



**KOMPLETE** / Kontrol



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# 1. Disclaimer

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## 2. Welcome to Komplete Kontrol

Komplete Kontrol organizes all your instruments, effects, presets, loops, and samples, smartly mapping everything to your hardware so you can find, play, and tweak all your sounds in one place. This free plug-in runs in any DAW and works seamlessly with any MIDI controller, or your mouse and keyboard.

In the browser you will find presets from all of your Komplete instruments and effects, as well any NKS-compatible plug-in installed on your computer. By using Komplete Kontrol's intuitive tags and filters, you can quickly find results that suit your musical goals.

With Play Assist, Komplete Kontrol gives you new and inspiring ways to perform. Map your keyboard to any one of over 100 different scales and modes, play chords with one finger, effortlessly create expressive arpeggios, and more.

This document shows you how to [setup Komplete Kontrol](#) and describes all features in detail, starting with the [overview](#).

Thank you for choosing Komplete Kontrol. We hope you enjoy it!



This document describes the Komplete Kontrol software. For information about the Kontrol hardware, refer to the keyboard manuals available here:

- [Kontrol S-Series Downloads](#)
- [Komplete Kontrol A-Series Downloads](#)
- [Komplete Kontrol M32 Downloads](#)

## Document Conventions

In this document the following formatting is used to highlight useful information:

<i>Italics</i>	Indicates paths to locations on your hard disk or other storage devices.
<b>Bold</b>	Highlights important names, concepts, and software interface elements.
[Brackets]	References keys on the computer keyboard.
►	Denotes a single step instruction.
→	Denotes the expected result when following instructions.

The following three icons denote special types of information:



The **light bulb** icon indicates a useful tip, suggestion, or interesting fact.



The **information** icon highlights essential information in a given context.



The **warning** icon alerts you of potential risks and serious issues.

## 3. Setting up Complete Kontrol

The Complete Kontrol software is installed both as a stand-alone application as well as a VST, VST3, Audio Unit, and AAX plug-in. The Complete Kontrol stand-alone application directly communicates with your audio and MIDI interfaces, which you can configure in the Complete Kontrol Preferences. When Complete Kontrol is used as a plug-in in a DAW, the communication with your audio and MIDI interfaces is managed by the DAW.

By default, the Complete Kontrol stand-alone application uses the standard audio interface of your computer. In order to use another audio interface, and receive MIDI notes from your keyboard, you need to configure the application in the Preferences.

### Configuring the Audio Interface

1. In the Main menu click **Edit > Preferences** to open the **Preferences**.
2. Click **Audio** to display the **Audio** page.
3. Select the hardware driver supported by your audio interface from the **Driver** drop-down menu.
4. Select the audio interface from the **Device** drop-down menu.
5. Under **Routings**, select the left and right output channels that you want to use for Complete Kontrol's master output in the **Complete Kontrol Out 1 L** and **Complete Kontrol Out 1 R** drop-down menus.

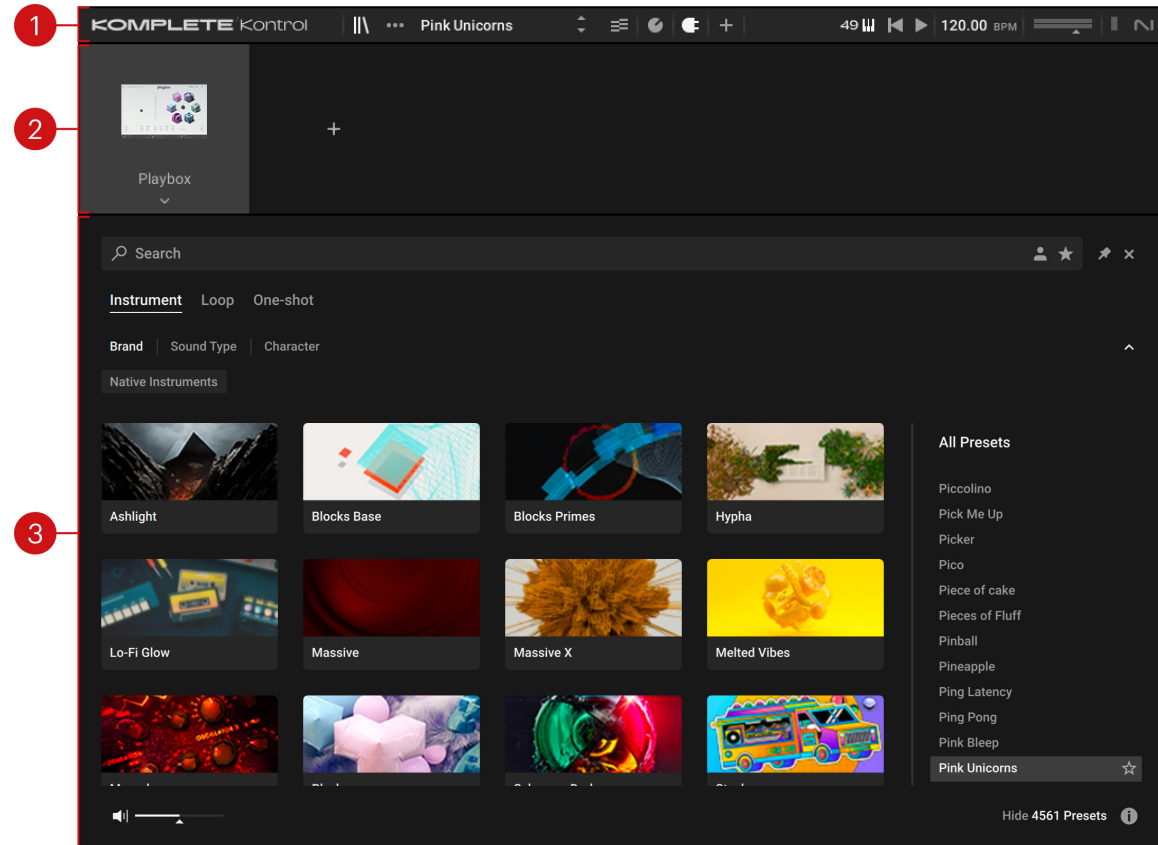
### Enabling MIDI Control

1. In the Main menu click **Edit > Preferences** to open the **Preferences**.
  2. Click **MIDI** to display the **MIDI** page.
  3. Click **Input** in the **Devices** section to display the available devices for incoming MIDI signals.
  4. Click the **Complete Kontrol** checkboxes to activate incoming MIDI signals from the keyboard.
- The software is configured and ready to be controlled with the keyboard.



## 4. Complete Kontrol Overview

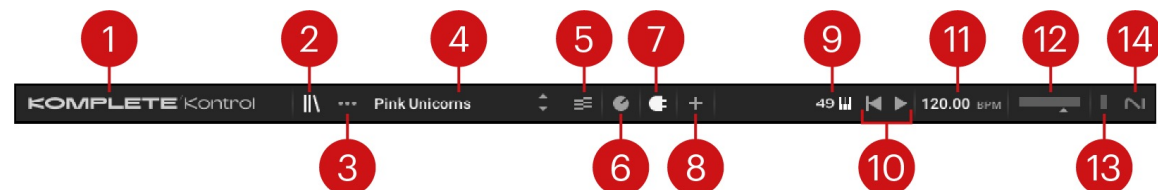
This section provides an overview of the main areas you will find in the Complete Kontrol software.



1. **Header:** Provides access to general functions like the Main menu, the Preset display, the transport and volume controls, as well as options to show and hide user interface areas. For more information, refer to [Header](#).
2. **Plug-in chain:** Enables you to load instruments (Plug-in slot 1) and effect plug-ins (Plug-in slot 2 onwards). For more information, refer to [Plug-in Area](#).
3. **Browser:** Provides access to your instruments, loops, one-shots and effects. It also enables you to add, edit, and manage your preset files. For more information, refer to [Browser](#).

### Header

The header is where you find general settings that affect Complete Kontrol globally. It also lets you access additional user interface areas.



1. **Complete Kontrol logo:** Opens the About screen, which shows the version number of the Complete Kontrol software.

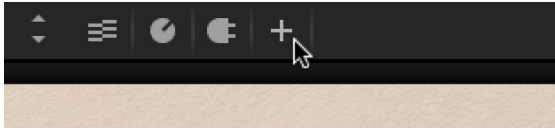
2. **Browser:** Shows or hides the Browser. For more information, refer to [Browser](#).
3. **Main menu:** Opens the Komplete Kontrol menu, which contains a number of general functions and settings, including the Preferences.
4. **Preset display:** Displays the name of the loaded Preset file or KONTAKT key switch. The arrow buttons on the right skip to the next Preset file in the Browser's Results list.
5. **Perform panel:** Shows or hides the Perform panel, which gives you access to the parameters of the Scale engine and the Arpeggiator. The Perform panel button lights up blue when the Scale engine and/or the Arpeggiator are activated. For more information, refer to [Using Scales and the Arpeggiator](#).
6. **Plug-in panel:** Shows or hides the Plug-in panel, which allows you to customize the parameter mapping for the Control section on the keyboard for every Preset file. For more information, refer to [Customizing Parameter Mappings using the Plug-in Panel](#).
7. **Plug-in chain:** Shows or hides the Plug-in chain and lights up white when activated. For more information, refer to [Plug-in Chain](#).
8. **View:** Switches between Default view and Additional view of the loaded Instrument. The View button only appears if the loaded Instrument contains an Additional view. The View button is not available when an Effect is selected.
9. **MIDI/Keyboard:** Shows the connected Komplete Kontrol keyboard. When multiple instances of the Komplete Kontrol software are running in a DAW, clicking the button connects the keyboard to this instance. If you are using a third-party controller, the **MIDI** button is shown instead. Clicking the **MIDI** button opens the MIDI Learn panel that you can use to assign your controller to Native Map. For more information, refer to [Mapping MIDI Controls to Third-Party Controllers](#).
10. **Transport controls:** Lets you start, stop, and reset the internal clock. When Komplete Kontrol is loaded as a plug-in in a host, the transport automatically follows the host transport and this feature is greyed out. For more information, refer to [Transport and Tempo](#).
11. **Tempo:** Lets you adjust the tempo in BPM (beats per minute). For more information, refer to [Transport and Tempo](#).
12. **Main Volume:** Adjust the output level of Komplete Kontrol in 0.5 dB increments from -30 dB to +10 dB. The meter shows the peak level of the output signal.
13. **CPU meter:** Represents the current load on your computer's processor; it should not go above 70% to avoid clicks and interruptions.
14. **NI logo:** The NI logo opens the About screen, which shows the version number of the Komplete Kontrol software.

## Instrument Views

Many NKS instruments feature different views, giving you access additional functions and options. Three views are available in Komplete Kontrol, Default View, Additional view, and Edit View.

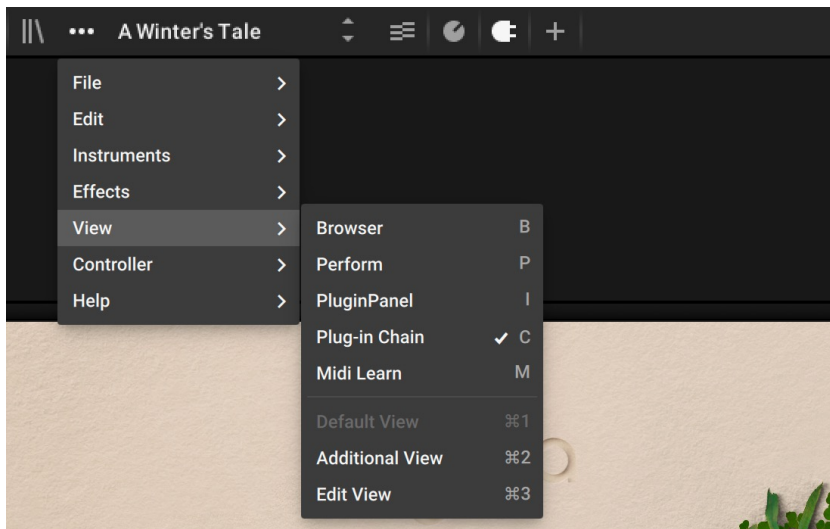
- Default View appears when you load an NKS instrument in Komplete Kontrol. It gives you access to key features with an easy-to-use interface.
- Additional View gives you access to additional controls, or a different set of controls, depending on the instrument.
- Edit View is available for REAKTOR and KONTAKT instruments and gives you access to the full feature set of the respective application.

- To switch between Default View and Additional View, click the View button (+ icon) in the Header.



Alternatively, you can switch between all instrument views using the Main menu. The available views may vary depending on the loaded instrument.

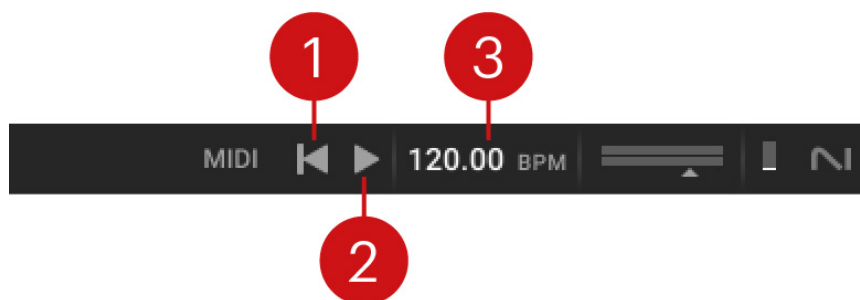
- To switch between all available views for the loaded instrument, open the Main menu and select **Default View**, **Additional View**, or **Edit View** from the **View** submenu.



## Transport and Tempo

In the Complete Kontrol stand-alone application, the transport and tempo controls enable you to control the playback when using sequenced instruments or the arpeggiator. Additionally, the tempo is used by instruments to synchronize rhythmic modulation and delay effects, for example.

The transport and tempo controls are part of the Header:



1. **Play:** Starts and stops the internal clock. This can be used to control the playback of sequenced instruments.
2. **Reset:** Resets the internal clock to its start position. Consequently, sequencers in instruments will start their playback from the beginning. The same applies to the arpeggiator.
3. **Tempo:** Sets the tempo in BPM (beats per minute).



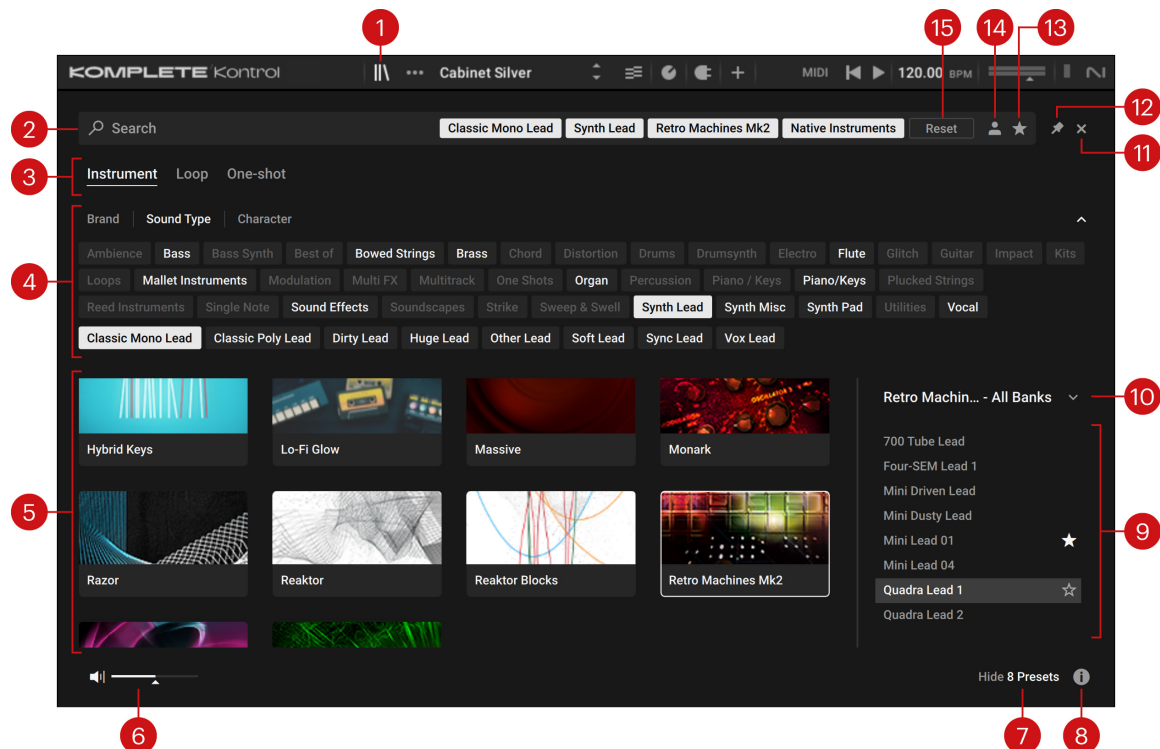
When using Complete Kontrol as a plug-in, it is automatically synchronized to the DAW. Therefore the transport and tempo controls are grayed out and inactive.

## 5. Browser and Presets

The Browser provides access to all your Komplete Kontrol factory content (Libraries, Instruments, Snapshots and Multis), as well as your own user content. Sophisticated browser functionality allows you to filter sounds by tags, brand, product, bank, text search, user presets and Favorites, helping you to quickly and intuitively find the right presets for your musical needs.

► To open the Browser, click the Browser icon in the header.

The Browser contains the following features and controls:



1. **Browser button:** Opens and closes the Browser.
2. **Search field:** Filters presets according to text entered in the field. The search engine considers the preset name, author, Brand / Character / Sound Type tags, product and bank name. The Results list is filtered according to the terms entered in the Search field. Refer to [Using the Search Field](#).
3. **Product Type selector:** Selects the type of products displayed in the Browser. Refer to [Selecting a Product Type](#).
4. **Tag filters:** Contains Brand, Sound Type, and Character filters, which use NKS tagging to enhance the browsing experience. Switch between the three filters interchangeably and explore tags that classify and organize presets based on the manufacturer as well as various musical attributes and functions. You can hide these filters by clicking the arrow icon on the right to minimize the filter section. Refer to [Using Filters](#).
5. **Product filter:** Displays your NKS products as tiles. Selecting a tile filters the Results list with relevant presets. Hovering over a tile reveals an arrow icon (➤) which when clicked loads the first preset of the associated product. Browsing with tag filters and text search adjusts the Product filter accordingly. Refer to [Filtering by Library](#).



6. **Audition controls:** Adjusts the volume at which presets are auditioned as you select them in the Results list. Auditioning presets is active by default and can be muted by clicking the speaker icon.
7. **Show/Hide Presets:** Displays and hides the Results list. Click **Show Presets** to display the Results list, or click **Hide Presets** to hide it. The number of presets currently displayed in the Results list is also indicated. This useful feature allows you to monitor the effect of your filtering, highlighting the potential need for tag refinement to help narrow down extensive Results lists.
8. **Info (I):** Shows/hides the Info pane, which displays information relating to the properties and tags of the selected preset. You can also assign tags to user presets in this pane. The Info pane is only available when the Results list is displayed. Refer to [Info Pane](#).
9. **Results list:** Displays the list of presets corresponding to your search criteria. Presets are listed in alphabetical order and the selected preset is highlighted. Click a preset to audition the sound without loading the preset. Double-click a preset to load it into the current slot. You can also use the up/down arrows on your computer keyboard to select the previous/next preset from the list. Drag the left border of the the Results List to expand or shrink the list area.
10. **Bank filter:** Contains all banks and sub-banks (if any) of the selected product. Selecting a bank or a sub-bank filters the Results list accordingly.
11. **Close (x icon):** Closes the Browser when clicked.
12. **Pin (pin icon):** Pins the Browser open while you search for presets. By default, Pin is deactivated and the Browser closes automatically when you load a preset. Clicking the Pin button activates Browser pinning, allowing you to audition and load presets without closing the Browser automatically.
13. **Favorites (star icon):** Displays only your Favorites in the Results list. You can define any presets in the Results list as Favorites, creating quick access to a custom collection of your most beloved presets. Refer to [Using Favorites](#).
14. **User Content:** Filters by user content. When activated, the Browser only shows user presets. When deactivated, the Browser only shows factory presets. For more information on user presets, refer to [User Presets](#).
15. **Reset:** Resets all filters, including the brand, product, bank and sub-bank, as well as the Sound Type and Character tags. In addition, the User Content and Favorites switches are turned off. You end up with the full list of factory presets available.



**Factory** refers to content created by a manufacturer. **User** refers to content that you or other users have created.

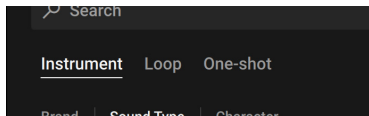
## Selecting a Product Type

The Komplete Kontrol software can load four different types of products: Instruments, Loops, One-shots and Effects. Depending on the slot selected in the Plug-in chain, you can browse and load only specific product types:

- In the first Plug-in slot, you can browse and load Instruments, Loops or One-shots.
- In the other Plug-in slots, you can only browse and load Effects.

For the first Plug-in slot, you can choose the type of products that will appear in the Browser by doing the following:

- Click the desired entry from the Product Type selector below the Search field.



- The Browser shows presets for this particular product type. The filters you might have previously set in the Browser will be retained if possible (that is, only if they match some presets also for this product type).

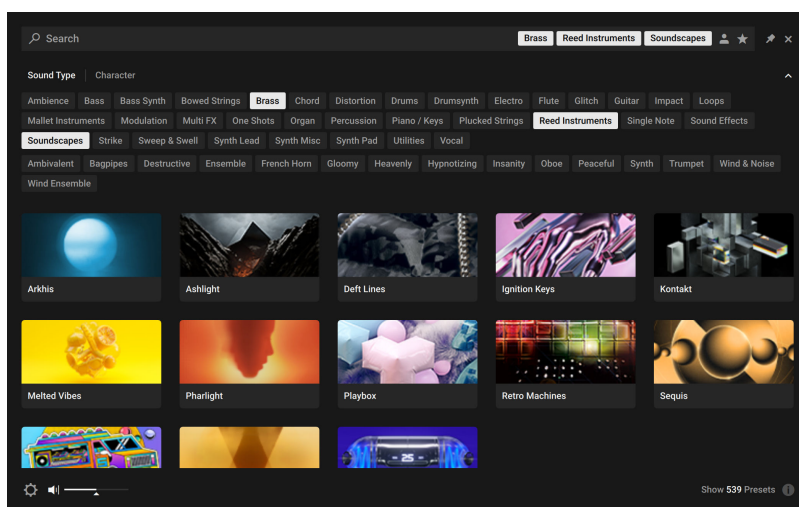
## Using Filters

Filters enable you to search for sounds using NKS tags and Library tiles. Tags are used to characterize and classify presets based on various musical attributes. All KONTAKT Library presets have been tagged in a meaningful way to encourage your sonic exploration and help you find results quickly.

Three main Filters can be used to help enhance your browsing – Library tiles, Sound Type tags and Character tags. Library tiles allow you to search and filter for preset sounds within a specific Library. Selecting a Library tile will display preset results only available to that product, whilst highlighting all relevant tags. Sound Type and Character filters use NKS tags to search for preset sounds. Switch between the two Filters interchangeably by clicking the respective name. Type and Character tags in addition to the Search field can be used to further refine your search results. Hide the Sound Type and Character filters by clicking the arrow icon to minimize the section. A **Reset** button will appear in the search bar when a filter is applied. Click this to reset all filters.

## Filtering by Sound Type

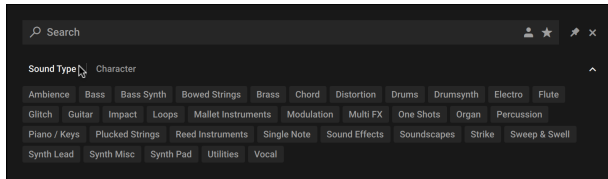
Sound Type tags are structured into two hierarchical levels, allowing you to search for files based on applied Type and Subtype tags. The Sound Type filter initially displays top-level tags only, whilst selecting a tag will display the related NKS Subtype tags below. The hierarchical structure means that Subtype tags are specific to the respective Sound Type tag. This provides quick access to a range of presets from different Libraries that share similar sonic functions.



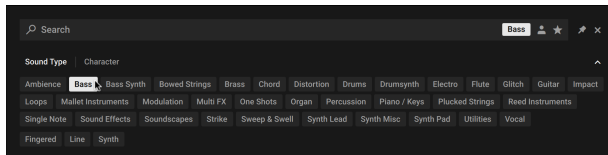
Selecting multiple tags helps you to further refine your search. In the case of multi-selection, repeating Subtype tags are merged into a single tag. When selecting multiple tags, the last item added to the selection is also focused.

To filter by Sound Type tags:

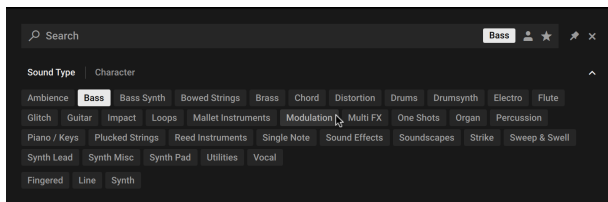
1. Click **Sound Type** in the Filter section on the left pane of the Browser.



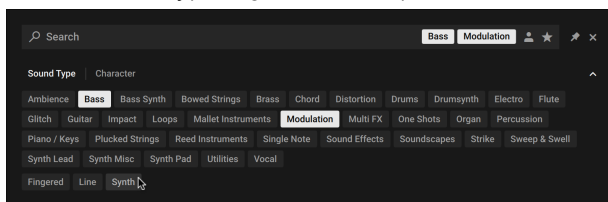
2. Click on a Sound Type tag. Any related NKS Subtype tags will be displayed below.



3. Press [shift] + click to select multiple Sound Type tags.



4. Click on a Subtype tag to filter the preset list to the relevant presets.



→ The presets in the Results list are filtered by the selected Filter tags. Presets carrying any of the selected Filter tags are displayed.



You can also use [command] (macOS) or [Ctrl] (Windows) + click to select multiple tags.

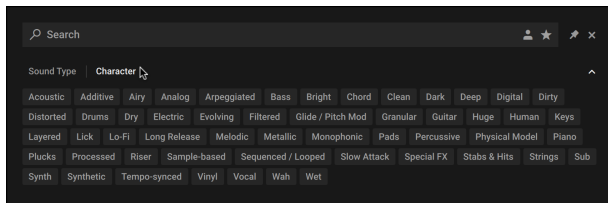
## Filtering by Character

The Character filter provides an additional level that is independent from the Sound Type filter. These tags are used to further categorize sound characteristics that are common between different Instruments and Sound Types. This offers an additional flexible level of tagging that allows you to browse Instruments with similar characteristics to find a range of samples that meet your identified criteria.

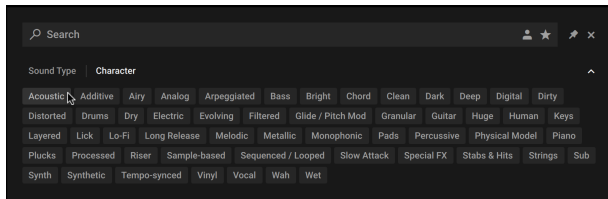
Selecting multiple tags helps you to further refine your search. In the case of multi-selection, repeating Subtype tags are merged into a single tag. When selecting multiple tags, the last item added to the selection is also focused.

To filter by Character tags:

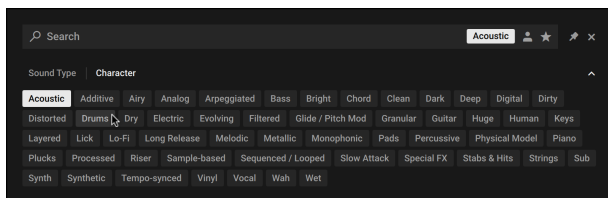
1. Click **Character** in the Filter section on the left pane of the Browser.



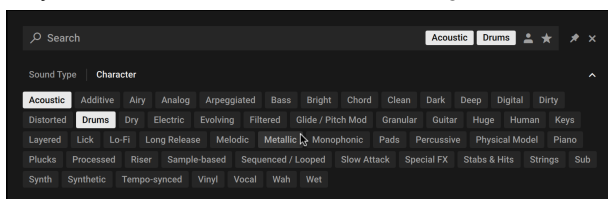
2. Click on a Character tag.



3. Press [shift] + click to select multiple Character tags.



4. As you continue to select Character tags, the Results list will display only relevant presets.



→ The presets in the Results list are filtered by the selected Filter tags. Only presets carrying all of the selected Filter tags are shown.



You can also use [command](macOS) or [Ctrl](Windows) + click to select multiple tags.

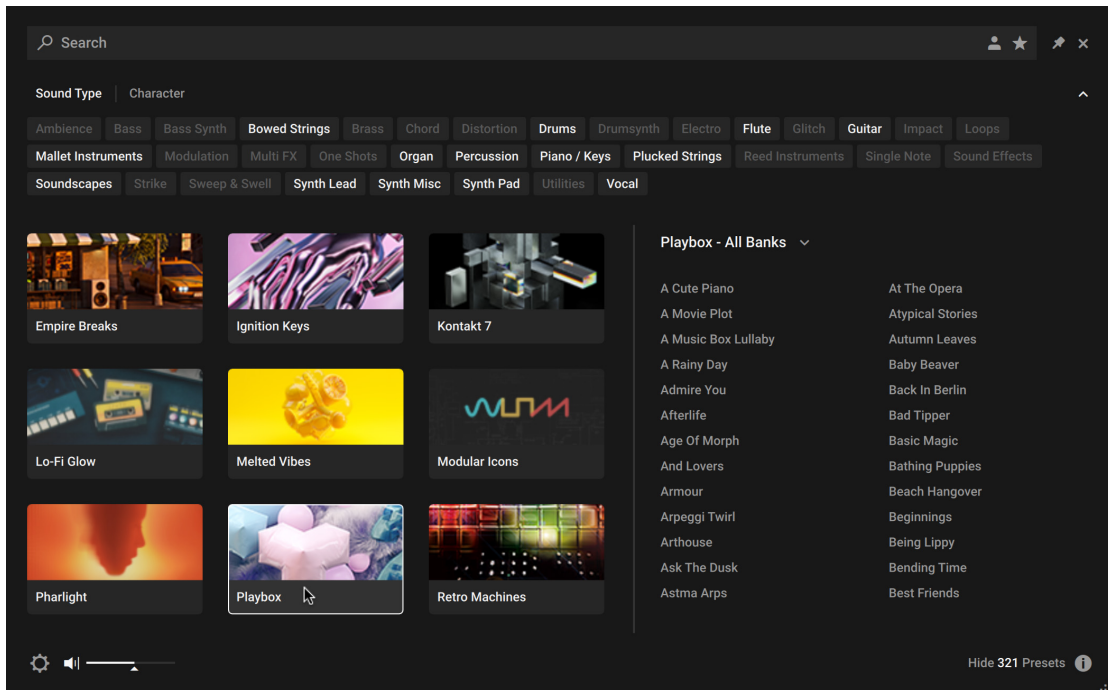
## Filtering by Library

The Library tiles are located below the Sound Type and Character Filters and display all your available KONTAKT libraries and custom content. Clicking a Library Tile highlights the selected library and filters the Results list down to its relevant presets. You can further refine your search using the Sound Type and Character Filters, as well as the Search field.

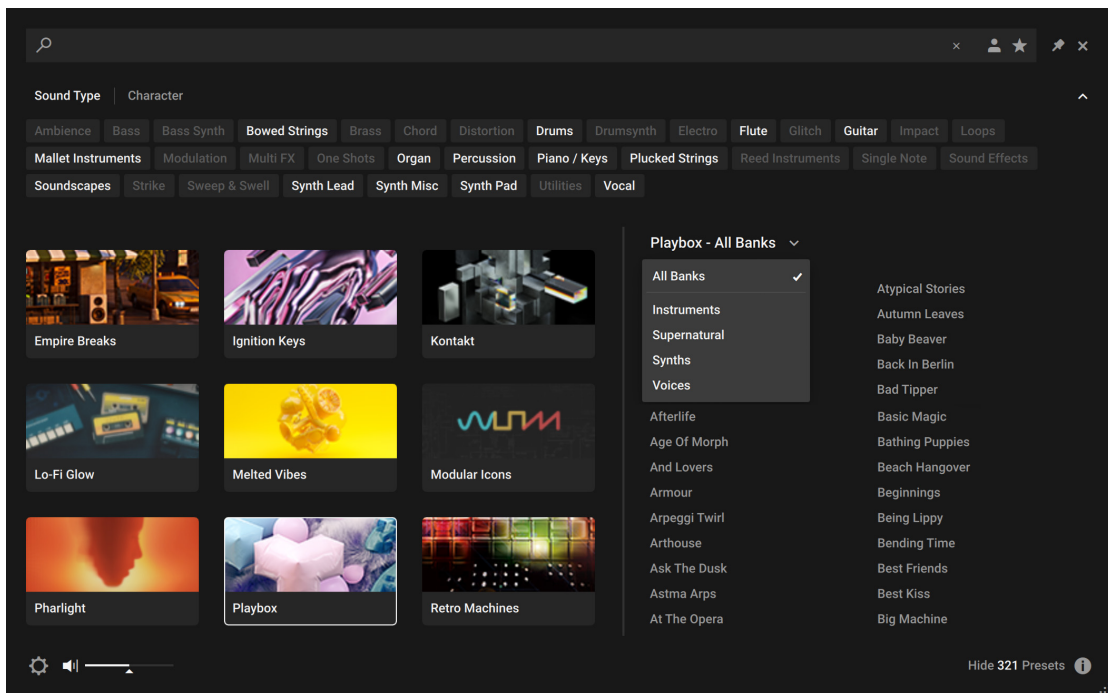
To filter presets using the Library Tiles:

1. Open the Browser.

2. Select a Library from the Library Tiles. The presets of the selected Library are displayed in the Results list.

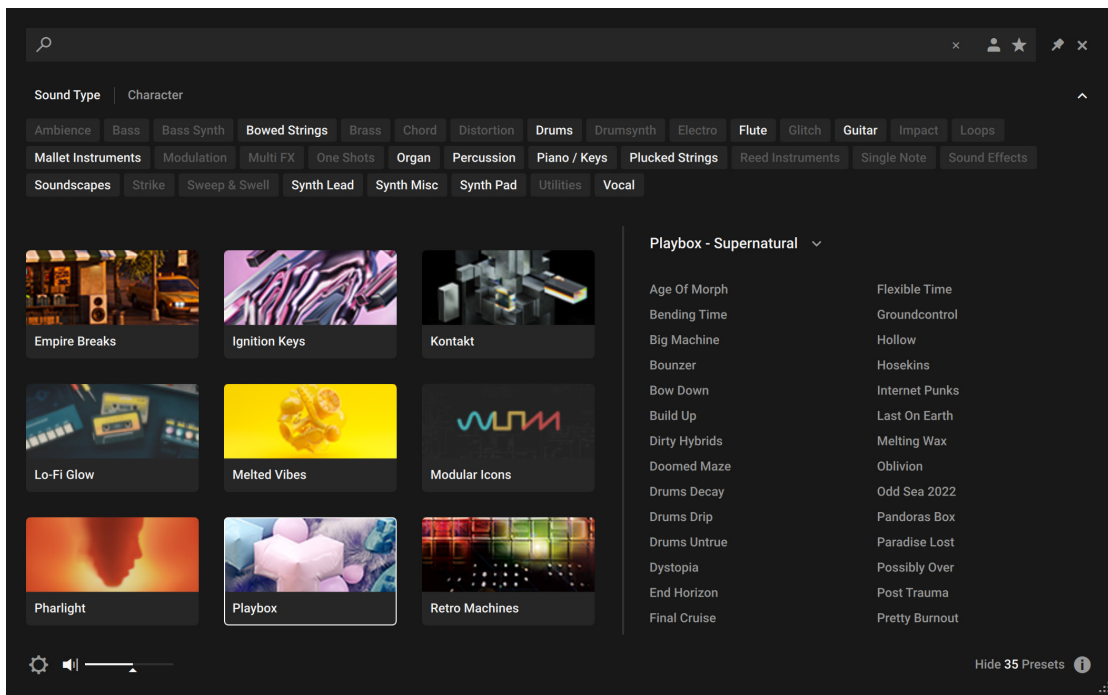


3. Click the All Banks button to open the Banks menu.

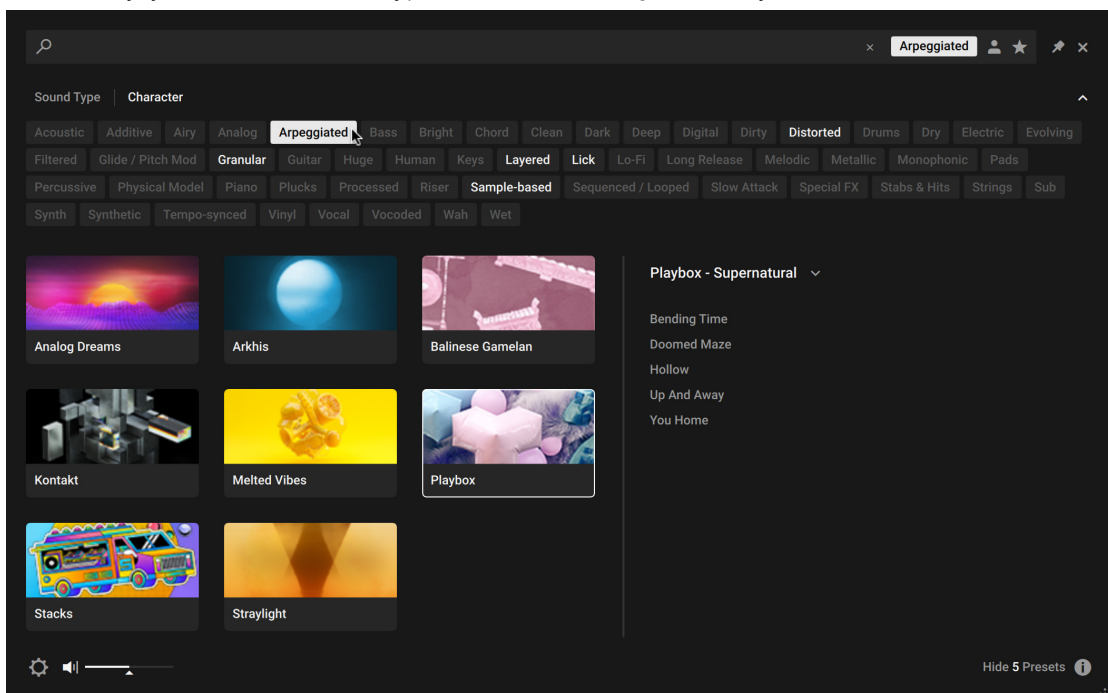




- Select from the drop-down menu to refine your search. The presets in the Result list will update accordingly.



- Additionally, you can use Sound Type and Character tags to filter your search.



→ The presets in the Result list will update according to the selected Filter tags.



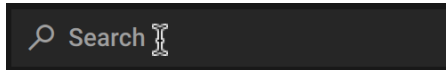
The Browser also enables you to import non-player, legacy and custom content as Library tiles. For more information, refer to [Managing Imported Content](#).

## Using the Search Field

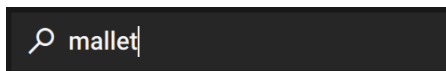
The Search field at the top of the Browser interface allows you to filter presets with text entry. The search considers preset names, author, Filter titles, and metadata including Character and Product tags.

To filter presets using the Search field:

1. Activate the Search field by clicking it.



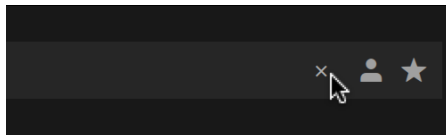
2. Enter your search terms.



→ The Result list is filtered according to the terms entered in the Search field.

If you are browsing using Filter tags, your search will only display results according to the selected tags. Your search entry remains in the field even when the Browser is closed.

- To clear the search, click on the cross icon on the right side of the Search field.

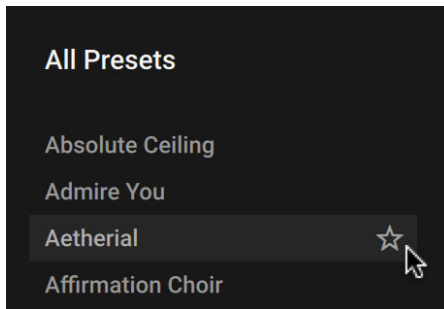


## Using Favorites

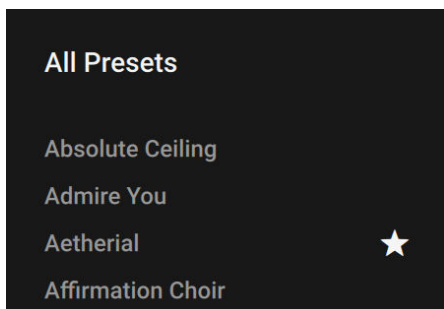
Favorites enable you to quickly find your most frequently used and enjoyed presets, and recall them at any time. By assigning Favorite tags to presets in the Results list you can create a personal collection of sounds that can be easily accessed from the Browser. Once assigned, Favorites serve as an additional filter in the Browser. You can continue to use other filters to refine your search, including the Search field. Favorites can be used for both factory and user presets.

To assign a Favorite tag:

- Click the star icon that appears when a preset is selected or hovered over.

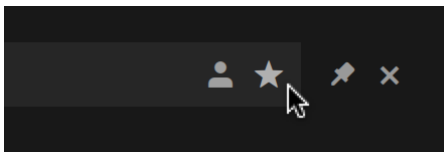


- The Favorite tag is assigned. Clicking the star again removes the tag.

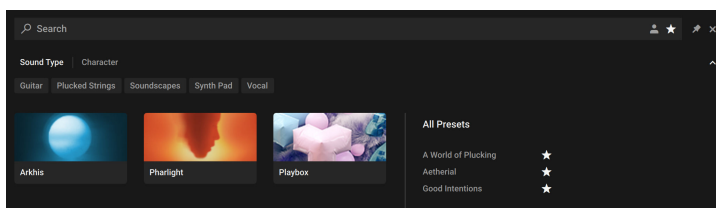


To view your Favorites in the Result list:

- Click the Favorites icon in the search field.



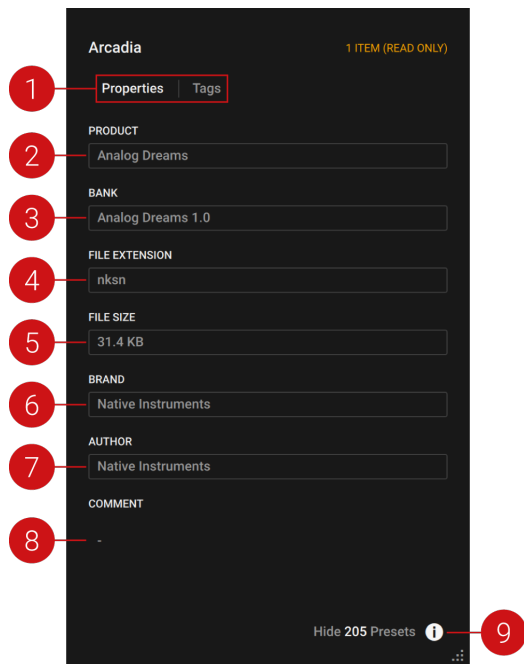
- Only presets that have the Favorite tag assigned are shown in the Result list.



## Info Pane

The Info Pane displays information relating to the properties and tags of the selected preset. You can also use the Info Pane to assign tags to user presets.

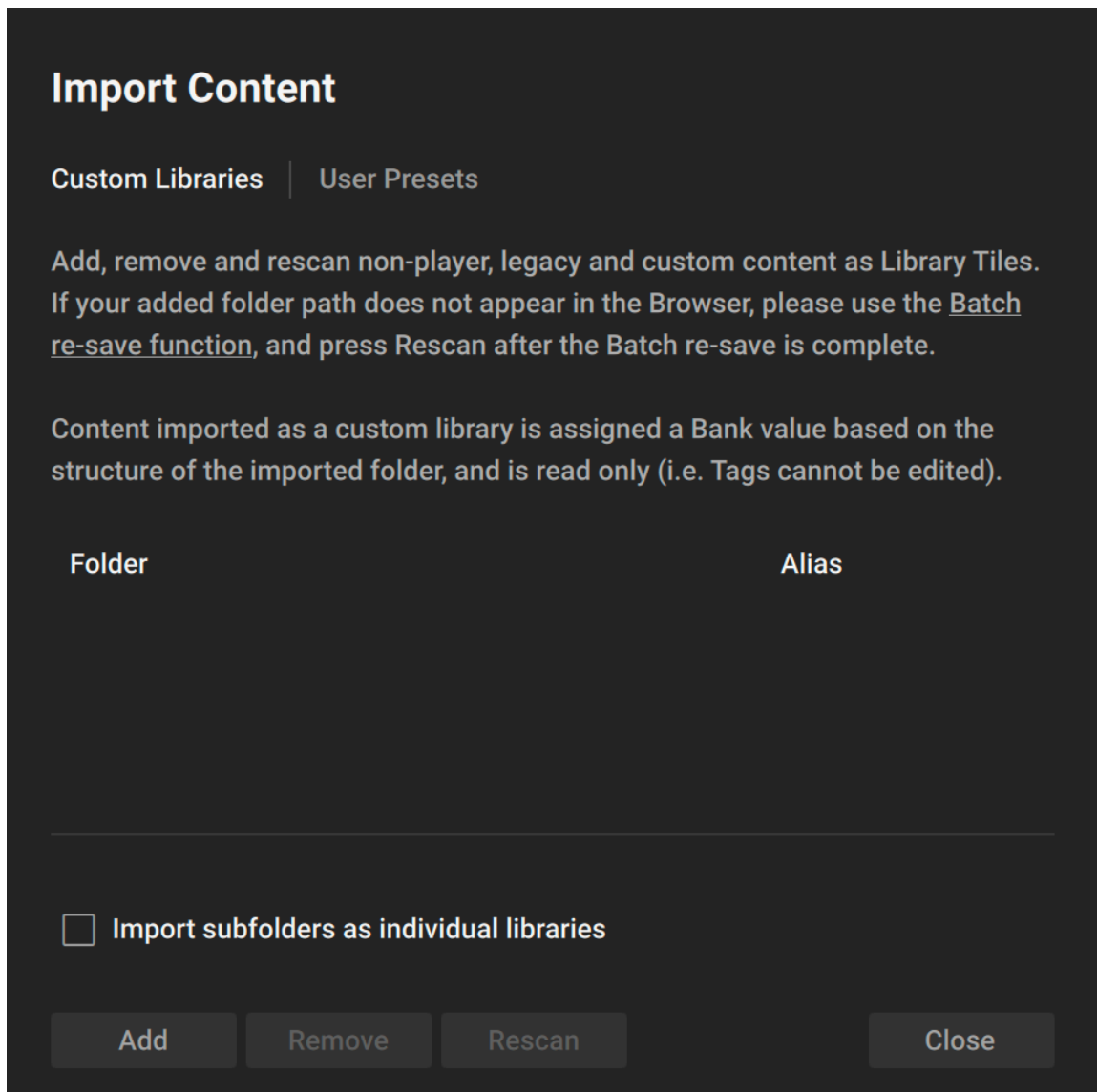
The Info Pane provides the following information and controls:



1. **Properties/Tags:** Switches the view between **Properties** and **Tags**. Click the name to display the respective information. For more information about using the **Tags** view, refer to [Managing User Tags](#).
2. **Product:** Displays the name of the product that includes the preset.
3. **Bank:** Displays the name of the bank that includes the preset.
4. **File Extension:** Displays the extension of the preset's file format.
5. **File Size:** Displays the file size of the preset on disk.
6. **Brand:** Displays the name of the manufacturer that created the library.
7. **Author:** Displays the name of the author that created the preset.
8. **Comment:** Displays the optional comment embedded in the preset.
9. **Info Pane (i button):** Opens and closes the Info pane.

## Managing Imported Content

The Browser enables you to import Custom Libraries and User content, adding your imported content as Library tiles in the Browser. You can batch import multiple libraries in give them custom names via the alias field.



To import content:

1. Click the Browser icon in the Main Control Panel to open the Browser.
2. Click the Import Content button at the bottom left of the Browser.
3. Select **Custom Libraries** or **User Presets**.
4. Click **Add**.
5. Locate the content to import and select **Open**.

→ The custom content is imported and displayed as a Library tile in the Browser.

To remove custom content from the Browser:

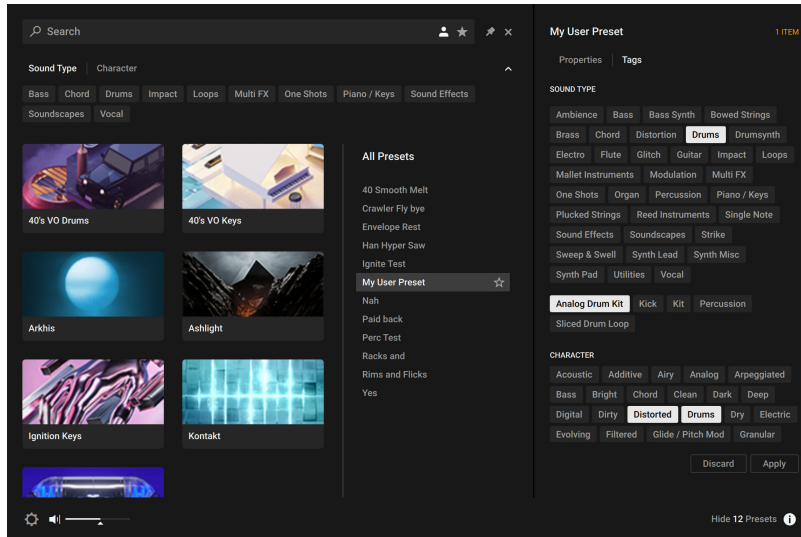
1. Click the Import Content button, at the bottom left of the Browser.
2. Select **Custom Libraries** or **User Presets**.
3. Select the content in the dialog and click **Remove**.

→ The custom content is removed from the Browser.



## User Presets

A preset recalls a previously saved sound including all individual parameter settings. Presets offer a way of exploring and saving variations of any Kontakt Instruments for easy recall. In addition to the presets included in KONTAKT's extensive Factory Library, you can save, load, and import User presets. The following sections explain the basic workflows involved in using presets.



## Saving a User Preset

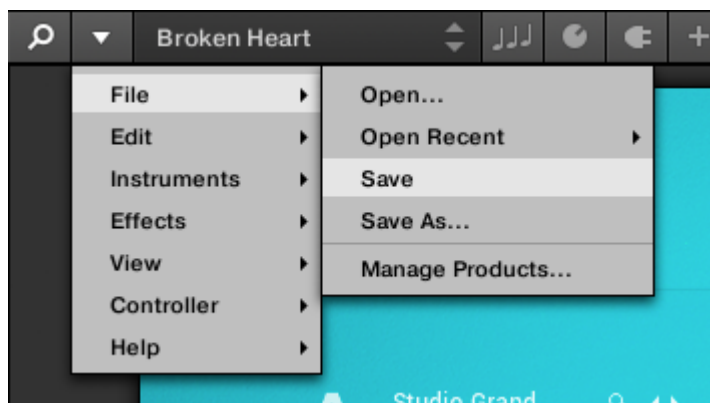
You can save user presets for instruments and effects loaded in Complete Kontrol. User presets are automatically added to the library and can be loaded using the browser. For more information, refer to [Loading a User Preset](#).



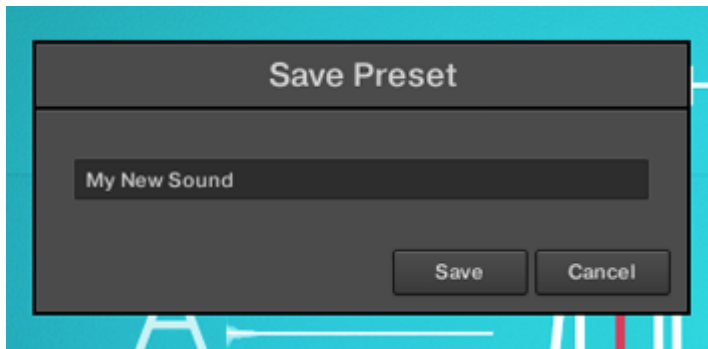
You can add and edit tags for your user preset in the Info pane. For more information, refer to [Managing User Tags](#).

To save a new user preset:

1. Select the instrument or effect plug-in slot for which you want to save the user preset.
2. Click **Save** or **Save As...** under **File** in the Main menu.



3. Enter a name for your new user preset and click **Save** in the Save Preset dialog.



→ Your user preset is saved and added to the library.

On your hard drive, user preset files are saved in the following folder (in subfolders sorted by instrument):

- **Windows:** C:\Users\<>your user name>\Documents\Native Instruments\User Content\
- **macOS:** Macintosh HD/Users/<your user name>/Documents/Native Instruments/User Content/

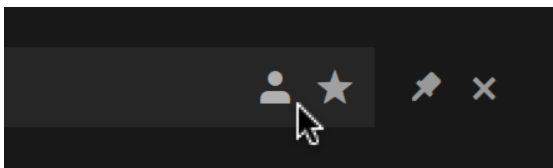
User presets created using NI products are compatible with the respective plug-ins and stand-alone applications. For example, you can save a user preset using Massive in Komplete Kontrol, and then load it in the Massive plug-in by opening the file from the user content folder. You can also add them to the user content section in the Maschine Library by clicking **Rescan** under **User** on the Library page in the Maschine Preferences.

## Loading a User Preset

You can load a User preset from its respective Snapshot menu in the Instrument Header. You can also access all your User presets from one place in the new Browser.

To load a User preset:

1. Open the Browser.
2. Click the User content button to display all your custom presets.



3. Click a User preset from the Results list to preview the sound.
4. Double-click the preset name to load it.

→ The User preset loads in KONTAKT.

## Deleting a User Preset

You can delete any of your User presets.

To delete a User preset:

1. Select the desired preset in the Browser.
2. Right-click and select **show in Finder / Explorer**

3. Delete the file from the disk.

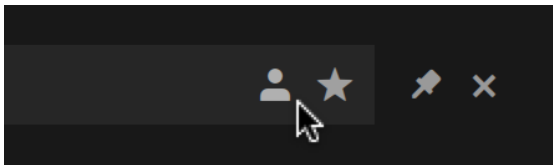
→ The file is removed from the Browser on next launch of KONTAKT.

## Managing User Tags

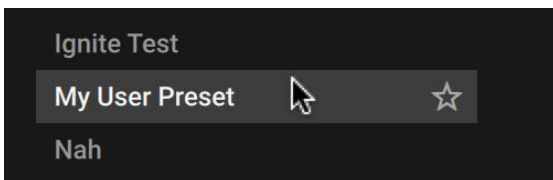
You can view and edit User preset tags using the Browser's Info pane. Sound Type and Character tags can be assigned and unassigned, allowing you to browse your User presets using filtering and text search. By holding shift and selecting multiple presets, tags can be edited in bulk.

To assign tags to a User preset:

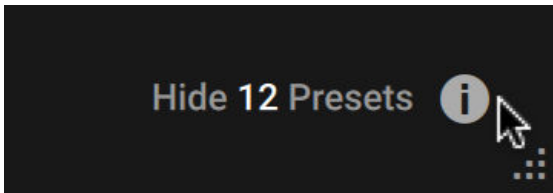
1. Click the User button to display your User presets.



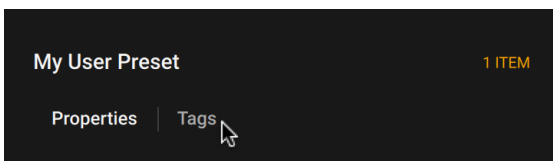
2. Select a User preset from the Results list.



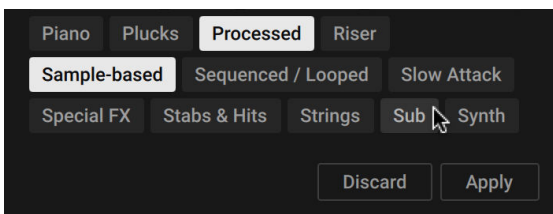
3. Click the Info pane icon.



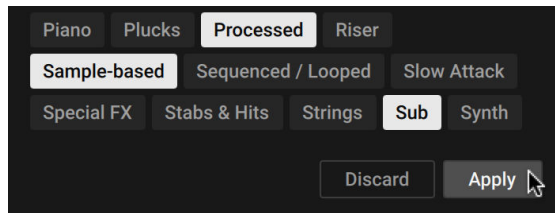
4. Select the **Tags** filter.



5. Select the Sound Type and Character tags that relate to your User preset.



6. Click **Apply**.



→ The selected tags are saved to the User preset file.

You can also add your own User Filter tags and assign them to a User preset in the Info Pane of the Browser.

To add a User Filter tag:

1. Select the User preset you want to assign your own User Filter tag to in the Results list by clicking on the corresponding entry.
2. Click the Info Pane button in the bottom right corner of the Results list to open the Info pane.
3. Click on the + icon under the Filter type you want to add your User Filter tag to.
4. Type in a name for your User Filter tag.
5. Press [Enter] or click anywhere in the Info pane to confirm the name and save your User Filter tag.

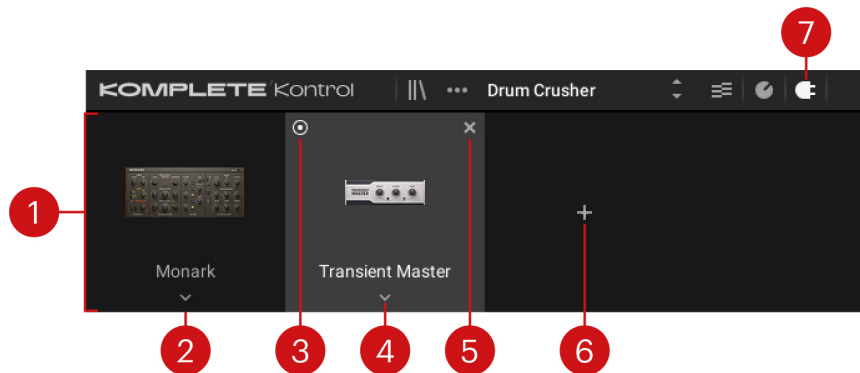
→ Your new User Filter tag is added and assigned to the User preset.

## 6. Using Plug-ins

This section describes how to use plug-ins in Complete Kontrol, from instruments to loops, one-shots, and effects. Plug-ins can be loaded and organized in the Plug-in chain.

The Plug-in chain enables you to load instruments and effect plug-ins. You can change the order, however only an instrument or a sample can be loaded in to the first Plug-in slot.

The Plug-in chain consists of the following elements:



1. **Plug-in chain:** Displays the loaded Instruments and effects. The signal flow is from left to right.
2. **Plug-in slot:** Each Plug-in slot represents a plug-in and displays the product's name and image. Clicking on a Plug-in slot selects it. When selected, you can use the Browser to load a new plug-in into the Plug-in slot by opening a preset.
3. **On/off:** Activates or deactivates the Plug-in slot and bypasses the loaded plug-in.
4. **Replace plug-in:** Loads another plug-in and replaces the loaded plug-in.
5. **Clear:** Removes the loaded plug-in from the respective Plug-in slot.
6. **Add plug-in:** Loads another plug-in and places it at the end of the Plug-in chain. In the first Plug-in slot, this button loads an instrument.
7. **Plug-in chain button:** Opens or closes the Plug-in chain.

### Loading Plug-ins

Plug-ins supporting the Native Kontrol Standard (NKS) are automatically loaded when you open a Preset from the Browser. However, you can also load any plug-in directly and benefit from features like Play Assist and unified preset management.

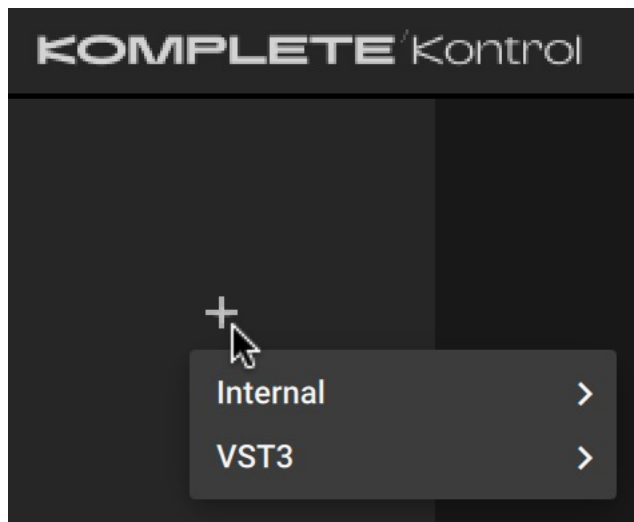
To load a plug-in in Complete Kontrol:

1. Open the Plug-in chain using the button in the Header.





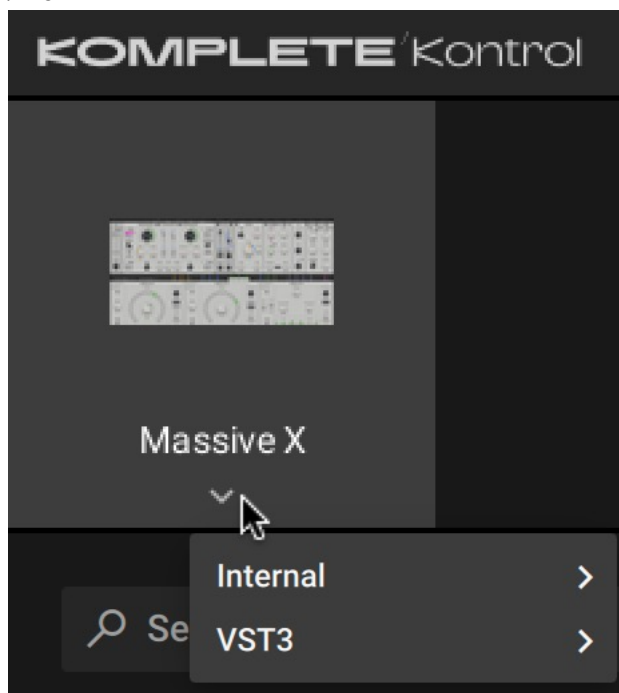
2. Click the **+** button to open the context menu and select a plug-in from the list. You can only load instruments in the first slot, and only effects in the following slots.



→ The plug-in is loaded in its default state.

To replace a plug-in that is already loaded in the Plug-in chain with another plug-in:

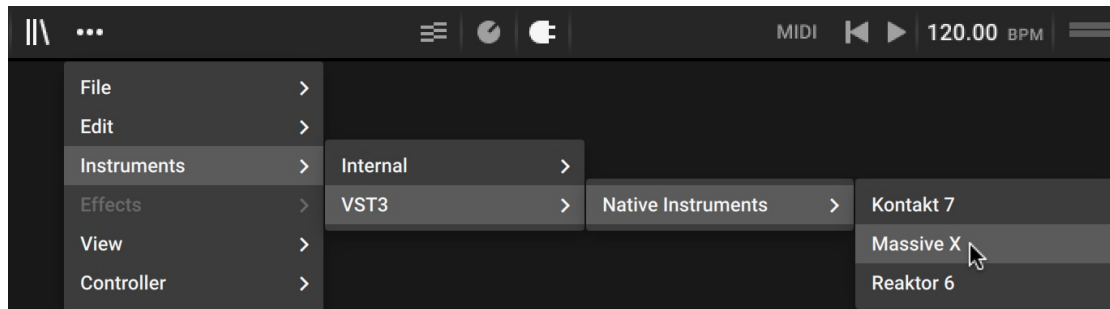
- Click the arrow button at the bottom of the respective slot in the Plug-in chain and select a plug-in from the list.



→ The plug-in is loaded in its default state.

Alternatively, you can use the Main menu to load plug-ins. If you load an instrument from the Main menu, an already loaded instrument will be replaced. If you load an effect from the main menu, it will be added in a new slot at the end of the Plug-in chain.

- Go to the Main menu and select a plug-in from the **Instruments** or the **Effects** submenu.



- The plug-in is loaded in its default state.

**i** If your plug-ins do not show up in the **Instruments** or the **Effects** submenu, check if the plug-in folders on your hard drive are correctly added to the **Locations** pane on the Preferences' **Plug-ins** page.

## Controlling Instrument and Effect Parameters

This section introduces you to controlling instrument, loop and one-shot, and effect parameters. All NKS instruments are pre-mapped, which means that the controls on your Kontrol keyboard are automatically assigned to key parameters as soon as you load an instrument in Komplete Kontrol. The same applies to your third-party keyboard if you have mapped its controls in Komplete Kontrol. For more information about MIDI learn, refer to [Mapping MIDI Controls to Third-Party Controllers](#).

Once you have loaded an instrument, the knobs on the keyboard are automatically assigned to eight instrument parameters. Whenever you turn a knob on the keyboard, the mapped parameter visually reflects the movement in the Komplete Kontrol software.

## Customizing Parameter Mappings using the Plug-in Panel

You can customize the parameter mapping for each preset in the Plug-in panel of the Komplete Kontrol software by activating Edit mode.

**!** To make your changes permanent, save the preset to the Komplete Kontrol User Library. For more information, refer to [Saving a User Preset](#).

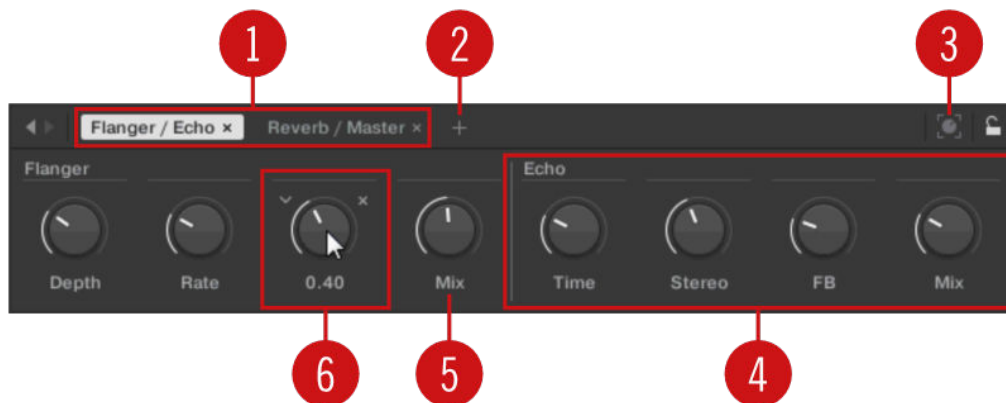
## Activating Edit Mode

- To activate or deactivate Edit mode, click on the Edit mode button in the upper right corner of the Plug-in panel.



## Using Edit Mode

Edit mode enables you to add, remove, and rename parameters, pages, or page sections in the mapping, as well as learn parameters to controls.



- Each page of the Control section on the Complete Kontrol keyboard shows up as a label at the top of the Plug-in panel.
  - Click on a label to view and edit the controls on this page. The current page is highlighted.
  - To delete a page, click on the cross icon next to its label.
- The Add Page button allows you to add more pages to the Control section for the current preset.
- The Learn button enables Learn mode for the Plug-in panel.
  - In Learn mode, select a control in the Plug-in panel and move any parameter on the Instrument's panel to learn this parameter to the selected control (highlighted in blue).
- Controls can be grouped to sections to show related parameters in a coherent manner.
  - Double-click on the empty space above a parameter, enter a name, and then press [enter] or click elsewhere to create a new section starting with the chosen parameter.
  - To rename an existing section, double-click on it and enter a new name. Press [enter] or click elsewhere to confirm the changes.
- The name of each control is shown below the corresponding knob in the Plug-in panel.
  - To change the name of a control, double-click on it and enter a new name. Press [enter] or click elsewhere to confirm the changes.

6. If you place the mouse over a control in Edit mode, additional options allow for changing the parameter mapping of this control.
  1. Click on the arrow icon at the left of the control's knob and select a parameter from the drop-down menu to map it to this control.
  2. Click on the cross icon at the right of the control's knob to delete this control from the current page.

## Using Effects

You can add effects to your instrument in the Plug-in chain. By combining different types of effects and changing their order it is possible to achieve refined and complex sounds directly in Complete Kontrol.

### Opening the Plug-in Chain

- Click on the Plug-in chain button in the Header.



- The Plug-in chain and the loaded instrument are displayed. You can now add effects to the Plug-in chain.

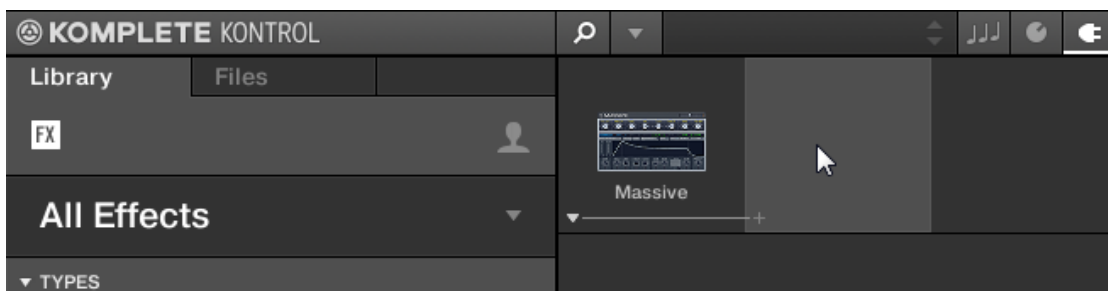
### Adding Effects

Once an Instrument, Loop or One-shot has been loaded into the first Plug-in slot, you can then add Effects to the Plug-in chain. To add an Effect to the Plug-in chain:

1. Click on the empty Plug-in slot to select it.

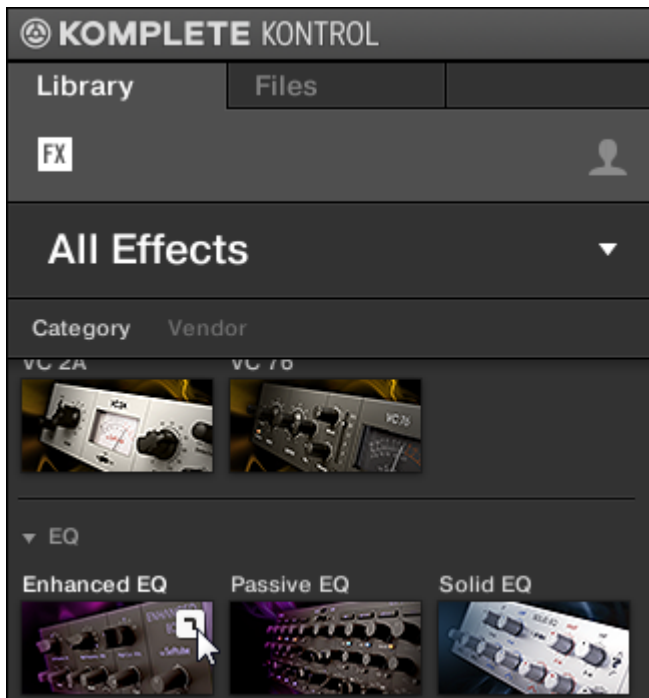


- The Product Type icon in the Browser changes to Effects.



The Product selector provides you with a list of the available Effects.

2. Browse for an Effect to your liking.



- The Effect is loaded. Its image (or a generic icon for non-NKS Plug-ins) and name are shown in the second Plug-in slot. To add more Effects to the Plug-in chain, repeat the aforementioned steps.

## Selecting Plug-in Slots

When you have several Effects added to the Plug-in chain you can directly jump to a Plug-in slot in order for adjusting the included Effect.

In order to jump to another Plug-in slot and display the Effect's controls:

- Click on the Plug-in slot you want to select.

## Reordering Effects

If you want to reorder your Effects in the Plug-in chain you can easily move them by drag and drop.

In order to move an Effect in the Plug-in chain:

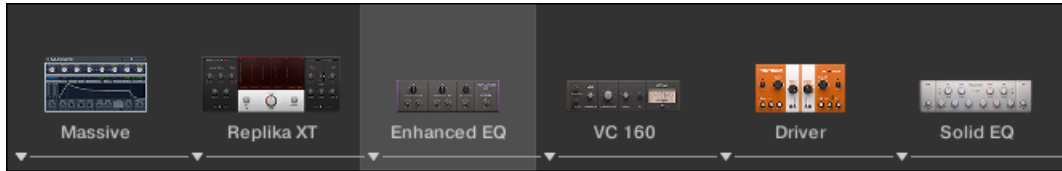
1. Hover the mouse over the Plug-in slot you want to move.
2. Click and hold the left mouse button and move the mouse pointer to the desired position in the Plug-in chain.

- The white line between the borders of the Plug-in slots is the current position for dropping the Plug-in slot.



3. Drop the Effect into a new position in the effects chain.

→ The Plug-in slot now sits at another position in the Plug-in chain and the other Plug-in slots have moved accordingly.



## Scrolling the Plug-in Chain

Theoretically, it is possible to add an unlimited amount of Effects to the Plug-in chain. If the Plug-in chain exceeds the space on the GUI due to numerous Effects loaded, big scroll arrows appear on the left and/or on the right border.



Right scroll arrow.

In order to scroll through the Plug-in chain:

► Click the scroll arrow for the respective direction.

## Bypassing Effects

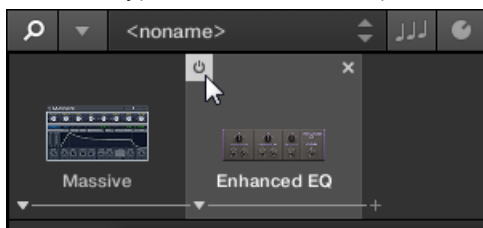
If you temporarily want to listen to the Instrument without a specific Effect for an A/B comparison but do not want to delete it from the Plug-in chain, you can bypass Effects.

In order to bypass an Effect:

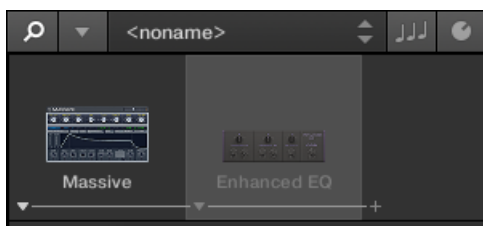
1. Hover the mouse over the Plug-in slot containing the Effect you want to bypass.

→ Additional controls are displayed.

2. Click the Bypass button at the top left of the Plug-in slot.



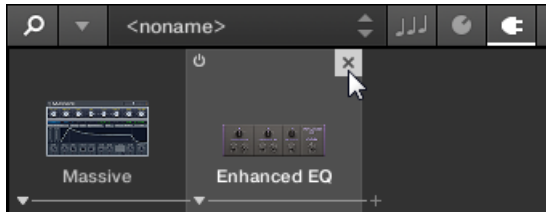
→ The Effect is now bypassed and the image is grayed out.



## Removing Effects

In order to remove an Effect from the Plug-in chain:

1. Hover the mouse over the Plug-in slot containing the Effect you want to remove.  
→ Additional controls are displayed.
2. Click the Remove button at the top right of the Plug-in slot.



→ The Effect is now removed from the Plug-in chain.

## Using Loops and One-Shot Samples

In *Komplete Kontrol* you can also work with loops and One-shot samples using the Sampler plug-in or the Audio plug-in. In this section you will learn about the different use cases of the Sampler plug-in and the Audio plug-in, how you load samples, how you open the Sampler plug-in and the Audio plug-in, and how to switch between the Sampler plug-in and the Audio plug-in.



## Audio Plug-In

When you load a sample of content type Loop from the Browser, the sample is automatically loaded into the Audio plug-in so you can play it immediately. The Audio plug-in specializes in keeping audio loops playing in-sync with the project in your host software and has the optional ability to do so without influencing the key of the loop. Furthermore, you can transpose the loop while it plays so that it fits the key of your song. Important parameters can be accessed via the GUI, but all parameters for the Audio plug-in can be accessed via the Plug-in panel or a connected keyboard. As for any Instrument or the Sampler plug-in, the Audio plug-in uses the first Plug-in slot in the Plug-in chain.

For more information on using the Audio plug-in, refer to [Using Loops and One-Shot Samples](#).

The Audio plug-in provides you with the following elements and parameters:



Audio plug-in.

1. **Timeline:** Shows the timeline of the loop in musical units, including bars and beats.
2. **Waveform display:** Shows the waveform of the loaded loop. When a sample is played back, a playhead is shown in the waveform display. With the scroll wheel of your mouse, you can zoom in and out the waveform display. Right-clicking on the waveform display opens a context menu for finding the loop on your computer.
3. **Start Marker:** Determines the start point of the loop by moving it left or right. You can adjust the Start Marker only from within the software.
4. **End Marker:** Determines the end point of the loop by moving it left or right. You can adjust the End Marker only from within the software.
5. **Fade:** Sets a simple fade-in/fade-out amount to avoid pops or clicks that may occur when playing loops with the Audio Plug-in.
6. **Tune:** Transposes the tune of the loop within the range of -36 to +36 semitones. You can use this control to set the playback pitch of the loop to 'C', and then the loop's pitch will match the pitch of notes programmed into the host sequencer. This parameter is only available in **Stretch** and **Formant** Engine mode (8).
7. **Pitchbend:** Sets the Pitchbend range of the loop from -12 to +12 which is relative to the **Tune** parameter. This parameter controls the effect of the Pitch Wheel/Slider on your MIDI controller. This parameter is only available in **Stretch** and **Formant** Engine mode (8).

8. **Engine:** Here you can choose from three different playback engine modes from the drop-down menu:

- **Re-pitch:** This playback engine mode matches the tempo of the loop to the host sequencer's tempo by changing the playback rate of the loop, and playback rate changes will result in pitch changes to the loop. Like a vinyl record, playing it faster will also cause the pitch of the loop to rise, whereas slowing it down causes the overall pitch to drop. This mode is therefore more suitable for non-pitched material, like drums and percussion, and has the benefit that the transients of sounds remain sharp and also uses significantly less CPU than the other Engine modes. Since tempo and pitch are not independently adjustable with this Engine, any pitch automation you may have done via Events entered will be ignored, only the rhythm of the Events will be used to gate the Loop on and off.
- **Stretch:** This playback engine mode provides complete independence between tempo and pitch. With this engine, you can change the tempo of a loop without changing its pitch, you can change its pitch without changing its tempo, or you can change both the tempo and pitch simultaneously. This mode even allows you to automate pitch changes by entering notes into the host sequencer. As this mode provides complete tempo and pitch independence, and also works on polyphonic material, it requires more CPU power than other Engines.
- **Formant:** This playback engine mode is best suited to pitched (tonal) audio as it preserves the formant of the sound. By preserving the formant, it retains the intrinsic character and avoids any shifts in pitch that would normally result in the undesirable cartoon-like effects on vocals when they are pitched upwards or downwards.

9. **Tempo:** Sets the original tempo of your loop so that the Audio plug-in can accurately play it in sync, no matter what tempo you choose in your host sequencer. This is useful if your host software has miscalculated the tempo while importing the loop. However, be aware that changing **Tempo** during playback could affect the synchronization of your loop.

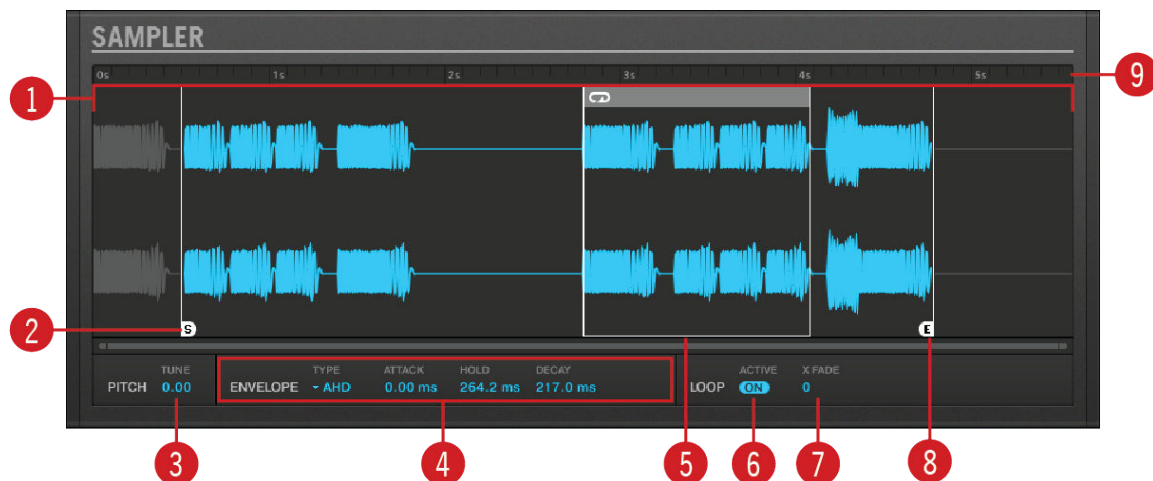
10. **Length:** Sets the original length of your loop so that the Audio plug-in can accurately play it in sync, no matter what tempo you choose in your host sequencer. This is useful if your host software has miscalculated the length while importing the loop. However, be aware that changing **Length** during playback could affect the synchronization of your loop.

All parameters of the Audio plug-in can be adjusted by clicking the parameter and dragging the mouse upwards or downwards. Pressing the [SHIFT] key on your computer keyboard while dragging sets finer increments.

## Sampler Plug-In

When loading a sample from the One-shots tab in the Browser, the sample will be automatically loaded into the Sampler plug-in so it can be played immediately. Important parameters can be accessed via the GUI, but all parameters for the Sampler plug-in can be accessed via the Plug-in Panel or a connected keyboard.

For more information on using the Sampler plug-in, refer to [Using Loops and One-Shot Samples](#).



*Sampler plug-in.*

1. **Waveform display:** Shows the waveform of the Sample.
2. **Start:** Determines the Start point of the sample. When Loop is active, the Loop Point determines the start of the loop.
3. **PITCH:** Defines the pitch of your sample and adjusts the pitch within three octaves up or down. As this is a traditional sampler.
4. **ENVELOPE:** Selects one of three envelope types (One-shot, AHD and ADSR). For more information, refer to [Envelopes](#).
5. **Loop Point:** Sets the point at which the loop will start playing. The Loop Point can be set independently of the Start Point.
6. **LOOP:** When the ON button is activated, the sample will loop at a length determined by the Loop Point and End Point.
7. **X FADE:** Determines the type of fade between the loop points.
8. **End Point:** Sets the End point of the sample. When Loop is active, the End Point determines the length of the loop.
9. **Timeline:** Shows the time scale in seconds.

## Envelopes

An envelope allows you to modify the shape and timing of your sample, so you can create more expressive and dynamic sounds. There are three Envelope types available in the Sampler plug-in; **One Shot**, **AHD** and **ADSR**. Each Envelope will affect the playback and behavior of the sample.

### One-shot

One-shot operates like a typical vintage drum machine; the sample is played in its entirety from beginning to end, with no envelope. When this type is selected, no parameters are displayed.



*The One-shot Envelope.*

## AHD

AHD disables the Sustain and Release controls of the ADSR envelope and replaces them with the Hold parameter. AHD mode is ideal for triggering a sample for a certain amount of time, regardless of how long the pad is held.

ENVELOPE	TYPE	ATTACK	HOLD	DECAY
	▼ AHD	0.00 ms	264.2 ms	217.0 ms

The AHD Envelope.

- **ATTACK:** Attack determines how quickly the sample reaches full volume after being triggered.
- **HOLD:** Hold determines how long the envelope will stay at its maximum level.
- **DECAY:** Decay is used to adjust how fast the sample takes to fade to out.

## ADSR

The ADSR Envelope is generally used for longer, sustained samples that require complex dynamic control.

ENVELOPE	TYPE	ATTACK	DECAY	SUSTAIN	RELEASE
	▼ ADSR	0.00 ms	217.0 ms	1.00	217.0 ms

The ADSR Envelope.

- **ATTACK:** Attack determines how quickly the sample reaches full volume after being triggered.
- **DECAY:** Decay determines how fast the envelope drops to the Sustain level.
- **SUSTAIN:** Sustain determines the constant level being kept after Decay until the note ends.
- **RELEASE:** Release determines how long the sound takes to fade out after the note has ended.

## Sampler Plug-In and Audio Plug-In Use Cases

The Sampler plug-in and the Audio plug-in have different use cases and provide different parameters for adjustments:

- With the Sampler plug-in you can define the start point and end point of the loaded sample, and modify the shape and timing. For more information on the parameters of the Sampler plug-in, refer to [Sampler Plug-In](#).
- The Audio plug-in specializes in keeping audio loops playing in-sync with the sequencer in your host software and has the optional ability to do so without influencing the key of the loop. Furthermore, you can transpose the loop while it plays so that it fits the key of your song. For more information on the parameters of the Audio plug-in, refer to [Audio Plug-In](#).

## Loading One-Shot Samples and Loops

When you load a sample of the content type One-shot from the Browser, the sample will be automatically loaded into the Sampler plug-in. When you load a sample of the content type Loop from the Browser, the sample will be automatically loaded into the Audio plug-in. However, once the Sampler plug-in or the Audio plug-in is opened, you can still load loops and One-shot samples into either of them.

To load a loop or One-shot sample from the Browser:

1. Select the first Plug-in slot in the Plug-in chain.
  2. Select the content type Loop or One-shot sample in the Browser.
  3. Refine your search using **TYPES** and **CHARACTER** tags.
  4. Drag the loop or One-shot sample from the Results list into the Plug-in area.
- The loop or One-shot sample is loaded into the corresponding plug-in. You can now play and edit it using the parameters.

**i** When the Audio plug-in is opened, loops and samples from the Browser will be loaded into the Audio plug-in. When the Sampler plug-in is opened, loops and samples from the Browser will be loaded into the Sampler plug-in.

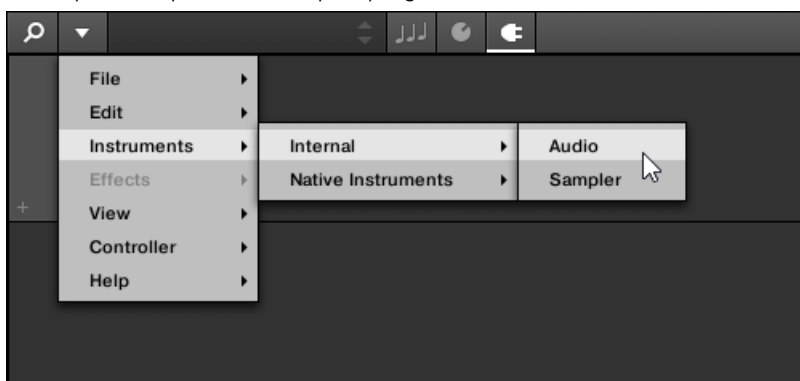
**i** It is not possible to manually save Presets for the Audio plug-in. The Save and Save As... entries in the Complete Kontrol menu are grayed out when the Audio plug-in is opened.

## Opening the Audio Plug-In or Sampler Plug-In

You can open an empty Audio plug-in or Sampler plug-in using the Complete Kontrol menu in the header. This enables you to load samples of each content type into the Audio plug-in or Sampler plug-in.

To open the Audio plug-in or Sampler empty:

1. Open the Complete Kontrol menu in the header.
2. Select *Instruments > Internal > Audio* to open the Audio plug-in, or select *Instruments > Internal > Sampler* to open the Sampler plug-in.



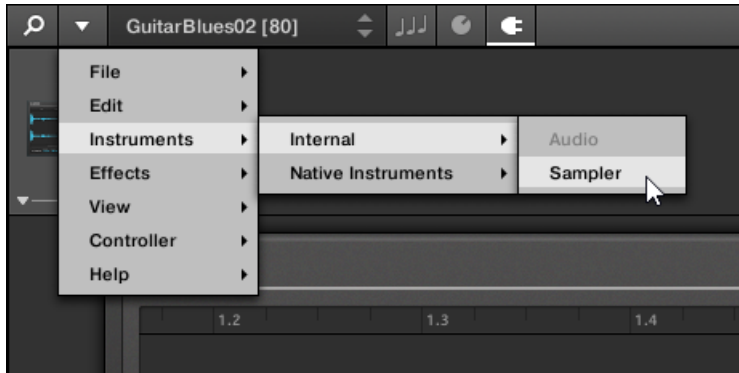
→ The Audio plug-in or Sampler plug-in has opened. It uses the first Plug-in slot in the Plug-in chain. You can now load loops or One-shot samples from the Browser via drag and drop.

## Switching between the Audio Plug-In and the Sampler Plug-In

When you intend to use the loaded loop in the Audio plug-in with the Sampler plug-in instead, you can switch from Audio plug-in to Sampler plug-in. Switching from Audio plug-in to Sampler plug-in retains the loaded loop and vice versa.

To switch from the Audio plug-in to the Sampler plug-in or vice versa:

1. Select the first Plug-in slot in the Plug-in chain.
2. Open the Komplete Kontrol menu in the header and select *Instruments > Internal > Sampler*, or *Instruments > Internal > Audio*.



→ The Audio plug-in has switched to Sampler plug-in. The loop retains loaded.

## Playback Behavior of Audio Plug-In in Host Software

When you start playback in your host software, the loop will be triggered and play continuously. However, the loop will only be audible in locations where you placed notes in the host sequencer. Furthermore, when you use the playback engine mode **Stretch**, the pitch of the loop will be transposed based on the pitch of the note used. For example, note C3 will play the sample at its original pitch, while C4 will play the sample at one octave higher.

You can also play loops with the keyboard in your host software:

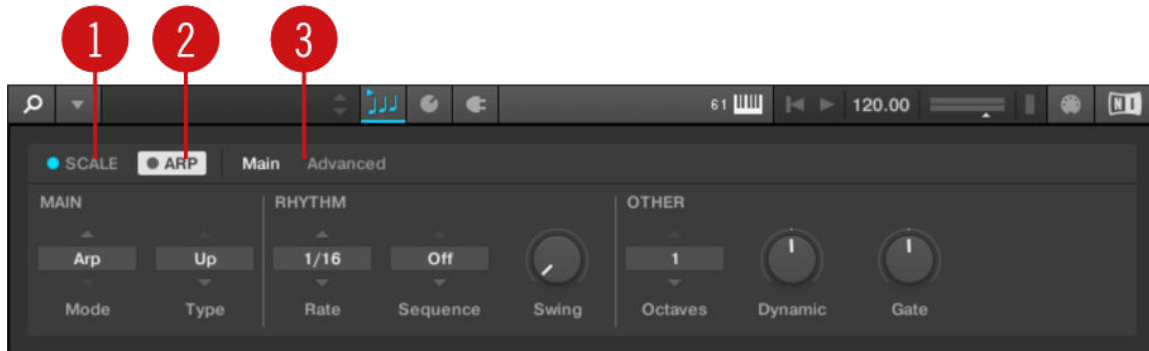
- When the transport is not running, you can trigger the loop by pressing a key.
- When the transport is running and you press a key, a gate will open at the positions where notes are placed in the host sequencer.

For more information on playback engine mode, refer to [Audio Plug-In](#).

## 7. Using Scales and the Arpeggiator

With Play Assist, Complete Control gives you new and inspiring ways to perform using the Scale engine and the Arpeggiator. Map your keyboard to any one of over 100 different scales and modes, play chords with one finger, effortlessly create expressive arpeggios, and more.

The Perform panel lets you access all the parameters related to the Scale engine and the Arpeggiator.



1. **SCALE:** Clicking the round button left of **SCALE** switches the Scale engine on or off. Clicking the **SCALE** label displays the Scale engine's parameters. See [Scales](#) for details.
2. **ARP:** Clicking the round button left of **ARP** switches the Arpeggiator on or off. Clicking the **ARP** label displays the Arpeggiator's parameters. See [Arpeggiator](#) for details.
3. **Parameter pages:** If multiple pages of parameters are available, you can switch between them here.

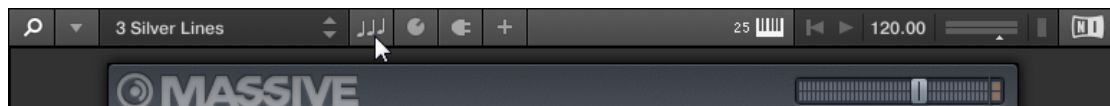
### Scales

The Scale engine maps the notes you play using your keyboard or sequencer to the closest notes contained in the selected scale. It features a vast amount of different scales that you can use to play your instruments. In Chord mode, you can use the scales to generate chords from single notes. Combined with the [Arpeggiator](#), you can play scales automatically with a variety of different motives and rhythms.

#### Activating the Scale Engine in the Software

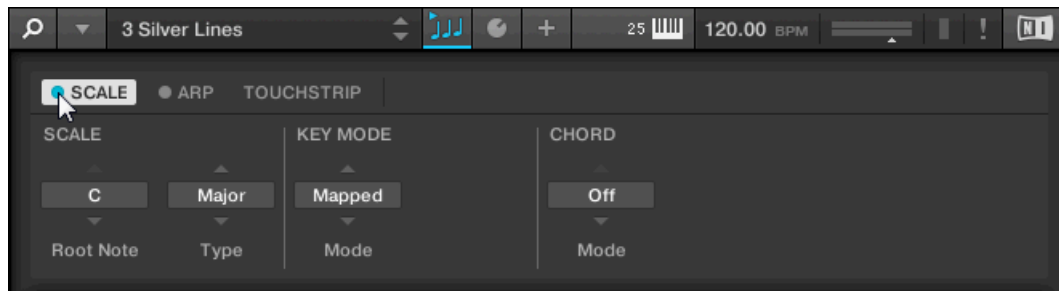
To activate the Scale engine:

1. Click the Perform panel button in the Header to show the Perform panel.





- Click the check box next to **SCALE** in the Perform section.

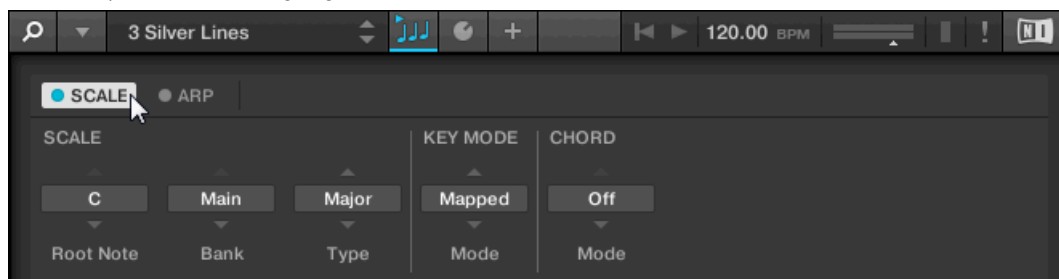


→ The Scale engine is activated and ready to be used.

## Editing Scales and Chords

You can tailor the scales and chords to your needs using the Scale engine parameters.

- You can select the scale to be mapped to the keys of the keyboard and set its root note by using the **SCALE** parameters **Root Note**, **Bank**, and **Type**. For more information, refer to [Scale Parameters](#).
  - You can define how the selected scale is mapped to the keys of the keyboard by using the **KEY MODE** parameter **Mode**. For more information, refer to [Key Mode Parameter](#).
  - You can automatically generate custom chords while playing on the keyboard by using the **CHORD** parameters **Mode**, **Type**, and **Position**. For more information, refer to [Chord Parameters](#).
- To edit the Scale engine parameters in the Komplete Kontrol software, click on **SCALE** in the Perform panel so it is highlighted.



## Scale Parameters

The **SCALE** parameters **Root Note**, **Bank**, and **Type** allow you to select the scale to be mapped to the keys of the keyboard and set its root note.

### Scale Root Note

The first **SCALE** parameter is **Root Note**. Setting the root note of a scale means deciding what key the scale will begin with. The following notes of the scale depend on which scale pattern you select with the **SCALE Type** parameter (see below). You can transpose any scale pattern up or down by selecting a different **Root Note**.

The **Root Note** setting includes the following values:


- C, C#, D, D#, E, F, F#, G, G#, A, A#, B**

## Scale Bank and Type

The second and third **SCALE** parameters from the left are **Bank** and **Type**. Use them to decide the scale pattern according to which the notes will be mapped onto the keys of the keyboard. Each **Bank** consists of 15 thematically related scales, which can be selected by using the **Type** control.

For example, using the default **Root Note** value **C** combined with the default **Type Major** from the default **Bank Main**, you get the scale C major, which spans over one octave and contains the notes C, D, E, F, G, A, and B (followed by C again). If instead you select **G** as your **Root Note**, the G major scale contains the notes G, A, B, C, D, E, and F# (followed by G again). You will notice that the distance between each note follows the same pattern of “whole step–whole step–half step–whole step–whole step–whole step–half step,” which is the pattern of the **Major** scale.

If you are triggering an Instrument via an incoming MIDI pattern from the DAW, the notes of the MIDI pattern will be mapped onto the closest keys belonging to the selected **Type**. This means that, for example (with **Root Note** set to **C**) a MIDI pattern consisting of the notes C-D-D# will be played back as such if **Type** is set to **Chromatic** from **Bank Main**, but instead as C-D-E if **Type** is set to **Major**.

 The actual keys triggering the scale notes, as well as the behavior of inactive keys (unlit LEDs) depend on the [KEY MODE Mode parameter](#) (Knob 4).

The following scales are available:

## Main Scales

Scale	Bank	Type	Degrees
Chromatic	<b>Main</b>	<b>Chrom</b>	1 b2 2 b3 3 4 b5 5 b6 6 b7 7
Major	<b>Main</b>	<b>Major</b>	1 2 3 4 5 6 7
Minor	<b>Main</b>	<b>Minor</b>	1 2 b3 4 5 b6 b7
Harm Min	<b>Main</b>	<b>Harm Min</b>	1 2 b3 4 5 b6 7
Maj Pent	<b>Main</b>	<b>Maj Pent</b>	1 2 3 5 6
Min Pent	<b>Main</b>	<b>Min Pent</b>	1 b3 4 5 b7
Blues	<b>Main</b>	<b>Blues</b>	1 b3 4 #4 5 b7
Japanese	<b>Main</b>	<b>Japanese</b>	1 2 b3 5 b6
Freygish	<b>Main</b>	<b>Freygish</b>	1 b2 3 4 5 b6 b7
Hungarian Min	<b>Main</b>	<b>Hung Min</b>	1 2 b3 #4 5 b6 7
Arabic	<b>Main</b>	<b>Arabic</b>	1 b2 3 4 5 b6 7
Altered	<b>Main</b>	<b>Altered</b>	1 b2 #2 3 #4 b6 b7
Whole Tone	<b>Main</b>	<b>WH Tone</b>	1 2 3 #4 #5 b7
H-W Dim	<b>Main</b>	<b>H-W Dim</b>	1 b2 #2 3 #4 5 6 b7
W-H Dim	<b>Main</b>	<b>W-H Dim</b>	1 2 b3 4 #4 #5 6 7

## Modes Scales

Scale	Bank	Type	Degrees
Ionian	<b>Modes</b>	<b>Ionian</b>	1 2 3 4 5 6 7

Scale	Bank	Type	Degrees
Dorian	<b>Modes</b>	<b>Dorian</b>	1 2 b3 4 5 6 b7
Phrygian	<b>Modes</b>	<b>Phrygian</b>	1 b2 b3 4 5 b6 b7
Lydian	<b>Modes</b>	<b>Lydian</b>	1 2 3 #4 5 6 7
Mixolydian	<b>Modes</b>	<b>Mixolyd</b>	1 2 3 4 5 6 b7
Aeolian	<b>Modes</b>	<b>Aeolian</b>	1 2 b3 4 5 b6 b7
Locrian	<b>Modes</b>	<b>Locrian</b>	1 b2 b3 4 b5 b6 b7
Ionian b2	<b>Modes</b>	<b>Ion b2</b>	1 b2 3 4 5 6 7
Dorian b5	<b>Modes</b>	<b>Dor b5</b>	1 2 b3 4 b5 6 b7
Harm Phryg	<b>Modes</b>	<b>Har Phry</b>	1 b2 b3 4 5 b6 7
Phryg Major	<b>Modes</b>	<b>Phry Maj</b>	1 b2 b3 4 5 6 7
Lydian b3	<b>Modes</b>	<b>Lyd b3</b>	1 2 b3 #4 5 6 7
Major Locrian	<b>Modes</b>	<b>Maj Loc</b>	1 2 3 4 b5 b6 b7
Minor Locrian	<b>Modes</b>	<b>Min Loc</b>	1 2 b3 4 b5 b6 b7
Super Locrian	<b>Modes</b>	<b>Sup Loc</b>	1 b2 b3 b4 b5 b6 b7

## Jazz Scales

Scale	Bank	Type	Degrees
Lydian b7	<b>Jazz</b>	<b>Lyd b7</b>	1 2 3 #4 5 6 b7
Altered	<b>Jazz</b>	<b>Altered</b>	1 b2 #2 3 #4 b6 b7
Diminished	<b>Jazz</b>	<b>Diminshd</b>	1 b2 #2 3 #4 5 6 b7
Mixo b13	<b>Jazz</b>	<b>Mix b13</b>	1 2 3 4 5 b6 b7
Mixo b9 b13	<b>Jazz</b>	<b>Mixb9b13</b>	1 b2 3 4 5 b6 b7
Lydian b7 b2	<b>Jazz</b>	<b>Lyd b7b2</b>	1 b2 3 #4 5 6 b7
Bebop	<b>Jazz</b>	<b>Bebop</b>	1 2 3 4 5 6 b7 7
Whole Tone	<b>Jazz</b>	<b>Whole Tn</b>	1 2 3 #4 #5 b7
Blues Maj	<b>Jazz</b>	<b>Blues Ma</b>	1 2 b3 3 5 6
Blues Min	<b>Jazz</b>	<b>Blues Mi</b>	1 b3 4 #4 5 b7
Blues Combined	<b>Jazz</b>	<b>BluesCmb</b>	1 2 b3 3 4 #4 5 6 b7
Lydian #5	<b>Jazz</b>	<b>Lyd #5</b>	1 2 3 #4 #5 6 7
Jazz Minor	<b>Jazz</b>	<b>Jazz Mi</b>	1 2 b3 4 5 6 7
Half Dim	<b>Jazz</b>	<b>Half Dim</b>	1 2 b3 4 b5 b6 b7
Augmented	<b>Jazz</b>	<b>Augmentd</b>	1 b3 3 5 #5 7

## World Scales

Scale	Bank	Type	Degrees
Hungarian Min	<b>World</b>	<b>Hung Min</b>	1 2 b3 #4 5 b6 7
Hungarian Maj	<b>World</b>	<b>Hung Maj</b>	1 #2 3 #4 5 6 b7
Neapolitan	<b>World</b>	<b>Neapoltn</b>	1 b2 b3 4 5 b6 7

Scale	Bank	Type	Degrees
Spanish	<b>World</b>	<b>Spanish</b>	1 b2 b3 3 4 5 b6 b7
Greek	<b>World</b>	<b>Greek</b>	1 2 b3 b4 5 b6 b7
Jewish 1	<b>World</b>	<b>Jewish 1</b>	1 b2 3 4 5 b6 b7
Jewish 2	<b>World</b>	<b>Jewish 2</b>	1 2 b3 #4 5 6 b7
Indian 1	<b>World</b>	<b>Indian 1</b>	1 b2 b3 #4 5 b6 7
Indian 2	<b>World</b>	<b>Indian 2</b>	1 2 b3 #4 5 6 7
Indian 3	<b>World</b>	<b>Indian 3</b>	1 b2 2 4 5 b6 6
Indian 4	<b>World</b>	<b>Indian 4</b>	1 #2 3 4 5 #6 7
Mid East 1	<b>World</b>	<b>M East 1</b>	1 b2 3 4 5 b6 7
Mid East 2	<b>World</b>	<b>M East 2</b>	1 b2 3 4 b5 b6 7
Mid East 3	<b>World</b>	<b>M East 3</b>	1 b2 b3 4 b5 6 b7
Mid East 4	<b>World</b>	<b>M East 4</b>	1 b2 3 4 b5 6 b7

## 5-Tone Scales

Scale	Bank	Type	Degrees
Penta I	<b>5-Tone</b>	<b>Pent I</b>	1 2 3 5 6
Penta II	<b>5-Tone</b>	<b>Pent II</b>	1 2 4 5 b7
Penta III	<b>5-Tone</b>	<b>Pent III</b>	1 b3 4 b6 b7
Penta IV	<b>5-Tone</b>	<b>Pent IV</b>	1 2 4 5 6
Penta V	<b>5-Tone</b>	<b>Pent V</b>	1 b3 4 5 b7
Hirajoshi	<b>5-Tone</b>	<b>Hira</b>	1 2 b3 5 b6
Insen	<b>5-Tone</b>	<b>Insen</b>	1 b2 4 5 b7
Kokin Joshi	<b>5-Tone</b>	<b>Kokin</b>	1 2 4 5 b6
Akebono	<b>5-Tone</b>	<b>Akebono</b>	1 2 b3 5 6
Ryukuan	<b>5-Tone</b>	<b>Ryukuan</b>	1 3 4 5 7
Abhogi	<b>5-Tone</b>	<b>Abhogi</b>	1 2 b3 4 6
Bhupkali	<b>5-Tone</b>	<b>Bhupkali</b>	1 2 3 5 b6
Hindolam	<b>5-Tone</b>	<b>Hindolam</b>	1 b3 4 b6 b7
Bhupalam	<b>5-Tone</b>	<b>Bhupalam</b>	1 b2 b3 5 b6
Amritavarshini	<b>5-Tone</b>	<b>Amrita</b>	1 3 #4 5 7

## Modern Scales

Scale	Bank	Type	Degrees
Octatonic	<b>Modern</b>	<b>Octatonic</b>	1 2 b3 4 #4 #5 6 7
Acoustic	<b>Modern</b>	<b>Acoustic</b>	1 2 3 #4 5 6 b7
Augmented	<b>Modern</b>	<b>Augmented</b>	1 b3 3 5 #5 7
Tritone	<b>Modern</b>	<b>Tritone</b>	1 b2 3 b5 5 b7
Leading Wh Tone	<b>Modern</b>	<b>Lead Wh</b>	1 2 3 #4 #5 #6 7

Scale	Bank	Type	Degrees
Enigmatic	Modern	Enigmatc	1 b2 3 #4 #5 #6 7
Scriabin	Modern	Scriabin	1 2 3 #4 6 b7
Tcherepnin	Modern	Tcherepn	1 #1 #2 3 4 5 #5 6 7
Messiaen I	Modern	Mes I	1 2 3 #4 #5 #6
Messiaen II	Modern	Mes II	1 b2 #2 3 #4 5 6 b7
Messiaen III	Modern	Mes III	1 2 b3 3 #4 5 b6 b7 7
Messiaen IV	Modern	Mes IV	1 b2 2 4 #4 5 b6 7
Messiaen V	Modern	Mes V	1 b2 4 #4 5 7
Messiaen VI	Modern	Mes VI	1 2 3 4 #4 #5 #6 7
Messiaen VII	Modern	Mes VII	1 b2 2 b3 4 #4 5 b6 6 7

## Major Scales

Scale	Bank	Type	Degrees
Natural	Major	Natural	1 2 3 4 5 6 7
Lydian	Major	Lydian	1 2 3 #4 5 6 7
Mixolydian	Major	Mixolyd	1 2 3 4 5 6 b7
Major Minor	Major	Maj Min	1 2 3 4 5 b6 b7
Harmonic Major	Major	Har Maj	1 2 3 4 5 b6 7
Dbl Har Major	Major	Dbl Maj	1 b2 3 4 5 b6 7
Neapolitan Maj	Major	Nea Maj	1 b2 3 4 5 6 7
Major Locrian	Major	Maj Loc	1 2 3 4 b5 b6 b7
Blues Major	Major	Blues Ma	1 2 b3 3 5 6
Bebop Major	Major	Bebop Ma	1 2 3 4 5 #5 6 7
Hexa 1	Major	Hexa 1	1 2 3 5 6 7
Hexa 2	Major	Hexa 2	1 2 3 4 5 6
Penta 1	Major	Penta 1	1 2 3 5 6
Penta 2	Major	Penta 2	1 3 4 5 7
Penta 3	Major	Penta 3	1 3 5 6 7

## Minor Scales

Scale	Bank	Type	Degrees
Natural	Minor	Natural	1 2 b3 4 5 b6 b7
Dorian	Minor	Dorian	1 2 b3 4 5 6 b7
Phrygian	Minor	Phrygian	1 b2 b3 4 5 b6 b7
Minor Major	Minor	Min Maj	1 2 b3 4 5 6 7
Harmonic Minor	Minor	Har Min	1 2 b3 4 5 b6 7
Dbl Har Minor	Minor	Dbl Min	1 2 b3 #4 5 b6 7
Neapolitan Min	Minor	Nea Min	1 b2 b3 4 5 b6 7

Scale	Bank	Type	Degrees
Minor Locrian	<b>Minor</b>	<b>Min Loc</b>	1 2 b3 4 b5 b6 b7
Blues Min	<b>Minor</b>	<b>Blues Mi</b>	1 b3 4 #4 5 b7
Bebop Minor	<b>Minor</b>	<b>Bebop Mi</b>	1 2 b3 4 5 b6 b7 7
Hexa 1	<b>Minor</b>	<b>Hexa 1</b>	1 2 b3 5 b6 b7
Hexa 2	<b>Minor</b>	<b>Hexa 2</b>	1 2 b3 4 5 b6
Penta 1	<b>Minor</b>	<b>Penta 1</b>	1 2 b3 5 b6
Penta 2	<b>Minor</b>	<b>Penta 2</b>	1 b3 4 5 b7
Penta 3	<b>Minor</b>	<b>Penta 3</b>	1 b3 5 b6 b7

## Key Mode Parameter

The **KEY MODE Mode** menu consists of the following three modes, which are described in detail below:

- **Guide**
- **Mapped** (default value)
- **Easy**

## Easy Mode

In **Easy** mode, the notes of the selected scale are mapped to the keyboard so that any scale can be played using the white keys of the keyboard only. The black keys are inactive and pressing them will not trigger any other notes.

**i** Selecting the 12-step chromatic scale in **KEY MODE Easy** maps the keys in the same way as in the **Mapped** mode.

The **Root Note** is always mapped to the middle C key (commonly called C3). If the selected scale consists of seven notes, it matches the seven white keys of a single octave on the keyboard. In this case, the **Root Note** coincides with the key C across all octaves of the keyboard. If instead the selected scale consists of more or less than seven notes, it does not match the seven white keys of a single octave on the keyboard and the **Root Note** is shifted throughout adjacent octaves accordingly.

For two examples of the **Easy** mode mappings in **Major** and **Minor**, refer to below.

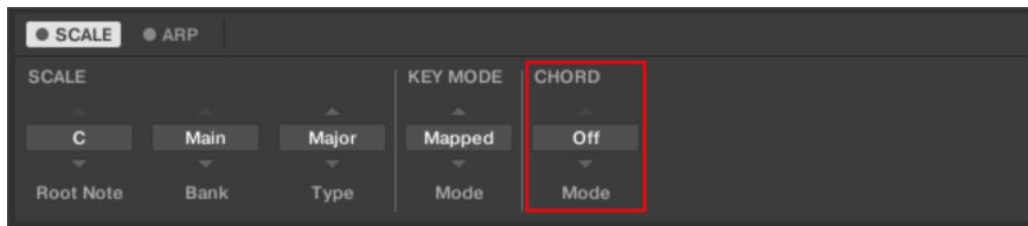
Scale Type		Key Mappings in Easy Mode						
White keys:		C3	D3	E3	F3	G3	A3	B3
Major								
	Corresponding mappings:	1	2	3	4	5	6	7
	Example with <b>root note C</b> :	C	D	E	F	G	A	B
Minor								
	Corresponding mappings:	1	2	b3	4	5	b6	b7
	Example with <b>root note C</b> :	C	D	bE	F	G	bA	bB

## Chord Parameters

The **CHORD** parameters **Mode**, **Type** and **Position** allow you to define the chord to be played using the Chord function.

### Chord Mode

The first **CHORD** parameter is **Mode**. Use it to generate chords from single notes, either from the keyboard or from incoming MIDI notes from the DAW.



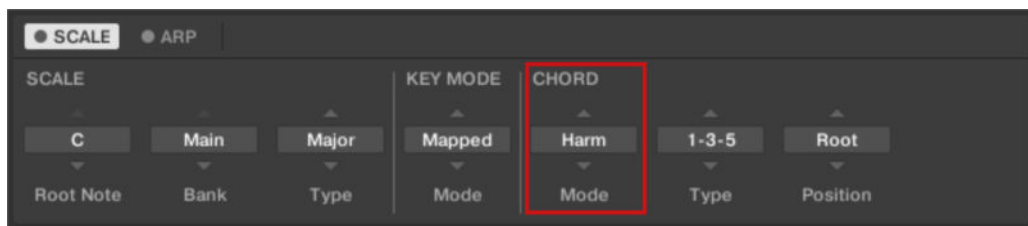
The **CHORD** parameter **Mode**.

**CHORD Mode** has one inactive (**Off**) and two active states, which are described in detail below:

- **Off**
- **Harmonizer**
- **Chord Set**

### Harmonizer

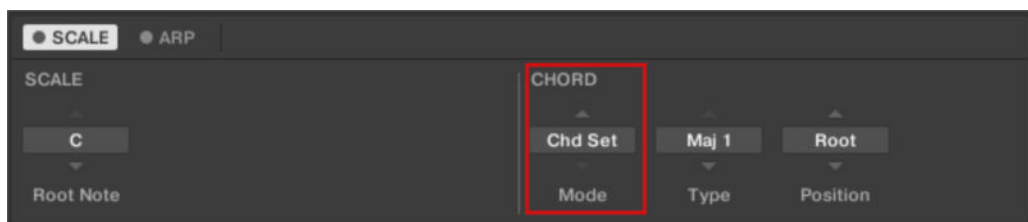
If **CHORD Mode** is set to **Harm** (Harmonizer), the **CHORD Type** menu allows you to specify the interval of notes in the selected **SCALE Type** that will constitute the chord: For example, a triad in the form of the root note, the third note, and the fifth note (**CHORD Type** value **1-3-5**).



The **CHORD** parameter **Mode**, set value **Harm**.

### Chord Set

If **CHORD Mode** is set to **Chord Set** (Chord Set), the **CHORD Type** menu allows you to choose from a selection of major and minor chords depending on the current **Root Note**.



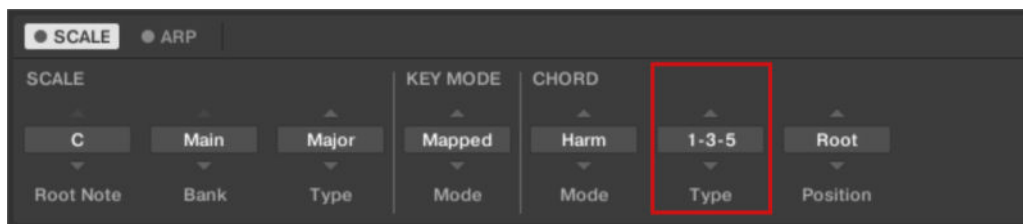
The **CHORD** parameter **Mode**, set value **Chd Set**.



**i** The **SCALE Type** and **KEY MODE Mode** parameters are not available when **CHORD Mode** is set to **Chord Set**.

## Chord Type

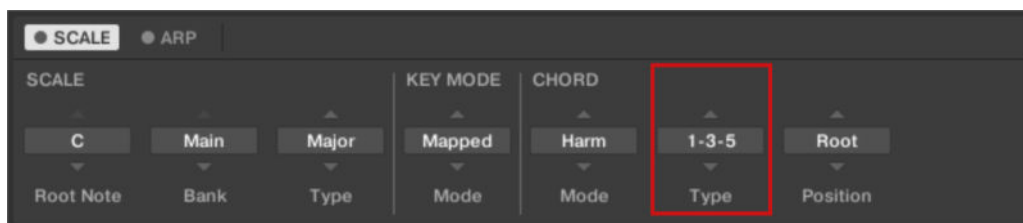
The second **CHORD** parameter is **Type**. Use it to select the chord that will be generated from a single note used as input.



The **CHORD** parameter **Type**.

The available **CHORD Type** values depend on whether **CHORD Mode** is set to **Harmonizer** or **Chord Set**, as described in detail below.

## CHORD Type, CHORD Mode Set to Harmonizer



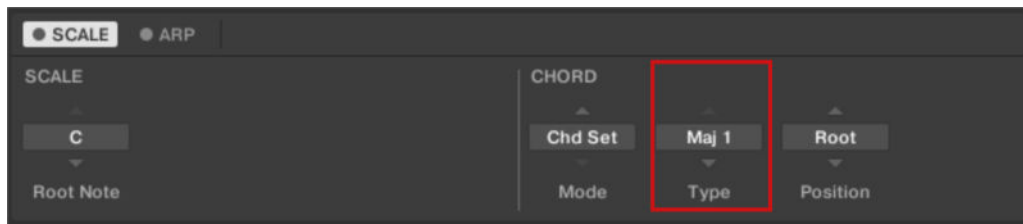
The **CHORD** parameter **Type**, set value **1-3-5** (**Mode** set to **Harm**).

If **CHORD Mode** is set to **Harmonizer**, then **CHORD Type** will offer you a selection of individual notes present in the selected **SCALE Type**. This means that for all scales except the 12-tone **Chrom** scale (chromatic scale, refer to further below), you can select the interval of notes that will make up your chord.

When **CHORD Mode** is set to **Harm**, the **CHORD Type** setting includes the following values:

Chord Type	Interval Added to Played Note
<b>Octave</b>	Octave
<b>1-3</b>	3rd
<b>1-5</b>	5th
<b>1-3-5</b>	3rd and 5th
<b>1-4-5</b>	4th and 5th
<b>1-3-5-7</b>	3rd, 5th and 7th
<b>1-4-7</b>	4th and 7th

## CHORD Type, CHORD Mode Set to Chd Set



The **CHORD** parameter **Type**, set value **Maj 1** (**Mode** set to **Chd Set**).

If **CHORD Mode** is set to **Chord Set** and, for example, the **Root Note** is set to **C**, then the **CHORD Type** menu presents you with a list of selectable chords. Values are, e.g., **Maj 4** and **Min 7**, which would generate a major and minor chord, respectively, both using C as the chord's root note.

When **CHORD Mode** is set to **Chord Set**, the **CHORD Type** setting includes the following values:

- **Maj 1, Maj 2, Maj 3, Maj 4, Maj 5, Maj 6, Maj 7, Maj 8, Min 1, Min 2, Min 3, Min 4, Min 5, Min 6, Min 7, Min 8**

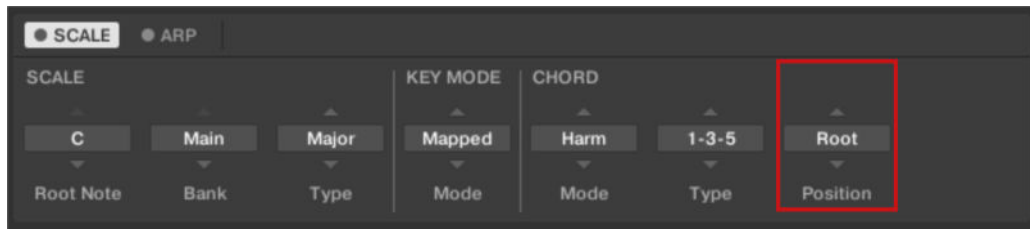
## CHORD Type and the Chromatic Scale

The **Chrom** (chromatic) scale consists of every semitone in an octave. This means that when you play every white key and every black key of an octave up or down, you are playing the 12-step chromatic scale. Since all semitones of an octave are present in the scale, you can use all keys to form chords. In turn, selecting **Chrom** as **SCALE Type** means that you can select virtually any **CHORD Type**. The following chords are available and can be generated:

Chord Type	Semitones Added above Played Note
<b>Octave</b>	12
<b>Perf 4</b> (Perfect 4)	5
<b>Perf 5</b> (Perfect 5)	7
<b>Major</b>	4 and 7
<b>Minor</b>	3 and 7
<b>Sus 4</b> (Suspended 4)	5 and 7
<b>Maj 7</b> (Major 7)	4, 7 and 11
<b>Min 7</b> (Minor 7)	3, 7 and 10
<b>Dom 7</b> (Dominant 7)	4, 7 and 10
<b>Dom 9</b> (Dominant 9)	4, 7, 10 and 14
<b>Min 7 <math>\flat 5</math></b> (Minor 7 $\flat 5$ )	3, 6 and 10
<b>Dim 7</b> (Diminished 7)	3, 6 and 9
<b>Aug</b> (Augumented)	4 and 8
<b>Quartal</b>	5, 10 and 15
<b>Trichord</b>	5 and 11

## ChordPosition

The third **CHORD** parameter is **Position**. Use it to spread the notes of a chord generated from a single note and to aid a more musical transition between chords.



The **CHORD** parameter **Position**.

The **Position** parameter is available when **CHORD Type** is set to **Harmonizer** or **Chord Set** and includes the following values:

Position	Description
<b>Root</b>	The root position of the selected chord is always played.
<b>-1 to -8</b>	Decreasing <b>Position</b> with negative values moves the highest note of the current chord down by an octave, this inverts the chord to a lower position in the selected scale.
<b>+1 to +8</b>	Increasing <b>Position</b> with positive values moves the lowest note of the current chord up by an octave, this inverts the chord to a higher position in the selected scale.
<b>Auto</b>	This provides a more human feel in the transition from one chord to another. The notes used to form each chord are automatically selected to provide the best inversion.

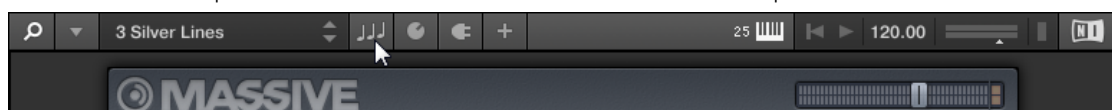
## Arpeggiator

The Arpeggiator enables you to automatically generate musical sequences according to the notes you play using your keyboard or sequencer. It features a vast amount of different motives and rhythms that you can use to play your instruments. Combined with the [Scale engine](#), you can play motives and rhythms while also constraining the notes to the selected scale.

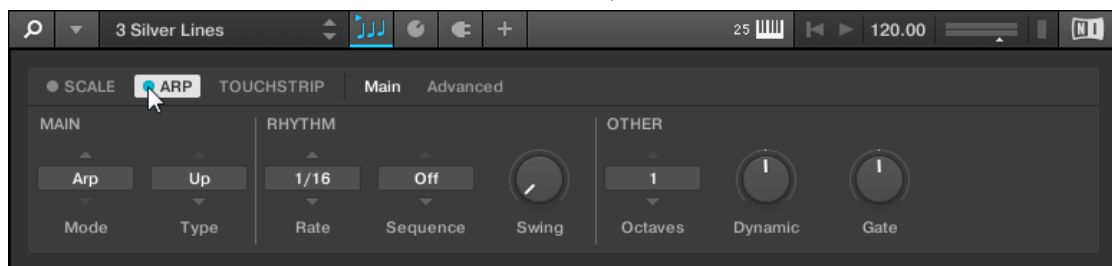
### Activating the Arpeggiator in the Complete Kontrol Software

To activate the Arpeggiator:

1. Click the Perform panel button in the Header to show the Perform panel.



2. Click the blue check box next to **ARP** in the Perform panel.



→ The Arpeggiator is activated and ready to be played.

## Playing the Arpeggiator

### Editing the Arpeggiator

The Arpeggiator parameters give you many possibilities to shape your own note sequences.

- You can switch between **Arp** and **Note Repeat** mode and change the playback direction of the arpeggiator sequence by using the **MAIN** parameters **Mode** and **Type**. For more information, refer to [Main Parameters](#).
- You can create interesting rhythms for the arpeggiator sequence by using the **RHYTHM** parameters **Rate**, **Sequence**, and **Swing**. For more information, refer to [Rhythm Parameters](#).
- You can change the range of available notes for the arpeggiator sequence, as well as their velocity and length, by using the **OTHER** parameters **Octaves**, **Dynamic**, and **Gate**. For more information, refer to [Other Parameters](#).
- You can explore alternative versions of the same arpeggiator sequence by using the **ADVANCED** parameters **Retrigger**, **Repeat**, **Offset**, and **Inversion**. For more information, refer to [Advanced Parameters](#).
- You can change the range of keys that trigger the arpeggiator sequence by using the **RANGE** parameters **Min. Key** and **Max. Key**. For more information, refer to [Range Parameters](#).
- You can latch the playback of the arpeggiator sequence by using the **HOLD On/Off** parameter. For more information, refer to [Hold Parameter](#).

### Main Parameters

The **MAIN** parameters **Mode** and **Type** allow you to switch between **Arp** and **Note Repeat** mode and change the playback direction of the arpeggiator sequence.

#### Main Mode

The first **MAIN** parameter is **Mode**. It lets you select either **Arp** or **Note Repeat**. Depending on your selection, a different set of Arpeggiator parameters will be available for further editing.

The **Mode** setting consists of the following two modes:

- **Arp** mode, which generates arpeggiator sequences based on chords you play on the keyboard, or the output of the Scale engine. With the Arpeggiator switched on and **Mode** set to **Arp**, any chord you created using the Scale engine will play as an arpeggiated note sequence. In this case, you only need to press one key on the keyboard to hear the arpeggiated notes play out according to the selected scale.
- **Note Repeat** mode, which deactivates the Arpeggiator and instead repeats whichever note is input until Complete Kontrol receives a MIDI note-off message. Use the parameters **Rate**, **Swing**, and **Gate** to change the rhythm of the repeats.

#### Main Type

The second **MAIN** parameter, **Type**, is only available in **Arp** mode. It sets the sequential order of the arpeggiated notes. Choose whether your arpeggiated chord should be played from the root note and up, the other way around, or even simultaneously. Selecting **Order Played** will play back the notes in the order you pressed down the corresponding keys on the keyboard. Automating the **Type** parameter in the DAW can create interesting variations and textures.

The **Type** setting includes the following values:

- **Up, Down, Up & Down, Order Played, Chord**

## Rhythm Parameters

The **RHYTHM** parameters **Rate**, **Sequence**, and **Swing** allow you to create interesting rhythms for the arpeggiator sequence.

### Rhythm Rate

The first **RHYTHM** parameter, **Rate**, is available in both **Arp** and **Note Repeat** mode. It sets the beat of the Arpeggiator in relation to global tempo in musical values, ranging from **1/1** to **1/128**. All note values (except **1/1** and **1/128**) are available as basic notes, dotted notes, and triplets. Dotted notes are 1.5 times longer than the corresponding basic notes. Triplets are 2/3 the duration of their corresponding basic notes, so that e.g., three 1/4 notes are equal in duration to two basic 1/4 notes.

The **Rate** setting includes the following values:

- **1/1**
- **1/2 Dotted (1/2 D)**
- **1/1 Triplet (1/1 T)**
- **1/2**
- **1/4 Dotted (1/4 D)**
- **1/2 Triplet (1/2 T)**
- **1/4**
- **1/8 Dotted (1/8 D)**
- **1/4 Triplet (1/4 T)**
- **1/8**
- **1/16 Dotted (1/16 D)**
- **1/8 Triplet (1/8 T)**
- **1/16**
- **1/32 Dotted (1/32 D)**
- **1/16 Triplet (1/16 T)**
- **1/32**
- **1/64 Dotted (1/64 D)**
- **1/32 Triplet (1/32 T)**
- **1/64**
- **1/128 Dotted (1/128 D)**
- **1/64 Triplet (1/64 T)**
- **1/128**

## Rhythm Sequence

The second **RHYTHM** parameter, **Sequence**, is only available in **Arp** mode. It gives you a way of adding interesting rhythms to your arpeggiated notes. Select one of eight different sequences and apply it to the arpeggiator sequence you are playing. Combine **Sequence** with the **Rate** parameter to create a huge variety of rhythms at different tempos. If **Rate** is set to a basic or dotted value, then **Sequence** applies a 16-step sequencer to the notes. If **Rate** is instead set to a triplet value, then **Sequence** applies a 12-step sequencer to the notes.

You can switch sequences in real time during playback. For example, if sequence **1** is running and you instead select sequence **2** after the fourth MIDI note in a pattern has been played back, then sequence **2** starts when the fifth MIDI note in the pattern is played back.

The **Sequence** setting includes the following values:

- **Off, 1, 2, 3, 4, 5, 6, 7, 8**

## Rhythm Swing

The third **RHYTHM** parameter, **Swing**, is available in both **Arp** and **Note Repeat** mode. Adding **Swing** to your note sequence can make it feel less quantized and sound more natural. **Swing** works by introducing a delay to every second note in a sequence. Doing so often adds a certain groove to the music.

**Swing** lets you set a value between **0%** and **100%**:

1. Set a value of **0%** to play the note sequence without swing.
2. Increase the **Swing** value to add swing by delaying every second note. The delay length is a percentage of the current step size.

Using **Swing** in combination with the **Gate** parameter adds further variations in note duration. For example, if **Gate** is set to **100%**, Komplete Kontrol sends a MIDI note-off message before each note and plays back the sequence legato. If **Gate** is set to values larger or smaller than **100%**, then notes will be scaled after the value of the **Swing** parameter has been applied, leaving the groove intact.

## Other Parameters

The **OTHER** parameters **Octaves**, **Dynamic**, and **Gate** allow you to change the range of available notes for the arpeggiator sequence, as well as their velocity and length.

### Other Octaves

The first **OTHER** parameter, **Octaves**, is only available in **Arp** mode. It lets you decide the range of the arpeggiator sequence. You can choose to play back your sequence within the octave of only the keys you pressed on the keyboard, or you can select up to eight octaves and let the corresponding notes of your chord or scale be played back in as many octaves.

Depending on the settings you have made to the **Type** parameter, the octaves played back can be above (e.g., **Up**), below (e.g., **Down**) or both above and below (**Up & Down**) the pressed keys.

The **Octaves** setting includes the following values:

- **1, 2, 3, 4, 5, 6, 7, 8**

## Other Dynamic

The second **OTHER** parameter, **Dynamic**, is only available in **Arp** mode. It reads the velocity of the input (a key you pressed on the keyboard or an incoming MIDI note from the DAW) and scales it by the factor you set with the **Dynamic** parameter. The scaling is applied per note. The velocity of each played note is taken and multiplied by the value set with the **Dynamic** parameter.

**Dynamic** lets you set a value between **1.0%** and **200.0%**.

## Other Gate

The third **OTHER** parameter, **Gate**, is available in both **Arp** and **Note Repeat** mode. It lets you decide the length of the notes in your sequence. Setting a value between **1%** and **99%** makes the duration of the notes shorter than they otherwise would be. Setting a value between **101%** and **200%** instead elongates the duration of the notes.

**Gate** lets you set a value between 1.0 % and 200.0 %.

## Advanced Parameters

The **ADVANCED** parameters **Retrigger**, **Repeat**, **Offset**, and **Inversion** allow you to explore alternative versions of the same arpeggiator sequence.

### Advanced Retrigger

The first **ADVANCED** parameter, **Retrigger**, is only available in **Arp** mode. **Retrigger** sets a number of steps in the arpeggiator sequence after which the sequence restarts its cycle, regardless of the number of pitches in the sequence.

For example:

- If the arpeggiator sequence consists of a 5 note cycle (1 - 2 - 3 - 4 - 5) and **Retrigger** is set to **3**, the Arpeggiator output is 1 - 2 - 3 - repeat.
- If the arpeggiator sequence consists of a 5 note cycle (1 - 2 - 3 - 4 - 5) and **Retrigger** is set to **8**, the Arpeggiator output is 1 - 2 - 3 - 4 - 5 - 1 - 2 - 3 - repeat.

Rests in a **Sequence** are treated as steps:

- If the arpeggiator sequence consists of 6 pitches, the **Sequence** is 1 - 2 - 3 - rest - 4 - 5 - 6 - rest, and **Retrigger** is set to **5**, the Arpeggiator output is 1 - 2 - 3 - rest - 4 - repeat.

### Advanced Repeat

The second **ADVANCED** parameter, **Repeat**, is only available in **Arp** mode. **Repeat** sets a number by which each step in the arpeggiator sequence is repeated.

For example:

- If the arpeggiator sequence consists of a 3 note cycle (1 - 2 - 3) and **Repeat** is set to **3**, the Arpeggiator output is 1 - 1 - 1 - 2 - 2 - 2 - 3 - 3 - 3 - repeat.

### Advanced Offset

The third **ADVANCED** parameter, **Offset**, is only available in **Arp** mode. **Offset** sets a number by which the steps in the arpeggiator sequence are shifted in the cycle.

For example:

- If the arpeggiator sequence consists of a 5 note cycle (1 - 2 - 3 - 4 - 5) and **Offset** is set to **0**, the Arpeggiator output is 1 - 2 - 3 - 4 - 5 - repeat.



- If the arpeggiator sequence consists of a 5 note cycle (1 - 2 - 3 - 4 - 5) and **Offset** is set to **+1**, the Arpeggiator output is 2 - 3 - 4 - 5 - 1 - repeat.
- If the arpeggiator sequence consists of a 5 note cycle (1 - 2 - 3 - 4 - 5) and **Offset** is set to **-1**, the Arpeggiator output is 5 - 1 - 2 - 3 - 4 - repeat.

## Advanced Inversion

The fourth **ADVANCED** parameter, **Inversion**, is only available in **Arp** mode. **Inversion** adds inverted alternations of the arpeggiator sequence to the cycle.

For example:

- If the arpeggiator sequence consists of a 3 note cycle (1 - 2 - 3), **Type** is set to **Up**, and **Inversion** is set to **0**, the Arpeggiator output is 1 - 2 - 3 - repeat.
- If the arpeggiator sequence consists of a 3 note cycle (1 - 2 - 3), **Type** is set to **Up**, and **Inversion** is set to **1**, the Arpeggiator output is 1 - 2 - 3 - 2 - 3 - repeat.
- If the arpeggiator sequence consists of a 3 note cycle (1 - 2 - 3), **Type** is set to **Up**, and **Inversion** is set to **2**, the Arpeggiator output is 1 - 2 - 3 - (2 - 3 - 1 octave up) - (3 - 1 - 2 octave up) - repeat.

## Range Parameters

The **RANGE** parameters **Min. Key** and **Max. Key** allow you to change the range of keys that trigger the arpeggiator sequence.

### Range Min. Key

The first **RANGE** parameter, **Min. Key**, is only available in **Arp** mode. **Min. Key** sets the lowest key that can be used as an input for the arpeggiator sequence.



The Arpeggiator can still generate pitches below the **Min. Key** setting.

### Range Max. Key

The second **RANGE** parameter, **Max. Key**, is only available in **Arp** mode. **Max. Key** sets the highest key that can be used as an input for the arpeggiator sequence.



The Arpeggiator can still generate pitches above the **Max. Key** setting.

## Hold Parameter

The **HOLD On/Off** parameter is available in both **Arp** and **Note Repeat** mode. The Hold feature allows you to latch the notes played by the Arpeggiator. When **HOLD On/Off** is active, the Arpeggiator will continuously play a sequence according to the last pressed keys on the keyboard.

- Pressing any key while **HOLD On/Off** is active will set a new sequence.
- To stop the Arpeggiator playback, deactivate **HOLD On/Off**.



Alternatively, you can switch the Arpeggiator completely off to stop playback. When you switch the Arpeggiator back on, **HOLD On/Off** will still be active and you can continue to play latched note sequences with the Arpeggiator.

## 8. Automation and MIDI Control

Komplete Kontrol offers MIDI control and DAW automation features for easy integration with your MIDI environment. This section provides general information about MIDI communication and DAW automation, describes how to map third-party controllers to Komplete Kontrol, and explains the MIDI Assignment Editor in detail.

### Incoming MIDI

Komplete Kontrol and the Instruments you load inside it can be controlled via MIDI and the DAW (when Komplete Kontrol is loaded as a plug-in):

- **Triggering Instruments via MIDI notes:** Incoming MIDI notes trigger the loaded Instrument and will also be visually reflected by the Light Guide. When using the stand-alone application, you need to activate the MIDI ports you are using in the Preferences. For more information, refer to [Preferences – MIDI Page](#).
- **Controlling parameters via DAW automation:** You can control parameters of both Komplete Kontrol and your loaded Instruments via DAW automation (when Komplete Kontrol is loaded as a plug-in). For more information on DAW Automation, refer to [DAW Automation](#).

### Receiving MIDI Clock

Komplete Kontrol does not receive MIDI Clock. However, when using Komplete Kontrol as a plug-in, it is automatically synchronized to the DAW tempo. The tempo display in Komplete Kontrol's header is grayed out and tempo is adjusted in the DAW.

### Outgoing MIDI

Komplete Kontrol outputs the MIDI notes generated by the Scale engine and the Arpeggiator through the MIDI outputs of the stand-alone application as well as the plug-in. You can route the MIDI notes to other MIDI instruments or record them as a MIDI pattern in the DAW.



MIDI output is only supported by the stand-alone application as well as the VST, VST3 and AAX versions of the plug-in. The AU (Audio Unit) version of the plug-in does not support MIDI output.

## DAW Automation

When you load Komplete Kontrol as a plug-in in a daw, the parameters of the loaded Instrument, the Scale parameters, and the Arpeggiator parameters can be automated from the DAW.

### Recording Automation

Once your host is set up to record automation you can perform the following actions in the software as well as from the keyboard:

- You can activate or deactivate Scale and Arpeggiator functions by clicking individual buttons in the software or by pressing the corresponding buttons on the keyboard.
- You can select values of parameters by turning individual knobs in the software or on the keyboard.



For detailed information about recording automation in your host, refer to the documentation of your host software.

Some hosts allow you to handle automation by using automation IDs that are mapped to specific parameters of the plug-in. Complete Kontrol comes with a predefined list of automation IDs which allows the host find them automatically.

## Automation IDs for the Perform Panel

The following automation IDs are reserved for parameters in Complete Kontrol's Perform panel:

Automation ID	Parameter
000	Reserved for Instance Recognition and Automatic Focus Follow
001	<b>Scale</b> On / Off
002	<b>Root Note</b> (Scale)
003	<b>Scale Type</b> (Scale)
004	<b>Key Mode</b> (Scale)
006	<b>Chord Mode</b> (Scale)
007	<b>Chord Type</b> (Scale)
026	<b>Arp</b> On / Off
027	<b>Mode</b> (Arp)
028	<b>Type</b> (Arp)
029	<b>Rate</b> (Arp)
030	<b>Sequence</b> (Arp)
031	<b>Swing</b> (Arp)
032	<b>Octaves</b> (Arp)
033	<b>Dynamic</b> (Arp)
034	<b>Gate</b> (Arp)
035	<b>Retrigger</b> (Arp)
036	<b>Repeat</b> (Arp)
037	<b>Offset</b> (Arp)
038	<b>Inversion</b> (Arp)
039	<b>Min. Key</b> (Arp)
040	<b>Max. Key</b> (Arp)
041	<b>Hold</b> (Arp)

## Mapping MIDI Controls to Third-Party Controllers

MIDI Mapping enhances the user experience and provides more control over sound, workflows and performance. Complete Kontrol keyboards are ready-mapped to the software. Third-party keyboards and controllers can also be used to control some of the parameters in the Complete Kontrol software. These parameters include the eight knobs of the Native Map, parameter page switching, preset switching and plug-in switching.

## Setting up a Third-Party Controller

To map a third-party controller to the Complete Kontrol software:

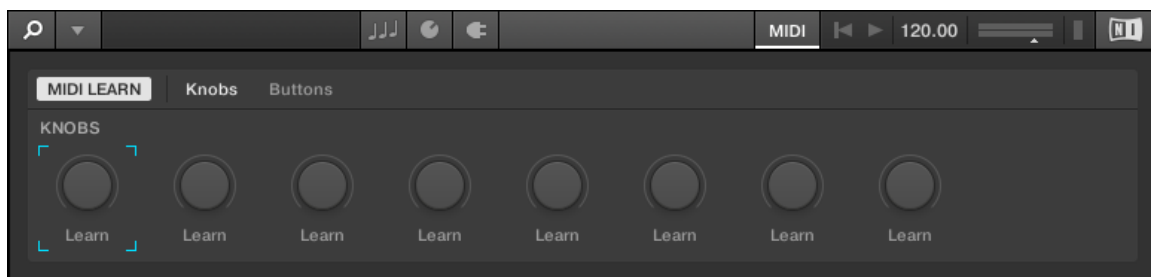
1. Connect your third-party controller to your computer.
2. Start Complete Kontrol.
3. Open the Preferences dialog, and select the MIDI tab.
4. Click the checkbox next to the corresponding name of the third-party controller.

→ The third-party controller is now ready to be used.

## Assigning Knobs to a Third-Party Controller

To map a knob on your third party controller to Complete Kontrol:

1. Click MIDI in the panel header of the software, to open the MIDI Learn panel.
2. Select a MIDI Learn knob in the software and then turn a knob on your keyboard.
3. It is now connected and the knobs should move in line with each other.
4. To map the remaining knobs, repeat this process.

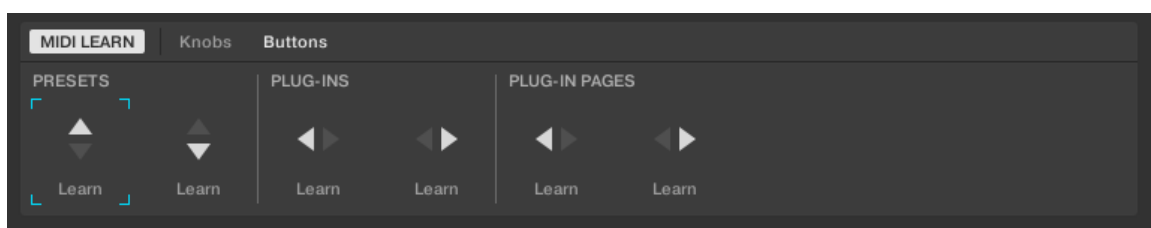


*MIDI Learn – Knobs page.*

## Assigning Buttons to a Third-Party Controller

You can also map buttons on your third-party controller to the software. This will allow you to select another page of eight control knobs in the software using your keyboard. You can assign MIDI CCs to move between parameter pages and switch between presets. To map a button to your keyboard:

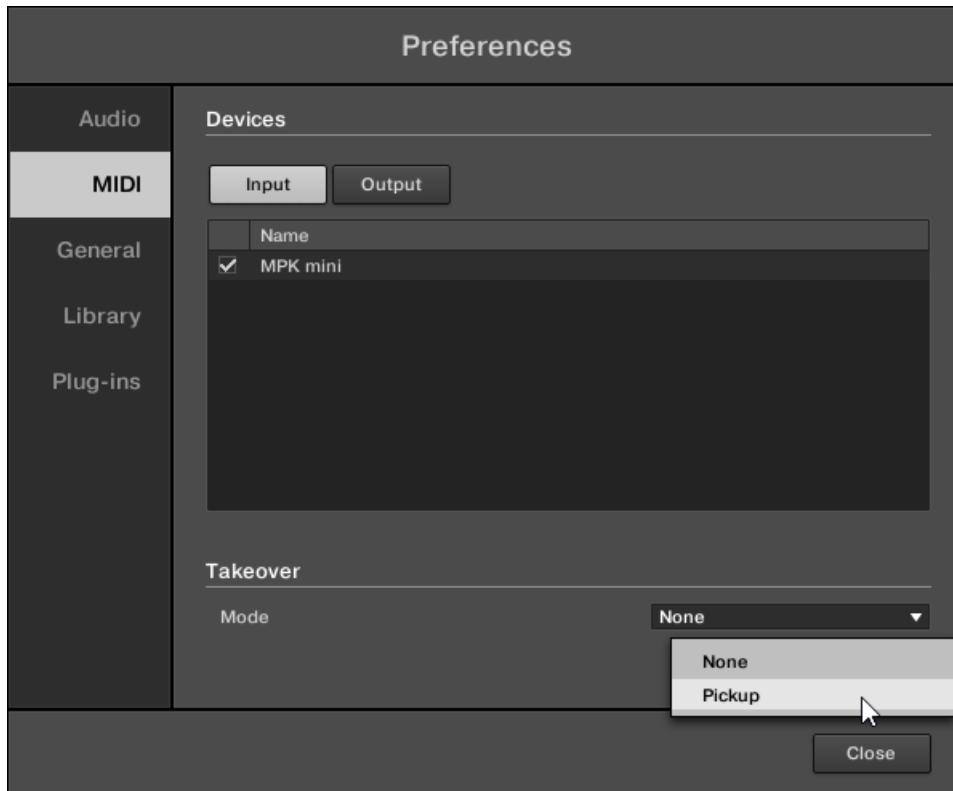
1. Click MIDI in the panel header of the software.
2. Select the **Buttons** tab.
3. Select a button in the software and then press and button on you keyboard.
4. It is now connected and the button should act in accordance with the software.
5. To map the remaining buttons, repeat these steps.



*MIDI Learn – Buttons page.*

## Enabling Takeover Mode Pickup for Knobs to prevent Parameter Jumps

When switching parameter pages, it can happen that knob positions in the software do not match with the knob positions on your third party MIDI controller. To prevent potential parameter jumps, you can enable the Takeover mode **Pickup** in the Preferences page **MIDI**.



Takeover mode option on the MIDI page in the Preferences.

When **Pickup** is activated, turning the knobs on your third party MIDI controller will only change the value of the corresponding parameter, when the knob pointer reaches (picks up) the respective value in the software. Komplete Kontrol highlights the difference between the knob positions using white circles around the knobs in the Plug-in panel. The white circle indicates the knob position in the software. The knob pointer indicates the position on the hardware.



Differences between knob positions in the software and on the hardware.

## Hardware Configuration for MIDI Mapping

When using the MIDI mapping feature in Komplete Kontrol, a MIDI button can be configured to send a CC message on push and also on release. This mode is referred to as 'Toggle' mode. A MIDI button can also be configured to send a single message when it is clicked, as opposed to the two that are sent in Toggle mode. This mode is referred to as 'Trigger' mode. To use the MIDI mapping functionality with a third-party controller, you must configure your third-party controller to use Trigger mode.

## Share Mapping Across Instances

You need to map your keyboard to Komplete Kontrol only once and you can then instantiate new instances of the software, and the mapping will continue working across all of them.

**i** Instances that are already open as the mapping is changed, will not receive the new mapping automatically; for them to be updated to the new mapping you must close your DAW and reopen it.

## Setting up a Third-Party Controller

To map a third-party controller to the Komplete Kontrol software:

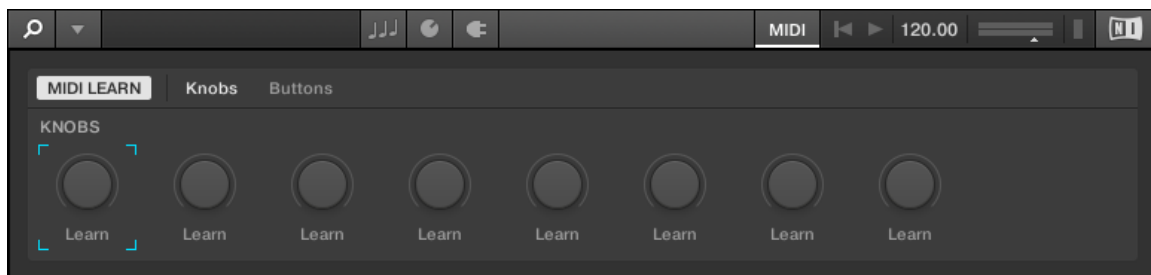
1. Connect your third-party controller to your computer.
2. Start Komplete Kontrol.
3. Open the Preferences dialog, and select the MIDI tab.
4. Click the checkbox next to the corresponding name of the third-party controller.

→ The third-party controller is now ready to be used.

## Assigning Knobs to a Third-Party Controller

To map a knob on your third-party controller to Komplete Kontrol:

1. Click MIDI in the panel header of the software, to open the MIDI Learn panel.
2. Select a MIDI Learn knob in the software and then turn a knob on your keyboard.
3. It is now connected and the knobs should move in line with each other.
4. To map the remaining knobs, repeat this process.



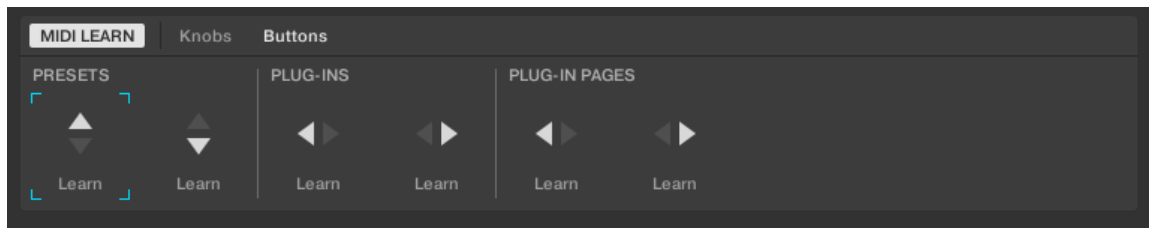
*MIDI Learn – Knobs page.*

## Assigning Buttons to a Third-Party Controller

You can also map buttons on your third-party controller to the software. This will allow you to select another page of eight control knobs in the software using your keyboard. You can assign MIDI CCs to move between parameter pages and switch between presets. To map a button to your keyboard:

1. Click MIDI in the panel header of the software.
2. Select the **Buttons** tab.
3. Select a button in the software and then press and button on you keyboard.
4. It is now connected and the button should act in accordance with the software.

- To map the remaining buttons, repeat these steps.



*MIDI Learn – Buttons page.*

## Activating Takeover Mode

When you switch parameter pages, it can happen that knob positions in the software mismatch with the knob positions on your third-party MIDI controller.

- To prevent parameter jumps when turning the knobs, activate Takeover mode by selecting **Pickup** on the **MIDI** page of the Preferences.

When the Takeover mode is activated, turning the knobs on your third-party MIDI controller will only change the value of the corresponding parameter when the knob pointer reaches the respective value in the software.

The controls in the Plug-in panel highlight the differences between the knob positions. White circles indicate the knob positions in the software, while the knob pointer indicates the position on the hardware.



*Differences between knob positions in the software and on the hardware*

## Hardware Configuration for MIDI Mapping

When using the MIDI mapping feature in Complete Kontrol, a MIDI button can be configured to send a CC message on push and also on release. This mode is referred to as 'Toggle' mode. A MIDI button can also be configured to send a single message when it is clicked, as opposed to the two that are sent in Toggle mode. This mode is referred to as 'Trigger' mode. To use the MIDI mapping functionality with a third-party controller, you must configure your third-party controller to use Trigger mode.

## Share Mapping Across Instances

You need to map your keyboard to Complete Kontrol only once and you can then instantiate new instances of the software, and the mapping will continue working across all of them.

- i** Instances that are already open as the mapping is changed, will not receive the new mapping automatically; for them to be updated to the new mapping you must close your DAW and reopen it.



## Using the MIDI Assignment Editor

The MIDI Assignment editor enables you to define what kind of MIDI messages are assigned to the controls on the Complete Kontrol keyboard in MIDI mode, making it possible to use the keyboard with MIDI applications or MIDI devices that require specific MIDI messages to be sent.

Multiple templates can be configured for quick recall, so you can prepare controller assignments for different applications and devices. You can change the assignments for the knobs, buttons, the Touch Strip in the keyboard's Control section, and for connected pedals.

**i** The MIDI Assignment Editor is available for the following keyboards: Complete Kontrol S-Series MK2, Complete Kontrol A-Series, Complete Kontrol M32.

The MIDI Assignment Editor consists of the following elements and controls:



1. **Templates pane:** Allows you to create and manage your Templates for MIDI assignments.
2. **Templates pane button:** Shows/hides the Templates pane.
3. **Knobs, Buttons, Pedals, Touch Strip:** Here you can select the type of control element to which you can make MIDI assignments.
4. **Pages, Pedal A and Pedal B:** For the knobs and buttons you can have multiple assignments, organized in pages. Here you can select and manage up to four pages. Pedal Assignments are global and not distinct per Template. Pedals A and B can be independently configured. For the pedals it is not possible to have multiple assignments.
5. **Control elements:** Here you can select the control element for a MIDI assignment.
6. **Definition area:** Defines the MIDI assignment properties for the selected control element.

## The Mapping System

Whatever you do on the keyboard, the MIDI Assignment editor translates it into a MIDI message that is then sent to your computer via USB connection. This is what the MIDI Assignment editor is all about: mapping human actions to MIDI events.

The MIDI Assignment editor's mapping system is structured in a way that allows you to efficiently organize your assignments. This makes the entire mapping process a lot easier and informs you about what will happen whenever you actuate a control element on the keyboard. The next paragraphs will introduce you to some basic concepts.

## Assignable Controls Elements

Assignable control elements are knobs, buttons, keys, pedals, and the Touch Strip. All other controls and buttons are not assignable.

## Assignments

An assignment defines which MIDI event is triggered by a particular control element. Available MIDI event types are MIDI messages such as Control Change and Program Change. Every action on a control element is translated into one MIDI event, the corresponding assignment defines the rules of that translation.

Depending on the type of control element (buttons, knobs, keys, pedals, and Touch Strip), the available assignments differ. For more information, refer to [MIDI Message Types and Assignments](#).

## Pages

You can have multiple assignments, organized within Pages. A Page contains eight knobs and eight buttons, and corresponds to the hardware. One Page can be selected and loaded at a time. You can have up to four Pages which can be directly selected in the MIDI Assignment editor and from the keyboard.

When you select another Page, all assignments for the control elements in the Page area are updated accordingly.

## MIDI Templates

A MIDI Template holds a mapping configuration for knobs, buttons, and keys on the keyboard, including all Pages that might exist. One MIDI Template can be selected at a time. Switching between different MIDI Templates can be used, for example, to address different applications on your computer or different MIDI instruments.



The configuration of the Touch Strips and the Pedals are saved globally and not per Template. This means all settings made under **TOUCHSTRIP** and **PEDALS** remain the same when switching between Templates.

## Opening the MIDI Assignment Editor

You can open the MIDI Assignment editor from the Header

- Click on the MIDI Assignment editor button in the Header.



- The MIDI Assignment editor opens. Now you have access to all the settings related to the keyboard's MIDI mode.



The MIDI Assignment editor button is only visible when a Komplete Kontrol S-Series MK2 keyboard is connected to your computer and switched on.

## Assigning MIDI Messages to Control Elements

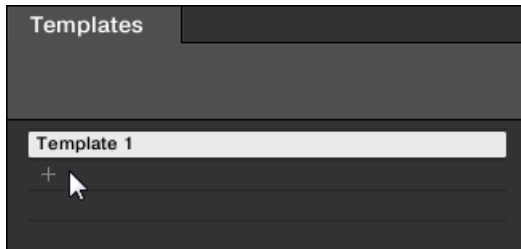
This tutorial covers the workflow of assigning MIDI messages to the knobs, buttons, pedals, and the Touch Strip. If you intend to create new Key Zones, refer to section Creating Key Zones.

In order to assign MIDI messages to control elements:

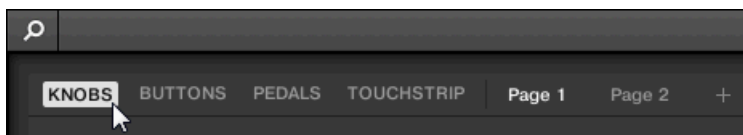
1. Click on the MIDI Assignment editor button to open the MIDI Assignment editor.



2. Select a MIDI Template in the **Templates** pane.



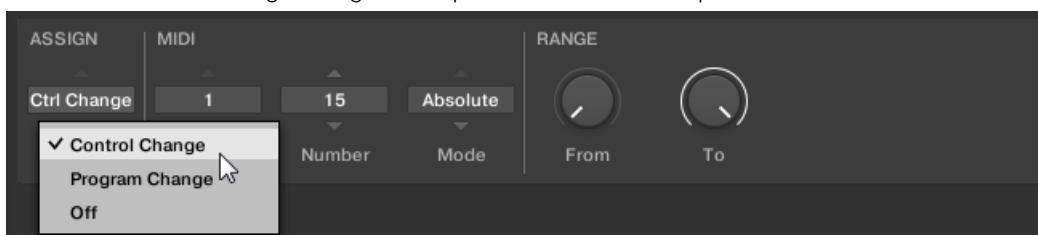
3. Select the type of control element.



4. Select the control element you want to assign a MIDI message to.

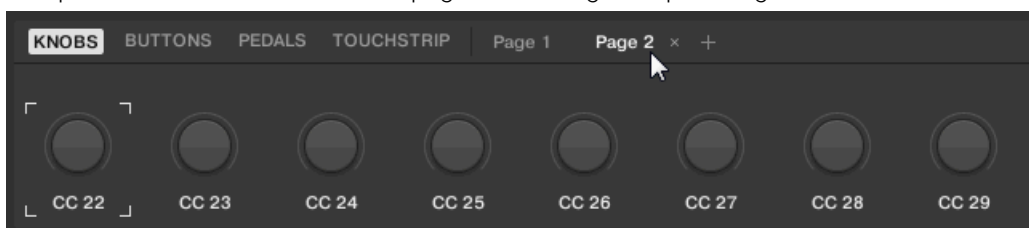


5. Select the MIDI message using the drop-down menus and options in the Definition area.



→ The available drop-down menus and options in the Definition area vary depending on the selected type of control element as well as from the selections in the Definition area itself.

6. If required select or create another page for making multiple assignments.



7. When you have finished assigning MIDI messages, close the MIDI Assignment editor.

→ Your edits are saved to the MIDI Template.

For more information on MIDI message types and assignments, refer to [MIDI Message Types and Assignments](#).

## Renaming Control Elements

As the default names do not reveal which parameters they are assigned to, you can rename them:

1. Double-click the name of the control element.



2. Enter the desired name with a maximum length of seven characters.



3. Press the enter key to confirm.

→ The name of the control element has changed.

## Creating a New MIDI Template

When using the keyboard in different situations, e.g., in a studio or live on stage, you can create a different MIDI Template for each setup.

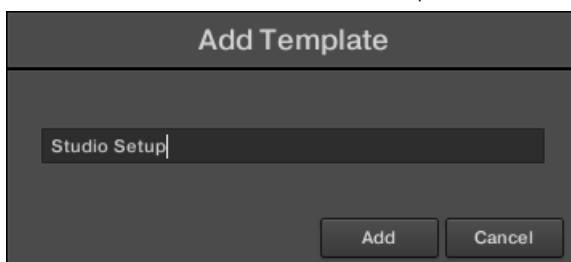
To create a new Template:

1. In the **Templates** pane click the **+** icon.



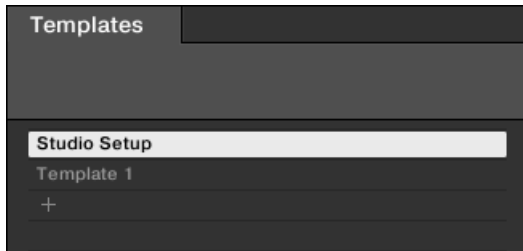
→ The **Add Template** dialog appears.

2. Enter a name for the new MIDI Template.



3. Click **Add**.

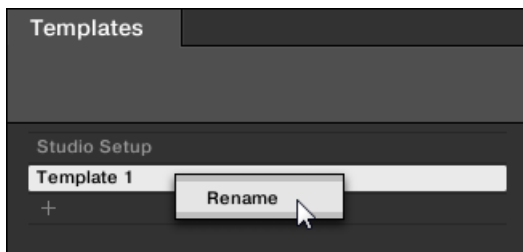
→ The new MIDI Template is created. The MIDI Templates are arranged in alphabetical order.



## Renaming MIDI Templates

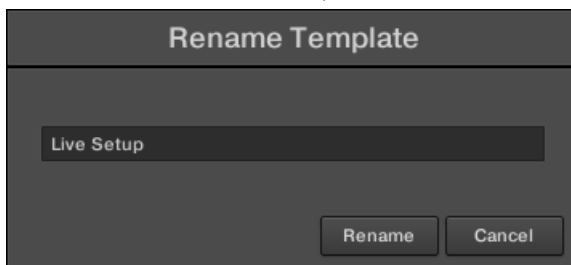
If you want to change the name of an existing MIDI Template, proceed as follows:

1. Right-click the MIDI Template and select **Rename** from the context menu.



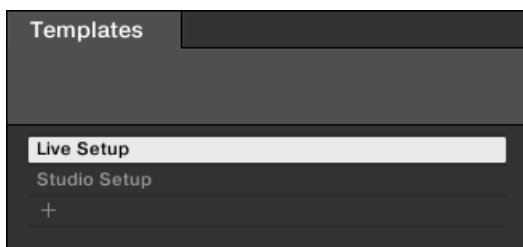
→ The **Rename Template** dialog with the current MIDI Template name appears.

2. Enter the desired MIDI Template name.



3. Click **Rename** to confirm.

→ The MIDI Template name has changed.



## Creating Key Zones

The MIDI Assignment editor allows you to manage **Key Zones**. Key Zones can be used to assign different MIDI channels to certain keys. In this section you learn about Key Zones, how you can create them, how you select another MIDI channel and set the Light Guide color, and how you transpose key pitches.

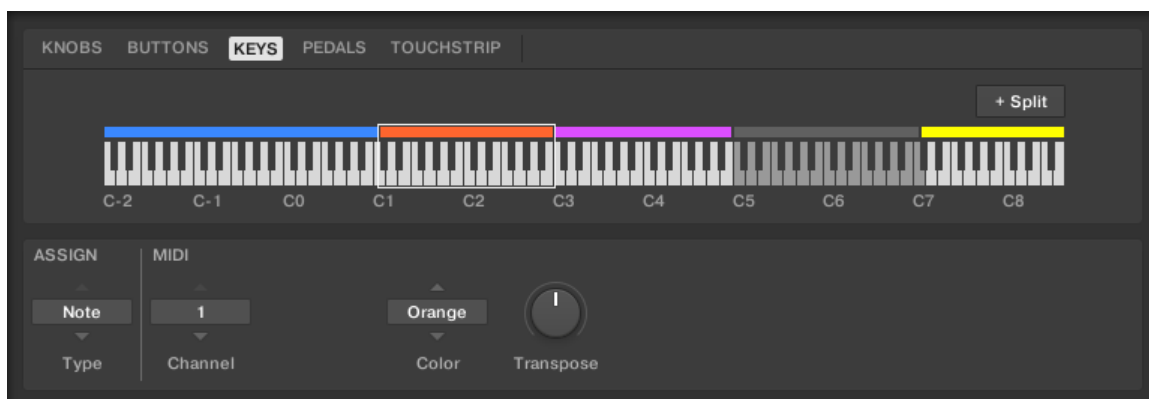
## About Key Zones

A Key Zone is a group of contiguous keys to which you can assign a particular MIDI channel. Key Zones are a flexible and handy tool that allows you to quickly set up advanced key mappings.

- You do not have to assign each key individually. Instead, assigning a key range to the Key Zone will automatically set the correct assignments to all included keys.
- Each Key Zone can have its own MIDI channel, and color setting. These settings are applied to all of the keys in a Key Zone.
- Key Zones span the entire range of MIDI notes. You can have between 1 and 16 Key Zones. Key Zones cannot overlap (i.e. each key can only belong to one single Key Zone), and they cannot have gaps between them (i.e. each key must belong to a Key Zone). You can disable particular Key Zones: in this case their keys will not send any MIDI Note message (dead keys).
- Key Zone assignments are valid per MIDI Template.

## Key Zones in the KEYS Tab

At the top of the **KEYS** tab, the depicted **Keybed area** allows you to define and manage your Key Zones over the full range of notes:



The Keybed area lets you easily create and modify your Key Zones.

The Keybed area shows 128 keys along with a few additional elements:

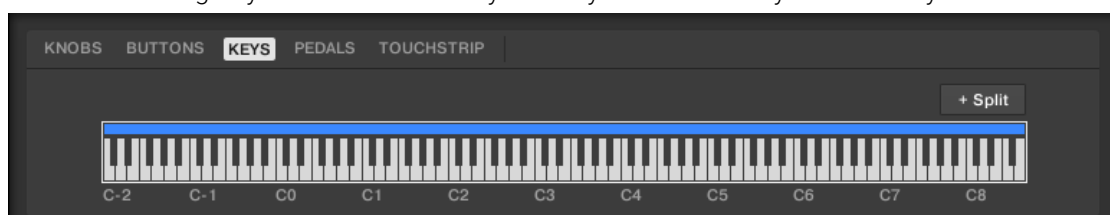
- Each existing Key Zone is shown with its color and borders on the keybed.
- The octave markers under the keybed indicates the beginning of each octave.
- The white frame indicates the selected Key Zone.
- Disabled Key Zones are grayed out.

## Splitting Key Zones

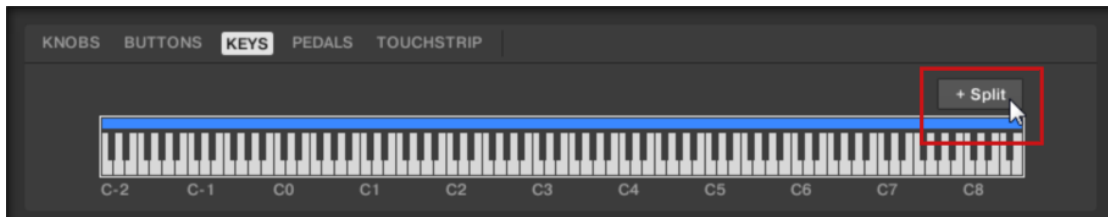
The process of creating a new Key Zone is straight-forward, and can be achieved by selecting and splitting an existing Key Zone.

In order to split a Key Zone:

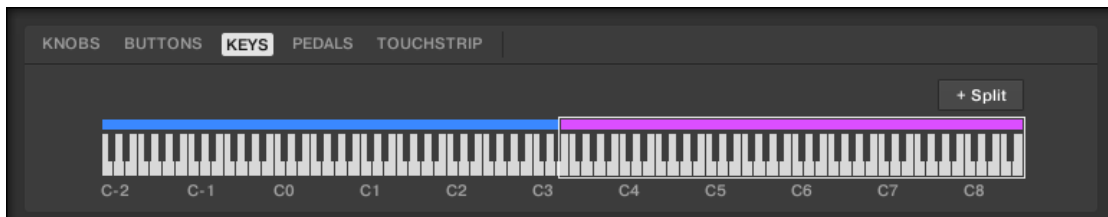
1. Select an existing Key Zone. If there is only one Key Zone it is always selected by default.



- Click the **+Split** button to the right above the keyboard area.



- The Key Zone is split into two halves. The right half appears in a different color but has the same MIDI channel of the left half.



**i** If you already have 16 Key Zones, the **+Split** button is deactivated.

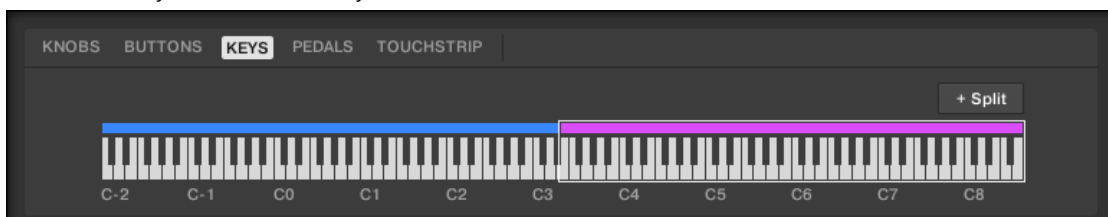
**i** If the selected Key Zone is only one-key-wide, the **+Split** button is deactivated.

## Selecting MIDI Channels for Key Zones

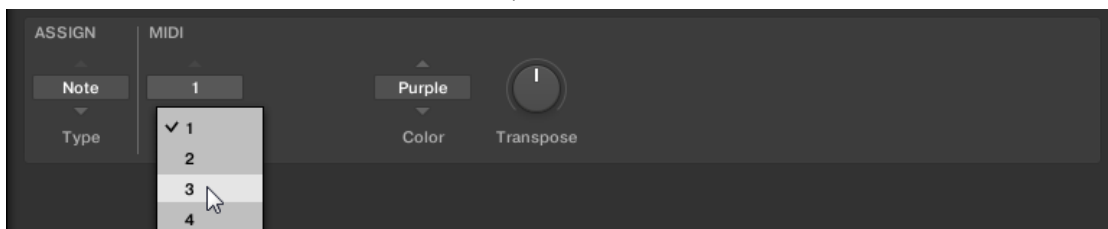
After creating a new Key Zone you can select another MIDI channel for the Key Zone so that it can be used to control another instrument.

To select another MIDI channel for a Key Zone:

- Select the Key Zone for which you want to select another MIDI channel.



- Select a MIDI channel from the **Channel** drop-down menu.

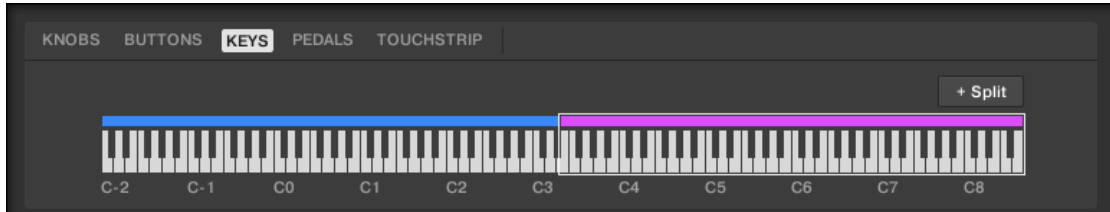


- The Key Zone's MIDI channel has changed.

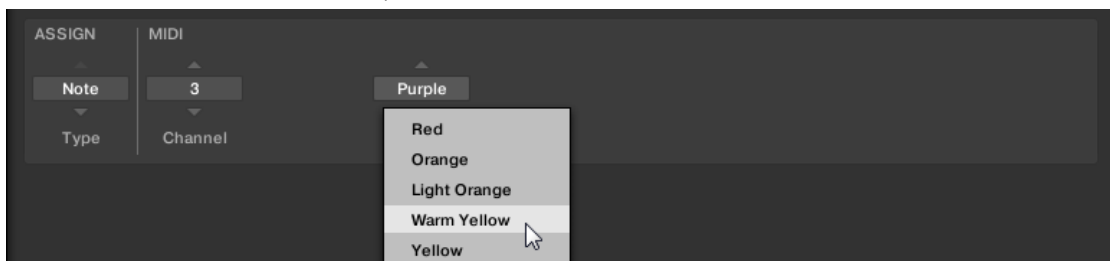
## Recoloring Key Zones

When splitting Key Zones the newly created Key Zone automatically gets one of 16 different colors assigned. If you want to recolor a Key Zone, proceed as follows:

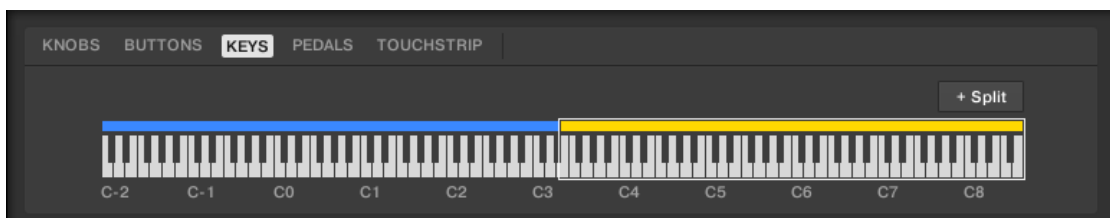
1. Select the Key Zone you want to recolor.



2. Select a color from the **Color** drop-down menu.



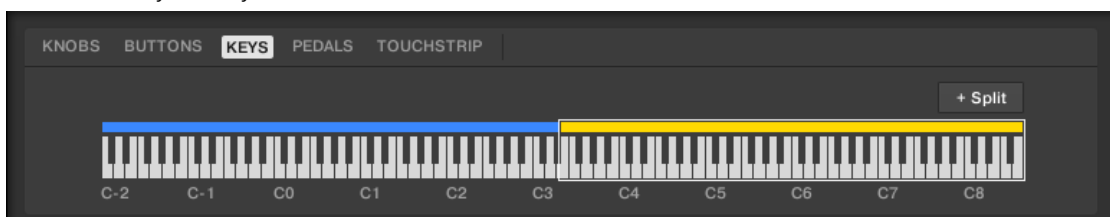
→ The Key Zone's color has changed and is reflected by the Light Guide. Repeat the aforementioned steps if you want to change the colors for other Key Zones.



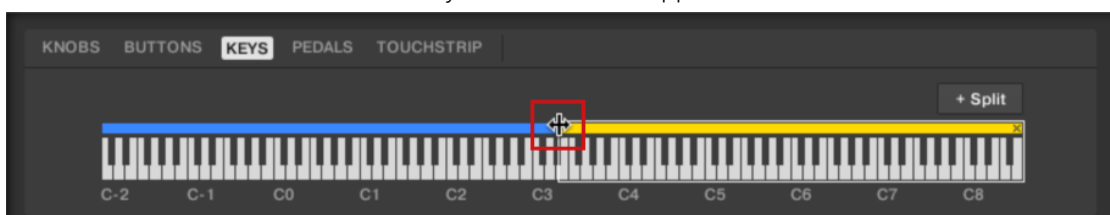
## Resizing Key Zones

To resize a Key Zone:

1. Select the Key Zone you want to resize.

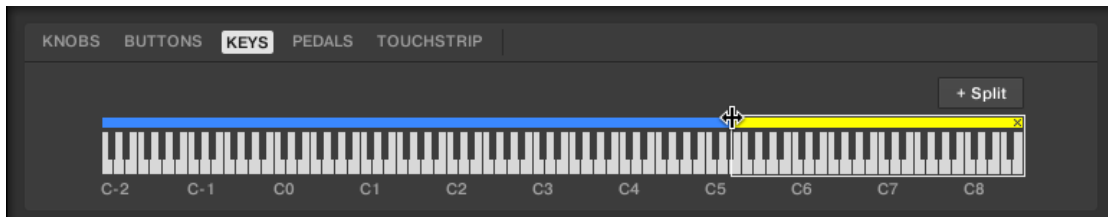


2. Hover the mouse over the selected Key Zone's lower or upper border.





- Click and drag your mouse horizontally to the position of your liking and release.



- The Key Zone is resized. Since Key Zones cannot overlap, dragging the border of a Key Zone simultaneously resizes the neighbouring Key Zone so that both Key Zones stay "in contact".

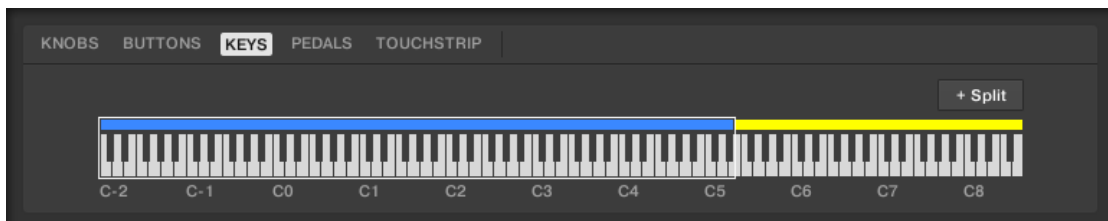
When resizing Key Zones the lower border of the leftmost Key Zone as well as the upper border of the rightmost Key Zone are fixed and cannot be dragged. You cannot resize a Key Zone to less than one key, this is also true for the neighbouring Key Zone that is simultaneously resized.

## Disabling Key Zones

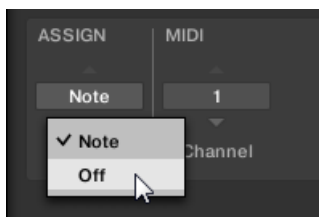
Disabling a Key Zone disables the assignments for all included keys: from then on, these keys will no longer trigger any notes. For example, this can be useful when you want to avoid triggering unwanted MIDI messages by mistake as you play keys in the neighboring Key Zones, or simply to have a clean, better organized keyboard.

To disable a Key Zone:

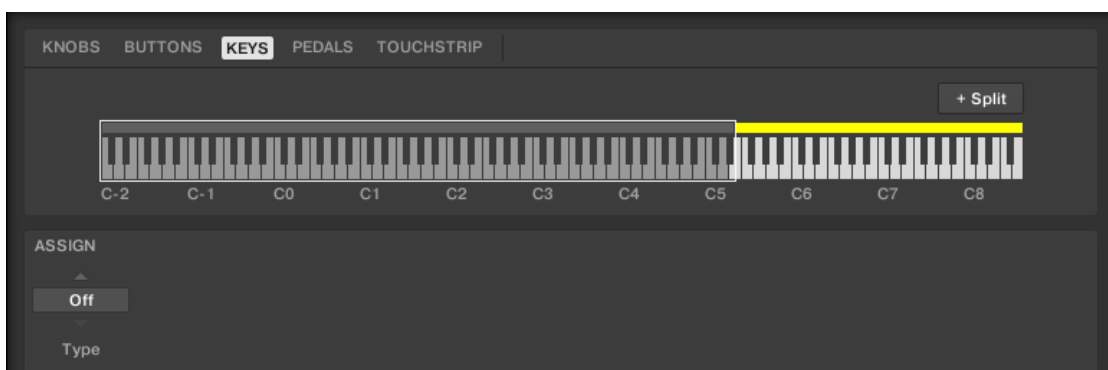
- Select the Key Zone you want to disable.



- Select the value **Off** from the **Type** drop-down menu.



- The Key Zone and its MIDI assignment are deactivated and grayed out in the Keybed area. Repeat the aforementioned steps if you want to disable other Key Zones.



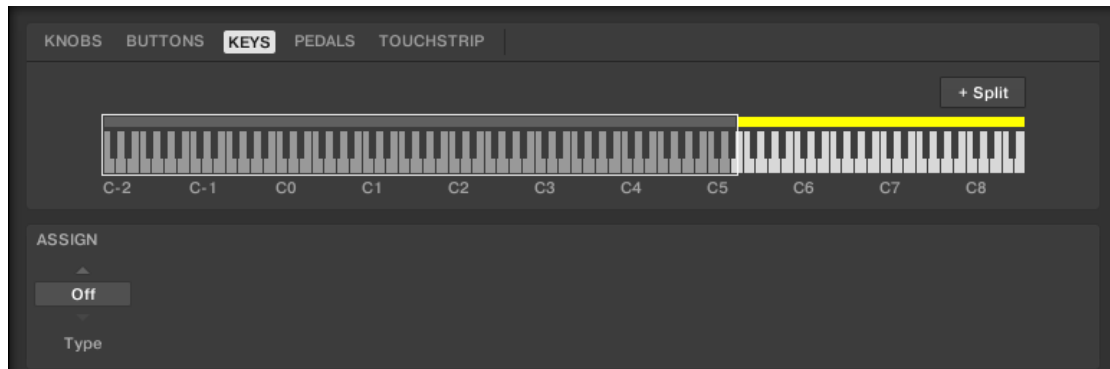


On the Light Guide of your Komplete Kontrol keyboard, a deactivated Key Zone will be indicated by unlit LEDs for the corresponding keys.

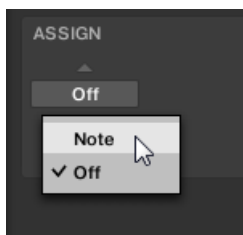
You can re-enable a Key Zone at any time.

To re-enable a Key Zone:

1. Select the Key Zone you want to re-enable.



2. Select the value **Note** from the **Type** drop-down menu.



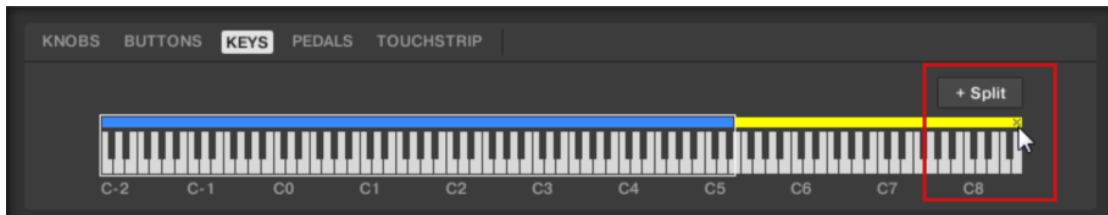
→ The Key Zone with its MIDI assignment is reactivated. Repeat the aforementioned steps if you want to re-enable other Key Zones.

## Deleting a Key Zone

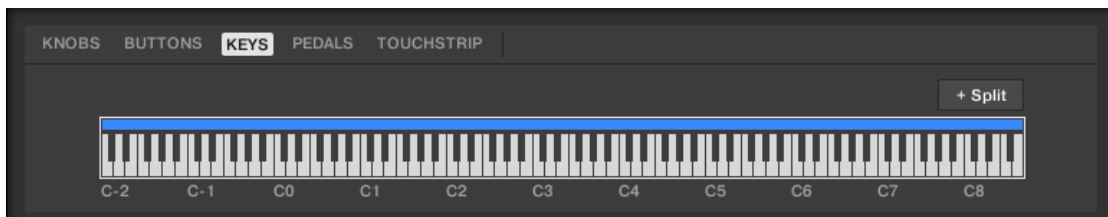
You can delete a Key Zone as follows:

1. Hover the mouse over the Key Zone you want to delete.

- Click the little cross icon that appears when hovering the mouse over a Key Zone.



- The Key Zone is deleted and its keys are incorporated into the next Key Zone to the left. If you delete the leftmost Key Zone, its keys are incorporated into the next Key Zone to its right.



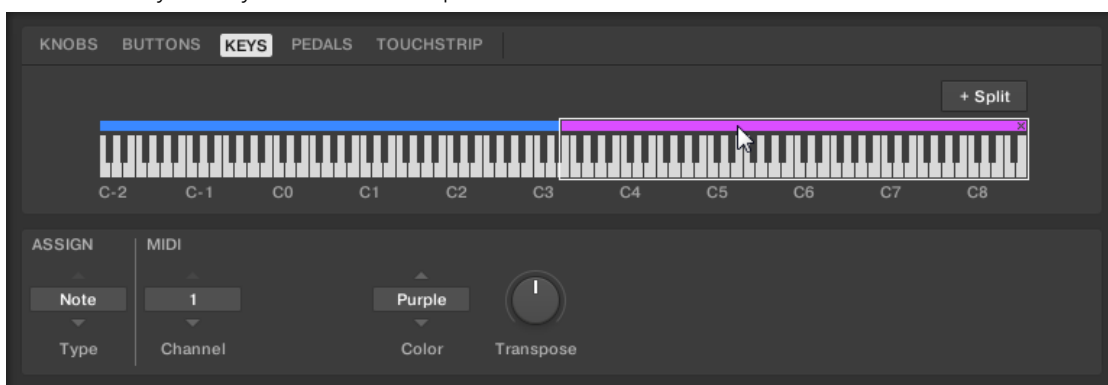
**i** If you only have one Key Zone set up, the cross icon is not available when hovering the mouse the Key Zone.

## Transposing Key Zones

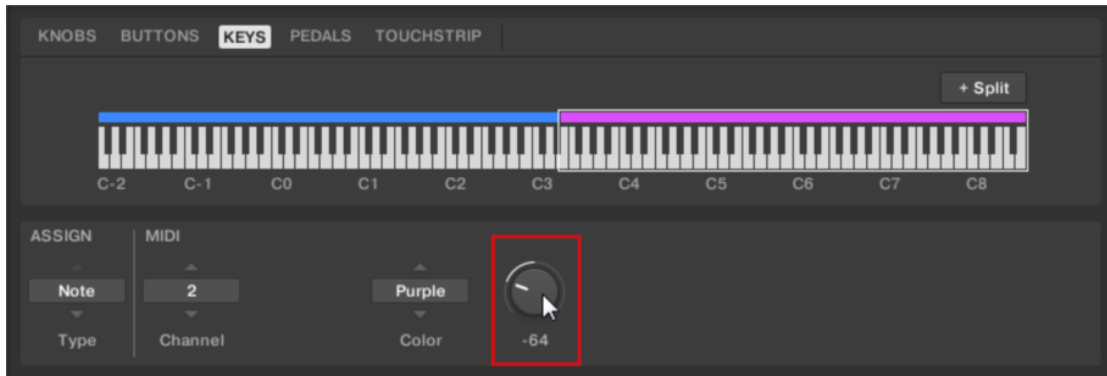
By transposing a Key Zone you raise or lower the MIDI notes assigned to all keys included in a Key Zone by the same interval, for example, this is useful if you want the keys in separate Key Zones to trigger the same MIDI notes. Using the **Transpose** knob you can transpose any Key Zone within the range from **-127** to **127** MIDI notes. The **Transpose** knob is set to the default value **0** if a Key Zone is not transposed.

To transpose a Key Zone, proceed as follows:

- Select the Key Zone you want to transpose.

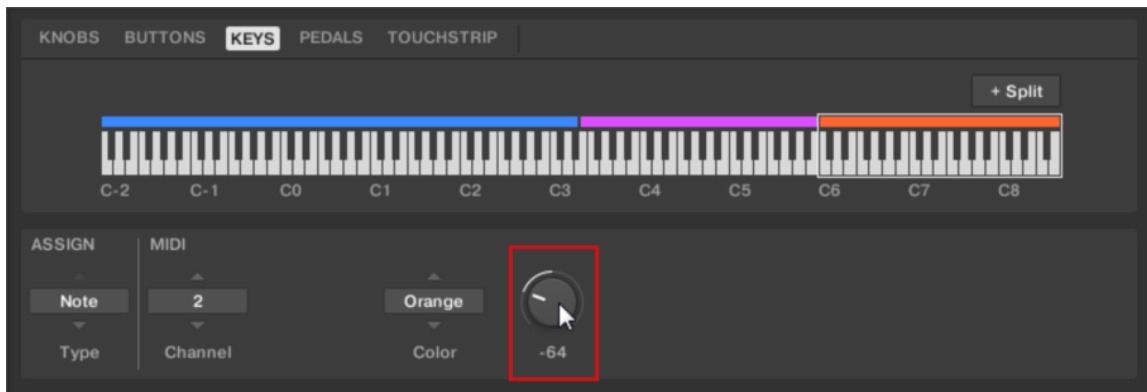


2. Turn the **Transpose** knob to raise or lower the MIDI notes by the desired value.



→ The Key Zone is transposed.

When splitting a transposed Key Zone, the original transpose value is also applied to the newly created Key Zone.



The original transpose value also is applied to the newly created Key Zone.



If you transpose one-key wide Key Zones, you can specify the pitch for one-shot samples.

## MIDI Message Types and Assignments

In this section you find reference information about the MIDI message types provided in the **Type** menu and about the several assignments for control elements and for Key Zones.

### MIDI Message Types – Type Menu

For all control elements, the assignment definition starts with the same menu: the **Type menu**.

The **Type** drop-down menu specifies the type of MIDI message that has to be sent upon action on this control element. Depending on the type of control element, the entries in this menu will differ (for example, sending a “play” command from a knob wouldn’t make much sense).

All other parameters displayed in the Definition area depend both on the type of control element that you are working on, and on the type of MIDI message selected in this **Type** menu.

Below is a list of all possible MIDI message types to be found in the **Type** menu.

- **Control Change:** Sends MIDI Control Change messages on a specific MIDI channel set by the **Channel** parameter (range from 1 to 16, 1 by default). This message changes the value of a specific continuous controller of the MIDI destination — controlling for example some effect's depth in your music application. The continuous controller (CC) number is specified via the **Number** parameter (range from 0 to 127). The values to be sent for that controller are specified in various ways, depending on the type of the selected control element (see next sections).
- **Program Change:** Sends MIDI Program Change messages on a specific MIDI channel set by the **Channel** parameter (range from 1 to 16, 1 by default). This message switches to another program (or patch, preset...) of the MIDI destination. The program number to be sent can be specified in various ways, depending on the type of the selected control element (see next sections).
- **Note:** Sends MIDI Note On/Off messages on a specific MIDI channel set by the **Channel** parameter (range from 1 to 16, 1 by default). These messages start and stop MIDI notes specified by the **Note** parameter (range from C-2 to G8), at a velocity set by the **Value** parameter (range from 0-127).
- **Pitchbend:** Sends MIDI pitchbend messages on a specific MIDI channel set by the **Channel** parameter (range from 1 to 16, 1 by default). This message changes the pitch of the MIDI notes sent on the same MIDI channel. Depending on the MIDI destination, it can also be used to control other parameters.
- **Off:** Deactivates MIDI for the control element. Select this entry to disable the control element or action. The control element/action does not send any MIDI message, hence no parameter is displayed.

## Assignments for Knobs

For the knobs, the **Type** menu offers the entries **Control Change** and **Program Change**. Depending on the selected entry, a different set of additional parameters is available:

Type	Mode	RANGE	Number	Step
Control Change	Absolute	From 0-126 / To 1-127	0-127	
	Relative			-32 to 31
	Relative (Offset)			-32 to 31
Program Change		From 0-126 / To 1-127		

## Mode Menu Values for Knobs

For the type Control Change, a **Mode** menu allows you to select between three operating modes:

- **Absolute:** In this mode the control element sends absolute values. The **From** and **To** parameters are the same as for the other message types (refer to above).
- **Relative:** In this mode the sent message is in a +1/-1 fashion — actually 1/127, which is then understood by the target software as +1/-1 in that case. This allows the control element to set the new Control Change value relative to its current value. Two parameters are available:
  - **Step:** Defines the increment to use. Increase the **Step** value to trigger greater jumps in the target parameter value. If you choose a negative value for **Step**, the control will be inverted.
- **Relative (Offset):** This mode is similar to the Relative mode explained above, with the difference that here the values sent for the “+1” and “-1” messages are 65 and 63, respectively — in other terms, they are centered around 64 instead of 0. This is well suited for some particular software implementations. As in Relative mode, a **Step** parameter defines the increment to use.

## Assignments for Buttons

For the buttons, the **Type** menu offers the entries **Control Change**, **Program Change**, and **Note**. Depending on the selected entry, a different set of additional parameters is available:

Type	Mode	Value	Number	Note
<b>Control Change</b>	<b>Toggle</b>	Off/On 0-127	0-127	
	<b>Trigger</b>	0 - 127		
<b>Program Change</b>	<b>Toggle</b>	Off/On 0-127		
	<b>Trigger</b>	0 - 127		
<b>Note</b>	<b>Toggle</b>	0 - 127		C-2 – G8
	<b>Gate</b>	0 - 127		C-2 – G8

## Mode Menu Values for Buttons

For the buttons control elements listed in the above table, and only for some of the MIDI message types available for these control elements, you can choose from different behaviors for the way the data is sent. This is controlled by the **Mode** menu. This menu can have up to four entries, depending on the message type that you have selected in the **Type** menu. Here is the list of all possible entries:

- **Toggle**: In this mode, the control element has two states, on and off. When you press once, it switches to the on state — when you press again, it switches to the off state. This can be useful for enabling and disabling an effect to check how it affects the original sound. In this mode, there are two **VALUE** settings: **Off** defines the value for the off state (from 0 to 127, 0 by default), and **On** defines the value for the on state (0 to 127, 127 by default). For the **Note** message type, since the off state is predefined (it's the MIDI Note Off message), you find instead a single **VALUE** setting defining the velocity of the MIDI Note On message.
- **Trigger**: In this mode, only one message is sent when you hit the control element. For instance, this can be useful for switching to another program (preset, patch...) or for triggering one-shot samples (e.g., drum sounds or any other envelope-controlled sounds). In this mode, you thus find only one **VALUE** setting, defining the value to be sent when you hit the control element. It goes from 0 to 127 (127 by default).
- **Gate**: In this mode, which is only available for the **Note** message type, the control element sends MIDI Note messages. When you press a control element, it sends a MIDI Note On message — when you release the control element, it sends a MIDI Note Off message. For instance, this can be useful to temporarily enable an effect while playing. Since the off state is predefined (it's the MIDI Note Off message), you find instead a single **VALUE** setting defining the velocity of the MIDI Note On message.

## Assignments for Key Zones

The assignments described here are valid for the Key Zones.

### Type

For Key Zones, the **Type** menu offers the following entries: **Note** and **Off**.

- **Note**: Sends MIDI Note On/Off messages. These messages are sent over a specific MIDI channel set by the **Channel** parameter. It tells your target to play/stop the note corresponding to the key you press/release on your keyboard.
- **Off**: Disables a Key Zone including the MIDI assignment. When a Key Zone gets reactivated the previous MIDI assignment is recalled.

## Channel

The selected value in the **Channel** menu determines the MIDI channel for the selected Key Zone.

- Values range from **1** to **16**.
- Value **1** is always set by default.

## Color

The **Color** setting defines which color should be used in the Light Guide (the LEDs above the keys on your keyboard) for the selected Key Zone:

- Red, Orange, Light Orange, Warm Yellow, Yellow, Lime, Green, Mint, Turquoise, Cyan, Blue, Plum, Violet, Purple, Magenta, and Fuchsia.

## Transpose


The **Transpose** knob lowers or raises MIDI notes of a Key Zone.

- Value range from **-127** to **127**.
- Value **0** is always set by default.


## Assignments for the Touch Strip

For the Touch Strip, the **Type** menu offers the entries **Control Change** and **Pitchbend**. Depending on the selected entry, a different set of additional parameters is available:

Type	Range	Number	Strength
<b>Control Change</b>	<b>From</b> 0-126/ <b>To</b> 1-127	0-127	
<b>Pitchbend</b>			0-100%

 Selecting a **Type** also changes the behavior of Touch Strip. When **Control Change** is selected, the Touch Strip can be used like a fader that retains its position even after you have removed your finger. When **Pitchbend** is selected, the Touch Strip behaves like a spring that returns to zero position after you have removed your finger.

For **Control Change**, you can set the **Range** of values that is sent when swiping the Touch Strip, and the **Number** of the Control Change message. For **Pitchbend**, you can set the **Strength** of the Touch Strip's spring behavior. As you increase this value, the Touch Strip returns to the zero position more quickly.

 The configuration of the Touch Strips and the Pedals are saved globally and not per Template. This means all settings made under **TOUCHSTRIP** and **PEDALS** remain the same when switching between Templates.

## Assignments for Switch Pedals

For Pedals used as switch, the **Type** menu offers the entries **Control Change** and **Program Change**. Depending on the selected entry, a different set of additional parameters is available:

Type Value	Mode Value	Range	Value	Number	Step	Wrap
Control Change	Toggle/Gate		Off/On 0-127	0-127		
	Trigger		0 - 127	0-127		
	Inc	Min/Max (0-127)			-128 to 127	On/Off
Program Change	Toggle/Gate		Off/On 0-127			
	Trigger		0 - 127			
	Inc	Min/Max 0-127			-128 to 127	On/Off

## Mode Menu Values for Pedals (Switch)

For the button-like control elements listed in the above table, and only for some of the MIDI message types available for these control elements, you can choose from different behaviors for the way the data is sent. This is controlled by the **Mode** menu. This menu can have up to four entries, depending on the message type that you have selected in the **Type** menu. Here is the list of all possible entries:

- **Toggle:** In this mode, the control element has two states, On and Off. If you press once, it switches to the On state — if you press again, it switches to the Off state. This can be useful for example for activating some effect, then deactivating it later. This is usually the default mode. In this mode, you find two numeric fields: **Off Value** defines the value for the Off state (from 0 to 127, 0 by default), and **On Value** defines the value for the On state (0 to 127, 127 by default). For the Note message type, since the Off state is predefined (it's the MIDI Note Off message), you find instead a single **Value** parameter defining the velocity of the MIDI Note On message.
- **Gate:** This mode is equal to Toggle with the difference that the state is active for the time the Pedal is held depressed. In Toggle mode the state is activated until the next time the Pedal is pressed again.
- **Trigger:** In this mode, only one message is sent when you hit the control element. There are no On or Off states. For example, this can be useful for switching to another program (preset, patch...) or for triggering one-shot samples (e.g., drum sounds or any other envelope-controlled sounds). In this mode, you thus find only one numeric field called **Value**, defining the value to be sent when you hit the control element. It goes from 0 to 127 (127 by default).
- **Inc:** In this mode you can configure the press of a pedal to step through a list of values by choosing the size of the jump (e.g., 1-2-3-4-5, 2-4-6-8-10 or 3-6-9-12-15), and whether or not the values wrap around back to the beginning, or stop when they reach their minimum or maximum.

## Assignments for Continuous Pedals

For Pedals used as continuous control, the **Type** menu offers the entries **Control Change** and **Program Change**. Depending on the selected entry, a different set of additional parameters is available:

Type	Mode	Range	Number
Control Change		From 0-126 / To 1-127	0-127



Type	Mode	Range	Number
Program Change		From 0-126 / To 1-127	

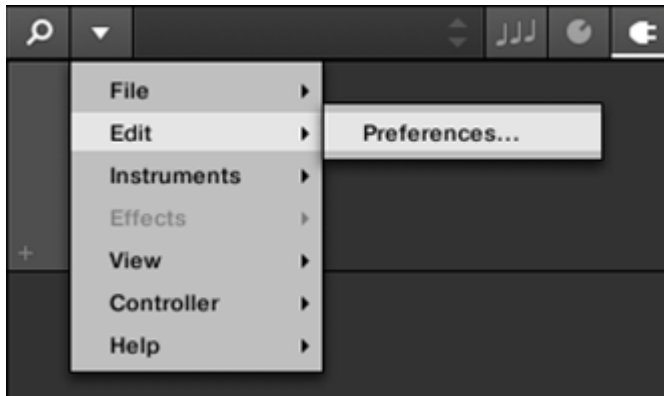
For **Control Change**, you can set the **Range** of values that is sent when pressing the pedal, and the **Number** of the Control Change message. For **Program Change**, you can set the **Range** of values that is sent when pressing the pedal.

## 9. Preferences

In the **Preferences** you can specify various settings for Complete Kontrol.

To open the **Preferences**:

- Click **Edit > Preferences** in the Complete Kontrol menu:



### Preferences – Audio Page

The **Audio** page holds settings related to your audio interface when Complete Kontrol is running as a stand-alone application.

**i** When using Complete Kontrol as a plug-in, the audio configuration is managed by the host, and the **Audio** page is not available.


The **Routings** section allows you to configure the connections between the virtual outputs of Complete Kontrol and the physical outputs of your audio interface.

Setting	Description
<b>Driver</b>	Here you can select the audio driver.
<b>Device</b>	This allows you to choose from the available devices if you have connected more than one audio interface.
<b>Status</b>	This shows you whether your audio interface is currently running.
<b>Sample Rate</b>	This displays the selected sample rate of your audio interface. Please restart Complete Kontrol after changing the sample rate.
<b>Buffer Size</b>	<p><b>macOS:</b> This slider allows you to adjust the buffer size of your audio interface in samples. Lower values result in a more immediate playing response but increase the CPU load, and may result in audible clicks and pops. Larger values decrease the CPU load but introduce a larger latency (a small delay between hitting a pad and hearing it). It is recommended to find the lowest value that does not cause clicks and pops even when playing more demanding Products.</p> <p><b>Windows:</b> When using an ASIO driver, the <b>Audio</b> page shows an <b>ASIO Config</b> button instead of the <b>Buffer Size</b> slider. Click this button to open the settings window of the selected ASIO driver.</p>

Setting	Description
<b>Latency</b>	This shows the delays introduced by the current <b>Buffer Size</b> setting.
<b>Routings</b>	Under <b>Routings</b> , you will be presented with a list of the 16 stereo outputs from Complete Kontrol: In the right column, you can assign them to the outputs of your audio interface. Click the fields in the right column to select the desired outputs via a drop-down menu.

## Preferences – MIDI Page

The **MIDI** page allows you to set up the MIDI input and output ports that you want to use when Complete Kontrol is running as a stand-alone application.

 When using Complete Kontrol as a plug-in, the MIDI configuration is managed by the host, and the **MIDI** page is not available.

Element	Description
<b>Input</b>	Clicking <b>Input</b> displays a list of all the available MIDI inputs of your system. You can activate/deactivate each input by clicking the checkbox next to its name.
<b>Output</b>	Clicking <b>Output</b> displays a list of all the available MIDI outputs of your system. You can activate/deactivate each input by clicking the checkbox next to its name.
Takeover Mode	When using third-party controllers, you can select <b>Pickup</b> from the Takeover mode drop-down menu to prevent potential parameter jumps caused by mismatching knob positions between software and hardware. For more information, refer to <a href="#">Activating Takeover Mode</a> .

The MIDI Output settings are required for using Complete Kontrol's Smart Play features with other MIDI instruments.

## Preferences – General Page

The **General** page holds Usage Data Tracking settings. Usage Data Tracking technology enables Complete Kontrol to automatically track anonymous usage data that you can choose to share with us.

Usage Data Tracking can be activated or deactivated in the **General** page of the **Preferences** in the Complete Kontrol software. However, we encourage all users to keep Data Tracking activated as it provides a valuable tool for understanding the performance of Native Instruments applications when they are used in real life situations. The data sent to Native Instruments is one hundred percent anonymous and will not affect performance.

For more detailed information about Usage Data Tracking, please refer to the following Knowledge Base article on the Native Instruments website: <https://support.native-instruments.com/hc/en-us/articles/209545029>

### Enabling or Disabling Usage Data Tracking

To enable or disable Usage Data Tracking:

1. Open the **General** page of the **Preferences** by clicking **Preferences...** in the Complete Kontrol menu.

- Click the **Allow usage data tracking** checkbox to enable or disable user data tracking.

## Preferences – Library Page

The **Library** page allows you to edit the locations of all Complete Kontrol Library files (both Factory and User) that appear in the **Library** pane of the Browser.

At the top of the page, the **Factory** and **User** buttons allow you to switch between the **Factory** pane and the **User** pane.

### Factory Pane

The **Factory** pane shows all factory libraries available. These libraries will appear in the Factory view of the Browser's **Library** pane.

Element	Description
<b>Location</b> column	Shows the path of each library. If you have moved any library to another location on your computer, click the folder icon on the left of that library and select its new path.
<b>Product</b> column	Shows the name of each product. These names cannot be edited.
<b>Rescan</b> button	If you have made any change to a library (e.g., changed its location), select it in the list and click the <b>Rescan</b> button to rescan that library.

### User Pane

The **User** pane shows all user libraries currently used. These include Complete Kontrol's standard user directory as well as any other user directory you might have defined. These libraries will appear in the User view of the Browser's **Library** pane.

Element	Description
<b>Location</b> column	Shows the path of each library. If you have moved any library to another location on your computer, click the folder icon on the left of that library and select its new path.
<b>Alias</b> column	Shows the alias stored for each library. Click an alias to edit it. Defining aliases for your user folders is not mandatory, but it can be of great help when working on different computers (see description below). After adding a location (see <b>Add</b> below), click the field in the new row and in the <b>Alias</b> column to set the alias for that new location. The alias of the default user folder, <b>Native Instruments User Directory</b> , cannot be edited – this is the location where all your user files will be stored by default.
<b>Scan user content for changes at start-up</b>	Enabled by default, this option automatically detects any new added user content when starting Complete Kontrol.
<b>Add</b> button	Click <b>Add</b> to manually add directories to the user library. See below for more details.
<b>Remove</b> button	Click <b>Remove</b> to remove the selected user library. Files will only be removed from the Complete Kontrol Browser, not from your hard disk.
<b>Rescan</b> button	If you have made any change to a library (e.g., added/removed files), select it in the list and click the <b>Rescan</b> button to rescan that library.



You can resize the **Preferences** panel at your convenience using the usual method on your operating system. You can also resize each column by clicking and dragging the limit between both column headers.

## Adding Folders to the User Library

In the **User** pane of the **Library** page, you can add other folders to the user content of your Komplete Kontrol Library. To do this:

1. Click **Add** at the bottom of the pane. A folder selection dialog opens up.
  2. In the dialog, navigate to the desired folder on your computer and click **OK (Choose on macOS)**.
- All Komplete Kontrol-compatible files found in the selected folder are added to your user content in Komplete Kontrol.



Komplete Kontrol-compatible files include **ens, rkplr, nrkt, nksn, nfm8, nabs, nki, nmsv, nbkt, nis**.

Furthermore, the attributes (Instrument/Bank/Sub-Bank, Type/Sub-Type/Characters tags, as well as properties) of all imported files will be retained.

By adding a folder to the user content of your Komplete Kontrol Library, you make their files available in the Browser's **Library** pane for quick searching and loading.



Paths to folders added via the **IMPORT** button in the Browser's **Files** pane will also show up here. The only difference between adding folders via the **Add** button in **Preferences** panel described here, and via the **IMPORT** button in the **Files** pane of the Browser is that the latter allows you to directly tag the files as they are imported.

Note that the selected folder cannot contain, or be contained within, a folder already listed in the **User** or **Factory** pane. If Komplete Kontrol detects such a folder as you press **OK (Choose on macOS)** in the folder selection dialog, a **Duplicate Location** message appears: Click **OK** to return to the folder selection dialog and select another folder on your computer.

## Removing Folders from the User Library

You can also remove any user folder from your library—except the default user content directory **Native Instruments User Content**.

## Preferences – Plug-ins Page

The **Plug-ins** page allows you to manage your VST plug-ins in Komplete Kontrol.

At the top of the page, the **Manager** and **Locations** buttons allow you to switch between the **Manager** pane and the **Locations** pane.

### Manager Pane

The **Manager** Pane allows you to view and manage all VST plug-ins available in Komplete Kontrol. By default, all available plug-ins are activated for use in Komplete Kontrol.

- To deactivate a plug-in for use in Komplete Kontrol, click on the checkbox icon next to its name so it is unchecked.

The option to **Always use latest version of NI Plug-ins** selects whether or not your Library content is always loaded with the latest version of the associated plug-in. If this option is deactivated, your Library content is loaded with the lowest required version of the associated plug-in found on the computer.



For example, this option is required if you have installed both the full version of Reaktor 5 as well as a Komplete Instrument that came with Reaktor 6 Player. By disabling the option, the Reaktor 5 Factory Library will be loaded with the full version of Reaktor 5, while the Komplete Instrument will be loaded with Reaktor 6 Player. This is necessary since the Reaktor 5 Factory Library is not authorized for use with Reaktor 6 Player.

Element	Description
Checkbox column	Activates or deactivates a plug-in for use in Komplete Kontrol.
<b>Plug-in</b> column	Lists all available VST plug-ins in Komplete Kontrol.
<b>Always use latest version of NI Plug-ins</b>	<p>If this option is activated (default), Library content is loaded with the latest version of the associated plug-in.</p> <p>If this option is deactivated, Library content is loaded with the lowest required version of the associated plug-in.</p>

## Locations Pane

The **Locations** pane allows you manage the folders containing your plug-ins on the hard drive. Komplete Kontrol scans these folders for VST plug-ins and adds them to the **Manager** pane. You can **Add** and **Remove** folders from the list, as well as use the **Rescan** function to update the available plug-ins in Komplete Kontrol according to any changes made to the folders or their contents.

- To display the **Locations** pane, click the **Locations** button at the top of the **Plug-ins** page.

Setting	Description
<b>Plug-in</b> column	Lists all folders that Komplete Kontrol scans for VST plug-ins.
<b>Add</b>	Opens a file dialogue that lets you add another folder to the list.
<b>Remove</b>	Removes the selected folder from the list.
<b>Rescan</b>	Scans all folders in the list for compatible plug-ins and updates the <b>Manager</b> pane accordingly.

## Preferences - Features Page

Using the **Features** page, you can enable different configurations of Komplete Kontrol. Whenever a feature toggle is activated or deactivated, the software must be restarted for the changes to take effect.

Element	Description
<b>Browser Tag Remapping</b>	Remaps the tags found in the Browser