

# Terra Incognita

## Kontakt Instrument Manual



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# Introduction

Back in the eighties I heard this amazing album called “Prehispanic Music” by the late Jorge Reyes, a Mexican composer and performer. His goal with that project was to find and explore the sounds of the prehispanic world. It is truly a one-of-a-kind experience to listen to it and it was a huge steppingstone for me as a young music and sound explorer.

After that life changing encounter, I studied various ancient civilizations, such as the Aztecs, Mayas and Incas. My ever-expanding collection of world instruments got started and I tried to find my own way into this tempting music environment. I took up my old school recorder and bought a few native flutes and tried to evoke this prehispanic feeling in the track “The last rainforest” on my first album “Biosphere”. This track was very much under influence of the movie soundtrack to “1492” by Vangelis. I also listened to the organic, earthly music of Mickey Heart. His album “At the edge” was a huge inspiration. So, on my second album “Ocean song” I added rain sticks and percussion to my palette in the track “Amazon flow”. Now, I was somehow starting it all... The prehispanic civilizations, the deep untouched rainforest, legends and rituals. Adding to all this was the album “Las indias de España” by Gregorio Paniagua. An album inspired both by the new and the old world and dedicated to Christopher Columbus. Together with “1492” this album inspired me to add an adventure to Terra Incognita. Since those days I have indulged to this world of sound, sampling any instrument that seemed to fit in, exploring any odd note, noise or vibration that comes out of it. Somehow, I seem to have an inherent connection with these instruments and sounds as my very first encounters with many of them were easy and organic. For example, I’m not a singer but this project made me experiment with my voice in a limitless fashion creating very unexpected results!

So, what is Terra Incognita? Well, first and foremost it is a sound world that I’ve created. In the beginning, it was an unconscious process. I collected and sampled sounds that I liked. Then, it turned into both an album project and the development of a sample library. A sound collection that I intend to expand and develop further on in the future. Both projects fertilize each other. Some sounds were recorded with both projects in mind. Others were taken out from the album and developed into samples. Yet others started out as samples being used on the album.

The name Terra Incognita fits very well as all these sounds were new to me when I had my first encounter with this music and that the whole prehispanic concept is not mainstream. This music still touches me today and gives me an otherworldly sensation when I listen to it.

I dedicate Terra Incognita to the late Jorge Reyes.

# Important Message

Terra Incognita, both the album and the sample library is an artistic creation. I have no intention of being historically correct, nor do I claim to have any deeper knowledge about ancient, prehispanic civilizations. I do not attempt to profit from any kind of cultural exploitation, I simply let myself get inspired by the authenticity of both the rainforest as a scenery and prehispanic music together with other forms of early sound worlds. The only rule here has been my artistic vision of an extraordinary sound adventure with my deepest respect for the rainforest as the earth's delicate lungs and ancient sound sources as the cradle of music development. I hope Terra Incognita will touch your hearts as mine has been from my first encounter.

- Marcos

# Instrument Categories

The instruments are grouped into the following categories:

**BLW** - *Blown instruments*

**BOW** - *Instruments performed with a bow on this library*

**DRM** - *Various drum and percussion instruments*

**FLT** - *Flutes, both rare and more common but all with a special touch*

**MET** - *Metallic instruments*

**ORG** - *Organ, in this case a church organ*

**PLK** - *Plucked instruments*

**SFX** - *Sound effects, both nature sounds and sounds from other sources*

**SYN** - *Various synthesized sounds, mostly pads*

**WND** - *Woodwinds*

**VOX** - *Human voices: Singing, whispering, SFX, invented language exclamations, rituals etc.*

Some presets will have these abbreviations added to their names:

**MW** - *Use the modulation wheel to access other aspects of the sound*

**C6** - *Press the note C6 to start an additional sound. Press it again to end that sound. This function is often combined with “MW” meaning that the volume of that additional sound is controlled by the Modulation Wheel.*

# Sampled Instruments / Sound Sources

Analog/Digital Synthesizers Church Organ

Angklung Clarinet

Bass Recorder Claves

Birds Congas

Bodhran Crickets

Bongos Cymbals

Bottles Deconstructed Grand Piano

Bowed Cymbals Didgeridoo

Bowed Guitar Djembe

Bull Roarer Double Flute

Cajon Electric Organ

Chekere Female Voice

Choir Fire

Chromatic Pan Flute Forest Pigeon

Frame Drum

Frogs

Grand Piano

Guiro Woodblocks

Howler Monkeys

Indonesian Native Flute

Jaw Harp

Jungle Rattles

Kalimba

Kick Drum

Low Whistle

Male Voice

Maracas

Mark Tree



# Sampled Instruments / Sound Sources Cont.



Melodic Pan Flute

Small Hand Drum

Tropical Birds

Metal Stones

Small Pan Flute

Udu Drum

Nose Flute

Songbird Water Whistle

Vulture

Ocarina

Sopranino Recorder

War Horn

Offerdalspipa

Soprano Recorder

Water

Overtone Flutes

South American Native Flutes

Wind

Party Horn Blower

Stones

Wood Chimes

Rain

Streams

Woodpecker

Rainsticks

Thunder

Xaphoon

Raw Drum

Tingsha Cymbal Bells

Referee Whistle

Tom Toms

Shaman Drum

Transverse Flute

Shanti Chimes

Transylvanian Flute

Singing Bowls

Triangle

# Additional Information

Terra incognita contains mostly samples that are exclusive for this release but to make it more complete and standalone I've added some other sounds from both current and discontinued products from Marcos Ciscar Sampled Instruments. This could be complete instruments or just samples used as sound sources for completely new sounds. They appear here adjusted to the sound aesthetics of Terra incognita.

Many of the instruments here are rare, hand built (in some cases especially for me), and not often sampled, if at all. This library is your ticket to a unique collection of instruments and recordings that paired with original performances make it very distinct.

All demos were created using only Terra Incognita as the only sound source.

Recording format: 24-bit 44.1KHz or 96KHz

Microphones: Neumann, Shure, Rode, ADK, Violet Designs, Line Audio, Zoom, Sony

Impulse Responses: 10 custom reverb IRs from classic studio units

# GUI Basics

- 1: Low-pass filter cutoff knob (Min: 20kHz, Max: 26.0Hz)
- 2: Reverb return level knob (Min: -inf dB, Max: 0.0dB)
- 3: Parameters area (Left)
- 4: Parameters area (Right)
- 5: ADSR menu selector
- 6: EQ menu selector



- 7: Delay menu selector
- 8: Flanger menu selector
- 9: Chorus menu selector
- 10: Reverb menu selector
- 11: Filter menu selector
- 12: Effect bypass toggle (Illuminated: effect enabled)

Notes: Clicking on an effect selection button will display its corresponding parameters across the left and right parameter areas. Additionally, the effect bypass toggles apply relative to the effect selection that they are positioned below. (e.g. GUI element 12 influences ADSR)

# ADSR Menu

The 'ADSR' menu contains parameters for shaping the per-note dynamics of the whole instrument.

Parameters:

- **Attack**  
(Min: 0.0ms, Max: 15s, Default: 0.0ms)  
*The time for the signal to reach maximum amplitude.*
- **Decay**  
(Min: 0.0ms, Max: 25s, Default: 25s)  
*The time for the signal to reach the sustain level, after the peak level is hit.*
- **Sustain**  
(Min: -inf dB, Max: 0.0dB, Default: 0.0dB)  
*The level at which the sound remains while the note is held.*
- **Release**  
(Min: 0.0ms, Max: 25s, Default: 0.0ms)  
*The time for the sound to reach silence after the note is released.*



# EQ Menu



The 'EQ' menu contains parameters for controlling three bell-shaped EQ bands. These can be used to alter the tone of your sound, lower troublesome frequencies, or accentuate preferable areas.

Parameters:

- **Band 1 Frequency** *Frequency of EQ band 1.*  
(Min: 20Hz, Max: 20kHz, Default: 632.5Hz)
- **Band 2 Frequency** *Frequency of EQ band 2.*  
(Min: 20Hz, Max: 20kHz, Default: 632.5Hz)
- **Band 3 Frequency** *Frequency of EQ band 3.*  
(Min: 20Hz, Max: 20kHz, Default: 632.5Hz)
- **Band 1 Gain** *Gain of EQ band 1.*  
(Min: -18dB, Max: +18dB, Center: 0.0dB)
- **Band 2 Gain** *Gain of EQ band 2.*  
(Min: -18dB, Max: +18dB, Center: 0.0dB)
- **Band 3 Gain** *Gain of EQ band 3.*  
(Min: -18dB, Max: +18dB, Center: 0.0dB)

Note: By default, the width of each band is 0.5 Octaves.

# Delay Menu

The 'Delay' menu houses UI elements for controlling the delay effect. Apt use of this menu can help give your sounds more texture and character.

## Parameters:

- **Time**  
(Min: 0.0ms, Max: 15s, Default: 0.0ms)  
*The time between delay repeats.*
- **Feedback**  
(Min: 0.0ms, Max: 25s, Default: 0.0ms)  
*The level of signal fed back into the effect, hence dictating number of repeats.*
- **Return**  
(Min: -inf dB, Max: 0.0dB, Default: -inf dB)  
*Defines the level of the return signal.*



# Flanger Menu



The 'Flanger' effect will duplicate the audio and delay one of the signals. The delay time is then modulated to create interesting psychoacoustic effects.

Parameters:

- **Depth**  
(Min: 0.0%, Max: 100%, Default: 0.0%)  
*Dictates the intensity of the modulation; higher values will give the impression of a wider sweeping range.*
- **Speed**  
(Min: 0.05Hz, Max: 8.0Hz, Default: 0.05Hz)  
*Controls the speed of the modulation.*
- **Feedback**  
(Min: 0.0%, Max: 100%, Default: 0.0%)  
*The level of signal fed back into the unit, hence dictating how pronounced the effect is.*

# Chorus Menu

In similar fashion to the 'Flanger', the 'Chorus' effect will split the audio and detune one of the signals. The amount that the signal is detuned by is controlled by an LFO.

The constantly changing phase relationship between the two signals can aid in the creation of compelling stereo-widening effects.

## Parameters:

- Depth

(Min: 0.0%, Max: 100%,  
Default: 0.0%)

*Controls the amount of detuning applied to the affected signal, hence governing the intensity of the effect.*

- Speed

(Min: 0.05Hz, Max: 8.0Hz,  
Default: 0.05Hz)

*Defines the speed of the LFO.*



# Reverb Menu



Reverb can help add context to your sound by placing it into a 'space'.

Terra Incognita makes use of a highly realistic convolutional reverb unit, with a 0.0ms predelay.

Parameters:

- **HiPass**

(Min: 20Hz, Max: 20kHz,  
Default: 20Hz)

*Defines the cutoff frequency of a high pass filter, applied across the reverb signal.*

- **Size**

(Min: 50%, Max: 150%,  
Default: 100%)

*Artificially alters the length of the impulse response.*

- **Return** (Outer Center Dial)

(Min: -inf dB, Max: 0.0dB,  
Default: -inf dB)

*Defines the level of the return signal.*

# Filter Menu

The 'Filter' menu offers UI elements for altering character of a low-pass filter.

Note: the cutoff rate of the filter is -12dB/octave.

Parameters:

- **Resonance**

(Min: 0.0%, Max: 100%,  
Default: 0.0%)

*Controls filter  
resonance value.*

- **Cutoff** (Inner Center Dial)

(Min: 20kHz, Max: 26Hz,  
Default: 20kHz)

*Defines filter cutoff  
frequency.*



# Credits

Sound Design & Musical Performances:  
Marcos Ciscar

Interface & Product Design:  
Divergent Audio Group

Guest Performers:  
Ville Uutela - Raw Drum  
DevaLaya Guleng - Female Vocals  
The Lesjöfors Choir under Clas Andersson

Guest Engineers:  
Robert Drewstad - Raw Drum  
Yann Espern - Tropical Birds SFX  
Simon Inkin - Howler Monkeys and Tropical Birds SFX



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