

SEQUENCER ONE

OPERATION MANUAL



Welcome to the SEQUENCER ONE,
a digital recreation of a classic analogue 8-step sequencer!

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1 SYSTEM REQUIREMENTS

In order to be fully functional *Sequencer One* requires a full version of Kontakt 5.8.1 or later

- Kontakt Player is **not** supported.
- Mac users: MacOS 10.11 or later
- PC users: Windows 7 or later

2 INSTALLATION

Unzip the downloaded file and copy the *Sequencer One* folder to your favored disk location. The SequencerOne.nki can be launched from any location, but you shouldn't move or rename any files and folders inside the *Sequencer One* folder.

3 INTRODUCTION

SEQUENCER ONE is a digital recreation of an 8-step CV/Gate sequencer classic: The rare SEQUENCER DRUM, produced by EHX during the early eighties. It's a little silver, black and green metal box with only one single square analogue oscillator, eight steps and a few simple controls for pitch, decay and speed rate.

It was originally named SEQUENCER DRUM because it had to be triggered/started with the hit of a drumstick on its trigger pad.

At its first sighting, the SEQUENCER DRUM looked much like a toy instrument, whereas it was in fact capable of producing complex percussive synth patterns, deep bass sounds and wild roaming arpeggios. Its tonal range spread over eight octaves, and it sounded amazing.

Now, over 35 years later, we're bringing this little box back to life as a soft Kontakt synth. We changed its name to SEQUENCER ONE (because you don't really need a drumstick anymore) and added some cool and useful features, all the while keeping its original minimalistic approach and iconic sound.

The SEQUENCER ONE is played just like the original: Switch it on, hit (or rather *click*) on the trigger pad, move each of the eight pitch faders and enjoy the ravenous beauty of a regal sequence of raw analogue square waves. Or if you need more options, use the two additional sawtooth and noise VCOs, the filters, the LFOs, or the six onboard effects.

On the original it is impossible to adjust the sequencer steps precisely to specific pitches, but in our new improved synth it is finally possible to reduce its tonal range down to two octaves in order to create melodic patterns.



The original Sequencer Drum from 1982

4 OVERVIEW



- 1 **Start/Stop pad:** Click here to start/stop the sequencer. If using Sequencer One in a DAW, hold down the **C1** key of your master keyboard to start / record a sequence – releasing the key will stop the sequence.
- 2 **TRANPOSE** with the keys **C3 – C5** (only possible with keys)
- 3 Square, Sawtooth and Noise **Oscillators** with on/off and range switches.
- 4 **EFFECTS** section. Click on a name to turn them on or off.
- 5 **SEQ RANGE** changes the global octave range of the sequencer. The range of the original Sequencer Drum is 8 Octaves (4 octaves up and down)
- 6 Change the **RATE** of the sequencer (Note that the rate of the sequencer will always be in sync to the master host, it is not possible to let it run freely). Adjust the swing of a sequence with the **SWING** knob.
- 7 Change the **Pitch** of the steps by moving the faders **1-8**. Click on one of the numbers 1-8 to **mute/unmute** a step. Change the decay of a step by moving the **DEC** fader.

- 8 click on one of the **PRESETS (USER A-F)** to recall a sequence or use the master keyboard (keys **D2, E2, F2, G2, A2** and **B2**). Click on **RANDOM** (or **C2**) to generate random pitches for each step.

Click on **STORE SEQ A-D** to quickly store sequences into the User Presets. Note that only the pitch of the steps and the mute states are stored, but not **RATE, SWING** and **DEC**.

If using Sequencer One in a DAW, stored **PRESETS** are saved automatically with your DAW project. If you create new Presets in Kontakt standalone, you should save them in a new snapshot, otherwise they will be gone.

- 9 **FILTER** and **LFO** section. Click on the names to turn on / off.
- 10 The bottom **TABS** give access to all Effects.

5 MIDI CONTROL (CC# Mapping)

It is very easy to map faders and switches of the *Sequencer One* to hardware midi controllers:

Just **right-click on a fader or switch**, then click on Learn MIDI CC#-Automation and move your hardware knob/fader to assign CC#s to the parameters you want to control.



right click on a fader / switch to learn CC#

A hardware controller (or a tablet with a controller app like Lemur) is highly recommended. You can record fader movements in your DAW and it is also much more fun to turn real knobs or faders than to click around...

You'll only need to assign your CC#s once - then save the SequencerOne.nki (save patch only). Next time you'll load the NKI as a plugin or in standalone all your controller assignments will be remembered.

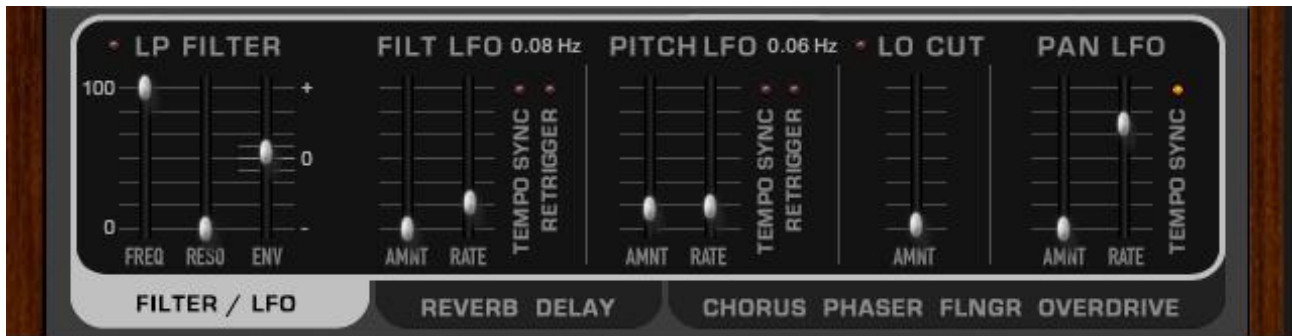
6 FILTERS & LFOs

The Sequencer One has two filters and three independent LFOs:

FILTER LFO modulates the low pass filter

PITCH LFO modulates the pitch of the oscillators

PAN LFO modulates the panning



Filter, Pitch and Pan LFO sections

LP FILTER

FREQ = cutoff frequency

RESO = resonance of the filter

ENV = filter envelope from -1 → 0 → 1

LO CUT = additional filter to cut off bass frequencies

LFOs

AMNT = LFO AMOUNT

TEMPO SYNC ON = tempo based modulation

RATE: 34 steps from 12/1 to 1/256th

TEMPO SYNC OFF = frequency based modulation

RATE: 34 steps from 0.01Hz to 213.1Hz

RETRIGGER ON = LFO starts when key is pressed

RETRIGGER OFF = free floating LFO

The **LFO rate values** (tempo fractions or frequency) are displayed on top of the LFOs

7 REVERB & DELAY

the second tab at the bottom opens the REVERB & DELAY edit section:



CONVOLUTION REVERB

The **CONVOLUTION REVERB** contains five different IR types. Use the **1-5 switches** to change the reverb type.

SIZE: sets the size of the IR-room. from 50%-150% - middle position = 100%.

PREDLY: sets the pre-delay of the reverb.

LO / HI CUT: limits the frequency range of the reverb.

OUT: sets the output level

DIGITAL DELAY

TIME: Sets the delay time (all delay times are tempo synced)

fader down = longest setting: 1/1 note

fader up = shortest setting: 1/64 note

the **MULTIPLIER** switches multiply the delay times by **1, 2, 3 or 4**.

To get a 1/8th D (dotted) delay, you'll need to set TIME to 1/16 and multiply with 3.

Note: the longest possible delay time in Kontakt's delay is 2.9 sec - some very long (multiplied) delay settings - depending on the tempo of the DAW - won't be possible and will be shortened automatically.

FEEDBK = delay feedback

DAMP = amount of damping of feedback signal

STEREO = stereo width of the feedback (0=mono, full = ping-pong mode)

OUT = output level

8 CHORUS, PHASER, FLANGER, OVERDRIVE

the third tab opens the CHORUS, PHASER, FLANGER and OVERDRIVE edit section:



All SPEED parameters in this FX section are not tempo synced.

Note: It is also possible to switch on/off any of the effects by clicking on the LED or the FX name.

9 SNAPSHOTS

Snapshots were introduced with Kontakt 5.4 (the camera icon next to the nki name) and they are the best way to load, save or delete patches.

Snapshots save everything except for the CC# controller mappings of the nki.

In order to use the provided presets you must copy the "*Sequencer One*" folder (containing the Kontakt snapshots) to the following disk location:

MacOs: mac HD:/Users/<your username>/Documents/Native Instruments/User Content/Kontakt/*Sequencer One*

WIN: C:\Users\<your username>\Documents\Native Instruments\User Content\Kontakt*Sequencer One*

If there are no 'User Content' or 'Kontakt' folders yet, just create new ones!

It is also possible to rename / delete snapshots directly in your OS. You can even create folders to organize your sounds, but it is not possible to save a new preset into one of these sub folders - they have to be moved manually.

10 KONTAKT TIPS

Useful key/click combinations:

- **CNTRL / CMD-click** on a fader will set it to its **default value**
(very useful to quickly reset the pitch / tuning values back to zero)
- hold **SHIFT** while **moving a fader** to make smaller parameter changes.

11 ACKNOWLEDGEMENT

Thanks to Glyn at Kontakthub.com for his great support, Justine Beatty for corrections, the members of the Kontakt Script Forum for their invaluable help...and a big thanks to all users of soundtrax instruments!!

For feature suggestions, questions or bug reports please drop me a mail:

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