JOTS

User Manual

Stereo I/O · 30 seconds per track · 24-bit / 48kHz · 9–12V DC center-negative

Overview

JOTS is a dual-track recorder for creating sound sketches, audio collages, and more. Capture incoming signals, reshape them into new phrases, and resample the playback to create overlapping layers of texture.

Each track runs independently, with adjustable start and end points, a morphing state-variable filter, and probability-based behaviors like reverse playback and dynamic volume ducking between tracks.

DUB Mode gives you direct, hands-on control. **GEN Mode** introduces evolving, chance-driven changes that keep your material in motion.

Both tracks play simultaneously at all times. Use SPLIT to control how much of each you hear.

Controls

CONTROL	FUNCTION	DESCRIPTION
START	Loop Start Point	In DUB Mode: sets loop start directly. In GEN Mode: controls start point modulation amount.
END	Loop End Point	In DUB Mode: sets loop end directly. In GEN Mode: controls end point modulation amount.
TONE	Filter Frequency	Sweeps a state-variable filter from 80Hz to 2500Hz. Morphs continuously between lowpass, bandpass, and highpass.
REV/HIDE	Probabilistic Effects	Bipolar control. Center-to-left increases reverse playback probability. Center-to-right increases hide (volume ducking) amount. Only one function is active at a time.
SPLIT	Track Crossfade	Blends between Track 1 and Track 2.
BLEND	Input / Playback Mix	Blends between dry input and playback. Full left = input only. Full right = playback only.
LEFT SWITCH	Mode Selector	DUB Mode: overdubs applied to both tracks; knobs are direct controls. GEN Mode: Track 1 uses INSERT RECORD; Track 2 uses COPY RECORD. Knobs control auto-modulation amount.

CONTROL	FUNCTION	DESCRIPTION
RIGHT SWITCH	Track Selector	Toggles between Track 1 and Track 2 for recording and knob control.
L/R INPUTS	I/O	Left input only sums to both outputs. Adding a right input enables discrete stereo output.

LED Status

LED COLOR	STATUS
White	Track is empty
Red	Recording in progress
Yellow	Track has a recording (DUB Mode)
Blue	Track has a recording (GEN Mode)

Footswitch

- **Single click** — Toggle recording on/off
- **Triple click*** — Erase the current track.
- **Hold 2 seconds** — Clear both tracks and reset JOTS to its default state.

* In GEN Mode with Track 2 selected, triple-click *clears both tracks* — switch to Track 1 or DUB Mode first to clear individual tracks.

DUB Mode

In **DUB Mode**, JOTS works like a traditional sound-on-sound recorder. Record to either Track 1 or Track 2 independently, with overdubs on each. You get 30 seconds of stereo recording per track.

For each track you can set:

- **START** and **END** points
- **TONE** filter
- **REV/HIDE** — reverse probability or volume ducking

Focus on one track or blend them together using **SPLIT**.

Whatever you record in **DUB Mode** is resampled to the selected track. Record a phrase, set new **START** and **END** points, hit record again — that segment multiplies across the buffer, filling the full 30 seconds. If you know LAPS, you'll recognize this as Multiply Mode behavior.

You can also record live control changes into a new overdub. Sweep the **TONE**, shift loop points, engage reverse — all of it gets baked in. **SPLIT** is the one exception: it is never resampled.

GEN Mode

Engage **GEN Mode** (blue LED) to unlock two additional recording behaviors and LFO-based modulation. The selected track determines which recording behavior is active.

INSERT RECORD — Track 1 in GEN Mode

Anything you record overwrites and inserts itself into Track 1's existing content. The buffer always stays the length of the original recording — you're replacing material, not extending it.

COPY RECORD — Track 2 in GEN Mode

Recording to Track 2's input simultaneously records or overdubs onto Track 1. If recordings already exist on both tracks, they are multiplied for the duration of the recording, just like in **DUB Mode**.

Some directions worth exploring:

- Start with recordings of different lengths on each track. The copy will naturally fall out of sync, producing canonic, overlapping phrases.
- Start with different recordings on each track. Copy an overdub onto both simultaneously. Then switch to INSERT RECORD on Track 1 and intermittently drop in silence or a new phrase.
- Start with both tracks empty. After recording, reverse Track 1, switch back to **DUB Mode**, adjust loop points, and resample.
- Record the same material to both tracks. Leave one unchanged, modify the other. Bring up **REV/HIDE** on both: Track 1 becomes the master, Track 2 ducks and swells around it. The result is an intricate interweaving of a single part, subtle variations fading in and out.

GEN Mode Modulation

START, **END**, and **TONE** become modulatable by three independent random-walk LFOs in **GEN Mode**. The dots under each control indicate their GEN Mode assignments.

In **GEN Mode**, these knobs no longer affect their parameters directly. Instead, they set the *amount* of modulation. Turn them up and the changes become faster and more dramatic.

All **GEN Mode** modulations on Track 2 are resampled to Track 2 when entering record. Track 1's modulations are not resampled — Track 1 is reserved for INSERT RECORD.

> **TIP** *TONE only modulates in GEN Mode if the knob is above zero when you enter GEN Mode. Leave it at zero to retain manual control, or set it above zero before switching and let GEN Mode take over.*

When you toggle back to **DUB Mode**, JOTS recalls the knob positions that were active before you entered **GEN Mode**. Experiment freely and come back with everything intact.

Hide

The hide function sets the probability of volume modulation on Track 1. On its own, it dips the volume in and out in a musical, fader-like way. The higher the **REV/HIDE** setting, the more pronounced the effect.

Track 2's hide is the inverse of Track 1's: as Track 1 gets louder, Track 2 gets quieter, and vice versa. Track 2's **REV/HIDE** knob controls how strongly it responds to Track 1.

> **TIP** *REV/HIDE performs one function at a time. If you want both reversing and hiding on the same material, record a reversed overdub in DUB Mode first, then apply hide to it.*

Techniques

These are jumping-off points, not recipes.

Switch Glitch

Exploit the transition between modes as a live performance tool.

1. **DUB Mode**: record a track.
2. Switch to **GEN Mode** and dial in some modulation.
3. Rapidly toggle between **DUB Mode** and **GEN Mode** to produce dynamic, real-time glitches.

Infinite Sketchpad

Turn Track 1 into a rolling lookback buffer that captures whatever passes through it.

1. Track 1, **GEN Mode**: record 30 seconds of silence.
2. Set **START** and **END** to maximum.
3. Leave it running. Anything recorded within that window is available for INSERT RECORD.

Inverse Mirror

Copy material to both tracks simultaneously, then flip one for a self-opposing, inverse effect.

1. In **GEN Mode**, record to Track 2. Audio is simultaneously copied to Track 1.
2. Turn **REV/HIDE** fully counter-clockwise on Track 2.
3. Track 2 now plays the inverse of Track 1.

Stutter Insert

Use the footswitch rhythmically to carve silence into a recording.

1. Track 1, **GEN Mode**: enter INSERT RECORD.
2. During recording, rapidly click the footswitch to insert bursts of silence.
3. Combine with Inverse Mirror for a glitchy alternation between your original take and its reverse.

Hide & Seek

Let two tracks trade places.

1. Record different material to Track 1 and Track 2.
2. Bring up **REV/HIDE** on both tracks.
3. As Track 1 hides, Track 2 surfaces — and back again. Adjust each track's **REV/HIDE** amount to shape how much of that push-pull comes through.

Dynamic OD

Bake live control movements directly into an overdub.

1. Record your first pass in **DUB Mode**.
2. On the next pass, move things while recording — sweep **TONE**, shift loop points, ride **BLEND**.
3. Everything gets resampled into the new overdub. (**SPLIT** is the one control that is never resampled.)