

I'd love to see a sequencer that conforms to the tape metronome, so we could properly bang in live patterns. It's really a must. Especially for drums.

@Unflattered

It is my understanding that the sequencer only conforms to the tape metronome.

Not to my experience. I mean during the note input phase, when you twist the red knob to demo the sequence, there should be a metronome, so you can bang in your pattern in real-time. Come to think of it, the need for holding "shift" to input notes should be disabled when you have the red knob set to run (demo) the sequence.

Yes to this! Metronome option for sequencers please T.E...

I found a site that shows drum grooves from various songs. I haven't tried yet but I bet they are easy to translate into the op-1 drum sequencer

Beats Dissected is a great resource for learning about drum programming.

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Über cool ressource, thank you mate !

crudeoperator

Aug '16

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A+ link!

j3threejay

Sep '16

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@Unflattered

It is my understanding that the sequencer only conforms to the tape metronome.

Is there a way to sync the sequencer to the tape when not actually recording to the tape?

Unflattered

Sep '16

I don't believe so. That's what makes banging notes into the pattern sequencer tough. As of now, my workaround is laying a single note into each step, creating a temporary metronome within it. Then I remove it. The upside is that I'm getting downright tight on playing non-sequenced beats.

Samurai1v_v7Black

Sep '16

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Does no one use endless for tight sequencing? You can make your anchor and then dabble the other accents and whatnot in as you loop it on tape.

daedalus1115

Sep '16

Does no one use endless for tight sequencing? You can make your anchor and then dabble the other accents and whatnot in as you loop it on tape.

Will you please elaborate on what you mean by this?

Samurai1v_v7Black

Sep '16

With endless you can program a loop of snares.

Place each snare on the 2nd and 4th beat of the bar.

Program silence for the rest of the hits in the sequence.

That bar of snares hitting on the 2 and 4 become your anchor.

Record this sequence to tape for a bar or so.

When the 2 and 4 are taken care of, hats, kick, accents and whatnots can be played in by hand.

Layer and layer until it sounds right, then move on to the next piece.

This layering helps create really loose loops.

The snares don't always have to be an anchor though, you can use whatever.

Endless always snaps to the tempo of the tape where applicable.

It is my favorite sequencer and I don't really fudge with the others much.

Anfim

Sep '16

Good tip! Have you tried arpeggio on drums yet? It's great for quickly generating stuff like constantly shifting hihat patterns.

LyingDalai 

Sep '16

I noticed today the following :

- shift + > while playing : you preselect next loop
- hit play button : the next loop begins the playing right where the previous one stopped ! This is awesome !!!



Yes, this is very useful but I keep forgetting about this feature @LyingDalai

LyingDalai

Sep '16

I just lost the count of amazing findings such as this, were the OP-1 behave exactly as you would expect when you hit a button without having heard of the feature.

LOVE => OP-1



lefilou

Sep '16

I noticed today the following : - shift + > while playing : you preselect next loop - hit play button : the next loop begins the playing right where the previous one stopped ! This is awesome !!! :D

I SO wish it could preselect athenext loop of different length...

yoof

Sep '16

I think you can @lefilou , by doing shift-right (to preselect next loop, even if it's a different size), then wait for it to start playing, then hit the 3 button in tape mode to make the loop start and end points match the current tape snippet. I *think* that's right.

LyingDalai

Sep '16

@lefilou It's been said already, but maybe you missed it : Shift + Loop resizes the loop to the length of the current portion !

Or maybe I didn't get what you meant...

lefilou

Sep '16

@yoof , @lyingdalai true but when you build and rearrange your liveset on ableton before exporting it back on the OP-1, and decide to put your loops of different length back to back... your loop points are gone and reapplying them manually on say 30 loops would take forever (unless I'm missing something).

It is a bit of a specific case, I know 😞

LyingDalai 🛡️

Sep '16

So I didn't get what you meant 😊

What you can do, maybe, is set the TEMPO to your BPM / 4 so that you jump easily from a marker to the other.

Now indeed this must be quite painful...

Another thing : I am almost sure the marker information is within the aif.

First, let's test it :

1. cut some audio on Tape Track 1
2. From the computer, open OP-1, delete track 2, duplicate track 1, rename it as track 2
3. Unplug OP-1 : if your track 2 has markers, you won : it MUST be possible to backup your markers somehow !

That would let the dev-savvy operators investigate the problem...

yoof

Sep '16

I spent some time figuring out how TE implemented markers in their AIFFs. I don't remember the details off the top of my head, but what I vaguely recollect is that the start and end markers are not just a simple value representing the number of frames from the start of tape. Instead, they appeared to be a struct (which I'm assuming to be proprietary to the op-1) containing a few fields, one of which was that value representing the number of frames since start of tape. I did manage to write code that could analyse a tape file and split it into multiple aifs, one for each cut section of tape, but to get that working, I had to ignore the rest of the fields in that struct.

LyingDalai 🛡️

Sep '16

So there should be a way to have a tool make systematic cuts to all 4 tracks for a given BPM...

Samurai1v_v7Black

Sep '16

Good tip! Have you tried arpeggio on drums yet? It's great for quickly generating stuff like constantly shifting hihat patterns.

I have not! Thanks for the tip!

I spent some time figuring out how TE implemented markers in their AIFFs. I don't remember the details off the top of my head, but what I vaguely recollect is that the start and end markers are not just a simple value representing the number of frames from the start of tape. Instead, they appeared to be a struct (which I'm assuming to be proprietary to the op-1) containing a few fields, one of which was that value representing the number of frames since start of tape. I did manage to write code that could analyse a tape file and split it into multiple aifs, one for each cut section of tape, but to get that working, I had to ignore the rest of the fields in that struct.

wait, what?!! I just zeroed all tracks and recorded a few snippets on track 1 and can confirm it builds a "regn" structure at the end. 58 bytes per take by the looks of it, edit: with a start descriptor of how many 58-byte structures there are right after the size of the chunk. /edit.
this is a fairly big deal - means we can export regions out of the tapes but also make 'tapes' with regions in them??

@yoof Maybe you could dig up your research and/or sources and post some details about this in their own thread? I also literally copied 4 tape files back onto the OP1 and upon ejecting the drive, it started "defragmenting disk", but afterwards I saw the tape files had their own takes on them. Is this new? running leaked beta.

Not really a tip but you can build great soundscapes by gently blowing in and around the mic, or rubbing your finger on it. You need a big big reverb and why not some delay though. I've also had fun result in doing that plus turning the radio on for half of a second or even less... Again you'd better have a big reverb plugged into the OP1 but it makes for great layers of ambient/strange atmosphere.

Yes, this is very useful but I keep forgetting about this feature @LyingDalai

I use it once in a while to jump between 2 similar loops to create some kind of variation. For example, in 8 bar loop jump between loops each 1 bar

@yoof Maybe you could dig up your research and/or sources and post some details about this in their own thread?

@eesn , I just looked back at my code around Regions... I've got this in my notes about the Region chunk in the aiff:

```
<pre style="background-color: rgb(255, 255, 255); font-family: "Courier New"; font-size: 7.2pt;">*
```

The RegionChunk is where the Op-1 stores information relating to tape segments. It looks like this:

```
int numRegions // 4 bytes
* Region[] regions // 88 bytes each
```

There are 88 bytes per Region.

- * Bytes 21 to 24 is an int that represents the start sample inclusive.
- * Bytes 29 to 32 is an int that represents the end sample exclusive.
- * The rest of the bytes appear to be zero.

Posted in another thread: SP303 Vinyl sim emulation on OP-1:

<https://www.operator-1.com/index.php?p=/discussion/2646/sp303-vinyl-sim-emulation-on-op-1#latest>

@lefilou It's been said already, but maybe you missed it : Shift + Loop resizes the loop to the length of the current portion !
Or maybe I didn't get what you meant...

Excellent tip. I was not aware of this. So you can set different cut "markers" on each track in order to set different loops on the fly while playing!

Another endless tip: while trying to sequence "all my little ducklings" for my daughter I just discovered, that the endless sequencer transposes the currently running sequence if you play the notes legato (press the next key while still holding the first one)

Btw: trying to program a child song with a sequencer is a cool way to learn how it works. With all

the note values and pauses.

PepiTo

Nov '16

In tape mode , press touch 6 and immediatly touch 4(touch 6 still pushed for)few second ... make a nice reverse effect .

Maybe its not secret

ypxkap

Nov '16

this is another 'barely a tip' but the tempos between 80 and 110 all have the advantage of being able to be doubled or halved because of the op-1's allowed tempos (40-220), so if you are finding you want to edit the second half of a bar 110 bpm while staying 100% on grid you can go to the metronome page and speed it up twice as fast to get a bar line right where you want the edit point. or if you need a sequencer to play quarter note triplets because you don't trust yourself to do it right you could set the tempo to 65 and a sequencer to 1/8th note triplets. you could also via more complex math probably do some footwork/juke type stuff by multiplying your tempo by 4/3rds every few bars, haven't had a chance to get into that yet.

seems obvious in retrospect but i have been doing this all the time since i figured it out.