



USER GUIDE

SHINDO

Four engines.
One kick machine.

The four



ANALOG

CLASSIC SINE KICK

Classic analog drum-machine territory, with modern weight and a wider palette. Warm and present from the first hit, dirty when you push it. Send-style convolution puts rooms and tuned tails behind the body.



FM

MODERN FM KICK

Two-operator phase modulation with feedback. Metallic, forward, harmonic-rich. Designed to cut.



MODAL

RESONANT METAL

An overtone stack with cascading phase modulation. A tuned punch at one end. Bells, gongs and struck iron at the other. The widest tonal palette in the machine.



PULSE

FILTER-DRIVEN

Two filter resonators in parallel, pitch-modulated. Resonance is the body, not the tail. From a tight slap to a long ringing tone.



Analog

Classic analog drum-machine territory, with modern weight and a wider palette. Warm and present from the first hit, dirty when you push it. Send-style convolution puts rooms and tuned tails behind the body.

PITCH

TUNE	The fundamental.
SWEEP	The drop at the strike.
SHAPE	Shape of the pitch drop. 0 falls smoothly. 100 snaps into the tail.

ENVELOPE

CURVE	Decay shape. Exp leans long. Lin even. Log front-heavy.
HOLD	Flat top after the attack.
REL	Decay after the hold.
PUNCH	Attack speed. Lower half blooms. Upper half snaps.

TRANSIENT

△ *two layers of click in parallel*

NOISE LVL	Synthetic click.
SAMPLE LVL	Sample playback.
SMP PITCH	±12 semitones on the loaded sample.

TEXTURE

DIRT	Noise into oscillator phase. Wobble at low. Full breakage at high.
GRIT	Resonant overtones. A body that follows your tuning.
DUST	Bit and sample-rate crush. Soft aliasing through to vintage sampler grime.

MUTATION

△ *convolution colour layer on top of the engine*

AMOUNT	Dry/wet level.
OFFSET	Wet predelay.
LENGTH	Wet decay. Resets on every kick.

TOPE

DRIVE	Output saturation. Warm low. Sharp high.
DYN	Ties drive to envelope. Peaks distort. Tail stays clean.
AIR	High-shelf, 8 to 20 kHz.



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SAMPLE LVL	Sample playback.
SMP PITCH	±12 semitones on the loaded sample.

TIMBRE

RATIO	Modulator to carrier.
INDEX	Modulation depth.
GRIT	Feedback and bite move together. Clean at the bottom. Chaos at the top.

MUTATION

△ *convolution colour layer on top of the engine*

AMOUNT	Dry/wet level.
OFFSET	Wet predelay.
LENGTH	Wet decay. Resets on every kick.

tone

DRIVE	Output saturation. Warm low. Sharp high.
DYN	Ties drive to envelope. Peaks distort. Tail stays clean.
AIR	High-shelf, 8 to 20 kHz.



Modal

An overtone stack with cascading phase modulation. A tuned punch at one end. Bells, gongs and struck iron at the other. The widest tonal palette in the machine.

PITCH

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SWEEP	The drop at the strike.
SHAPE	Shape of the drop. 0 falls smoothly. 100 snaps into the tail.

ENVELOPE

△ *curve: Punchy · Standard · Long*

LENGTH	Total length.
DECAY	Decay floor.
PUNCH	Attack speed.

BITE

CLICK	Inner modulation depth.
TIME	Modulation envelope length.
RING	Modulator pitch ratio.

BODY

OVERTONES	Voices in the stack.
TIMBRE	How fast the upper voices leave. 0 holds the full series. 100 stays bottom-heavy.
SPREAD	Random detune per voice. Clean stack through to chaos.

CHARACTER

TEXTURE	Outer modulation depth. Adds layers over the base voice.
PUSH	Drive into the internal limiter.
SPACE	Modal body reverb.

TONE

DRIVE	Output saturation. Warm low. Sharp high.
DYN	Ties drive to envelope. Peaks distort. Tail stays clean.
AIR	High-shelf, 8 to 20 kHz.



Pulse

Two filter resonators in parallel, pitch-modulated. Resonance is the body, not the tail. From a tight slap to a long ringing tone.

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ENVELOPE

CURVE	Decay shape. Exp leans long. Lin even. Log front-heavy.
HOLD	Flat top after the attack.
REL	Decay after the hold.
PUNCH	Attack speed. Lower half blooms. Upper half snaps.

TRANSIENT

△ *two layers of click in parallel*

NOISE LVL	Synthetic click.
SAMPLE LVL	Sample playback.
SMP PITCH	±12 semitones on the loaded sample.

BODY

WARMTH	Body saturation. Subtle harmonic richness at low. Full grit at high.
RES	Body resonance. Soft ring at low. Near self-oscillation at high.
TAIL	Body sustain, 5 to 2000 ms, log scale. A tight click. A long ringing tone. Anywhere between.

MUTATION

△ *convolution colour layer on top of the engine*

AMOUNT	Dry/wet level.
OFFSET	Wet predelay.
LENGTH	Wet decay. Resets on every kick.

TONE

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DYN	Ties drive to envelope. Peaks distort. Tail stays clean.
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Other

SAMPLES

SHINDO lets you bring your own audio into the kick design. Two independent slots, two folders.

TRANSIENT — sample as attack layer. Use SAMPLE to bring real transient material — recorded kicks, claps, tonal clicks — into the synthesized hit. The sample plays once on every note, repitched by the SAMPLE PITCH knob, layered alongside the synthetic NOISE click.

MUTATION — sample as convolution IR. The MUTATION section lets you mutate SHINDO's kicks through your own samples. Kick samples, short basses, percussion, room recordings — anything becomes a colour layer applied to the engine via convolution. Producers can stack the harmonic profile of one kick onto another, or layer sub-bass tails behind synthesized hits.

Drop **.wav** files into:

	TRANSIENT SAMPLES	MUTATION IRS
macOS	~/Documents/Kansu/SHINDO/Transients/	~/Documents/Kansu/SHINDO/Convolution/
Windows	Documents\Kansu\SHINDO\Transients\	Documents\Kansu\SHINDO\Convolution\

PRESETS

One file. **.shindo**. Holds the engine choice and every parameter on every engine.

Factory bank organised by engine.

One level of subfolders is recognised.

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

CHROMATIC MODE

By default, every incoming note plays at **TUNE**. The pitch stays put. Velocity scales the volume.

Chromatic mode lets the keyboard set the pitch instead. **C3** sits at TUNE. Every other note tracks chromatically from there.