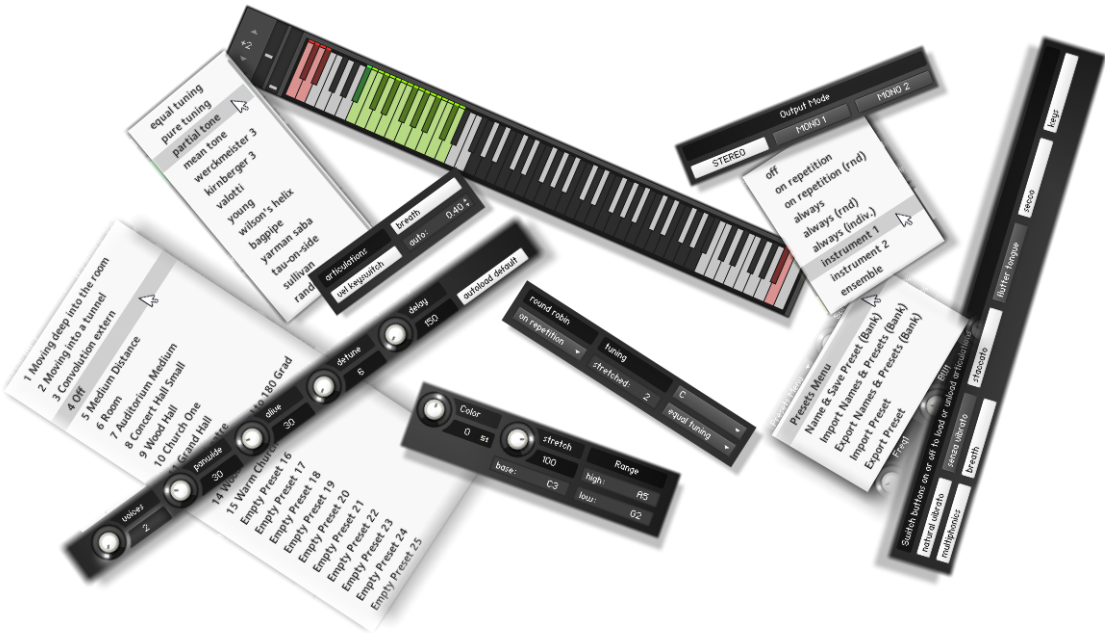


Documentation



Contents

Xsample Tab

- Controls
- Playing techniques display
- Keyswitch types
- Tuning functions
- Round Robin menu / Ensemble function

Transform Tab

- Room Walker Controls
- Room Walker Operation
- Room Walker Presets
- Room Walker Multi Instruments
- Output Mode (stereo / mono configuration)
- Color Effect
- Stretch Effect

Legato Tab

Articulation Choice Tab

Controller Overview

Appendix

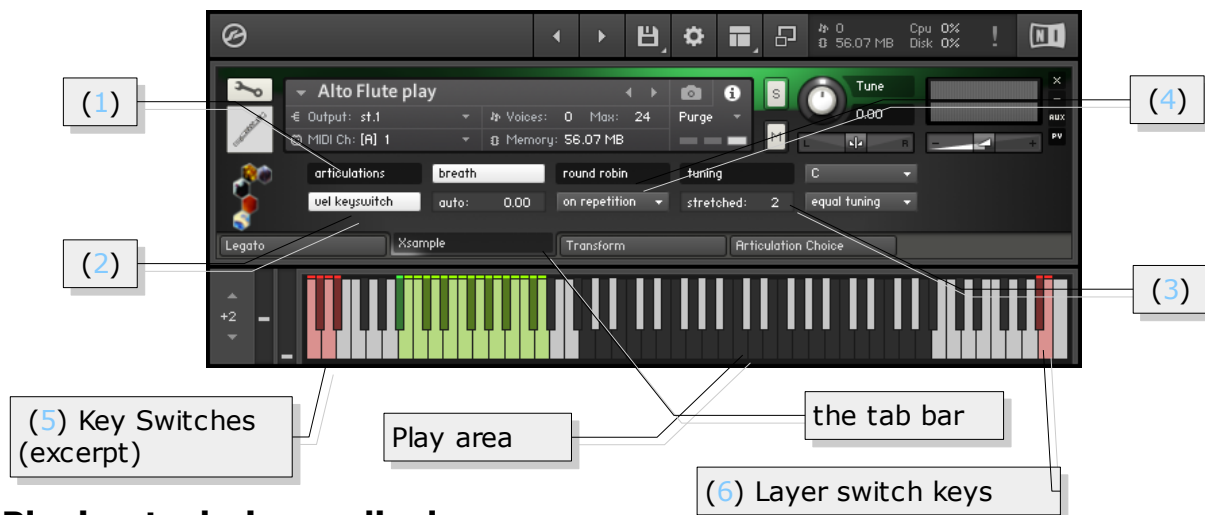
- List of the 61 room impulses
- List of the 64 room impuls combinations

Version History

Xsample Tab

Controls

As an example, here the alto flute:



Playing techniques display

(1)

The currently selected playing technique is shown in the display. You can use the Keyswitches (5) or alternatively a MIDI Controller (cc#0 or for percussion instruments cc#32) for switching. In order to reach the various sounds without restricting the play range, the keyswitches are grouped in up to three layers. The layer change can be reached on either the keys A#7 - C8 (6) or with the Velocity Keyswitch Mode (2) through the velocity of the keyswitches.

Keyswitch types (velocity / layer)

(2)

Xsample offers in the instruments so many sound variations that the keyswitches must be staggered in "layers". Similar variants are mostly on the same keyswitches, if possible. When the button „vel keyswitch“ is selected, layer and keyswitch will be controlled at once. Low velocities for the first layer and high velocities for the second layer. If the button is off, you can reach the layers over the Layer switch keys (6).

Tuning functions

(3)

- Stretch
Spread with values greater than 0 or shrink with values less than 0 the total tuning range. You influence the tone spacing evenly between each tone. (= high notes a little higher, low notes a little lower).
- Tuning and base note
In addition, you can set tuning characteristics of different historical and modern tunes. You can also change the basic tone (CC#29) and the tune (CC#30) by selecting separately.

Round Robin menu / Ensemble function

(4)

The drop-down menu below the "round robin" label contains a selection of different variants of "Round Robin" modes, a instrument division and the ensemble mode.



The two random modes (rnd) are a good way to break through recognizable recurrence pattern.

The different modes can be controlled by CC#82

Off

Turns off the round robin feature. (CC#82 = 21-41)

On Repetition

Round Robin is active only when sounds are repeated. (CC#82 = 0-20)

On Repetition (rnd)

Round Robin is active only when sounds are repeated.

But the following „sound exchange“ is randomly selected. (CC#82 = 42-62)

Always

Round Robin is always active. (CC#82 = 63-83)

Always (rnd)

Round Robin is always active and plays randomly sound exchanges.

(CC#82 = 84-104)

Always (indiv.)

Round Robin is always active and plays for each tone separately individual

Round Robin cycles. (CC#82 = 105-115)

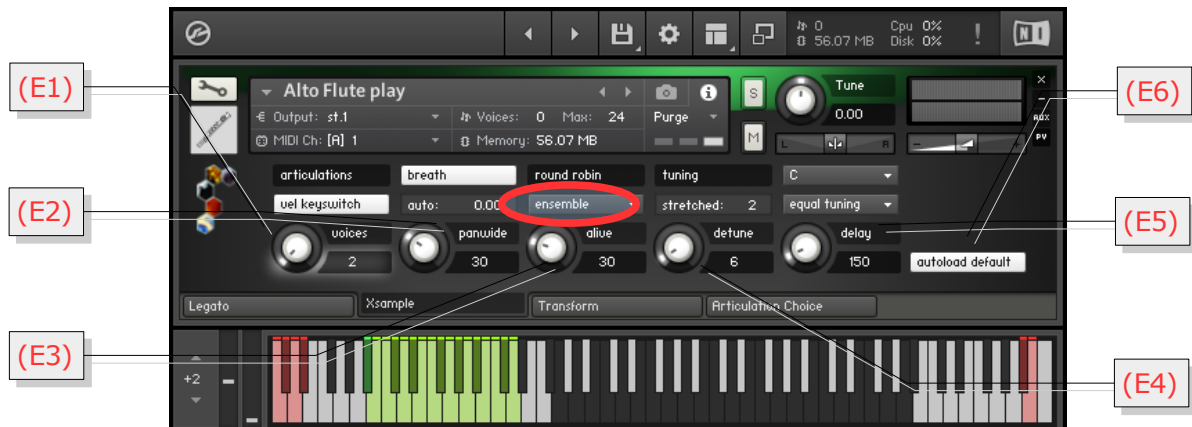
Instrument 1 & Instrument 2

All the sounds of the instrument are divided into 2 parts.

Instrument 1 (CC#82 = 116-119) and Instrument 2 (CC#82 = 120-122) never play the same sounds, so that phasing effects are avoided.

Ensemble function (cc#82 = 123-127)

This mode expands the GUI in the ensemble mode to make some special detail settings.



E1 With the voice knob you can make 2 to 5 instruments (cc#91). If **autoload default** (E6) is selected, the voices are always automatically combined with suitable default values. If this is not desired, please turn **autoload default** (E6) off.

E2

Panwid

e

sets the panorama width of the ensemble. (cc#92)

E3

Aliv

e

generates to all parameters random deviations, so that the ensemble sounds more alive. (cc#93)

E4

Detun

e

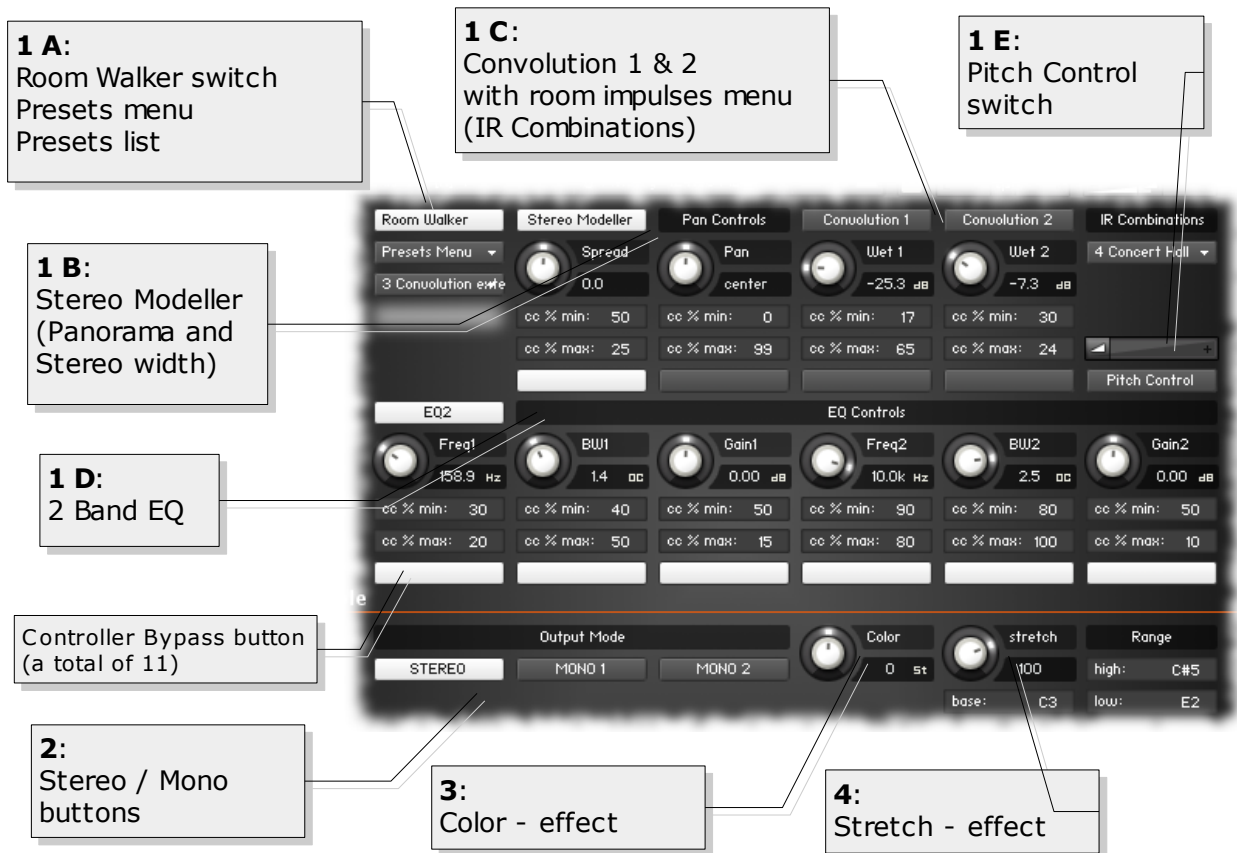
you set the maximum detuning in cents for the individual instruments. (cc#94)

E5 The **Delay**-value allows an individually time shifting sound start. Large values can also be used for interesting delay effects. (cc#95)

E6 As mentioned in section **E1**, the **autoload default** switch ensures that every voice multiplication get suitable values. If the switch is not used, this automatism is turned off.

Transform Tab

Room Walker Controls (1 A – 1 E)



In the upper section you find the "Room Walker" controls. As the name suggests, it is for effects within a two-dimensional space or for moves in a virtual room. CC#11 takes over the room depth and CC#12 the panorama. Basically the Room Walker consist of four insert effects, which can be switched separately on or off:

(1 B) Stereo Modeler (pan and stereo width), (1 C) Convolution 1 and 2, the (1 D) EQ and the (1 E) pitch module.

In the "IR Combinations" menu you can choose between 64 room settings based on 61 IR samples (room impulses). In each case, two different spaces are loaded. In addition to this virtual space positioning completely different effects with the Room Walker of course still possible.

Room Walker operation

CC#11 acts as a "Macro Controller", which controls up to 10 controls on the Room Walker (the white buttons switch the respective controller influencing on or off).

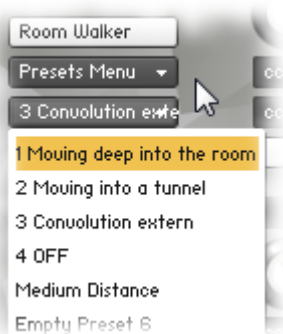
You can set, for example, that the high frequencies decrease as you "go" deeper into the room, at the same time you reduce the stereo width of the instrument and increase the "wet amount" of Convolution 1. The whole is achieved in that a percentage bias value is available for each element.

Example: Gain 2 "cc% min" is set to 50 and "cc% max" to 10. This means that at the zero position of the controller 11 there is no influence (50 = 0 dB). The further the controller 11 is performed, the more attenuated the frequencies.



Room Walker Presets

You can also create, save and load your own presets. If you load or save complete banks, first the names file is requested, then the data file. It is recommended to set the files to the same name and the names file with the extension "_names" at the end.



If your mouse is over the switches and buttons, you will get additional support for the individual functions in the info pane (i) of Kontakt (Info button must be active).

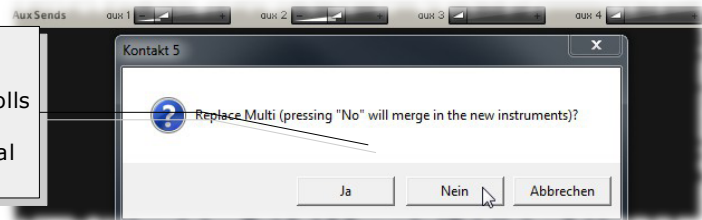
The following is a list of the individual elements of a preset:

- (1) Stereo Modeller Bypass, Pan and Spread Controller Bypass (white buttons) with respective minimum and maximum values
- (2) Convolution 1 and 2 Bypass, Wet 1 and Wet 2 Controller Bypass (white buttons) with respective minimum and maximum values
- (3) EQ Bypass, Frequency 1-2, Bandwidth 1-2 and Gain 1-2 Controller Bypass (white buttons) with respective minimum and maximum values
- (4) Pitch Control Bypass and Pitch Slider value (Bipolar +/- 1 octave)
- (5) IR Combination (1-64)

Room Walker multi instruments

If you are working with many instruments in a project, your computer processor is of course hugely demanded if each instrument required two Convolution effects. For this case, use the included multi instruments. They allow the use of the Room Walker with the external convolution effects of Kontakt. You can then merge in one multi - many (multi-) Instruments ("merge", press "No"). So you use only two Convolution Effects and yet every instrument can be controlled independently.

Then set the desired MIDI channel of each instrument.
If you now move the controller 11, the controls for Aux 1 and Aux 2 will move with the automation-setting, and of course the internal Room Walker elements.



Output Mode (2)

In the lower range (output mode) you can set the instrument to "mono". There are the variant Mono 1 (left) or Mono 2 (right). You can use it to try out a simple way how your mix sound with mono instruments. If you use a lot of instruments you may reach more transparency of the mix.



Color Effect (3) (-12 → +12)



This allows you to play the instrument with a "Re-Pitch" - effect. Negative values produce a dull, soft sound and positive values give a light to biting sound. A value of +12 makes a guitar, for example, a kind of banjo. A value of -12 makes a violin a kind of cello. The effect range can be limited by the adjustable "Range". In position "0" you hear the original instrument (standard, loaded by the instrument).

Color can be operated remotely via CC # 56

Stretch Effect

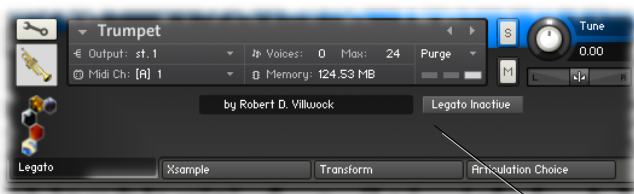
(4) (-200 → +200%)

This effect serves only as a small but interesting gimmick: All incoming notes will be compressed or stretched by the base notes around. Play, for example, a broken C minor triad several times in a row while at the same time turning the controller of stretch from 100 to 200%. The effect range can be limited by the adjustable "Range". In position "100%" you can hear the original sound (standard, loaded by the instrument).

Stretch is with CC#57 and Base with CC#55 remote-controllable



Legato Tab



With this function you can achieve a glissando between two notes when you slightly overlap the sounds while playing. In this mode the instrument can play only one voice.

You can activate or deactivate the function using the legato button (on / off). The state of the button is not saved with the instrument. The basic setting of the legato button is off. Alternatively, you can control the legato mode with CC #68. CC #24 controls the intensity.

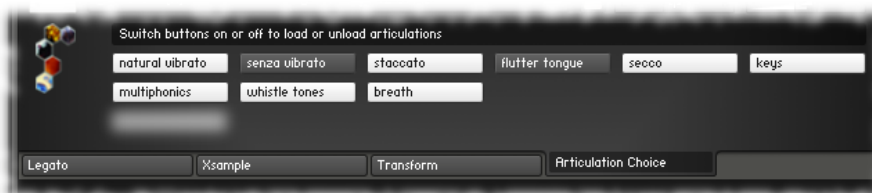
CC #68: 0 = Legato off

CC #68: 127 = Legato Mode

CC #24: 0 → 127 = easy effect (slur) → strong glissando

Articulation Choice Tab

Load or unload individual playing techniques



In order to optimize the memory load in your project (reduce), you can unload in this menu sample groups from memory. On this example, the *senza vibrato* and *flutter tongue* samples are not loaded in the instrument.

The settings of the buttons are saved with the instrument.

Controller Overview

Function	Controller
Sound dynamics (seamless xfades) / phrasing / playing techniques changes	CC# 1
Phrasing / transitions (xfades) / playing techniques changes	CC# 2
Artificial vibrato (senza vibrato patches)	Channel Pressure (AT)
Movement triggers breathing sound when breath function is on	CC# 4
Additional knob on UI (e.g. pedal, tremolo, body, quill, bright)	CC# 22
Volume breathing sound	CC# 26
Octave down breathing sound	CC# 27
Timing control automatic breathing / value 0 = off	CC# 28
Legato (on / off)	CC# 68
Legato intensity	CC# 24
Glissando (up) / clarinet (Eb) & Brass (release switch)	CC# 60
Glissando (down) / clarinet (Eb) & Brass (release switch)	CC# 61
Volume	CC# 7
Pan	CC# 10
Control of the tonal center note of the selected tuning (Menu)	CC# 29
Selection of tuning (Menu)	CC# 30
Switch playing techniques	CC# 0 / CC# 32
Pedal	CC# 64
Round Robin switch	CC# 82
0 – 20 on repetition	
21 – 41 off	
42 – 62 on repetition (random)	
63 – 83 always	
84 – 104 always (random)	
105 – 115 always (indiv.)	
116 – 119 Instrument 1	
120 – 122 Instrument 2	
123 – 127 Ensemble	
Amount of voices (Ensemble Mode)	CC# 91
Pan width (Ensemble Mode)	CC# 92
Alive (Ensemble Mode)	CC# 93
Detune (Ensemble Mode)	CC# 94
Delay (Ensemble Mode)	CC# 95
Envelope Attack	CC# 17
Envelope Decay	CC# 19
Envelope Release	CC# 18
Pitchbend range (from standard +-1 (0) semitone to +- 1 octave)	CC# 46
Velocity to pitch	CC# 44
Pan Modulation	CC# 45
Pan Modulation (Speed)	Channel Pressure (AT)
Pitch Modulation	CC# 42
Pitch Modulation influence through channel pressure (intensity)	CC# 43
Octave down	CC# 40
Octave up	CC# 41
Room Walker Makro Controller	CC# 11
Room Walker Pan	CC# 12
Room Walker Pitch intensity	CC# 67
Room Walker Pitch Control Bypass	CC# 69
Transform Color	CC# 56
Transform Stretch	CC# 57
Transform Base Note	CC# 55

Functions marked in **red** are operated exclusively via MIDI controller. All other functions you can control also on the GUI of the instrument.

Functions for adventurous

(pale yellow colored controller)

If you have an external MIDI controller or work with the TouchOSC layout, you have the option to alienate the instruments with different controllers.

- Transpose with CC#27 e. g. the breathing sounds of wood or brass instruments by up to an octave or transpose the sounds in total with CC#40/41.
- Use the envelope controller to create unusual sounds (e. g. a piano with long attack (CC #17), extremely short sounds (CC#19), or extremely long releasing sounds (CC#18)).
- Or modulate with extreme values the pitch of an instrument. This results in "metallic-sounding" sounds (CC#42). Subtle changes are also possible.
- Or move the instrument from left to right with a pan modulation (CC#45).
- Or create an extremely out of tune instrument with CC#44. The pitch is determined by the velocity (up to an octave).
- Combine these effects with the possibilities of the Room Walker and / or the Transform Color function.

Appendix

List of the 61 room impulses

IR Sample	Length
Beautyverb	8,255"
Big_Church	4,960"
C_Chamber_Early_1	0,848"
C_Chamber_Early_2	1,393"
C_Club_Medium	2,081"
C_Club_Small	1,608"
C_Concert_Hall_Large	5,144"
C_Concert_Hall_Medium_1	2,345"
C_Concert_Hall_Medium_2	3,061"
C_Concert_Hall_Small	1,457"
C_Large_Church	4,606"
C_Medium_Church	3,048"
C_Room_Medium	1,351"
C_Room_Small	0,850"
C_Wood_Chamber	3,364"
Comb	2,707"
Combed_Cloud	3,912"
Crystals	7,970"
Cyclo	3,925"
Dual_Crystal_1	6,119"
Dual_Crystal_2	5,453"
Flanging	2,011"
Galaxyverb	9,000"
Hall_1	3,417"
Hall_2	2,906"
Hall_Early	0,975"
Hydro_gliss	5,108"
Long_Crisps	6,588"
Long_Distance	3,215"
P3_Auditorium_Large	5,400"
P3_Auditorium_Medium	4,158"
P3_Auditorium_Small	2,926"
P3_Concert_Large	4,396"
P3_Concert_Medium	3,597"
P3_Concert_Small	2,446"
P3_Damped_Hall	2,366"
P3_Early_1	0,620"
P3_Early_2	0,899"
P3_Early_3	0,618"
P3_Echoy	5,038"
P3_Like_Reverse	5,270"
P3_Long_Modulated	6,607"
P3_Nice_Hall	3,901"
P3_Plate_Large	3,839"
P3_Plate_Medium	1,643"
P3_Plate_Small	1,250"
P3_Theatre	3,478"
P3_Warm_Hall_Large	5,858"
P3_Warm_Hall_Medium	3,049"
P3_Warm_Hall_Small	2,210"
P3_Watery_2	4,350"
P3_Watery_Hall	8,378"
P3_Woody	4,440"
Plasma	4,984"
Roll	2,845"
Room_1	1,131"
Room_2	1,310"
Smear	5,337"
Space_Tunnel	7,293"
Tunnel	5,485"
Watery	4,235"

Grey: < 2" / yellow: > 5"

List of the 64 room impulse combinations

Name	Convolution 1	Length	Convolution 2	Length
1 Medium Church	C_Medium_Church	3,048"	C_Chamber_Early_1	0,848"
2 Large Church 1	C_Large_Church	4,606"	C_Chamber_Early_1	0,848"
3 Large Church 2	C_Large_Church	4,606"	C_Wood_Chamber	3,364"
4 Concert Hall	C_Concert_Hall_Large	5,144"	C_Club_Small	1,608"
5 Medium Concert Hall 1	C_Concert_Hall_Medium_2	3,061"	C_Room_Medium	1,351"
6 Medium Concert Hall 2	C_Concert_Hall_Medium_1	2,345"	C_Room_Small	0,850"
7 Small Concert Hall	C_Concert_Hall_Small	1,457"	C_Chamber_Early_1	0,848"
8 Wood Chamber 1	C_Wood_Chamber	3,364"	C_Room_Small	0,850"
9 Wood Chamber 2	C_Wood_Chamber	3,364"	C_Concert_Hall_Large	5,144"
10 Medium Club	C_Club_Medium	2,081"	C_Chamber_Early_2	1,393"
11 Medium Room	C_Room_Medium	1,351"	C_Chamber_Early_2	1,393"
12 Roomy Hall 1	Room_1	1,131"	Hall_1	3,417"
13 Roomy Hall 2	Room_2	1,310"	Hall_2	2,906"
14 Into Church	Big_Church	4,960"	Hall_Early	0,975"
15 Galaxy Church	Big_Church	4,960"	Galaxyverb	9,000"
16 Galaxy Beauty	Beautyverb	8,255"	Galaxyverb	9,000"
17 Big Plasma Verb	Galaxyverb	9,000"	Plasma	4,984"
18 Smear Verb	Smear	5,337"	Roll	2,845"
19 Crystal Flange	Dual_Crystal_2	5,453"	Flanging	2,011"
20 Hydro Distance	Hydro_gliss	5,108"	Long_Distance	3,215"
21 Tunnel Distance	Tunnel	5,485"	Long_Distance	3,215"
22 Smear Tunnel	Space_Tunnel	7,293"	Smear	5,337"
23 Crisps Comb	Comb	2,707"	Long_Crisps	6,588"
24 Crystal Cyclo	Cyclo	3,925"	Dual_Crystal_1	6,119"
25 Beauty Watery	Watery	4,235"	Beautyverb	8,255"
26 Like Reverse	P3_Like_Reverse	5,270"	P3_Early_1	0,620"
27 Echoy	P3_Echoy	5,038"	P3_Early_2	0,899"
28 Long Modulated	P3_Long_Modulated	6,607"	P3_Early_3	0,618"
29 Nice Hall	P3_Nice_Hall	3,901"	P3_Early_2	0,899"
30 Metallic Hall 1	P3_Warm_Hall_Small	2,210"	P3_Plate_Large	3,839"
31 Metallic Hall 2	P3_Plate_Medium	3,049"	P3_Plate_Small	1,250"
32 Theatre	P3_Warm_Hall_Small	2,210"	P3_Theatre	3,478"
33 Watery 1	P3_Watery_2	4,350"	P3_Plate_Medium	1,643"
34 Watery 2	P3_Watery_Hall	8,378"	P3_Plate_Medium	1,643"
35 Warm Hall Medium	P3_Warm_Hall_Medium	3,049"	P3_Early_1	0,620"
36 Warm Hall Large	P3_Warm_Hall_Large	5,858"	P3_Early_1	0,620"
37 Damped Hall	P3_Damped_Hall	2,366"	P3_Early_2	0,899"
38 Auditorium Large	P3_Auditorium_Large	5,400"	P3_Concert_Small	2,446"
39 Auditorium Medium	P3_Auditorium_Medium	4,158"	P3_Concert_Small	2,446"
40 Auditorium Small	P3_Auditorium_Small	2,926"	P3_Concert_Small	2,446"
41 Concert Small	P3_Concert_Small	2,446"	P3_Early_2	0,899"
42 Concert Medium	P3_Concert_Medium	3,597"	P3_Early_2	0,899"
43 Concert Large	P3_Concert_Large	4,396"	P3_Damped_Hall	2,366"
44 Woody	P3_Woody	4,440"	P3_Early_3	0,618"
45 Long dark modulated Hall	P3_Damped_Hall	2,366"	P3_Long_Modulated	6,607"
46 Echoy long modulated	P3_Long_Modulated	6,607"	P3_Echoy	5,038"
47 Metallic Reversy	P3_Plate_Large	3,839"	P3_Like_Reverse	5,270"
48 Early Water 1	P3_Early_1	0,620"	P3_Watery_2	4,350"
49 Early Water 2	P3_Early_1	0,620"	P3_Watery_Hall	8,378"
50 Small Early	P3_Early_3	0,618"	P3_Early_1	0,620"
51 Small Chamber	C_Chamber_Early_1	0,848"	C_Room_Small	0,850"
52 Medium Early	P3_Early_2	0,899"	Hall_Early	0,975"
53 Room Plate	Room_1	1,131"	P3_Plate_Small	1,250"
54 Medium Room 2	Room_2	1,310"	C_Room_Medium	1,351"
55 Small Chamber 2	C_Chamber_Early_2	1,393"	C_Concert_Hall_Small	1,457"
56 Club Plate	C_Club_Small	1,608"	P3_Plate_Medium	1,643"
57 Flanging Club	Flanging	2,011"	C_Club_Medium	2,081"
58 Warm Hall Medium	P3_Warm_Hall_Small	2,210"	C_Concert_Hall_Medium_1	2,345"
59 Damped Concert Hall	P3_Damped_Hall	2,366"	P3_Concert_Small	2,446"
60 Comb Roll	Comb	2,707"	Roll	2,845"
61 Small Auditorium Hall	Hall_2	2,906"	P3_Auditorium_Small	2,926"
62 Warm Church	C_Medium_Church	3,048"	P3_Warm_Hall_Medium	3,049"
63 Medium Distance Hall	C_Concert_Hall_Medium_2	3,061"	Long_Distance	3,215"
64 Wood Hall	C_Wood_Chamber	3,364"	Hall_1	3,417"

Grey: < 2" / yellow: > 5"

Version History

Latest release february 2018

- all instrument fixed patches shows now the concret range of the playing styles (black inverted)
- several minor adjustments

Release october 2017

- minor adjustments for Part 2 fixed patches (Trumpet, Trombone)
- minor adjustments for Part 3 fixed patches (Accordion, Celesta)
- minor adjustments for Part 4 fixed patches (Strings score versions)

Initial release january 2015