

# Syntakt

User Manual

 **elekttron**



### **FCC compliance statement**

This device complies with part 15 of the FCC rules. Operation is subject to the following two conditions: (1) This device may not cause harmful interference, and (2) this device must accept any interference received, including interference that may cause undesired operation.

NOTE: This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.



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### **Canada**

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

### **European Union regulation compliance statement**

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



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

### **Legal disclaimer**

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## **IMPORTANT SAFETY AND MAINTENANCE INSTRUCTIONS**

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

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

### **WARNING**

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

- Do not expose the unit to rain, moisture, dripping or splashing and also avoid placing objects filled with liquid, such as vases, on the unit.
- Do not expose the unit to direct sunlight, nor use it in ambient temperatures exceeding 35°C as this can lead to malfunction.
- Do not open the casing. There are no user repairable or adjustable parts inside. Leave service and repairs to trained service technicians only.
- Do not exceed the limitations specified in the Electrical specifications.

### **SOUND PEAKS**

- A brief signal will be sent to all audio outputs of the Syntakt when the Test mode on the STARTUP Menu is activated. Remember to turn down the volume on all speakers and headphones before activating Test mode.

### **SAFETY INSTRUCTIONS FOR THE POWER ADAPTER**

- The adapter is not safety grounded and may only be used indoors.
- To ensure good ventilation for the adapter, do not place it in tight spaces. To prevent risk of electric shock and fire because of overheating, ensure that curtains and other objects do not prevent adapter ventilation.
- Do not expose the power adapter to direct sunlight, nor use it in ambient temperatures exceeding 40°C.
- Connect the adapter to an easily accessible electrical outlet close to the unit.
- The adapter is in standby mode when the power cord is connected. The primary circuit is always active when the cord is connected to the power outlet. Pull out the cord to completely disconnect the adapter.
- In the EU, only use CE approved power cords.

### **RESTART**

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

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## 1. INTRODUCTION

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Thank you for purchasing Syntakt. The Syntakt is a compact drum computer and synthesizer from Elektron. It contains all the necessary tools to make people move to the music. A digital and highly flexible sound engine, an analog fx block with multi-mode filter and drive, a live-friendly sequencer, the means to control external MIDI gear, and Overbridge support. To get the most out of your machine, we recommend that you read this manual in its entirety.

### 1.1 CONVENTIONS IN THIS MANUAL

We have used the following conventions throughout the manual:

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

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

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

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

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

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

LED indicators like the Keyboard LED are written like this: <KEYBOARD>.

The following symbols are used throughout the manual:



Important information that you should pay attention to.



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



The chances of anything coming from Mars are a million to one...

## 2. THE SYNTAKT

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Rain is like the sound of trains outside your window. Looking out, you see reflections of the passing above-ground subway and crimson tail lights. Refractions in the lingering water droplet trigger memories. Off-world colonies and the rhythm of life, on our world and others, imagined or actual, exist at the edge of our grasp in a blur of light-speed relativistic reality.

Bliss. The focus becomes your reality. Colors and beats create a musical tapestry in the life of the maximal metropolis you experienced. You go back to your automated coffee-bot, who greets you with a pixelated smile. The synthesis of emotion feels sincere, and you take the sentiment to heart. The vapors waft pleasingly to the ceiling when pouring and absorb into the climate control of your cozy complex.

Now is the time. You sit at your sonic workspace and turn on the Elektron Syntakt. It breathes into life, and the glint of red light spirits you into action. Analog synthesis meets digital synthesis. A musical cyborg companion. Your pathfinder on a new musical journey, one both familiar and new. You begin turning knobs, finding pleasing and even unsettling sounds. The beat starts. Pieces fall into place like a dozen meteorites on a perfect trajectory into an unnamed expanse. Time crumbles, limitations blur, and it is just you and the machine.

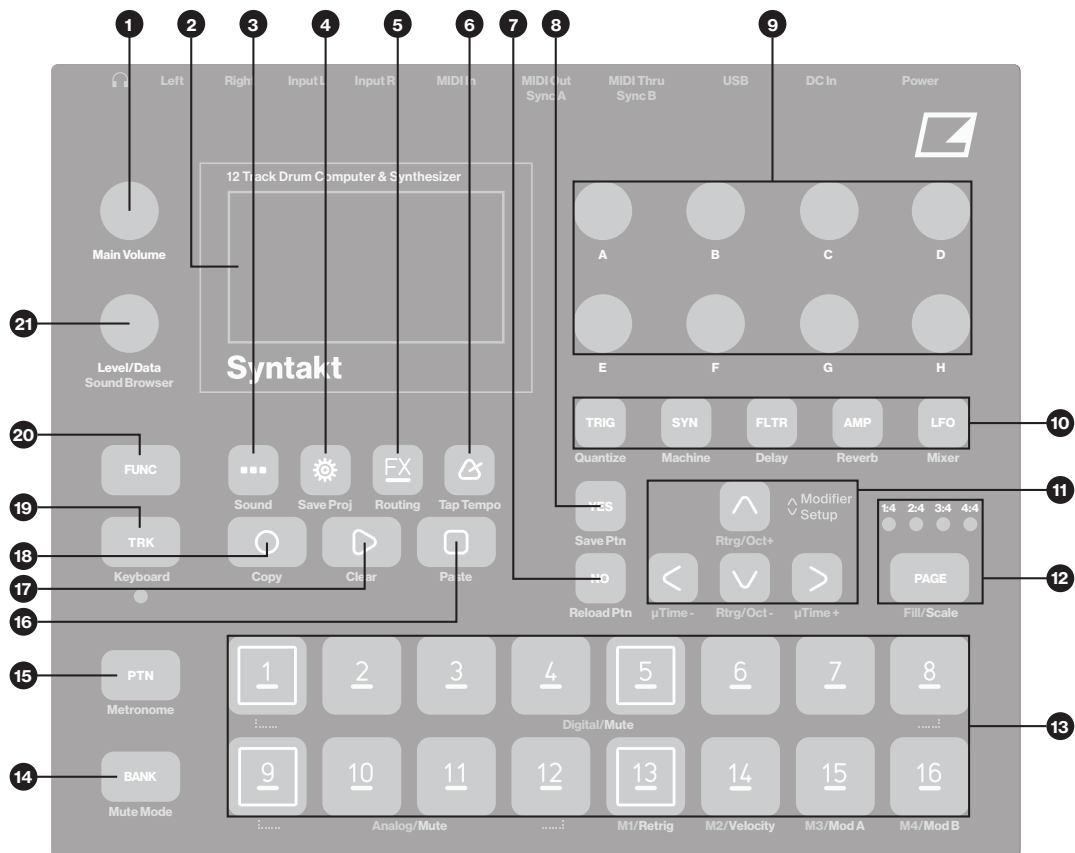
A message comes across your field of view in another space, not entirely grounded in our reality:

We thank you for joining us on this adventure. There is much to explore. This is our collective step in the ethereal Ouroboros of a new musical epic.

- The Elektron Team

## 3. PANEL LAYOUT AND CONNECTORS

### 3.1 FRONT PANEL

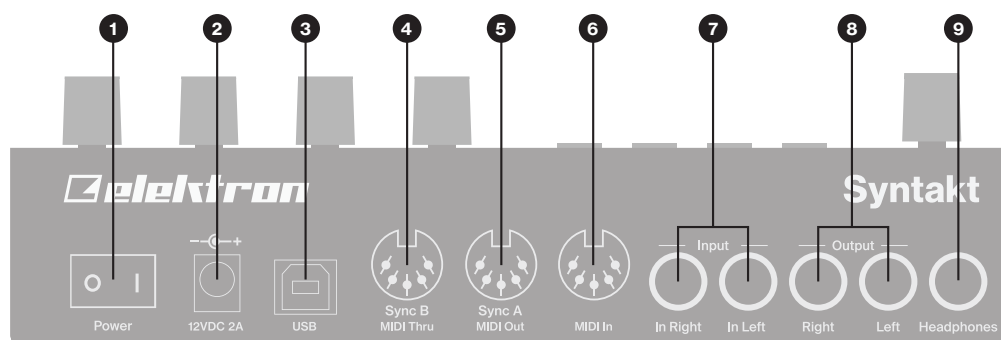


1. **MAIN VOLUME** sets the volume for the main outputs and the headphones output.
2. Screen.
3. **[SONG MODE]** opens SONG mode screen where different SONG mode related actions are performed. The secondary function accesses the SOUND menu.
4. **[SETTINGS]** contains the management of projects, MIDI configuration, and the System settings. The secondary function saves the current project.
5. **[FX]** selects the FX track and lets you access its parameter pages. The secondary function opens the ANALOG FX BLOCK ROUTING menu, where you set which tracks/effects/external sound sources are routed to the FX bus or not.
6. **[TEMPO]** opens the TEMPO menu, where you can adjust the global/pattern tempo and also adjust the swing. The secondary function makes it possible to tap the tempo.
7. **[NO]** key. Used for exiting an active menu, backing one step in the structure hierarchy, and negating. The secondary function is to temporarily reload the active pattern.
8. **[YES]** key. Used for entering sub-menus, selecting, and confirming. The secondary function is to temporarily save the active pattern.
9. **DATA ENTRY** knobs **A-H**. Used for setting parameter values. Press and turn the knobs to change values in larger increments.
10. **[PARAMETER]** keys access the PARAMETER pages of the active track. The keys indicate if the page is active (on) or inactive (off).
  - **[TRIG PARAMETERS]** accesses parameters such as **NOTE**, **VELOCITY**, and other trig related parameters. The secondary function accesses the QUANTIZE menu.
  - **[SYN]** Here you can find parameters related to the selected machine. For MIDI tracks this page has parameters such as **CHANNEL**, **PROGRAM**, and **AFTERTOUCH**. The secondary function accesses the MACHINE menu where you select Machine for the track.

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



#### 3.2 REAR CONNECTORS



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

#### 3.3 SETTING UP AND STARTING THE SYNTAKT

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

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

## 4. QUICK START

If you are the kind of person who just wants to dig into your Elektron device and start making noise, this section is for you. This quick start will guide you through some of the basic operations to begin using the Syntakt. If you want more in-depth information, check out the rest of this manual later. First, connect it as described in section “3.3 SETTING UP AND STARTING THE SYNTAKT” on page 14.

### 4.1 PLAYING THE FACTORY PRESETS

You can find a number of preset patterns and sounds in the Syntakt. Follow the instructions below to get started exploring your new instrument.

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

For more information, please see “9.2.2 PATTERN CONTROL” on page 36.

### 4.2 TEMPO

To change the Tempo BPM setting, open the TEMPO menu by pressing the **[TEMPO]** key. Use the **LEVEL/DATA** knob to change tempo. The **[ARROW]** keys **[UP]** or **[DOWN]** change the tempo in increments of 0.1 BPM. Pressing the **LEVEL/DATA** knob while turning it changes the tempo four BPM at a time.

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

For more information, please see “9.1 SEQUENCER TEMPO” on page 35.

### 4.3 USING KEYBOARD MODE

You can use the **[TRIG]** keys to play the sound of the active track (or send MIDI notes if you have selected the MIDI machine for the active track) in a number of selectable scales.

1. Press **[TRK] + [TRIG 1-12]** to select the track.
2. Press **[FUNC] + [TRK]** (short press) to enter KEYBOARD mode. A long press opens the KEYBOARD mode setup page. The **[TRIG]** keys will light up in a pattern that resembles an octave of a piano keyboard. Only lit keys are playable.
3. Play the **[TRIG]** keys. The sound will be pitched differently for each of the playable keys. Press the **[ARROW]** keys **[UP]** or **[DOWN]** to transpose the virtual keyboard up or down one octave.

For more information, please see “7.9 KEYBOARD MODE” on page 23.



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

### 4.4 USING MUTE MODE

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

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

For more information, please see “7.10 MUTE MODE” on page 24.

### 4.5 EDITING PARAMETERS

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

1. Make sure a pattern is playing.
2. Press [TRK] + [TRIG 1-12] to select one of the twelve audio tracks.
3. To change, for example, the cutoff of the filter, press the [FLTR] key to open the FILTER page.  
The parameter labeled **FREQ** changes the cutoff of the filter. Turn **DATA ENTRY** knob **E** to change the parameter value, and hear how the sound is affected.

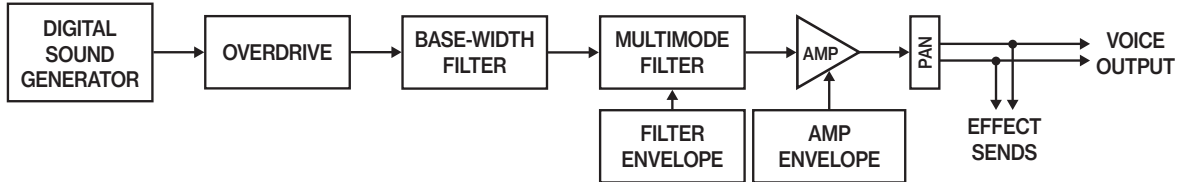
Try out the rest of the PARAMETER page parameters to explore a variety of sound shaping possibilities.

For more information, please see “7.5 PARAMETER EDITING” on page 22.

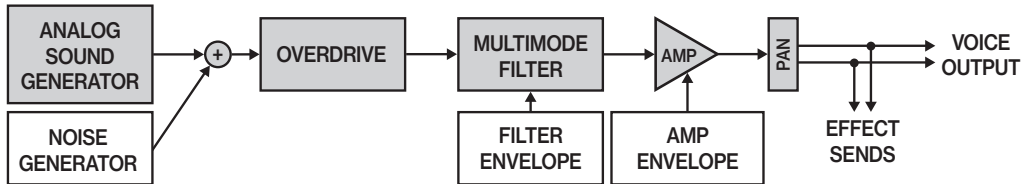
## 5. SYNTAKT SOUND ARCHITECTURE

The illustrations below show the Syntakt sound architecture, with its analog and digital voice types and send effects. The illustrations also show what components of the sound architecture are analog (grey boxes) or digital (white boxes). The audio from the voice output is then routed through the Analog FX block or directly to the Main mix. For more information, please see “5.4 ANALOG FX BLOCK” on page 17.

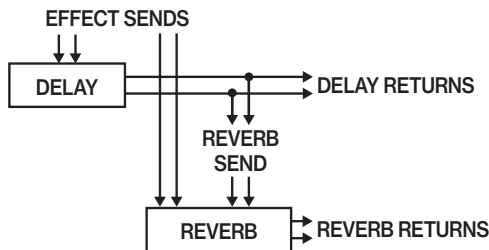
### 5.1 DIGITAL VOICE TYPE



### 5.2 ANALOG DRUM AND ANALOG CYMBAL VOICE TYPES

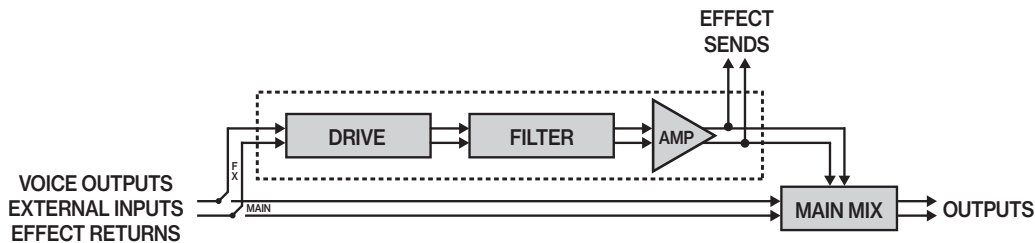


### 5.3 SEND EFFECTS



### 5.4 ANALOG FX BLOCK

The Analog FX block primarily consists of three analog parts, the drive, the multimode filter and an amplifier. The audio from the voice outputs, external inputs, and the effect returns can be separately routed either through the Analog FX block (pre) or directly to the Main mix (post). For more information, please see “12.1 EDITING THE FX TRACK PARAMETERS” on page 61.



## 5.4.1 ANALOG FX BLOCK ROUTING



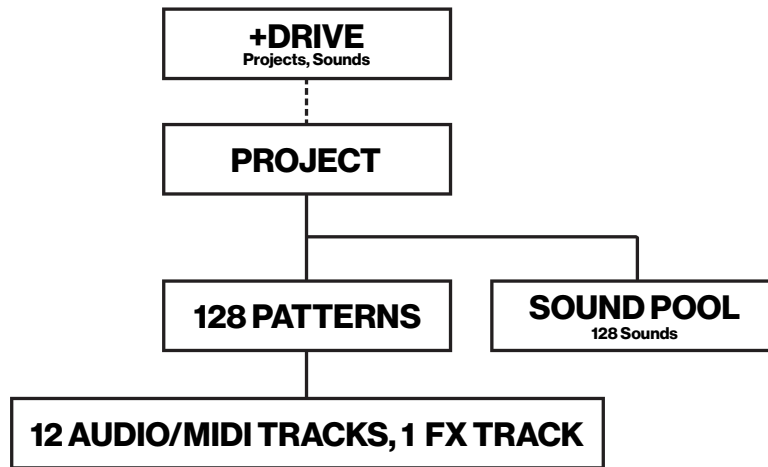
Press **[FUNC]** + **[FX]** to open the ANALOG FX BLOCK ROUTING menu.

In the ANALOG FX BLOCK ROUTING menu, you can select which tracks, send effects, and the external in, you want to route through the analog FX block (orange **[TRIG]** key) or directly to the main mix (dim orange **[TRIG]** key). Use the **[TRIG 1-12]** keys to select the routing of the corresponding tracks. Trig keys 14, 15, 16 selects the routing for the delay, reverb, and external in respectively. Tracks with MIDI machines allocated can not be routed. In the example above, track 1-3, 7, 9, 11, the reverb, and the audio from the external inputs are routed to the analog FX block. Track 6 and 8 have MIDI machines assigned to them. The routing of the active audio track can also be done on the AMP PAGE 2 using the **ROUT** parameter. For more information, please see “10.8.3 ROUT” on page 54, “5.4 ANALOG FX BLOCK” on page 17.



## 6. OVERVIEW OF THE SYNTAKT DATA STRUCTURE

The image below outlines the data structure of the Syntakt.



### 6.1 +DRIVE

The +Drive is a non-volatile storage. It keeps up to 128 projects stored internally, and it also holds all saved sounds.

### 6.2 DATA STRUCTURE

#### 6.2.1 PROJECT

A project contains 128 patterns. General settings and states are also stored in the project. When a project is loaded it becomes the active working state of the Syntakt. From here it is possible to edit the patterns and sounds of the project. Every time the Syntakt is switched on, it boots to the active working state, the active project. Projects are saved, loaded and managed in the SETTINGS menu. For more information, please see “9.1 SEQUENCER TEMPO” on page 35.

#### 6.2.2 PATTERNS

The patterns are the primary data container for the Syntakt. Sixteen patterns are available for each of the eight banks, which means that 128 patterns are available for each project. A pattern contains up to twelve sounds (one for each audio track), sequencer data like trigs and parameter locks together with the settings on the TRIG page and BPM, length, swing, and time signature settings. The pattern also contains all the parameter settings for any MIDI tracks. For more information, please see “8. PATTERNS AND SOUNDS” on page 28.

#### 6.2.3 SOUNDS

A sound is a collection of the audio track settings in the SYN, FLTR, AMP, and LFO PARAMETER pages. Sounds can be stored either in the Sound pool of the active project or the +Drive sound library. The Sound pool holds up to 128 sounds and the +Drive library holds up to 2048 sounds. You can use the SOUND MANAGER to manage sounds. For more information, please see “8.6.3 SOUND MANAGER” on page 32, and “8. PATTERNS AND SOUNDS” on page 28.



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

### 6.3 ABOUT THE TRACKS

The Syntakt sequencer has twelve tracks that can be either an audio track or a MIDI track. In addition, there is also a separate track (the FX track) for the Analog FX block and the Delay/Reverb send effects.

#### 6.3.1 AUDIO TRACKS, VOICE TYPES, AND MACHINES

Any of the twelve tracks can be used as an audio track. This is the default track setting. An audio track controls the selected machine with its parameter settings in the PARAMETER pages SYN, FLTR, AMP, and LFO.

The voice type is the underlying synthesis model and is either analog or digital. The Syntakt has three different kinds of voice types. Analog Drum, Analog Cymbal, and Digital.

A machine is a sound engine that uses a subset of functionality derived from the voice type. There are a number of machines available for each voice type. Every machine has its own set of parameters tailored to give you the most relevant and useful sound-shaping possibilities for that particular machine. For more information, please see “APPENDIX A: MACHINES” on page 88 and “10. AUDIO TRACK PARAMETERS” on page 49.

Every track has a dedicated voice type when it is used as an audio track.

- Track 1–8: Digital
- Track 9–11: Analog Drum
- Track 12: Analog Cymbal

### 6.3.2 MIDI TRACKS

You can change any track on the Syntakt from being an audio track to instead be used as a MIDI track, meaning you can have up to twelve MIDI tracks. The MIDI tracks are used to control external, MIDI-equipped gear. Each MIDI track can trigger a chord of up to four notes in a chord with adjustable parameters such as velocity and length, control pitch bend and aftertouch, as well as eight freely assignable MIDI control change parameters (MIDI CCs). For more information, please see “11. MIDI TRACK PARAMETERS” on page 57. Any MIDI channel can be assigned to a MIDI track and several tracks can share the same channel. If several tracks are assigned to the same MIDI channel the track with the lowest number has priority regarding parameter conflicts.

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

To use a track as a MIDI track, you must first assign a MIDI machine to it.

1. Press **[FUNC] + [SYN]** to open the MACHINE menu. Use the **[UP]** and **[DOWN]** keys to navigate to the MIDI machine.
2. Press **YES**, to select the MIDI machine and assign it to the active track.



A track is either an audio track or a MIDI track. The track cannot be both at the same time.

### 6.3.3 THE FX TRACK

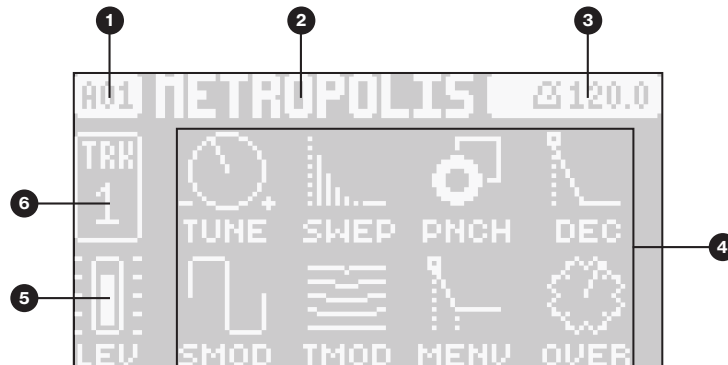
The Analog FX block has its own dedicated sequencer track that controls the parameters for the analog drive, multi-mode filter and amp circuits, with its dedicated envelopes and LFOs. The FX track also controls the parameters for the delay and reverb send effects. To select the FX track for editing, press the **[FX]** key and then use the **[PARAMETER]** keys access the PARAMETER pages for the FX track. For more information, please see “5.4 ANALOG FX BLOCK” on page 17 and “12. FX TRACK PARAMETERS” on page 61 and “13. DELAY, REVERB AND MIXER PARAMETERS” on page 67.



Press **[FX] + [YES]** to manually trig the FX track.

## 7. INTERACTING WITH THE SYNTAKT

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



1. Bank and pattern.
2. Pattern name.
3. Tempo.
4. Eight track parameters. They show what the **DATA ENTRY** knobs control and their current parameter values.
5. The main volume setting of the active track. Use the **LEVEL/DATA** knob to change the setting.
6. Active track.



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

### 7.1 SCREEN NAVIGATION

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

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

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



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

### 7.2 TRIG KEYS

The **[TRIG]** keys have several uses, including for example, triggering an audio track sound (track 1–12) from the active pattern (when sequencer recording is deactivated), and muting/unmuting tracks. They are also used for placing trigs in GRID RECORDING mode. When pressed in combination with the **[PTN]** and **[BANK]** keys, they select patterns and banks. The **[TRIG]** keys light up to indicate the position of placed trigs and to indicate the selected bank and track.

### 7.3 ROTARY ENCODERS

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

### 7.4 KEY BEHAVIOR

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

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

### 7.5 PARAMETER EDITING

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

#### 7.5.1 EDITING THE TRACK PARAMETERS

First select a track for editing, press and hold **[TRK]** key and then press one of the **[TRIG 1-12]** keys. Then use the **[PARAMETER]** keys to open the parameter pages for the selected track.

Use the **DATA ENTRY** knobs A-H to edit the corresponding parameters. Press and turn a knob to adjust its parameter in larger increments. Press and hold a **[PARAMETER]** key to see the values for all parameters on that page. For more information, please see “10. AUDIO TRACK PARAMETERS” on page 49, and “11. MIDI TRACK PARAMETERS” on page 57.



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

#### 7.5.2 PARAMETER VALUE JUMP

Pressing **[FUNC]** while editing certain parameters will make the parameter values jump to appropriate positions. The **TUNE** parameter, for example, jumps full octaves (12 semitones).

#### 7.5.3 CONTROL ALL

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

#### 7.5.4 [FUNC] KEY PRESS COMBINATIONS

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

### 7.6 QUICK SCROLLING

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

### 7.7 COPY, CLEAR, AND PASTE

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



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

### 7.8 THE NAMING SCREEN

The naming method is identical for the various naming situations that appear when you save sounds and projects et cetera.



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

### 7.8.1 POP-UP NAMING

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



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



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

## 7.9 KEYBOARD MODE

Press [FUNC] + [TRK] (short press) to enter KEYBOARD mode. In this mode, you can use the [TRIG] keys play the sound of the active audio track (or send MIDI notes if it has a MIDI machine assigned) in a number of selectable scales. With *KB SCALE* set to CHROMATIC and *KB FOLD* set to OFF the [TRIG] keys will light up in a pattern that resembles an octave of a piano keyboard layout. Only lit keys are playable. Press [TRK] + [TRIG 1-12] keys to select the track you want to play.

Press the trig keys to change the note pitch of the sound. The full range you can trig for audio track with Digital voice types spans 10 octaves: middle, 4 up and 5 down. The full range you can trig for audio track with Analog Drum and Analog Cymbal voice types spans 8 octaves: middle, 2 up and 5 down. The full range for MIDI tracks spans ten octaves. Press the [ARROW] keys [UP] or [DOWN], to transpose the virtual keyboard up or down in octave steps.

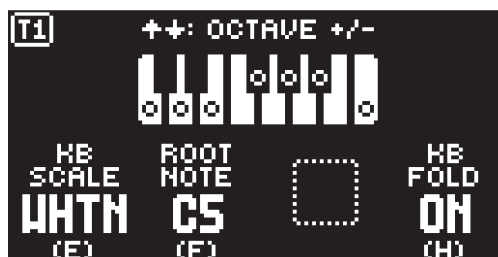
Notes trigged in KEYBOARD mode can be recorded on the sequencer in LIVE RECORDING mode. For more information, please see “9.3.3 LIVE RECORDING MODE” on page 37.

Press [FUNC] + [TRK] to exit KEYBOARD mode.

### 7.9.1 KEYBOARD SETUP MENU

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



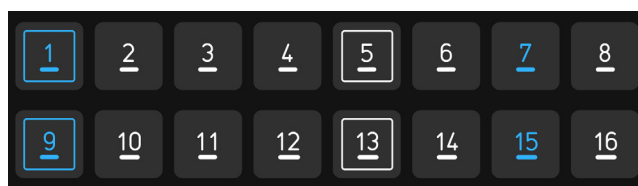


**KB SCALE** sets the track's scale. This setting governs which notes are playable on the Syntakt's [TRIG] keys to allow only notes in the set scale. For a list of all selectable keyboard scales, please see "APPENDIX E: KEYBOARD SCALES" on page 119.

**ROOT NOTE** sets the root note for the chosen scale.

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

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



You can also use an external keyboard to play the active tracks sound instead of using the [TRIG] keys. Connect the keyboard to the Syntakt and configure the external keyboard and the Syntakt MIDI Auto Channel (SETTINGS > MIDI CONFIG > CHANNELS) to the same MIDI channel. Then play the keys on the external keyboard to play the active tracks sound chromatically. You can then play the active track's sound even if the Syntakt is not in KEYBOARD mode.

## 7.10 MUTE MODE

You can use MUTE mode to mute any of the 13 sequencer tracks (including the FX track). All tracks are accessed simultaneously. Press any of the [TRIG] keys to mute the corresponding track. Press again to unmute. The color of the [TRIG] keys indicates its tracks mute status. Lit keys signify unmuted tracks. Dimmed keys signify muted tracks.

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

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

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

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



- In MUTE mode you mute the trigs on the sequencer tracks, not the audio on the tracks.
- You can also use QUICK MUTE to mute and unmute sequencer tracks. Press and hold [FUNC] and then press the [TRACK] keys to mute or unmute tracks.
- Syntakt remembers the last used version of MUTE mode and will access this one first when you press [FUNC] + [BANK]. This also applies to QUICK MUTE.

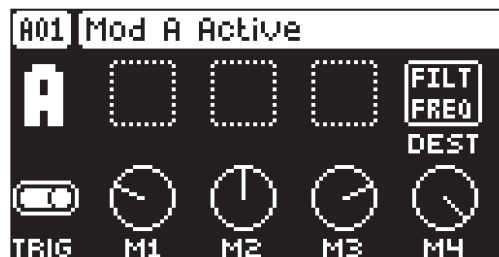
## 7.11 TRIG MODIFIERS

Using trig modifiers is a feature that lets you manually trig the sound of a track and, at the same time, add a selected modifier to the trig.

Usually, when you press a [TRIG] key, the device plays the sound of the selected track according to the track's parameters settings. Using the trig modifiers lets you trig the tracks sound but with one (or more) of its parameter(s) modified. How they are modified depends on the setup of the selected modifier.

You can use up to four kinds of modifiers, with each modifier having four different settings.

Using the trig modifiers is a performance functionality mainly meant to be played live in the default play mode. But, it can also be recorded to the sequencer in LIVE RECORDING mode in the form of parameter locks (or retrigger settings, for the retrigger modifier).



### 7.11.1 SETTING UP TRIG MODIFIERS

1. Press [FUNC] + [TRIG 13–16] to select which modifier (RETRIG, VELOCITY, MOD A, MOD, B) you want to set up.
2. Press [FUNC] + [UP/DOWN] to enter the setup of the selected modifier.
3. Use **DATA ENTRY** knobs *D* to set the **DEST** parameter that lets you select which destination parameter you want to modify. This parameter is only available when you select modifier MOD A or MOD B.
4. Use **DATA ENTRY** knobs *E–H* to select the modifier values you wish to use for the four modifier keys.
5. Use the **LEVEL/DATA** knob to set the **TRIG** parameter to ON or OFF depending on how you want to use the trig modifiers (see below).

### 7.11.2 USING TRIG MODIFIERS

There are two different options for using the trig modifiers to trig the track sound. Set the **TRIG** parameter to ON or OFF to select option.

With the **TRIG** parameter set to ON.

1. Press [FUNC] + [TRIG 13–16] to select which modifier you want to use.
  2. Press [TRIG 13–16] to trigger the sound on the active track with the selected modifier value applied.
- or

With the **TRIG** parameter set to OFF.

1. Press [FUNC] + [TRIG 13–16] to select which modifier you want to use.
2. Press and hold [TRIG 13–16], to select modifier value and then press [TRIG 1–12] to trig the track's sound with the selected modifier value applied.

## 7.12 MIDI NOTES

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

Of the 128 notes in the standard MIDI range, Note numbers 0–11 correspond to notes C0 through to B0, the leftmost octave (which is sometimes called C-2–B-2 in certain applications). These notes will trigger the sound of track 1 through track 12, respectively (provided they are set to their default channels 1-12). These notes values map to each of the 12 tracks, regardless of which track is active.

MIDI note numbers 12–84, that corresponds to notes C1–C7 (C5, MIDI note 60, being middle C) will trigger the sound of the active track in its 73 note variations (as if played by the **[TRIG]** keys in KEYBOARD mode, from lowest to highest pitch. For more information, please see “7.9 KEYBOARD MODE” on page 23.

MIDI program change messages 0–127 will select pattern 1–128 (A01–H16) on the Syntakt. Additionally, MIDI CC and NRPN messages can be sent to control various aspects of the Syntakt. For more information, please see “APPENDIX B: MIDI” on page 111.

### 7.13 OVERBRIDGE

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

When using Overbridge, the user interface for the Syntakt presents itself as a plug-in window in your DAW. Access, edit and automate parameters for sound shaping on screen. Always find your device preset parameters in the same state as you left them when you return to your DAW project, with the useful total recall functionality. Read more about Overbridge use and availability on the Elektron website: <https://www.elektron.se/overbridge/>

### 7.14 CLASS COMPLIANT DEVICE

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

The Syntakt can, therefore, stream audio and MIDI directly over USB to and from supported computers/phones/tablets. It opens up several exciting possibilities of what you can do with your device, for example, record audio from your device directly over USB in your DAW. For more information, please see “14.8.1 USB CONFIG” on page 78.

### 7.15 BACKING UP THE SYNTAKT

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

#### 7.15.1 BACKING UP PROJECTS AND SOUNDS

You can backup up your projects and sounds from your Elektron device to a computer. Here follows the general procedure for how to back up your device:

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



**Make sure to save your current project on your device, before backing it up.**

#### 7.15.2 TRANSFERRING BACKED UP FILES TO YOUR ELEKTRON DEVICE

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

1. Connect the Elektron device to the computer via USB.
2. Open the Transfer application on your computer and then select the USB MIDI port(s) for your device on the Transfer CONNECTION page. Click “CONNECT” next to your device under AVAILABLE DEVICES.
3. In Transfer, click the EXPLORE tab to open the EXPLORE page.

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

## 8. PATTERNS AND SOUNDS

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

Each of the audio tracks contains one sound. A sound that has been imported from the +Drive to a pattern becomes part of the active pattern. Any changes made to a sound will therefore not affect the stored sound. It will only affect the sound in the active pattern. You can save a sound from the active pattern to the +Drive. For more information, please see “8.6.3 SOUND MANAGER” on page 32.



**When a sound is loaded to a pattern, it becomes a copy of the sound on the +Drive and is not linked to the original sound stored on the +Drive. Instead, it fully becomes a part of the pattern.**

### A Pattern contains:

- Up to twelve audio track sounds.
- LEVEL settings for the audio tracks.
- All parameter settings for the MIDI tracks.
- Sequencer data such as trigs and parameter locks.
- The settings on the TRIG PARAMETERS page, BPM, length, swing and time signature settings.

### A sound contains:

- The selected machine and the SYN, FLTR, AMP, and LFO pages settings for the audio track.

## 8.1 THE +DRIVE SOUND LIBRARY AND THE SOUND POOL

The +Drive sound library can hold up to 2048 sounds (256 sounds in each bank A-H) that are available to all projects.

Sounds can be loaded to a pattern from either the +Drive sound library or the Sound pool of the active project. The difference between the two is that the +Drive sound library has the capacity of 2048 sounds, available to all projects, while the Sound pool is a part of a project and limited to 128 sounds. The primary benefit of sounds loaded to the Sound pool is the possibility for them to be sound locked. This feature is not available for the sounds in the +Drive sound library. For more information, please see “9.10.2 SOUND LOCKS” on page 43.

### 8.1.1 ADDING SOUNDS TO THE SOUND POOL

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

1. Press **[FUNC] + [SONG MODE]** to open the SOUND menu.
2. Select **SOUND MANAGER**, and then press **[YES]**.
3. Select the sounds you want to add to the Sound pool by highlighting them and pressing **[YES]**.
4. Press **[RIGHT]** to open the SOUND OPERATIONS menu.
5. Select **COPY TO ...** and then press **[YES]**.
6. Select **SOUND POOL**, and then press **[YES]**.

## 8.2 PLAYING A SOUND

Press the **[TRIG 1-12]** keys to play the sounds of the twelve tracks. The **[TRIG]** keys will briefly light up when pressed.

### 8.2.1 PLAYING A SOUND USING AN EXTERNAL MIDI DEVICE

The sounds can also be played using an external MIDI device connected to Syntakt. The MIDI channels for each of the audio tracks can be assigned in the MIDI CHANNELS menu, covered in the section “14.4.3 CHANNELS” on page 75. You can also use an external MIDI unit to play a sound chromatically when you are in KEYBOARD mode. For more information, please see “7.9 KEYBOARD MODE” on page 23.

## 8.3 EDITING A SOUND

Activate one of the audio tracks for editing by pressing **[TRK] +** one of the **[TRIG]** keys 1-12. When editing the settings of the track, any changes made will be stored as part of the active pattern.

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

Edit a sound by adjusting the parameters found on the **PARAMETER** pages. Access these pages by pressing a **[PARAMETER]** page key. Use the **DATA ENTRY** knobs **A-H** to change the parameters. For more information, please see "10. AUDIO TRACK PARAMETERS" on page 49.

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

## 8.4 LOADING A SOUND

To load a sound, use the **SOUND BROWSER** or the **SOUND MANAGER**. For more information, please see "8.6.2 SOUND BROWSER" on page 31 and "8.6.3 SOUND MANAGER" on page 32.

## 8.5 SAVING A SOUND

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

1. Press **[FUNC] + [SONG MODE]** to open the **MANAGE** menu.
2. Select **SAVE SOUND**, and then press **[YES]**.
3. Turn the **LEVEL/DATA** knob or use the **[UP]/[DOWN]** keys to select an empty slot to where you want to save your sound, and then press **[YES]**. If you want to save your sound to another bank, press **[BANK] + [TRIG 9-16]** to select a bank.
4. On the **NAMING** screen, name your sound and then press **[YES]**. For more information, please see "7.8 THE NAMING SCREEN" on page 22.
5. On the **TAGS** screen, use the **[ARROW]** keys and **[YES]** key to select the appropriate tags for your sound, and then select **<SAVE>** and press **[YES]**.

## 8.6 THE SOUND MENU

Press **[FUNC] + [SONG MODE]** to open the **SOUND** menu. Here you can set a number of Sound related parameters. Use the **[UP]** and **[DOWN]** arrow keys to move between the options. Press **[YES]** to confirm your selection. Press **[NO]** to exit the menu.



### 8.6.1 SETUP

Here you can set a number of Sound related parameters. Use the **[UP]** and **[DOWN]** arrow keys to move between the options. Press **[YES]** to confirm your selection. Press **[NO]** to exit the menu.



### FILTER KEYTRACK

Sets how much the filter opens and closes in relation to what note is played.

### **VELOCITY TO VOL**

Selects how MIDI velocity affects volume when playing the sound from a MIDI keyboard.

OFF means velocity does not affect the volume of the sound.

LOG applies a logarithmic velocity curve. The volume difference are greater between softer keyboard presses than between harder.

LIN applies a linear velocity curve. The volume difference between keyboard presses corresponds linearly to the force applied.

EXP applies an exponential velocity curve. The volume difference are greater between harder keyboard presses than between softer.

### **PITCH BEND DEPTH**

Sets how much the pitch bend data from external MIDI devices affects the Syntakt.

### **OCTAVE**

Sets the base octave of the sound. It also makes sound locking more practical since you can control the octave setting on the sound and minimize the need to transpose the sequencer notes to make two or more sounds work together.

### **LEGATO**

In LEGATO mode, the envelopes are not triggered by a subsequent note on/key press if the first note is still held.

### **NOTE PRIORITY**

Here you can set the note priority, i.e., what note is played if more than one note is played at the same time. This setting is only available if LEGATO is set to ON.

LAST gives priority to the last note played.

LOW gives priority to the lowest note played.

HIGH gives priority to the highest note played.

### **PORTAMENTO**

Here you find settings related to the portamento. For more information, please see "10.2 TRIG PARAMETERS PAGE 1" on page 49.

#### **SLOPE**

CONSTANT RATE. The pitch glides linearly at a constant rate. Longer glides take longer time to complete.

CONSTANT TIME The pitch glides linearly, but the glide is completed in a specific time, regardless of the interval between the start and end notes. Glides over wider note intervals, therefore, have a higher rate.

#### **AMOUNT**

This setting enables partial glides where just the final part of the interval is included in the glide. For example, a setting of 100 gives a full glide from start to finish. Lower values start the glide closer to the goal pitch. With polyphonic portamento on chords, this results in a shorter and less messy glide.

#### **STYLE**

GLIDE Ordinary continuous portamento.

GLISSANDO Quantizes the portamento to semitones.

#### **LEGATO ONLY**

ON When playing notes, the pitch glides from the pitch of the last note played and held (the key pressed down and not yet released) to the pitch of the next new note played on the track.

OFF When you play notes, the pitch glides from the pitch of the last note played to the next new note played on the track.

#### **• GATING**

OFF The glide continues after the key is released.

ON The glide stops when the key is released.

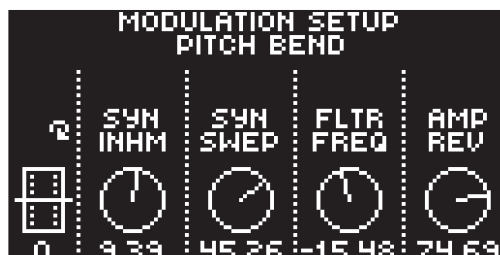


**PITCH BEND**

Opens a menu where you can assign up to four PARAMETER page parameters to the pitch bend. The pitch bend from incoming MIDI sent to the Syntakt from external devices affects the assigned parameters. Press **[YES]** to open the menu.

You can select parameters from the SYN, FLTR, AMP, and LFO PARAMETER pages. Turn the **DATA ENTRY** knobs **A–D** to select the track parameters that you wish to assign. Press **[YES]** to confirm the selection. Then use **DATA ENTRY** knobs **E–H** to set the modulation depth of the four track parameters. The depth is an offset of the original track parameter value.

Turn **LEVEL/DATA** to test your settings.

**VELOCITY MOD**

Opens a menu where you can assign up to four PARAMETER page parameters to the velocity parameter. Both the **VEL** parameter on the TRIG menu and the velocity of incoming MIDI notes sent to the Syntakt from external devices affects the assigned parameters. Press **[YES]** to open the menu. Selecting parameters and setting modulation depth works in the same way as for **PITCH BEND**.

Turn **LEVEL/DATA** to test your settings.

**MOD WHEEL**

Opens a menu where you can assign up to four PARAMETER page parameters to the MIDI mod wheel command (CC #1). Press **[YES]** to open the menu. Selecting parameters and setting modulation depth works in the same way as for **PITCH BEND**.

Turn **LEVEL/DATA** to test your settings.

**BREATH CONTROLLER**

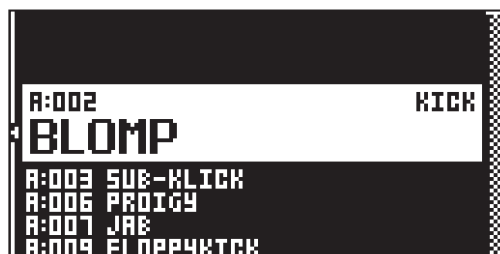
Opens a menu where you can assign up to four PARAMETER page parameters to the MIDI breath controller command (CC #2). Press **[YES]** to open the menu. Selecting parameters and setting modulation depth works in the same way as for **PITCH BEND**.

Turn **LEVEL/DATA** to test your settings.

**AFTERTOUCHE**

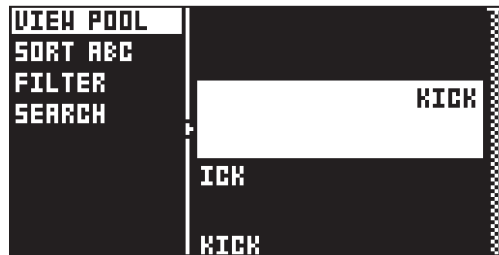
Opens a menu where you can assign up to four PARAMETER page parameters to the MIDI aftertouch command. Press **[YES]** to open the menu. Selecting parameters and setting modulation depth works in the same way as for **PITCH BEND**.

Turn **LEVEL/DATA** to test your settings.

**8.6.2 SOUND BROWSER**

The SOUND BROWSER is used to preview and load sounds. You can also press **[FUNC] + LEVEL/DATA** to open the SOUND BROWSER. This menu will show a list of all sounds in the +Drive sound library that can be loaded to the active track. Scroll the list by turning the **LEVEL/DATA** knob or by pressing **[UP]/[DOWN]**. Press **[TRIG 9–16]** to select sound bank A–H. Press **[FUNC] + [YES]** to preview the sound before you load it to the track. You can also use KEYBOARD mode, or an external MIDI controller, sending

MIDI on the Syntakt's Auto channel to preview the sound. Press [YES] to load the sound to the track. Press [LEFT] to access the SORTING menu. Press [YES] to execute the commands. Press [NO] or the [RIGHT] arrow key to exit the menu.



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

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

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

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

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

**SEARCH** will perform a text search and list all sounds with names matching or including the text input. For more information, please see "7.8 THE NAMING SCREEN" on page 22 on how to enter text.

### 8.6.3 SOUND MANAGER

The SOUND MANAGER is used to manage sounds, for example import, export, rename, and tag sounds. Opening this menu will show a list of all sounds found in the +Drive sound library. Turn the *LEVEL/DATA* knob or press [UP]/[DOWN] to scroll through the list. Press [BANK] and then press [TRIG 9-16] to select sound bank A-H. Press [FUNC] + [YES] to preview the sound before you load it to the track. You can also use KEYBOARD mode, or an external MIDI controller, sending MIDI on the Syntakt's Auto channel to preview the sound.



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



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

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

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

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

**SEARCH** will perform a text search and list all sounds with names matching or including the text input. For more information, please see “7.8 THE NAMING SCREEN” on page 22 on how to enter text.

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



**LOAD TO TRACK** loads the selected sound to the active track and makes it a part of the active pattern.

**COPY TO...** Copies the selected sounds to one of the following:

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

**SAVE TO HERE** exports the active track sound and saves it to the selected slot.

**RENAME** Opens a screen where you can rename the selected sound.

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

**DELETE** deletes the sound or selected sounds.

**SELECT ALL** selects all sounds in the list.

**DESELECT ALL** deselects all sounds in the list.

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

**SEND SYSEX** sends the selected sounds as SysEx data.



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

#### 8.6.4 LOAD SOUND

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

### 8.6.5 SAVE SOUND

Saves the active track's sound to the +Drive. Turn the *LEVEL/DATA* knob or press [UP]/[DOWN] to choose a destination memory slot. Press [YES] to export the sound. Name the sound and press [YES] again to confirm the export.

### 8.6.7 RENAME TRACK SOUND

Opens the NAMING menu where you can rename the active track's sound.

### 8.6.8 INIT TRACK SOUND

Sets the PARAMETER page parameters of the active track to their default values. When selecting this option, a prompt will appear. Press [YES] to initialize the parameters or [NO] to cancel the operation. Note that no saved parameter information are permanently lost until the sound is saved to the same slot it was loaded from.

## 9. THE SEQUENCER

The sequencer of the Syntakt stores information in patterns. A pattern controls the playback of the audio/MIDI tracks, the FX track, and various pattern-specific aspects of the tracks. Each of the eight banks, A to H, contains 16 patterns, which means 128 patterns are available for each project. For more information, please see “14.3 PATTERN” on page 72.

A pattern contains:

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

### 9.1 SEQUENCER TEMPO



To change the BPM setting, open the TEMPO menu by pressing the [TEMPO] key. Use the *LEVEL/DATA* knob to change tempo. Pressing the knob while turning it changes the tempo four BPM at a time. The [ARROW] keys [UP] or [DOWN] change the tempo in increments of 0.1 BPM. Note that you can choose between a global tempo or using a separate tempo for every pattern. Press [FUNC] + [YES] to switch between GLOBAL and PATTERN tempo mode. On the main interface screen, you can also press and hold [ARROW] keys [LEFT] or [RIGHT] to nudge the tempo 10% up or down temporarily. Release the key to revert to the original tempo.

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

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



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

### 9.2 BASIC PATTERN OPERATIONS

Syntakt can seamlessly switch between patterns. This, together with the ability to chain patterns, is a handy feature when improvising live. For more information, please see “9.11 CHAINS” on page 45.

#### 9.2.1 SELECTING BANK AND PATTERN

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

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

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



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

### 9.2.2 PATTERN CONTROL

Press [PLAY] to start the playback of a pattern. Press [STOP] to stop the playback of all tracks. The sound will play until the end of the settings determined by the envelopes, but effects like Delay will continue to be audible until the delay repeats have faded out. Press [STOP] + [STOP] quickly to immediately stop playback of all tracks and get just a short fade out of the send effects.

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

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

## 9.3 EDITING A PATTERN

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

### 9.3.1 TRIG TYPES

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

- **NOTE TRIGS** trigger sounds or MIDI notes. On the FX track, they trigger the LFOs, as well as the filter and amplifier envelopes.
- **LOCK TRIGS** trigger parameter locks (but does not trigger sounds or MIDI notes). For more information, please see “9.10.1 PARAMETER LOCKS” on page 42.

Note trigs are indicated by red [TRIG] keys and lock trigs are indicated by yellow [TRIG] keys. Unlit [TRIG] keys indicate steps that does not contain any trigs. Read more about parameter locks in section “9.10.1 PARAMETER LOCKS” on page 42. Trigs are added differently in the sequencer, depending on whether GRID RECORDING, LIVE RECORDING, or STEP RECORDING mode is active.

### 9.3.2 GRID RECORDING MODE

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

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

Add micro timing to a note trig by pressing and holding the [TRIG] key, and then pressing [LEFT] or [RIGHT]. For more information, please see “9.5 MICRO TIMING MENU” on page 39.

Set the retrig speed by pressing and holding the [TRIG] key, and then pressing keys [UP] or [DOWN]. Similarly, a pop-up menu will appear on the screen, where various retrig settings are made. For more information, please see “9.6 RETRIG MENU” on page 39.

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

Press [RECORD] to exit the GRID RECORDING mode.



- If your pattern has more than one page you can easily select which page you want to edit. Press and hold [PAGE], and then press one of the [TRIG 1–4] keys that light up to select the active page for editing. You can also cycle through the pages with the [LEFT] and [RIGHT] keys. For more information, please see “9.9 SCALE MENU” on page 41.
- You also have the possibility to select which pages of your pattern you want the sequencer to play and loop. The selected pages are then looped on playback. In GRID RECORDING mode, press and hold [PAGE], and then press [TRIG 9–12] to select which patterns pages you want to play and loop. Green [TRIG] keys shows the selected pages. The [TRIG 9–12] keys corresponds to pattern page 1–4. For example, you have a four page pattern and you want to play and loop page 1, 2, and 4. To accomplish this, press and hold [PAGE] and then press [TRIG 9, 10, 12]. Press and hold [PAGE] and then press [NO] to resume normal playback of all pages in the pattern.
- You can use an external MIDI controller such as a keyboard to input NOTE and TRIG VELOCITY data when you are in GRID RECORDING mode. Just press and hold a [TRIG] key, and then play a note on the external keyboard. On MIDI tracks, you can add up to a four note chord to every trig. The first note sets the TRIG VELOCITY value for all notes on the trig.
- Press [TRIG] + [YES] to preview a specific trig. The preview includes any parameter locks you have placed on that trig.
- Press [TRIG] + [SONG MODE] to save the sound of a trig as a Sound, taking all parameter locks in consideration.
- If you use an external MIDI controller to record to the Syntakt MIDI tracks, the sequencer receives data on the Auto MIDI channel and records on the active track. For more information, please see “14.4.3 CHANNELS” on page 75.
- All trigs of a track can be shifted forwards or backward on the sequencer. While in GRID RECORDING mode, hold down [FUNC] while pressing the [LEFT] or [RIGHT] arrow keys to perform the trig shift.

### 9.3.3 LIVE RECORDING MODE

LIVE RECORDING mode is the second method of adding trigs to the tracks. In this recording mode, the [TRIG] keys are played in real time to input trigs to the tracks. You can also use KEYBOARD mode to add note trigs chromatically. It is also possible to enter parameter locks in real time. Trigs input in LIVE RECORDING mode can be automatically quantized or not. Non-quantized trigs can be quantized after they are recorded, by using the QUANTIZE menu that is accessed by pressing [FUNC] + [TRIG]. For more information, please see “9.7 QUANTIZE MENU” on page 40.

1. Press and hold [RECORD], then press [PLAY] to enter LIVE RECORDING mode. (Press [PLAY] twice while keeping the [RECORD] key pressed to activate/deactivate automatic quantization.) The sequencer starts to play, and the [RECORD] key starts to flash red.
2. Enter trigs in real time by tapping the [TRIG] keys. If KEYBOARD mode is active, the pitch value of the note trig will be recorded according to which [TRIG] key is pressed. Any changes to PARAMETER page settings, using the *DATA ENTRY* knobs, will be recorded as parameter locks and add lock trigs where needed. Trigs with applied Trig modifiers will also be recorded as played.
3. Press [PLAY] to exit LIVE RECORDING mode while keeping the sequencer playing. If LIVE RECORDING mode is active and [RECORD] is pressed, GRID RECORDING mode will be activated.
4. Press [STOP] to stop both recording and playback of the sequencer.

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



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

### 9.3.4 STEP RECORDING MODE

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



**STANDARD mode**

1. Press **[RECORD]** + **[STOP]** to enter STEP RECORDING mode. The **[RECORD]** key starts to double-blink red. (Press **[STOP]** twice while keeping the **[RECORD]** key pressed to toggle between STANDARD and JUMP mode).
2. Press a **[TRIG]** key to select the active step to where you want to start to add note trigs. The active step is shown with a green **[TRIG]** key that double-blinks. (If positioned on an earlier placed trig, it inherits the light pattern of that trig). You can also use **[LEFT]/[RIGHT]** to select the active step or skip steps.
3. Press and hold **[FUNC]** and then press **[TRIG 1-12]** key to add a note trig on the corresponding track to the active step. The active step then automatically advances to the next step.  
You also have the option to add note trigs chromatically on the selected active track.
4. Press **[TRK]** + **[TRIG 1-12]** to select the track to which you want to add trigs. A red **[TRIG]** key indicates the active track.
5. Press **[FUNC]** + **[TRK]** to toggle the KEYBOARD mode keyboard on
6. Press and hold **[FUNC]** and then press any lit **[TRIG]** key to add a note trig with the corresponding note value to the selected step. The active step then automatically advances to the next step.
7. To remove a trig or to add a rest (no trig), position the active step on the trig that you want to remove or add a rest to, and then press **[NO]**. The active step then automatically advances to the next step.
8. To add a parameter lock to a trig, press and hold a **[TRIG]** key, and then turn the **DATA ENTRY** knob that controls the parameter you want to lock and set it to the desired value. The graphics become inverted for the locked parameter, and the locked parameter value is displayed. The **[TRIG]** key of the locked trig blinks red (for note trigs) or yellow (for lock trigs) to indicate that the trig now contains a parameter lock.
9. Press **[RECORD]** to exit STEP RECORDING mode.

**JUMP mode**

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



- Press **[PLAY]** to listen to the sequence while you are programming it. Press **[STOP]** to stop the sequencer and stay in STEP RECORDING mode.
- If you use an external MIDI controller, you must set it to send MIDI data on the Syntakt's defined AUTO CHANNEL. For more information, please see "14.4.3 CHANNELS" on page 75.
- If you use an external MIDI controller, the trig's **VEL** (velocity) value is determined by the velocity sent from these and is parameter locked.
- If you press and hold **[FUNC]** while inputting notes from an external MIDI controller, the velocity is fixed and determined by the **VEL** parameter setting.
- If you press and hold **[YES]** while you place a trig with **[TRIG]** keys or an external MIDI controller, the trig length is locked to the time you press the **[TRIG]** keys or the external MIDI controller.
- If you add a new note trig on a previously placed note trig, any parameter locks previously placed on that trig remain as they were.
- In STEP RECORDING mode, to avoid accidental key presses, **[FUNC]** + **[NO]** does not reload the pattern. **[FUNC]** + **[YES]** does not save the pattern. Instead they work as described above.

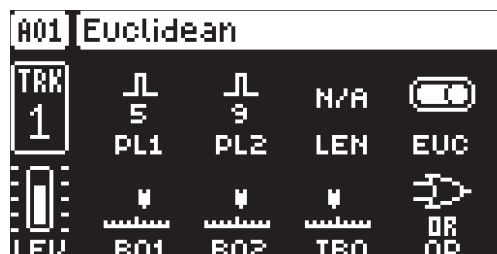
**9.4 EUCLIDEAN SEQUENCER MENU**

The Euclidean sequencer mode uses two separate pulse generators to generate events (trigs) that are placed as evenly spread out over the sequencer track as possible. In addition to this you can also set a Boolean logic operator to combine or subtract the trigs from the two pulse generators in different ways.

When you turn on Euclidean mode for a track, the **[REC]** button will turn blue indicating the mode is active, and the **[TRIG]** keys where the generated trigs are placed will also be blue. Any trigs placed on the se-

quencer before activating the Euclidean mode will be hidden and inactive while in this mode, but they'll reappear when you turn the mode off again. If you want to convert an Euclidean sequence into regular sequencer trigs, just press and hold **[FUNC]** while turning the Euclidean mode off. Any earlier placed trigs, while not in Euclidean mode, will be removed. While in Euclidean mode, it is not possible to add note trigs manually to the sequencer. However, you can still do parameter locking on the already generated trigs.

Press **[TRIG PARAMETERS]** twice to open the EUCLIDEAN SEQUENCER menu.



**PL1** Pulse generator 1 sets the number of pulses (trigs) placed on the sequencer by this generator.

**PL2** Pulse generator 2 sets the number of pulses (trigs) placed on the sequencer by this generator.

**LEN** Track length sets how many steps the track will have. This parameter is only available in PER TRACK mode. For more information, please see "9.9 SCALE MENU" on page 41.

**EUC** Euclidean mode switches the Euclidean sequencer mode on/off.

**RO1** Rotation generator 1 rotates the trigs placed by generator 1 forward or backwards on the track.

**RO2** Rotation generator 2 rotates the trigs placed by generator 2 forward or backwards on the track.

**TRO** Track rotation rotates the trigs placed by both generator 1 and generator 2 forward or backwards on the track.

**OP** Boolean operator lets you add or subtract the trigs generated from the two pulse generators in different ways based on mathematical logical expressions.

**OR** all trigs from both generator 1 or 2 are placed on the track.

**XOR** trigs from both generator 1 or 2 are placed on the track unless they are added to the same sequencer step.

**AND** only trigs added to the same sequencer step by generator 1 and 2 are placed on the track

**SUB** trigs from generator 1 are placed on the track unless generator 2 adds a trig on the same step as generator 1.

## 9.5 MICRO TIMING MENU

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



## 9.6 RETRIG MENU

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



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

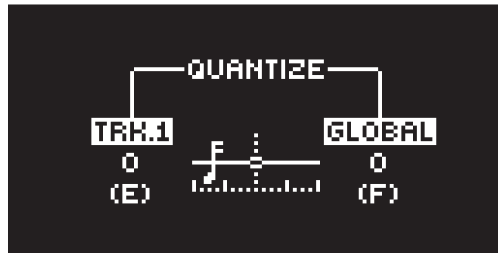
**RATE** Sets the retrig rate (1/1, 1/2, 1/3, 1/4, 1/5, 1/6, 1/8, 1/10, 1/12, 1/16, 1/20, 1/24, 1/32, 1/40, 1/48, 1/64 or 1/80). 1/32 is the default retrig rate. 1/32 corresponds to two trigs per step. To trig triplets, for example, set the retrig rate to 1/12 (or 1/24). You can also press the **[UP]/[DOWN]**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

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

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

### 9.7 QUANTIZE MENU

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



**TRK.** affects all the trigs of the active track in real time. The higher the quantize value, the more the trigs will be quantized. Press **[TRIG 1-12]** key to select track to quantize. (0-127)

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

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

### 9.8 METRONOME MENU

The METRONOME menu controls the internal metronome of the Syntakt. Press **[FUNCTION] + [PTN]** and hold for a second to open the METRONOME menu. Use the *DATA ENTRY* knobs to change the settings.



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

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

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

**VOL.** controls the volume of the click.

## 9.9 SCALE MENU

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

### 9.9.1 PER PATTERN MODE

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



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

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

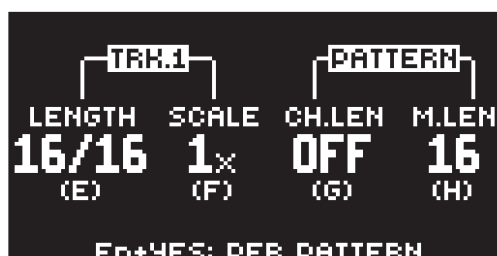
When you extend the length of a pattern, its trigs copies automatically over to the new steps. If a pattern consists of for example two pages and the pattern length is increased to four pages, the two additional pattern pages are then copies of the first two pattern pages.

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

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

### 9.9.2 PER TRACK MODE

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



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

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

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

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

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

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



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

## 9.10 SEQUENCER FEATURES

### 9.10.1 PARAMETER LOCKS

Parameter locks makes it possible to set every trig to have its own unique parameter values. The note trigs of an audio track can, for example, have different pitch, amp or filter settings. It is possible to parameter lock the parameters found on the **PARAMETER** pages, and you can apply parameter locks to all types of tracks. For a complete overview of all parameters on the **PARAMETER** pages, please see “10. AUDIO TRACK PARAMETERS” on page 49, and “11. MIDI TRACK PARAMETERS” on page 57.

Adding parameter locks in **GRID RECORDING** mode.

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

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

Adding parameter locks in **LIVE RECORDING** mode.

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

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

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

Adding parameter locks in **STEP RECORDING** mode.

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



- Up to 72 different parameters can be locked in a pattern. A parameter counts as one (1) locked parameter no matter how many trigs that lock it. If for example the cutoff parameter of the filter is locked on every sequencer step, there are still 71 other parameters that can be locked.
- In GRID RECORDING mode, if you press and hold a trig that contains parameter locks, the [PARAMETER] page keys lights up in red to show where parameters with parameter locks applied resides.

### 9.10.2 SOUND LOCKS

You can change a track's sound to another sound (that uses the same voice type) from the Sound pool on any individual sequencer step. These sound locks are an immensely useful feature for adding variations to a track. Press and hold a note trig and turn the **LEVEL/DATA** knob to open the Sound pool list. Use the **LEVEL/DATA** knob to scroll through the list. (If the sounds name has a strikethrough, it can not be loaded to the active track due being made for another voice type.) Select the sound you want to assign to the note trig and then release the [TRIG] key. The [TRIG] key starts to flash to indicate that it contains a sound lock. Press and hold the [TRIG] key of the note trig to show the assigned sound. For more information, please see "8.1.1 ADDING SOUNDS TO THE SOUND POOL" on page 28.

### 9.10.3 TRIG CONDITIONS AND CONDITIONAL LOCKS

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

#### ADDING A CONDITIONAL LOCK

1. In GRID RECORDING or STEP RECORDING mode, place a note trig or lock trig on the sequencer step to where you want to apply a conditional lock.
2. Press and hold the trig to access the **COND** (Trig Condition) parameter on the TRIG PARAMETERS page. It temporarily replaces the **PROB** parameter. For more information, please see "10.2 TRIG PARAMETERS PAGE 1" on page 49.
3. Turn **DATA ENTRY** knob **D** to select one of the following trig conditions:

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

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

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

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

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

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

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

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

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

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

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

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

For example:

With the setting 1:2, the trig condition is true the first time the pattern plays and then the third, the fifth, and so on.



With the setting 2:2, the trig condition is true the second time the pattern plays and then the fourth, the sixth, and so on.

With the setting 2:4, the trig condition is true the second time the pattern plays and then the sixth, the tenth, and so on.

With the setting 4:7 the trig condition is true the fourth time the pattern plays and then the eleventh, the eighteenth, and so on.



- The sequencer needs to be in FILL mode to activate the conditional lock called FILL. For more information, please see “9.10.4 FILL MODE” on page 44.
- Conditional parameter locks are a great way to add variety to a pattern. To set up a grid of mutually exclusive or conclusive note trigs across any of the audio tracks, and adding some probability locks in there as well (perhaps, in turn, also sporting an array of logically conditioned trigs), is a neat way to make the most minimal of compositions come alive with randomness.
- Note that random or arbitrary variety, while fun and interesting, is not the only way of using conditional trigs. They may also be used, for example, to have two different melodic or percussive sequences on the same track, one of which is activated only when FILL mode is active.

### 9.10.4 FILL MODE

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

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

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

### 9.10.5 SWING

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



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

### 9.10.6 COPY, PASTE AND CLEAR OPERATIONS

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

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

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

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

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



other as they had when they were copied. The destination trig acts as the starting point for the sequence of copied trigs. Clear trig locks by holding one or more trigs and press **[PLAY]**.

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



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

### 9.10.7 TEMPORARY SAVE AND RELOAD PATTERN COMMANDS

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

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



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



The **TEMPORARY SAVE PATTERN** command will not save the pattern permanently and any changes will be lost if you load another project. If you wish to save your changes permanently, you should use **SAVE TO PROJ** in the **PATTERN MENU**. For more information, please see “14.3 PATTERN” on page 72.

## 9.11 CHAINS

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



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

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



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



- Chains can be created while the sequencer is running.
- You can also use MIDI program change messages from an external device to change patterns on the Syntakt. For more information, please see “14.4.1 SYNC” on page 73.

## 9.12 SONG MODE

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

### 9.12.1 THE SONG EDIT SCREEN

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

	1	2	3	4	5	6	7	8
12	01: SONG SONG							000191
	#	LABEL	PTN	↺	+1	↻	⏸	⏹
11	01	INTRO	A03	4	016	120.0		
	02	VERSE	B12	2	064	120.0		⏸
10	03	BRIDGE	A05	1	032	110.0		⏸
	04	CHORUS	C01	2	064	120.0		
	05	VERSE	B12	2	032	120.0		
9	-	END:	STOP					

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

### 9.12.2 CREATING AND EDITING A SONG

1. Press [SONG MODE] and then press [YES] to enter SONG mode. The [SONG MODE] key lights up yellow when SONG mode is active. The song selected will be the one that was last played or edited. If you wish to edit another song, press [SONG MODE] + [DOWN] to open the LOAD SONG screen, highlight the song you want to edit, and then press [YES].

2. Press **[SONG MODE]** + **[RIGHT]** to open the SONG EDIT screen.
3. If you selected an empty song slot, you are presented with a screen where you can choose:
  - INSERT ROW** Inserts the first row in the song. Press **[FUNC]** + **[DOWN]** to insert a row.
  - CREATE ROWS FROM CHAIN** Creates a song based on a chain. Press **[YES]** and then select to create rows from a previously created chain or to create a new chain by selecting patterns using the **[BANK]** and **[PTN]** + **[TRIG 1-16]** keys. Then press **[YES]** to create a song based on the chain and open the SONG EDIT screen.
4. Press **[FUNC]** + **[DOWN]** if you want to add a new row to the song arrangement. The new row is added below the currently selected row and is a copy of the selected row. Press **[FUNC]** + **[UP]** to remove the selected row from the song arrangement.
5. Use the **[ARROW]** keys to navigate the song rows and columns, highlighting the item you wish to edit. For more information about editing the functions in SONG mode, please see “9.12.1 THE SONG EDIT SCREEN” on page 46.
6. To rename the song, navigate to **SETTINGS > SONG > RENAME**, and then edit the song name.
7. Press **[NO]** to exit the SONG EDIT screen.



- **[FUNC]** + **[RECORD]** copies the selected row.
- **[FUNC]** + **[STOP]** pastes a previously copied row to the selected row.
- **[FUNC]** + **[PLAY]** resets the selected row to the pattern's default BPM, length, and mute state settings.
- **[FUNC]** + **[UP]** deletes the selected row.
- Please note that there is always a row called **END** at the song's end. This row can be set to either **STOP** the song or **LOOP** it from the beginning and play it again.
- On the **SONG EDIT** screen, you can select a song row number and then press **YES** to move the playhead to this row. You can also use the **[TRIG 1-12]** keys to preview and play the track sounds from the pattern on the playhead row.

### 9.12.3 PLAYING A SONG

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



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



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



The songs are automatically saved as they are created and edited. However, it is recommended that you use the SAVE TO PROJ option in the SONG menu, and you must save the project if you wish to keep the songs before switching to another project.

## 10. AUDIO TRACK PARAMETERS

Here follows a description of all of the parameters that are available on the audio tracks PARAMETER pages. The parameters on the TRIG page are not saved together with the sound, but are instead saved with the pattern. The audio track parameters may be locked to other settings on any step of the pattern by first pressing and holding a [TRIG] key, then changing the parameters' settings with the **DATA ENTRY** knobs. For more information, please see "9.10.1 PARAMETER LOCKS" on page 42.

### 10.1 EDITING THE AUDIO TRACK PARAMETERS

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

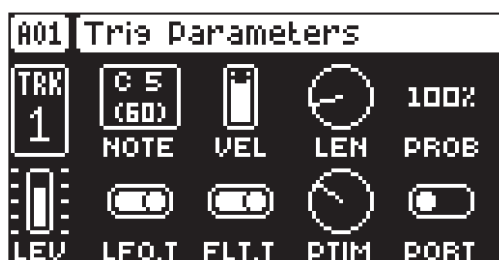


- You can always reload a sound from its last saved state. Press [TRK] + [TRIG1-12] + [NO] to reload the sound.
- You can also randomize the parameter settings on a specific PARAMETER page on an audio track. Press [PARAMETER] key + [YES] to randomize all parameters on that page. Every time you press this key combination, the parameters randomize in a new way. The TRIG [PARAMETER] page can not be randomized.
- Press [PARAMETER] key + [NO] to reset the PARAMETER page to its last saved state.

### 10.2 TRIG PARAMETERS PAGE 1

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

Press [TRIG PARAMETERS] to access this parameter page.



#### 10.2.1 NOTE

Trig Note sets the pitch of the note when triggered. When in LIVE RECORDING mode and playing in KEYBOARD mode, the pitch of the [TRIG] keys played will override this setting.

#### 10.2.2 VEL

Trig Velocity sets the velocity of the sequencer's note trigs.

#### 10.2.3 LEN

Trig Length sets the length of the note trig. In LIVE RECORDING mode, the duration of pressing the [TRIG] keys overrides this general setting. LEN can be set to infinite length

#### 10.2.4 PROB

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

This parameter changes temporarily to display and control **COND** (Trig Condition) when you add a conditional lock. **COND** sets the Trig Condition with which a set of conditional rules can be applied to any trig, using a parameter lock. For more information, please see "9.10.3 TRIG CONDITIONS AND CONDITIONAL LOCKS" on page 43.



If you have placed a conditional lock on a trig in the sequencer, the trig condition overrides the Trig Probability setting. For example, if you set PROB to 70% and a FILL trig condition on a trig, that trig will only (and always) play when the Syntakt is in FILL mode. For more information, please see "9.10.3 TRIG CONDITIONS AND CONDITIONAL LOCKS" on page 43.

**10.2.5 FLT.T**

Filter Trig controls if the filter envelope will be triggered or not.

**10.2.6 LFO.T**

LFO Trig controls if the LFO will be triggered or not.

**10.2.7 PTIM**

Portamento Time sets the time for the portamento.

**10.2.8 PORT**

Portamento turns the portamento on/off.

For more information, please see “8.6.1 SETUP” on page 29.

**10.3 TRIG PARAMETERS PAGE 2**

The second TRIG PARAMETERS page contains the parameters and settings for the Euclidean sequencer. For more information, please see “9.4 EUCLIDEAN SEQUENCER MENU” on page 38

**10.4 SYN PAGE**

The parameters on this page control the (analog and digital) sound synthesis of the selected machine, and these parameters vary depending on what machine is selected. The parameters for the BD Classic machine are shown here. For detailed descriptions of the SYN page parameters for the machines, please see “APPENDIX A: MACHINES” on page 88. Use the *DATA ENTRY* knobs to change the settings.

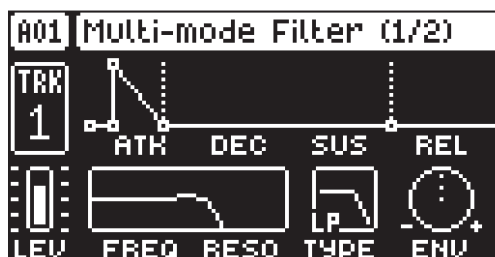
Press [SYN] to access this parameter page.



**10.5 FLTR PAGE 1**

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

Press [FLTR] to access this parameter page.



**10.5.1 ATK**

Attack Time sets the length of the attack phase of the filter envelope.

**10.5.2 DEC**

Decay Time sets the length of the decay phase of the filter envelope.

**10.5.3 SUS**

Sustain Level sets the sustain level of the filter envelope.

**10.5.4 REL**

Release Time sets the length of the release phase of the filter envelope. The release time can be set to infinite.

**10.5.5 FREQ**

Frequency sets the cutoff frequency of the multimode filter and the center frequency of the EQ.

**10.5.6 RESO/GAIN**

Resonance sets the resonance behavior of the filter. Resonance introduces a peak in the spectrum at the cutoff frequency. Gain sets the amount of boost/cut around the center frequency of the EQ. Positive parameter values boost, negative cut.

**10.5.7 TYPE**

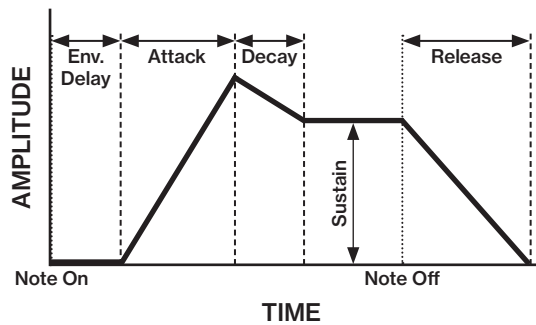
Filter Type selects the type of filter. (Lowpass, Highpass, EQ 1-5, and OFF for tracks with the Digital voice types, track 1-8) and (Lowpass, Bandpass, Highpass, Notch, Lowpass shelf, Peak, Highpass shelf, and OFF for tracks with Analog Drum and Analog Cymbal voice types, track 9-12).



- The filter types on tracks 1-8 are digital, while the filter types on tracks 9-12 are all analog circuits.
- The parametric EQ is used to boost desired frequencies or to remove unwanted frequencies of the sound.
- The five different settings of the EQ lets you select the bandwidth of the frequency range that the EQ affects. This value is often referred to as Q. The higher the Q value, the narrower the bandwidth. A broad bandwidth boosts or cuts a larger band of frequencies than a narrow.

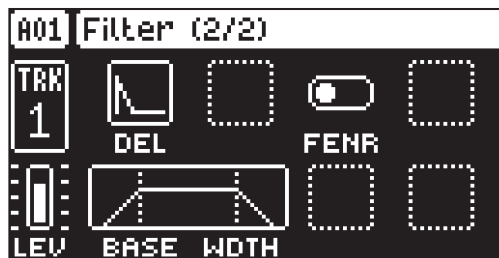
**10.5.8 ENV**

Env. Depth sets the amount of cutoff frequency modulation from the filter envelope. The parameter is bipolar, both negative and positive modulation depths are available.



**10.6 FLTR PAGE 2**

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



**10.6.1 DEL**

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

**10.6.2 FENR**

Filter envelope reset sets the filter envelope behavior:

- ON resets the envelope for each consecutive trig (default).
- OFF does not reset the envelope for each consecutive trig.



**10.6.3 BASE**

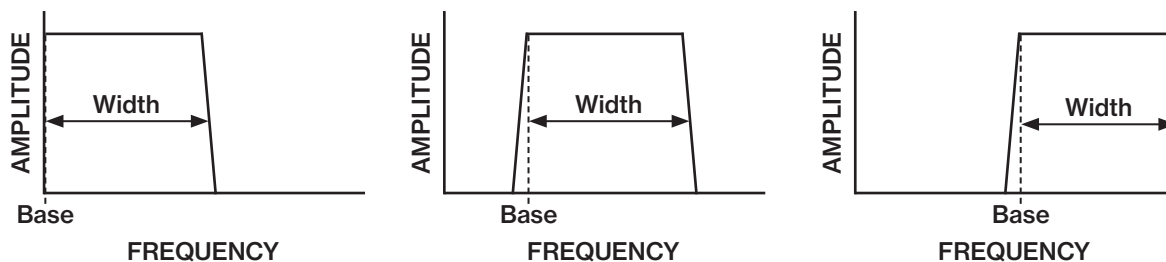
Sets the base frequency of the filter. This parameter is only available if you have selected a track with a Digital voice type (Track 1–8).

**10.6.4 WIDTH**

Sets the frequency width above the base frequency. This parameter is only available if you have selected a track with a Digital voice type (Track 1–8).

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

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

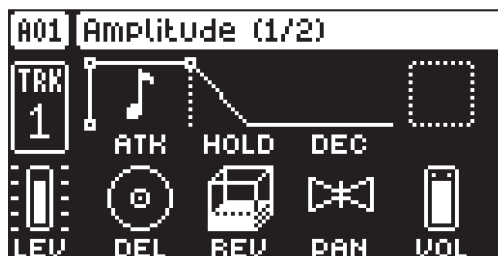


- The base-width filter is only available for tracks with Digital voices types (Track 1–8).
- With BASE set to 0, the filter functions as a low pass filter with WIDTH adjusting the frequency range.
- With WIDTH set to 127, the filter functions as a high pass filter with BASE adjusting the frequency range.
- With BASE set to 0 and WIDTH set to 127 the filter does not affect the sound.

**10.7 AMP PAGE 1**

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

Press [AMP] to access this parameter page.



**10.7.1 ATK**

Attack Time sets the length of the attack phase of the amp envelope.

**10.7.2 HOLD**

Hold Time sets the length of the hold phase of the amp envelope. Fixed Hold time values (0–126) specify the length of the hold phase, and the envelope ignores Note Off events such as Trig Length, releasing a [TRIG] key or a key on an external controller. Setting HOLD to NOTE means the hold phase will be determined by Note On and Note Off events. For more information, please see “10.2 TRIG PARAMETERS PAGE 1” on page 49.



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

**10.7.3 DEC**

Decay Time sets the length of the decay phase of the amp envelope. The decay time can be set to infinite.

**10.7.4 SUS**

Sustain Level sets the sustain level of the amp envelope. This parameter is only available if **MODE** on AMP Page 2 is set to ADSR.

**10.7.5 REL**

Release Time sets the length of the release phase of the amp envelope. This parameter is only available if **MODE** on AMP Page 2 is set to ADSR.

**10.7.6 DEL**

Delay Send sets the amount of the sound that is sent through to the Delay effect. For more information, please see “13.2 DELAY” on page 67.

**10.7.7 REV**

Reverb Send sets the amount of the sound that is sent through to the Reverb effect. For more information, please see “13.3 REVERB” on page 68.

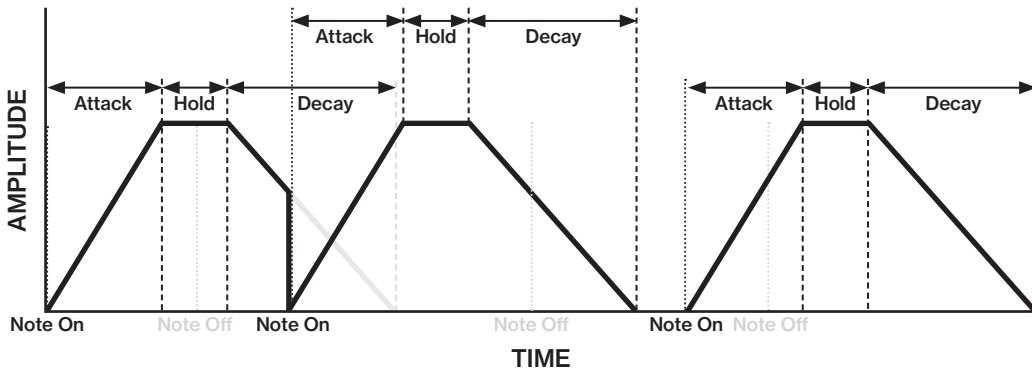
**10.7.8 PAN**

Pan positions the sound in the stereo field. The knob function is bipolar with 0 being the balanced mid-point, L64 sends all sound to the left channel and R63 sends all sound to the right.

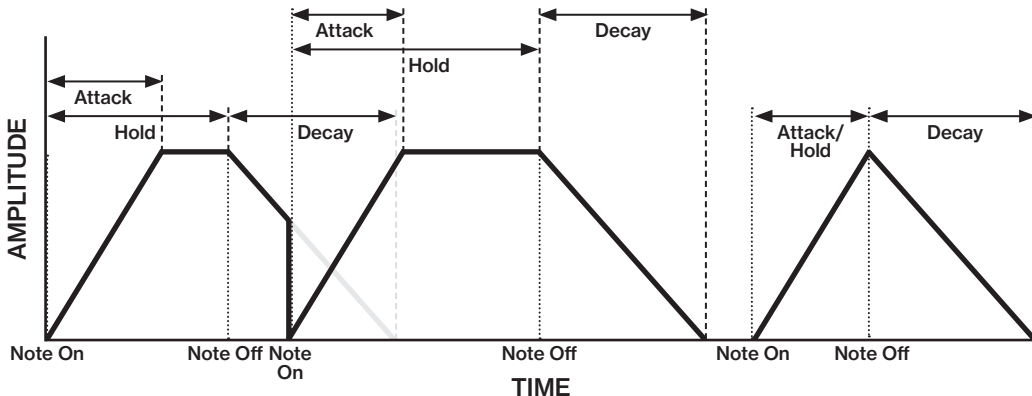
**10.7.9 VOL**

Volume sets the volume amount of the amplifier. Unlike the track **LEVEL**, this parameter can be parameter locked.

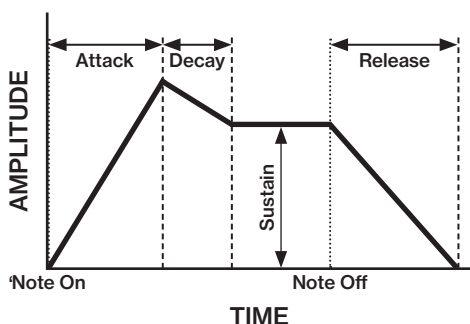
Amplitude envelope with **MODE** set to AHD and a fixed **HOLD** time.



Amplitude envelope with **MODE** set to AHD and **HOLD** set to NOTE.

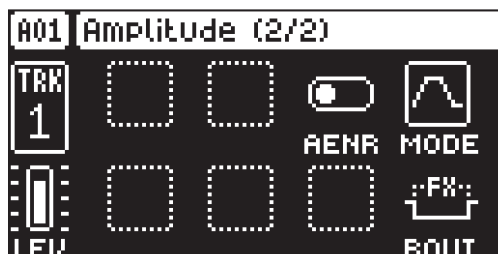


Amplitude envelope with **MODE** set to ADSR.



### 10.8 AMP PAGE 2

The AMP page controls parameters for the amplitude envelope reset, envelope mode, and track routing. Press **[AMP]** twice to access this parameter page.



#### 10.8.1 AENR

Amp envelope reset sets the amp envelope behavior:

- ON resets the envelopes for each consecutive trig (default).
- OFF does not reset the envelopes for each consecutive trig.

#### 10.8.2 MODE

Envelope mode sets the amplitude envelope to function as either an AHD or an ADSR envelope.

#### 10.8.3 ROUT

Track routing sets if the track’s audio should be routed to the Analog FX block or the Main mix. For more information, please see “5.4.1 ANALOG FX BLOCK ROUTING” on page 18.



A machine in Syntakt is a full-blown synth engine designed for a specific purpose. A drum-oriented machine has direct access to a decay parameter for shaping the amplitude, as this is so central to the character of a drum. Each track also has an additional amp envelope. Selecting a drum-oriented machine will default the amp envelope to an AHD envelope with infinite decay.

A typical synth machine requires a more complex envelope shape and is more prepared to be used with a keyboard to control note length etc. Therefore, when selecting one of the SY machines, the amp envelope will default to an ADSR envelope with a typical setting for release time.

All Digital machines and most Analog are designed to work well with both an AHD envelope and an ADSR envelope. With AHD selected they will perform like a drum with a defined time before the decay. With ADSR selected they will perform more like a synth voice with keyboard control over note length and sustain before the release. The voice then plays until the note is released.

## 10.9 LFO PAGE 1

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

Press [LFO] to access this parameter page.



### 10.9.1 SPD

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

### 10.9.2 MULT

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

### 10.9.3 FADE

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

### 10.9.4 DEST

Destination selects the modulation destination for the LFO. Preview how the LFO modulation will affect the sound by highlighting a destination. Press [YES] to confirm the selection. For more information, please see "APPENDIX C: LFO MODULATION DESTINATIONS" on page 116

### 10.9.5 WAVE

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

### 10.9.6 SPH

Start Phase sets the point within the wave cycle where the LFO will start when it is triggered. 0 makes the LFO start at the beginning of a complete wave cycle, 64 makes it start at the center. A small square at the start of the waveform shows that the wave cycle starts at a zero-crossing point.

### 10.9.7 MODE

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

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

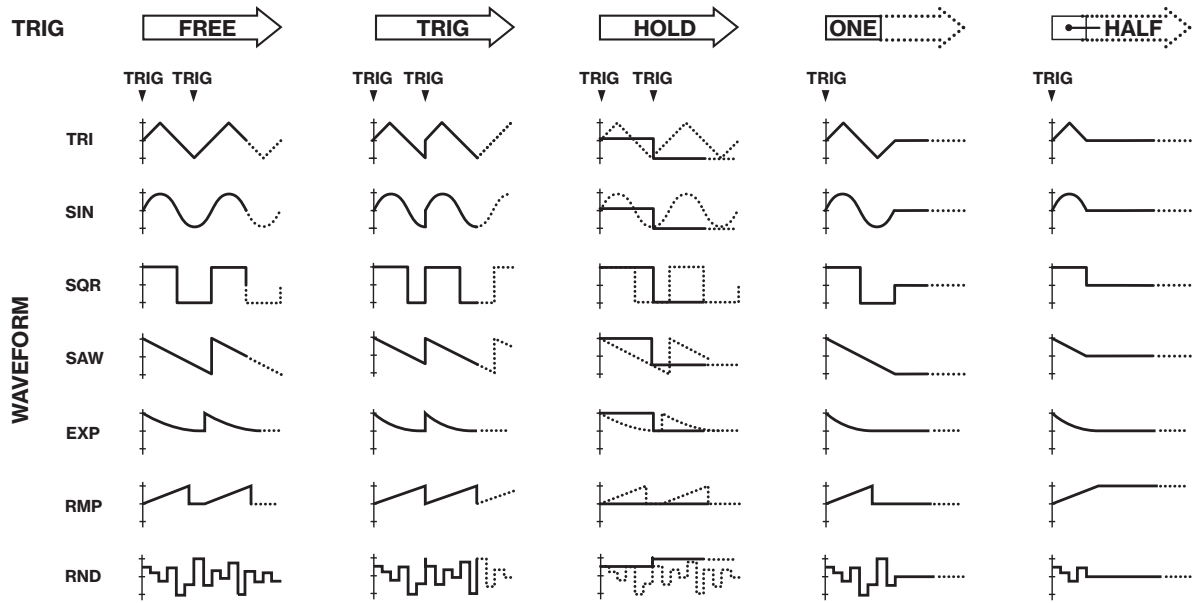
### 10.9.8 DEP

Depth sets the depth and polarity of the LFO modulation. Both negative (inverted) and positive modulation depth is possible. A setting of 0 equals no modulation depth.

## 10.10 LFO PAGE 2

LFO page 2 page contains the same parameters as LFO page 1, but controls the behavior of LFO 2. It is possible to also use LFO2 to modulate LFO 1's parameters Press [LFO] twice to access this parameter page.

LFO waveforms and trig modes.



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

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

## 11. MIDI TRACK PARAMETERS

Here follows a description of the parameters that are on the MIDI tracks PARAMETER pages. The MIDI tracks parameters are saved together with the pattern. The parameters may be locked to other settings on any step of the pattern by first pressing and holding a [TRIG] key, then changing the parameters settings with the **DATA ENTRY** knobs. For more information, please see “9.10.1 PARAMETER LOCKS” on page 42.

To use a track as a MIDI track, you must first assign a MIDI machine to it.

1. Press [FUNC] + [SYN] to open the MACHINE menu. Use the [UP] and [DOWN] keys to navigate to the MIDI machine.
2. Press YES, to select the MIDI machine and assign it to the active track.

### 11.1 EDITING THE MIDI TRACK PARAMETERS

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

### 11.2 TRIG PARAMETERS PAGE

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

Press [TRIG PARAMETERS] to access this parameter page.



#### 11.2.1 NOT1

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

#### 11.2.2 NOT2–NOT4

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

#### 11.2.3 VEL

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

#### 11.2.4 LEN

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

#### 11.2.5 PROB

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

This parameter changes temporarily to display and control **COND** (Trig Condition) when you add a conditional lock. For more information, please see “9.10.3 TRIG CONDITIONS AND CONDITIONAL LOCKS” on page 43.



If you have placed a conditional lock on a trig in the sequencer, the trig condition overrides the Trig Probability setting. For example, if you set PROB to 70% and a FILL trig condition on a trig, that trig will only (and always) play when the Syntakt is in FILL mode. For more information, please see “9.10.3 TRIG CONDITIONS AND CONDITIONAL LOCKS” on page 43.

**11.2.6 LFO.T**

LFO Trig controls if the LFO will be triggered or not.

**11.3 SYN PAGE**

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

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



**11.3.1 CHAN**

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

**11.3.2 BANK**

Bank sends a bank change message on CC 0 MSB.

**11.3.3 SBNK**

Sub Bank sends a bank change message on CC 32 LSB.

**11.3.4 PROG**

Program Change sends a Program Change message.

**11.3.5 PB**

Pitch Bend controls the pitch bend data sent on the MIDI track.

**11.3.6 AT**

Aftertouch controls the aftertouch data sent on the MIDI track.

**11.3.7 MW**

Mod Wheel controls the modulation wheel data sent on the MIDI track.

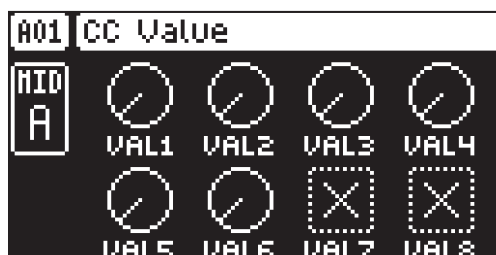
**11.3.8 BC**

Breath controller controls the breath control data sent on the MIDI track.

**11.4 FLTR PAGE (CC VALUE)**

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

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





### 11.4.1 VAL1-VAL8

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

## 11.5 AMP PAGE (CC SELECT)

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

Press [AMP] to access this parameter page.



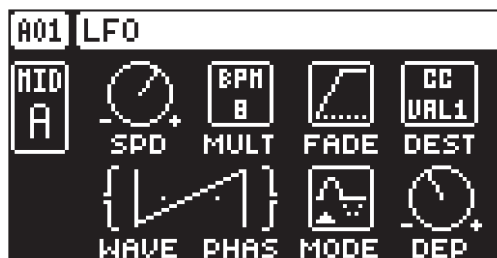
### 11.5.1 SEL1-SEL8

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

## 11.6 LFO PAGE

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

Press [LFO] to access this parameter page.



### 11.6.1 SPD

Speed sets the speed of the LFO. Try settings of 8, 16 or 32 to sync the LFO to straight beats. The parameter is bipolar. The LFO cycle can be played backward by using negative values.

### 11.6.2 MULT

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

### 11.6.3 FADE

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

### 11.6.4 DEST

Destination selects the modulation destination for the LFO. Preview how the LFO modulation will affect the sound by highlighting a destination. Press [YES] to confirm the selection. For more information, please see "APPENDIX C: LFO MODULATION DESTINATIONS" on page 116

### 11.6.5 WAVE

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

### 11.6.6 SPH

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

### 11.6.7 MODE

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

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

### 11.6.8 DEP

Depth sets the depth and polarity of the LFO modulation. Both negative (inverted) and positive modulation depth is possible. A setting of 0, equals no modulation depth.

## 12. FX TRACK PARAMETERS

Here follows a description of the parameters that are on the FX track's PARAMETER pages. The FX track controls the parameters of the Analog FX block and in addition it also gives sequencer control over the parameters on the REVERB and DELAY parameter pages. For more information, please see "13. DELAY, REVERB AND MIXER PARAMETERS" on page 67. The FX track's parameters are saved together with the pattern. The parameters may be locked to other settings on any step of the pattern by first pressing and holding a [TRIG] key, then changing the parameters settings with the *DATA ENTRY* knobs. For more information, please see "9.10.1 PARAMETER LOCKS" on page 42.

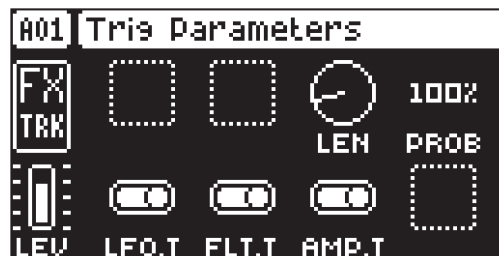
### 12.1 EDITING THE FX TRACK PARAMETERS

Press the [FX] key to access the FX track and then use the [PARAMETER] keys to access the different PARAMETER pages. Use the *DATA ENTRY* knobs A-H to change the parameters. Press and hold a [PARAMETER] key to see the values for all parameters on that page.

### 12.2 TRIG PARAMETERS PAGE

Set the actions for what a trig on the FX does. These general settings affect trigs placed in the sequencer. Use the *DATA ENTRY* knobs to change the settings.

Press [TRIG PARAMETERS] to access this parameter page.



#### 12.2.1 LEN

Trig Length sets the length of the trig. In LIVE RECORDING mode, the duration of pressing the [TRIG] keys overrides this general setting.

#### 12.2.2 PROB

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

This parameter changes temporarily to display and control **COND** (Trig Condition) when you add a conditional lock. **COND** sets the Trig Condition with which a set of conditional rules can be applied to any trig, using a parameter lock. For more information, please see "9.10.3 TRIG CONDITIONS AND CONDITIONAL LOCKS" on page 43.



If you have placed a conditional lock on a trig in the sequencer, the trig condition overrides the Trig Probability setting. For example, if you set PROB to 70% and a FILL trig condition on a trig, that trig will only (and always) play when the Syntakt is in FILL mode.

#### 12.2.3 LFO.T

LFO Trig controls if the LFO will be triggered or not.

#### 12.2.4 FLT.T

Filter Trig controls if the filter envelope will be triggered or not.

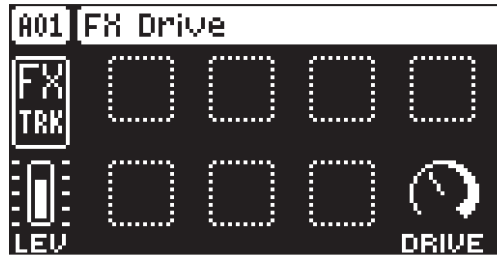
#### 12.2.5 AMP.T

Amplifier Trig controls if the FX tracks amplifier envelope will be triggered or not.

### 12.3 SYN PARAMETERS PAGE

On this page you can set the amount of analog drive on the FX track. For more information, please see "5.4 ANALOG FX BLOCK" on page 17.

Press [SYN] to access this parameter page.



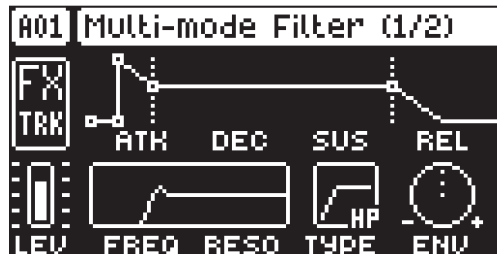
**12.3.8 DRIVE**

Drive sets the amount of analog drive that is added to the audio routed through the FX track. Yes, it goes to 11!

**12.4 FLTR PAGE 1**

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

Press [FLTR] to access this parameter page.



**12.4.1 ATK**

Attack Time sets the length of the attack phase of the filter envelope.

**12.4.2 DEC**

Decay Time sets the length of the decay phase of the filter envelope.

**12.4.3 SUS**

Sustain Level sets the sustain level of the filter envelope.

**12.4.4 REL**

Release Time sets the length of the release phase of the filter envelope.

**12.4.5 FREQ**

Frequency sets the cutoff frequency of the multimode filter.

**12.4.6 RESO**

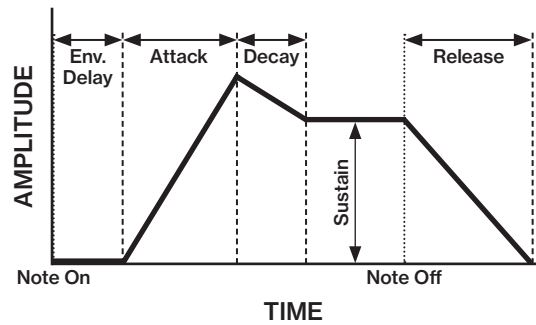
Resonance sets the resonance behavior of the filter. Resonance introduces a peak in the spectrum at the cutoff frequency.

**12.4.7 TYPE**

Filter Type selects the type of filter. (4-pole Lowpass, 2-pole Lowpass, Bandpass, Highpass, Notch, Double-Notch, Lowpass-Notch, OFF)

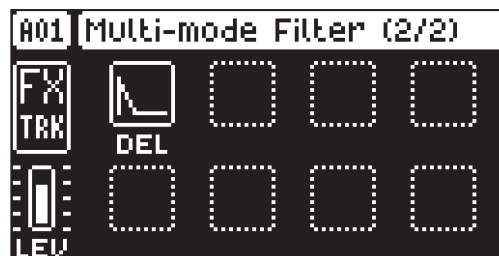
**12.4.8 ENV**

Env. Depth sets the amount of cutoff frequency modulation from the filter envelope. The knob is bipolar, both negative and positive modulation depths are available.



## 12.5 FLTR PAGE 2

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



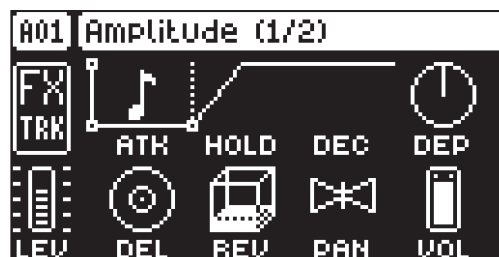
### 12.5.1 DEL

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

## 12.6 AMP PAGE 1

The AMP page 1 controls parameters for the inverted amplitude envelope, effects sends, panning and volume.

Press [AMP] to access this parameter page.



### 12.6.1 ATK

Attack Time sets the length of the attack phase of the amp envelope.

### 12.6.2 HOLD

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



If you set **HOLD** to NOTE and use an external keyboard to trigger the envelope, then the sound will be sustained (if **DEP** is set to less than 127) for as long as you press a key on the keyboard.

### 12.6.3 DEC

Decay Time sets the length of the decay phase of the amp envelope.

**12.6.4 SUS**

Sustain Level sets the sustain level of the amp envelope. This parameter is only available if **MODE** on AMP Page 2 is set to ADSR.

**12.6.5 REL**

Release Time sets the length of the release phase of the amp envelope. This parameter is only available if **MODE** on AMP Page 2 is set to ADSR.

**12.6.6 DEP**

Depth sets the amount of modulation from the amplitude envelope. This parameter is only available if **MODE** on AMP Page 2 is set to AHD.

**12.6.7 DEL**

Delay Send sets the amount of the sound from the FX track that is sent through to the Delay effect. For more information, please see “13.2 DELAY” on page 67.

**12.6.8 REV**

Reverb Send sets the amount of the sound from the FX track that is sent through to the Reverb effect. For more information, please see “13.3 REVERB” on page 68.

**12.6.9 PAN**

Pan positions the sound in the stereo field. The knob function is bipolar with 0 being the balanced mid-point, L64 sends all sound to the left channel and R63 sends all sound to the right.

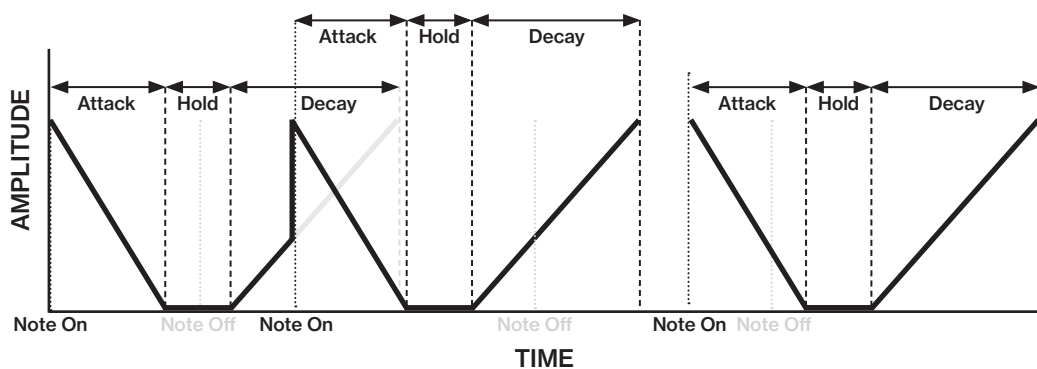
**12.6.10 VOL**

Volume sets the volume of the FX track amplifier. Unlike the track **LEVEL**, this parameter can be parameter locked.

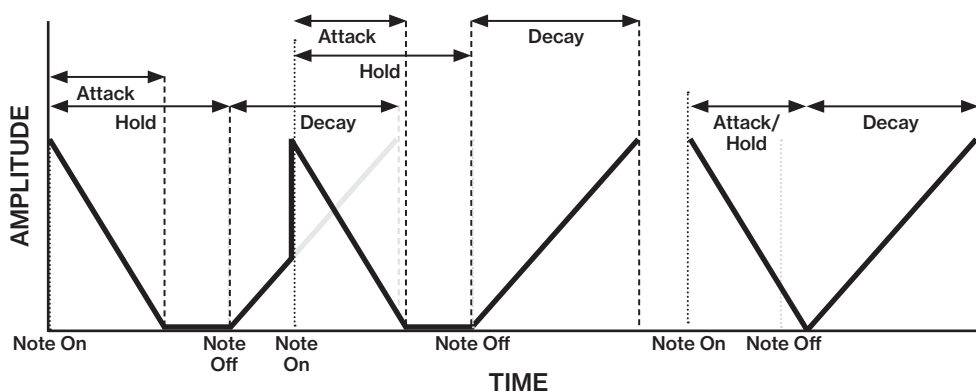


To prevent an audio feedback loop, the **DEL** and **REV** parameters are disabled when the delay and reverb respectively are routed in to the Analog FX. For more information, please see “5.4.1 ANALOG FX BLOCK ROUTING” on page 18.

Inverted amplitude envelope with a fixed **HOLD** time.

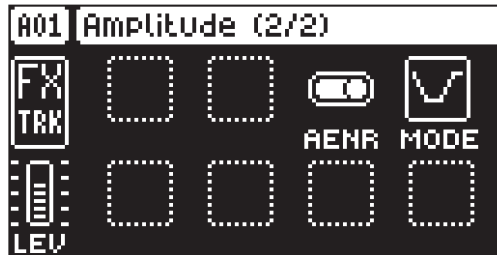


Inverted amplitude envelope with **HOLD** set to NOTE.



## 12.7 AMP PAGE 2

The AMP page 2 controls parameters for the amp envelope reset and the envelope mode. Press [AMP] to access this parameter page.



### 12.7.1 AENR

Amp envelope reset sets the amp envelope behavior:

- ON resets the envelopes for each consecutive trig (default).
- OFF does not reset the envelopes for each consecutive trig.

### 12.7.2 MODE

Envelope mode sets the amplitude envelope to function as an inverted AHD, an AHD or an ADSR envelope.

## 12.8 LFO PAGE 1

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

Press [LFO] to access this parameter page.



### 12.8.1 SPD

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

### 12.8.2 MULT

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

### 12.8.3 FADE

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

### 12.8.4 DEST

Destination selects the modulation destination for the LFO. Preview how the LFO modulation will affect the sound by highlighting a destination. Press [YES] to confirm the selection. For more information, please see "APPENDIX C: LFO MODULATION DESTINATIONS" on page 116

### 12.8.5 WAVE

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



### 12.8.6 SPH

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

### 12.8.7 MODE

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

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

### 12.8.8 DEP

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

## 12.9 LFO PAGE 2

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

## 13. DELAY, REVERB AND MIXER PARAMETERS

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

### 13.1 EDITING THE DELAY, REVERB AND MIXER PARAMETERS

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

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

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



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

### 13.2 DELAY

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

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



#### 13.2.1 TIME

Delay Time sets the delay time. It is relative to the current BPM and is measured in 128th notes.

TIME setting	Divide ratio
1	1/128
2	1/64
2.67	1/48 (1/32T)
3	1/64.
4	1/32
5.33	1/24 (1/16T)
6	1/32.
8	1/16
10.67	1/12 (1/8T)
12	1/16.
16	1/8
21.33	1/6 (1/4T)
24	1/8.
32	1/4
42.67	1/3 (1/2T)
48	1/4.
64	1/2
96	1/2.
128	1

## 13. DELAY, REVERB AND MIXER PARAMETERS

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### 13.2.2 X

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

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

### 13.2.3 WID

Stereo Width sets the delay signal pan width across the stereo field. The parameter is bipolar.

### 13.2.4 FDBK

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

### 13.2.5 HPF

Feedback HPF sets the cutoff frequency of the delay highpass filter.

### 13.2.6 LPF

Feedback LPF sets the cutoff frequency of the delay lowpass filter.

### 13.2.7 REV

Reverb Send sets the amount of Delay output signal to be sent to the Reverb.

### 13.2.8 VOL

Mix Volume adjusts the volume of the Delay output signal.

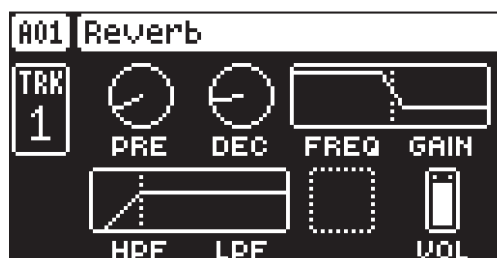


The parameters on the DELAY parameter page can be controlled by the sequencer using the FX Track. For more information, please see “6.3.3 THE FX TRACK” on page 20. and “12. FX TRACK PARAMETERS” on page 61.

## 13.3 REVERB

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

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



### 13.3.1 PRE

Pre-delay sets the pre-delay time of the Reverb.

### 13.3.2 DEC

Decay Time sets the length of the decay of the reverberated signal. The decay time can be set to infinite.

### 13.3.3 FREQ

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

### 13.3.4 GAIN

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

**13.3.5 HPF**

HPF sets the cutoff frequency of the reverb high-pass filter that affects the audio going in to the reverb.

**13.3.6 LPF**

LPF sets the cutoff frequency of the reverb low-pass filter that affects the audio going in to the reverb.

**13.3.7 VOL**

Mix Volume sets the volume of the Reverb output signal.



The parameters on the REVERB parameter page can be controlled by the sequencer using the FX Track. For more information, please see “6.3.3 THE FX TRACK” on page 20. and “12. FX TRACK PARAMETERS” on page 61.

**13.4 MIXER PAGE 1**

The INTERNAL MIXER 1 page is where you can access the TRACK LEVEL parameters of the track 1–8 audio tracks.

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

**13.4.1 TRK 1-8**

Sets the TRACK LEVEL of track 1–8.

**13.5 MIXER PAGE 2**

The INTERNAL MIXER 2 page is where you can access the TRACK LEVEL parameters of the track 9–12 audio tracks and the overall levels of the signals from the delay, reverb, and the incoming audio from external sources via the INPUT L/R inputs.

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

**13.5.1 TRK 9-12**

Sets the TRACK LEVEL of track 9–12.

**13.5.2 FX**

Sets the overall level of the FX track.

**13.5.3 DEL**

Sets the overall level of the delay.

**13.5.4 REV**

Sets the overall level of the reverb

### 13.6 MIXER PAGE 3

This page is used to set up the incoming external audio from INPUT L/R and to configure the routing of the audio from INPUT L/R in relation to the Analog FX block. For more information, please see “5.4 ANALOG FX BLOCK” on page 17.

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



#### 12.3.1 IN LR

Input LR Level sets the level of the audio from the **INPUT L/R** inputs. I can be configured as a mono or a stereo input. For more information please see “14.6.1 EXTERNAL IN” on page 77.

#### 12.3.3 DEL

Delay Send sets the amount of audio from the **INPUT L/R** inputs that is sent through to the delay effect. For more information, please see “13.2 DELAY” on page 67.

#### 12.3.4 REV

Reverb Send sets the amount of audio from the **INPUT L/R** inputs that is sent through to the reverb effect. For more information, please see “13.3 REVERB” on page 68.

#### 12.3.2 BAL

Balance sets the balance of the audio from the **INPUT L/R** inputs.

#### 12.3.7 IN

Input FX Routing sets if audio from the **INPUT L/R** inputs will be routed through the Analog FX block (**PRE**) or not (**POST**). For more information, please see “5.4 ANALOG FX BLOCK” on page 17.

## 14. SETTINGS MENU

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

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



### 14.1 PROJECT



#### 14.1.1 LOAD PROJECT

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



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

#### 14.1.2 SAVE PROJECT AS

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

#### 14.1.3 MANAGE PROJECTS

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

**CLEAR** Resets the project slot to a clean state.

**DELETE** Removes the project from the slot.

**RENAME** Opens a NAMING screen where you can rename the project file.

**LOAD FROM** Loads the selected project. This will replace the active project!

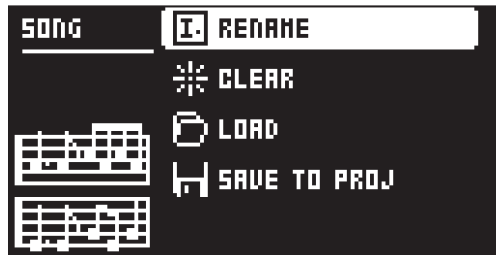
**SAVE TO** Saves the active project to the selected slot.

**TOGGLE** Toggles write protection on or off. Write protected projects cannot be overwritten, renamed or erased. A lock symbols in front of the project name shows that the project is write protected.

**INIT NEW** Initializes an empty file slot with a clean project. This option is only available for empty project slots.

### 14.2 SONG

In this menu, you can perform tasks related to songs. You can also press [SONG MODE] + [UP] to open the SONG menu. For more information, please see “9.12 SONG MODE” on page 46



**14.2.1 RENAME**

Opens a screen where you can rename the active song.

**14.2.2 CLEAR**

Clears the active song

**14.2.3 LOAD**

Opens a screen where you can select and load songs

**14.2.4 SAVE TO PROJ**

Saves the active song to the project.

**14.3 PATTERN**

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



**14.3.1 RENAME**

Opens a NAMING screen where you can rename the active pattern. For more information, please see "7.8 THE NAMING SCREEN" on page 22.

**14.3.2 CLEAR**

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

**14.3.3 SAVE TO PROJ**

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

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



### 14.3.4 RELOAD FROM PROJ

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

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

### 14.3.5 AUDIO ROUTING (PATTERN)

Here you find number of audio routing options that affects the Syntakt on a pattern level. You can also set the audio routing on a global level. For more information, please see "14.6 AUDIO ROUTING (GLOBAL)" on page 77.



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

**ROUTE TO MAIN** Use this option to customize which of the 12 tracks + 2 effects (Delay, Reverb) that sends audio to the MAIN OUT outputs. Use the **[TRIG 1-12]** keys and the **[FLTR]**, and **[AMP]** **[PARAMETER]** keys to activate/deactivate send from each track and effect. Green keys signal send to main. Red keys signal do not send to main. Note that each track still sends to its TRACK OUTPUTS.

**SEND TO FX** Use this option to customize which of the 12 tracks + the Delay effect that sends audio to the effects (Delay, Reverb). Use the **[TRIG 1-12]** keys and the **[FLTR]** key to activate/deactivate send from each track and effect. Green keys signal send to the effects. Red keys signal do not send to the effects.



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

## 14.4 MIDI CONFIG

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



### 14.4.1 SYNC

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



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

**CLOCK SEND** sets whether or not Syntakt transmits MIDI clock.

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

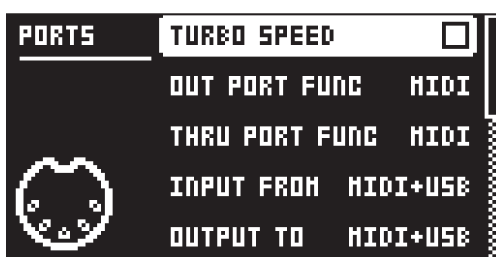
**TRANSPORT SEND** sets whether or not Syntakt transmits MIDI transport messages.

**PRG CH RECEIVE** will, when active, make Syntakt respond to incoming program change messages, which is useful when wanting to select patterns externally. The MIDI channel that will listen to incoming program change messages is set in the MIDI CHANNELS menu. For more information, please see “14.4.3 CHANNELS” on page 75.

**PRG CH SEND** will, when active, send program change messages when patterns are changed. The MIDI channel that will send program change messages is set in the MIDI CHANNELS menu. For more information, please see “14.4.3 CHANNELS” on page 75.

#### 14.4.2 PORT CONFIG

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



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

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

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

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

**INPUT FROM** selects the source Syntakt will receive MIDI data from.

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

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

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



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

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

**PARAM OUTPUT** selects what type of MIDI messages the **DATA ENTRY** knobs will send. For information about which CC/NRPN parameters that will be sent, please see “APPENDIX B: MIDI” on page 111.

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

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

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

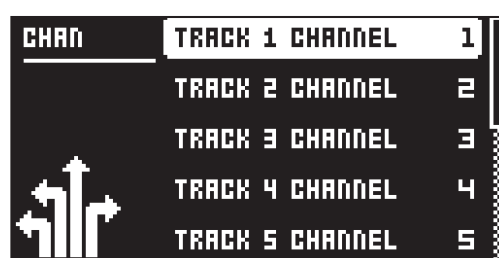
**MUTE DEST** controls whether activating/deactivating mutes will send MIDI data or not. When set to INT, mute only affects the Syntakt and no MIDI data is sent. When set to INT + EXT, mute affects the Syntakt and also send MIDI data to external devices. When set to EXT, mute sends MIDI data externally,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

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

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

#### 14.4.3 CHANNELS

This menu handles the MIDI channel configuration.



**TRACK 1–12** selects the dedicated MIDI channel that is used to receive or send (by turning the knobs) parameter data to or from a specific audio/MIDI track. If configured as OFF, parameter data are neither received nor sent via MIDI.

**FX CONTROL CH** selects the dedicated MIDI channel that is used to receive or send (by turning the knobs) parameter data to or from the FX track and the DELAY and REVERB parameter pages. If configured as OFF, parameter data are neither received nor sent via MIDI.



The sequencer data is always sent on the MIDI channel specified by the **CHAN** parameter on the **SYN PARAMETER** page if the track has a MIDI machine assigned.

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

**PROGRAM CHG IN CH** selects the MIDI channel that will listen for incoming program change messages. An AUTO setting will use the AUTO channel. Enable Syntakt to respond to program change messages in the MIDI SYNC menu. For more information, please see “14.4.1 SYNC” on page 73.

**PROGRAM CHG OUT CH** selects the MIDI channel that will send program change messages when changing patterns. An AUTO setting will use the AUTO channel. Enable Syntakt to send program change messages in the MIDI SYNC. For more information, please see “14.4.1 SYNC” on page 73.

#### 14.5 SYSEX DUMP

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



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

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

### 14.5.1 SYSEX SEND

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



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

**PROJECT** will send the active project (settings, patterns, sounds in the sound Pool).

**PATTERN** will send the selected pattern.



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

### 14.5.2 SYSEX RECEIVE

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



The column to the left selects what will be received. Select the column using the [LEFT] arrow key. Use the [UP]/[DOWN] keys or the *TRACK LEVEL* knob to navigate in the column. The SysEx data receive locations in the column on the right will change depending on the selection made in the left column. Press the [RIGHT] arrow key to access this column. Use the [UP]/[DOWN] keys or the *TRACK LEVEL* knob to select what will be received. Press [YES] to initiate the SysEx receive procedure. The Syntakt starts listening to incoming data. Press [NO] to stop listening.

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

**SOUNDS** will store a received sound to the selected slot of the +Drive sound library. The option

ANYWHERE will place the sound in the first free slot available. To the right of the bank indication, the amount of free slots can be seen.

## 14.6 AUDIO ROUTING (GLOBAL)

Here you find number of audio routing options that affects the Syntakt on a global level. You can also set the audio routing on a pattern level. For more information, please see “14.3.5 AUDIO ROUTING (PATTERN)” on page 73.

ROUTING	EXTERNAL IN	STEREO
	ROUTE TO MAIN	14/14
	SEND TO FX	13/13
	USB IN	PRE-FX
	USB OUT	MAIN

### 14.6.1 EXTERNAL IN

Sets if the incoming audio from INPUT L/R is treated as a stereo signal or two mono signals.

### 14.6.2 MAIN

Use this option to customize which of the 12 tracks + 2 effects (Delay, Reverb) that sends audio to the MAIN OUT outputs. Use the [TRIG 1-12] keys and the [FLTR], and [AMP] keys to activate/deactivate send from each track and effect. Green keys signal send to main. Red keys signal do not send to main.

### 14.6.3 SEND TO DEL/REV

Use this option to customize which of the 12 tracks + the Delay effect that sends audio to the effects (Delay, Reverb). Use the [TRIG 1-12] keys and the [FLTR] key to activate/deactivate send from each track and effect. Green keys signal send to the effects. Red keys signal do not send to the effects.

### 14.6.4 USB IN

Sets where the incoming audio from the class compliant device is routed to in the Syntakt's signal path. This parameter is only available when **USB CONFIG** is set to USB AUDIO/MIDI. For more information, please see “14.8.1 USB CONFIG” on page 78.

**PRE-FX** the incoming audio is routed in before the Syntakt's Analog FX block and will be affected by this and then be sent at the main outputs.

**POST-FX** the incoming audio is routed in after the Syntakt's Analog FX block and will not be affected by this. The audio is then sent at the main outputs.

**OFF** No sound is routed from USB to the Syntakt.

### 14.6.5 USB OUT

Sets from where in the Syntakt's signal path, the outgoing audio is routed to the class compliant device. This parameter is only available when **USB CONFIG** is set to USB AUDIO/MIDI. For more information, please see “14.8.1 USB CONFIG” on page 78.

**MAIN** the outgoing audio is routed from the Syntakt's Main out at the end of the signal path.

**TRACK 9-12, L:T9-12/R:T9-12** the outgoing audio is routed from the selected track(s) Press a [TRIG] key twice to select a single track as a destination. The selected track's [TRIG] key lights up purple.

Press first one [TRIG] key and then another to select two separate tracks as sources. The selected tracks' [TRIG] keys lights up blue for left channel and red for right channel. The audio from the tracks is then routed out and sent separately on left and right channel.

**EXT** the outgoing audio is routed straight from the Syntakt's audio inputs INPUT L/R to the class compliant device.

**OFF** no audio is sent to the class compliant device.

### 14.6.6 INT TO MAIN

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

**OFF** No sound is sent to main out.

## 14. SETTINGS MENU

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

**ON** sound is always sent to main out.

### 14.6.7 USB TO MAIN [dB]

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

### 14.6.8 PRE/POST FADER

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



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

## 14.7 GLOBAL FX/MIX

In the GLOBAL FX/MIX menu, you can select several parameter pages whose parameters will (when selected) act on a global level instead of on a pattern level. Then the parameter's settings on that page will not only affect the active pattern but will also affect all the other patterns in the project. The parameters text/value graphics are then inverted. Use the **[LEFT]/[RIGHT]** keys to select or deselect the parameter pages you wish to function on a global level. For more information, please see "13. DELAY, REVERB AND MIXER PARAMETERS" on page 67 and "12. FX TRACK PARAMETERS" on page 61.



## 14.8 SYSTEM

The System menu contains USB CONFIG, LED INTENSITY, REMEMBER SUBPAGE, OS UPGRADE, FORMAT +DRIVE, and CALIBRATION options for the Syntakt.



### 14.8.1 USB CONFIG

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



**OVERBRIDGE** enables Overbridge functionality. For more information, please see "7.13 OVERBRIDGE" on page 26.

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

**USB AUDIO/MIDI** sets the Syntakt to send and receive audio and MIDI over USB. Select this option if you want to use the Syntakt together with a class compliant USB audio host. For more information, please see “7.14 CLASS COMPLIANT DEVICE” on page 26.

#### 14.8.2 LED BACKLIGHT

Switches the key LEDs backlight on/off.

#### 14.8.3 LED INTENSITY

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



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

#### 14.8.4 REMEMBER SUBPAGE

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

#### 14.8.5 OS UPGRADE

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

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

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

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

When the update is done, the Syntakt will reboot.



The Syntakt is always ready to receive an OS upgrade file, so you can use Transfer to drop the OS file at any time without using this menu option.

#### 14.8.6 FORMAT +DRIVE

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



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



### 14.8.7 CALIBRATION

After selecting one of the options, a popup window asking to confirm the calibration will appear. Press **[YES]** to proceed with the calibration. Please note that the calibration routine takes quite a while to complete.

**RUN CALIBRATION** Calibrates the oscillators using the current working temperature. It is used to improve the tuning of the analog oscillators when operating the device in an environment where the temperature is outside of the normal operating range (-20–25C).

The unit will automatically use the most optimal calibration data set available. The device can hold up to two extra sets of user calibration data.

Before calibrating your unit, leave it on for a few hours to stabilize the internal temperature.

**FACTORY RESTORE** Restores the calibration data to the same state as it was when it was calibrated during production.

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## 15. STARTUP MENU

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

### 15.1 TEST MODE

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



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

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

### 15.2 EMPTY RESET

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

### 15.3 FACTORY RESET

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

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

### 15.4 OS UPGRADE

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

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

When the update is done, the Syntakt will reboot.



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

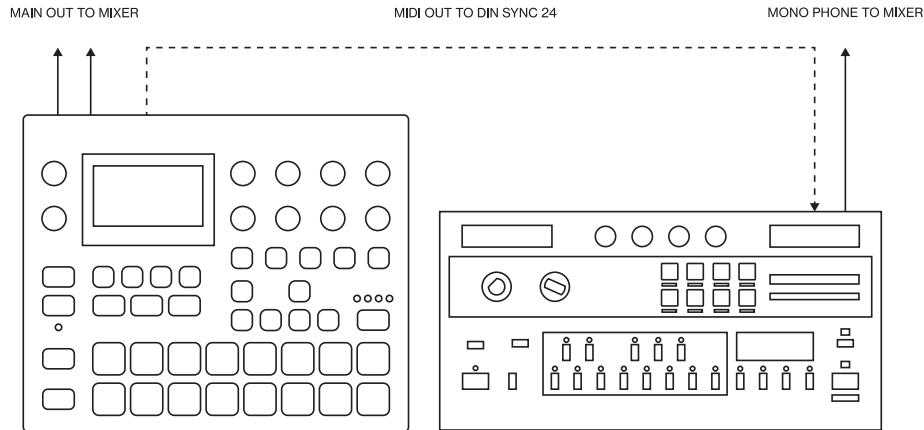
### 15.5 EXIT

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

## 16. SETUP EXAMPLES

The Syntakt likes to play with other machines. Whether it uses its ability to sync and play with legacy machines or controls other synthesizers: Syntakt gets along with other gear.

### 16.1 SYNTAKT WITH A MONOPHONIC BASS MACHINE



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

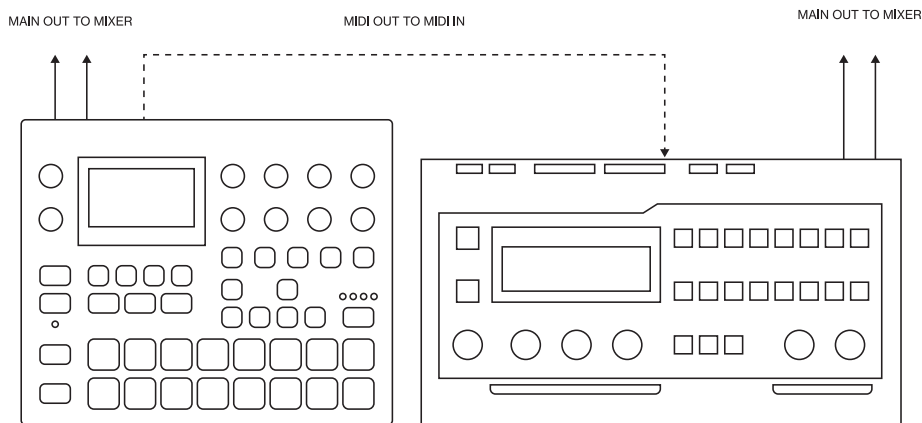
In this example, a legacy monophonic bass machine is used alongside the Syntakt. The Syntakt can stop, start and control the tempo of the bass machine.

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



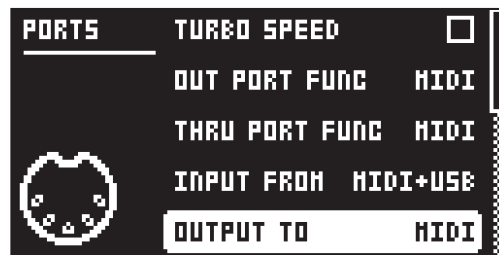
6. Press **[PLAY]** on the Syntakt.

## 16.2 CONTROLLING A SYNTHESIZER USING THE MIDI TRACKS



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

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



4. Press **[FUNC] + [SYN]**, and then use the **[ARROW]** keys to navigate to the MIDI machine, and then press **[YES]** to select the MIDI machine on the active track.
5. Press **[SYN]** and use the **CHAN** parameter to select a MIDI channel that the track will output its data to.
6. Make sure to set your synthesizer to receive MIDI input in a way that corresponds to the settings you made in the Syntakt.

You are now ready to use the Syntakt sequencer to control your synthesizer. For more information about using the Syntakt sequencer, please see "9.1 SEQUENCER TEMPO" on page 35.

## 17. USEFUL KEY COMBINATIONS

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Use the key combinations below to quickly perform certain tasks.

### GENERAL

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

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

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

Press and hold [TRK] and change a parameter setting, then this change will affect this parameter in all the audio tracks in the pattern.

### TRACK/PATTERN/BANK SELECT

[TRK] + [TRIG 1-12] keys to select a track.

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

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

### NAMING

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

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

### SAVING AND RELOADING

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

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

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

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

[TRK] + [TRIG 1-12] + [NO] reloads the sound from its last saved state.

[TRIG] + [SONG MODE] save the sound of a trig as a Sound, taking all parameter locks in consideration.

### MENU ACCESS

[FUNC] + [SONG MODE] opens the SOUND SETTINGS menu.

[FUNC] + [FX] opens the ANALOG FX BLOCK ROUTING menu.

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

[FUNC] + [SYN] opens the MACHINE menu.

Press [SYN] twice rapidly to open the MACHINE menu.

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

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

[FUNC] + [LFO] opens the MIXER menu.

[FUNC] + [PTN] (long press) opens the METRONOME menu.

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

[FUNC] + [TRK] (long press) opens the KEYBOARD SETUP menu.

[FUNC] + [UP]/[DOWN] opens the MODIFIER SETUP menu.

### SEQUENCER

[FUNC] + [TEMPO] to tap tempo.

[FUNC] + [PTN] (short press) switches the metronome ON/OFF.

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

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

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

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

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

[FX] + [YES] manually triggers the FX track..

## SEQUENCER RECORDING

[RECORD] + [PLAY] starts LIVE RECORDING.

[RECORD] + [STOP] activates STEP RECORDING.

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

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

## MUTES

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

## MODES

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

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

[FUNC] + [TRK] (short press) enters/exits KEYBOARD mode.

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

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

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

Press [PAGE] again to unlatch FILL mode.

## CLEAR TRACK/CLEAR PATTERN

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

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

## RESET PARAMETERS

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

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

## RANDOMIZE PARAMETERS

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

## SOUND/TRIG PREVIEW

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

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

## SONG MODE

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

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

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

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

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

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

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

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

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

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

## 18. TECHNICAL INFORMATION

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### ELECTRICAL SPECIFICATIONS

#### Impedance balanced audio outputs

Main outputs level: +15 dBu

Output impedance: 440  $\Omega$  unbalanced

#### Headphones output

Headphones out level: +15 dBu

Output impedance: 36  $\Omega$

#### Audio inputs

Input level: +15 dBu

Audio input impedance: 11 k $\Omega$

Unit power consumption: 12 W typical

Recommended power supply: PSU-3c,  
12 V DC, 2A

### HARDWARE

128  $\times$  64 pixel OLED screen

MIDI In/Out/Thru with DIN Sync out

2  $\times$  1/4" impedance balanced audio out jacks

2  $\times$  1/4" audio in jacks

1  $\times$  1/4" stereo headphone jack

48 kHz, 24-bit D/A and A/D converters

Electrically isolated hi-speed USB 2.0 port

Power inlet: Center positive 5.5  $\times$  2.5 mm barrel jack,  
12 V DC, 2A

### PHYSICAL SPECIFICATIONS

Sturdy steel casing

Dimensions: W215  $\times$  D176  $\times$  H63 mm

(8.5"  $\times$  6.9"  $\times$  2.5") (including knobs and feet)

Weight: approximately 1.53 kg (3.37 lbs)

100  $\times$  100 mm VESA mounting holes. Use M4 screws  
with a max length of 7 mm.

Maximum recommended ambient operating  
temperature: +35 $^{\circ}$ C (+96 $^{\circ}$ F)

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## 19. CREDITS AND CONTACT INFORMATION

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**CREDITS****ELEKTRON CREW**

Oscar Albinsson  
 Vladyslav Aleksashyn  
 Johannes Algelind  
 Fredrik Alm  
 Magnus Almberg  
 Christian Alsing  
 Hans Alvarsson  
 Deva Andar  
 Nikolaj Andersson  
 Madeleine Antonsson  
 Per Blomberg  
 Andreas Brykt  
 Shelby Cinca  
 Johan Damerau  
 Ufuk Demir  
 Oscar Dragén  
 Erika Earl  
 Thomas Ekelund  
 Kristofer Fanger  
 Magnus Forsell  
 Jennifer Giöbel  
 Andreas Henriksson  
 Mario Adriane Hernandez  
 Tomas Hjalmarsson  
 Thomas Jansson  
 Patrik Johansson  
 Christian Karlsson  
 Åsa Larsson  
 Erik Liakhovets  
 Andreas Liffgarden  
 Christer Lindström  
 Joel Lundberg  
 Sandra Magnusson  
 Håkan Malm  
 Martin Mellström  
 Taylor Morken  
 Jimmy Myhrman  
 Viktor Nilsson  
 Jean Michel Pepin  
 Mattias Rickardsson  
 Patrik Rinvall  
 Cenk Sayinli  
 Alex Schetter

Martin Sigby  
 David Smallbone Tizard  
 Ann-Sofie Sträng  
 Che Thomas  
 Gösta Wellmer  
 Jake Widgeon  
 Vladislav Zhukov  
 Erik Ångman

**PRESET/PATTERN SOUND DESIGN**

Hans Alvarsson  
 Klara Andersson  
 Nikolaj Andersson  
 Corry Banks  
 Shelby Cinca (Catbeats)  
 edIT  
 Derrick Estrada (Baseck)  
 Shiro Fujioka (VoltageCtrlR)  
 Mario Adriane Hernandez  
 Joseph Holiday (Snakes of Russia)  
 Thomas Jansson  
 Adam Jay  
 Nils Krogh (Arkajo)  
 ktnsft  
 James LaValle (The Album Leaf)  
 Joel Lundberg  
 Lying Dalai  
 Shanda Nunez (Trovars)  
 Jean Michel Pepin  
 Elin Piel  
 Jimmy Myhrman  
 Niklas Sjösvärd (zabutom)  
 David Smallbone Tizard  
 Gösta Wellmer  
 Erik Ångman (20Hz)

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 SE-414 51 Gothenburg  
 Sweden



## APPENDIX A: MACHINES

### A.1 VOICE TYPES AND MACHINES

The voice type is the underlying synthesis model and can be either analog or digital. The Syntakt has three different kinds of voice types. Analog Drum, Analog Cymbal, and Digital. A machine is a sound engine that uses a subset of functionality derived from the voice type. There are a large number of machines available in the Syntakt. Every machine has its own set of parameters tailored to give you the most relevant and useful sound-shaping possibilities for that particular machine. Any track can be used to send MIDI to external MIDI-equipped devices. This is done by assigning a MIDI machine to the track.

Every track has a dedicated voice type when it is used as an audio track.

- Track 1–8: Digital
- Track 9–11: Analog Drum
- Track 12: Analog Cymbal

For more information, please see “6.3.1 AUDIO TRACKS, VOICE TYPES, AND MACHINES” on page 19.

#### A.1.1 ASSIGNING A MACHINE TO THE ACTIVE TRACK

1. Press **[FUNC]** + **[SYN]** to open the MACHINE menu. Use the **[UP]/[DOWN]** keys to view to the machines that are available for that track (depending on the voice type).
2. Press **YES**, to select the highlighted machine and assign it to the track.



- You can also open the MACHINE menu by quickly pressing **[SYN]** twice.
- The machines available for selection depend on the voice type of the selected track.
- Any track can be used to send MIDI. Just assign a MIDI machine to the track.



A track is either an audio track or a MIDI track. The track cannot be both at the same time.

The rest of this appendix lists the machine-specific parameters on the SYN page. The selected machine determines the parameters available.

### A.2 DIGITAL MACHINES

The Syntakt has eight Digital voices (available on tracks 1–8). The Digital machines can produce a wide variety of sounds with everything from drums, melodic leads to chords.

#### BD MODERN



**TUNE** (Tune) offsets the incoming note value. This parameter is bipolar. A setting of 0 leaves the pitch unchanged.

**SWEP** (Pitch Sweep) sets the depth and time of the pitch sweep.

**PNCH** (Punch) adds a compressor-like envelope, which accentuates and distorts the sound.

**DEC** (Decay) sets the length of the decay phase of the machines internal amp envelope.

**SMOD** (Square Modulation) sets the amount of square-like modulation.

**TMOD** (Triangle Modulation) sets the amount of triangle-like modulation and feedback.

**MENV** (Modulation Envelope) sets the decay and depth of the modulation envelope.

**OVER** (Overdrive) sets the gain amount into the digital overdrive.

## SD BASIC



**TUNE** (Tune) offsets the incoming note value. This parameter is bipolar. A setting of 0 leaves the pitch unchanged.

**SWEP** (Sweep Depth) sets the depth and time of the pitch sweep.

**PNCH** (Punch) adds a compressor-like envelope, which accentuates and distorts the sound.

**DEC** (Decay) sets the length of the decay phase of the machines internal amp envelope.

**INHM** (Inharmonicity) sets the ratio of the operators.

**MDFB** (Modulation and Feedback) sets the amount of modulation and feedback.

**MENV** (Modulation Envelope) sets the decay and depth of the modulation envelope.

**OVER** (Overdrive) sets the gain amount into the digital overdrive.

## SD VINTAGE



**TUNE** (Tune) offsets the incoming note value. This parameter is bipolar. A setting of 0 leaves the pitch unchanged.

**SWEP** (Pitch Sweep) sets the amount of sweep of the fundamental pitch frequency.

**PNCH** (Punch) adds a compressor-like envelope, which accentuates and distorts the sound.

**DEC** (Decay) sets the length of the decay phase of the machines internal amp envelope.

**INHM** (Inharmonicity) sets the ratio of the operators.

**FCMP** (Frequency Complexity) sets the character of the strength of the snare modes.

**MENV** (Modulation Envelope) sets the decay and depth of the modulation envelope.

**OVER** (Overdrive) sets the gain amount into the digital overdrive.

## PC CARBON



**TUNE** (Tune) offsets the incoming note value. This parameter is bipolar. A setting of 0 leaves the pitch unchanged.

**SWEP** (Sweep Depth) sets the depth and time of the pitch sweep.

**PNCH** (Punch) adds a compressor-like envelope, which accentuates and distorts the sound.

**DEC** (Decay) sets the length of the decay phase of the machines internal amp envelope.

**INHM** (Inharmonic) sets the amount of inharmonicity.

**MOD** (Modulation) sets the amount of modulation.

**MENV** (Modulation Envelope) sets the decay and depth of the modulation envelope.

**OVER** (Overdrive) sets the gain amount into the digital overdrive.

**CP VINTAGE**



**TUNE** (Tune) offsets the incoming note value. This parameter is bipolar. A setting of 0 leaves the pitch unchanged.

**SPCR** (Spacing/Crunch) sets the spacing and decay time of the initial clap trigs. Crunch is faded in from a setting of 64 and up.

**PNCH** (Punch) adds a compressor-like envelope, which accentuates and distorts the sound.

**DEC** (Decay) sets the length of the decay phase of the machines internal amp envelope.

**BAL** (Balance) sets the balance between noise (0) and FM body (127). Both will play at equal strength at a value of 64.

**BODY** (Body Character) sets the modulation ratio, modulation depth and feedback for the clap FM body.

**BENV** (Body Envelope) sets the decay time of the clap FM body envelope.

**OVER** (Overdrive) sets the gain amount into the digital overdrive.

**CY ALLOY**



**TUNE** (Tune) offsets the incoming note value. This parameter is bipolar. A setting of 0 leaves the pitch unchanged.

**SHIM** (Shimmer) sets the tune offset of operator B.

**PNCH** (Punch) adds a compressor-like envelope, which accentuates and distorts the sound.

**DEC** (Decay) sets the length of the decay phase of the machines internal amp envelope.

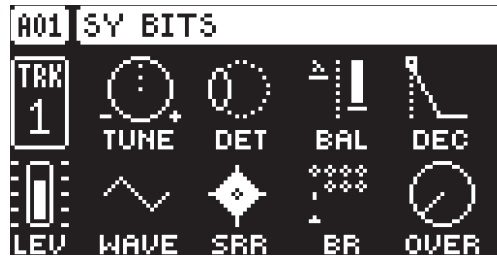
**RADIO** (Radio) sets the tune offset of operator A.

**MOD** (Modulation) sets the amount of modulation.

**MENV** (Modulation Envelope) sets the decay and depth of the modulation envelope.

**OVER** (Overdrive) sets the gain amount into the digital overdrive.

## SY BITS



**TUNE** (Tune) offsets the incoming note value. This parameter is bipolar. A setting of 0 leaves the pitch unchanged.

**DET** (Osc 2 Detune) sets the tuning of oscillator 2 relative to oscillator 1.

**BAL** (Balance) sets the level of the oscillators and the noise. At value 0, it produces only noise. From 1–64 oscillator 1 fades in. Between 64–127 the second oscillator fades in and the noise is faded out.

**DEC** (Decay) sets the length of the decay phase of the machines internal amp envelope.

**WAVE** (Wave) sets the waveform of the oscillators. The parameter snaps to the pure waveforms. A value above 64 narrows the duty cycle of the square waveform. Setting **WAVE** to 96, and then modulate it with an LFO with **DEPTH** set to 32 will create full range pulse width modulation.

**SRR** (Sample Rate Reduction) sets the amount of sample rate reduction.

**BR** (Bit Reduction) sets the bit rate. The parameter range is from 16 bits to 2 bits.

**OVER** (Overdrive) sets the gain amount into the digital overdrive.

## SY TONE



**TUNE** (Tune) offsets the incoming note value. This parameter is bipolar. A setting of 0 leaves the pitch unchanged.

**RATIO** (Ratio) sets ratio between the operators.

**PNCH** (Punch) adds a compressor-like envelope, which accentuates and distorts the sound.

**DEC** (Decay) sets the length of the decay phase of the machines internal amp envelope.

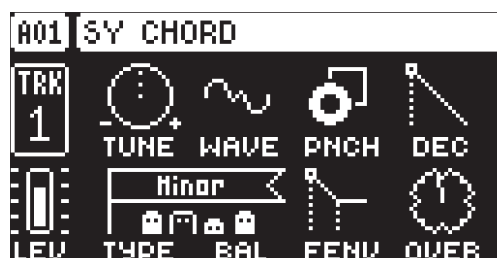
**FDBK** (Feedback) sets the amount of feedback.

**MOD** (Modulation) sets the amount of modulation.

**MENV** (Modulation Envelope) sets the decay and depth of the modulation envelope.

**OVER** (Overdrive) sets the gain amount into the digital overdrive.

## SY CHORD



**TUNE** (Tune) offsets the incoming note value. This parameter is bipolar. A setting of 0 leaves the pitch unchanged.

**WAVE** (Wave Sweep) sweeps through the wavetable.

**PNCH** (Punch) adds a compressor-like envelope, which accentuates and distorts the sound.

**DEC** (Decay) sets the length of the decay phase of the machines internal amp envelope.

**TYPE** (Type) sets the unison mode and selects chord. For more information about the **TYPE** settings, please see "APPENDIX D: UNISON AND CHORD SETTINGS" on page 118

**BAL** (Chord/Osc Balance) sets the interval mix and chord balance. If **TYPE** is set to UNISON, **BAL** sets the amount of detune.

**FENV** (Filter Envelope) sets the depth of the machines filter envelope.

**OVER** (Overdrive) sets the gain amount into the digital overdrive.



Press and hold **[FUNC]** and then turn the **DATA ENTRY** knob for the **WAVE** parameter to quickly jump between the basic waveforms Sine, Square, Triangle, and Saw.

### SY TOY



**TUNE** (Tune) offsets the incoming note value. This parameter is bipolar. A setting of 0 leaves the pitch unchanged.

**FORM** (Form) approximates different physical materials and objects by altering the ratios/spacing between the operators.

**PNCH** (Punch) adds a compressor-like envelope, which accentuates and distorts the sound.

**DEC** (Decay) sets the length of the decay phase of the machines internal amp envelope.

**IMP** (Impact) sets the modulation and feedback depth of the modulator. This parameter controls the amount of additional overtones, basically the impact of a stroke against the material.

**BRIG** (Brightness) sets the level of the partial frequencies above the fundamental.

**PAR** (Partial Decay) controls the decay and end levels of the partials/impact.

**OVER** (Overdrive) sets the gain amount into the digital overdrive.

### SY SWARM



**TUNE** (Tune) offsets the incoming note value. This parameter is bipolar. A setting of 0 leaves the pitch unchanged.

**DET** (Detune) sets the amount of detuning of the six detune oscillators in relation to the fundamental oscillator.

**MIX** (Mix) sets the level of the detune oscillators in relation to the fundamental oscillator.

**DEC** (Decay) sets the length of the decay phase of the machine's internal amp envelope.

**NMOD** (Noise Modulation) sets the amount of noise modulation of the detune oscillators.

**ANIM** (Detune Animation) sets the detune oscillators' modulation amount. The detune oscillators are modulated separately in pairs by three hidden LFOs running at different rates.

**SUB** (Fundamental Sub) detunes the fundamental oscillator down one or two octaves but leaves the detune oscillators' pitch unchanged.

**OVER** (Overdrive) sets the gain amount into the digital overdrive.

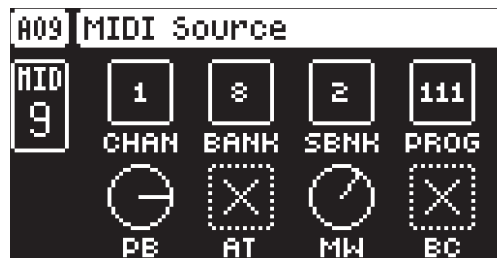
## MIDI

The parameters for the MIDI machine are split over the **SYN**, **FLTR** and **AMP PARAMETER** pages.

### MIDI (SYN page)

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

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



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

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

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

**PROG** (Program Change) sends a Program Change message. (OFF, 1-128)

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

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

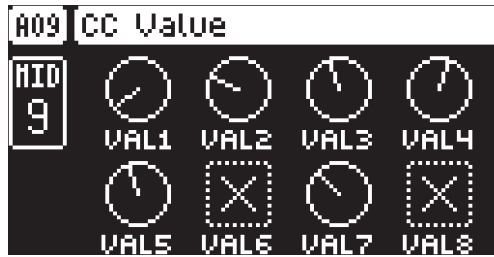
**MW** (Mod Wheel) controls the modulation wheel data sent on the MIDI track. (OFF, 0-127)

**BC** (Breath Controller) controls the breath control data sent on the MIDI track. (OFF, 0-127)

### MIDI (FLTR page)

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

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



**VAL1-VAL8 (CC 1-8 Value)** controls the values that the CC commands send. You specify the CC commands themselves on the AMP (CC SELECT) page. These parameters default value is OFF. Press **[FUNC] + DATA ENTRY** knobs to activate the parameters and then turn the **DATA ENTRY** knobs to set a value. (OFF, 0-127)

**MIDI (AMP page)**

Here you select the eight CC commands whose values you set with the parameters on the FLTR PAGE (CC VALUE) page. Press the corresponding knob or **[ENTER/YES]** to activate the parameter change.

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



**SEL1-SEL8 (CC 1-8 Select)** specifies the CC commands whose values you control controlled by the parameters on the AMP PAGE 1 (CC VALUE) page. The selectable commands are the standard MIDI Control Change Messages. (1-119)



Please note that the MIDI machine only has one LFO.

**A.3 ANALOG DRUM MACHINES**

The Syntakt has three Analog Drum voices (available on tracks 9-11). The Analog Drum machines cover everything from kicks and snares to rimshots, and even have a dual VCO machine for creating more melodic sounds.

**BD HARD**



**TUNE (Tune)** sets the pitch of the oscillator.

**STIM (Sweep Time)** sets the pitch sweep time. The depth of the sweep is fixed.

**SNAP (Snap Amount)** sets the snap transient level.

**DEC (Decay)** sets the length of the decay phase.

**WAV (Waveform)** sets the oscillator waveform to sine, asymmetric sine or triangle. (0, 1, 2)

**HOLD** (Hold Time) sets the hold time, the time before the decay phase starts.

**TICK** (Tick Level) sets the level of the transient tick.

**OVER** (Overdrive) sets the gain amount into the analog overdrive.

### BD CLASSIC



**TUNE** (Tune) sets the pitch of the oscillator.

**STIM** (Sweep Time) sets the pitch sweep time. Low values result in a short sweep.

**SDEP** (Sweep Depth) sets the depth of the pitch sweep.

**DEC** (Decay) sets the length of the decay phase.

**WAVE** (Waveform) sets the oscillator waveform to sine, asymmetric sine or triangle.

**HOLD** (Hold Time) sets the hold time, the time before the decay phase starts.

**TRAN** (Transient) sets the tick or noise transient sound and its level.

**OVER** (Overdrive) sets the gain amount into the analog overdrive.

### BD FM



**TUNE** (Tune) sets the pitch of the first (modulated) oscillator.

**STIM** (Sweep Time) sets the pitch sweep time of the first (modulated) oscillator.

**FM D** (FM Decay) sets the length of the decay phase of the second (modulating) oscillator and, consequently, the decay time of the FM effect.

**DEC** (Decay) sets the length of the decay phase of the first (modulated) oscillator and, consequently, the whole drum sound.

**FM T** (FM Tune) sets the pitch of the second (modulating) oscillator.

**FM S** (FM Sweep Time) sets the pitch sweep time of the second (modulating) oscillator.

**FM A** (FM Amount) sets the amount of frequency modulation the second oscillator subjects the first to.

**OVER** (Overdrive) sets the gain amount into the analog overdrive.



**BD PLASTIC**



**TUNE** (Tune) sets the pitch of the two interacting oscillators.

**STIM** (Sweep Time) sets the pitch sweep time of the two interacting oscillators.

**SDEP** (Sweep Depth) sets the depth of the pitch sweep.

**DEC** (Decay) sets the length of the decay phase.

**TYPE** (Modulation Type) The first is linear Frequency Modulation between the oscillators. The second is FM combined with ring modulation.

**MOD** (Modulation Level) sets modulation depth.

**TICK** (Tick Level) sets the level of the transient tick.

**OVER** (Overdrive) sets the gain amount into the analog overdrive.

**BD SILKY**



**TUNE** (Tune) sets the pitch of the oscillator.

**STIM** (Sweep Time) sets the pitch sweep time.

**SDEP** (Sweep Depth) sets the depth of the pitch sweep.

**DEC** (Decay) sets the length of the decay phase.

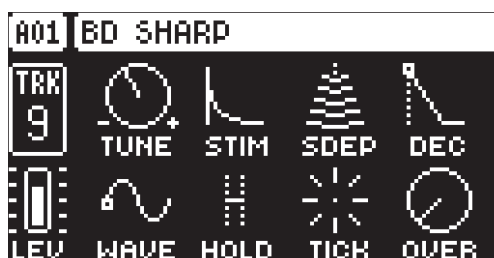
**DUST** (Dust Level) sets the level of subtle tape-like static.

**HOLD** (Hold Time) sets the length of the hold phase.

**CLIK** (VCO Click) sets the soft, oscillator-generated click level.

**OVER** (Overdrive) sets the gain amount into the analog overdrive.

**BD SHARP**



**TUNE** (Tune) sets the pitch of the oscillator.

**STIM** (Sweep Time) sets the pitch sweep time.

**SDEP** (Sweep Depth) sets the depth of the pitch sweep.

**DEC** (Decay) sets the length of the decay phase.

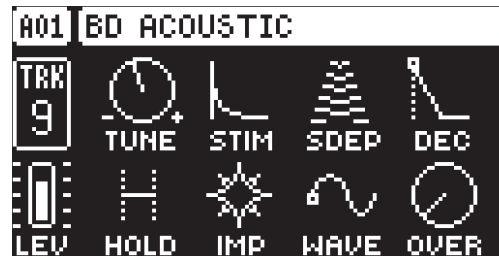
**WAVE** (Waveform) sets the waveform. There are five waveforms to choose from (Sine, Asymmetric Sine, Triangle, Sinetooth, Sawtooth and Square), and there is a choice between letting the oscillator run freely, or have it reset each time the synth is triggered (wave graphics showed with an anchor point on the LCD)

**HOLD** (Hold Time) sets the length of the hold phase.

**TICK** (Tick Level) sets the level of transient tick.

**OVER** (Overdrive) sets the gain amount into the analog overdrive.

## BD ACOUSTIC



**TUNE** (Tune) sets the pitch (in semi-tones) of the oscillator.

**STIM** (Sweep Time) sets the pitch sweep time.

**SDEP** (Sweep Depth) sets the depth of the pitch sweep.

**DEC** (Decay) sets the length of the decay phase.

**HOLD** (Hold Time) sets the length of the hold phase.

**IMP** (Impact) sets the level of the digital transient. The transient consists of a mix of PCM and noise.

**WAVE** (Waveform) sets the waveform. There are six waveforms to choose from (Sine, Asymmetric Sine, Triangle, Sinetooth, Sawtooth, and Square), and there is a choice between letting the oscillator run freely, or have it reset each time the synth is triggered (wave graphics showed with an anchor point on the screen).

**OVER** (Overdrive) sets the gain amount into the analog overdrive.

## SD FM



**TUNE** (Tune) sets the pitch of the first (modulated) oscillator.

**FM T** (FM Tune) sets the pitch of the second (modulating) oscillator.

**FM D** (FM Decay Time) sets the decay time of the second (modulating) oscillator and, consequently, the decay time of the FM effect.

**DEC** (Decay) sets the length of the decay phase of the first (modulated) oscillator and, consequently, the whole drum sound.

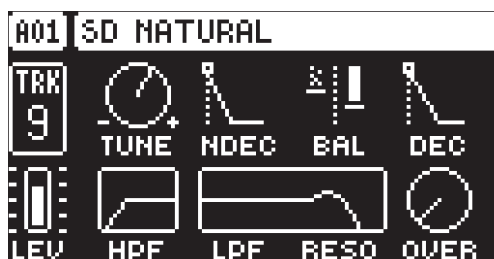
**FM A** (FM Amount) sets the amount of frequency modulation the second oscillator subjects the first oscillator to.

**NDEC** (Noise Decay) sets the length of the noise decay phase.

**NLEV** (Noise Level) sets the noise level.

**OVER** (Overdrive) sets the gain amount into the analog overdrive.

**SD NATURAL**



- TUNE (Tune) sets the pitch of the first oscillator.
- NDEC (Noise Decay) sets the length of the noise decay
- BAL (Noise Balance) sets the balance between noise and oscillator.
- DEC (Decay Time) sets the length of the decay phase of the oscillator.
- HPF (Noise HPF) sets the noise highpass filter cutoff frequency.
- LPF (Noise LPF) sets the noise lowpass filter cutoff frequency.
- RESO (Noise Resonance) adds a resonant peak to the Noise LPF. Zero value quenches noise resonance altogether.
- OVER (Overdrive) sets the gain amount into the analog overdrive.

**SD CLASSIC**



- TUNE (Tune) sets the common pitch of the oscillators.
- DET (Detune) sets the pitch of the second oscillator in relation to the first.
- BAL (Osc Balance) sets the balance between the levels of oscillator 1 and oscillator 2.
- DEC (Decay) sets the length of the decay phase.
- SNAP (Snap Amount) sets the snap transient level.
- NDEC (Noise Decay) sets the length of the noise decay phase.
- NLEV (Noise Level) sets the noise level.
- OVER (Overdrive) sets the gain amount into the analog overdrive.

**SD HARD**



- TUNE (Tune) sets the pitch of the oscillators. The interval between them is fixed.
- STIM (Sweep Time) sets the pitch sweep time.
- SDEP (Sweep Depth) sets the depth of the pitch sweep.

**DEC** (Decay) sets the length of the decay phase.

**TICK** (Tick Level) sets the level of the transient tick.

**NDEC** (Noise Decay) sets the length of the noise decay phase.

**NLEV** (Noise Level) sets the noise level.

**OVER** (Overdrive) sets the gain amount into the analog overdrive.

## SD ACOUSTIC



**TUNE** (Tune) sets the pitch (in semi-tones) of the oscillator.

**NDEC** (Noise Decay) sets the length of the noise decay.

**NLEV** (Noise Balance) sets the level of the noise.

**BDEC** (Body Decay) sets the length of the decay phase of the oscillator.

**HOLD** (Hold Time) sets the length of the hold phase.

**IMP** (Impact) sets the level of the digital transient. The transient consists of a mix of PCM and noise.

**SDEP** (Sweep Depth) sets the depth of the pitch sweep.

**OVER** (Overdrive) sets the gain amount into the analog overdrive.

## RS HARD



**TUNE** (Tune) sets the pitch of the oscillators.

**STIM** (Sweep Time) sets the pitch sweep time.

**SDEP** (Sweep Depth) sets the depth of the pitch sweep.

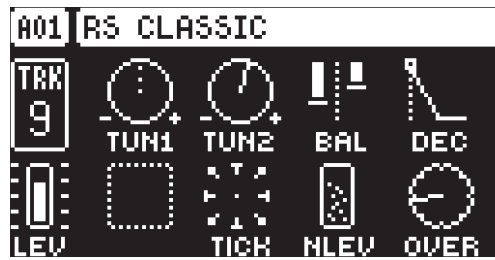
**DEC** (Decay) sets the length of the decay phase.

**TICK** (Tick Level) sets the level of the transient tick.

**NLEV** (Noise Level) sets the noise level.

**OVER** (Overdrive) sets the gain amount into the analog overdrive.

**RS CLASSIC**



**TUN1** (Tune Osc1) sets the pitch of the first oscillator.

**TUN2** (Tune Osc2) sets the pitch of the second oscillator.

**BAL** (Osc Balance) sets the balance between oscillator 1 and oscillator 2.

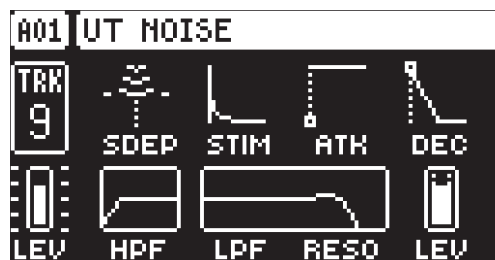
**DEC** (Decay) sets the length of the decay phase.

**TICK** (Tick Level) sets the level of the transient tick.

**NLEV** (Noise Level) sets the noise level.

**OVER** (Overdrive) sets the gain amount into the analog overdrive.

**UT (UTILITY) NOISE GEN (WHITE NOISE GENERATOR)**



**SDEP** (Sweep Depth) sets the depth of the LP Filter sweep. Negative as well as positive sweeps are possible.

**STIM** (Sweep Time) sets the length of the sweep from the depth set by SDEP. Low values result in snappy sweeps, high values result in longer sweeps.

**ATK** (Attack) sets the length of the attack phase.

**DEC** (Decay) sets the length of the decay phase. The decay can be set to infinite length.

**HPF** (HP Filter) sets the highpass filter cutoff frequency.

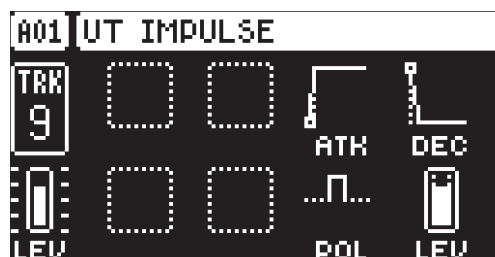
**LPF** (LP Filter) sets the lowpass filter cutoff frequency.

**RESO** (Resonance) sets the amount of resonance around the cutoff frequency of the LP Filter.

**LEV** (Level) sets the overall sound volume of the machine.

**UT (UTILITY) IMPULSE (POSITIVE/NEGATIVE POLARITY IMPULSE)**

The Impulse machine can be used to “ping” the filter to create tom sounds. On the FLTR page, set the filter FREQ parameter to around 48 and the RESO parameter to a high value and then trig the machine. Another use case for the Impulse machine is to create a transient sound that can be used together with another sound.



**ATK** (Attack) sets the length of the attack phase.

**DEC** (Decay) sets the length of the decay phase.

**POL** (Polarity) sets the polarity, positive or negative.

**LEV** (Level) sets the overall sound volume of the machine.

### SY DUAL VCO



**TUNE** (Osc 1 Tune) sets the tuning of oscillator 1.

**DET** (Osc 2 Detune) sets the tuning of oscillator 2, relative to oscillator 1.

**DEC1** (Osc 1 Decay) sets the decay time of oscillator 1 level.

**DEC2** (Osc 2 Decay) sets the decay time of oscillator 2 level.

**CNFG** (Osc Config) selects the waveforms and interaction of the two oscillators. There are two different waveforms for oscillator 1 (sine, sinesaw) and five different waveforms for oscillator 2 (sine, skewed sine, triangle, sinesaw, saw).

“+” = Mixes the oscillators.

“R” = Ring modulation.

“FM” = Frequency modulation (linear) with osc 1 as the carrier. (Does not pitch track 100% correct)

“F+R” = Frequency modulation (linear) and Ring modulation (Does not pitch track 100% correct)

Waveforms that begins with a small square = The oscillators are reset when triggered.

**BEND** (Bend) sets the depth of a fixed time pitch envelope and increases the volume of a short transient.

**BAL** (Balance) controls the levels of the two oscillators. At a value of 0, both are 50%. Negative values attenuate oscillator 2. Positive values attenuate oscillator 1.

**OVER** (Overdrive) sets the gain amount into the analog overdrive.

### SY RAW



**TUNE** (Osc 1 Tune) sets the tuning of oscillator 1. Value 0 corresponds to note C-2.

**DET** (Detune) sets the tuning of oscillator 2, relative to oscillator 1.

**LEV2** (Osc 2 Level) sets the level of oscillator 2.

**DEC2** (Osc 2 Decay) sets the decay time of oscillator 2 level.

**WAV1** (Osc 1 Wave) selects the waveform of oscillator 1. There are six waveforms for oscillator 1: sine, asymmetric sine, triangle, sinesaw, saw, and square. If the waveform begins with a small square then the phase of both oscillators are reset when triggered.

**WAV2** (Osc 2 Wave) selects the waveform of oscillator 2. There are seven waveforms for oscillator 2: sine, asymmetric sine, triangle, sinesaw, saw, square, and ring modulator (oscillator 2 ring modulates oscillator 1 using a square wave, even if you set **LEV2** to 0. Turning up **LEV2** to adds a sine wave to the sound).

**NLEV** (Noise Level) sets the noise level.

**OVER** (Overdrive) sets the gain amount into the analog overdrive.

## SY CHIP



SY CHIP is inspired by a technique used in 80:s home computers that uses an internal arpeggiator to change between selected notes at a high speed to create the illusion of playing a chord. It is also useful for creating a certain type of drum sounds. The root note will be followed by up to three notes, offset from the note.

**TUNE** (Tune) sets the pitch (in semi-tones) of the oscillator.

**WAVE** (Waveform) sets the waveform of the oscillator.

- Static waveforms
  - Analog sine, asymmetric sine, triangle, sinesaw, saw, square
  - Digital SID-style noise (pitched)
- Animated waveforms (repeating):
  - Anim 1-4: Ringmodulated analog variants
  - Anim 5: Alternating analog waveforms, animated at note speed
  - PWM+ : Digital pulse wave, animated at note speed from 50%
  - PWM- : Digital pulse wave, animated at note speed from 10%
- Table-based waveforms (non repeating alternating waveforms, TRI as an example)
  - .TRI : Short noise-burst, then triangle
  - +TRI : Noise, then triangle
  - TRI+ : Triangle, noise, then triangle
  - TRI\* : Triangle, noise, noise, then triangle
  - TBL1, TBL2, TBL3 : Short noise-burst, then a selection of waveforms
- Digital pulse wave (1 to 99%)

**SPD** (Speed) sets the speed of the internal arpeggiator. First range of values are note divisions of the set BPM. Second range of values are fixed values in Hz. At the end of the list are a number of values which sets the arpeggiator in "single-shot" mode, where the arpeggiator will not restart.

**DEC** (Decay) sets the length of the decay phase.

**OF2-4** (Offset 2-4) sets three note offsets from the pitch set by **TUNE**. Basically by selecting different offsets, you create different "chords". A value of 0 restarts the arpeggiator (or stops it, in case of single-shot arps).

**OVER** (Overdrive) sets the gain amount into the analog overdrive.

## MIDI

The parameters for the MIDI machine are split over the **SYN**, **FLTR** and **AMP PARAMETER** pages.

### MIDI (SYN page)

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

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



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

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

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

**PROG** (Program Change) sends a Program Change message. (OFF, 1-128)

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

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

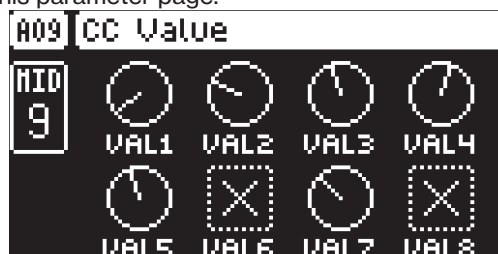
**MW** (Mod Wheel) controls the modulation wheel data sent on the MIDI track. (OFF, 0-127)

**BC** (Breath Controller) controls the breath control data sent on the MIDI track. (OFF, 0-127)

### MIDI (FLTR page)

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

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



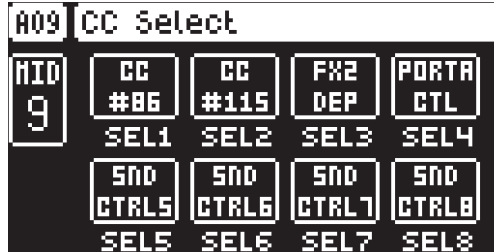
**VAL1-VAL8** (CC 1-8 Value) controls the values that the CC commands send. You specify the CC commands themselves on the AMP (CC SELECT) page. These parameters default value is OFF. Press **[FUNC]** + **DATA ENTRY** knobs to activate the parameters and then turn the **DATA ENTRY** knobs to set a value. (OFF, 0-127)



**MIDI (AMP page)**

Here you select the eight CC commands whose values you set with the parameters on the FLTR PAGE (CC VALUE) page. Press the corresponding knob or [ENTER/YES] to activate the parameter change.

Press [AMP] to access this parameter page.

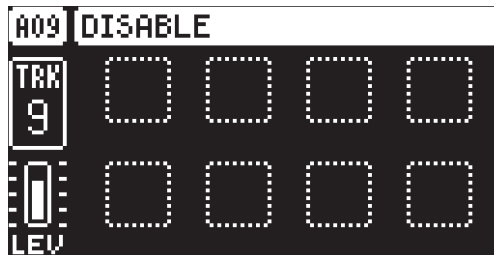


SEL1-SEL8 (CC 1-8 Select) specifies the CC commands whose values you control controlled by the parameters on the AMP PAGE 1 (CC VALUE) page. The selectable commands are the standard MIDI Control Change Messages. (1-119)



Please note that the MIDI machine only has one LFO.

**DISABLE (MACHINE DISABLED)**



There are no parameters on the SYN page when the DISABLE machine is selected. Use this machine to make sure no sound or noise is coming from the track the machine is assigned to.

**A.4 ANALOG CYMBAL MACHINES**

The Syntakt has one ANALOG CYMBAL voice (available on track 12). The ANALOG CYMBAL machines focus on metallic sounds such as hihats, rides, cymbals and cowbells.

**CH CLASSIC**

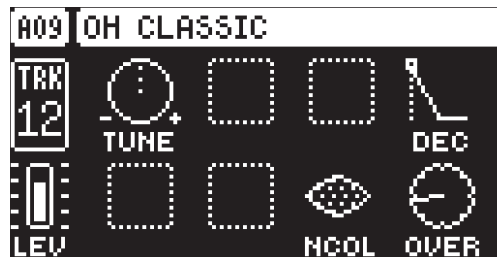


**TUNE** (Tune) sets the pitch of the oscillators of the closed hihat.

**DEC** (Decay) sets the length of the decay phase of the closed hihat sound.

**NCOL** (Noise Color) sets the timbral color.

**OVER** (Overdrive) sets the gain amount into the analog overdrive.

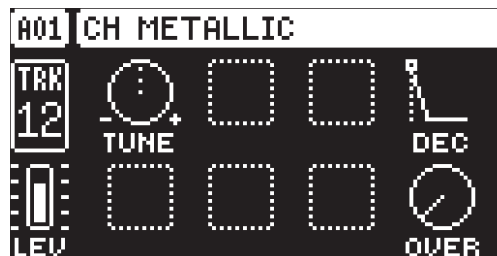
**OH CLASSIC**

**TUNE** (Tune) sets the pitch of the oscillators of the open hihat.

**DEC** (Decay) sets the length of the decay phase.

**NCOL** (Noise Color) sets the timbral color.

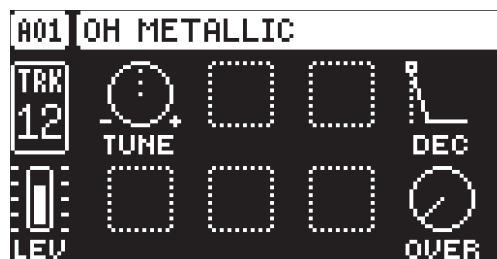
**OVER** (Overdrive) sets the gain amount into the analog overdrive.

**CH METALLIC**

**TUNE** (Tune) sets the pitch of the interacting oscillators of the metallic hihat.

**DEC** (Decay) sets the length of the decay phase.

**OVER** (Overdrive) sets the gain amount into the analog overdrive.

**OH METALLIC**

**TUNE** (Tune) sets the pitch of the interacting oscillators of the metallic hihat.

**DEC** (Decay) sets the length of the decay phase.

**OVER** (Overdrive) sets the gain amount into the analog overdrive.

**HH BASIC**

**TUNE** (Tune) sets the pitch of the six oscillators that combine to make the basic hihat sound.

**TONE** (Tone) sets the tone of the sound. Positive values produce an increasingly shrill tone, while negative values result in a deeper tone.

**TDEC** (Transient Decay) sets the length of the transient.

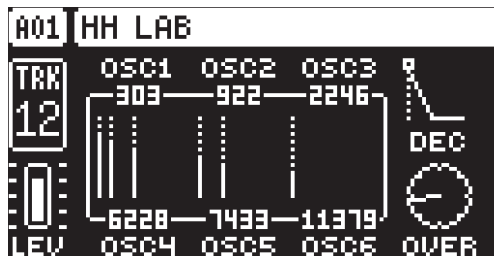
**DEC** (Decay) sets the length of the hihat sound.

**RST** (Osc Reset) activate to reset the oscillators for each triggering of the sound, or deactivate to let the oscillators run free. (ON/OFF)

**OVER** (Overdrive) sets the gain amount into the analog overdrive.

**HH LAB**

Hi-hat Lab lets you access and tune six separate oscillators to more freely shape the sound.



**OSC 1-6** (Oscillator Frequency) sets the pitches of the six separate oscillators that makes up the hihat sound.

**DEC** (Decay) sets the length of the hihat sound.

**OVER** (Overdrive) sets the gain amount into the analog overdrive.

**CY CLASSIC**



**TUNE** (Tune) sets the pitch of the interacting oscillators of the cymbal.

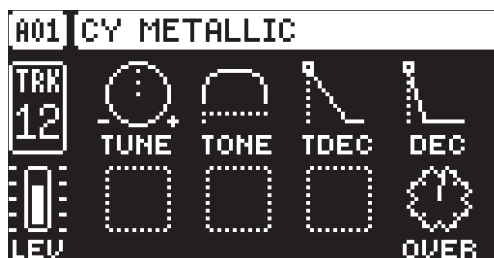
**TONE** (Tone) sets the metallic tone of the cymbal.

**DEC** (Decay) sets the length of the decay phase of the cymbal sound.

**NCOL** (Noise Color) sets the timbral color of the cymbal.

**OVER** (Overdrive) sets the gain amount into the analog overdrive.

**CY METALLIC**



**TUNE** (Tune) sets the pitch of the ring-modulated oscillators of the metallic cymbal.

**TONE** (Tone) sets the tone of the metallic transient.

**TDEC** (Transient Decay) sets the length of the transient decay phase.

**DEC** (Decay) sets the length of the decay phase of the oscillators.

**OVER** (Overdrive) sets the gain amount into the analog overdrive.

### CY RIDE



**TUNE** (Tune) sets the pitch of the interacting oscillators that make up the ride cymbal model.

**TYPE** (Cymbal Type) selects different sets of fundamental oscillator frequencies, as well as different inter-oscillator logical interaction. (A-D)

**HITD** (Hit Decay) sets the top decay.

**DEC** (Tail Decay) sets the tail decay.

**HIT** sets the level of the hit sound component.

**TIMB** sets the level of the timbral sound component.

**WASH** sets the level of the wash sound component.

**OVER** (Overdrive) sets the gain amount into the analog overdrive.

### CB CLASSIC



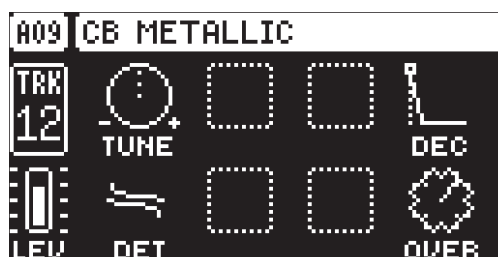
**TUNE** (Tune) sets the base pitch of the two oscillators.

**DEC** (Decay) sets the length of the decay phase of the cowbell sound.

**DET** (Detune) sets the detune offset of the second oscillator.

**OVER** (Overdrive) sets the gain amount into the analog overdrive.

### CB METALLIC



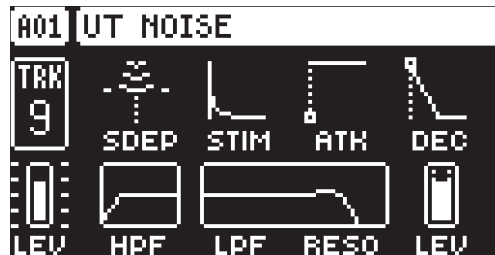
**TUNE** (Tune) sets the base pitch of the two oscillators.

**DEC** (Decay) sets the length of the decay phase of the metallic cowbell sound.

**DET** (Detune) sets the detune offset of the second oscillator.

**OVER** (Overdrive) sets the gain amount into the analog overdrive.

**UT (UTILITY) NOISE GEN (WHITE NOISE GENERATOR)**



**SDEP** (Sweep Depth) sets the depth of the LP Filter sweep. Negative as well as positive sweeps are possible.

**STIM** (Sweep Time) sets the length of the sweep from the depth set by SDEP. Low values result in snappy sweeps, high values result in longer sweeps.

**ATK** (Attack) sets the length of the attack phase.

**DEC** (Decay) sets the length of the decay phase. The decay can be set to infinite length.

**HPF** (HP Filter) sets the highpass filter cutoff frequency.

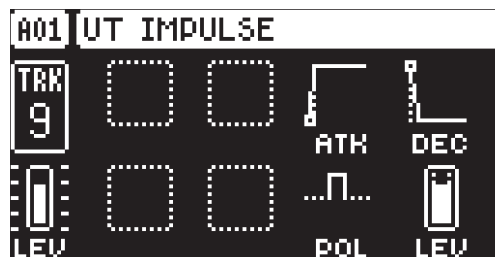
**LPF** (LP Filter) sets the lowpass filter cutoff frequency.

**RESO** (Resonance) sets the amount of resonance around the cutoff frequency of the LP Filter.

**LEV** (Level) sets the overall sound volume of the machine.

**UT (UTILITY) IMPULSE (POSITIVE/NEGATIVE POLARITY IMPULSE)**

The Impulse machine can be used to “ping” the filter to create tom sounds. On the FLTR page, set the filter **FREQ** parameter to around 48 and the **RESO** parameter to a high value and then trig the machine. Another use case for the Impulse machine is to create a transient sound that can be used together with another sound.



**ATK** (Attack) sets the length of the attack phase.

**DEC** (Decay) sets the length of the decay phase.

**POL** (Polarity) sets the polarity, positive or negative.

**LEV** (Level) sets the overall sound volume of the machine.

**MIDI**

The parameters for the MIDI machine are split over the **SYN**, **FLTR** and **AMP PARAMETER** pages.

**MIDI (SYN page)**

Here you can set the MIDI channel that the MIDI machine should use to send data. Bank and program change values are also set here, together with a few standard CC parameters. The default value of the parameters on this page is OFF, meaning they are disabled and do not send out any data. Press

and hold **[FUNC]** and then press the **DATA ENTRY** knobs to enable them. You can then use the **DATA ENTRY** knobs to set the parameter values as usual. Disable the parameters again by repeating the activation procedure.

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



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

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

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

**PROG** (Program Change) sends a Program Change message. (OFF, 1-128)

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

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

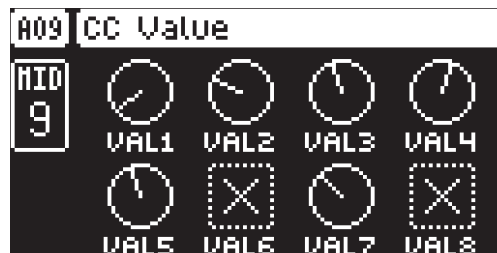
**MW** (Mod Wheel) controls the modulation wheel data sent on the MIDI track. (OFF, 0-127)

**BC** (Breath Controller) controls the breath control data sent on the MIDI track. (OFF, 0-127)

#### MIDI (FLTR page)

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

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



**VAL1-VAL8** (CC 1-8 Value) controls the values that the CC commands send. You specify the CC commands themselves on the AMP (CC SELECT) page. These parameters default value is OFF. Press **[FUNC]** + **DATA ENTRY** knobs to activate the parameters and then turn the **DATA ENTRY** knobs to set a value. (OFF, 0-127)

#### MIDI (AMP page)

Here you select the eight CC commands whose values you set with the parameters on the FLTR PAGE (CC VALUE) page. Press the corresponding knob or **[ENTER/YES]** to activate the parameter change.

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

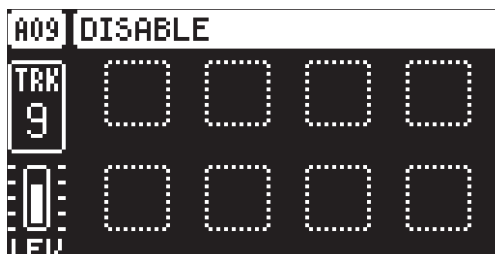


SEL1-SEL8 (CC 1-8 Select) specifies the CC commands whose values you control controlled by the parameters on the AMP PAGE 1 (CC VALUE) page. The selectable commands are the standard MIDI Control Change Messages. (1-119)



Please note that the MIDI machine only has one LFO.

**DISABLE (MACHINE DISABLED)**



There are **no** parameters on the SYN page when the DISABLE machine is selected. Use this machine to make sure no sound or noise is coming from the track the machine is assigned to.

## APPENDIX B: MIDI

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

### B.1 TRACK PARAMETERS

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

### B.2 TRIG PARAMETERS

TRIG PARAMETERS				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
Note	3		3	0
Velocity	4		3	1
Length	5		3	2
Filter Trig	13			
LFO Trig	14			
Portamento Time	9		3	7
Portamento On/Off	65		3	8

### B.3 SYN PARAMETERS

The parameters on the SYN parameter page vary depending on which machine is selected. The CC/NRPN value for a specific parameter is instead based on its position in the UI and is denoted here by which data entry knob controls that parameter.

SOURCE				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
Data entry knob A	17		1	1
Data entry knob B	18		1	2
Data entry knob C	19		1	3
Data entry knob D	20		1	4
Data entry knob E	21		1	5
Data entry knob F	22		1	6
Data entry knob G	23		1	7
Data entry knob H	24		1	8

### B.4 FILTER PARAMETERS

FILTER				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
Filter Frequency	74		1	20
Resonance	75		1	21
Filter Type	76		1	22
Attack Time	70		1	16
Decay Time	71		1	17
Sustain Level	72		1	18
Release Time	73		1	19
Env. Depth	77		1	23
Env. Delay	78		1	52



FILTER				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
Base	26		1	50
Width	27		1	51

## B.5 AMP PARAMETERS

AMP				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
Attack Time	79		1	48
Hold Time	80		1	25
Decay Time	81		1	26
Sustain Level	82		1	49
Release Time	83		1	24
Delay Send	84		1	28
Reverb Send	85		1	29
Pan	10		1	30
Volume	7		1	31

## B.6 LFO PARAMETERS

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

LFO 1				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
Speed	102	60	1	32
Multiplier	103		1	33
Fade In/Out	104		1	34
Destination	105		1	35
Waveform	106		1	36
Start Phase	107		1	37
Trig Mode	108		1	38
Depth	109	61	1	39

LFO 2				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
Speed	112	62	1	40
Multiplier	113		1	41
Fade In/Out	114		1	42
Destination	115		1	43
Waveform	116		1	44
Start Phase	117		1	45
Trig Mode	118		1	46
Depth	119	63	1	47

## B.7 FX PARAMETERS

DELAY				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
Delay Time	21		2	0
Pingpong	22		2	1

DELAY				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
Stereo Width	23		2	2
Feedback	24		2	3
Highpass Filter	25		2	4
Lowpass Filter	26		2	5
Reverb Send	27		2	6
Mix Volume	28		2	7

REVERB				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
Predelay	29		2	8
Decay Time	30		2	9
Shelving Freq	31		2	10
Shelving Gain	89		2	11
Highpass Filter	90		2	12
Lowpass Filter	91		2	13
Mix Volume	92		2	15

EXTERNAL IN MIXER				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
Input LR	16		2	30
Input Balance	17		2	32
Input Delay Send	18		2	33
Input Reverb Send	19		2	35
Input FX Routing	20		2	38

## B.8 VAL PARAMETERS

These are the CC VAL parameters on the [FLTR] page for MIDI tracks.

CC VAL				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
VAL1	70			
VAL2	71			
VAL3	72			
VAL4	73			
VAL5	74			
VAL6	75			
VAL7	76			
VAL8	77			

## B.9 MISC PARAMETERS

MISC				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
Pattern Mute	110		1	104
Sustain	64			
Sostenuto	66			

**B.10 FX TRACK PARAMETERS**

These are the parameters for the parameter on the [SYN], [FLTR], and [AMP] pages on the FX track.

SYN				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
Drive	15		1	29

FILTER				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
Filter Frequency	70		1	20
Resonance	71		1	21
Filter Type	72		1	22
Attack Time	75			
Decay Time	76			
Sustain Level	77			
Release Time	78			
Env. Depth	73			
Env. Delay	74			

AMP				
Parameter	CC MSB	CC LSB	NRPN MSB	NRPN LSB
Attack Time	79		1	24
Hold Time	80		1	25
Decay Time	81		1	26
Sustain Level	82		1	27
Release Time	83		1	28
Delay Send	84		1	30
Reverb Send	85		1	31
Pan	10		1	32
Volume	7		1	33
Env. Depth	86		1	34
Mode	87		1	35
Env. Reset	88		1	36



---

## APPENDIX C: LFO MODULATION DESTINATIONS

---

The following are the modulation destinations for the Syntakt's LFOs:

### AUDIO TRACKS

META: None

LFO1: Speed (Only available for LFO2)

LFO1: Multiplier (Only available for LFO2)

LFO1: Fade In/Out (Only available for LFO2)

LFO1: Waveform (Only available for LFO2)

LFO1: Start Phase (Only available for LFO2)

LFO1: Trig Mode (Only available for LFO2)

LFO1: Depth (Only available for LFO2)

MACHINE Machine specific parameters 1–8

FILTER: Frequency

FILTER: Resonance

FILTER: Envelope Depth

FILTER: Env. Delay

FILTER: Attack Time

FILTER: Decay Time

FILTER: Sustain Level

FILTER: Release Time

FILTER: Base

FILTER: Width

AMPLIFIER: Attack Time

AMPLIFIER: Hold Time

AMPLIFIER: Decay Time

AMPLIFIER: Sustain Level

AMPLIFIER: Release Time

AMPLIFIER: Delay Send

AMPLIFIER: Reverb Send

AMPLIFIER: Pan

AMPLIFIER: Volume

AMPLIFIER: Pre/Post FX

AMPLIFIER: Envelope Reset

### MIDI TRACKS

META: None

SRC: Pitch Bend

SRC: Aftertouch

SRC: Mod Wheel

SRC: Breath Controller

CC: CC1 Value

CC: CC2 Value

CC: CC3 Value

CC: CC4 Value

CC: CC5 Value

CC: CC6 Value

CC: CC7 Value

CC: CC8 Value

### FX TRACK

META: None

DEL: Delay Time

DEL: Ping Pong

DEL: Stereo Width

DEL: Feedback Gain

DEL: Feedback HPF

DEL: Feedback LPF

DEL: Reverb Send

REV: Pre-delay

REV: Decay Time

REV: FB Shelving Frequency

REV: FB Shelving Gain

REV: Input HPF

REV: FB Input LPF

REV: FB Mix Volume

REV: Reverb FX Routing

REV: FB Shelving Frequency

EXTIN: In Left/Right

EXTIN: Balance

EXTIN: Delay Send

EXTIN: Reverb Send

EXTIN: In FX Routing

FILTER: Frequency

FILTER: Resonance

FILTER: Envelope Depth

FILTER: Env. Delay

FILTER: Attack Time

FILTER: Decay Time

FILTER: Sustain Level

FILTER: Release Time

AMPLIFIER: Attack Time

AMPLIFIER: Hold Time

AMPLIFIER: Decay Time

AMPLIFIER: Overdrive

AMPLIFIER: Delay Send

AMPLIFIER: Reverb Send

AMPLIFIER: Pan

AMPLIFIER: Volume

AMPLIFIER: Envelope Depth

AMPLIFIER: Envelope Reset

## APPENDIX D: UNISON AND CHORD SETTINGS

---

These are the unison and chord settings you can choose with the **MODE** parameter if you select the SY-Chords machine. For more information, please see “A.2 DIGITAL MACHINES” on page 88.

- Unison × 2
- Unison × 3
- Unison × 4
- minor
- Major
- sus2
- sus4
- m7
- M7
- mMaj7
- Maj7
- 7sus4
- dim7
- madd9
- Madd9
- m6
- M6
- mb5
- Mb5
- m7b5
- M7b5
- M#5
- m7#5
- M7#5
- mb6
- m9no5
- M9no5
- Madd9b5
- Maj7b5
- M7b9no5
- sus4#5b9
- sus4add#5
- Maddb5
- M6add4no5
- Maj7/6no5
- Maj9no5
- Fourth
- Fifth

## APPENDIX E: KEYBOARD SCALES

---

The following are the selectable scales for the KEYBOARD mode. For more information, please see: “7.9 KEYBOARD MODE” on page 23,

- CHROMATIC
- IONIAN (MAJOR)
- DORIAN
- PHRYGIAN
- LYDIAN
- MIXOLYDIAN
- AEOLIAN (MINOR)
- LOCRIAN
- PENTATONIC MINOR
- PENTATONIC MAJOR
- MELODIC MINOR
- HARMONIC MINOR
- WHOLE TONE
- BLUES
- COMBO MINOR
- PERSIAN
- IWATO
- IN-SEN
- HIRAJOSHI
- PELOG
- PHRYGIAN DOMINANT
- WHOLE-HALF DIMINISHED
- HALF-WHOLE DIMINISHED
- SPANISH
- MAJOR LOCRIAN
- SUPER LOCRIAN
- DORIAN *b2*
- LYDIAN AUGMENTED
- LYDIAN DOMINANT
- DOUBLE HARMONIC MAJOR
- LYDIAN #2 #6
- ULTRAPHRYGIAN
- HUNGARIAN MINOR
- ORIENTAL
- IONIAN #2 #5
- LOCRIAN *bb3 bb7*



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