



# SONICCOUTURE KONKRETE

## USER GUIDE



SONICCOUTURE

# KONKRETE

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# INSTALLATION

This library requires Kontakt 5.1 or later.

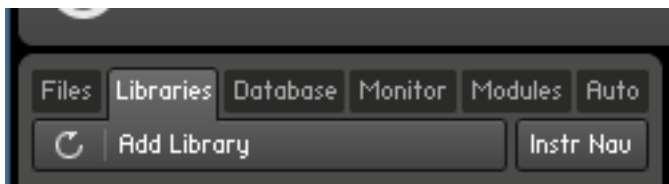
If you do not own Kontakt 5, you will need to download and install the free Kontakt player which you can do here ; [Kontakt Player Download Link](#)

## TO ADD THE LIBRARY AND AUTHORIZE IN KONTAKT

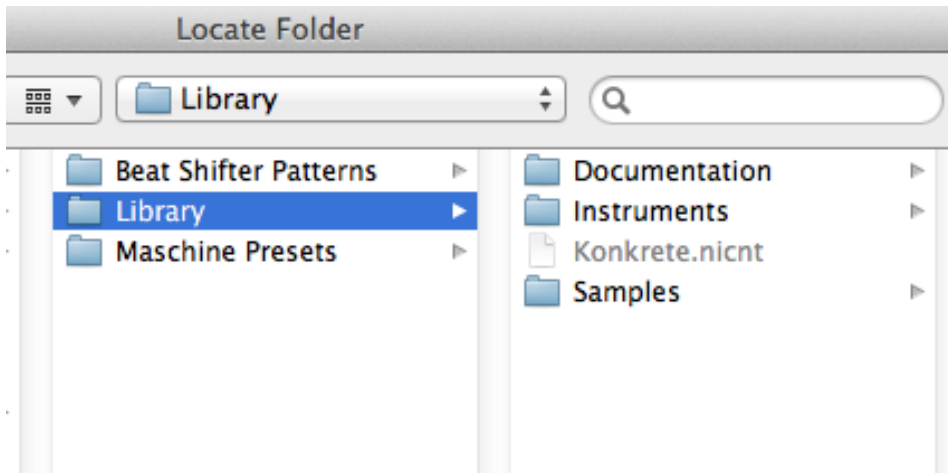
1. In Kontakt or Kontakt Player open the Browser on the left (the folder icon at the top).



2. In the Libraries tab at the top of the Browser go to "Add Library"

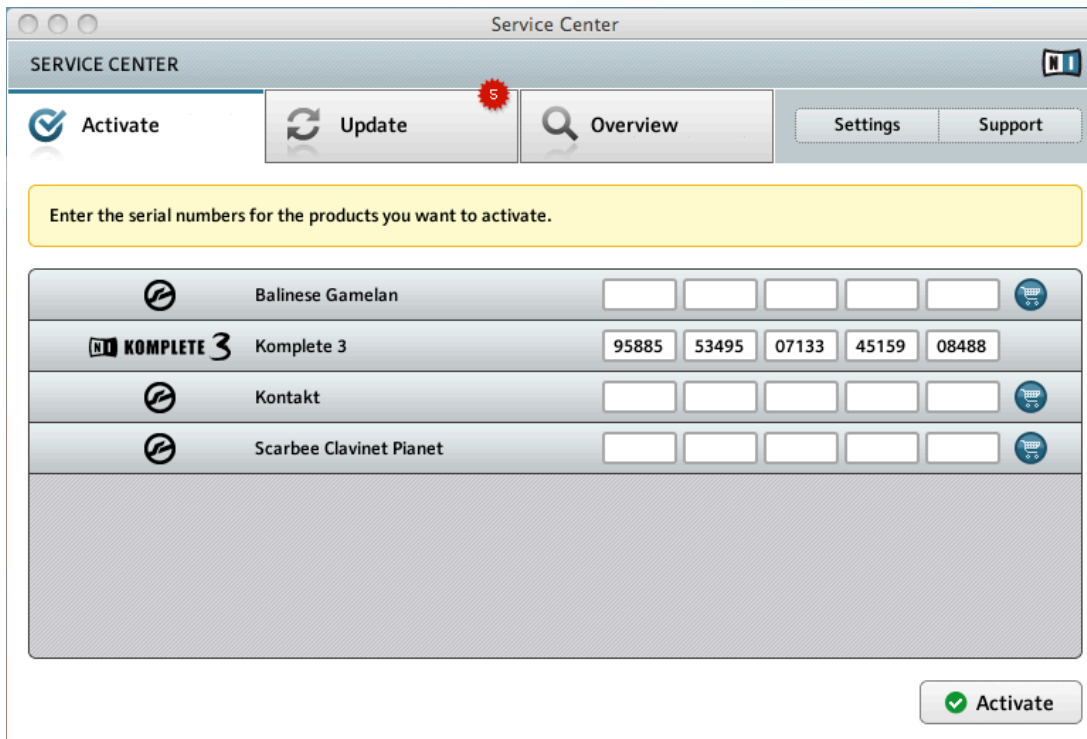


3. Click and use the dialogue window to navigate to and point Kontakt to the location of the '**Soniccouture Konkrete > Library**' folder (see picture on next page). This will add it to the Kontakt Library list AND to the Service Center.



4. If Kontakt asks you to Activate the library, the *NI Service Center* program will launch and you will need your serial number to authorize *Konkrete*.

You can find your serial number in your *Soniccouture* account, next to the product download.



If Kontakt *doesn't* ask you to authorize, you can force it to by clicking the little "Activate" button in the upper right corner of our Konkrete Library logo, in the Browser/Libraries list. It will then prompt you to launch the Service Center.



After Authorization, you should restart Kontakt.

If you experience any problems, you will probably find the answer on our [FAQ](#) page.

## INSTALLING KONKRETE MASCHINE KITS

**NOTE : YOU NEED TO HAVE THE KONTAKT / KONTAKT PLAYER INSTALLED AND AUTHORISED FIRST FOR THE MASCHINE KITS TO WORK.**

1. Make sure Maschine and Kontakt are not currently open, and that Konkrete has already been successfully authorised in Kontakt.
2. Navigate to folder: /Soniccuture Konkrete/Maschine Presets/Plugins/
3. Copy the relevant kit folders (named either *K1 Kits*, *K2 Kits*, or *Konkrete Kits*) to the following location on your hard drive:

MAC: Documents/Native Instruments/Maschine/Modules/Instruments/Plugins/

PC: My Documents/Native Instruments/Maschine/Modules/Instruments/Plugins/

3. Launch Maschine and go to the Maschine Preferences, select the 'User Paths' tab, and click 'rescan'.

The Konkrete kits should now be available in the browser under 'Plug-ins'.

The kits can also be accessed by selecting BROWSE on the Maschine hardware, selecting 'Instrument' with the FILTER knob, with BANK: 'Konkrete', and then selecting Konkrete 1, 2 or 3 kits from the TYPE sub menu. All the Konkrete kits are visible on Maschine's right hand LCD screen, and can be loaded by pressing the LOAD button on the top right hand side of Maschine.

# SONICCOUTURE

# INTRODUCTION



**Konkrete** is the latest evolution of a product line that dates back to the early days of Soniccouture. Conceived as a collection of drum kits which would offer new drum and percussion sounds, Konkrete 1 (2006) was very successful and its sounds went on to become well-loved by its users. Konkrete 2 followed in 2007, and was equally popular.

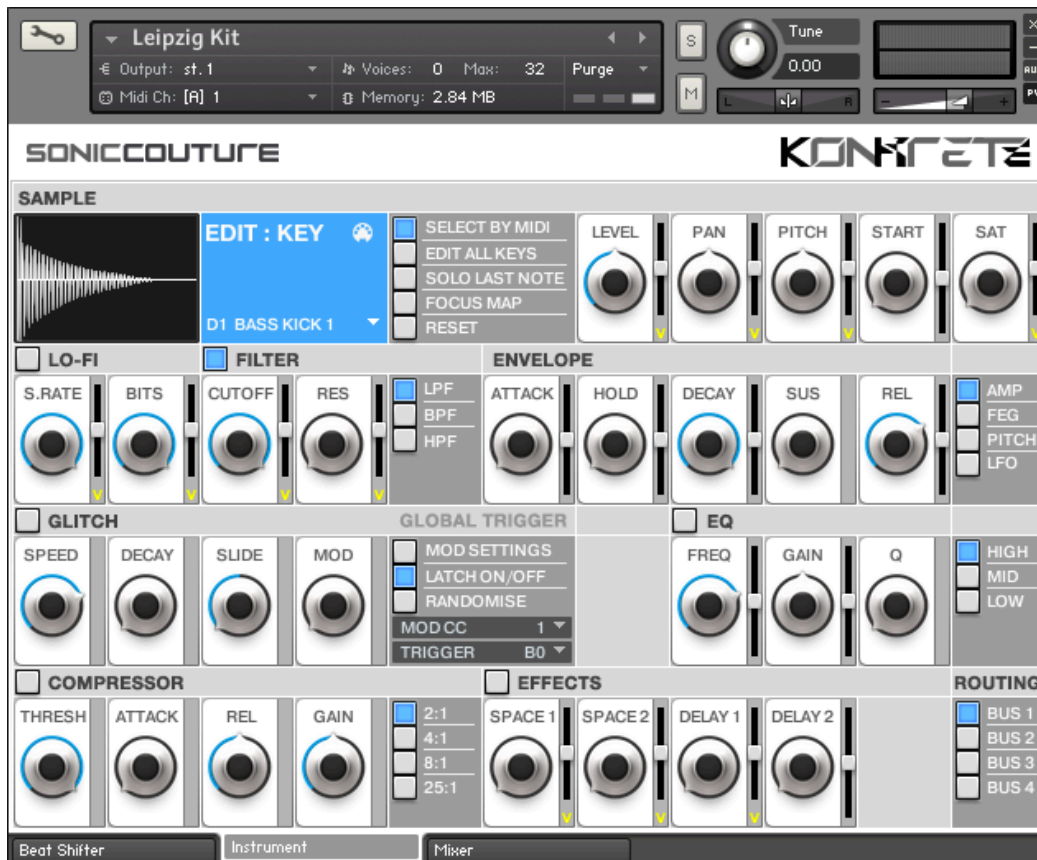
Now a sophisticated new Kontakt instrument has been created, and 41 new kits. A huge range of audio experimentation has gone into their creation : Sledgehammers, Buchla synths, childrens playgrounds, broken soviet drum machines, chinese zithers, circuit bent samplers and a 9ft grand piano, to name a few.

# USING KONKRETE



Note that you can hover your mouse over any control in Konkrete to get Info about its function if you have the Kontakt Info pane activated.

## THE INSTRUMENT PANEL



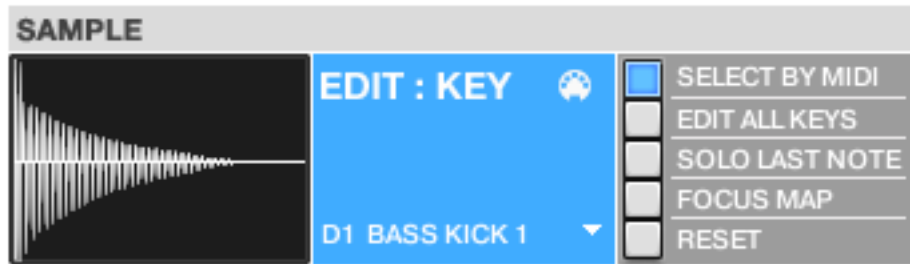
Selecting the 'Instrument' tab (above) gives access to the main editing controls of Konkrete. This is where you can adjust the sound of each drum within a kit.

There are a lot of controls available, so we'll look at each section independently, starting from the top left.



## THE SAMPLE SECTION

Here you'll find the sample selection and display, and some editing options.



Beside the waveform display, the blue area shows you the current Edit mode, and the MIDI Note and Name of the currently selected sample. The Note and Name of the sample is a drop down menu, which you can use to change the current selection. Or if SELECT BY MIDI is turned on, the last note played will be displayed and selected for editing.

On the right of this section, you have some other options:

SELECT BY MIDI can be turned on or off, as needed

EDIT ALL KEYS will change the edit mode so that when you make a change on the panel it affects ALL the sounds in the drum kit. This is handy if you want to say, set the velocity response to all the sounds identically, or else route all sounds to a single bus output, etc. It can also be slightly dangerous, so be careful using EDIT ALL KEYS.

SOLO LAST NOTE puts the current selection into Solo mode, so you don't hear any other sounds while you're editing that sound. You can use this to better hear the edits you make to one element within a complex drum beat.

FOCUS MAP is a special mode in which the selected sample is stretched to cover the entire keyboard. You can use this to quickly make any drum sound into a bass line, for example.

RESET will reset the currently selected sample to it's default settings. If EDIT ALL KEYS is ON, then RESET will reset ALL keys to their default setting, so this is quite a powerful tool to be used with caution.

## THE MAIN CONTROLS

On the right of the top row, we have the basic settings for each drum. These include LEVEL, PAN, PITCH, START TIME, and SATURATION.



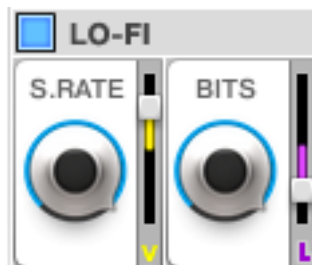
Note the small fader to the right of each of these knobs, this is the modulation depth of either the Velocity or the LFO. When it's in the middle, there is no modulation applied to that parameter. When it's at the top, there is maximum positive modulation, and when it's at the bottom there is maximum negative modulation.

Note that you can reset a single knob or fader to its init value by Command-Clicking on the control (CTRL-Click in Windows).

You'll see some of the faders have a yellow "V" or purple "L" at the bottom, this is a switch to allow you to view either the Velocity modulation depth or the LFO depth, if both are available for that parameter.

The START time, for example, cannot be modulated by the LFO, so there is only the Velocity modulation fader available for start time.

## THE LOFI CONTROLS



On the left of the second row, the first block is for the LOFI effect. The blue switch at the top of the block turns this on or off for each drum sound. You have control over the SAMPLE RATE and the BITS Depth for each sound, and can modulate either of these with both Velocity and the LFO.

## THE FILTER CONTROLS



The next block contains the filter controls, which can also be turned on or off with the blue switch at the top of the block. There is a knob for CUTOFF and RESONANCE, both of which can be modulated by Velocity and the LFO.

You can change the filter type using the switches at the right of the filter block, in which there is a choice of Low Pass Filter (LPF), Band Pass Filter (BPF), and High Pass Filter (HPF).

## THE ENVELOPE AND LFO CONTROLS



On the right of the second row is the ENVELOPE and LFO block. This section contains controls for three envelopes (AMPLitude, Filter (FEG), and PITCH envelope), as well as the LFO controls. You can choose which controls you're seeing with the switches at the far right.

In the AMP envelope you have controls for ATTACK, HOLD, DECAY, SUSTAIN, and RELEASE. The depth of the AMP envelope is always maximum. The FEG and PITCH EG has controls for ATTACK, DECAY, SUSTAIN, RELEASE, and DEPTH. The depth of these second two envelopes can be either positive or negative.

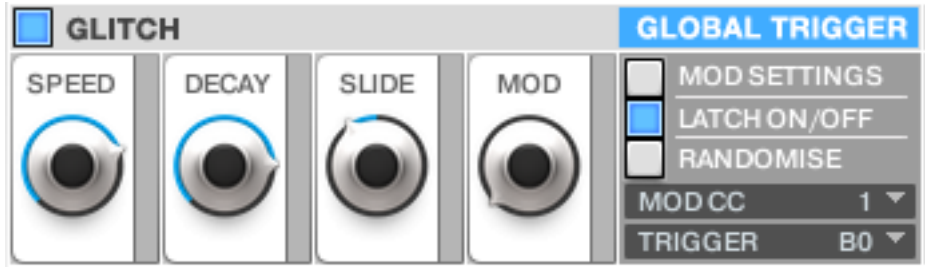
Some of the Envelope parameters have Velocity modulation available.



The LFO panel displays the controls for the amount of each waveform making up the LFO signal. You can mix some SINE and some SAW together, for example. The last knob in this row controls the speed or RATE of the LFO.

As with all controls on the Instrument panel, parameters can be set individually for each drum sound.

## THE GLITCH MACHINE



The Glitch Machine is a generator for creating drills or “glitches” with any drum sound.

The Glitch Machine is controlled by a GLOBAL TRIGGER, which can be switched ON or OFF either by clicking on the title bar of the GLITCH block or by using the MIDI key defined in the TRIGGER box at the bottom right of the block (set to B0 by default).

When Glitch Machine is ACTIVE, the blue GLOBAL TRIGGER label lights up, and any notes that have GLITCH turned on will respond to it. Not all notes need to respond to the Glitch Machine at the same time, only notes that have the blue switch turned on at the top left will in fact drill.

So to clarify, the small blue switch at the top left means the drum will respond to glitch machine, the large blue GLOBAL TRIGGER shows whether glitch is currently on or off.

The main controls for the glitch, or drill, are SPEED, DECAY, SLIDE, and MODULATION. As you might guess, the SPEED sets the basic speed of the drill, the DECAY controls whether it decays in volume, the SLIDE introduces a pitch change, and the MODULATION lets you adjust all of those things in real time using a controller set on the right as MOD CC (by default set to CC1, the Mod Wheel).

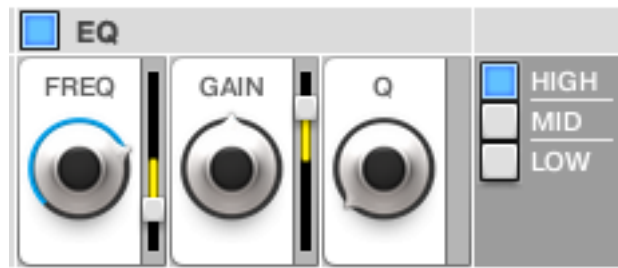
If you click on MOD SETTINGS on the right, you can adjust how the MOD CC affects the drill created by Glitch Machine, here you’ll find four depth controls: SPEED, PITCH, START, and VELOCITY. So as you bring the MOD CC controller up, the SPEED, PITCH, START TIME, and VELOCITY of the drill can be changed while in progress.

You can also set some randomization to the drill by selecting the RANDOMISE button on the right.

One important setting to understand is the LATCH controller, which is the middle button on the right of the Glitch block. This affects how the Glitch Machine Global Switch responds to the TRIGGER key it's assigned to (B1). If Latch is ON, you hit the TRIGGER once to make Glitch active, and again to turn it off. If Latch is OFF, Glitch Machine is active while the TRIGGER key is held down. This is partly a matter of personal preference when programming the Glitch Machine in a sequencer, but for use with the Beat Machine later on in this guide we'll see it's best turned OFF.

GLITCH may take a bit of time to understand. Try to remember that there is a global switch for the entire kit that activates the Glitch Machine, a switch for each drum in the kit to tell it to respond to the global switch, and a Modulation that can adjust the glitch in real time while it's active.

## THE EQ SECTION



The EQ section gives you access to a three band parametric EQ for each drum sound. You select the band on the right, and can adjust the FREQUENCY, GAIN, and Q of each EQ band.

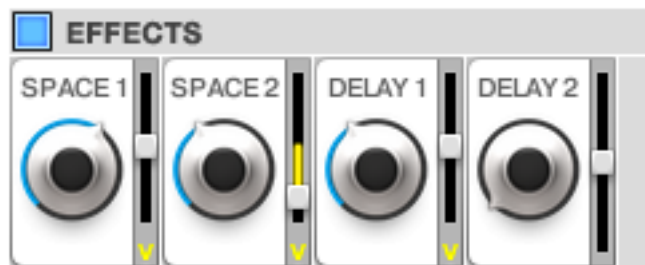
The entire block is turned on or off with the blue switch at the top left of the block. You can modulate the HIGH band's frequency and gain with velocity.

## THE COMPRESSOR SECTION



The Compressor can be turned on or off for any drum in the kit. You have control over the THRESHold, ATTACK, RELease, and GAIN of the compressor with the knobs, and the ratio with the switches at the right of the block. Keep in mind that this compressor works on a single drum only, if you want to compress an entire beat, or a selection of drums (such as a high hat pattern) you should route these to the same BUS and use a compressor on the Mixer page, which we'll talk about later.

## THE EFFECTS SECTION



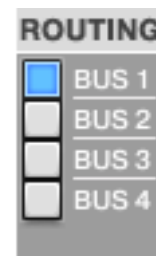
Here you can set the sends for each drum, there are two reverb sends (SPACE 1 and SPACE 2), and two delay sends (DELAY 1 and DELAY 2).

The EFFECTS block must be turned ON for any drum to send to those effects, using the blue switch at the top left. You can modulate the first three sends with Velocity.

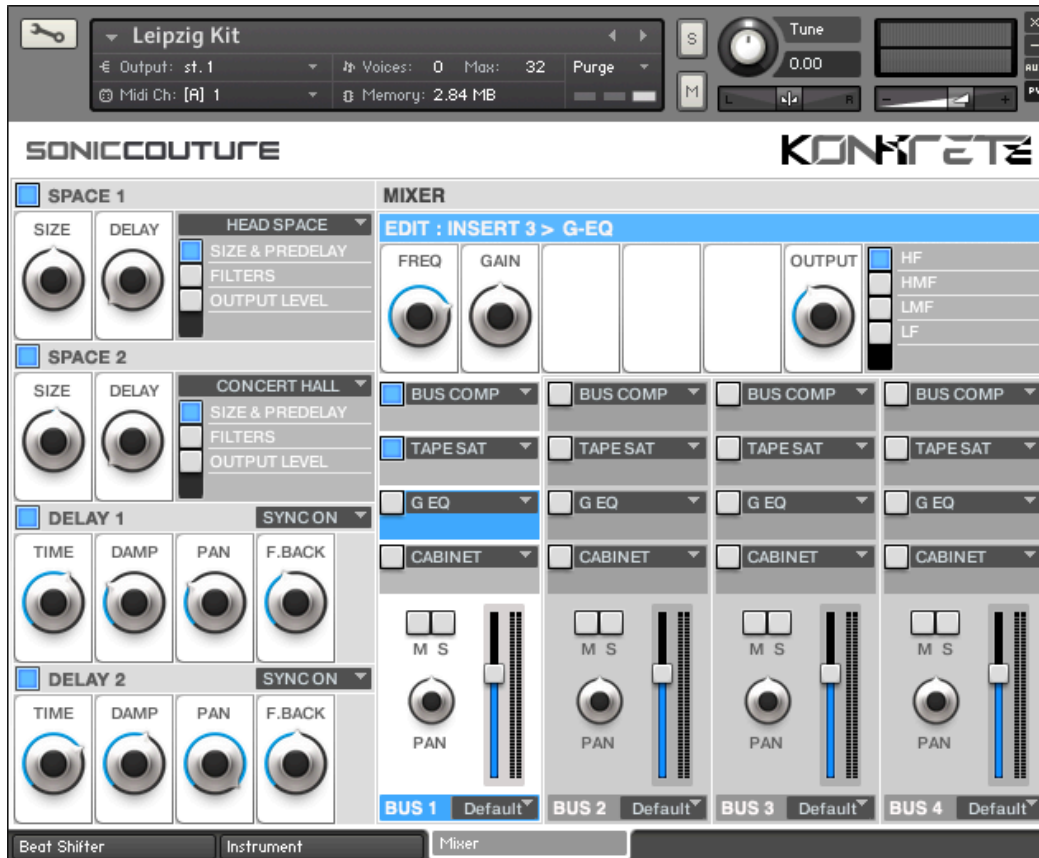
The EFFECTS themselves are set up on the Mixer page.

## ROUTING

Finally, you can route each drum to any of the four busses. On the Mixer page, each BUS has a selection of insert effects available, and can then be routed to any of Kontakt's virtual outputs.



## THE MIXER PANEL



Selecting the 'Mixer' tab displays the four-bus mixer within Konkrete. You can use this page to setup both send effects and insert effects, as well as route the Kontakt outputs if you want to mix in your host software.

### 1. SEND EFFECT MODULES

#### SPACE 1 and SPACE 2



The two SPACE processors are convolution based effects that feature a wide variety of different impulse response types.



SPACE 1 features effects that are mainly textural, designed to add a different timbral edge to the drum sounds.

SPACE 2 features more conventional reverb effects and some longer special fx type reverb tails.

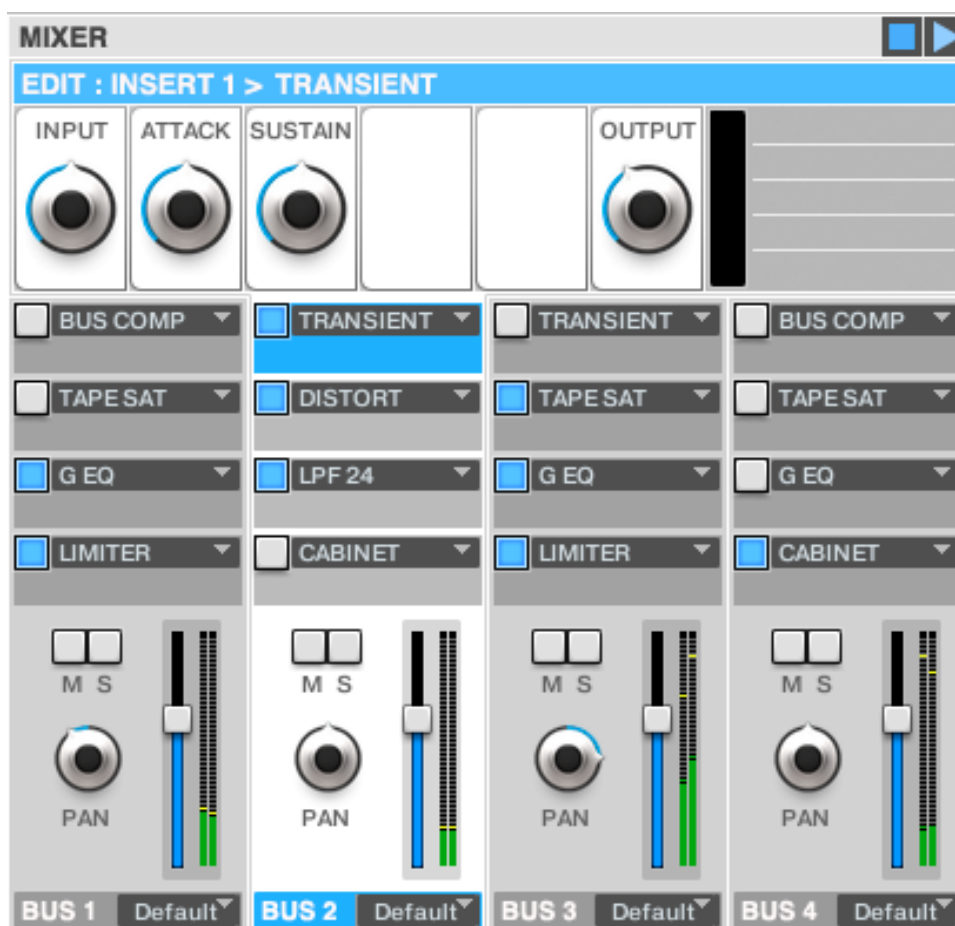
By activating each of the 3 buttons in the side panel, you can control the following SPACE parameters : SIZE, PREDELAY, HPF, LPF, OUTPUT

## **DELAY MODULES**

There are two delay modules - these are fairly standard delay lines, as you will have found in many other audio tools over your years of experience. You have control over TIME, DAMPING, PANNING & the OUTPUT level.

You can switch SYNC on or off using the dropdown - when 'on' the delay will sync to the tempo of your host DAW.

## THE MIXER MODULE



The MIXER is a fully-featured 4 channel stereo mixer with 4 inserts per channel.

### INSERTS

Each insert block can feature one from a choice of two different effects. Each block has different effects available to it :

INSERT 1 : BUS COMPRESSOR or TRANSIENT MASTER

INSERT 2 : TAPE SATURATION or DISTORTION

INSERT 3 : G SERIES EQ or LOW PASS FILTER 24

INSERT 4 : LIMITER or CABINET EMULATION

When activated, click in the insert block area to bring up the edit knobs in the upper section above the mixer channels.

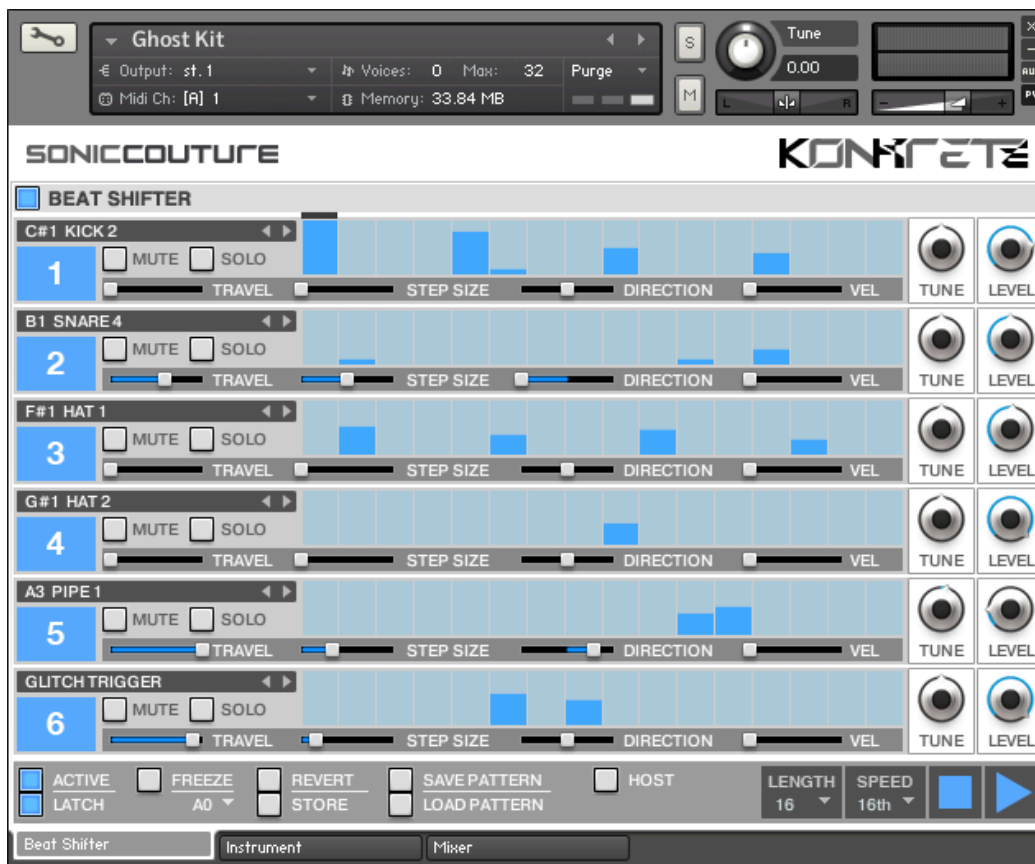
## OUTPUT ROUTING

Below each fader there is a drop down where you can select which of Kontakt's VST outputs you want to route the audio too. The Output at the bottom is set to "Default" by default, which means the output of the bus will be the same output as that set in the instrument itself (ie. the output chosen underneath the title of the kit on the main instrument bar). All available virtual outputs will show in this menu ; if you need more outputs, configure this in Kontakt's options menu.

## CHANNEL CONTROLS

MUTE, SOLO AND PAN are available to each channel.

## THE BEAT SHIFTER



The Beat Shifter is selected with the leftmost tab. This is a generative drum sequencer with some unique features. The Beat Shifter is turned ON with the blue switch at the top left by its name, and PLAY is enabled with the transport control at the bottom right.

There are six “tracks” that have identical controls. Firstly, using the drop down menu on the left, you can choose which sound in the current kit you want to trigger with that row, here set to C#1 KICK 2:

The table allows you to draw notes at varying velocities, which will be triggered by the cursor as it moves across the screen. On the far right you can adjust the TUNE and LEVEL of that sound. On the left you can also SOLO or MUTE that track if you like. So far, pretty straight step sequencer.

Where things get interesting are with the four small sliders along the bottom of the track, which are labelled TRAVEL, STEP SIZE, DIRECTION, and VEL. These introduce changes to the pattern when it’s repeating.



TRAVEL controls the “chance of travel” or likelihood of any hit in that pattern moving. When it’s at zero, all the way left, the pattern hits stay exactly as you drew it. The further right, or higher the chance of TRAVEL, the more likely it is that each hit will **shift** when it repeats. When the pattern SHIFTS, it moves your programmed beat to other positions on the grid, thus altering and evolving the beat based on what you started with.

The STEP SIZE tells the generator how far to shift, if a shift is to happen. If STEP is set to 1, then a note can only shift one grid position at a time. If it’s set to 2, then if a note shifts, it will shift two grid positions, etc. Note that if you set STEP SIZE to even numbers your beat will evolve in more naturally rhythmic ways than if you set STEP SIZE to odd numbers.

The DIRECTION tells the generator in which direction to shift the beats, if a beat is to be shifted. When it’s in the middle (default), the chance of a hit moving to the left or to the right (ie. earlier or later in the bar) is equal, so beats can move in either direction. If the DIRECTION is set all the way to the right, then beats will ONLY move to the right (later), and if set all the way to the left, beats will only move to the left. Note that hits will “wrap” from the end of the bar to the beginning, or from the beginning to the end, if moved beyond the beat LENGTH.

The last fader, VEL, introduces random alterations to the velocity of each hit. This is in addition to the velocity set by the table.

The last menu, for pattern number 6, has one extra item available after all the drum hits: GLITCH TRIGGER.



This row is then used to trigger Glitch Machine instead of triggering a key. Only row 6 has this option. And note that if you use BEAT MACHINE to trigger Glitch Machine, it’s best if Glitch Machine is NOT in LATCH mode. You can use it in LATCH mode if you want to, of course, but the results are far less predictable than when in LATCH.

At the bottom of the BEAT SHIFTER there are some overall controls.



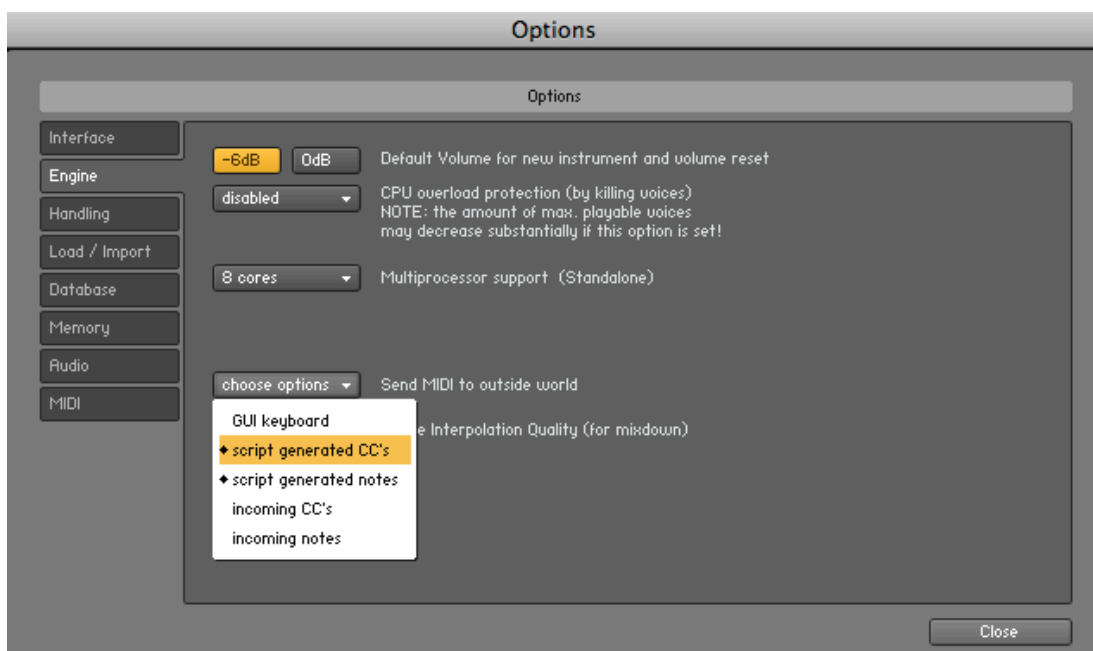
These switches are as follows:

- ACTIVE** duplicates the main ON/OFF control of BEAT SHIFTER
- LATCH** if triggering BEAT SHIFTER with MIDI, this lets you choose Latched or Unlatched behaviour
- FREEZE** sets all TRAVEL to zero, ie. freezes the pattern as it is, stops it evolving. This is nice if you suddenly hear a pattern you like.
- The FREEZE Key, below FREEZE, allows you to assign a MIDI note to activate FREEZE remotely
- REVERT** sets the pattern to how it was the last time you hit STORE
- STORE** stores the current state of the pattern
- SAVE** saves the pattern to disk, so you can share it with other kits
- LOAD** loads a pattern from disk
- There are two ways to load a pattern. If you LOAD with ALT (Option) held down, the pattern will load WITHOUT changing the notes assigned to each row. This is useful if you want to try other patterns using the sounds you have already set up.
- HOST** If HOST is selected, then the start and stop of BEAT SHIFTER will chase the transport of a host sequencer. Also, if HOST is active, you can play notes on the kit while BEAT SHIFTER is on. You really only need HOST OFF if you want to program the start and stop of BEAT SHIFTER with MIDI.
- LENGTH** the length of the sequence in steps
- SPEED** the duration of each step

## RECORDING THE MIDI OUTPUT OF THE BEAT SHIFTER

If you would like to record the beats coming out of Konkrete for further tweaking or composition in your DAW, then this is how to do it:

1. In Kontakt's options screen, go to : *engine>send MIDI to outside world*



2. Choose 'Script generated ccs and script generated notes.'
3. Create a new MIDI track in your DAW.
4. Select Kontakt 5 as its MIDI input source.
5. Hit play on the Beat Shifter and record in your DAW and you should be recording the Beat Shifter MIDI.

Refer to your DAW manual for more details on setting up MIDI channels etc.

# SUPPORT

If you have any problems or questions relating to the use of this product, please feel free to contact us. You can either email us at :

[support@soniccouture.com](mailto:support@soniccouture.com)

or we have a support forum within the KVR Audio community, which can be found here :

[Soniccouture Support Forum](#)

We will always endeavour to reply to any enquiry within 12 hours, but do bear in mind the differences in time zones, so please be patient!



# E.U.L.A.

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