MIDISynth-DT 1.0.1
User Guide

www.sigabort.co/midisynth

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1 Overview

MIDISynth-DT is a VST/AU/Standalone application for Windows and OSX that allows you control of your Elektron Digitakt from inside your favourite DAW, or as a standalone application.

1.1 Requirements

- Windows 7+
- OSX 10.7+
- Screen supporting resolution of 1400x600

1.2 Limitations

No support is currently provided for sample upload/download as this is provided by the Elektron Transfer application.

The software is currently limited in operation to functionality provided in the Elektron MIDI specification and how much it has been reverse engineered.

There is currently no way to retrieve sound bank information from Digitakt (see section **Error! Reference source not found.**) so this only serves as an organisational tool currently. Hopefully this will become possible in a future update.

Sending updated pattern and sound names to Digitakt is not currently supported so any renaming will need to be done on the synth. ETA 1.0.2.

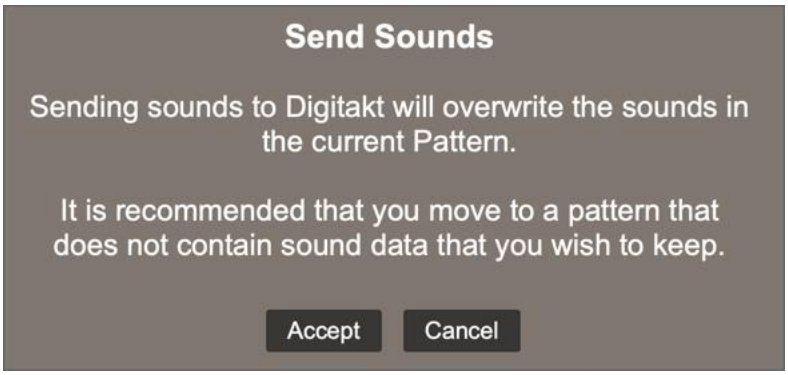
1.2.1 Windows Users

Windows doesn't have multi-client MIDI drivers and the Digitakt only provides a single USB MIDI input/output so you'll need to ensure nothing else is connected to Digitakt when using the editor.

This also extends to using the VST inside a host – please make sure that the host doesn't open the Digitakt MIDI input/output (see your host documentation for how to set this up). You can still send data to Digitakt through the plugin by enabling the **MIDI Thru** option (see section 3.1.7).

1.3 Sending Sounds to Digitakt

When sending sounds to Digitakt for the first time, the user will be presented with the following dialog to accept:



1.4 Installation

Click on the installer and follow the instructions.

1.4.1 License File

The first time you run the editor you will be asked to provide the location of your license file. Use the search dialog to locate the file and restart the editor to finalise installation.

2 Digitakt Settings

In order for MIDISynth to operate correctly please ensure the following settings are correct in the MIDI CONFIG section of settings.

2.1 Sync

If you want to use Track Program Change (see section 3.2.6) ensure:

- Prog Ch Send: **On**

If you want to be able to send all patterns to Digitakt (see section **Error! Reference source not found.**) ensure:

- Prog Ch Receive: **On**

2.2 Port Config

- Output Ch: **Trk Ch**
- Param Output: **NRPN**
- Encoder Dest: **INT+EXT**
- Mute Dest: **INT+EXT**
- Receive CC/NRPN: **On**

Additionally, if you are going to be sending sysex dumps from Digitakt and want these to operate at full speed over USB make sure that the following are also set:

- Input From: **USB**
- Output To: **USB**

2.3 Channels

- Track 1 Channel: **1**
- Track 2 Channel: **2**
- Track 3 Channel: **3**
- Track 4 Channel: **4**
- Track 5 Channel: **5**
- Track 6 Channel: **6**
- Track 7 Channel: **7**
- Track 8 Channel: **8**
- FX Control Ch: **any**
- Auto Chl: Any
- Prog Chg In Ch: **16**
- Prog Chg Out Ch: **any**

3 Setup

Click on the **FULL** button to bring up setup options in the lower portion of the editor.

3.1 MIDI

3.1.1 Device MIDI Port

The MIDI port of the Digitakt is auto-selected if detected at startup. If you are lucky enough to have more than one Digitakt then use this to select a different MIDI port.

3.1.2 Controller MIDI Port

The controller MIDI port can be used to select a MIDI device that can be used for controlling the V-Macro controls (see 4.4) and the custom controls (see 4.3.2). Additionally, all MIDI from this port will be routed through to Peak so you can route an external keyboard or controller to Peak.

3.1.3 Rescan

Rescan connected MIDI devices.

3.1.4 Show All MIDI

Enable this option to show all MIDI ports on the computer, not just those that confirm to Digitakt naming.

3.1.5 MIDI In

Enabling this option will processing incoming MIDI data from the controller and update the GUI appropriately (turning the knobs on Digitakt or automation data). Depending on the state of the 'MIDI Sets Dirty' flag, this will also set the edit buffer as "dirty".

3.1.6 MIDI Dirty

Enabling this option will cause incoming MIDI (turning the knobs on Digitakt or automation data) to mark the current edit buffer as "dirty" and flag that the user needs to save it when moving away from the patch.

3.1.7 MIDI Thru

Select this to process note in information from the DAW – this should be selected when a host sequencer (e.g. Live) is being used to send MIDI note information rather than using the Digitakt on-board sequencer.

3.2 General

3.2.1 Double Click Action

Determines what happens when a control is double-clicked:

- **Off**: No action
- **Zero/Centre**: Control is set to 0 or centred if it is bipolar
- **Default**: Control is set to the Novation default
- **Patch**: Control is set to the value when the patch was loaded

3.2.2 Skin

Change the look of the editor.

3.2.3 Performance Automation

Selection mode of operation for the performance controls (None, Target. Perform) – see section 6.

3.2.4 Show Vals

Enabling this option will show the current value underneath each control. The user can click on this to manually enter a value.

3.2.5 Show Val

Enabling this option will show the value of the currently moving control in the top left-hand corner of the screen.

3.2.6 Show Envelope

Enabling this option will show a graphical representation of envelopes in the appropriate panels.

3.2.7 Track Program Change

Determines whether the editor should follow program change (pattern selection) on Digitakt.

3.2.8 OS 1.11

Enabling this option if your Digitakt is running OS 1.11 or later.

3.2.9 Write Global (VST/AU only)

If enabled, changes to patches made with the STORE button will also be written to the global patch file (shared with the standalone program).

Note: If this is not enabled then changes to patches in the VST/AU will only be saved with your project set.

3.3 Storage

3.3.1 Load

This will load a state previously stored with the **SAVE** button.

3.3.2 Save

When saving, the following information is stored:

- Setup data
- Sound data
- Extended sound data
- Sound bank data
- XY control assignments (global)
- Performance control data
- Custom parameter assignments

Please note all state is automatically saved with the host data when running VST/AU and to an auto-save file when running standalone, so LOAD/SAVE are provided for archiving purposes rather than something that needs to be done on a regular basis.

3.3.3 Auto-Save

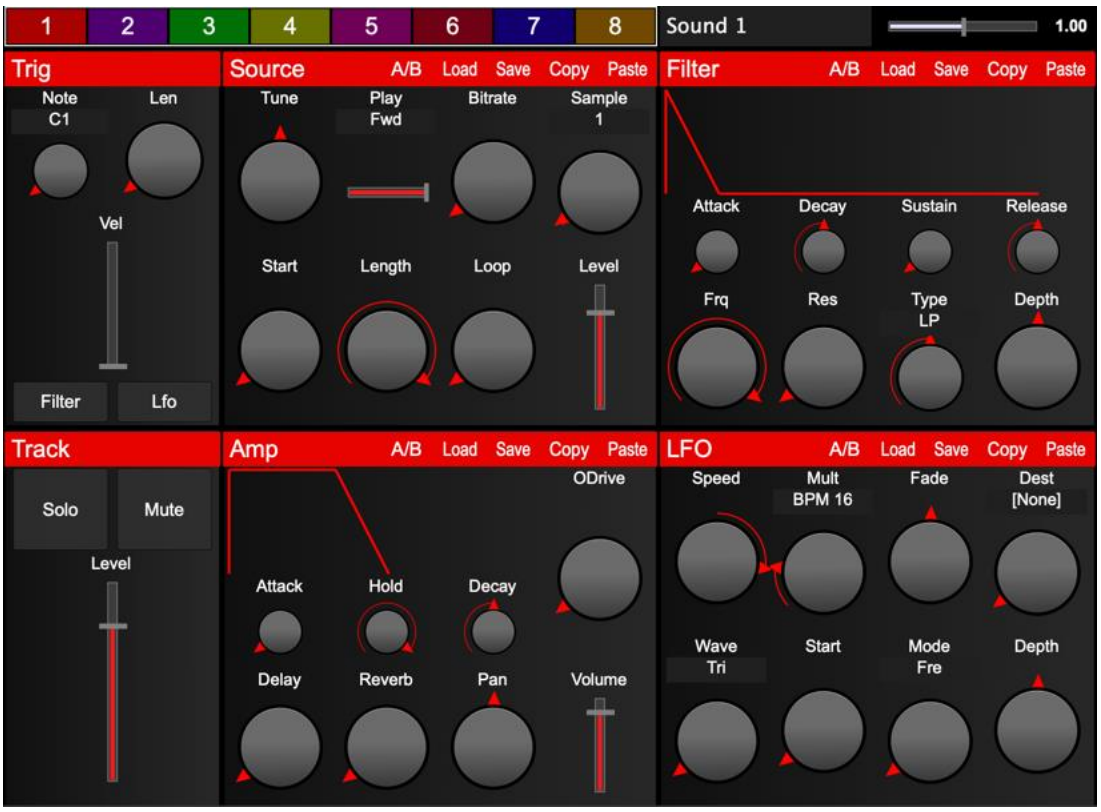
When running standalone auto-save actions are performed under the following conditions: (this auto-save will automatically be loaded the next time the editor starts up)

- Setup options are updated
- A sound is saved
- A sound bank is saved
- Performance controls are updated, including setting range
- XY controls are updated, including setting range

4 Operation

The main display is split into 3 sections covering (from left to right): sound control (per track), FX controls (per pattern) and sound/sound bank controls.

4.1 Sound Controls



The current track being edited can be selected by the top row of buttons (1-8).

Holding **SHIFT** whilst moving a control will allow for fine grained control.

Sections that have been edited (i.e. are different from the current loaded patch), will be marked with an *****.

4.1.1 Section Controls

Each section can be individually copied to a copy buffer via the **COPY** button and pasted to either a different track or a different pattern using the **PASTE** button.

Toggling the **A/B** switch will toggle between your current (edited) settings and those of the patch when it was loaded.

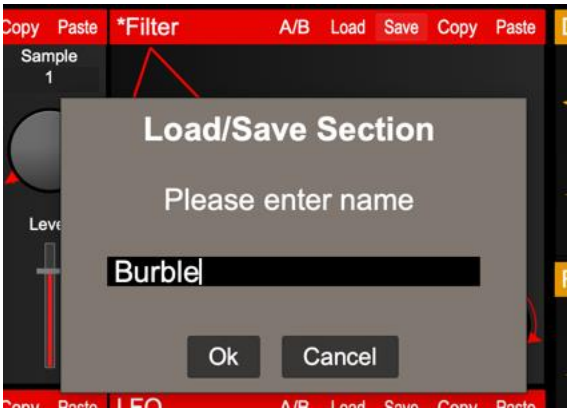
Note: When A/B is enabled (i.e. using the loaded patch settings rather than the edited settings), the COPY and SAVE buttons will operate on the patch settings, not the edited settings.

4.1.2 Section Presets

Up to 10 presets can be saved and recalled for use in other patches – think of this as a favourites menu.

Pressing **SAVE** will bring up a menu showing any existing entries. Choose an existing entry to overwrite or an empty slot to create a new preset.

Clicking on an empty slot, or **SHIFT**-clicking on an existing slot will allow you to name the preset.



CMD/CTRL-clicking on an existing slot will delete the preset.

4.1.3 Section Headers

Each section header responds to a number of key combinations to perform actions on that section:

- **SHIFT** – Randomise the section using the current randomisation settings
- **CMD/CTRL** – Initialise the section to default values
- **SHIFT** + **CMD/CTRL** – Reset the section to the values when the patch was loaded

4.1.4 Track Selector

As with the sound sections, the track selector will show a ***** next to each track that is currently edited.

The track selector also responds to a number of key combinations to perform actions on a track:

- **SHIFT** – Randomise the track
- **SHIFT + CMD/CTRL** – Reset the track to values at load time

- **CMD/CTRL** – Initialise the sound to default values
- **ALT** – Copy the sound data for a track into the copy buffer
- **ALT** + **CMD/CTRL** – Paste the sound data in the copy buffer to a new track
- **SHIFT-CTRL-CMD (SHIFT-CTRL-ALT)** – Set Colour

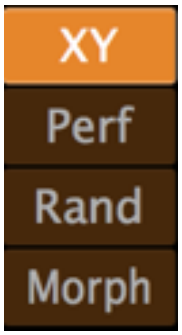
4.2 FX Controls

All controls for the sound controls also apply to the FX controls.

4.3 Sub Controls

Click on the **FULL** button to bring up setup options.

Which sub-controls are currently in view can be controlled by the selector down the left-hand side of the screen.



4.3.1 XY Controls

Four XY controls are provided for easy control of multiple parameters at the same time. The XY controls are freely assignable to any parameter of the synth and aren't restricted to controlling the track, e.g. one axis can control a track 1 parameter whilst the other access can control a track 2 parameter.

Clicking the **Map** button will highlight the parameter controls, and these can then be assigned by clicking on the appropriate control. Its name will then appear in the XY control to show it has been assigned. The XY controls will only operate when two controls have been assigned.

To remap a control simply hit the **Map** button and select another control. To unmap a control, hold **SHIFT** and press the appropriate **Map** button.

Holding down **SHIFT** when moving the XY will fix the control at horizontal movement only and holding down **CMD/CTRL** will fix it at vertical.

To invert the output value for an axis, hold **CTRL/CMD** and click on the **Map** button. To pick a random destination for the axis, hold **SHIFT & CTRL/CMD** and click on the **Map** button.

See section 6 for details of how these controls operate with respect to host automation.

4.3.1.1 Global XY Controls

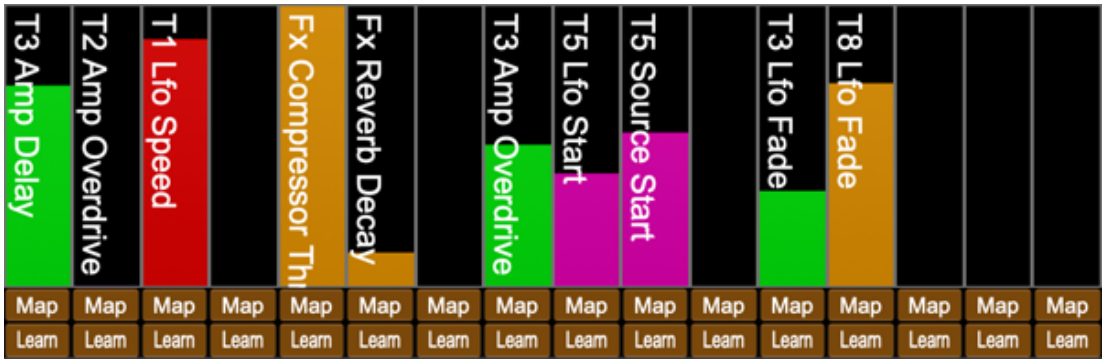
It is possible to store a set of XY definitions for each patch as some controls may be more appropriate for certain patches compared to others.

It is also possible to define a set of global XY controls that are always available.

To enter global XY control mode, **SHIFT**-click the **XY**. The button will change colour and you can now define a set of global XY controls. Pressing the button allows easily toggling between the two modes.

4.3.2 Custom Parameter Assign

16 parameters can be freely assigned to any parameter on the synth and these will then be available in performance mode.



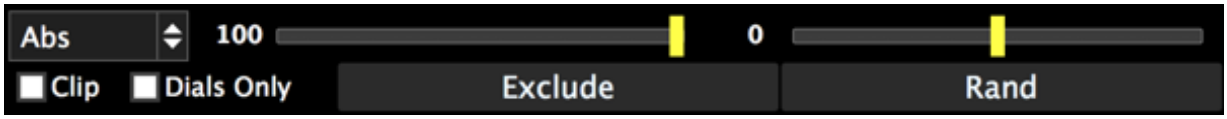
Mapping is similar for the XY controls – hit the **Map** button underneath a slider to enter map mode and then select the destination control. **CMD/CTRL** clicking the button will toggle the operation between normal and inverted. Remapping and unmapping follow the same process as for the XY controls.

Using the **LEARN** button, each custom assignment can be MIDI learnt to a controller assigned to the Controller MIDI port (see 3.1.2). Engage learn and then move the control on your MIDI controller to assign. SHIFT-click **LEARN** to remove the assignment.

See section 6 for details of how these controls operate with respect to host automation.

4.3.3 Randomise

Three randomisation algorithms are provided for discovering new sounds. Several parameters are provided for each randomisation mode to tailor how mild or extreme the randomisation is, and sections or individual parameters can be excluded to further increase control.



4.3.3.1 Common Controls

These controls are available in all random modes.

- Dials Only – enabling this will disable all dropdowns from randomisation
- Exclude – Allows individual controls to be excluded from the randomisation
- Random – Randomise with the current settings

The button matrix can be used to provide high level exclusion of sections of the synth.

4.3.3.2 Absolute

An absolute value will be set for the parameter between its min and max value.

- **Range** – this determines the max upper value – a random value will be chosen between 0 and this %age of its max value
- **Affinity** – whether the value tends to favour min (-ve) or max(+ve) values.

4.3.3.3 Relative

This randomiser will generate random values based on the current values in the synth.

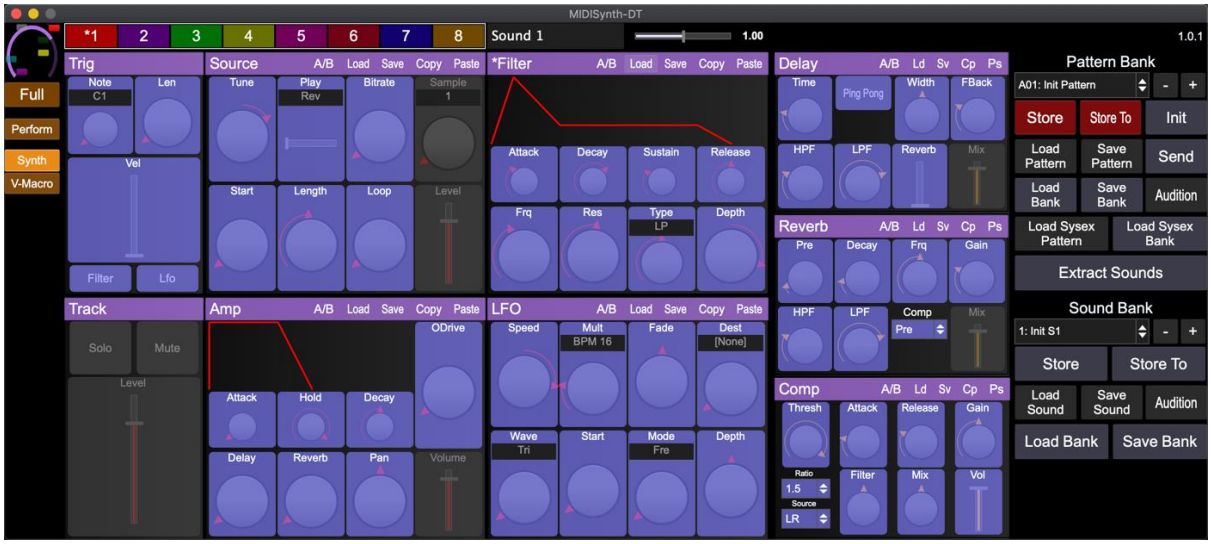
- **Range** – the maximum movement as a %age of range (i.e. max – min values) that the value can move
- **Noise** – how often (%age) the range is ignored to pick a random value. Negative values still obey the max of 50% of range, positive values set the range to be 100%
- **Clip** – affects behaviour when the new value would be outside of the min/max range. When clipping is on, they are fixed to min/max values. When disabled, they will "bounce back" from the min/max difference by the appropriate amount.
- **Direction** – sets direction of value change to down, up, or both.

4.3.3.4 Patch

The new value will be picked between min and max values when the minimum is taken from the first patch specific and the maximum is taken from the second.

- Patch Select 1 – the first patch number to use
- Affinity – whether the value tends to favour patch 1 (-ve) or patch 2 (+ve)
- Patch Select 2 – the second patch number to use
- Noise – how often (%age) the affinity is ignored to pick a completely random value. Negative values still obey the bounds of min/max from patch 1 and 2, positive values will pick a value from min to max of the parameter.

4.3.3.5 Exclude



Pressing the **EXCLUDE** button will enter exclude mode where each control or section be individually excluded from the randomisation. Controls highlighted in blue are included. To toggle the inclusion/exclusion of a control, simply click on it.

4.3.4 Morph

It is possible to morph between 2 patches using the controls provided.

Noise – How often (%age) the min/max values of the patches are ignored to pick a random value. Negative values still obey the bounds of min/max from patch 1 and 2, positive values will pick a value from min to max of the parameter.

- Patch Select 1 – the first patch number to use
- Morph bar – Left is fully patch 1, right is fully patch 2 – in-between is where the magic can happen
- Patch Select 2 – the second patch number to use
- Dials Only – enabling this will disable all dropdowns from morphing
- Exclude – Allows individual controls to be excluded from the morph (see section 4.3.3.5)

4.4 V-Macros

Up to 8 virtual macros can be defined per patch. Each virtual macro can be set to control up to 4 parameters on Peak (selected via buttons **A-D**), and the start, end and depth of each parameter can be controlled.

Using the **LEARN** button, each V-Macro can be MIDI learnt to a controller assigned to the Controller MIDI port (see 3.1.2). Engage learn and then move the control on your MIDI controller to assign. SHIFT-click **LEARN** to remove the assignment.

4.5 Performance Mode

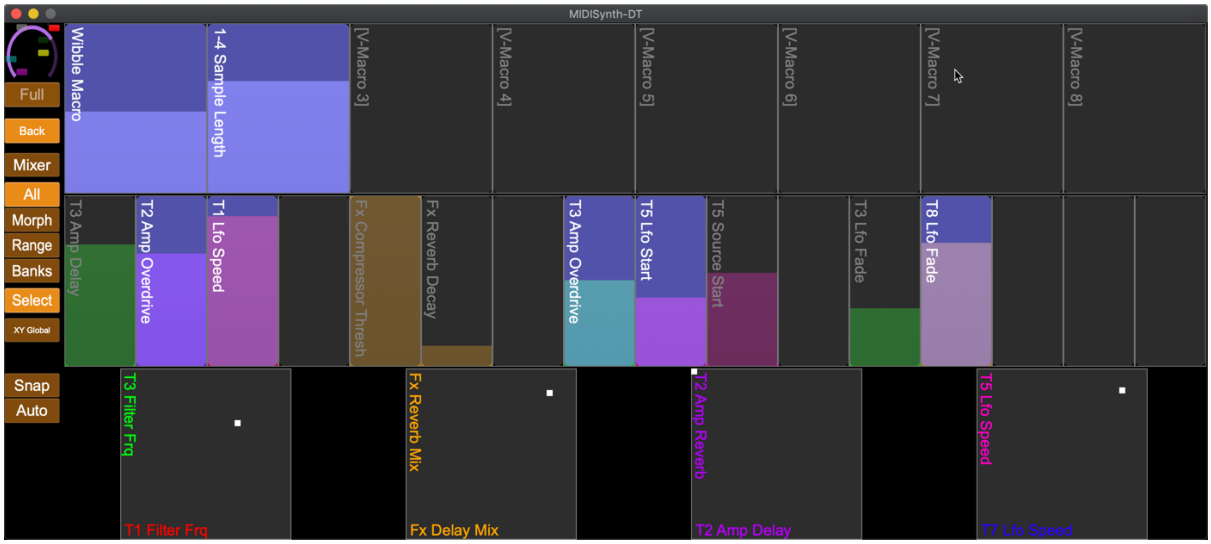
Perform mode is primarily designed for touch screen users but can be used by anyone wishing to provide a simple view for performance control of the Digitakt rather than patch editing and management.

This mode consists of:

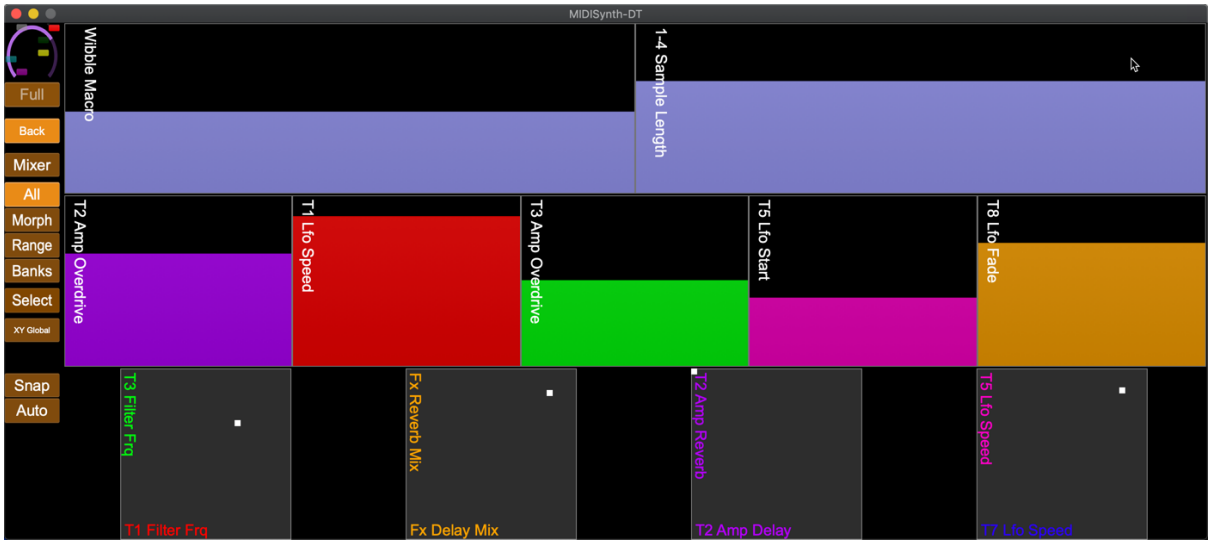
- Access to 16 user-defined control mappings
- Access to 8 V-Macro controls
- Access to 4 user-defined XY controls
- Custom control morphing
- Mixer page
- Snapshot and Autoreset functions

4.5.1.1 Zooming Performance Controls

Pressing the SELECT button will allow you to select which controls are on display. If no controls are highlighted, all controls are displayed.



Pressing SELECT again will display the controls you have selected.



4.5.1.2 Setting Range of Performance Controls

Pressing the **RANGE** button will superimpose range sliders on the mapped custom and XY controls allowing you to set the minimum and maximum %age value of the control.

4.5.1.3 Morphing

Enabling the **MORPH** button will add a slider to the display to allow morphing between two custom parameter banks (see section 4.5.1.4).

Pressing the **EXCLUDE** button under the left morph control will change the **SELECT** buttons under the custom sliders into **EXCLUDE** buttons. It is then possible to define custom controls that are excluded from the morph operation.

4.5.1.4 Custom Banks

Up to 16 banks of custom parameter values can be stored and retrieved. It is also possible to morph between two banks.

Press the **BANKS** button to bring up the controls for storing banks which operate in a similar way to other banking controls.

4.5.1.5 Selecting View

It is possible to rotate through three view modes for the Performance Mode, accessible from the top control button:

- All: Shows all sliders and XY controls
- Slider: Shows all sliders
- XY: Shows XY controls

4.5.1.6 XY Controls

Pressing the **XY GLOBAL** button will toggle between viewing the global XY controls and those that have been assigned to a patch. It is possible to select which patch controls are used for the XY controls via the selection button underneath.

4.5.1.7 Mixer

Pressing the **MIXER** button will switch to mixer view.

From here you can control the level, pan, delay, reverb and mute for each channel.

4.5.1.8 Snap(shot)

Engaging snapshot using the **SNAP** button will take a snapshot of the current performance controls: macros, custom controls, XY controls, channel levels, delay sends, reverb sends, mute states, master filter.

You are then free to change any of these controls and have them all reset back to their value when you engaged snapshot by another press of the button.

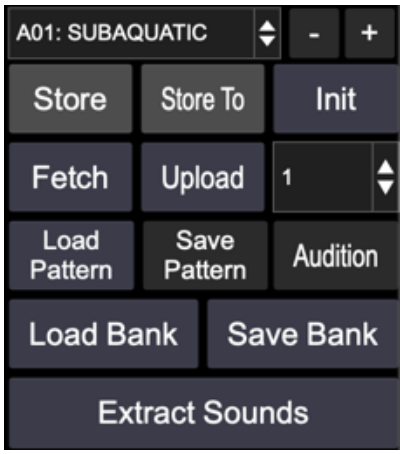
4.5.1.9 Auto(reset)

Engaging Autoreset via the **AUTO** button will reset each supported control (macros, custom controls, XY controls) to a specified value when the control is released.

The reset value for each control can be set by **SHIFT** clicking the control for macros and custom controls, and **SHIFT-CMD/CTRL** clicking on the XY for XY controls.

Touch-screen users: The reset values are set with a long-press of the **AUTO** button. Any controls being operated at this point will have their values updated.

4.6 Sound Management



This panel can be used to manage the sounds that are present in each pattern.

The drop-down provides a list of all loaded patterns and can be used to select and load the sounds for a pattern. Use the + and – buttons to move between the patterns.

4.6.1 Store

Store the current edit buffer at the currently selected slot (this will store all 8 tracks). The button will turn red when there are un-stored changes.

SHIFT-click to rename the pattern.

4.6.2 Store To

Pressing **STORE TO** will allow a different pattern slot to be selected and the current edit buffer will be stored to that slot.

SHIFT-click to rename the pattern.

4.6.3 Init

Init will initialise the edit buffer to a clean state (default parameter assignments).

Holding **SHIFT** and pressing **INIT** will initialise all 128 slots in the editor. **NOTE: This will overwrite all patches currently loaded in the editor**.

4.6.4 Fetch

Fetch will fetch the current pattern contents and update the edit buffer. This will not store the patch in a slot unless the **STORE** button is pressed.

Holding **SHIFT** and pressing **FETCH** will fetch all 128 patterns and update the patch slots in the editor. **NOTE: This will overwrite all patches currently loaded in the editor**.

4.6.5 Upload

Allows patches to be uploaded to the Digitakt for off-line access and uploads the current editor buffer as it stands. You can select which pattern slot to upload to on the Digitakt by the dropdown selector to the side.

Holding **SHIFT** and pressing **UPLOAD** will upload all 128 patches to the Digitakt. **NOTE: This will overwrite all patches currently on Digitakt**.

4.6.6 Load/Save Pattern

Load/save a single pattern to a file.

SHIFT-click LOAD to load sysex.

4.6.7 Load/Save Bank

Load/save all patterns in a single file which can be reloaded at a later date.

CMD/CTRL-click **SAVE** to store each pattern as an individual file in a specified folder.

CMD/CTRL -click **LOAD** to load each individual pattern from a folder containing pattern files. The number at the beginning of the filename will determine which pattern slot is used.

SHIFT-CMD/CTRL -click **LOAD** to load individual sysex files.

4.6.8 Audition

See section 4.8.

4.6.9 Extract Sounds

Extract the sound data from the current pattern and save the sounds as individual files to a specified folder.

SHIFT-click to extract sounds from all patterns.

4.7 Sound Bank Management

The sound bank is used for storing individual sounds.

Please note: It is not currently possible to retrieve or update sound bank information on Digitakt so this is purely a library management function at this time.

The drop-down provides a list of all loaded sounds. Selecting a sound will load the sound into the currently selected track in the editor. Use the + and – buttons to move between the sounds.

4.7.1 Store

Store the sound in the currently selected track at the currently selected slot.

SHIFT-click to rename the sound.

4.7.2 Store To

Pressing **STORE TO** will allow a different sound slot to be selected and the current edit buffer will be stored to that slot.

SHIFT-click to rename the sound.

4.7.3 Load/Save Sound

Load/save a single sound to a file.

4.7.4 Load/Save Bank

Load/save all sounds in a single file.

Holding **SHIFT** and pressing **SAVE** will store each sound as an individual file in a specified folder.

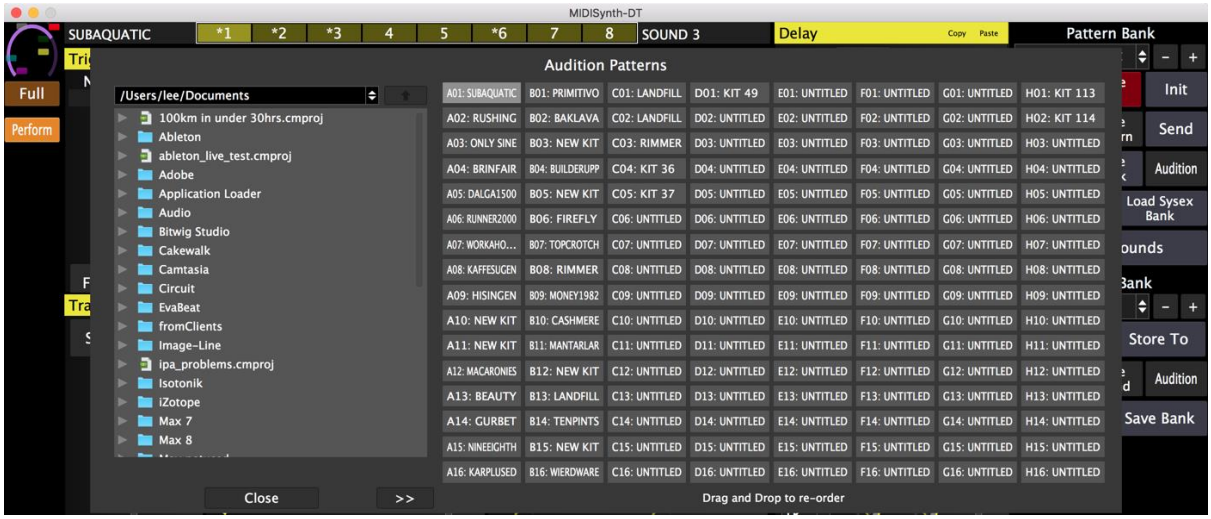
Holding **SHIFT** and pressing **LOAD** will load each individual sound from a folder containing sound files. The number at the beginning of the filename will determine which sound slot is used.

4.7.5 Audition

See section 4.8.

4.8 Audition

Pattern/Sound Audition provides a convenient way to audition patterns and sounds from your hard drive and build them into banks.



Using the browser on the left you can navigate to locations on your system where Digitakt patterns and sounds are stored. Selecting a pattern/sound will load it into the edit buffer on Digitakt so it can be auditioned immediately.

Use the **>>** button to transfer the pattern/sound to the highlighted slot on the right of the screen. The pattern/sound will be replaced with the new pattern/sound.

Patterns/sounds on the right can be dragged from one position to another to swap the two patterns/sounds around for easy patch bank organisation. Additionally, selecting any pattern/sound on the right will send the contents to Digitakt so it can be auditioned.

5 Host Control

If **MIDI THRU** is enabled in setup then the following information is sent from the host to Digitakt:

- Note information
- CC/NRPN (controller) information
- Program Change information

5.1 Selecting Patches from Host

It is possible to select the sounds playing on tracks 1-8 by loading a pattern from the editor.

To do this, send a Program Change message for Bank 16 (depending on how your host numbers these banks you may need to select bank 16 or bank 17) on MIDI channels 16 with a program of 0-127 (or 1-128) for the pattern to be loaded.

6 Performance Control Automation

The performance controls are a collective name for the 4 XY controllers and the 16 freely assignable controls.

When it comes to automation of these parameters three different modes are available which can be chosen in the setup section.

6.1 None

In this mode neither the operation of the performance control or the target control is added to the host automation. Any existing automation for these controls will not be processed.

6.2 Target

When in this mode, automation is recorded for the target parameter, i.e. the control that is at the end of the XY/custom control. Any existing automation will playback as normal.

This is the default mode and recommended for hosts that support all VST parameters.

6.3 Perform

In this mode automation is recorded for the performance control itself and not for the target parameter. Existing automation will be played back for these controls which will then control the target parameters.

The main purpose of this mode is to provide flexibility in Ableton Live.

6.3.1 Automation and Ableton Live

Ableton Live only allows 128 parameters of a VST to be visible in Live at any time. The Digitakt editor has over 700, meaning that you need to choose a set of parameters to automate.

Please note this does not mean you cannot control all parameters from the UI or assign MIDI controllers to them, it just means that you cannot automate more than 128 parameters.

Whilst you can create a new mapping for each project or create your own default device mapping for the VST, neither of these offers an ideal solution, especially to adding a new parameter to automate on the fly.

Allowing you to automate the performance controls gives you up to 24 easily configurable parameters per project. Just make sure that the 24 performance controls are in your set of 128 parameters available in Live and you're ready to go – assign the other 104 to your most commonly used controls and you have the best of both worlds.

6.3.2 Happy Accidents

The bonus of this mode is that you can easily change the target of automation and keep all the recorded data. Want to see how your filter sweep sounds when controlling filter distortion instead? Or how does the decay automation you've set up sound when controlling the LFO rate instead?

6.3.3 Default Map

With the 128 limit in mind, the parameters that will appear by default when you drop the plugin in are geared towards performance. You can change these by creating your own default if you wish (https://help.ableton.com/hc/en-us/articles/209073089-How-to-save-plug-in-parameter-configurations), but when using Live it is advised to keep the 24 performance controls somewhere in the map so you can take advantage of the dynamic assignment.

Section	Controls	Number	Notes
Performance	Custom Controls	16	
Performance	XY	8	
FX	Delay	4	Time, Width, Feedback, Reverb
FX	Reverb	2	Decay, Freq
Synth	Source	3*	Start, length, mix
Synth	Filter	3*	Freq, Res, Env
Synth	LFO	2*	Speed, Depth
Synth	Amp	4*	Decay, Overdrive, Delay, Reverb

*These are * 8 as they are mapped for each track.

7 Standalone Editor

The standalone version of the editor operates in the same way as the VST/AU versions but does not require a host to run in and can be used as a standalone application.