

# MASCHINE MK3 GETTING STARTED



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Special thanks to the Beta Test Team, who were invaluable not just in tracking down bugs, but in making this a better product.

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# Table of Contents

<b>1</b>	<b>Welcome to MASCHINE</b>	<b>10</b>
1.1	Documentation Overview	11
1.1.1	In This Document	12
1.1.2	Document Conventions	13
<b>2</b>	<b>Setting Up MASCHINE</b>	<b>17</b>
2.1	Connecting the Controller to the Computer	17
2.2	Basic Audio Configuration	18
2.2.1	Using Your Controller as Audio Device in the MASCHINE Software	19
2.2.2	Selecting the MASCHINE Controller as Audio Device in Other Music Software	21
2.2.3	Selecting the MASCHINE Controller as Default Audio Output Device in Your Operating System	22
2.2.3.1	On Windows	22
2.2.3.2	On macOS	22
2.3	Setup Examples	23
2.3.1	Connecting Active Monitor Speakers	23
2.3.2	Connecting Headphones	25
2.3.3	MASCHINE in a Recording Setup	26
2.3.3.1	Connecting a Dynamic Microphone	27
2.3.3.2	Connecting Line Level Equipment (Synthesizer / Computer / Mixer Line Out)	28
2.3.4	Connecting a Pedal	30
2.3.5	Connecting External MIDI Equipment	30
<b>3</b>	<b>First Steps</b>	<b>32</b>
3.1	Loading a Drum Kit from the Factory Library	33
3.2	Playing with the Pads	38

---

3.3	Recording Your First Pattern .....	39
3.4	Playing with Your Pattern .....	41
3.4.1	Using Solo and Mute .....	41
3.4.2	Using Note Repeat .....	43
3.5	Saving Your Project .....	44
3.6	To Sum Up... ..	45
<b>4</b>	<b>Building Your Own Drum Kit .....</b>	<b>47</b>
4.1	Opening Your Project .....	47
4.2	Customizing Your Drum Kit .....	50
4.2.1	Selecting Another Snare Sample .....	51
4.2.2	Loading a Drumsynth .....	54
4.2.2.2	Loading a Drumsynth into a Plug-in List on the Controller .....	58
4.2.3	Adjusting Volume, Swing and Tempo .....	60
4.2.4	Changing the Color of Your Sounds .....	63
4.2.5	Moving your Sounds and Groups .....	65
4.3	Saving Your Project .....	66
4.4	To Sum Up... ..	66
<b>5</b>	<b>Creating Beats .....</b>	<b>68</b>
5.1	Fine-tuning your First Pattern .....	68
5.1.1	Your Pattern in the Software .....	69
5.1.2	Doubling the Pattern and Adding a Variation .....	70
5.1.3	Quantizing the Rhythm .....	71
5.2	Adding a Second Pattern .....	74
5.2.1	Selecting a Pattern Slot .....	74
5.2.2	Adjusting the Pattern Length .....	75
5.2.3	Recording a New Pattern Using the Count-in .....	77

---

5.2.4	Switching Patterns .....	77
5.3	Editing Patterns in the Software .....	78
5.4	Saving Your Project .....	79
5.5	To Sum Up... ..	80
<b>6</b>	<b>Adding a Bass Line .....</b>	<b>81</b>
6.1	Selecting Another Group .....	82
6.2	Renaming and Coloring the Group .....	84
6.3	Using an Instrument Plug-in for the Bass .....	85
6.3.1	Browsing the MASSIVE Presets .....	86
6.3.2	Switching to Keyboard Mode .....	91
6.3.3	Adjusting the Root Note for the Pads .....	94
6.4	Recording a Bass Line .....	95
6.4.1	Recording a Bass Pattern .....	95
6.4.2	Recording Another Bass Pattern .....	95
6.4.3	Loading an Additional Bass Sound .....	96
6.5	Accessing the Plug-in Parameters .....	97
6.6	Saving Your Project .....	101
6.7	To Sum Up... ..	101
<b>7</b>	<b>Applying Effects .....</b>	<b>102</b>
7.1	Loading Effects .....	103
7.2	Playing with Effects .....	108
7.2.1	Adjusting the Effect Parameters .....	108
7.2.2	Practice Makes Perfect! .....	110
7.2.3	Bypassing Effects .....	110
7.3	Modulating Effect Parameters .....	112
7.3.1	Recording Modulation .....	113

---

7.3.2	Editing Modulation .....	115
7.4	Saving Your Project .....	116
7.5	To Sum Up... ..	116
<b>8</b>	<b>Creating Beats with the Step Sequencer .....</b>	<b>117</b>
8.1	Building Up a Beat in Step Mode .....	118
8.1.1	Using Step Mode .....	118
8.1.2	Adjusting the Pattern Length in Step Mode .....	119
8.1.3	Recording Modulation in Step Mode .....	120
8.1.4	A Few Notes on Step Mode .....	121
8.2	Adjusting the Step Grid .....	122
8.3	Saving Your Project .....	124
8.4	To Sum Up... ..	125
<b>9</b>	<b>Creating Scenes .....</b>	<b>126</b>
9.1	Working with Scenes .....	126
9.2	Assigning Patterns to Scenes .....	127
9.3	Managing Scenes .....	130
9.3.1	Renaming and Coloring Scene Slots .....	131
9.3.2	Duplicating and Deleting Scenes .....	131
9.4	Playing Live .....	133
9.4.1	Jumping to Other Scenes .....	133
9.5	To Sum Up... ..	135
9.6	Saving Your Project .....	136
<b>10</b>	<b>Creating an Arrangement .....</b>	<b>137</b>
10.1	Accessing Arranger View .....	137
10.1.1	Creating your First Section .....	139
10.1.2	Assigning a Scene to a Section .....	140

---

10.2	Managing Sections .....	141
10.2.1	Adjusting the Length of a Section .....	141
10.2.1.1	Adjusting the Length of a Section Using the Software .....	142
10.2.1.2	Adjusting the Length of a Section Using the Controller .....	143
10.2.2	Duplicating and Removing Sections .....	144
10.3	Selecting a Loop Range .....	146
10.4	Saving Your Project .....	147
10.5	To Sum Up... ..	148
<b>11</b>	<b>Quick Reference .....</b>	<b>149</b>
11.1	Using Your Controller .....	149
11.1.1	Controller Modes and Mode Pinning .....	149
11.1.2	Controlling the Software Views from Your Controller .....	151
11.2	MASCHINE Project Overview .....	154
11.2.1	Sound Content .....	155
11.2.2	Arrangement .....	156
11.3	MASCHINE Hardware Overview .....	159
11.3.1	MASCHINE Hardware Overview .....	159
11.3.1.1	Control Section .....	161
11.3.1.2	Edit Section .....	164
11.3.1.3	Performance Section .....	165
11.3.1.4	Group Section .....	167
11.3.1.5	Transport Section .....	167
11.3.1.6	Pad Section .....	169
11.3.1.7	Rear Panel .....	174
11.4	MASCHINE Software Overview .....	176
11.4.1	Header .....	177

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11.4.2	Browser .....	179
11.4.3	Arranger .....	181
11.4.4	Control Area .....	184
11.4.5	Pattern Editor .....	185
<b>12</b>	<b>Troubleshooting .....</b>	<b>187</b>
12.1	Knowledge Base .....	187
12.2	Technical Support .....	187
12.3	Registration Support .....	188
12.4	User Forum .....	188
<b>13</b>	<b>Glossary .....</b>	<b>189</b>
	<b>Index .....</b>	<b>197</b>

# 1 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 a 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.

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 sample 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 it doesn't stop there! You can create your own sounds and samples or use MASCHINE EXPANSION packs, available for purchase from the Native Instruments website to further enhance your library of sounds.

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

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

## 1.1 Documentation Overview

Native Instruments provide many information sources regarding MASCHINE. The main documents should be read in the following sequence:

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:

- **Controller Editor Manual**: Besides using your MASCHINE hardware controller together with its dedicated MASCHINE software, you can also use it as a powerful and highly versatile MIDI controller to pilot any other MIDI-capable application or device. This is made possible by the Controller Editor software, an application that allows you to precisely define all MIDI assignments for your MASCHINE controller. The Controller Editor was installed during the MASCHINE installation procedure. For more information on this, please refer to the Controller Editor Manual available as a PDF file via the [Help](#) menu of Controller Editor.
- **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-EN>. We recommend that you follow along with these instructions while the respective application is running on your computer.

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

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

You will find more information on these subjects in the chapter [↑12, Troubleshooting](#).



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](http://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. After reading this, you should have the basic know-how allowing you to make music with MASCHINE!



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

This document is structured as follows:

- The first part includes this introduction and the following chapter [↑2, Setting Up MASCHINE](#), which shows you how to integrate MASCHINE into your studio setup.
- The second part holds the tutorials:
  - Chapter [↑3, First Steps](#): Load a drum kit from the factory library via the Browser, play this kit with the pads and use it to record a simple rhythmic pattern — all this using your MASCHINE controller only.
  - Chapter [↑4, Building Your Own Drum Kit](#): Customize your drum kit by quickly exchanging some of its sounds via the Browser and by adjusting some of the sounds' basic settings.
  - Chapter [↑5, Creating Beats](#): Record a second pattern and discover how to fine-tune your patterns.

- Chapter [↑6, Adding a Bass Line](#): Add a bass line to your song using a VST/AU instrument plug-in in MASCHINE.
- Chapter [↑7, Applying Effects](#): Add effects to the various instruments in your song and quickly automate the effect parameters.
- Chapter [↑8, Creating Beats with the Step Sequencer](#): Create a Pattern, this time with the step sequencer, which is another great way of creating grooves from your controller.
- Chapter [↑9, Creating Scenes](#): Arrange your Patterns into Scenes and play them live.
- Chapter [↑10, Creating an Arrangement](#): Assign your Scenes to Sections and Arrange your song.
- 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 the MASCHINE hardware controller and the MASCHINE software. It gives you a good overview of the main concepts and features of MASCHINE, along with lists of hardware shortcuts for various tasks. You can use it as a quick reminder before you dive into the MASCHINE 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.

### 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.



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

Furthermore, the following formatting is used:

- Text appearing in (drop-down) menus (such as *Open...*, *Save as...* etc.) and paths to locations on your hard drive or other storage devices is printed in *italics*.
  - Text appearing elsewhere in the software (labels of buttons, controls, text next to checkboxes etc.) is printed in **blue**. Whenever you see this formatting applied, you will find the same text appearing somewhere on the screen.
  - Text appearing on labels of the MASCHINE controller is printed in **orange**. Whenever you see this formatting applied, you will find the same text on the controller.
  - Text appearing on the display(s) of your controller is printed in **gray**. Whenever you see this 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]").
- ▶ Single instructions are introduced by this play button type arrow.
- Results of actions are introduced by this smaller arrow.

## Naming Convention

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

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

## Button Combinations and Shortcuts on the Controller

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

"Press **SHIFT** + **PLAY**" means:

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

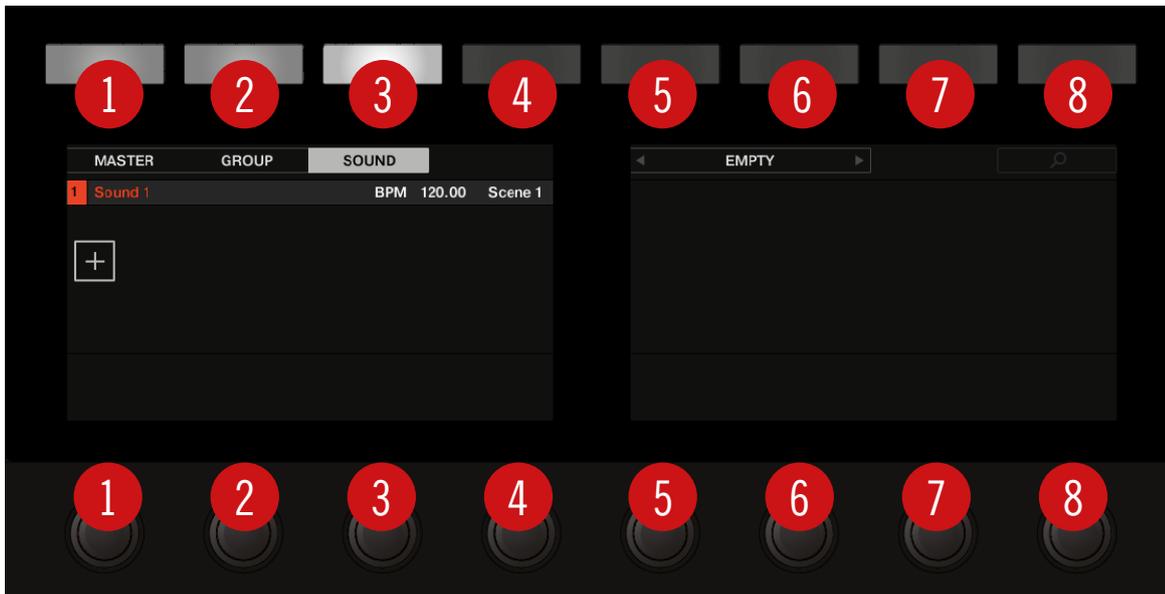
## Displayed Products

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 MK3 controller do not have labels (all other elements on the controller do).



The unlabeled buttons and knobs on the MASCHINE MK3 controller.

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.

## 2 Setting Up MASCHINE

This chapter provides basic setup information and guides you through the process of integrating MASCHINE into your studio.

The MASCHINE software is installed both as a stand-alone application as well as a VST, Audio Unit, and AAX plug-in.



The MASCHINE stand-alone application must be opened once before using the plug-in within your DAW for the first time, after every upgrade, and after installing new MASCHINE EXPANSIONS.

The MASCHINE stand-alone application directly communicates with your audio and MIDI interfaces, which you can configure in the MASCHINE [Preferences](#) as described later in this chapter (see [↑2.2, Basic Audio Configuration](#)). When MASCHINE is used as a plug-in within a host, the communication with your audio and MIDI interfaces is managed by the host.



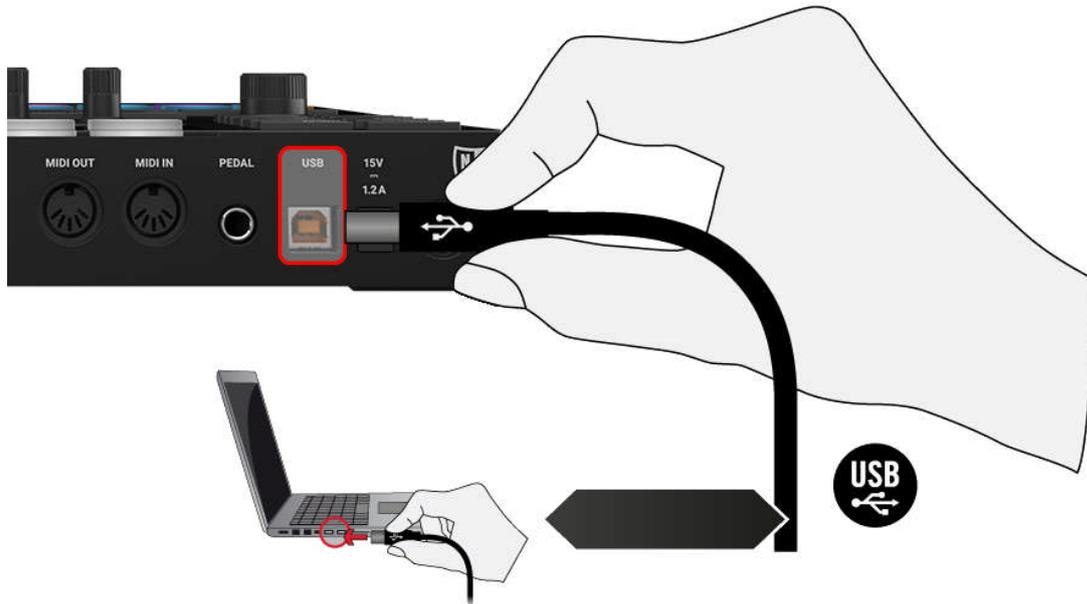
For details about the audio and MIDI configuration of your host, and how to load plug-ins, please refer to its documentation.

### 2.1 Connecting the Controller to the Computer

To connect the MASCHINE controller to your computer:

1. Attach the “device end” of the included USB cable to the USB socket on the rear panel of the controller.

2. Attach the “computer end” of the USB cable to an available USB 2.0 (or later) port on your computer.



3. Press the power switch on the rear panel of the controller to switch it on.  
→ The controller is now detected by the operating system.

## 2.2 Basic Audio Configuration

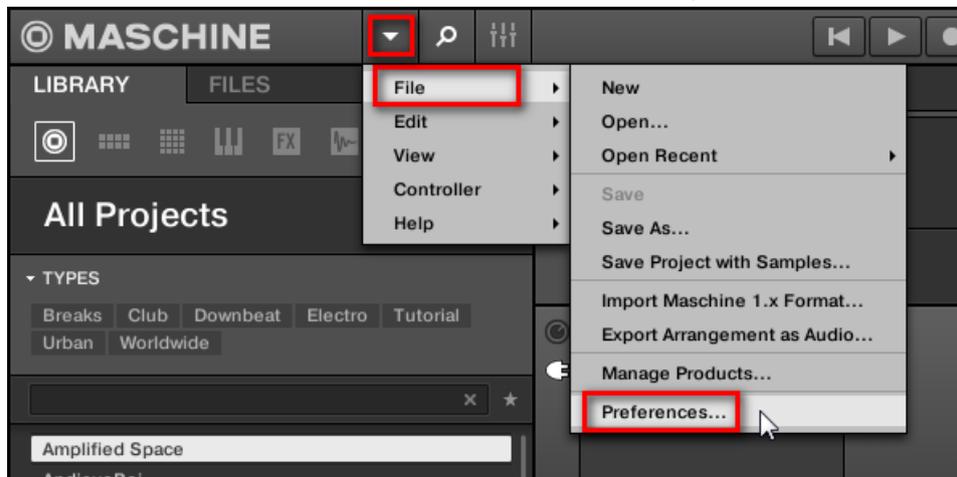
In this section, we describe the few steps required to make use of the MASCHINE controller’s integrated audio interface in various situations: with the MASCHINE software, with other music software, and within your operating system.

## 2.2.1 Using Your Controller as Audio Device in the MASCHINE Software

By default, when you launch the MASCHINE software as a stand-alone application it already uses your MASCHINE controller as audio input/output device, so you shouldn't have to set up anything particular to have it work.

If this is not the case, e.g., if you have already changed the audio configuration in the MASCHINE software or if you want to use more advanced input or output routings, please proceed as follows:

1. In the MASCHINE menu click *File > Preferences...* to open the [Preferences](#):



- Click [Audio](#) to display the [Audio](#) page:

The screenshot shows the 'Preferences' window with the 'Audio' tab selected. The left sidebar contains menu items: General, Audio (highlighted), MIDI, Default, Library, Plug-ins, Hardware, and Colors. The main content area is titled 'Interface' and includes the following settings:

- Driver: ASIO
- Device: Maschine MK3
- Status: Running
- Sample Rate: 48000
- ASIO Config: Open Panel
- Latency: Input:3.3ms Processing:0.7ms Output:4.5ms Total:8.5ms

Below the interface settings is the 'Routings' section, which has 'Input' and 'Output' tabs. The 'Output' tab is active, showing a table of routing options for Maschine 2:

Maschine 2	Port
Maschine Out 1 L	1: Main Left
Maschine Out 1 R	2: Main Right
Maschine Out 2 L	3: Headphone Left
Maschine Out 2 R	4: Headphone Right
Maschine Out 3 L	- not connected -
Maschine Out 3 R	- not connected -
Maschine Out 4 L	- not connected -
Maschine Out 4 R	- not connected -
Maschine Out 5 L	- not connected -
Maschine Out 5 R	- not connected -
Maschine Out 6 L	- not connected -
Maschine Out 6 R	- not connected -
Maschine Out 7 L	- not connected -
Maschine Out 7 R	- not connected -
Maschine Out 8 L	- not connected -

A 'Close' button is located at the bottom right of the window.

3. Select the hardware driver supported by your controller (e.g., [ASIO](#) on Windows) from the [Driver](#) drop-down menu.
  4. Select [Maschine MK3](#) from the [Device](#) drop-down menu.
  5. In the [Routings](#) section, click [Input](#) and select *1: Input Left* and *2: Input Right* in the [Maschine In 1 L](#) and [Maschine In 1 R](#) drop-down menus, respectively.  
This assigns the [LINE IN / MIC IN](#) combo inputs on your controller to the first pair of virtual inputs in the MASCHINE software.
  6. In the same [Routings](#) section, click [Output](#) and select the left and right output channels of your controller you want to use for the various virtual outputs of the MASCHINE software.
- The MASCHINE software is now configured for using the internal audio interface of your MASCHINE controller.

By default, the virtual outputs of the MASCHINE software are assigned as follows:

- The [Maschine Out 1 L](#) and [Maschine Out 1 R](#) virtual outputs are sent to the [1: Main Left](#) and [2: Main Right](#) outputs, which correspond to the [LINE OUT L](#) and [R](#) sockets on the rear panel of your controller, respectively.
- The [Maschine Out 2 L](#) and [Maschine Out 2 R](#) virtual outputs are sent to the [3: Headphone Left](#) and [4: Headphone Right](#) outputs, which both correspond to the [PHONES](#) stereo socket on the rear panel of your controller.

## 2.2.2 Selecting the MASCHINE Controller as Audio Device in Other Music Software

Before using the MASCHINE controller with music production software, you will need to set it up as the software's audio output device. Most music production programs provide direct access to the soundcard properties in the audio and MIDI setup section of their preferences dialog. Please refer to the documentation of your music production software for more information on how to configure audio interfaces.

## 2.2.3 Selecting the MASCHINE Controller as Default Audio Output Device in Your Operating System

You can make your MASCHINE controller operate as your computer's default soundcard. By doing this, you will send all audio coming from your operating system (e.g., system sounds, media player, etc.) to the desired output on the rear panel of your controller.

### 2.2.3.1 On Windows

1. Open *Start > Control Panel > Hardware and Sound > Sound*.
2. In the **Sound** control panel, select the **Playback** tab.
3. In the list of available output devices, click the entry corresponding to the pair of outputs on your MASCHINE controller that you want to set as default: In the list, your controller appears as **Maschine MK3 WDM Audio**, and the available entries **Main** and **Headphone** correspond to the **LINE OUT** and **PHONES** sockets on the rear panel of your controller, respectively.
4. Click **Set Default**.
5. Click **OK** to confirm your selection and close the window.

→ Your MASCHINE controller is now selected as the default audio output device.

### 2.2.3.2 On macOS

1. Open the **System Preferences** under the gray Apple Icon menu in the top left corner of your screen.
2. Below *Hardware* (second row from top), select *Sound*.
3. In the **Sound** control panel, select the **Output** tab.
4. Select **Maschine MK3** from the list of available soundcards.
5. Close the panel.

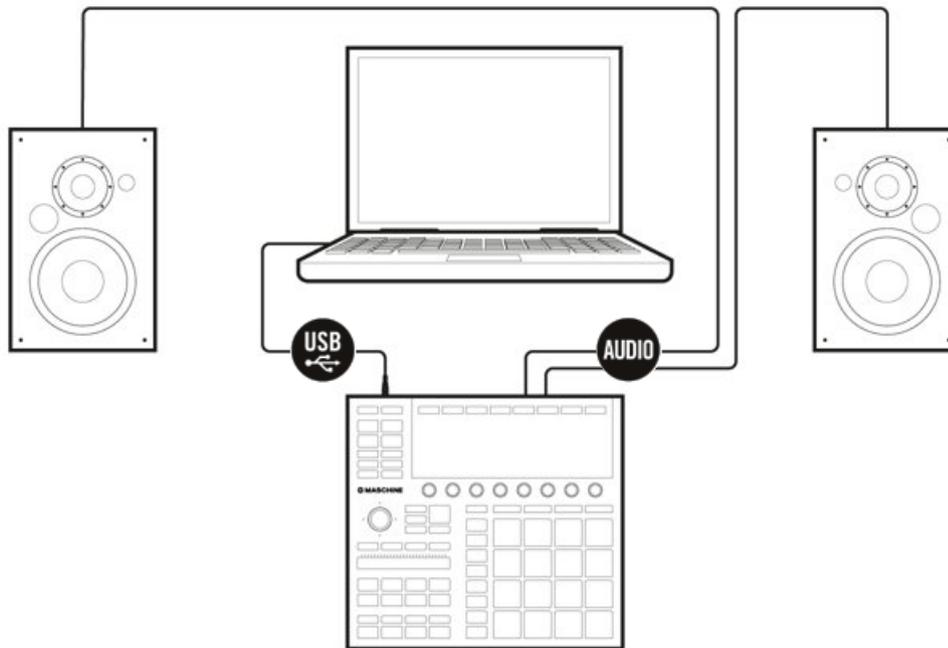
→ Your MASCHINE controller is now selected as the default audio output device.

## 2.3 Setup Examples

In this section, you will learn how to connect the MASCHINE controller in various setup scenarios. Although we cannot cover all imaginable setups here, the examples are general enough to apply the information to most situations.

### 2.3.1 Connecting Active Monitor Speakers

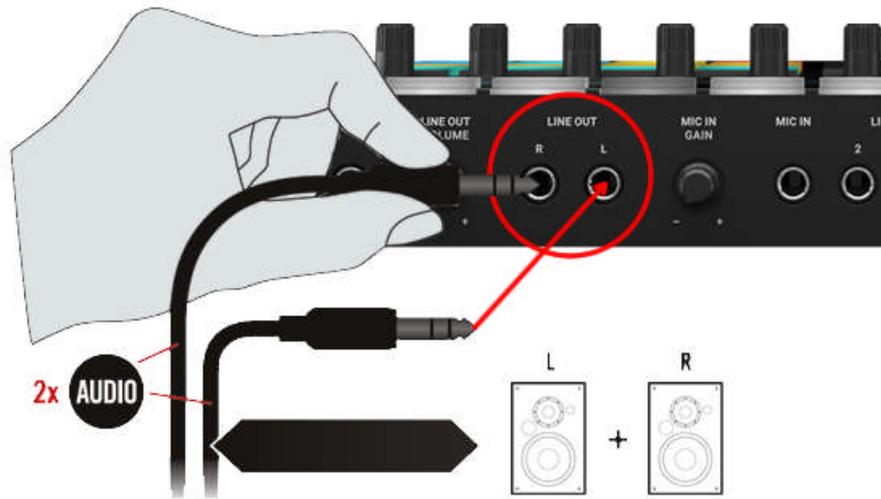
This example shows an all-in-one production system setup in which your active monitor speakers are directly plugged into your MASCHINE controller's main outputs.



MASCHINE setup with active monitors.

To use active speakers (self-powered speakers with a built-in amplifier) with your MASCHINE controller:

1. Turn the **LINE OUT VOLUME** knob on the rear panel of the MASCHINE controller to the left-end stop to set the output volume to minimum.
2. Connect the **LINE OUT L/R** sockets on the rear panel of the MASCHINE controller to your active speakers using balanced cables with 1/4" TRS jack plugs. First, connect the **L** output channel with the left speaker, then the **R** output channel with the right speaker.



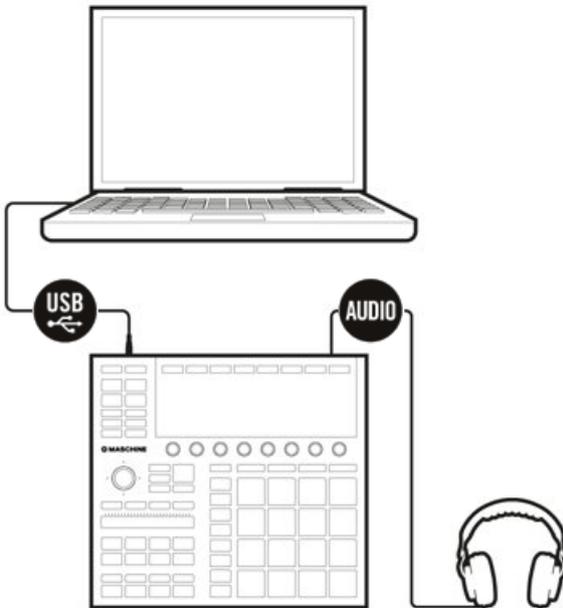
3. Once you have connected the speakers to the device, set the volume knob on your active speakers to 0 dB and turn them on.
4. Start the playback of a Project in MASCHINE or an audio file on your computer.
5. Gradually turn the **LINE OUT VOLUME** knob on the rear panel of the MASCHINE controller until you reach an appropriate listening level.



If you have a main mixer connected to your monitors, and various devices plugged into your main mixer, you can simply add the MASCHINE controller to your setup by connecting its audio outputs to any stereo line input on your main mixer. Just follow the instructions above and replace the monitors' volume knob with the volume fader of the input channel on your mixer to which you want to connect the MASCHINE controller.

### 2.3.2 Connecting Headphones

This example shows a setup for “on-the-road” beat making or performance including laptop, MASCHINE controller and a pair of headphones.



MASCHINE setup with headphones.

To use headphones with your MASCHINE controller:

1. Turn the **PHONES VOLUME** knob on the rear panel of the MASCHINE controller to the left-end stop to set the headphones volume to minimum.

2. Plug the 1/4" TRS jack of your headphones into the **PHONES** socket nearby.



3. Start the playback of a Project in MASCHINE or an audio file on your computer.
4. Gradually turn the **PHONES VOLUME** knob on the MASCHINE controller until you reach a comfortable listening level.



The headphones output of your MASCHINE controller is an additional stereo output, distinct from the main output pair, and perfectly tailored for the Cue channel of MASCHINE. However, if you want to monitor the main outputs in your headphones, please check the [Route Main to Headphones](#) box in the [Audio Outputs](#) section of the [Hardware](#) page in the [Preferences](#). For more information, please refer to the Manual.

### 2.3.3 MASCHINE in a Recording Setup

The following instructions will assist you in using the MASCHINE controller in a recording situation for capturing audio to MASCHINE — for example, for recording samples or process a live input during a performance.



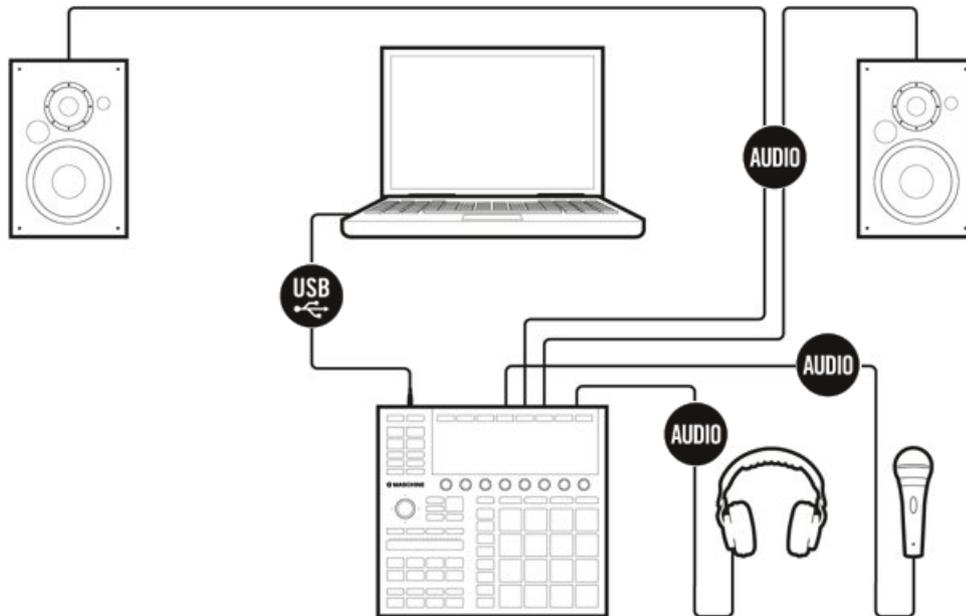
You will find two examples using a recording setup with step-by-step instructions on how to route external audio to a particular Sound of your MASCHINE Project in section [Using an External Sound Source](#) and [How to Sample](#).



You can use the described setups with MASCHINE as well as with any other music software running on your computer. For the audio device configuration required on the software side, see --- MISSING LINK --- or [↑2.2.2, Selecting the MASCHINE Controller as Audio Device in Other Music Software](#), respectively.

### 2.3.3.1 Connecting a Dynamic Microphone

This example shows a setup with both a pair of active speakers (see [↑2.3.1, Connecting Active Monitor Speakers](#)) and a pair of headphones (see [↑2.3.2, Connecting Headphones](#)) with an extra dynamic microphone, e.g., for working with voice.



MASCHINE setup with a dynamic microphone.



Make sure the MASCHINE controller's **LINE OUT VOLUME**, **PHONES VOLUME**, and **MIC IN GAIN** knobs are turned down before connecting a microphone to the MASCHINE controller. Microphones nearby speakers can cause a loud squealing tone from the speakers (a phenomenon called the "Larsen effect" or "audio feedback loop") and can seriously damage your hearing and your equipment. The greater the distance between a microphone and speakers means this effect is less likely to occur.



You cannot plug a condenser microphone into the MASCHINE controller.

To use the MASCHINE controller in a recording setup with a dynamic microphone:

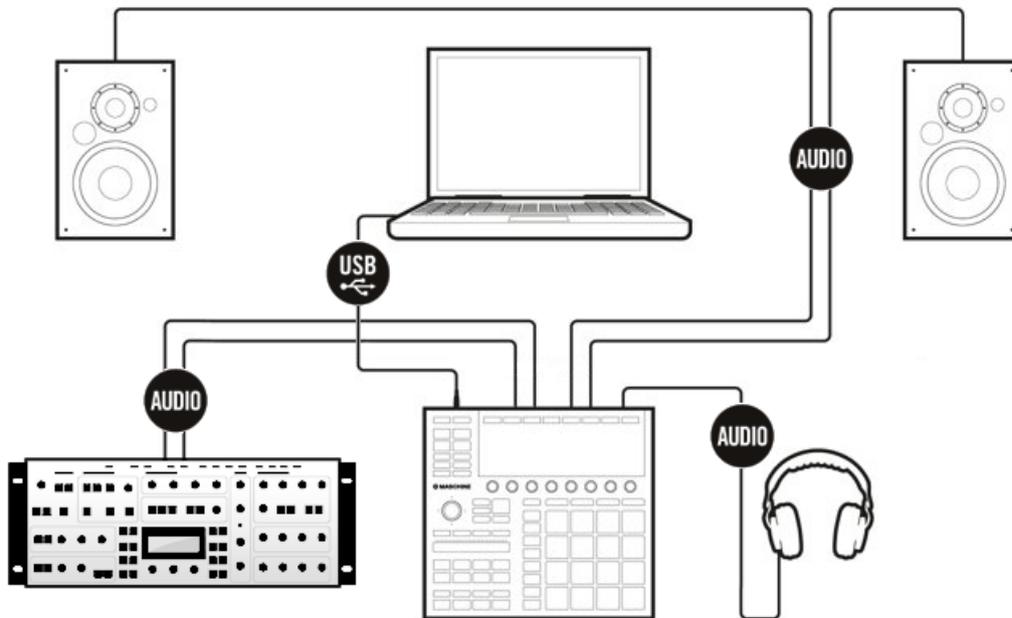
1. Turn the **LINE OUT VOLUME**, **PHONES VOLUME** and **MIC IN GAIN** knobs on the rear panel of the MASCHINE controller to the left-end stop to set the output volume, headphones volume, and microphone input level to minimum.
2. Plug the 1/4" TRS jack of your dynamic microphone into the **MIC IN** socket on the rear panel of your MASCHINE controller.
3. Turn the **LINE OUT VOLUME** and **PHONES VOLUME** knobs back to their usual levels.
4. While singing / playing an instrument into the microphone, adjust the input signal level by gradually turning the **MIC IN GAIN** knob clockwise while checking that the signal is not clipping.



When a microphone is plugged in the **MIC IN** socket, the **LINE IN 1** and **2** sockets are bypassed. Hence, if you want to record the audio from a line level device, make sure that no microphone is connected to the **MIC IN** socket!

### 2.3.3.2 Connecting Line Level Equipment (Synthesizer / Computer / Mixer Line Out)

This example shows a setup with both a pair of active speakers (see [↑2.3.1, Connecting Active Monitor Speakers](#)) and a pair of headphones (see [↑2.3.2, Connecting Headphones](#)) with an extra line level input device, e.g., a synthesizer.



MASCHINE setup with a line level device (here a synthesizer) as input.

To use the MASCHINE controller in a setup with typical line level equipment:

1. Turn the **LINE OUT VOLUME** and **PHONES VOLUME** knobs on the rear panel of the MASCHINE controller to the left-end stop to set the output and headphones volumes to minimum.
2. Plug a pair of 1/4" TRS jacks from the outputs of your device into the **LINE IN 1** and **2** sockets on the rear panel of the MASCHINE controller (use a single jack plugged into the **LINE IN 1** socket if you are using a mono device).
3. Adjust the output signal of your connected device by using its relevant volume/gain control. Check that your input signal does not clip.
4. Turn the **LINE OUT VOLUME** and **PHONES VOLUME** knobs back to their usual levels.



In order to use the **LINE IN 1** and **2** sockets on your MASCHINE controller, please make sure that no microphone is connected to the **MIC IN** socket nearby! Indeed, plugging a microphone into the **MIC IN** socket bypasses the **LINE IN 1** and **2** sockets.

### 2.3.4 Connecting a Pedal

Your MASCHINE MK3 Controller provides a pedal input in the form of 1/4" socket on its rear panel.



The **PEDAL** socket on the rear panel of your controller.

The **PEDAL** socket allows you to use a pedal footswitch to control the transport in MASCHINE. A single footswitch with two pedals can be used to control the transport in the following way:

- Pedal 1: Starts/stop the playback in MASCHINE. This is equivalent to the **PLAY** button on your controller and the Play button in the software's Header.
- Pedal 2: Engage/disengage recording in MASCHINE. This is equivalent to the **REC** button on your controller and the Record button in the software's Header.



The **PEDAL** socket can also be configured to send Continuous MIDI CC messages in the [Preferences](#) of the Controller Editor software. For more information read the MASCHINE MK3 chapter of the Controller Editor manual.

### 2.3.5 Connecting External MIDI Equipment

The MASCHINE controller has dedicated MIDI sockets that allow you to directly connect other MIDI devices using a MIDI cable with a 5-pin DIN MIDI jack and integrate the controller into your MIDI setup.



The MIDI sockets on the rear panel of the MASCHINE controller.

To connect your external MIDI equipment:

1. Connect the device receiving MIDI signals to the **MIDI OUT** socket on the rear panel of the MASCHINE controller using a 5-pin DIN MIDI jack.
2. Connect the device sending MIDI signals to the **MIDI IN** socket on the rear panel of the MASCHINE controller using a 5-pin DIN MIDI jack.

→ The MIDI equipment is connected.

Depending on your use case, additional configuration is required in the software:

- If MASCHINE is running as a stand-alone application, you need to activate the corresponding MIDI inputs and outputs of your MASCHINE controller on the **MIDI** page of the [Preferences](#).
- If MASCHINE is running as a plug-in in a host, the MIDI configuration is managed by the host.

## 3 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, Quick Reference](#).

### Prerequisites

Please carefully follow the instructions on the flyer included in the product box in order to install MASCHINE on your computer, then carefully read chapter [↑2, Setting Up MASCHINE](#) to set up your MASCHINE system. Once you have followed these instructions, MASCHINE should be installed on your computer, its basic audio settings correctly configured, and the hardware controller connected to your computer. If this is not the case, please return to these preliminary steps for more information before going any further.

- ▶ Please start MASCHINE via one of the usual ways on your operating system — for example, by double-clicking the alias placed on your desktop during the installation procedure.

### A Project in MASCHINE

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

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

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 a MASCHINE Project, please see section [↑11.2, MASCHINE Project Overview](#).

## 3.1 Loading a Drum Kit from the Factory Library

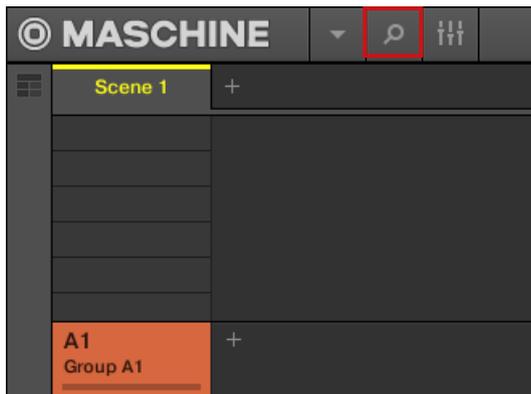
First you will choose a complete drum kit from the huge factory library included with MASCHINE, and load it using the MASCHINE Browser. The Browser is your tool for finding, tagging and categorizing all types of objects used in MASCHINE.

A drum kit basically consists of several instruments — called **Sounds** in MASCHINE terminology. Those Sounds are put together into a **Group**, which represents the complete kit. In addition, A MASCHINE Project can have any number of Groups which are organized into **Banks**. The first Group bank is labeled **A1** to **H1** in the MASCHINE software and the second is labeled **A2** to **H2**, the third **A3** to **H3**, and so on. So let's look for a nice kit and load it into Bank 1 Group A which is selected by default when you start a new Project.

### 3.1.1 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.

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:

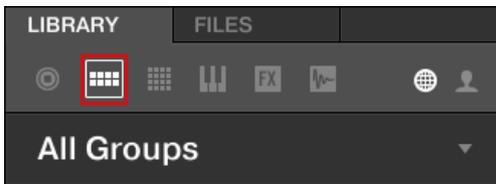


Enable the magnifying glass to display the Browser.

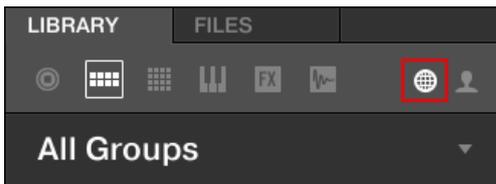
To load a drum kit, do the following:

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

- Click the Group icon to get a list of all available drum kits in the Library:

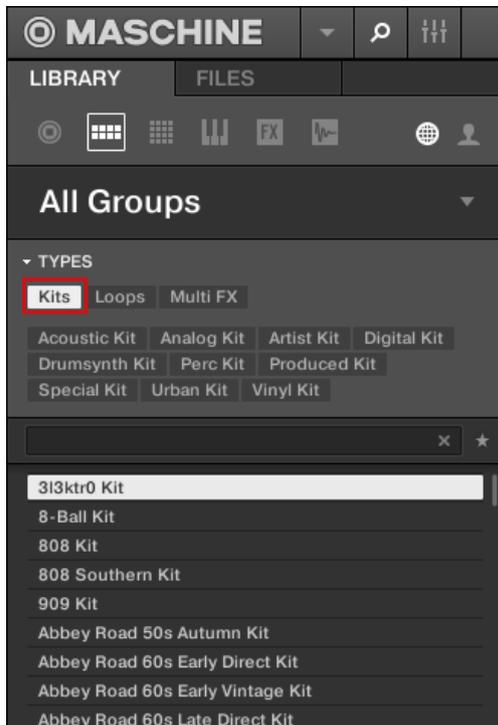


- In the Content selector to the right, click the world icon to select only Native Instruments factory content:



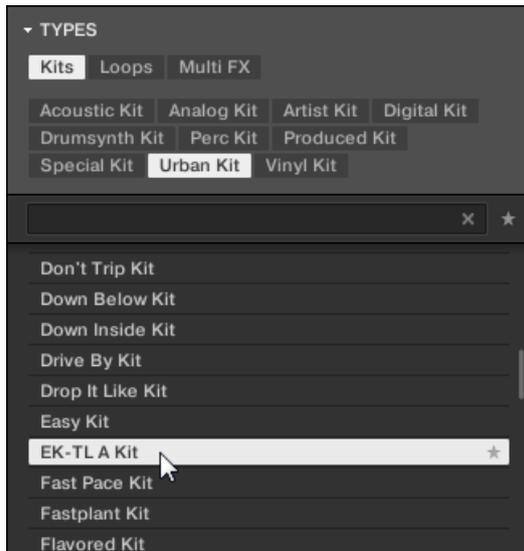
- In the **TYPES** filter, select the **Kits**.

⇒ The Browser will then display only kits in the Result list:



5. Select the [Urban Kit](#) sub-type tag below to further refine your search.

6. Scroll down the Result list and double-click **EK-TL A Kit** to load this drum kit into Group A:

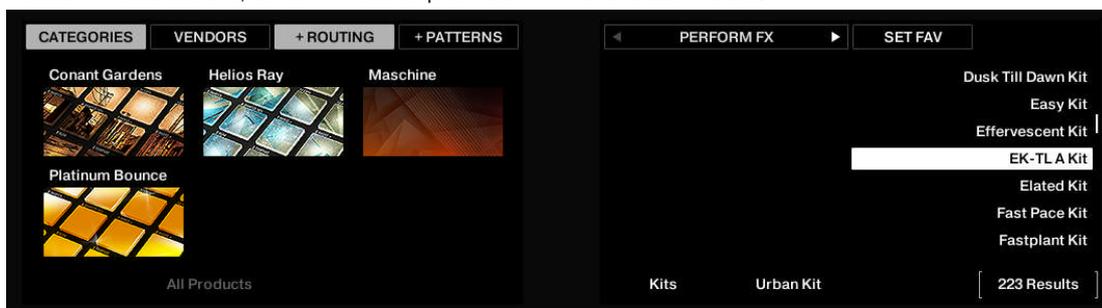


### 3.1.2 Loading a Drum Kit from the Factory Library Using the Controller

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 the drum kit. Button **A** should be lit to indicate that it is selected.
2. Press the **BROWSER** button at the top left of your controller.
3. Press Button 1 or Button 2 above the displays to select **GROUPS**.
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.
5. Move the 4-D encoder to the left or to the right in order to put the focus (indicated by the brackets) on **All Types**.
6. Press and hold the 4-D encoder to view which Group types are available.
7. While holding the 4-D encoder, turn it to select **Kits**.

8. Move the 4-D encoder one step to the right to put the focus (the brackets) on the **All Sub-Types** label that just appeared.
9. Press and hold the encoder.
10. Turn the 4-D encoder until **Urban Kit** is selected.
11. Move the 4-D encoder another step to the right to put the focus on the **Results** list.
12. Turn the 4-D encoder to scroll down the list and until **EK-TL A KIT** is selected.
13. 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):



14. Press the 4-D encoder to load the selected entry.

→ The drum kit is loaded into the Group A.



Alternatively, you can use the Knobs under each field at the bottom of the displays to select the product, the type, sub-type, etc., in order to progressively narrow your search.

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

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

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



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

## 3.2 Playing with the Pads

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

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



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

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

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

While playing on the pads, focus now on the eight Group buttons on the left of your controller. You will note the following:

- All Group buttons except button **A** and **B** are off, indicating that they are not loaded with anything.
- 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 created when selected.

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 with them.

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

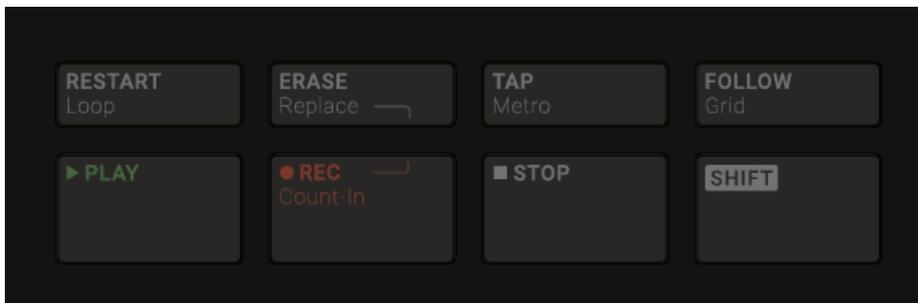
### 3.3 Recording Your First Pattern

Now that you feel comfortable with the pads, let's use them to live record some rhythm into a **Pattern**. A Pattern is a recorded sequence of notes played on the Sounds of the current Group. In each Group you can have an unlimited number of Patterns which are grouped into Pattern banks containing up to 16 Patterns each.



In addition to recording your own Patterns, you can also add audio loops to your Project. For more information on how to add audio loops to your Project, and to learn about the MASCHINE Audio plug-in, refer to the MASHINE Manual.

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

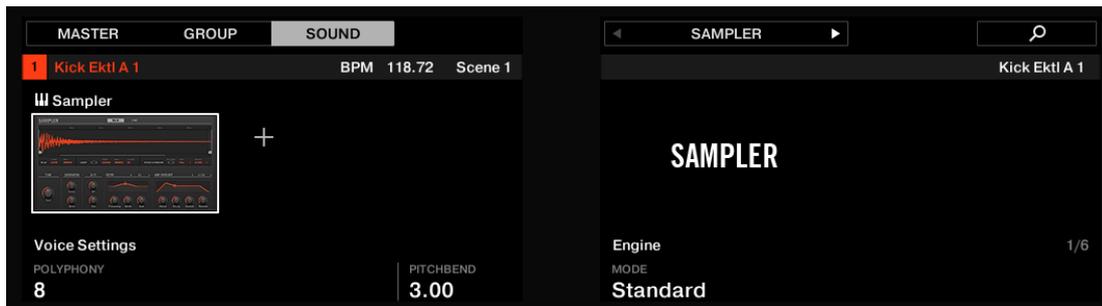


The Transport section of your controller.

1. Press **PLAY** to start the sequencer.
2. Press **SHIFT** + **TAP (Metro)** to activate the metronome so you get a rhythmic reference.

3. Play on the pads along to the metronome to get a feel for the tempo.
4. If you'd like to change the tempo to make your playing feel more comfortable, press the **TEMPO** button near the 4-D encoder in the middle left part of the controller (the button lights up), turn the 4-D encoder, and press **TEMPO** again to deactivate it (the button turns off). Alternatively you can hit the **TAP** button repeatedly at the desired rate to set a new tempo.

→ The tempo value is indicated in the left display:



When adjusting the tempo, hold **SHIFT** while turning the 4-D encoder to adjust it in finer increments. By the way, this is true for many parameters available on your controller.



You can adjust the volume of the metronome by pressing **SETTINGS** and turning Knob 1.



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

To start recording:

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

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

→ You just created your first Pattern!

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

▶ To stop the sequencer, press **STOP** or press **PLAY** again.

### Quick Edits on Your Pattern

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



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

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

## 3.4 Playing with Your Pattern

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

### 3.4.1 Using Solo and Mute

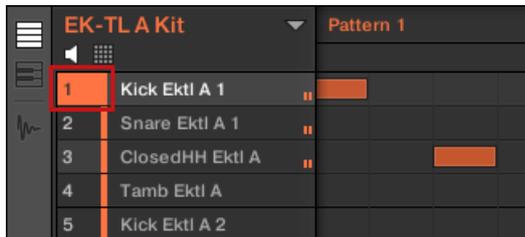
Mute can be used to bypass a Sound or Group, whereas Solo is the opposite: Solo will mute all other Sounds in the Group, or all other Groups in the Project, so a selected Sound, or Group can be heard alone. The combination of both is a useful means to play live and to test different sequences together.

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

### 3.4.1.1 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 the first kick Sound.

- ▶ To unsolo a Sound, right-click the number again.

#### Muting a Sound

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



Muting a Sound.

- ▶ 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. See the MASCHINE Manual for more information.

### 3.4.1.2 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 **MUTE**, press pad **1**.
  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**.
  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.
- The combination of muting and soloing Sounds allows you to create effective breaks on the fly.



You can also solo and mute whole Groups by holding **SOLO** or **MUTE** and pressing the desired Group button **A–H**; since you only have one Group loaded, it would not make much sense yet.

### 3.4.2 Using Note Repeat

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

- When using Note Repeat all pads will be both velocity and pressure sensitive, allowing for expressive drum rolls or dynamic basslines.
- Note Repeat is a great way to play percussion and drums live to create build-ups and breaks.

- Note Repeat can also come in handy to quickly record a regular beat when creating Patterns.
- Note Repeat is also interesting to use with tonal Sounds and you can access it from Keyboard mode to create synthesizer-like arpeggios.



Note Repeat can only be enabled using the controller.

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).

## 3.5 Saving Your Project

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.

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

1. Click [File](#).
  2. Click [Save](#).
- ⇒ The [Save Project As](#) dialog opens.

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 or open another Project, you 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 + FILE (Save)**.
- ⇒ 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 is waiting for your input.- 2. On your computer keyboard, type a name (e.g., “My First Project”) in the field and press [Enter] to confirm.

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



Pressing the **FILE** button opens the **File mode** with additional options for managing your Project files directly from your controller: start a new Project, save a copy of the current Project, save the Project under a new name, or load a Project from the list of Projects opened recently. For more information, please refer to the MASCHINE Manual available from the [Help](#) menu.

## 3.6 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 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.

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

If you have any doubts about these tasks, please refer to chapter [↑3, First Steps](#) before proceeding!

### 4.1 Opening Your Project

If for any reason your tutorial Project is not currently open in MASCHINE (e.g., you opened another Project 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.



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

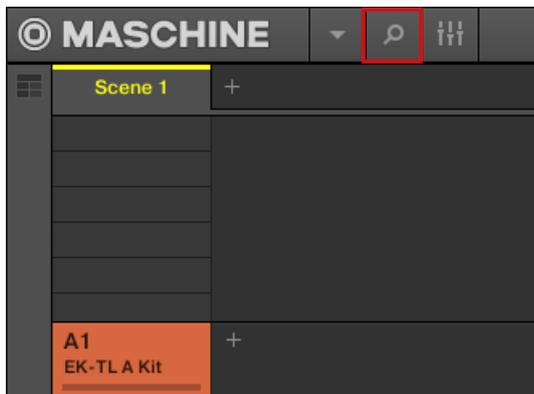
If the tutorial Project is already open in MASCHINE, you can skip to section [↑4.2, Customizing Your Drum Kit](#).

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

## Opening a Project in the Software

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

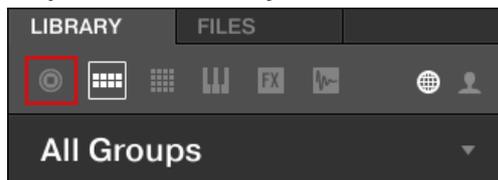
If you cannot see the Browser in the MASCHINE software, click the little magnifying glass in the Header at the top of the MASCHINE window in order to show the Browser:



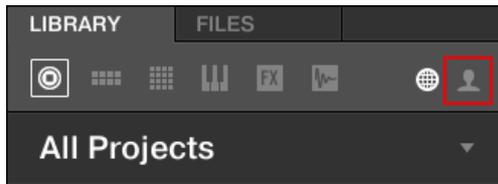
Enable the magnifying glass to display the Browser.

To open the tutorial Project, do the following:

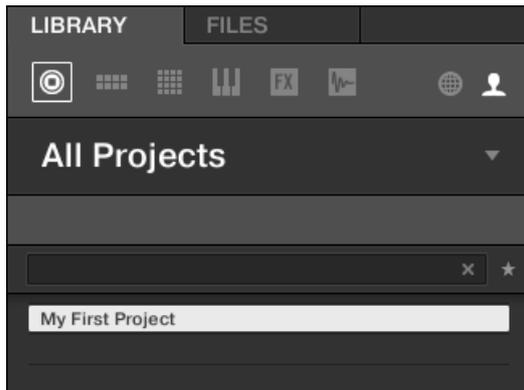
1. At the top left, click the button showing the Project icon to get a list of all available Projects in the Library:



2. In the 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 along with your tutorial Project.

## Opening a Project Using the Controller

Now try operating MASCHINE via the controller wherever 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. Do the following:

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.  
The **BROWSER** button turns off.

→ You can continue to work on 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.

## Opening a Recent Project Using the Controller

Your MASCHINE controller also provides a handy way to open Projects on which you worked recently:

1. Press **FILE** to open the File mode.  
The right display shows a list of your recent Projects.
2. Turn the 4-D encoder or Knob 8 to select the desired Project from the list.
3. Press the 4-D encoder or Button 8 to load the selected Project.
4. Press **FILE** to leave the File mode.

→ You can continue to work on your Project.



The File mode provides additional options for managing your Project files directly from your controller: start a new Project, save a copy of the current Project, or save the Project under a new name. For more information, please refer to the Manual.

## 4.2 Customizing Your Drum Kit

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

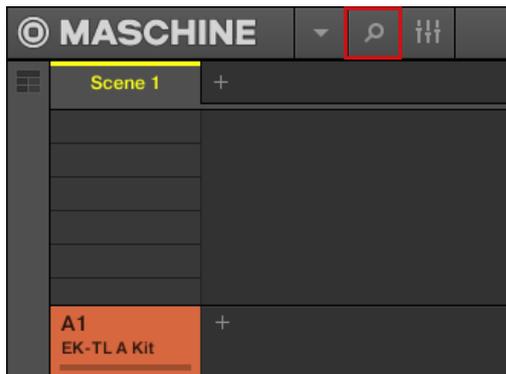
### 4.2.1 Selecting Another Snare Sample

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.

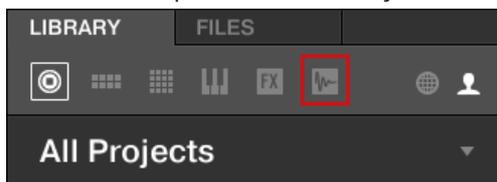
#### Selecting another Snare Sample in the Software

You have already used the Browser to open various objects (e.g., your tutorial Project). Now you will learn another of its facilities: This time, you will not select Types, but instead use the **text search**. This powerful feature allows you to instantly find items by name.

1. Click the Sound slot containing the “Snare Ektl A 2” that you want to replace:
2. Click the Browser button in the top row to show the Browser within the MASCHINE window (the button becomes highlighted):

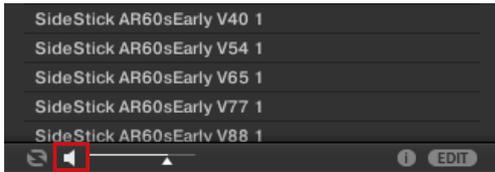


3. In the top row of the Browser, click the Sample icon on the far right to get a list of all the available samples in the Library:



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

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



- When you have found a suitable side stick Sample, double-click it to load it in the Sound slot. You can also drag and drop it on the Sound slot.



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

You can activate the **Autoload** feature to listen how the selected Sample work with the other percussions in your Pattern. To do this:

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



- Click any Sample in the result list.  
⇒ The Sample will automatically load in the selected Sound slot, replacing the previously loaded Sample. If the Pattern is playing, you can directly hear the new Sample in context.

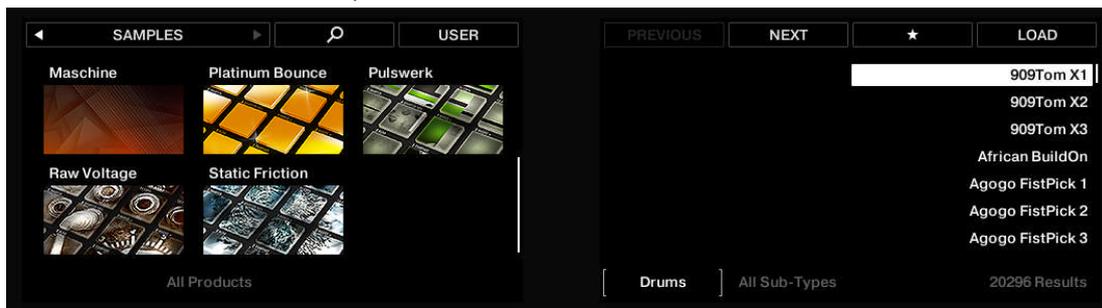
Try to exchange a few Samples to familiarize yourself with the procedure described above, both on your controller and in the software. This should allow you to build a custom drum kit that fits your needs.

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

## Selecting Another Snare Sample on the Controller

On your controller, do the following:

1. Press **BROWSER** to open the Browser.
2. Press pad **6** to select its Sound.
3. Press Button 2 above the displays repeatedly until **SAMPLES** is selected.
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.
5. Move the 4-D encoder to the left or to the right in order to put the focus (indicated by the brackets) on **All Types**, then turn the encoder to select the **Drums** type, thereby limiting the results to the drum Samples:



You can also **press and hold** the 4-D encoder to temporarily display all available types; you can even **turn the encoder while pressing it** to see where your selection currently is.

6. Move the 4-D encoder one step to the right to put the focus (the brackets) on the **All Sub-Types** label that just appeared, and turn (or press and turn) the encoder to select the **Snare** sub-type.
7. Move the 4-D encoder one more step to the right to put the focus on the new **All Sub-Types** label that just appeared, and turn (or press & turn) the encoder to select the **Side Stick** sub-type.
8. Move the 4-D encoder another step to the right to put the focus on the **Results** list.
9. Press and hold **SHIFT + Button 8** to activate **PREHEAR**.
10. Turn the 4-D encoder to scroll through all side stick Samples.
11. Once you have found a suitable side stick Sample, press the 4-D encoder to load it into the Sound slot currently selected (the one triggered by pad **6**).



As you can see, once you have selected the particular objects (Groups, Sounds, etc.) and content (factory or user) that you want to browse, you can perform the entire navigation with one hand using the 4-D encoder! Feel free to use your preferred method: via the 4-D encoder, Knobs 1–8, or any combination of both.

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 Sample 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 be disabled (dark).
3. Now, instead of using Knob 8 or the 4-D encoder 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. Use Button 5 (**PREVIOUS**) and Button 6 (**NEXT**) to audition other Samples in the MASCHINE library.

- ▶ Don’t forget to press **BROWSER** again to leave the Browser once you have found the ideal Sample.

## 4.2.2 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

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:



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. The processing order is from top to bottom (from the first Plug-in to the last).

For example, in each Sound of the Group “EK-TL A Kit,” the first slot in the Plug-in List hosts a **Sampler** Plug-in (that is, the MASCHINE internal sampler). The Sampler is the sound source of each of these Sounds.

Plug-in slots are available in every channel of your Project:

- **Sound channels:** 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.
- **Group channels:** Each Group also offers slots for effects that will process all Sounds of that Group together.
- **Master channel:** The Master channel provides additional slots for effects that will process the overall audio of your Project before it is sent to the master output.



By loading an effect Plug-in into the first slot of a Sound, you make this Sound available as a bus-point for other signals in MASCHINE and for signals from the outside world. You will learn how to set this up in Using Other Sound Sources.

## 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, Groups, Samples, and Plug-ins. Similarly, you can use it to search for plug-in effects.

- **Using the Plug-in menu:** You can also choose the desired Plug-in directly from the Plug-in slot itself via the Plug-in menu.

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.



The difference between the two loading methods is that the Browser allows you to load Plug-in *presets* (from the factory content or user-created), while the Plug-in menu allows you to load Plug-ins in their *default state*.

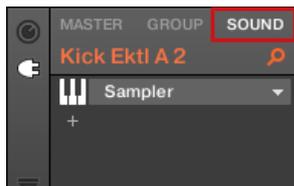
Since you should already be familiar with the Browser (if not, check for example section [↑3.1, Loading a Drum Kit from the Factory Library](#) or [↑4.2.1, Selecting Another Snare Sample](#)), this time you will learn the method using the Plug-in menu.

#### 4.2.2.1 Loading a Drumsynth into a Plug-in List in the Software

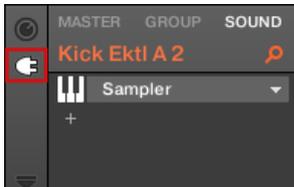
1. At the left of the Pattern Editor, click the Sound slot's name ([Kick Ektl A 2](#)) to select that Sound slot.



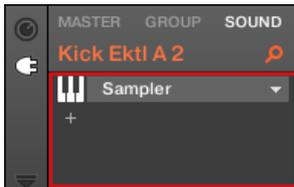
2. In the Control area above, click the **SOUND** tab to select the Sound level, since this is the only level at which Drumsynths can be loaded.



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

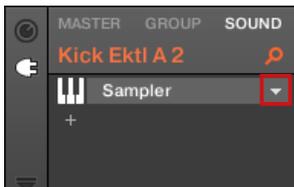


This displays the Plug-in List on the left of the Control area:



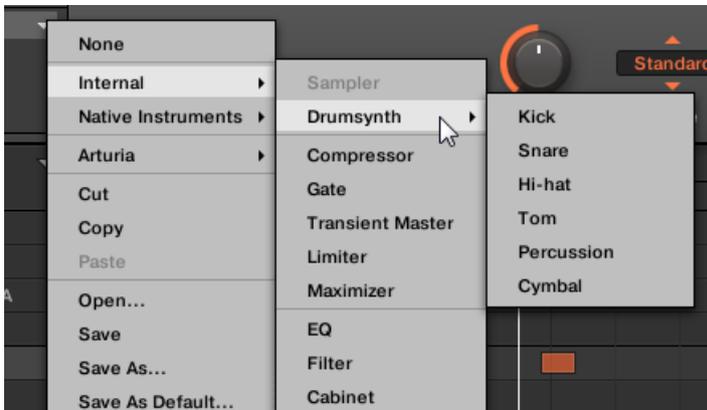
The Plug-in List in this instance contains [Sampler](#).

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

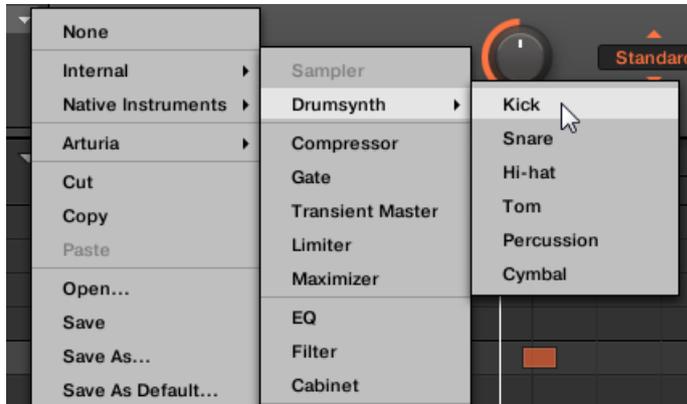


The **Plug-in menu** opens and displays a list of all available effects.

- In this menu, click the *Drumsynth* submenu to display the Drumsynths.



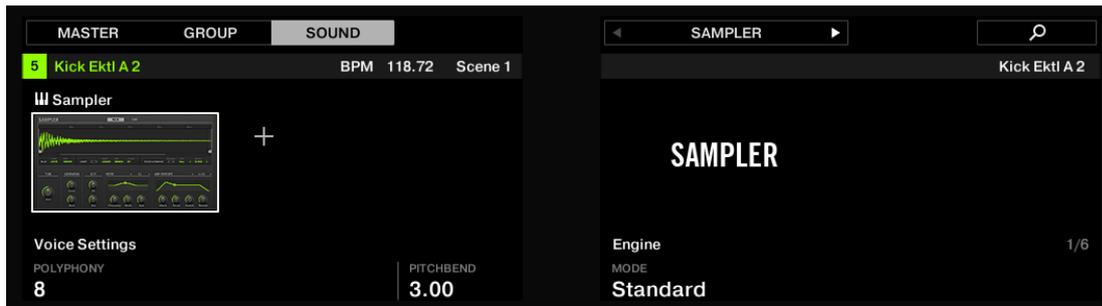
6. Click the *Kick* entry to load it into the Plug-in List.



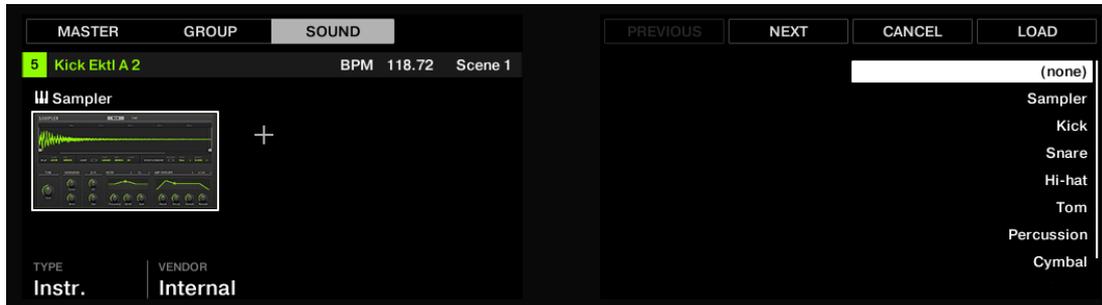
→ The Kick Plug-in is now loaded and is ready to be tweaked.

#### 4.2.2.2 Loading a Drumsynth into a Plug-in List on the Controller

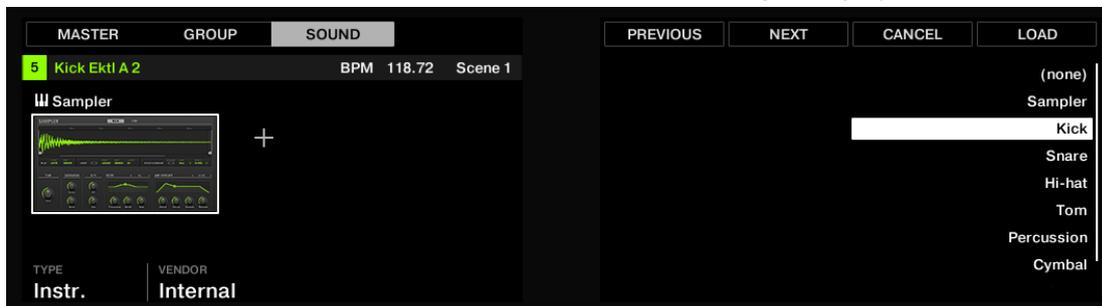
1. Press the **PLUG-IN** button in the top left corner of your controller to enter Control mode and display the Plug-in slots.
2. Press **SELECT** + pad **5** to select the Sound Kick Ektl A 2.
3. Press Button 3 to select the **SOUND** tab.  
The left display shows you all the Plug-ins loaded in the selected Sound — in our case there is only one: the Sampler.
4. Move the 4-D encoder to the left so that the **white frame** moves onto the Sampler in the left display. This white frame indicates the **focus** – now the focus is on the Sampler:



5. Press the 4-D encoder to open the Plug-in menu in the right display:

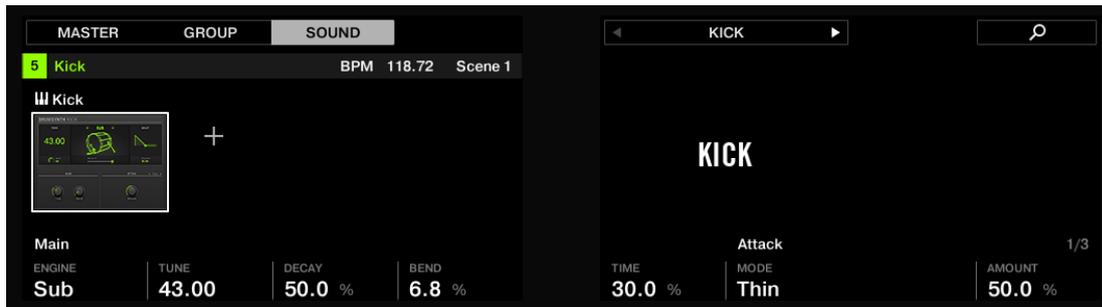


6. Turn Knob 1 until the TYPE field is set to Instr. (for Instrument) and then Knob 2 until the VENDOR field is set to Internal.
- ⇒ As you touch either Knob, you will notice a list popping up above that Knob to show you the available entries. In the right display, the Plug-in menu is filtered according to your selection and shows MASCHINE's internal instruments.
7. Turn the 4-D encoder to select the Kick from the list in the right display:



8. Press the 4-D encoder to load the Kick.

→ The Plug-in menu is automatically closed and the Kick Plug-in is now loaded in place of the Sampler, ready to be tweaked:



As in the Browser (see section [↑4.2.1, Selecting Another Snare Sample](#)), the 4-D encoder proves to be extremely handy for navigating the Plug-ins loaded in your Sounds and loading new ones.



You can also open or close the Plug-in menu by pressing **SHIFT + BROWSER (+Plug-In)**.

## 4.2.3 Adjusting Volume, Swing and Tempo

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

### 4.2.3.1 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.



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 you with an intuitive interface for adjusting the parameters of all your Plug-ins. More on this in section The Mix View.

## Adjusting Swing

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



The SWING control in the Header.

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

## Adjusting Tempo

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



The BPM control in the Header.

- ▶ To adjust the Tempo (Beats Per Minute) value of your Project, click the **BPM** value, hold the mouse button and drag vertically.

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

#### Adjusting Volume

- ▶ Press the **VOLUME** button near the 4-D encoder.

- The **VOLUME** button lights up. You can now adjust the volume for your overall Project, for each Group, and for each Sound individually using the 4-D encoder:
- To adjust the overall volume, turn the 4-D encoder. Hold **SHIFT** to adjust the value in finer increments.
  - To adjust the volume of a particular Group, hold its Group button (**A–H**) and turn the 4-D encoder. Hold **SHIFT** to adjust the value in finer increments.
  - To adjust the volume of an individual Sound, press and hold its pad and turn the 4-D encoder. Hold **SHIFT** to adjust the value in finer increments.

As you adjust the volume, the left display shortly indicates its current value.



It is recommended you try this while your Pattern is playing, you will immediately hear the effect of your changes.

## Adjusting Swing

Now adjust the overall **swing** of your Project. The Swing feature shifts some of the played notes, hereby adding some “groove” to your Pattern. The procedure is similar to the one described above for the volume:

1. Press the **SWING** button near the 4-D encoder.  
The **SWING** button lights up. If the **VOLUME** button was still on, it turns off.
2. Turn the 4-D encoder to adjust the swing for your overall Project.

As you adjust the swing, the left display shortly indicates its current value.



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.

## Adjusting Tempo/Tune

- ▶ Press the **TEMPO** button.
- The **TEMPO** button lights up. You can now adjust the tempo of your Project as well as the tune for each Group and for each Sound individually using the 4-D encoder:
- To adjust the tempo, turn the 4-D encoder. Hold **SHIFT** to adjust the value in finer increments.

- To adjust the tune of a particular Group, press and hold its Group button (A–H) and turn the 4-D encoder. Hold **SHIFT** to adjust the value in finer increments.
- To adjust the tune of an individual Sound, press and hold its pad and turn the 4-D encoder. Hold **SHIFT** to adjust the value in finer increments.

As you adjust the tempo or the tune, the left display shortly indicates its current value.



It is recommended you try this while your Pattern is playing, you will immediately hear the effect of your changes.

- ▶ When you are done with your volume, swing, and tempo changes, press the lit **VOLUME**, **SWING**, or **TEMPO** button to deactivate it.

#### 4.2.4 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 anything else that best fits your needs and workflow.



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

### 4.2.5 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. Notably, this allows you to move your Sounds to other pads, and create a Group that is easier to play from the pads.

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

1. Click and hold the Sound slot 5 containing the “Kick Ektl A 2.”
2. While holding the mouse button, drag your mouse up.  
As the mouse cursor moves up, an insertion line appears at the places where you can drop your Sound.



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

In a similar manner, 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.



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

## 4.3 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 **SHIFT** + **FILE** (**Save**) to save your Project.

## 4.4 To Sum Up...

In this tutorial, you have learned to:

- Open a Project using the Browser (both on your controller and in the software).
- Replace one of the Sounds from the original Group with another Sample taken from the factory library using the Browser.
- Replace one of the Sounds from the original Group with a Drumsynth.
- Adjust the overall volume of MASCHINE along with the individual volume levels of your Groups and Sounds using your controller.

- Adjust the overall Swing of your song, both on your controller and in the software.
- Change the colors of your Sounds, and possibly of your Groups, Patterns and Scenes (more on Scenes later).
- Move your Sounds across your Group to assign them to other pads on your controller.

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

## 5 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 chapter [↑3, First Steps](#) and [↑4, Building Your Own Drum Kit](#). In particular, you already know how to:

- Open a Project ([↑4.1, Opening Your Project](#)).
- Use the pads to play the Sounds of the loaded Group ([↑3.2, Playing with the Pads](#)).
- Record a simple Pattern with that Group ([↑3.3, Recording Your First Pattern](#)).
- Save the current Project for a later use ([↑3.5, Saving Your Project](#)).

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:

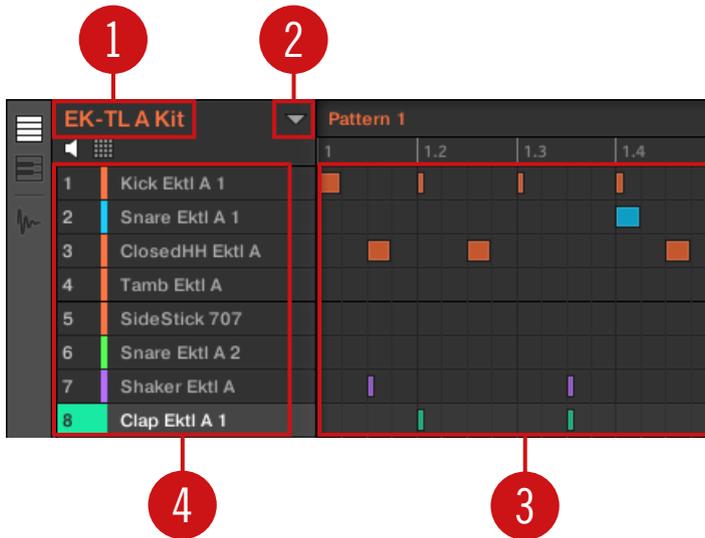
- ▶ Open the tutorial Project “My First Project.”

### 5.1 Fine-tuning your First Pattern

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

### 5.1.1 Your Pattern in the Software

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



Your first Pattern displayed in the Pattern Editor.

In the Pattern Editor, you will note the following:

- At the top left (1), **EK-TL A Kit** is the name of the selected Group; in this instance, it is your customized drum kit.
- Under 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 (in the picture above, the **Clap Ektl A 1**, triggered by the pad 1).

At the right of the Group name, you find a drop-down menu which reveals the Pattern Manager. This comprises the Pattern List view and Pattern 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 (in the picture above, the Pattern slot 1). A Pattern contains the **events** (the notes) that plays Sounds from the current Group. More typically this is known as a sequence.

- The biggest area of the Pattern Editor (**3**), in the lower right part, displays the **events** (the notes) of the selected Pattern. In other terms, you see here what you recorded in [↑3.3, 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, a horizontal scroll bar allows you to display other parts of the Pattern, in case it is too long to fit on your screen.

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

### 5.1.2 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.

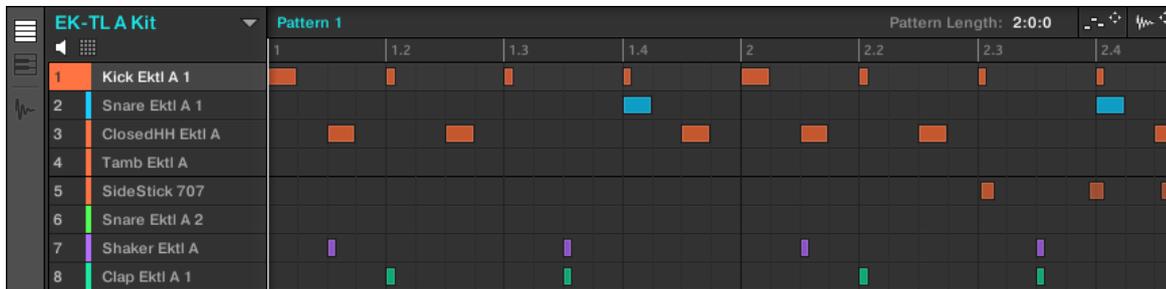


Double is only available on your controller.

Do the following:

1. Press **SHIFT** + **DUPLICATE** (**Double**).
2. Press **PLAY** to listen to your Pattern.
3. Press **REC** to start recording, and add a few notes with the pads when the second half of the Pattern is playing.
4. At any time, don't hesitate to undo/redo your last action(s) by pressing **SHIFT** + pad **1** and **SHIFT** + pad **2**, respectively.
5. Once you are satisfied with the ending of your extended Pattern, disable **REC** to stop recording.

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



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.

### 5.1.3 Quantizing the Rhythm

It takes a little practice to be very precise when playing the pads. Sometimes (especially if you're new to MASCHINE) your timing 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

Here are a few points worth noting on quantization:

- The use of quantization notably depends on the music style of your song: In some cases, the rhythm must be perfectly tight, while in other cases, half-quantization (or even no quantization at all) would fit best.
- For now, 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 by chance you selected some events in your Pattern, quantization would be applied to these events only! This can be very useful if you want to build a tight rhythmic basis (e.g., kick and snare) while keeping specific events or Sounds “out of rhythm” (e.g., ornaments, slightly shifted hi-hat...). This can help create a powerful groove. For more information on selecting particular events in a Pattern, please refer to the Manual.
- You can change the resolution of the subdivisions to which events will be quantized.

- 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.

### 5.1.3.1 Quantizing the Rhythm in the MASCHINE Software

#### Zooming In Your Pattern

To check this, zoom on specific parts of your Pattern in the software. Go to the bottom of the Pattern Editor in the software where you find the horizontal scroll bar which can also be used as a Zoom tool:



The Zoom Tool in the Pattern Editor.

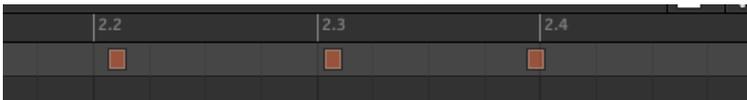
- ▶ Click either end of the horizontal scroll bar, hold the mouse button, and then drag your mouse left or right to zoom in/out.



Alternatively, you can click anywhere on the scroll bar and drag upwards or downwards to zoom in and out of your pattern.

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:



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

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

### 5.1.3.2 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 **SHIFT** + pad **5**.
- Your Pattern now plays perfectly tight. In the Pattern Editor, you can see that all events now are exactly on the beats or their subdivisions.

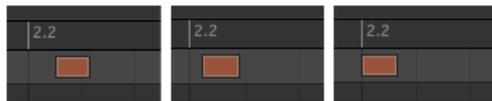
#### Quantizing Your Pattern, but Not Too Much

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

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

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

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



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



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

## 5.2 Adding a Second Pattern

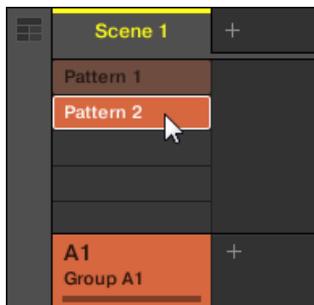
Now you can create another Pattern that you can use as a break in your song. This will introduce a few more tasks and features of MASCHINE, namely the selection of Patterns, the Pattern Length, and the Count-in.

### 5.2.1 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.

#### 5.2.1.1 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 slots' 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 (blank) Pattern inside and the slot is selected.
- All other Pattern slots are dark: They contain no Pattern.

### 5.2.1.2 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.

## 5.2.2 Adjusting the Pattern Length

You have already learned how to change the Pattern Length by doubling the Pattern: the Pattern's length was doubled and its content reproduced in the second half (see [↑5.1.2, Doubling the Pattern and Adding a Variation](#)). Here you will learn how to adjust the Pattern Length without affecting its events, if any.

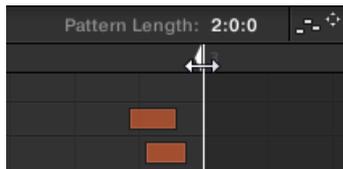


You can adjust the Pattern Length at any time, even if you already put events in the Pattern. If you reduce the Pattern Length so that some events are not included in the Pattern anymore, these events have not been deleted: They stay at their location — if you extend your Pattern again, you can include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

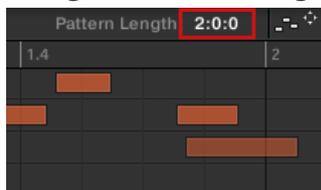
### 5.2.2.1 Adjusting the Pattern Length in the MASCHINE Software

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

1. 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.



2. At the top right of the Pattern Editor, click the value and drag your mouse vertically to change the Pattern Length.



### 5.2.2.2 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.



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

### 5.2.3 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, also using the metronome (see [↑3.3, Recording Your First Pattern](#)). Here you will learn another useful aid for recording: the Count-in.



The Count-in cannot be enabled from the software. Please use your controller as described below.

1. Press **SHIFT + REC (Count-In)** to start recording using the Count-in.
2. Play on the pads.
3. To stop the metronome, press **SHIFT + TAP (Metro)**. To stop the recording, press **REC** to disable it. To stop the sequencer, press **STOP**.

The Count-in allows you to prepare yourself and e.g. 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:

1. Press **SETTINGS**.
2. Press Button 1 **GENERAL**.
3. Turn Knob 4 **Count-In LENGTH**.



The **SETTINGS** button opens the Recording Settings mode, which allows you to adjust various metronome and quantization settings. For all details, please refer to the MASCHINE Manual available from the [Help](#) menu.

### 5.2.4 Switching Patterns

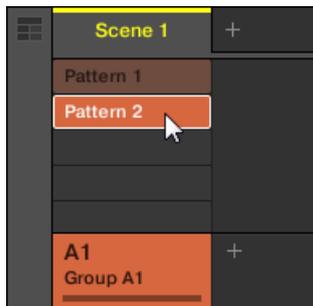
Once you have recorded something in the second Pattern slot, you can check that both Patterns fit well together by instantly switching between both:

### 5.2.4.1 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.



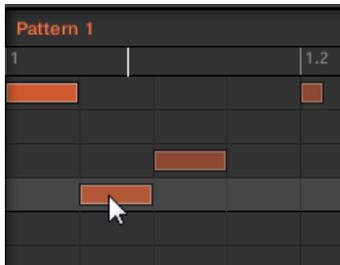
### 5.2.4.2 Switching Patterns on the Controller

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.

## 5.3 Editing Patterns in the Software

In the MASCHINE software, the Pattern Editor allows you to precisely tailor new or existing Patterns. Only the main mouse actions are mentioned here.

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



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

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



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

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

## 5.4 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** + **FILE** (*Save*) to save your Project.

## 5.5 To Sum Up...

In this tutorial, you have learned to:

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

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

## 6 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, and to learn about the MASCHINE Audio plug-in, refer to the MASCHINE Manual.

### Prerequisites

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

- Open a Project ([↑4.1, Opening Your Project](#)).
- Use the pads to play the loaded Sounds ([↑3.2, Playing with the Pads](#)).
- Select Pattern slots ([↑5.2.1, Selecting a Pattern Slot](#)).
- Record a Pattern ([↑3.3, Recording Your First Pattern](#)), possibly using the Count-in ([↑5.2.3, Recording a New Pattern Using the Count-in](#)).
- Quantize a Pattern ([↑5.1.3, Quantizing the Rhythm](#)), and edit it in the software ([↑5.3, Editing Patterns in the Software](#)).
- Save the current Project for a later use ([↑3.5, Saving Your Project](#)).

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

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

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

## 6.1 Selecting Another Group

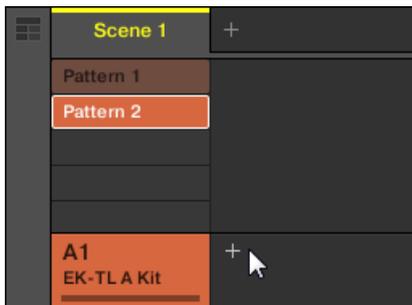
Until now, you have only used the first Group available in your Project. You will now select another Group and load a bass sound. Loading the bass into a different Group slot will later allow us to handle it separately, and easily combine it with the existing drum kit Group and its Patterns.



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.

### 6.1.1 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.



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

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

## 6.1.2 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:

- Button **A** is fully lit in the Group's color to indicate that Group A1 in the software is selected.
  - Button **B** is dim lit in white, indicating that a new Group can be created here.
  - All other Group buttons are off because their slots are empty.
- ▶ Press button **B** to select the second Group slot (B1).

→ Group B1 now is selected.

Have a look at the Group buttons:

- Button **A** is half lit in the Group's color: There is a Group but it is not selected.
- Button **B** is fully lit in the Group's color: Group B1 is selected.
- Button **C** is dim lit in white, indicating that the next Group can be created here.
- All other Group buttons are unlit because their slots are empty.

## 6.2 Renaming and Coloring the Group

As you loaded the drum kit into the Group A1 (see [↑3.1, 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.



The Group name becomes highlighted.

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

→ The new name replaces the default name.



A new name for the Group B1.

Now quickly give your Groups different colors:

- ▶ Right-click each Group, select *Color* in the context menu, and select the desired color in the palette.



New color for the Bass Group.

## 6.3 Using an Instrument Plug-in for the Bass

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

MASCHINE already includes KOMplete 11 SELECT, a premium instrument and effect package 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.

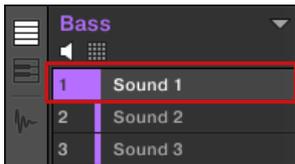
### 6.3.1 Browsing the MASSIVE Presets

Not only is MASSIVE included with MASCHINE, but its factory library is fully integrated into the MASCHINE workflow and its preset sounds are directly available from the MASCHINE Browser. Hence, you can choose a bass sound with the common workflow you already used for loading a Group (see [↑3.1, Loading a Drum Kit from the Factory Library](#)) or a Sample (see [↑4.2.1, Selecting Another Snare Sample](#)): By filtering your choices, you progressively narrow your search by selecting the MASCHINE object, Product, Type, and Subtype.

#### 6.3.1.1 Browsing Instrument Presets in the Software

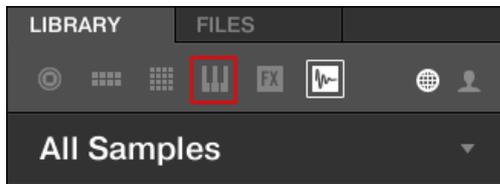
In the software, do the following:

1. Make sure that your Bass Group is selected — if not, select it again (see [↑6.1, Selecting Another Group](#)).
2. Click the name of the first Sound slot to select that slot.



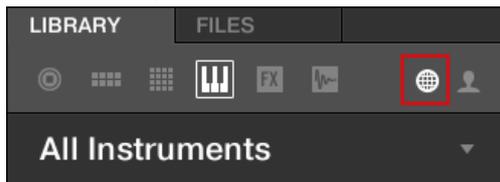
3. Show the Browser if it is currently hidden (reminder: click the magnifying glass in the MASCHINE Header).

- At the very top of the Browser, select the keyboard icon from the File Type selector:



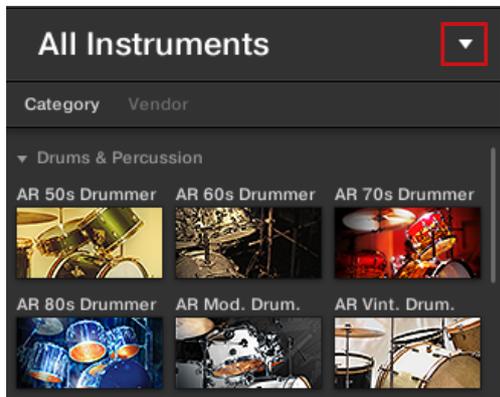
The Browser now shows the Instrument presets.

- Select the sphere icon from the Content selector:

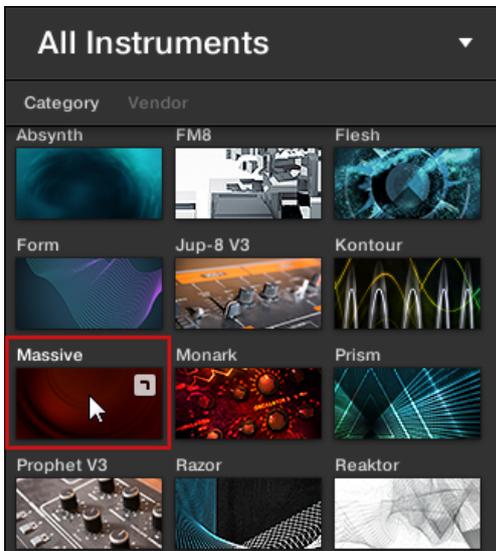


This selects the factory content for displaying.

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

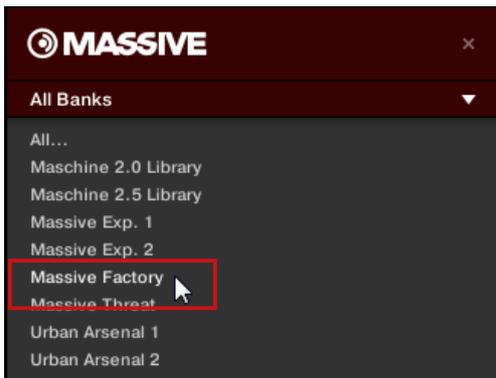


7. ...and select [Massive](#):



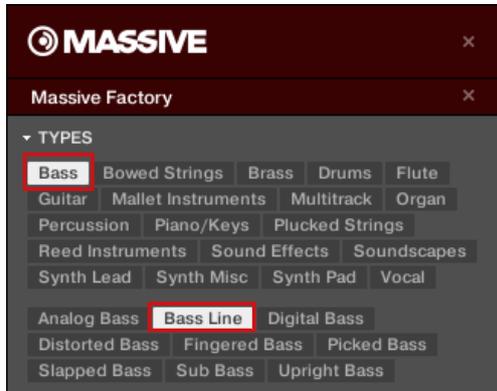
This will limit the list of presets displayed to the MASSIVE presets.

8. Click [All Banks](#) to reveal a list of all MASSIVE banks installed on your computer:



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.

11. Click [Bass Line](#) in the Sub-Type section to further narrow your search.



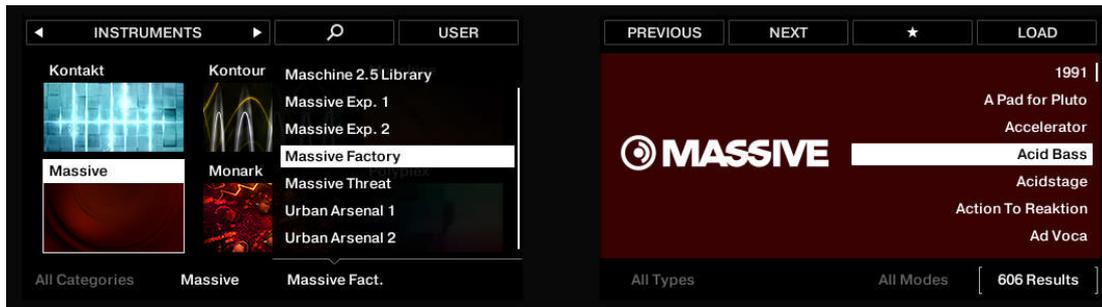
→ You can now load a bass preset by double-clicking its entry in the result list below.

### 6.3.1.2 Browsing Instrument Presets on the Controller

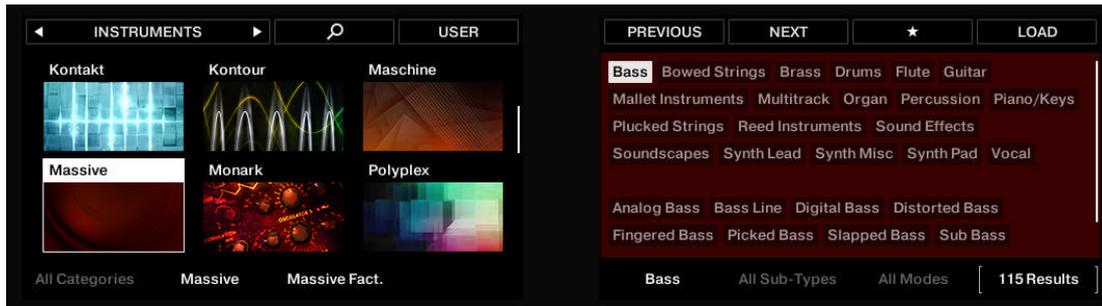
On your controller, do the following:

1. Press button **B** to select the Group slot B1.
2. Press pad **1** to select the Sound slot 1. Pad **1** should be fully lit.
3. Press **BROWSER** to open the Browser.
4. Button 4 should be dimmed. If it is fully lit, press it to deselect **USER**.
5. Press Button 1 or 2 until **INSTRUMENTS** is displayed underneath.
6. Move the 4-D encoder to select **All Products**, and turn it until the Product field is set to **Massive**.

7. Move the 4-D encoder to select All Banks, and turn the encoder to select Massive Factory bank:

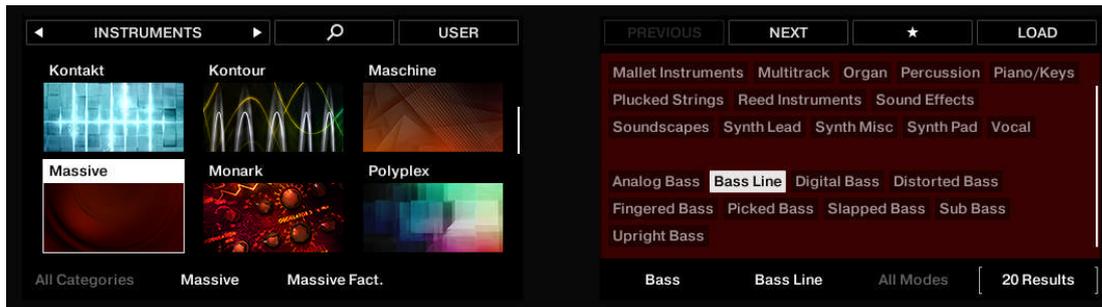


8. Move the 4-D encoder to select All Types and press it to show the **Type tag cloud** with all Types used in MASSIVE factory presets.
9. Then turn the 4-D encoder to select the Bass Type:

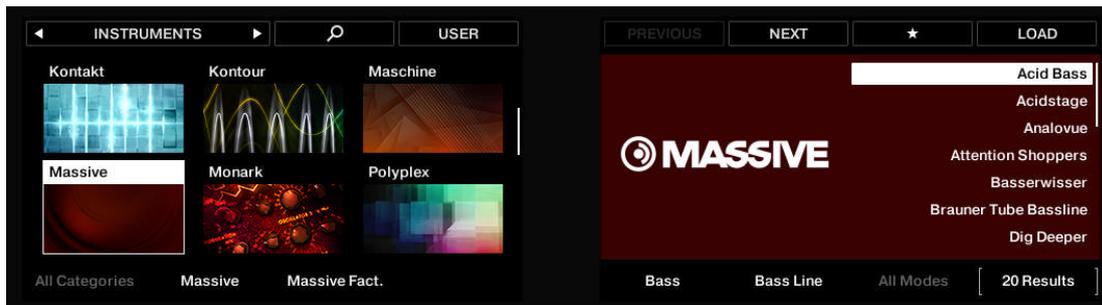


As you select Types, the **Sub-Type tag cloud** appears underneath. Its entries vary with the Type currently selected.

10. Move the 4-D encoder to **Sub-Type** and turn the 4-D encoder to select **Bass Line** from the Sub-Type tag cloud:



- Once you release the 4-D encoder, the right display shows you the list of MASSIVE bass presets that are tagged for use in a bass line:



1. Move the 4-D encoder to the Results field and turn it to select a preset.
2. Press the 4-D encoder to load the selected preset.

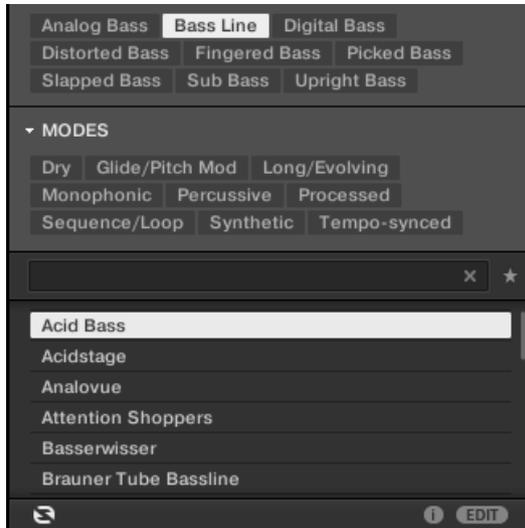
In the next two sections you will learn about some useful features for choosing a bass.

### 6.3.2 Switching to Keyboard Mode

In order to choose a suitable bass preset, you can make use of the Autoload feature (see [↑4.2.1, Selecting Another Snare Sample](#) for more information): This will directly load a Preset into your Project as you select them in the Browser, allowing you to play them on the pads together with the drum kit Patterns you have already recorded.

As a reminder (in the software):

- ▶ 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 for the pads called **Keyboard mode**, in which the pads play **different notes of the same Sound**.

### 6.3.2.1 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.



The Keyboard View button.

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



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

### 6.3.2.2 Switching to Keyboard Mode on the Controller

- ▶ Press the **KEYBOARD** button above 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 Keyboard mode and switch the pads back to the default Group mode used in the previous tutorials, press the **PAD MODE** button (left of the **KEYBOARD** button).

Note that pressing **KEYBOARD** a second time *does not disable* Keyboard mode: While the displays of your controller do switch back to what they were previously at (say, the Browser), the pads stay in Keyboard mode and you can go on playing your instrument melodically. As a useful reminder, the **KEYBOARD** button stays lit as long as Keyboard mode is active. Press **KEYBOARD** again at any time to quickly check or change the Keyboard mode settings.

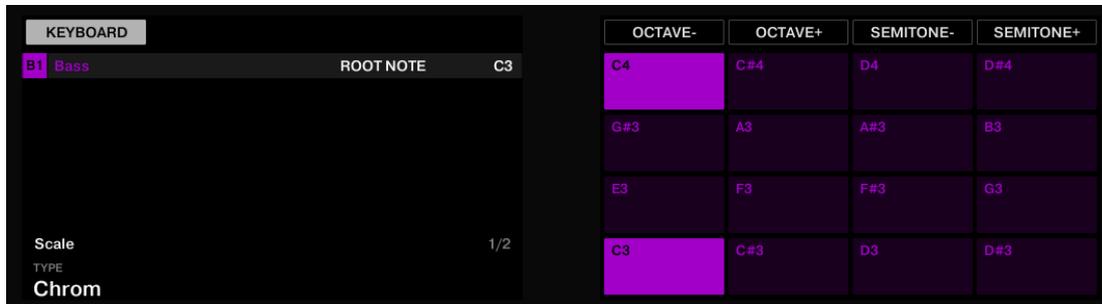


Keyboard mode and Group mode are so-called **pad input modes**: They define the behavior of the pads in reaction to your input (your hits). Other pad input modes are also available: Chords and Step. You can enable them via the row of buttons above the pads. For example, see [↑8, Creating Beats with the Step Sequencer](#) to learn how to use Step mode.

### 6.3.3 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 **KEYBOARD** to show the Keyboard mode settings in the displays:



If necessary, press **KEYBOARD** another time to show the settings. In the right display, you see the key triggered by each pad.

2. Press Button 5 (**OCTAVE-**) twice so that the **ROOT NOTE** field on the left display is set to C1.

→ 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 **BROWSER** 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. 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 suitable bass, deactivate **BROWSER** to leave the Browser.

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

## 6.4 Recording a Bass Line

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

### 6.4.1 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: using the metronome, using the Count-in, adjusting the Pattern Length, editing the recorded Pattern, etc. If you have any doubt about these tasks, please refer to the previous tutorials (notably in section [↑5, Creating Beats](#) and chapter [↑3.3, Recording Your First Pattern](#)).

### 6.4.2 Recording Another Bass Pattern

A single bass line is obviously not enough for your whole song. Now record a second one that you could use as variation.

1. Switch to the second Pattern slot. As a reminder, you can do this on your controller by pressing **PATTERN** + pad **2**, and in the software by 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.

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

### 6.4.3 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/select each Sound slot but play each note of the same Sound slot 1. To circumvent this, do the following on your controller:

1. Press and hold **SELECT**.
2. 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 selection!

## Loading and Recording Another Bass

- ▶ 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

Now choose different colors for the two bass Sounds as you did for the Sounds of the Group “EK-TL A Kit”:

- ▶ Right-click each Sound slot, select *Color* in the context menu, and select the desired color.

## 6.5 Accessing the Plug-in Parameters

Once installed, MASSIVE is fully integrated into MASCHINE. Not only does this mean that its factory presets are available in the MASCHINE Browser, but also that the MASSIVE parameters themselves are available from within MASCHINE. Here, 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.



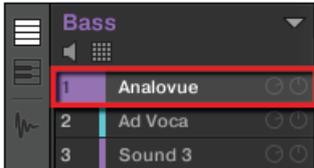
The Control area showing the MASSIVE plug-in parameters for your bass Sound “Analogue.”

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

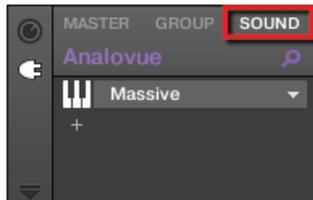
Here, you want to display the Plug-in parameters for your first bass Sound “Analogue.”

### 6.5.1 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 that Sound slot.



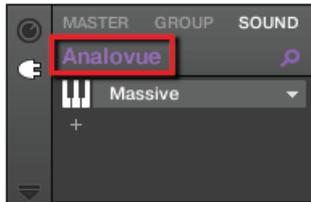
2. In the top left part of the Control area, click the [SOUND](#) tab to select it (it should be highlighted).



3. 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**. This gives you access to the desired parameters:



The parameters for the Sound “Analovue.”

These parameters are organized into pages that you can select for displaying by clicking the little labels at the top of the Control:



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

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

## Example

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

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.

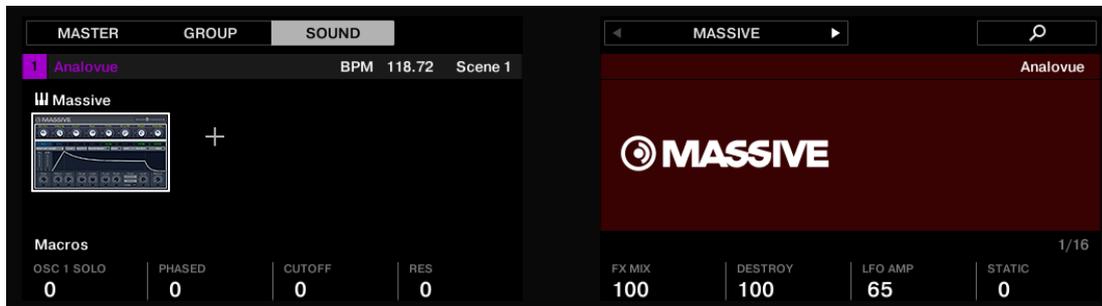


You can fine-adjust the parameter value by holding down [Shift] on your computer keyboard while you drag the mouse.

## 6.5.2 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 1 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 of the parameter indicated right above in the displays.
2. Press the Page buttons (showing two arrows) at the left of the displays to switch to another page of parameters.

## 6.6 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 in the software:

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

To save your Project on the controller:

- ▶ Press **SHIFT** + **FILE** (**Save**) to save your Project.

## 6.7 To Sum Up...

In this tutorial, you have learned to:

- Select different Groups and rename them.
- Load a VST/AU plug-in instrument into a Sound slot.
- Use the Keyboard mode on your controller (and the Keyboard view in the software) to play and record melodic instruments.
- Adjust the Root Note when using Keyboard mode.
- Adjust the Plug-in parameters both from your controller and in the software (using the Control area).

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

## 7 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 loaded in their Plug-ins slots. In each Plug-in slot you can load an internal, Native Instruments or 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.

### Prerequisites

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

- 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.”

## 7.1 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 only in the first Plug-in slot of Sounds, whereas effect Plug-ins can be loaded in any Plug-in slot of any channel (Sounds, Groups or Master). For the rest, you can apply to effect Plug-ins what you have learned about instrument Plug-ins (see [↑4.2.2, Loading a Drumsynth](#) and [↑6.3, Using an Instrument Plug-in for the Bass](#)).

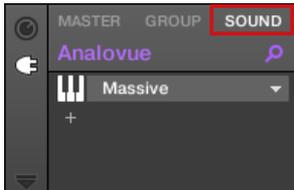
In the following practical example, you will try to further shape your “Analogue” bass line by fattening its low frequency content while enhancing its overall warmth. For this, you will use one of the internal effects included with MASCHINE: the Saturator.

### 7.1.1 Loading an Effect in the Software

1. In the top part of the MASCHINE window, click the Group [Bass](#) to select it.



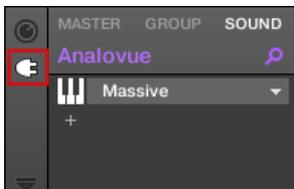
- In the Control area below, click the **SOUND** tab to select the Sound level, since you want to apply the saturation to a Sound.



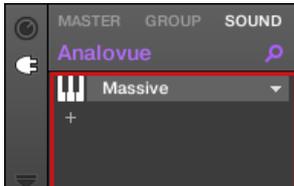
- The actual Sound that you assign the effect to is always the one in focus. Hence, at the left of the Pattern Editor, click the Sound slot's name (**Analovue**) to select that Sound slot.



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



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



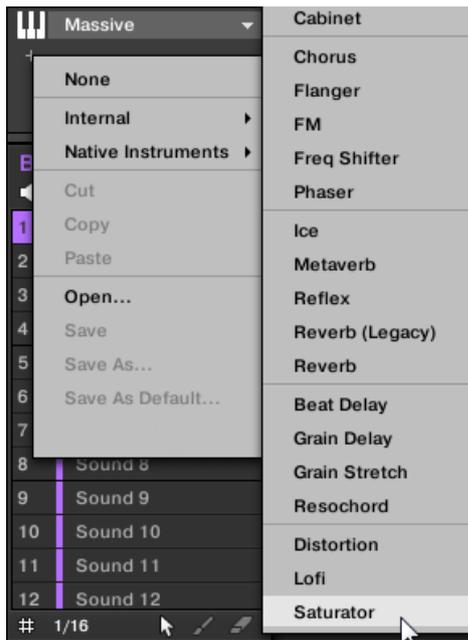
The Plug-in List in this instance contains **Massive**.

5. Click the “+” icon below to open the Plug-in menu.



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

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



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



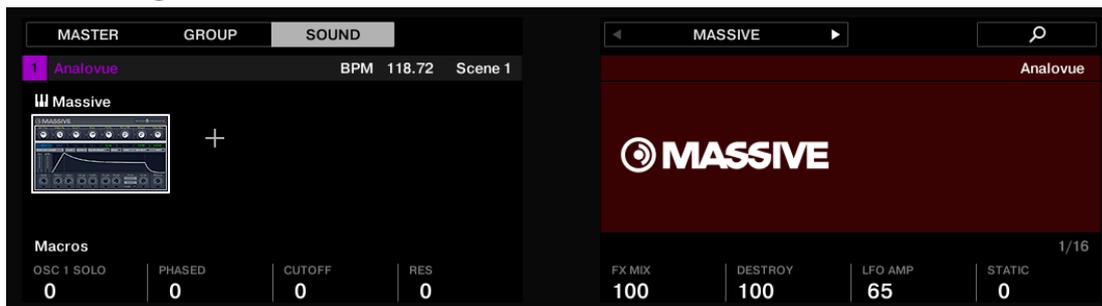
If you have VST/AU effect plug-ins installed, you may also load them from the menu by selecting the *Native Instruments* submenu (for Native Instruments products) or the corresponding vendor submenu (for third-party products).



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

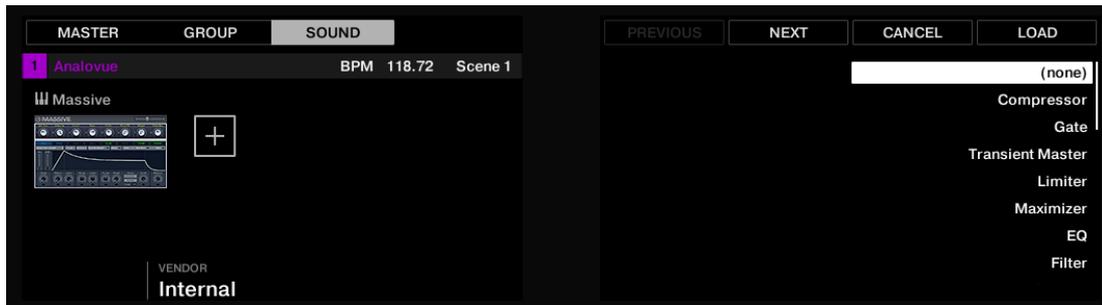
## 7.1.2 Loading an Effect on the Controller

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 “Analogue.”
4. Press Button 3 to select the **SOUND** tab.  
You see the Massive Plug-in in the left display, surrounded by a white frame indicating that the Plug-in is under focus:

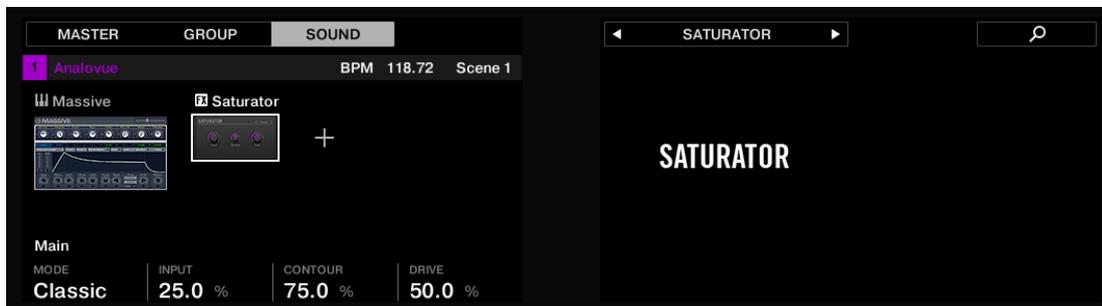


5. Move the 4-D encoder to the right (or press Button 6) to put the focus onto the “+” symbol.  
This selects the next free Plug-in slot.
6. Press the 4-D encoder to open the Plug-in menu. You can also press **SHIFT** + **BROWSER** to do this.

7. Turn Knob 2 until the **VENDOR** field is set to **Internal**.  
This selects the **MASCHINE** internal effects, which are listed in the right display:



8. Turn the 4-D encoder (or Knob 8) to select the **Saturator**, and press the encoder (or Button 8) to load it.
- The Plug-in menu is automatically closed. The **Saturator** Plug-in is now loaded and appears after the **Massive** Plug-in in the Plug-in List. It is already under focus, ready to be tweaked:



To load a Plug-in at the Group level, please follow the same procedure except at the third step press Button 2 (**GROUP**) instead of Button 3 (**SOUND**). Similarly, to load a Plug-in at the Master level (to process the audio of the whole Project), press Button 1 (**MASTER**) at this step.

## 7.2 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.

### 7.2.1 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.

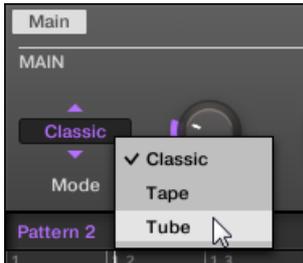


Press **PLAY** on your controller or the [Space] bar on your computer keyboard to start the sequencer. This way, you can directly hear how your settings affect the sound!

#### 7.2.1.1 Adjusting the Effect Parameters in the Software

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

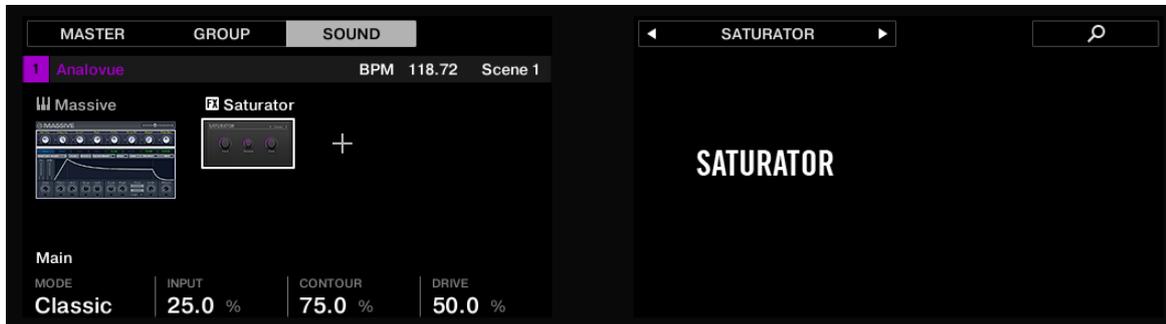
1. Click in the display of the **Mode** selector at the left and select the *Tube* entry in the menu that opens.



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

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

### 7.2.1.2 Adjusting the Effect Parameters on the Controller



Adjusting the parameters for the Saturator.

1. Move the 4-D encoder to select the Saturator Plug-in. The selected Plug-in is indicated by the white frame.
2. 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.

## 7.2.2 Practice Makes Perfect!

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

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

## 7.2.3 Bypassing Effects

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

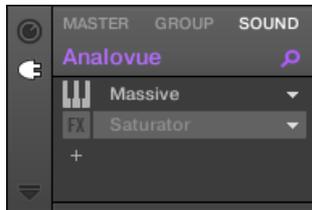
### 7.2.3.1 Bypassing Effects in the MASCHINE Software

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.

- Now click the **FX** icon (in Arrange view) at the left of the effect name in the Plug-in List. To bypass the effect.



The effect unit does not affect the sound anymore. 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 the Maschine Manual.

### 7.2.3.2 Bypassing Effects on the Controller

- Check that the **PLUG-IN** button is lit — if not, press it to enter Control mode.
- Depending on the level (Master, Group or Sound) the effect you want to bypass is located, do the following:  
Effect on Master: Press Button 1 (MASTER).

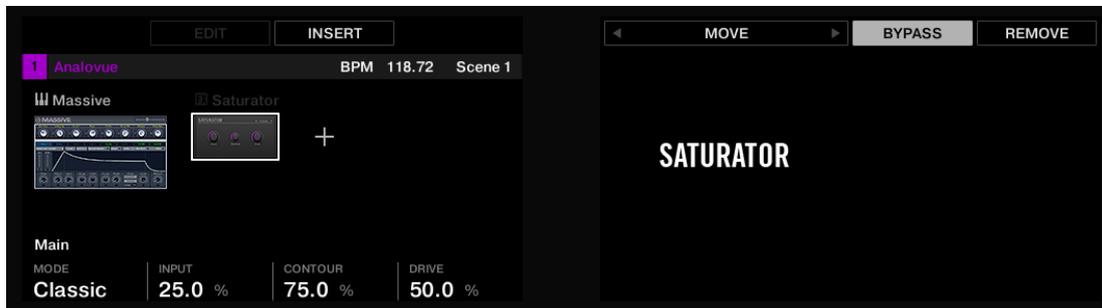
Effect on a Group: Press Button 2 (GROUP) to select the Group level, then press the desired Group button (A–H) to select the corresponding Group.

Effect on a Sound: Press Button 3 (SOUND) to select the Sound level, press the desired Group button (A–H), then press the desired pad (or SELECT + the desired pad if the Keyboard mode is active) to select the corresponding Sound.

3. Move the 4-D encoder to the left or to the right (or press Button 5 or 6) to select the effect you want to bypass.

On the left display, a white frame indicates the selected effect.

4. Press SHIFT + Button 7 above the right display to bypass the selected effect. The effect unit does not affect the sound anymore. Its representation is grayed out in the left display. For example, here the Saturator is bypassed (and SHIFT is still held):



To reactivate a bypassed effect:

1. Select that effect as described above.
2. Press SHIFT + Button 7 to reactivate the effect.

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



Modulation is not limited to effects: 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 terms, almost any parameter controlled by a knob in the Parameter area!

### 7.3.1 Recording Modulation

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

#### 7.3.1.1 Recording Modulation in the MASCHINE Software

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

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



Recording modulation for a parameter.

- 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:

- ▶ To remove the modulation for a parameter, right-click its outer ring.

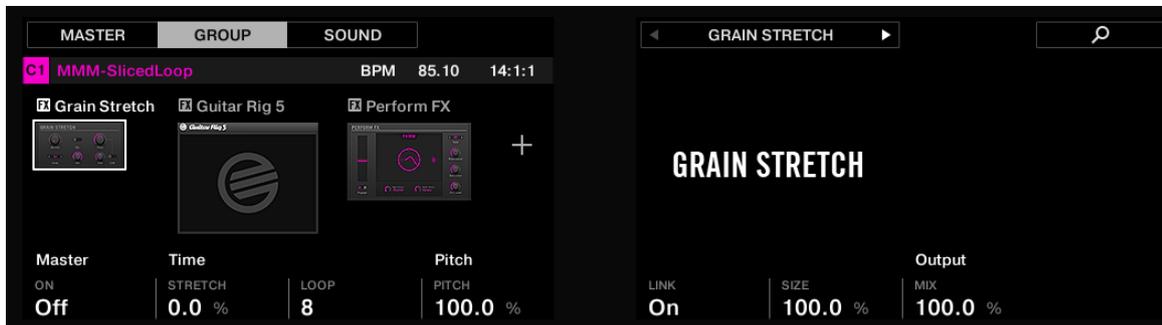
→ The dash in the outer ring turns back to the usual indicator for unmodulated parameters.

#### 7.3.1.2 Recording Modulation using the Controller

##### 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 properties or in a Plug-in, respectively.
  2. Select the channel (Sound, Group or Master) containing the parameter:  
If the parameter is at the Master level, press Button 1 (**MASTER**).  
If the parameter is in a Group, press Button 2 (**GROUP**) and select that Group by pressing its Group button **A–H**.  
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).
  3. Now move the 4-D encoder to the left or to the right to select the particular Plug-in or the particular Channel properties in which the parameter is located.
  4. If parameters are spread over several pages, use the Page buttons (the two arrow buttons left of the displays) to show the page containing the desired parameter.
- Now the parameter appears in the displays and you can adjust it via one of the Knobs 1–8 underneath.



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) that you want to modulate.

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



There is also another way to record modulation from your controller: the step sequencer. More on this in [↑8, Creating Beats with the Step Sequencer!](#)

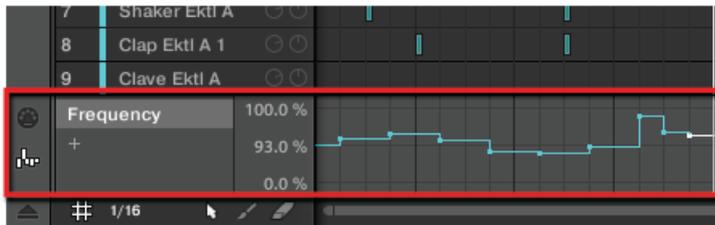
## Delete the Recorded Modulation

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

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

### 7.3.2 Editing Modulation

You edit any recorded modulation in the software. For this, the Control Lane is at your disposal at the bottom of the Pattern Editor:



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.

## 7.4 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** + **FILE** (**Save**) to save your Project.

## 7.5 To Sum Up...

In this tutorial, you have learned the following:

- The concept of Plug-in List (and Plug-in slot).
- 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.

## 8 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 [↑7.2, Playing with Effects](#))
- Modulation ([↑7.3, Modulating Effect Parameters](#))

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

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

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

## 8.1 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.

### 8.1.1 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. Hit the pad with the Sound you want to sequence.
4. Press the **STEP** button above the pads to enter Step mode.  
Each pad now represents one step of a 16-step sequence: you can activate each step by pressing its 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.
5. Press **PLAY** to start the sequencer.  
Now you will hear the sequence and see a light chasing through the pads, starting from pad **1**, going up all four rows from left to right and ending at pad **16**. You may continue to activate or deactivate pads to build your sequence during playback.
6. Once you have activated a pad, the created event is automatically selected in the displays and you can quickly adjust its position, pitch (key), velocity, and length via Knobs 1–4 under the left display.
7. Move the 4-D encoder to the left/right to select the next/previous event in your Pattern. You can then use Knobs 1–4 to adjust this event as described above.
8. Move the 4-D encoder upwards/downwards to switch to the next/previous Sound in your Group and work on its sequence. You can also select another Sound by pressing **SELECT** and the pad with the Sound you want to sequence.

→ Progressively, you build up a new Pattern.



If you decided to create a Pattern more than sixteen steps long, you can use Knob 6 under the right display to switch between each part — or alternatively press **FOLLOW** and MASCHINE will automatically follow the Pattern and display the steps on the pads accordingly.

At any time, you can leave Step mode:

- ▶ To leave Step mode and switch your pads back to Group or Keyboard mode, press **PAD MODE** or **KEYBOARD** (at the left of the **STEP** button), respectively.

For now, stay in Step mode, to learn a few more things about this mode, so press **STEP** again if needed.

Note that pressing **STEP** another time does not disable Step mode: While the displays of your controller do switch back to what they were previously at (say, the Plug-in parameters), the pads stay in Step mode and you can go on programming your Pattern in the step sequencer. As a useful reminder, the **STEP** button stays lit as long as Step mode is active. Press **STEP** again at any time to switch the displays to the Step mode commands!



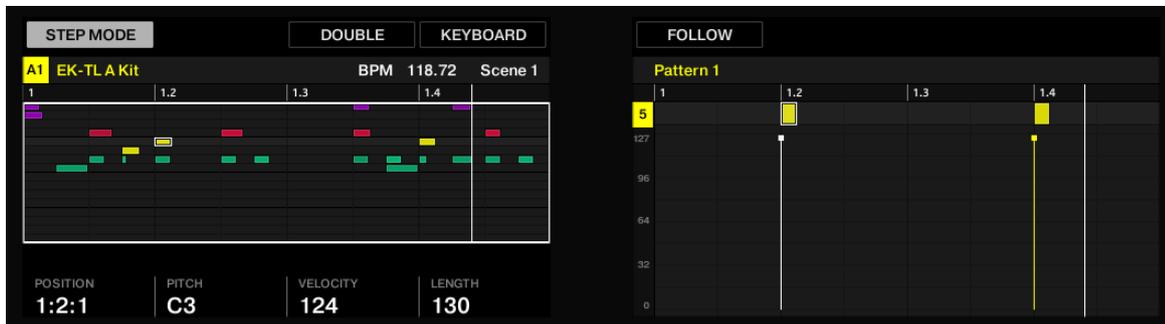
Like the Keyboard mode and Group mode introduced in previous tutorials, the Step mode is a so-called **pad input mode**: It defines the behavior of the pads in reaction to your input (your hits).

## 8.1.2 Adjusting the Pattern Length in Step Mode

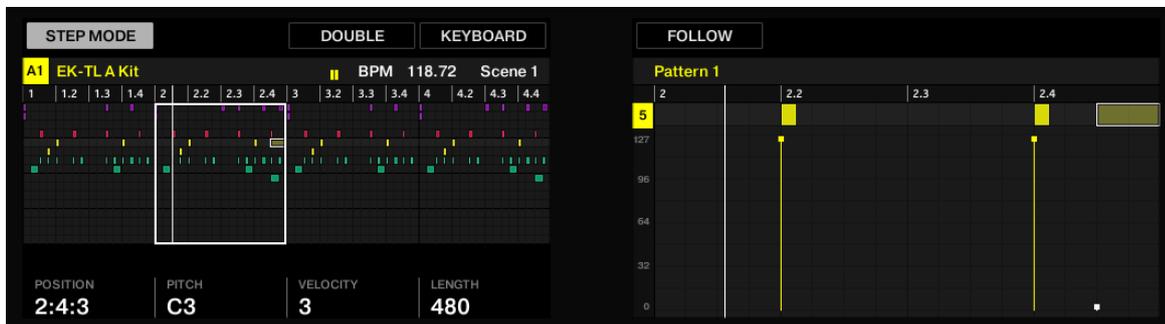
At any time, you can adjust the Pattern Length directly from the Step mode:

1. Press **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 **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).



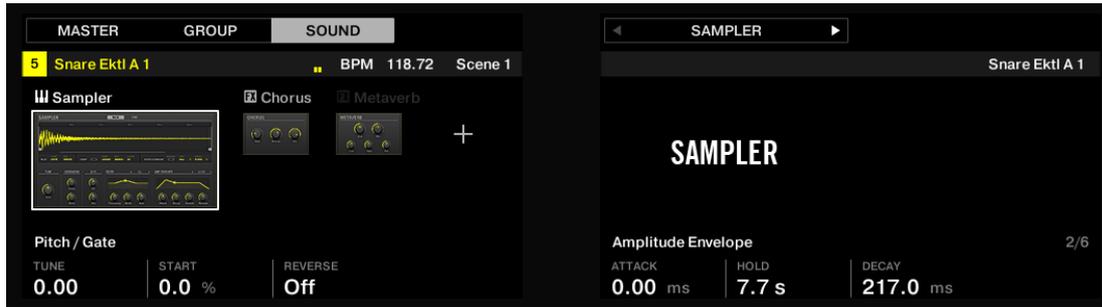
The 16 pads representing the second quarter of the Pattern (the Pattern is four bars long).

### 8.1.3 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.

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 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.

### 8.1.4 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. This can be helpful to quickly check which Sounds are currently playing or find a particular Sound for selecting (you then just need to press its pad to select it).
- In Step mode all notes are by definition quantized — i.e. they perfectly sit on the beats and their subdivisions (the steps). See [↑8.2, Adjusting the Step Grid](#) below for more on this.

- You are free to use both Control mode and Step mode on the same Pattern! For example, you could start building a tight, basic beat in Step mode, then switch to Control mode and record live-played ornaments to add a human touch to your Pattern. Or you could record a natural Pattern in Control mode and correct the essential hits in Step mode.

## 8.2 Adjusting the Step Grid

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

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

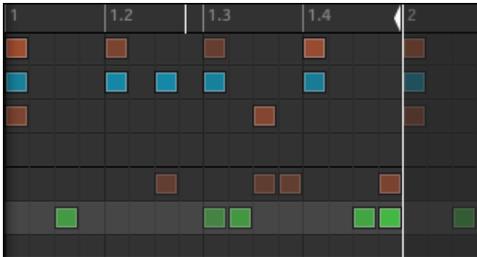


Although Step Grid is introduced here in the context of the Step mode, please note that the Step Grid equally affects both the Step mode (size and number of steps) and the Control mode (quantization resolution)!

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

### 8.2.1 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:



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

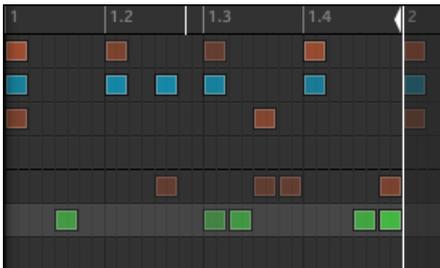
To change the Step Grid resolution, do the following:

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:



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



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



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

Similarly to changing the Pattern Length, 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/next sixteen steps of your Pattern.

## 8.2.2 Adjusting the Step Grid on Your Controller

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

1. Press **SHIFT** + **FOLLOW (Grid)**.
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 available resolutions are indicated on the right display. The selected resolution is also highlighted on the right display and the corresponding pad is lit.



3. Press any pad to select another value.  
→ The Step Grid uses the new resolution value.

## 8.3 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 **SHIFT** + **FILE** (**Save**) to save your Project.

## 8.4 To Sum Up...

In this tutorial, you have learned to:

- Switch the controller to Step mode.
- 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!

## 9 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.

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.

### Prerequisites

It is assumed here that you have followed the previous tutorials. In particular, you already know how to manipulate Groups ([↑6.1, Selecting Another Group](#)) and Patterns ([↑5.2, Adding a Second Pattern](#)). If you have any doubts about these tasks, please refer to the corresponding tutorials before proceeding.

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

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

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

### 9.1 Working with Scenes

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

This is how Scenes work:

- Only one Scene is played at a time.

- 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**, and you can place as many references to this Pattern as you want in different Scenes. When you modify your Pattern in the Pattern Editor, all references to it are updated accordingly. This flexibility allows you to quickly experiment with different Patterns to find out how they sound together.

## 9.2 Assigning Patterns to Scenes

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



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

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 in the Pattern Editor.

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

It is recommend that you create Scenes while the sequencer is playing:

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

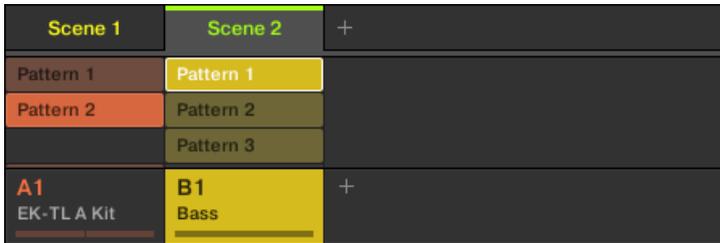
### 9.2.1 Creating other Scenes in the MASCHINE Software

In the software, do the following:

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



- 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 a new Scene.

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

- ▶ To remove a Pattern from a Scene, simply click it.
- The Pattern is removed from the Scene. You will note that the corresponding Pattern has only been dimmed and not deleted. You can click the Pattern again to reselect it for the Scene.

## 9.2.2 Creating other Scenes using the Controller

Let's select the second Scene:

- Press **SHIFT** + **SCENE (Section)** to enter Ideas view.
- Press and hold the **SCENE (Section)** button.  
The pads now represent available Scenes. For the moment only pad 1 is lit: This indicates that Scene slot 1 is selected and all other slots are empty.

3. While holding **SCENE (Section)**, press pad **2** to select Scene 2.  
Pad **2** lights up brightly to confirm its selection.  
Pad **1** turns half lit, indicating that Scene 1 is not currently selected.
  4. Release the **SCENE (Section)** button.
- Scene 2 is now selected. If the sequencer is playing, you won't hear anything because this Scene is still empty.

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

1. Press the desired Group button **A–H** to select a Group you want to use in Scene 2.
  2. Press **PATTERN** + the desired pad to select the Pattern you want to use in Scene 2.
- A Pattern has now been selected for Scene 2. By repeating these two steps for all Groups you want to use in this Scene, you progressively build up a new Scene.

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

- ▶ To remove a Pattern for the selected Group from the selected Scene, press **PATTERN** + Button **2 (REMOVE)**.
- The Pattern is removed from the Scene. You will note that the corresponding Pattern is still there.



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

## 9.3 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.

### 9.3.1 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.

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



Typing a new name for the first Scene slot.

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



You can also choose custom names and colors for your Pattern slots. Please refer to the Manual for more information on this.

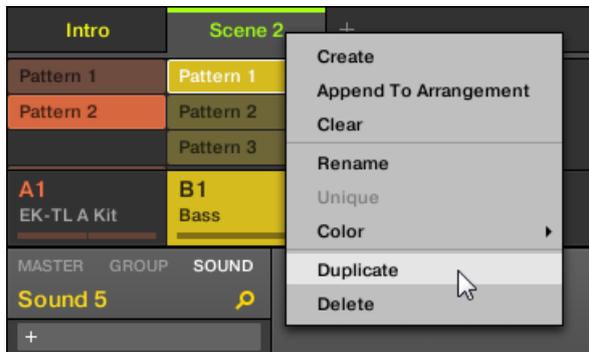
### 9.3.2 Duplicating and Deleting Scenes

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

#### 9.3.2.1 Duplicating and Deleting Scenes in the MASCHINE Software

To duplicate a Scene in the Ideas view:

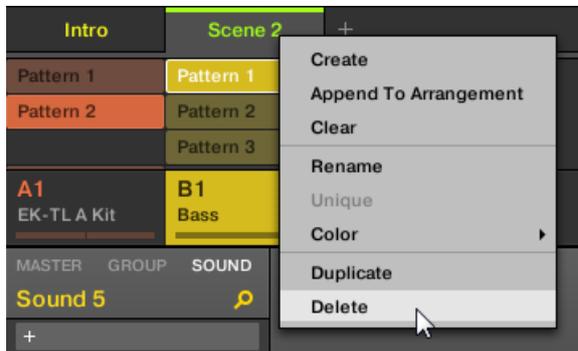
- ▶ Right-click for example the Scene slot 2 and select *Duplicate* in the context menu.



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

To delete a Scene in the Ideas view:

- ▶ 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.

### 9.3.2.2 Duplicating and Deleting Scenes using the Controller

To duplicate or remove a Scene using your controller:

1. Press **SHIFT** + **SCENE** (Section) to enter Ideas view.

2. Press and hold **SCENE (Section)** to enter Scene mode (or pin it by pressing **SCENE (Section) + Button 1**).  
The right display shows the names of your Scene slots. Additionally, the selected Scene slot is highlighted.
3. Press for example pad **2** to select Scene slot 2.
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. The existing Scene slots are shifted one slot to the right to make way for the new entry. Note that the duplicate slot is automatically selected.
5. Press Button 6 (**DELETE**) to remove this new Scene.

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

## 9.4 Playing Live

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

### 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 Arranger 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 and using Sections, refer to: [↑10, Creating an Arrangement](#).

If you are preparing a track for a live performance, you will probably want to trigger different Scenes using the pads. To help with this MASCHINE provides some useful tools.

#### 9.4.1 Jumping to Other Scenes

MASCHINE provides you with two additional settings to fine-tune the jumps between the current Scene and the next Scene:

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

### 9.4.1.1 Jumping to Other Scenes in the MASCHINE Software

In the Arranger, you will find the **SYNC** menu and the *Retrigger* check box in the header:



The SYNC and Retrigger controls.

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



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

### 9.4.1.2 Jumping to Other Scenes using the Controller

To adjust the Perform Grid setting:

1. Press and hold **SHIFT + FOLLOW (Grid)** to enter Grid mode (or pin it by pressing **SHIFT + FOLLOW (Grid) + Button 1**).

2. Press Button 2 to select **PERFORM**.  
On the right display you see the available Scene Sync values. The current value is highlighted and the corresponding pad is lit. The default value **Scene** means that the next time you select a new Scene, the switch will happen once the current Scene has played to the end.
3. Press a pad to select the desired value, for example pad **3** (for  $1/4$ , a quarter note).

→ The next time you select a new Scene, the switch will happen on the next quarter note.

To adjust the Retrigger setting:

1. Press and hold **SCENE (Section)** to enter Scene mode (or pin it by pressing **SCENE (Section)** + Button 1).
  2. Press the right Page button to Select Page *2/2*.  
⇒ At the bottom left corner of the left display you see the current **RETRIGGER** value (Off by default).
  3. Turn Knob 1 to select **On**.
- The next time you select a new Section or loop range, it will start from the beginning.

## 9.5 To Sum Up...

In this tutorial, we have learned to:

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

Once you feel comfortable with these few tasks, proceed with the next chapter, where you can quickly assign your Scenes to Sections to create an arrangement.

## 9.6 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 in the software:

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

To save your Project on the controller:

- ▶ Press **SHIFT** + **FILE** (**Save**) to save your Project.

## 10 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 Arranger view.

In this tutorial, we will:

- Learn how to switch from the Ideas view to the Arranger view.
- Learn how to create Sections.
- Learn how to assign Scenes to Sections using both the software and hardware.
- Get familiar with Section handling and prepare our song for production.

### Prerequisites

It is assumed here that you have followed the previous tutorials. In particular, you already know how to manipulate Groups ([↑6.1, Selecting Another Group](#)), Patterns ([↑5.2, Adding a Second Pattern](#)) and that you have created a reasonable amount of Scenes ([↑9, Creating Scenes](#)). If you have any doubts about these tasks, please refer to the corresponding tutorials before proceeding.

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

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

### 10.1 Accessing Arranger View

The tutorials have so far only focused on the Ideas view where you created Patterns and assigned them to a Scene. Now you have created several Scenes you can start to add them to the Timeline in the Arranger view.

The Arranger view is where you can sequence Scenes to create your final arrangement. 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 Arranger view. You can change

the length of the Section (determining the playback length of the Scene) or re-order the Sections 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.

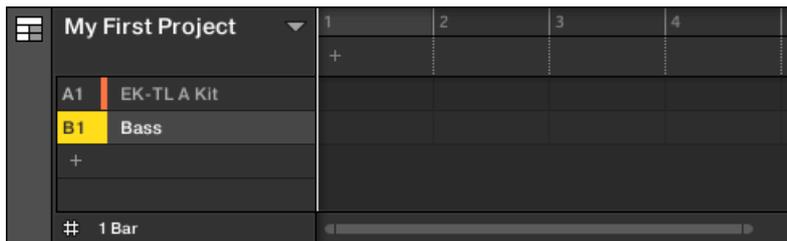
One powerful aspect of the relationship between the Ideas view and Arranger view is that the content in these two areas are actually one-in-the-same. This means that if you make a change to a Scene it will affect all other instances of that Scene automatically. If you place a Scene in three different 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 has been made and immediately hear the results in the context of the arrangement, and those changes can be made in either Ideas or Arranger view.

To access the Arranger view:

- ▶ Click the Arrangement view toggle button.



The Arranger 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.



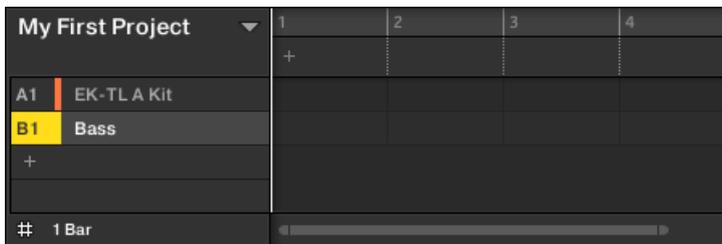
The empty Arranger view.

This is how Sections work:

- The Arranger view is a timeline where playback of your Sections progresses from left to right.
- Only one Section is played at a time.
- Each Section contains one only Scene.

### 10.1.1 Creating your First Section

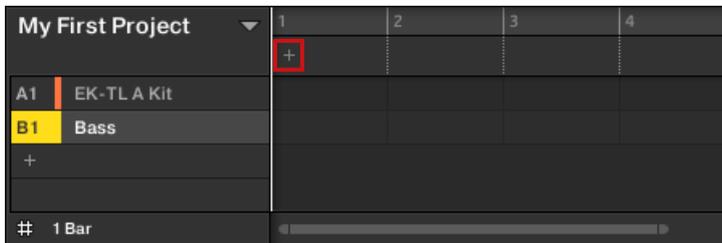
To begin arranging you must start to populate the timeline with Scenes from the Ideas View. There will be no Sections when you first enter the Arranger view.



Arranger view with no Sections

To create a new Section:

- ▶ In the Arranger, click the + button above the first column.



- A new empty Section is created.

To create a new Section in the Arranger view using your controller:

1. Press **SHIFT** + **SCENE** (Section) to access the Arranger view.
2. Press **SCENE** + pad 1.

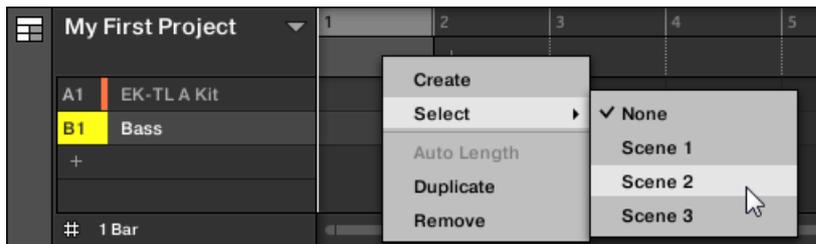
→ A new empty Scene is created.

## 10.1.2 Assigning a Scene to a Section

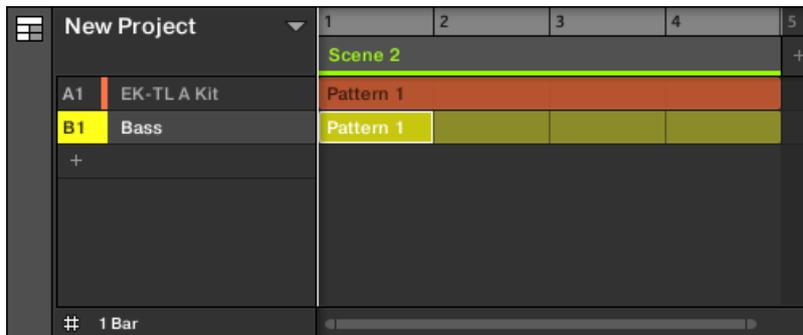
Now you have created an empty Section on the timeline of the Arranger, you can now add a Scene from the Ideas view to the Arranger view and start to arrange your song.

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

- ▶ 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 Arranger view using your controller:

1. Press **SHIFT + SCENE (Section)** to enter Ideas view.
2. Press **SCENE (Section)** 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 Arranger view.

## 10.2 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 Arranger view provides you with many editing facilities.

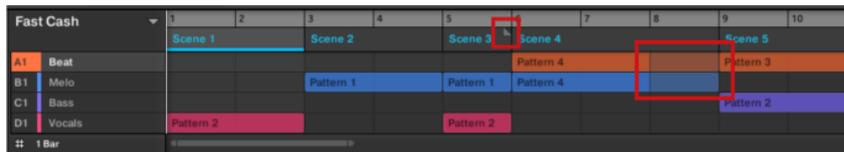
### 10.2.1 Adjusting the Length of a Section

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

By default the length of a Section is automatically set to the longest Pattern used within the Section (Auto Length), unless the length of the Section is manually set to a specific bar range (Manual Length).

- **Auto Length:** By default, the length of a Section corresponds to the longest Pattern used in the referenced Scene. Inserting a new Pattern that is longer than the Section automatically extends the Section. Removing the longest Pattern from the Section automatically shrinks the Section. Extending/shrinking the longest Pattern automatically extends/shrinks the Section accordingly.
- **Manual Length:** A Section can be manually adjusted to a set length. This can be shorter or longer than the Pattern contained within the referenced Scene. Inserting or removing Patterns from the Scene will not alter the length of the Section, however the length of a Section can be altered by dragging the mouse directly in the timeline or by using your MASCHINE controller.
- 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 automatically generated and cannot be edited. They reference the same Pattern placed at the beginning of the Section. Repetitions of a Pattern are indicated by darker blocks in the Ar-

ranger, 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.

### 10.2.1.1 Adjusting the Length of a Section Using the Software

Variable Section length allows you to lengthen or shorten a Scene without altering the referenced Patterns. This is particularly useful as it avoids the need to create a new version of a Scene when you only want to extend or truncate a Scene to make it fit an arrangement.

When the right end marker of a Section is extended beyond the length of a Scene, the referenced Patterns are repeated. When the right end marker of a Section is dragged so it is shorter than the referenced Scene, only the part visible part of the Patterns are audible.

To lengthen a Section:

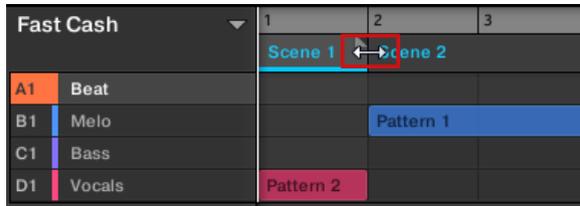
- ▶ Click and drag the end marker of the Section to the right.



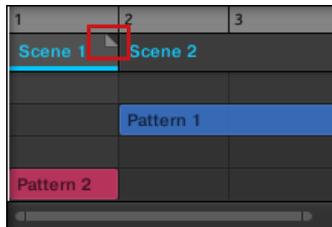
→ The Scene will be repeated if the adjustment is longer than the referenced Pattern.

To shorten a Section:

- ▶ Click and drag the end marker of the Section to the left.



- 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](#).

### 10.2.1.2 Adjusting the Length of a Section Using the Controller

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

1. Press **SHIFT** + **SCENE (Section)** to access the Arranger view (if you are not already in the Arranger view).
  2. Press the **SCENE (Section)** button to enter the Section page.
  3. Press Button 1 to pin the page if required.
  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.
  6. Press **SHIFT** and turn Knob 4 to change the Section length in smaller increments.
- The Section length is adjusted accordingly.

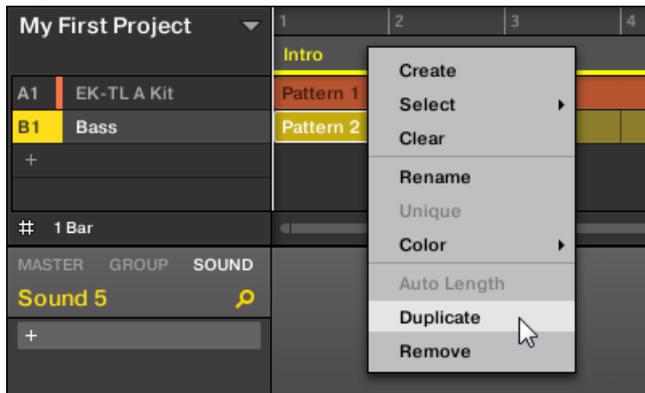
## 10.2.2 Duplicating and Removing Sections

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

### 10.2.2.1 Duplicating and Removing Sections in the MASCHINE Software

To duplicate a Section in the Arranger:

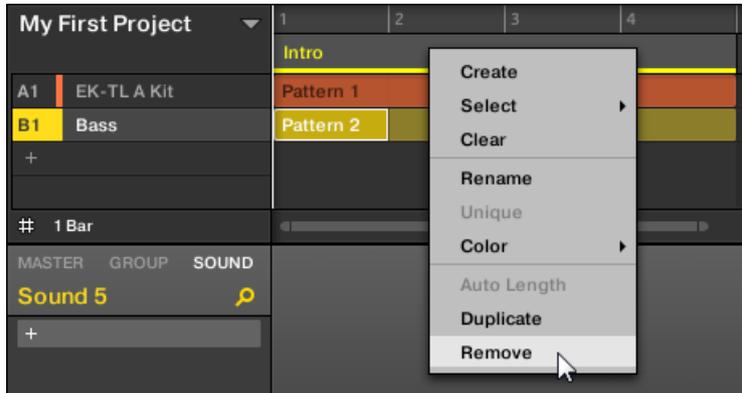
- ▶ Right-click for example the Section slot 2 and click *Duplicate* in the context menu.



→ 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:

- ▶ Right-click for example the Section slot 2 and click *Remove* in the context menu.



→ 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.

### 10.2.2.2 Duplicating and Removing Sections using the Controller

To duplicate or remove a Section using your controller:

1. Press **SHIFT + SCENE (Section)** to access the Arranger view (if you are not already in the Arranger view).
2. Press and hold **SCENE (Section)** to enter Section mode (or pin it by pressing **SCENE (Section) + Button 1**).  
The right display shows the names of your Section slots. Additionally, the selected Section slot is highlighted.
3. Press for example pad **2** to select Section slot 2.
4. Press Button 4 (**DUPLICATE**) to duplicate this Section slot.

⇒ A duplicate of the Section slot is inserted to the right, it contains the same properties and content (Scene). The existing Section slots are shifted one slot to the right to make way for the new entry.

Note that the duplicate slot is automatically selected.

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

The Section slot is removed. Sections to the right of the removed Section are shifted one slot to the left to fill the gap.

## 10.3 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). A single selected Section is always looping automatically.

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

### 10.3.1 Selecting a Loop Range in the MASCHINE Software

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

The screenshot shows a timeline with five scenes: Scene 1, Scene 2, Scene 3, Scene 4, and Scene 5. Above the scene labels, a green horizontal bar indicates the current loop range, which spans from the start of Scene 2 to the end of Scene 2. Below the scene labels, there are two rows of section labels: the first row contains 'A', 'A', '-1', '-1', and 'B-2'; the second row contains 'A', 'B', 'C', 'D', and 'D'. The 'A' label under Scene 2 is highlighted with a green border, indicating it is the active section.

1	5	9	13	17
Scene 1	Scene 2	Scene 3	Scene 4	Scene 5
A	A	-1	-1	B-2
A	B	C	D	D

The Arranger timeline showing that the Section 2 is looped.

To select another loop range:

1. In the Arranger timeline, click the end column of the start Section and hold the mouse button.
2. Drag horizontally onto the column of 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.

1	5	9	13	17
Scene 1	Scene 2	Scene 3	Scene 4	Scene 5
A	A	.-1	.-1	B-2
A	B	C	D	D

The loop range now contains three Sections.



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

### 10.3.2 Selecting a Loop Range using the Controller

On your controller:

1. Press **SHIFT** + **SCENE (Section)** to access the Arranger view (if you are not already in the Arranger view).
2. Press and hold **SHIFT** + **SCENE (Section)** to enter Section mode (or pin it by pressing **SHIFT** + **SCENE (Section)** + 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.

## 10.4 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** + **FILE** (**Save**) to save your Project.

## 10.5 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.
- Rename, color, move, insert, and delete Sections slots.
- Select the desired loop range for playing.
- 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.

# 11 Quick Reference

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 ([↑11.1, Using Your Controller](#)).
- An overview of a MASCHINE Project and a description of both its structure and content ([↑11.2, MASCHINE Project Overview](#)).
- A basic reference of your hardware controller, naming and quickly describing each of its control elements ([↑11.3, MASCHINE Hardware Overview](#)).
- A basic reference of the MASCHINE software ([↑11.4, MASCHINE Software Overview](#)).



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

## 11.1 Using Your Controller

This section provides useful information for your every-day work with the MASCHINE controller.



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

### 11.1.1 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 on your controller (e.g., **SCENE**, **CHORDS**, **BROWSER**, etc.).

For some of these modes, you need to hold the button to keep the mode active. For example, when you press the **SOLO** button, the displays will show Solo-specific control options; when you release it, the controller switches back to the previous 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** and **AUTO** button:



By default, each of these buttons needs to be held 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., **PATTERN**.
2. Press Button 1 above the left display.

→ On the left screen, the **PATTERN** label under Button 1 gets highlighted. You can release the **PATTERN** button: The controller will remain in Pattern mode until you press **PATTERN** again.



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

You can unpin the active mode by pressing Button 1 again.

Here is a list of all buttons on your controller that you can pin by pressing Button 1 simultaneously:

- All buttons in the column at the left of the pads (**SCENE**, **PATTERN**, ..., **SOLO**, **MUTE**).
- **NOTE REPEAT (Arp)** button: Both Note Repeat mode (for pads in Group mode) and Arp mode (for pads in Keyboard or Chords mode) can be pinned.
- **FOLLOW (Grid)** and **VARIATION (Navigate)** buttons: These buttons respectively switch to Grid and Navigate mode when pressed with **SHIFT** simultaneously. These modes are already pinned by default. You can unpin them and pin them again as usual by pressing Button 1.
- **AUTO** button: Instead of using Button 1, press **SHIFT** + **AUTO** to pin the **AUTO** mode. Moreover, when you leave this mode it is automatically unpinned — it will be temporary again next time you press **AUTO**.

## 11.1.2 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:

- ▶ Press **SHIFT** + **VARIATION (Navigate)** button to enter Navigate mode.

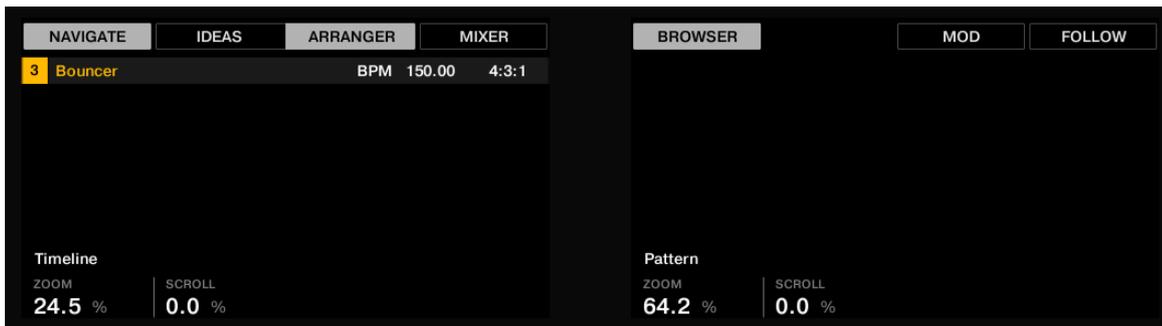
→ The Navigate screens appear.



You can unpin the Navigate mode by pressing Button 1 (it is pinned by default). When Navigate mode is unpinned, the controller directly switches back to its previous mode when you release the **VARIATION** button. In some cases, this can be useful to quickly adjust software views without interrupting your workflow. For more information on mode pinning, see [↑11.1.1, Controller Modes and Mode Pinning](#).

Navigate mode provides you controls for **general navigation** (default) and for **page navigation**.

## General Navigation



Navigate mode: general navigation.

Use the Buttons 1–8 above the displays to adjust software views:

Action	Shortcut
Select Ideas view	Button 2 (IDEAS)
Select Arranger view	Button 3 (ARRANGER)
Show/hide Mixer view	Button 4 (MIXER)
Show/hide Browser	Button 5 (BROWSER)
Compact/expanded Mixer (Mixer view only)	Button 6 (EXPANDED)
Show/hide Modulation Lane (Ideas/Arranger view only)	Button 7 (MOD)
Enable/disable Follow	Button 8 (FOLLOW)

Use the Knobs 1–8 under the displays to adjust scroll and zoom settings:

Action	Shortcut
Zoom Arranger in/out (Arranger view only)	Knob 1 (Timeline ZOOM)
Scroll Arranger left/right (Arranger view only)	Knob 2 (Timeline SCROLL)
Zoom Pattern Editor in/out	Knob 5 (Pattern ZOOM)
Scroll Pattern Editor left/right	Knob 6 (Pattern SCROLL)

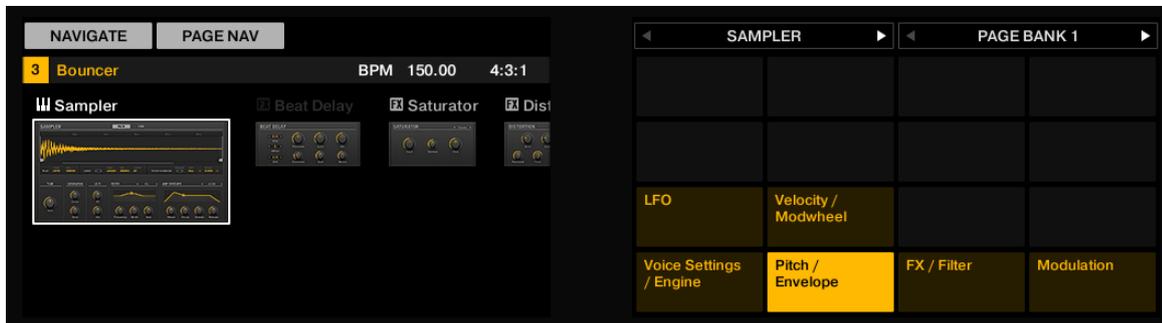
The pads also allow you to adjust scroll and zoom settings:

Action	Shortcut
Scroll Pattern Editor left	Pad 1
Scroll Pattern Editor right	Pad 3
Zoom out Pattern Editor	Pad 2
Zoom in Pattern Editor	Pad 6
Scroll Arranger left (Arranger view only)	Pad 9
Scroll Arranger right (Arranger view only)	Pad 11
Zoom in Arranger (Arranger view only)	Pad 14
Zoom out Arranger (Arranger view only)	Pad 10

## Page Navigation

Page navigation lets you select Plug-ins and Channel properties along with their respective pages of parameters.

- ▶ Press **SHIFT** + Button 2 (PAGE NAV) to switch to page navigation.



Navigate mode: page navigation.

Use Buttons 5–8 above the right display along with the pads to select the desired parameter page:

Action	Shortcut
Select Plug-in (from the Plug-in list) / Select Channel properties (Input, Output, Groove or Macro)	Button 5 and 6
Select Page Bank	Button 7 and 8
Select parameter page	Pads

► To exit page navigation, press the lit Button 2 (PAGE NAV).

## 11.2 MASCHINE Project Overview

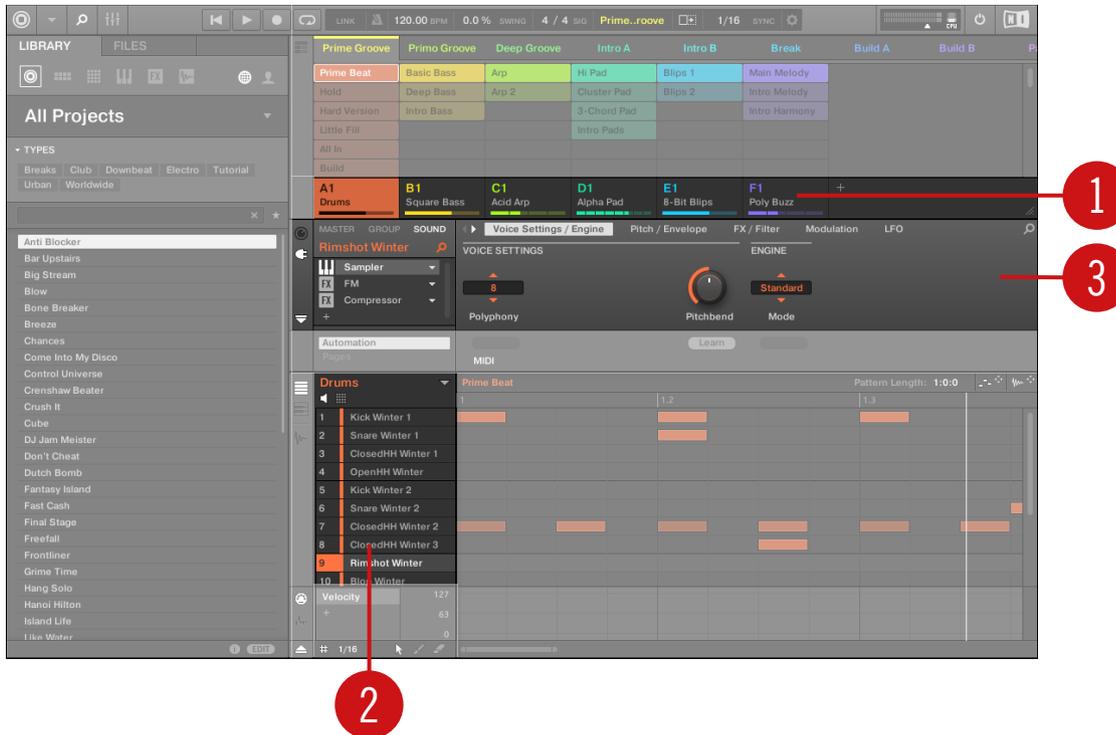
A MASCHINE Project contains all the information stored with a MASCHINE-produced piece of music.

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

The following section will explain these two aspects in detail.

## 11.2.1 Sound Content

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



The sound content aspect of a MASCHINE Project with Arranger view selected.

- Groups (1) are available in Banks. Each Bank contains eight Groups (A-H) and each Group contains sixteen Sound slots (1–16) (2). Each Sound slot can be filled with samples or plug-ins.
- 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.

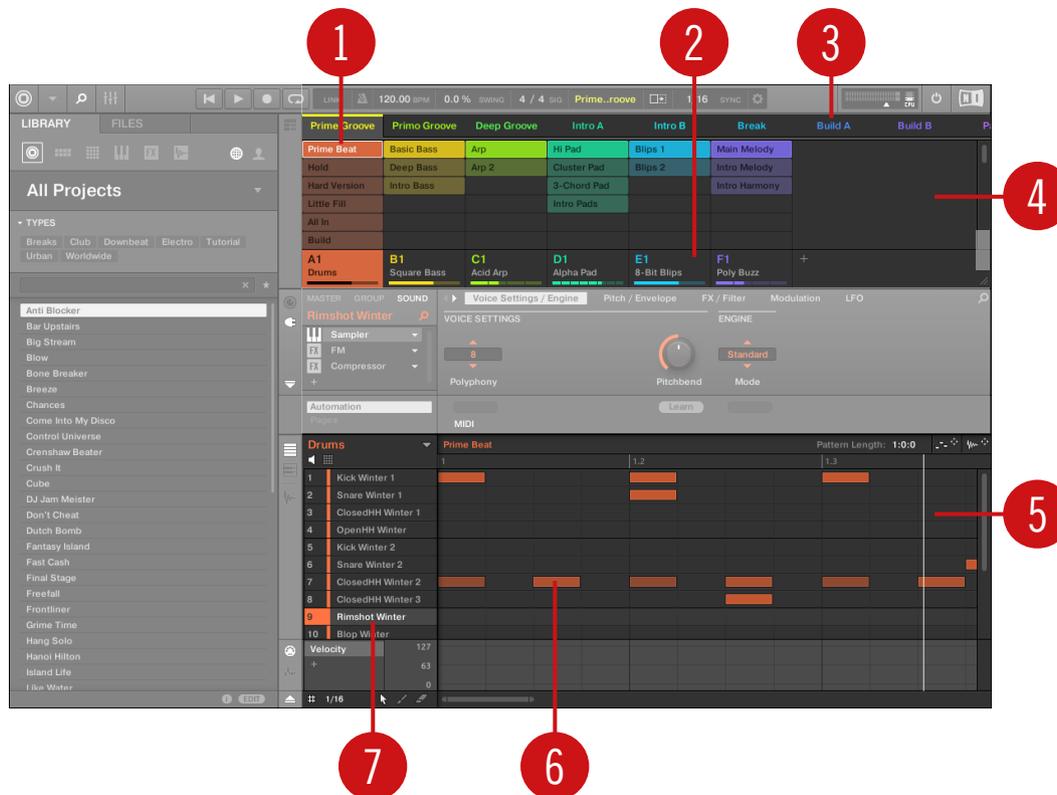
- The Control area has three tabbed sections corresponding to each channel: **MASTER**, **GROUP**, and **SOUND**.
  - The controls in the **SOUND** section affect the sound of the selected Sound (1–16).
  - The controls in the **GROUP** section affect the sound of the selected Group (A–H), i.e. the sound of all its Sound slots.
  - 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 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 Arranger view which you can easily switch between using your controller. 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 Arranger view.



The Ideas view of a MASCHINE Project optimized for creating Patterns and building Scenes.

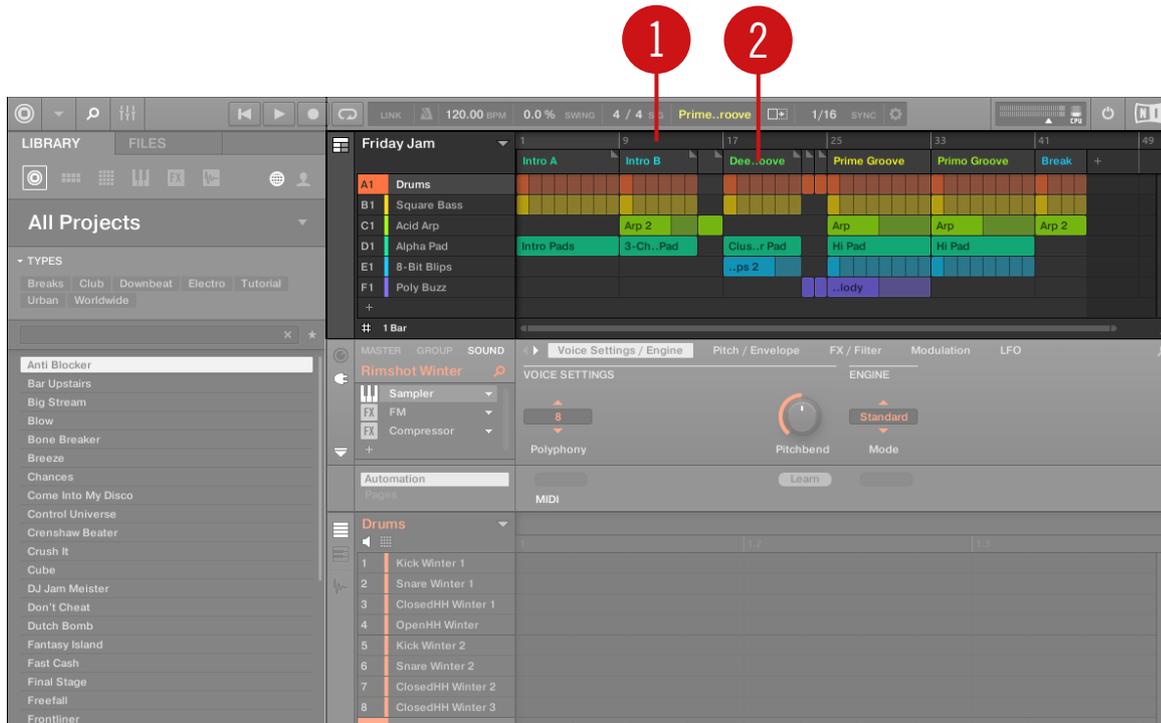
The workflow of creating ideas in MASCHINE is as follows:

- You load samples or plug-ins into the Sound slots (7) of the selected Group (2).
- You record instances of your Sounds by playing the pads (1-16). A recorded instance of a Sound is called an event (6).
- Together, the events add up to a Pattern (1) for the selected Group.
- All of this takes place in the Pattern Editor (5), where you can create several Patterns for each of your Groups.

- In the upper half of the software, the Ideas view (4) allows you to combine your Patterns from each Group.
- Here you combine your Patterns (1) into Scenes (3).

## Arranger View

In the Arranger view Scenes are assigned to Sections and placed on the Timeline of the Arranger, where you can move them around to develop an arrangement.



The Arranger view of a MASCHINE Project.

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

- Create Sections on the Timeline of the Arranger (1).
- Assign each Scene to a Section (2).

- Change the position of a Section by dragging the Sections slot.

## 11.3 MASCHINE Hardware Overview

### 11.3.1 MASCHINE Hardware Overview

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

The top panel of your controller includes the following sections:



Overview of the MASCHINE controller's top panel and its main sections.

(1) **Control section:** Use this multi-purpose section to access to all parameters of the mode currently selected on your controller. On the left, dedicated buttons provide access to the Browser, the Arranger, the Mixer and the Sample Editor. For more information on this section, see [↑11.3.1.1, Control Section](#).

(2) **Edit section:** This section holds the 4-D encoder, a multifunctional element to be used in various contexts. Used in combination with the 4-D encoder, the three Quick Edit buttons nearby allow you to easily adjust the volume, tempo and swing of your Sounds, Groups and Project. In Step mode they let you quickly adjust the velocity, position and tune of the selected event(s). For more information on this section, see [↑11.3.1.2, Edit Section](#).

(3) **Performance section:** This section provides you with various tools shaped for live performance. The **NOTE REPEAT** button provides you access to the Note Repeat / Arp feature. The **LOCK** button allows you to store and recall snapshots during your set. Underneath, the Smart Strip and its four function buttons make up a highly versatile and intuitive tool for enriching your performance. For more information on this section, see [↑11.3.1.3, Performance Section](#).

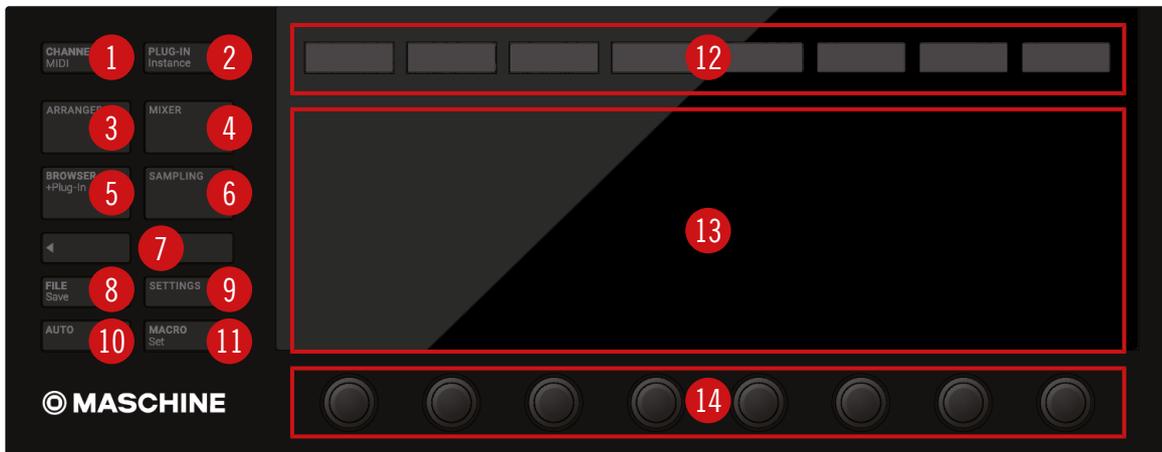
(4) **Group section:** The dedicated Group buttons allow you to instantly access each of your Groups. For more information on this section, see [↑11.3.1.4, Group Section](#).

(5) **Transport section:** Start, stop and restart playback, activate record and tap the tempo, simply by pressing the dedicated buttons. Use **SHIFT** to access the secondary functions of your controller. For more information on this section, see [↑11.3.1.5, Transport Section](#).

(6) **Pad section:** Access the various controller modes using the column of mode buttons on the left-hand side of this section. Use the 16 pads to play your Sounds. Above the pads, the Pad Input Mode buttons let you choose how the pads will behave: e.g., they can trigger all Sounds in your Group, different notes of a single Sound, specific chords of a single Sound, or create and edit events in the step sequencer. Besides playing the Sounds, the pads provide you access to many editing and selection commands depending on the selected controller mode. For more information on this section, see [↑11.3.1.6, Pad Section](#).

### 11.3.1.1 Control Section

The Control section provides access to all parameters of the selected mode. It also contains dedicated buttons to access, e.g., the Browser, the Arranger, the Mixer and the Sample Editor.



The Control section on your controller.

(1) **CHANNEL** button: Press **CHANNEL** to switch to Control mode (the default mode on your controller) and directly display the Channel properties of the selected Sound/Group or the Master. This provides instant access to all Channel properties' parameters via the eight Buttons and eight Knobs above and under the displays.



For a quick introduction to Channel properties, see Changing the Sound, Group, and Master Channel Properties.

Press **SHIFT + CHANNEL (MIDI)** to switch your controller to MIDI mode. This mode will enable you to use MASCHINE as a MIDI controller (for more information on this, please refer to the Controller Editor Manual).

(2) **PLUG-IN** button: Press **PLUG-IN** to switch to Control mode (the default mode on your controller) and directly display the Plug-in(s) loaded in the selected Sound/Group or the Master. This provides instant access to all Plug-ins' parameters via the eight Buttons and eight Knobs above and under the displays. See [↑7.2, Playing with Effects](#) for a practical example. Press **SHIFT + PLUG-IN (Instance)** 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 host.

(3) **ARRANGER** button: Press **ARRANGER** at any time to access the Arrange view. This view allows you to edit your Sections, Scenes and Patterns to create the perfect arrangement. See the tutorials in [↑9, Creating Scenes](#) and [↑10, Creating an Arrangement](#).

(4) **MIXER** button: Press **MIXER** at any time to access an overview of your mix. Use the Mix view to, e.g., quickly edit the level and panning of each Sound and Group. See The Mix View for more details.

(5) **BROWSER** button: Press the **BROWSER** button to access the Browser. Press **SHIFT + BROWSER (+Plug-In)** to access the Plug-in menu and load a Plug-in (Internal, Native Instruments, and External, as well as Instrument and Effect) in the selected Plug-in slot. You will find many examples of using the Browser throughout the tutorials; for example, see [↑3.1, Loading a Drum Kit from the Factory Library](#), [↑4.1, Opening Your Project](#), [↑4.2.1, Selecting Another Snare Sample](#), etc.

(6) **SAMPLING** button: Press the **SAMPLING** button to access the Sample Editor. See the tutorial in section Sampling.

(7) **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, which are selected using the Page buttons.

(8) **FILE** button: Press the **FILE** button to switch to File mode. In this mode you can quickly save a copy of your Project, save it under another name, create a new Project, and load a Project you have loaded recently. Press **SHIFT + FILE (Save)** to quickly save your modifications to the current Project.

(9) **SETTINGS** button: Press the **SETTINGS** button to adjust the **Metronome** and **Count-in** settings.

(10) **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 modulation for the corresponding parameter(s). Have a look at section [↑7.3, Modulating Effect Parameters](#) for a practical example. Press **SHIFT + AUTO** to pin/unpin the Auto mode. When Auto mode is pinned, you can release the **AUTO** button (the button stays lit) and record modulation with both hands; this is very handy to record modulation for two (or more) parameters simultaneously! For more information on mode pinning, see [↑11.1.1, Controller Modes and Mode Pinning](#).

(11) **MACRO** button: The **MACRO** button provides instant access to the properties of the channel's Macro Controls"). This shortcut can greatly facilitate both reactivity and improvisation when performing live. Press **SHIFT + MACRO (Set)** to define new Macros in a quick and easy way, directly from your controller. For more information on the Macro Controls, refer to the section: Using Macro Controls.

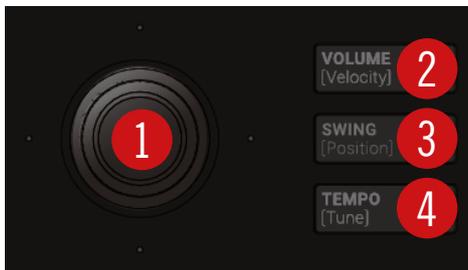
(12) **Buttons 1–8**: The eight Buttons above the displays dynamically adapt their function to the selected mode, allowing direct access to the most important functions. The action they perform is shown below each Button in the displays.

(13) **Displays**: The displays are laid-out to provide you with all essential information; there's no need to glance at the computer screen.

(14) **Knobs 1–8**: Each Knob dynamically controls the parameter shown in the display above it.

### 11.3.1.2 Edit Section

The Edit section holds the **4-D encoder**, a multifunctional element to be used in various contexts. Used in combination with the 4-D encoder, the three **Quick Edit buttons** nearby allow you to easily adjust the volume, tempo and swing of the Sounds, the Groups and the Project.



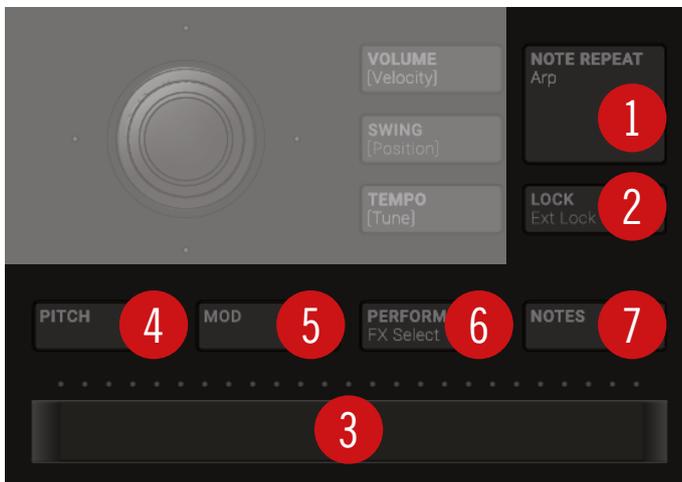
The Edit section on the controller.

(1) **4-D encoder**: The 4-Directional Push encoder combines the functionalities of a conventional joystick, of a button, and of an endless rotary encoder. Hence, it can be moved in the four directions: up, down, left, and right, as well as being pushed and rotated. These aspects make it into a highly versatile control element that can be used for navigation, for adjusting values of parameters, and for controlling instruments. Depending on the context, the four LEDs around the encoder indicate you the directions in which you can move the joystick.

(2)–(4) **Quick Edit** buttons: Enable either **VOLUME**, **SWING**, or **TEMPO** to quickly adjust the volume, swing, or tempo of your Project via the 4-D encoder (1). These buttons are mutually exclusive: Only one can be active at any time. When **VOLUME**, **SWING** or **TEMPO** is active (lit), hold a pad or a Group button and turn the 4-D encoder (1) to change the volume, swing or tune for that individual Sound or Group, respectively. Press the lit button to deactivate it and switch the encoder back to its default behavior. In Step mode the Quick Edit buttons allow you to adjust the velocity, the position, and the pitch (key) of the selected events. See [↑4.2.3, Adjusting Volume, Swing and Tempo](#) for a practical example of how to use these features.

### 11.3.1.3 Performance Section

The Performance section provides you with various tools shaped for live performance.



The Performance section on the controller.

(1) **NOTE REPEAT** button: Note Repeat is a convenient way to play and record beats and melodies. When your pads are in Group mode, the Note Repeat engine 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 4–6, you can select different rates while playing. You can select new rate values for each of these buttons by turning Knobs 5–8. When your pads are in Keyboard or Chord mode, **NOTE REPEAT** provides you instead access to the flexible and versatile Arp engine, an arpeggiator that effectively lets you play your Sounds in note sequences. The arpeggios are created accord-

ing to both the pads you hold and the scale and chords you have configured. As a shortcut, when your pads are in Group mode press **SHIFT + NOTE REPEAT (Arp)** to directly switch your pads in Keyboard mode and activate the Arp engine. The Note Repeat / Arp mode can be pinned: Press **NOTE REPEAT + Button 1** to pin/unpin the mode. For a practical example of use, see [↑3.4.2, Using Note Repeat](#).

**(2) LOCK button:** Press **LOCK** at any time to create a snapshot of all modulable parameters in your Project. Subsequently, change any of these parameters during your performance or studio session, then press the dim lit **LOCK** button again to recall the snapshot with the original parameter values. Press **SHIFT + LOCK (Ext Lock)** to access Extended Lock mode and store/recall up to 64 snapshots using your pads, update and organize them into banks, and configure morphing transitions between them. Lock is a powerful tool for extensive modulations, but also very useful to compare mixes, or to switch up snapshots during a live performance.

**(3) Smart Strip:** The Smart Strip puts control of several parameters literally at your fingertips: Depending on the Strip Mode button **(4–7)** selected above the Smart Strip, use it to apply pitch bend or modulation to the Sound(s) played on the pads, apply and tweak Perform FX in real time, or play Sounds by strumming on the strip, even with two fingers. Above the Smart Strip, a LED bar indicates the current value or note set on the strip.

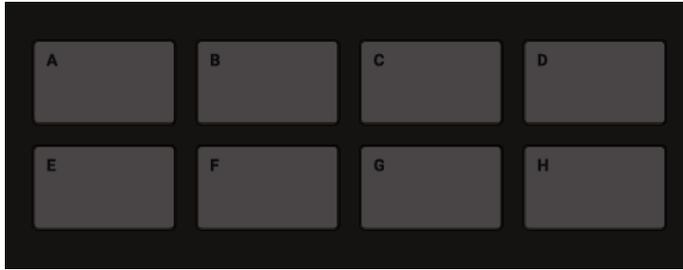
**(4)–(7) Strip Mode buttons:** The **PITCH (4)**, **MOD (5)**, **PERFORM (6)**, and **NOTES (7)** buttons let you select the function of the Smart Strip **(3)** underneath. Press the Strip Mode buttons to enable or disable the corresponding function:

- Enable **PITCH (4)** or **MOD (5)** to send MIDI Pitchbend or Modulation data to the selected Sound using the Smart Strip. While doing this, press **REC** in the Transport section to record your actions as MIDI automation into your Pattern.
- Enable **PERFORM (6)** and use the Smart Strip to control the Perform FX (if any) for the selected Group. Press **SHIFT + PERFORM (FX Select)** to quickly select and load a Perform FX for that Group while enabling its control from the Smart Strip.
- Enable **NOTES (7)** and use the Smart Strip to play whatever is currently loaded on the pads: Sounds, notes or chords, depending on the current Pad Input mode. If you hold certain pads, only these pads are triggered by the strip, otherwise all pads can be triggered along the strip. E.g., with pads in Keyboard mode, you can touch the strip for single notes, slide your finger for progressive note strums, use two fingers for instant jumps between notes, but that's not all: You can use the Smart Strip in combination with the Note Repeat, Arp, and Chord engines for endless creative possibilities.

If no Strip Mode button is active, the Smart Strip is disabled.

### 11.3.1.4 Group Section

The eight dedicated Group buttons, labeled **A** to **H**, provide instant access to the Groups.



The Group buttons on your controller.

Press any Group button to select the Group you want to work in. Once a Group is selected its button lights up in the assigned color and its Sounds are available on the pads: whether one Sound on each pad (pads in Group mode) or different notes for one particular Sound (pads in Keyboard mode). The other colored Group buttons are dim lit to indicate they can be selected. Press the dim white button to create a new Group in that slot. Buttons remain uncolored and unlit for the other empty Group slots.

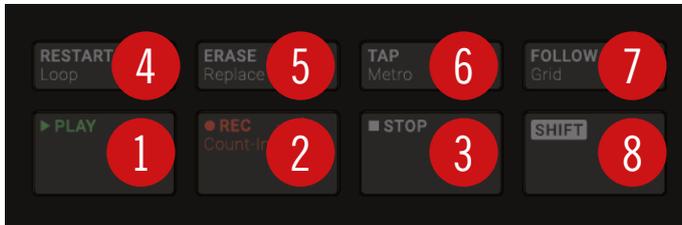
If you want to use more than eight Groups in your Project, hold **SHIFT** and press the Group buttons to select and access other banks of Groups.

These buttons are also used to solo and mute Groups on the fly when **SOLO** or **MUTE** buttons are held; this is great for jamming out your Project and performing live. See [↑3.4.1, Using Solo and Mute](#) for more on the Solo and Mute features.

If the **VOLUME**, **TEMPO** or **SWING** button is active in the Edit section above (see [↑11.3.1.2, Edit Section](#)), hold a Group button and turn the 4-D encoder to change the volume, tune or swing for that individual Group. For more details on this, see [↑4.2.3, Adjusting Volume, Swing and Tempo](#).

### 11.3.1.5 Transport Section

The Transport section holds various transport tools as well as the **SHIFT** button used in various contexts.



The Transport section on your controller.

- (1) **PLAY** button: Press **PLAY** to activate playback. Press **PLAY** a second time to stop playback.
- (2) **REC** button: When playback is on, press **REC** to begin recording. Or when playback is off, press **SHIFT** + **REC** to begin recording with the Count-in. Press **REC** a second time to stop recording. Hold the **REC** button to access Pattern Preset mode, this allows you to select the desired Pattern Length before recording new Patterns.
- (3) **STOP** button: Press **STOP** to stop playback.
- (4) **RESTART** button: Press the **RESTART** button at any time to restart from the beginning of the current loop range. Used together with **SHIFT** (8), the **RESTART** button lets you easily adjust the Loop in many ways: Press **SHIFT** + **RESTART** to enable/disable looping. Hold **SHIFT** + **RESTART** and turn the 4-D encoder to move the entire Loop along the Timeline, or “push & turn” the encoder to adjust only the end point of the Loop. While you hold **SHIFT** + **RESTART**, the displays provide another useful set of looping controls.
- (5) **ERASE** button: During playback, hold **ERASE** and hold any number of pads or Group buttons to erase the events for the corresponding Sounds or Groups on the fly as the playback goes on. Use the shortcut **ERASE** + **EVENTS** + pad to quickly erase all events triggered by that pad in your Pattern. If you automated a parameter, hold **ERASE** and turn the corresponding Knob under the displays to erase the automation of this parameter. Press **SHIFT** + **ERASE** + any pad or Group button to completely remove the Sound or Group in that slot.
- (6) **TAP** button: Repeatedly tap the **TAP** button to set the desired tempo. Press **SHIFT** + **TAP** to quickly enable/disable the metronome.
- (7) **FOLLOW** button: If you activate **FOLLOW**, time-related displays (like the Pattern Editor) will show the next part as the playhead goes beyond the current part, so that you always see where the playhead is. Press **SHIFT** + **FOLLOW** to open Grid mode and adjust the grids to define how

various MASCHINE objects can be moved or resized: Perform grid (for transitions between Sections), Arrange grid (for Pattern length and Section length), Step grid (for events), and Nudge grid (for events as well).

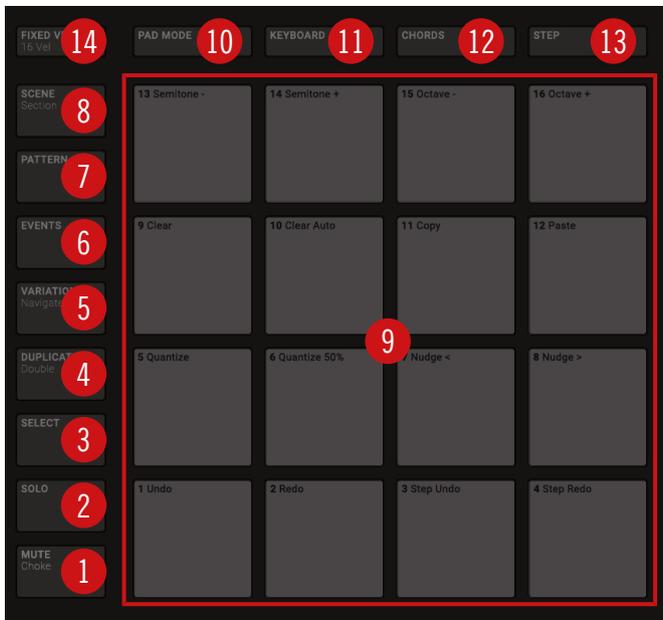
(8) **SHIFT** button: While the most important features are accessible through dedicated buttons, many shortcuts are available by holding the **SHIFT** button and pressing pads 1–16 or several other buttons. You can also use the **SHIFT** button to change parameters in finer increments when entering values with the Knobs, or use it to bypass, remove and move Plug-ins from within the Plug-in List.

### 11.3.1.6 Pad Section

The Pad section includes numerous features. Use the **16 pads** to play your Sounds. Above the pads, the **Pad Input Mode buttons** let you choose how the pads will react to your hits: e.g., you can trigger all Sounds in your Group, play different notes of a single Sound, specific chords of that Sound, or create and edit events in the step sequencer.

Besides playing Sounds, the pads provide access to many editing and selection commands depending on the controller mode selected from the column of **Mode buttons** left of the pads.

Additionally, when you hold **SHIFT** the pads provide you with useful shortcuts and commands for your everyday work with MASCHINE.



The Pad section on your controller: the Mode buttons (1) to (8), the pads (9), and the Pad Input Mode buttons (10) to (14).

## Mode Buttons

The Mode buttons (1) to (8) are located in the column left of the pads. They switch the pads and your controller to a series of modes dedicated to specific workflows:



All the Mode buttons left of the pads can be pinned: Simply press the desired button + Button 1 (above the left display) to pin/unpin the corresponding mode. See [↑11.1.1, Controller Modes and Mode Pinning](#) for more information.

**(1) 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. This is 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 represented by fully lit pads.

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

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

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

(5) **VARIATION** button: Enters Variation mode. This lets you introduce “happy accidents” in your Patterns. The Variation mode provides you with two features: Humanize adds natural rhythmic fluctuations to programmed sequences, while Random provides randomly generated variations of your beats and melodies based on adjustable settings. Press **SHIFT + VARIATION** to enter Navigate mode. When working on large Projects, it is sometimes necessary to look at the computer screen. With Navigate mode there is no need to use the mouse and search for scroll bars or magnifying glasses. Just use the pads and the displays to zoom in and out or scroll through Patterns and Scenes. See [↑11.1.2, Controlling the Software Views from Your Controller](#) for more information. Furthermore, in Navigate mode the Buttons above the displays provide quick access Channel properties and Plug-in parameters.

(6) **EVENTS** button: Enters Events mode. This mode allows you to select particular events in your Pattern and modify their position, pitch (key), velocity and length. You can also press **EVENTS** + pad to quickly select all events triggered by that pad in your Pattern.

(7) **PATTERN** button: Enters Pattern mode. Pattern mode allows you to manage all Patterns in the selected Group: create new empty Patterns or duplicates of existing ones, switch between different Patterns, etc. Dimmed pads represent existing Patterns, the fully lit pad represents the selected Pattern.

(8) **SCENE** button: Enters Scene mode (in Ideas view) or Section mode (in Arranger view). Use Scene mode to access your Scenes and Section mode to arrange 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 by pressing the pads; half-lit pads show existing Scenes, while fully lit pads show the selected Scene. When you are satisfied with a Scene you can append it to the Arranger.
- Use **Section mode** to create, select, and manage Sections in order to create an arrangement. Here you can create Sections, assign a Scene to Section, position a Section on the Timeline, and set the length of a Section.

Press **SHIFT** + **SCENE** to quickly toggle between Ideas view and Arranger view.

## Pads and Pad Input Mode Buttons

The Pad Input Mode buttons (10) to (14) allow you to choose from various behaviors for the pads (9) when it comes to trigger your Sounds. The four buttons directly above the pads (**PAD MODE** (10), **KEYBOARD** (11), **CHORDS** (12) and **STEP** (13)) control the four main **pad input modes**, while the **FIXED VEL** button (14) controls additional options for the modes.

(9) **Pad 1–16**: The sixteen velocity-sensitive pads can be used to play and select your Sounds. Their behavior can be configured by the Pad Input Mode buttons (10) to (14) described below. The pads also have many functions depending on the controller mode that is currently selected.

(10) **PAD MODE** button: Press **PAD MODE** to switch the pads to **Group mode** (the default mode). In Group mode each pad represents one Sound of the Group. Group mode is typically used for drum kits. You can adjust various parameters of the mode via the displays and the surrounding Buttons and Knobs. The right display shows you the Sound triggered by each pad. You can use Buttons 5–8 to adjust the Base Key, which sets the key (pitch) triggered for each Sound in the Group, and Knobs 1–4 under the left display to set the Choke and Link group settings. Please refer to the MASCHINE Manual for more information on these features. By pressing **PAD MODE** again, you can hide its parameters from the displays and return to your previous workflow while keeping Group mode enabled on your pads; as a reminder, the **PAD MODE** button will stay lit as long as your pads are in Group mode. Press **SHIFT** + **PAD MODE** to switch your pads to Group mode without switching the displays to the mode parameters.

(11) **KEYBOARD** button: Press **KEYBOARD** to switch the pads to **Keyboard mode**. In Keyboard mode the pads represent 16 pitches of the chromatic scale for the selected Sound, ascending from the selected Root Note; this way you can play the selected Sound like a melodic instru-

ment. The right display shows you the pitch triggered by each pad. You can use Buttons 5–8 to adjust the Root Note (triggered by pad **1**), and Knobs 1–4 to configure the Scale engine and limit the available pitches to a particular scale. By pressing **KEYBOARD** again, you can hide its parameters from the displays and return to your previous workflow while keeping Keyboard mode enabled on your pads; as a reminder, the **KEYBOARD** button will stay lit as long as your pads are in Keyboard mode. Press **SHIFT + KEYBOARD** to switch your pads to Keyboard mode without switching the displays to the mode parameters.

**(12) CHORDS** button: Press **CHORDS** to switch the pads to **Chords mode**. The Chords mode is similar to the Keyboard mode (see the **KEYBOARD** button **(11)** above) with the difference that each pad triggers a whole chord instead of a single note. You can use Knob 3 and 4 to configure the chord you want to play. By pressing **CHORDS** again, you can hide its parameters from the displays and return to your previous workflow while keeping Chords mode enabled on your pads; as a reminder, the **CHORDS** button will stay lit as long as your pads are in Chords mode. Press **SHIFT + CHORDS** to switch your pads to Chords mode without switching the displays to the mode parameters.

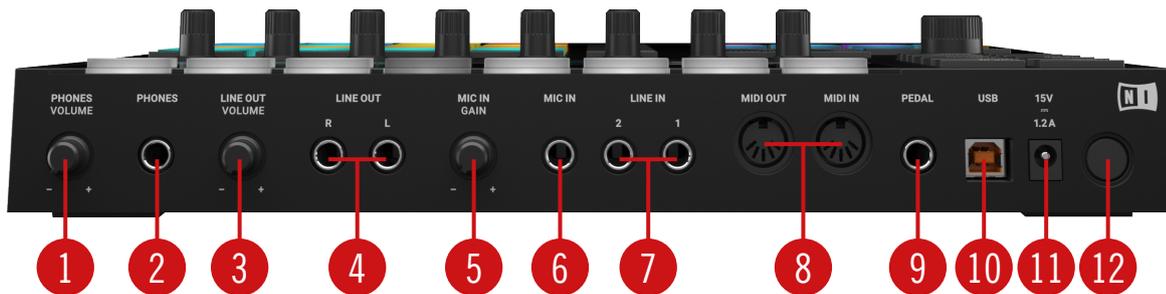
**(13) STEP** button: Press **STEP** to switch the pads to **Step mode**. Step mode turns your MASCHINE controller into a full-featured step sequencer. In this mode, each pad represents one step of the selected Step Grid resolution. During playback, a running light through the pads represents the current position of the step sequencer. Pressing the pads creates notes on the corresponding steps (causing them to light up) or it removes them. For more information on Step mode, refer to [↑8, Creating Beats with the Step Sequencer](#). By pressing **STEP** again, you can hide its parameters from the displays and return to your previous workflow while keeping Step mode enabled on your pads; as a reminder, the **STEP** button will stay lit as long as your pads are in Step mode. Press **SHIFT + STEP** to switch your pads to Step mode without switching the displays to the mode parameters.

**(14) FIXED VEL** button: Press **FIXED VEL** to enable/disable the **Fixed Velocity** option. By default, the pads are sensitive to velocity: The harder you hit them, the louder the sound will be. With Fixed Velocity enabled, your pads play at the same volume no matter how hard you hit them. For example, this can be very handy when you are triggering slices of a loop from your pads and want to have all slices at the same volume. Fixed Velocity is available in all four pad input modes: Group, Keyboard, Chords and Step (see above for more info on these). Press **SHIFT + FIXED VEL** to enable/disable the **16 Velocities** option. In this mode your pads play the same note (pitch) of the focused Sound but with 16 different velocity values. This can be useful to

play or program complex drum fills. The right display indicates the velocity values for each pad. The pitch of the played note is defined by the Base Key. The 16 Velocities option is only available in Group mode, i.e. when **PAD MODE (10)** is enabled.

### 11.3.1.7 Rear Panel

The rear panel of the MASCHINE controller holds the various hardware switches, knobs and sockets of the integrated audio interface, power supply, and USB connection.



The rear panel of the MASCHINE controller.

- (1) **PHONES VOLUME** knob: Adjusts the level of the **PHONES** output (2).
- (2) **PHONES** socket: Stereo output socket for plugging in headphones with a 1/4" TRS jack. In your music software this stereo output appears as a pair of mono outputs labeled 3: **Headphone Left** and 4: **Headphone Right**. Turn the **PHONES VOLUME** knob (1) to adjust their output level.
- (3) **LINE OUT VOLUME** knob: Adjusts the level of the **LINE OUT 1** and **2** outputs (4).
- (4) **LINE OUT L and R** sockets: These 1/4" TRS sockets are the main outputs of the audio interface. In your music software they will appear as 1: **Main Left** and 2: **Main Right**. Turn the **LINE OUT VOLUME** knob (3) to adjust their output level.
- (5) **MIC IN GAIN** knob: Adjusts the level of the **MIC IN** input (6). Use this knob to raise the microphone signal until it reaches a level high enough for your music application without clipping. If the microphone signal sounds distorted, slowly turn this knob down until the artifacts have disappeared.

(6) **MIC IN** socket: Balanced input socket for plugging in dynamic microphones with a 1/4" TRS jack. When a microphone is plugged into the socket, the **LINE IN 1** and **2** sockets (7) are disabled.

(7) **LINE IN 1 and 2** sockets: Pair of balanced 1/4" TRS input sockets accepting any line level signal (e.g., a synthesizer or mixer output). In your music software they will appear as **1: Input Left** and **2: Input Right**. If a microphone is plugged in the **MIC IN** socket (6), the **LINE IN 1** and **2** sockets are disabled.

(8) **MIDI IN and OUT** sockets: The **MIDI** input (**IN**) and output (**OUT**) sockets let you integrate MASCHINE into your MIDI setup. For example, you can connect a MIDI keyboard to the **MIDI IN** socket and play melodic Sounds via the keyboard. Connect your favorite hardware synth to the **MIDI OUT** socket and trigger its sounds from within your MASCHINE Project. You can synchronize MASCHINE with other tempo-related instruments by sending or receiving a MIDI Clock signal. Please refer to the Manual to discover all details on the various MIDI possibilities and how to set them up.

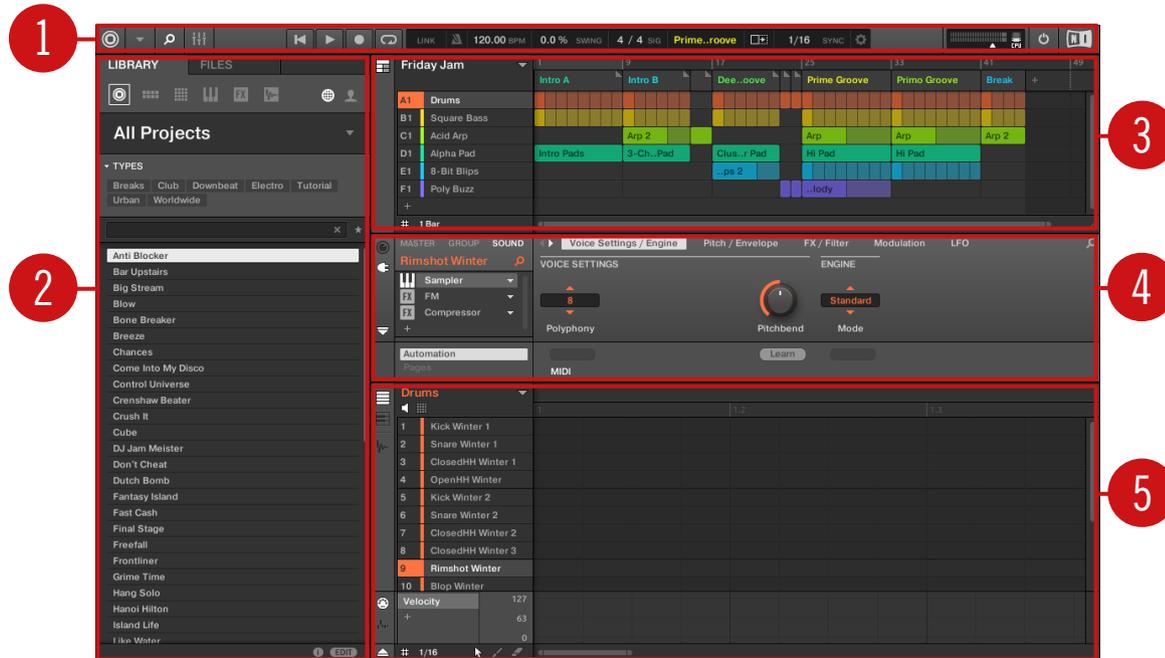
(9) **PEDAL** socket: Allows you to use a footswitch to control the transport in MASCHINE. Note that this is a stereo socket, allowing you to plug in a double footswitch and control the **PLAY** and the **REC** buttons in MASCHINE. The **PEDAL** socket can also be configured to accept continuous pedals ("expression pedals"). For more details, please refer to the MASCHINE Manual available from the [Help](#) menu.

(10) **USB** socket: Connects the MASCHINE controller to your computer via USB 2.0/3.0.

(11) **Power Supply** socket: Connect the included power supply to the socket. Note that the power supply is not required to operate MASCHINE. Connecting the power supply only adds an extra brightness to all illuminated elements on your controller, which can be useful in bright environments.

(12) **Power** switch: Press the power switch to switch on your MASCHINE controller. Note that you have to switch on your controller in order to use it, even if you don't use any power supply.

## 11.4 MASCHINE Software Overview



The MASCHINE software.

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

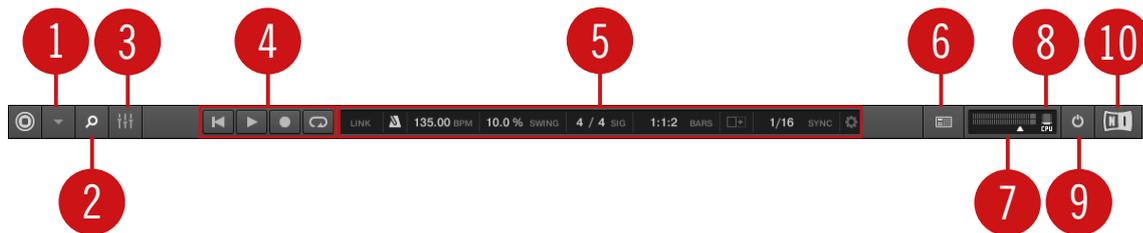
(2) **Browser:** The Browser is your tool for managing, finding, tagging and categorizing Projects, Groups, Sounds, Instruments, Effects and Samples. Using the search facility you can quickly find things and audition (Prehear) Samples.

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

(4) **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 Groups, Sounds, Plug-ins (internal or VST/AU plug-ins), MIDI, routing.

(5) **Pattern Editor:** The Pattern Editor features both step programming and real-time recording and is the basis for each Pattern. 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-in (Internal or External) parameters.

### 11.4.1 Header



The Header.

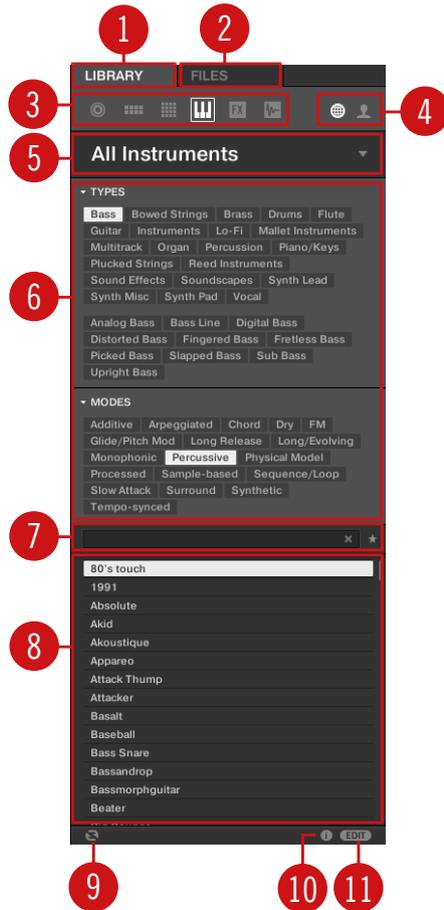
(1) **MASCHINE menu:** Click the MASCHINE menu to access the software menus. This menu is particularly useful in Full screen mode and when MASCHINE is used as a plug-in in a host application.

(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 add new files. You may also prehear (audition) Samples directly from the Browser and apply new tags.

(3) **Mix view button:** Click the Mix view button to access the Mix view. The Mix view provides you with quick access to the level and routing settings of all your Sounds, Groups, and the Master. In addition, it provides you with an intuitive interface for adjusting the parameters of all your Plug-ins.

- (4) **Transport controls:** The Transport controls contain buttons such as Play, Restart, Record and Loop.
- (5) **Display area:** The Display area provides control regarding Ableton Link, time signature, tempo, global swing, Follow and Sync (Perform Grid and Retrigger in the Cog wheel icon.)
- (6) **Controller icon:** This area displays an icon each MASCHINE controllers connected to your computer.
- (7) **Master Volume slider:** Shows and adjusts the level of the MASCHINE audio output.
- (8) **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).
- (9) **Audio Engine button:** Click the Audio Engine button to disable the entire sound processing of MASCHINE.
- (10) **NI logo:** The NI logo and MASCHINE logo open the About screen which displays the version number and edition of your MASCHINE software.

## 11.4.2 Browser



The Browser.

- (1) **LIBRARY tab:** Use the **LIBRARY** tab to access your computer's hard drives via MASCHINE's selectors and filters.
- (2) **FILES tab:** Use the **FILES** tab to access your computer's hard drives.

(3) **File Type selector:** 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 only the files of the selected type to be displayed.

(4) **Content selector:** The Content selector allows you to select between Factory content and User content.

(5) **Product selector:** 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.

(6) **Tag Filter:** The Tag Filter allows you to search based on tags. You can quickly find files based on the **TYPES** and **MODES** categories by clicking the tags.

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

(8) **Results list:** The Results list displays all files that match your query.

(9) **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 you select in the Results list, at the volume set by the slider.



Audition control volume slider.

When browsing **Groups**, the **+PATTERNS** and **+ROUTING** buttons appear in the Control bar of the Browser.



**+PATTERNS** and **+ROUTING** 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 (potentially overwriting previous routings in the selected Group). When the **+ROUTING** button is off, any audio and MIDI routings saved in the Group will not be loaded, thus preserving any existing routings in the active Group.

The **+PATTERNS** button allows you 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 the **+PATTERNS** button is selected the Sounds and Patterns of the selected Group will be loaded. When the **+PATTERNS** is deselected, only the Sounds of the selected Group will be loaded.

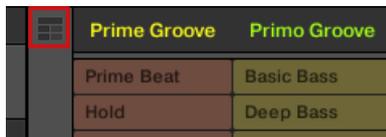
(10) **Information:** Click the Information icon to view details of the selected file.

(11) **Tag Editor:** The Tag Editor allows you to edit Tags applied to files and add Tags to new files from the Bank, Types, and Modes and view Properties. Only Types and Modes Properties can be edited in the User content. The NI (Native Instruments) content is read only. You can show/hide it by clicking the **EDIT** button at the bottom right.

### 11.4.3 Arranger

The Arranger is has two different views: **Ideas view** and **Arranger view**. Each view has a specific purpose in the workflow of creating a song, but essentially they represent the same content. The Ideas view allows you to experiment with your musical ideas without being tied to a timeline or any kind of arrangement. Here you can create Patterns for each Group and combine them into a Scene. The Arranger view allows you to structure your song by allowing you to assign the Scenes you created in the Ideas view to Sections, and move them around to quickly create a larger musical structure.

#### Switching between Ideas View and Arranger View



The Arranger view button.

- ▶ Click the Arranger view button to switch between the Ideas view and the Arranger view.
- When the button is unlit Ideas view is active, when the button is lit Arranger view is active.

## The Ideas View



The Ideas view for creating and experimenting with musical ideas free from the Timeline.

(1) **Scenes:** This area displays all the current Scenes in your project. After creating a Scene by clicking the + symbol, you can build the Scene by selecting a Pattern from each Group. By clicking each Scene name (Scene slot) you can switch between Scenes to see how your musical ideas work together.

Using your mouse you can right-click the Scene slot and select to *Append to Arrangement* from the menu and then arrange your song in the Arranger view. You can also use the right-click menu to *Clear*, *Duplicate*, or *Delete* Scenes, as well as organize your Scenes by selecting the *Rename* or *Color* options

(2) **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. Once assigned, a Pattern will become highlighted, click it again to remove it from 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.

(3) **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...) in the Pattern Editor (see [↑11.4.5, Pattern Editor](#)) and the Group's Channel properties and Plug-in parameters in the Control area (see [↑11.4.4, Control Area](#)). To mute a Group click the Group letter, for example **A1**, and right-click on the letter to solo the Group. Using your mouse you can also right-click the name of a Group to access the many options available to manage them.

## The Arranger View



The Arranger 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 into it and display the Group's content (Sounds, Patterns...) in the Pattern Editor (see [↑11.4.5, Pattern Editor](#)) and the Group's Channel properties and Plug-in parameters in the Control area (see [↑11.4.4, Control Area](#)).

(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 Scene placed on the Timeline. A Section can be moved freely by clicking the name of the Section and dragging and dropping 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 *Select* in the menu to assign a Scene to a Section. It is also possible to use the menu to *Insert*, *Duplicate*, *Delete*, *Clear* or *Remove* Sections as well as organize them by selecting the *Rename* or *Color* options.

(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.

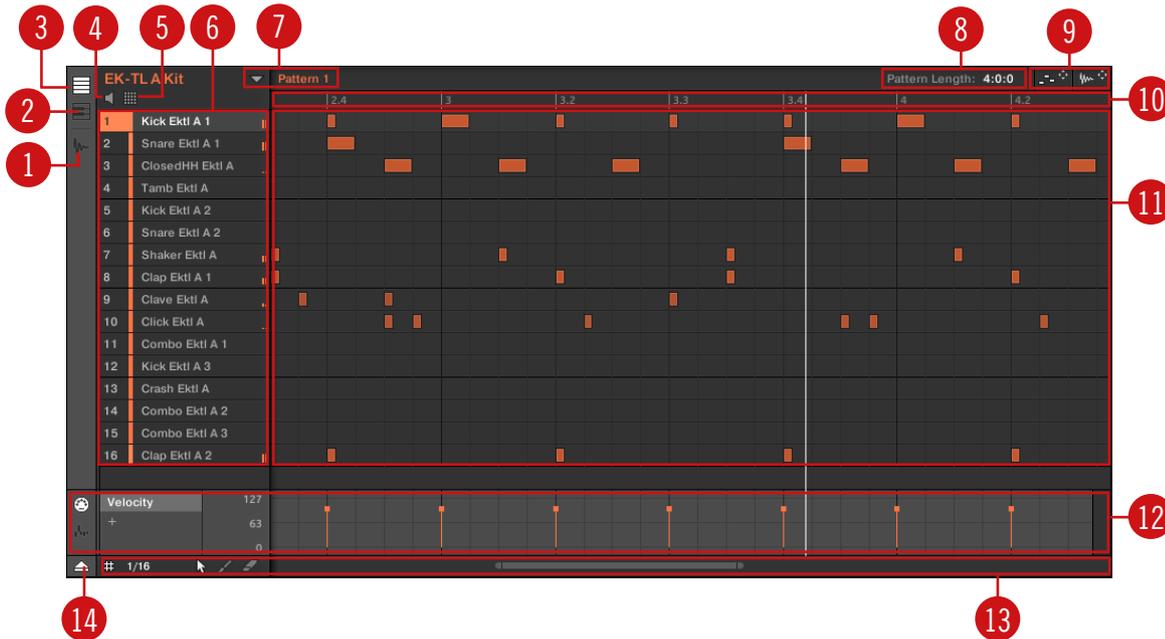
## 11.4.4 Control Area



The Control area.

- (1) **Plug-in icon:** Click the Plug-in icon to access Plug-ins and their parameters.
- (2) **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.
- (3) **MASTER tab:** Click the **MASTER** tab to control sound at the main outputs of MASCHINE (including all Groups and Sounds).
- (4) **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).
- (5) **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).
- (6) **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.
- (7) **Quick Browse Icon:** Use the Quick Browse icon to recall the search query you performed to find the currently loaded file/preset.
- (8) **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 (6).

## 11.4.5 Pattern Editor



The 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 (6).
- (5) **Sound properties icon:** Click this icon to quickly access the Key, Choke, and Link settings for the selected Sound.

(6) **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](#)). In Keyboard view (2), click a Sound slot to display its events in the Step Grid (11).

(7) **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.

(8) **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.

(9) **Dragger icons:** The Dragger icons allow you to conveniently drag and drop audio or MIDI from your Patterns to your desktop or host software.

(10) **Pattern timeline:** The timeline at the top of the Step Grid (11) displays musical time units, including bars and beats. Click the timeline to resize the currently selected Pattern.

(11) **Step Grid:** Displays the content of the selected Pattern slot (7). Here you can see your recorded events as rectangular blocks. In Group view (3) these represent the Sounds of your Group. In Keyboard view (2) they represent musical notes of the selected Sound. The events can be edited using your mouse; they can be dragged to a new position, elongated, shortened or deleted.

(12) **Control Lane:** The Control Lane provides a visual overview and editing tools for the automation of each parameter and modulation of each MIDI control change.

(13) **Edit controls:** Use the Step menu to change the step size in which events can be moved/resized and click the Arrow or Paint icons to toggle the Paint mode on/off.

(14) **Control Lane button:** The Control Lane button allows you to show/hide the Control Lane (12).



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

## 12 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.



Before getting help please make sure you have downloaded the latest MASCHINE software from Native Access.

### 12.1 Knowledge Base

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

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

In your description, you should mention:

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

- The brand and specifications of your computer



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

## 12.3 Registration Support

If problems occur during the product activation procedure, please contact our Registration Support team: [www.native-instruments.com/regsupfrm](http://www.native-instruments.com/regsupfrm).

## 12.4 User Forum

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

## 13 Glossary

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

### **Arranger**

The Arranger is the big area located in the upper part of the MASCHINE window, right under the Header.

### **Arranger View**

The Arranger view allows you to combine Sections (references to Scenes), and arrange them into a song on the Timeline.

### **Autoload**

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

### **Browser**

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

### **Bussing Point**

A bussing point is a point in the signal flow that can accept signals coming from various locations in the audio routing system. In MASCHINE for example, the first Plug-in slot of a Sound usually contains a sound source (which you will hear by pressing the corresponding pad on your controller). If you load an effect plug-in in this first Plug-in slot, though, the Sound won’t generate audio itself but instead it becomes available for other Sounds and Groups to process

their audio. You then only have to set up the desired Sound(s) and Group(s) of your Project to send some of their audio to this bussing point. This basically is the way to set up send effects in MASCHINE!

## **Channel Properties**

Channel properties are sets of parameters available at each Project level (i.e. for each Sound, each Group, and for the Master) that are independent of the Plug-ins loaded in that Sound/Group/Master. Like the Plug-in parameters, 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-in parameters and Channel properties for the selected Sound/Group or the Master level: routing, effects, Macro Controls, etc.

## **Control Lane**

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

## **Control Mode**

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

## **Effect (FX)**

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

## Event

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

## Groove Properties

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

## Group

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

## Group View

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

## Ideas View

The Ideas view allows you to experiment with your musical ideas without being tied to a timeline or arrangement. You can create Patterns for each Group and combine them into a Scene. These Scenes can then be added to Sections in the Arranger view to create a larger musical structure.

## Insert Effect

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

## Header

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

## Keyboard View

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

## Macro Control

Each 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 for, e.g., 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

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

## Modulation

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

## **Mute and Solo**

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

## **Pad Mode**

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

## **Parameter Pages**

The Parameter pages constitute the biggest part of the Control area in the MASCHINE window. They contain the adjustable Plug-in parameters and Channel properties of the selected Sound/Group or those of the Master.

## **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 are updated in the Arranger.

## **Pattern Editor**

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

## **Plug-in**

A Plug-in is an 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.

## **Prehear**

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

## **Project**

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

## **Quantization**

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

## **Sample**

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

## **Sample Editor**

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

## Scene

A Scene is a combination of 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 Arranger view to create an arrangement.

## Section

A Section is a reference to a specific Scene on the Timeline of the Arranger view and is used to arrange the Scenes into a larger musical structure. The benefit of using Sections is that any changes made to a Scene are replicated in each Section where the Scene is referenced therefore making the process of changing parts of a song quick and easy.

## Send Effect

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

## Sequencer

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

## Solo

See Mute and Solo.

## 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. In the software's Pattern Editor, steps are visualized by vertical lines. You can adjust the step size, e.g., to apply different quantization to different events or to divide the Step Grid into finer blocks to edit your Pattern more precisely.

## Step Grid

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

## Step Mode

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

## Swing

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

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# Index

## Numerics

### 4-D encoder [164]

adjusting the volume, swing, tempo and tune [61]

in the Browser [36] [52]

navigating and loading Plug-ins [58]

## A

### Active Speakers [23]

### Arranger

definition [189]

switching views [181]

### ARRANGER button [163]

### Arranger view

definition [189]

Groups [183]

Pattern area [183]

Sections [183]

Timeline [183]

### Arranger view button [181]

### Audio configuration [18]

### Audio Engine button [178]

### Audio inputs [21]

### Audio interface [18]

### Audio outputs [21]

### Audio plug-in [39] [81]

### Audio recording [26]

### Audio routing [19]

### Audio setup [18]

### Audition [52]

---

**AUTO button** [163]

**Autoload**

definition [189]

replacing Sounds with [51]

**B**

**Basic audio configuration** [18]

**Browser** [33] [176]

+PATTERNS button [180]

+ROUTING button [180]

button [177]

definition [189]

load a Drumsynth [54]

load a Group [33]

load a Plug-in [85]

load a Project [47]

load a Sample [51]

load a Sound [50]

load an effect [103]

MASSIVE presets [86]

using on the controller [36] [52]

**BROWSER button** [36] [163]

**Bussing point** [189]

**C**

**CHANNEL button** [162]

**Channel icon** [184]

**Channel Properties**

definition [190]

**Channel Property selector** [184]

**CHORDS button** [173]

**Color**

Groups [84]

Sounds [63]

**Color changing**

Scenes [131]

**Computer** [17]

**Connecting a line level device as input** [28]

**Connecting a microphone** [27]

**Connecting Active Monitor Speakers** [23]

**Connecting external MIDI equipment** [30]

**Connecting Headphones** [25]

**Connecting the controller to the computer** [17]

**Content selector** [180]

**Control area** [177]

adjusting parameters [97]

definition [190]

**Control Lane**

definition [190]

editing modulation [115]

### **Control mode**

definition [190]

pads [38]

### **Control section** [161]

### **Controller**

Control section [161]

Edit section [164]

Group buttons [167]

Group section [167]

overview [159]

Pad section [169]

Performance section [165]

rear panel [174]

Transport section [167]

### **Controller mode** [149]

### **Count-in** [77]

length [77]

### **CPU meter** [178]

## **D**

### **Display area** [178]

### **Drumsynth** [54]

load [54]

### **DUPLICATE button** [171]

### **Duplication**

Pattern Length [70]

**E****Edit section** [164]**Editing**

Patterns [78]

**Effects** [102]

adjusting parameters [108]

bypassing [110]

definition [190]

insert effect [191]

load [103]

muting [110]

send effect definition [195]

**ERASE button** [168]**Event**

definition [191]

editing with the Pattern Editor [78]

**EVENTS button** [171]**Extended Lock** [166]**F****Factory library**

presets [33]

**FILE button** [45] [50] [163]**File mode** [45]

load a recent Project [50]

**File Type selector** [180]**FILES tab** [179]**FIXED VEL button** [173]**FOLLOW button** [119] [124] [168]**Footswitch** [30]**FX** [102]

**G****Grid** [122]**Groove properties**

definition [191]

**Group**

changing the color [84]

definition [191]

load a [33]

muting and soloing [41]

soloing [41]

**Group buttons** [167]**Group section** [167]**GROUP tab** [184]**Group view** [185]

definition [191]

**Groups** [183]**H****Header** [176]

Audio Engine button [178]

Browser button [177]

CPU meter [178]

definition [192]

Display area [178]

MASCHINE menu [177]

Master Volume slider [178]

NI logo [178]

Transport controls [178]

**Headphones** [25]**Help** [187]**I****Ideas view**

definition [191]

Groups [182]

Pattern area [182]

Scenes [182]

**Insert effect** [191]

**K****KEYBOARD button** [172]**Keyboard mode**

playing the pads [92]

recording [95]

Root Note [94]

shifting octave [94]

**Keyboard view** [185]

definition [192]

**KOMplete 11 SELECT bundle** [86]**L****LIBRARY tab** [179]**LINE IN 1 and 2 sockets** [175]**Line level device** [28]**LINE OUT L and R sockets** [174]**LINE OUT L/R sockets** [24]**LINE OUT VOLUME knob** [24] [174]**Live playing** [133]**Load**

a Drumsynth [54]

a Group [33]

a Plug-in [85]

a Project [47]

a Sample [51]

a Sound [50]

an effect [103]

into a Plug-in List [55]

**LOCK button** [166]**Locking controller modes** [149]**Loop range** [146]

---

## M

**MACRO button** [164]

**Macro Control**

definition [192]

**Macro Controls** [164]

**Main mixer in your studio setup** [24]

**MASCHINE**

Setup [17]

**MASCHINE controller**

audio [18]

Audio inputs [21]

Audio outputs [21]

Connecting a line level device as input [28]

Connecting a microphone [27]

Connecting Acrive Monitor Speakers [23]

Connecting external MIDI equipment [30]

Connecting Headphones [25]

Connecting to the computer [17]

Recording audio [26]

USB [17]

Using as audio device in the MASCHINE software [19]

Using as audio device in your operating system [22]

Using as audio device with other music software [21]

**MASCHINE menu** [177]

**MASCHINE software**

Virtual inputs [21]

Virtual outputs [21]

**MASSIVE** [86]

browsing presets [86]

**Master**

definition [192]

**MASTER tab** [184]

**Master Volume slider** [178]

**Melodic Sounds**

playing [85]

**Metronome**

activating [39] [ 0 ]

**MIC IN GAIN knob** [174]

**MIC IN socket** [175]

**Microphone** [27]

**MIDI**

connecting external equipment [30]

**MIDI IN and OUT sockets** [175]

**MIXER button** [163]

**MOD button** [166]

**Mode buttons** [170]

**Mode locking** [149]

**Mode pinning** [149]

**Modulation**

- definition [192]
- delete on the controller [115]
- editing in the software [115]
- record on the controller [113]
- recording [113]
- recording in Step mode [120]

**Music software** [21]**Mute**

- definition [193]
- Sound or Group [41]

**MUTE button** [170]**N****NI logo** [178]**Note Repeat** [43] [44]**NOTE REPEAT button** [165]**Note snap** [73]**NOTES button** [166]**O****Open**

- a Drumsynth [54]
- a Group [33]
- a Plug-in [85]
- a Project [47]
- a Sample [51]
- a Sound [50]
- an effect [103]

**Other music software** [21]**Overview**

- hardware controller [159]
- structure of a Project [154]

---

## P

**Pad Input Mode buttons** [172]

**Pad input modes** [172]

Keyboard mode [94]

Step mode [119]

**PAD MODE button** [172]

**Pad modes**

definition [193]

**Pad section** [169]

**Pads** [172]

in Control mode [38]

in Keyboard mode [92]

in Step mode [118]

velocity [38]

**Page buttons** [163]

**Parameter area** [184]

**Parameter page**

definition [193]

**Parameters**

adjusting a Sound [97]

adjusting effects [108]

**Pattern**

adding a [74]

definition [193]

double [70]

editing [78]

recording [39]

**PATTERN button** [171]

**Pattern Editor** [177]

definition [193]

editing events [78]

**Pattern Length**

adjusting [75]

doubling [70]

**Pattern slot** [74]

**Pedal** [30]

**PEDAL socket** [175]

**PERFORM button** [166]

**Perform FX**

selecting and loading [166]

**Performance section** [165]

**PHONES socket** [26] [174]

**PHONES VOLUME knob** [25] [174]

**Pinning controller modes** [149]

**PITCH button** [166]

**PLAY button** [168]

**Playing live** [133]

**Plug-in**

definition [194]

focus [58]

load a [85]

parameters [97]

**PLUG-IN button** [162]

**Plug-in icon** [184]

**Plug-in menu** [59]

**Plug-in slots**

load into [54]

**Power Supply socket** [175]

**Power switch** [175]

**Preferences**

Audio page [19]

**Prehear** [52]

definition [194]

listening to samples [51]

**Pre-listen** [52]

**Product selector** [180]

**Project**

definition [194]

load a [47]

load a recent [50]

load from the controller [49]

overview and structure [154]

## Q

**Quantization** [73]

definition [194]

**Query** [ 0 ]

**Quick Edit buttons** [165]

**Quick Reference** [149]

---

## R

**REAKTOR PRISM** [86]

**Rear panel** [174]

**REC button** [168]

### Recording

a Pattern [39]

in Keyboard mode [95]

modulation [113]

### Recording audio

Setup [26]

### Recording modulation

Step mode [120]

### Recording Settings mode

 [77]

### Repeating notes

Note Repeat [44]

**RESTART button** [168]

**Retriggering Scenes** [134]

### Root Note

adjusting [94]

### Routing

Audio [19]

## S

### Sample

definition [194]

load a [51]

### Sample Editor

definition [194]

**SAMPLING button** [163]

**Saving** [44]

**SCARBEE MARK 1** [86]

### Scene

definition [195]

playing longer loops [146]

Retrigger [134]

selecting (hardware) [129]

selecting (software) [128]

transitions [134]

**SCENE button** [129] [171]

**Scene Sync** [134]

**Search field** [180]

### Search results

updating [ 0 ]

### Section

definition [195]

**SELECT button** [171]

**Send effect**

definition [195]

## **Sequencer**

definition [195]

## **Setting up MASCHINE [17]**

## **SETTINGS button [77] [163]**

## **Setup [17]**

## **Setup Examples [23]**

## **SHIFT button [169]**

## **Smart Strip [166]**

## **SOLID BUS COMP [86]**

## **Solo**

definition [193]

Sound or Group [41]

## **SOLO button [171]**

## **Sound**

adjusting parameters [97]

changing the color [63]

definition [195]

load a [50]

muting and soloing [41]

soloing [41]

## **Sound slot**

number [42]

## **SOUND tab [184]**

## **Soundcard [18]**

## **Speakers [23]**

## **Step**

definition [196]

## **STEP button [118] [173]**

## **Step Grid [122] [186]**

definition [196]

## **Step mode [117]**

definition [196]

## **Step sequencer [117]**

## **STOP button [168]**

## **Strip Mode buttons [166]**

## **Studio configurations [23]**

## **Swing**

definition [196]

quickly adjusting from the controller  
(Sound/Group/Project) [62]

## **SWING button [62] [165]**

**T****Tag Filter** [180]**TAP button** [168]**Tempo**

quickly adjusting from the controller [62]

**TEMPO button** [62] [165]**Text search** [180]**Touch Strip** [166]**Transport controls** [178]**Transport section** [167]**Troubleshooting** [187]**Tune**quickly adjusting from the controller  
(Sound/Group) [62]**U****USB** [17]**USB socket** [175]**Using a line level device as input** [28]**Using a microphone** [27]**Using your controller as audio device**

In other music software [21]

In the MASCHINE software [19]

In your operating system [22]

**V****VARIATION button** [171]**Velocity**

pads [38]

**Virtual inputs** [21]**Virtual outputs** [21]**Volume** [178]quickly adjusting from the controller (Mas-  
ter/Group/Sound) [61]**Volume adjusting**

Sound, Group, and overall [60]

**VOLUME button** [61] [165]**VST/AU**

definition [194]

load plug-in instruments [85]

**Z****Zoom** [72]