

SONICCOUTURE



USER GUIDE

Introduction

Thank you for purchasing Konkrete 2. This the second in our Konkrete series of unique drum kits, filled with sounds far outside the normal range of acoustic or analogue drums you find in other libraries. Konkrete2 offers a unique percussive arsenal for your productions, with a crisp contemporary edge.

Many of the kits are based around a particular sonic idea, process or flavour. The processes and recordings used to generate the individual sounds were highly intensive and often experimental. Each kit is mixed so that its sounds will sit together perfectly in a mix, and will blend to give shifting textures and a sense of life amongst the samples.

We include a selection of demo MIDI files - it's worth spending the time to play these and look at the drum sequences. You'll be able to see from this how certain sounds work with others, and how some of the weirder ones are 'meant' to be used - bearing in mind, of course, that there are no rules.

If you are a Kontakt User - Read the chapter on the Glitch Machine - once you get to know this simple tool it becomes invaluable for creating exciting drum patterns in seconds, and allows a beat to be modulated over the course of a track.

We hope that you find Konkrete a refreshing collection of sounds that will inspire new, exciting directions in your productions.

James Thompson & Dan Powell - Soniccouture March 2007

Installation

Applies to both Windows & Macintosh

Copy the *Konkrete-2* folder to wherever you like to keep your samples on your hard drive.

Inside it you will find several folders of kit patches for various software samplers, and one folder of Samples.

You may delete the patches folders for any software instruments you don't intend to use, but **don't delete the "Samples" folder!**

It is important that you keep the structure of the *Konkrete-2* folder as it is, so that the patches folder (ie. *Battery 3*) needs to remain on the same level as the "Samples" folder. This is necessary for the patches to be able to locate the samples they need. The exception to this rule is Logic EXS24, which should be able to find the samples wherever they are stored on your hard drive.

Konkrete 2 Kits - An Overview

Borough Kit

A moody, atmospheric kit intended for dark shuffling rhythms and soundscapes. The many snare variations give huge variation when programming tight multiple snare hits, as heard in the demo MIDI file.

Clique Kit

A clean, tight kit with a certain stone-like texture to the mid range. Excellent for clicky house or prehistoric breakbeats.

Crystal Kit

Shiny, crystalline high-end sounds for building intricate, glitchy but beautiful sequences. Great for using as additional percussion around an existing heavier beat. Sequence the similar sounds together fast for shifting textural beats.

Electro Acoustic Percussion

A variety of electro-acoustic sounds sampled in different large spaces. Useful for building background rhythms for soundscapes and sound tracks, or as spatial accents in a normal drum track. Try adding one hit per bar, on an offbeat, and hear the space open up.

Ghost Kit

A mellow basic kit with a tomb full of creepy percussion. Much longer sounds are used here, to enable the building of a shifting, creeping beat-scape.

Konkrete Acoustics

As with the Electro-acoustic kit, this is another set of spatial clangs and hits, ideal for building atmosphere into your beats.

Luthier Kit

An acoustic guitar is dissected by microphone here, using microscopic pings and scrapes and taps to create a full palette of percussion. It has a very organic, resonant sound, with woody overtones. We recommend building a full beat with it to see what it can do, or just use selected hits with another kit ,perhaps as snares and accents.

Macro Kit

This kit is made up of heavily synthesised, glassy sounds with a very *small* quality to them. The Demo MIDI file illustrates how they can be easily pieced together into something very intricate

Meta Kit 1

These sounds were created by using re-synthesis on existing breakbeats and drums to create the wispy, bubbly textures you hear here. Once you start to build a rhythm with this kit, you'll hear it's unique uniform texture gel into something really unusual.

Meta Kit 2

The second part of the Meta Kit. Can be used with Meta Kit 1 or on it's own.

Ore Kit

As the name suggests, this is a heavier, metallic, almost 'rusty' kit. Useful for a more industrial, grinding sound.

Plastik Kit

A kit made from a cheap sounding, plasticity synthesiser. As the MIDI demo shows, it's great for glitch house, and has some serious low end on the kick drums.

Pluc Kit

A bobbly, glassy yet metallic kit, with a very rounded sound. Multiple textured hits span the mid range of the kit, which, when sequenced alternately, give a lot of life and movement to a beat. The kick drums are pretty hard sounding with decent impact, which provides a good contrast to the smaller hits.

Polesq1 Kit

A very abstract, dubby sounding kit. The low end sounds are heavily filtered, and the high end is accentuated, leaving nothing much in the middle. The low end can be used quite aggressively, and the high end more decoratively, in a dubby style.

Polesq2 Kit

Part 2 of the above kit. To be used in conjunction with, or together.

Puff Kit

A gentle effect kit built out of filtered static, white noise, distortions, and vinyl surface noise. Excellent for Berlin Electro-dub styles.

Rev Fx Kit

An entire kit built with a reversed sound in mind. More than just merely reversed samples, these sounds have been designed to either be used together to create reverse sounding rhythms, or for those ever useful

production touches when a reversed sound can add impact and anticipation to a track.

RIAA Kit

This kit has a hard, crunchy presence from being processed using a high quality Phono pre-amplifier, with RIAA equalisation curve. Excellent for Dub-step and Drum & Bass.

Rig Kit

A harder sounding glitch kit, with a selection of small distorted snares that were processed through a guitar amplifier. These contrast well with the cleaner sounding percussion.

Synthi Kit

An entire kit synthesised using the EMS Synthi AKS. There lots of analogue zaps and sweeps which sequence together extremely well. The kit has a lot of presence but also the sound of dirty old circuits. See demo MIDI file for examples.

Tourette Kit

Petulant and aggressive , this kit just can't help but disrupt and challenge any situation it finds itself in. It's barely under control.

Tube Kit

All the sounds in this kit have been recorded though a vacuum cleaner's corrugated plastic tube, then blended back with the original. It has a very close, phased sound that becomes more obvious across a whole beat than in individual sounds.

Vulc Kit

A tight kit with a rubbery, almost vulcanised sound to the lower mid range. Great for micro house and similar genres.

Zidua Part 1

Hard and fast glitch kit, brilliant for Drill'n' Bass or any more manic type of beat. Many of the sounds are made using extremely fast sequences of even smaller sounds, adding to the 200 MPH feel.

Zidua Part 2

Part 2 of the above kit.

The Glitch Machine Script (Kontakt 2 Only)

The Glitch Machine is a KSP processor included as the front end to all our Konkrete kits in Kontakt 2.



Fig.1 The Glitch Machine Front Panel

The script basically generates repeated notes or “drills” on a defined range of the keyboard, if a specified “trigger” key is held down. The character of this drill can be modulated by a MIDI controller.

You define the range of notes to be affected with the “Range Low” and “Range High” parameters. You also define the modulation controller with the parameter “Depth CC” (we generally use the mod wheel, CC=1).

You also need to set the basic speed of the glitch with the drop down menu “Time”.

The “Drill Key” is the key that will turn on and off the drill machine, it is generally best if this is not a key that triggers a sample. The “Latch” parameter allows the Drill Key to be an on/off switch, so you don’t need to hold it down.

The four knobs let you adjust the influence of the Depth Controller (ie. the mod wheel) on the character of the drill. “Velocity” will define the amount the controller adds or subtracts from the velocity, “Speed” defines the amount the controller adds or subtracts from the “Time” setting. “Pitch” introduces a raising or lowering of the pitch of the drill with the controller, and “Offset” allows you to offset the start time of the sample with the controller.

The drop down menu marked “Modulation” allows you to access two other pages. The first of these is “Randomicity”, which offers you the same four knobs, but in this case they add a random offset to the values generated by the script on the first page. This can be used gently to make a drill less mechanical sounding, or at more extreme settings for wild unpredictable effects. The last page of the menu is “MIDI Control”, and this simply allows you to assign real time controllers for the four knobs on the “Modulation” page.

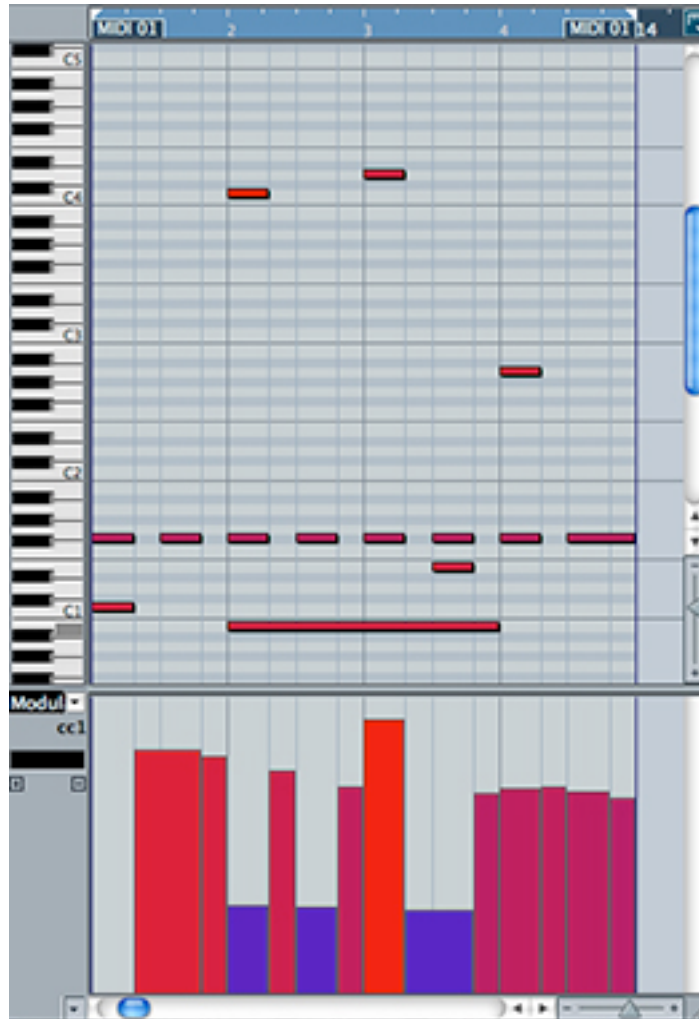


Fig.2 - Programming for the Glitch Machine in Cubase Key edit

The above screenshot shows how to utilise the Glitch Machine in a typical sequencer program. The long note on key 35, at the very bottom of the piano roll, is the 'Drill Key'. The Drill key note number (see fig.1) has been set to 35 on the front panel. ('Latch ' is switched OFF.)

The notes above this are typical drum sequence notes. **The Drill Key will cause everything between bar 2 and bar 4 to 'Drill' or Glitch.**

The controller window at the bottom of Fig.2 shows modulation settings for cc. 1 (the modulation Wheel) This will alter the speed, pitch Velocity and Sample Start offset according to the settings applied to the knobs on the front panel (Fig.1).

The front panel knobs can themselves be controlled by MIDI. As previously mentioned, the MIDI cc numbers can be entered in the last page of the drop down menu - 'MIDI CONTROL'.

There are audio demos of the Glitch Machine in action here:

<http://www.soniccuture.com/pages/konkrete2.php>

Support

If you experience any problems using Konkrete 2 , please email :

customerservices@soniccouture.com

Support emails can only be answered between the hours of 9am - 6pm GMT, Monday to Friday.