scenes are moved one Scene to the left.

### 8.3.2.2 Duplicating and Deleting Scenes using the Controller

To duplicate or remove a Scene in the Ideas view:

1. Press **NAVIGATE + Button 2** to enter Ideas view.

   ![Diagram showing navigation and duplication process]

   The content of Scene slot 2 is copied to the next Scene column and all other Scenes are moved one Scene to the right.
To save your Project in the software:

you open it.

close MASCHINE and take a break. Your tutorial Project will be recalled as it was the next time you open it. Again, it is recommended to regularly save your work. You can then open another Project or...

8.5 Saving Your Project

quickly assign your Scenes to Sections to create an arrangement.

Once you feel comfortable with these few tasks, proceed with the next chapter, where you can...

▪ Rename, color, duplicate, and delete Scenes slots.
▪ Pin the various controller modes.
▪ Select a Scene for playing.
▪ Create a Scene using our Patterns.

In this tutorial, we have learned to:

8.4 To Sum Up...

the last to fill the gap.

The Scene is removed. Scenes to the right of the removed Scene are shifted one slot to...

5. Press button 6 (DELETE) to remove this new Scene.

Note that the duplicate slot is automatically selected.

The existing Scene slots are shifted one slot to the right to make way for the new entry.

4. Press button 4 (DUPLICATE) to duplicate this Scene slot.

A new Scene slot is inserted right after Scene slot with the same properties and content.

3. Press for example pad 2 to select Scene slot 2.

The right display shows the names of your Scene slots. Additionally, the selected Scene slot is highlighted.

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

Creating Scenes

To save up...
Press **SHIFT + ALL** to save your Project.

To save your Project on the controller:

Press **[Ctrl] + [S]** (command + [S] on macOS) to save your Project.
Creating an Arrangement

The chapter explains how to arrange your song using MASCHINE. If you followed the previous tutorials you will have created a few Patterns for the drum kit Group and bass Group and added them to Scenes using the Ideas view. To create a structured arrangement it is necessary to add Scenes to Sections in the Song view. This process involves creating a Section on the Timeline and assigning a Scene to it. Any Scene that exists in the Ideas view can be assigned to a Section in the Song view. You can change the order of Scenes on the Timeline and assign a Scene to any Scene that exists in the Ideas view. You can sequence Scenes in the Ideas view to create your final arrangement. This process is done in the Song view.

9.1 Accessing Song View

Open the tutorial Project "My First Project." If your tutorial Project "My First Project" is not open, please open it now.

Prerequisites

You have any doubts about these tasks, please refer to the corresponding tutorials before proceeding. It is assumed here that you have followed the previous tutorials. In particular, you already know how to manipulate Groups (↑5.1, Selecting Another Group), Patterns (↑4.2, Adding a Second Pattern), and that you have created a reasonable amount of Scenes (↑8, Creating Scenes). It is also assumed that you have familiarized yourself with Sections in the Ideas view. The chapter explains how to arrange your song using MASCHINE. If you followed the previous tutorials, you will have created a few Patterns for the drum kit Group and bass Group and added them to Scenes using the Ideas view. To create a structured arrangement it is necessary to add Scenes to Sections using the Ideas view. To create a structured arrangement it is necessary to add Scenes to Sections using the Ideas view.
This is how Sections work:

The empty Song view.

The Song view is located in the top right part of the MASCHINE window and is where you organize your Sections in order to build up a song. The Arranger is empty when you open it for the first time, but it provides you with unlimited Section slots. Each slot can contain one Scene. If you place a Scene in three different Sections of the Timeline and then proceed to change the Patterns assigned to that Scene, the other two instances of that Scene also play the newly-assigned Patterns. It's therefore very easy to make changes to individual Patterns and Scenes after the arrangement is complete.

The Song view allows you to drag, move, and delete Scenes and Sections. The empty Arranger provides you with unlimited Section slots. Each slot can contain one Scene. The sections play together in the timeline, and their order can be re-ordered as you see fit. You can also re-use the same Scene in multiple Sections in the timeline, or you can choose to assign no Scene to the Section at all.

One powerful aspect of the relationship between the Ideas view and Song view is that any changes made in either ideas or Song view are immediately hear the results in the context of the arrangement, and those changes can be modified after the arrangement is complete. This makes it very easy to make changes to individual Sections, Scenes, and Patterns, and then proceed to change the Patterns assigned to a Scene, which will affect all other instances of that Scene automatically.

To access the Song view:

Click the Arrangement view toggle button.

Accessing Song view

Creating an Arrangement
9.1.1 Creating your First Section

To begin arranging you must start to populate the timeline with Scenes from the Ideas View.

There will be no Sections when you first enter the Song view.

To begin arranging you must start to populate the timeline with Scenes from the Ideas View.

Each Section contains only one Scene.

Only one Section is played at a time.

The Song view is a timeline where playback of your Sections progresses from left to right.
9.1.2 Assigning a Scene to a Section

Now you have created an empty Section on the timeline of the Arranger, you can now add a Scene from the Ideas view to the Song view and start to arrange your song.

To add a Scene to a Section on the timeline of the Arranger:

1. Right-click a Section slot and click Select in the context menu, then for example, select Scene 2 from the submenu.

   → The selected Scene is added to the Section.

To assign a Scene to a Section in the Song view using your controller:

1. Press NAVIGATE + Button 3 (SONG) to access the Song view.

2. Press SCENE then turn Knob 2 to select the Scene you want to assign to the Section.

   → The selected Scene is assigned to the Section.

By repeating this for each new Section, you can quickly assign Scenes to the Timeline of the Song view.
Managing Sections

Now that you have added your Scenes to a few Sections, you can start to organize them into a song. For this, the Song view provides you with many editing facilities.

9.2.1 Adjusting the Length of a Section

Before you start to adjust the length of a Section, it is important to understand a few rules on how Sections, Scenes, and Patterns are displayed within the Song view:

- If a Pattern is shorter than the Section it is placed in, it is automatically repeated until the end of the Section (the last repetition might be shortened). These repetitions are shown as dark blocks in the Arpanger, and a Truncated Pattern marker will appear on the right-hand side of the Section to indicate that a section of the Pattern is hidden.

Before you start to adjust the length of a Section, you must be aware of the following:

- By default, the length of a Section corresponds to the longest Pattern used in the referenced Scene, however, the length of a Section can be manually adjusted to a set length. This can be shorter or longer than the referenced Scene. Inserting or removing Patterns from the referenced Scene will not alter the length of the Section.

- If a Pattern is shorter than the Section it is placed in, it is automatically repeated until the end of the Section (the last repetition might be shortened). These repetitions are shown as dark blocks in the Arpanger, and a Truncated Pattern marker will appear on the right-hand side of the Section to indicate that a section of the Pattern is hidden.

- If a Pattern is longer than the Section, it is automatically extended/shrunk accordingly.

- If a Pattern is shorter than the Section it is placed in, it is automatically repeated until the end of the Section (the last repetition might be shortened). These repetitions are shown as dark blocks in the Arpanger, and a Truncated Pattern marker will appear on the right-hand side of the Section to indicate that a section of the Pattern is hidden.
If a Section has been manually shortened, only the visible part of the Pattern within the set length will be audible.

Scenes always start at the beginning of the Section.

9.2.1.1 Adjusting the Length of a Section Using the Software

Variable section length allows you to lengthen or shorten a Scene without altering the referenced Pattern. This is particularly useful as it avoids the need to create a new version of a referenced Pattern. When the right end marker of a Section is dragged beyond the length of a Scene, the Section is extended. When the right end marker of a Section is dragged so it is shorter than the referenced Pattern, only the part visible within the Section is audible.

To lengthen a Section:
► Click and drag the end marker of the Section to the right.
→ When the right end marker of a Section is dragged beyond the length of a Scene or the right end marker of a Scene is extended, the Scene will be repeated if the adjustment is longer than the referenced Pattern.

To shorten a Section:
► Click and drag the end marker of the Section to the left.
→ If a Section has been manually shortened, only the visible part of the Pattern within the set length will be audible.
The Scene will be shortened, and if the adjustment is shorter than the referenced Pattern a small Truncated Clip marker will appear on the right-hand side of the Section to indicate that a part of the Scene is hidden. Only the visible part of the Scene will be audible during playback.

When adjusting the size of a Section the following rules apply:

- The value set in the Arrange Grid is used for length increments.
- When [Shift] is pressed while changing the length, the value set in the Step Grid is used.
- The minimum length a Section marker can be dragged without modifier is one Arrange Grid increment.
- When [Shift] is pressed, the minimum length a Section marker can be dragged is one Step Grid increment.
- The minimum length of a Section equals the minimum Scene length. This can only be achieved if Arrange Grid or Step Grid is set to Off.

9.2.1.2 Adjusting the Length of a Section Using the Controller

To adjust the length of a Section using your hardware controller:

1. Press NAVIGATE + Button 3 SONG to access Song view (if you are not already in the Song View).
2. Press the SCENE button to enter the Section page.
3. Press the SCENE button to enter the Section page.
4. Select the pad representing the Section you want to adjust.
5. Turn Knob 4 to adjust the length of the Section as required. Turning the Knob left will shorten the Section, turning it right will lengthen the Section.

To adjust the length of a Section using your hardware controller:

- Press NAVIGATE + Button 3 SONG to access Song view (if you are not already in the Song View).
- Press the SCENE button to enter the Section page.
- Select the pad representing the Section you want to adjust.
- Turn Knob 4 to adjust the length of the Section as required. Turning the Knob left will shorten the Section, turning it right will lengthen the Section.

When adjusting the size of a Section the following rules apply:

- The value set in the Arrange Grid is used for length increments.
- When [Shift] is pressed while changing the length, the value set in the Step Grid is used.
- The minimum length a Section marker can be dragged without modifier is one Arrange Grid increment.
- When [Shift] is pressed, the minimum length a Section marker can be dragged is one Step Grid increment.
- The minimum length of a Section equals the minimum Scene length. This can only be achieved if Arrange Grid or Step Grid is set to Off.

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- When [Shift] is pressed while changing the length, the value set in the Step Grid is used.
- The minimum length a Section marker can be dragged without modifier is one Arrange Grid increment.
- When [Shift] is pressed, the minimum length a Section marker can be dragged is one Step Grid increment.
- The minimum length of a Section equals the minimum Scene length. This can only be achieved if Arrange Grid or Step Grid is set to Off.

Creating an Arrangement

Managing Sections

Creating an Arrangement
6. Press \textbf{SHIFT} and turn Knob 4 to change the Section length in smaller increments. The section length is adjusted accordingly.

9.2.2 Duplicating and Removing Sections

\textbf{MASCHINE} offers you various editing tools for Section slots. Here are some examples using your controller and a few more using the \textbf{MASCHINE} software.

### 9.2.2.1 Duplicating and Removing Sections in the \textbf{MASCHINE} Software

To duplicate a Section in the Arranger:

\begin{itemize}
  \item Right-click for example the Section slot 2 and click \textbf{Duplicate} in the context menu.
\end{itemize} \hspace{1cm} \rightarrow

The content of Section slot 2 is copied to the next Section column and all other Sections are moved one Section to the right.

To remove a Section in the Arranger:

\begin{itemize}
  \item Right-click for example the Section slot 2 and click \textbf{Duplicate} in the context menu.
\end{itemize} \hspace{1cm} \rightarrow

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Creating an Arrangement

Managing Sections

Deleting an Arrangement

Creating an Arrangement

Deleting an Arrangement
Right-click for example the Section slot 2 and click Remove in the context menu.

5. Press Button 6 (REMOVE) to remove this new Section slot from your arrangement.

Note that the duplicate slot is automatically selected.

A duplicate of the Section slot is inserted to the right. It contains the same properties and content (Scene) as the original Section slot.

The existing Section slots are shifted one slot to the right to make way for the new entry.

4. Press Button 4 (DUPLICATE) to duplicate this Section slot.

3. Press for example pad 2 to select Section slot 2.

The right display shows the names of your Section slots. Additionally, the selected Section slot is highlighted.

2. Press and hold SCENE to enter Section mode (or pin it by pressing SCENE + Button 1).

To duplicate or remove a Section using your controller:

1. Press NAVIGATE + Button 3 SONG to access Song view (if you are not already in the Song view).

9.2.2.2 Duplicating and Removing Sections using the Controller

The content of Section slot 2 is removed and all other Sections are moved one Section to the left. Note that the Section has only been removed from the arrangement but has not been deleted.
9.3 Selecting a Loop Range

We already learned how to select a Section by clicking its Section slot in the software’s Arranger or by pressing SCENE + the desired pad on your controller (see Adding other Sections). But MASCHINE also allows you to select several consecutive Sections and play them one after another automatically.

For this, select the desired range of Sections by dragging the Arranger timeline. The Arranger timeline always shows the current loop range.

9.3.1 Selecting a Loop Range in the MASCHINE Software

The Arranger timeline indicates the new loop range.

To select another loop range:

1. In the Arranger timeline, click on the start Section and hold the mouse button.
2. Drag onto the end Section and release the mouse button.

The start and end Sections along with all Sections 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 Sections.

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

9.3.2 Selecting a Loop Range using the Controller

On your controller:

1. Press NAVIGATE + Button 3 SONG to access Song view (if you are not already in the Song view).
2. Press and hold SCENE to enter Section mode (or pin it by pressing SCENE + Button 1).
3. Press and hold the pad corresponding to the start Section.
4. While holding the first pad, press the pad corresponding to the end Section.
→ The start and end Sections along with all Sections in-between are played one after the other in a loop.

9.4 Saving Your Project

Again, it is recommended to regularly save your work. You can then open another Project or close MASCHINE and take a break. Your Tutorial Project will be recalled as it was the next time you open it.

To save your Project in the software:

► Press [Ctrl] + [S] ([command] + [S] on macOS) to save your Project.

To save your Project on the controller:

► Press SHIFT + ALL to save your Project.

Creating an Arrangement

Selecting a Loop Range

You will note that selecting a single Section amounts to selecting a one-Section-long loop range.
To Sum Up…

In this tutorial, we have learned to:

▪ Create Sections referencing our Scenes.
▪ Select a Section for playing.
▪ Pin the various controller modes.
▪ Select a Section for playing.
▪ Rename, color, move, insert, and delete Sections slots.
▪ Adjust the behavior of the sequencer when jumping between Sections or loop ranges.

Once you feel comfortable with these few tasks, proceed to the MASCHINE Manual, where you can learn about some of the more powerful features of MASCHINE.

Creating an Arrangement

In this tutorial, we have learned to:

To Sum Up…
Playing Live

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

10.1 Performing with Scenes and Sections using the Pads

MASCHINE provides you with settings to fine-tune the timing of the jump between the Scenes and Sections:

- **The Perimeter Grid** lets you decide where the next loop will start:
  - the next loop, you choose off, the Scene/Section change will be performed immediately after you select.
  - otherwise, the Scene/Section change will be performed at the point you set, for example, you might want to wait until the next bar line.

- **The Retrigger setting** lets you decide where the next loop will start:
  - If Retrigger is enabled, the next Section (Ideas view) or Section (Song view) that is selected will be forced to play from the start. This is useful if you always want your Scenes or Sections to play from the beginning regardless of what’s happening elsewhere.

Creating a Studio Track or Performing Live

If you are composing a studio track that you plan to export as is, you can assign your Scenes to Sections in the Song view and arrange your song so that your whole track can be played in one go from the very first Scene to the very last one. For more information on arranging your song Sections in the Song view and arranging your song so that your whole track can be played in one go, go to the very last section of the very last page of this chapter. For more information on mapping your Sections to your Pads, look at the very first section of this chapter.

If you are composing a studio track that you plan to export as is, you can assign your Scenes to Sections in the Song view and arrange your song so that your whole track can be played in one go from the very first Scene to the very last one. For more information on arranging your song Sections in the Song view and arranging your song so that your whole track can be played in one go, go to the very last section of the very last page of this chapter. For more information on mapping your Sections to your Pads, look at the very first section of this chapter.

Creating a Studio Track or Performing Live

At last we come to the real point of the Scenes: playing your song!
If Retrigger is disabled (default setting), the next Scene or Section that is selected will play from the same offset to the beginning: for example, leaving the current Section on beat 3 will cause the new Section to start playing on its beat 3. This ensures that the global groove of your track is not interrupted.

10.1.1 Jumping between Scene or Sections in the Software

In Ideas view, the Perform Grid and the Retrigger settings control the setting for jump between Scenes.

To set the Perform Grid and the Retrigger settings:

1. Click the Arranger View button to access Ideas view for Scenes or Song view for Sections.

2. To adjust the Perform Grid, click the Performance Grid menu in the Header and select the desired division from the menu.

When the Arranger View button is illuminated, Song view is active.

In Song view, it sets the grid for the jump between Sections. The grid in Ideas view controls the setting for jump between Scenes.

In the software, the Perform Grid and the Retrigger setting can be adjusted in the MASCHINE Header.
10.1.2 Jumping to Other Scenes using the Controller

In Ideas view the Perform Grid and the Retrigger controls the setting for jump between Scenes and in Song view it sets the grid for the jump between Sections.

To set the Perform Grid and the Retrigger settings:

1. Press ARRANGE.
2. Press SHIFT + Button 1 or 2 to select Ideas view or Song view.
3. Press and hold GRID to enter Grid mode (or pin it by pressing GRID + Button 1).
4. Press Button 2 to select PERFORM.
5. Press a pad to select the desired value, for example pad 9 (for 1/4, a quarter note).

The next time you select a new Scene/Section or group of Scenes/Sections for looping, the switch will happen on the next division selected here.

To enable/disable the Retrigger setting, click the Performance Grid menu in the Header and select Retrigger from the menu.
Adjusting the Scene Retrigger Setting

To adjust the Scene Retrigger setting:

1. Press and hold \texttt{SHIFT} + \texttt{SCENE} to enter Section mode (or pin it by pressing \texttt{SCENE} + Button 1).

2. Press the Right Page button to access page 2.

3. At the bottom left corner of the left display you see the current \texttt{RETRIGGER} value (\texttt{Off} by default).

4. Turn Knob 1 to select \texttt{On}.

The next time you select a new Scene or loop range, it will start from the beginning.

Adjusting the Section Retrigger Setting

To adjust the Section Retrigger setting:

1. Press and hold \texttt{SHIFT} + \texttt{SCENE} to enter Section mode (or pin it by pressing \texttt{SCENE} + Button 1).

2. At the bottom left corner of the left display you see the current \texttt{RETRIGGER} value (\texttt{Off} by default).

3. Turn Knob 1 to select \texttt{On}.

The next time you select a new Scene/Section or loop range, it will start from the beginning.

Performing with Scenes and Sections using the Pads

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

- Information that will help you in your every-day work with your controller (\text{\ref{sec:controller}}, Using Your Controller).
- An overview of a MASCHINE Project and a description of both its structure and content (\text{\ref{sec:project}}, Using Your Controller).
- A basic reference of your hardware controller, naming and quickly describing each of its control elements (\text{\ref{sec:hardware}}, MASCHINE Hardware Overview).
- A basic reference of the MASCHINE software (\text{\ref{sec:software}}, MASCHINE Software Overview).

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

\text{\ref{sec:controller}}, Using Your Controller

**Controller Modes and Mode Pinning**

The controller has different modes of operation. In addition to the default control mode (in which the pads trigger your Sounds), there are many other modes for accomplishing various tasks. These modes are enabled by specific buttons (e.g., SCENE, BROWSE, GRID, etc.).

For a comprehensive description of every feature and setting, please refer to the Manual.
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**, **GRID**, **EVENTS**, **AUTO**, **REC**, and **TAP** buttons:

Each of these buttons needs to be pressed 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., GRID.
2. Press Button 1 above the left display.

→ You can release the GRID button: The controller will remain in Grid mode until you press GRID again.

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

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.

To control the software views using the controller:

Navigate mode (see 11.1.1, Controller Modes and Mode Pinning).

Press and hold the NAVIGATE button to enter Navigate mode. You can also press NAVI- 

navigate mode to pin the Navigate mode so that you can release NAVIGATE and stay in Navigate mode (see 11.1.1, Controller Modes and Mode Pinning).

The Navigate screen appears.

Controlling the Software

Use the buttons above the screens navigate views:

<table>
<thead>
<tr>
<th>Action</th>
<th>Shortcut</th>
</tr>
</thead>
<tbody>
<tr>
<td>Select Ideas view</td>
<td>Button 2</td>
</tr>
<tr>
<td>Select Song view</td>
<td>Button 3</td>
</tr>
</tbody>
</table>

Quick Reference

Pinning the Controller Modes
### Page Navigation View

<table>
<thead>
<tr>
<th>Action</th>
<th>Shortcut</th>
</tr>
</thead>
<tbody>
<tr>
<td>Zoom out Arrange (Song view only)</td>
<td>Press pad 10</td>
</tr>
<tr>
<td>Zoom in Arrange (Song view only)</td>
<td>Press pad 14</td>
</tr>
<tr>
<td>Scroll Arrange Right (Song view only)</td>
<td>Press pad 11</td>
</tr>
<tr>
<td>Scroll Arrange Left (Song view only)</td>
<td>Press pad 9</td>
</tr>
<tr>
<td>Scroll Pattern Right</td>
<td>Press pad 6</td>
</tr>
<tr>
<td>Scroll Pattern Left</td>
<td>Press pad 5</td>
</tr>
<tr>
<td>Zoom out Pattern</td>
<td>Press pad 2</td>
</tr>
<tr>
<td>Zoom in Pattern</td>
<td>Press pad 1</td>
</tr>
</tbody>
</table>

Use the pads to control the software:

<table>
<thead>
<tr>
<th>Action</th>
<th>Shortcut</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scroll Pattern Editor Left/Right</td>
<td>Knob 6</td>
</tr>
<tr>
<td>Zoom Pattern Editor In/Out (Song view only)</td>
<td>Knob 5</td>
</tr>
<tr>
<td>Zoom Pattern Editor Left/Right (Song view only)</td>
<td>Knob 2</td>
</tr>
<tr>
<td>Scroll Arranger Left/Right (Song view only)</td>
<td>Knob 1</td>
</tr>
<tr>
<td>Zoom Arranger In/Out (Song view only)</td>
<td>Press pad 14</td>
</tr>
<tr>
<td>Zoom in Arranger (Song view only)</td>
<td>Press pad 10</td>
</tr>
<tr>
<td>Zoom out Arranger (Song view only)</td>
<td>Press pad 11</td>
</tr>
</tbody>
</table>

### Quick Reference

- Using Your Controller
- MASCHINE STUDIO - Getting Started - 139
A MASCHINE Project contains all the information stored with a MASCHINE-produced piece of music. The sound content aspect of a MASCHINE Project includes all the instruments and effects contained in your Project file, and how these are structured.

### 11.2.1 Sound Content

The following section will explain these two aspects in detail.

- The Project also contains the arrangement of your song: how Patterns are built from events and the effects that you apply to them.
- The Project references all the sound content: the instruments, sounds and samples, and all music.

### 11.2 MASCHINE Project Overview

<table>
<thead>
<tr>
<th>Action</th>
<th>Shortcut</th>
</tr>
</thead>
<tbody>
<tr>
<td>Button 7 and 8</td>
<td>Select Page Bank</td>
</tr>
<tr>
<td>Button 5 and 6</td>
<td>Select Plug-in</td>
</tr>
<tr>
<td>Plug-in Mode</td>
<td>Button 7 and 8</td>
</tr>
<tr>
<td>Button 5 and 6</td>
<td>Select Page Bank</td>
</tr>
<tr>
<td>Output, Groove, or Macro</td>
<td>Select Channel Properties (Input,</td>
</tr>
<tr>
<td>Button 7 and 8</td>
<td>Channel Mode</td>
</tr>
<tr>
<td>SHIFT + Button 2</td>
<td>Select Page Navigation</td>
</tr>
<tr>
<td>Action</td>
<td>Button 5 and 6</td>
</tr>
</tbody>
</table>
The sound content aspect of a MASCHINE Project with Ideas view selected.

- Groups (1) are available in Banks. Each Bank contains eight Groups (A–H), i.e.
- The controls in the Sound section affect the sound of the selected Sound (1–16).

Groups and Sound.

You can influence the sound on these three channels: the Project (or Master) channel, the Group channel, and the Sound channel. The relevant controls are situated in the Control area (3), which can be used for accessing Plug-in parameters or Channel properties.

The Control area has three tabbed sections corresponding to each channel: Master, Group, and Sound.

- The controls in the Sound section affect the sound of the selected Sound (1–16).
- The controls in the Group section affect the sound of the selected Group (A–H), i.e. the sound of all its Sound slots (1–16).
- Each Sound slot can be filled with samples or Plug-ins.
The controls in the MASTER section affect the sound at the main outputs of MASCHINE, i.e. the sound of all Groups and all Sounds.

### 11.2.2 Arrangement

The MASCHINE Project is about building patterns, and putting those patterns into a loop or a song structure. In MASCHINE, the process of creating ideas is separated from the process of arrangement to provide a more flexible and creative approach. To reflect this, the Arrangement area is split into two views: Ideas view and Song view. The two views reflect the same content but in different ways.

**Ideas view**

The Ideas view is best equipped to help you develop your Patterns and Scenes. Here you create and record your Patterns and then combine them by assigning them to Scenes. Once you have created a number of Scenes that are ready to be arranged, you can add them to the Song view.

**Song view**

In your controller, the two views reflect the same content but in different ways. The two views split the process of creating ideas and assigning them to loops into two parts in MASCHINE. The ideas view is for building Patterns and Scenes, and the Song view is for arranging those Patterns into a song structure.
The Ideas view of a MASCHINE Project optimized for creating Patterns and building Scenes.

The workflow of creating ideas in MASCHINE is as follows:

- You load samples or plug-ins into the Sound slots (1) of the selected Group.
- You record instances of your Sounds by playing the pads (1-16) of the selected Group (2).
- A recorded instance of a Sound is called an event (3).
- You load samples or plug-ins into the Sound slots (4) of the selected Group.
- Together, the events add up to a Pattern (5) for the selected Group.
- All of this takes place in the Pattern Editor (6), where you can create several Patterns for each of your Groups.
- The ideas view of a MASCHINE Project optimized for creating Patterns and building Scenes.
In the upper half of the software, the Ideas view allows you to combine your Patterns from each Group.

Here you combine your Patterns into Scenes.

The Song view of a MASCHINE Project.

The workflow of creating an arrangement in MASCHINE is as follows:

1. Create Sections on the Timeline of the Arranger.
2. Assign each Scene to a Section.
3. Here you combine your Patterns into Scenes.
4. From each group, the Ideas view allows you to combine your Patterns where you can move them around to develop an arrangement.

In the Song view Scenes are assigned to Sections and placed on the Timeline of the Arranger.
This section quickly describes the areas and control elements on your hardware controller.

- • Change the position of a section by dragging the Sections slot.
Overview of the MASCHINE STUDIO hardware controller.

CONTROL section: Use this multi-purpose section to access to all parameters of the mode selected on your controller. There are also dedicated buttons to access the Browser and the Sample Editor. For more information on this section please view 11.3.1.1, CONTROL Section.
This section gives an overview of the CONTROL section.

CONTROL Section

This section allows you to access all parameters related to metering via the controller and for selecting an audio input channel. There is a level meter, level knob, and dedicated input/output buttons which allow you to select an input for sampling and an output for metering. For more information on this section, please refer to Section 11.3.1.1.

EDIT Section

This section holds the multifunctional jog wheel in the middle which allows you to control the Tune, Swing, and Volume parameters, as well as scroll through lists in Browse mode. Simply by pressing the dedicated buttons, you can access the Secondary Tune, Swing, and Volume parameters, or activate playback and skip bars while playing. For more information on this section, please refer to Section 11.3.1.2.

PADS Section

Access the various controller modes using the column of mode buttons on the left-hand side of this section. Pads 1-16 allow you to play the Sounds of the selected Group. For more information on this section, please refer to Section 11.3.1.3.

TRANSPORT Section

Start, stop, and restart playback, activate record and skip bars while playing. Simply by pressing the dedicated buttons, you can access the Secondary Tune, Swing, and Volume parameters, or activate playback and skip bars while playing. For more information on this section, please refer to Section 11.3.1.4.

GROUPS Section

The dedicated Group buttons allow you to instantly access each Group of Sounds. For more information on this section, please refer to Section 11.3.1.5.

PERFORMANCE Section

This section contains dedicated controls related to performance aspects of your project. There is a Tap tempo button which allows you to select an input for sampling and an output for metering. For more information on this section, please refer to Section 11.3.1.6.
Overview of the CONTROL section.

1. CHANNEL button: Press CHANNEL at any time to access an overview of your mix. Use the Mix view to edit the level and panning of each Sound and Group.

2. PLUG-IN button: Press PLUG-IN at any time to return to Control mode — the default mode of the controller. In this mode, the pads represent the Sounds of the selected Group. At the same time, Control mode provides instant access to all Sound, Group and Master parameters via the eight Buttons and eight Knobs above and under the displays. Press SHIFT + STEP to enter 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 DAW.

3. ARRANGE button: Press ARRANGE at any time to access the Arrange view. This mode allows you to edit your Scenes and Patterns to create the perfect arrangement.

4. MIX button: Press MIX at any time to access an overview of your mix. Use the Mix view to edit your Scenes and Patterns to create the perfect arrangement.

(1) CHANNEL button: Press CHANNEL at any time to return to Channel mode. This mode allows you to quickly access the Channel properties including Input, Output, Groove and Macro. You can also use the CHANNEL button to access MIDI mode by pressing SHIFT + CHANNEL. This will enable you to use MASCHINE as a MIDI controller.

For detailed information on MIDI mode please refer to the Controller Editor Manual.
BROWSE button: Press the BROWSE button to access the Browser. Press SHIFT + BROWSE to access the Plug-in menu and load a Plug-in (Internal, Native Instruments, and External, as well as Instruments and Effect) in the selected Plug-in slot.

SAMPLING button: Press the SAMPLING button to access the Sample Editor.

Page buttons: Almost any feature of MASCHINE can be accessed using the hardware controller. For a clear and simple layout of the displays, the parameters are grouped into different pages — these are selected using the Page buttons.

ALL button: The ALL button on its own currently does not have any functionality. However, use the ALL button to save your project by pressing SHIFT + ALL.

AUTO button: In MASCHINE, modulation of almost any parameter on the Sound and Group level is achieved with one-touch simplicity. Press and hold the AUTO button while turning any of the eight knobs (or any combination) under the displays to record automation for the corresponding parameters. Each knob dynamically controls the parameter shown in the display above it.

Using the hardware controller:
- Press and hold SHIFT + AUTO to pin/unpin the Auto mode. See ↑ 11.1.1, Controller Modes and Mode Pinning for more information.
- Press the BROWSE button to access the Browser. Press the SAMPLING button to access the Sample Editor.
- Press the Page buttons to access the Plug-in menu and load a Plug-in (Internal, Native Instruments, and External, as well as Instruments and Effect) in the selected Plug-in slot.
Overview of the I/O and Level section.

(6) Level knob
Turn the level knob to adjust the level of the selected input/output.

(5) CUE button
Press this button to display the Cue level in the Level meter (1) and use the level knob (2) to adjust its volume level.

(4) SND button (Sound button)
Press this button to display the volume level of the selected Group in the Level meter (1) and use the level knob (2) to adjust its volume level.

(3) GRP button (Group button)
Press this button to display the level meter (1) and use the level knob (2) to adjust its volume level.

(2) MST button (Master button)
Press this button to display the Master volume level in the Level meter.

(1) Level meter
The level meter displays the volume level of the selected input/output. Select an input (3-6) or output (7-10) to display it in the level meter.
IN1 – 4 buttons: Press these buttons to select an external audio input for a Sound. You can meter an input level using the Level meter (1) and adjust an input level using the Level knob (2).

MIDI indicators: These LED’s represent MIDI Input and Output traffic (1 MIDI-In, 3 MIDI-Out).

11.3.1.3 PERFORMANCE Section

This section gives an overview of the PERFORMANCE section.

(1) TAP button: Use the TAP button to tap each beat of your song. The BPM (beats per minute) will be automatically computed to determine the tempo. Alternatively, hold the TAP button and turn the Jog wheel to adjust tempo.

(2) STEP MODE button: As a complement to Control mode, Step mode doubles as a full-featured step sequencer. In this mode, each pad represents one step of the selected Step Grid resolution. During playback, a running light shows the current position of the step sequencer. Pressing pads creates notes on the corresponding steps (causing them to light up) or it removes them.

(3) MACRO button: Macro Controls enable you to control in one same location a selection of parameters from different sources. Available in every channel (Sounds, Groups, and Master), Macro Controls are very useful for playing live since you can choose a set of parameters from several sources to manipulate on one screen without having to switch screens. For detailed information on Macro Controls, refer to the MASCHINE Manual.
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 rate selected in the right display. With Buttons 5–8, you can select different rates while playing. You can select new rate values for each of these buttons by turning Knobs 2–4.

The Note Repeat mode can be pinned/unpinned. Press NOTE REPEAT + Button 1 to pin/unpin the Note Repeat mode.
Overview of the TRANSPORT section.

Press the PLAY button to activate playback. Press PLAY a second time to stop playback.

RESTART button: Press the RESTART button at anytime to restart from the beginning of the current loop range.

SHIFT + RESTART button: Press the SHIFT + RESTART button to move the Loop.

EVENTS button: EVENTS + pad to quickly select all events triggered by that pad in your Pattern. This notably allows you to precisely define which events your next edit will be applied to.

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 transitions between Scenes. Press GRID to access REC MODE. This allows you adjust Metronome parameters (Tempo, Time signature and Count-In Length) and access other secondary commands such as the Loop, Count-in and fade.

In the dedicated buttons in the TRANSPORT section of the controller, use the SHIFT button to invert secondary commands.

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, you can activate record and skip bars while playing.

The Grid mode can be pinned: Press GRID + Button 1 to pin/unpin the Grid mode. See 11.1.1, Controller Modes and Mode Pinning for more information.

Quick Reference

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This section gives an overview of the PADS section.

11.3.1.6 PADS Section

**REC button:** When playback is on, press **REC** to begin recording. Or when playback is off, press **SHIFT** + **REC** to begin recording with a Count-in. Press **REC** a second time to stop recording. When playback is off, **REC** button: When playback is on, press **REC** to begin recording. Or when playback is off, press **SHIFT** + **REC** to begin recording with a Count-in. Press **REC** a second time to stop recording.

**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. Hold **GROUP** button to erase all its events at once. Use the shortcut **ERASE + EVENTS + pad** to quickly erase all events triggered by that pad in your Pattern. If you automataed a parameter, hold **ERASE** and turn the corresponding Knob under the displays to erase the automation of that parameter. When creating music, erasing needs to be as quick and simple as recording.

**SHIFT button:** While the most important features are accessible through dedicated buttons, many shortcuts are available by holding the **SHIFT** button and other buttons (where labeled). You can also use the **SHIFT** button to change parameters in finer increments when entering values with the knobs. This parameter.

All hardware shortcuts are explained in the Hardware Control Reference, available from the Help menu in the MASCHINE software.
Overview of the PADS section.

Arrange:
When you are satisfied with a Scene, simply press the desired button + Button 1 (above left display) to pin/unpin the corresponding mode. See ↑11.1.1, Controller Modes and Mode Pinning for more information.

• Use Scene mode to create, select and manage Scenes to prepare them for assignment to Sections in the Arranger. During playback, you can switch Scenes for quick on-the-fly arrangement.

   SCENE button: Enters Scene mode in Ideas view or Section mode in Song view. Use Scene mode to access your Scenes and Section mode for arranging your song.

   ▪ Use Scene mode to create, select and manage Scenes to prepare them for assignment to Sections in the Arranger. During playback, you can switch Scenes for quick on-the-fly arrangement.

   Quick Reference:
   MASCHINE STUDIO – Getting Started – 155
Use Section mode to create, select, and manage Sections in order to create an arrangement of your work.

Use **SHIFT + SCENE** to quickly toggle between Ideas view and Song view.

**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 duplicates that you can later assign a Scene to Section, position a Section on the Timeline, and set the length of a Section.

Quickly access different Views: channel and plug-in pages, and parameters.

Quickly access different Views: channel and plug-in pages, and parameters.

Quickly access different Views: channel and plug-in pages, and parameters.

Quickly access different Views: channel and plug-in pages, and parameters.

Quickly access different Views: channel and plug-in pages, and parameters.
This section gives an overview of the **EDIT** section.

11.3.1.7 **EDIT Section**

The pads also have many functions depending on the controller mode that is currently active:

(9) **Pads 1 - 16**: The sixteen velocity sensitive pads can be used to play and select your Sounds.

Muted Sounds/Groups are represented by half-lit pads, while audible Sounds/Groups are fully lit.

(8) **MUTE** button: Enters Mute mode. In this mode, you can instantly mute Sounds and/or Groups by pressing the corresponding pads and/or Group buttons — 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 half-lit pads, while audible Sounds/Groups are fully lit.

(7) **SOLO** button: Enters Solo mode. In this mode, you can instantly solo any Sound or Group of Sounds.

(6) **SELECT** button: Enters Select mode. This mode allows you to select a Sound without having to play it. In Select mode press Button 8 **MULTI** to select multiple Sounds.

(5) **ISOLATE** button: Enters Isolate mode. In this mode, the pads of the selected Sound are fully lit, while all other Sounds are represented by half-lit pads.

(4) **GROUP** button: Enters Group mode. In this mode, you can instantly group any Sounds and/or Groups.

(3) **SOUND** button: Enters Sound mode. In this mode, you can instantly select any Sound.

(2) **FUNCTION** button: Enters Function mode. In this mode, you can instantly switch between different functions.

(1) **MODULE** button: Enters Module mode. In this mode, you can instantly switch between different modules.

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Overview of the Edit Section

1. COPY button: Press the COPY button to copy selected events.

2. PASTE button: Press the PASTE button to paste selected events.

3. NOTE button: Press the NOTE button and turn the jog wheel to change the selected events by one semitone per increment. Hold press and turn the jog wheel to change the selected events by one octave.

4. NUDGE button: Press the NUDGE button and turn the jog wheel to move the selected events one step per increment. Press SHIFT+NUDGE for finer increments.

5. CLEAR button: Press the CLEAR button to clear the selected events (or all events if no events are selected) are deleted. Pressing SHIFT+CLEAR will delete all modules.

6. CLEAR button: Press the CLEAR button to clear the selected events for their increments.

7. Quick Reference

8. MASCHINE Hardware Overview

9. MASCHINE STUDIO - Getting Started - 158
QUANTIZE button: Press the QUANTIZE button to quantize the selected events (or all events if no events are selected) to the step grid. Press SHIFT + QUANTIZE to quantize the selected events (or all events if no events are selected) 50% to the step grid.

REDO button: Press REDO to redo your last action. Press SHIFT + REDO to redo your last step.

UNDO button: Press the UNDO button to undo your last action. Press SHIFT + UNDO to undo your last step.

Jog wheel: By default you can use the jog wheel to scrub through a track according to the setting of the Pattern Grid (PATTERN + turn Knob 2), for example, if this is set to 1 BAR, you can use the jog wheel to scrub through 1 bar at a time. Hold SHIFT and turn the jog wheel to scrub through the track one step at a time. When your controller is in Browse mode or when you browse plug-in lists, turn the jog wheel to scroll through the list and press it to load the selected entry. When TUNE, SWING or VOLUME are active (lit), the jog wheel acts as a tune, swing or volume control, respectively. Switch between TUNE, SWING or VOLUME functions when pressing a pad or Group button. When unlit, these buttons are equal to one increment of the jog wheel when scrubbing through a song.

FUNCTION buttons: Press the left and right FUNCTION buttons to select between the TUNE, SWING and VOLUME functions when pressing a pad or Group button. When unlit, these buttons are equal to one increment of the jog wheel when scrubbing through a song.

ENTER button: Press the ENTER button to move one step forward in the hierarchy of a project. See the BACK button (10) for more information. These buttons used in combination allow you to quickly navigate your project.

BACK button: Press the BACK button to move one step back in the hierarchy of a project. For example, in ARRANGE view if you have PATTERN (Button 2) selected use the BACK button to move up the hierarchy to SCENE (Button 1). In another example in Mix view use the BACK button to move from a selected Sound to a Group.
11.4.1 MASCHINE Software Overview

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, toggle the Mixer view, 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, Instruments, Effects and Samples. Using the search facility, you can quickly find things, and Prehear (audition) Samples.

3. Quick Reference

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Quick Reference
Arranger: This area has two views: Ideas view and Song view. Ideas view is for creating and experimenting with musical ideas free from the timeline. Song view is for organizing your musical ideas into a song on the Timeline.

Control area: The Control area allows you to control parameters and settings for each of the Plug-in slots at each Project level (Sound, Group and Master). This area can hold settings for Plug-in; Sounds, Groups, Instruments, Effects, MIDI, routing, and Samples. From the Browser you can directly search your computer or an external drive to manage, find, tag, and import Files, Groups, Sounds, Instruments, Effects, MIDI, routing, and Samples. From the Browser you can directly search your computer or an external drive to manage, find, tag, and import Files, Groups, Sounds, Instruments, Effects, MIDI, routing, and Samples.

Pattern Editor: The Pattern Editor features both step programming and real-time recording and is the basis for each Group. Patterns for each Group can be created here and then assigned to Scenes in the Arranger. The Pattern Editor also lets you edit modulation for the Sound, Group, and Plug-ins (Internal or External parameters). The Header.

1. MASCHINE menu: Click the MASCHINE 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, Instruments, Effects and Samples. From the Browser you can directly search your computer or an external drive to manage, find, tag, and import Files, Groups, Sounds, Instruments, Effects, MIDI, routing, and Samples. From the Browser you can directly search your computer or an external drive to manage, find, tag, and import Files, Groups, Sounds, Instruments, Effects, MIDI, routing, and Samples.

3. Mix view button: Click the Mix view button to access the Mix view. The Mix view provides quick access to the level and routing settings of all your Sounds, Groups and the Master.

Quick Reference

MASCHINE STUDIO - Getting Started - 161
Transport controls: The Transport controls contain buttons such as Play, Restart, Record and Loop.

Display area: The Display area provides control regarding Ableton Link, time signature, tempo, global swing, Follow and Performance Grid (Including Retrigger).

Controller icon: This area displays an icon each MASCHINE controllers connected to your computer.

Master Volume slider: Shows and adjusts the level of the MASCHINE audio output.

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 information, please refer to the Manual).

Audio Engine button: Click the Audio Engine button to disable the entire sound processing of MASCHINE.

Audio Engine button: Click the Audio Engine button to disable the entire sound processing of MASCHINE.

IN logo: The IN logo and MASCHINE logo open the About screen which displays the version number and edition of your MASCHINE software.
The Browser.

1. LIBRARY tab: Use the LIBRARY tab to access your computer's hard drives.
2. FILES tab: Use the FILES tab to access your computer's hard drives.

Quick Reference

11.4.2 Browser
This contains six icons representing the different file types of MASCHINE. From left to right the file types are: Projects, Groups, Sounds, Instruments, Effects, and Samples. Clicking one of them causes the items of the selected type to be displayed.

When browsing Groups, the +PATTERNS and +ROUTING buttons appear in the Control bar of the Browser.

The Browser: When you select an item in the Results list, the Browser will open and display the item selected. You can quickly hear each sample you select in the Results list in context with the rest of your Project while it is playing.

The Results List is the Results list displays all files that match your query.

Audition controls: The Autoload button allows you to load and listen to the item selected in the Results list in context with the rest of your Project while it is playing. If you are browsing Samples, the Prehear button (speaker icon) allows you to quickly hear each sample. If you are browsing Groups, the +PATTERNS and +ROUTING buttons appear in the Control bar of the Browser. When the +ROUTING button is on, the audio and MIDI routings stored in the Group will also be loaded. When the +ROUTING button is off, the audio and MIDI routings stored in the Group will not be loaded. This prevents any existing routings in the active Group from being overwritten.

User controls: The Contour selector allows you to select between Factory content and User content. The File Type selector allows you to browse and select any content of the same File Type as is selected in the File Type selector above. The Product selector allows you to browse and select any content of the same File Type as is selected in the File Type selector above. The Search field allows you to search 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. Select the type of file you are looking for from the File Type selector and enter the name of a tag. Clicking the categories will also filter your results.

Quick Reference

MASCHINE Software Overview

Quick Reference
The +PATTERNS button allows you to select whether a Group is loaded with or without a saved Pattern. This button conveniently allows you to load new kits without a Pattern so you can try them with your existing Pattern, or load kits with Patterns you have previously created. When +PATTERNS button is selected, the Sounds and Patterns of the selected Group will be loaded. When +PATTERNS is deselected, only the Sounds of the selected Group will be loaded.

Switching between Ideas view and Song view

11.4.3 Arranger

The Arranger has two different views: Ideas view and Song view. Each view has a specific purpose in the workflow of creating a song. The Ideas view allows you to experiment with your musical ideas without being tied to a time-line or any kind of arrangement. The Song view allows you to structure your song by allowing you to assign the Scenes you created in the Ideas view to Sections and combine them into a Scene. The Song view allows you to structure your song by assigning it to a timeline view or any kind of arrangement. Each view has a specific purpose in the workflow of creating a song. Each view has a specific purpose in the workflow of creating a song.
The Ideas View for creating and experimenting with musical ideas free from the Timeline.

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**Scenes**
- This area displays all the current Scenes in your project. After creating a Scene by clicking a Scene slot, you can switch between Scenes to see how your musical ideas work together.
- By clicking each Scene name (Scene slot), you can right-click the name of a Pattern and select to Clear, Duplicate, or Delete a Pattern. You can also organize your Scenes by selecting the Rename or Color options.

---

**Groups**
- The 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…). By clicking a Group letter (e.g., A1), you can mute a Group.
- Using your mouse, you can right-click a Group letter and select to Append to Arrangement from the menu and then arrange your song in the Song view. You can also use the right-click menu to Clear, Duplicate, or Delete Scenes, as well as organize your Groups by selecting the Rename or Color options.

---

**Pattern area**
- All Patterns in your Song are represented here. You can double-click a blank slot to create a new Pattern or click an existing Pattern to assign it to the selected Scene.
- Using your mouse, you can right-click the name of a Pattern and select to Clear, Duplicate, or Delete a Pattern. You can also organize your Patterns by selecting the Rename or Color options.

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Quick Reference

MASCHINE Softwar Overview

Quick Reference
The Song view for organizing your musical ideas into a song on the Timeline.

1. **Groups**: The Group slots can hold one Group each. Select the desired slot to load a Group.

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

3. **Section slots**: This area displays Section slots. A Section is a container for Scenes placed on the Timeline. A Section can be moved freely by clicking the name of the Section and dragging it into place. You can change the length of a Section by dragging the Section end marker to the left to shorten it, or to the right to lengthen it. Using your mouse you can right-click a Section and use the menu to insert, duplicate, delete, clear or remove Sections as well as organize them.

4. **Pattern area**: In each Section of the Arrangement, you can see the name of the Scene assigned to the Section along with the Scene’s Patterns stacked vertically for each Group in the Project. The Patterns seen here are the same as those seen when viewing the same Scene in the Ideas view. The Patterns seen here are the same as those seen when viewing the same Scene in the Ideas view.

Quick Reference

**MASCHINE Software Overview**

**MASCHINE STUDIO - Getting Started - 167**
11.4.4 Control Area

The Control area.

- **Plug-in icon**: Click the Plug-in icon to access Plug-ins and their parameters.
- **Channel icon**: Click the Channel icon to access Channel properties where you can display and adjust various properties for the selected Sound/Group or Master channel in the Parameter area.
- **MASTER tab**: Click the MASTER tab to control sound at the main outputs of MASCHINE (including all Groups and Sounds).
- **GROUP tab**: Click the GROUP tab to gain access to Plug-ins and Channel properties of the Group loaded in the selected Group slot (A–H).
- **SOUND tab**: Click the SOUND tab to gain access to Plug-ins and Channel properties of the Sound in the selected Sound slot (1-16).
- **Parameter area**: Displays the parameters for the selected Plug-in or Channel properties. Depending on the number of parameters to display, these can be split into several pages. In this case, click the name of the parameter page to display it.
- **Quick Browse Icon**: Use the Quick Browse icon to recall the search query you performed to find the currently loaded preset.
- **Plug-in List**: There are Plug-in slots on each channel level (Sound, Group and Master). Each of them can hold one effect Plug-in. The first Plug-in slot of the Sound level can also hold a plug-in instrument. Select the desired Plug-in to display its parameters in the Parameter area.

Quick Reference

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11.4.5 Pattern Editor

(1) Sample Editor button: Click this button to open/close the Sample Editor.

(2) Keyboard view button: Click this button to display the Keyboard view.

(3) Group view button: Click this button to display the Group view.

(4) Audition button: Click this button to audition a Sound when it is selected from the Sound slots.

(5) Sound properties icon: Click this icon to quickly access the Key, Choke, and Link settings for the selected Sound.
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 Plug-ins and Channel properties in the Control area (see ↑11.4.4, Control Area).

Pattern slots: Each Group has an unlimited number of Patterns available. 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 the drop-down arrow to open the Pattern Manager and select a Pattern slot to display and edit its Pattern. Upon slot selection this Pattern is also referenced for that Group in the selected Scene in the Arranger (see ↑11.4.3, Arranger). Select various Patterns from each Group to form an arrangement.

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 displayed Pattern according to that unit.

Dragger icons: The Dragger icons allow you to conveniently drag and drop audio or MIDI from your Patterns to your desktop or host software.

Pattern timeline: The timeline at the top of the Step Grid displays musical time units including bars and beats. Click the timeline to resize the currently selected Pattern.

Control Lane button: The Control Lane button allows you to show/hide the Control Lane or destac.

Control Lane button: The Control Lane button allows you to show/hide the Control Lane.

Edit controls: Use the Step menu to change the step size in which events can be moved/elongated, shortened, selected.

Edit controls: Use the Step menu to change the step size in which events can be moved/elongated, shortened, selected.

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

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.

12.1 Knowledge Base

The Online Knowledge Base gathers useful information about your Native Instruments product. You can reach the Knowledge Base via:

www.native-instruments.com/knowledge

12.2 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/support

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.

When describing your problem, 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

Before getting help, please make sure you have downloaded the latest MASCHINE software from the supplied documentation.
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 the Readme file before contacting Technical Support.

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

www.native-instruments.com/regsupp

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

12.3 Registration Support

12.4 User Forum

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

The brand and specifications of your computer:
In MASCHINE!

A bussing point is a point in the signal flow that can accept signals coming from various locations of the audio routing system. In MASCHINE for example, the first Plug-in slot of a Sound is a bussing point. If you load an effect plug-in in this first Plug-in slot, although the sound won't be heard by pressing the corresponding pad on your controller, you can listen to this effect by pressing the corresponding pad on your controller. If you load an effect plug-in in this first Plug-in slot, though, the sound won’t be heard by pressing the corresponding pad on your controller, but instead it becomes available for other Sounds and Groups to process its audio.

Glossary

Autoload

When Autoload is enabled, any Group, Sound, Pattern, Plug-in, or Sample that you select in the Browser is instantly loaded into the selected Group slot, Sound slot, Pattern slot, or Plug-in slot. This way, you can immediately hear the object in the current context of your song.

BROWSER

Your song’s Sounds, Patterns, Presets, and Samples are 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.

Creating an Arrangement

The Arranger is the big area located in the upper part of the MASCHINE window, right under the Header. It is this area where you can find short definitions for numerous terms used in the MASCHINE con-
Channel Properties

Channel properties are sets of parameters available at each Project level (i.e. for each Sound, each Group, and for the Master). These parameters are independent of the Plug-ins loaded in that Sound/Group/Master. In the software, the Channel properties are displayed in the Control area. For example, the volume, pan or swing controls are properties of their respective Sound/Group/Master channel.

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 Plug-ins parameters (above and the Pattern Editor (below)). The Control area is divided into the Control Lane, which contains the Control Lane tools, and the Control Area, which contains other tools for the selected Sound/Group or Master.

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 Sounds or Groups. You can add, remove or manipulate existing automation points, as well as add new parameters to automate. For example, you can add new parameters to automate the volume of your Sounds or Groups.

Effect (FX)

An effect modifies the audio material it receives. MASCHINE already includes many different EFF (FX) effects. You may also use VST/AU plug-in effects. Effects can be loaded as Plug-ins in any MASCHINE slot, and loaded as Plug-ins in any project. The Control area displays the audio material it receives. The Channel properties already include many different EFF (FX) parameters.
An insert effect is an effect directly inserted in the signal path of the audio to be processed.

**Insert Effect**

These scenes can then be added to sections in the Song view to create a larger musical structure. The arrangement view allows you to combine them into a scene. The Ideas view allows you to experiment with your musical ideas without being tied to a specific group.

**Ideas 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), organized into Pattern banks.

**Group View**

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 insert effects loaded in its Plug-in slots. These effects are applied to the Sound of each Sound slot, except the selected Group.

**Group**

The main parameter of the groove properties is the Swing control. The groove properties control the rhythmic relationships between events for the selected Group.

**Groove Properties**

Sound slots only (keyboard view), Events are visually represented by rectangles in the Step Grid. Depending on the current view, events are usually represented as notes that make up a pattern in the Pattern Editor.
Control area.

Modulation

(Most of the parameters in real-time. Any modified parameter is displayed in the control lane these parameters are modified in the Control Lane. Modulation allows you to record changes of parameter values so that you don't need to activate the parameter every time. Modulation is where all audio signals from each of the Groups and Sounds come together and get mixed. The Master bus can also have insert effects loaded in its Plug-in slots. These effects are applied to all Groups and Sounds within them.)

Macro Control

Each Sound/Group/Master channel provides a page of eight Macro Controls to which you can assign almost any parameter from that level or the underlying one. This way you can define, e.g., for each Group or Sound a set of eight parameters that are quickly accessible. Furthermore, Macro Controls can be assigned to MIDI CCs to be controlled and automated 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

Triggers automatically switches to Keyboard mode, and inversely.

Keyboard View

Glossary
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.

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 press one Sound to all 16 pads (Default mode and Fixed Velocity mode) or trigger each Sound with a distinct pad (Drum mode and Velocities mode) or trigger each Sound with a distinct pad (Drum mode and Velocities mode). The Pad mode on your controller is bound to the selected Pad in the Pattern Editor and inversely.

Pattern

A Pattern is a sequence that plays Sounds from a Group. Patterns are the building blocks for Scenes. One Pattern from each Group can be added to a Scene. You can reference the same Pattern in different Scenes. When you modify a Pattern in the Pattern Editor, all references to this Pattern in the Arranger are updated in the Arranger.

Parameter Pages

The Parameter pages constitute the biggest part of the Control area in the MASCHINE window. They contain the adjustable Plug-in parameters and Channel properties of the selected Sound/Group or those of the Master.

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 instrument or effect unit, either Internal or External (by Native Instruments or a third-party manufacturer), that can be loaded into a Plug-in slot to produce or alter sound. When a Plug-in is loaded into a Plug-in slot, the Plug-in appears in the Plug-in List in the left part of the Control area. 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, slice them and map them across notes and velocities on your keyboard.

Sample Editor

A Sample Editor slot, or as a distinct loop in your Song, you can load one or more Samples into each Sound.

Sample

A Sample is any piece of audio that can be used e.g. to build a drum kit or a melodic instrument.

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 quickly 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 and all settings, automation, effects, routings, etc. 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 your 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.

Quantization

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.

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, slice them and map them across notes and velocities on your keyboard.

Glossary
A Scene is a combination of patterns for each group. They can be used to combine patterns in order to create musical ideas. Scenes are created in the Ideas view and then added to sections in the song view.

A section is a reference to a specific scene on the timeline of the song view and is used to arrange them into a full song.

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. A send effect is an effective way to reuse effects on different sounds and/or groups, thereby limiting the overall CPU load.

Solo

See mute and solo.

Send

Sequencer

Generally speaking, a sequencer is a hardware unit or software tool that arranges musical sequences. It's often used to arrange 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 in sequence. E.g., drum patterns or chord progressions. 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.

Section

Song

The song view allows you to combine sections (references to scenes) and arrange them into a full song.

Song view

Groups, thereby limiting the overall CPU load.

Send effects notably allow you to reuse the same effect on different sounds and/or groups, thereby limiting the overall CPU load. Send effects notably allow you to reuse the same effect on different sounds and/or groups.
**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 be loaded with Plug-ins of various types (sound source or effect, Internal or External, 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. 16 pads represent a step in the Step Grid, just as on classical drum machines, a light indicator in the Step mode of your controller can be used as a traditional step sequencer, where each of the 16 pads represents a step.

**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 represents a step in the Step Grid. Just as on classical drum machines, a light indicator runs from pad 1 up to pad 16, highlighting each step during playback.

**Swing**

The Swing parameter allows you to shift some of the events in your Pattern to create a swing effect. By repeatedly selecting a Sound and pulling events across steps in the sequence by pressing the corresponding pads, you can shift the sequence by a certain amount. If you select pad 1, the Swing parameter shifts the sequence by one step to the right, while selecting pad 16 shifts it by one step to the left. In Step mode, you can adjust the step size, e.g., to apply different quantization to different steps. By changing the step size, you can adjust the note values at which you can quantize your Pattern.

**Glossary**

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