



IKONIC

USER MANUAL



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1.1 Introduction

Thank you for your purchase of the ICONIC V virtual drum synthesizer for Kontakt and the free Kontakt Player!

Iconic Instruments proudly introduces the ICONIC V for Kontakt, the first truly faithful software homage to the most iconic drum synthesizer of the 1980's. This milestone unit defined pop music of the era, featured heavily by New Wave, New Romantics and Synth Pop artists, like Duran Duran, Howard Jones, Naked Eyes, Talk Talk and Kajagoogoo, and it formed the cornerstone of the Italo Disco genre. It was also used on 80's rock albums, most famously by Van Halen on the 1984 and 5150 albums.

Years in the making, we've brought this venerable classic back to life, even including the ultra-rare Hi Hat and Cymbal modules, but with expanded functionality and full mixing environment features, making the ICONIC V a unique instrument unto itself.

With the help of The Analog Lab (www.theanaloglab.com) we circuit bent original units to analyze their performance, and to sample raw waveforms. We then used spectral editing to isolate all of the analog synth anomalies to give you under-the-hood, circuit-bending control at your fingertips with our Click Defeat, Filter Resonance and Snare FM virtual set screws.

Using Kontakt's modifiers, we carefully matched the touch and feel of the velocity-controlled parameters to give you true-to-life nuance and reactivity with the ICONIC V.

We've also implemented a modern set of features with a modern workflow to help you get creative quickly. The ICONIC V is packed with everything you need within Kontakt to make polished drums tracks, including ten ready-to-use custom presets, and features like Target Mode for fast and exact tuning, velocity curve and fixed velocity control, and a customizable 64-output busing matrix for printing individual channel outputs within your DAW.

The ICONIC V features our carefully laid out console-style mixing environment with Channel and Mix Bus FX chains that include four types of Drive, Compression, Transient Master, High- and Low-pass Filters, a 4-band British-style EQ, and a Tape Saturation Emulator. There are also individual Channel and Mix bus sends for full-featured Delay and Convolution Reverb with a full set of authentic, 80's-era impulse responses, custom made by Numerical Sound (www.numericalsound.com).

The ICONIC V is NKS-ready and fully integrated with your Native Instruments Maschine and Komplete Kontrol studio controller keyboards, so you can quickly dial up the ICONIC V and immediately have tactile control over key features.

The ICONIC V also uses the Native Access Download and Installation tool for fast and easy installation on your Mac or PC.

For more information, including a full tutorial video, please visit www.iconic.nyc, or contact us by email at info@iconic.nyc

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1.2 Version and Requirements

The ICONIC V is made for use with Native Instruments' Kontakt 6.6 or higher, and will work with the full version of Kontakt , or without limitations in the Free Kontakt Player. So, if you don't own Kontakt you can still install and use the ICONIC V.

See the Kontakt manual or the Native Instruments website (www.native-instruments.com) for Kontakt's requirements.

1.3 Computer Installation

The ICONIC V uses Native Access Download and Installation Tool for fast and easy installation on your Mac or PC. Go directly to www.native-instruments.com to download Native Access .

Once you have it downloaded and installed on your computer, you'll be prompted to sign in using the email and password you used to setup your Native Instruments account. Once you have Native Access running and you're logged in, you'll see a list of your authorized Native Instruments softwares where you can download and install them, including the ICONIC V.

1.4 NKS-ready

The ICONIC Vis NKS-ready and fully integrated with your Native Instruments Maschine and Komplete Kontrol Studio Controller Keyboards, so you can quickly dial up the ICONIC Vand immediately have tactile control over key features.

Native Instruments has done a comprehensive video on how to navigate NKS in your productions. Click this link - <https://www.youtube.com/watch?v=Lb9nCFIXPng> - to view the Native Instruments tutorial on NKS.

1.5 Triggering

You can trigger the ICONIC V using an external MIDI keyboard or pad, using midi from within your DAW or using your mouse to click Kontakt's virtual keyboard, which you can access by selecting Keyboard from the Workspace Menu.



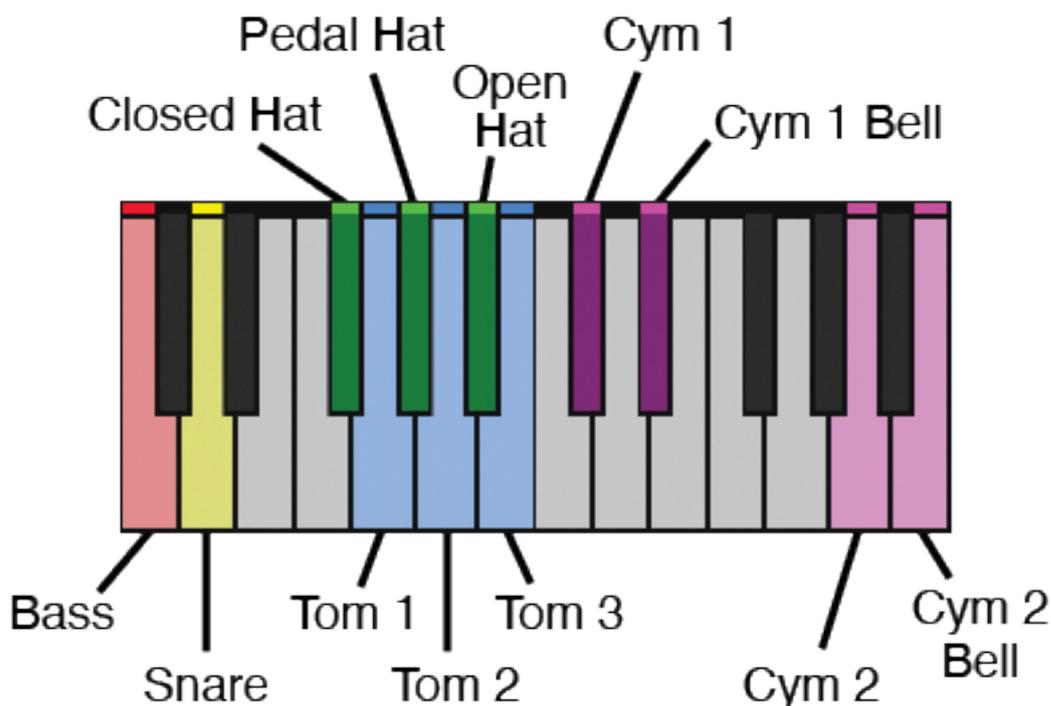
1.6 Normaling and Ganging

We've added a normaling feature for all knobs and faders on the ICONIC V. If you command>click on a Mac, or or control>click on a PC, any knob it will jump to its default value.

We've also added a ganging feature for controls on the Toms and Cymbals modules, so if you want to move any knob or fader simultaneously in Toms 1-3 or Cymbals 1 and 2 (with the exception of the Tone, or tuning, knob) you can option>click on a Mac or alt>click on a PC while moving that knob. And if you want to gang/normal any parameter (with the exception of Tone) in the Toms or Cymbals, you can option>command>click the parameter on a Mac or alt>control>click on a PC.

1.7 Key Mapping

The Bass module is triggered by the note C1, labeled in red, the Snare module is triggered by note D1, labeled in yellow, Toms 1, 2 and 3 are triggered by notes G1, A1 and B1, respectively, and they are all labeled in light blue, the 3 Hi Hat permutations, Closed Hat, Pedal Hat and Open Hat, are triggered by notes F#1, G#1 and A#1, respectively, and they are all labeled in green, Cymbal 1 and Cymbal 1 Dedicated Bell permutations are triggered by notes C#2 and D#2, respectively, and they are labeled in purple, and finally Cymbal 2 and Cymbal 2 Dedicated Bell permutations are triggered by notes A2 and B2, respectively, and they are also both labeled in purple. See diagram on following page.



1.8 MIDI CC

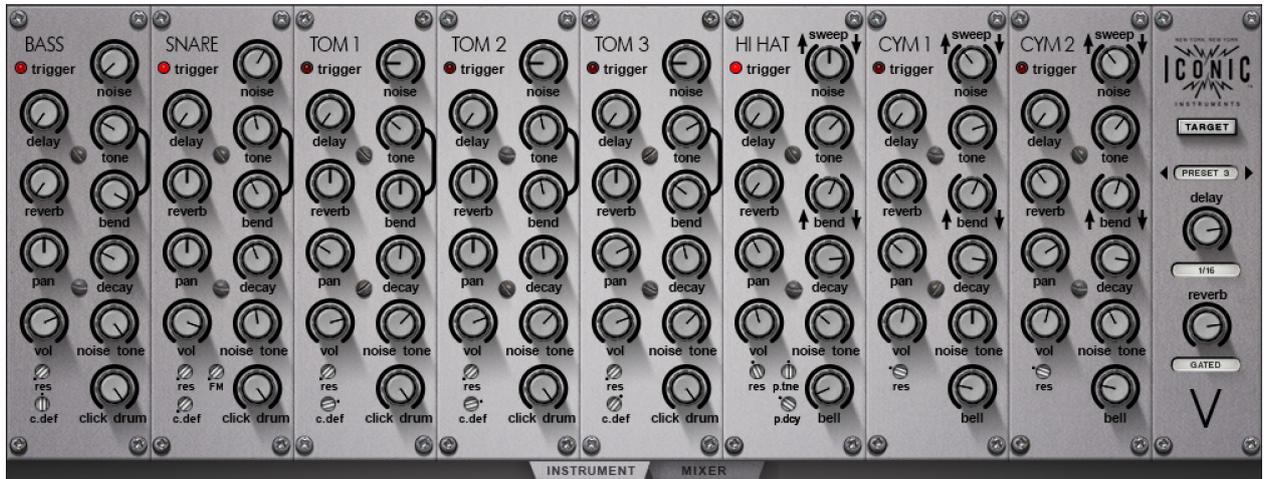
Kontakt gives you the ability to make any knob, fader or button subject to MIDI CC (or Control Change). This just means that you can control any parameter with a compatible MIDI controller, giving you tactile control with your hardware.

To assign MIDI CC to a parameter, simply right-click the knob, fader or button, select "Learn MIDI CC Automation," and start moving the hardware knob, fader or button you want to use to control that parameter. Moving the hardware will now control the software.

If you decide that you want to remove that assignment, right-click the parameter on the screen and select, "Remove MIDI Automation."



Instrument Panel



2.1 Right Panel and Bottom Row Controls

INSTRUMENT/MIXER buttons - toggles between the Instrument panel and the Mixer channel

TARGET button - puts instrument in Target Mode, which remaps the last triggered key chromatically across the keyboard (for tuning or expanded use)

PRESET left arrow - changes the state to the previous PRESET

PRESET pulldown - opens a pulldown menu to jump to a PRESET

PRESET right arrow - changes the state to the next PRESET

delay (return) knob - sets the overall return level of the delay effect (corresponds to the FX Channel's white "dly" fader on the MIXER panel)

DELAY TIME pulldown button - sets the time of the delay effect (corresponds to the TIME pulldown button in the delay effect, found in the FX channel of the MIXER panel)

reverb (return) knob - sets the overall return level of the reverb effect (corresponds to the FX Channel's white "rvb" fader on the MIXER panel)

REVERB TYPE pulldown - sets the type of reverb (corresponds to TYPE pulldown in the reverb, found in the FX channel of MIXER panel)



2.2 Drum Synthesis Controls

noise knob - sets the cutoff frequency of the low-pass filter (applies only to the noise component of the sound)

tone knob - sets the pitch of the sound's tone component of the sound

bend knob - sets the amount of pitch bend (applies only to the tone component of the sound)

decay knob - sets the length of the note

pan knob - sets the panning for the channel (corresponds to the channel's "pan" knob on the MIXER panel)

vol (volume) knob - sets the volume of the channel (corresponds to the channel's fader on the MIXER panel)

bend knob - bipolar knob that sets the amount and direction of the pitch bend (applies only to the tone component of the sound)

noise-tone knob - sets the balance of the noise and tone components of the sound

click-drum knob - sets the balance between pure click sound and the noise-tone



2.3 Cymbal Synthesis Extras

sweep knob - bipolar knob that sets the amount and direction of the low-pass filter sweep (applies to both noise and tone components of the sound)

bell (hi hat) knob - sets the level of bell sound that is blended with the noise-tone blend

bell (cymbal) knob - sets the level of bell sound that is blended with the noise-tone blend (does not affect the level of the bell sound on the dedicated bell key)



2.4 Additional Synthesis Controls

delay (send) knob - sets the send level from the channel to the delay effect (corresponds to the channel's "dly" knob on the MIXER panel)

reverb (send) knob - sets the send level from the channel to the reverb effect (corresponds to the channel's "rvb" knob on the MIXER panel)

res (resonance) set screw - sets the amount of resonance in the low-pass filter (applies only to the noise component of the sound)

c. def (click defeat) set screw - sets the level of click that is, by default, blended into the tone component of the sound (distinctive from the pure click set by the click-drum knob)

FM (frequency modulation) set screw - sets the amount of frequency modulation in the **SNARE** channel (applies only to the tone component of the sound)

p. dcy (pedal decay) set screw - sets the decay time specifically for the HH Closed key and the HH Pedal key

p. tne (pedal tone) set screw - the general pitch for all three HH keys' tone components are set by the tone knob, but the "p. tne" set screw further adjusts the tuning of the tone component of the HH Closed and HH Pedal keys between -5 to +5 half steps





Mixer Panel and Channel Effects



3.1 Mixer Controls

The Iconic V provides a basic mixing console to adapt each drum or cymbal's signal to an entire setup. Each track heading can be clicked to bring up the effects for that channel in particular. Clicking the FX channel's heading gives access to the delay and reverb sends.



channel selection button - selects which channel is active in the Channel Effects window (top half of the MIXER panel)

S (solo) button - puts the channel in Solo mode, making all channels not in Solo mode inaudible

M (mute) button - puts the channel in Mute mode, making all muted channels inaudible

vol (volume) fader - sets the volume of the channel (corresponds to the channel's volume knob on the INSTRUMENT panel)

dly (delay) knob - sets the send level from the channel to the delay effect (corresponds to the channel's "delay" knob on the INSTRUMENT panel)

rvb (reverb send) knob - sets the send level from the channel to the reverb effect (corresponds to the channel's "reverb" knob on the INSTRUMENT panel)

pan knob - sets the panning for the channel (corresponds to channel's "pan" knob on the INSTRUMENT panel)

width knob - sets the stereo width of the MIX channel, minimum value makes the instrument effectively mono and maximum value making the instrument full stereo

dly (delay return) fader - sets the overall return level of the delay effect (corresponds to the "delay" return knob, found on the far right module of the INSTRUMENT panel)

rvb (reverb return) fader - sets the overall return level of the delay effect (corresponds to the "delay" return knob, found on the far right module of the INSTRUMENT panel)

3.2 Effects Controls

effect power button - activates or bypasses corresponding effect

3.2.1 Drive

AMOUNT knob - sets the intensity of the DRIVE effect

TYPE 4-position knob - selects which type of DRIVE is engaged (tube, op-amp, bit crusher or transistor)



3.2.2 Compressor/Limiter

THRESHOLD knob - sets the THRESHOLD point at which the COMP or LIMITER is engaged

RATIO 6-position knob - sets the input:output RATIO of the compressed or limited signal

ATTACK 6-position knob - sets the onset speed that the COMPRESSOR or LIMITER is engaged once the level crosses the THRESHOLD

RELEASE 6-position knob - sets the speed that the COMP/LIMITER disengages once the level drops back below the THRESHOLD

MAKEUP knob - sets the amount of makeup gain, which "makes up" for any diminished level from compression or limiting

MIX knob - sets the intensity of the COMPRESSOR/LIMITER effect, essentially acting as if to control the blend in a parallel compressor setup



3.2.3 Transient Shaper

TRANS ATTACK knob - sets the level of the transient (roughly the first 15ms) of each note

TRANS SUSTAIN knob - sets the level of the body (immediately following the transient) of each note



3.2.4 Filters

LP (freq. cutoff) knob - sets the cutoff frequency of the zero-resonance low-pass filter

HP (freq. cutoff) knob - sets the cutoff frequency of the zero-resonance high-pass filter



3.2.5 Equalizer

LF NODE-SHELF button - switches the low-frequency band between NODE and SHELF modes

LF FREQUENCY knob - sets the frequency of the low-frequency band

LF GAIN knob - sets the gain of the low-frequency band

LMF Q knob - sets the bandwidth of the low-mid-frequency band

LMF GAIN knob - sets the gain of the low-mid-frequency band

LMF FREQUENCY knob - sets the frequency of the low-mid-frequency band

HMF Q knob - sets the bandwidth of the high-mid-frequency band

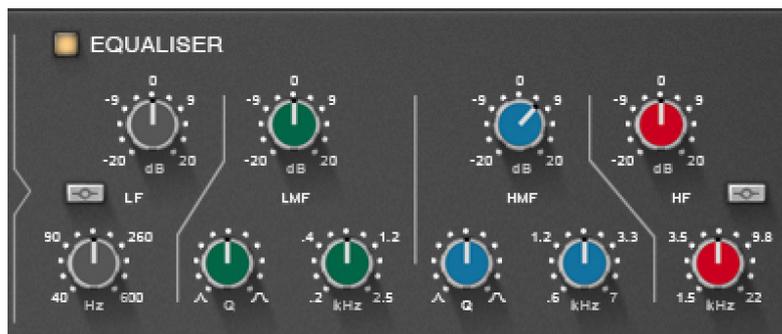
HMF GAIN knob - sets the gain of the high-mid-frequency band

HMF FREQUENCY knob - sets the frequency of the high-mid-frequency band

HF GAIN knob - sets the gain of the high-frequency band

HF FREQUENCY knob - sets the frequency of the high-frequency band

HF NODE-SHELF button - switches the high-frequency band between NODE and SHELF modes



3.2.6 Tape Saturation

TAPE GAIN - sets the intensity of the tape saturation effect

TAPE WARMTH - imparts a low-frequency bump, reminiscent of recordings made on tape



3.3 Velocity and Output Routing

velocity curve knob - remaps all incoming MIDI notes to a curve ranging from concave at minimum, linear at median and convex at maximum

fix vel (fixed velocity) knob - remaps all incoming MIDI notes to the fixed velocity set by this knob

OUT routing pulldown button - sets the output path of the corresponding channel





Send Effects

DELAY

TIME: 380 ms (0 to 2k)

TYPE: MODERN

SATURATION: 30% (0% to 100%)

FEEDBACK: 36% (0% to 120%)

DEPTH: 30% (0% to 70%)

MODULATION: 0.3 Hz (0.1 Hz to 10 Hz)

RATE: 40 (10 to 260)

PING PONG: []

REVERB

TYPE: DIGITAL

PRE DLY: 7 ms (0 to 300)

SIZE: 40 (20 to 120)

RVS: 50% (0% to 100%)

180 Hz (0 to 2.5k)

180 Hz (0 to 2.5k)

MIXER

BASS, SNARE, TOM 1, TOM 2, TOM 3, HI HAT, CYM 1, CYM 2, MIX, FX

vol, pan, dly, rvb, width, dly, rvb

OUT: BASS, SNARE, TOM 1, TOM 2, TOM 3, HI HAT, CYM 1, CYM 2

INSTRUMENT MIXER

4.1 Delay Controls

Delay and Reverb controls are accessed by selecting the MIXER channel's FX channel. This replaces the parameters for channel effects with the globally accessible send effects.

The Iconic V offers various types of delay processing, selectable in the DELAY TYPE pulldown. Selecting a new type will change the function of the knob below the DELAY TYPE selector, as well as the two knobs to the right of the FEEDBACK control.

For example, the default MODERN type offers SATURATION, DEPTH and MODULATION knobs, while selecting DIFFUSE replaces these with MOD, SIZE and MODULATION controls. In this mode, the PING-PONG switch also changes to a DENSE switch.



DELAY TIME pulldown button - sets the time of the delay effect (corresponds to the DELAY TIME pulldown button, found on the far right module of the INSTRUMENT panel)

ms (millisecond) knob - when the above DELAY TIME pulldown button is set to ms (not synced to the tempo of the DAW) this knob determines the specific delay time in milliseconds

DELAY TYPE pulldown button - sets the type of delay effect that is engaged (modern, hhhhanalogue, tape, vintage and diffuse)

DELAY MODERN SATURATION knob - sets the amount of saturation of the effected signal in MODERN mode

DELAY ANALOGUE BBD TYPE (bucket brigade delay) knob - 4-position knob that sets the type of bucket brigade delay that is engaged (clean, warm, dark and grunge) in ANALOGUE mode

DELAY TAPE SATURATION knob - adds tube-like saturation at the delay input in TAPE mode (turning it clockwise pushes the sound from subtle warmth to overdrive, turned fully counter-clockwise bypasses the saturation)

DELAY VINTAGE QUALITY knob - 4-position knob that sets the quality of the delayed signal in VINTAGE mode

DELAY DIFFUSE MOD (modulation) knob - changes the tonal character of the delayed signal in DIFFUSE mode

DELAY PING PONG button - when enabled, the delay repeats are panned hard left and right in an alternating pattern

DELAY DENSE button - switches between two density settings for the reflection pattern of the effect

DELAY FEEDBACK knob - sets the number of delay repeats that follow the dry signal, effectively setting the length of the delay effect

DELAY MODULATION DEPTH knob - sets the intensity of the MODULATION effect on the delay time

DELAY MODULATION RATE knob - sets the speed of the MODULATION effect on the delay time

DELAY TAPE MODULATION TAPE AGE knob - enhances the characteristics of aging tape, including limited high-frequency response

DELAY TAPE MODULATION FLUTTER knob - increases the effects introduced by mechanical imperfections of the tape delay's motor and tape transport, resulting in pitch variations over time

DELAY DIFFUSE MODULATION SIZE knob - adjusts the swell, reflection pattern and decay of the reverb effect, giving the impression of different sized spaces

DELAY DIFFUSE MODULATION AMOUNT knob - adjusts the amount of diffusion applied to the delay signal, resulting in a reverb effect, high settings can make the delay appear out of sync

DELAY LP  (freq. cutoff) knob - sets the cutoff frequency of the delay effect's zero-resonance low-pass filter

DELAY HP  (freq. cutoff) knob - sets the cutoff frequency of the delay effect's zero-resonance high-pass filter

4.2 Reverb Controls

REVERB TYPE pulldown button - sets the type of the reverb effect (corresponds to the same pulldown button, found on the far right module of the INSTRUMENT panel)

REVERB PRE-DLY (pre-delay) knob - introduces a delay between the direct signal and the reverb signal

REVERB SIZE switch - switches between 5 different lengths of each REVERB TYPE

REVERB LP  (freq. cutoff) knob - sets the cutoff frequency of the reverb effect's zero-resonance low-pass filter

REVERB HP  (freq. cutoff) knob - sets the cutoff frequency of the reverb effect's zero-resonance high-pass filter

