



Fireknife Soundset

for
Elektron
Monomachine

Quick Start Guide

1. Back up any existing patterns, kits, songs and DigiPRO user waves to your computer (see Monomachine manual for details).
2. Send the included sysex (patterns and kits) and user waves from your computer to the Monomachine (see Monomachine manual for details).
3. Play the patterns.
4. Experiment and enjoy!

Introduction

Thank you for your interest in the Fireknife Soundset for Elektron Monomachine Mk II. This soundset represents the culmination of hundreds of hours of sonic research and experimentation with the Elektron Monomachine.

I have been fascinated with the user waveform aspect of the Elektron Monomachine behind the DigiPRO machines. Some years ago I wanted to explore the limits of what was achievable and I eventually found the single-cycle waveform to be only the tip of the iceberg. I then began experimenting with multiple-cycle waveforms and discovered interesting new sounds. Multiple-cycle waves could extend the polyphonic sound of the Monomachine, especially by using the EQ and filter to accent different harmonics at different times using parameter locks. These 'SuperPoly' waves were carefully constructed chords or sonic intervals such as fifths.

One summer I went on a Monomachine DigiPRO personal mission. All summer long I made dozens of folders filled with waveforms sampled from synthesizers and other soundsources. Additional pre-amping was done many of these waveforms to provide a richer, warmer sound. Then the waveforms were re-sliced and tested in the Monomachine. While the essence of the soundset has 64 waveforms (plus some extras), many, many more waveforms were examined and discarded to get to this set.

I found some sounds that I called 'MicroSamples'. Some analog sources do not provide the sonic perfection needed for the precise slicing of the usual SuperPoly waves. These micro samples could sound harsh initially. However there is a place for both harsh and sweet sounds in the world. Filtering and other tricks described later can tame the wild side of these sounds. And microsamples can create new sounds not possible otherwise.

Instructions - Sending the Soundset from your Computer to your Monomachine

The Monomachine manual has a detailed description of how to transfer patterns, kits, and DigiPRO waves. Please see the *Sysex Send*, *Sysex Receive*, *DigiPRO Manager*, and *Receive Waveform* sections under the GLOBAL SETTINGS chapter of the manual. You will need the CG software which is available as a free download from Elektron. You will also need to have a MIDI connection from your computer to your Monomachine. As a starting point, you can instruct the Monomachine to receive the patterns and kits in the original positions. In the DigiPRO manager, receive the waveforms in the DRG (original) positions in order for the patterns and kits to sound as originally intended.

Types of Waves Included in this Soundset

Single cycle (SC) waves – the classic style of wave used in the Monomachine DigiPRO machine.

SuperPoly (SP) waves – a chord sound, requires multiple cycles.

MicroSample (MS) waves – a complex sound that may either be monophonic or polyphonic. Requires numerous cycles but can be much richer than an SC or SP wave.

Usage of Waves

Using an SC wave should be familiar if you have used the DigiPRO machine. SC waves are very easy to use, but can sometimes feel a bit static unless some effort is invested.

Using an SP wave is very similar to using an SC wave. However, a chord or an interval is produced which can lead to new and more interesting possibilities with filtering and other processing. Using EQ and filters is more important with SP waves because there are more harmonics. Take some out and gradually add them back in by turning the filter knobs. Or use parameter locks to vary the harmonic content from step to step throughout a pattern. Many SP waves need to be transposed down several notes in order to match the note being played on the keyboard. Hit Function + Transpose to transpose a track downward as needed. Certain SP waves have been designed to work musically with SC waves, so you may find no transposing is needed when switching back and forth between them using the knobs and/or parameter locks. Listen to the included patterns for examples.

Using an MS wave is the most difficult but potentially most unique sound source for the Monomachine. MS waves are typically cut from a larger sound or sample, or come from an imprecise analog source. Because of this, the

beginning of the cut portion may be dissimilar to the end of the cut. Additional overtones are added as the wave is looped around, which can be called *memories*. Sometimes the memories add a unique aspect to the sound which you would like to preserve. In other cases, you may wish to remove them. Filtering (both low- and high-pass) may help with this. EQ cuts or boosts may also help remove these. Using both the filters and the EQ in combination is often worth trying. Also, the DYNAMIX compressor can sometimes be used as a Neighbor machine to help smooth out the volume. This can be effective in a number of situations such as for pads or other sustained sounds. Heavy bit reduction can also smooth out the volume at a cost of some distortion.

MS waves can sound interesting without being transposed – however it is important to note that MS waves must be transposed down in order to be heard in their intended form. They may have to be transposed down several octaves. At some point the Monomachine will no longer be able to transpose the sound downward any farther; yet you may still be interested in making the sound go lower. Good news – you can still “transpose” the sound down even farther if you wish by using the Digi-Ensemble machine. Transpose the sound as far as you can with the usual Transpose function. Then, in the Digi-Ensemble machine set one note of the chord to be -12 (i.e., change PCH2 to -12). This will instruct the Monomachine to play the sound one octave lower than the lowest usual note in addition to the original note. Repeat the process by setting PCH3 and PCH4 to -12. You can then use filtering and/or EQ to remove the bulk of the original note. MS waves may also benefit from delay or reverb. Please note: *it is not possible to get the Monomachine to sound like a true sampler with the MS waves*. Rather, use the MS waves for new harmonically rich sounds that no other Monomachine method can produce.

Usage of Machines with the Soundset

Doubledraw

- For monophonic sounds or simple chords with SP waves. For sounds that need a little more punch, try setting the Mix all the way to one side or the other to help. Or use LFOs to start the sound at these extreme settings and then mix in the other wave after a certain amount of time. Try putting a SP wave on one side and a SC on the other. Then use an LFO to fade the Mix to make a sound that either gets more harmonics over time, or fewer harmonics over time. Certain SC and SP waves in this soundset are meant to be used together as they are musically or harmonically related (see color coding in the listing below). Or use randomly selected SC waves and/or SP waves for a more unconventional sound.
- Use Doubledraw with two copies of an MS wave, one on each side. Then detune them. This will help reduce the MS memories since the memories will get out of sync and be less noticeable. Bit Reduction on one or the other is also worth exploring.

- Doubledraw can also produce unique results with the musically related waves included in this soundset (see color coding in the waveform listing). Set Mix all the way to one side and Time to a low value such as 2 or 3. Then use a LFO (such as saw) to have the Monomachine move through several musically related user waves. The timbre will evolve at the LFO speed.
- In certain instances Doubledraw can produce either a minor chord or a major chord with a given pair of waves depending on the settings(!). See the pattern linked to the kit “Ddraw Chords?” for details.

Digi-Ensemble

- A natural choice if you have chords you would like to play.
- Use SP waves with the Digi-Ensemble to get richer, more complex chords that cannot be obtained with the Digi-Ensemble and SC waves. For example, if an SP wave has two notes, then the Digi-Ensemble machine could produce up to an 8-note chord with the SP wave.
- The use of the Digi-Ensemble machine to “transpose” MS waves has been described above. Another possibility is to use the Digi-Ensemble Chorus with an MS wave to blur the memories. Setting up multiple Digi-Ensemble machines with detuned MS waves will blur memories further and create very rich sounds (obtained with the small variations on the Tune setting). Consider adding delay and reverb as needed. Another free way to achieve detuning in Digi-Ensemble is to play an “integer note” such as +7 and an adjacent “fraction note” such as 3/2.

Specific Wave Families Included in this Soundset

Neve Roland (NR) – these waves come from classic Roland synthesizers. They have been passed through a Neve-style preamp series that has won praise from Rupert Neve himself. Transformer saturation has been raised to a high level to provide a classic warm sound.

Ripple (RI) – these waves come from numerous sources.

Fireknife Soundset - Pattern and Kit Listing

Pattern	Kit Name	Comments/Notes/Etc.
A01	Slo Jam	Mute first two tracks for a different feel.
A02	DD Chords?	WIDTH changes chord from major to minor on Tracks 1-3 (!) Check out Track 5 LFO.
A03	2 Organs	Can really change up the feel of the organ sounds. Nice perc on this.
A04	EöE MöE	Deeica!
A05	Keflavik	Coming in for a landing. Check out Track 6.
A06	Hydrous	Everything dissolves sooner or later.
A07	String Theory	Track 4 may remind you of undersea life.
A08	Electrode	Headphones recommended.
A09	Shackled	Supersaw goes lo-fi
A10	Crossbone	Is it a mystery? Is it a memory? Only the Mono knows.
A11	Robot Love	Transistors burning, he puts his hand in hers for the first time.
A12	Frlite Str	An 8-bit orchestra
A13	VIP Dizzy	Track 1 almost trips and falls. Mute it for a different feel.
A14	Poppers	Popping the bass strings Mono style.
A15	Modern Bs2	Detune for the tones.
A16	Modern Bss	Two versions of Wave Ril add to the bass.
B01	Floppy Disq	Time for a defragmentation on the delay program.
B02	Negatory	What is up with Track 1?
B03	Blasphemer	More like Blasphaser.
B04	Giddi Lee	GÖT-2-YYZ. Check out Track 5 in lower octaves. Industrial bass on Trk 6. Keep pressing a single note on Trk 2 and hear the changes.
B05	Giddi Lee	
B06	Zämbeez	Some gentle chords on Tracks 2 and 3.
B07	SnowBite98	98 BPM suggested. Tracks 3 & 5 are warm but haunting. Clav bass on 4.

Fireknife Soundset - Waveform Listing

Wave #	Name	SC	SP	MS	Voicing	Transpose Starting Points (If Needed)	Notes
1	NR1	×				√ -28	
2	NR2		×		NR1 + 5th, harmonically rich	√ -24	
3	NR3		×		Minor chord	√ -48	Chord stabs.
4	NR4		×		Minor chord alt.	√ -48	LFO to filter
5	NR5	×				√ -24	See Note 1.
6	NR6		×		Minor chord	√ -36	Filter for the win
7	NR7		×		Minor chord alt.	√ -43	
8	NR8	×				√ -24	Saw/pulse
9	NR9		×			√ -24	Abrasive
10	NR10		×		Major interval	√ -36	
11	NR11		×		Major interval	√ -24	Cleaner than NR10
12	NR12		×		Minor chord	√ -48-1	Crisp attack
13	NR13			×	Minor	√ -36	Vibrato, See Note 2
14	NR14			×	Minor	√ -36	Vibrato, See Note 2
15	NR15			×	Root + 5th	√ -36	Vibrato, See Note 2
16	NR16		×		Root + 5th	√ -46	Organ
17	NR17		×		Root + 5th	√ -29	Organ
18	NR18		×		Root + 5th	√ -24	Organ
19	NR19			×	Major	√ -39-12	Organ hit
20	NR20			×	Minor	√ -48-1	Organ hit
21	NR21	×				√ -12	See Note 3
22	NR22		×		NR22 + 5th	√ -12	
23	NR23	×				√ -12	
24	NR24	×					
25	NR25	×			NR23 + 5th		See Note 3
26	NR26			×	Major	√ -36	Muted
27	NR27	×				√ -12	LFO to filter
28	NR28		×		NR28 + 5th	√ -24	LFO to filter
29	NR29		×		NR28 Major	√ -48	
30	NR30	×			Sine with overtone		Bass
31	NR31	×					Bass with bite
32	NR32		×		Minor	√ -24	
33	NR33			×	Minor	√ -36	Metallic, see Note 4
34	NR34		×		Adds 5th	√ -31	See Note 3
35	NR35		×		Adds 5th	√ -12	Synth bass/lead
36	NR36		×		5th + sub osc	√ -24	Synth bass/lead
37	NR37	×			Adds octave	√ -12	Usable as sub osc
38	NR38		×			√ -19	Synth lead
39	NR39	×					Synth lead
40	NR40			×	Minor	√ -46, Tune +9	
41	NR41			×	Minor	√ -44, Tune -11	
42	NR42			×		√ -43	
43	NR43			×	Saw + overtones	√ -24	
44	NR44	×					
45	NR45		×			√ -12	See Note 3
46	NR46		×			√ -24	Try MIX with NR45
47	NR47			×		√ -48 Tune -14	Vibrato, See Note 2
48	NR48		×		Major	√ -12	
49	NR49	×					See Note 6
50	NR50				Major	√ -24	

Fireknife Soundset - Waveform Listing Con'td

Wave Name	SC	SP	MS	Voicing	Transpose Starting Points (If Needed)	Notes
51 R11		×				
52 R12	×					
53 R13			×		√ -48-5 Tune -14	See Note 7
54 R14			×		√ -41 Tune -8	See Note 7
55 R15			×		√ -48-5	See Note 7
56 R16	×					
57 R17	×					
58 R18	×					
59 R19	×					
60 R110	×				√ -24	
61 R1N2			×		√ -48	See Note 8
62 R112			×		√ -48	See Note 9
63 R113	×				√ -12	
64 R114		×		Major	√ -24	

Note 1: Try Filter Base 16, HPQ 64, Width 34 to bring out fundamental. Filter tracking HPF should be on. Try Width 15, LPQ 29 for vintage flavor (tracking on).

Note 2: Try a brief sound with Filter Width 63 into long neighbor reverb. Vibrato makes every hit a little different. Try BRI to max or raising filter BASE to reduce vibrato.

Note 3: Try Filter Base 24 HPQ 56 to bring out fundamental. Filter tracking HPF should be on.

Note 4: Try MIXing other waves such as NR10, NR17, NR22 or NR28

Note 5: Synth bass/lead. Try MIXing with NR5, NR10, NR26, NR28, NR35, NR46 and so on .

Note 6: Saw to the saw. Try solo or MIXed with itself and WIDth at 38-77 for detuned cyber-saws.

Note 7: Try DENS machine with PCH2 -12, PCH3 -12, PCH4 -12, CHoRusL 64, CHoRusW 64, then filter off top to taste.

Note 8: This is a microsample of noise. Use soloed or blend it with other sounds. Transpose to get different textures.

Note 9: This is a microsample of pink noise. Transpose it down far to hear it as noise, or up to hear it as a tone.

Transpose Starting Points A natural way to play the Monomachine is by ear. However if you want to use specific musical notes (such as "C3"), you may want to use the transpose starting points listed above to get you in the ballpark more quickly. The most you can transpose is -48 using the currently available Monomachine operating systems (hopefully this will be expanded in a future OS). If the transpose starting point says -48-5, first transpose the track down by 48, then use the note selection key to move 5 notes below your intended note. So if your intended note was C3, select the note G2. This should give a C3 note after transposing by -48 and filtering away the upper harmonics.

Extra Bonus 1

Five additional kits and patterns are now available for the Fireknife soundset! The patterns can be loaded to the C01-C05 locations. The kits can be loaded to Kit locations 30 – 34.

Extra Bonus 2

The Fireknife soundset also comes with “Paderizer” kits. These kits contain settings and effects change to create highly unique pad sounds from the Monomachine out of the included MicroSamples. In Track 1, select a MicroSample. Ensure Tracks 2 and 3 are triggered and play away. Each kit has different properties and will give different results. Two bonus patterns are included with some examples of usage. The patterns can be loaded to the D01-D03 locations. The kits can be loaded to Kit locations 45 – 47.

Moo808 - Extra Bonus 3

Four out of five doctors recommend more cowbell as a part of a balanced musical diet. With this in mind, a MicroSample of the TR-808 cowbell has been included in the soundset. Classically-inspired cowbells are now possible with your Monomachine. Or take the 808 cowbell into new territory such as chords, motifs, and melodies. A sample kit and pattern comes with the DigiPRO wave to get you started. Please note – since the Fireknife soundset has 64 waveforms, the Moo808 waveform will have to be used in a separate snapshot if your Monomachine has a Plus-Drive. Alternatively, you may overwrite one of the Fireknife waveforms to use the Moo808 waveform.

Shot808 - Extra Bonus 4

A MicroSample of the 808 rimshot has also been included. A sample kit and pattern comes with the DigiPRO wave to get you started. Please note – since the Fireknife soundset has 64 waveforms, the Rimshot808 waveform will have to be used in a separate snapshot if your Monomachine has a Plus-Drive. Alternatively, you may overwrite one of the Fireknife waveforms to use this waveform.

Credits

All waveforms, kits, patterns, media and image processing by Catabolic © 2011-2016. Un-processed cover image credit: NASA. All rights reserved except for those granted in the licensing section. Beta-tester par excellence: Dubathonic.

For more Monomachine tips and tricks, visit <https://www.youtube.com/catabolicdj> Catch the latest happenings at <https://soundcloud.com/catabolic/> and <https://www.facebook.com/musicbycatabolic>. For an illustration of the SuperPoly waves in the Monomachine, visit <https://www.youtube.com/watch?v=60-p-Kbrt9o>.

Limitations & Licensing

Please note: this soundsset can only be used with the Monomachine Mk II. These waveforms cannot be used with the Mk I Monomachine because its operating system does not support user waves (DigiPRO machines). These waves also cannot be used with any other synthesizer as the Sysex encoding is only understood by the Elektron Monomachine.

Please make a computer back up of your own patterns, kits, and user waves before using those provided here. Sending the data in this soundsset to your Monomachine will overwrite existing information and may cause you to lose your existing work if it is not backed up.

These waveforms have been tested to work on the Elektron Monomachine Mk II. They have been successfully transmitted to other Monomachines with no problems. Please verify that you can send and receive patterns, kits, and DigiPRO waves to and from your Monomachine before using this soundsset. There is no reason to believe that you will have any problems with the patterns, kits, and waves in this soundsset assuming that you already have verified that you can send and receive patterns, kits, and DigiPRO waves. However, use of these files is at your own risk.

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