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USER GUIDE

SHINDO

Four engines.
One kick machine.

The four

ANALOG

A sine oscillator with a pitch sweep, in the style of the 808 and 909 kicks. Drive, a transient layer and TEXTURE take it from a clean sine to a dirty, distorted hit.

FM

Two-operator phase modulation with feedback. The modulator adds upper harmonics to the sine carrier, from a clean sub kick to a hard, metallic one.

MODAL

A stack of sine partials on the harmonic series, phase-modulated on the hit, with a metal ring that follows the note. It ranges from a tuned kick to bell and struck-metal tones.

PULSE

A resonant filter struck by a click, its pitch swept with the kick. The ringing filter is the body of the sound, from a short slap to a long tone.

The face

From top to bottom: the menu, the waveform of the current kick, the engine strip and the six modules of the engine. Every value is a knob: drag it up or down to change it.



1 **Logo.** Click it for About.

2 **Menu.** Browse, save, init, randomize, undo.

3 **PEAK, LENGTH and FUND of the current kick.**

4 **DRAG WAV.** Drag the kick into your DAW. The waveform drags too.

5 **Engine strip.** ANALOG, FM, MODAL, PULSE. The keys button at the right turns on Chromatic Mode.

6 **Six modules in two rows.** A row of knobs each, label above, value under.

7 **Hint line.** Names what is under the mouse, with its value and unit.

8 **Output meter, gain and clip light.**



MENU

‹ ›	Previous and next preset. Steps through the presets of the engine you are on, so browsing never switches engines.
NAME ▾	Opens the preset browser. ⌘P on Mac, Ctrl+P on Windows.
SAVE	Saves the sound. With a preset loaded it asks first: overwrite it, or save as new. ⌘S / Ctrl+S.
INIT	Loads the Init preset of the current engine.
DICE	Randomizes the current engine, each value within a set range. Locked modules stay as they are, and so do the sample, the IR, TRANSIENT PITCH and MUTATION OFFSET.
UNDO	Steps back through preset loads, inits and randomizes. ⌘Z / Ctrl+Z.

KICK VIEW

PEAK	Peak level of the kick, in dB.
LENGTH	Where the kick ends, -60 dB under its peak, in ms.
FUND	Fundamental frequency, from TUNE. Every engine sits exactly on it.
DRAG WAV	Click and drag onto a DAW track to drop the kick in as audio. The waveform itself works the same way. The file is what the plugin plays, ending at -60 dB with a short fade.

ENGINE STRIP

ENGINES	Picks the engine. Each engine keeps its own settings and remembers its last preset while you switch.
KEYS	Chromatic Mode on or off. On: C3 plays TUNE and other notes transpose from there. Saved with the project.



HINT LINE

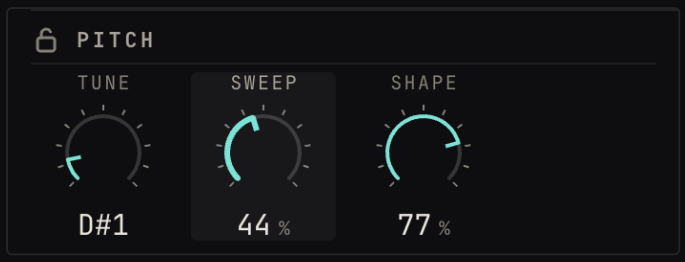
HOVER	Shows the name, value and unit of the control under the mouse, and what it does. Live while you drag.
IDLE	Preset, engine, note and frequency.

OUTPUT

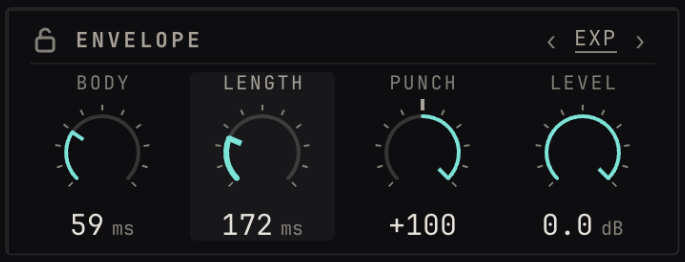
METER	Output level. Drag across it to set the gain, -60 to +12 dB.
dB VALUE	Drag up or down for the gain. Double-click either one for 0 dB.
CLIP	Lights when peaks come near full scale.

Modules

Every engine has six modules. Each one has a lock, a name, sometimes a selector, and a row of knobs. The waveform above shows what they do to the kick.



Hover a knob: it lights up and the hint line names it.



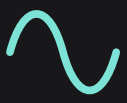
Drag up or down: the arc and the value follow.

VALUES

DRAG	Up or down to change. Hold Shift for fine moves. TUNE steps in semitones, and in cents with Shift.
DOUBLE-CLICK	Back to the default.
RIGHT-CLICK	Type a value, Enter to set, Esc to cancel. Units work: 380ms, 1.5s, 1.2k, -6db. TUNE takes a note, a MIDI number or Hz: G#1 +12, 32.4, 52hz. RATIO steps by drag only.
UNITS	The unit sits after the value, dimmed. TUNE shows its cents there.

CAPTION

LOCK	Left of the name. Keeps the module out of randomize. For this session only, not saved in presets.
‹ EXP ›	Selectors step with the arrows and wrap around. Click the name to step forward.
‹ NAME ▾ ›	Sample and IR pickers. Arrows or scroll wheel step through the library; the name opens the list.



Analog

A sine oscillator with a pitch sweep, in the style of the 808 and 909 kicks. Drive, a transient layer and TEXTURE take it from a clean sine to a dirty, distorted hit.

PITCH

TUNE	Note the kick settles on, B0 to G3. In notes and cents.
SWEEP	How far above TUNE the hit starts.
SHAPE	Pitch drop, from 808 to 909. 0 falls fast, 100 lands late.

ENVELOPE

△ ‹ EXP / LIN / LOG / GATE › decay shape

BODY	Hold before the fall: the kick keeps its level until here. Up to 70 % of LENGTH, 3.5 s at most. Moving it keeps the end of the kick where it is. Shift drags in % of LENGTH.
LENGTH	Where the kick ends, counted from the hit, on every curve. BODY plus the fall; the fall runs 50 ms to 5 s.
PUNCH	Attack speed. Above 0 snaps, below 0 softens.
LEVEL	Body level after the first 50 ms. 0 to -12 dB.

TRANSIENT

△ two layers of click in parallel

NOISE	Synth click and noise burst level, in dB.
SAMPLE	Sample layer level, in dB.
PITCH	Repitch, ±12 semitones. Lower also plays longer.
LENGTH	Cuts the sample with a short fade. 1-500 ms, 500 = no cut.

TEXTURE

DIRT	Oscillator feedback. Sine to a buzzy saw, most on the hit.
GRIT	Phase noise and a squarer wave. A light rough edge at low, rough and buzzy at high.
DAMP	Low-pass closing over the tail, follows TUNE. The click stays bright.
WAVE	Saw-like start settling to a sine, the octave fades last. 0 is the plain sine. At 100 % the octave starts 6 dB under the note and fades over about 400 ms.

MUTATION

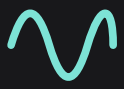
△ convolution colour layer on top of the engine

AMOUNT	IR blend. 100 = dry and wet equal, the dry is never muted.
OFFSET	Wet predelay after the dry hit. 0-40 ms.
LENGTH	Wet fade to -60 dB, 50-1000 ms. Restarts on every hit.
PITCH	Repitch the IR, ±12 semitones. Lower also rings longer.

TONE

△ ‹ FULL / CLEAN › drive order

DRIVE	Saturation amount. Warm at low, sharp at high.
DYN	More drive where the kick is loudest. Needs DRIVE.
AIR	High shelf at 2.5 kHz. 50 is flat.



FM

Two-operator phase modulation with feedback. The modulator adds upper harmonics to the sine carrier, from a clean sub kick to a hard, metallic one.

PITCH

TUNE	Note the kick settles on, B0 to G3. In notes and cents.
SWEEP	How far above TUNE the hit starts.
SHAPE	Pitch drop, from 808 to 909. 0 falls fast, 100 lands late.

ENVELOPE

△ ‹ EXP / LIN / LOG / GATE › decay shape

BODY	Hold before the fall: the kick keeps its level until here. Up to 70 % of LENGTH, 3.5 s at most. Moving it keeps the end of the kick where it is. Shift drags in % of LENGTH.
LENGTH	Where the kick ends, counted from the hit, on every curve. BODY plus the fall; the fall runs 50 ms to 5 s.
PUNCH	Attack speed. The upper half snaps, the lower half softens.
LEVEL	Body level after the first 50 ms. 0 to -12 dB.

TRANSIENT

△ two layers of click in parallel

NOISE	Synth click and noise burst level, in dB.
SAMPLE	Sample layer level, in dB.
PITCH	Repitch, ±12 semitones. Lower also plays longer.
LENGTH	Cuts the sample with a short fade. 1-500 ms, 500 = no cut.

TIMBRE

RATIO	Modulator-to-carrier ratio. 0.5x to 10x in twelve steps.
INDEX	FM depth on the hit. More adds upper harmonics.
GRIT	Operator feedback plus a longer FM decay. Clean at low, chaotic at high.
WAVE	Modulator from sine to square. Adds odd harmonics.

MUTATION

△ convolution colour layer on top of the engine

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LENGTH	Wet fade to -60 dB, 50-1000 ms. Restarts on every hit.
PITCH	Repitch the IR, ±12 semitones. Lower also rings longer.

TONE

△ ‹ FULL / CLEAN › drive order

DRIVE	Saturation amount. Warm at low, sharp at high.
DYN	More drive where the kick is loudest. Needs DRIVE.
AIR	High shelf at 2.5 kHz. 50 is flat.



Modal

A stack of sine partials on the harmonic series, phase-modulated on the hit, with a metal ring that follows the note. It ranges from a tuned kick to bell and struck-metal tones.

PITCH

TUNE	Note the kick settles on, B0 to G#3. In notes and cents. MODAL lands exactly on it.
SWEEP	How far above TUNE the hit starts.
SHAPE	Pitch drop time, 0.1 to 1 s. Higher drops slower.

ENVELOPE

△ MODE ‹ Punchy / Standard / Long ›

DECAY	Extra fade over LENGTH. -60 to 0 dB, halved on Long.
LENGTH	Where the kick ends. 50 ms to 2 s.
LEVEL	Body level after the first 50 ms. 0 to -12 dB.
ATTACK	Fade-in of the hit. 0 to 50 ms, 0 = instant.
MODE	Punchy falls fast after the hit, Standard is balanced, Long holds the body longer. All three end at LENGTH.

BITE

CLICK	Depth of the phase modulation on the hit.
TIME	Length of the hit's phase modulation. 1-1000 ms.
RING	Click modulator pitch in whole steps, follows TUNE. 1-32.
TEXTURE	Click colour, the second modulator. Heard through CLICK.

BODY

OVERTONES	Number of partials on the harmonic series. 1-32. 1 is the note alone.
DAMP	Upper partial falloff, up is darker. 1 keeps the full series, 20 is close to a sine. Needs OVERTONES.
SPREAD	Moves the partials off the series. 0 is a tone, 100 a metal cluster, the same on every hit.
DARK	Low-pass closing over the tail, follows TUNE. The hit stays bright.

CHARACTER

PUSH	Density into the internal limiter at the same loudness. -12 to +12 dB. Lower is cleaner, higher denser.
METAL	Metal ring on the note, amount and length. Follows TUNE.
SHINE	Colour of the ring, from wood to metal. 500 Hz to 16 kHz. Needs METAL.

TONE

DRIVE	Saturation amount. Warm at low, sharp at high.
DYN	More drive where the kick is loudest. Needs DRIVE.
AIR	High shelf at 2.5 kHz. 50 is flat.



Pulse

A resonant filter struck by a click, its pitch swept with the kick. The ringing filter is the body of the sound, from a short slap to a long tone.

PITCH

TUNE	Note the kick settles on, B0 to G3. In notes and cents.
SWEEP	How far above TUNE the hit starts.
SHAPE	Pitch drop, from 808 to 909. 0 falls fast, 100 lands late.

ENVELOPE

△ ‹ EXP / LIN / LOG / GATE › decay shape

BODY	Hold before the fall: the kick keeps its level until here. Up to 70 % of LENGTH, 3.5 s at most. Moving it keeps the end of the kick where it is. Shift drags in % of LENGTH.
LENGTH	Where the kick ends at the latest, counted from the hit. BODY plus the fall; the fall runs 50 ms to 5 s.
PUNCH	Attack speed. The upper half snaps, the lower half softens.
LEVEL	Body level after the first 50 ms. 0 to -12 dB.

TRANSIENT

△ two layers of click in parallel

NOISE	Synth click and noise burst level, in dB.
SAMPLE	Sample layer level, in dB.
PITCH	Repitch, ±12 semitones. Lower also plays longer.
LENGTH	Cuts the sample with a short fade. 1-500 ms, 500 = no cut.

BODY

WARMTH	Body filter saturation. Light at low, full grit at high.
RES	Body filter resonance at the hit. A soft ring at low, close to self-oscillation at high.
TAIL	How long the body filter rings, 5 ms to 2 s. From a tight click to a long tone.

MUTATION

△ convolution colour layer on top of the engine

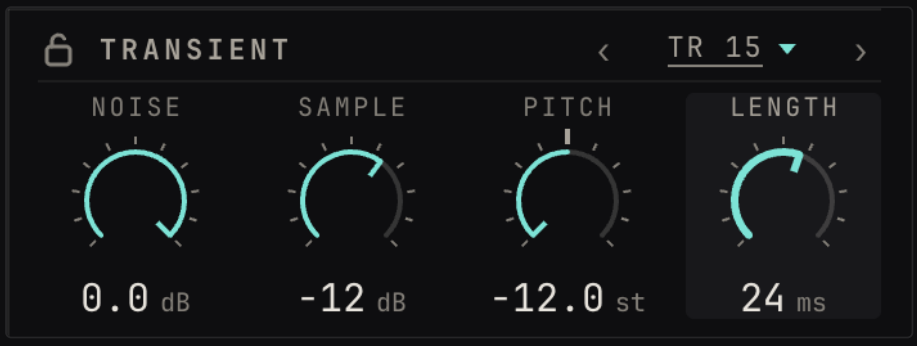
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LENGTH	Wet fade to -60 dB, 50-1000 ms. Restarts on every hit.
PITCH	Repitch the IR, ±12 semitones. Lower also rings longer.

TONE

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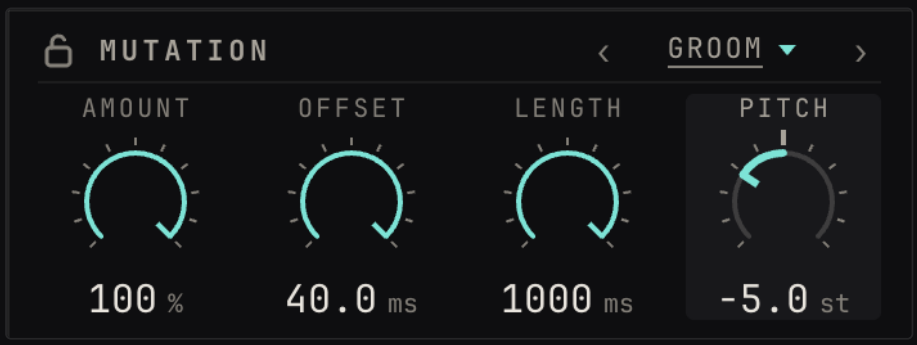
Length and pitch

TRANSIENT and MUTATION on ANALOG, FM and PULSE end in a fourth knob, last in the row: where the sample stops, and how the IR is tuned. Presets without them load with LENGTH at 500 and PITCH at 0, so the sample plays in full and the IR as recorded.



TRANSIENT LENGTH

Sets where the transient sample ends, from 1 to 500 ms, with a short fade so the cut does not click. Lower values keep only the start of a long sample: a clap becomes a tick, a recorded kick keeps only its attack. At 500 the cut is off: the sample plays to its end, up to 500 ms, the longest any transient sample plays.



MUTATION PITCH

Repitches the convolution IR from -12 to +12 semitones, like changing the speed of a turntable. Lower settings make it lower and longer, higher settings make it higher and shorter, so one IR can be tuned to different kicks. A change takes effect from the next hit.

Both follow randomize and the module lock like every other value.

Samples

YOUR OWN AUDIO

TRANSIENT and MUTATION can play your own audio. Each has its own folder.

TRANSIENT plays a sample as an attack layer, such as a recorded kick, a clap or a tonal click. It plays once on every note, next to the synth NOISE click. SAMPLE sets its level, PITCH repitches it and LENGTH cuts it.

MUTATION uses a sample as a convolution IR and blends the result with the engine. Kick samples, short basses, percussion and room recordings all work. Another kick as the IR adds its harmonic profile; a sub-bass sample adds a low tail behind the hit.



PICKER ‹ NAME ▾ ›	
‹ ›	Previous and next sample. The scroll wheel does the same.
NAME	Opens the list. Type to filter, arrow keys and Enter to pick, Esc to close.
LOAD	"Load new from file…" at the bottom of the list adds a file.
RIGHT-CLICK	Reveal the folder, refresh the library, or load a new file.
EMPTY	With no samples, clicking the name opens the folder.

Drop .wav files into these folders. New files appear in the picker within a couple of seconds, without a restart.

TRANSIENT	
macOS	~/Documents/Kansu/SHINDO/Transients/
Windows	Documents\Kansu\SHINDO\Transients\

MUTATION	
macOS	~/Documents/Kansu/SHINDO/Convolution/
Windows	Documents\Kansu\SHINDO\Convolution\

Presets

A preset is one .shindo file with the engine choice and every parameter of all four engines. The factory bank is organised by engine.



MORE

RIGHT-CLICK	Load, Tags…, Reveal in Finder, Rename, Delete.
KEYS	Arrows to move, Enter to load, F2 or double-click to rename, Delete to remove, Esc to close.
OPEN FOLDER	Shows the preset folder.
LOAD FILE	Loads a .shindo from anywhere.
HINT LINE	Says what is under the mouse. Idle: the engine and how many presets are listed.

BROWSER

ENGINES	Picks which engine's presets you see. Opens on the engine you are playing.
CLICK	Loads a preset. The dot marks the one loaded.
SHIFT-HOLD	Hold Shift and press on a preset to audition it. Let go and your sound comes back.
STARS	Rate up to three. Click the lit star again to clear it.
SORT	By name or by stars.
SEARCH	Names and tags. ⌘F.
TAGS	Under the engines. Click tags to show the presets that carry all of them. × in the TAGS header clears the pick.
+ TAG	Adds a tag: type a name, Enter. Then drag presets onto it.
DRAG	Drop a preset on a tag to tag it. Tags… on a preset and the save dialog set tags too.
EDIT TAG	Double-click to rename, × to remove. Removing asks first when presets carry the tag; the presets stay.

macOS	~/Documents/Kansu/SHINDO/Presets/
Windows	Documents\Kansu\SHINDO\Presets\

About



ABOUT	
VERSION	The installed version.
WEBSITE	kansuaudio.jp
SUPPORT	support@kansuaudio.jp
MANUAL	Opens the user guide.

Click the logo to open About. Esc or a click outside closes it.

CHROMATIC MODE

The keys button at the right end of the engine strip turns it on and off. It is saved with your DAW project, not in presets.

By default, every incoming note plays at TUNE, and velocity sets the volume on every engine.

In chromatic mode the keyboard sets the pitch. C3 plays TUNE, cents included, and other notes transpose in semitones from there.

SHORTCUTS

⌘Z / CTRL+Z	Undo.
⌘S / CTRL+S	Save preset, with its tags.
⌘P / CTRL+P	Preset browser.
⌘F / CTRL+F	Search in the preset browser.
ESC	Closes the browser, settings, lists and dialogs.